

**YAŞAR UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

**DOCUMENTATION AND INTERPRETATION OF MODERN
HOUSING STOCK IN KARŞIYAKA - İZMİR 1948-1965**



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2016

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



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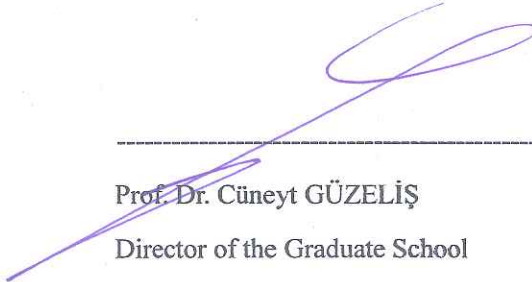


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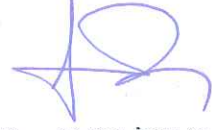
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ABSTRACT

DOCUMENTATION AND INTERPRETATION OF MODERN HOUSING STOCK IN KARŞIYAKA – IZMIR, 1948-1965

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M.Sc. in Interior Design

Supervisor: Assoc. Prof. Dr. Gülnur BALLICE

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Housing units of the Post-Republican Period, which preserve most of their daily use components, are noteworthy sources for the history of Turkish architecture, interior design and industrial design. These modern dwellings contain a variety of production goods, materials and elements. It must be understood that they are also final products of qualified design manners. These buildings are usually low density buildings. Transformation of the housing stock on a plot basis increased in Turkey with the enactment of the Urban Transformation Law in the year of 2012. It can be seen that housing units of the Post-Republican Period are pretty desirable and profitable for urban transformation activities, when it is considered their features and rental values. This transformation process is unsafe that it is damaging the history of architecture, interior and industrial design. In order to minimize its undesirable consequences, it becomes significant to ascertain, document and interpret certain buildings, although they may have completed their economic lives.

This thesis aims to document and interpret a sample of such housing in Karşıyaka between the years 1948 and 1965. This is necessary in order to maintain a continuous history of architecture and design which is a significant ingredient of our cultural and social life. This thesis evaluates possibilities of a documenting and interpreting components of Turkish architecture, interior and industrial design in order to save their legacy.

Keywords: Documentation of Modern Housing, Turkish Modern Architecture, Turkish Modern Furniture, Urban Transformation, Turkish Housing Culture.

ÖZET

İZMİR KARŞIYAKA'DAKİ MODERN KONUT STOKUNUN BELGELENMESİ VE YORUMLANMASI, 1948-1965

Emre Can ESENALP

Yüksek Lisans Tezi, İç Mimarlık

Danışman: Doç. Dr. Gülnur BALLİCE

Mayıs 2016, 137 sayfa

Gündelik kullanıma ilişkin bileşenlerinin birçoğunu hala koruyan Cumhuriyet sonrası döneme ait konutlar, Türk mimarlık, iç mimarlık ve endüstriyel tasarım tarihi açısından oldukça önemli bir bilgi kaynağıdır. Genellikle az katlı olan bu modern konutların tasarımları, yapı elemanları ve yapımında kullanılan malzemeler göz önüne alındığında, bu yapıların nitelikli bir tasarım anlayışının sonuç ürünü olduğu anlaşılmaktadır. Türkiye’de 2012 yılında yürürlüğe giren Kentsel Dönüşüm Yasası ile birlikte, parsel esaslı konut dönüşümünde önemli bir artış olmuştur. Cumhuriyet sonrası döneme ait konut yapılarının özellikleri ve kira değerleri göz önüne alındığında bu dönüşüm cazip ve karlı bir yatırım olarak düşünülmektedir. Bu dönüşüm sürecinin mimarlık, iç mimarlık ve endüstriyel tasarım tarihi açısından olumsuz etkileri bulunmaktadır. Ekonomik ömürlerini tamamlamış olsalar da belli başlı nitelikli yapıları saptamak, belgelemek ve yorumlamak bu istenmeyen sonuçları azaltmak için uygulanan etkili bir yöntem haline gelmiştir.

Bu tezin amacı, Karşıyaka bölgesinde 1948 – 1965 yılları arasında üretilmiş olan konut yapıları içerisinde seçilen bazı konut örneklerini belgelemek ve yorumlamaktır. Sosyal ve kültürel hayatımızın önemli bir parçası olan mimarlık ve tasarım tarihinin sürekliliğini sağlamak açısından bu belgeleme çalışması bir gerekliliktir. Bu tez, Türk mimarlık, iç mimarlık ve endüstriyel tasarımına ait bileşenleri belgeleme ve yeniden yorumlama olanaklarını değerlendirerek bu mirasın korunmasına katkı sağlamayı hedeflemektedir.

Anahtar Sözcükler: Modern konutun belgelenmesi, Türkiye’de modern mimarlık, Türkiye’de modern mobilya, Türk konut kültürü.

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First and foremost I offer my sincerest gratitude to my supervisor, Assoc. Prof. Dr Gülnur Ballice, who has supported me throughout my thesis with her patience and knowledge whilst allowing me the room to work in my own way. I attribute the level of my Masters degree to her encouragement and effort and without her this thesis, too, would not have been completed or written. One simply could not wish for a better or friendlier supervisor.



TEXT OF OATH

I declare and honestly confirm that my study titled “DOCUMENTATION AND INTERPRETATION OF MODERN HOUSING STOCK IN KARŞIYAKA - IZMIR 1948-1965”, and presented as Master’s Doctorate Thesis has been written without applying to any assistance inconsistent with scientific ethics and traditions and all sources I have benefited from are listed in bibliography and I have benefited from these sources by means of making references.

22/05/2016

Emre Can Esenalp

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CHAPTER ONE - INTRODUCTION

1.1 Problem Definition

After the 1999 Marmara and the 2011 Van Earthquakes, a series of urban transformation projects that have significantly initiated the urban landscape of cities across Turkey have been constantly changing by government and local municipalities. The 2012 Draft Law on the Regeneration of Areas under Disaster Risk empowered the Ministry of the Environment and Urbanization with a capacity to expropriate all property it considered “under risk” and demolish - build new structures in their existing plots.

The implementation of urban transformation has targeted “low-rise” old developments or shantytowns. These towns are located close to city centers and divided into large plots. Such areas were assumed to gain the highest levels of income after demolishment. On the other hand, urban transformation have not been implemented in densely settled areas. Because expected incomes after demolishment were not very high as a consequence of their population densities. But urban transformation was a real need given the expected earthquake destruction.

When scales of urban transformation are taken in to account, the resources that have been directed into these projects, and the areas that have been affected by them, it becomes clear with numeric data that represent a considerable share of Turkey’s economy. An evaluation report cited that in 2014 there were 79,000 applications for urban transformation, and of the 130,000 housing units that were found to pose safety risks, 12,500 were demolished. (Tekin, G. 2015)

It can be said that urban transformation may be classified in İzmir in two different titles, related to their project size:

Large scale urban transformation projects are directed by İzmir Metropolitan Municipality, in six different development areas: Bayraklı, Uzundere, Ege Mahallesi, Ballıkuyu,Örnekköy, Aktepe-Emrez. The characteristic of these development areas can be

listed as follows; small plot-low density residential development areas with risky and illegal constructions. They may also be large plots and abandoned or out of date mixed used developments. The projects are consensus-based between the property owners and the municipality which includes agreement upon sizes and typologies of residential buildings (İzmir Büyükşehir Belediyesi, www.izmir.bel.tr).

Medium density and low rise urban transformation of individual plots takes place in much more valuable areas. These are much close to the sea front and occupied by singular residential buildings or 4-5 story apartment buildings which are a part of Post-Republican Modern Architecture. After the 2012 Regeneration Law was acted, urban transformation activities affected Karşıyaka's modern housing heritage negatively. 22 new transformation activities were detected on modern housing units were detected after 2012.

On the other hand, the insufficiency or disinclination of Law on the Conservation of Cultural and Natural Property (No: 2863) neglects the future status of Post-republican housing units. While the law emphasizes on historic buildings which are older than 100 years old, it may hardly be a protective guide for our Post-Republican housing units (Çevre ve Şehircilik Bakanlığı, www.csb.gov.tr).

Current legal situation and construction/rental trends may cause serious losses in the pattern of urban/architecture/design history, because those post-republican dwellings are the pioneers of housing traditions of 20th century which are now facing the “transformation danger”. Since the case buildings, and their design/construction/consumption/living traditions do not tend to repeat or imitate themselves, the loss of these examples will cause serious gaps in the identity of our unique environments.

1.2 Research Questions

The questions considered in this study are as follows:

- 1) What are the characteristic elements of modern housing in Karşıyaka?

- 2) What kind of contributions were made by the modern housing units which are under the risk of urban transformation activities?
- 3) How social and economic conditions of today affected modern housing units in terms of architecture and interior design?
- 4) What kind of user problems exist in modern housing units?

1.3 Aims and General Approaches of the Study

Historiographical analysis always tend to make a connection with tangible substances and the built environments. It can be said that examining the structure of housing characteristics of a built environment yields the most accurate way to make social, economic, cultural and political assumptions. Aims of the research can be listed as follows:

- 1) To document residential buildings, in the period of 1948-1965, in terms of architectural and interior features;
- 2) To contribute to Turkish architectural history by archive studies;
- 3) To contribute to history of Turkish interior design;
- 4) To contribute to history of Turkish industrial design;
- 5) To contribute to urban history and collective memory by interviewing residents;
and
- 6) To raise an awareness about “urban transformation and deteriorations, loss, extinctions on housing culture and design history caused by the transformation process.

1.4 Literature Review

Problems of “Conservation of Modern Heritage” started to be discussed at the beginning of 1990's. Docomomo (Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement) is one of the pioneer foundations. This initiative aiming at the conservation of modern heritage, was founded with “Theme of Modern Movement” in 1988. Possible scenarios and actions were listed in the Declaration of Eindhoven, which was published in 1990. These are as follows:

1. To raise and awareness on public, authorities, related professions, and academicians about importance of the Modern Movement;
2. To define the final products of Modern Movement and document these products by records, measured drawings to scale, photographs, and archival findings;
3. To generate conservation methods and share these methods with professionals and academicians;
4. To prevent Modern Heritage from loss and damage;
5. To find financial resources for determination, documentation and conservation of the modern; and
6. To make research and studies about Modern Heritage in order to maximize related data sources.

ICOMOS (International Council on Monuments and Sites) declared that conservation and restoration principles should be unified and universal, because of that, conservation principles and applications of historic built heritage should be also valid for modern heritage.

Different foundations are also available and are working on local scales. However, their impacts on documentation of modern heritage are widespread around the world. These are: Modern Heritage Committee of the Association for Preservation Technology – APT, ABD Park Service, English Heritage, etc.. Regional foundations could be listed as Modern Asian Architecture Network –MAAN, The Heritage Conservation Society of Far East, Art Deco Societies, and The Getty Conservation Society (Macdonald, 2011).

Macdonald, S. (2011) categorized and analyzed in her “Conserving Twentieth-Century Built Heritage: A Bibliography” components of Modern Architecture. were categorized and analyzed by the author. MacDonald defined modern heritage as a merger between past and future. She claimed that primary information obtained from existing buildings and designers should be the leading source in the conservation process. She categorized and analyzed the building and finishing materials of 20th century's modern buildings as: cladding materials, concrete and cast stone, construction systems, finishes and paints, flooring and paving, glass and windows, masonry, metals, plastic, roofing and wood. After the classification and analysis, the study worked on ways of conservation of those components (The Getty Conservation Institute – Los Angeles, 2016).

Historic Houses Trust of Sydney Living Museums, have transferred twelve Victorian houses in to open and online museums in terms of their architectural and interior features. Plan layouts, architectural ironworks, metal works, furniture, hardware, household goods such as glass and pottery, lighting, floor coverings such as linoleum and tiles, wallpapers, papier-maches, terra cottas from the houses have been categorized as design features. And their related trade catalogs and design sketchbooks are open to public access. The organization aims to raise an awareness about 19th century housing production on visitors, interest groups, and academicians (<http://sydneylivingmuseums.com.au/houses-museums>, 2016).

In Turkey, documentation of modern heritage studies can be examined under two different topics. These studies are extensions of international foundations or local/regional based national foundations.

Turkish National Study Group of Docomomo was founded in the year of 2002. The group started annual organizations with poster presentations of modern buildings. The group is mainly focusing on modern housing heritage of minor cities. Modern heritage of major cities such as İstanbul, Ankara and İzmir are also under debate.

Ankara Sivil Mimari Bellek Projesi (Project of Civilian Architectural Identity – Ankara) documented and analyzed many buildings of the 1930-1980 era, from Ankara's different regions. Architectural, periodic and regional categorizations of the study aimed at making a public access domain in order to make information accessible to citizens. Another aims of the study was to make social, cultural and economic assumptions of the era, by conducting

architectural analyze.

DATUMM PROJECT (Documenting and Archiving Turkish Modern Furniture) aims to highlight modern furniture, which was designed and produced in Turkey and to contribute to filling the gap between limited literature and Turkish furniture history. The project consists of four stages. These are: an exhibition, a catalogue, a documentary, and a digital archive. The furniture of Several leading Turkish Furniture companies' were identified, photographed, and archived (Datumm, 2015).

There is abundant researches on İzmir's different districts which have studied urban and architectural features. These researches topics are:

Koç, H. (2001) - "Cumhuriyet Dönemi'nde İzmir'de Sosyal Konut ve Toplu Konut Uygulamaları": Early Republican Period of İzmir was analyzed in terms of social housing and mass housing projects according to social and cultural changes in İzmir (Koç, 2001).

Çetin, S. İ. (2004) - "İzmir'in Yangın Bölgesinde 1922-1965 Yılları Arasında Yaşanan Mekansal Değişim ve Dönüşümlerin Konut Bağlamında Değerlendirilmesi": Alsancak district's architectural stock was analyzed by the social, economic terms, under the two individual area (Çetin, 2004).

Ballice, G. (2006) - "İzmir'de 20. yy Konut Mimarisindeki Değişim ve Dönüşümlerin Genelde ve İzmir Kordon Alanı Örneğinde Değerlendirilmesi": From general view of İzmir's architectural identity to a detailed research about Alsancak districts architectural identity. This was an important database for the İzmir and Alsancak region, and highlighted the changes by years in İzmir and Alsancak. Two building blocks were analyzed and synthesized by every single plot (Ballice, 2006).

Çıkış, Ş. (2009) - 'Modern Konut olarak XIX. Yüzyıl İzmir Konutu: Biçimsel ve Kavramsal Ortaklıklar": 19th century housing units in İzmir were analyzed by comparison Anatolian housing characteristics with the affects of differentiated "Levantine Culture". This research highlights the characteristics of the 19th century Architecture in İzmir with the inventoried historic housing heritage (Çıkış, 2009).

Kayın, E. (2009) – "İzmir'de Cumhuriyet dönemi Mimarlık Mirası: 1923-1965": Kayın examines the problems of historical building registration, in the context of early modern period of İzmir (Kayın, 2009).

Eyüce, Ö. (2009) - "İzmir'de Cumhuriyet Dönemi Mimarlık Mirası ve Ulusal Mimarlık Yaklaşımları": This researches investigating the characteristics of the Early Republican Periods public buildings, by investigating transformations from 1st National Movement to 2nd National Movement and Modern Period (Eyüce, 2009).

Ballice, G. (2009) - "Cumhuriyet Sonrası İzmir'de Az Katlı Konut Yapıları (1923-1965)": Research is about architecture of the Early Republican Period of İzmir's single story housing units, under the context of "nationality and internationality" (Ballice, 2009).

Coşkunoğlu Mete, H. (2009) - "1950'ler İzmir Mimarlığında Apartman Olgusu ve Melih Pekel": Coşkunoğlu searches the characteristics of the 1950s apartment buildings in the architecture Melih Pekel's designs and architecture (Coşkunoğlu Mete, 2009).

Çıkış, Ş. (2011) – "Birinci Ulusal Mimarlık Dönemi İzmir Konutu: Yerellik ve Melezlik": Çıkış, examines the characteristics of the 1st. National Movement of Turkish architecture under the term of "Nationality - Locality" by the comparison examples from the early modern movement (Çıkış, 2011).

Only architectural research is done by Tuğba Sormaykan (2008) "1950'den Günümüze Karşıyaka'da Apartman Tipi Konut Yapılarındaki Mekansal Değişim ve Dönüşümler": Sormaykan investigated the architectural characteristics of Karşıyaka's apartments for three different periods with plan details and exterior photos (Sormaykan, 2008).

Comparison of the İzmir and Karşıyaka related studies concerning the history of architecture are many. These have abstracted the buildings from their interior designs. As the original interior designs also a form of the cultural heritage of a city, in this research buildings were analyzed with their complete design properties on both the exterior and the interiors.

1.5 Scope of the Research

The subject of this thesis limited to the years between 1948 and 1965. Social, cultural and economic changes in Karşıyaka were examined in order to understand the architectural characteristics of housing and their interior designs features. It can be seen that in the late 19th and early 20th century buildings are under protection of the conservation laws. First National Style housing units in the early Republican Period are also under protection with the title of “second degree historic monuments”.

This study's 20 year period was defined by two major events. First is the year 1948 in which “Construction Encouragement Law of no 5228” was acted. After Second World War I, economy started to develop and industrialization caused migration from rural to urban areas. These factors forced infill construction activities in order to respond to increasing housing demand. Besides infill interventions, transformation from singular housing units to apartment buildings began to be observed. Second event point is the year 1965 in which Condominium Registration Law affected the characteristics of all residential buildings as well as the design process in Karşıyaka because of high density construction activities. When the major actors of housing consumption were owners and architects/foremens before the year of 1965. After the condominium law a third actor “building contractors” began to be included in construction process. This situation weakened the relationship between architects and owners. On the other hand, housing production started to be handled as mass-production process (Gündüz, 2006). In order to fully understand the social, economic and cultural background of built environment, research is focused on 18 years period between 1948 and 1965.

The thesis consists of 4 major chapters. First chapter defines the problem, aims of research, literature reviews, the context and the methods used in research. Second chapter briefly investigates the social, economic and demographic background of Karşıyaka. The context of urban identity and housing culture are studied. Third chapter is examines the building stock and building details with their measured drawings, plans, photographs and interviews conducted with users. Architects, building's characteristics, floor numbers, dwelling unit numbers, ownership statistics (single/multiple), architectural materials, interior solutions, finishing materials, furniture, lighting equipments, daily use items were observed in

order to understand general features of residential uses. Evaluation on these features were made in order to understand their contributions to history the of architecture, interior design and industrial designs.

1.6 Methodology

The Methodology used in this thesis is based on six main subject areas:

- 1) Research
- 2)Data Collection and Documentation
- 3) Classification of Data
- 4) Analysis on Data
- 5) Comparison of analysis

1.6.1 Research

In the initial research phase, relevant publications (articles, books, thesis, newspapers, magazines, exhibitons) about the subject were examined. Sample buildings were determined by field trips in Donanmacı and Tuna Quarters (Mahalle) of Karşıyaka. During the determination phase, location of buildings were marked on layout sheets and preliminary photographs were taken. After the field trip, data from the layout sheets were used in determining building block/plots through İzmir's 3D City Guide and 2D City Guide.

1.6.2 Data collection / documentation

Data collection was realized in three steps. First was the collection of archival data which included plan layout sheets, architect names, owner information and other related documents of selected buildings from Karşıyaka Municipality. Second step was taking photographs of selected buildings by focusing on their exterior and interior details. Third step included interviews with occupants. Detailed interviews were prepared with current users, action figures related with the building phase, and the surrounding residents in order to

understand their daily life, casual expectations from the buildings and production features of this period. Owners of buildings and their relatives were preliminarily interviewed in order to understand their demands and problems of housing comfort.

During data collection phase foreign catalogs of furniture, architecture, pottery, glass, hardware, and other related products (dates from early 20th century up to 1960s) were be examined in order to understand international influences, differences and similarities with Turkish design history.

1.6.3 Classification of data

Classification of data was classified on collected data which related to their contribution to the history of architecture, interior and industrial design. Classifications were done in two general scales. First were the architectural features which related to the history of architecture. The second one were interior features which related with to the history of interior and industrial design.

1.6.4 Analysis

After classification, analysis were conducted on design components of selected buildings . Analysis over buildings' the exterior and interior features of the buildings, components such as such as kitchen cabinets and furniture and exterior elements like facade design and materials were also examined.

1.6.5 Comparison

Collected and classified data were compared with foreign furniture, architecture, pottery, glass, hardware, and other related catalogs and magazines (dates from early 20th century up to 1960s). This was done in order to understand international design influences on Turkish design history. Similarities and differences provided give information about design trends, production abilities as well as social and economic conditions of the era.

CHAPTER TWO

GENERATING FACTORS OF KARŞIYAKA'S HOUSING PRODUCTION BETWEEN LATE 19th Century and 1965

Karşıyaka was a small Muslim town until 19th century, which was evolved in to an urban form after fifty years. Karşıyaka district is located in the city of Izmir's administrative city core. District is in the boundaries of Izmir Metropolitan Area's 50 km radius. District's boundaries are adjacent to Bayraklı district on East, Yamanlar Mount on north, and Çiğli district on West (Kuban, D. 2001). Karşıyaka's South boundary is the coast of İzmir bay. Most of Karşıyaka's urban area altitudes are near to sea level. District has 27 administrative zones, which are; Aksoy, Alaybey, Atakent, Bahariye, Bahçelievler, Bostanlı, Cumhuriyet, Dedebaşı, Demirköprü, Donanmacı, Fikri Altay, Goncalar, İmbatlı, İnönü, Latife Hanım, Mavişehir, Mustafa Kemal, Nergiz, Örnekköy, Sancaklı, Şemikler, Tersane, Tuna, Yalı, Yamanlar, and Zübeyde Hanım quarters (İzmir Büyükşehir Belediyesi, 2015).

District's population was limited with a few dwellings near Soğukkuyu, which was still a small Muslim town until 19th century. With wet-land, and urban transportation improvements increased population rates. City core of Karşıyaka was sprawled through East and West. District preserved its residential features with two or three store apartment buildings till 1950s. In 1950s, high density construction activities were started to be done in developed lands. After 1980's Karşıyaka's urban silhouette was dominated by five to seven story apartment buildings. On the other hand because of increasing land values and increasing population rates, urban tissue of Karşıyaka was sprawled to lands on West direction; namely Bostanlı and Mavişehir (Kuban, D. 2001). Today Karşıyaka is facing with a new breaking point. After The 2012 Draft Law on the “Regeneration of Areas under Disaster Risk” was acted, urban transformation activities are affecting Karşıyaka's Modern Housing heritage negatively. 22 transformation activity on modern housing units were detected after 2012.

Economic and political events, social and cultural changes, and technical developments are effecting directly housing production, which has a strong relationship with these events and changes.

To fully understand the background of Modern housing stock in Karşıyaka between 1948 – 1965, these events and changes were investigated periodically up to the year 1965.

2.1 Late 19th Century – 1923 Period

First World War, Independence War, and Great Fire are major events and breaking points in İzmir's history. The effects of these events on economy and social life changed housing production process both in İzmir and Karşıyaka. For this reason, economic and social changes were investigated until the Establishment of Turkish Republic.

2.1.1 Economic and political events

Since 17th century, İzmir was an important trading center between Europe and Ottoman Empire. Especially after railroad project between Aydın İzmir was established in 1856, the city's trading facilities and population rates was started to increase rapidly. This population increase was done usually by minorities such as Greeks, Armenians, Levantines and Jewish. On the other hand trading and commerce facilities of İzmir was held by the same minority groups such as Greeks, Armenians, Levantines and Jewish. Relationships with European merchants, and nonobligatory army duties were made İzmir a trade center for these minorities (Durgun, 2006).

Small production and craft facilities were also operated by those minorities. Daşçı claimed that until the establishment of Turkish Republic, there can't be mentioned that there was a distinct Turkish presence in commercial and production facilities (Daşçı, 2012).

Until World War 1, trading and commerce was operated by minorities, however after the beginning of the war, Ottoman Empire made itself closed to foreign economic markets. This situation made trading hard for minorities, especially for Levantine merchants. Greek merchants were also effected by war conditions. Especially The Great Fire (1922) damaged Greek and Armenian quarters of the city. Most of the trading and commerce centers and shops were damaged. And the survived shop's owners left the country for safety concerns (Durgun, 2006).

Since most of Karşıyaka's population was minority groups, war conditions affected trade and commercial services negatively, which are clustered around today's Çarşı District (Gündüz, 2006).

Karşıyaka Municipality was also effected inevitably by this conditions. The municipality was found in 1887 as an independent municipality. However many of urban services, that Karşıyaka Municipality provided, were held by European Cooperations and minority merchants. These were ferry and pier management, gas distribution, streetcars, cabs and telegram services. As a result, after World War 1, Karşıyaka Municipality was having troubles on self sustaining itself economically. Prices for foreign based services increased and many international economic relationships with Europe were collapsed. Because of these economic conditions Karşıyaka Municipality was accompanied with Municipality of İzmir in 1918, as a branch (Serçe, 2005).

2.1.2 Social and Cultural Life

Social and cultural life in Karşıyaka was generated by its geographic features, which is a coastal town, and minority based demographic structure. Minority groups such as Levantine, Greek, Armenian and Jewish, which contained most of the high and middle class of the town, was generated Karşıyaka's social and cultural features. Cafes, clubs, restaurants and many other public places such as Club Petrocochino (today Öğretmenler Lokali), Sports Local, and Hunters Local were also located by the sea (Figure 2.1).



Figure 2.1 – Club Petrocochino, Karşıyaka (<http://www.levantineheritage.com/cordelio.htm>)

Coast line of Karşıyaka was a gathering public space in front of housing units. This space was an overall linear public space which was dominated by marine uses by wooden sea docks, which were used as sea baths by minority groups. Levantine, Greek and Jewish residents of Karşıyaka were living in single or two story villas with large gardens and terraces. This public baths were also annexes from those villas to the sea and leisure tools for modern life (Sormaykan, 2008).

Era's sea baths which usually had a circular geometry, had both open and closed areas. Closed areas contained changing rooms for both male and female users. On the other hand open spaces were used for swimming and sunbathing purposes. Erdoğan claims that, these open areas were also used for social connecting casually and important events. These sea baths, which were located all over Karşıyaka's coastal line, were made for private usage. However location of villas and sea baths made their relationship public accessible (Erdoğan, 2012).

Importance of housing units on social and cultural life was also distinctive. Housing units were also a gathering space between owners and their relatives, friends, neighbors etc. Dining, engagement, costume, new year and easter parties, and wedding ceremonies were usually organised at these houses with large gardens, and terraces (figure 2.2).



Figure 2.2 – A garden party in Russo House, Karşıyaka (<http://www.levantineheritage.com/braggiotti1.htm>)

2.1.3 Developments of Architecture, Interior Design and Furniture Production

Until establishment of Turkish Republic, just as all other self-employed professions, architects in İzmir consists of Greek and European citizens. Architect names I. Kokkinos, X. Latris, N. Manganiotis, Marcossoff, Ant. Pesaro, Emm. Petrokokkinos, Dim. Rambaonis, Grig Stefadinis, P. Vitalis, Rocco Vitalis, Werry and Aslan Efendi are confronted in Commercial Guide of İzmir 1888. It can be seen that there were only one Turkish architect's name was given on the list (İzmir Commercial Guide 1888).

Raymond Charles Pere was a French Architect (1854). He lived in İzmir until he died at 1929. His works are generally public buildings such as hospitals, churches, schools, and train stations. The most well known work of him is Konak Clock Tower for commemoration of the silver anniversary of Ottoman Sultan Abdülhamit the Second and it was completed in 1901. Other public buildings, which were designed by him, can be listed as St. Helen Church in Karşıyaka, French Hospital in Alsancak. Well known housing work of him is Mayda Mansion in Göztepe. It is known that he designed also housing projects for Levantine families in Alsancak and Buca (Berkant, 2006).



Figure 2.3 – St. Helen Church designed by French Architect Raymond Pere
 (<http://static.panoramio.com/photos/original/49760363.jpg>)

Yücel claims that 19th and early 20th century houses of İzmir were transition units to modern houses. These housing units were mostly two story buildings with characteristic cumbas, asymmetric window orientation with wooden and iron shutters. Yücel evaluates these buildings by comparing late 19th century examples of İstanbul and adds that housing units from İzmir were characteristically provincial buildings (Yücel, 1996). On the other hand Akkurt claims that these buildings were a mixture of traditional Turkish and Greek houses from Anatolia (Akkurt, 2004). According to Çıkış, these buildings are actually first implementations of Modern Architecture in terms of their functional and spatial features (Çıkış, 2009).

A traditional İzmir house is a infill two story with asymmetric facade design and wooden cumba. Plan layouts and facade orientations were mostly done by orthogonal orders and consists of two main axes, which one is smaller than the other. Entrance hall is usually located on this smaller axis on the ground floor. On the other hand, living areas are located on the ground floor's larger axis. Bedrooms on the first floor are usually adjacent to street facade or rear facade and organised around a central hall.

Wooden cumbas are usually oriented on the middle of the facade, and used as a closed balcony through one or two bedrooms (Çıkış 2009).

On the ground floor diversified service areas are located adjacent to the backyard. These service areas are mainly kitchens, cellars, toilets, bathrooms or other storage rooms. Most of these traditional housing units have a basement floor. Examinations on structural characteristics of traditional İzmir houses show that these buildings are mostly done wood framed stone masonry techniques (Akyüz, 1994).

This housing typology may differ according to plot size and income levels. Asymmetric plan layout with one large and one small axis was turned into a larger symmetric plan layout with two larger axes around a smaller axis. It can be seen that similar examples of these traditional houses exist in low density settlements of Buca and Bornova. One story housing units without cumba or mansions surrounded by large gardens show characteristic features of these houses (Çıkış, 2009).

It is known that architectural building elements such as door knobs, knockers, window handles, iron consoles, cement tiles, ceramic tiles etc. were imported from European countries such as France, Germany, Austria, Britain and Italy (Uçar, 2014). On the other hand small entrepreneurs also produced building materials in İzmir. An advertisement of the Jacquignon-Braggiotti firm from late 19th century describes available materials which were provided by the company. These are cement tiles, lime stone, bricks, pipes, varnishes, steel, iron etc (Figure 2.4).



Figure 2.4 – Advertising Paper of İzmir Firm Jacquignon & Braggiotti (<http://www.levantineheritage.com/jacquignon.htm#0>)

Housing production in Karşıyaka also shows similarities with these developments inevitably. Löhner Mansion (formerly Epikmen, today Behiye Hanım Anaokulu) has characteristic features of traditional İzmir houses: asymmetric plan and facade organizations with two different sized axes, wooden cumba, wooden shutters, wood framed masonry construction system. On the other hand although this example has a street facade, main entrance is provided through garden. Another addition is a stone bay window on the ground floor.

Löhner Mansion's building materials show strong similarities with European ones. So as Uçar told, housing production in Karşıyaka was provided by European building materials (Figure 2.5 and 2.6)

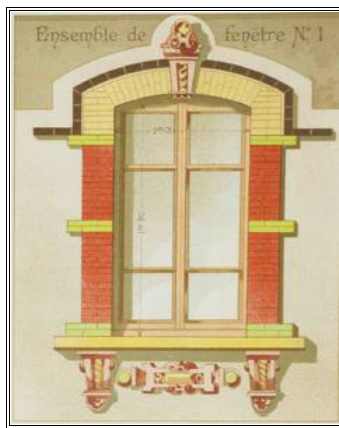


Figure 2.5 Construction Catalog, (Montchanin, 1910)



Figure 2.6 Löhner Mansion, Karşıyaka (3D Citysurf, 2016)

Analysis on traditional İzmir houses show that functionality in interior spaces were containing extra functions such as libraries, study rooms, work rooms etc. Bathrooms had also advanced functional elements such as porcelain and enamel sinks, bathtubs, toilets, etc. Wooden kitchen cabinets with marble countertops, glass presentation cupboards were also existed in 19th century's kitchens (Figure 2.7, 2.8, 2.9).



Figure 2.7 Study room of a Mansion in Buca

(E. Esenalp, 2015)



Figure 2.8 Bathroom of a Mansion in Buca

(E. Esenalp, 2015)



Figure 2.9 Kitchen of Aliotti House in Alsancak

(<http://levantineheritage.com/boulaliotti.htm>)

Furniture production in İzmir was operated by minority groups such as Greeks, Armenians, Jewish and Levantines just like other skilled professions. It is understood that from the Commercial Guide of İzmir there were specializations on furniture production related with product types and stages. Furniture makers names can be listed as I. Abadjoglous, A. Apostolidis, Barbaresque, Cassar Felix, Decipris, E Gigli, S. Karidis, Koulambidis, Emm. Mattheou, Alv. Menzicoff, Norras Alexandros, Sp. Pomonis, Santamouri Pierre, K. Stamnas & Son. Chair makers and upholsterer were listed seperately on the guide. Chair makers were Abr. Benchat, Char. Papazoglous, Hadji Vassiliou, and Chr. Volos. Upholsterer were Jean Albon, Claude Carminiti, K. Nionios & Co, and P. Tsokarellis. Although address information of upholsterers do not show an evidence of cluster economy, the opposite can be said for furniture makers and chair makers. Rue des Verreries (Glassware Street), surroundings of Local Cramer and Rue de Franque are common cluster locations for furniture makers according to guide (Izmir Commercial Guide 1888). On the other hand chair makers were

located around Saman İskelesi. There is no information about furniture production in Karşıyaka, but it is assumed that residents of Karşıyaka was purchasing furniture goods from listed makers.

Specialized furniture were existed in late 19th century and early 20th century according to interior photos. Wash stands, garden furniture, presentation columns can be listed as examples from İzmir houses. Straw woven garden furniture were also very common related to active use of garden and terraces in the era. (Figure 2.10, 2.11, 2.12, 2.13, 2.14).



Figure 2.10 Washing stand of a Mansion in Buca
Buca . (E. Esenalp, 2015)



Figure 2.11 Garden furniture of a Mansion,
(E. Esenalp, 2015)



Figure 2.12 Briagotti Mansion – Karşıyaka
(www.levantineheritage.com/braggiotti1.htm)



Figure 2.13 Garden furniture of Briagotti Mansion - Karşıyaka
(www.levantineheritage.com/braggiotti1.htm)



Figure 2.14 Otto Witzack Furniture Company Catalog – Garden furniture – Germany - 1910's

2.2 1923-1965 Period

Establishment of Turkish Republic, population exchange, economic recession in 1929, Second World War, Marshall Improvements are major events and breaking points in İzmir's history. The effects of these events on economy and social life changed housing production process both in İzmir and Karşıyaka. For this reason, economic and social changes were investigated until the end of thesis time limitation: 1965.

2.2.1 Economic and Political Events

After the Great Fire in 1922 highest density parts of İzmir turned in to decayed areas and abandoned. Karşıyaka was survived from the fire. But it was effected as much as other parts of İzmir. With newly established Turkish Republic, the City was tried to be redeveloped itself by mostly public interventions. And economic actors of the city was replaced with local residents (Durgun, 2006).

Most of Levantine merchants in Alsancak had to leave the city immediately after the fire. It can be said that Alsancak was commercial city center in late 19th and early 20th centuries. This fact affected city's economic conditions negatively. Another negative effect was population exchange between Greece and Turkey between the years 1923-1924. Many Greek citizens had to leave the city. This population exchange was a second negative impact on city's economy.. Because small-size manufacturing and trading were mostly done by Greek citizens (Durgun, 2006).

New Republic's visions of national economy on manufacturing and capital policies were declared in Turkish National Economic Congress months before the establishment of Turkish Republic. Supporting national investors and national manufacture were two of the major principles of the congress. Revoking economic privileges to foreign merchants and capital owners, nationalising existing manufactures, railroads, gas, electric and other transportation companies were secondary principles (Serçe 2006).

Because of weak economic conditions after the Independence War, these principles could not be implemented until 1929. The Economic Recession in 1929 and first debt installments, which were inherited from Ottoman Empire, made conditions hard for those kind of serious actions. Until the year 1929, Turkish economy, consumption and production patterns were very similar to late Ottoman Period. Exported goods were still a threat for national manufactures. After 1929 serious actions were taken in order to actualized Republic's national economic idea. These were focusing on national manufacture facilities, and first attempt was forbidding the exported goods (Durgun, 2006).

These poor economic conditions were also affected Karşıyaka Municipality. In the year of 1930 İzmir Municipality took over Karşıyaka Municipality's authorities. Infrastructure, transportation, sanitary and lighting energy issues became Municipality of İzmir's responsibility. However, while large scale solutions, which are general transportation, general road construction, electricity distribution on main axes, were served by the municipality, small scale interventions, such as minor road construction, injection wells, were tried to be fixed by occupants of Karşıyaka (Serçe, 2006).

Local “9 Eylül Exhibition” was organised in 1927 at Mithat Paşa Highschool with participations of local manufacturers from İzmir and environs. In following two years, organization was held in the same location with the involvement of both local and foreign manufacturers. Because of economic recession after 1929, the event was not organised for four years. In 1933, “9 Eylül Fair” was organised in Alsancak's decayed land (today Cumhuriyet Square) of the great fire. The event was organised annually with different names until 1936. In that year “İzmir International Fair” was organised for the first time in Kültürpark by efforts of Mayor Behçet Uz. As a tool of public interventions of Turkish

Republic on production, Izmir International Fair took an important place on Turkish production (Baran, 2003).

Untill Marshall improvements in 1950s, Turkish economy shows evidences of a small but stable recoveries. Second World War had serious effects on Turkish Republic. The production rates were decreased because of most of the labourforce were charged to army duties between 1939-1945. The Republic would get over the recession after 1950s (Durgun, 2006).

2.2.2 Social and Cultural Life

After the establishment of Turkish Republic, with population exchange and migration of minorities, an urban decay took place in Karşıyaka like any other settlements around İzmir. The population was decreased and the commerce was about to run low. The city would need more years to recover from this depression perriod (Umar, 1992).

Accordingly social and cultural life was also affected by economic conditions. The first members of public life was mostly Levantine minority groups. And their migration to European countries would keep Karşıyaka's social and cultural life inactive. Existing clubs, cafes and other public areas were changed owners after 1923. Some of the new owners would operate these facilities with the original public function. And some of them would transform the functions to commerce (Umar, 1992).

After population exchange, most of the Levantine and Greek houses ownerships were replaced by Turkish families. And some wealthy Turkish families bought these houses for reasonable prices because of economic conditions of the era. Some of the families preferred to resume Western lifestyle of Levantine families. Sea baths were used by these families for years. However public preferences of entertainment and service functions were also started to gather around transportation nodes. Demirspor Local near to Karşıyaka train station, Tilla, Portofino and Akvaryum Restaurants near to Karşıyaka pier became hot spots for public usage. After 1950s, movie theaters were started to be prior public spaces. Melek Movie Theatre in former Hunters' Local and Deniz Movie Theatre in Çarşı district were a few examples (Figure 2.15).



Figure 2.15 – Portofino and Akvaryum Restaurants from Karşıyaka in 1950s
<http://cemkaragozlu.blogspot.com.tr/2013/07/karsiyaka-gazinolari.html>

After construction of a modern pier in 1941 and regular bus routes, Karşıyaka's general outlook were started to be changed by migration. Because of the migration from rural to urban areas, tough economic conditions, high land values, there would be housing problem in Karşıyaka like rest of the İzmir. And Karşıyaka's urban pattern would have been transformed in to a high density urban form because of housing demands (Serçe, 2006).

2.2.3 Developments on Architecture, Interior Design and Furniture Production

After the establishment of Turkish Republic, Turkish architects started to take place in construction area. It is known that in late 19th Century, a Turkish architect, who was Aslan Efendi, was operating construction works. Gündüz claims that the other well known Turkish architect was Tahsin Sermet, who started his business in 1914. In 1926's Commercial Guide of İzmir, there were six Turkish architects, who are Tahsin Sermet, Hüseyin Mazlum, Mimar Kemal, Mimar Mecid, Mühendis Muallim Mehmet Galip ve Fescizade İbrahim Galip. In the year of 1940, the total number of architects became twelve. In the year of 1954, according to chamber records, there were thirty registered and ten unregistered architects in İzmir. Some of them are: Alp Türksoy, Suat Erdeniz, Mesut Özok, Melih Pekel, H. Ulvi Başman, Abdullah Pekön, Necmettin Emre, Sadi Kentoğlu, Hikmet Baraz, İhsan Ariş, Faruk San, Harbi Hotan, Orhan Akbaş, Rıza Aşkan, Fahri Nişli, Reha Erkızan, Emin Balin, Ahmet Nural, Yegan Berktaş, Hüsamettin Ünübal, Ferruh Orel, Fuat Bozinal, Muzaffer Seven, Akif Kınay, and

Faruk Aktaş (Gündüz, 2006).

After independence war and establishment of the Turkish Republic, housing demand was low in Karşıyaka due to rapid migration rate. Existing housing stocks were enough to meet demands from late 19th century and early 20th century. Because of this there can't be mentioned there were a lot of construction projects in Karşıyaka (Gündüz, 2006). However, while some housing projects right after 1923 were showing evidences of European features, on the other hand some of them had First National Style features (Figure 2.16, 2.17, 2.18)



Figure 2.16 First National Housing in Karşıyaka

(İzmir 3D City Surf)



Figure 2.17 First National Housing in Karşıyaka-2

(İzmir 3D City Surf)



Figure 2.18 Penetti Mansion in Karşıyaka

(İzmir 3D City Surf)

Nationalist tendencies affected of the Republic also design and architecture. First National Architecture Movement, Neoclassical Turkish Style or Renaissance of National Architecture were common styles of the buildings constructed between the years 1900 and 1930. Although the National style was started to be applied during the Ottoman Empire period, it became a dominant style after establishment of Turkish Republic. Because the Republic's nationalist ideas were matching with the style's features. On the other side quantity

of public buildings of the style are dominating residential buildings (Aslanoğlu, 1980)

First National Architecture's housing stock were recognizable with the characteristic Ottoman facade ornamentations, but there are distinct similarities between traditional houses and First National housing units. Existence of cumba with a plastic forms, assymmetric facade order on ground floors and symmetric facade arrangement on the upper floors are common features of these kind of houses. Çıkış also claims that there were no imported building materials in First National housing units in İzmir (Çıkış, 2011).

On the other side, it is known that imported construction materials were still using in Karşıyaka in the Early Republican period. Penetti Mansion, which was built in 1928, is a good example for these type of examples. Majolica faiences on first floor's facade, and glass mosaic tiles in bathroom were showing similarities with European equivalents (Figure 2.19, 2.20)



Figure 2.19 Majolica tiles of Penetti Mansion (E. Esenalp, 2015)



Figure 2.20 Majolica Wall Tiles, (Feignies, 1921)

Sedat Hakkı Eldem pointed out that after the establishment of Turkish Republic, it was also important to focus on generating a national architectural path for Turkey. According to him, it was critical to use local productions, labourforce, and professionals while trying to generate a nationalist movement. He also added that it was inevitable to use imported goods, if local products were not qualified or adequate. However there had to be all range of local products, to design and construct local buildings (Eldem, 1940).

Until 1930's, Karşıyaka's housing stock had a similar background with Levantine houses. One to two story single housing units with large gardens were composing general outlook of Karşıyaka. These low-densed development was started to be transformed slowly with the existence of three or four story family apartments buildings. City was developed by existing layouts which was dated to 19th century (Gündüz, 2006).

After 1930's, Second National Architecture was started to be preferred by Turkish architects. Because applications of modern architectural elements were easier than First National Architecture. Ornamentation was simplified, mostly was not used. symmetric facade order, rythmic arrangements of windows, wooden shutters, and plan organizations which were centered by a large entrace hall were general features of the era (Eyüce, 2009).

Second National Style mainly applied in Ankara – capital of Turkish Republic - and Istanbul in both public and civil buildings. However, in Izmir built examples are mainly single housing units or three – four story (after 1950s) apartment buildings. Coşkunoğlu describes these housing units as they were constructed for rental purposes, usually with single owners (Coşkunoğlu, 2006). Kıray makes a formal description on these buildings with features such as; large eaves, round corner columns and geometrically ornamented iron railings (Kıray, 2006).

Years of 1948 and 1955 are very significant for Karşıyaka's built environment. According to Gündüz there was not an active construction process in Karşıyaka until the end of Second World War. In the year of 1948, “Construction Encouragement Law no 5228” was acted in order to provide convenience for land owners (Gündüz, 2006). On the other hand after Kemal Aru's Karşıyaka Development Plan, building permits for Karşıyaka was raised to four stores. Increasing land and housing demands would change Karşıyaka's built environment from single housing units to apartment buildings in two decades (Kıldış, 2006).

Karşıyaka was developing itself on its on existing developed lands with low-rise housing units and also by spreading to its limits. Since needs of public buildings were limited with educational and healthcare facilities, Karşıyaka's general view was shaped by housing units. (Kayın, 2009). After Aru's city plan, construction activites were generally done in

Karşıyaka's city core, which is South part of Anadolu Street. Donanmacı, Aksoy, Alaybey, Bahariye and Tuna quarters were developed with medium-dense construction activities. (Kıldıř, 2006).



Figure 2.21 General view of Karşıyaka in 1966 after Condominium Law (Neře Kılıslıođlu Archive)



Figure 2.22 General view of Karşıyaka in 1966 after Condominium Law - 2 (Neře Kılıslıođlu Archive)

International developments on western countries was also influenced local architects of İzmir. Modernisation and Westernisation became prior in architectural context. In the United States and Europe a new architectural style was started to become popular among famous

architects. Common characteristics of International Style buildings are rectilinear forms, light and plane surfaces that have been completely stripped of applied ornamentation and decoration, and flexible interior spaces. Glass and steel, in combination with usually less visible reinforced concrete, are the characteristic materials of the construction. Özsakal Apartment building was a successful example of Rıza Aşkan's, which was said to be influenced by works of Le Corbusier while they were working together for urban planning project for İzmir. “Betebe” glass mosaic coating, asymmetric facade orientation, large and transparent entrance door and balcony doors, geometric extrusions on the facade are characteristic features of the Özsakal Apartment Building in Karşıyaka (Aşkan, Batur, 2013).

Ziya Nebioğlu was another wellknown architect in İzmir. While he was working with Frank Lloyd Wright in America just after his graduation, he was influenced by Wright's works with Organic Architecture Movement. Özsaruhanlı residence is a wellknown example of his works from Karşıyaka. Organic patterned concrete blocks, large linear eaves, empty ground floor, large terraces and large facade openings with asymmetric order were characteristics of the house, which were characteristic features of the Organic Architecture (Sayar, 2006).



Figure 2.23 Özsakal Apt. (E. Esenalp, 2014)



Figure 2.24 Özsaruhan Residence (Arkitera, 2011)

Ziya Nebioğlu's Wright influenced modernist approaches were also reflected in to interior designs. Nihat Egeli Residence in Göztepe, was showing characteristic features of Organic Architecture on both facade and plan layouts. Addition to that, design of the kitchen and the bathroom were also furnished in modern standarts. These features were diversified and specialized kitchen cabinets for different purposes, colorful ceramic tiles in the bathroom, enamelware bathtub etc.. (Figure 2.25, 2.26, 2.27)



Figure 2.25 Kitchen of Nihat Egeli



Figure 2.26 Bathroom of Nihat Egeli



Figure 2.27 Bathroom Design from

Residence (G. Ballice Archive, 2009) Residence (G. Ballice Archive, 2009) a catalog, (La Maison De l'hygiene)

It can be said that after 1950s International Style started to influence Turkish architects by its modernist components such as large facade openings, asymmetric facade designs, translucent balconies, and flat roofs (Coşkunoğlu Mete, 2009). These characteristics were successfully implemented on facade designs in terms of contribution to urban identity. However, plan layouts of international style buildings were evolved slowly by different transition stages from Second National Movement to International Style. General features of these two kinds of styles were locating living areas (usually diversified living areas such as; guestroom, livingroom, diningroom) adjacent to main facades and sleeping areas adjacent to side or rear facades. Large entrance halls were started to be evolved into smaller ones with additions of hallways in terms of spatial distribution (Sormaykan, 2008). After 1950s adverts of local building materials were also started to be more visible on magazines and other publications (Figure 2.28).

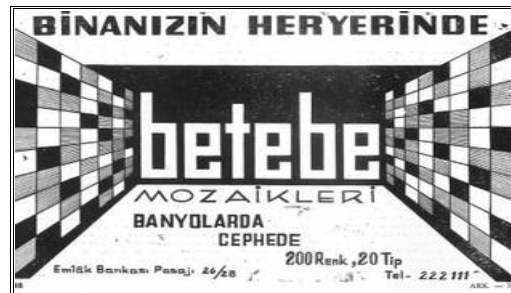


Figure 2.28 Betebe Glass Mosaic Coating Advert (Arkitekt, 1951)

Three different local İzmir furniture makers were identified with their works from Post Republican Era . These are Haraççı Brothers & Co, Ege Chair and Sim Furniture Company. Haraççı Brothers were participated in local “9 Eylül Exhibition” in 1927 and “9 Eylül Fair” in 1933. According to their fair brochures, it is understood that their productions were very modernized during the six year period (Figure 2.29 and 2.30).

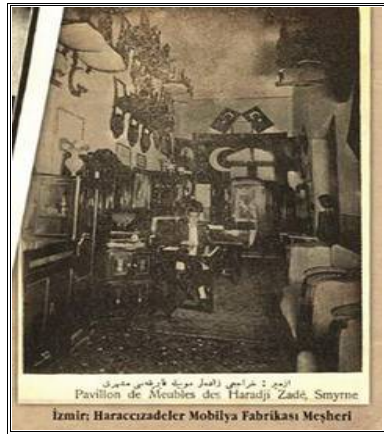


Figure 2.29 Haraççı B. - 1927
(Işıklı, 2008)



Figure 2.30 Haraççı Brothers in “9 Eylül Fair” - 1933
(<http://www.mezatpazari.com/urun/113997/izmir-fk-p-foto>)

Heavily carved furniture exhibited at 1927 were replaced by cubic and light furniture in the 1933 fair. Haraççı Brothers was a general furniture company according to photos. Sitting units, tables, bedroom sets were some of their productions. However, Ege Chair was specialized on producing chairs and armchairs (Figure 2.31 and 2.32).



Figure 2.31 Armchair by Ege
Chair Company (E. Esenalp, 2015)



Figure 2.32 Label Details of the Ege Armchair
(E. Esenalp, 2015)

Sim Furniture Factory was founded in 1955 in order to supply portable furniture demands all over Turkey. Forms and assembling solutions were referring to European modern furniture. Furniture by Sim Mobilya were mass produced. Designs were showing similarities with western furniture companies (Figure 2.33, 2.34).



Figure 2.33 Formica buffet, Sim Furniture Company
(Datumm, 2015)

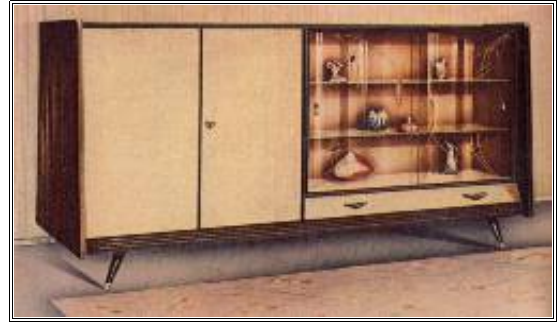


Figure 2.34 Formica buffet, (Arzberger Möbel, 1940)

Furniture examples from post Republican Period show strong evidences of modernisation progress and western influences on designs. Evidence of new technical ideas and materials such as formica sheets and synthetic varnishes are among the on Sim Furniture products.

CHAPTER THREE

ANALYSIS ON CASE BUILDINGS

3.1 Features of Research Area

Research area of the thesis, was an active location for construction activities during 1950s and so more after 1960s. Those modern era buildings, which were mainly housing units such as single houses and apartment buildings, had fulfilled their economic lives and now they are demolished by intermediary construction firms by urban transformation applications.

3.1.1 Criteria for research area selection

Karşıyaka region hosts qualified building stock since it was settled as a suburb town in 19th century. After improvements on wetlands, construction of rail road and station in 1865, ferry expeditions which were started in 1884, Karşıyaka was turned into an urban dense settlement by demands of Levantines and minorities (Sormaykan, 2009).

After the great fire of İzmir in 1922 and population exchange, demands on housing in Karşıyaka began to increase. After establishment of Turkish Republic, increasing level of migrations and housing demands caused production of one or two story singular housing units. After a while three story family apartments began to emerge. Housing stock in Karşıyaka preserved these identical and low density character until the beginnings of 1950s (Gündüz, 2006).

After 1950s four and five story family apartments began to be constructed. Construction activities were provided by individual capital holders until 1960s. After 1960s there was a rapid increase in migration, housing demand, land values, and construction costs. Under those circumstances, some experimental construction activities were held by collective capitals (Sormaykan, 2009).

In the year of 1965 “Condominium Law” was acted. This event accelerated construction process and reduced construction costs by bringing together small capital owners as “apartment owners”. Building contractors, excluding owners and architects, began to take place on construction stage. Rapidly increasing housing demands and commercial concerns changed general view and housing stock quality of Karşıyaka until today (Gündüz, 2006).

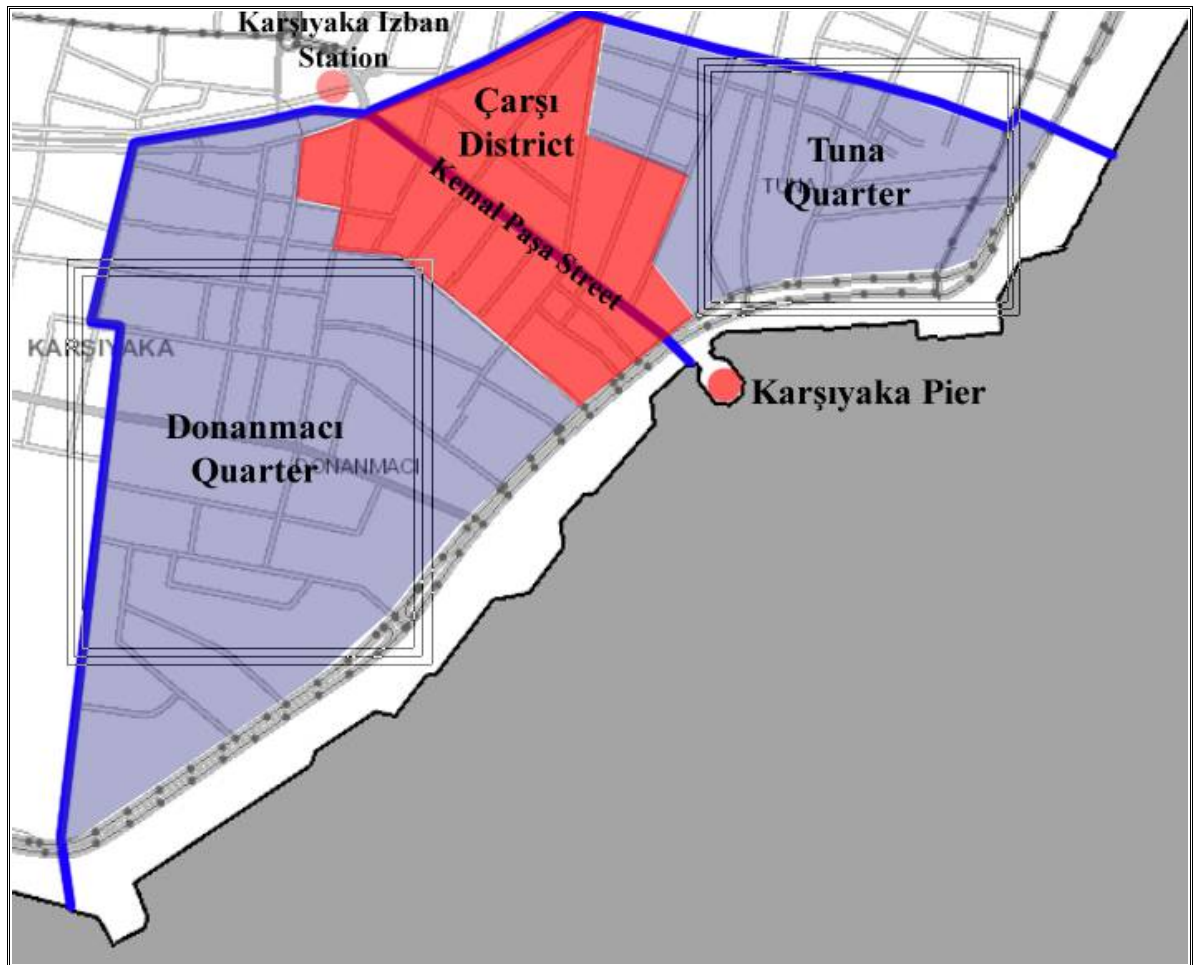


Figure 3.1 – boundaries of research area

After 19th century, Karşıyaka started to become an important settlement for housing production. And still today, it hosts housing legacy and culture of past periods. Urban transformation activities are occurring on old housing stocks and affecting sustainability of Karşıyaka's urban identity negatively. Because of this reasons, Karşıyaka, where housing culture is under risk, was chosen as a case study.

3.1.2 Determination of research area

Research area includes Donanmacı and Tuna quarters of Karşıyaka. In this research, which encloses housing units, commercial district was excluded. Because of regeneration and alteration are mandatory in commercial districts, research was directed to residential districts of Donanmacı and Tuna quarters. Selected quarters have similar geographic, socio-economic, cultural characteristics, and municipal regulations.

The following factors are considered for boundaries of the the research area:

- Both quarters have typical housing examples of 1948-1965 era.
- Both quarters have same social structure in terms of socio-economic and cultural characteristics of the citizens.
- Occupants, who are residing since 1950s, are determined in both quarters.
- Quarters have registered and unregistered dwelling units.
- Both quarters have examples of urban transformation activities.

3.1.3 Limitation of study's time period

Because of insufficient postwar economic conditions, low migration and population rates, there were not any extra housing demand in Karşıyaka. Housing needs were supplied by existing housing stock from late 19th and early 20th centuries. After World War II, economic conditions began to improve. In 1948, “Construction Encouragement Law no 5228” was acted. This date created a breaking point in construction activities (Gündüz, 2006).

After following years, because of increasing land values and other economic and legal problems, current market conditions began to be insufficient for construction market. Unpredictably increased migration and population rates caused authorities to find a new legal frame. In the year of 1965, “Condominium Law” was acted. This is the second breaking point on housing production in Karşıyaka. After 1965 third and fourth figures such as building

contractors started to jump into construction scene. Because of legal availabilities, housing production was began to be perceived as “commercial value” instead of “owning value”. These situations started a corruption in building qualities and built environment of Karşıyaka in the following years (Ballice, 2006).

After “Urban Transformation Law” was acted in 2012, buildings from 1950s were started to be transformed. Low rise buildings with high land values are quite profitable for transforming activities. In these circumstances, needs of documenting and analysing of selected buildings were found crucial (Çevre ve Şehircilik Bakanlığı, 2015).

3.2 General Features of Research Methods

Research includes analysis related to architectural and interior design and furnishing, with a particular focus on Karşıyaka in the the years 1948-1965 by investigating 22 case buildings and comprising catalogs from manufacturers and merchants from European countries. In conclusion, it was planned to get economic, social and cultural assumptions from those relationships in terms of consumption patterns, production techniques, etc..

3.2.1 Methods applied in research

Research's methodology is based on five main subjects; these are research, data collection and documentation, classification of data, analysis on data, and comparison of analysis.

3.2.2 Building selection criteria

After selection of research area, forty buildings, which are satisfying research's criteria requirements, are selected. Then general information were collected about those buildings. And a secondary elimination on those forty buildings were done by considering the following criteria.

Criteria for building selection:

- Buildings constructed within the time limits of the study.
- Buildings from the location of equal distributions with variable housing and density types, and floor numbers,
- Both registered/unregistered buildings,
- Buildings with original interior features,
- Buildings determined for urban transformation were selected for this study.

A secondary elimination for those forty buildings were applied related with their meeting criteria. Criterion of existing interior features was determinative on secondary elimination. After necessary data about interior features were collected from residents and owners, eighteen buildings were eliminated. In conclusion, twenty two buildings were selected for the study.

Building Name	Date	Quarter
İzmirlioğlu Apartment Building	1948	Tuna
Pariante Residence	1950	Donanmacı
Süller Residence	1951	Donanmacı
Erdoğan Apartment Building	1952	Donanmacı
İlmek Apartment Building	1952	Tuna
Kirpikli Apartment Building	1953	Tuna
Tahsin Aysu Apartment Building	1953	Donanmacı
Vanlı Apartment Building	1953	Donanmacı
Arca Apartment Building	1954	Donanmacı
Ufuk Apartment Building	1954	Tuna
İncili Apartment Building	1955	Donanmacı
Süberker Apartment Building	1955	Tuna
Kardeşler Apartment Building	1956	Donanmacı
Gökçimen Apartment Building	1958	Donanmacı
Osmanbey Apartment Building	1959	Tuna
Ziya Esmer Apartment Building	1960	Donanmacı
Gönenç Apartment Building	1961	Tuna
Kalyoncu Apartment Building	1963	Donanmacı
Kismet Apartment Building	1964	Donanmacı
Maruflu Apartment Building	1964	Tuna
Özlem Apartment Building	1965	Donanmacı
Semerkant Apartment Building	1965	Donanmacı

Table 3.1 Case buildings

3.2.3 Data Collection

After site trips, street and door numbers of selected buildings were collected. With these information block and plot numbers of selected buildings were obtained from “İzmir 2D City Guide”. Architectural plans and architect infos were obtained from Karşıyaka Municipality – Department of Archive by block and plot numbers. Missing folders of buildings were obtained from Karşıyaka Directorate of Land Registry, and old photos from building's construction date were gathered. Contaminated plans of buildings were remodelled for a better legibility purpose.

Interviews with first owners, relatives of first owners, current owners, quarters' residents were achieved in order to understand history of housing culture of selected buildings. Eight case buildings were analyzed through their exterior photos and plan layouts because of permission constraints. Vanlı Apartment Building was analyzed through its exterior photos, plan layouts and registration folder that includes interior photos.

Table 3.2 Personal Interviews

Building Name	Interviewed with:
Pariante Residence	Elektra Pariante
Süller Residence	Lale Süller
Arca Apartment Building	Deniz Özsoydan
Süberker Apartment Building	Attila Aksak
Kardeşler Apartment Building	Güler Bursim
Gökçimen Apartment Building	Neşe Kilislioğlu
Kısmet Apartment Building	Olca Yücel
Özlem Apartment Building	Ayşe Sağlam
Semer Kant Apartment Building	Kerime Akkuş

A detailed trade catalog and magazine search of Western manufacturers and firms were done in order to understand similarities and differences between Turkish and Western Modern Design features. Digital trade catalog archives of Metropolitan Museum, Community of Glas-Musterbuch, Collector Community of French Advertising and Catalogs 1880-1975, Historic Houses Trust (Australia) were investigated. The investigations were resulted with a large amount of trade and design catalogs.

Otto Witzack – Germany 1943
Meredew – Britain 1964
VorQuentin – France 1938
AeMöbel – Germany 1949
D.Marien Co – Germany 1942
Rossini – Italy 1964
Kurt Granz – 1948
Bergman – Germany 1936
Welse Kleinmöbel – Germany 1956
Wessel Möbel – Germany 1959
Josef Koch – Germany 1946,51,52,59,61
Wi- Wo Möbel – Germany 1957
Levitan – France 1939,46,51,52,56,60,61,62
Bamberg – Germany 1964/1965
FrohesLeben – Germany 1963
Paris.Mobiliers – France 1952
J.Gassmann – Germany 1957
D&G – France 1963
Enterprise Parisienne de Batiment – France 1938,
Serrure Moderne – France 1930
Deutsch Haut – Germany 1954
All Volumes of “Arkitekt” -Turkey 1931/65
La Maison de l'hygiène – France 1950

Table 3.3 Firm Catalogs

3.2.4 Classification and analysis on collected data

Collected data from archive research, interior and exterior photo shots, were classified as listed below;

Architectures: Architectural features was identified by buildings' relation with a well known, significant architect. But it is also important to be an elaborated design work. In this classification, architects' names and their design languages on plan drawings were investigated.

Plan features: Plan features were analyzed by spatial composition of buildings. General floor plans were evaluated to understand if there is a unique spatial organization and scenario or not. It is also important to be reflecting era's spatial organization, or evolutionary process of spatial organization.

Facades: Elevation features were investigated by unique and complementary facades,

which are one of the most contributory to building's architectural features. Different size of facade openings and orders, unique design materials such as blinds and shutters and coating materials were documented.

Entrances: Qualification of building's or apartment's entrances, doors, vertical circulation designs were identified as entrance design value related with superior or characteristic features. Size of the building entrance, transparent or semi-transparent entrance doors, service entrances for kitchens, pot stands on main entrances were documented as features of the era's residential buildings.

Architectural Ironwork : Ornamentation of ironworks such as balustrades, door railings, garden fences were considered as ornamentation value, since these works are easily recognizable and reflecting the era's characteristics.

Kitchens: Kitchen features that describe period's character, or superior features were examined for kitchen design value evaluation. Such as diversity of cupboards, cabinets, drawers etc.. were documented.

Bathrooms: Bathroom features that describe period's character, or superior features were documented for bathroom design features. For example unique covering designs by colorful tiles, qualifications of lavatories, unique plumbing techniques that reflects era's sanitary and hygiene design features.

Floorings: Flooring types for wet areas, entrances, heavily used interior areas etc, were documented.

Furniture: furniture that describe period's character and consumption patterns were examined in order to evaluate furniture value. Living furniture such as sofas, coffee tables, side tables, armchairs, dining furniture such as tables, chairs, buffets, cabinets, sleeping furniture such as beds, endtables, wardrobes were documented. Production techniques and comfort issues were also investigated in order to understand era's furniture technology.

Lighting Equipment: Lighting elements such as ceiling lights, floor lights, table lights, student lights were documented.

Hardware: Pre-cast materials such as door and furniture fixings, light switches and other electric equipment were documented.

Artistic craftsmanship: Applied arts & crafts were documented and analyzed such as stained glass panels, frescos, oil paintings and artistic ceramic works.

Pottery, porcelain and glass: Daily use items such as cups, dishes, plates etc were documented according to their material features.

Inheritances: During data collection stage, it was understood that selected buildings did not have only features related with Modern Era. Some of the selected buildings had also items from late 19th and early 20th centuries. These items were commonly furniture or glassware that were inherited from past generations to current owners.

Expected results from these classified documentations were to get useful data for Turkish housing culture, history of architecture and furniture design history.

3.3 Case Analysis

Classifications and documentations of twenty two selected buildings were done by building information sheets and classification tables in order to make classification and documentation much more legible.

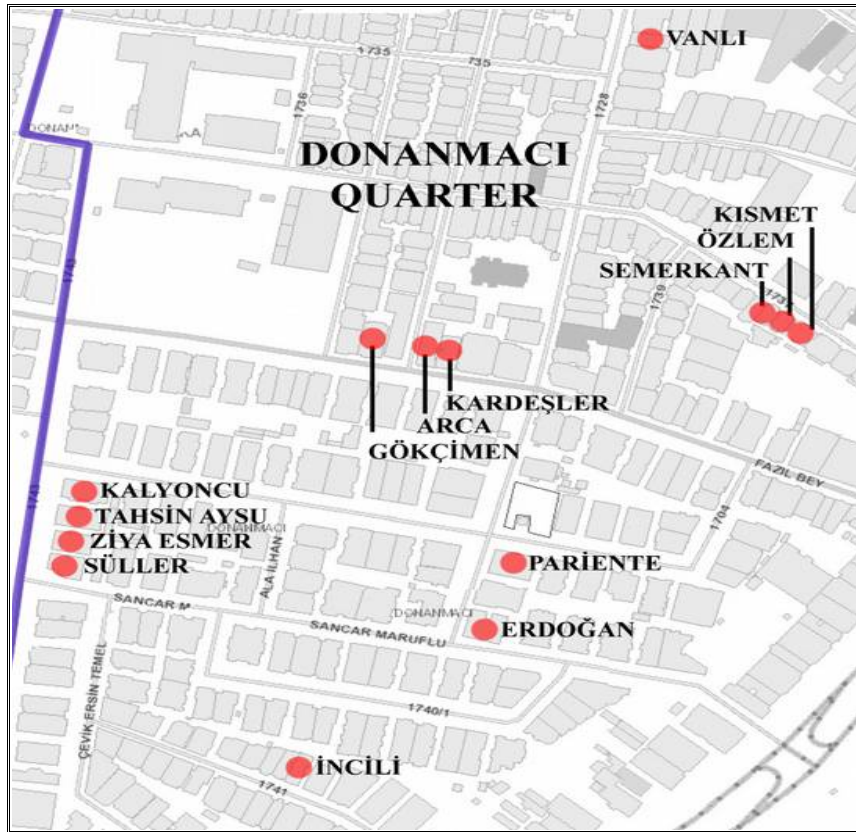


Figure 3.2 Selected buildings in Donanmacı Quarter (E. Esenalp, 2016)

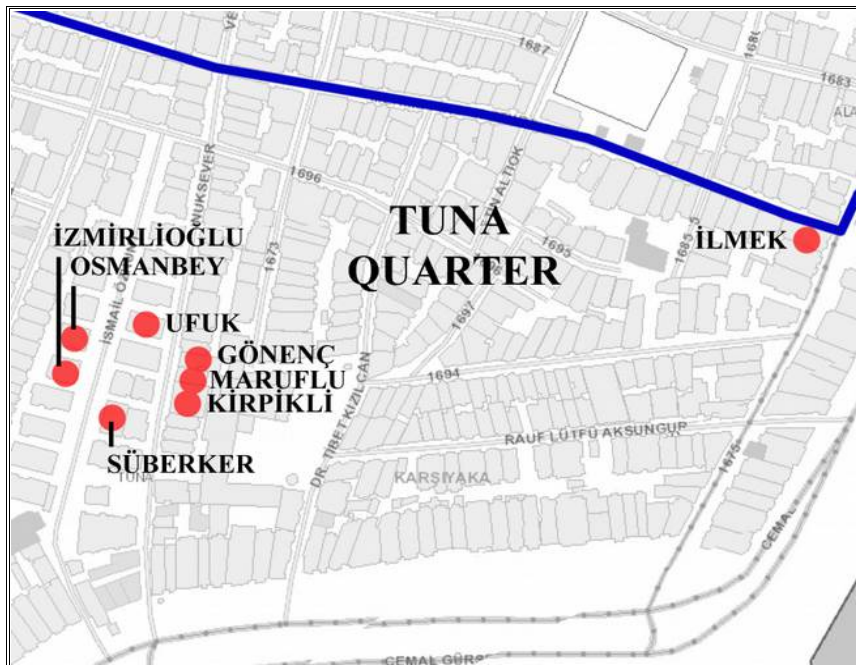


Figure 3.3 Selected buildings in Donanmacı Quarter (E. Esenalp, 2016)


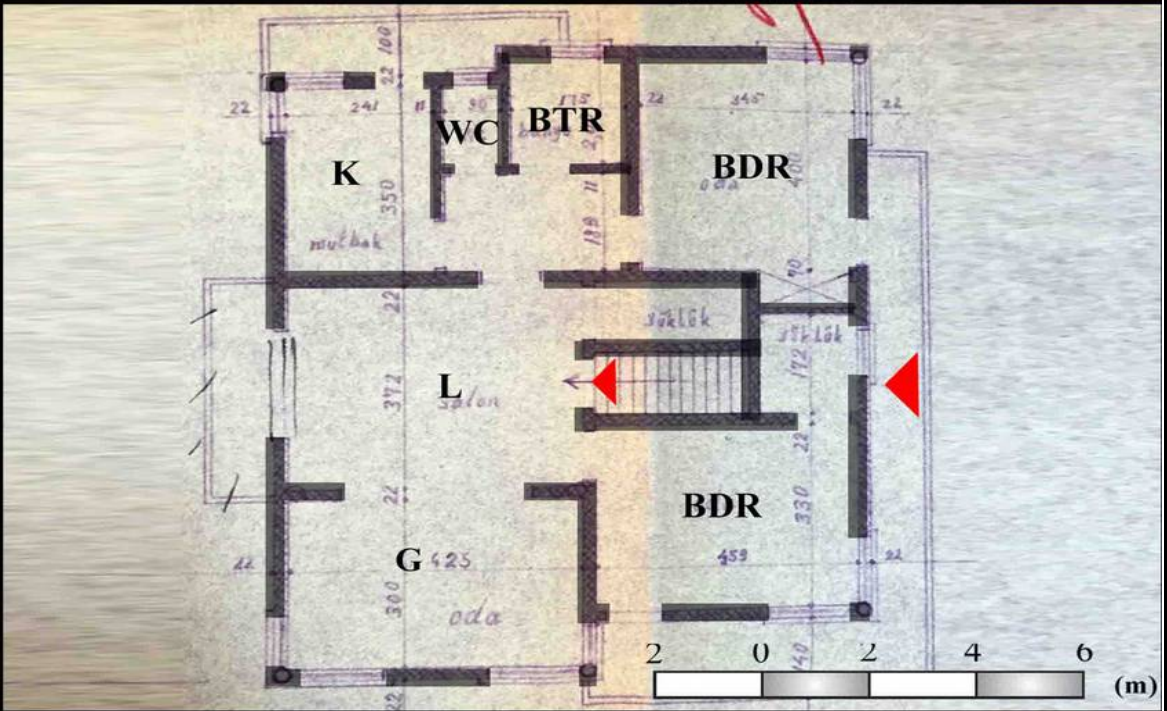
İZMİRLİOĞLU APARTMENT BUILDING	
Tuna Quarter	
Adress: İsmail Özkunt Sokak N: 13	
Block / Plot: 49 / 75	
Architect / Year: Abdullah Pekön / 1948	
Investor: Ayşe İzmirlioğlu	
Two Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing	
	
<p>Notes: Building was constructed on a square plot with four open facades. Floor plans were generated by plot's position and geometry. Each of two floors have seperate entries. Entrance is provided through livingroom, which is attached to the guestroom and a bedroom. A hall through livingroom provides access to the kitchen, a bedroom and bathroom. Three individual balconies are accesible from livingroom, kitchen, and both bedrooms. Building was originally designed for two stores. In year 1966, second, third and fourth floors were added.</p>	

Table 3.4 Building Information Sheet İzmirlioğlu of Apartment Building (E. Esenalp, 2016)

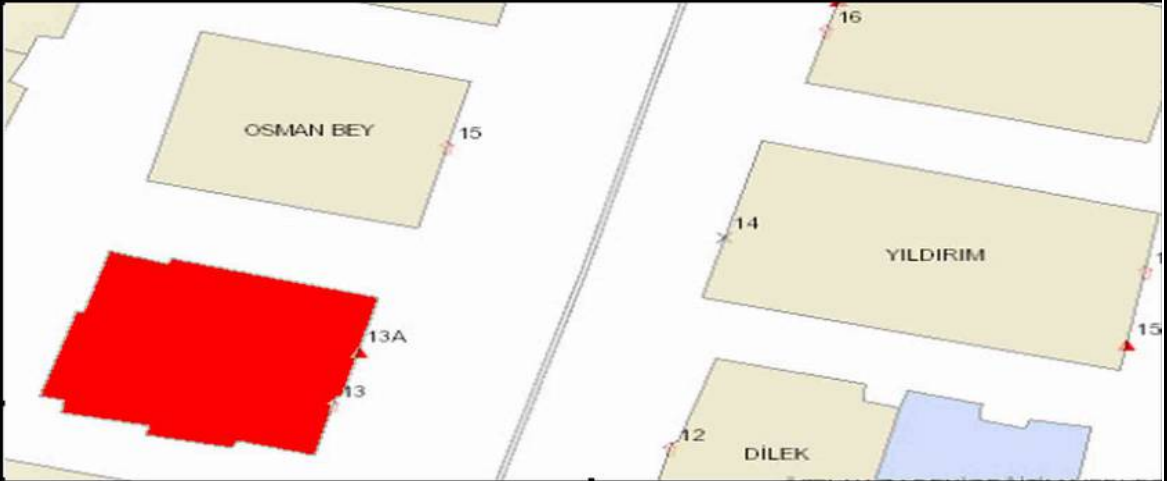
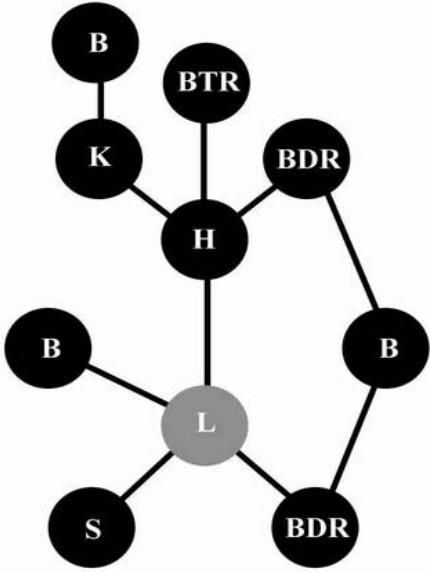
İZMİRLİOĞLU APARTMENT BUILDING					
Tuna Quarter					
Registration: No					
Condition: High					
Document List: Architectural plan folder					
					
<p>ZONES BY FUNCTION</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td style="background-color: #808080; color: white; text-align: center; padding: 5px;">Wet Zones</td> <td style="background-color: #ffff00; text-align: center; padding: 5px;">Sleeping Zone</td> </tr> <tr> <td style="background-color: #000000; color: white; text-align: center; padding: 5px;">Living Zones</td> <td style="background-color: #ffff00; text-align: center; padding: 5px;">Sleeping Zone</td> </tr> </tbody> </table>	Wet Zones	Sleeping Zone	Living Zones	Sleeping Zone	<p>SPACE ORGANIZATION</p> 
Wet Zones	Sleeping Zone				
Living Zones	Sleeping Zone				

Table 3.5 Building detail sheet of İzmirlioğlu Apartment Building (E. Esenalp, 2016)


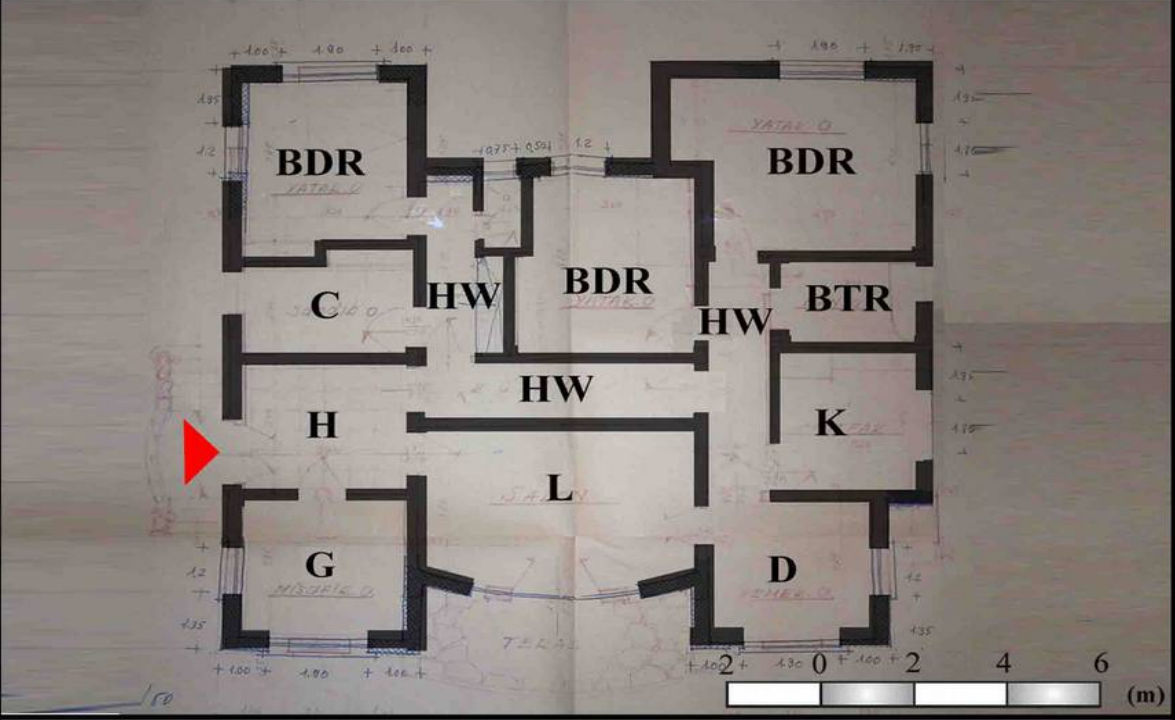
PARIENTE RESIDENCE	
Donanmacı Quarter	
Adress: 1728 Sokak / 71	
Block / Plot: 216 / 39	
Architect / Year: Abdullah Pekön / 1950	
Investor: Richard Pariente / Trader	
Single Storey	
Ownership: Singular	
Function: Housing only	
	
<p>Notes: Building was constructed on a square plot with four open facades. Floor plans was generated by plot's position and geometry. Residence's entry is provided by a hall which provides pysical access to livingroom and guestroom. A main hallway through entranc hall gives direction to two other hallways. One hallway provides pysical access to bedroom and cellar. Other hallway provides pysical acces to diningroom, kitchen, bedroom and bath-room. One balcony which is adjacent to livingroom was placed on an intrusion between guestroom and diningroom.</p>	

Table 3.6 Building Information Sheet of Pariente Residence (E. Esenalp, 2016)



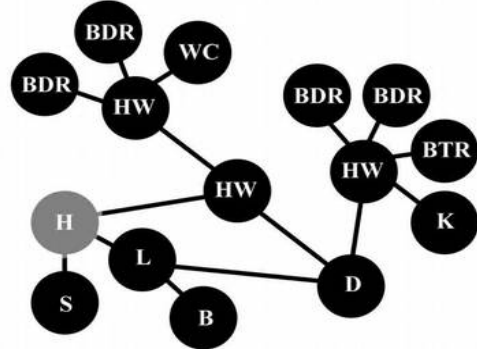
PARIENTE RESIDENCE	
Donanmacı Quarter	
Registration: No	
Condition: Demolished	
Document List: Architectural plan folder Petition of Richard Pariente to Karşıyaka Municipality from 1974	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.7 Building detail sheet of Pariente Residence (E. Esenalp, 2016)


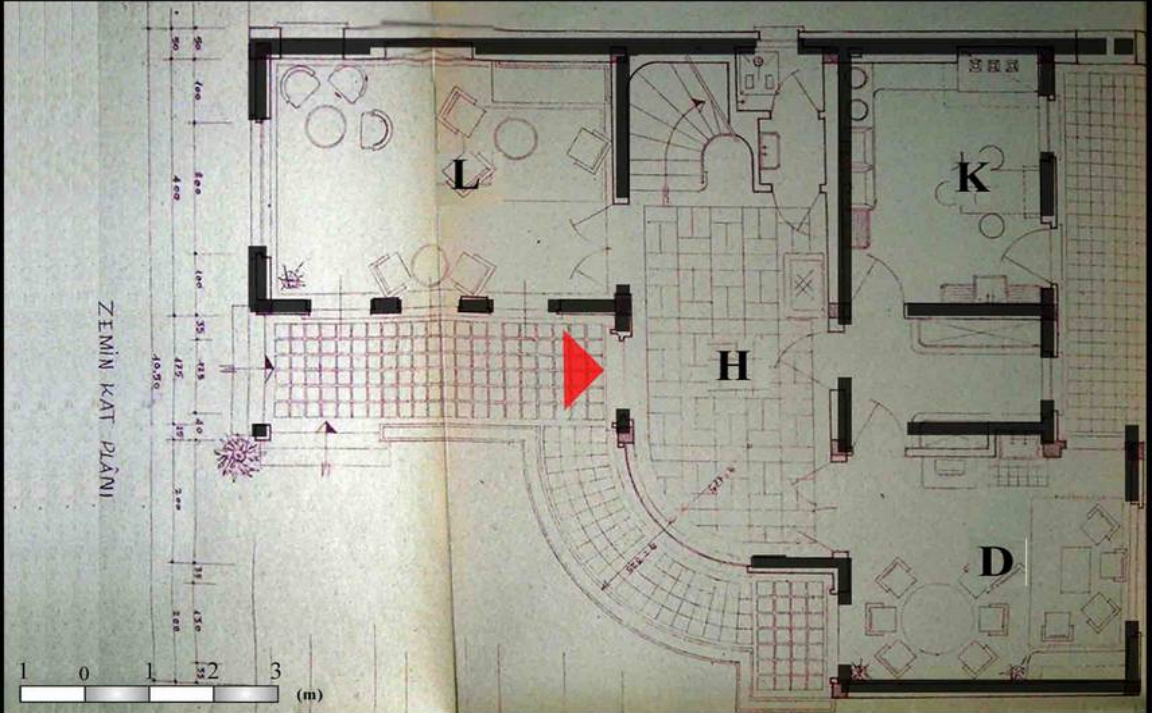
ŞAKİR ÜNAL / SÜLLER RESIDENCE	
Donanmacı Quarter	
Adress: 1743 Sokak / 26	
Block / Plot: 230 / 43	
Architect / Year: Fahri Nişli / 1951	
Investor: Şakir Ünal	
Two Storey	
Ownership: Singular	
Function: Housing only	
	
<p>Notes: Building was constructed on a square plot with four open facades. Plot's corner orientation generated a qualified floor plan by an intrusion on the corner. Residence's entry is provided by a large hall which provides physical access to saloon, living/dining room and kitchen. An "U Shape" staircase provides accessibility to upper floor. On upper floor, a hall provides access to bedrooms and cellar. Four balconies are attached to corner facade and rear facade on both floors individually.</p>	

Table 3.8 Building Information Sheet of Süller Residence (E. Esenalp, 2016)


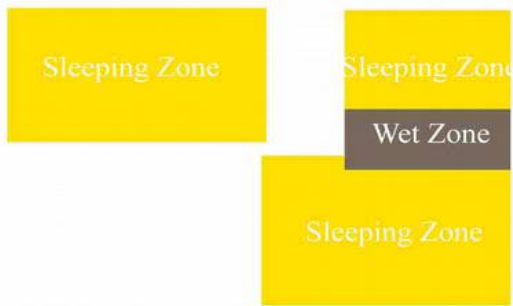
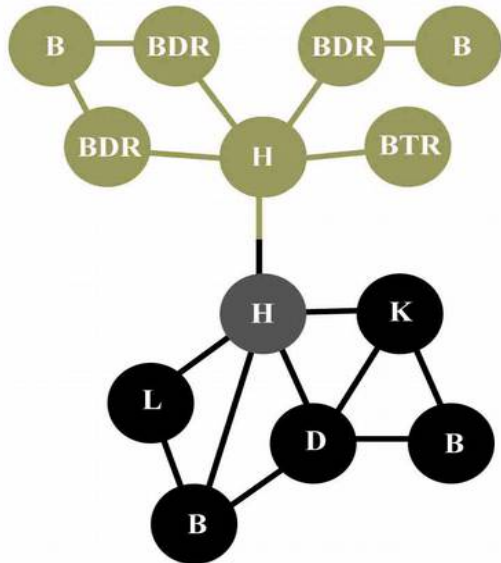

ŞAKİR ÜNAL (SÜLLER) RESIDENCE	
Donanmacı Quarter	
Registration: Yes	
Condition: Satisfactory	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 
	

Table 3.9 Building detail sheet of Süller Residence (E. Esenalp, 2016)


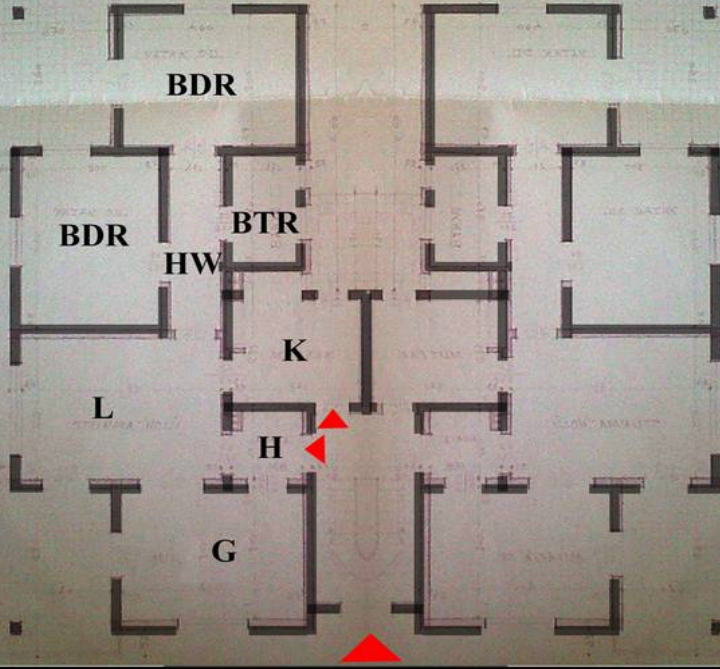
ERDOĞAN APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1728 Sokak, N: 75	
Block / Plot: 216 / 37	
Architect / Year: Akif Kınay / 1952	
Investor: İsmail Erdoğan / Construction	
Four Storey - Two apartments per floor	
Ownership: Singular	
Function: Housing only	
	
<p>Notes: Building was constructed on a square corner plot with four open facades. Floor plans were generated by plot's position and geometry. Building's entry was projected as vertical connection area, which provides equal size apartments on upper floors. Apartment's entry is provided by a small hall, which is connected to livingroom, guestroom, Kitchen's have service entrances. Bedrooms and bathroom are seperated from the livingroom by a hallway. Two corner balconies on each apartment are accesible from livingroom and saloon.</p>	

Table 3.10 Building Information Sheet of Erdoğan Apartment Building (E. Esenalp, 2016)



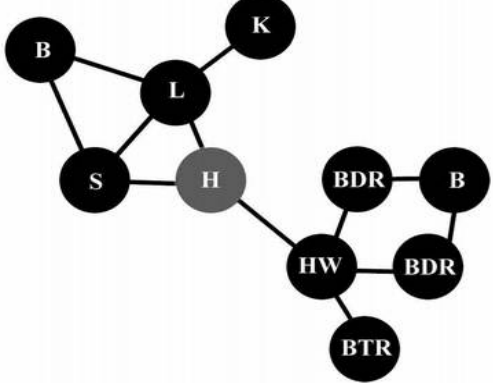
ERDOĞAN APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: Satisfactory	
Document List: Architectural plan folder	
	
ZONES BY FUNCTION	SPACE ORGANIZATION
	

Table 3.11 Building detail sheet of Erdoğan Apartment Building (E. Esenalp, 2016)


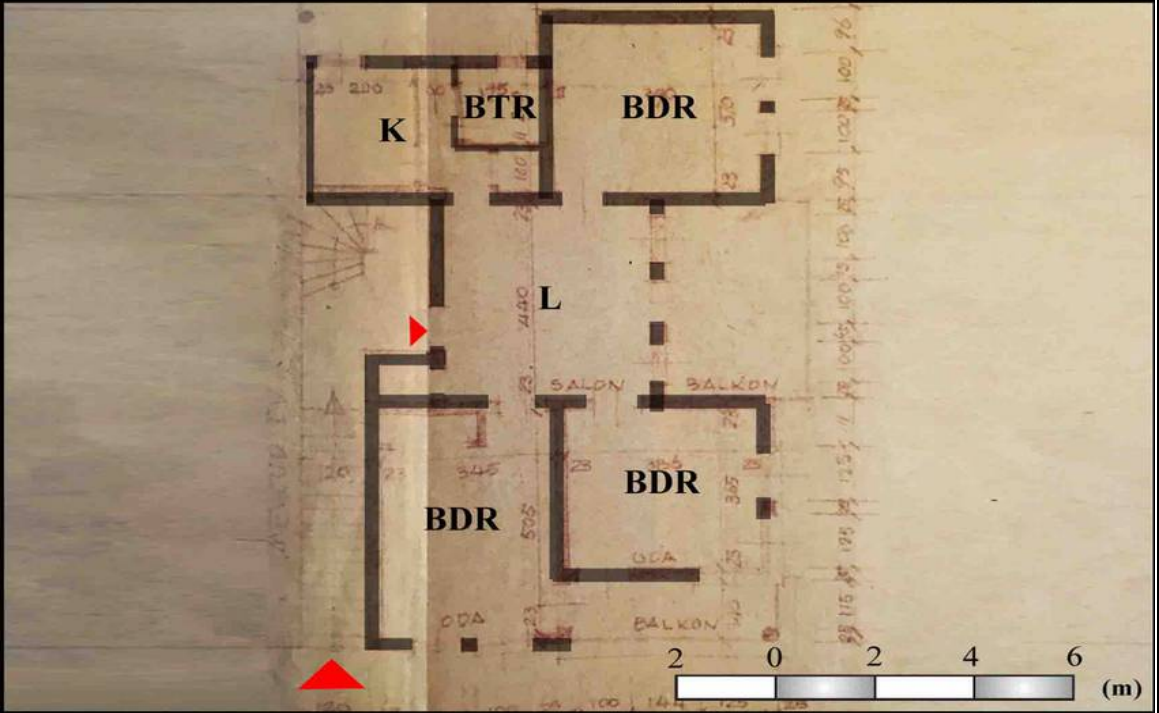
İLMEK APARTMENT BUILDING	
Tuna Quarter	
Adress: 1675 Sokak N: 19	
Block / Plot: 26 / 20	
Architect / Year: Akif Kınay / 1951	
Investor: Selim İlmeK / Construction	
Four Storey- One apartment per floor	
Ownership: Singular	
Function: Commerce + Housing	
	
<p>Notes: Building was constructed on a rectangular plot with an infill and three open facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by living room, which is the main distribution node for all other rooms including kitchen and bedrooms. Only access to bathroom is provided through kitchen. Three individual balconies were attached to kitchen and two bedrooms. Plan scenario, and facade properties show extreme similarities to traditional Turkish houses. Ground floor consists of four individual commercial units.</p>	

Table 3.12 Building Information Sheet of İlmeK Apartment Building (E. Esenalp, 2016)

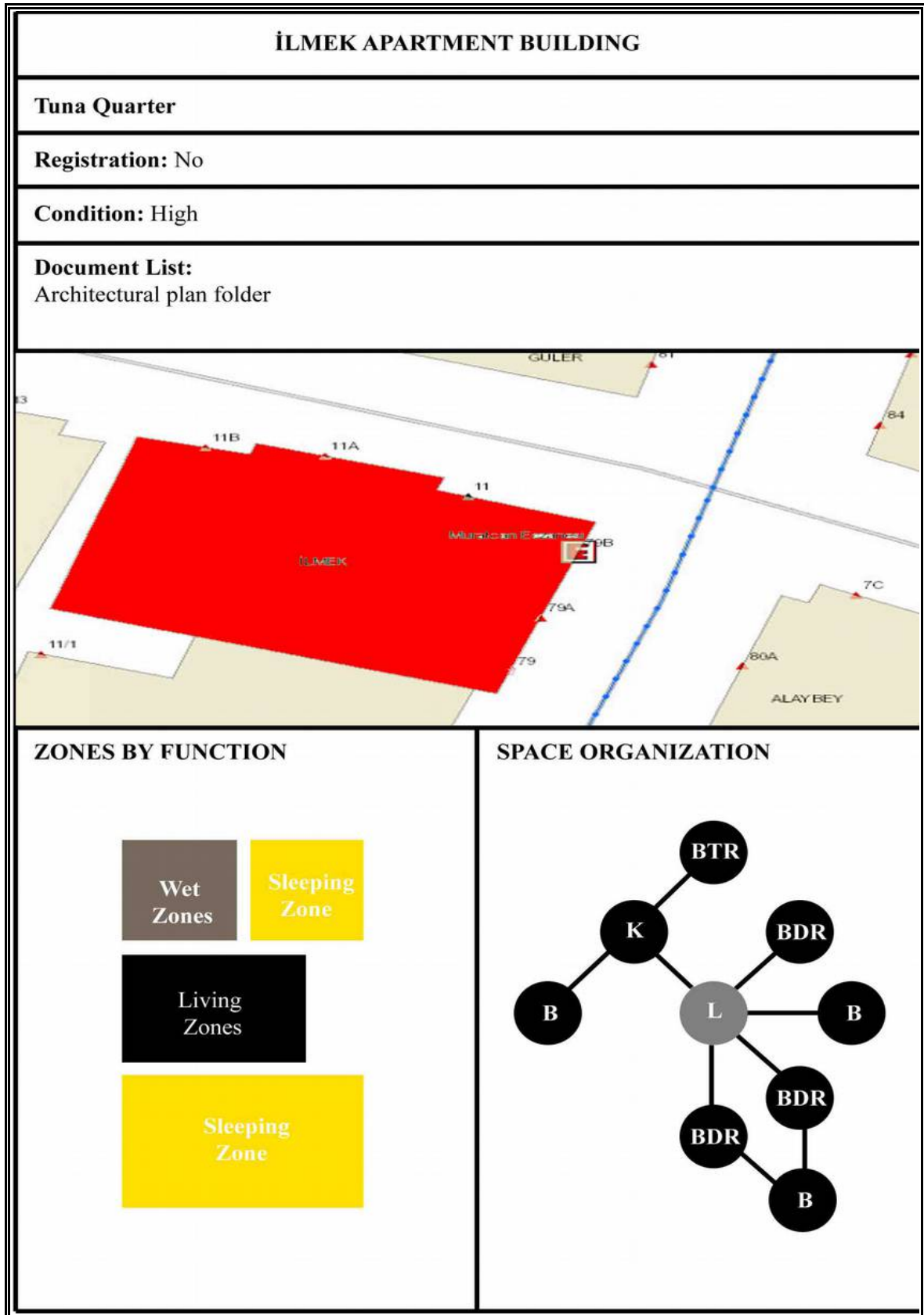


Table 3.13 Building detail sheet of İlmeK Apartment Building (E. Esenalp, 2016)


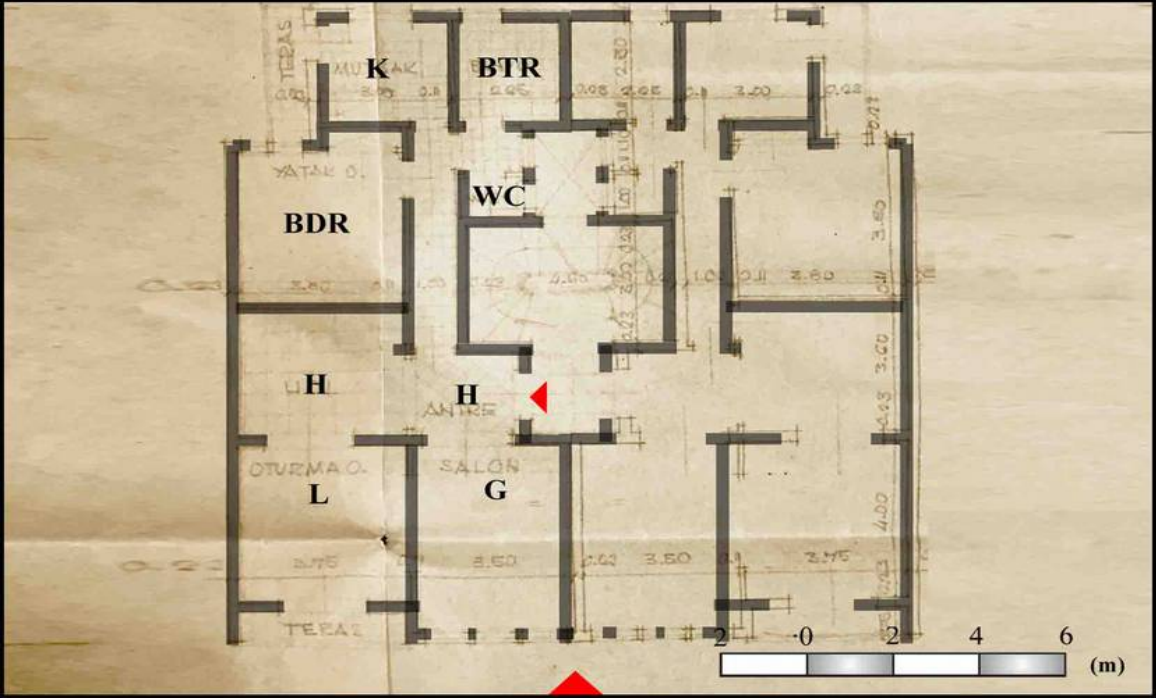
KİRPİKLİ APARTMENT BUILDING	
Tuna Quarter	
Adress: Şehit Üst. Ahmet Konuksever Sokak, N: 24	
Block / Plot: 48-108	
Architect / Year: Şükrü Gökay / 1953	
Investor: -	
Two Storey - Two apartments per floor	
Ownership: Multiple	
Function: Housing	
<p>Notes: Building was constructed on a square plot with two infill and two open facades. Floor plans were generated by plot's position and geometry. Entrance is provided through a hall, which is attached to the saloon and a larger hall. A hallway through entrance hall provides access to the kitchen, a bedroom and bathroom. Two individual balconies are accessible from livingroom and kitchen.</p>	

Table 3.14 Building Information Sheet of Kirpikli Apartment Building (E. Esenalp, 2016)

KİRPİKLİ APARTMENT BUILDING	
Tuna Quarter	
Registration: No	
Condition: Demolishing	
Document List: Architectural plan folder	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.15 Building detail sheet of Kirpikli Apartment Building (E. Esenalp, 2016)


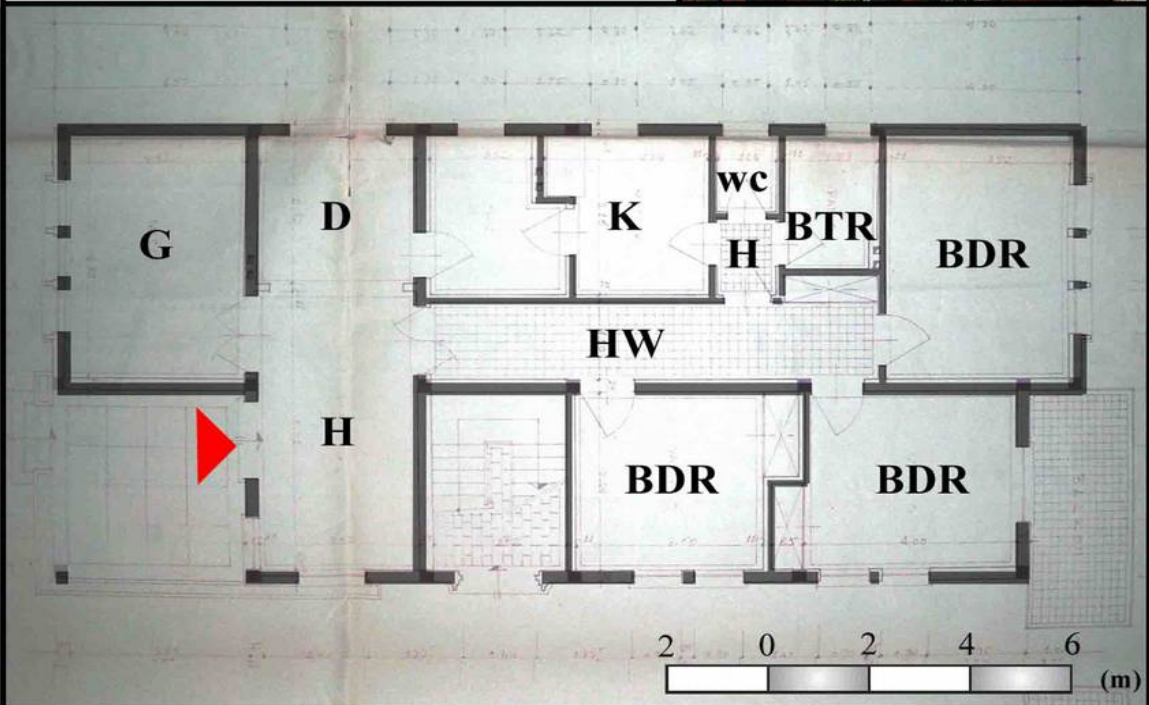
TAHSİN AYSU APARTMENT BUILDING	
DONANMACI	
Address: 1743 Sokak, N: 24	
Block / Plot: 230 / 45	
Architect / Year: Fahri Nişli / 1952	
Investor: Tahsin Aysu	
Two Storey - One apartment per floor	
Ownership: Singular	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular plot with four open facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by an entrance hall, which services as livingroom. Access to dining room, guestroom and hallway is provided by this hall. Kitchen is both connected to dining room and a small hall which provides distribution to bathroom and wc. Bedrooms are separated from living areas through a long hallway.</p>	

Table 3.16 Building Information Sheet of Tahsin Aysu Apartment Building (E. Esenalp, 2016)



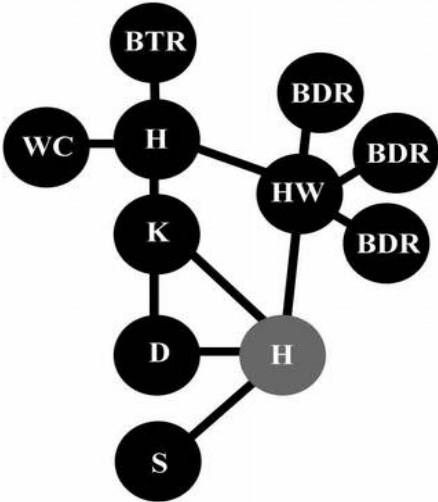
TAHSİN AYSU APARTMENT BUILDING	
Donanmacı Quarter	
Registration: Yes	
Condition: High	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.17 Building detail sheet of Tahsin Aysu Apartment Building (E. Esenalp, 2016)


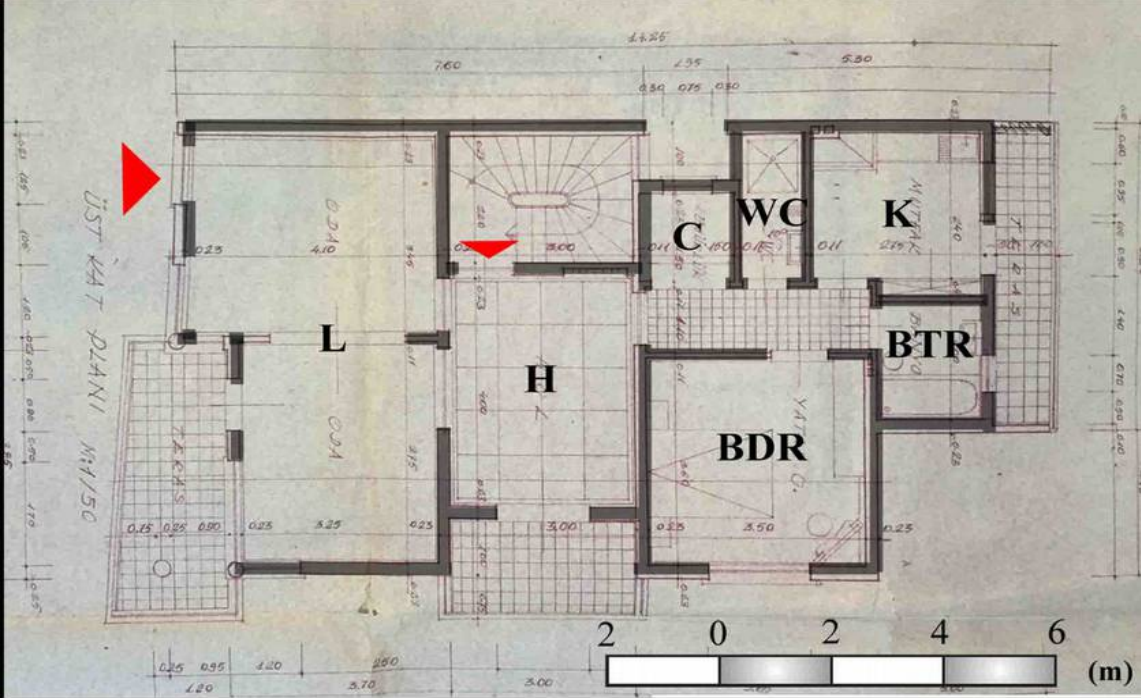
VANLI APARTMENT BUILDING	
Donanmacı District	
Adress: 1728 Sokak / 29	
Block / Plot: 72 / 45	
Architect / Year: Abdullah Pekön / 1953	
Investor: Abdullah Vanlı / Retailer	
Four Storey - One apartment per store	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's geometry. Residence's entry is provided by a large hall which provides physical access to guestroom and living room. A hallway from entrance hall gives accessibility to kitchen, bedroom and bathroom. Two balconies are attached to front facade and rear facade on both floors individually. Building's ground floor was transformed into a commercial unit during 1980's.</p>	

Table 3.18 Building Information Sheet of Vanlı Apartment Building (E. Esenalp, 2016)

VANLI APARTMENT BUILDING	
Donanmacı Quarter	
Registration: Cancelled	
Condition: Demolished	
Document List: Architectural plan folder	
ZONES BY FUNCTION	SPACE ORGANIZATION

Table 3.19 Building detail sheet of Vanlı Apartment Building (E. Esenalp, 2016)


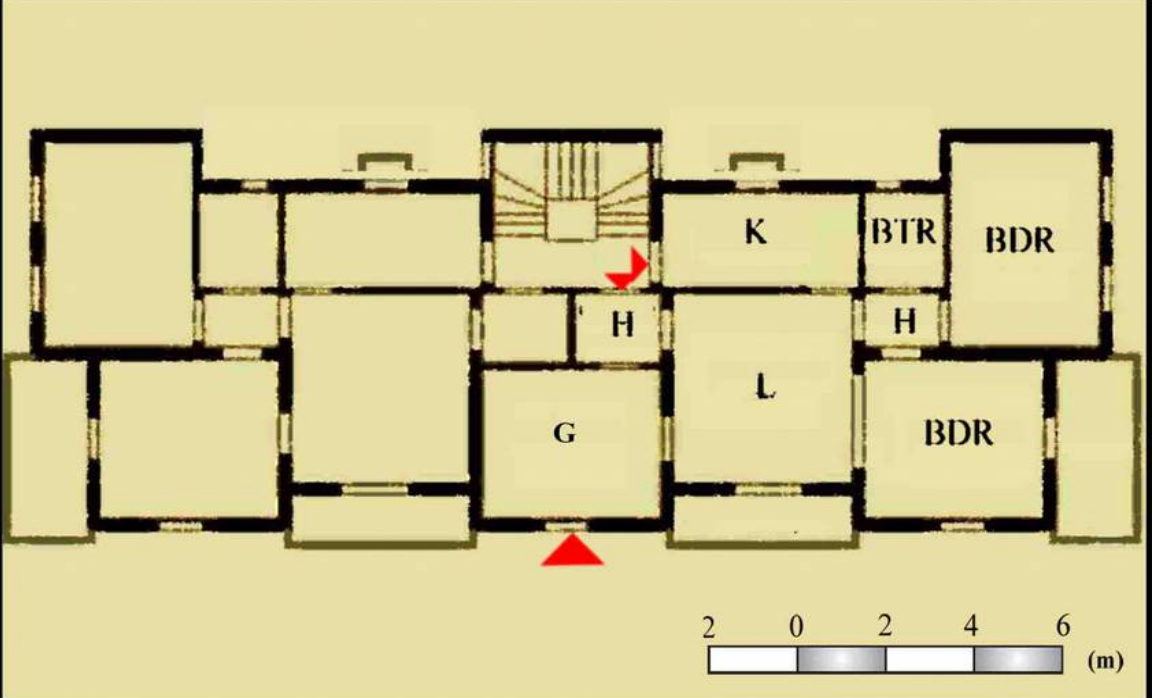
ARCA APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1729 Sokak, N: 57	
Block / Plot: 78 / 27	
Architect / Year: İhsan Arış / 1954	
Investor: İbrahim Arca / Retailer	
Five Storey - Two apartments per floor	
Ownership: Singular	
Function: Housing only	
<p>Notes: Building was constructed on a rectangular plot with an infill and three open facades. Floor plans were generated by plot's position and geometry. Building's Entry was projected as an extra room (guestroom) on the apartments which adjacent to street. Apartment's entry gives direct physical connection to the livingroom and livinghall. There's in extra service entrance on kitchen. Livinghall provides direct access to kitchen and a hall, which provides privacy for bedrooms and bathroom. An apartment's two balconies , which serve to livinghall and a bedroom individually, located on two open facades. One extra small balcony is accessible from the kitchen on the infill facade.</p>	

Table 3.20 Building Information Sheet of Arca Apartment Building (E. Esenalp, 2016)



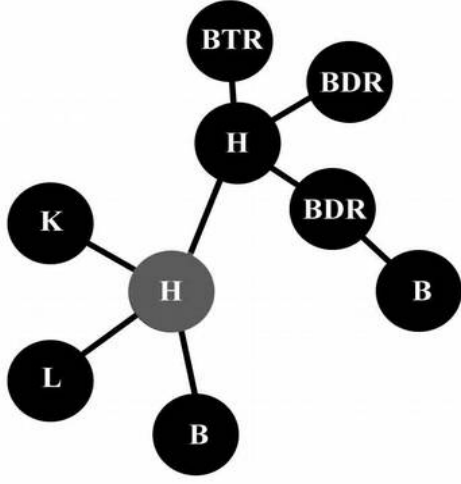
ARCA APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: Medium	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.21 Building detail sheet of Arca Apartment Building (E. Esenalp, 2016)


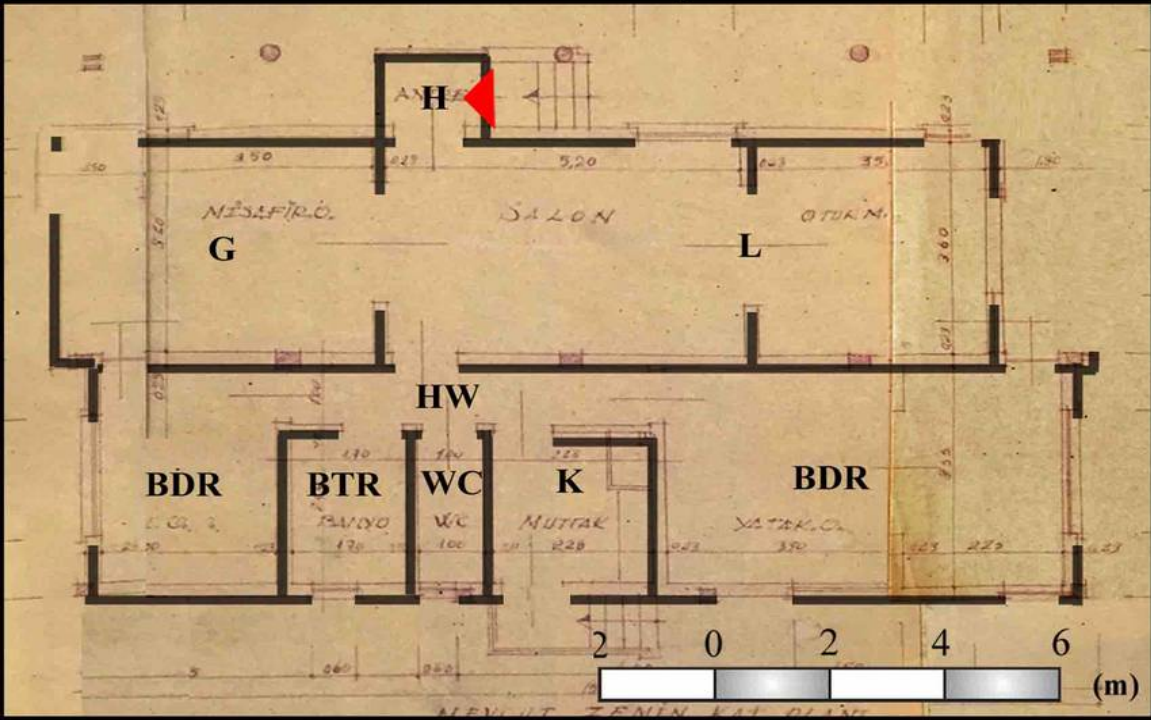
UFUK APARTMENT BUILDING	
Tuna Quarter	
Address: İsmail Özkunt Sokak, N: 2/6	
Block / Plot: 49 / 86	
Architect / Year: Abdullah Pekön / 1954	
Investor: Mustafa Özaksel / Retailer	
Single Storey	
Ownership: Singular	
Function: Housing	
	
<p>Notes: Building was constructed on a rectangular plot with four open facades. Floor plan were generated by plot's position and geometry. Main entrance is provided through an entrance hall, which has a direct physical connection between livingroom, and guestroom. A hallway through entrance hall provides access to the kitchen, bedrooms, and bathroom. Balconies on front and rear facades are accessible from livingroom, and guestroom. Another service entrance is provided by the kitchen. Building was designed as a single storey housing unit. In year 1967, first, second and third floors were added with two small apartments per floor. Access to upper apartment floors were provided by an external staircase from ground floor.</p>	

Table 3.22 Building Information Sheet of Ufuk Apartment Building (E. Esenalp, 2016)

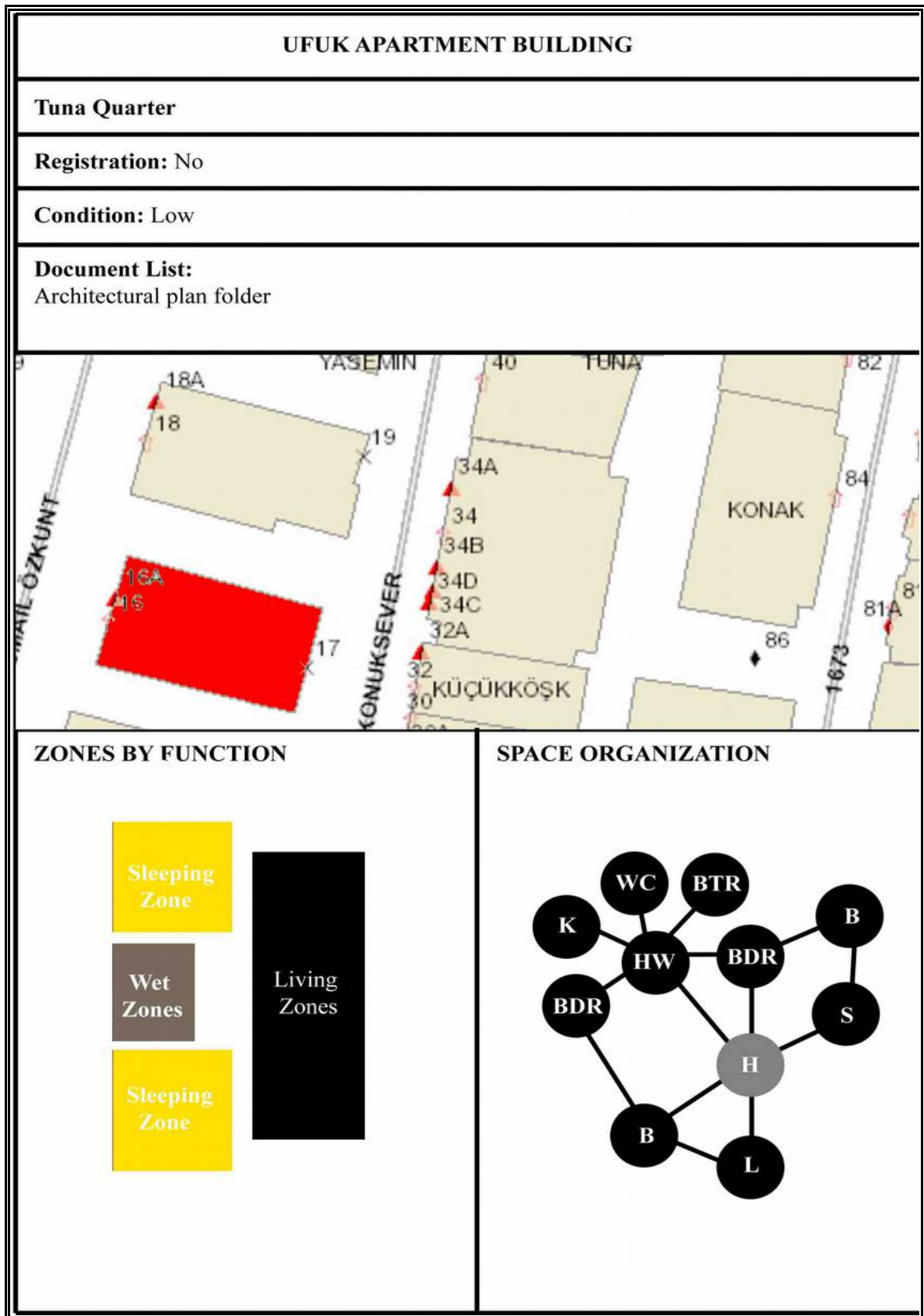


Table 3.23 Building detail sheet of Ufuk Apartment Building (E. Esenalp, 2016)


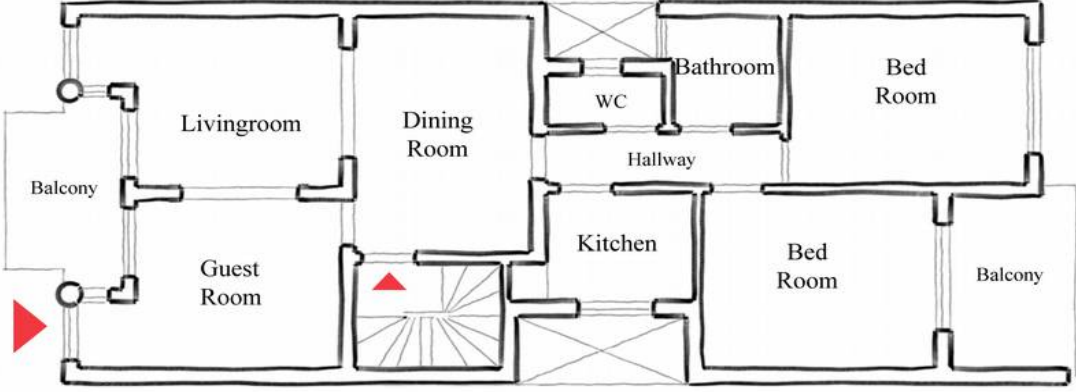
İNCİLİ APARTMENT BUILDING	
Donanmacı District	
Adress: 1741 Street / 14	
Block / Plot: 326 / 132	
Architect / Year: Mehmet Ilgaz (headworker) / 1955	
Investor: Esat Tarman	
Four Storey	
Ownership: Single	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular corner plot with two open facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by a large hall, which was used for dining room, and is connected to livingroom, saloon and dining room. A hallway from dining room provides access to kitchen, bedrooms and bathroom. Two balconies were attached on both front and rear facade.</p>	

Table 3.24 Building Information Sheet of of İncili Apartment Building (E. Esenalp, 2016)



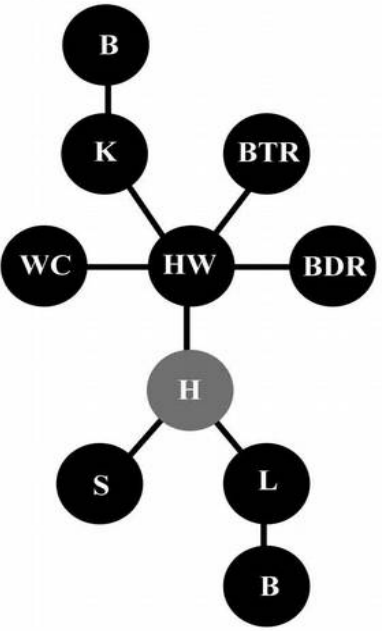
İNCİLİ APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: Demolished	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.25 Building detail sheet of İncili Apartment Building (E. Esenalp, 2016)


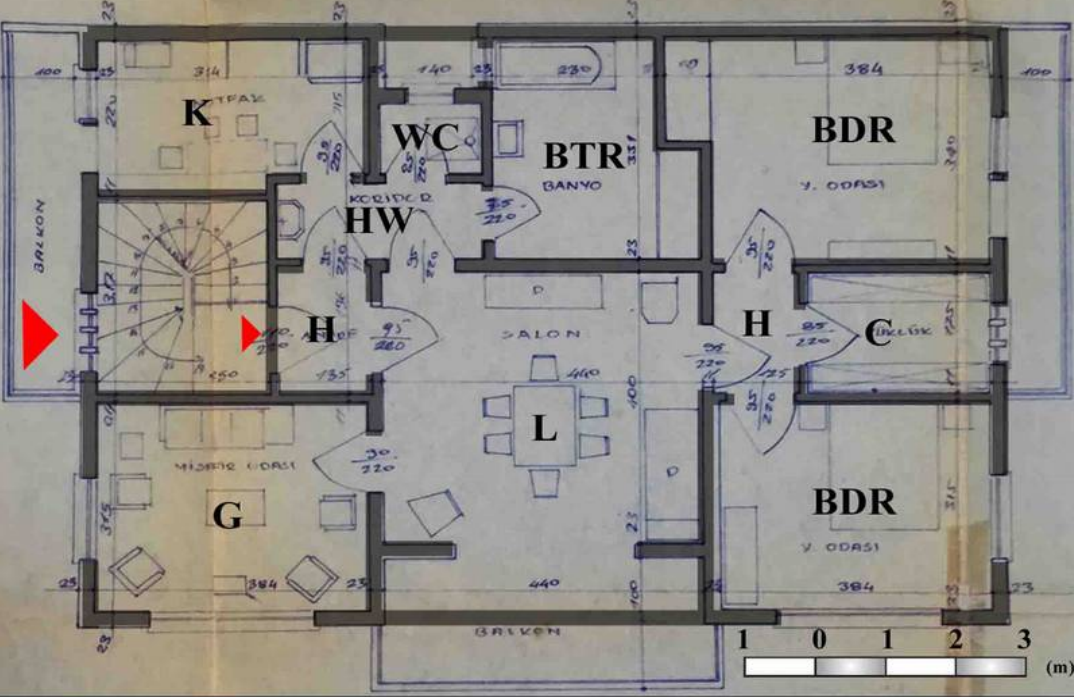
SÜBERKER APARTMENT BUILDING	
<p>Tuna Quarter</p> <p>Address: İsmail Özkunt Sokak, N:10</p> <p>Block / Plot: 49 / 116</p> <p>Architect / Year: Abdullah Pekön - 1955</p> <p>Investor: Ali Süberker</p> <p>Four Storey - Single apartment per floor</p> <p>Ownership: Singular</p> <p>Function: Housing only</p>	
	
<p>Notes: Building was constructed on a rectangular plot with an infill and three open facades. Floor plans were generated by plot's position and geometry. Apartment's entry gives direct physical connection to the livingroom (dining room) and hallway. Guest room and a second hallway, which gives direct access to bedrooms, are reached by the livingroom. Hallway, adjacent to entry, gives physical access to kitchen, bathroom and toilet. Kitchen's size is enough for eating activity. For that reason formal dining area was not directly connected to kitchen. Privacy for the bedrooms provided by a secondary hallway. Three balconies, which serve to kitchen, livingroom and bedroom individually, located on three open facades.</p>	

Table 3.26 Building Information Sheet of Süberker Apartment Building (E. Esenalp, 2016)

SÜBERKER APARTMENT BUILDING	
Tuna Quarter	
Registration: No	
Condition: Demolished	
Document List: Architectural plan folder	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.27 Building detail sheet of Süberker Apartment Building (E. Esenalp, 2016)


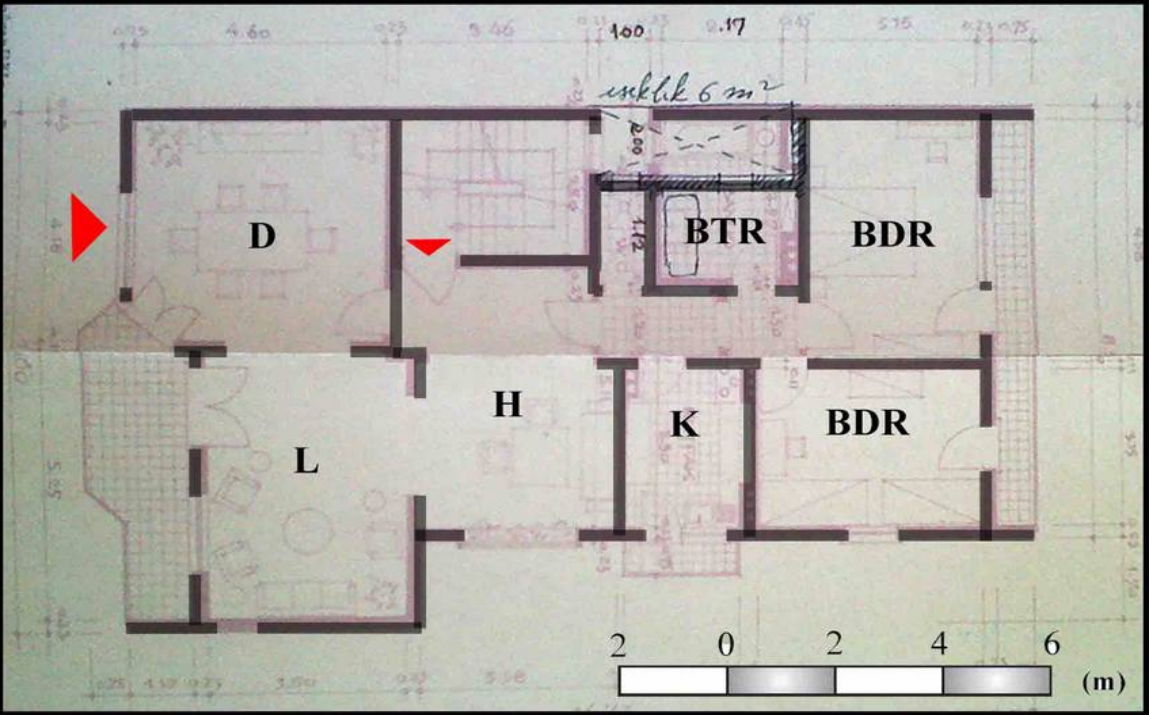
KARDEŞLER APARTMENT BUILDING	
Donanmacı Quarter	
Address: 1738 Sokak, N: 46	
Block / Plot: 78 / 39	
Architect / Year: Şükrü Gökay / 1956	
Investor: Mehmet Bursin / Trade	
Four Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular corner plot with two open facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by a small hall, which is connected to livingroom, guest room and dining room. A hallway from livingroom provides access to kitchen, bedrooms and bathroom. Two balconies were attached on both front and rear facade. Building had serious interventions on 1978. An extra storage room was added on the roof.</p>	

Table 3.28 Building Information Sheet of Kardeşler Apartman Building (E. Esenalp, 2016)



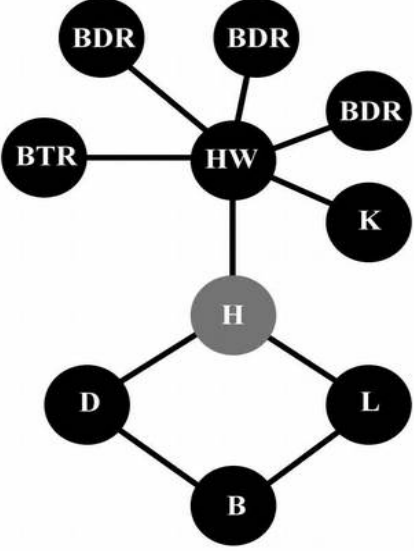
KARDEŞLER APARTMAN BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: Vacant	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.29 Building detail sheet of Kardeşler Apartman Building (E. Esenalp, 2016)


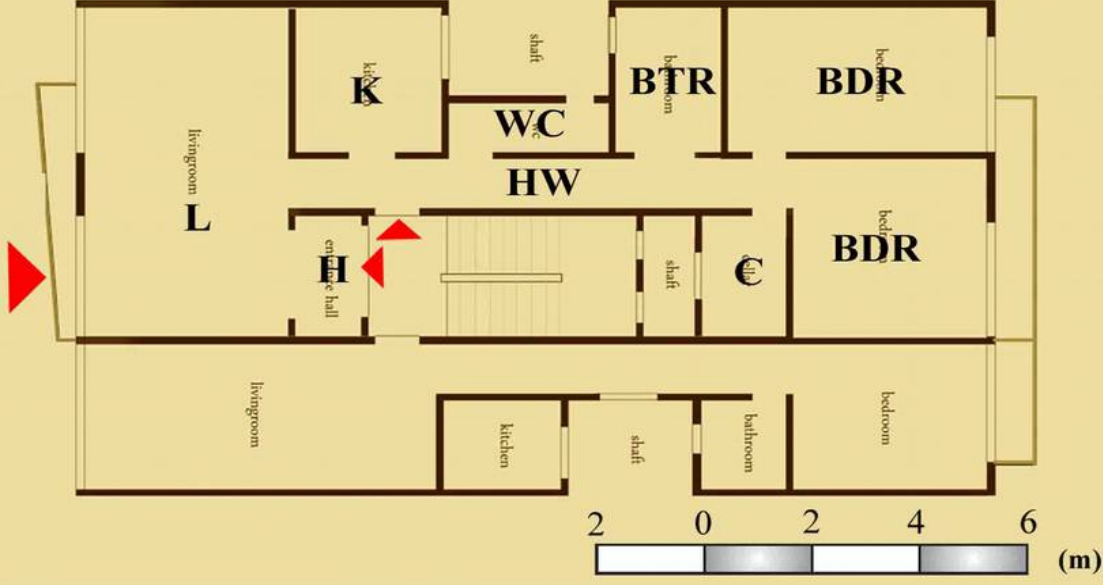
GÖKÇİMEN APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1738 Sokak, N: 50	
Block / Plot: 93/2	
Architect / Year: Can Egeli / 1958	
Investor: İzzet Gökçimen / Manufacturer	
Five Storey - Two apartment per floor	
Ownership: Multiple	
Function: Commerce + Housing	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's position and geometry. Apartments on same floors have two different sizes, and are located with both front and rear facade. Apartment's entry is provided by an entrance hall, which is connected to livingroom A service entrance is linked with a long hallway, which is connected to all individual rooms in the apartment. Building was originally designed for five stores. However, second, third and fourth floors were completed in 1965.</p>	

Table 3.30 Building Information Sheet of Gökçimen Apartment Building (E. Esenalp, 2016)


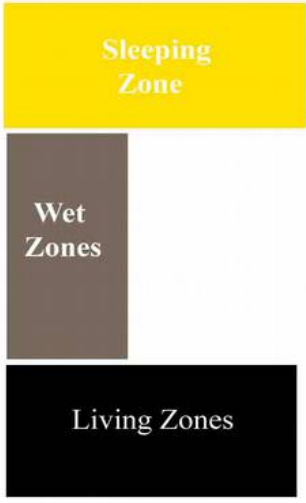
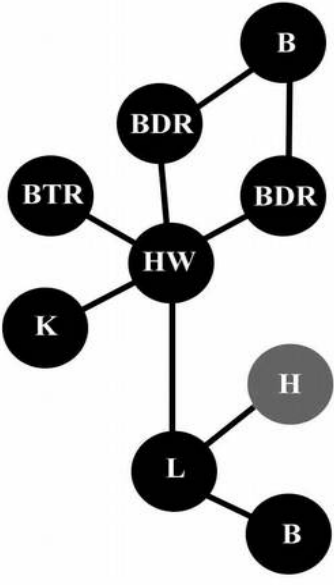
GÖKÇİMEN APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: Low	
Document List: Architectural plan folder Interview: Neşe, Kilislioğlu	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.31 Building detail sheet of Gökçimen Apartment Building (E. Esenalp, 2016)


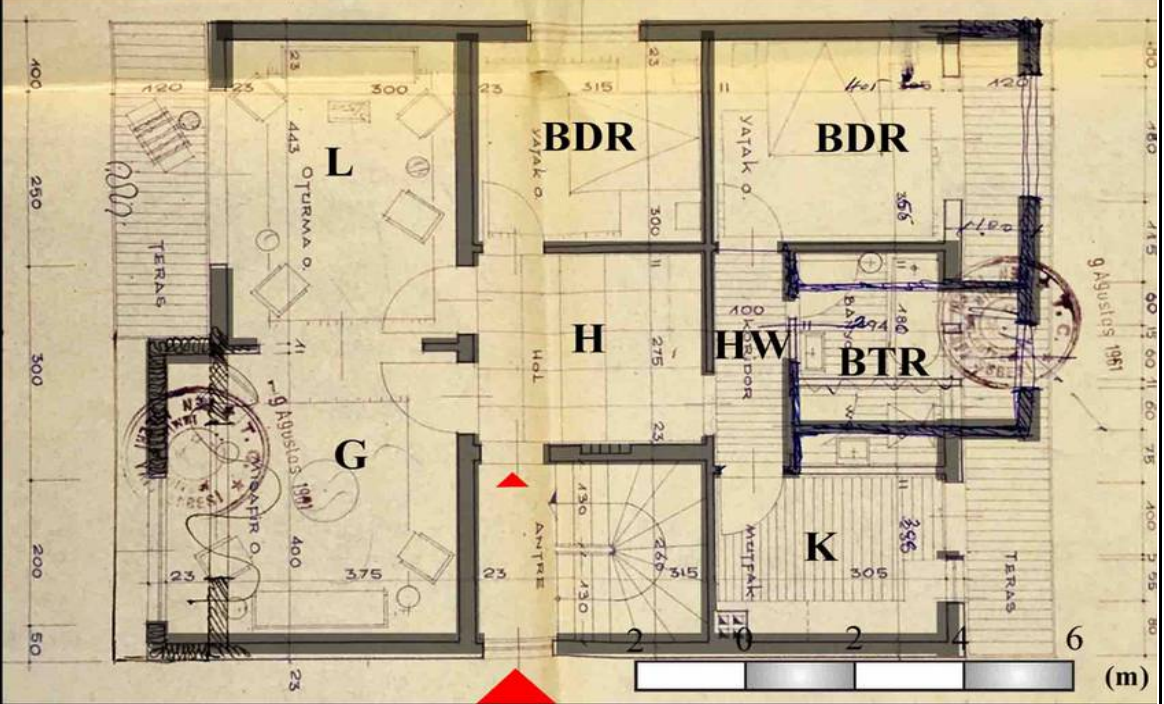
OSMANBEY APARTMENT BUILDING	
Tuna Quarter	
Address: İsmail Özkunt Sokak, N: 15	
Block / Plot: 49 / 102	
Architect / Year: İbrahim Çetindağ / 1959	
Investor: Zehra Günyol	
Four Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing	
<p>Notes: Building was constructed on a rectangular plot with four open facades. Floor plans were generated by plot's position and geometry. Entrance is provided through an entrance hall, which has a direct physical connection between livingroom, guestroom, and a bedroom. A hallway through entrance hall provides access to the kitchen, another bedroom, and bathroom. Two individual balconies on front and rear facades are accessible from livingroom, kitchen, and livingroom.</p>	

Table 3.32 Building Information Sheet of Osmanbey Apartment Building (E. Esenalp, 2016)

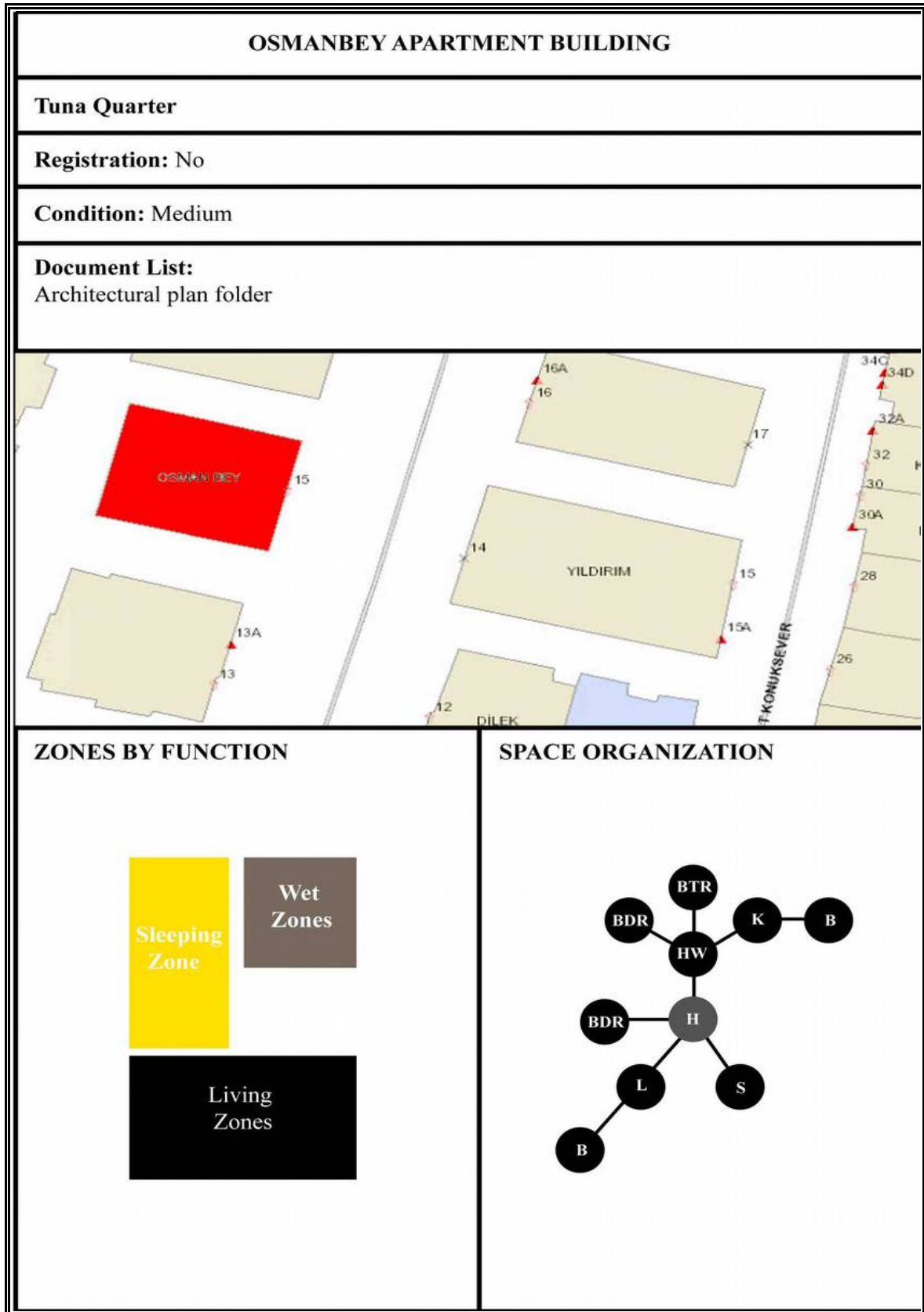


Table 3.33 Building detail sheet of Osmanbey Apartment Building (E. Esenalp, 2016)


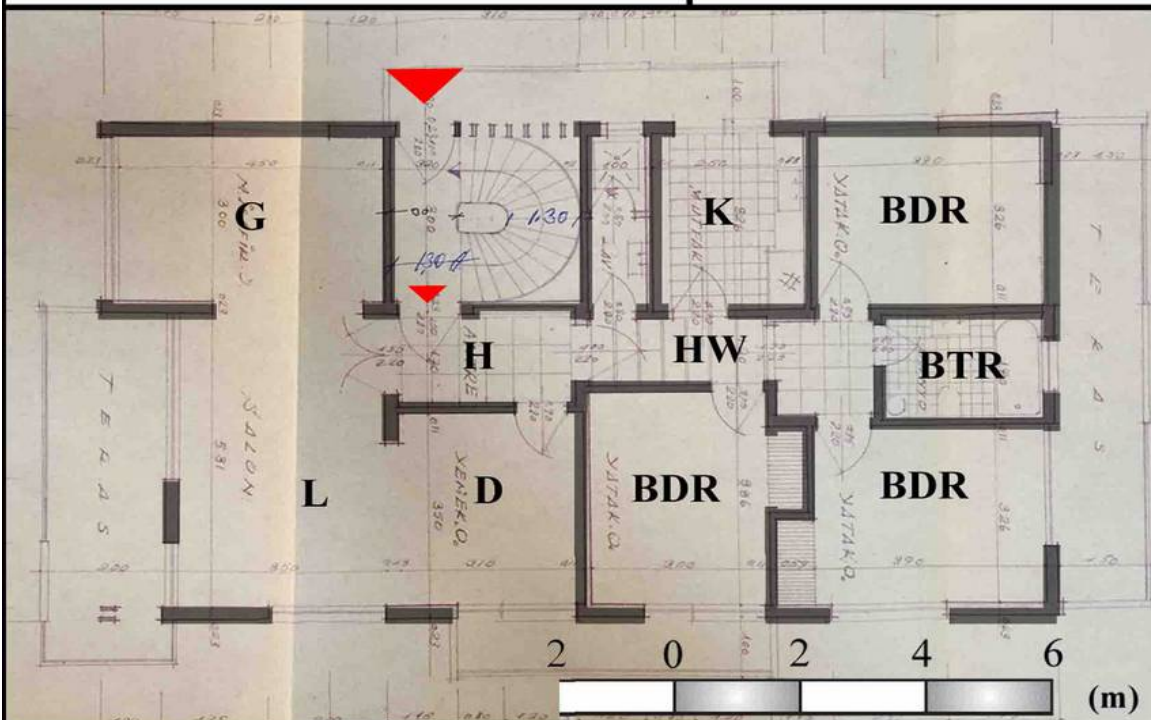
ZİYA ESMER APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1743 Sokak, N: 26/3	
Block / Plot: 230 / 44	
Architect / Year: Abdullah Pekön / 1961	
Investor: Ziya Esmer	
Two Storey - One apartment per floor	
Ownership: Singular	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular plot with four open facades. Floor plans were generated by plot's position and geometry. Building's entry was projected as vertical connection area, which provides equal size apartments on upper floors. Apartment's entry is provided by an entrance hall, which is connected to livingroom, dining room and a hallway, which provides access to kitchen and a bedroom. Two other bedrooms and bathroom are seperated from the hallway by a small hall. Four balconies are located individually on all facades, which are accesible from the livingroom, diningroom, kitchen and bedrooms. Building was originally designed for four stores. However only ground floor and first floor was constructed</p>	

Table 3.34 Building Information Sheet of Ziya Esmer Apartment Building (E. Esenalp, 2016)


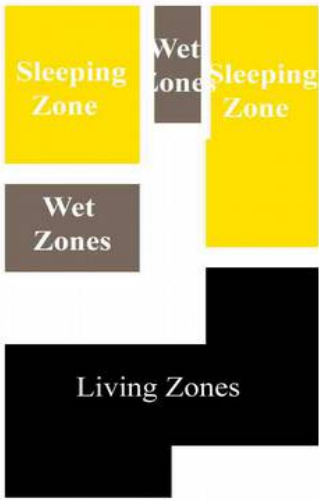
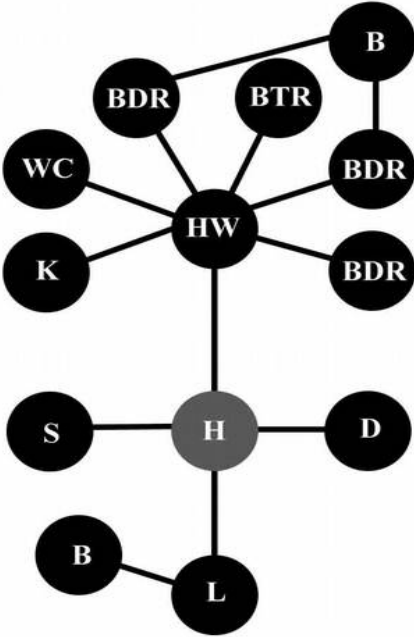
ZİYA ESMER APARTMENT BUILDING	
Donanmacı Quarter	
Registration: Yes	
Condition: High	
Document List: Architectural plan folder	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.35 Building detail sheet of Ziya Esmer Apartment Building (E. Esenalp, 2016)


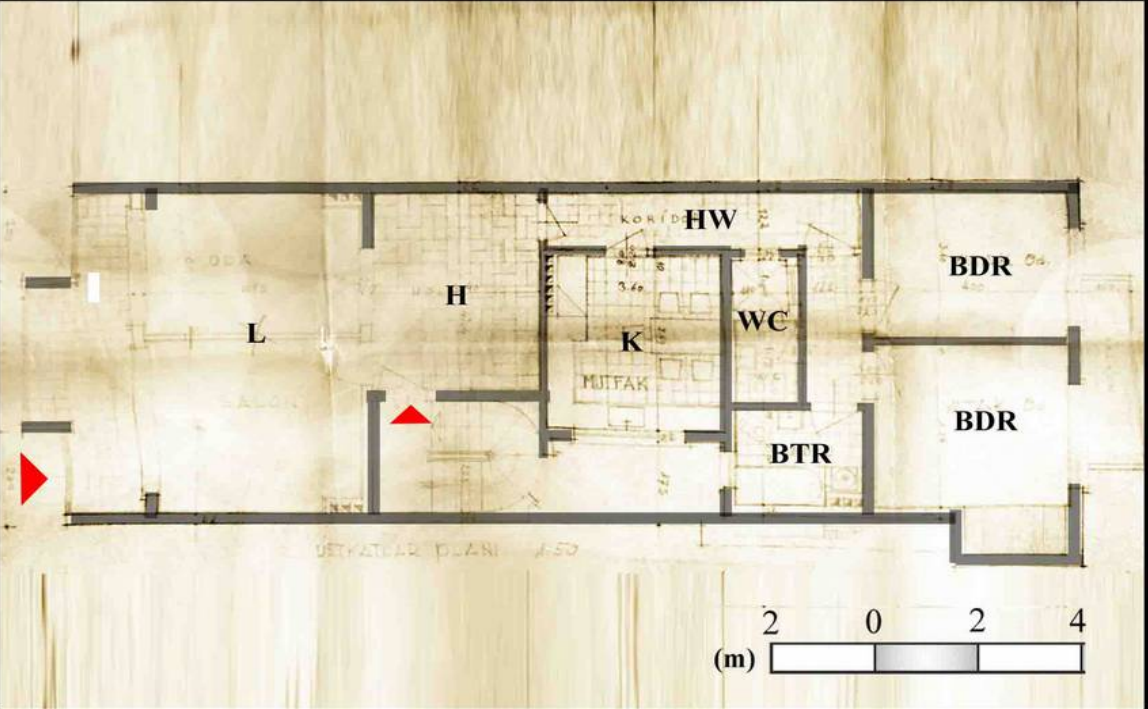
GÖNENÇ APARTMENT BUILDING	
Tuna Quarter	
Adress: Şehit Üst. Ahmet Konuksever Sokak, N: 28	
Block / Plot: 48 / 23	
Architect / Year: Emin Balın / 1961	
Investor: Osman Hepolgun / Trade	
Five Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by large hall, where the eating activity is actualized. Livingroom and a long hallway are connected to the hall. Hallway provides direct access to kitchen, however bedrooms and bathroom are secured with another hallway.</p>	

Table 3.36 Building Information Sheet of Gönenc Apartment Building (E. Esenalp, 2016)

GÖNENÇ APARTMENT BUILDING	
Tuna Quarter	
Registration: No	
Condition: Medium	
Document List: Architectural plan folder	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.37 Building detail sheet of Gönenç Apartment Building (E. Esenalp, 2016)


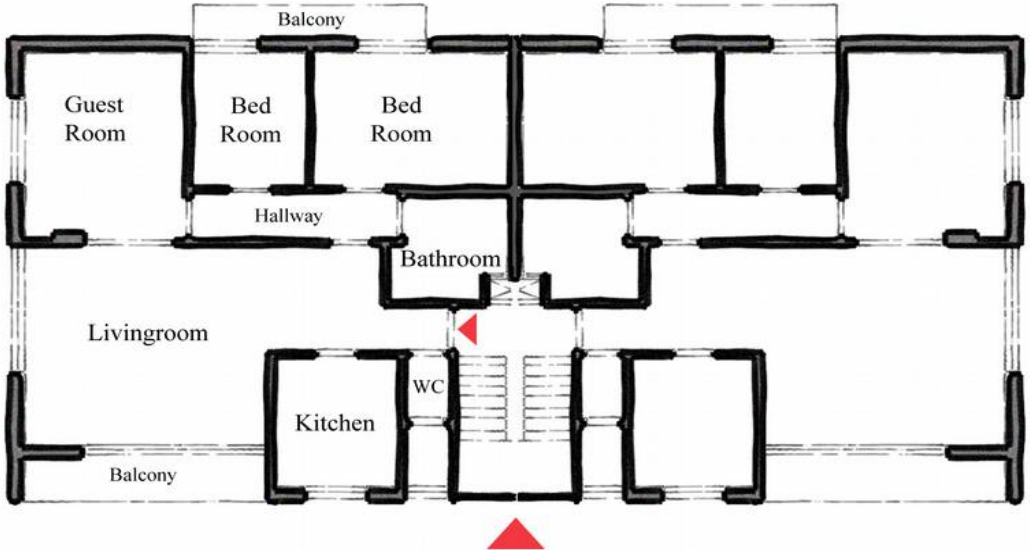
KALYONCU APARTMENT BUILDING	
Donanmacı District	
Adress: 1744 Street / 2	
Block / Plot: 230 / 46	
Architect / Year: Cahit Akan / 1963	
Investor: Cavit Kalyoncu / Business Owner / Textile	
Five Storey	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a square plot with four open facades. Floor plans was generated by plot's position and geometry. Apartment's entry is provided by livingroom which provides pyshical access to hallway, kitchen and guest room. The hallway gives direction to two bedrooms and one bathroom One balcony is adjacent to livingroom. Another balcony is adjacent to two bedrooms.</p>	

Table 3.38 Building Information Sheet Kalyoncu of Apartment Building (E. Esenalp, 2016)



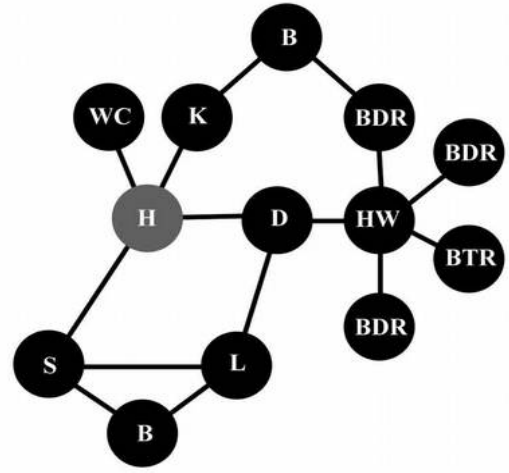
KALYONCU APARTMENT BUILDING	
Donanmacı Quarter	
Registration: no	
Condition: High	
Document List: Architectural plan folder Interview: Olcay Yüce	
	
<p>ZONES BY FUNCTION</p> 	<p>SPACE ORGANIZATION</p> 

Table 3.39 Building Detail Sheet of Kalyoncu Apartment Building (E. Esenalp, 2016)


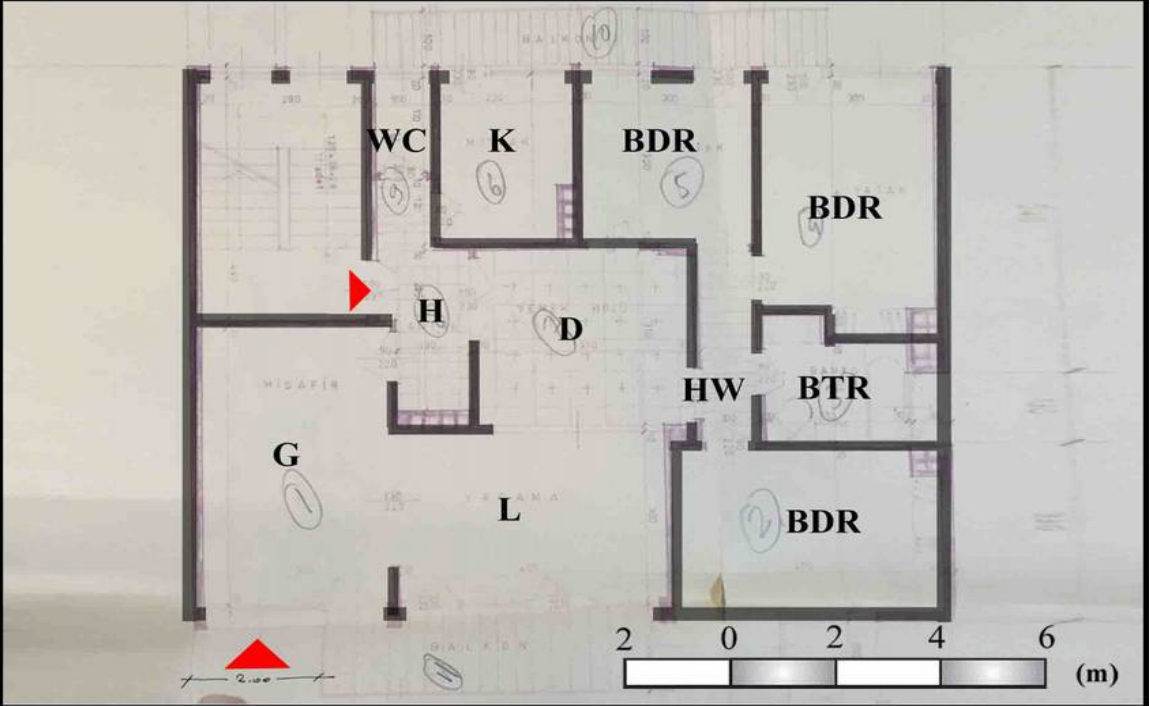
KISMET APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1737 / 3	
Block / Plot: 75 / 149	
Architect / Year: Fehmi Tanger / 1964	
Investor: Fehmi Tanger - Bedia Nomak / Architect	
Five Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a square plot with two open facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by a small hall, which is connected to saloon, dining room, and kitchen. Living room's access is provided by both guest room and dining room. A hallway from dining room provides access to bedrooms and bathroom. Two balconies were attached on both front and rear facade.</p>	

Table 3.40 Building Information Sheet of Kismet Apartment Building (E. Esenalp, 2016)

KISMET APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: High	
Document List: Architectural plan folder Interview: Olcay Yüce	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.41 Detailed sheet of Kismet Apartment Building (E. Esenalp, 2016)


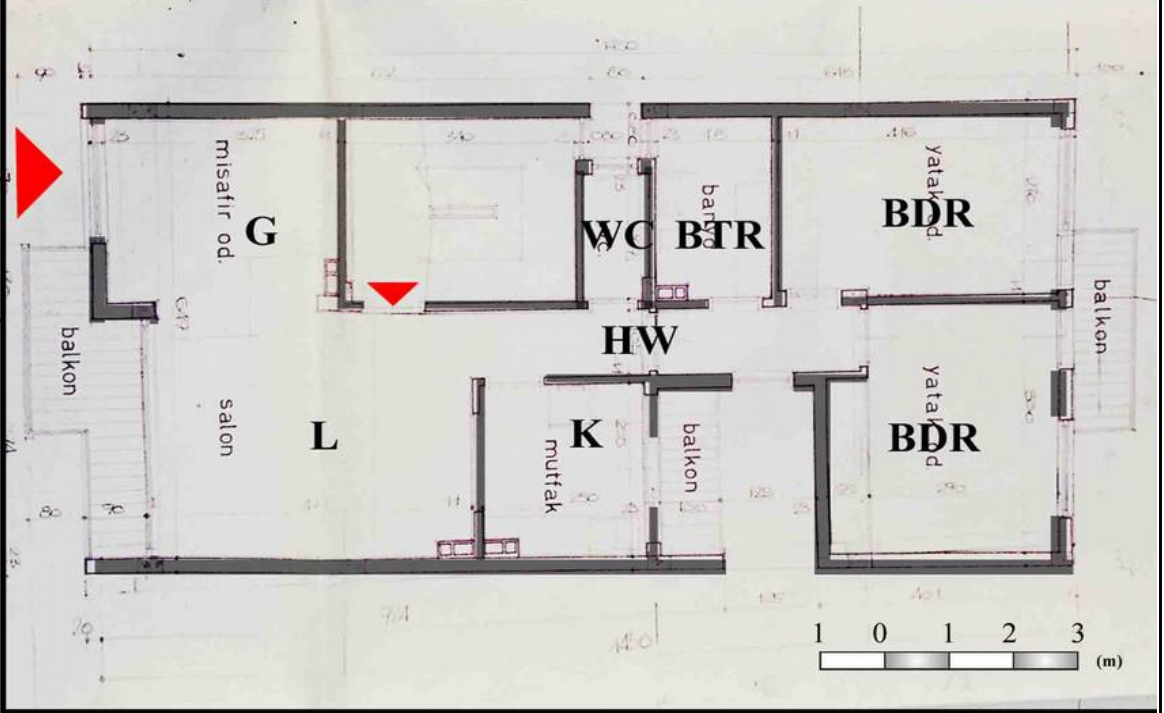
MARUFLU APARTMENT BUILDING	
Tuna Quarter	
Address: Şehit Üst. Ahmet Konuksever Sokak, N: 26	
Block / Plot: 48 / 22	
Architect / Year: Nur Çapa / 1964	
Investor: Neriman Maruflu	
Four Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's position and geometry. Entrance is provided through livingroom, which has a direct physical connection between guestroom and visual connection with kitchen. A hallway through livingroom provides access to the kitchen, a bedroom and bathroom. Three individual balconies are accessible from livingroom, kitchen, and both bedrooms. Building was originally designed for two stores. Building was originally designed for five stores. However the first four floor were constructed in 1964.</p>	

Table 3.42 Building Information Sheet of Maruflu Apartment Building (E. Esenalp, 2016)

MARUFLU APARTMENT BUILDING	
Tuna Quarter	
Registration: No	
Condition: High	
Document List: Architectural plan folder	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.43 Building detail sheet of Maruflu Apartment Building (E. Esenalp, 2016)


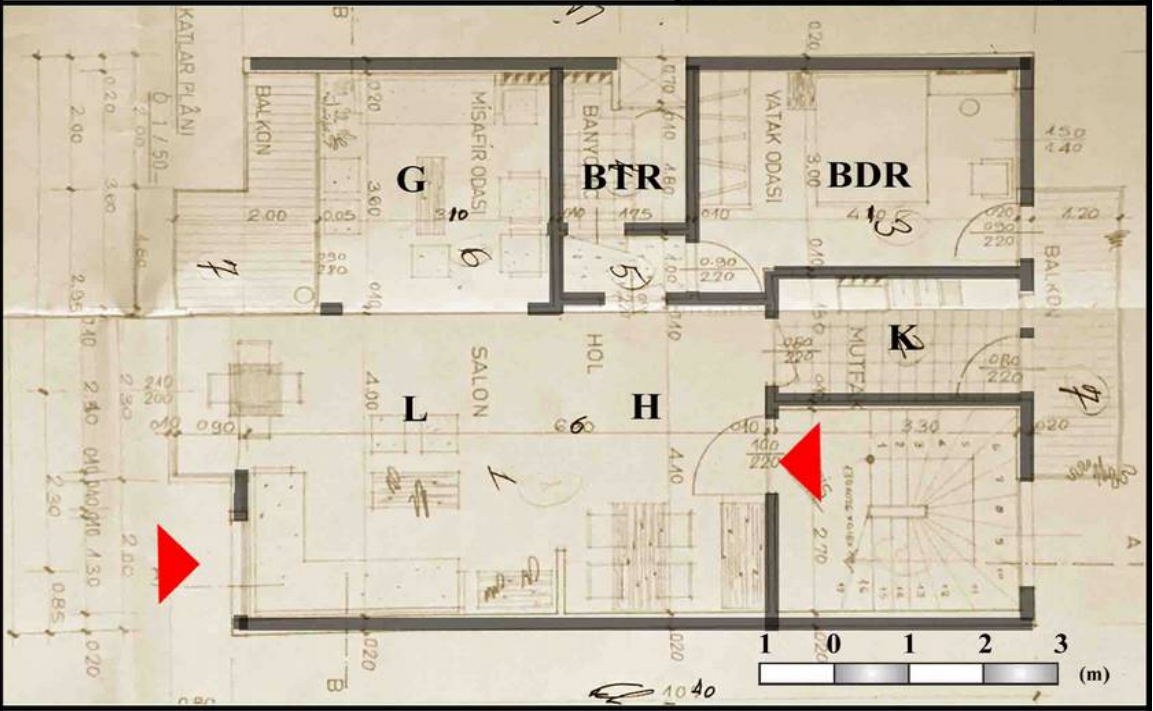
ÖZLEM APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1737 / 3/1	
Block / Plot: 75 / 148	
Architect / Year: Fehmi Tanger / 1964	
Investor: Fehmi Tanger / Architect	
Five Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by a large hall where eating activity is actualized. Hall provides physical access to livingroom and salon and kitchen. A hallway from main hall provides access to bedroom and bathroom. Two balconies were attached on both front and rear facade.</p>	

Table 3.44 Building Information Sheet of Özlem Apartment Building (E. Esenalp, 2016)

KISMET APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: High	
Document List: Architectural plan folder Interview: Olcay Yüce	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.45 Building detail sheet of Özlem Apartment Building (E. Esenalp, 2016)


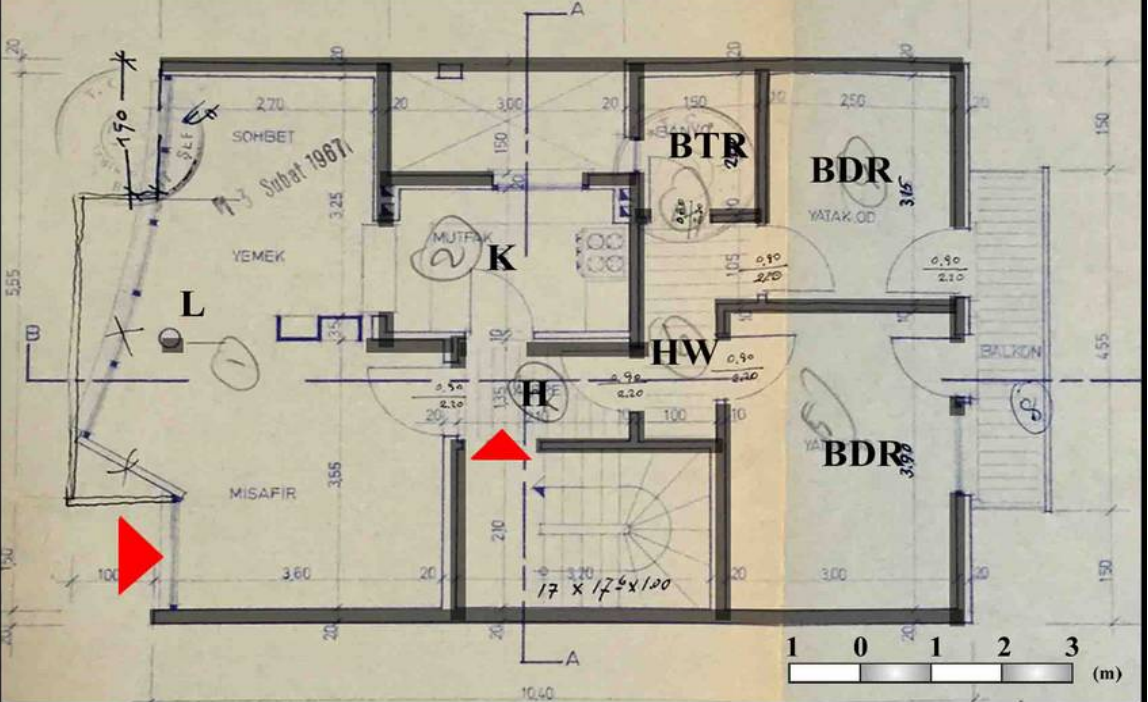
SEMERKANT APARTMENT BUILDING	
Donanmacı Quarter	
Adress: 1737 / 5	
Block / Plot: 75 / 147	
Architect / Year: Kemal Türksonmez / 1965	
Investor: Yakup Semerkant	
Five Storey - One apartment per floor	
Ownership: Multiple	
Function: Housing only	
	
<p>Notes: Building was constructed on a rectangular plot with two open and two infill facades. Floor plans were generated by plot's position and geometry. Apartment's entry is provided by a small hall which provides physical access to livingroom and kitchen. Dining room has physical accessibility from livingroom and visual accessibility from kitchen. A hallway from main hall provides access to bedrooms and bathroom. One balcony is attached to rear facade which is adjacent to bedrooms.</p>	

Table 3.46 Building Information Sheet of Semerkant Apartment Building (E. Esenalp, 2016)

SEMERKANT APARTMENT BUILDING	
Donanmacı Quarter	
Registration: No	
Condition: High	
Document List: Architectural plan folder	
<p>ZONES BY FUNCTION</p>	<p>SPACE ORGANIZATION</p>

Table 3.47 Building detail sheet of of Semerkant Apartment Building (E. Esenalp, 2016)

3.3.1 Architects

Individual analysis on archives showed that common architects, who were professionally active all over İzmir during 1950s, also contributed to Karşıyaka's urban identity. Architects Abdullah Pekön, Kemal Türksönmez, Fahri Nişli, Akif Kınay, Can Egeli, İhsan Ariş, Nur Çapa, Emin Balın, Fehmi Tanger were in archive folders of case buildings (Gündüz, 2006).

Süller Residence, Vanlı, Ziya Esmer, İzmirlioğlu, and Süberker buildings were designed by Abdullah Pekön . His designs are identified with a combination of cubist facade designs with large eaves. Corner windows with round posts, balcony intrusions, ornamented ironworks, wood shutters and clarification of subbasement with different type of coats and joint gaps are his building's general features. According to examples, Abdullah Pekön applied these characteristic elements to both single housing units and apartment buildings.

Erdoğan and İlmek apartment buildings were designed by Akif Kınay. His designs are identified with similarities to works of Abdullah Pekön. Extrusions on facades with brackets, sash windows, traditional Turkish house organizations were applied on his works. Ornamented ironworks and wooden shutters were also common design elements of his works.

Süller Residence and Tahsin Aysu Apartment Building were designed by Fahri Nişli. His works are identified with large eaves, similar facade extrusions with traditional bay windows, repeating rectangular windows (Ballice, 2009). Examples from research area, shows that, he preferred linear facade designs with large eaves. Wooden blinds which are superior to shutters, decorated ironworks, defined entrances were applied in these buildings.

Arca Apartment Building was designed by İhsan Ariş, who was designed one of the first apartment buildings in Karşıyaka – Çakırer Apartment (Gündüz, 2006). It is also known that he was attempted architectural competitions during 1940's and had some degrees. Building example shows similarities with works of Abdullah Pekön and Akif Kınay. His interior solutions and facade organizations have similar approach with these two architects' works.

Kardeşler Apartman Building and Kirpikli Apartment Buildings were designed by Şükrü Gökay. These examples shows unique entrance and balcony intrusions, geometric plan projections, assymmetric facade design, transparent balconies, up to ceiling facade openings on Kardeşler Apartman Building. On the other hand in Kirpikli Apartment Building, symmetric facade design, rythmic small window orientations were used as design elements.

Semerkant Apartment Building were designed by Kemal Türksönmez. It is known that after his graduation from Mimar Sinan Academy of Fine Arts in 1943, he worked with architect Abdullah Pekön (Gündüz, 2006). Early works of Kemal Türksönmez show similarities with Abdullah Pekön, for example Algan Apartmanı in Karşıyaka (Sormaykan, 2008) However in this example which was built in 1965, he designed an assymmetric facade with large openings and balconies. On the other hand space organization is much more similar Pekön's works.

Gökçimen Apartment Building was designed by Can Egeli. After his graduation from Mimar Sinan Academy of Fine Arts, he came to İzmir and designed lots of significant buildings and structures in Konak and Ödemiş in International Style. However this example was the only housing example of Can Egeli which could be detected. Asymmetric facade design and unique floor organization were instruments of building's design.

Fehmi Tanger's name was identified in Kısmet and Özlem Apartment Buildings. He designed and consructed buildings by himself and he was also the land owner. Building dates of these two examples are following each other by one year. It is known that he was an active architect and contractor in Karşıyaka after 1960s (Sormaykan, 2008).

Osmanbey Apartment Building was designed by İbrahim Çetindağ. It shows more abstract mass features than surrounding buildings. Emin Balin designed Gönenç Apartment Building. assymmetric facade designs with large openings and balconies can also be seen in his other works in Karşıyaka.

Nur Çapa was one of the first female architects of Karşıyaka Maruflu Apartment Building. She designed And all of her known clients were also females; Amelie Pariente, Sabiha Çelikmen, and Esin Aliçe (Sormaykan, 2008). She generally uses service windows to

make connections between and eating area.

3.3.2 Plan layouts

Individual evaluations on floor plans coincide with characteristics of housing units from 1950s to 1960s. Identifications showed that some of the examples contains different apartment types in a block and others have identical apartment types.

Variations of apartment types in a single building were identified in Arca, Gökçimen, Kısmet, Özlem, Building, Gönenç, and Maruflu Apartment Buildings. There are two different apartments in each floor of Arca Apartment Building. However the projection of main entrance was not divided into two on upper floors. By this way, apartments on street side gained an extra room. And the third floor was completely designed for building owner İbrahim Ariş as a loft. Gökçimen Apartment Building shows an unique floor plan, which contains one large and one small apartment in general floors and top floor was designed with one large and one small loft apartments. Top floors of Kısmet, Özlem, Semerkant, Gönenç and Maruflu Apartment Buildings were designed with loft apartment plan schemes. As a result of past development plans, large terraces on both facades generated smaller apartments than general floor apartments. Single type apartment types in each floors were detected in examples Erdoğan, Vanlı, İncili, Kardeşler, Ziya Esmer, Kalyoncu, İzmirlioğlu, İlmek, Kirpikli, Süberker and Osmanbey Apartment Building. This result was found in buildings with three or four open facades. Vertical connections between the floors were located on main entrances. Containing single or multiple apartment types in one building can be a result of social concerns. Thought of designing equal living environments for both residents was a popular idea during 1950s and 1960s.

Main distributions from functioned spaces were detected in examples Süller Residence, Erdoğan, Tahsin Aysu, Vanlı, İncili, Arca, Kardeşler Apartman Building, Ziya Esmer, Kalyoncu, Kısmet, Özlem, İzmirlioğlu, İlmek, Ufuk, Süberker, Osmanbey, Gönenç and Maruflu Apartment Building. Distrubitions to subzones, such as living zone, wet zones and sleeping zones, were provided by functioned spaces such as living rooms or dining rooms. Main distributions from unfunctioned spaces were detected in examples Pariente Residence,

Gökçimen, Semerkant and Kirpikli Apartment Building. Distributions to subzones, such as living zone, wet zones and sleeping zones, were provided by small halls or hallways. There are no merging function, such as living or eating, on these units. These identifications show the modernization process of housing organization.

It is understood from the results that living zone organizations were done in two categories. First category is that living areas designed as one large room without any specification such as livingroom, guest room or dining room. This result was obtained from examples Gökçimen, Semerkant, Osmanbey, Gönenç, Maruflu Apartment Buildings . Both living and eating functions were tried to be designed in one large compact room. These examples show evidences of modernization of housing organization and technical evolutions of construction process. Progressing construction techniques generated possibilities for building larger rooms. Second category that living areas designed with specific purposes/functions rooms such as livingroom, guest room and dining room. This identifications were obtained from examples Pariente Residence, Süller Residence, Erdoğan, Tahsin Aysu, Vanlı, İncili, Arca, Kardeşler, Ziya Esmer, Kalyoncu, Kısmet, Özlem and İzmirlioğlu, İlmek, Kirpikli, Ufuk, and Süberker Apartment Buildings. These modern interpretation of traditional Turkish house organization were shaped the living areas.

Three different types of kitchen-living area distance were detected from the examples. These are: low relationship, medium relationship, and high relationship. Number and size of the areas, between kitchen and living areas, were considered as defining factors. Vanlı, İncili, Ziya Esmer, Kalyoncu, Kirpikli and Süberker Apartment Building were detected with low relationship between kitchen and living area. It was observed that obligations of passing through two or more halls, hallways were existing. Medium relationships were detected at Pariente Residence, Kardeşler, Gökçimen, Kısmet, İzmirlioğlu, Ufuk and Osmanbey Apartment Building. It was observed that access to kitchen from living area was provided by a transition area, such as a hall or a hallway. High relationships were detected at Süller Residence, Erdoğan, Tahsin Aysu, Arca, Özlem, Semerkant, Gönenç, and Maruflu Apartment Buildings, where kitchens are directly opening to living areas.

3.3.3 Building facades – elevations

Investigations on facades are give clues about architectural identity of the period. Three different types of facades were detected in analysis. These types were determined by masses, intrusions – extrusions, coating materials, and opening sizes.

First types of facades have cubic masses with large eaves, full operable rectangular small windows and doors. This type of facades were detected at Pariente Residence, Süller Residence, Erdoğan, Tahsin Aysu, Vanlı, İncili, İzmirlioğlu, İlmek, Kirpikli, Süberker Apartment Building.

Transition type facades are containing assymmetric facade designs, cubic masses, full operable larger windows and doors. They were detected at Arca, Ziya Esmer, Kalyoncu, Ufuk, and Osmanbey Apartment Building.

Third type late period facades have large semi-operable doors and windows, big linear balconies, assymmetric facade designs, which were detected at Gökçimen, Kısmet, Özlem, Semerkant, Osmanbey and Gönenç Apartment Building.

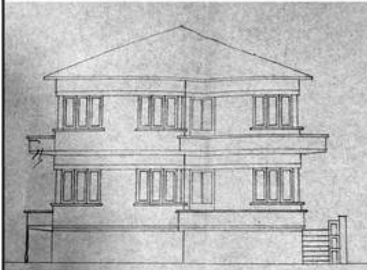

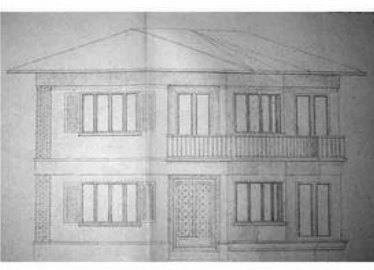

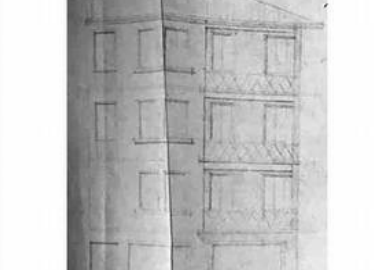
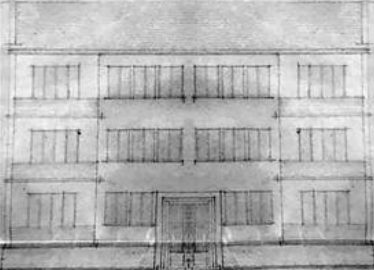

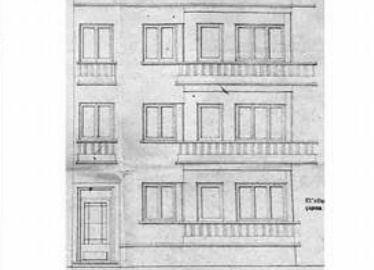

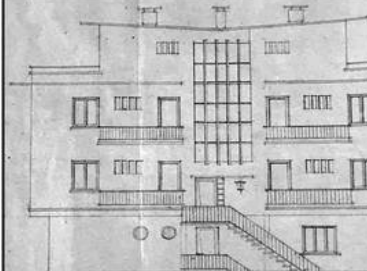
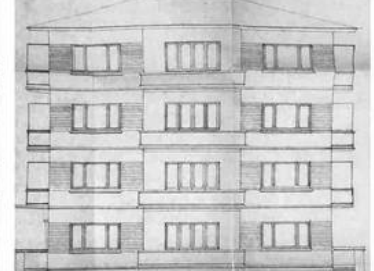
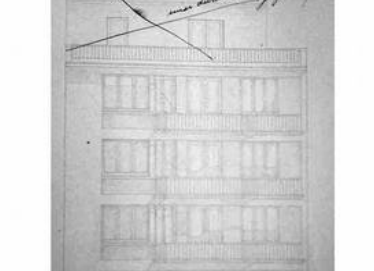
<p>a</p> 	<p>b</p> 	<p>c</p> 
Architect Abdullah Pekön - 1948	Architect Abdullah Pekön - 1950	Architect Fahri Nişli - 1951
<p>d</p> 	<p>e</p> 	<p>f</p> 
Architect Akif Kınay - 1951	Architect Akif Kınay - 1952	Architect Şükrü Gökay - 1953
<p>g</p> 	<p>h</p> 	<p>i</p> 
Architect Fahri Nişli - 1953	Architect Abdullah Pekön - 1953	Architect İhsan Arış - 1954
<p>j</p> 	<p>k</p> 	<p>l</p> 
Architect Abdullah Pekön - 1954	Architect Abdullah Pekön - 1955	Architect Şükrü Gökay - 1956

Table 3.48 Facade Designs – 1 (E. Esenalp, 2016)


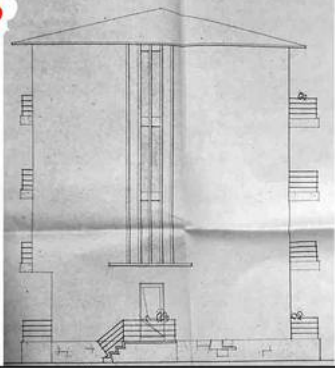
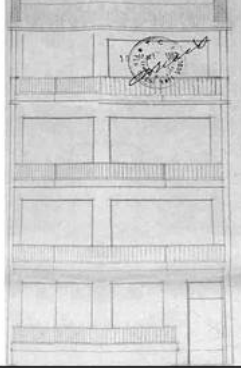
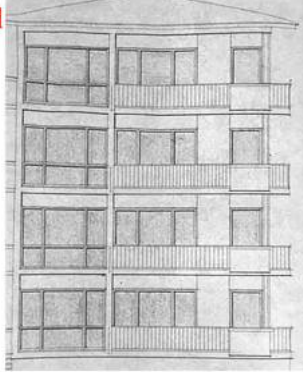
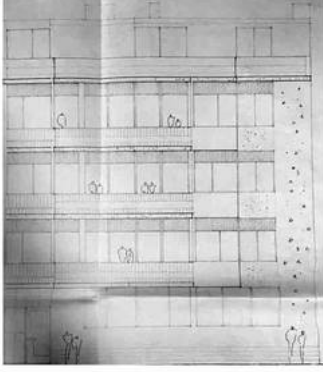
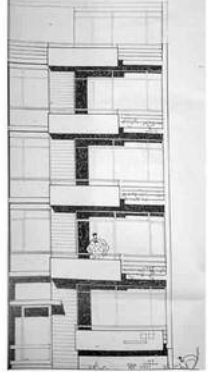
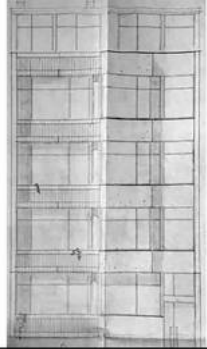
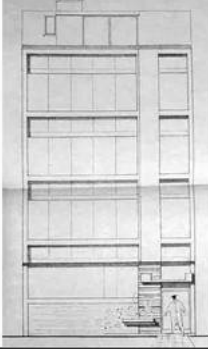
<p>a₁</p> 	<p>b</p> 	<p>c</p> 
Architect Can Egeli - 1958	Architect İbrahim Çetindağ - 1959	Architect Emin Balın - 1961
<p>d</p> 	<p>e</p> 	<p>f</p> 
Architect Abdullah Pekön - 1962	Architect Fehmi Tanger - 1964	Architect Nur Çapa - 1964
<p>g</p> 	<p>h</p> 	
Architect Fehmi Tanger - 1965	Architect Kemal Türksönmez - 1965	

Table 3.49 Facade Designs-2 (E. Esenalp, 2016)

3.3.4 Building Entrances

Main entrances with vertical connections, main doors, apartment doors are examined in terms of understanding and documenting era's architectural entrance design features.

Two different types of main entrances were detected. These are large entrances and small entrances. Examples Erdoğan, Tahsin Aysu, Vanlı, İncili, Arca, Kardeşler Building, Ziya Esmer, Kalyoncu, Özlem, Semerkant, İzmirlioğlu, İlmek, Ufuk, Süberker, Osmanbey, Gönenç, and Maruflu apartment buildings are showing minimalistic entrance solutions. Main entrances were kept small in order to use areas rationally. Pariente Residence, Süller Residence, Gökçimen, Kısmet, and Kirpikli Apartment Buildings have very large entrances with marble floorings and pot stands.

Two different types of main doors were detected at examples. These are semitransparent, and transparent doors. Examples Pariente Residence, Süller Residence, Erdoğan, Tahsin Aysu, Vanlı, İncili, Arca, İzmirlioğlu, İlmek, Kirpikli and Osmanbey Apartment Building have semitransparent doors. In these doors usually semitransparent diamond glass sheets were used in order to provide a privacy. This privacy concern affected the buildings relationship with surrounding environments. This is an evidence of premodernist application. Kardeşler Building, Gökçimen, Ziya Esmer, Kalyoncu, Ufuk, Gönenç and Maruflu Apartment Buildings have main doors with clear glass sheets. This application shows that the privacy concern was not a priority on the buildings.

Some of the apartments have also service doors. These doors are usually open to kitchen, or a subdivision which are facing to kitchen. Pariente Residence, Süller Residence, Vanlı, İncili, Arca, Gökçimen and Ufuk Apartment Buildings have a service door through the kitchen.

From the photo shots and archive documents, it is understood that architect Can Egeli's street door design for Gökçimen Apartment Building was changed during construction process (Figure 3.4, 3.5). Same situation is detected in İhsan Ariş's design for Arca Building.

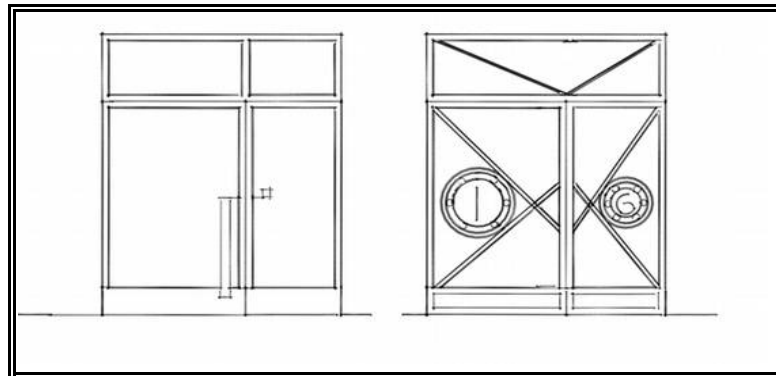


Figure 3.4 - Egeli's door design (left), applied door design (right) (E. Esenalp, 2016)

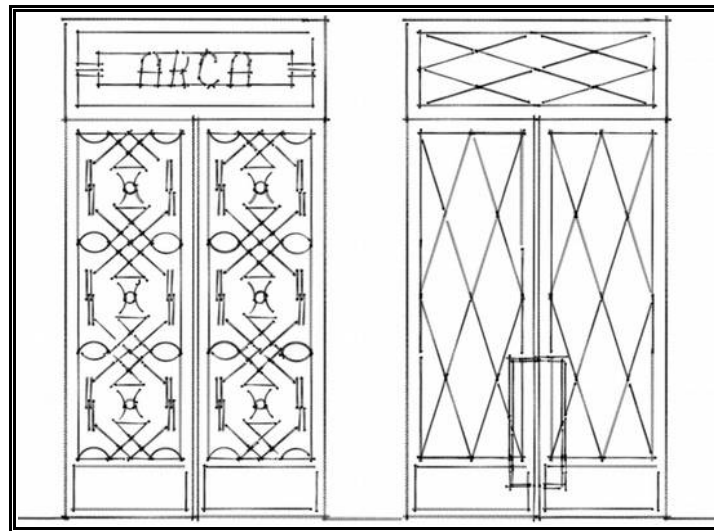


Figure 3.5 – Applied door design (left) Ariş's door design (right) (E. Esenalp, 2016)











<p>a</p> 	<p>b</p> 	<p>c</p> 
<p>Entrance of İzmirlioğlu Apt.</p>	<p>Entrance of Pariente Rsd.</p>	<p>Entrance of Süller Rsd.</p>
<p>d</p> 	<p>e</p> 	<p>f</p> 
<p>Entrance of Erdoğan Apt.</p>	<p>Entrance of İlmek Apt.</p>	<p>Entrance of Vanlı apt.</p>
<p>g</p> 	<p>h</p> 	<p>i</p> 
<p>Entrance of Gökçimen Apt.</p>	<p>Entrance of Osmanbey Apt.</p>	<p>Entrance of Gönenc Apt.</p>
<p>j</p> 		
<p>Entrance of Maruflu Apt.</p>		

Table 3.50 Main Entrances (E. Esenalp, 2016)







a 	b 	c 
Hall of Pariente Rsd.	Stairs Süller Rsd.	Stairs of Erdoğan Apt.
d 	e 	f 
Entrance hall of Arca Apt.	Stairs of Ufuk Apt.	Stairs of Süberker apt.
g 	h 	i 
Entrance hall of Kardeşler Apt.	Entrance hall of Gökçimen Apt.	Apartment doors of Erdoğan Apt.
j 	k 	l 
Apartment doors of Ufuk Apt.	Apartment doors of Arca Apt.	Apartment doors of Gökçimen Apt.

Table 3.51 Apartment Entrances (E. Esenalp, 2016)

3.3.5 Ornamentations

Stylized ironworks of balustrades, fences, door railings were used in examples. These applications are usually detected on selected buildings from 1950s. It is interesting to mentioned that these small scale applications are highly dominant related with buildings identity. Because other architectural components of the buildings were designed without ornamentation concerns. These kind of ornamented applications were only found in small scale interior components such as floorings, furniture and wall paintings which are enclosed with interior spaces. Ornamented ironworks were used in examples of Pariente Residence, Süller Residence, Erdoğan, Tahsin Aysu, Vanlı, İncili, Arca, Kardeşler Building, İzmirlioğlu, İlmek, Kirpikli, Ufuk, Süberker Apartment Buildings. Other examples don't show any ornamented applications. These evaluation shows that after 1960s, modernist approaches were started to applied instead of heavily ornamented patterns. These design elements were started to become thinner and transparent with much more basic forms.



Figure 3.6 Art Deco Iron Railings
(Serrure Moderne, 1930)



Figure 3.7 Süller Residence's Ironwork
(E. Esenalp, 2015)

Image shows an example from a French Architectural Catalog. In Süller Residence (Figure 3.6, 3.7), balcony and staircase railings were designed with same pattern in 1950. These interesting similarity is an evidence of Western influences on Turkish Modern Architecture.




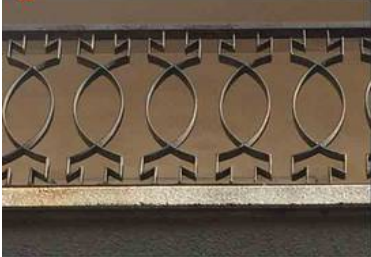

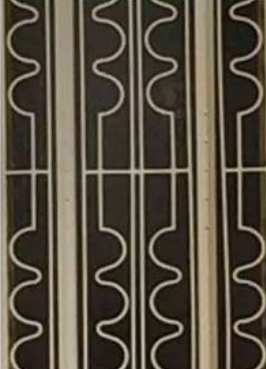


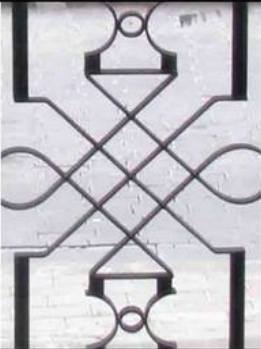



a 	b 	c 
Door details of Pariente Rsd.	Balustrade details of Süller Rsd.	Door details of İlmek Apt.
d 	e 	f 
Balustrades details of Erdoğan Apt.	Balustrade details of Kirpikli Apt.	Door details of Tahsin Aysu apt.
g 	h 	i 
Railing details of Tahsin Aysu Apt.	Door details of Vanlı Apt.	Door details of Arca Apt.
j 	k 	l 
Railing details of Ufuk Apt.	Balustrade details of Süberker Apt.	Balustrade details of Kardeşler Apt.

Table 3.52 Architectural Ironworks (E. Esenalp, 2016)

3.3.6 Kitchens

Ten of examined examples show evidence of preserved original kitchen designs. Pariente Residence, Süller Residence, Erdoğan Apartment Building, Vanlı, İncili, Arca, Gökçimen, Özlem, Semerkant, İlmek, Ufuk, and Süberker examples were detected with original kitchen cabinets, sinks, countertops and kitchen hoods. Information of original kitchen designs of rest of the buildings could not be obtained. Examples Süller Residence, Arca and Gökçimen Apartment Building shows evidence of advanced kitchen designs by specialized components. These components are different size and shapes of cabinets, drawers and folding tables.

Generally two types of kitchen hoods were identified in examples. These are plaster hoods and glass hoods. Plaster hoods were detected in Pariente Residence, Ufuk and Süberker Apartment Building. Example Ufuk Apartment Building. Ufuk Apartment building was originally built as a single store housing unit. However in 1967, house was transformed in to a four story apartment building. In ground(original) floor which was built in 1955, a plaster hood was used. However on upper stores, glass hoods were used. Examining the examples by their built dates show that plaster hoods were discarded, and glass hoods were started to be used after the end of 1950s.

Cabinet diversity was identified with their functions. For open dispense and stacking, plate shelf racks were used in examples Süller Residence, Erdoğan, Süberker and Gökçimen Apartment Building. Dispense cabinets with glass doors were identified in examples Süller Residence, Erdoğan Apartment Building and Arca Apartment Building. By looking building's construction dates, it can be said that, dispense function in kitchen was discarded. Instead of it, compact and closed cabinet designs started to take place.

Defined niches for dishwashers, refrigerators could not detected in examples. Oven niches were detected in Süberker Apartment Building and Gökçimen Apartment Building. Example Süberker Apartment Building's refrigerator niche adjacent to oven niche was identified. When examining the location of hoods, it was understood that cooking was done by cooktops. Even after 1960s examples show that kitchen appliances such as ovens,

dishwashers or refrigerators were not commonly used.

It is detected that, from the photo shots and archive searches, architect Can Egeli's kitchen design for Gökçimen Apartment Building have differences with original kitchens of the apartment building. Chimney was located in a different corner and refrigerator niche was unapplied. On the other hand, a folding table was mounted on kitchen cabinets (Figure 3.8, 3.9).

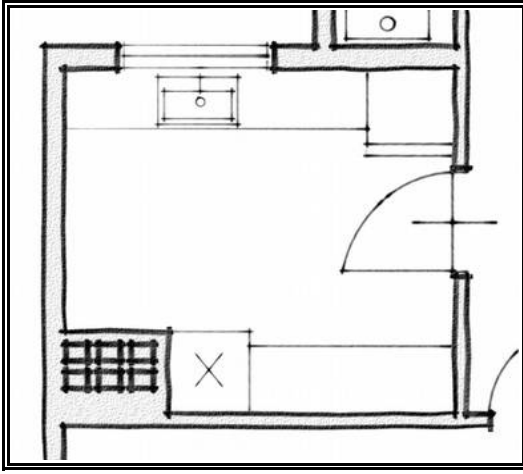


Figure 3.8 Egeli's kitchen design
(E. Esenalp, 2016)

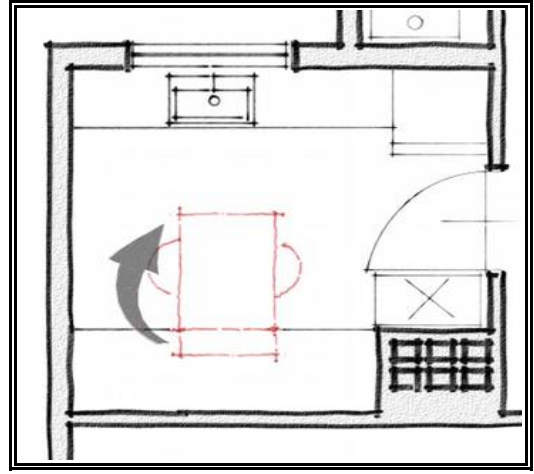


Figure 3.9 Existing original kitchen layout
(E. Esenalp, 2016)

Gas systems were identified in the buildings which were constructed before 1960s. Since electricity was a common way for lighting, only cooking and water boiling appliances were used with gas. Although gas distribution to Karşıyaka was ended in 1955, building owners were demanding airgas systems because of the expectation that gas distribution might be started all over again (Figure 3.10). However gas was never distributed after 1955 (Eshot Genel Müdürlüğü, 2015)

a) Bina ile ilgili özellikler					
	Var	Yok		Var	Yok
Elektrik	X		Kalorifer		X
Havagazi	X		Sıcak su		X
Şehir suyu (Varsa)	X		Kanalizas yon	X	
İçerde	X		Fosseptik		X
Avluda			Asansör		X
Dışarda					

Figure 3.10 – Gökçimen Building's construction license dated 1965
(Karşıyaka Municipality, 2015)

Olcay Yücel claimed that Kismet Apartment Building was a very satisfying building when they purchased the flat in 1965. However today, the original kitchen design can not satisfy average user expectations according to her. Undesigned dishwasher nisch and refrigerator nisch are causing problems terms of today's practical kitchen expectations. The refrigerator is placed in apartment's hall and she is using a small countertop dishwasher (O. Yücel, personal interview 2015)

<p>a</p> 	<p>b</p> 	<p>c</p> 
<p>Kitchen hood of Pariente Rsd.</p>	<p>Kitchen hood of Süller Rsd.</p>	<p>A Kitchen hood from Ufuk Apt.</p>
<p>d</p> 	<p>e</p> 	<p>f</p> 
<p>A Kitchen hood from Ufuk Apt.</p>	<p>A Kitchen hood from Süberker Apt.</p>	<p>A Kitchen hood from Gökçimen Apt.</p>
<p>g</p> 	<p>h</p> 	<p>i</p> 
<p>A Kitchen hood from Özlem Apt.</p>	<p>A Kitchen hood from Semerkant Apt.</p>	<p>Cabinet details of Pariente Rsd.</p>
<p>j</p> 	<p>k</p> 	<p>l</p> 
<p>Kitchen counter from Pariente Rsd.</p>	<p>Kitchen counter from Süller Rsd.</p>	<p>Sink from Süller Rsd.</p>

Table 3.53 Kitched hoods, kitchen counters (E. Esenalp, 2016)











		
Cabinet from Süller Rsd.	Sink from İlmek Apt..	Cabinet from Erdoğan Apt.
		
Cabinet from Erdoğan Apt.	Cabinet from Erdoğan Apt.	Cabinet from Vanlı Apt.
		
Cabinet from Arca Apt.	Kitchen counter from Ufuk Apt.	Sink from Ufuk Apt.
		
Cabinet and Sink from Ufuk Apt.	Cabinet from Ufuk Apt. Rsd.	Cabinet from Ufuk Apt.

Table. 3.54 Kitchen Cabinets-1 (E. Esenalp, 2016)

<p>a</p> 	<p>b</p> 	<p>c</p> 
<p>Nisches from Süberker Apt..</p>	<p>Cabinet from Süberker Apt..</p>	<p>Cabinet from Süberker Apt.</p>
<p>d</p> 	<p>e</p> 	<p>f</p> 
<p>Kitchen counter from Gökçimen Apt.</p>	<p>Cabinet from Gökçimen Apt. Kitchen</p>	<p>Cabinet from Gökçimen Apt</p>
<p>g</p> 	<p>h</p> 	<p>i</p> 
<p>Folding table from Gökçimen Apt.</p>	<p>Kitchen counter from Özlem Apt.</p>	<p>Cabinet from Semerkant Apt.</p>
<p>j</p> 		
<p>Cabinet from Semerkant Apt.</p>		

Table. 3.55 Kitchen Cabinets-2 (E. Esenalp, 2016)

3.3.7 Bathrooms

Examples Pariente Residence, Süller Residence, Erdoğan, Vanlı, İncili, Semerkant, Ufuk, and Süberker Apartment Building show evidence of preserved bathroom designs. Pariente Residence, Süller Residence, Ufuk Apartment Building examples were detected with original faiences, bathtubs, basins and toilets. Erdoğan, Vanlı, İncili, Semerkant and Süberker Apartment Building show evidence of unique plumbing techniques.



Figure 3.11 Süller's bathroom
(E. Esenalp, 2015)



Figure 3.12 Colorful bathroom designs
(La Maison, De L'Hygiene, 1950)

Pariente Residence, Süller Residence and examples are showing superior designs and materials. In these examples, sanitary conditions were handled with aesthetic conditions. Up to ceiling tiles, color plays with tiles, matching colored plexi glass mirrors, towel racks with faiences were used in bathroom designs. Fashion of colorful bathroom examples from Western Countries were affected dominantly Turkish user taste (Figure 3.11, 3.12). However other bathroom examples were resolved with minimalistic simple decisions. White tiles on walls and a darker color bordures are general characteristics of these examples. Süberker Apartment Building is an in-between example of these characteristics. Tiles were placed with a checker pattern in two colors up to half of the wall height. Süller describes their bathroom as it is the best well designed room of the house, and mentioned that all tiles, basin, toilet and bathtub were imported from Germany (L. Süller, personal interview 2015).

a 	b 	c 
Bathroom design of Pariente Rsd.	Bathroom design of Pariente Rsd.	Bathroom design of Süller Rsd.
d 	e 	f 
Bathroom design of Süller Rsd.	Bathroom design of Süller Rsd.	Bathroom design of İlmeç Apt.
g 	h 	i 
Bathroom design of Erdoğan Apt.	Bathroom design of Erdoğan Rsd.	Bathroom design of Ufuk Apt.
j 	k 	l 
Bathroom design of Süberker Apt.	Plumbing detail of Ufuk Apt.	Plumbing detail of Özlem Apt.

Table. 3.56 Bathroom Designs (E. Esenalp, 2016)

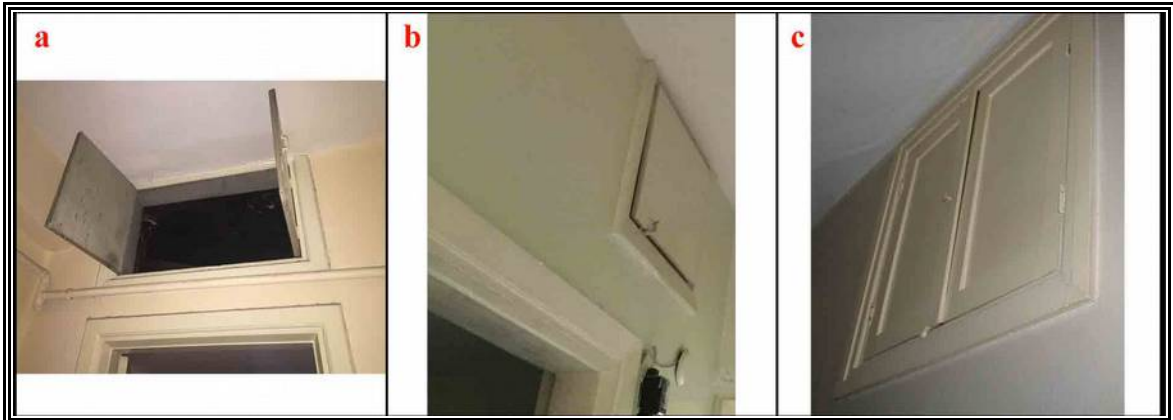


Table. 3.57 Plumbing Shafts

Olcay Yücel and Neşe Kilislioğlu both claimed that original bathroom designs of their apartments started to cause problems as user's were getting old. Especially it is getting harder to use large and high bathtubs. Yücel and Kilislioğlu's parents remodelled their bathrooms for elder usage (N. Kilislioğlu, personal interview 2014, O. Yücel, personal interview 2015).

3.3.8 Floorings

Examples Pariente Residence, Süller Residence, Vanlı, İncili, Tahsin Aysu, Arca, Kardeşler Building, Gökçimen, Kısmet, Semerkant, İzmirlioğlu, İlmek, Ufuk, Süberker Apartment Building, and Osmanbey Apartment Building were detected with evidence of original flooring materials. Examples Pariente Residence, Erdoğan, Arca, Gökçimen İlmek, Ufuk, and Süberker Apartment Building were detected with evidence of traditional patterned precast cement tiles. Examples Gökçimen, Kısmet and Semerkant Apartment Building show evidence of modernist abstract precast cement tiles. Examples Süller Residence, Tahsin Aysu, Kardeşler Building, Gökçimen were detected with evidence of custom made marble floorings. Examples Tahsin Aysu, Ziya Esmer, İzmirlioğlu, Süberker, Osmanbey Apartment Building show evidence of original outdoor cement tiles.


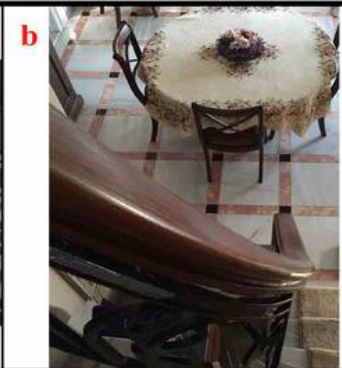
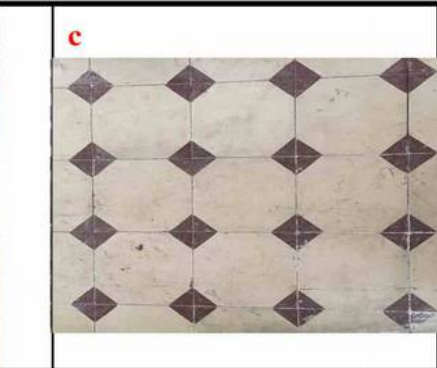

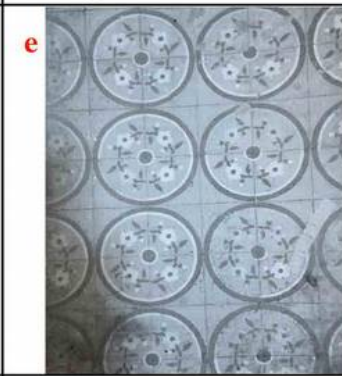
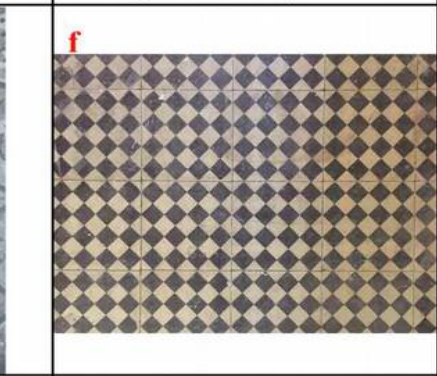





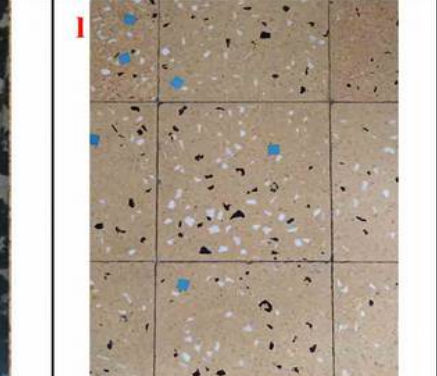
		
Flooring from Pariente Rsd.	Flooring from Süller Rsd.	Flooring from İncili Apt.
		
Flooring from Vanlı Apt.	Flooring from Vanlı Apt.	Flooring from Arca Apt.
		
Flooring from ArcaApt.	Flooring from Özlem Apt.	Flooring from Kardeşler Apt.
		
Flooring from Gökçimen Apt.	Flooring from Gökçimen Apt.	Flooring from Kismet Apt.

Table. 3.58 Floorings (E. Esenalp, 2016)

Example of Ufuk, İlmek, İnci and Gökçimen Apartment buildings' flooring patterns are matching with French tile trade catalogs between 1890's-1930's . It is also known that these cement tiles were mass produced in Kemeraltı by local craftsmen (Gündüz, 2006). This could be the result of backwardness of production process instead of using new molds with modern designs.



Table. 3.59 Floorings (E. Esenalp, 2016)

3.3.9 furniture

Classification on detected furniture were done by their function such as living, sleeping and entrance furniture. Examples Pariente Residence, Süller Residence, Ufuk, Süberker, Gökçimen, Kısmet, Özlem and Semerkant Apartment Building were identified with original furniture that reflects characteristics of period. Pariente Residence, Süller Residence, Ufuk, Süberker, Gökçimen,, Kısmet Apartment Building are containing living area furniture such as; sofas, armchairs, chairs, tables, buffets and sidetables. Ufuk, Süberker, Gökçimen, Özlem Apartment Building were detected with sleeping furniture such as; bedposts, wardrobes, vanity tables and endtables. Pariente Residence and Süberker Apartment Building were detected with entrance furniture such as; coat stands. These coat stands are showing strong evidence of European influences (Figure 3.13, 3.14).



Figure 3.13 Entrance furniture (Möbel Katalog Josef Koch, late 1950s)



Figure 3.14 Coat stand – Pariente Rsd
(E. Esenalp, 2014)

Walnut cubist furniture designs were detected in Pariente Residence, Süberker Apartment Building, such as; Pariente Residence's armchairs, coffetables, diningroom set, coat stand and Süberker Apartment Building's wardrobe, coat stand. Example Süller Residence's sofa and flush cabinet and example Süberker Apartment Building's are in style of pre-war German Neoclassism. However at the end of 1950s, furniture examples were started to be refined. Black lacquered dansette legs, sapele or ashen veneers, angles, sharp edges are characteristics of from Ufuk, Gökçimen, Kısmet and Özlem Apartment Building.

Most of the furniture were ordered to makers from Kavaflar Han, Kemeraltı. Pariente claims that she ordered Pariente Residence's furniture during house construction. Sağlam and Yücel also claims that they ordered furniture to Kavaflar Han. Kilislioğlu's parents were

bought the furniture from apartment's original owner, Hasan Adanır (Business partner of İzzet Gökçimen) (N. Kilislioğlu, personal interview 2014, O. Yücel, personal interview 2015). The dining set shows strong similarities with European furniture designs (Figure 3.15).



Figure 3.15 Atlantide Dining Room Set
(Rossini Furniture Catalog, 1960s)



Figure 3.16 Dining Room from
Gökçimen Apt. (E. Esenalp 2015)

Pariante and Yüce specified that selecting furniture were done by foreign furniture magazines. Form was usually determined by foreign magazines. However it is detected that the example Pariante Residence's and Kısmet Apartment Building's armchairs were stuffed with straw. The seating units were upholstered by hand with small blue patined nails. Makers used traditional shellac varnish on furniture. Yücel claimed that she was hiring shellac varnish craftsmen in every five year. The craftsman were revarnishing her furniture at the backyard of her apartment. She told that it was a routin for every furniture owner to hire varnishers and get their furniture revarnished periodically. After 1980's shellac varnishing became completely out of fashion. So it was getting harder to find shellac varnishers. She claimed after 1980's it became impossible to repair furniture's varnish. (N. Kilislioğlu, personal interview 2014, E. Pariante, personal interview 2014, O. Yücel, 2015 personal interview).

<p>a</p> 	<p>b</p> 	<p>c</p> 
<p>Livingroom of Pariente Rsd.</p>	<p>Livingroom of Pariente Rsd.</p>	<p>Dining room of Pariente Rsd.</p>
<p>d</p> 	<p>e</p> 	<p>f</p> 
<p>Diningroom of Pariente Rsd.</p>	<p>Entrance hall of Süller Rsd.</p>	<p>Livingroom of Süller Rsd.</p>
<p>g</p> 	<p>h</p> 	<p>i</p> 
<p>A Diningroom from Ufuk Apt.</p>	<p>A Livingroom from Ufuk Apt.</p>	<p>A livingroom from Süberker Apt.</p>
<p>j</p> 	<p>k</p> 	<p>l</p> 
<p>A Livingroom from Gökçimen Apt.</p>	<p>A Livingroom from Gökçimen Apt.</p>	<p>A Livingroom from Gökçimen Apt.</p>

Table. 3.60 Living furniture (E. Esenalp, 2016)

<p>a</p> 	<p>b</p> 	<p>c</p> 
<p>A Livingroom of Gökçimen Apt.</p>	<p>A Livingroom from Kismet Apt.</p>	<p>A Dining room from Kismet Apt.</p>
<p>d</p> 	<p>e</p> 	<p>f</p> 
<p>A Bedroom from Ufuk Apt.</p>	<p>A Bedroom from Ufuk Apt.</p>	<p>A Bedroom from Ufuk Apt.</p>
<p>g</p> 	<p>h</p> 	<p>i</p> 
<p>A Bedroom from Süberker Apt.</p>	<p>A Bedroom from Süberker Apt.</p>	<p>A Bedroom from Süberker Apt.</p>
<p>j</p> 	<p>k</p> 	<p>l</p> 
<p>A Bedroom from Süberker Apt.</p>	<p>A Bedroom from Süberker Apt.</p>	<p>A Bedroom from Gökçimen Apt.</p>

Table. 3.61 Living, sleeping furniture (E. Esenalp, 2016)





		
A bedroom Gökçimen Apt.	A bedroom from Özlem Apt.	A bedroom from Özlem Apt.
		
An entrance from Süberker Apt.		

Table. 3.62 Sleeping, entrance furniture (E. Esenalp, 2016)

3.3.10 Hardware

Different types of hardware, which showing evidence of their production dates' features, were detected in case buildings. All of these hardware are precast elements and they are showing similarities although they are from different buildings. These elements are door knobs, door handles, window handles, drawer and cabinet handles, rolling shutter pulleys, light and bell switches. Generally cast brass, cast iron, aluminium, nickel plate on brass, and bakelite materials were used (Table 3.63)

Door knob and rolling shutter pulley from Gökçimen Apartment Building are marked "Foreign". It is impossible that they were imported from Western Countries (Table 3.63 a, g). On the other hand, window knob from İncili Apartment Building is Turkish made and marked "Polat" (Table 3.63 f).

Bakelite light switches from different buildings are marked "Made in Italy", "Hungary" and "Germany". On the other hand, door bell switches, which are technically much more

simple than light switches, were marked “Türk Malı”.













		
<p>Door Knob - Gökçimen Apt.</p>	<p>Door Knob - Gökçimen Apt.</p>	<p>Door Knob - Gökçimen Apt.</p>
		
<p>Door Handle - Gökçimen Apt.</p>	<p>Door Handle - İncili Apt.</p>	<p>Window Handle - İncili Apt.</p>
		
<p>Shutter Pulley - Gökçimen Apt.</p>	<p>Light Switch Examples</p>	<p>Doorbell Switch Examples</p>
		
<p>Drawer knobs - İncili Apartment</p>	<p>Drawer knobs - Kısmet Apt.</p>	<p>Drawer knobs - Gökçimen Apt.</p>

Table. 3.63 Hardware (E. Esenalp, 2016)

3.3.11 Pottery and Glass

Different types of porcelain, glass and ceramic items for daily use and decorative purposes were detected in case buildings. These items are vases, lidded dishes, bowls, ashtrays, decanter sets, porcelainware for childrens and tea service sets.

Detected glassware items are generally European made. These expensive pieces from famous manufacturers are showing a wide range of variety on functionality. Making techniques are showing differences among items' origin and functionality. These are cut glass, etched glass, hand blown glass, moulded glass and slag glass techniques. Venetian – Murano ashtrays, Bohemian decanter sets, German moulded glass pieces are detected in case buildings (Table 3.58).

A vase from Kısmet Apartment Building were purchased on a work trip to Germany from Macit Yücel during 1960s (O. Yücel, 2015 personal interview). This vase is dated 1954 in German moulded glass manufacturer Walther & Sohne's catalog. The design's name is “Windsor Vase” (Table 3.64 a, c). A decanter set from Semerkant Apartment Building were purchased from İzmir Fair during 1950s (A. Sağlam, Personal Interview 2016). This decanter set is dated 1948 in Bohemian art glass manufacturer Karl Palda's trade catalog (Table 3.64 b, d).



Table. 3.64 Glassware-1 (E. Esenalp, 2016)


		
Ashtray - Gökçimen Apt.	Ashtray - Gökçimen Apt.	Ashtray - Özlem Apt.
		
Ashtray - Pariente Rsd.	Ashtray - Kismet Apt.	Ashtray - Kismet Apt.
		
Decanter set - Özlem Apt.	Decanter set - Kismet Apt.	Decanter set - Kismet Apt.
		
Decanter set - Gökçimen Apt.		

Table. 3.65 Glassware – 2 (E. Esenalp, 2016)











		
Tea Service - Gökçimen Apt.	Vase & Lidded Dish - Kısmet Apt.	Vase - Özlem Apt.
		
Tea Service - Özlem Apt..	Children Tableware - Kısmet Apt.	Lidded Dish - Kısmet Apt.
		
Flower Frog - Semerkant Apt.	Tea Cups - Semerkant Apt.	Vase - Semerkant Apt.
		
Children Tableware - Semerkant Apt.		

Table. 3.66 Pottery (E. Esenalp, 2016)

Potteries from case buildings are made by both Turkish and Western manufacturers. YS (Sümerbank) marked tea service, Eczacıbaşı marked lidded dish and vase set, KTH (Kütahya Seramik) vase, Olgunlaşma Enstitüsü signed art pottery pair tea cups and vase are detected in case buildings (Table 3.66 a, b, c, h, l). Although other Turkish firms listed above were made those pieces by mass production, Olgunlaşma Enstitüsü signed pieces are hand made and purchased from institute's students' works exhibition during 1960s.

Other than Turkish firms Czech, German, French and American brand names are detected on case buildings. Pirken Hammer marked tea set, Bavaria marked child tableware set, Vallauris signed lidded dish, McCoy marked flower frog are survived examples (Table 3.66, d, e, f, g).

Turkish “Mama (formula, baby food)” inscripted children tableware set with lustreware is marked Fine Porcelain which is a Czechoslovakian porcelain manufacturer. It is understood that this set was made for Turkish market (Table 3.66 j).

3.3.12 Lighting

Detected lighting elements were mostly designed with glass diffusers and shades, paper shades and metal shades. Examples show that ceiling light fixtures are designed in order to light up the ceiling, or floor direction. Examined survived lightbulbs are also mostly frosted/etched and have incandescent features. When all these datas are considered, it can be said that preference of indirect lighting was much more higher than direct lighting.

Many of the lighting elements are unmarked and there are no information about their origin. Owner of Lale Süller claims that the ceiling fixture from the livingroom is originally purchased for Süller Residence by first owner Şakir Ünal from Europe (Table 3.67 b). And Süller family purchased the fixture from Şakir Ünal with the house itself (L. Süller, Personal Interview 2015). Most of the lightbulbs are also marked with foreign brand names. However a neon light bulb, for night safety purposes, were made by Turkish firm “Kutar” (Table 3.67 g). A study lamp example from Semerkant Apartment Building marked “Al-Ka, Made in Turkey” (Table 3.67 f).

		
Ceiling Light - Pariente Rsd.	Ceiling Light - Süller Rsd.	Ceiling Light - Kısmet Apt.
		
Ceiling Light - Özlem Apt.	Ceiling Light - Semerkant Apt.	Study Lamp - Semerkant Apt.
		
Neon Lighting Bulb - Kısmet Apt.	Incandescent E14 Bulb - Kısmet Apt.	Incandescent E27 Bulb - Kısmet Apt.
		
Rolled E27 Bulb - Kısmet Apt.	Porcelain Ceiling Rose - İncili Apt.	Porcelain Ceiling Rose - İncili Apt.

Table. 3.67 Lighting (E. Esenalp, 2016)

3.3.13 Arts and Crafts Works

It is understood from the analysis, Turkish artists such as Mazhar Resmor, Mehmet Tüzüm Kızılcın and Hasan Kavruk contributed to Süller Residence, Gökçimen, and Kısmet Apartment buildings' interior qualities by their works.

Mazhar Resmor was invited to İzmir by Şakir Ünal (First owner of Süller Residence) to design a stained glass window for staircase and fresco on livingroom's ceiling. The most well known work of him is a stained glass panel for Patisserie de Marquise in İstanbul. In Süller Residence, a late Art Deco influenced stained glass window was designed by him with solderings and iron profiles. He used full antique stlye shot glass, rolled glass, and opaline glass panels in his work (Table 3.68 a, b)

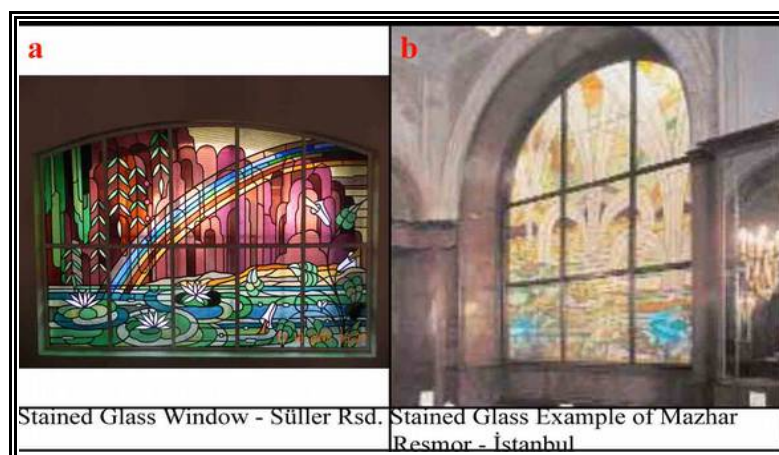


Table 3.68 Mazhar Resmor's stained glass works (E. Esenalp, 2016)

Mazhar Resmor also painted two matching ceiling frescos for both livingroom and diningroom. Ottoman influenced patterns were applied as a bordure on the corners and ceiling rose (Table 3.69 a)

Neşe Kilislioğlu claims that her family ordered an American bar design to local ceramic artist Mehmet Tüzüm Kızılcın in late 1960s. (N. Kilislioğlu, personal interview 2014) Kızılcın designed the American bar with matching mural panel. Ceramic flower mouldings were applied on ashen veneer bar unit and panel. Bar unit has a hidden liqueur cabinet in it (Table 3.69 b)



Table 3.69 Artistic craftsmanship examples (E. Esenalp, 2016)

A collection of oil paintings from Pariente Residence are both signed “Rick”, and made by Richard Pariente during 1960s (E. Pariente, personal interview 2014). An abstract oil painting from Kismet Apartment Building was purchased from a local exhibition and signed “Hasan Kavruk” (O. Yücel, personal interview 2015).

3.3.14 Inheritences

It is detected that case buildings don't have only modern design elements in their inventories. Many inherited pieces from owners family members are available in case buildings. These are mostly late 19th cc. furniture such as wardrobes, late 19th cc oil lighting elements, early electric lighting shades and various glasswares (Table 3.70).

		
<p>19th cc. Wardrobe - Pariente Rsd.</p>	<p>9th cc. Wardrobe - Süller Rsd.</p>	<p>Early 20th cc. Frame - Pariente Rsd.</p>
		
<p>Glass Light Shade - Kismet Apt.</p>	<p>Glass Light Shade - Kismet Apt.</p>	<p>Converted Oil Lamp - Gökçimen Apt.</p>

Table 3.70 Inheritences (E. Esenalp, 2016)

		
<p>Sherbet Set - Kismet Apt.</p>	<p>Decanter Set - Süller Rsd.</p>	<p>Wall Clock - Süller Rsd.</p>
		
<p>Firm Catalog - Carl Hosch - 1912</p>	<p>Firm Catalog - Carl Hosch - 1912</p>	<p>Firm Catalog - Seth Thomas - 1906</p>

Table 3.71 Inheritences with matching trade catalogs (E. Esenalp, 2016)

An enamelled art glass sherbet set was inherited to Olcay Yücel from her grandmother. This set was a birth gift to her grandmother when she gave birth to Yücel's mother. Yücel claims that these sets were traditionally gifted as birth presents and called as “Maternity Sherbet Set” (O. Yücel, personal interview 2015). Similar types of sets are available in trade catalog of Carl Hosch Glass Company – 1912 (Table 3.71 a, d). A silver overlay decanter set with brass mount from Süller Residence has also similarities with the pieces from same catalog (Table 3.71 a, d).

Many of survived pieces were made in foreign countries just as French opaline glass light shades from early 19th century as Olcay Yücel claimed (Table 3.70 d, e) (O.Yücel, personal interview 2015). An American Seth Thomas “Ansonia Type” wall clock with Arabic dial was inherited to Coşkun Süller from his father. The related catalog is dated 1906. It can be said that this piece was made for Ottoman market by the American manufacturer (Table 3.71 c, f).

3.3.15 Inherent Meanings of Houses

According to personal interviews, housing units were not only serving to sheltering purposes. They were also social gathering points on certain events. Pariente family was organising big dinner parties at their residence until 1970's. Electra Pariente describes those parties as; costume parties, engagement parties, new year eves, easters, and birthday parties. Although there were qualified restaurants and cafes in İzmir, she claimed that it was a tradition and gesture to host friends and families in houses (Figure 3.18).



Figure 3.17 – A Costume party in Pariente Residence
(<http://www.levantineheritage.com/braggiotti1.htm>)

Güler Bursim told about a circumcision party at 1738 street, no:43. Until 1970's there was a two story housing unit (today Soymukçuoğlu Apartment Building is existed on the lot). Soymukçuoğlu family were hosting most of the neighborhood, their relatives and friends at their house on holidays. And the street was usually full of expensive American cars, which were belonged to guests, up to Cemal Gürsel Street. One summer, they organised a circumcision party and they ordered a chief from a restaurant in Kemeraltı. The chief and restaurant's crew came by a pick-up truck, and they served everyone Turkish kebab. Interestingly this memory is also familier to Neşe Kilislioğlu. She told about that party when she attended as a teenage girl (G. Bursim, personal interview 2014, N. Kilislioğlu, personal interview 2014).

CHAPTER FOUR

CONCLUSIONS

Evaluations on the built environment are related with their rental values. This means everything older than its economic life is going to be overthrown. It is getting harder to provide a sustainable architectural history to next generations. Thus it seems impossible to keep the “original ones” as data sources because of urban transformation activities. Built legacy of Republican Era and Modern Period started to be demolished by being told that “they had completed their economic lives”. In today's market conditions, documenting and conserving built legacy is becoming more important. This research, as mentioned in “Chapter One”, tries to evaluate the possibilities of a documentative and interpreter approach on saving the legacy of Turkish architecture, interior and industrial design.

Today modern housing stock in Karşıyaka is under risk of being demolished by “Urban Transformation Law”. The law was acted in 2012 and it is a plot based demolition/transformation process of our old housing stock. The process itself seems very harmful for history of architecture, interior and furniture design. Whether these buildings have completed their economic and physical lives or not is disputable. These conditions make it more significant to ascertain, document certain buildings.

This study tries to understand the characteristic elements of modern interiors in Karşıyaka, modern housing stock's contributions to the history of architecture, the relationship between socio-economic conditions with in design process, and existing user problems. For the study 22 different buildings were selected from Donanmacı and Tuna quarters of Karşıyaka.

Major aim of the study is to document residential buildings in the period of 1948-1965, in terms of architectural and interior features. A secondary aim is to contribute to Turkish

architectural, interior and design histories. Another aim of the study is to raise an awareness about urban transformation and deterioration, loss, extinctions of housing culture and design history.

For this study, relevant publications (articles, books, thesis, trade catalogs, newspapers, magazines, exhibitions, etc) were examined. After the archival searches of Karşıyaka Municipality, data from publications were used in the steps of classification and comparison.

To understand the elements of a modern housing unit, many characteristic design elements/tools were investigated in this thesis. These are; architects, plans, facades, entrances, ornamentations, kitchens, bathrooms, floorings, furniture, lighting equipments, hardware, artistic craftsmanship, pottery-porcelain and and glasses, inheritances were both documented and analyzed.

Architectural features and interior components are expected to be descriptive on changes in terms of lifestyles, social and economic concerns, production systems and technology. After a series of classified analyze, assumptions were made on housing production, economic conditions and socio-cultural expectations of the era.

It can be understood that socio-cultural life of the Levantine society have affected Karşıyaka. Their reflections can be exemplified through housing culture. Interior space organizations, furniture, and consumptions patterns were both all descriptive upon these relationships.

Diversity of Karşıyaka's modern housing stock shows similarities with İzmir's housing stock in terms of both forms and functions. Similar housing types, plan layouts, materials, and interior components can be exemplified in both İzmir and Karşıyaka. Slight differences between these units can be a result of class/income differences. However, because Karşıyaka's commercial center is stable since the 1950s, existing modern housing stock of Karşıyaka is better preserved with their interior features than İzmir's housing stock.

Quality of selected buildings show that they were produced with superior craftsmanship and architectural skills. This fact can be related to experienced construction skills and low construction rates of the era. In one hand though economic conditions made it hard for the housing construction of low income classes. On the other hand, it might have directed the middle and upper classes to construct superior buildings.

Housing examples from Karşıyaka, between the years of 1948 and 1965, are reflecting housing, design, and consumption trends in terms of Westernisation. On the other hand, they have traditional references to 19th century housing of both Karşıyaka and İzmir. This combination of the traditional and international can be seen in generally all of the housing units.

Evidences show that, there was a strong western design influence on the houses in Karşıyaka. These influences are shown mainly on architectural elements such as iron railings, or interior design components such as furniture. It can be said that there were five to twenty years of tardiness between the original designs and their imitations. This may be related with the poor economic and political conditions of the corresponding era.

Westernisation or modernisation, were tried to be obtained mainly by duplicating forms than functions. Trying to get a Modern look, by using traditional elements and production techniques, were pretty common in at midcentury housing production of Karşıyaka. Old production techniques and past materials were used as a tool for obtaining the modern.

Well known local architects contributed to Karşıyaka's housing stock such as Abdullah Pekön, Fahri Nişli, Akif Kınay, Can Egeli, Fehmi Tanger, Nur Çapa, Kemal Türksönmez, and İhsan Ariş were among such architects. It can be mentioned that these people contributed to the urban identity by designing qualified housing units in a variety of ways. Analysis on the case buildings are providing information on national and international trends which were applied by the mentioned architects. On the other hand, cooperation between these architects reflected through their designs as formal and functional similarities. Differences between

designed and built architectural elements show that architects may not have been fully in charge during the construction process. It is possible that owners or contractors were able to make changes on these elements during construction.

Exterior features of single housing units and apartment buildings are showing significant similarities in terms of material and design. Same window orientations, coatings, iron railings can be observed in both single housing units and apartment buildings. However, interiors of the buildings are slightly different in terms of quality and quantity of materials.

Selected buildings have Second National, and International Styles as well as their mixtures. Like other implementations of Modern, form took an important role for giving the look of Westernized trends on the facades. However, the modern exteriors with large openings, asymmetric facade organizations which could not be adapted to floor plans. Even in the examples from the mid 1960s, in spite of modernist facades, traditional plan layouts with large halls were implemented.

On contrast, main entrances started to be much more clear, transparent, and large at the end of the period. Glasses on main doors were transformed to provide more transparency. Semi-transparent glass sheets had been deserted until the early 1960s. Main entrances of apartment buildings were designed as prestigious spaces in terms of their forms and materials. This shows that concern for privacy became a secondary by means of modernisation.

Some of the building materials such as ceramic tiles, electrical hardware, wooden rolling shutters, and interior components such as furniture, lighting elements, daily use objects were still imported from European Countries. On the other hand, products, which were produced especially for the Turkish consumers, show that Turkey was still an economic market for European industrialized countries, as was the case in the Ottoman Empire. This fact shows that consumption patterns in the Turkish Republic, that had aimed to establish a local industry, had not changed since the late 19th century. It is understood that there were qualified industrial investments. However these investments were insufficient to meet Turkey's consumption

demands.

It can be said that, housing units from Karşıyaka between years of 1948-1965, have features of both the Modern Movement – The Second National Style and the International Style. Especially the examples before 1960 show strong similarities with Second National Style by their plan layouts, facade organizations and architectural elements. Housing units, which dated after 1960s, have distinct similarities with the International Style. The transition between Second National Architecture to International Style can be followed by the examples which are a mixture of both styles. Combination of architectural tools, which have their origins in both styles, are applied successfully to Karşıyaka's housing units.

By comparing two specialized interior service areas; kitchens and bathrooms, it is understood that qualifications of the bathroom examples are more successful to meet modernist demands than kitchens. Some of the examples show evidence of qualified bathroom designs as near as their western peers. However kitchen designs had just started to become simple and more simple up to 1960s. It can not be said that kitchens were designed for providing the technological expectations of the modern era. Although examples, which dated before 1960s showing specialized kitchen designs, the same assumption can not be made for the buildings, which follow 1960. It is hard to say that these housing units were comprehensively designed overall with their interior features.

This study shows that there were no significant relationship between the architects and most of the characteristic interior elements such as furniture, lightings or kitchens. However holistic design manners were successfully applied by customers in terms of the modern period.

Furniture from selected 22 buildings have shown us that users of dwellings were from middle and upper income classes. Qualified furniture with contemporary forms, are evidences of Westernisation concerns. Also, these furniture are very descriptive on social life and housing culture. These furniture are also important for Turkish furniture and industrial design

histories in terms of material, production and consumption.

Because of new technological improvements such as elevators, central heating, natural gas distribution, isolation techniques, etc., today these buildings have low user demands in present market conditions. However, maintenance of the buildings' qualified parts such as cement tiles, wooden shutters, and plumbing, which needs professional services, are decreasing user demand. These conditions are forcing the present residents to take different actions such as moving to suburb areas or applying for urban transformation.

Housing units, which preserve most of their daily use components, are very important for the history of Turkish architecture, interior design and industrial design. They include variety of production goods, materials and elements. It is understood that these are products of qualified design the above mentioned.

In conclusion, these features and conditions make these modern housing units unique in today's market conditions. Inevitably, demolishing them will cause negative effects on the Turkish design history. Occupants of modern housing stock are living witnesses of Karşıyaka's and İzmir's social, economic and cultural lives. Similar documentation will undoubtedly raise an awareness about them and this is inevitably important.

This study is expected to be construct a framework for further studies in terms of documenting history of architecture, interior and furniture design. The research can be extended by disseminating achieved results on urban, regional and country scales. By this way, the undesirable physical and social effects of urban transformation can be minimized.

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