RECONSTRUCTION OF COLLECTIVE MEMORY THROUGH SPATIAL
REPRESENTATIONS OF İZMİR WATERFRONT, SINCE THE 1920s

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ABSTRACT

RECONSTRUCTION OF COLLECTIVE MEMORY THROUGH SPATIAL REPRESENTATIONS OF İZMİR WATERFRONT, SINCE THE 1920s

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This study explores the spatial transformation of Kordonboyu and its representations under the theoretical framework of collective memory. Memory as a dynamic and evolving phenomenon with regard to the associated social frameworks of an ever-changing present is a collective entity. Urban space that is under continuous transformation within political, economic, and social discourses constitutes the material background of these social frameworks. This research examines the construction and maintenance of collective memory with relation to national identity, under the transformation of urban space in Kordonboyu and its representations, relative to socio-political tendencies in Turkey. Hence a comprehensive analysis of the spatial transformation of İzmir Kordonboyu is executed by juxtaposing significant socio-political changes in the Republic of Turkey, and their effects on the city image in silhouette.

The spatial transformations on the waterfront of İzmir Kordon Area are explored to decipher the relations between spatial transformation and collective memory under the consequences of the consecutive development plans and significant implementations which became effective and instrumental since the 1920s.

Keywords: Collective Memory, Spatial Representation, City Image, Spatial Transformation, National Identity, İzmir Kordonboyu.

ÖZ

1920'DEN İTİBAREN, KOLEKTİF BELLEĞİN, MEKAN TEMSİLİYETLERİ ÜZERİNDEN YENİDEN İNŞASI

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Bu çalışma, İzmir kıyı şeridi Kordon'un yapılaşmış çevresinin yeniden üretme pratikleri ile kurduğu kentsel dokuyu ve onun temsilini, kolektif bellek kavramı aracılığıyla tartışmayı amaçlar. Bireyin içinde bulunduğu sosyal ve fiziksel çevreden bağımsız olarak tariflenemeyen bellek, şimdiki zamanın değişken ilişkileri çerçevesinde sürekli olarak yeniden örgütlenen ve toplumsal çerçeveler üzerinden tanımlanan bir yapıya sahiptir ve bu sebeple toplumsal bir olgu olarak karşımıza çıkar. Bu ilişkiler ağı çerçevesinde, iktidar ilişkileri üzerinden sürekli bir dönüşüm içinde olan kentsel mekân, barındırdığı her tür politik, ekonomik ve sosyal örüntü ile belleği oluşturan toplumsal çerçevenin temelini oluşturur. Bu bağlamda bu tez Türkiye Cumhuriyeti'nin kuruluşundan itibaren geçirdiği önemli sosyo-politik kırılmaları, İzmir Kordon Kıyı Şeridi'nin mekânsal dönüşüm süreçleri ile çakıştırarak, kolektif bellek kavramının ulus kimliği üzerinden kurgulanışını ve değişimini, mekân temsiliyetleri üzerinden incelemeyi amaçlamaktadır.

Buna dayanarak, İzmir kent merkezinin kıyı şeridi olan Kordon'un, 1920'lerden itibaren geçirdiği dönüşüm süreçleri, tarihsel bağlamları ve buna bağlı olarak oluşan mekân temsiliyetleri, kentsel planlama stratejileri aracılığıyla incelenmektedir.

Anahtar Kelimeler: Kolektif Bellek, Mekânsal Temsil, Mekânsal Dönüşüm, İzmir Kordonboyu, Kent İmgesi, Ulusal Kimlik.

To my family…

ACKNOWLEDGEMENTS

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INTRODUCTION

In the contemporary condition of the waterfront of İzmir, the represented image of the city can be briefly defined as 'a concrete block'. As a result of rapid transformations on the waterfront, the spatial configuration and its represented image are homogenized and the initial characteristics of spaces are lost. When we consider space as an entity that represents economical, political and social context, its transformation is inevitable within the changing relations. However, in the case of the waterfront of İzmir this transformation shows itself in a destruction and re-construction processes. Space in interaction with its environment and users, becomes an important subject of the construction and maintenance of memory, hence in the cases of vast re-construction processes, spaces that constitute the elements of collective memory and physical focuses of social life dissolve. This research focuses on spatial practices and reproduction of space as a part of the dynamics of collective memory. Respectively in this research the spatial transformation of Kordonboyu in İzmir is examined through a comprehensive spatial reading in order to explore the relation between spatial transformation and collective memory under the consequences of the consecutive development plans and significant implementations which became effective and instrumental since the 1920s. We believe that all these plans which were to shape and regulate the spatial qualities of the waterfront, radically altered the city image and its spatial practices in all senses, in parallel with its collective memory. Therefore, it is our primary goal to understand how the regulations and development plans have been operational in defining the quality of

the waterfront, and how the spatial transformations in the waterfront have been effective in re-construction and maintenance of collective memory.

1.1.   Collective Memory and Built Environment

"A city center, it has been said, is a great book of time and history." [1]

David Harvey

However as James G. Mellon indicates, the built heritage accumulated over centuries may disappear as a consequence of ill-considered development. [2] This exact assertion has been happening under the "*yık-yap"* city development strategies in Turkey which has been effective after 1950s.   The vast spatial transformation in the built environment disintegrates the space and time continuity in the city. As Şebnem G. Dündar noted; space, can only find its true content when it is perceived within a temporal integrity. [3] In a similar approach to Harvey, she states that city and city space do not only consist of now, they also consist of the past; they include the transformations, organizations, relations, struggles, and tensions of the past. As she defines, space is the history itself.[4] Briefly the dissolution of unity between city space and its historical context results in the disintegration of continuum in the city. However, in order to comprehend the disintegration of continuum, a historical reading of the city is not enough; together with history, a reading with regard to mnemohistory is needed. Unlike history proper, mnemohistory is concerned not with the past as such, but only with past as it is remembered. It concentrates exclusively on those aspects of significance and relevance which are the product of memory. [5]

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[1] David Harvey. <u>Spaces of Capital: Towards a Critical Geography.</u> New York: Routledge, 2001, p.128.
[2] James G. Mellon. "Urbanism, Nationalism and the Politics of Place: Commemoration and Collective Memory". <u>Canadian Journal of Urban Research.</u> Volume 17, Issue 1, p. 72.
[3] Şebnem Gökçen Dündar, "Halit Ziya'nın İzmir'i", <u>İzmir Kent Kültürü Dergisi.</u> Issue 2, November 2000, p. 51.
[4] Ibid.
[5]   Jan Assmann, "From Moses the Egyptian: The Memory of Egypt in Western Monotheism". <u>The Collective Memory Reader.</u> ed. by Jeffrey K. Olick, Vered Vinitzky-Seroussi, Daniel Levy, New York: Oxford University Press, p. 219.

The destruction and re-building on the city structure break down the continuity of city. The left over remnants of the old texture loses their function and turns into exhibition objects in a museum, as a representative of a past time period, dividing the continuity of city texture into historical fragments. A comparison between history and city texture is useful to explain the dissolution of continuum of the city; history uses different periods to understand and explain the flow of time which creates a fragmented perception of time excluding present. As if the past was in the past with a distinct barrier. Likely the city texture creates the same illusion. When the city structure is constantly demolished and re-built, the city texture itself is divided into time periods creating distinct barriers.

> History divides the sequence of centuries into periods, just as the content of a tragedy is divided into several acts. But in a play the same lot is carried from one act to another and the same characters remain true to form to the end, their feelings and emotions developing in an unbroken movement. History, however, gives the impression that everything- the interplay of interests, general orientations, modes of studying men and events, traditions, and perspectives on the future- is transformed from one period to another.[6]

The destruction in the city texture creates a similar problem; there are no strict boundaries or time periods in the duration of a city. However, as the city structure constantly transforms, different periods are created in the perception of the city with the illusion that the past and the present are strictly divided. Other than a destructive city transformation, within the natural course of the city, transformation of space and city fabric is inevitable and necessary.

As indicated above space is interrelated with time, therefore it is not a stable entity; space evolves with time. Correspondingly the spatial structure of the city is under a continuous change as the constraints changes. As American urban historian M. Christine Boyer states, the material order of the city is affected by the demands and pressures of social reality constantly.[7] Those social realities are all created by the political, economical, cultural, ideological and geographical circumstances. Yet the interaction between these circumstances and the city is not a one way operation.

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[6] Maurice Halbwachs. "From The Collective Memory", The Collective Memory Reader. ed. by Jeffrey K. Olick, Vered Vinitzky-Seroussi, Daniel Levy, New York: Oxford University Press, p. 143.
[7] M. Christine Boyer. The City of Collective Memory: Its Historical Imagery and Architectural Entertainments. London: MIT Press, 2006.

While the city is being shaped by the people and the circumstances, the city creates citizens and circumstances of its own. "The city, with its spaces and buildings, affects the formation of its people's identity."[8] According to description of Robert Bevan, social identity is related with time and place, "… we recognize our place in the world by an interaction with the built environment and remembering these experiences and by being informed of the experiences of others: the creation of social identity is located in time and place."[9] Yet the formation of identity is not possible without the existence of memory, as Maurice Halbwachs asserts the importance of memory as a key agent in the formation of identity; "We preserve memories of each epoch in our lives and these are continually reproduced; through them, as by a continual relationship, a sense of our identity is perpetuated."[10]

1.1.1. Memory

In order to understand the relationship between memory and the built environment, firstly the notion of memory and its formation must be discussed. Memory is not an archive that records and stores information statically, neither it has the capability to store information in a linear structure. In the article *Fiction, Between Inner Life and Collective Memory: A Methodological Reflection*, the contemporary approach for memory is defined as; "there is no pure memory totally faithful to the past; memory is instead always a reconstruction of the past based on present concerns and purposes."[11] In the same article, this property of memory is supported with D.L. Schacter's memory research in neuroscience: "Memory does not retain and does not reconstruct the original impression… [M]emory only stores fragments, bits and

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[8] Iain Borden, Joe Kerr, Alicia Pivaro and Jane Rendell. "Introduction". <u>Strangely Familiar: Narravatives of Architecture in the City.</u> ed. by Borden Kerr, Pivaro, and Rendell, London: Routledge, 1996, p. 9.

[9] Robert Bevan. <u>The Destruction of Memory: Architecture at War.</u> London: Reaktion Books, 2006, p. 15

[10] Maurice Halbwachs. <u>On Collective Memory.</u> ed. by Lewis A. Coser, London: The University of Chicago Press, 1992, p. 47.

[11] François-Xavier Lavenne, Virginie Renard, François Tollet , "Fiction, Between Inner Life and Collective Memory: A Methodological Reflection". <u>The New Arcadia Review.</u> Vol. 3, published by the Boston Collage Honors Program, 2005, p. 5.
   Received from http://www.bc.edu/publications/newarcadia/meta-elements/pdf/3/fiction.pdf.

pieces of the past, that later serve as a foundation for the reconstruction of those past experiences."[12]

1.1.2. The Process of Memory

The explanation of the process of memory is important in order to understand the bound between physical built environment and memory. The physical process of memory can be explained in 3 steps; sensory memory, short-term memory, and long-term memory. The short and long term memories both have 3 steps as encoding, storage, and search-find-recall. These steps are related respectively with -receiving, processing and combining the received information-, creation of permanent record of the encoded information, and calling back the stored information in response for use.[13] These memories have different durations and capacities to hold information. With repetition the information that was firstly stored in the short term memory finds its place in long term memory. The main difference between short term and long term memories is the coding of information. The short term memory uses sensory codes such as visual code or acoustic code, on the other hand the long-term memory encodes information semantically.[14] The information becomes permanent in long term memory with repetition and association.[15] The memory production process starts from the surrounding environment from exterior stimuli and evolves through repetition of information or behavior and associations through signs and links.
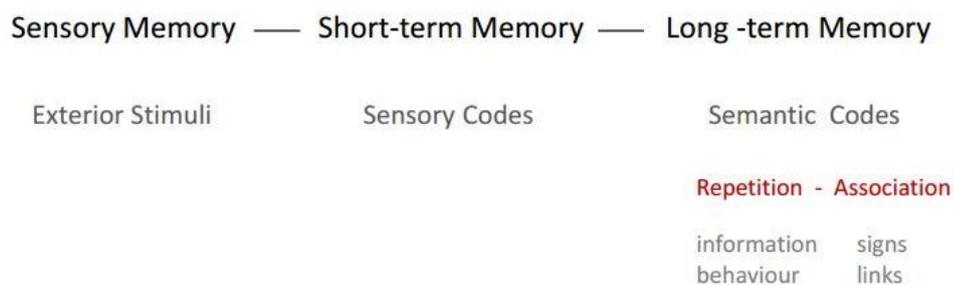
Figure 1: The Physical Process of Memory

Diagram drawn by the Author

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[12] Daniel. L. Schacter. <u>A la Recherché de la Mémoire. Le Passé, l'Esprit et le Cerveau.</u> Paris: De Boeck, 1999. In François-Xavier Lavenne, Virginie Renard, François Tollet , Ibid.

[13] Rita L. Atkinson, Richard C. Atkinson. 1990. <u>Introduction to Psychology.</u> Orlando: Harcourt Brace Jovanovich Publishers, 1990.

[14] Ibid.

[15] Nilüfer Öymen Özak. <u>Bellek ve Mimarlık İlişkisi: Kalıcı Bellekte Mekansal Öğeler.</u> İTU unpublished Ph.D. dissertation, 2008.

In relation to the process of memory, it can be pointed out that the built environment constitutes the setting of memory itself. The memory process starts with the surrounding environment as the memory process starts with sensory memory. Till the information becomes semantic, firstly it passes through a sensory coding process. Afterwards the information becomes permanent in long term memory through associations and as an autonomous semantic coding of information is impossible, the information is constructed under a framework which is not autonomous from the built environment and society where the person evolves.

1.1.3. Individual Memory vs. Collective Memory

Under the discussions of theory of memory there are mainly two distinctions between individual memory and collective memory. These are divided as "the tradition of inwardness" and "the external gaze" by French philosopher Paul Ricoeur.[16] The school that Ricoeur calls "the tradition of inwardness" has argued that memory is an individual phenomenon.[17] Radically opposed to the concept of the subjective nature of memory is the approach of "the external gaze" which argues for the existence of a collective consciousness and asserts the primacy of the collective aspect of memory.[18]

 "The tradition of inwardness" proclaims that memory is a subjective experience and memories belong to the individual. Accordingly memory assists the construction of identity by differentiating the individual from others.[19] The approach of memory as an individual entity first theorized through the notion of reflexivity.[20] St. Augustine, an early Christian theologian, claimed that "Memory is private because the memories of an individual are not those of others and that when one remembers; one always remembers oneself, which leads to the notion of reflexivity."[21] This claim is the foundation of many contemporary cognitive-psychological studies in which memory

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[16] Paul Ricoeur, *Memory, History, Forgetting*, transl. Kathleen Blamey and David Pellauer, Chicago and London: University of Chicago Press, 2004, p. 96-120.
[17] Ibid.
[18] Ibid.
[19] Ibid.
[20] François-Xavier Lavenne, Virginie Renard, François Tollet , op.cit., p.5.
[21] Ibid., 2.

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is defined as a subjective experience and that it can only belong to the individuals and characterize their personal life.[22]

The tradition of "external gaze" evolved with the widely acknowledged founding father of social memory studies, Maurice Halbwachs in 1925 with his book *Social Frameworks of Memory*. Memories were first attributed directly to a collective entity by Halbwachs.[23] The French sociologist claims that "all memory depends, on the one hand, of the group in which one lives and, on the other, to the status one holds in that group. To remember, one therefore needs to situate oneself within a current of collective thought."[24]

Even though today the teachings of Halbwachs are highly respected, his theories have been criticized by numerous scholars. There is a third approach towards memory that reconciles individual and collective memory. As an example, Paul Ricoeur argues that the idea of collective consciousness must be used as a working rather than a substantive concept.[25] He acknowledges that memory does belong to the realm of interiority, as the individuals perceive themselves as the true possessors of their own memories and yet he also acknowledges the other, as memory fully bears its mark.[26] In his view, the experience of others is given as primal as the experience of the self. [27] Ricoeur, following the footsteps of Halbwachs, asserts that;

> People do not remember in isolation, but only with the help from the memories of others: they take narratives heard from others for their own memories, and they preserve their own memories with help from the commemorating and other public celebrations of striking events in the history of their group.[28]

Pursuing the footsteps of Halbwachs, Ricoeur accept the fact that memory can be recalled within the existence of a social group, for the members of the group will help one another to remember past events. But he also assets that "…to move from

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[22] Ibid.

[23] Maurice Halbwachs, "From The Collective Memory". <u>The Collective Memory Reader.</u> op.cit., p. 139.

[24] François-Xavier Lavenne, Virginie Renard, François Tollet. op.cit., pp 2.

[25] Paul Ricoeur "From Memory-History-Forgetting", <u>The Collective Memory Reader.</u> op.cit., p. 476.

[26] François-Xavier Lavenne, Virginie Renard, François Tollet, *Fiction, Between Inner Life and Collective Memory: A Methodological Reflection*, p, 2.

[27] Paul Ricoeur, *Memory, History, Forgetting*, transl. Kathleen Blamey and David Pellauer op.cit., p.130.

[28] Paul Ricoeur, "From Memory-History-Forgetting", <u>The Collective Memory Reader.</u> op.cit., p.476.

these reflections to the assumption that there exists a collective subject of memory, thus going directly against the idea of an individual proprietorship or 'mineness' of memories, is a more problematic step to take…"[29] He therefore comes to the conclusion that memory processes involve both the individual and the group. As a similar approach, A.J. Mayer and N. Roussiau have pointed out that individuals adopt the memory of the groups in which they live.

> An individual's personal memories will always interweave with the impersonal memories of the group, for memory is inherently shared and thus social in character. Collective memory thus functions as a framework within which individual memory is built and structured.[30]

In Mayer's view, "…an individual is never alone and is thus always deeply influenced by the memories of his peers in the reconstruction of his autobiographical memories."[31] Moreover, those who want to perpetuate the memory of a past event on a large scale (even if they have not experienced it themselves) have to rebuild and restructure the personal memories of the people who have directly witnessed it; otherwise these individual recollections cannot function in a collective memory.[32]

Another approach towards Halbwachs' notion of collective memory is the acceptance of the theory but rejection of the terminology "collective". The French sociologist Joël Candau admits that Halbwachs is right to emphasize the importance of the social frameworks of memory and the influence of social thought on a person's recollections.[33] However, Candau argues that "the metaphorical term 'collective memory' would be acceptable if it were true that all the members of a given group were able to share a determined number of representations of the past through social communication."[34] Therefore he suggests that it would be more appropriate to speak of 'public' or 'common' memory.[35]

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[29] Ibid.

[30] François-Xavier Lavenne, Virginie Renard, François Tollet. op.cit., p.3.

[31] Arno.J. Mayer. "Les Pièges du Souvenir," in Esprit, July 1993/7, p. 45-59. In François-Xavier Lavenne, Virginie Renard, François Tollet. op.cit., p.3.

[32] Ibid.,

[33] Joël, Candau. Mémoire et Identité. Paris: PUF, 1998. In François-Xavier Lavenne, Virginie Renard, François Tollet. op.cit., p.3.

[34] Ibid.

[35] Ibid.

1.1.4. Relationship between Social Groups and Collective Memory

"Every collective memory requires the support of a group delimited in space and time"[36] says Halbwachs in his canonical book On Collective Memory, because the establishment of various social relationships between the group (inhabitants of a settlement), is the result of sharing a common time and space.[37] The memory of a society extends as far as the memory of the groups composing it. As German theoretician Jan Assmann indicates, the human memory is alive and it can only survive within a continuous cultural communication network. This communication network is forged from groups that the individuals belong to. There is always an exchange between the personal memories of an individual and the collective memory of the social group to which he or she belongs. As Jan Assmann indicates, each individual composes a memory which, as Halbwachs has shown, is socially mediated and relates to a group. [38]

> Every individual memory constitutes itself in communication with others. These "others", however, are not just any set of people, rather they are groups who conceive their unity and peculiarity through a common image of their past. …Every individual belongs to numerous groups and therefore entertains numerous collective self-images and memories.[39]

As the dynamics of these groups' changes, the collective memory they possess and produce also changes. Social memory –as Jan Assmann uses for the term collective memory- erodes at the edges as individual members, especially older ones, become isolated or dies. Therefore, social memory constantly transforms along with the group itself.[40] This relates to the fact that collective memory endures and draws strength from its base in a coherent body of people; however, it is individuals as group members who remember.[41] Additionally as the individuals' relations within the group changes, the collective memory transforms. As Halbwachs explained,

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[36] Maurice Halbwachs. On Collective Memory. ed. by Lewis A. Coser, op.cit.

[37] M. A. Aguilar. "Identity and Daily Space in Two Municipalities in Mexico City", Environment and Behavior. Vol. 34, No. , 2002, p. 119.

[38] Jan Assmann and John Czaplicka. "Collective Memory and Cultural Identity", New German Critique. No. 65, Cultural History/Cultural Studies, Duke University Press, Spring - Summer,1995, p. 127.

[39] Ibid.

[40] Maurice Halbwachs. "From The Collective Memory". The Collective Memory Reader. op.cit., p. 144.

[41] Ibid. p. 142.

"Each memory is a viewpoint on the collective memory, that this viewpoint changes as my position changes that this position itself changes as my relationships to other milieus change."[42]

1.1.4. The Plasticity of Memory

Seen as an individual and as a social capacity, memory is not simply the storage of past "facts", rather it is the ongoing work of reconstructive imagination. Memory is not an archive that records and stores information statically. Memory is thus a dynamic and evolving phenomenon, as Lewis A. Coser rephrases Halbwachs notion "… our conceptions of the past are affected by the mental images of we employ to solve present problems, so that collective memory is essentially a reconstruction of the past in the light of the present."[43] In other words, memories are always the products of reconstruction of the past according to present concerns which can also be referred as plasticity of memory.

Before the acceptance of plasticity characteristics of memory, there was the common approach in the idea of pure memory.

> Writers such as Marcel Proust, who was directly influenced by Bergson, believed in the existence of "pure memory." The pursuers of this approach considered that memory is always faithful to the past and can thus be reconstructed it in its entirety, as long as one holds the key to that past.[44]

Oppositely, contemporary approach refers memory as a constantly updated reconstruction of the past rather than its faithful reconstruction.[45] Relationally, the generator of collective memory discussions, Halbwachs, argued that present concerns enter the framework and modify memories of past events. In order to speak of plasticity of memory, the semantic characteristics of long-term memory construction must be referred. The semantic codes of long-term memory are achieved from repetition and association. Repetition is achieved through habit memory (as the repetition of behavior), commemoration and repetition of information. Association is achieved through signs and links. Language, imagery and symbols are operated as

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[42] Ibid

[43] Maurice Halbwachs, "Introduction", in L.A. Coser (ed.), <u>On Collective Memory.</u> op.cit.

[44] François-Xavier Lavenne, Virginie Renard, François Tollet. op.cit., p. 5.

[45] Ibid.

signs. Physical structure of the surrounding environment and social frameworks configure the links. Social frameworks can be covered as social-political-economical context, group relations and social identity. All of these aspects that create the semantic codes of long-term memory constitute the frameworks of memory. The plasticity of memory comes from the frameworks of memory. The image of a person or event continually evolves in the memory as a result of the semantic codes; repetition and association, and we perceive our past in light of the present. Relationally Assmann depicts that the past is not simply "received" by the present. The present is "haunted" by the past and the past is modeled, invented, reinvented, and reconstructed by the present.[46] In other words, the past cannot be stored but always has to be "processed" and mediated. According to Assmann this mediation depends on the semantic frames and needs of a given individual or society within a given present.[47] Within this mediation of the past, forgetting also plays a major role.

> Events tend to be forgotten unless they live on in collective memory. ... The reason for this "living on" lies in the continuous relevance of these events. This relevance comes not from their historical past, but from an ever-changing present in which these events are remembered as facts of importance.[48]

This issue of forgetting and remembering with regard to the associated framework of an ever-changing present attributes the characteristic of plasticity to memory. The plasticity of memory and its dependency on frameworks signifies the collectivity of memory. Furthermore its dependency on frameworks constructs a strict link between space and memory.

1.1.5 Space as the Setting of Memory

The concern in this study is to show the relationship between memory and built environment rather than the processes of memory itself. The surrounding environment creates the structural background of memory. Dianne Chisholm interpreted Halbwachs' approach towards collective memory and built environment,

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[46] Jan Assmann. Jan Assmann, "From Moses the Egyptian: The Memory of Egypt in Western Monotheism". <u>The Collective Memory Reader.</u> op.cit., p. 210
[47] Ibid.
[48] Ibid.

and she referred to the city as a paradigmatic image of collective memory.[49] Additionally, she suggested that the group relations that are essential in the construction of collective memory were established under the structure of urban environment; "Relationships between individuals, and between individuals and groups, are established in relation to the things and designs of the city as part of the process of habitation."[50] Along with the same argument Christine Boyer indicates that the material order of the city is woven with social reality in a dialectical relationship.[51] Respectively city space can be referred as the setting of these relationships in everyday life. Therefore, city space becomes an essential part in the construction of the setting and the structure of memory. The relationship between memory and space can also be reinforced by the method of memory from ancient Greece. Christine Boyer references Frances Yates' explanation of the art of memory in her book;

> The art of memory depended on developing a mental construction that formed a series of places or "topoi" in which a set of images were stored: images that make striking impressions on the mind. Using this device, an orator trying to remember a speech for example, located specific images as cues to parts of his speech in the rooms of imaginary place system. The formation of sequence of spaces, like the rooms of a house or the streets and places of a city, was essential, for the same set of places would be used repetitively as a memory prompt for different material.[52]

With regard to this technique it can be claimed that the structural environment plays a key role in the act of memory by creating a framework.

As discussed in the physical process of memory, repetition, either the repetition of information or the repetition of behavior, and commemoration (recall) are essential in the maintenance of memory. Information is adapted as memory through repetition. Later the memory is strengthened as it is linked, associated and used. Forgetting happens when that information is no longer in use. As German theoretician Jan

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[49] Dianne Chisholm. "The City of Collective Memory", Journal of Lesbian and Gay Studies. Vol. 7/2, 2001, p. 195-243.
[50] Ibid.
[51] M. Christine Boyer. The City of Collective Memory: Its Historical Imagery and Architectural Entertainments. op.cit.
[52] M. Christine Boyer, "*The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*", The Collective Memory Reader. op.cit. p. 380.

Assmann points out, the human memory is alive and this living entity of memory lies in continuous relevance of events.[53] The spatial order of the city is the setting that everyday life takes place in. In other words the events happen under the roof of this built environment within its spatial possibilities; therefore, the continuous usage of that space creates repetition in itself by creating relevance both by behavior and acquaintance. The destruction and remaking of city space disturbs the formation of sequence of spaces which enables the use of city space repetitively as a memory prompt. The re-formation of city space creates a new set of places and forms its own formation of memory, dissolving the former relevance. This problematique of re-formation of cities divides the city to periods just like history; it disturbs the continuity in relations of past and present by creating a physical boundary in between. By eliminating repetition, 'living on', the difference between past and present is created physically. However, memory, not like history, is a constant re-construction of the past under the perception of the present. It is a current of continuous thought whose continuity is not at all artificial, for it retains from the past only what still lives or is capable of living, keeping the memory alive.[54] As Boyer indicates, the combination between the past and the future exists in the idea of the 'place'.[55] However, when that place is destructed and re-formed, this combination is disturbed and divided.

As Lev Vygotsky points out, the very essence of human memory consists in the fact that human beings actively remember with the help of signs.[56] The city pattern that is used as a memory prompt is the sign as itself.

> The basic characteristic of human behavior in general is that humans personally influence their relations with the environment and through that environment personally change their behavior, subjugating it to their control. It has been remarked that the very essence of civilization consists of purposely building monuments so as not to forget.[57]

[53] Jan Assmann, "From Moses the Egyptian: The Memory of Egypt in Western Monotheism". The Collective Memory Reader. op.cit., p. 210.

[54] Maurice Halbwachs, "From The Collective Memory". The Collective Memory Reader. op.cit., p. 142-143.

[55] M. Christine Boyer. The City of Collective Memory: Its Historical Imagery and Architectural Entertainments. op.cit., p. 164.

[56] Lev Vygotsky, "From Mind to Society", The Collective Memory Reader. op.cit., p. 115.

[57] Ibid.

In order to sum up the discussions of memory and space relationship, revisiting the importance of semantic codes in memory construction is important. Space is both important in generating visual stimulus and habitual repetition by behavior. İnci Yalım allocates these inventions of space as commemoration. The commemorative quality of space enables its use as an agent in the construction and maintenance of memory. As production of space and its representation embody social, economic and politic relations; spatial practices become significant in effectuating memory and identity construction and transference of memory through society. Commemoration brings forth behavioral and spatial repetition by transforming city space under certain occasions. "These practices –periodic commemorations, communal feasts, and public festivals- should be essentially located in some special space a locus, where they would enable a collective perception to occur."[58] Relationally according to Edward Casey's depiction on the same subject, "Commemoration is not separable in the end from body memory-or from place memory either. Each is an essential component, an equiprimordial part."[59] Commemorative acts transform urban space momentarily depending on collective behavior.

1.2. Structure of the Thesis

1.2.1. How to Read It?

This study structures around the development and the evolution of the urban environment in the waterfront of İzmir Kordonboyu. The descriptive analysis of the waterfront as a physical entity is an attempt to circumscribe its evolution in economic, social and political context which will provide us tangible and visual aspects that will lead us to comprehend the relation between collective memory and the representative qualities of the built environment. In doing so, it is aimed to decipher the ideological forces and influences that generate the transformation of the

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[58] İnci Yalım. Ulus Square as a Representational Form of Collective Memory. Ankara,: METU unpublished masters thesis, p. 35.

[59] Edward Casey, "From Remembering: A Phenomenological Study" The Collective Memory Reader. op.cit., p. 185.

urban environment and how these transformations are effective on the collective memory construction of the city. In accordance with the structure of this study, qualitative research methods are adopted. The information gathering and evaluation are based on historical and textural analysis. For the purpose of this study, the most important primary reference was Kordonboyu itself with its architectural configuration and its spatial and social functions that are involved. However, as Kordonboyu has undergone several transformation processes which constitute the key research topic in this study, in order to retrace the former structures of the area, the investigation and the interpretation of historical materials as development plans, historical buildings, postcards, photographs and newspaper articles are used. In order to understand and visualize the transformations that were reflected on the silhouette of the waterfront, these materials are used to interpret and to create diagrams in order to compare and comprehend how the spatial transformation effected the representation of the city image. In accordance with the inherent properties of this research; "The personal-self becomes inseparable from the researcher-self."[60] In this research, inevitably the author used her own experience and opinion on the area as a primary source that triggered the discussions on the transformation of collective memory of the area because the author herself is no subject that can exclude herself from these discussions for her structural framework of memory production has been evolved in İzmir.

In this regard, the construction of the thesis started with the author's impression on Kordonboyu. In the contemporary condition, the urban fabric is mainly constituted from apartment blocks and there are only traces of pre-republican Levantine buildings without any trace of early republican period. Conjointly, and surprisingly in the beginning of the research process, it is noticed that the author herself did not have the knowledge of the influence of early republican period on Kordonboyu area because it was not observable at all within the urban fabric of the area. This situation triggered the key node of the research; the existence or the absence of spaces from different periods affected the collective memory of the city because when the physical structure of a period dissolves, the association process through semantic

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[60] John, W. Creswell. <u>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.</u>
California: Sage Publications, 2003, p.189.

codes weaken. In order words the physical structure of social frameworks of memory transforms. As a result, the main emphasis on the research process was given to Early Republican Period in order to trace back the disappeared urban fabric of Kordonboyu which is crucial in the construction of national identity in the Republic of Turkey.

1.2.2. What to Read?

This study is structured in three main parts. The first chapter is to explore the concept of collective memory and to construct the framework with regard to collective memory and its relation with built environment. The second chapter is the exploration of the transformation from Ottoman İzmir towards nation state city of İzmir in economic, social and spatial context. Lastly, the third chapter focuses on the transformation on Kordonboyu in relation with the transformation of representation and collective memory.

This survey is a case study on the evolution of Kordonboyu in Alsancak, hence it is composed of a chronological structuring in order to decipher the different time periods which trigger the rapid transformation on the waterfront. Periodically the study divides the spatial transformation periods into three as the first re-construction period in Early Republican Era, the second re-construction period as rapid urbanization in 1950-1980 and lastly the third construction period from 1980s to the present day. This division is significant in order to comprehend the socio-economic and political context underlying the transformation. Under this structuring, the significant regulations and events with regard to the transformation of the Kordonboyu shape the course of the analysis. In short, the chronological reading with regard to a universal-national scale, contextual exploration is overlapped within the scale of the case study. Therefore, even though development plans and regulations are taken as an essential portion of the analysis, the structuring of the periods does not evolve from the development plans of İzmir. Hence, the development plans which do not precipitate the spatial transformation on the waterfront are not included as; The Plan of Le Corbusier[61], 1949, The Plan of Albert

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[61] Even though the Plan of LeCorbusier was never applied and stayed as a proposition, its affects can

Bodmer, 1960, The Plan of İzmir Metropolitan Planning Office, 1973-1978, and The Plan of İzmir Metropolitan Municipality, 1989.

Even though this study is a chronological analysis, the chapters are not constructed upon the separate analysis of the three different time periods. Rather, each chapter with regard to the analysis of the area encloses these three periods in itself. The second chapter is the presentation of the contextual background of spatial transformation of the multicultural port city towards nation state city of İzmir till present. In this sense, economical, political and social fracture points are referenced. These fractures are firstly the Great Fire of İzmir which is the historical break both in terms of spatial configuration and ideology, and the Danger and Prost Plan which is critical in the spatial re-construction of the ideology of the Republic. The second break is the transition of multiparty system and economic transition towards liberalism in 1950s and the 1955 Plan of Aru-Özdeş Canpolat which is critical in the second wave of re-construction of the waterfront which sets the basis of the silhouette that consists today. Lastly the economical and political transition to neo-liberalism in the 80s, which led to the third construction wave in the area. This third wave of construction consists of several nodes of constructions which started with the construction of Ege Palas -the first high rise in the area- and the proposed coastal road in Kordon which later were reconstructed as the Kordon Recreational Area.

The third chapter is the analysis of the spatial transformations with regard to the socio-economic and political shifts in Turkey. In this chapter, the spatial transformation is examined with relation to its representation and their reflections on collective memory. The reflections of built environment on collective memory will be analyzed in two different measures as the role of the physical entity of architectural structure and its link in the formation of the structural framework of the physical process of memory and secondly it will be analyzed in means of habit memory as in repetitive behavior and commemorative rituals. This discussion is associated with politics of memory through the examination of two important squares in the 're-construction' and 'maintenance' of collective memory through built environment. The Plaza of the Republic is examined as the space of 'construction' of

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be seen on the exsiting structure of İzmir through the implementations till the 1955 Aru Plan.

the collective memory of the Early Republican ideology, and then Gündoğdu Square is examined under the term 'maintenance' of collective memory as representing the contemporary ideological conflicts.

CHAPTER 2

THE TRANSFORMATION OF MULTICULTURAL İZMİR TO NATION STATE CITY İZMİR

Transformation in urban environments is an inevitable ongoing process, yet in some cases this transformations can happen through significant breaks within the continuity of the city.

> The city, like all urban artifacts, can only be defined by precise reference to space and time. Besides such permanent phenomena, the city changes through time. Certain catastrophic phenomena such as wars or expropriations cause rapid changes, while other changes occur over longer periods. Many forces come into play: economic, political, or some other nature. An analysis of the city also allows us to see how these forces are applied. Changes depend on local situations and the type of the city in which they arise. We must therefore establish a relationship between the city and the forces acting on it in order to recognize the modes of transformation.[62]

The seeds of the transformation of multicultural İzmir to Nation State City İzmir started in the late nineteenth century, which reached its peak with the Great Fire of İzmir in 1922. Before the fire, the dominance in the city's economic and socio-cultural life was on the hands of the 'Levantines' or 'Franks'.[63] Late Ottoman İzmir embraced a cosmopolitan population of over 200,000 in which the demographic and economic dominance of the non-Muslim groups significantly marked the city.[64]

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[62] Rossi 1982, p.139.

[63] Levantines or Franks were foreign nationals of European origin, regardless of their nationality. The noun Levantine was given to Europeans that lived in Ottoman Empire whom might be Dutch, English, Italian, German, Austrian or French.

[64] Justin McCarthy. The Arab World, Turkey and the Balkans (1878–1914): a Handbook of Historical Statistics, Boston, 1983, p. 142.

Consequently in urban geography, the centrality and importance were on their districts.

Figure 2: The Waterfront of İzmir during the First Quarter of the 20th Century
Source:APİKAM

After the War of Independence, in the foundation of the modern national Republic, this multicultural structure of the Ottoman Empire shifted as well as their urban fabric in İzmir. This transition required a new social structure and a new spatial geography. The construction of Turkish nation created a rupture between what belonged to the Empire and created a bound between the modern state and the public.
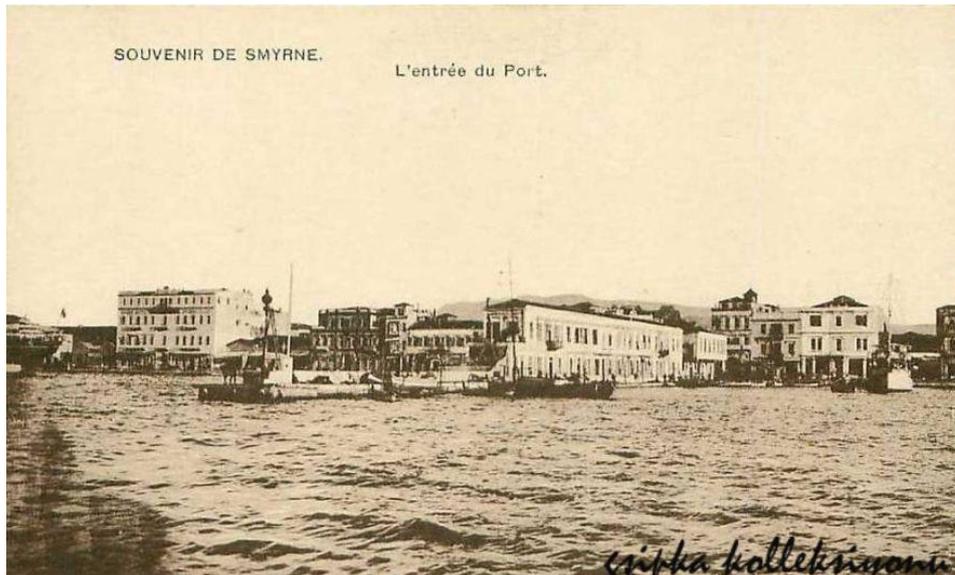
Figure 3: View from the Sea Towards Pasaport Customs Building Before the Fire.
Source: Collection of Gsipka

The concretization of this transformation reflected on the urban fabric of the city evidently as re-structuring of the organization of the built environment with the creation of national cityscapes and elimination of Ottoman spaces. The construction

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of collective identities has largely obscured the reconfiguration of cityscapes as an integral element in the creation of national image.[65] When we consider the creation of the new nation and its image in the scale of İzmir, the Great Fire of İzmir created a physical *tabula rasa* through the destruction of the cityscapes that belonged to the Levantines. Additionally, the Turkish War of Independence and the Great Fire of İzmir created a *tabula rasa* in the demographics of the city by generating the evasion of most of the Franks, Greeks, and Armenians. This ethnical homogenization consolidated with the population exchange in the years between 1923 to 1925 with the Population Exchange due to the Treaty of Lausanne.[66] Consequently '(w)ithout any period of transition, a total, complete, and absolute substitution'[67] of the Ottoman Empire established. Briefly, the cosmopolite social structure of İzmir and its image dissolved; leading to the construction of the new social structure of the nation state and its image associated with its own collective memory.

2.1. The Fire of İzmir

The Fire of İzmir marks the moment when the spatial and temporal continuity of Ottoman Period was broken creating a moment of discontinuity. It represents the destruction of not only the landscape but also the city's humanscape and history.[68] In the morning of 13th of September 1922, the fire started in the Armenian district of İzmir. The flames consumed three quarters of the city; it wiped out İzmir's 'Frank' District, which was the commercial and cultural center of the city and home to the majority of Levantine merchants. It also consumed the Armenian and Greek quarters, which housed most residents from these communities.[69] It is estimated that between twenty to twenty-five thousand houses, stores, and shops were burned including post offices, consulates, big department stores, major hotels, theatres, and clubs.

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[65] Biray Kolluoḡlu Kırlı. "Forgetting the Smyrna Fire", History Workshop Journal. Issue 60, Oxford University Press, Autumn 2005, p. 27. Downloaded from http://hwj.oxfordjournals.org/ on December 27, 2013.

[66] According to 1927 population census the non-Muslim population in the city was %13,8, this percentage was % 61.5 per cent at the end of the nineteenth century. In Alp Yücel Kaya. "Sondeyiş: 'Şehir Senin Peşini Bırakmayacak'", İzmir 1830-1930 Unutulmuş bir Kent mi? Bir Osmanlı Limanından Hatıralar. ed. Marie-Carmen Smyrnelis, trans. by Işık Ergüden, İstanbul : İletişim Yayınları, 2009, p. 259.

[67] Franz Fanon. The Wretched of the Earth, transl. Constance Farrington, New York, 1963, p. 35.

[68] Biray Kolluoḡlu Kırlı. op.cit., p. 39.

[69] Ibid., p. 26.

Consequently, the residential areas in the Northern regions of İzmir and the majority of the commercial center were destroyed.[70] The fire stretched 3,200 meters along the shoreline and it penetrated 5,000 meters inland[71] causing the destruction of 300 hectares.

> Towards noon on Wednesday 13th September at least six fires were reported simultaneously around the freight terminal warehouses and the passenger station of the Aydin Railroad. Around noon five more fires were reported around the Armenian hospital, two at the American club and several around the Kasaba railroad station. Additionally the wind started to blow from the south-east and drove the flames towards the Frank and Greek quarters. These disparate fires, originating in different spots in this part of the city, eventually turned into a single conflagration.[72]

The physical damage of the fire on the cityscape can be approximately estimated; however, the total loss of life cannot. The catastrophic results of this fire radically increased with the addition of refugees. As the Turkish army retrieved the occupied cities, refugees and the remnants of the Greek army travelled to İzmir in order to escape the country from Çeşme and İzmir ports. Greek civilians and soldiers poured into İzmir from Aydin, Soke, Alasehir, Usak and other neighboring cities. According to United States official sources, there were around 150,000 refugees in the city during the first week of September and this number rose to 300,000 as of 13 September.[73]

> What I see as I stand on the deck of the Iron Duke is an unbroken wall of fire, two miles long in which twenty distinct volcanoes of raging flames are throwing up jagged, writhing tongues to a height of a hundred feet . . .
>
> The sea glows a deep copper-red, and worst of all, from the densely packed mob of many thousand refugees huddled on the narrow quay, between the advancing fiery death behind and the deep water in front, comes continuously frantic screaming of sheer terror as can be heard miles away.[74]

The fire was finely extinguished after 5 days on the 18th of September creating a division point between the multicultural Ottoman Empire and the nationalist Turkish

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[70] Türkmen Parlak. Isgalden Kurtulusa 2: Yunan Ege'den Nasil Gitti, Son Gunler. İzmir: İzmir Sosyal Hizmetler Vakfı Kültür Yayınları, 1983, p. 478–9.
[71] Ibid.
[72] Biray Kolluoḡlu Kırlı. op.cit., 32.
[73] Ibid., 31.
[74] Ibid., 25.

Republic with crucial changes both in socio-demographic means and the built environment. It destroyed the existing context of the city and created a rupture as a transition that ended the Ottoman period of İzmir. According to Bıray K. Kırlı, moments of rupture, like the Great Fire, are moments that lend themselves to reconstructions that mark continuity.[75] Alessandro Cavalli calls these kind of catastrophes as 'crucial events' and writes, '[t]hey mark a discontinuity, and therefore require the reconstruction of a sense of continuity'. Because at such moments the discontinuity with the past is maximized; 'the crucial event performs the symbolic function of closing past accounts and opening a new era.'[76]

 In the case of İzmir, the fire created this discontinuity as a transition with a significant rupture. Additional to the structural and social fracture, it also created a significant diversion on the collective memory as a result of these two fractures. Firstly, referring to Halbwachs; when the city is accepted as the paradigmatic image of collective memory, the destroyed urban structure of İzmir by the fire, created deterioration in collective memory associated with the change in the city image. Secondly and concomitantly with the change in the social structure, a change in collective memory occurred. Referring to Assmann, the memory of a society extends as far as the memory of the groups composing it. After the ethnical homogenization caused by the fire and the war, a considerable change happened in the groups that forge the social structure of the city causing a transformation in the collective memory of the city. Under the synthesis of these two facets as physical and social loss, 'forgetting' becomes an issue in collective memory of the city.

Paul Connerton keenly observes the periods of radical transformations as periods of recollection as much as they are periods of forgetting.[77] Studying through social memory during the French Revolution, he argues that 'all beginnings contain an element of recollection.' According to him, the moment of beginning marks the 'abolition of the sequence of temporality'. He continues as "… the absolutely new is inconceivable, … in all modes of experience we always base our particular

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[75] Ibid., 29.
[76] Alessandro Cavalli. 'Patterns of Collective Memory', discussion paper No. 14, presentedat Collegium Budapest, June 1995, p. 2- 4.
[77] Paul Connerton. How Societies Remember. Cambridge: Cambridge University Press 1989, p. 4-6.

experiences on a prior context in order to ensure that they are intelligible at all."[78] In the case of İzmir, the abolition of temporality that occurred with the fire is reconstructed with the recollection of War of Independence and the liberation of İzmir. The concretization of this aspect can be read in the reconstruction process of the city. The former places of Levantines that create a European imagery in the waterfront are switched with the imagery of the Turkish Republic. This aspect is clearly detectable in the existing structure of the waterfront that is formed in the backstage of three main squares as Konak Square, Cumhuriyet and Gündoğdu Squares. The war of independence had been identified with the city itself through these nodes.

Figure 4: The Quay of Alsancak before the Fire

Source: APİKAM

In conclusion, the Great Fire of İzmir is a rupture on the sequence of temporality that is significant by the means of breaking away from one order and establishing a new one. The physical and social change that was brought with the fire increased the dimensions of collective memory construction and simultaneously created an effect of social amnesia by erasing the footprints of an era. In this research, the fire is

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[78] Ibid.

regarded as a transition point which the construction of the image of the nation state city İzmir was established. The plan prepared by Danger and Prost between 1924-1925 for the reconstruction of the highly damaged city by the fire, nourished from this multilayered historical event. Because the fire and the remapping of İzmir coincided with the foundation of the Turkish Republic which is characterized by an independentist, anti-imperialist ideology, the image that was proposed for İzmir erected in relation with its ideology. This image will be analyzed in the waterfront of the city center in order to decode how the spatial transformations in the waterfront have been effective and been affected in re-construction of a city image relational to the construction of a particular collective memory. Kordon will be analyzed from the Early Republican Period to neo-liberal conditions of today.

2.2. The Re-construction of İzmir and the Development Plan of Danger and Prost 1924

The founding ideology of the Kemalist regime was based on high-modernism that is adopted on every aspect of the construction of the newly founding republic through a social engineering project. In Sibel Bozdoğan's explanation, this project of modernization of Turkey "… was an official program to be implemented from above by the reformist elites of a paternalistic stage."[79] In order to construct the new identity of the Turkish Republic diffused with Western civilization, an accelerated transformation process was constituted. Bozdoğan described this process as the reduction of the idea of 'civilization' into the norms and forms of Western civility; "The recognizable symbols and exterior forms of modernity, rather than its substance, rapidly became the primary preoccupation of republican modernizers."[80] Under these circumstances, the practices of architecture and city planning were also internalized with the formal and visual aspects of the modern imagery. Hence, the development plan was generated relatively to re-construct İzmir under the modern imagery.

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[79] Sibel Bozdoğan. Modernism and Nation Building: Turkish Architectural Culture in the Early Republic. University of Washington Press, 2001, p. 57.
[80] Ibid.

2.2.1. Economic Re-construction towards to a New Development Plan

As it was previously mentioned, the fire had destroyed the commercial center of the city additional to the social life of the city. Clubs, theaters and hotels were erased as well as the social group that composed the cultural background. The quay that hosted the cultural activities within the richness of the port city was in ruins.

> After the fire, it was possible to see a little tram on the most beautiful place of the city, the line of quay as Kordon, but not the crowd. The buildings that marked out Kordon were in ruins. The hotels on the shore, clubs, theatres, most favorite places of entertainment (Kraemer Palace, Sporting Club, Avcılar Club, İzmir Theater) and houses were almost totally demolished.[81]

The image of the Mediterranean port of Ottoman Empire in the waterfront was demolished and the creation of the new image of modern Republic was essential. The image of the waterfront constituted great importance because the quay was acting – still- as a representative layer of the city itself.

According Nursen Kaya who studied on the urban planning practices in İzmir, "The economy became stagnant depending on the departure of the minority groups who controlled the commercial and industrial sectors and their international relations."[82] The majority of the bourgeois class of İzmir constituted from the European merchants, Rums and Armenians; therefore, it was imperative to form its own bourgeoisie. Regarding this in her Ph.D dissertation, Ülker Seymen indicates that "New governmental institutions were established with the aim to create and develop a proper atmosphere for the emergence of a national bourgeoisie class and capital accumulation."[83] The first steps of this reorganization started in İzmir in 1923 with the First Turkish National Congress of Economy. In her article "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and

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[81] Rauf Beyru. "Savaşlar, Yaşam ve Planlama." <u>Mimarlık Dergisi</u> 263, May 1995, p. 37. In Ebru Yılmaz. <u>Determination of the Place Concept in Reproduction Process of Built Environment: Kordon, İzmir as a Case Study.</u> İYTE unpublished Ph.D. dissertation in Architecture, 2004, p.121.

[82] Nursen Kaya 91. <u>Analysis of the Interaction Between Theory and Practice in Urban Planning: Understanding İzmir Experience.</u> İYTE unpublished Ph.D. dissertation in City Planning, 2002, p. 91.

[83] Ülker B. Seymen. <u>Mekan Organizasyonu Bilimlerinde Bilgikuramsal Açınımlar, Kuramsal Bir İrdeleme Bağlamında Tarihi Kent Merkezlerinde Küçük Ölçekli Üretimin Yapısı ve Değişim Süreçleri, İzmir Örneği</u>, Doktora Tezi, DEÜ unpublished Ph.D. dissertation, İzmir,1988, p.163. In Nursen Kaya. Ibid.

Scenarios of Modernization", Cana Bilsel indicates that; "The congress was held with the aim to define the basis of an independent national economy while discussions were carried on in great difficulty at Lausanne."[84] Relationally the place of the organization of the congress was no coincidence;

> The City of İzmir, where colonial networks controlling the economy of the whole Western Anatolia were established before the Turkish War of Independence, became an important center of the national economy; the Turkish bourgeoisie of İzmir, having participated in the struggle for independence, had the capacity to reconstruct the economy as well as the City of İzmir. [85]

In order to revive the city to its former glory both economically and socially, a month after the fire on October 1922, The Society for the Reconstruction of İzmir was established in Paris under the leadership of The Minister of Interior Affairs Şükrü Kaya, who was the mayor of İzmir during the period between 1922 -1923[86], with French, Belgian and Turkish shareholders.[87] In 1924, the company made a contract with Réne and Raymond Danger engineer-urbanists with Henri Prost architect-urbanist as a consultant. From this point, the Society for the Reconstruction of İzmir was disintermediated in order to achieve independency under the nationalist and anti-imperialist ideology of the Republic. However, the war-torn Republic was in economic distress; hence, in 1925 in order to finance the implementation of the development plan, the national assembly executed a new Building Act (642 sayılı Ebniye Kanunu) to provide the municipalities with important qualifications to arrange the burnt districts.[88] This allowed the municipalities to revise the status of the fire damaged neighborhoods as wastelands. This way the municipality was able to convert these lands to stock certificates in order to sell in auctions. By this, the

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[84] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", METU JFA. Vol. 16/1-2, 1996, p.15.

[85] Ibid.

[86] İlhan Tekeli "Türkiyede Kent Planlamasının Tarihsel Kökleri", City and regional Planning Department Şehir ve Bölge Planlama Bölümü Seminer Bildirisi, ODTÜ, 1980, p. 58. In Nursen Kaya. op.cit., 93.

[87] Cana Bilsel. "Bir Şehir Küllerinden Yeniden Doğuyor: Cumhuriyet Smyrna'sının Kuruluşu", İzmir 1830-1930 Unutulmuş bir Kent mi? Bir Osmanlı Limanından Hatıralar, ed. Marie-Carmen Smyrnelis, trans. by Işık Ergüden, İstanbul : İletişim Yayınları, 2009, p. 242.

[88] İlhan Tekeli. op.cit., 51, in Nursen Kaya. op.cit., 92.

municipality provided finance in order to execute the development plan. The construction of Gazi Boulevard started with this investment.

Figure 5: The Construction of Gazi Boulevard

Source: APİKAM

During 1923-29, Republican governments implemented liberal economic policies and free trade as a result of the conditions imposed by the Treaty of Lausanne.[89] Therefore, İzmir's economy was reactivating itself as a port city as the trade was still alive through exportation. However, in 1929, the economy of the country was affected by the World Economic Depression. İzmir as a port city was fiercely effected from this impact, the foreign demand for traditional export products[90] decreased.[91] Additionally, the year 1929 was the end of the prosecution of the Ottoman customs tariff which ended the free trade in the port of İzmir. In relation with all of these factors and the addition of protectionist national economy policies of 1930s, the downfall of İzmir's economy derived.[92] Therefore the execution of the

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[89] Alp Yücel Kaya. op.cit., 259.

[90] Tobacco, cotton, grape and fig were important agricultural products of trade. The exportation of these products created a high working capacity to the rural areas of the city.

[91] Alp Yücel Kaya. op.cit., 260.

[92] Ibid., 261.

development plan became impossible, let alone; even the ruins of the fire were not removed until 1932.

2.2.2. Social Re-construction with the Formation of Design in René Danger and Prost Plan

The foundation of the Turkish Republic in 1923 not only brought crucial changes in terms of political structure but also started the transformation process in the social and economic structure. This triggered the need of creating a new type of man forged in national identity, under a single structure as a result of unification proposed by nation-state. Commenting on how nineteenth-century European societies coped with the radical transformations that they were experiencing, Hutton writes 'ironically, this society, self-conscious about the new culture that it was creating, also needed a new past with which it might identify.'[93] Therefore, the social structure had to be reconstructed around the well-formulated and protected institutions and shared notions, values, and ideals that were believed to constitute the necessary instruments for social change.[94] This configuration was essentially important in İzmir, which hosted a multi-cultural social structure of the Ottoman Empire. Therefore, İzmir had been restructured as a symbol of national struggle and freedom appropriate with Turkish identity.

In his article, "Displaced Memories, or the Architecture of Forgetting and Remembrance", Güven Arif Sargın reviews on the relations between early republican period and the reconstruction of Ankara as; "The Kemalist İnkilap was an organized project and, accordingly, the city had to be replanned carefully to be able to displace its original spatiality and its local culture."[95] In this respect, he refers to 'the forces of spatial transformation' as 'constituent elements of nationalist policies and perspectives' that are operative in the construction of a new bourgeois identity and

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[93] Patrick H. Hutton. History as an Art of Memory. University Press Of New England, p. 5.
[94] Güven A. Sargın. "Displaced Memories, or the Architecture of Forgetting and Remembrance", Environment and Planning D: Society and Space. Vol. 22, 2004, p. 661.
[95] Ibid., 663.

the formation of official memory.[96] Along with the same argument, a similar situation was presented itself in İzmir. Therefore, the planning experience of İzmir that started under the same nationalist perspective should be considered under its ideological context. Hence, the context that forges the necessity for the re-planning of the city "reveals at once the peculiarity of the directions taken by this city with respect to the mainstream tendencies in Turkey (those of the central authorities in particular) and throws light on the tensions behind the planning practice of that period."[97] In this respect, it should be noted that in the reconstruction of İzmir the intention was to inscribe the nationalist blueprint on Ottoman İzmir. Therefore, the new planning attitude did not only concentrate in the physical re-construction of the damaged area by the fire. As Nursen Kaya assets; "The earlier planning efforts were put forward to reconstruct the settlements damaged during the war and to create new administrative and economic centers of the new state."[98] In the same manner Bilsel points out that; "The problem of reconstruction did not only concern rebuilding the burnt districts of the town, but included also the question of revitalizing the economy as well as reconstructing the disrupted social structure."[99] The Danger and Prost Plan was commissioned to cater this essential need of re-constructing the economic, administrative and social structures of the city. Yet it would not be wise to jump to a conclusion that the Danger and Prost plan was formed under an administrative sanction. As Ali Cengizkan asserts in his article on the subject of the first development plan of Ankara, Carl Christoph Löcher's plan, the formation of the plan appeared as a result of the decisions and stand of the designer subject rather than presolicitations of administrative cadre.[100] Along with the same argument, a similar case presented itself on the Danger and Prost Plan in İzmir. The places that are created in İzmir under the influence of the ideological construction of the Republic were the product of the designer subjects. As Cana Bilsel points out on this subject

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[96] Ibid., 661.
[97] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p 26.
[98] Nursen Kaya. op.cit., p. 91.
[99] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p 15.
[100] Ali Cengizkan, "Kurgu, Tasarım ve Kullanım: Cumhuriyet Dönemleri Kamusal Mekanları İçin Bir Çalışma Programı", Başkent Üzerine Mekan-Politik Tezler Ankara'nın Kamusal Yüzleri, ed. Güven Arif Sargın, İstanbul :İletişim Yayınları, 2012, 239.

with regard to Danger and Prost Plan; "… do not represent any conscious ideological orientation of the local authority, or that they were nothing more than a will of conformity with the 'spirit' of the time."[101] On the other hand, it is crucial to note that the main requirements of the city were determined by a commission established by the municipality. This commission was composed of architects, engineers and doctors that were either employees of the municipality or worked as consultants. This committee formed the main goals of the plan with participation of Rene Danger. Yet when the requirements of the plan are observed, conscious ideological orientation towards spatial decisions is not detected. As cited from Bilsel's article, the main requirements of the plan were:

> • to combine the two railway stations of the Aydın and Kasaba railway lines;
> • to locate the new central station at a distance from the city center.
> • to relocate the port complex which had problems of access and caused air pollution in the city center.
> • to create a new port in direct relation with the railway connections and the industrial areas.
> • to find new areas for residential uses so as to reduce the densities in the existing built-up areas (which was around 345 inhabitants/hectare and according to the statistics there was constant immigration of about 1000 persons per year to the City of İzmir).
> • to improve the means of access to the city.[102]
> • to build the new town on destroyed areas.[103]

The last proposal was not considered as appropriate by Rene Danger. The destroyed area by the fire was on the sea level and according to Danger; physically, it was not a suitable area for dense construction.[104] However, the commission insisted on the reconstruction of this area. The establishment of the waterfront that constitutes the spatial base of this study is rooted from this requirement. It can be claimed that this requirement indicates the connection between the state, and the reconstruction of its social structure and spatiality exactly on the top of the waterfront of İzmir and its spatial representations. Through this, it is possible to talk about the role of the state

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[101] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p 14.
[102] Ibid. 17.
[103] Nursen Kaya. op.cit., p. 94.
[104] A.F. "Le plan d'aménagement de la ville de Smyne", L'Architecture, c. XL, no 4, 1927, p.121. In Cana Bilsel, "Bir Şehir Küllerinden Yeniden Doğuyor: Cumhuriyet Smyrna'sının Kuruluşu", İzmir 1830-1930 Unutulmuş bir Kent mi? Bir Osmanlı Limanından Hatıralar, ed. Marie-Carmen Smyrnelis, trans. by Işık Ergüden, İstanbul : İletişim Yayınları, 2009, p. 245.

on forging its identity and memory by rewriting on a specific site that once belonged to another social structure. Beyond that, it is impossible to claim an administrative sanction on the spatial solutions and their ideological representations within the design of this plan; rather they are the products and decisions of the designer.

The contribution of the administration was on the general economic and social decisions about the city. The goals of the plan defined by the Municipal Commission gave insight on the reconstruction of the port city of İzmir as a future economic center of the country. The reorganization of the port and its railway connections and the revitalization of the industrial zone were significant requirements that defined the design decisions of the plan.

2.2.3. Materialization of René Danger and Prost Plan

In the spatial transformation of multicultural İzmir to the modern nation state İzmir, modernist principles of planning were used. As Sargın points out; "Embracing and internalizing all the cultural dimensions of the European Enlightenment, Modernity was there regarded as a total project to support Turkey's nationalist fabrications"[105] which also reflected on the reconstruction of cities. Therefore, spatial arrangements made through modernist planning principles became an important tool in this transformation process.[106] Even though the modernization period started with Ottoman Empire, that period can be referred as a partial transition. However, the modern Republic of Turkey used modernization as a key in its revolution, modernization was considered as an important element that diffused to its ideology. Hence, its reflections on spatial configurations were tremendous. The effects of modernization period in Ottoman had started to reflect on the urban fabric also, yet these reflections mostly occurred in an orientalist approach. Also the implementations of modernism on the city were comparably in smaller-scale. One of the examples can be seen from the construction of Clock Tower in 1901, in Konak, spreading the seeds of "urban" and "square" in the city.[107]

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[105] Güven A.Sargın. op.cit., p. 660.
[106] Nursen Kaya. op.cit., p. 91.
[107] For further reading Ali Cengizkan, "Saat Kuleleri ve Kamusal Mekan", <u>Arredamento Mimarlık.</u>
No: 100/14, 1999/05, p. 96-103.

Tanzimat reformers, as early as the beginning of the Occidentalization Movement in Turkey and persisted in all nineteenth century attempts for the regularization of the urban tissue. The Republicans, formed in the Ottoman reform movement, arc in a sense, followers of the progressist tradition, also in their vision of urban space. However, the Republican revolution, distinguishing itself by its radicalism not only in the modernization of institutions of superstructure, but also in the implementation of sociocultural reforms, opted also for a total reorganization of urban space.[108]

The diffusion of modernization to every aspect of the Republican period also reflected on the reconstruction of İzmir through city planning practices. The reconstruction plan of İzmir was developed underlying the reform of modernization. Even though the Fire was a facilitator that formed the necessity of this reconstruction, it resulted in an absolute change in the structuring of the city. The Danger and Prost Plan reproduced the morphology of an important portion of the central districts of İzmir with a modernist approach. The intension was to achieve an inclusive urban perspective similar to those of European examples and a model for future developments.

> The Danger-Prost Plan, that brought a modern planning approach with its survey method as well as the principles, such as zoning, low densities, 'hygiene', new functions, equipment and large green spaces that it introduced, also gave priority to urban aesthetics in planning with its classical composition in the *Beaux-Arts* tradition.[109]

The Danger and Prost Plan mainly focused on the reconstruction of the burned down area. It generally proposed a preservative plan; it protected the organic fabric of the old city and applied geometrical solutions to the fire area.

> Danger proposed on the irregular site of the old districts destroyed by the fire a regular symmetrical 'composition'. This new composition was formed with a new pattern of diagonal avenues …These avenues intersected at *etoile* plazas that formed focal points of the urban space.[110]

As the reconstruction of İzmir was oriented towards the transformation of the city under the modern image of the Republic; in the plan configuration, representation and image production appeared as important design motives. In this respect; diagonal

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[108] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p 27.
[109] Ibid. p.17.
[110] Ibid., p.18.

avenues, plazas-monuments, public parks appeared to be important design tools that promoted the construction of bourgeois identity in the city. With regard to Kaya's explanation of the plan, with respect to the applied design tools, the plan was "[b]ased on the principles of Ecole de Beaux-Arts (school of fine arts) it gave priority to urban aesthetic and the city was planned by superimposing a radial pattern to form large boulevards, plazas and monumental public buildings and large public parks."[111] According to Bilsel's description of the Danger and Prost Plan, the diagonal avenues were used as visual axes that created perspectives focusing on either on the sea or on important monuments as Kadifekale.[112] The plan imposed monumentality; by both using existing structures and producing monuments of the Republic spatially. This use of monumentality in urban fabric sets its base to the representation of new Republic on the urban fabric. As stated by Maristella Casciato; "'[M]onuments' work as devices to foster memory"[113], this blend of monument and urban fabric also serves on the penetration of 'new' memory of the Republic to the city. In this sense, the Plaza of the Republic, one of the focal points that are created by the intersection of diagonal avenues, comes forth. This plaza, which was aimed to be "emphasized by monumental administrative buildings and on which the most important boulevards were focused, constituted the center of the composition."[114] This plaza constructs a symbolic entrance to the city from the sea with the equestrian statue of Atatürk and monumental administrative blocks. In the plan, the entrances to the city are designed with the use of diagonal avenues and their intersections with a particular attention.

> Plazas created in front of the existing train stations of Basmane and Alsancak constituted the other two important entrances to the city. A third one was proposed near the new central train station where the important road from Manisa reached the city.[115]

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[111] Nursen, Kaya, op.cit., p. 97.
[112] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p. 17.
[113] Maristella Casciato, "Modern Monumentality- Introduction", The Journal of Architecture. Vol. 9 Summer, 2004, p. 152.
[114] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p.18.
[115] Ibid.

Another important design tool in the plan was the use of public parks that promoted the bourgeois life-style. Some of the burnt districts was designed as parks that create linkages with green areas. According to Bilsel's informative description of the public parks in the 1925 plan, the most significant one was "the public park of sixty hectares proposed in the middle of the reconstruction area, forming a large green axis extending from the Plaza of the Republic towards the central train station."[116] During the implementation of the plan in 1933, under municipal sanction, the area was enlarged to 360 hectares for the creation of the Kültür Park and Fair Grounds. [117] In the first proposal, university buildings were inserted inside this green area, surrounded by new residential districts. However, in the revision plan this area was designed as a cultural park embracing the model of Gorky Central Park of Culture and Leisure in Moscow as a precedent. [118]

As Sargın asserts in his article; "Along with the planning of the new capital, the construction of new buildings and the cultivation of vast open landscape further signified the material transformation of Turkish society for the revolutionary purposes of progress and change." [119] Advancing from his detection, it is possible to say that a similar context existed in the re-construction of İzmir; through the implementation of the Danger and Prost Plan, the construction of new buildings, plazas, boulevards and green public spaces, represented and induced the transformation of the modern society of the Republic. In conclusion, as Sargın points out; "In short, such a massive transformation was a powerful metaphor in the process of making both the new identity and official memory more visible and legitimate."[120]

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[116] Ibid.

[117] Ülker Seymen Baykan, "Tek Parti Dönemi Belediyeciliğinde Behçet Uz Örneği", Üç İzmir. Ed. E. Batur, , İstanbul : Yapı ve Kredi Yayınları, 1992, p. 297-321. In Ibid.

[118] Behçet Uz. Atatürk'ün İzmiri Bir Kentin Yeniden Doğuşu. Prepared by L. Ece Sakar, İstanbul: Türkiye İş Bakası Kültür Yayınları, 2011, p. 57.

[119] Güven A. Sargın. "Displaced Memories, or the Architecture of Forgetting and Remembrance", Environment and Planning D: Society and Space. Vol. 22, 2004, p. 661.

[120] Ibid.

2.2.4. The Constructed Image of René Danger and Prost Plan

As the newly emerging nation-state needed the configuration of its social structure, the formation of its own urban image was necessary. Urbanism and European spatiality was certainly an indispensable part of it. As Bilsel remarks;

> Besides the immediate necessity to rebuild the burnt districts of the city, the demand for a *plan-d'urbanisme* represents, particularly, the will of the new government to erect a modern city that would be representative of the image of the young Republic of Turkey.[121]

One of the conjectures of Danger and Prost plan was "the question of 'urban image' that was not less important than the functional reorganization of the town."[122] Modernity interpenetrated all Turkey's nationalist fabrications; it also diffused to the notion of urban image throughout Turkey. Modernity was used to create the national identity and its imagery as well as its urban fabric and İzmir was no exception on this concept. However differing from Ankara and other cities there was one significant distinction reconstruction of Turkey, modernist planning principles were used to erase the imprints of Islamic codes and images as well as their religious memories. On the other hand, İzmir had a different case.

The waterfront of Alsancak District that forms the central waterfront imagery in İzmir, belonged to non-Muslim groups as Levantines, Armenians, and Rums. Therefore, its urban fabric and architecture represented the image of their social structure. İzmir was called 'the little Paris of Anatolia', having the representation and imagery of European port cities. Within the transformation process of Ottoman port city İzmir towards the nation state port city İzmir, a re-construction of its own image by erasing the existing European image was necessary. Therefore, the reconstruction of imagery in İzmir underlies a slight binary opposition. In order to rewrite the European image, another European image was used as an apparatus. Yet the image reproduced by the European Enlightenment project of modernity, embodied a universal image that is used to represent and cultivate cultural rationalization and rational organization of everyday social life. In Bilsel's words; "The dialectical

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[121]Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p.15.
[122] Ibid., p. 27.

discourse on modernization and the creation of a 'national culture' became essential especially with the question of 'urban image'."[123] The image of the modernist planning principles intended to release the cognitive potentials of the image created by multi cultural İzmir, to set the imagery free from their esoteric forms. The understanding of modernity is inevitably associated with a certain image of urban space. This new image created from modernist planning principles overtook the historicism of Ottoman Empire allowing the construction of a national distinctive imagery.

> The new science of town building … would constitute an excellent tool for the young Republic of Turkey for the creation of a physical urban frame, the setting of a network, equipment and symbols, and an urban image that would support the modern society that the Republic aimed to achieve.[124]

As it was mentioned before,[125] the Danger and Prost plan was originated from the qualities of a French *Beaux-Arts* plan, with its large boulevards, promenades, plazas, and public parks. With these characteristic features, Bilsel proposed as "… a modern urban image inspiring occidental *bourgeois* ways of life as well as equipment that a modern society needs."[126]

However, the Danger and Prost plan was not creating a total *tabula rasa* in means of imagery. The plan was preservative in the existing fabric of historical İzmir. Therefore, the plan introduced a contrast between the old city and the new city. It did not propose an integral solution. As Bilsel indicates; "[w]ith its 'boulevards', 'promenades', and public parks, the plan inspired occidental ways of life. This new urban image contrasted, however, with the historical town preserved from the fire."[127] The plan was holding both the historical-local context and the modern-nation state characteristics of İzmir; therefore, it was creating a dual image on the city. Although the focus of the plan was on the creation of a new modern image underlying "the particular ideological context of socio-political reforms in

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[123] Ibid., p. 26.
[124] Ibid., p. 13.
[125] See quotation # 109 Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p.17.
[126] Ibid., p. 27.
[127] Ibid., p.19.

Turkey"[128], its protective attitude on the historical quarters was not creating the intended image of the Republic integrally. With regard to the protective aspect of the city, Alp Yücel Kaya criticizes the plan for focusing mainly on the burnt down area rather than the whole city.

2.2.5. The Re-Construction of Collective Memory Through the Spatiality of

René Danger and Prost Plan

If we consider the re-construction of İzmir as a simultaneous act with the re-construction of collective memory, then the spaces that are built under this re-construction process present themselves as the materialized apparatuses for the implementation of collective memory of national identities. According to Biray Kolluoğlu Kırlı; "If collective remembering/forgetting is an integral part of constructing national imaginaries, unraveling this process is essential to uncovering the relationships that are constructed and sustained through collective memory."[130] Therefore, the spaces that are created under the re-construction process become important subjects in order to decipher the collective memory construction processes in İzmir. In this respect, the analysis of urban fabric becomes crucial in order to examine the relations between construction of collective memory in Early Republican Period and the built environment. Through the case study of the waterfront in Kordon, it is aimed at verify that a society's collective memory can be constructed using architecture and built environment as a tool. Since collective memory is "not a passive receptacle, but instead a process of active restructuring, in which elements may be retained, reordered or suppressed",[131] the undergoing transformations of the built environment becomes a tool to reorganize the elements of collective memory. Therefore, maintenance of this constructed collective memory

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[128] Ibid.

[130] Biray Kolluoğlu Kırlı. "Forgetting the Smyrna Fire", <u>History Workshop Journal.</u> Issue 60, Oxford University Press, Autumn 2005, p. 25. Downloaded from http://hwj.oxfordjournals.org/ on December 27, 2013.

[131]Fentress, James and Chris Wickham. <u>Social Memory.</u> Oxford: Blackwell Publishers, 1992, p. 40. In Christopher S. Wilson. <u>Remembering and Forgetting in the Funerary Architecture of Mustafa Kemal Atatürk: The Construction and Maintenance of National Memory.</u> Unpublished PhD. Dissertation, METU, 2007, p. 38.

becomes important because collective memory is not a stable entity, at this point space appears as an element of construction and maintenance of memory. According to Christopher Wilson who studied the relation between collective memory production and architectural space,

> ... certain places and spaces are often associated with "the past," resulting in "places of memory" or "sites of memory." This can be done actively, by designers and clients, or it can be done passively (appropriated) by the users themselves – the public. In either case, it is three-dimensional architectural form that participates in this collective memory construction process.[132]

During the Early Republican Period, practices of urban planning were carried out with the aim to transform the traditional society into a modern society. Commenting on how nineteenth-century European societies coped with the radical transformations that they were experiencing, Hutton writes "ironically, this society, self-conscious about the new culture that it was creating, also needed a new past with which it might identify".[133] In the case of İzmir, this new past was rewritten architecturally. The spatial arrangements that were made through modernist principles of planning were considered as an important tool in this transformation process.[134] This transformation of traditional society into a modern society also aimed the formation of the new identity of the nation-state. The issue of collectivity and sense of belonging became important in order to create the modern society of the newly born Republic. As quoted from Pickering; "The imagined sharing of a homeland requires continual ideological work if it is to be sustained."[135] Concerning the sustainability of the Republic, the creation of its own memory and the formation of a collective memory was a necessity to create a modern society from its individuals. When the planning decisions and the evolving architecture are evaluated, the formation of collective

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[132] In Christopher S. Wilson. Remembering and Forgetting in the Funerary Architecture of Mustafa Kemal Atatürk: The Construction and Maintenance of National Memory. op. cit., p. 33.

[133] Patrick H. Hutton, op.cit., p. 5.

[134] Nursen Kaya. p. 91.

[135] Michael Pickering. "The Politics of Belonging," chapter 4 of Stereotyping: The Politics of Representation. Hampshire, UK: Palgrave Publishers, 2001, p. 285 in Christopher S. Wilson. Remembering and Forgetting in the Funerary Architecture of Mustafa Kemal Atatürk: The Construction and Maintenance of National Memory. METU, Ph. D. dissertation thesis in the Department of Architecture, Ankara, 2007, p. 164.

memory through architecture can be read clearly in the Early Republican Period. The 1924 Danger and Prost plan can be pointed out as a key element in this matter. The plan had concentrated especially on the burnt area of the Frenk district, creating a base for the production of spatial representations of the republic such as monuments, public spaces, squares and wide boulevards appropriate for modernist and nationalist discourse of the state. Respectively Ebru Yılmaz asserts; "Institutional buildings on boulevards had appeared to be representations of the revival of national economy and political conscious under the influence of First National Architectural Movement."[136] The Republic and the architecture of the Republic had established and institutionalized at the same time.[137] Therefore, the evolving architecture both formed and reflected the identity of the newly born Republic.

The Plan of Danger and Prost can be considered to form collective memory from two aspects; the first aspect is the construction of remembrance of the Republic by approaching the city as a spatial representation of the republic and the second aspect is constructed by forgetting of the Ottoman Empire by the implementation of Western city planning principles. These are inseparable from each other and both of them have the same purpose of defining and maintaining Turkish identity. However, the space itself cannot become into a place of memory without usage. Therefore, in order to promote the construction and maintenance of memory, the state introduced practices of commemorations conducted in the built environment proposed by the Danger and Prost Plan. According to Wilson "…maintaining memory in the built environment involves the usage of public and private places and spaces for rituals and commemorations[138], whether by conscious design or by *ad hoc* appropriation."[139] In the case of İzmir, the prosecutions of these commemorative

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[136] Ebru Yılmaz. <u>Determination of the Place Concept in Reproduction Process of Built Environment: Kordon, İzmir as a Case Study.</u> İYTE PhD dissertation, 2004, p. 124.

[137] Afife Batur. p. 213.

[138] Commemoration is defined as "an observance or celebration designed to honor the memory of a person or an event. The act of commemoration involves rituals and ceremonies, which are formalized sets of symbolic actions generally performed in a particular place at regular and recurring intervals (daily, monthly, yearly, etc.)." Christopher Wilson. op.cit., p. 158.

[139] Ibid.

events were firstly held up by the state in order to construct the collective memory of the new state. As Sargın asserts on this subject;

> The deliberate construction of civic centers, town squares, boulevards, and the invention of commemorative ceremonies, in short, were two interlocked domains of an organized forgetting, and they were drawn primarily from the republican allegiance to civic, secular state and its spatial representations. [140]

Additional to the spatial changes that were created with planning principles, simultaneously the municipality was promoting the re-construction of collective memory with enactments with regard to the city. According to the information gained from Bilsel's article, with a decision from Municipal Council, "the old names of a great number of streets in İzmir, both of old as well as new districts, were replaced by numbers. With this decision, names referring to the past of the town, the names of persons or institutions disappeared."[141]

As it is discussed above, in the re-construction of İzmir after the Great fire, the main approach was to create a modern urban environment that would project and construct the new language of the modern nation state. The master plan of 1924 derived from in response to this need. Through this plan, the newly found Republic started to manufacture its own spaces of collective memory. The Plaza of the Republic can be pointed as a key example in this process.

2.3. The Political - Economical – Social Transition Leading to 1955 Aru –Özdeş – Canpolat Development Plan

After the re-construction of burned down districts, the Danger and Prost plan was put aside. As Bilsel asserts; "…[O]nce the reconstruction of the burnt-down districts was accomplished, the Municipal authority felt the need to interfere with the historical quarters of the city".[142] The protectionist approach of the plan towards the historical districts was not internalized by the nationalist cadre. As it is mentioned before, the desire of the Municipal authority was to interfere with the historical quarters of the city that was underlined with the logic of modernization. Therefore, the

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[140] Güven A.Sargın. op.cit., p. 664.
[141] Cana Bilsel. "Ideology and Urbanism During the Early Republican Period: Two Master Plans for İzmir and Scenarios of Modernization", op.cit., p. 20.
[142] Ibid., 19.

implementation of the plan was ended without materializing the plan integrally. Also "the operations of the Municipality had already exceeded the scope of Danger's plan, and the necessity to prepare a new plan for extensions, especially permitting interventions to the historical city, appeared as early as mid-1930s."[143] Opposing with the protective approach of Danger and Prost, the Municipality wanted to achieve a total project of modernism. This attitude can be explained with the intensions of creating a modern port city image on İzmir. The remaining historical districts nebulized this image with their representation on the waterfront. However, this time in order to have more control over the future development plans, the Municipality established a planning office within its institution which would get guidance from a foreign urbanist. [144] Hence, in 1938 the Municipality approached to Le Corbusier for the preparation of a proposal master plan for İzmir which would guide the planning office of İzmir in their implementations. Even though Le Corbusier was eager for this arrangement the timing was unlucky, in 1939 World War II broke out which delayed the execution of this arrangement. After the end of the War, in 1945, Le Corbusier conducted his studies in İzmir however the end results was not suitable for the needs of the Municipality, also the socioeconomic context had changed, the conditions in İzmir no longer allowed the conduction of his designs. Nonetheless, his design proposal set forth in the later development plan as a consulting guide. In the meantime after the War, a second outbreak of homogenization of ethnicity happened in İzmir. In 1946, the State of Israel was established and the majority of the Jewish population in İzmir left the city.[145]

Between 1948 and 1951, the Marshall Plan (European Recovery Program) and the Truman Doctrine funded Turkey and majority of the European countries to reconstruct the depressed economy. From these funds, Turkey received $100 million in economic and military aid. These funds created an economic boost both in Turkey and Europe, which lead to a radical transformation in "economic-political paradigm of the early Republican era".[146] Nevertheless, this boost did not nourished by the

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[143] Ibid., p. 20.
[144] Ülker Seymen Baykan, "Tek Parti Dönemi Belediyeciliğinde Behçet Uz Örneği", Üç İzmir. Ed. E. Batur, , İstanbul : Yapı ve Kredi Yayınları, 1992, p. 297-321. In Ibid., p. 21.
[145] Alp Yücel Kaya. op.cit., p. 265.
[146] Ayşen Deniz. Spatial Transformations within the Historical Centre of İzmir: Representations of

Kemalist cadre. In this period, "[t]he protectionist policies of the former era, aimed at the fostering a self-sustaining economy based on industrial development were abandoned in favor of integration with the world capitalist system." [147]

After the extreme protectionist economic policies and economic depression of the war time, the public demanded a change so this transition was inevitable. The protectionist policies lead to a "large-land-owing class as well as an urban bourgeoisie, which opted for pluralist political order and liberal economic policies."[148] This shift is a mill point in the history of Turkey; as well as the transition to the multiparty system it also shifted the economic structure of Turkey to liberalism with a conservative image. After Turkey's transition to a multiparty system in 1946, and then the national election in 1950, the opposing party DP became the ruling party by far, gaining two-thirds of the seats in the assembly.

> In particular, after Turkey's transition to a multiparty system in 1946, and then the national election in 1950, the conservative power block enjoyed major success and consequently the Kemalist Inkilap finally came to a partial end: as a result, the Cumhuriyet Halk Partisi's (the Republican People Party) three-decade-long power retained as the only legal political institution since the mid-1920s and associated with Western-oriented intellectuals, the secular military, and the national bourgeois was now under serious threat. [149]

This shift in the political cadre constructs a datum in city planning principles in İzmir and the other major cities in Turkey. Especially İzmir was politically verysupportive of Democrat Party (Demokrat Parti) in the general election of 1950 because the party constructed its propaganda on the promise of economic progress through liberal tendencies.

> The superseding of the alliance between Commerce bourgeoisie of İzmir (represented by Bayar) and the large landowners of Aegean Region (represented by Menderes) over CHP as a project of hegemony throughout Turkey was in the year 1950. The hegemonic coalition organized around DP

    Space and Representational Typologies. METU Master Thesis, 2001, p. 62.

[147] Yerasimos, S., Az Gelişmişlik Sürecinde Türkiye. Vol.3, Istanbul: Gözlem Yayınları, 1976, p. 1344-55. In Ayşen Deniz. Ibid.

[148] Ibid.

[149] Güven A. Sargın op. cit., 661.

by merchants of İzmir and landowners of Aegean Region resulted in a higher support for DP in İzmir than the average of Turkey.[150]

The promise of liberalism connoted moderated tariff quotas for international trade, which was very crucial in the economic structure of the port city. Furthermore, the central cadre of the new government was mainly originated from the regions of İzmir and Aydın therefore their tendencies focused essentially on the development of West Anatolia. With the funding from Marshall Plan, they were able to provide agricultural, mercantile and industrial loans on this region. Also with the funding, immense infrastructures of asphalt roads were constructed, increasing the areas of agricultural land in Turkey. Additionally the number of tractors was immensely increased through this funding hence the production of agricultural products was increased. With the application of high-price policies on commercial agriculture, İzmir as a port city had an economical boost. Simultaneously in 1950, the Korean War started; this derived an increase in the prices of raw materials and agricultural products in the World till 1953. All of these conditions worked in the favor of the economic success of DP and the economic growth in İzmir. However, agriculture policies of the government had many negative impacts as they were to the benefit of large landholders and small land-holders lost their lands and became agricultural labors. [151] These developments were not conducted over a properly arranged rural development plan; with the rapid vast mechanization of agriculture, unemployment occurred in the rural areas. Those people with the hope to find better jobs and to get benefit from the merits of urban life migrated to the cities[152], particularly to the metropolitan cities.

> The tendency towards rapid urbanization, which was started just after the end of war, was furthered by the policies of the new government. Due to absence of sufficient industrial investment possibilities and increasing need for urban land depending on migration, some of the capital holders in those cities directed towards land speculation.[153]

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[150] Deniz Yıldırm, Evren Haspolat. "Bir Liman Kentinin Siyasal Dönüşümünün Ekonomi-Politik Fay Hatları", Değişen İzmir'i Anlamak. ed. Deniz Yıldırm, Evren Haspolat, Phoenix Yayınevi, Ankara: April 2010, p. 300, trans. by the author.
[151] Nursen Kaya, op.cit., p.113.
[152] Ibid.
[153] Ibid.

Migration resulted in major problems in İzmir as housing shortages, growing unemployment rates, social disintegration and petty crime. The number of squatters increased at great deal in parallel to rapid urbanization after 1950s.[154] Yet the migration and the unemployment generated cheap labor power that again promoted economic development in the city. The shift from staunchly effective statist economic policies to liberalism immediately materialized in the cities as spatial and cultural fragmentation. According to the information gained from Alp Yücel Kaya, the population was increased tremendously; in 1950, the population was 230.000 and this population was projected to increase to 400.000 in the year 2000. [155] Yet in 1960 the population of the city was already reached to 400.000 due to migration, and in the end of the century, the population in the center was reached to 2.5 million.[156] The unexpected increase in the city population constituted the immediate need for a new development plan. In 1952 to cater this need an international competition project was conducted which Aru-Özdeş-Canpolat Plan won the first prize. The municipality authority made a proposal to the planner for his appointment as a consultant to this office for the preparation of the master plan that would be enacted in 1955. In 1954, one year before the implementations of the revised plan of Aru, the first cement plant of İzmir was established; as if the city was being prepared for the second vast reconstruction boost.

2.4. The Political – Economical- Social Transition Period after 1980s till Today

In the year 1980, "a substantial change happened in the nation's political orientation as well as in its economy for the second time".[157] Turkey entered a new period by the military take-over and amendment of the constitution, which were followed by crucial changes in economic policies and administrative structure.[158] This period of change in Turkey is not only significant towards economic change, the growing political tendencies towards conservative and pro-Islamic views since 1950s were

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[154] Ibid.
[155] Ibid., p.126.
[156] G., Ballice, "İzmir'de 20. Y.Y. Konut Mimarisinin Kentsel Doku ve Mimari Özellikler Açısından Tarihsel Süreç İçerisinde Değerlendirilmesi", SMD conference, 2008.
[157] K. Karpat, Social Change and Politics in Turkey: A Structural Analysis. Leiden: E J Brill. In Güven A. Sargın, op.cit., p. 674.
[158] Nursen Kaya, op.cit., p. 171.

reinforced after the military take over. All these changing circumstances would not only be explained within the course of the country, as Sargın explained;

> Along with national policies, the era of the Reagan - Thatcher coalition had a tremendous impact on world politics, and the use of Islam as an anti-left instrument was part of global transformations. Particularly, supporting the pro-Islamic governments since the Soviet - Afghan War, 1979 - 89, the `Green Belt Theory' (as it is today known) was of primary importance to the United States and its Western allies in order to control the Soviet's expansion in the South. And, consequently, Turkey had its share of Islamisist political groups that were empowered as part of a larger perspective.[159]

This period can be considered as the third turning point in the economic policies in the history of Republic; within this period the economical tendencies shifted towards neo-liberalism and the protectionist policies of the early Republican period were abandoned totally.

> Under the strict direction of the junta's three-year administration, the remnants of the statist-protectionist policies of the original cadre were drawn to an end. Marking the full implication of liberalism and decentralization, on the other hand, the Kemalist state élite began to lose its administrative authority, and as a result local governments enjoyed the upcoming financial and administrative autonomy more freely.[160]

During this period the economic initiatives were in the favor of integrating with the global system. During the period of Prime Minister Özal, new liberal economy policies were put into implementation as; free foreign trade, privatization of public investments, and new monetary policies. [161] Just like the unpredicted urban growth in cities after late 1950s a similar result occurred in the growth and the development of cities because in order to revitalize the economy, construction sectors and tourism were supported primary and as a result of the administrative autonomy in local governments and private sector, rapid growth in cities once again increasingly continued.

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[159] N.Mert. İslam ve Demokrasi: Bir Kurt Masalı. İstanbul: İz Yayıncılık, 1998. In Güven A. Sargın. op.cit., p. 675.

[160] K , Boratav. Türkiye İktisad Tarihi: 1908 – 1985. İstanbul: Gerçek Yay Yayınevi, 1998. In Güven A. Sargın. op.cit., p. 674.

[161] Nursen Kaya. op.cit., p. 171.

> Rather than a comprehensive master plan, cities began to grow through big-scale projects. Investment and localization decisions brought by the government replace the decisions of master and implementation plans.[162]

In means of political tendencies during 1990s, as a result of the reinforcements towards conservative views, the power and support of fundamentalist parties all over the state was growing. Migration and number of squatter houses were increasing as well as the urban poor and uneducated portion of the society, whom were greatly in favor of populist conservative approaches, and were internalizing the pro-Islamic discourses. As Sargın depicts clearly;

> In this respect, the year of 1997 needs further attention because for the first time in the history of the modern republic a fundamentalist party received a substantial portion of votes; and, having the key posts in the cabinet, it actively took part in a coalition government. The electoral success of the pro-Islamic Fazilet Partisi (The Virtue Party) and its warm appreciation by the urban poor was again no coincidence: in fact, the Fazilet Partisi was a continuation of the extreme conservative indoctrination since the 1950s. [163]

The rising of conservative dominance in Turkey's political agenda continued with the 2002 general elections and the religiously conservative Justice and Development Party (AKP) came to power. Simultaneously in İzmir a contrary turn towards center-left political view had happened, in 1999 general elections, Democratic Left Party (Demokratik Sol Part) received, %40 percent of its votes from İzmir.[164] Till 2011 in local elections, respectively DSP, CHP, and CHP became the local administrative power; therefore in İzmir under the dominancy of main opposition party, the represented image of the city has been re-constructed as the everlasting follower of Atatürk and center-left political views. Therefore on the contrary to the general approaches towards the built environment in İzmir did not happen towards conservative figures[165], on the contrary Kemalist representations has been constructed with commemorative habit memory and urban environment in the city.

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[162] Ibid.

[163] Güven A. Sargın. op.cit., p. 675.

[164] Alev Gözcü. "12 Eylül'den 2000'lere İzmir'de Siayasal Tercihler", <u>İzmir Kent Ansiklopedisi Tarih 2</u>. Prepared by İBB Ahmet Piriştina Kent Arşivi ve Müzesi, ed.by Oktay Gökdemir, İzmir: İzmir Büyükşehir Belediyesi, 2013, p. 437.

[165] Güven A. Sargın explains this situation with the term 'the liquidation of architecture' for further reading; Güven A. Sargın. "Displaced Memories, or the Architecture of Forgetting and Remembrance", <u>Environment and Planning D: Society and Space.</u> Vol. 22, 2004.

However this new image differs vastly from the protectionist, modern-state image of the Early Republican period, built environment and its representation has changed vastly in relation with neo-liberal tendencies and the image of the city has been transforming as an iconography of globalization.

CHAPTER 3

THE TRANSFORMATIONS ON THE WATERFRONT

3.0. The Changes in the Representational Image of the City and Collective Memory

In relation with Christine Boyer's approach towards reading the city as an entity of collective memory, in this research a similar attitude towards cityscape, its constructed imagery and collective memory are embraced.

> Architecture and city places give particular form to our memories; they are the mnemonic codes that awaken recall… [C]ity's topographical landscape has been constantly restored, replaced, and renewed from epoch to epoch. Yet the name of a city's streets and squares, the gaps in its very plan and physical form, its local monuments and celebrations, remain as traces and ruins of their former selves.[166]

These remnants either as a monument or a dwelling continues to survive in a built environment that no longer carries the contextual background of their time, but as places of memory they carry the mnemonic codes that awaken recall. Therefore, these places act as apparatuses of active memory with their existence by preserving past as present, just like objects in a museum, "their existence makes representative shows which are arranged to catch attention and make lasting impression." [167] When we consider this in city scale, under constant reconstruction of the cityscape, the remnants from different epochs that lost their initial contextual relations with the urban fabric generate museumlike cities. In the case İzmir, after vast reconstruction

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[166] M., Christine Boyer, <u>The City of Collective Memory, Its Historical Imagery and Architectural Entertainments</u>. op.cit., 322.

[167] Aleida Assmann, "From 'Canon and Archive'", <u>The Collective Memory Reader.</u> op.cit., 335.

phases, the urban silhouette of the waterfront connotes the museumlike behavior; not only with the remnants from the past but also with the contemporary structures that aim on image creation in cityscape.

In part, the waterfront of İzmir must be considered as a representation of Turkey's political and economic tensions; it represents firstly the "re-construction" of Republic's modern nation state imagery, later after 1950s with the economic and political shift in main stream tendencies, the reconstructed imagery goes under "dissolution" and finally after late 1990s after the domination of CHP in the political agenda in İzmir, towards an opposition to conservative and pro-Islamic central governments, collective memory this time becomes a tool for the maintenance of collective memory as the secular ideology of the Republic. Its results can be clearly seen in commemorative days in public spaces and also in constructing a city identity. İzmir was known as 'gavur (infidel) İzmir' by Muslims during the Ottoman period.[168] In the contemporary agenda, to signify an opposition to the pro-Islamic image of the ruling party AKP, the citizens of İzmir internalize this sobriquet again, referring to secularism.

3.1. The Spatial Transformation of the Waterfront

3.1.1. The Formation of the Waterfront: Kordonboyu

Kordonboyu defines the waterfront of Alsancak till Konak Square. The relationship between the bay and the city is mainly constructed with Kordonboyu[169]; the city had gained its coastal town characteristics from this region in the 19th century therefore today Kordonboyu which no longer carries the function of an international port, underlies a symbolic meaning. Hence, as a result of being the locus of sea and port relations, the area has constantly been a target of urban speculation in which socio-

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[168] Biray Kolluoḡlu Kırlı , Forgetting the Smyrna Fire Hist Workshop J (Autumn 2005) 60 (1), p. 25
[169] Emel Kayın. "Bir Kamusal Alan, Bir Kentsel Simge, Bir Kıyı Hikayesi: Kordonboyu", Ege
    Mimarlık. 2006/4, p. 59.

political initiatives would become inputs for converting bay-road-built environment relations. [170]

The shore line of İzmir has been under transformation since the 17th century. However, the basis of the contemporary spatial structure of Kordonboyu is based on the construction of the port and the docks in the second half of the 19th century. In fact the area that is named as Kordonboyu is created under a filling operation in order to construct the port and the docks of İzmir.
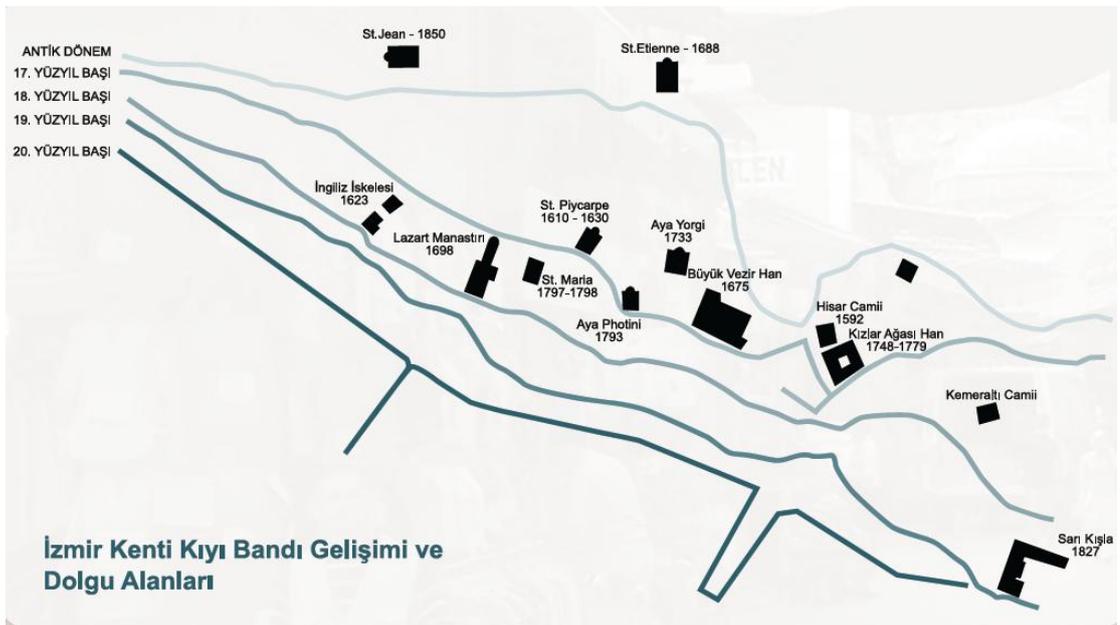
Figure 6: Coastline Development since the Ancient Period

Source: Işın Can's Personal Collection

After its construction, Kordonboyu as an urban area has been one of the key symbols of the city in both defining the urban life and forming the morphology of the waterfront. The construction of Kordonboyu appeared as an investment that would provide the articulation of İzmir with global economic relations through trade in 19th century.[171] Three important facilities were built in the 19th century in İzmir that determined the development of Alsancak; the construction of İzmir-Aydın Railroad, the construction of İzmir-Turgutlu Railroad and lastly the construction of İzmir port,

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[170] Ibid.
[171] Ibid.

its facilities and the quay. [172] In 1867, firstly British investors; Charmad, A. Baker and G. Guerrcine contracted with Ottoman government for the construction of the port which included the construction of the dock and the tramway line along the dock. However, as a result of financial problems French Dussand brothers took over the project. In 1874, the docks and facilities were mostly finished, and in March 1880 the quay and port was completely finished, the completed construction consisted from 3245m long dock wall from Sarı Kışla in Konak to Alsancak Railway Station. [173]

> The old border of the shore was expended approximately 100m. 1250m part of the dock belonged to commercial purposes and the port. Other parts were used as promenade. The width of Dock Avenue was 18-19 m, covered with paving stones. The port was protected by an 1800m jetty, blocking the port in the west… Above the north jetty, the buildings that belonged to port captainship and health services management were built. The other jetty had new customs buildings and warehouses.[174]

In the current situation the port building, Konak Pier, and the jetty still exists, even though the customs building was destructed by the Fire, a new customs building was erected on the same place. In the ground floor a police station was founded for the inspection of the customs.[175] Today the Pasaport Customs building is used as cityline ferry port and the police station is still in use with the same name, Kantar Polis Karakolu.

The port and quay construction in 19th century established a social life on the waterfront with the proposed long coastal strip. The public space qualities in Kordonboyu were dominated by the activities required and derived from the port. This condition formed the identity of İzmir as a port city, which was permeated to İzmir in its restructuring as the modern port city of Turkish Republic. The quay was structured under a three-line zoning. The first zone was used for unloading the merchandise and seashore use, the second zone was provided transportation between the train station and the port with the tram line and this zone can be considered as an area where commercial activity spread towards the city, the third zone that was

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[172] Melih Gürsoy. Our İzmir with Its History, Economy and People. İzmir:MG, 2013, p. 55.
[173] Ibid., p.58.
[174] Ibid.
[175] Çınar Altaylı. İzmir Rıhtımında Ticaret Kordon Boyunda Yaşam 1610-1940. İzmir: İzmir Ticaret Odası Kültür Sanat Yayınları, 2012, p. 232.

clarified with the continuous canopies of buildings, was mainly composed from offices of trade, transportation, and communication. However the significance of this zone was determined with bars, cafes, restaurants, theaters, cabarets, and entertainment activities.[176] With the combination of these three zones, Kordonboyu became an active urban space.

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[176] Emel Kayın, op.cit., p. 59.

Sarı Kışla
Yellow Barracks

Harbor

Customs
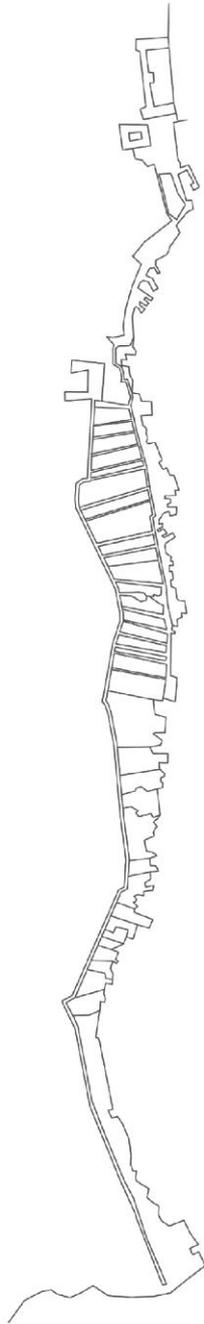
Figure 7: 1836-37 Thomas Graves Map.   **Figure 8: The Construction of the Quay and the Port Facilities 1905 Goad Map**
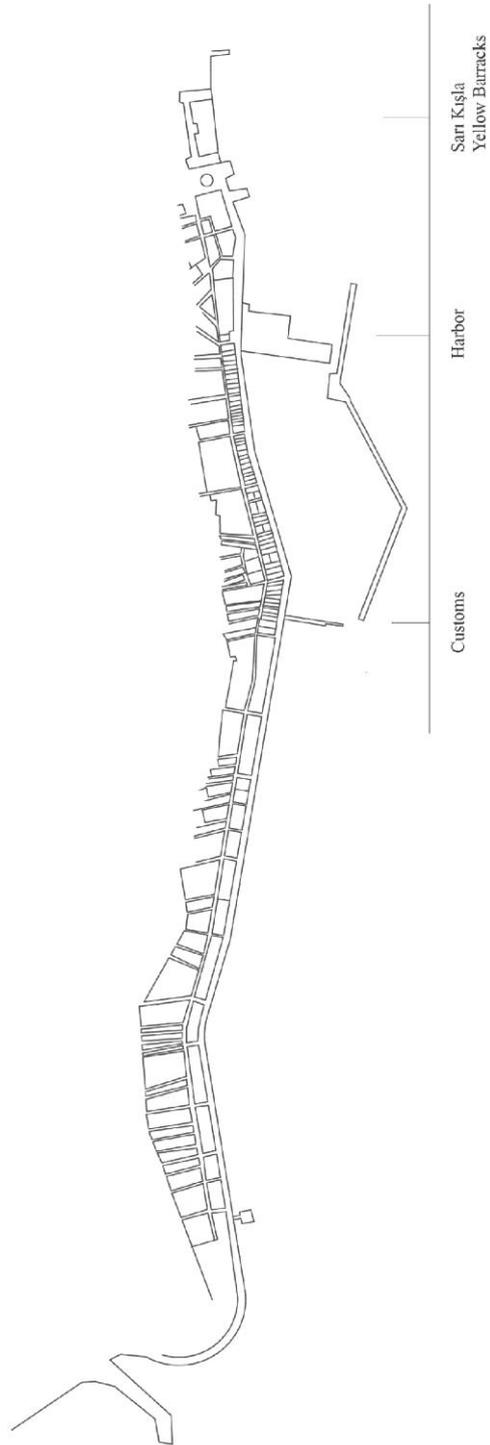
Source: Redrawn by the author – İzmir Institute of Technology Archive

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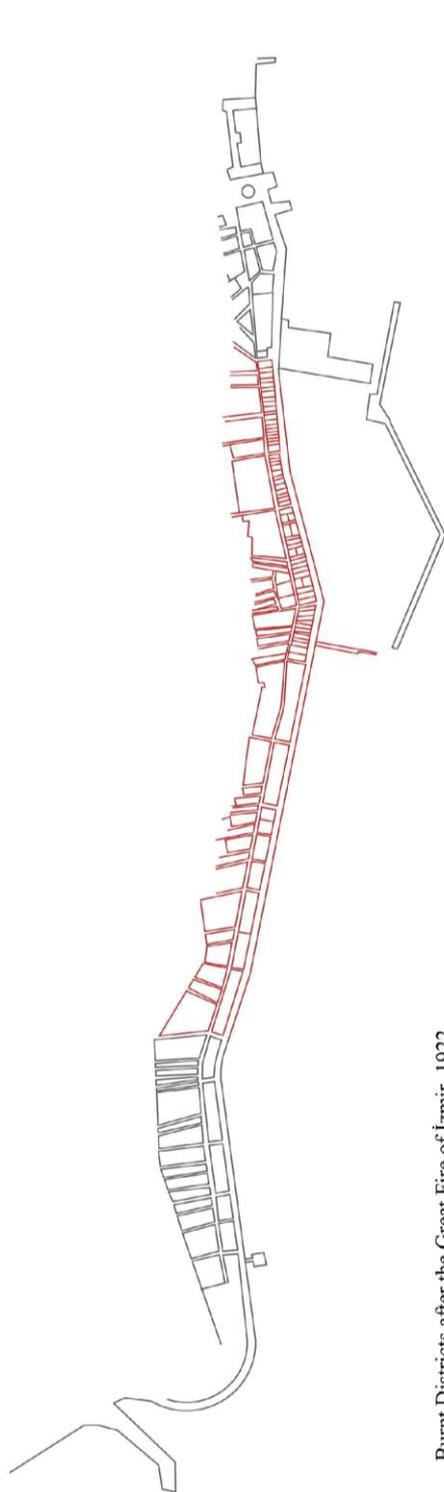
Burnt Districts after the Great Fire of İzmir 1922

The Plaza of the Republic

Pasaport Customs and
Kantar Police Station

Harbor

Sarı Kışla
Yellow Barracks
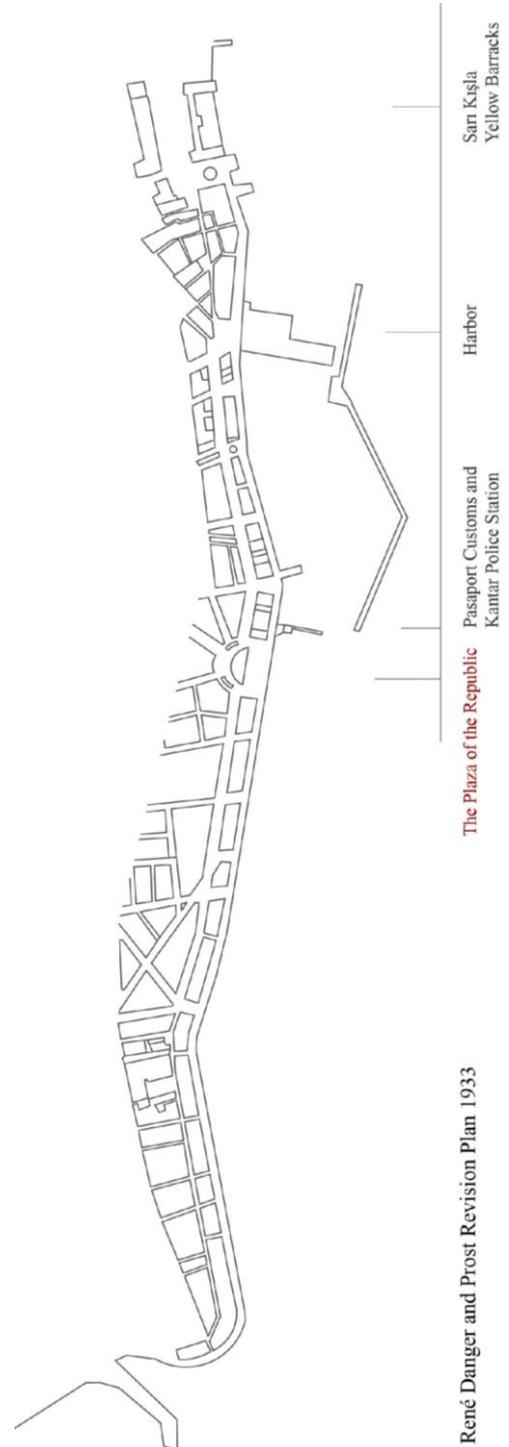
René Danger and Prost Revision Plan 1933

Figure 9: Burnt District after　　　　**Figure 10: René Danger and Prost**

the Fire of İzmir 1922　　　　　　　　　**Revision Plan 1933**

Source: Redrawn in reference to Phd Dissertation of Ebru YILMAZ, 2004.

55
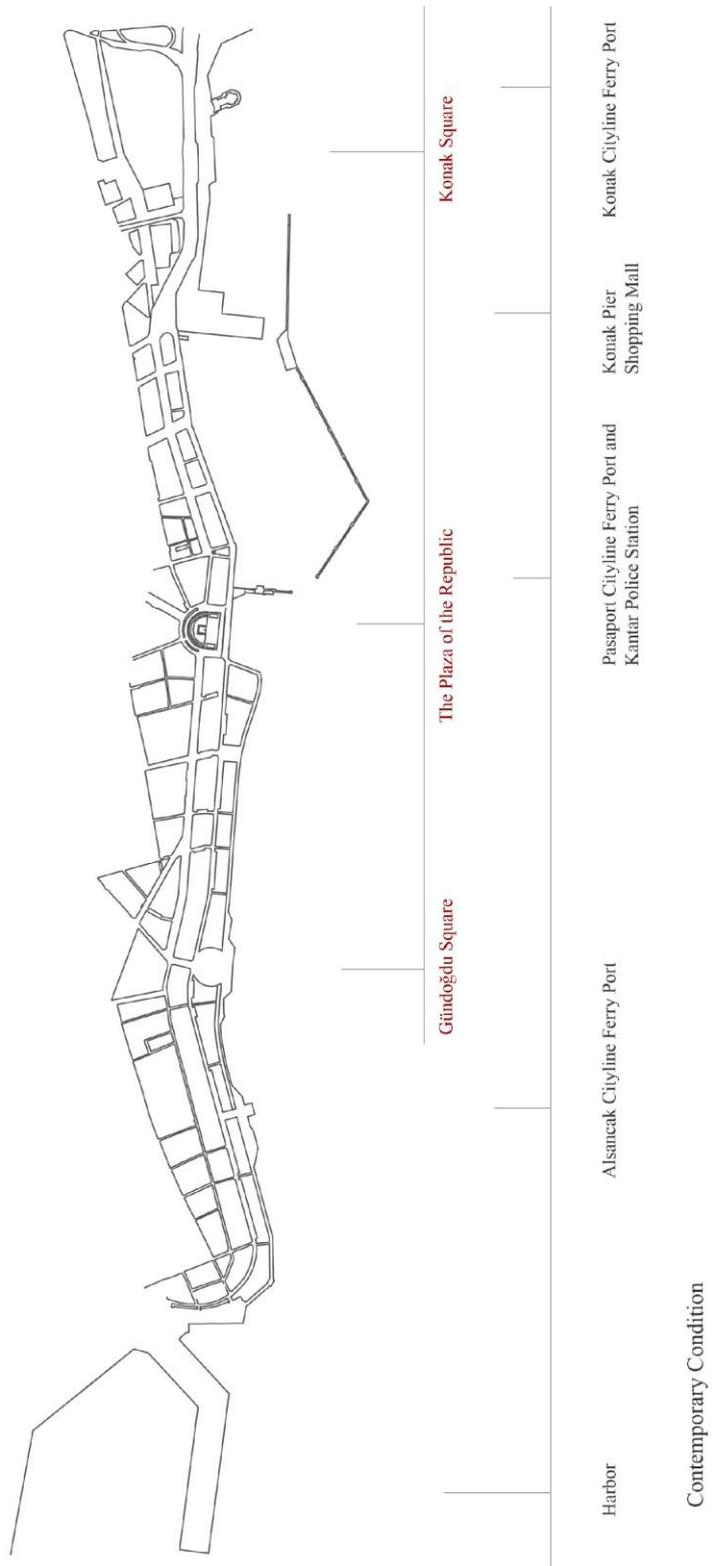
Figure 9: Contemporary Condition.

Source: İzmir Institute of Technology Archive

The zoning of Kordon still preserved its state; even though urban fabric, width, and functions of the area has changed, the seashore band, transportation band and building border with various functions is still visible. In its current situation, the seashore band is expanded with a green urban space, Kordon Recreation Area, between Alsancak Port and the Plaza of the Republic. Before the construction of this filled area, it was composed from a pedestrian band in the border of the quay, a traffic road as transportation band and dwellings that rose alongside the road, creating the boundary between the city and the bay. A very significant change in the zoning of quay in İzmir is the addition of squares. The linear zoning alongside the bay is re-configured with three main plazas of the Republic. Hence, the quay which underlies the port city qualities of the city is enhanced with urban spaces of the Republic. Other than the functions with regard to the port and the social life of the city, commemorative places have been infused to the spatial use of Kordonboyu. Periodically these squares are; Konak Square that generated the notion of public space in the Ottoman Reformist Period in the beginning of 19th century, the Plaza of the Republic that was created in 1930s representing the ideology of the Early Republican Period and lastly Gündoğdu Square which was built on the area that was rescued from the construction of a highway by the opposition of civil initiative in 2002. This square can be read as a square for the maintenance of the ideology of the Turkish Revolution. These squares generated in different time periods construct the places of memory of the city. Correspondingly, relative to their references to different time periods, these places embody different spatial components. In fact the configuration of these squares in the waterfront creates a materialized timeline on the silhouette of the city. However, as a result of the rapid urbanization that stroke the city after 1950s, this timeline is rather faded as a result of the dominancy of the concrete blocks on the background. Also these squares form thresholds in the waterfront and as a result of the existences of the harbor in Konak, Gazi Boulevard that connects Konak with Basmane Railway Station and the Plaza of the Republic, the urban qualities of Kordonboyu started to differ in the surrounding of the Plaza; the area from the Plaza towards the harbor started to develop in the direction of a business district and the Plaza started to become a threshold in the waterfront. Later in 1959, the port is transferred to its new facilities in Alsancak Harbor, which moved

the commercial port area to the north edge of Alsancak. The Gündoğdu Square with its specific location on the boundary of the burnt district, marks two sides of the waterfront, and lastly Kordon Square, as being the oldest square and the administrative center in the city, appears with a strong representation of the state.

3.1.2. The Destruction of Typical İzmir Houses

From the beginning of 1930s till 1950s, the waterfront was revitalized after the fire; from Gündoğdu to the north end of the quay which is named as Punta (the area that did not get affected from the fire) was in its former sense as the Bella Vista of İzmir and the area from Gündoğdu to the Plaza of the Republic was rebuilt with 3-4 storied modernist apartments, and green spaces, and the third area from the Plaza to the Harbor, again became a business district.

Figure 10: 1930 - 1950 Kordonboyu - the district survived from the fire, Bellavista

Source: Collection of Gsipka
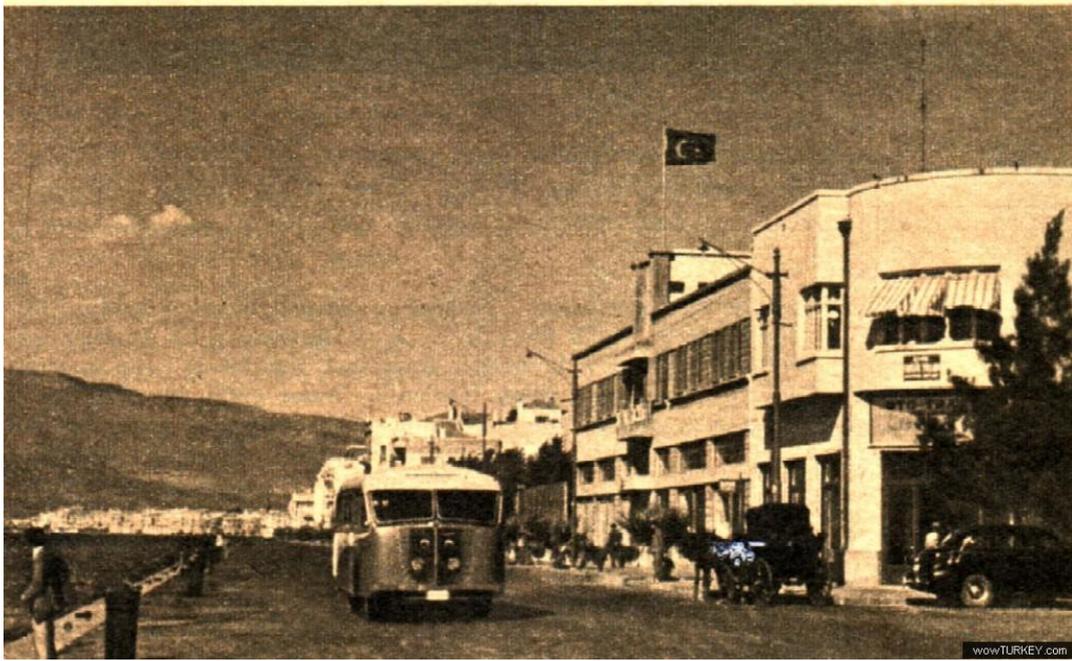
Figure 11: 1930 - 1950 The district between Gündoğdu and the Plaza of the Republic: Modernist buildings on the Waterfront.

Source: http://wowturkey.com/

İzmir kordon boyu

Figure 12: 1930 - 1950 From the Plaza of the Republic towards the Harbour.

Source: http://wowturkey.com/

The waterfront had reached its limit that was projected by the Danger and Prost Plan. Yet the migration to the city after 1950s triggered a shortage in housing leading to rapid transformation and growth of the city. This conjuncture also reflected on the

urban tissue of the waterfront. In 1952, in the plan requirements of the international competition project of İzmir, an increase in the density of residential areas was conditioned. The general solution for this requirement was the increase in building heights in the districts. The waterfront was no exception in this proposal. In the waterfront 7-8 storey buildings were proposed, this floor height increased to 8-9 stories in the revision plan. After the revision plan enacted in 1955, a second wave of re-construction process started in the waterfront. The turning point of shift from one unit housing to apartment blocks in Turkey is 2 July 1965 that is the date of the Condominium Act[177] enactment.[178] Yet in Alsancak district, this process had started early; the overall height in buildings was already increased to 3 stories high until 1940s, and with 1955 Plan, the solution to solve residential area problem in the city center was the increase in overall height of the 3-4 storied to 7-8 storied apartment blocks. So after the development plan was enacted in 1955 till 1980s the urban fabric on the waterfront was re-built in the area; nearly all the 2 storey historical houses that survived the Fire and the 3-4 storey high modernist "aile apartmanları" was demolished and re-built as apartment blocks until the 2863 numbered Protection Law that was enacted in 21.07.1983.[179] Bilge Umar, in his book "İzmir 1950" relates this rapid reconstruction with land speculation.

> …the disaster of fire had destructed all Rum and Armenian districts, but not destroyed all of the buildings resting on Kordon, except Kraemer Palace, Sporting Club, Avcılar Club, İzmir Theater. Those gently built two-storied houses had existed except some of their small parts. The greed of profit had destroyed them.[180]

These two storied Levantine houses were mainly constructed around 1856. The construction of the İzmir-Aydın Railway caused a shortage in housing, and as a solution, Alsancak (Punta) was developed as a residential area. The majority of the historical houses were built in the late 1800s, generating the characteristic housing type of İzmir. Current academic literature includes the nineteenth century İzmir houses in the category of vernacular architecture peculiar to a region, such as *Chios*

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[177] Kat Mülkiyeti Yasası
[178] G., Ballice, "İzmir'de 20. Y.Y. Konut Mimarisinin Kentsel Doku ve Mimari Özellikler Açısından Tarihsel Süreç İçerisinde Değerlendirilmesi", SMD conference, 2008.
[179] Ibid.
[180] Bilge Umar. İzmir 1950. İstanbul: Boyut Yayın Grubu ,1999, p.89.

Houses or *Rum Houses*.[181] These houses consisted from has two floors in an orthogonal plan.[182] The house is organized around two axes, of which one is narrow and the other is large. The upper floor is symmetrical, only having the oriel (*cumba*) as an additional feature.[183] They are row houses and they have an asymmetrical facade layout.[184] Each house is consisted from three parts; the main part, the courtyard and the service part. They are also significant in relation with their construction period between 1875 and 1911; mass produced and/or imported building materials were used in these units.[185]
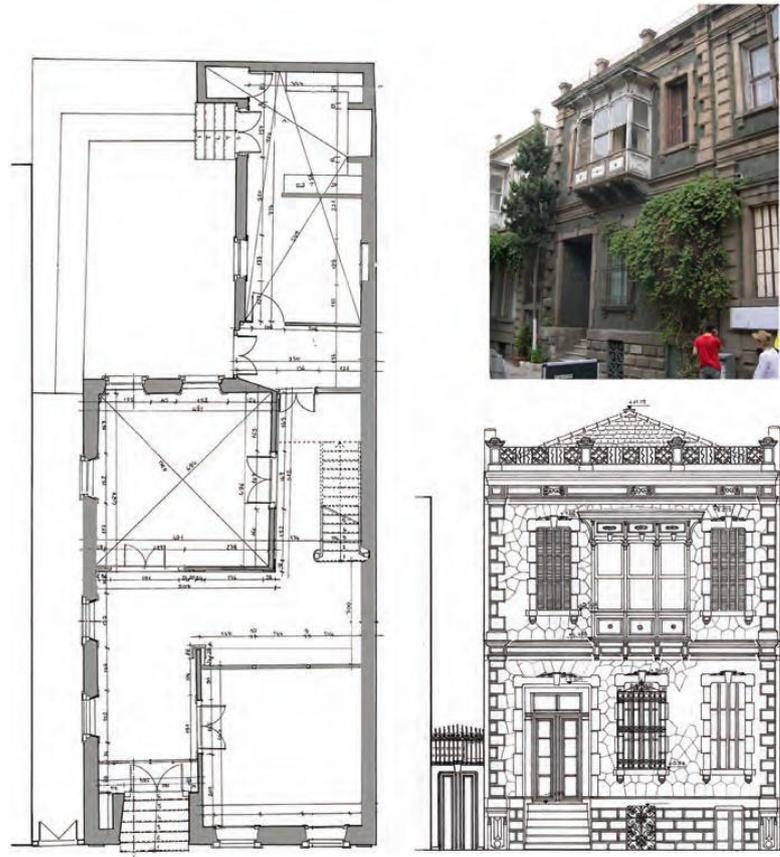
Figure 13. İzmir House in Alsancak.

Source: Şeniz Çıkış "'Modern Konut' Olarak XIX. Yüzyıl İzmir Konutu: Biçimsel ve Kavramsal Ortaklıklar".

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[181] Şeniz Çıkış. "'Modern Konut' Olarak XIX. Yüzyıl İzmir Konutu: Biçimsel ve Kavramsal Ortaklıklar", <u>METU JFA.</u> Vol. 26/2, 2009, p.217.
[182] Gamze Saygı, Ebru Yılmaz. "1970'lerde İzmir'de Kimlik Dönüşümünün Sözlü Tarih Yöntemi ile İncelenmesi: İnci Apartmanı", <u>Ege Mimarlık.</u> Vol. 2013,
[183] Şeniz Çıkış. op.cit.
[184] Gamze Saygı, Ebru Yılmaz. op.cit.
[185] Şeniz Çıkış. op.cit.

Before the rapid demolition and reconstruction period, between Gündoğdu Square and the new harbor, the waterfront was constituted of these houses. The reconstruction of the waterfront started with the Selvili apartment block which was a two storey Levantine house. The apartment block was designed and built by Emin Canpolat, one of the architects that participated in the design and revision of 1955 Plan. "The overall spatial effect of the transformations evolved in to a large-scale renewal operation in the urban center."[186] In the period between 1955 and 1983, the waterfront from Alsancak Port to the Plaza of the Republic was reshaped by 103 8-9 storied attached concrete blocks. From this renewal operation none of the modernist "aile apartmanları" was survived and only 8 historical Levantine houses reached today. In fact the nationalist modern approach of the government till 1950s had a tendency to re-construct the historical old city which did not represent the image of the Turkish Republic. Later after 1950s the populist, liberal approach of the state authorities did not considered at all of the represented image of the Republican ideology and focused on proficiency, eventually the urban fabric on the waterfront totally transformed. With regard to the main populist liberal approach of local and state authorities, land speculation became the locus of these transformations forming 'yık-yap-sat' implementations on the waterfront and all over Turkey. The state authorities were connive at this rapid demolishing process; in 1956 the planning act number 6785 had placed everyone under obligation to take license for construction and had taken the right of controlling all construction processes but the act of demolishing old buildings had not been controlled, there was no restriction of a license for preventing demolishing."[187] In short, with the increased overall height in the planning approach, the old houses were started to be demolished and replaced by multi-storey buildings, and an increase in density in the urban core had occurred. [188]. However a casual explanation solely depending on land speculation and the increased overall heights proposed by the plan would be a reductionist approach to clarify the causes of this transformation.

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[186] Ebru Yılmaz, op.cit., p.120.
[187] Erkal Serim."'Yıkım-Yapım-Satım' Olgusu ve Kentsel Yenileme", Ph.D dissertation, Ege University Fine Arts Faculty, İzmir: 1979, p. 100.
[188] Gamze Saygı, Ebru Yılmaz . op.cit.

Firstly, the physical state of the structures was not responding the functional expectations and conditions of the era. Secondly the maintenance of the buildings was financially overwhelming for the middle class owners; the repeatedly recurrent refurbishment costs were rising to very high amounts. These two factors constituted an important factor in the demolishing of the traditional houses.[189]

In between the years 1964-1973 during the period of Osman Kibar's mayoralty (who was nicknamed as asphalt Osman), many 19th century İzmir dwellings were demolished and re-built as apartments.[190] This process continued from 1970s to 1980s. Within this period, in conjunction with the reconstruction process, the city's existing spatial pattern was destructed, and according to Ahmet Eyüce, a new order could not be constructed because the individual buildings were not treated within their spatial context.[191] This reconstruction process did not only lead to a change in the texture of the city, it also transformed the notion of housing into a commercial product as the quality of buildings was declined in its design and production. [192] In reference to the interview with the former owner of a 19th century Alsancak house, in Ebru Yılmaz and Gamze Saygı's oral history research on the transformation of identity through built environment in Alsancak, the demolishing and reconstructing process that took place in İzmir can be understood more clearly.

At that time, transportation was generally provided by tram, the transportation with buses would begin later. Very rarely cars could be seen in the streets. The streets were paved with cobblestone. During Osman Kibar's mayoralty, asphalt was paved on the streets in overlapping layers. These layers slowly increased the height of the street, thus the rain water started to flood the lower floors and problems began to grow. The first demolition started with the corner house. Later, one by one all the buildings started to demolish and reconstructed as multi-storey buildings. The maintenance of our house was very difficult. In every two years we were supposed to make renovations. We lived in our home for 18 years, later we moved to another house for 2-3 years. In 1979 we decided to demolish our house and we constructed this apartment. [193]

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[189] Ahmet Eyüce."İzmir'de İmar Yaklaşımlarının Kent Kimliği Üzerindeki Etkileri", Mimarlık. 225, 1987/4, Ankara: Mimarlar Odası Yayınları, trans. by the author, p. 32.

[190] Nedim Atilla. "Yeter Artık İzmir'ime Dokunma", İzmir Kent Kültürü Dergisi. Vol. 3, İzmir, p. 58. In (Atilla, 2001,58). Gamze Saygı, Ebru Yılmaz. op.cit.

[191] Ahmet Eyüce, op.cit. .

[192] Yasemin Sayar ve Tuğba Aktur Sormaykan. "İzmir Karşıyaka'da Apartman Tipi Konut Yapılarında Mekansal ve Morfolojik Dönüşümler: 1950-1980", Mimarlık. 349, Ankara: Mimarlar Odası Yayınları, 2009, p. 85-92.

[193] Gamze Saygı, Ebru Yılmaz. op.cit. trans. by the author.

As it can be seen from the interview, there were many indicators under this transformation process in Alsancak through small capitals. Even though the demolishing and re-construction acts depended on the citizens, the prescribed form of development in the city compelled this transformation.

3.1.3. The Appearance of High-Rises; The Construction Process of Ege Palas

Figure 14: Ege Palas.
Source: http://wowturkey.com/

In 1987 the revision for the 1978 plan has started, in 1988 in the period of mayor, Burhan Özfatura the plan was accepted by the Reconstruction Commission and municipality council Nursel kaya 173. The 1988 proposal gave permission to construction of high-rise buildings in Alsancak, the suggested overall length was 61 m. 36 In 1989 the plan was reapproved with some alterations and the overall height in Alsancak district pulled down. Yet in 1989, Mazhar Zorlu Corporate Group started the construction process of Ege Palas with the construction license form 1988. The site of *Ege Palas*was located on historical Levantine houses, after the protection law

that was enacted in 1983 the overall height for the area was 9.80m. As a result, of these reasons in 29 June 1990 the municipality council decreased the overall height of the building to 9.80 again and canceled the construction permit. During the appellate procedure in 1993, the president of the republic Süleyman Demirel opened the building. In 18 April 1999 two months before the elections, the Municipality of Konak revised the development plan and re-raised the overall height of the parcel to 61 m. Again after one year the decision was canceled.

This process starting with the construction of Ege Palas triggered the construction of high-rises on the waterfront. By the introduction of special development rights, in the area between Kordonboyu and Alsancak Train Station, high-rises started to appear as gated vertical islands.[194] From 2006 to today there has been permission for high-rise buildings in the Alsancak Kıbrıs Şehitleri area without changing the development plans. With construction permits for individual parcels it is legalized to build high rise buildings since 2006. Four high rise buildings have been built as 18 storey, 19 storey 21 storey and 26 storey which transformed the city image of İzmir. This time instead of disapproval, the 26 storied building is celebrated in <u>Ege Mimarlık,</u> "In the Art, Culture, Entertainment and Shopping Center of İzmir, The Alsancak Port Residence Creates a Living Center"

3.1.4. Transformation of Kordonboyu From Photographs

Figure 15: Bella Vista, 1940's.

Source: http://wowturkey.com/

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[194] Emel Kayın. <u>İzmir Kent Ansiklopedisi Mimarlık Volume 1</u>.op.cit., p. 69.

Figure 16: Reconstruction of the Burnt Districts - İzmir Palace can be traced on the right.

Source: http://wowturkey.com/

Figure 17: The Beginning of the Second Reconstruction Process: The modernist structures in the burnt district are reconstructed as multistorey blocks.

Source: http://wowturkey.com/

Figure 18: 1971 - The Spread of Multistorey Blocks in Bella Vista.

Source: http://wowturkey.com/

Figure 19: Late 70's.

Source: http://wowturkey.com/
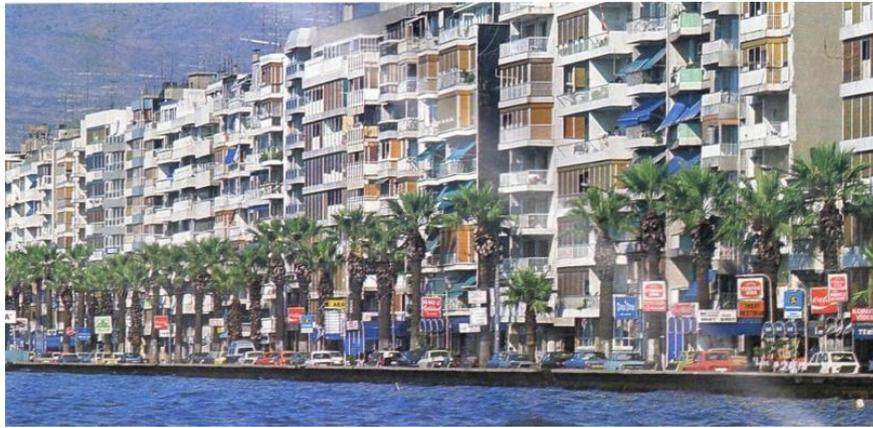
Figure 20: 1985.

Source: http://wowturkey.com/

3.2. Collective Memory Reading Through Spatial Transformation on the Waterfront

This part of the study is a reading of spatial transformation of Kordonboyu in relation with collective memory 'construction', 'dissolution' and 'maintenance' respectively in a chronological order.

3.2.1 The Re-construction of Collective Memory in the Early Republican

Period; The Plaza of the Republic and Gazi Heykeli
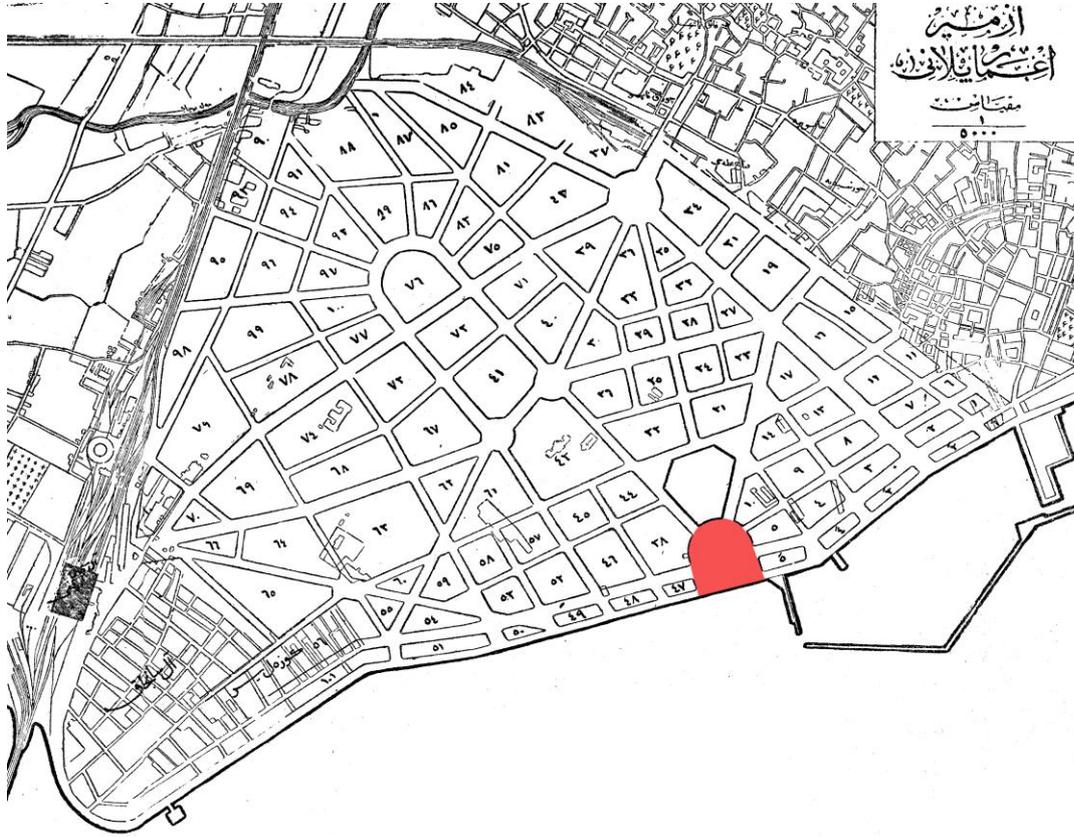
Figure 21: The Plaza of the Republic marked in 1933 revision plan

Source: İzmir Institute of Technology City Planning Archive

The Plaza of the Republic is an important node in İzmir as a spatial subject of collective memory production. Also it is significant to note that the implementation of the 1924 Master Plan accelerated with the construction and organization of The Plaza of the Republic, its surrounding environment and its leading boulevards.

Alongside with its quality of being a significant point of re-construction on the waterfront in Kordon after the fire, the square is designed as one of the important nodes of İzmir. Danger and Prost Plan proposed three entrances to the city that area linked with each other through a net that is constructed according to these entrances. The Plaza of the Republic was designated as the city entrance from the sea regarding

the approach to the city from the bay. Therefore the square also operates as a spatial greeter of the city representing the nation state identity of İzmir, the port city of modern Turkish Republic.

When The Plaza of the Republic is discussed in detail as a spatial subject of collective memory production, it cannot be separated from the statue of Atatürk, 'Gazi Heykeli' installed in the center of the plaza. With relation to the design proposal of 1925 Danger and Prost Plan, the Plaza of the Republic was designed as an important node on the urban fabric. However, the construction of this plaza was realized together with the installation of the monument not until 1932. Even though the instillation of the statue was on the agenda from 10.01.1923[195], as a result of the economic impossibilities of the time, this issue was put aside. The construction of the plaza was important for the creation of an urban space that would generate republican identity and construct the frameworks of memory through city space. The instillation of the Gazi Heykeli to the plaza strengthened its effect. Even though in 1925 Plan, the plaza held great importance, the under limited finances, the construction of the place was not been able to be finished until the location for the statue was designated in the plaza. The location of the Gazi Heykeli was under discussion since 1925, different places on Gazi Boulevard were designated during the years. Later, when Canonica came to visit İzmir to conclude the agreement in 1930, he suggested a shift in the location, to the Plaza of the Republic on the waterfront. [196] Hence the conclusion of the Plaza of the Republic accelerated. As a result of financial difficulties even though the construction process of the statue started much earlier its completion happened in 1932, during Behçet Uz's period of service.

Behçet Uz performed as the major of İzmir from 1931 to 1941 and he is known as the mayor that built İzmir from its ashes. In his narration of his selection, he depicts the group meeting of Halk Party that he attended for the first time. The former mayor Sezai Göker had resigned unexpectedly from his job in the group meeting because financially Municipality of İzmir was in difficulty. Let alone implementing any

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[195] Mevlüt Çelebi. İzmir Gazi Heykeli, Kent Kitaplığı Dizisi 27, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını, p. 9.
[196] Ibid., p. 55.

construction in the city, the salaries of the personnel was barely be paid that he even used the 70.000 TL aid of the government for the production of Gazi Heykeli to pay the salaries. This resulted major arguments that lead to his resignation. After discussing several names for replacement no one was willing to accept. At the latter end, the position to become the mayor was proposed to Behçet Uz which finalized the search.[197]

Behçet Uz's first job as a mayor was the construction of Gazi Heykeli; in his memoirs he narrates that while he was looking through the folders he came across with the note of Pietro Canonica, the sculptor of the statue, demanding his payment for the sixth time and complaining about not receiving any replies. In Uz's statement the letter acted as an initiative for him to solve the issue of Gazi Heykeli in the first place. On the contrary according to the information gained from "Anadolu" newspaper dated 10.08.1931, during the service of Sezai Göker, the pervious mayor of İzmir, the payments of Canonica were transferred on time yet as a result of communication gaps between intermediary institutions, the accession of the payments had problems.[198] In the latter end, in 27th of July 1932, the square and the statue opened by İsmet İnönü.[199]

Even though there is a modest depiction of the construction of the statue in relation with one incidentally found letter, this story indicates the importance of Gazi Heykeli in the reconstruction process. In the same period, there were major problems extending to all the regions of İzmir yet the construction process had started from this area. There are two main reasons triggering this act, firstly the fire ground was creating security problems because the pile of rubble that was left from the fire became a dwelling for the thieves and outlaws, reconstruction of the area would create a solution for public safety. Secondly and mainly "the economy became stagnant depending on the departure of the minority groups who controlled the commercial and industrial sectors and their international relations".[200]Also the

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[197] Behçet Uz. op. cit., p 52.
[198] Mevlüt Çelebi. op.cit., pp. 41-43.
[199] Mevlüt Çelebi. op.cit., pp. 59.
[200] Nursen Kaya. op.cit., p. 91.

economic center of İzmir was destroyed by the fire; The Plaza of the Republic and its surroundings would be used as a generator to inflate the inert economy.

Other than being the datum of construction projects in 1930s, The Plaza of the Republic is mostly significant with its qualities as being a spatial subject of collective memory production of the modern nation state Republic. As it was mentioned above, the newly founded Turkish Republic needed to create its own identity, history, and memory, to create collectivity in order to achieve sustainability; "The imagined sharing of a homeland requires continual ideological work if it is to be sustained."[201] The solution for this necessity resolved in the form of heroism; the nation state depicted its foundation as a legend that is achieved by the collective heroism of its citizens. This approach was gradually reflected and supported by architecture, and planning.

> …memory, be it individual or collective, can be constructed using architecture and the built environment as a tool. This can be done either consciously by a power group, or unconsciously in a vernacular tradition. In either case, it is three-dimensional architectural form that participates in the identity-, memory- and national-construction process.[202]

As Agnew and Duncan indicate, the process of nation-state formation involves drawing of spatial boundaries and the remoulding of prior spatial orders. The 'privileging of certain places as . . . places of memory' is a significant aspect of the reconfiguration of spatial matrices or construction of national spatialities.[203] The Plaza of the Republic appears in this respect as the place of memory of the republic especially in the design stages of the Danger and Prost Plan. The plaza surrounded with monumental administration buildings, appears as a created privileged place. However, in the implementation of the plan, as a result of economic difficulties, the construction of proposed monumental buildings was of the table. Therefore the signified privilege of the space slightly dissolved. Yet as a result of the Plaza's configuration with Gazi Heykeli, the plaza became a place of memory. Kırlı

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[201] See citation # 133, Pickering, op.cit.
[202] Christopher Wilson, op.cit., 48.
[203] The Power of Place: Bringing Together Geographical and Sociological Imagination., ed. John A. Agnew and James S. Duncan, Boston, 1989, p. 3.

exemplifies the creation of places of memories as memorialization of symbolic sites such as battlefields or of symbolic events and figures through spatial inscriptions (monuments, war memorials).[204] The case of Plaza of the Republic utilizes both of these subjects. The plaza itself is a monumental urban space with Atatürk's statue and the legend it inholds. Even though the placement of the statue and the square is done with regard to Pasaport Port, and the sea gate, the common knowledge about the statue refers to the 9th of September, the liberation of İzmir from the Greek armies by expulsing Greek soldiers from the city in Kordonboyu, through the sea. However a traumatic event underlies under this heroic depiction of liberation and freedom which does not directly related with liberation of İzmir, nor with the military conflicts. This incident of expulsing Greek soldiers from the sea mostly relates with the non-Muslim habitants of İzmir, 300.000 refugees that arrived to the city from the surrounding villages and deserters from the army who tried to escape from the Fire of İzmir that destroyed the Levantine, Armenian and Rum districts on the shore.

> It was a terrifying thing to see even from the distance. There was the most awful scream one could ever imagine. I believe many people were shoved into the sea, simply by the crowds nearest the houses trying to get further away from the fire . . . Many did undoubtedly jump into the sea, from sheer panic.[205]

A humanitarian plight that left its mark on the history of the city with the fire is reflected on the built environment as a myth. This myth signifies the place relations with the Turkish War of Independence and liberation. Even today this topic is relevant; in order to prevent the construction of a highway in Kordon, the Supreme Board for the Conservation of Cultural Assets, declared the area as a conservation site, depending on –together with other reasons- this subject.[206]

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[204] Biray Kolluoğlu Kırlı. op.cit., p. 28.
[205] Smith. <u>Ionian Vision.</u> p. 309. In Biray Kolluoğlu Kırlı. op.cit., p.31.
[206] The decree of the Supreme Board for the Conservation of Cultural Assets İzmir Region 1

Figure 22. The Plaza of Republic and Atatürk Statue.
Source: APIKAM

The centrally installed statue of Atatürk amplifies monumentality to the Plaza as a symbol of authority and as a signifier of a distinct national identity. The construction of the statue was an express of gratitude from the habitants of the city for their salvation from invasion. On the frontal side of the monument "*Büyük Kurtarıcıya İzmir'in Minnet ve Şükranı*"[207] is written with capital letters. The main decisions with regard to the positioning the frontal plane towards the Mediterranean Sea and the depiction of War of Independence on the pedestal were taken by a commission constituted from governorate and the municipality. The statue represents the national leader in military uniform on horseback as a strong, determined, and healthy heroic figure. The leader is depicted as holding the rein in his left hand and pointing the sea with his right; referring to his commend in the battle of Dumlupınar, "Ordular, ilk hedefiniz Akdeniz'dir, ileri!" The statue was inserted on the top of a pedestal which was designed by the architect Asım Kömürcü. On the three sides of the pedestal figurative narration of the War of Independence and victory was depicted with bronze reliefs. On the front side, facing the sea, the women and men who fought on the battle is illustrated. In the frontal plane a peasant woman in local dress, carrying

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[207] İzmir's indebtedness and gratitude for the Great Savior.

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the Turkish flag with a dagger on her waist was illustrated in detail. The significant detail in this illustration is the indication of movement referring to the march of the Turkish army from Dumlupınar towards İzmir. On the south west side of the pedestal the march from Belkahve is depicted. This side is designed like a painting with İzmir quay and an ammunition loaded oxcart on the horizon; illustrating four soldiers hoisting a cannon on the top of a hill with a rope. On the background Mustafa Kemal is shown drinking water from the fountain of Belkahve under an old sycamore tree. On the north east side of the pedestal the entrance of the Turkish army to İzmir and the jubilant crowd is illustrated. The main theme is the welcoming of the returned soldiers form the battlefield. The scene is created with a soldier raising his rifle, an old man hugging his son in his return from the fronts, children running to hug their father returning from the war, and a mother rising her arms with the joy of reaching her soldier son. The general design of the relief is very figurative and detailed. The figures of republican soldiers, fathers, mothers, and children were "placed carefully to narrate the official history and constitute a biographic memory for the spectators"[208] of İzmir. The statue underlies Kemalists' representation of a national collective consciousness formed in the War of Independence, "enabling its visitors to identify themselves with homogenizing qualities".[209] Sargın's argument on Güvenlik Monument in Ankara, can be interpreted as a depiction of the interaction between the spectators of İzmir and Atatürk Statue; "… with imaginary identifications, the memorial is now the home of indoctrination through which spectators can discover themselves, by the images representing their national archetypes."[210] In this respect, Early Republican monuments which are essentially the products of the same ideological context, regardless from their places, were used as implementing instruments of nationalist identity and official history of the Republic.

> During this war, the official narrative proclaimed, the Turkish people became a national body under one leader, in one country, with one history and one culture. Atatürk's extended index finger leading the nation in the war symbolizes the nation as one country, under one order.[211]

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[208] Güven A.Sargın. op.cit., p. 666.
[209] B, Anderson. Imagined Communities. London :Verso, 1991. In Güven A.Sargın. op.cit., p. 670.
[210] Ibid.
[211] Faik Gür. "Sculpting the Nation in Early Republican Turkey", Historical Research. Vol. 86/ 232, May 2013, p. 365.

As Aldo Rossi indicates, the creation of physical links with the past is essential in public space in order to increase the sense of belonging, and also to construct identity and collective memory.[212] In this sense, public space becomes a moderator for its user to attach themselves to the constructed identity. The statue of Atatürk with its pedestal operates as the physical link with the past. It creates a direct bound with the official history of the Republic with its reference to the liberation of İzmir after the battlefield of Dumlupınar. The figurative image of Atatürk and the public creates a code which simultaneously disciplines its spectators' official memory and accordingly puts their identities in order.[213]

Figure 23. Atatürk Statue and Its Pedestal.
Source: http://wowturkey.com/

3.2.1.1. The Transformation of the Surrounding Environment

The current urban fabric on the waterfront reflects the plan configuration of Danger and Prost plan and the Great Fire of İzmir. As the plan mostly focused on the re-construction of burnt districts and preserved the historical fabric, a threshold on the urban fabric was created. Even though the historical fabric has been vanished due to posterior development plans, it created boundaries that are still legible in the contemporary built environment due to the maintenance of street fabric with raised floor heights.

The proposed administrative and economical district within the surroundings of the Plaza and its adjacent boulevards of the plan established a difference in building types and on the city structure. The Plaza became an executive node in means of transforming its surrounding environment. The Plaza of Republic and the Gazi

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[212] Işın Can. <u>Transformation of Public Space: A Case of Konak Square İzmir</u>. İYTE unpublished Masters thesis in the Department of Urban Design, İzmir, 2007, p. 66.
[213] Güven A.Sargın. op.cit., p. 670.

Boulevard was the first implementations of the Danger and Prost plan and the re-construction process of İzmir started and evolved from these points.

Figure 24. 1932 - 1933 Plaza of the Republic and 9 Eylül Fair Grounds.
Source: İzmir Institute of Technology Archive

The implementation of the Danger and Prost Plan continued on the surrounding peripheries of the Plaza. The first application of the Municipality was the construction of fair grounds on the proposed monumental administrative grounds. Constructing a new administrative building was unachievable and dispensable under the strict budget of the Municipality, especially when the Ottoman administrative building had survived from the fire, with budget concerns the Ottoman administrative infrastructures were kept in use. However the fire had destroyed the economy in means of social and infrastructural basis, in order to boost the economy the municipal administration established fair grounds.[214] When the aim of rebuilding İzmir as the economic center of the West Anatolia is considered, construction of the fairgrounds in the background of the Plaza is connected. Atatürk's statue on the foreground with modern fair grounds as an economic center in his background, created a depictive image. At this point it is significant to note that the fair was named as "9 Eylül Panayırı" indicating the liberation of İzmir. After the success of the fairgrounds in economic mobility, the idea of establishing Kültürpark and

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[214] Behçet Uz. op.cit., p. 59.

International İzmir Fair Center was developed. Later on, the area would construct an important component of urban fabric. Also it would generate the annual International Fair of İzmir in the week of 9th of September, which would be an apparatus of construction and maintenance of collective memory.

Figure 25. 1932
Source: http://wowturkey.com/

Figure 26. 1990s
Source: http://wowturkey.com/
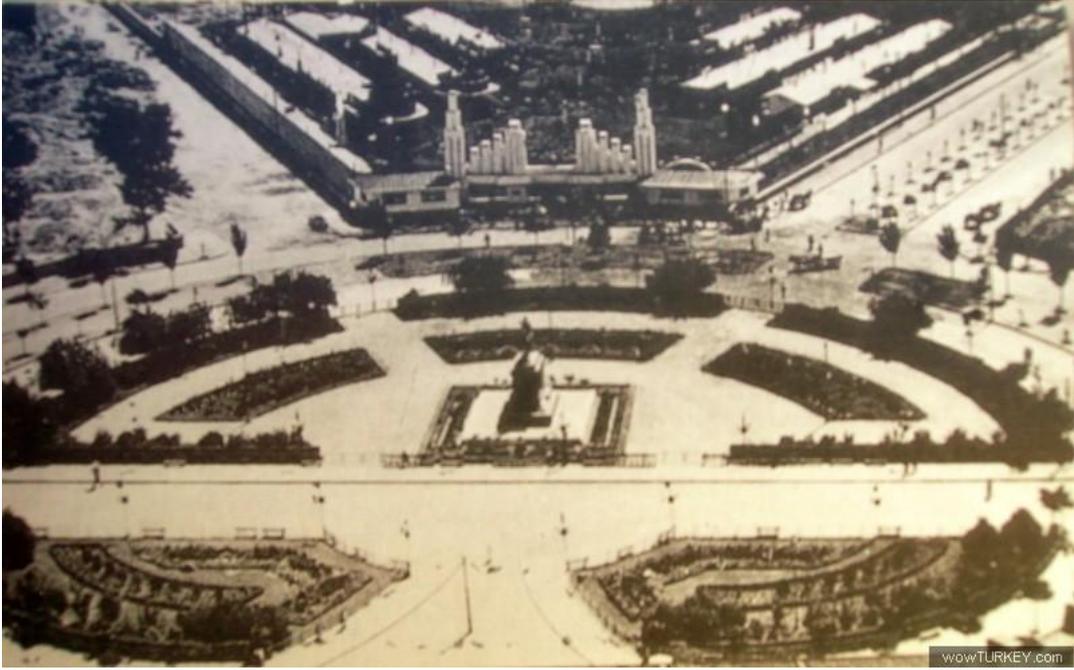
Figure 27. 1932
Source: http://wowturkey.com/

Figure 28. 1965 – 75
Source: http://wowturkey.com/

Figure 29. 1955 – 65

Source: http://wowturkey.com/

Figure 30. 2010

Source: http://wowturkey.com/

3.2.1.2. The Transformation in the Representative Image of the Plaza of

Republic and the Statue of Atatürk

The Plaza of the Republic had a leading role in the regulation of image in the surrounding environment, later this condition changes with a complete turn as the surrounding dominate the image of the plaza. After the 1955 Plan and its proposed imagery representing liberal tendencies, the monumental imagery composed by nationalist identity started to dissolve. This dissolution continued simultaneously with the increased conservative neo-liberal tendencies in Turkey after 1980s. However, the dissolution of nationalist identity in the waterfront appeared as a result of the economical part of these tendencies. Therefore, the nationalist imagery on the waterfront was not replaced with conservative images, rather the imagery 'dissolved'. Sargın's assertion on the general outline of Turkey and Ankara provides a better understanding of these different situations; "after the electoral success of the main opposition party in 1950, one of the first initiatives undertaken was to promote religious sentiments, so as to minister to populist expectations."[215] Since then, through the use architectural elements and urban environment against the secular, modern imagery of the Republic overgrown in the country; "…Koca Tepe Camii represents reversal mode of displacement of space, memory, and ideological representation."[216]

However as mentioned above, in the case of İzmir this conservative populist approach that reflected on built environment in Turkey did not take effect, especially on the waterfront. The main reason behind this is the nationalist bourgeois class that was constructed in İzmir. The capital accumulation that triggered the construction of the waterfront of İzmir was under this class, which prevented the production of counter representations on the built environment. Even though in 1950s and 60s İzmir was the main supporter of this political retreat with the intensions of disposing the protective economic policies of the Kemalist cadre, the city did not embrace the conservative identity of main opposition party. Therefore, the Islamic archetypes in architecture did not affect the city image of the waterfront. On the other hand, liberal

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[215] Güven A. Sargın. op.cit., p. 673.
[216] Ibid., p. 674.

representations started to appear in the city silhouette. Therefore, the dissolution of the monumentality of the Republic of Plaza did not occur from forging counter conservative identities. Hence, the nullification of monumentality happened as a result of suppressing images of liberal tendencies created by the surrounding built environment. The urban fabric that enclosed and defined the Plaza as a background has been changed in scale and in materiality leading the loss of visual dominance of the statue. The architectural pieces that constructed the urban fabric in the unity of the semi-circle, segregated in order to achieve distinctiveness. Under contemporary circumstances each building tries to achieve monumentality and visibility as objects of consumption.

Figure 31. Contemporary situation in the Plaza of the Republic.
Source: http://wowturkey.com

Instead of the oppositions carried out in the other cities of Turkey as a result of carrying both the nationalist memory place and counter memory places, another binary opposition occurred in the waterfront of İzmir. The places of memories that underlie anti-imperialist-nationalist ideologies of the Republic united with the representations of imperialist, consumerism oriented images of companies, residences and high rises. The most tremendous outcome of this opposition can be read from the imagery created on the waterfront of the Plaza of the Republic. The statue of Atatürk and its strong image created in the frontier, started to become indistinctive under the massive imagery created in the background.[217]

After the electoral success of the extreme right wing party AKP whose identity is constructed on Islamic propaganda, İzmir situated itself on the left wing with nationalist-modern identity. This ideological representation reflects itself on the urban environment in commemorative celebrations; the buildings that surround the

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[217] See figure 28 above.

plaza display the Turkish flag on their facades that transforms the represented imagery on significant days.

9 Eylül Panayırı

Pasaport Harbour

Swisshotel Efes

Türk Telekom

Hilton Hotel

Hotel Mövenpick
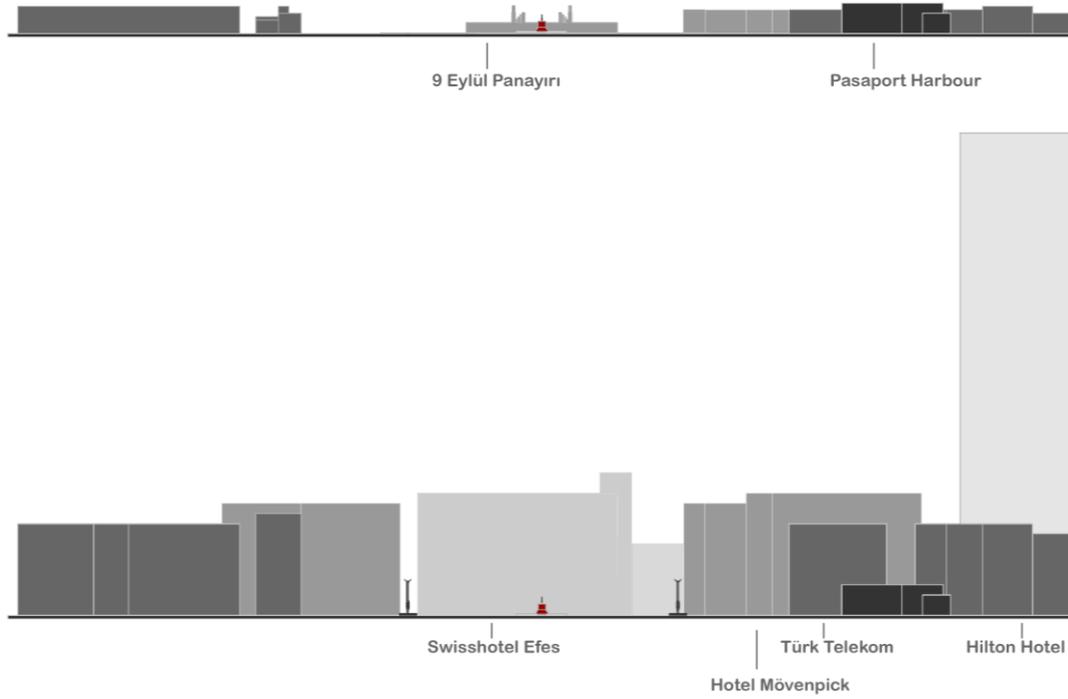
Figure 32. The Comparison of the Former and Contemporary Silhouette of the Plaza of the Republic.
Diagram drawn by the author.

3.2.3. The Plaza of the Republic as the Space of Commemoration

After the opening of the square and the statue in 1932, this square became the ceremonial place of the government. In Danger and Prost Plan this area planed as the governmental square surrounded with administrative buildings. The posterior parcel that is placed in symmetrical axis, proposed a monumental municipality building that would be constructed in modernist style. The aim was to shift the existing administrative buildings to here from Konak Square in order to break the bounds with Ottoman Empire and create an administrative area representing the modern Republic. Even though this part of the plan never accomplished, The Plaza of the

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Republic shifted the ceremonial grounds of the government from Konak Square to The Plaza of the Republic constructing the official memory of the Republic. "[A]t the center of these memories is the legacy of the Modernity Project itself and the European character of the new republic with its both social and spatial emancipatory premises."[218]

Figure 33. 1930 - 1940, The Plaza of the Republic as the ceremonial grounds.
Source: http://wowturkey.com

After its opening in 1932 the Plaza of the Republic became the place of nationalist ceremonies, parades and celebrations. In accordance with Sargın's depiction of governmental demonstrations that took place in Ulus Square as performative memories; "…regularly held and mainly organized, directed, and even carefully policed by the state were helping the invention of independent and yet official formal traditions, customs, and codes of conduct…"[219] This behavioral usage of space was evident in İzmir in the Plaza of the Republic, which was supported by the government. These performances helped the conduction of behavior memory and

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[218] Güven A. Sargın. op.cit., p. 660.
[219] Ibid., p. 665.

imposed national identity through collective public behavior. Another important component of this promotion of use for the square relates to the "lack of monumental structures that architecturally represents both Atatürk and the Turkish nation in İzmir."[220] Therefore, the Plaza of the Republic composed in the center of the scene of the waterfront, forms as a very important figure of representation of nationality.

From 1932 to today, its surrounding undergone several changes, but the square is preserved. The square both defines pedestrian and traffic axis which allows a dense public use of the area as a passage way. In each state events and holiday with few adaptations the square transforms into a formal ceremonial ground. This quality of the area allows different repetitive behavior both in daily life and state celebrations. As information becomes permanent in long term memory with repetition and association, the daily use of the area reinforces these two crucial notions of memory construction. Since the square is constructed as a representative space of the Republic, the daily use of the space increases the associations created with the represented ideology.

3.2.2. The Dissolution of Collective Memory: The Transformations of Places of Memory in Kordon between Alsancak Harbor and the Plaza of the Republic

Till the beginning of 1950s, the constructions in the surroundings of the Plaza of the Republic and on the waterfront of Alsancak were finished; the area had reached its limit that was projected by the Danger and Prost Plan. During this period, as well as the historical dwellings with their related sociality and the entire historical urban fabric, some of the important nodes of social life were demolished in the waterfront; the movie theater of Tayyare, "Şehir Gazinosu", and İzmir Palas are some of the examples. This period between 1950s- till the end of 1980s is examined under the concept of dissolution of collective memory. After the political and economic breakage point, the new conservative- liberal ideology of the governmental authorities caused a shift in urban planning and space production practices. This period constitutes the second vast re-construction process of the waterfront after the

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[220] Christopher S. Wilson. op.cit., p. 202.

re-construction process of Early Republican Period. Each dominant power tires to govern and produce its urban space; as space inherits the representation of the dominant ideology, in accordance with the transition in political and economic tendencies, this second re-construction process constitutes the 'dissolution' of collective memory of the protectionist state of Early Republican Period. Two key issues contributes to this process; firstly the locus's of social life in the city are demolished and re-constructed which were crucial in the construction of the modernist life style of the nation state, secondly the vast change on the city scape changed the configuration of the structural frameworks of memory. Within this period as it was mentioned above the urban fabric of the waterfront truly changed, none of the early modernist buildings survived. Hence, the absolute absence of the modernist structures harmed a period's structural frameworks of memory.

3.2.2.1. "Şehir Gazinosu"

After the construction of the Plaza of the Republic and the boulevards that lead to it, the waterfront was refined from the ruins of the fire. Hence, the surrounding area started to reactivate, and the waterfront was again reshaping itself as an important region for the social life of the city. Between Naim Palas and the old harbor 9-10 clubs started to develop.[221] The occurrence of these clubs is significant in their placement; Naim Palas and the old harbor define the border of the Fire District in the north and south axis in the waterfront. In other words the newly forming social life started to occur in the newly developed area instead of the survived urban fabric. "Şehir Gazinosu" was placed on the middle of this axis.

"Şehir Gazinosu" was located in the center of Birinci Kordon, and it was the most well-known club in İzmir during 1930s till 1940. It belonged to the municipality and operated by Hüseyin Türkmenoğlu.[222] The building was contracted to engineer Şecauddin Bey for 19,000 liras. Its construction was completed in a short time and "Şehir Gazinosu" entered to the service of people. It was constructed as a summer

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[221] Lütfü Dağtaş. İzmir Gazinoları 1800'lerden 1970'lere. Kent Kitaplığı Dizisi:48, İzmir: İzmir Büyükşehir Belediyesi Kültür Yayını, 2004, p. 48.
[222] Ibid., p. 34-35.

club, mainly consisted from a garden, a playground and a small service facility. After a year in accordance with the lack of social and cultural activities in the city in winter time, a winter saloon was added. However after the 1938 İzmir International Fair an accommodation problem in the city occurred. As a solution in 1939, the municipality under the directive of the major Behçet Uz, offered to build a City Hotel on the parcel of "Şehir Gazinosu". The Club was projected to continue its function within the facilities of the hotel. In the same year the project of the Hotel was designed by H. K. Söylemezoğlu however his design was not approved by the Ministry of Public Works and revised by the architects of the Municipality. Till 1940 "Şehir Gazinosu" continued to service in within its garden and winter saloon. Due to World War II, the intended construction of the Hotel could start in 1947. As a result of financial issues, the construction was paused till 1949. When DP became in power, the construction gained speed and completed in a short time. Till 1953, "Şehir Gazinosu" continued to service in this facility. After the construction was completed, the building was sold to Ali Haydar Albayrak, a businessman who had close relations with the ruling party. [223] However, this sale was considered invalid because simultaneously at the end of the construction process, of the hotel, Turkey send troops to Korean War and in 21 September 1951, the republic was accepted as a member of NATO. In the search for sufficient facilities for the NATO Southeast Land Forces Command, the hotel construction in Kordon and the shutdown building of Kızılçullu *Köy Enstitüsü* in Şirinyer were found appropriate. Even though the Municipality was involuntary to give up their hotel and City Club, under the directive of prime minister of the era, Adnan Menderes, the building wastransferred to NATO in April 1954 and "Şehir Gazinosu" closed down. Till 1990s the building was used by NATO, until Southeast Europe Tactical Air Force Headquarters left İzmir towards the end of 1990s. Later, it was renovated as an Officers' Club, and today the building is in use as Kordon Orduevi.

 "Şehir Gazinosu" was one of the facilities that were built to organize the modern social life of the Republic. After the Fire, the social and cultural life in İzmir was in effete, far from its glorious days from the Ottoman port city of İzmir. In order to

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[223] "40 Yıl Önce Yeni Asır", <u>Yeni Asır.</u> İzmir, 02/08./1992. In Ibid., 53.

revive the cultural life "Şehir Gazinosu" was proposed yet the public announcement of "Şehir Gazinosu" was made with an emphasis on the playground for children[224] yet later the club became one of the most important entertainment places of the city appealing to different generations.   From its opening till 1940s "Şehir Gazinosu" had an active role in defining the entertainment life of İzmir. Yet the proposed entertainment is not the key node of "Şehir Gazinosu"; before the fire within the ethnical diversity İzmir was known as the little Paris of the East with its social and cultural life yet this characteristic of the city was not a part of the Turkish region. "Şehir Gazinosu" that was built by the municipality was one of the many apparatuses that were used to build bourgeois identity and lifestyle in İzmir. "Şehir Gazinosu" appeared as the most famous club that belonged to Turksish nationality[225], and played a major role in the establishment of the westernized lifestyle in the city. Therefore in that time period, it became a place of memory in the city. The Club created a place for the modernist reforms in the social structure. It was the place of practice and performance of the westernization project. This was visible through its spatial qualities as well as the dressing codes, activities, service and cuisine that took place in the Club. Men wore coat and ties and women wore dresses according to the fashion of the era. [226] Young customers would be seated on the front rows near to the dance floor to encourage people for dancing.[227] The Club was known with their recitals in western music and performance shows; in its opening night a well-known European orchestra Don Pahlo, Viennese dancer Gotte Ira and '*Tunç Adam*' had performed. Later the first jazz recital in İzmir also happened in here. [228] After the Great Depression of 1929, all over the world, the entertainment sector made a peak and this reflected on İzmir, İstanbul and Ankara. [229] There was a circulation of foreign artists and performers in Turkey, they would first perform in İzmir later continue their shows in Istanbul. This continued during the World War Two; the

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[224] "Kordon'da, belediye Çocuk Parkı ve Gazino yaptırıyor. Belediye tarafından Birinci Kordon'da, yangın yerlerinde bir çocuk parkı vücuda getirilmektedir. Bunun bir kısmı da gazino olacaktır. İnşaat 15 güne kadar ikmal edilecektir. Çocuk Parkı'nda çocuklar eğlenecekler ve orada kurulacak salıncak ve diğer oyuncaklarla oynayacaklardır. " <u>Anadolu Gazetesi.</u> 17 June 1932 in Ibid., p. 35.
[225] Ibid., p. 34.
[226] Ibid.
[227] Ibid., p. 46.
[228] Ibid., p. 37-38.
[229] http://hurarsiv.hurriyet.com.tr/goster/printnews.aspx?DocID=19395549 accessed in 5.01.2013.

artists, who couldn't pursue their art during warfare, would come to perform in İzmir.[230] "Şehir Gazinosu" was raised from Birinci Kordon with a wall, when the performances and the recitals started, the people who could not afford the prices of the club would settle on the sea side close to the garden. The abundantly lit up Club with electricity (the use of electric bulbs is defined as corresponding to 25.000 candle lights in that period[231]) would itself turn into a stage with its musical recitals. According to the memoirs of Türkmenoğlu, in 1934, a '*çigan*' orchestra from Hungary had come which became very popular in the city, during their performances Kordon would be overflowed with people and even from Karşıyaka people would listen their performance. "Şehir Gazinosu" as the social space for the new bourgeoisie was appeal to a certain elite group, in order to overcome this, "Şehir Gazinosu" with its garden and playground would function as a public space in daytime however the lower income groups could not afford to entertain in the Club. Therefore, in order to serve to all income groups '*Gazoz Günleri*' were organized within arranged Friday and Saturday nights. Also in order to create a more heterogeneous use of the Club, in 1933, table *d'hote* service for 75 *krş* became an option both for lunch and dinner.[232]

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[230]Lütfü Dağtaş. op.cit., p.51.
[231] Ibid., p. 38.
[232] Ibid., p. 36.

Figure 34. "Şehir Gazinosu", 1930s – 1940s

Source: http://wowturkey.com/

Figure 35. NATO Building, 1954 – 55

Source: http://wowturkey.com/

Figure 36. NATO Building, 1975 - 80.

Source: http://wowturkey.com/

Figure 37. Officer's Club, Contemporary.

Source: http://wowturkey.com/

3.2.2.2 The Movie Theaters in Kordon

The demolishing of existing buildings was not the only negative effect on the transformation of the waterfront. Within the vast construction process in the late 1950s, as well as a tremendous change in the built environment, all the voids in the

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waterfront were also filled of buildings. Most of these empty lots were not green parks or public spaces at all, yet these spaces were adapted as public spaces and nodes of cultural life in the city through summer cinemas. Even though these lots did not underlie a historical value in the built environment, they were important nodes in the public life. From the beginnings of 1950s, in every neighborhood summer cinemas began to appear in the appropriate empty lots. Till the second half of 1960s, approximately 100 summer cinemas were in business.[233] These summer cinemas were found all around the city and they were very popular in the city for mainly two reasons. Firstly, the hot and dry summer climate in İzmir only allowed our door activities and secondly, cinema was an important part of the cultural activities in İzmir, and it was impossible to use closed theater buildings in summer time. With regard to these factors, Alsancak as the central district of the city maintained many summer cinemas some of which were placed on the waterfront benefiting from the summer breeze of the bay. The oldest summer cinema in Alsancak was *Gündoğdu Sineması* which started to service in 18 June 1945 and was located in İkinci Kordon.

One of the most important movie theater of Early Republican Period in İzmir was founded in 1908 with the name of *Palas*. It gained its new name "*Tayyare Sineması*" in 1926 when the movie theater was passed to "*Tayyare Cemiyeti*". After an earthquake, the building was damaged, and it was repaired in 1933. A theater stage was added during the renovations and the acoustical qualities of the building increased to the level that it would be unique in Turkey. According to B. Umar, it was the only cinema located in the Kordon in 1950s. In 1940, it was sold to İzmir Municipality and used as a theater hall till 1968. In 1968, the building was sold to a businessman, Bedri Akgerman, by the municipality. He demolished the building in order to build the "Tayyare Apartmanı" in 1970.[234]

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[233] Yaşar Ürük. "Anılarda Kalan Alsancak Sinemaları", http://www.kentyasam.com/anilarda-kalan-alsancak-sinemalari-yhbrdty-3314.html. (Bir satır boşluk var..)

[234] Yaşar Ürük, "İzmir'i İzmir Yapan Adlar", İzmir Büyükşehir Belediyesi Kent Kitaplığı Dizisi No: 55, İzmir 2008, p. 236.

3.2.3. The Maintenance of Collective Memory: The Transformation of the Quay, the Last Interference With the Seashore; Kordon Recreation Area and the Formation of Gündoğdu Square

From 1950s to 1990s, the reconstruction process of Kordonboyu through little capitals had used itself up, and in 1991, with discussions on a transit way construction on the area created a new reconstruction process of Kordonboyu for the recirculation of capital through state authorities.[235] Under the influence of 1955 Master Plan that proposed an east-west growth axis to the city through a coastal road, in 1989, the Çeşme highway construction started. In 1991 after the visit of the period's president to İzmir, in order to surpass traffic problems, the construction of a 2*3 line transit road on the bay between the harbor and Konak Square had started under the Ministry of Public Works and Settlement.[236] Even though the introduction of the project started in 1991, the filling process started in 1997. Within a short period, an area of 1.5 km in length and 80-120m in width[237] was illegally filled, between the harbor and the Plaza of the Republic. During this period, the authorities presented the project as an infrastructure project;

> The major of the period, has claimed that there was nothing left to loose in Kordon, the old two-storied houses has already been destroyed, but on the one hand, this high way construction would take traffic under control and the city would possess a great investment.[238]
>
> The major has supported the need of this construction and has stated, "Our struggle can be summarized as a struggle between people who want to make something for İzmir and conservatives who do not want to"[239]

Successfully until the beginning of this project, there was an intense reaction from the citizens and chambers of professions that lead to the delayed and legally argumentative process of construction. In 1996, İzmir 3rd Administrative Court annulled the execution of the construction under the decision of 1996/540; however, the Ministry of Public Works and Settlement approved the same project with decree

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[235] Ebru Yılmaz. op.cit., p.134.
[236] Deniz Güner. İzmir Mimarlık Rehberi 2005, p. 198.
[237] Ibid.
[238] Hürriyet, 26 April 1992, Ebru Yılmaz. op.cit., p.134.
[239] Gazete Ege, 2 March 1998, Ibid.

dated 13.1.1997[240] and in 01.04.1997 the filling process started.[241] Eventually in 1999, after the change in the local authority, the construction of the road project has stopped and the filled area was transformed into a recreational green belt.

Figure 38: Kordon Filling Process

Source: Ege Mimarlık

When the legal process is examined, it is observed that the maintenance of memory through city scape constituted the main aspect of defense. According to the Protection Act 2863, buildings and places that were the scenes of great historical events during the national struggle and the establishment of the Republic of Turkey, are under historical protection.[242] Even though the construction of the transit way would cause many urban problems by creating an interruption between the city and the sea, and would also conduct future traffic problems in one of the most central places of İzmir, during the legal process the maintenance of memory had come to fore. In order to prevent the construction in 1994, the area between historical customs, warehouses and the Plaza of the Republic was declared as a historical site. The same execution was applied to Konak Square and its surrounding. Hence, the construction of a continuous transit way was prevented. Even so in 1997 the filling process partially started. In 1998, the area between Alsancak harbor and the Plaza of the Republic was registered as a conversation area by the Cultural and Natural Heritage Conservation Board however the Ministry of Culture Affairs disannulled

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[240] Oktay Ekinci. "Kordonboyu'nda Karayolu Terörü", <u>1990'lardan 2000'lere İzmir Yazıları.</u> İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı p.7.

[241] Hasan Topal. "Kordonboyu, Yargı Süreci ve Koruma Kurulu Kararları Kronolojisi", <u>Ege Mimarlık.</u> 1998/3.

[242]Oktay Ekinci. "İzmir'den '75. Yıl' Belgeleri", <u>Cumhuriyet Gazetesi.</u> 19/04/1998.

this decree and the partial construction of the road was continued.[243] In 1999, after the change in the local authority the transit way project was cancelled and the 156.000 m^2 filled area was reorganized as an urban void.[244] After this process, a very small portion of the historical quay remained.[245]

Figure 39: Kordon Recreational Area

Source: Mimarlık Kent Rehberi 2005

The Kordon Recreational Area is designed as a flexible urban space which gains its morphology and function from the acts and performances of its users. The design consists from 134 hectares of green area which is divided into four zones with three zones of hard space. These zones are continuously linked with each other with a continuous bicycle road, running track, and a walkway. Due to the rubble landfill, the

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[243] Hasan Topal. op.cit

[244] Deniz Güner. op.cit.

[245] Emel Kayın. İzmir Kent Ansiklopedisi Mimarlık Volume 1. İzmir: İzmir Büyükşehir Belediyesi, 2013, p. 68.

vegetation of the area consists from short plants[246] which do not create a visual or physical interruption.

Figure 40: Kordon Recreational Area

Source: Author's Collection

The main hard space extends Gündoğdu Square till the sea, creating suitable gathering grounds for the public. This square is directly connected to The Plaza of the Republic with a pedestrian path. In accordance with the recreational area the square is not a closed square surrounded with strict boundaries as roads and buildings like The Plaza of the Republic, instead it is an open square. With the addition of 33.m long "Cumhuriyetin Kazandırdıkları" monument in 2004 that depicts Atatürk and the cavalryman in the War of Independence, rising from the vast open space with relational proportion the background silhouette of 35 m. length concrete blocks, the square stands out in the open space. As a result of its visibility it creates a suitable environment for the assembly of large groups which allows the use of the square as the place of demonstrations.

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[246] Ibid.

Figure 41: Gündoğdu Square and the Monument of "Cumhuriyet'in Kazandırdıkları"

Source: Author's Archive

As a result of their physical qualities, Kordon Recreational Area and Gündoğdu Square have created an urban space that can maintain public activities. The nonrestrictive design of the area provides a continuous green space in the city center extending the threshold between the dense urban fabric and the sea. Positioning in the border of the built area that is defined with various activities, Kordon creates a flexible open space for its users. Since its construction in 19th century, Kordonboyu has been an important public space for İzmir that has been significant in defining the urban identity and image. The transition of the filled area from a transit way to a recreation area provided the continuation of its importance to the city. As result of constructing an important open space on the city center, improving the relation of the city with the sea, the area was adopted instantaneously by the citizens. Other than its importance as an open space precedent to its physical location, the area becomes significant to the city as a conquest on urban space after struggling with authority. Hence, Kordon Recreational Area became an important spatial configuration that constructs the everyday life practices of the city.

3.2.3.1. Gündoğdu Square as the Space of Commemoration

Under contemporary conditions, Gündoğdu Square cannot be referred separately from the Kordon Recreational Area. In fact, the filled area formed a continuous open space between the Plaza of the Republic and Gündoğdu Square connecting the two important waterfront squares of the city. Even though they are continuously linked with each other there is an important difference between intentions of use of these two squares. When the Plaza of the Republic today can be described as passage way under everyday life usage and the governmental ceremonial grounds for commemorations, Gündoğdu Square is densely inhabited for as an urban park by the citizens hence the alternative, civil celebrations of commemoration takes place in this public space. It hosts many activities as concerts, exhibitions and it is densely used as a public space as a part of Kordon Recreational Area however, its most participative use happens in state related celebrations and demonstrations of Republic. The area became a symbol of the nation – the place to claim ownership of one's republic. Although the space itself constructed very recently in 2002, it was adopted to the city as a public space very quickly.

Figure 42: Gündoğdu Square and Kordon Recreational Area 13.05.2007/ The Republican Rally

Source: http://arsiv.ntvmsnbc.com

The main reason for this use is its spatial qualities; the constructed vast open space provided gathering grounds that can accommodate masses for public events.

Therefore, Gündoğdu Square and the Recreational Area became a stage of public protests and demonstrations as well as alternative ceremonial grounds.

Under the perspectives of maintenance of collective memory and its relation to spatial practices, the rising of conservative dominance in Turkey' political agenda after late 1990s becomes significant. During the Kordonboyu transit way project, the conservative local authority in İzmir lost its support, and in the local elections of 1999, Democratic Left Party (DSP) won the elections.[247] After the change in the local authority, the road project (which had become impossible to construct under the regulations of the conservation council) was transformed into a recreational project under a collaborative work with chamber of architects and the municipality; the aim was to re-vitalize the dead zone on the waterfront by creating a green urban space.

The significance of this space towards the maintenance of collective memory derives from the emergence of national identity on the constructed urban environment. The implementation of "Cumhuriyet'in Kazandırdıkları" monument on the center of this green space is a significant indicator on this aspect. When the spatial transformation held in the waterfront since 1920s is re-visited, it is observed that Kemalism has regenerated as an indicator in the formation of public space after the early Republican Period. In this manner, the area carries similarities with the Plaza of the Republic with major differences. Both of the urban squares are constructed under Kemalist, national identities; yet in the case of the Plaza of the Republic the urban space was used as an agent to construct and implement the modern identity of the Republic. However in the case of Gündoğdu Square the space is adopted by the public with relations of maintenance of memory against Islamic, conservative discourses in political agenda. Hence, in the case of Kordon Recreational Area and Gündoğdu, it can be pointed out that collective memory relations of the 1920 has evolved towards collective consciousness. We can examine this transformation through the demonstrations and protests that took place in Kordon.

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[247] Alev Gözcü, op.cit., p.448.

Torchlight Processions and the Victory Parade

> Sociologist Paul Connerton suggests that commemorations and rituals shape a collective or social memory not only by their persistent occurrence, but also by the performative bodily movements involved in carrying them out. He maintains that such bodily movements "act out" (in the psychoanalytic sense) a society's memory – its knowledge and images of its past. Connerton refers to this specialized form of collective social memory as "habit-memory" and suggests that it includes those collective actions that are ruled by conventions and traditions.[248]

The torchlight processions that are held in İzmir since the foundation of the Republic can be considered as an execution of habit-memory. In each 9th of September and on the 29th of October, torchlight processions are arranged. Generally the path is set between Gündoğdu Square and The Plaza of the Republic since 2002, after the construction of Gündoğdu Square. Formerly they were held between Konak Square and The Plaza of the Republic.

Victory Parade "Zafer Yürüyüşü"

Zafer Yürüyüşü is a critical example in construction and maintenance of collective memory. It is based upon depictive performance; unlike torchlight processions, its path is not defined by spaces that are specifically designed for the construction of memory, rather it is defined by the exact path that Turkish army used on 9th of September in their entrance the city. The march begins from the historical Police Station of Basmane, continues through Anafartalar Street to İkiçeşmelik Street and ends up in The Plaza of the Republic. The important element in this commemorational behavior is the action of walking through the path itself. Another important detail in this march is the restriction in the use of flags; it is not allowed to carry any flag or pennants other than the Turkish flag.

As an act of construction of memory, on the first anniversary of İzmir's liberation, "Zafer Yürüyüşü" was conducted on the city entrance path of the army to celebrate the liberation of İzmir from Greek occupation. Till 1969, each year this march executed which created a habit- memory. Until 2012, this tradition vanished as well

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[248] Christopher S. Wilson. op.cit., p. 177.

as its collective memory without the repetition of this act. İzmir Metropolitan Municipality re-started this march last year. The reoccurring of this march sets an example of maintenance of collective memory and politization of memory. In the Early Republican Period, the first steps of memory construction happened through the process of 'forgetting' the Ottoman Empire and 'remembering' the War of Independence through official history. After the religiously conservative Justice and Development Party (AKP) came to power, contrastingly in İzmir, commemorative acts of maintenance of the collective memory of the modern, secular Republic arise; the re-execution of Zafer Yürüyüşü is a result of these conflicting issues, signifying the constructed collective memory of the Turkish Republic.

CHAPTER 4

CONCLUSION

The spatial transformations on the waterfront of İzmir can be considered as a representation of Turkey's political and economic tensions that took place since the 1920s. In a way, the physical structure of the waterfront and its imagery is the materialized form of the economic and political shifts in Turkey. The waterfront that has been formed around three main squares of İzmir renders distinct ideological and economical tendencies and their spatial practices. Therefore, it becomes an important apparatus for the re-construction and maintenance of collective memory both to `forget' and to `remember'. The waterfront was first used to promote republican bourgeois identities, later it became a representational screen of liberal tendencies. Counter to the conservative rising after 1980s –peak in 2000s-, with emergence of an oppositional identity of the city, these two aspects of the waterfront are blended together in preserving and enacting the national identity underlying neo-liberal tendencies.

This study has examined Kordonboyu and its representations under the theoretical framework of collective memory from the objectives of urban environment. The theoretical subject of study is studied on an architectural perspective. In the scope of this study, a comprehensive analysis of the material qualifications of the waterfront is elaborated. This analysis is made by juxtaposing three aspects: The first aspect is the contextual evolution of Turkey in national and global scales as in political, social and economic tendencies. The second aspect is the development plans, regulations and administrative sanctions that were influential on Kordonboyu. Lastly, the third aspect

is the material transformation in Kordonboyu throughout the foundation of the Turkish Republic till today. As expected at the beginning of this study, it is observed that the vast spatial transformations arisen correspondingly to the political, social and economic fractures in Turkey's agenda. The information gained from this analysis is again juxtaposed with the fourth dimension which is focused on place / memory relations on the waterfront. This dimension is constructed through the examination of places of memories on Kordonboyu, as squares and important places that contribute to the social life of the city since the 1920s. The examination of these places are exercised in respect to memoirs, bibliographies, photographs, newspaper articles, and the examination of commemorative ceremonies, rallies, that took place on the waterfront. This progress of work allowed the indication of the relationships between built environment, relations of power and collective memory. The aim was to designate the dissolution of unity between city space and its historical context resulted in the disintegration of continuum in the collective memory of the city.

In chapter two, the transformation of multicultural İzmir to nation state city of İzmir is discussed through political, economic, and social transitions from the foundation of the Republic. This chapter is elaborated on the transformation of the Ottoman İzmir, to the nation state city of İzmir. In this respect the transition after the fire and the reconstruction of the city become important as we consider the re-construction of İzmir as a simultaneous act with the re-construction of society and its collective memory. Hence the René and Danger Development Plan and its spatiality become significant. The spaces that are built under this plan present themselves as the materialized apparatuses for the implementation of the national, modern identity of the Republic.

The third chapter of the study is a re-reading of Kordonboyu with relation to collective memory 'construction', 'dissolution' and 'maintenance' respectively in a chronological order. In order to achieve this categorization the spatial transformation of Kordonboyu is analyzed since its formation in the first part of this chapter. Later, important places of memory in the waterfront are studied under this categorization. In this sense, the Plaza of the Republic becomes an important node in the

'construction' of collective memory of the Early Republican Era as the ceremonial grounds of the government. In the transition from Ottoman Empire to Turkish Republic as well as the ideological, economic and social reconstruction, the official history had to be rewritten. Built environment and its spatial practices were used in order to construct the collectivity that is essential in the construction of a nation-state. In the analysis of the plaza, Halbwachs' theory of collective memory that has evolved in early 20th century is used to explain the relation between the construction of collectiveness of a nation with the use of built environment. In accordance with his strong positioning in the relationship of groups and social frameworks underlying the construction and recollection of memory, his insight goes hand in hand with the memory construction processes of the Early Republican Era. According to Halbwachs' notion of collective memory;

> All individual remembering takes place with social materials, within social contexts, and in response to social clues. Even when we do it alone, we do so as social beings with reference to our social identities, and with languages and symbols that we may use in creative ways but certainly did not invent.[249]

This property of memory that is signified in Halbwachs' studies as 'social frameworks of memory' coexists in the construction of the memory of the republic. Under a totalitarian re-construction process of the country, the social and spatial practices are systematically re-invented and structured. In other words, the frameworks that construct the basis of formation of memory are re-created under its new identity, relating the construction of its own memory.

After the construction of the square in 1932, the waterfront that was mostly demolished after the fire started to re-vitalize. During this period till the 1950s, the waterfront was re-built. The urban fabric proposed a new image of the waterfront; this new image that was cultivated from modernist structures constructed a distinctive imagery of the Republican ideology. However, after 1950s this constructed imagery of the Early Republican Period started to dissolve on the waterfront under two main regulations; firstly the development plan of 1955 that

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[249] Jeffrey K. Olick, Vered Vinitzy-Seroussi, Daniel Levy. The Introduction in The Reader of Collective Memory. op.cit., p. 19.

increased the overall height in Kordonboyu and secondly the 1965, Condominium Act which promoted the construction of apartment blocks. Within this period, the modernist structures and historical Levantine buildings were replaced with multistory blocks. With regard to the main populist liberal approach of local and state authorities, land speculation became the locus of these transformations. This process constitutes the second vast re-construction process of the waterfront in the Turkish Republic. In accordance with the transition in political and economic tendencies, this second re-construction process constitutes the 'dissolution' of collective memory of the Early Republican Period. Two key issues lie under this process; firstly in the vast re-construction process, significant places that were the elements of construction of memory are lost, secondly the vast change on the city transforms the structural frameworks of memory. Accordingly, the vast transformations wiped away a significant portion of the waterfront and re-constructed the area. Especially none of the early modernist buildings survived. Hence, the absolute absence of the Modernist structures harmed a period's structural frameworks of memory. If we refer to the physical process of memory, association and repetition are two critical aspects for an information to be remembered. Keeping this in mind, the vast destruction and re-construction eliminate the association between the citizens with the built environment and also prevent repetitive behavior. As Halbwachs asserts; "… memories are recalled by me externally." [250] The vast change in the urban structure disturbs the external stimuli that enable the 'recall' in memory because urban environment is an important element in frameworks of memory. All of these factors constitute the 'dissolution' of collective memory of the Early Republican Period.

Lastly the contemporary spatiality of Kordon is examined by the concept of 'maintenance' of memory. After the last important re-construction process the shore line was filled to construct a transit way on the waterfront. Hence after intense disputes of civil organizations the area was transformed to a public green space during the authority of left wing. Hence this condition reflected on the re-organization of the area and its represented image, the Republican ethos has regenerated as an indicator in the formation of public space enhancing the

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[250] Ibid.

maintenance of the collective memory of the Republic. The public space became the locus of demonstrations against the contemporary Islamic, conservative discourses.

With regard to the information gained from this analysis, an elaborate comparative study of the two waterfront squares, the Plaza of the Republic and Gündoğdu Square, could be further studied on their different approaches towards collective memory as 'construction' and 'maintenance' of memory through commemorative activities. In the contemporary situation, when the commemorative ceremonies are examined it is observed that the production of collective memory in regard to the Republican identity considerably differs from the Early Republican period. Mainly the participation in civilian acts of commemorative behavior is much more relevant than governmental celebrations. In İzmir, this difference is reflected on the squares on the waterfront. In the comparison of the Gündoğdu Square and the Plaza of the Republic there are two different types of commemorative behaviors. The Plaza of the Republic was constructed and now maintained as the ceremonial grounds of the government, and the Gündoğdu Square is in use as alternative place for celebrations and demonstrations. Hence, Gündoğdu Square has been internalized as an 'urban' space by the habitants of the city. The difference in commemorative acts gives insight on the difference of collective memory production. In the Early Republican Period, the Plaza of the Republic functioned as the urban space of construction of collectivity and the official memory of the Republic, relatively a 'top to down' implementation of construction of collective memory was relevant. However, the Gündoğdu Square now functions as an urban space that triggers the maintenance of collective memory as a demonstration ground of the public. In this sense, a reversed approach towards collective memory can be observed, more closely to a sense of collective consciousness. In this sense, Paul Ricouer's approach to collective memory would be more applicable in reading the contemporary relations of collective memory with urban space in the Gündoğdu Square. Differing from Halbwachs' theory of collective memory, Ricoeur uses 'collective' consciousness as a working rather than a substantive concept indicating 'individual proprietorship' of memories.[251]

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[251] Paul Ricoeur, "From Memory-History-Forgetting", The Collective Memory Reader. op.cit., p.476.

Within the scope of this comparative study the discussion of construction and maintenance of memory through the use of different mediums would be intriguing; as it was discussed, the construction and maintenance of memory occur from 'repetition' and 'recall'. In this study, these two notions were approached as repetition of behavior and repetition through built environment that both eventuate in external stimuli and provoke the recalling of memory. However, in contemporary situation another medium of repetition has been widely used: the footage. In other words, the experience of an individual, in the same point of view of the observer subject, is open for being experienced by the other. As memory construction process starts from sensory coding, in the case of footage, the same visual sensory coding of the individual becomes perceivable to others. This situation enlarges the concept of collective memory by introducing different mediums for perception. Additionally group relations are crucial in the formation of social frameworks of memory that are essential in memory construction and maintenance. In contemporary condition, through the use of social media, the dynamics of group relations that were introduced by Halbwachs are transformed. Hence through the medium of footage, memories / experiences of individuals become permeable to masses. Thus altered ways of repetition and recall have occurred. The scope of this study could be widened through the consideration of different mediums within a more elaborate research on the commemorative actions on these two squares.

This research presented a detailed analysis on the spatial transformation of Kordonboyu after the 1920s with respect to collective memory construction and maintenance. Even though the conclusions were conducted in relevance to the social, economical and political context of Turkey, these results were not drawn parallel to individual memories. During the research process the proposition that suggested 'the dissolution of unity between city space and its historical context resulting a disintegration of continuum in the collective memory of the city' was experienced in many cases by the author herself. As a user of the area and a habitant of the city, it was noticed that the Early Republican Era has been erased from the urban structure on the waterfront. Through the few existing examples from Ottoman İzmir, its period is traceable. Yet, as a result of absolute absence of early Modernist structures on the

waterfront, that period of the city is not vividly traceable even though the waterfront hosted many significant spaces of social life. Furthermore additional to the material absence of those spaces, as the number of groups who own the memory of that era decrease, 'forgetting' arises. If we follow Halbwachs' notion of collective memory as "[e]very individual memory is a point of view on the collective memory", then the memory of the researcher can be pointed out as a sample; however, it is neither possible nor acceptable to arrive conclusions with one point of view. The relationship between spatial transformation and collective memory construction can be further researched in relation to individual memories of its users and their perception of Kordonboyu by comparing with the constructed 'official memory' of the dominant powers.

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APPENDIX A

NEWSPAPER ARTICLES ON SPATIAL TRANSFORMATION IN

KORDONBOYU

Reviews on the 1952 Competition Project:

The statement of Swiss architect, Mark Bütler:

> İzmir, özellikle Kültürpark çok güzel, sahil kısmı tam Avrupai tarzda yapılmış, Corbusier'in planlarını inceledim, şehrin coğrafi yapısı çok uygun, çok iyi şeyler yapılabilir, Behçet Uz çocuk hastanesi de çok güzel, ancak kanalizasyonun her noktadan denize dökülmesi çok kötü, bu sorun halledilmeli. Yeni Asır (27.07.1951) [252]

The statement of of a city planner that participated in the competition:

> İzmirliler galiba esrarengiz ve sürükleyici bir manzara oluşturan eski üsluptaki şehirlerden zevk almıyorlar, halbuki turistler daha çok bunlara meraklıdırlar, İzmir'de yeni mimarinin karakteri yok, eskiyi modernize edebilirsiniz ama eskiyi bozmadan, şehir oldukça geniş ve gelecekte limanın genel manzarası çok güzel olmalı, liman için en uygun kısım Alsancak ile heykel arası, Konaktaki depolar kötü, limanı Alsancak'a nakletmek iyi olur, çok güzel manzaralı evler yapılabilir ancak gecekondu gibi plansız olmamalı, mezbahanın deniz kenarında olması gerekmiyor, çevresinde evler yapılmamalı, Kadifekale ve Agora turistlerin yürüyerek ulaşılabileceği hale gelmeli. Yeni Asır 23.08.1951 [253]

Critisim on the 1955 Master Plan and the Transforming Silhouette in Kordon:

Dr. Memduh Say's comments on the 1955 Master Plan on his column:

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[252] In Nursen Kaya. op.cit., Appendix.
[253] Ibid.

...bu civarlara 35 metrelik binalar yani aşağı yukarı 7-8 kat binalar inşaasına müsade edilmesi milli kütüphane ve civarı ile hastane ve civarının boğulmuş bir hale sokulması ve sıhhi şartlara aykırı bazı şeyler görülmektedir,... 1. Kordona ve Karşıyaka'nın sahil kısmına yüksek hatta 7-8 katlı binaların inşasına müsade edildiğini görüyoruz, bu şehrin umumi görünüşüne, rengine ve sıhhi kaidelere uymayan bir durumdur, İzmir şehri, özellikle yangın sahası hava ve rüzgarı batı ve cenup batıdan almaktadır, 1. Kordondaki bu tür bir yapılaşma, 2. Kordon ve daha arkasında oturan halkın havasını ve güneşini kesecektir, bilhassa dar arsalarda yükselen binalar çok tuhaf bir durumda olduğu gibi şehrin tropikal bir sahil şehri manzarasını oldukça biçimsiz bir hale sokmaktadır, bir zamanlar İzmir'de 2-3 metreye kadar 2 tarafı 2 katlı binalarla çevrili dar sokaklar vardı, bu hal gölge ve serinlik ihtiyacıyla yapılmıştı, fakat o zamanın şehircileri arka kısımların hava almasını temine uğraşarak yolları ona göre tanzim etmişlerdi, biz bu dar sokakları gayri sıhhi bulup tenkit ettik, bugün onlardan eser kalmadı ama şimdi daha fenasını icat ediyoruz, denizden uzakta oturanların önüne yüksek duvarlar çekmeye hakkımız varmıdır ? ancak imar planı şehrin namına atılan bir adım olmak itibariyle yapanları, düşünenleri, bu yolda çalışanları tebrik borcumuzdur... Yeni Asır 21.03.1955 [254]

Ümit Otan's comments on the 1955 Master Plan on his column, Cumhuriyet 08.09.1955:

Kordonboyu'ndan başlayan "kuşatma" Güzelyalı'ya kadar sürüyor

İzmir'in güzelliği fotoğraflarda kaldı

► 250 yıl önceki İzmir'i şöyle anlatıyor Richard Chandler: "Yollar dar ve eğridir. Konutlar genellikle iki katlıdır. Yer katı genellikle depo işlevinde olup oturma odaları birinci kattadır. Bu kat rahat, geniş ve uzun hollerden oluşmaktadır..."

ÜMİT OTAN

İZMİR - Kıyıda "Sakız tipi" terasları imbata dönük evler; soluk alan temiz kent...

İzmir'in 50 yıl öncesinin fotoğrafı bu. Şimdiki fotoğrafını çekmek bile insanın içinden gelmiyor. Göğü delen yapılar kente ok-

1950'lerdeki fotoğraf, Kordonboyu'nun güzelliğini günümüze taşıyor.

Kordonboyu'ndan başlayan "kuşatma" Güzelyalı'ya kadar sürüyor. Körfezle kent arasına çekilmiş yüksek duvar büyük bir hapishane yaratmış. Karataş ve Göztepe yörelerindeki eski evler korunuyormuş gibi yapılıp üzerine beton yığılmış. Kıyıya yığılan yüksek yapılar yalnız görsel kirlilik yaratmıyordu. İşin sonunda tehlike de vardı. Ortadoğu Teknik Üniversitesi İnşaat Mühendisliği Bölümü'nden Doç. Dr. Ufuk Ergun, İzmir'de düzenlenen çok katlı yapılarla ilgili sempozyumda dikkatleri Kordonboyu'ndaki "apartmanlara" çekiyordu:

"İzmir Kordon'daki 8-10 katlı bloklara sığ temel yapı-temel etkileşimi yönünden bakarsak, bu bodrumsuz blokların kuvvetli bir yer hareketi sırasında zemin yönünden güç duruma düşecekleri

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[254] Ibid.

sijen girmesini engellemek için "çağdaş bir Çin Seddi" oluşturmuş. Aralara "sıkışmış" bugüne kadar direnebilmiş hepsi hepsi dört bina. Kentimiz fotoğraflarda kalmış; bu kent kesinlikle o kent değil...

"Yollar dar ve eğridir. Konutlar genellikle iki katlıdır. Yer katı genellikle depo işlevinde olup oturma odaları birinci kattadır. Bu kat tüm Anadolu evlerinde olduğu gibi rahat, geniş ve uzun hollerden oluşmaktadır. Teras imbata açılmaktadır..."

İzmir'in 250 yıl öncesini böyle anlatıyor Richard Chandler. 1836 yılında İzmir'e gelen Charles Texier'in Description D'Asie Mineure adlı yapıtındaki izlenimleri de şöyle: "Sokaklar ancak yüklü bir devenin geçebileceği genişlikte ve basamaklar biçimindedir. Evlerin birbirine dokunurcasına yakın olan saçaklarıyla güneşin etkisi azaltılmaya çalışılmaktadır. Çoğunluğu depreme dayanıklı ahşap yapılar, denize dönüktür."

Fransız- Belçika ortak kuruluşunun 1868 yılında yaptığı rıhtımla en başta Kordonboyu'nun görünümü değişmeye başlıyor, evler deniz yönünde yapılanmaya baş-

lıyordu. En çok üç katlı olan bu yapılar yabancı tüccarların ya da kuruluşların işyerlerinden ve Rum evlerinden oluşuyordu. Tarihi boyunca yangınlar ve depremler sonucu sık sık yok olan ve yenilenen İzmir'de başta Kordonboyu olmak üzere Güzelyalı, Göztepe, Karantina, Karataş 1900'ün görünümünü ancak 1950'ye kadar koruya-

bildi. Elimizdeki fotoğraflar o yıllardan. Alsancak iskelesinden çekilen Kordonboyu'nun sessizliğini, güzelliğini günümüze taşıyor. Pasaport iskelesine doğru 100 metre kadar yürüyoruz. İşte boş, kimselerin yaşamadığı, kapısı zincirlerle bağlı eski bir Rum evi. Hemen yanında Yunan Konsoloslu-

ğu'nun bulunduğu güzelim yapı. Şimdi Atatürk Müzesi olarak hizmet veren şirin yapı ve biraz ilerisinde Fransız konsolosluğu. Eskiden kalan hepsi bu kadar.

Şimdi görünen çok katlı beton yığınları, sokaklara taşmış birahaneler, daracık yolda ezilmemeye çalışan yayalar, sıkışmış trafik ve kulakları sağır eden gürültü...

ve oturmalar kaydedeceklerini söyleyebiliriz. Çünkü Kordon'da yapılan 40 metrelik bir sondajda, yüzeydeki eski şehir kalıntıları ve dolgunun altında yaklaşık 12-15 metreye inen çok yumuşak siltli killere rastlanmaktadır. Oldukça cıvık kıvamda bulunan bu zeminde, kazık makinesinin takımları hiçbir mukavemet görmeden kendi ağırlığıyla zemine bu derinlik boyunca batmaktadır. Mevcut durumda yapıların yüzeydeki 4-5 metrelik dolgu yardımıyla oldukça emniyetsiz şekilde durdukları ve depremden dolayı artacak taban basınçlarının hasar yaratabilecek deplasmanlara sebep olacağı anlaşılmaktadır."

Fotoğraflarda kalan Kordon'u aramak boşuna. Bugünkü görünümü bile yarın arayanlar olabilir. Çünkü bugün gündemde "Kordon'un yanına kazıklı yol yapılsın mı yapılmasın mı" tartışmaları var. Önce karayı dolduruyoruz, yetmeyince denizi karalaştırıyoruz. Böyle giderse şimdi çektiğimiz fotoğraf da bir gün anlamlı olacak. O günlerin insanları, "İzmir, bir zamanlar körfez kenarında şirin bir kentti" diyecekler belki de...

Böyle giderse yeni çektiğimiz bu fotoğraf da bir gün anlamlı olacak.

Suat Yurdkoru's comments on the 1955 Master Plan on his column:

> 1.Kordonda Pasaport-Gündoğdu arasında yeni yapılan 6-7 katlı birkaç binanın yanında mevcut 2 katlı binalar cüce gibi durmakta, eski bir belediyeci ve şehirci olarak düşüncelerim: tarihin eski devirlerinde bile şehirler plan dahilinde kurulur, plan hazırlanırken şehrin yeri ve ihtiyaçları göz önünde tutulur, bu nedenle imar planları şehirlere ayrı ayrı güzellikler, özellikler, karakterler temin eder, İzmir bir körfez şehri olduğundan manzara, hava, ferahlık hep bu yöndedir, bu nedenle körfezden dışa doğru binalar kademeli olarak yükselirse daha çok kişi manzaradan, havadan yararlanır, bu nedenle 1.Kordonda binalar 2 katlı kalıp arkalarda yükselmeli, burada binaların tümünün 7 kata çıkarıldığını düşünün, daracık birbirine bitişik arsalar üzerinde itfaiye merdiveni gibi ince uzun binalardan oluşan bir perde, bir de bunun Güzelyalı, Karşıyaka gibi körfezin tümüne yayıldığını düşünün, nasıl bir felaket olacağını göreceksiniz, bu yalnız estetik açıdan değil ekonomik açıdan da sakıncalıdır, bugünkü binalar dolgu zeminde kurulmuş ve temelleri 2-3 katlı binalara göre yapılmış, 7 kat olması için binaların yıkılıp yapılması gerekli, bu hem ekonomik kayıp hem de gerçekleşmesi uzun zaman alacak, o zamana kadar küçüklü büyüklü bir manzara oluşacak, bu zarardan bir an önce dönülmeli. Yeni Asır 27.08.1956 [255]

Tuncer Baykara's comments on the 1955 Master Plan on his column:

> Geçenlerde İzmir şehri imar planının gözden geçirileceğine dair bir haber gözüme ilişti, teknik mevzuatı bence meçhul olan 1951 planında beni dehşete düşüren bir durum mevcuttur, şehir dahilinde mahallinde korunmaya layık tarihi eserler konusunda durum içler acısıdır, plan raporunda çok az sayıda yapı korunmaya layık görülmüştür, 1939 imar planı komisyon raporunda ise korunmaya değer çok daha fazla eser bulunmaktadır, yeni çalışmalarda korunacak eserlerin dikkatle ele alınması gereklidir. Yeni Asır 09.08.1962 [256]

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[255] Ibid.
[256] Ibid.

Hulusi Selek's explanation on 1955 Master Plan who performed as the major in the beginnig of 1950s: tarihinde 1955 planıyla ilgili yaptığı açıklama:

> Belediye başkanı olarak büyük hatalar yaptık, eski İzmir'in tabii güzellikleri vardı, sadece 1 yıl görev yapmış olmama rağmen ben dahil bütün belediye başkanları geleceği görmediğimiz, şehrin bu kadar büyüyeceğini hesaplayamadığımız için büyük hatalar yaptık, Mithatpaşa caddesi, Güzelyalı, 1. Kordon ve Karşıyaka sahillerini kale duvarı gibi büyük duvarlarla ördük, İzmir'in merkezini iş binaları ile dolduracağımız yere yerleşim bölgeleri haline getirdik, farkına varmadan şehrimizi sanayi tesislerinin ablukaları altında buluverdik, bu durum ileride kirlilik problemi yaratacak, halkı anında memnun edecek işler peşinde koşan yöneticiler geleceğin sorunlarını yaratmış olacaklar, bugünkü parasal imkanlarla belediyelerin işlerini halletmeleri mümkün değil. Yeni Asır 02.12.1975[257]

Burhan Arpad's column in regard to earthquake effects and urban structure in Kordon:

> Deprem uzmanları İzmir Kordon boyunda iki katlı evlerin yerinde yükseltilen sekiz katlı apartmanların şiddetli bir depremde temelden boylu boyunca yere serilerek korkunç can kaybına yol acacağını söylüyor ve ekliyorlar, zira yeni yapılar toprağın jeolojik niteliği hiçe sayılarak yapıldı, diye. [258]

Kordonboyu Transitway Construction Process

From the column of Oral Çalışlar:

> İzmir Kordon'u doldurarak, şehrin yapısını bozmaya hazırlanan İzmir Belediye Başkanı Burhan Özfatura'ya destek veren İstemihan Talay'ı eleştirmiştim. Kordon'a yapılacak dolgu ve yeni çevre yolu projeleriyle İzmir'in tarihsel dokusunun yok edileceğini yazmıştım. Bu yazıda DSP İzmir Milletvekili Ahmet Piriştina'nın da adından söz etmiş, sessiz kalmasına tepki göstermiştim. Dostum Piriştina benim yazdıklarımın haksız olduğunu belirten bir açıklama yolladı. Piriştina, İzmir Kordonyolu projesinin dolguyla yapılmasına karşı çıktığını, o günkü koşullarda çözüm önerisinin, Kordonyolu'nda park eden araçları kaldırarak, mevcut yürüyüş yolunu iptal ederek, çift araç gediş-gelişini sağlamak ve deniz üzerinde haşap bir yürüyüş bandı yapılması olduğunu belirtiyor. Şu anki çirkin görüntüyü de eleştiriyor.
>
> Piriştin'nın duyarlı olduğunu biliyorum. İzmir 1'nolu Tabiat Varlıkları'nı Koruma Kurulu'nun kararını öğrendiğimde iki ay kadar önce kendisiyle konuşmuştum. Bu konuda çaba gösterdiğini ve bu çabasını sürdüreceğini söylemişti. Kültür Bakanı İstemilay Talay'ın, Koruma Kurulu'nun olumlu

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[257] Ibid.
[258] Burhan Arpad. "Hesaplaşma: Ya Hafız", <u>Cumhuriyet</u> 25.12.1979.

kararını iptal etmesinin gazetelere yansımasından sonra, aynı partiden milletvekili olan İzmir'li Piriştina'nın tepki göstermediğini görünce onu da uyarmak gereğini duydum. Piriştina'nın yolladığı sitemkar açıklmaya rağmen, DSP'lilerden de Piriştina dahil ciddi bir tepki duymadım. Bekliyorum. Bu konu DSP'nin başını çok ağrıtır. [259]

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[259] Oral Çalışlar. "Karadeniz Yarına da Kalsın", Cumhuriyet 16.04.1998, p.4.

APPENDIX B

LEGAL PROCEDURE IN KORDONYOLU

İzmir 1 Numaralı Kültür Varlıklarını Koruma Bölge Kurulu Kararı

TMMOB- Mimarlar Odası İzmir Şubesi'nin 6.2.1997 gün ve 04/074 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonunda;

19. yüzyıldan günümüze uzanan süreç içinde; Kordon'da toplanılarak kutlanılan 2. Meşrutiyet'in ilan sevinci sonrasında limanda yaşanan grevlere, büyük bir felaketle sonuçlanarak, bütün Rumeli'nin elden çıktığı Balkan Savaşı sonrası İzmir'e gelen 100.000'in üzerindeki göçmen dalgasından, 15 Mayıs 1919'da Efzon Taburlarının sıra sıra Birinci Kordon'dan Kemeraltı'na girdikleri sırada ülkesinin özgürlüğü uğruna ilk kurşunu atarak şehit verdiğimiz Hasan Tahsin'e, 1919-1922 arasındaki Yunan işgalinde yaşanan mezalimden, İzmir'in işgali ile başlayan Kurtuluş Savaşımızın 9 Eylül 1922 günü, ülkemize saldıran emperyalistlerin yine buralardan, Birinci Kordon'dan denize dökülüşüne; ve Cumhuriyet sonrası cereyan eden, ulusça yeniden toparlanışı simgeleyen tüm imar, kültürel vb. alanlarda gerçekleşerek tarihe malolan olayların tarafımızdan algılanmalarında bize mekansal varlıklarıyla tanıklık edebilmeleri için ve ayrıca, günümüzde büyük ölçüde yok olan geçmiş uygarlıkların ve önemli tarihi olaylara sahne olmuş mekanların bugünlere kalabilen izlerinin korunmasının, gelecek kuşaklara aktarılarak yaşatılmasının, toplumların tarih bilinçlerinin uyanması, oluşması ve yaşatılmasında önemli bir etken olduğuna ve bu etkiyi yaratma ve yaşatma çabasının ulusal tarihimiz açısından bugün bizler için tarihi bir sorumluluk ve zorunluluk olduğuna, tüm bu nedenlerle, Kordon yolunun, Cumhuriyet Meydanı'ndan başlayarak, Alsancak limanına kadar uzanan bölümün de 'Tarihi SİT' olarak tescil edilmesinde (…) karar verildi.

Başkan: Doç. Dr. Numan Tuna (imza), Başkan Yardımcısı: Ferudun Çopuroğlu (imza), Üye: Prof. Dr. Çınar Atay (bulunmadı), Üye: Prof. Dr. Bekir Deniz (imza), Üye: Mustafa Çinkılıç Konak Melediye Başkanlığı (karşı oy).

Kordonyolu, Legal Procedure and the Chronology of Adjugments by the Cultural and Natural Heritage Conservation Council [260]

Kordonyolu, Yargı Süreci ve Koruma Kurulu Kararları Kronolojisi

Hazırlayan Hasan Topal*

13.11.1989	İzmir - Çeşme Otoyolu yapımı için Bayındırlık ve İskan Bakanlığı Karayolları Genel Müdürlüğü ile Müteahhit firma arasında sözleşme yapılması.
1991	Dönemin Cumhurbaşkanının bir İzmir ziyareti sırasında Kordon'da İstanbul'dakine benzer kazıklar üstünde yol yapılmasını önermesi.
05.04.1991	İzmir-Çeşme otoyolunun İkiztepe - Konak - Halkapınar bağlantısının yapılmasına ilişkin ihale açılmadan ve projesiz olarak müteahhit firma ile ek sözleşme yapılması,
18.06.1991	Karayolları 2. Bölge Müdürlüğü'nün "İzmir - Urla - Çeşme otoyolunun yapılan ek sözleşme ile, İkiztepe-Konak-halkapınar kavşağına kadar uzatıldığını" bildiren yazısı.
18.10.1991	Bayındır İnşaat Tur. Tic. San. A.ş. tarafından hazırlanan ve Bayındırlık ve İskan Bakanlığı Karayolları Genel Müdürlüğü tarafından onaylanan Ön Rapor'da projenin tanımı;
	İzmir - Urla - Çeşme Otoyolu 0+000-7+200 Konak Meydanı - İkiztepe Kavşağı ve Halkapınar Kavşağı - Konak Meydanı, İzmir - Urla - Çeşme Otoyolu İkiztepe - Konak-Halkapınar Kesiminin, toplam 12 km. boyunda bir şehir içi geçişi projesi, Mustafa Kemal Sahil Bulvarı'nın niteliğinin iyileştirilmesi ve Kordon'da deniz dolgusu yapılması,
10.09.1991	Mimarlar Odası İzmir şubesi'nin, Konak-Gümrük binaları, Pasaport, Alsancak Limanı arasındaki ve Kordonboyu olarak adlandırılan bölgenin sit olarak tescil edilmesi için İzmir 1 Nolu KTVK Kurulu'na başvurusu,
22.11.1991	Karayolları 2. Bölge Müdürlüğü'ne Çevre Uyum Raporu'nun verilmesi,
17.12.1991	Karayolları 2. Bölge Müdürlüğü'nün İkiztepe - Konak - Halkapınar kent içi geçiş yolu projesinin yapımına olanak tanıyan İmar planını onay için İBŞB'ne başvurması.
18.12.1991	Karayolları Genel Müdürlüğü Otoyol Proje şubesi tarafından Çevre Uyum Raporu'nun onaylanması,
01.05.1992	Kordon kesiminde denizin doldurularak geçilmesi projesinin B.İ. Bakanlığı tarafından durdurularak, Karayolları 2. Bölge Müdürlüğünden trafiği rahatlatacak başka alternatiflerin etüdünün istenmesi.
09.04.1992	İzmir - Urla - Çeşme Otoyolu'nun İkiztepe - Konak - Halkapınar kesimine ilişkin kent içi geçişini düzenleyen 1/5000 ölçekli imar planı değişikliğinin İBŞB Meclisi tarafından onayı. (05-68 sayılı Meclis kararı)
	İkiztepe-Konak-Halkapınar Kent İçi Geçiş Yolları Projesi, İBŞB açıklamasına göre 4 ana bölümden oluşmaktadır.
	1. İkiztepeler - Konak (İkiztepeler - Marina Kavşağı - Konak Meydanı) - Mustafa Kemal Sahil Bulvarı
	2. Konak Meydanı Geçişi
	3. Gümrük - Alsancak Limanı
	4. Alsancak Limanı - Halkapınar Kavşağı bağlantısı
20.06.1992	TMMOB'ne bağlı İzmir'de bulunan 17 Meslek Odasının Kordonyolu'na karşı ortak basın açıklaması.
19.08.1992	TMMOB Mimarlar Odası tarafından İBŞB'nin onayladığı plan değişikliğine ve meclis kararına itiraz dilekçesi verilmesi. "Nazım Plan ana kararlarını bozucu fonksiyonel değişiklikler plan değişikliği yolu ile yapılamaz" gerekçesi ile.
02.12.1992	TMMOB Mimarlar Odası tarafından Meclis kararı ve Meclisçe onanan Nazım planın iptali istemiyle İzmir 3. İdare Mahkemesine dava açılması, (yolun, 2x3 izli hızlı yol olması nedeniyle halkın denizle olan ilişkisinin kesileceği, çevrenin trafik yoğunluğunun şehir içine özendireceği, Kıyı Yasasına aykırı olduğu, çevre kirliliğine neden olacağı, körfezideki doğal akıntılara olumsuz etki yapacağı, kent kimliğini yok edeceği, bölgenin Tarihi Sit Alanı olarak tescilli olduğu, ve Nazım Plan ana kararlarına aykırı olması gerekçeleri ile)

EGE MİMARLIK | 5

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[260] Hasan Topal. "Kordonyolu, Yargı Süreci ve Koruma Kurulu Kararları Kronolojisi", Ege Mimarlık.

05.11.1992	Konak Halkapınar bağlantısına ait 1/5000 ölçekli Nazım İmar Planının 3621 sayılı Kıyı Kanununun 7. Maddesine göre onayı için B.İ. Bakanlığı'na, İBşB tarafından gönderilmesi,
24.11.1993	İzmir 3. İdare Mahkemesince, Mimarlar Odası'nın açmış olduğu davada Karayolları Genel Müdürlüğü'nün de hasım mevkiine alınması kararı verilmesi.
20.01.1994	Mimarlar Odası İzmir şubesi'nin 10.9.1991 tarihli talebi üzerine 4840 sayılı kararı ile İzmir 1 Nolu Kültür ve Tabiat Varlıklarını Koruma Kurulu tarafından Gümrük depoları ile Cumhuriyet Meydanı arasındaki kesimin Tarihi Sit olarak tescili. (KTVK İüksek Kurulu ilke kararları uyarınca)
20.01.1994	4841 sayılı kararı ile Konak Meydanı ve yakın çevresinin İzmir 1 Nolu KTVK Kurulu'nca Tarihi Sit Alanı olarak tescili. (KTVK İüksek Kurulu ilke kararları uyarınca)
25.02.1994	1/5000 ölçekli Nazım İmar Planının İkiztepe-Konak bölümünün Bayındırlık ve İskan Bakanlığı'nca onanması. (3621 sayılı Kıyı Kanunu 7. Maddesine dayanarak)
19.04.1994	3. İdare Mahkemesi tarafından Mimarlar Odası'nın açmış olduğu davada Meclis kararı ve İmar Planının iptali isteminin reddi. E:1992/1435, K:1994/607, (Kordon'da yapılacak yolun otoyol olmadığı, kent içi geçiş yolu olduğu ve trafiği rahatlatacağı gerekçesi ile)
21.07.1994	İzmir 3. İdare Mahkemesi E:1992/1435, K:1994/607 sayılı kararının Mimarlar Odasına tebliğ edilmesi,
04.08.1994	Mimarlar Odası'nın, İzmir 3. İdare Mahkemesinin 19.04.1994 K:1994/607 sayılı kararını Danıştay nezdinde temyize gitmesi.
1994/1395	İzmir Büyükşehir Belediyesi'nce, İzmir 1 Nolu KTVK Kurulunun 4841 sayılı Konak Meydanı Tarihi Sit tescil kararına karşı İzmir 4. İdare Mahkemesinde iptal davası açılması E:1994/1395
1994/1719	İzmir Büyükşehir Belediyesi'nce, İzmir 1 Nolu KTVK Kurulunun 4840 sayılı Gümrük Depoları - Cumhuriiet Meydanı arasında kalan (Atatürk Caddesi) Kordon'un Tarihi Sit kararının iptali istemi ile İzmir 4. İdare Mahkemesinde dava açılması. E:1994/1719
15.03.1995	Tarihli dilekçe ile, İzmir Büyükşehir Belediyesi'nin İzmir 4. İdare Mahkemesinde, KTVK Kurulu'nun 4841 sayılı Konak Meydanı Gümrük Depoları Tarihi Sit kararına karşı açmış olduğu davadan feragatı,
15.03.1995	Tarihinde feragat nedeniyle 1995/156 K. Sayılı kararla İzmir 4. İdareMahkemesince İBŞB'nin açmış olduğu iptal davasının reddedilmesi,
29.03.1995	Danıştay 6. Dairesinin, 3. İzmir İdare Mahkemesi kararını bozması. E:1994/4019, K:1995/1316 (Kordon'un bir bölümünün Tarihi Sit olarak tescilli olması ve bilirkişi incelemesi yapılmadan karar alınmış olması gerekçeleri ile)
01.09.1995	İzmir 1 Nolu KTVK Kurulu'nun Belediyenin Kordon Dolgusunu öngören öneri Koruma Planını reddi. 1.9.1995-5909 nolu karar. Kordonboyu rıhtımının oluşturduğu kıyı çizgisinin tümüyle denizden koparan dolgu ve diğer yöntemlerle kapsamlı ve sürekli değişmesi nedeni ile)
01.09.1995	İzmir 1 Nolu KTVK Kurul Kararı : Kordonboyu Sit Alanı Koruma Amaçlı İmar Planı hazırlanması istemi. 1995/5909 nolu karar.
09.11.1995	E:1994/1719 sayılı dava nedeni ile 4. İdare Mahkemesinin görevlendirdiği bilirkişilerin raporlarının "Tarihi Sit kararının doğruluğu" sonucuyla verilmesi.
10.06.1996	İBŞB tarafından Bayındırlık ve İskan Bakanlığı'na Kordonyolu'nu öngören planın Liman - Halkapınar kısmının onay talebi yazısı.
19.06.1996	İzmir 3. İdare Mahkemesinin kararı, 1995/735 E ve 1996/540 K, yol güzergahında kalan sit alanına ilişkin koruma amaçlı imar planı yapılmadığından, planın uygulamaya konulması hakkındaki işlemin iptaline karar verilmesi. (Meclis kararının ve 1/5000 ölçekli İmar Planının iptali).
26.09.1996	İzmir Büyükşehir Belediyesi'nin açmış olduğu E:1994/1719 sayılı Gümrük Depoları ile Cumhuriyet Meydanı arasındaki Kordonun Tarihi Sit kararının iptali davasının bilirkişi incelemesi sonucunda İzmir 4. İdare Mahkemesince reddedilmesi. K:1996/484
15.11.1996	İzmir - Çeşme otoyolu kent içi geçişi 1/5000 ölçekli nazım imar planının Konak - Halkapınar bölümünün Bayındırlık ve İskan Bakanlığı'nca plan notları ile onanması.
11.12.1996	İBŞB'nin, B.İ. Bakanlığı'na yazısı ile Cumhuriyet Meydanı, Liman arası 1/1000 ölçekli uygulama İmar Planının onaya gönderilmesi.

13.01.1997	Cumhuriyet Meydanı - Liman arasını kapsayan 1/1000 ölçekli İmar Planının Kıyı Kanunu 7. Maddesi uyarınca Bayındırlık ve İskan Bakanlığı'nca onanması. (Cumhuriyet Meydanı - Konak Meydanı arasında kalan bölüm sit alanı kapsamında kaldığından daha sonra değerlendirilecektir denilerek)
06.02.1997	Mimarlar Odası İzmir şubesinin Kordon'un tamamının Tarihi Sit olarak tescili için İzmir 1 Nolu KTVK Kuruluna başvurusu. (KTVK İüksek Kurulu ilke kararlarına dayanarak)
14.04.1997	B.İ. Bakanlığı'nın Kıyı Kanunu 7. Maddesi uyarınca kordon dolgusunu ve yolu onamasına karşın, Mimarlar Odası ve İzmir Barosu tarafından İzmir 2. İdare Mahkemesinde yürütmeyi durdurma ve iptal davası açılması. E:1997/224.
15.04.1997	Mimarlar Odası tarafından, sit olarak tescil talebine yanıt verilmediğinden KTVK Kurulu işleminin iptali için E:1997/244 no ile İzmir 4. İdare Mahkemesinde dava açılması.
1997/416	İzmir BşB, 4. İdare Mahkemesinin 26.9.1996 günlü E:1994/1719, K:1996/484 sayılı Kordon'nun tarihi sit kararını iptal talebini red kararına karşın Danıştay 6. Dairesinde temyiz davası açması.
01.04.1997	Cumhuriyet Meydanı / Liman arası alandan körfezde dolgu başlaması, İzmir'deki en hızlı inşaat faaliyeti olarak sürmesi,
03.04.1997	Dolgu karşıtı eylemler, basın toplantıları, uyarılar. (Yolun çıkmaz otoyol olacağı)
04.06.1997	İzmir 2. İdare Mahkemesi kararı, E:1997/224, K:1997/528, Bakanlıkça onaylanan 1/5000 ve 1/1000 imar plan-larının ve dolgu işleminin iptali isteminin (Mimarlar Odası ve İzmir Barosu isteminin) mahkemenin görev alanına girmemesi nedeniyle görev yönünden reddi ve Danıştay'a gönderilmesi.
02.07.1997	Danıştay 6. Dairesi'nin kararı : E:1996/4378 ve K:1997/3275, İzmir Büyükşehir Belediyesi'nin temyiz istemi doğrul-tusunda, İzmir 3. İdare Mahkemesi kararının 1996/540 bozulması. (Nazım İmar Planları Bakanlıkça onaylandığından, davanın Danıştay'ın görev alanı içinde olup olmadığının tespiti için)
05.08.1997	Danıştay 6. Dairesinin, Odanın ve Baro'nun yürütmeyi durdurma talebi ile açmış olduğu E:1997/3489 sayılı dava için ara kararı (İlgili Kurul kararlarının ve İmar Planlarının davalı idarelerden istenmesi)
21.08.1997	Mimarlar Odası'nın Danıştay 6. Dairesine E:1996/4378, K:1997/3275 sayılı bozma kararının düzeltme istemi ile başvurusu.
16.12.1997	Danıştay 6. Dairesinin E:1997/417 nolu kararı ile, İzmir BşB'nin bozma talebini reddederek İzmir 4. İdare Mahkemesinin 26.9.1996 günlü K:1996/484 sayılı kararını onaması. (Kordon Tarihi Sit kararının Danıştay tarafından da onanması)
27.02.1998	Mimarlar Odası İzmir şubesi'nin 6.2.1997 tarihli başvurusu üzerine 7089 sayılı kararı ile İzmir 1 Nolu Kültür ve Tabiat Varlıklarını Koruma Kurulu tarafından 1. Kordon'un Cumhuriyet Meydanı ile Alsancak Limanı arasındaki kesiminin de Tarihi Sit olarak tescili.
04.03.1998	İzmir 1 Nolu Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 1. Kordon'u Sit Alanı ilan eden 27.2.1998 tarih ve 7089 sayılı Kurul kararının Kültür Bakanlığı tarafından iptali.
04.04.1998	İzmir 1 Nolu Kültür ve Tabiat Varlıklarını Koruma Kurulu Başkanı Numan Tuna'nın Kültür Bakanlığı tarafından görevinden alınması.
Nisan 1998	Meslek Odalarının 1 Nolu Kültür ve Tabiat Varlıklarını Koruma Kurulu Başkanının göreve iadesini talep eden basın toplantısı.
15.05.1998	Mimarlar Odası İzmir şubesi'nin, İzmir 1 Nolu KTVK Kurulu'na karşı İzmir 4. İdare Mahkemesinde açmış olduğu E:1997/244 sayılı davanın duruşması.
20.05.1998	İzmir Büyükşehir Belediyesi'nce Kordonyolu asfaltlama çalışmalarını Haziran ayında bitirileceğinin açıklanması.
21.05.1998	İzmir Büyükşehir Belediye Meclisinde, Cumhuriyet Meydanı-Konak Meydanı arası bölümün TÜP GEÇİT'le geçilmesini öngören projenin tartışılması, Bayındırlık Komisyonuna gönderilmesi.