HISTORICAL DEVELOPMENT OF GÖZTEPE DISTRICT IN İZMİR AND PRESERVATION PROBLEMS OF ITS MONUMENTS

A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

in Architectural Restoration

by
İpek DÜZCAN

July 2019
İZMİR

We approve the thesis of **İpek DÜZCAN**

Examining Committee Members:

Assoc. Prof. Dr. Mine TURAN
Department of Architectural Restoration, İzmir Institute of Technology

Prof. Dr. Müjgan KARATOSUN
Department of Architectural Restoration, Dokuz Eylül University

Assist. Prof.Dr. Figen AKPINAR
Department of City and Regional Planning, İzmir Institute of Technology

12 July 2019

Assoc. Prof. Dr. Mine TURAN
Supervisor, Department of Architectural Restoration
İzmir Institute of Technology

Prof. Dr. Başak İPEKOĞLU
Head of the Department of
Architectural Restoration

Prof. Dr. Aysun SOFUOĞLU
Dean of the Graduate School of
Engineering and Sciences

ACKNOWLEDGMENTS

I would like to express my sincere gratitude to Assoc. Prof. Dr. Mine Turan, my thesis supervisor, for her guidance, encouragement and continuous support throughout the study.

I owe special thanks to Nuriye Nur Kocasoy Bağcı (founder of *ANKA Mimarlık Restorasyon*) and Zeynep Günseli Çubukçu Özşahin (founder of *ZG Mim Mimarlık Restorasyon*) for their contributions, understanding and support.

I would like to present my special thanks to the jury members, Prof. Dr. Müjgan Karartosun and Assist. Prof.Dr. Figen Akpınar for their attendance in my thesis defence examination and for their valuable contributions to my thesis.

I would like to thank Prof. Dr. Başak İpekoğlu, Prof. Dr. Hasan Böke, Asst. Prof. Dr. Engin Aktaş, Asst. Prof. Dr. Nurşen Kul and Dr. Önder Marmasan who were my lecturers throughout the master program, for their expertise and guidance.

I would like to thank the employees of the İzmir Konak Municpality Department of Survey and Project, and İzmir Number 1 Regional Council for the Conservation of Cultural Assets who allowed me to access resources for my study.

I would like to express my gratitude to my friends Barış Biberoğlu, Damla Yağcı, Fatma Gürhan, Mine Tabaklı and Özge Deniz Toköz, whom I luckily met during the master program, for their endless support and incredible friendship.

I would also like to thank Batuhan Zümrüt and Eda Gürağaç, who are my associates from ANKA and ZG Mim Architectural Officies, for their contributions and support.

Finally, I am grateful to my dear family, whom I dedicate this thesis to, for their endless support and love. I owe special thanks to my dearest husband Eser Düzcan and my mother Esin Başer who have always been there for me.

ABSTRACT

HISTORICAL DEVELOPMENT OF GÖZTEPE DISTRICT IN İZMİR AND PRESERVATION PROBLEMS OF ITS MONUMENTS

Göztepe has transformed significantly with the loss of its suburban landscape and historic context of the late 19th century and early 20th century. The transformation of the historical context of the district started during the mid 20th century, when urbanization had caused the invasion of the district with high apartment buildings. The historical value of the site arises from its remaining assets. The study aims to present the historical development of Göztepe and its current preservation problems with an eye on its monuments: Arapyan Ispartalyan House, Susuz Dede Park, Notre Dame de Lourdes Church and Anadolu Apartment Building. The way followed is literature review, site survey, historical and archive research, comparative study, evaluation and discussion.

The present historical monuments of Göztepe district had been built at the beginning of the 20th century, except the site of Susuz Dede Park, which originates in Hellenistic period (4th century BC). The types of the studied monuments vary according to their function as one educational, two religious or one residential type; and also, according to their quality as three cultural, and one mixed (cultural and natural). The recognition of the values of the district depends on the sustaining of these assets.

It is concluded that the present state of Göztepe district is not successful as a representative of its historical characteristics; rather it indicates an insufficient long-term planning of urban development and conservation-oriented zoning. For the sustainable development of the district, a harmonious balance between the new and the old should be ensured. Preservation of the assets will contribute to presenting a much more valuable whole. A holistic approach is necessary in this manner for revealing the hidden values.

ÖZET

İZMİR'DEKİ GÖZTEPE SEMTİNİN TARİHSEL GELİŞİMİ VE ANITLARININ KORUMA SORUNLARI

Göztepe semti, 19. Yüzyıl sonu 20. Yüzyıl başı oluşmuş olan tarihsel ve banliyö kimliğini büyük oranda yitirmiştir. 20. Yüzyıl ortası başlayan hızlı kentleşme süreci, semtin yüksek apartman yapıları ile dönüşmesine yol açmıştır. Günümüze ulaşmış tarihi varlıklar semtin tarihsel değerini oluşturmaktadır. Çalışmada Göztepe'nin tarihsel gelişimi ve günümüze ulaşmış anıtsal varlıklarından Arapyan Ispartalyan Evi, Susuz Dede Parkı, Notre Dame de Lourdes Kilisesi ve Anadolu Apartmanı'nın koruma sorunları değerlendirilmiştir. Bu amaçla literatür incelemesi, yerinde inceleme, tarihi ve arşiv araştırmaları ve karşılaştırmalı çalışmalar yürütülerek tartışma ve değerlendirilme yapılmıştır.

Göztepe semtindeki anıtsal yapılar 20. Yüzyıl başında yapılmıştır. Hellenistik dönemden bugüne dönüşerek ulaşmış olan Susuz Dede Parkı diğer anıtlardan ayrışan bir örnektir. Anıtlar işlevleri ve kimlikleri ile çeşitlilik göstermektedir. Aynı çeşitlilik anıtların değerlerinde ve koruma sorunlarında da kendini göstermektedir. Bu anıtların korunması, Göztepe'nin değerlerinin sürdürülebilirliği için önem arz etmektedir. Semtin günümüzdeki durumu tarihsel kimliğini ifade etmekten yoksundur. Saklı olan değerlerinin açığa çıkarılması için semt bütünsel olarak ele alınmalıdır. Yeni ve tarihi doku arasında bir birlik ve denge sağlanmalıdır.

TABLE OF CONTENTS

LIST OF FIGURES ix

LIST OF TABLES ix

ABBREVIATIONS xiv

CHAPTER 1. INTRODUCTION 1
1.1. Literature Review 1
1.2. Problem Definition 3
1.3. Aim and Method 3
1.4. Conceptual Framework 7
1.4.1. Cultural Asset Values 7
1.4.2. Added Value 10
1.4.3. Concept of Monument 10
1.5. Content 13

CHAPTER 2. GEOGRAPHICAL AND HISTORICAL CHARACTERISTICS 14
2.1. Geographical Characteristics 14
2.1.1. Geographical Characteristics of İzmir 14
2.1.2. Geographical Characteristics of Göztepe and Vicinity 16
2.2. Historical Characteristics 17
2.2.1. Historical Characteristics of İzmir 17
2.2.2. Historical Characteristics of Göztepe and Vicinity 32

CHAPTER 3. CHARACTERISTICS OF THE MONUMENTS IN GÖZTEPE 41
3.1. Notre Dame de Lourdes Church 41
3.1.1. History 44
3.1.2. Site Characteristics 50
3.1.3. Facades Characteristics 53
3.1.3.1. Facades Characteristics of Notre Dame de Lourdes Church 53

3.1.3.2. Facades Characteristics of the Priest House 55
3.1.4. Spatial Organization and Architectural Elements 58
3.1.4.1. Spatial Organization and Architectural Elements of Notre Dame de Lourdes Church 58
3.1.4.2. Spatial Organization and Architectural Elements of the Priest House 66
3.1.5. Construction Technique and Material Usage..... 69
3.1.5.1. Construction Technique and Material Usage of Notre Dame de Lourdes Church 69
3.1.5.2. Construction Technique and Material Usage of the Priest House 70
3.1.6. Cultural Asset Values 70
3.1.7. Preservation Problems 72
3.2. Anadolu Apartment Building 73
3.2.1. History 74
3.2.2. Site Characteristics 84
3.2.3. Facade Characteristics 84
3.2.3.1. Northern Facade..... 85
3.2.3.2. Western Facade..... 87
3.2.3.3. Eastern Facade 87
3.2.3.4. Southern Facade..... 88
3.2.4. Spatial Organization and Architectural Elements 88
3.2.5. Construction Technique and Material Usage..... 89
3.2.6. Cultural Asset Values 92
3.2.7. Preservation Problems 93
3.3. Arapyan Ispartalyan House (*Hakimiyet-i Milliye* Elementary School) 95
3.3.1. History 95
3.3.2. Site Characteristics 100
3.3.3. Facade Characteristics 102
3.3.4. Spatial Organization and Architectural Elements 106
3.3.5. Construction Technique and Material Usage..... 106
3.3.6. Cultural Asset Values 108
3.3.7. Preservation Problems 108

3.4. Susuz Dede Park 109
3.4.1. History 112
3.4.2. Site Characteristics 115
3.4.3. Cultural Asset Values 119
3.4.4. Preservation Problems 120

CHAPTER 4. DISCUSSION 121
4.1. Göztepe District 121
4.1.1. Geographical Characteristics 121
4.1.2. Historical Characteristics 121
4.1.3. Values 125
4.1.4. Preservation Problems 126
4.2. Monuments of Göztepe District 129
4.2.1. Monument Type 129
4.2.3. Site Characteristics 130
4.2.4. Conservation State 130
4.2.5. Cultural Asset Values 132
4.2.6. Preservation Problems 133

CHAPTER 5. CONCLUSION 135

REFERENCES 136

LIST OF FIGURES

Figure **Page**

Figure 1.1. Susuz Dede Hill and Göztepe district at the beginning of the 20th century.... 2
Figure 1.2. Göztepe district and its monuments 5
Figure 1.3. Map of Göztepe district and its cultural assets 6
Figure 2.1. Boundaries of Göztepe district and adjacent neighborhoods 15
Figure 2.2. Geomorphological map of İzmir..... 15
Figure 2.3. Geology map of İzmir 16
Figure 2.4. Development of İzmir through centuries..... 18
Figure 2.5. Excavation area of Yeşilova (a) and general view of Bayraklı Höyük (b) .. 19
Figure 2.6. Pasaport district of İzmir right after the 1922 fire..... 28
Figure 2.7. Danger-Proust city plan..... 29
Figure 2.8. Development of İzmir after 19th century 29
Figure 2.9. Le Corbusier's plan scheme..... 30
Figure 2.10. Map of Göztepe and its vicinity between 1846-1880 period..... 33
Figure 2.11. Göztepe and Güzelyalı districts with the view of Susuz Dede Hill and *Hakim Efendi* Mosque at the beginning of the 20th century 34
Figure 2.12. Map of Göztepe and its vicinity between 1880-1922 period..... 35
Figure 2.13. Map of Göztepe and its vicinity between 1922-1950s 36
Figure 2.14. Karantina district at the beginning of the 20th century 37
Figure 2.15. Göztepe and Güzelyalı districts, late 1940s..... 37
Figure 2.17. Map of Göztepe and its vicinity between 1950s to present..... 39
Figure 2.18. General view of Göztepe from pedestrian overpass, İzmir, 2019..... 40
Figure 2.19. Mithatpaşa Street, Göztepe, 2019 40
Figure 2.20. Mithatpaşa Street, Göztepe, 2019 40
Figure 3.1. Sanctuaire Lourdes, France 47
Figure 3.2. The grotto of Massabilelle (a) / Apsis of Notre Dame de Lourdes Church, Göztepe, 2019 (b)..... 47
Figure 3.3. Notre Dame de Lourdes Church 48
Figure 3.4. Interior of Notre Dame de Lourdes Church with the steel scaffolding, 2014 51

Figure **Page**

Figure 3.5. Notre Dame de Lourdes Church before the restoration, 2014 51
Figure 3.6. Notre Dame de Lourdes Church after the restoration, 2019 52
Figure 3.7. Site plan of Notre Dame de Lourdes Church 52
Figure 3.8. Courtyard (a) and the entrance door (b) at the northwest facade of Notre Dame de Lourdes Church, 2019 54
Figure 3.9. Courtyard areas in front of the northeast (a) and southwest (b) facades of Notre Dame de Lourdes Church, 2019 55
Figure 3.10. Northeast facade of the priest house, 2019 56
Figure 3.11. View from the street, the southwest facades of Notre Dame de Lourdes Church and the priest house, 2019 57
Figure 3.12 Southwest facade of the priest house (a) and the garden area (b), 2019 58
Figure 3.13 Gallery floor (a) and the narthex (b) of Notre Dame de..... Lourdes Church, 2019 59
Figure 3.14. General interior view of Notre Dame de Lourdes Church, 2019 60
Figure 3.15. General interior view (a) and the lantern (b) of Notre Dame de Lourdes Church, 2019 62
Figure 3.16. Diakonikon (a) and Prothesis (b) cells, Notre Dame de Lourdes Church 62
Figure 3.17. Apsis of Notre Dame de Lourdes Church, 2019 63
Figure 3.18. A medallion (a) and an inscription panel (b), Notre Dame de Lourdes Church, 2019 64
Figure 3.19. Niches with sculptures on the northeastern (a) and southwestern (b) exterior walls, Notre Dame de Lourdes Church, 2019 64
Figure 3.20. Floor plans of Notre Dame de Lourdes Church and the priest house, 2019 65
Figure 3.21. Ground floor hall and the first-floor hall of the priest house 66
Figure 3.22. Meeting room (a) and the stairs of the priest house, 2019 67
Figure 3.23. Bedroom (a) and the living room (b) of the priest house, 2014 69
Figure 3.24. 81st Street (*Kilise* Street) of Göztepe, 2019 71
Figure 3.25. Anadolu Apartment Building with Gözümoğlu open air cinema 76
Figure 3.26. Allotment (*ifraz*) of the lot of the apartment 76
Figure 3.27. Northern (a) and western (b) facades of Anadolu Apartment Building before restoration 79

Figure **Page**

Figure 3.28. Measured drawings of Anadolu Apartment Building before restoration ... 80
Figure 3.29. Anadolu Apartment Building after restoration, 2017 ... 83
Figure 3.30. Anadolu Apartment Building, 2019 ... 83
Figure 3.31. Site Plan of Anadolu Apartment Building ... 85
Figure 3.32. Northern facade of Anadolu Apartment Building, 2019 ... 86
Figure 3.33. A block entrance on the western facade (a) and eastern facade (b) of Anadolu Apartment Building, 2019 ... 88
Figure 3.34. Conservation Council Approved Floor plans of Anadolu Apartment Building ... 90
Figure 3.35. Interior of Anadolu Apartment Building ... 91
Figure 3.36. A block ground floor hall of Anadolu Apartment Building ... 91
Figure 3.37. Arapyan Ispartalyan House ... 98
Figure 3.38. Arapyan Ispartalyan House in 2006 (a) and in 2018 (b) ... 100
Figure 3.39. Site plan of *Hakimiyet-i Milliye Elementary School*, 2019 ... 101
Figure 3.40. Site view of *Hakimiyet-i Milliye Elementary School*, 2019 ... 102
Figure 3.41. Northern (a) and southern (b) yards of *Hakimiyet-i Milliye* Elementary School, 2018 ... 104
Figure 3.42. Facades of A Block, *Hakimiyet-i Milliye* Elementary School, 2018 ... 104
Figure 3.43. Eastern (a) and western (b) facades of B and C Blocks, *Hakimiyet-i Milliye* Elementary School, 2018 ... 105
Figure 3.44. Window (a) and the main entrance door (b) of Arapyan Ispartalyan House, 2018 ... 105
Figure 3.45. Roof of Arapyan Ispartalyan House ... 106
Figure 3.46. Floor Plans of Arapyan Ispartalyan House ... 107
Figure 3.47. Bahribaba Park, 2015 ... 110
Figure 3.48. Hasanağa Park, 2015 ... 110
Figure 3.49. Classification of landuse of İzmir ... 111
Figure 3.50. Susuz Dede Tomb, 2018 ... 112
Figure 3.51. Construction of the amphitheathre, Susuz Dede Park ... 114
Figure 3.52. Renders from Susuz Dede Zone of the Municipality Project ... 116
Figure 3.53. Site plan of Susuz Dede Park ... 117
Figure 3.54. View of Göztepe from Susuz Dede Park ... 118

Figure **Page**

Figure 3.55. Mithatpaşa entrance (a) and the inner paths (b) of Susuz Dede Park, 2018 118
Figure 3.56. View of Göztepe from Susuz Dede Park (a) and basketball court at the upper level of the park (b), 2018 119
Figure 3.57. Stairs on the way to Susuz Dede Tomb (a) and the view from the upper levels of the park (b), 2018 119
Figure 4.1. Geographical characteristics of the suburban districts of İzmir 122
Figure 4.2. Emergence of the suburban districts of İzmir 123
Figure 4.3. Göztepe Pier 124
Figure 4.4. Monument types of the studied monuments of Göztepe district 130
Figure 4.5. Scale of monumental assets in Göztepe and its vicinity 131
Figure 4.6. Conservation states of the studied monuments of Göztepe district 131
Figure 4.7. Amount of values of the studied of the monuments of Göztepe district 133

LIST OF TABLES

Table **Page**

Table 3.1. Comparison with similar churches 45

Table 3.2. Comparison with similar period apartment buildings 77

Table 3.3. Comparison of the case study with similar examples..... 97

ABBREVIATIONS

AOCC	Archives of İzmir Number 1 Regional Council for the Conservation of Cultural Assets
GEEAYK	Real Estate Antiquities and Monuments Supreme Council
İKM	İzmir Konak Municipality Department of Survey and Project
TAKBİS	Land Registry and Cadastre Information System
Timad	Journal of the Academic Studies of Turkish-Islamic Civilization
m	meters
(l x w m.)	length x width meters

CHAPTER 1

INTRODUCTION

The historic context of Göztepe consists of its monuments, historical houses and urban landscape integrated with the natural setting (Figure1.1). The first findings of human endeavor in Göztepe goes back to the 4th century BC (Hellenistic Period) in Susuz Dede Park. The district had developed as a part of the historic center at the skirt of Kadifekale in the second half of the 19th century with the implementation of a transportation network (Kuban 2014, 75). Until then, the land had reflected a rural characteristic (Atay 2014, 65). Göztepe had transformed many times, finally shaping into a high barrier of apartment buildings juxtaposing one another with the loss of many assets. The recognition of the values of the district depends on sustaining of its few remaining assets. This study focuses on the historical development of Göztepe district in İzmir and preservation problems of its four monuments: Arapyan Ispartalyan House, Susuz Dede Park, Notre Dame de Lourdes Church and Anadolu Apartment Building.

1.1. Literature Review

The report prepared by Kuban for the Master Plan Bureau of İzmir Municipality based on observation at 1971 and 1972 is an early document that presents the preservation problems of İzmir as a historic city (1972, 2001, 2014). From this date onwards, an important number of researchers have detailed the same topic, emphasizing various dimensions of the subject. The ones that are relevant for the scope of this research are classified as those focusing on İzmir's urban history, its physical structure, and Göztepe and its environs; and introduced in the below.

Oral (2010) mentions the history of urban planning of İzmir up to present day. Tabak (1997) had focused on a specific content and investigated the civilian administrations and the administrators of the period between late 19th century to mid 20th century. The research shows the process of urbanization during the physical development

of the city. The characteristics of the cities get affected significantly from population growth. The characteristics of the population of the neighborhoods in İzmir until the 20th century and the establishment of the 'muhtarlık' organization were examined by Serçe (2000).

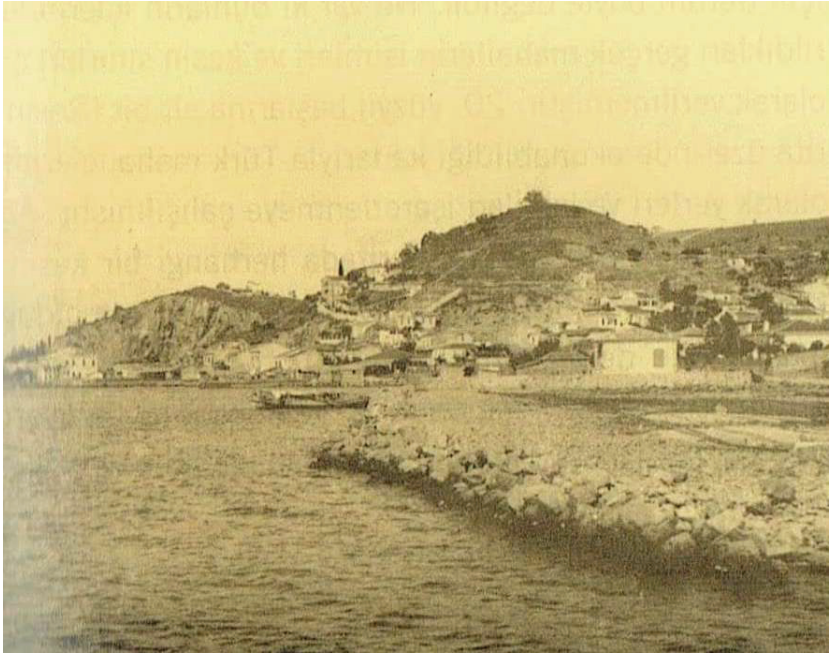


Figure 1.1. Susuz Dede Hill and Göztepe district at the beginning of the 20th century (Source: Beyru 2011, 101)

İzmir Metropolitan Municipality invited the specialists of various historical building types of the city to contribute to İzmir Kent Encyclopedia. Thus, this encyclopedia is a recent and comprehensive source on the physical structure of the city. The historical urban development of the city was studied and gathered by Kayın (2014). The monumental assets of İzmir had been studied according to their functions. Avcı Özkaban (2013) had studied the residential structures and the development of housing. The research on education buildings was realized by Avcı Özkaban and Akyol Altun (2013). The religious structures were subdivided. The churches of the city were studied by Mercangöz (2013).

Ürük (2011) describes Göztepe district emphasizing its residential characteristics. The master thesis of Uğurel (2006) studied the historical urban characteristics of

Mithatpaşa Street, which is the main commercial axis of the neighborhood and passes through Göztepe. The assets located around the Mithatpaşa axis were identified in the scope of the thesis. Besides, the master thesis of Boztepe (2014) focuses on the three historical houses adjacent to Susuz Dede Park of Göztepe district. This small portion of the existing 19th century houses were examined in order to illustrate the 19th century urban layout of Göztepe district. There is a study presenting history of a specific monument in Göztepe based on oral history: the oral history of Anadolu Apartment Building (Tok et al. 2014). There is an art historian report on the artistic quality of another monument of Göztepe: Notre Dame de Lourdes Church (Çakmak 2014).

1.2. Problem Definition

Historical assets of the district are either lost or hidden. Sustaining of these present assets depends on their individual evaluation by focusing on each asset one by one, and questioning of the possibility for their presentation in a holistic manner. The assets of the district consist of monuments and housing. Monuments are significant parts of these assets since they reflect unique characteristics within their environmental context. A specific detailed research on preservation problems of the monuments in relation with the historic urban context of Göztepe does not exist. A variety is seen among the monuments of Göztepe. The present historical monuments of Göztepe district had been built at the beginning of the 20th century, except the site of Susuz Dede Park, which originates in Hellenistic period (4th century BC). The types of the studied monuments vary according to their function as one educational, two religious or one residential types; and also according to their quality as three cultural, and one mixed (cultural and natural). However, these monuments are a distance to each other, and observed as independent historic monuments within a contemporary urban landscape.

1.3. Aim and Method

The aim of the study is to investigate the historical development of Göztepe district in İzmir and determine the preservation problems of the present monuments. The identification of the monuments of Göztepe district is made among its cultural assets which are composed of historic houses, intentional and unintentional monuments (Figure

1.3). The cultural assets of the district that continue their housing functions; or were left as houses, and abandoned today; were not considered as monuments. These are historic houses and they were discussed in a previous master's thesis (Boztepe 2014). Five assets of the site are identified as monuments. Two of them are intentional monuments: Susuz Dede Tomb and the park around it; and the Notre Dame de Lourdes Church. Although the original functions of Anadolu Apartment Building and Arapyan Ispartalyan House were residential; they were evaluated as unintentional monuments in this study since they have evolved into monuments in their life spans. Anadolu Apartment Building has uniqueness in terms of the first representative of apartment typology of early 20th century in İzmir. It has been converted into a bank partially. Arapyan Ispartalyan House was converted into a school in early years of its life span, and represents the education policy of the early Republican Period. The campus of American Collegiate Institute has also become an urban monument in time; because it documents the education history at the last decades of the Ottoman Empire and also throughout the establishment of the young Republic. At the same time, with its physical characteristics, it documents an early campus organization in the city. However; four out of five monuments are selected for the research (Arapyan Ispartalyan House, Susuz Dede Park, Notre Dame de Lourdes Church and Anadolu Apartment Building) excluding American Collegiate Institute (ACI) Campus (Figure 1.2). ACI Campus is left out of the research due to its distinct difference among the other monuments of Göztepe. The diversity of the characteristics of the American Collegiate Institute (ACI) site together with its assets needs a particular separate examination.

Literature review is carried out to identify the cultural asset values that are relevant for the scope of the thesis. Consequently, the concept of monument is reviewed in a historical perspective, and current state of monument conservation in Turkey is briefly stated based on recent journal articles.

Historical research, archive research and site survey are carried out. Cultural asset values and preservation problems of the assets are first identified individually. Comparison is used as a tool for identifying the characteristics, values and preservation problems of the assets. Each building type is introduced and then comparison is made among the similar period assets with same building type, which also has a resemblance in scale. Comparative study is used for the accurate positioning of the studied assets among similar ones and for defining their unique and indigenous characteristics.

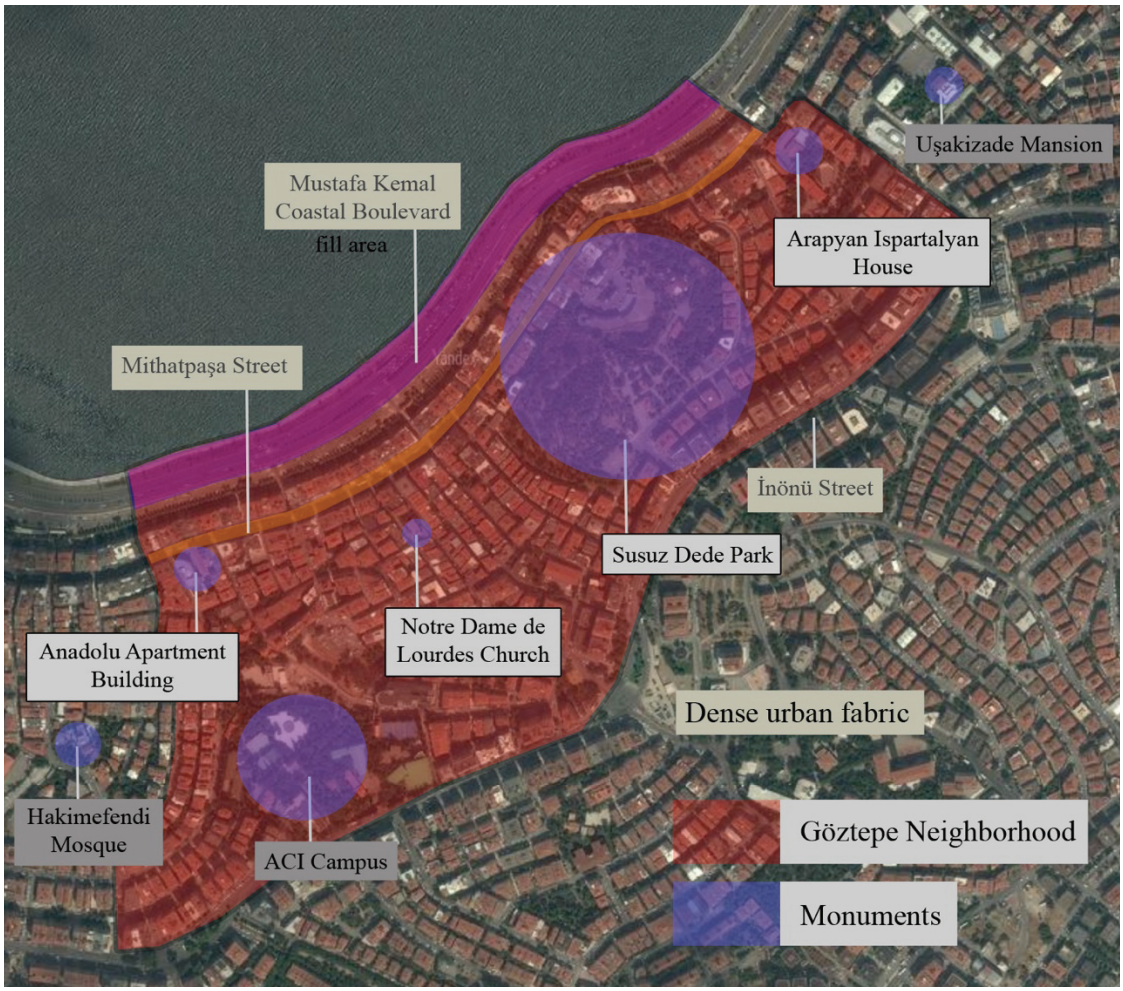


Figure 1.2. Göztepe district and its monuments

(Source: Adapted from yandex)

Historical research is framed from the general (İzmir and Göztepe) to the specific (monuments of Göztepe). The historical development of İzmir, since the first settlement to the present day is examined. Literature on İzmir, Göztepe and its vicinity is reviewed. The conservation history of the assets together with old photographs are gathered from the archives of İzmir Number 1 Regional Conservation Council of Cultural Assets. A site survey is made based on the general examination of present conservation states and the photographic documentation of the assets. Interior examination is made where as possible. Interior examination is not possible for Arapyan Ispartalyan House due to safety measures brought by the related administration. Scaled drawings are adapted according to the information gathered from these various sources.

The geographical, historical characteristics, values and preservation problems of Göztepe are discussed in comparison to similar suburban districts of İzmir, which had developed during the 19th and the early 20th century. The characteristics, values and the preservation problems of the studied monuments are discussed pointing out the necessitated approach for their preservation based on their significance.

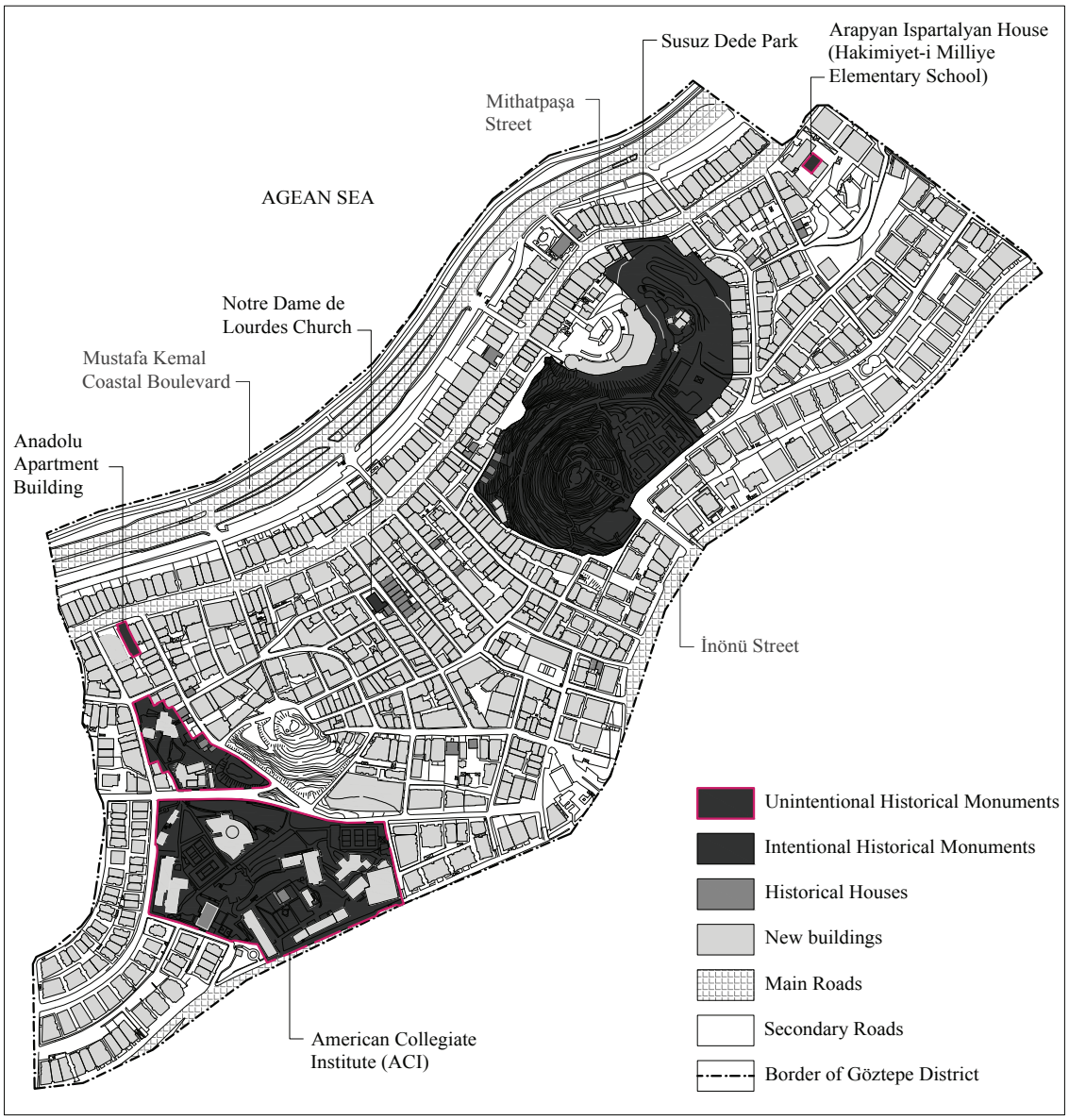


Figure 1.3. Map of Göztepe district and its cultural assets

(Source: İzmir Taşınmaz Kültür Varlıkları Envanteri 2012; Boztepe 2014)

1.4. Conceptual Framework

The conceptual framework of the thesis is given below with the definitions of cultural asset values, present-day values and development of the concept of monument.

1.4.1. Cultural Asset Values

Since Riegl (1903; 1996), values attributed to monuments have been discussed and the content of the concept has broadened in time. Riegl emphasized intentional, historic and age qualities of monuments as values serving to commemorate them, and differentiated the values stemming from the fact that they are fulfilling the practical necessities of the contemporary society; e.g. their use value. Today, a building or a place requires to have certain values based on its tangible and intangible qualities to be named as a cultural heritage. According to ICOMOS Turkey Architectural Heritage Charter (2013, article III.2), an asset should have at least one other value in addition to its authenticity. The significance of an asset is based on the attributed values. Values can be defined as qualities that various people have placed on a cultural asset in various time intervals (Orbaşlı 2008, 38). These qualities not only relate to the physical fabric, but also relate to the tangible and intangible characteristics, which are also dependent on their environment. Therefore, the values of an asset form differently based on the related cultural context. Heritage characteristics should be judged within the culture they belong to (The Nara Document on Authenticity 1994, article 12). The values of an asset that are valid for the content of the thesis are introduced in the below.

Authenticity

An asset can be considered as authentic, if its original physical and spiritual characteristics that reflect a certain significance are preserved. Sustaining the physical fabric, workmanship, relation with the surroundings and the spiritual sense attribute value to an asset making it worthy to conserve. “Authenticity is all the characteristics that are necessary for a cultural asset to acquire value and that prove its realness and wholeness.” (ICOMOS Turkey Architectural Heritage Charter 2013, article III.2). Therefore, any threat to authenticity directly harms the heritage. In Venice Charter (1964), it is stated that conserving historic monuments with their whole authentic qualities is our duty. Both tangible and intangible characteristics can be considered, while defining authenticity.

Authentic characteristics are not only material, but they have intangible aspects depending on the culture. All cultural heritages should be judged objectively based on the characteristics of their own culture (The Nara Document on Authenticity 1994, article 12). For example, Asian countries give importance to the transfer of know-how so that the tradition and the spirit of a place can continue, while European countries focus more on sustaining the material workmanship and the material itself.

Integrity

The wholeness of an architectural heritage in terms of structural and architectural qualities together with its environment defines integrity (ICOMOS Turkey Architectural Heritage Charter 2013, article III.2). Historic areas and their environments should be handled together as a coherent whole (The Nairobi Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas 1976, article 3). Therefore, importance is given to the relationship with the smaller scale rather than just the confined areas. Any threat to a heritage's surrounding, which causes a disintegration between authentic characteristics, harms the wholeness. To maintain the integrity, a holistic approach should be applied for preservation of built and natural environment together.

Historic Value

A place or a structure gains historical value, if it had played a role in the past or if it had witnessed a certain incident or period in history as well as being a physical data of the past (Orbaşlı 2008, 42). A building's or a place's authentic fabric can give information about a certain time-era which it was built in. This information can include the type of material, construction technique, workmanship and architectural characteristics which reflect the specific period. The living routines of the society can be understood by following the authentic physical evidence of a heritage such as plan schemes of a structure.

Age Value

Age value is related with the historical value. The process of aging provides rareness to the object. The information gained from an asset becomes much more significant (Orbaşlı 2008, 40).

Rarity Value

If a building type or its technique is not commonly found in an environment, rarity value emerges. Something rare or unique becomes more valuable (Madran and Özgönül 2011, 67).

Aesthetic Value

A place or a structure is conserved just because it is physically beautiful and this beauty reveals an experience of pleasure to people (Stubbs 2009, 44). The sense of beauty attributes value to an asset in the aspect of the viewer. The quality of craftsmanship, the uniqueness of a technique or any piece of artwork which is inbuilt to the structure contribute to its beauty (Orbaşlı 2008, 41). Beauty is such a subjective matter that it can differ greatly from a person to another. There had been an ongoing conflict on defining what can be called beautiful. For example, according to Ahunbay (2008), unless the society is well educated so that a common decision of beauty can be formulated, specialists should decide on the aesthetic taste.

Spiritual Value

The spirit of place is made up of tangible and intangible elements (Icomos 2008, article 1). The spirit gives a cultural and/or natural assets rich meaning. It is continuously reconstructed with practices of memory. Not only the act of worshiping (Orbaşlı 2008, 46), but also the acts of remembering, narrating, writing, transferring know-how, repeating a set of actions may have spiritual value (Icomos 2008, preamble, article 1). Religious places as well as landscapes and routes can have spiritual meanings.

Landscape Value

For a landscape to be considered as a heritage, it should possess cultural, spiritual, and natural attributes that contribute to the continuation of biocultural diversity (Icomos 2017, article 1 A). Value of a landscape may arise from its unique topographical characteristics and natural elements. The landscape may be related to different historic periods, and associated with cultural knowledge, traditions, practices, and expressions of local communities. Small spaces within built-up areas may also be regarded as rural landscapes.

Documentary Value

Assets are considered as reflections of human beings. Cultural, social, economic characteristics of a society can be derived from the assets as well as the construction techniques of certain periods (ICOMOS Turkey Architectural Heritage Charter 2013, article III.2). An asset becomes a historic document through providing information.

Group Value

Urban identity of a place represents its cultural characteristics together with the development of the society (Valetta Principles for the Safeguarding and Management of

Historic Cities, Towns and Urban Areas 2011, article 1-a). An individual asset can contribute to the value of group of assets, street or an urban piece and can provide the continuity of cultural and historical heritage (Madran and Özgönül 2011, 70). At that circumstance, the group of assets constitute a greater value together than each single asset on their own (Orbaşlı 2008, 46).

1.4.2. Added Value

Historic urban areas change continuously. Change can be an opportunity to improve the quality of the historic site, if the authentic characteristics are respected. The contemporary architectural elements that are to be introduced to the site must respect the values of the assets. Nevertheless, contemporary architecture should have its own expression (Icomos 2011, article 2, 2b, 4c). Qualified architectural solutions based on appropriate interpretation and creative design in the planning of historic sites can lead to enjoyment of the site both by the locals and the visitors (Icomos 2014, article 1.3). Within this frame, added value is defined as the overall increase of the value of a heritage asset through appropriate interpretation and presentation of its site, and provision of new architectural components, if necessary. Economic benefit does not merge with the added value.

1.4.3. Concept of Monument

Concept of conservation had primarily shaped around monuments. The preservation of a primitive tomb, which bears a monumental quality, can be considered as an origin for preservation (Stubbs 2009, 22). Monuments had bear more common values for people than other architectural assets. The symbolic characteristic of the monuments, which leads to an increase in their significance, made the buildings' preservation a necessity for people (Orbaşlı 2008, 16). Monuments reflect some kind of greatness by representing the nation that they belong. At the Third Convention of Architects and Engineers in 1883, Camillo Boito, who was an important architect among Mediaeval restoration theorists, had stated that the value of the monuments arises not only for their architectural characteristics but also for their historical importance for being documents of the development of the humans (Coşkun 2012, 18). With a study in 1903,

the art historian Riegl had emphasized the concern for the preservation of monuments. Alois Riegl had classified monuments as intentional monuments, which were built as memorials and unintentional monuments, which had later become historical assets (Riegl 1903; Jokilehto 1986, 379). Internationals documents regarding the conservation of the buildings were firstly prepared for monuments. As an example, Athens Charter dated 1931, focuses on the restoration of historic monuments. Single building scale scope of the Athens Charter was slightly widened in the Venice Charter. The damaged postwar condition of the cities of Europe should have contributed to redefining what should be protected as heritage. According to 1964 Venice Charter's Definition Section, Article 1, monuments should be evaluated together with their urban or rural environment. In 1976, the concept of monument was expanded by including cultural traditions and the phrase of cultural asset was started to be used by UNESCO (Ahunbay 2009, 22). In time, the expectation for monumental characteristics, historical and artistical significance had decreased relatively for determination of a built heritage (Stubbs 2009, 25). Thus, the types of objects included in the set of assets present rich variety.

Although the first law on conservation (*Asar-ı Atika Nizamnamesi*) was established in 1874 Ottoman era, with the contributions of Osman Hamdi Bey, the first conservation legislation of Turkey, with an expanded scope, was introduced in 1973 (Akın, 2010). The definition of monument had expanded with further regulation by including a social aspect to the matter. The current regulation that classifies immovable cultural assets is the principle decision numbered 660 (High Council, 1999). Monuments are classified as first group assets (Madran and Özgönül 2011, 9). Later on, in 2013 ICOMOS Turkey Architectural Heritage Conservation Charter, an enlarged definition of cultural and architectural property is seen including monuments as well. The latest definition for monument is as follows: "Monument: a structure with its setting, fixtures and fittings which is of historical, architectural, archaeological, artistic, aesthetic, scientific, social, ethnological, anthropological, cultural or spiritual value.'' This definition includes works of monumental sculpture or painting, and elements and structures of an archaeological nature, inscriptions, caves and combinations of such features" (ICOMOS 2017, Article 3, Aims).

Although the scope of conservation has been expanding, the related implementations do not reflect the contemporary developments equivalently. Insusceptible construction activities had increased after 1950s leading to the constitution of legal regulations. With the 1973 and 1983 regulations, the concepts of protected area

(*sit*) and conservation-oriented zoning were introduced (Madran and Özgönül 2011, 55). Still, the implementation of conservation had not developed until 1990s since the conservation development plans were started to be handled by that time (Şahin Güçhan and Kurul 2009, 30). The implementation of conservation projects in Turkey between the years 1983 and 2003 were very limited mainly due to insufficient economical sources (Şahin Güçhan and Kurul 2009, 31). In this manner, the inharmonious diversity of the city fabrics had become an issue. In the contemporary era, where construction techniques and material usage had changed, the surroundings of the monuments have been altered differently in scale and fabric, causing an incompatible appearance for the built environment (Ahunbay 2016, 3). In the districts where historical fabric got lost and was converted into modern housings, the remaining monuments either lost their perceptibility or appear as incompatible bizarre objects of the city. Even today, there are many restoration problems observed at historic monuments: creation of details for unknown characteristics, reconstruction based on insufficient data; conversion of museums, which were originally churches, into mosques, giving way to insufficient presentation of historic layers (Ahunbay 2013, 49-53); complete demolishment of historic monuments at centers of metropolitan cities or their over renewal in the restoration process giving way to loss of authenticity of material and workmanship (Hasol 2017). It is seen that the implementation of conservation concepts is not totally fulfilled due to both anxieties for unearned income and the lack of sufficient consciousness for conservation in Turkey. Nevertheless, there are limited examples (Radikal 2011; Bi-ozet 2017) of qualified restoration of monuments at metropolitan city centers of Turkey within which preservation of the spirit of the place, re-establishment of the authentic characteristics and sustaining of the integrity of the composition are achieved through minimum intervention, together with installation of necessary contemporary services; and realization of appropriate consolidation.

Within the scope of this thesis, a monument is defined as an asset which is valuable with its cultural context, rareness, historical and aesthetic qualities that have sustained its authenticity at a certain level which can also bear additional values such as urban, spiritual, landscape, documentary values.

1.5. Content

In the first chapter, the scope of the research is introduced. Literature review, problem definition, aim, method, conceptual framework and content are presented.

In the second chapter, geographical and historical characteristics of İzmir, Göztepe and its vicinity are presented. The identification of the historical urban development of the city and especially Göztepe district were made.

In the third chapter, the monuments of the Göztepe are introduced individually with their building types. Comparisons of the building types are made among the similar period assets. In this part of the research, the history, site characteristics, facade characteristics, spatial organization and architectural elements, construction technique and material usage, cultural asset values and conservation problems of the monuments are studied.

In the fourth chapter, geographical, historical, site characteristics, values and preservation problems of Göztepe and its monuments are discussed.

In the last chapter, the results are discussed and conclusive remarks are presented.

inclusive remarks are presented.

CHAPTER 2

GEOGRAPHICAL AND HISTORICAL CHARACTERISTICS

In this chapter, geographical and historical characteristics İzmir, Göztepe and its vicity district are defined.

2.1. Geographical Characteristics

Geographical characteristics of İzmir, Göztepe and its vicity are presented.

2.1.1. Geographical Characteristics of İzmir

Izmir, the third largest metropolitan city of the Turkish Republic, is located at the west of the country in Aegean region. The approximate length of the city can be measured as 200 km in north-south direction, while 180 km in east-west direction (İBB 2006). The land of the city is mainly composed of east-west oriented mountains and river basins which were formed by the Bakırçay, Gediz, and Küçük Menderes rivers. However, the orientation of the mountains' changes in Urla peninsula. Around a hundred years ago, the city was spread around the bay as a narrow linear settlement together with Kadifekale settlement, while today the borders had expanded to Menemen at north, Cumaovası at south, Kemalpaşa at the east and Urla at the west (Karadağ 1998, 2).

The physical characteristics of the city had great influence on the development of the spaces. The geomorphological structure of the city is composed of three different elements (Figure 2.2). These elements are the gulf, the alluvial plains and the hilly areas (Karadağ 1998, 3). The gulf, which the city is established around, provides relation to the outer world. The continuity of the city is derived from the protected natural inner harbor and agricultural hinterland (Karadağ 1998, 2). Today, with the growing population, the city has shaped into a dense and an unhealthy environment.

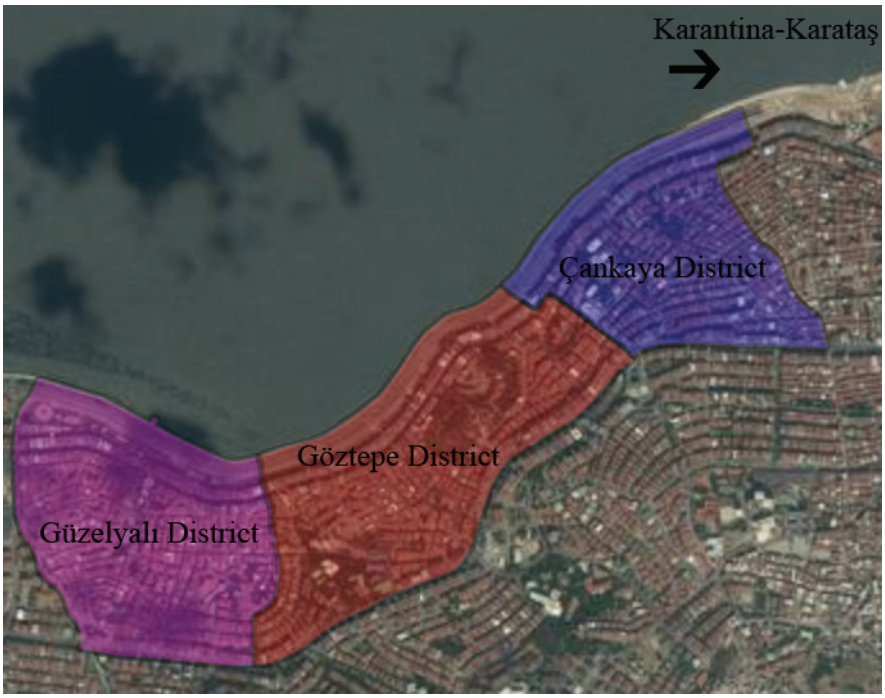


Figure 2.1. Boundaries of Göztepe district and adjacent neighborhoods

(Source: Adapted from Yandex)

1- Alluvial Areas / 2- Hilly Areas / 3- Mountainous Areas

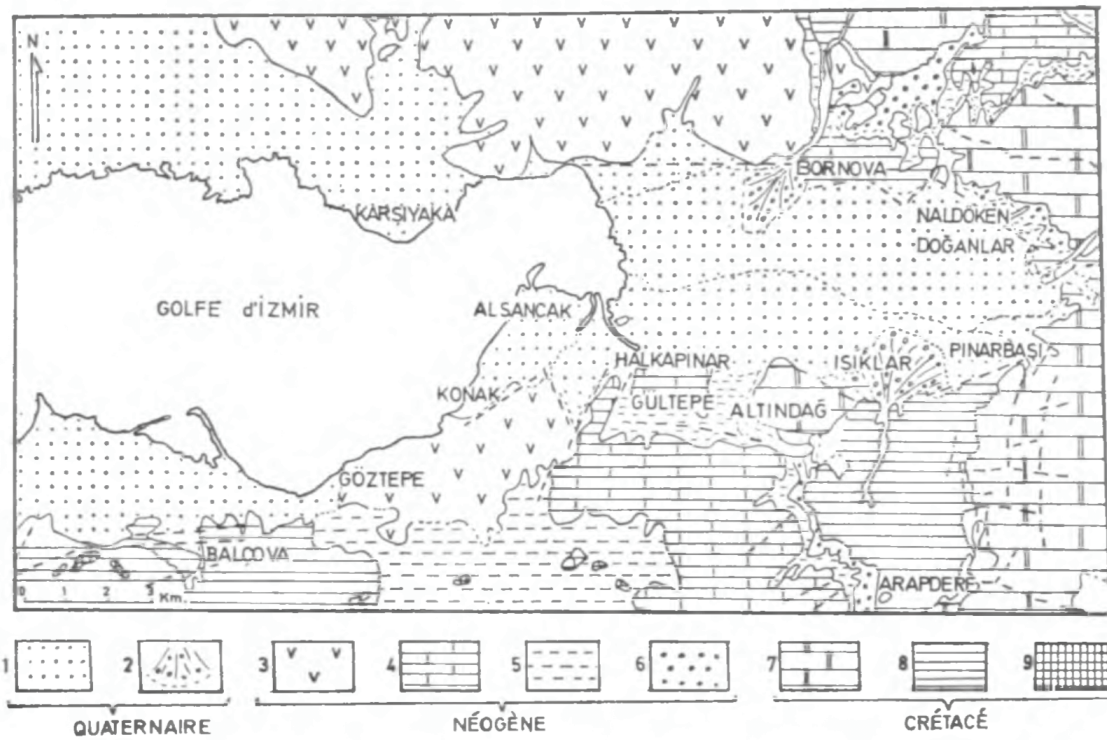
Figure 2.2. Geomorphological map of İzmir

(Source: Sözer 1998, 2)

2.1.2. Geographical Characteristics of Göztepe and Vicinity

Göztepe district is located at the southwest coast of the city and the area is inside the boundaries of Konak district. The hills of Göztepe is formed with extrusive rocks together with andesite, tuff and agglomerate (Figure 2.3) (Sözer 1998, 4-5). The slope of the district is severely steep when compared to the center of the city (Buldan 2014, 23).

The geographical characteristic of the district had directly affected the inhabitation. Although the geographical characteristic of the district might have had provided benefit for early settlers, the geographical formation of the area had become an obstacle for its development for a while. After certain roadways were made and access was provided, the characteristic of the settlements had changed and become crowded. The steep slope of Göztepe had been filled with housings in time, while the coastal road was built by filling the sea.



1- Alluvion / 2- Alluvial cone / 3- Volcanite / 4- Limestone / 5- Clay and marn / 6- Pebble stone / 7- Limestone / 8- Flysch / 9- Flysch weathering zone

Figure 2.3. Geology map of İzmir

(Source: Sözer 1998, 4)

2.2. Historical Characteristics

Historical characteristics and historical urban development of İzmir and Göztepe district are presented.

2.2.1. Historical Characteristics of İzmir

İzmir had survived and developed through time even though she had faced many disasters and conquests of a variety of groups (Figure 2.4). The city was favorable due to its climate and natural characteristics and provided agricultural opportunities to the residents (Oral 2010, 108). Disasters such as earthquakes and fires had caused transformations in the city as well as the ongoing change of empery. Even so, traces of historic development are visible, especially initiating from the end of the 17th century. As an example, the complex and narrow sized road net of the city, which was shaped according to the land route of the animal traffic have not been changed entirely, even after the construction of the harbor and the railway (Kuban 2014, 82).

According to Baykara, the name 'İzmir' was the Turkish version of the name 'Smyrna' which Turkish people used just from the beginning (Tabak 1997, XIX). There are tales about the origin of the name 'Smyrna', such as the name coming from the Amazons or from an emperor's wife. According to Heredot and Strabon, 'Smyrna' was a woman's name (Tabak 1997, XX-XIX).

The history of the city goes back to 6700 B.C. (Derin 2012, 183). Yeşilova Höyük (Figure 2.5), which is located in Bornova district at the south of Manda River is the oldest explored settlement of İzmir. In 2003, Yeşilova Höyük was accidentially detected during removal of the earth on the Bornova Plain (Derin 2012, 177). Three layers of civilization (Roman, Iron age and Bronze age period, Chalcolithic period and Neolithic period) were discovered with excavations of the site (Derin 2012, 178). According to the findings of the excavation so far, traces of life started at the höyük at least two hundred years before 6500 B.C. (Derin 2012, 183). The *höyük* had been formed as a simple settlement which had been composed compatibly with present natural conditions (Kayın 2013, 30). The knowledge about the residents of the city before the Aegean migration of Aiols and Ionians to İzmir, which was caused due to the invasion of Dors, is insufficient (Ürük and Pınar 2014, 21).

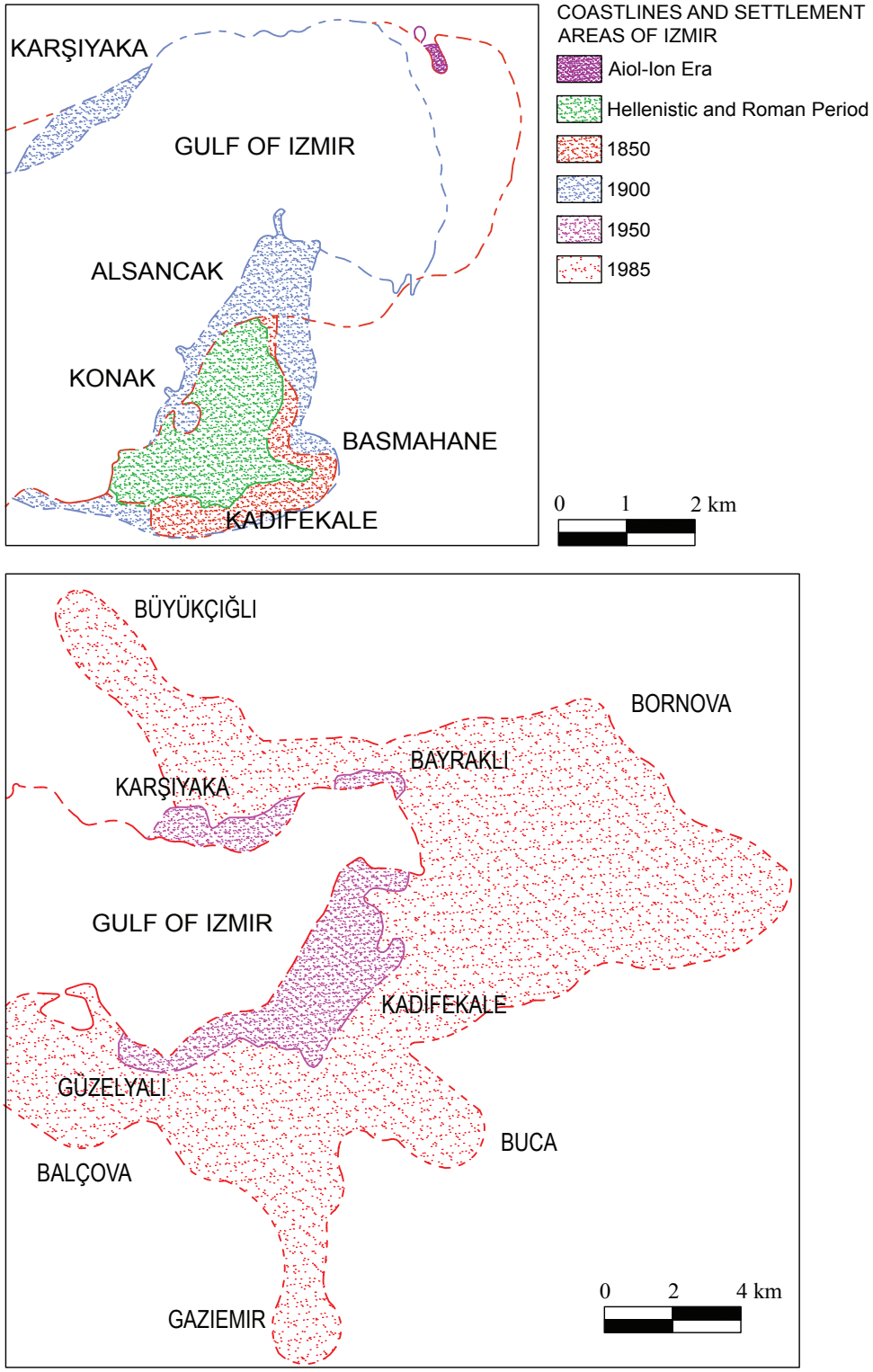


Figure 2.4. Development of İzmir through centuries

(Source: Adapted from Sözer 1988, 7)

(a)

(b)

Figure 2.5. Excavation area of Yeşilova (a) and general view of Bayraklı Höyük (b) (Source: Derin 2012, 186; Erdem 2016, 27)

First settlement of İzmir was known as the Aiol settlement on the area of today's Bayraklı, which is the north-eastern zone of the bay, until recent excavations revealed Bornova settlement. Antic city of Smyrna was established at Bayraklı Tepekule Höyük (Figure 2.5) during the era 3000 B.C. (Ürük and Pınar 2014, 21). The initial excavations of the site were started in 1948. The *höyük* was at a peninsula surrounded by sea at the western and southern sides (Akurgal 2010, 2). The ancient residents of the city had made their living out of agriculture and stockbreeding as well as fishery. Aiols were settled in İzmir and Kyzikos at the northern, zones while Ionians were settled at the south of İzmir through Miletos. In time, the Aegean coast turned into an Ionian coast by taking over (Ürük and Pınar 2014, 21). The process of taking over was completed by Ionians during 5th and 4th centuries B.C. (Ürük and Pınar 2014, 21). İzmir had lived her prime era under Ionian dominance. Starting from the 7th century B.C., the city had become a significant political and trade center for Mediterranian marine trade (Kayın 2013, 32). While the marine commerce enriched the city, the city had been invaded so many times (Tabak 1997, XX). The city had witnessed invasion of Lydian King Alyattes in 600 B.C. and invasion of Persians in 546 B.C. (Ürük and Pınar 2014, 21).

During the time of Aiols and Ioninans, starting from 850 B.C., Symrna had been protected by a thick fortification wall made of mudbrick which had developed later. After the 7th century B.C., the city had a gridal plan, which was later called as the 'Hippodamos Plan' (Kayın 2013, 32).

In 334 B.C. Alexander the Great had started to rule the city after defeating Persians (Ürük and Pınar 2014, 21). Based on a dream of Alexander the Great, in which

he had been told where to establish a new city, the slopes of Pagos Mountain (*Kadifekale*) started to be settled. In the beginning of the 3rd century B.C., İzmir was selected as the 13th city to join the unity of Ionian cities. Following the death of Alexander the Great, a disorder had emerged at the empire due to the variety of ethnic groups (Ürük and Pınar 2014, 22). The city had come under the domination of the kingdom of Pergamon, during the era of Attalos the first (241-197 B.C.), until the Roman era. The kingdom of Pergamon and its cities were transferred to Roman reign in 129 B.C. (Ürük and Pınar 2014, 23). Roman reign started at the second half of the 2nd century B.C. (Tabak 1997, XXI). Izmir had shown a great development at the Roman period (129B.C.-395A.D.) (Oral 2010, 108). Later on, the city had a calm living during the Byzantine era (395-1071). Due to the growth of İstanbul, İzmir was left neglected together with Anatolian lands. In Byzantine era, İzmir had continued to face invasions such as attacks from Hun Emperor Attilla and Arabian invasions (Ürük and Pınar 2014, 24). At the end of the 9th century, İzmir was used as a base for Byzantine navies (Ürük and Pınar 2014, 25). On the other hand, there were no traces of significant man-made structures belonging to the Byzantine era. Natural disasters such as earthquakes and fires had also contributed to the result (Daş 2014, 29).

The first Turkish conquest of İzmir, which was done by Çaka Bey of Seljuks in 1081 (11th century), had lasted for 20 years. Following the death of Çaka Bey, Byzantine reign took over the city again (Daş 2014, 46). When Aydınoğlu Mehmet Bey had taken over Kadifekale in 1317, the permanent Turkish dominance had started. In the beginning of the 14th century, İzmir had two fortresses. One of them was located at the Pagos mountain (Kadifekale) and the second fortress at the coast: 'Liman Kalesi' (*Aşağı Kale*) (Daş 2014, 46). Unless both parts of the city were taken over a full dominance of the city could not be mentioned (Tabak 1997, XXI). Aydınoğlu Umur Bey was assigned with the management of the city by his father Mehmet Bey. In 1329, 'Liman Kalesi' was taken over by Aydınoğlu Umur Bey providing a full dominance of the city and later on, he made the city the capital of the Aydınoğlu Principality (Daş 2014, 47). However, in 1344 Turkish people were pulled back to the surroundings of Kadifekale (Tabak 1997, XXI). The crusaders navy had invaded İzmir and had taken over 'Liman Kalesi'. The combat had lasted for four years without a result (Daş 2014, 47). The city had started to be known as '*Müslüman İzmir*' and '*Gavur İzmir*' since the Turkish people lived at Kadifekale and its vicinity, while the Christians lived on the coast at the time (Daş 2014, 47). The architectural diversity emerging from this dual characteristic had been lost through time (Kayın 2013, 34). The dual characteristic of the city in terms of management and

distribution of ethnic groups ended, when Turks entirely established dominance over the city starting with the 14th century (Serçe 2000, 4).

After Ankara Battle in 1402, Ottomans, which were under the reign of Sultan Yıldırım Beyazıd, were defeated by Timur. Timur had taken over Liman Kalesi and gave İzmir back to Aydınoğlu Musa Bey's reign (Daş 2014, 48-49). In 1405, the city was the capital of Aydınoğlu Cüneyt Bey's reign (Tabak 1997, XXI). In the 14th century, İzmir had been ruled by Turkish people and had become an Ottoman province in 1426 (Daş 2014, 50), as a central district connected to the sanjak of Aydın during the reign of Sultan structure during Ottoman rule (Daş 2014, 55).

In the early Ottoman era, İzmir had been just a small town which had reflected both rural and urban characteristics. During the Ottoman reign, the city had developed slowly with the construction of the monumental and civilian structures. In the 15th century, the fortification wall surrounding the city had been preserved while agricultural activities were carried on at the fringe (Kayın 2013, 34).

Izmir had become a major trade center starting from the 15th century (Kuban 2014, 65). The population of the city had increased in the 16th century leading to an increase at the number of housings. New neighborhoods had emerged at the second half of the 16th century (Kayın 2013, 35). During 17th and 18th centuries, İzmir had developed physically as one of the major trade centers of Mediterranean (Beyru 2011, 19). At the beginning of the 17th century, the non-Muslim population of İzmir had also increased at a large extent due to development of the city as an important harbor for marine trade (Daş 2014, 55). During the 17th century, İzmir was a port-city with an inner harbor and surrounding commercial center and also was an important integration point for the Anatolian caravan routes (Oral 2010, 108). Accommodation of long-distance caravans were provided as well as storage facilities for the export of goods they carried (Oral 2010, 108). Till the end of the 17th century, main center of the region was Manisa due to the political tendency of considering economic development as a secondary matter (Oral 2010, 108).

The settlements of the city in the 17th century, had developed irregularly without any plan or regulation. The buildings were made according to the agreement terms with the land owner (Beyru 2011, 20). Turkish, Jewish and Armenian people had lived at the upper side of the city, while the European people had lived at the coast line at a large extent (Kayın 2013, 37). Kemeraltı district had shaped into a commerce zone, while Frenk Street (Rue Franque) had been shaped as a significant artery, which was parallel to the northern coast with different types of buildings (houses, shops, warehouses, etc.). An

architectural diversity was achieved with the increase of populations. The diversity of ethnic groups can also be traced by the characteristics of the districts (Texier 1868 cited in Kıray 1998, 35). An interaction between cultures had been seen on the civilian architecture (Kayın 2013, 38). Until the 18th century, the extents of the city were restricted around Kadifekale, Konak and Alsancak districts. The rural area surrounding the city had been used for vacation purposes, especially by Levantine people (Kayın 2013, 38). The urban development of the city was restricted by its natural borders, which made settling beyond difficult. So, the existing districts had become denser in terms of population and structuring (Beyru 2011, 37).

Izmir had witnessed many natural disasters and epidemics through time causing a decline at the development of the city (Kayın 2013, 39). The city got affected severely from the earthquake in 1688 and the following fires. Turkish, Frenk and Armenian quarters were burnt down; so, the physical characteristic of the city had changed together with its residents (Kuban 2014, 66). The city was shaped with timber structures in the first place to survive severe earthquakes, causing the damage to worsen in case of fires (Texier 1868 cited in Kıray 1998, 41). At the 18th century, the city had overcome the damage caused from the earthquake and got back its look in the 17th century (Kayın 2013, 39). Earthquakes and epidemics had continued to damage the city during the 18th century, such as the 1778 earthquake in which buildings were damaged severely. The Levantine rural settlements such as Buca, Bornova and Sediköy had provided shelter for the multi-cultural residents of the city (Kayın 2013, 41).

The developing commerce had caused a physical pressure on the trade center of the city. The area for providing the growth of the city center was supplied from the sea by the filling of the inner harbor (Kayın 2013, 41). The inner harbor, which had been formed by the curve of today's Kemeraltı (Anafartalar) Street, was filled at the end of the century (Beyru 2011, 39). The filling had temporarily solved the inability of the old harbor to serve new ships and its close relationship causing a pressure to wealthy people's residential areas (Oral 2010, 109-110). The city core had been expanded through north-eastern lands during the 18th century (Oral 2010, 109).

The multi-cultural population had become dominant character of the growing city (Kayın 2013, 39). Differentiation in settlement zones was seen during the century: Turkish people had lived at the mountainside of Kadifekale, while non-Muslims had lived near Frenk harbor (Kayın 2013, 40). The settlements were bordered with Boyacı stream at the north which is a branch of Meles rivulet and with the cemeteries near Bahribaba at

the south (Beyru 2011, 37). Değirmendağı district had not been settled at the time. The coast areas beyond Değirmendağı District were not fully occupied and only few structures were seen due to the insufficient road network (Kayın 2013, 40). The access to the few small villages were carried on mainly with boats from the sea and with the animals at the land (Beyru 2011, 37). However, at the end of the 18th century, the city borders had been passed over Boyacı Stream linearly at the coast (Beyru 2011, 37). The city scape of the 18th century did not reach fully to the present day (Kuban 2014, 73).

The 19th century, westernization era of the Ottoman Empire, had also affected the formation of the cities such as İstanbul and İzmir (Kayın 2013, 41). İzmir, in the 19th century, had both a western style trade center and a traditional one (Kayın 2013, 45). The travelers of the era, had emphasized different characteristics of the city (Lamartine 1836 and Gauttier du Lys d'Arc 1831 cited in Yaranga 2002, 23). Disasters such as fires had continued during the era. The 1834 and 1841 fires caused a severe damage in the districts (Texier 1862 cited in Yaranga 2002, 76). Several factors contributed to the rapid grow of the population in İzmir such as prevention of extensive epidemics and the use of steam engines both in sea and rail transport (Kayın 2013, 42). Agricultural developments and integration of transport branches had been seen due to the increasing product demand from Europe during the 19th century (Oral 2010, 110).

The first railroad network of Anatolia was designed in İzmir by the contract with a British company for İzmir-Aydın railroad in 1856 and on September 24th 1857, in Governor Mustafa Paşa period, the project had started (Kayın 2013, 48). İzmir was a major transportation node for the entire region in 1856s with the operating railroad system and export harbor (Oral 2010, 109). Developing commercial relations between the western world and the Ottomans also had contributed to İzmir's multi-ethnic characteristic by housing both Turkish people and Levantines (Oral 2010, 109). The railroad connection to Bornova was completed at the end of 1865 (Beyru 2011, 265). At the end of the 19th century, the city had pretty changed by the construction of the harbor (Beyru 2011, 305). The road, *Kordonboyu*, was constructed between the houses and the sea (Kayın 2013, 48). During the governorship of Ahmed Hamdi Paşa in 1874 the construction of the pier, which was initiated by Dussaud brothers, was completed (Tabak 1997, 44). Pasaport Harbour had opened and the railroad connections to the south-eastern districts (Urla) had been made for fulfilling the necessities of the rapidly developing city such as overcoming the problem of storing accumulated export goods (Oral 2010, 111). İzmir-Aydın and İzmir-Turgutlu railroads were constructed and caravans began to serve

in short distances unifying the transport facilities (Oral 2010, 111). In time, 'Han's had become warehouses for storing goods due to formation of new hotels (Oral 2010, 110).

Foreigners in İzmir benefited from vast opportunities provided by Katipzade Hacı Mehmed Ağa, the voivode of İzmir in the beginning of the 19th century and the *Rum* population had increased at that period (Tabak 1997, 7). Urban planning was not seen at the 19th century (Beyru 2011, 347). Due to Levantines, settlements were formed on urban fringe. A concern for city planning was not seen at their choice of preferring suburban areas with favorable climate and environment (Oral 2010, 111). Improvements in transportation net lead to an expansion in settlements at south and south east of the bay and creation of new residential districts in Karantina-Göztepe axis (Kayın 2013, 45).

With 'Islahat Fermanı' dated 1856, governors became fully obligated with their assigned provinces (Tabak 1997, 25). The city of İzmir, where governors changed repeatedly at short periods, suffered greatly from security and public service issues. Even so, there were governors who had contributed to the development of the city, especially by improving the transportation network.

Aydın remained to be the capital of the state until 1850 and then İzmir had become the central of the state of Aydın on February 27th, 1850 by the transference provided by the Governor Halil Rıfat Paşa. Following the change of the capital, the state was also called as the state of İzmir until 1867 (Tabak 1997, 10).

Population of İzmir had increased at the second half of the 19th century (Serçe 2000, 5). Still, accommodation zones of various religions and ethnic groups of İzmir were preserved (Beyru 2011, 97). Population growth lead to a pressure on settlement areas, later ending up with expansion of the settlements (Serçe 2000, 5). At the beginning, the settlement areas which had not been trapped between other districts had the chance of developing through the suitable vacant zones. However, zones which belonged to Jews at the city center suffered a physical pressure between Turkish and Armenian quarters due to the natural development of the settlements causing Jewish zones to concentrate in existing area and leading the area to be dense and unhealthy (Beyru 2011, 97). Karantina was the border of the settled zones of 19th century İzmir (Yücel 2012, 22-23). Improvements and renovations to transportation network, such as construction of the coastal road and tramway, provided access to vacant areas. Jewish people had also benefited from the circumstances by passing through new settlement zones surrounding Karataş (Beyru 2011, 97). At the east of Karataş, there were only several farms seen in the first half of the 19th century (Atay 2014, 64). Later on, residential structures were seen

on the edges of the urban areas such as Karşıyaka and districts beyond Karataş (Kuban 2014, 80). Until recently, the differentiation of settlements according to religions and ethnic groups were preserved (Kuban 2014, 77).

Migration was also a significant cause of the population growth in İzmir. Settlement areas got affected by extensive migration to İzmir in the 19th century. Foreigners could claim property on Ottoman lands after 1867 leading to an increase in population of İzmir (Serçe 2000, 6); the city was favored for intense commercial activities. Immigrants mainly used seaway for transportation (Kiper 2006, 116). Foreign immigrants, whom the majority were Greeks migrating from islands, preferred primarily the coastal line and then the areas between todays Alsancak and Halkapınar for settling. These new settlements merged with the existing Christian quarters (Serçe 2000, 5-6). Certain wars had been effective on extensive migration to İzmir such as 1877-78 Ottoman-Russian war and 1897 Crete Conflict leading to Ottoman-Greek war (Kiper 2006, 114). Immigrants coming from Balkans to İzmir, after the defeat in 1877-78 Ottoman-Russian war, were placed to the new neighborhoods in Northern parts of the city which were attached to the existing Muslim neighborhoods (Serçe 2000, 5). The vast number of immigrants caused the overloading of the existing residential capacity so some of the immigrants were placed in other provinces (Tabak 1997, 46). Migration due to 1897 Ottoman-Greek war had become a problem for city administration (Serçe 2000, 5). Due to the migration of Muslim people, new settlements were formed on the skirts of Kadifekale and Değirmentepe (Serçe 2000, 6). Improvement of public transformation also played a major role in the development of suburban areas of İzmir in the 19th century. Pedestrian traffic was dense during the first half of the 19th century, when the rail transportation was not established yet (Beyru 2011, 299). However, it is known that at the end of the 19th century, modern transportation vehicles were seen besides animal transportation. The transportation inside the city was mainly provided by Kordon and Göztepe tramway lines, which were run with horsepower (Beyru 2011, 285). The ferry transportation of İzmir had started in the beginning of 1870s, between the city center and Karşıyaka district and later on Göztepe line had also started to function (Beyru 2011, 265). With the formation of ferry and tramway connections, the coast beyond Bahribaba had started to develop. Karataş, Karantina, Göztepe and Güzelyalı districts, which were once small villages, had started to shape differently (Beyru 2011, 99).

İzmir was divided into 51 quarters with the establishment of 'muhtarlık' organization in 1885 to provide the public safety (Serçe 2000, 2-7). In time, quarters

began to grow spatially ending up in creation of new quarters based on the religious tendency (Serçe 2000, 8). Karantina sets an example for the newly emerging quarters due to division. Karantina was divided into two neighborhoods named Karantina Islam and Karantina *Rum* (Serçe 2000, 8).

Starting from the 4th of August in 1880, Midhat Paşa had served as the governor of İzmir for nine months (Tabak 1997, 47). Midhat Paşa had contributed to provision of public safety, opening of the Göztepe road, installation of a tramway, flooring of the pavements with *Napoli* stone and the establishment of Mithat Paşa Art Institute (Tabak 1997, 47). Halil Rıfat Paşa had served as a governor for multiple times. His first employment lasted fifteen months starting from the September of 1885 and his second employment lasted longer including the years between 1889-1891(Tabak 1997, 54-55). During his first governorship, he provided many constructions of roads, flooring of new pavements and a major progress was seen on the construction of today's Halil Rıfat Paşa street (Tabak 1997, 51). At his second governorship, Hatay Street, which started at the end of Değirmendağı and continued through Göztepe, was opened for connecting the outer fringes of the city to İkiçeşmelik and Değirmendağı (Tabak 1997, 54). The ongoing construction of the mosque in Karantina was finally completed and also intensive efforts were made for the accommodation of homeless immigrants (Tabak 1997, 54). Later in 1894, eight ferries of Hamidiye started to function between İzmir-Karşıyaka for the first time, and later in 1905, the construction of a tramway had started in Karşıyaka (Tabak 1997, 58).

In the 19th century, the social structure of İzmir, which was composed of Turkish, *Rum*, Jewish, Armenian and Levantine people, was preserved (Kayın 2013, 42). People of different ethnic groups had certain settlement zones (Beyru 2011, 59). The settlements had developed in suitable zones. When the city is considered in terms of architectural development, the fabric of a small town had developed into a multicultural trade city in the 19th century, starting from the 17th century (Kayın 2013, 41). The first mapping of the city in regard to urban development had been seen at the end of the 19th century (Beyru 2011, 347). The architectural fabric of İzmir had beared different styles as well as their interactions. The cultural diversity can be traced especially at the housings (Kayın 2013, 47). The European population gave way to the construction of many buildings in the city, which was necessitated due to their accustomed life styles (Kayın 2013, 48).

Between the end of the 19th century and the beginning of the 20th century, İzmir had become as a linear coastal city with shallow depth through inner lands (Figure 2.7)

(Beyru 2011, 267). It had spread between Göztepe and Alsancak cape on the coastline (Kuban 2014, 76). The multi-cultural characteristic of the city continued to develop until the beginning of the 20th century.

Migration of Muslims to the city had continued until World War I (Serçe 2000, 5). After 1918 Mondros armistice agreement, in 1919, İzmir was invaded by the Greek army for three years. After the liberation of İzmir on September 9th, 1922, the city suffered from a great fire damaging a vast amount of the city and just leaving the suburb regions and the traditional center unaffected. Armenian and *Rum* neighborhoods besides the majority of the Frank neighborhood burned down during the great fire in 1922, while the suburb zones such as Güzelyalı, Göztepe, Karanrina ve Karataş preserved their image from the beginning of the century until 1950s (Kuban 2014, 77). According to a data of Statistic Directory dated March 1923, 14,004 of 42,945 houses had been entirely burnt down (Serçe 2000, 10). During the '*mübadele'* in 1923, İzmir city had witnessed the arrival of new Turkish residents from different foreign regions as well as a major deserting of *Rums*. Residents of İzmir after the '*mübadele'* were just a few foreigners, and mainly Turkish and Jewish people (Serçe 2000, 10). Vacant zones and housings emerged due to the vast amount of immigration. These vacant spaces of emigrating *Rums* partially supplied housing for new residents.

After the proclamation of the Turkish Republic, nationalism played a great role in construction policies (Devrim 2016, 318). Especially in public buildings effects of a nationalist approach could be seen. However, during the early years of the republic, İzmir had not grown neither in population or area and the city had not reached to Kadifekale yet (Kuban 2014, 78). A vast amount of the city was lost during the fire in 1922 and overcoming the effects of war had took a while (Figure 2.6). The condition of the world, struggling from the 1929 economic crises and dealing with World War II, had affected the process (Kayın 2013, 52). The development of the city started simultaneously with other cities of the country (Kayın 2013, 52).

Architect Rene Danger's and Raymod Danger had designed the first city development plan for post fire condition of İzmir in 1924-1925 under Henri Proust's supervision (Figure 2.7) (Avcı Özkaban 2013, 344). The plan offered development opportunity to the fire zones with the use of masonry system and also had new designs of urban plazas, city parks and wide streets (Guner 2005, 4; Karadag 2000, 51 cited in Datta and Yücel Young 2007, 45). The Danger-Proust plan had been applied to the zones which suffered from fire, while other proposals concerning the whole city, such as relocating

the harbor to North, arrangement of industrial zones, building a station for connecting railroads and defining new settlement zones for decreasing the density, was not taken into consideration (Avcı Özkaban 2013, 344). Although all the suggestions of the plan were not applied entirely, the structuring of the city after the fire was mainly shaped according to the Danger-Prost plan (Kayın 2013, 53). The plan mainly involved the areas which got affected from the fire; so, in the following years a holistic approach for city planning became a necessity.

Figure 2.6. Pasaport district of İzmir right after the 1922 fire
(Source: Şenocak 2003, 311)

During the year of 1932, a revision of the Danger-Proust plan was made according to the suggestion of Hermann Jansen. The existing roads had become narrower, while newly emerging roads and buildings were seen (Bilsel 2009, 13). The First National Architectural Movement, which was extensively seen at the era, started to be transformed into a modern style (Kayın 2013, 55). The municipality invited Le Corbusier for assessing the city. Although an agreement was made with the French architect Le Corbusier in 1939, he managed to visit İzmir in 1948 and completed a master plan scheme (Figure 2.9) with an explanation report in 1949 (Bilsel 2009, 15). The plan scheme included urban land use classifications and also details for urban design (Oral 2010, 111). Although Le Corbusier's work was not executed, its influence can be seen in some developments, such as Hatay Street district with new settlement zones and connection to Konak from Hatay with an alternative road (Bilsel 2009, 15).

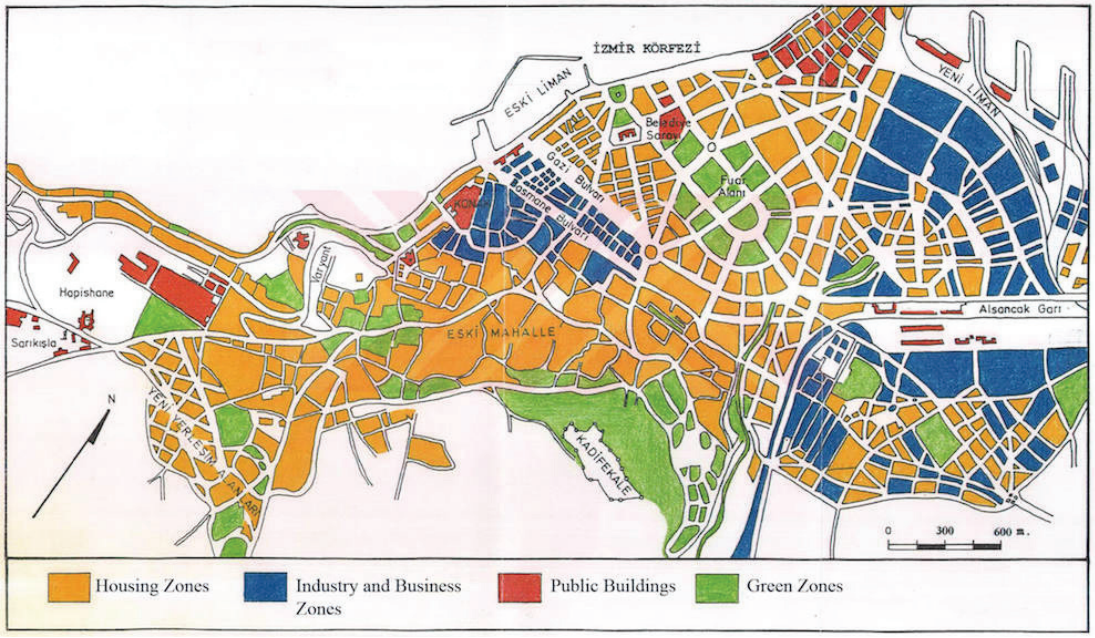


Figure 2.7. Danger-Proust city plan

(Source: Karadağ 1998, 86)

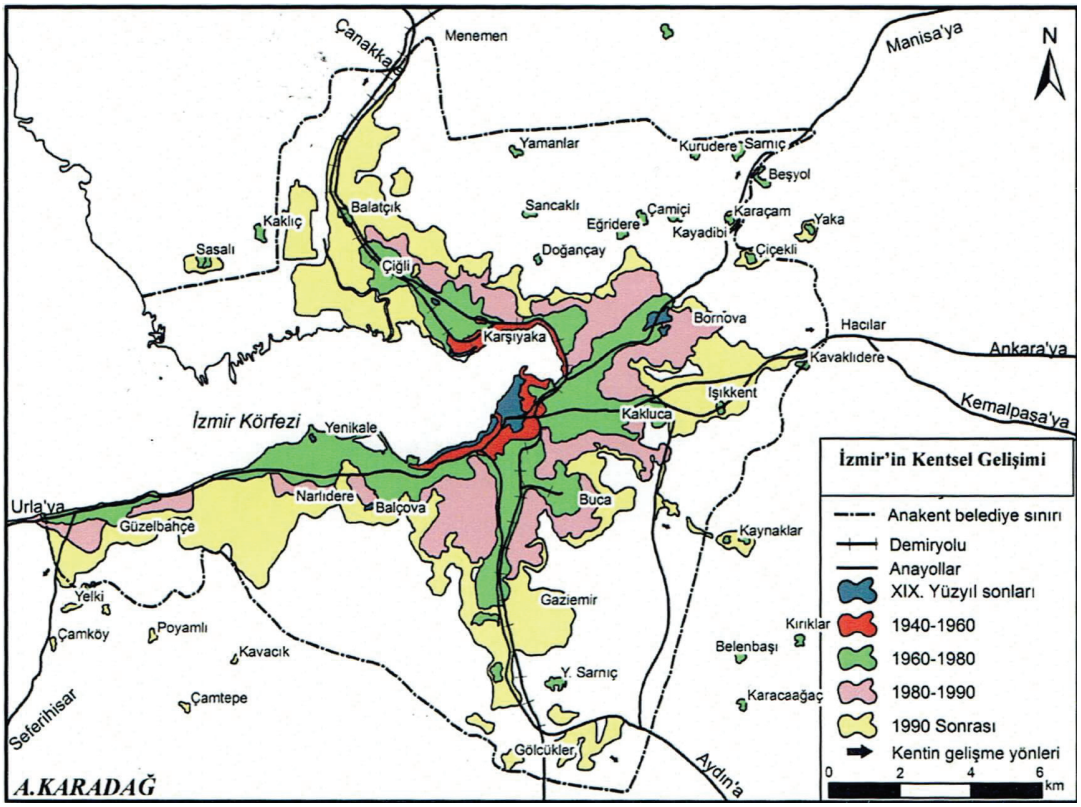


Figure 2.8. Development of İzmir after 19th century

(Source: Karadağ 2014, 152)

The economic potential of the developing city gave way to incoming population in the mid 1940s. As a result, early traces of squatter settlements started to shape (Kayın 2013, 57). Settled areas of İzmir had almost entirely surrounded the whole bay before the year of 1950 (Figure 2.8) (Oral 2010, 111). The unplanned urban growth continued in the following decades leading to many squatter districts (Kayın 2013, 58).

Figure 2.9. Le Corbusier's plan scheme
(Source: Fondation Le Corbusier)

During 1950s, the construction of the two, three and four storied apartment buildings had begun. These buildings, which were called 'Rental Houses' as well as 'Family Apartments', were properties of wealthy families and the units of the structures were rented out (Avcı Özkaban 2013, 345). With the development of the city, a larger harbour became a necessity. A larger harbor, which was attached to the railroad system, was decided to be built in Alsancak in 1950s (Oral 2010, 112).

A competition was held in 1951 for determining the future master plan and development of the city (Kayın 2013, 58). The winner master plan, which was prepared by Aru, Özdeş and Canpolat, was approved for implementation in 1953. In a long term, the plan was insufficient due to the rapid urbanization of the city together with the population growth (Avcı Özkaban 2013, 345). A revision of the plan came into consideration. Bodmer was consulted for the revision of the development plan (Kayın 2013, 59).

After 1950s, concern for city planning decreased and a vast majority of people considered planning unnecessary. In turn, an unreasonable expansion and concentration in the urban areas with uncontrollable building activities and illegal housings was seen (Oral 2010, 112). In 1959, a local planning bureau was opened in İzmir (Oral 2010, 113). Alber Bodmer, the consultant of the organization, had studies on İzmir center together with the suburban areas (Oral 2010, 113). For the generation of an urban strategy, the Ministry of Public Works and Settlements was established in 1958 (Devrim 2016, 318). Following this period, an urban planning based on vehicles and transportation, building cooperatives, apartment constructions and squatter settlements was seen (Devrim 2016, 318). Although a new law was established for urban planning and construction, the disorder of planning still continued (Oral 2010,113). In 1960s, the city was still perceived as though composed of the settlements in Alsancak-Karantina axis, and further rural districts were not in a close relationship with this center (Kayın 2013, 60).

After 1960, Ministry of Reconstruction and Resettlement was established. City planning became centralized between 1961-1980 (Oral 2010, 113). Several sub-regions were defined during this period (Oral 2010, 114). The plan applied in 1963 was a modified version of Bodmer and Aru's plan due to increasing population density (Oral 2010, 114).

Legislation on flat ownership (*Kat Mülkiyeti Kanunu*) dated 1965, allowed individual ownership of units in apartment buildings, causing mass production of high apartment buildings with the demolishment of rental houses. The newly composed fabric lacked variety and similar architectural characteristics had been repeatedly used (Avcı Özkaban 2013, 347). The Housing Cooperatives Law in 1969 had also contributed to the mass production of housings with the lack of quality (Devrim 2016, 320). Illegal housings started to appear with the ongoing increase of housing demand through 1970s (Devrim 2016, 320). The 19th century and early republican era fabric got lost on the coastline and this area was transformed into a high wall of apartment buildings (Kayın 2013, 61). In 1973, a master plan for central urban area, in scale of 1/25000, was approved (Oral 2010, 115). According to the plan, the city would enlarge at the north-south axis (Kayın 2013, 62)

Due to the development of a high urban fabric with gloomy inner settlements, the standardized apartment buildings were strictly criticized in 1980s (Avcı Özkaban 2013, 347). Green areas were lost, the coastal areas were filled in, the city had become crowded at the era (Kayın 2013, 62). As a reaction, the urban fringe started to develop with single family houses (Avcı Özkaban 2013, 347). Balçova, Narlıdere, Sahilevleri, İnciraltı and

near vicinities, which were nearly deserted areas with reeds in 1950s, witnessed many examples of various constructions of single houses (Avcı Özkaban 2013, 347).

By the First and Second Mass Housing Law in 1981 and 1984, mass production of the housing was seen (Devrim 2016, 318). The mass production aimed generating houses for people with low and middle income (Kayın 2013, 62). The construction industry benefited through time from the ongoing production of many houses.

After 1980, the influence of central government decreased on planning and because of political reasons planning activities had come to an end and an uncontrolled growth had been seen in İzmir (Oral 2010, 115-116). Partially applications of 1973 master plan with several changes had been made during the period (Oral 2010, 116).

Through 1990s, housing had also developed on urban fringe. The physical and social distance of the settlements had finally led to the housing preferences to rechange at the center (Avcı Özkaban 2013, 347). In 2000s, many improvements were made to the city such as rehabilitation of several zones of the city (Kayın 2013, 65). As the most significant development of the period, conservation-oriented zoning was tried to be achieved. A concern for conservation was seen and conservation work regarding urban and archeological sites and historical fabric of the city were carried on (Kayın 2013, 66).

2.2.2. Historical Characteristics of Göztepe and Vicinity

The exact historical origin of Göztepe district and its vicinity is unclear. However, the geographical characteristic of the district suggests that the site was suitable for settling since provided safety and advantage for observing the new arrivals. The earliest findings of human traces of the area were discovered at Susuz Dede Hill in 1981 and they belong to Hellenistic period (4th century BC) (Conservation Council 1981 cited in Boztepe 2014, 1). Further information related with the district mainly belongs to the 18th century and onwards. In the 18th century, the central settlements of the city were bordered with the cemeteries near Bahribaba at the south. There were few small villages out of the borders, which were hard to access (Beyru 2011, 37).

In the beginning of the 19th century, the southwest zones of İzmir had preserved their looks due to being bordered by cemeteries, while northern zones continued to expand (Beyru 2011, 41). During the first half of the 19th century, the areas beyond the Karantina district were occupied only by several farms (Atay 2014, 65). In 1829, a

military hospital serving as quarantine was established in Karantina district (Karayaman 2008 cited in Akyol Altun 2014, 422-423); so, Karantina was the border of the city during the era by providing a control among the entrances (Figure 2.10). At the second half of the 19th century, Göztepe had shaped as a small *Rum* quarter (Ürük 2011, 84). After then, few Levantine families began to settle in the Göztepe district and it is known that 927 people lived here in 1891 (Ürük 2011, 84). Some Levantines of İzmir, preferred safer areas located on the southwest side of the city for their settlements instead of Buca and Bornova. These settlements were Karataş (Melantia), Göztepe (Enopi), Kokaryalı-Reşadiye (Myracti / Güzelyalı). Larger lots with houses within a green context were seen at the border districts such as Göztepe, Buca, Bornova, Karşıyaka and Bayraklı (Kayın 2013, 47). At the end of the 19th century, wealthy Turkish families had started to settle in Göztepe and Güzelyalı districts (Kıray 1998, 51). The Ottoman state institutions, which were located on Mithatpaşa Street, had contributed to this preference (Kurt 2012, 19).

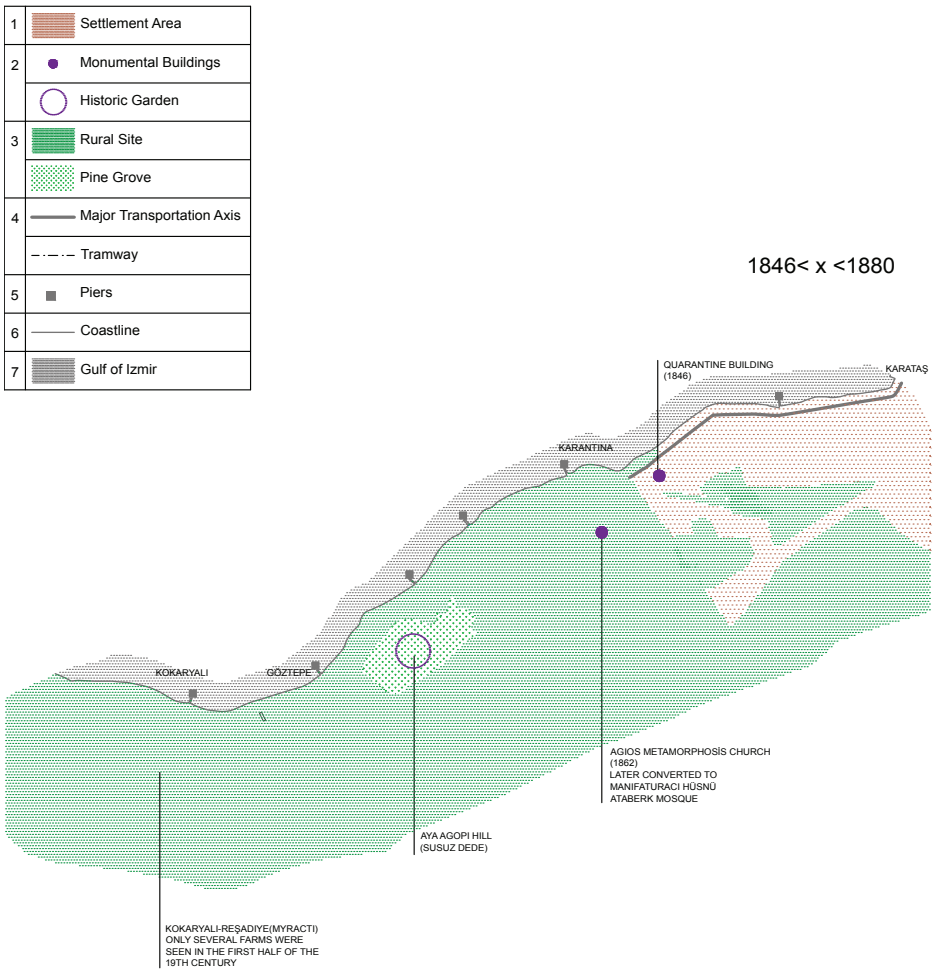


Figure 2.10. Map of Göztepe and its vicinity between 1846-1880 period

Figure 2.11. Göztepe and Güzelyalı districts with the view of Susuz Dede Hill and *Hakim Efendi* Mosque at the beginning of the 20th century (Source: Atay 2014, 65)

First residents of Göztepe were wealthy families due to lack of sufficient public transportation (Atay 2014, 67). Later on, in 1880s, with the establishment of Mithatpaşa Street the district had become more favorable for settling (Kıray 1998, 56) (Figure 2.12). Göztepe district, as well as Güzelyalı (*Hamidiye*) district, had been developed as suburban settlement zones during the governorship of Halil Rıfat Paşa (Kuban 2014, 75). The connection to the districts was provided with the road Halil Rıfat Paşa, which was opened for supplying access to the city and a tramway was installed for public transportation (Kuban 2014, 75). Before the installation of the tramway, the access to the area was carried on by horse carts which only belonged to the wealthier families (Atay 2014, 67). Although it was not applied, the extention of Kordon Street through Göztepe was considered and discussed at the end of the 19th century (Beyru 2011, 312).

In the beginning of the 20th century, the hill (*Göz Tepe / Enopi*), which gave the area its name and which was also named as Agai Agopi, was coated with pine grove (Atay 2014, 67), while the ridges of Göztepe were coated with green fields in 1930s (Figure 2.11) (Kuban 2014, 78). During early 20th century, the quarter was occupied especially by Italian rooted Levantine families (Ürük 2011, 133). Although few Turkish people were seen as residents of the district in the 20th century (Ürük 2011, 84), there were hardly few

Muslim residents around the area, where Notre Dame de Lourdes Church was located, which was the 81st street (Ürük 2011, 133). The buildings belonging to various religions, which define a border for the settlements, show that the society here had a heterogeneous structure in the beginning of the 20th century. The heterogenic characteristic of the society was carried on until 1922s (Atay 2014, 68) (Figure 2.13).

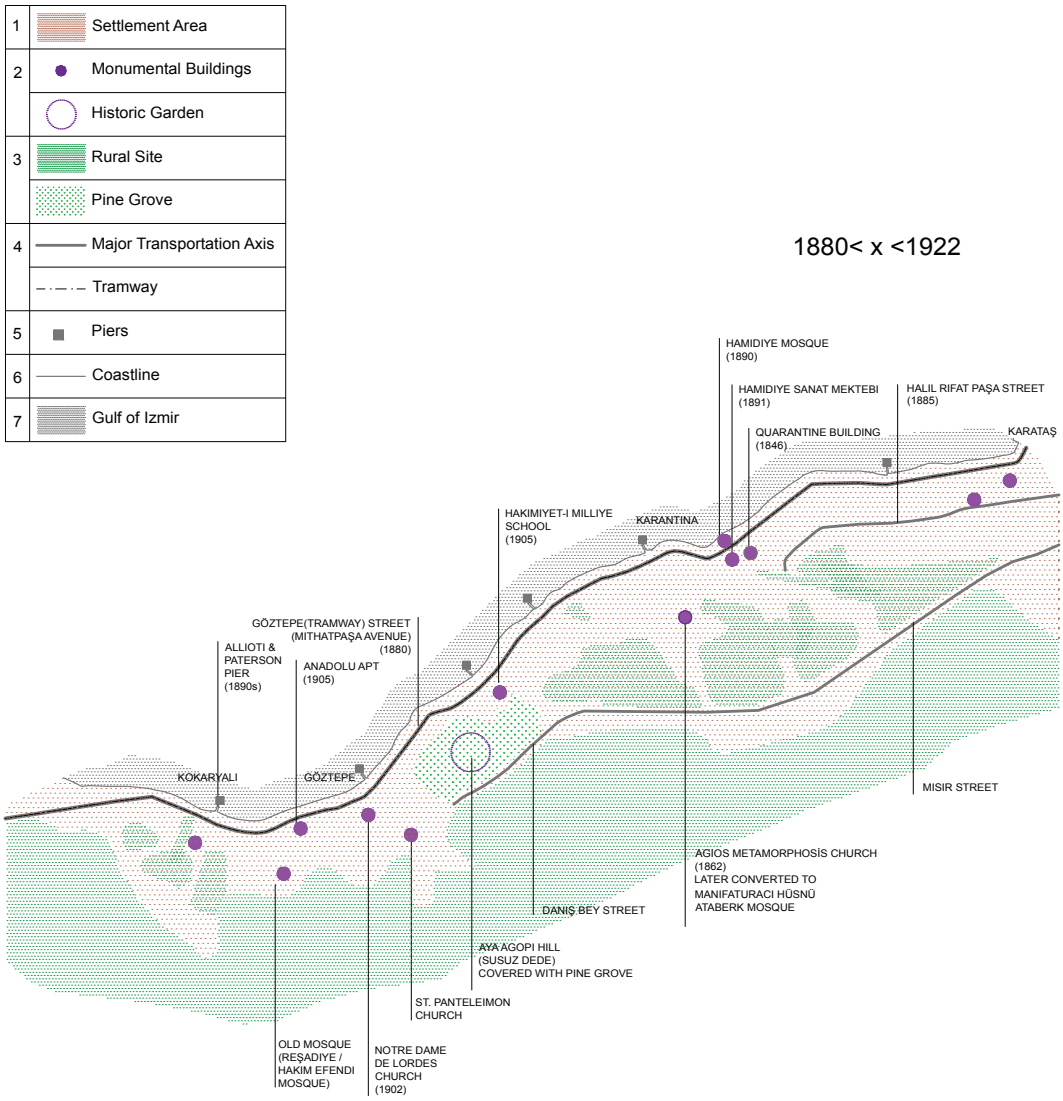


Figure 2.12. Map of Göztepe and its vicinity between 1880-1922 period

Göztepe have been a neighborhood bordered with Karantina (Figure 2.14) on the east side and Güzelyalı on the west side. Although *Rums*, Armenians and Jews occupied the district, Karantina was listed as a *Rum* quarter after the establishment of Mukhtar

Organization in 1885 (Serçe 2000, 6) A record was held in 1911 about the separation of Karantina according to the nationality of the residents as Islam Karantina and *Rum* Karantina. In 1924, a division was made with the names first Karantina (areas between Karataş and Göztepe) and second Karantina (areas between Nokta and Hakimevleri) (Yücel 2012, 16). Second Karantina was formed of disorderly settled housing units counted nearly to a hundred which poorer people occupied as residents (Yücel 2012, 59). In 1937, with the decision of the municipal council about changing the earlier names of the quarters because of being a reminder of the past, the name Karantina was abandoned. The first Karantina was called 'Mithatpaşa' and the second Karantina called 'Murat Reis' in 1937. Later on, the first Karantina was called as Küçükyalı due to the bus station with that name (Yücel 2012, 16).

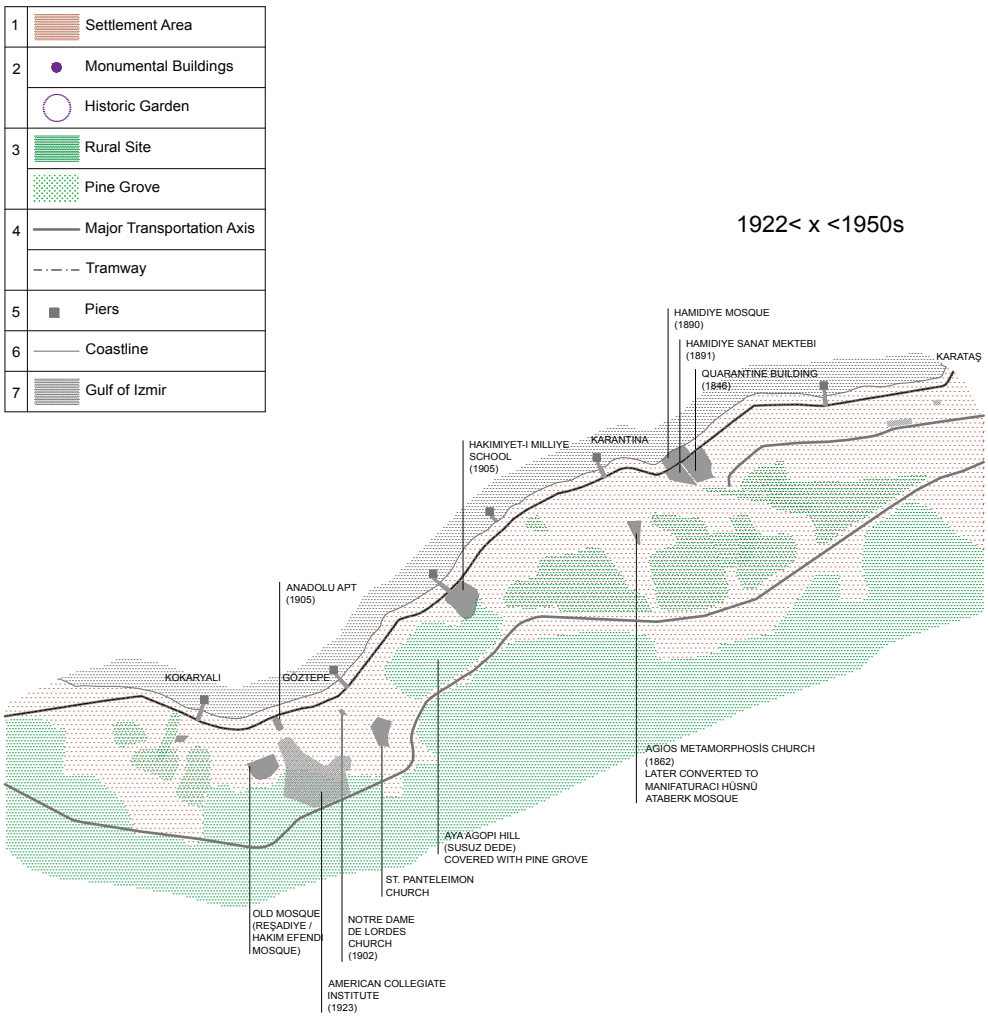


Figure 2.13. Map of Göztepe and its vicinity between 1922-1950s

Figure 2.14. Karantina district at the beginning of the 20th century

(Source: Beyru 2011, 100)

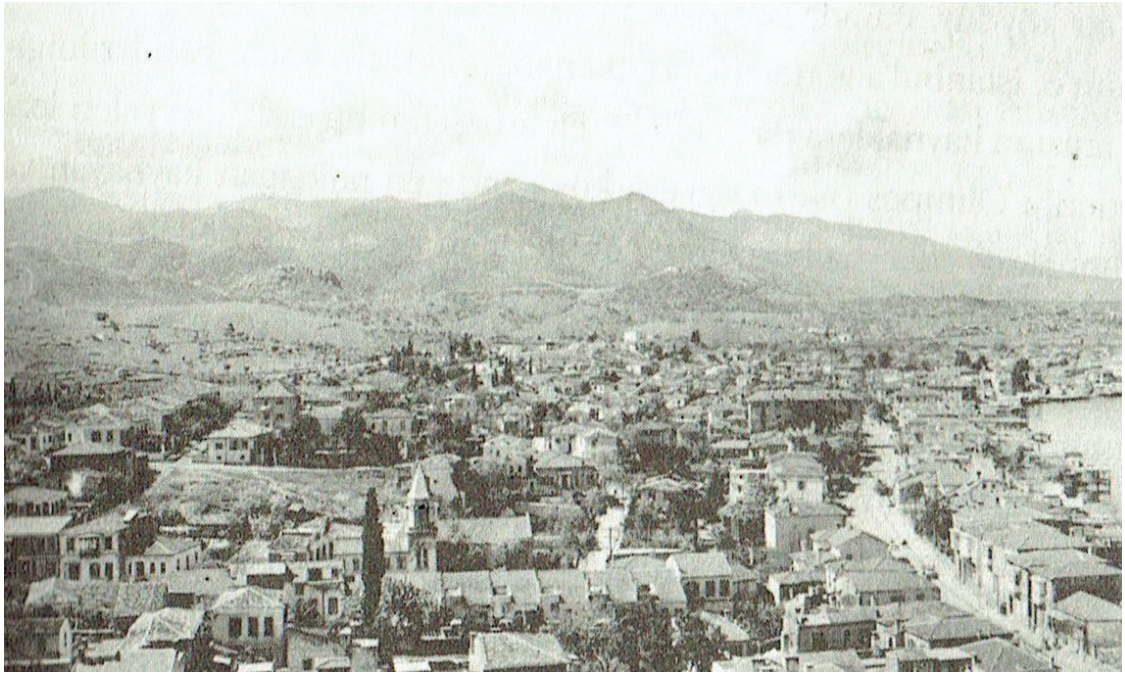


Figure 2.15. Göztepe and Güzelyalı districts, late 1940s

(Source: Ürük 2011, 28)

The Güzelyalı settlement was a Turkish quarter at the beginning of the 19th century. It was called as 'Mamuretü'l Hamidiye at the end of the century (Ürük 2011, 19). Later on, the district was called as 'Reşadiye' after the 31st of March incident, which gave way to an end to the reign of Albülhamid the second and Mehmet Reşat came to throne (Atay 2014, 68). The district was called as 'Kokaryalı' after the proclamation of the republic, and after 1933, the name was changed to 'Güzelyalı'. There is a mosque in Güzelyalı district which is called 'Hakim Efendi Mosque', 'Reşadiye Mosque' or 'Old Mosque' (Ürük 2011, 19). Today's air training command (*Hava Eğitim Komutanlığı*) was opened in December 19th, 1930 as '*Tayyare Alay Karargahı*' (Ürük 2011, 25), where once a brasserie called Athanasoulas had been located (Atay 2014, 69).

A resemblance could be seen, along the characteristics of the narrow districts settled through Güzelyalı and the old Frank quarters at the city center, due to the similarity of the close relation with the sea and the housing units, until the transformation of the regions (Kuban 2014, 76) starting at the second half of the 20th century. Architectural content and form of Göztepe district (Figure 2.15) and its vicinity was preserved until the second half of the 20th century. Until a mass construction process had started after 1960s, the districts between Karataş and Güzelyalı were formed of two-storied houses with *cumbas* (Ürük 2011, 139) and garden. Mass production phase had been seen due to the pressure of rapid urbanization (Figure 2.13) (Avcı Özkaban 2013, 347) for fulfilling the need for accommodation and due to the Legislation on Flat Ownership (*Kat Mülkiyeti Kanunu*) dated 1965. Alsancak, Göztepe and Güzelyalı districts were occupied by wealthy people, while residents of the housing in the city center were people with lower income (Kaya 2002, 156). A raised demand for housing areas by wealthy people were seen, which could not be compensated due the lack of sufficient space that could provide a horizontal development (Güner 2006, 128). Therefore, a vertical development in housing was seen with the contribution of Legislation on Flat Ownership. Attached buildings in contiguous order with seven floors at most were made possible by the 1984 Hatay zoning plan (Konak Municiplity cited in Baysan 2007, 202). Urban fabric of the period after the 1980s was formed of high apartment buildings juxtaposing one another (Figure 2.16, Figure 2.17, Figure 2.18). The newly composed fabric did not have a concern for variety. Similar facade organizations and plan schemes were used in housings and only minor details had differed (Figure 2.19, Figure 2.20). The standardized apartment buildings were highly criticized in 1980s, due to the development of the dense and gloomy settlements and the increasement of the height of the urban fabric. Urban

fringe started to develop with single family houses as an escape from the density of the city (Avcı Özkaban 2013, 347).

Figure 2.16. Göztepe view from the bay, 2019

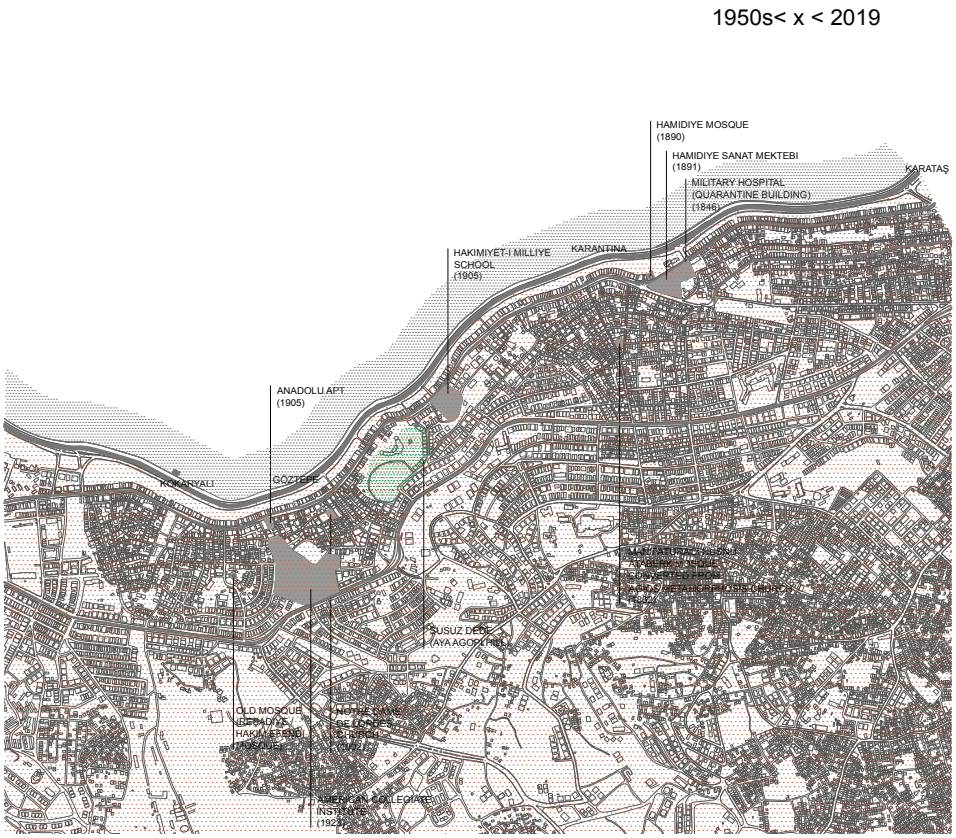


Figure 2.17. Map of Göztepe and its vicinity between 1950s to present

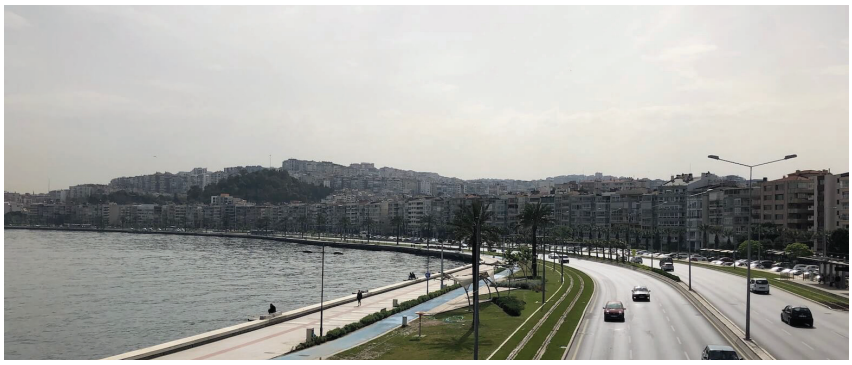


Figure 2.18. General view of Göztepe from pedestrian overpass, İzmir, 2019

Figure 2.19. Mithatpaşa Street, Göztepe, 2019

Figure 2.20. Mithatpaşa Street, Göztepe, 2019

CHAPTER 3

CHARACTERISTICS OF THE MONUMENTS IN GÖZTEPE

The historic monuments of Göztepe that have reached today are introduced in comparison with similar building types. Each monument is analyzed under the headings of history, site characteristics, facade characteristics, spatial organization and architectural elements, construction technique and material usage, cultural asset values and conservation problems.

3.1. Notre Dame de Lourdes Church

Until the 19th century only churches were repaired to be used with a permission from the sultan (Mercangöz 2013, 139). New church structures started to be built in Anatolian lands with the requirement of being built without a dome after a rescript (*ferman)* was announced during the reign of Sultan Mahmut II. (1808-1839) (Mercangöz 2013, 139). Tracing and determining the ownership of the church properties is not possible in some cases such as Notre Dame de Lourdes Church of Göztepe of the study case (AOCC 2018) due to the construction permits being based on rescripts (*ferman*). Church constructions in Western Anatolia increased with the migrations of *Rums* from the islands and the Balkans between 1831-1881 (Mercangöz 2013,139).

The characteristics of the cities shape together with their residents. İzmir had been a home for various people with diverse beliefs. As being one of groups living in the city, the Levantine population of İzmir had an influence on architectonic characteristics of the city. Most of the existing churches today are from the 19th century (Mercangöz 2013,139). The variety and richness of the churches could be linked with the diversity of the countries the Levantines came from. However, the non-Muslim population of the city got affected with the great fire in 1922, where the northern portion of the city center and the surrounding got burnt majorly and damaged irreversibly. Later on, with the establishment

of the Republic many people were relocated. As a result, the built fabric of the city, which was once rich with different religious spaces such as churches and synagogues besides the mosques, was partially lost. Remaining churches are either refunctioned or continue on their authentic function. As an example, Ayavukla Church of Basmane district is used as a cultural center and many organizations are held here. Today, there are twelve churches which have sustained their functions (Mercangöz 2013,141). Most of these churches are seen around Alsancak district, where once was densely populated by non-Muslim population. Different sectarians are seen among these churches.

All of the remaining churches of İzmir suffer from physical pressure due to the ongoing rapid development of the city. The spaces are either surrounded by a new urban environment or continue their life span inside an area surrounded with garden walls disconnected from the surroundings. St. John the Evangelist (Lighthouse) Church of Alsancak is an example for the spaces which suffer from a physical stress caused by the developing environment. Authentic site borders got lost in time with the regulations of the nearby roads. On the other hand, Notre Dame de Lourdes Catholic Church sets an example for spaces continuing an introverted life. The garden, which surrounds the church from north, west and south sides, is bordered by high walls. Garden walls provide a barrier (Table 3.1.).

Churches are accompanied by residential buildings in some cases. Service units usually juxtapose the churches. Notre Dame de Lourdes Church (Göztepe), St. Maria Catholic Church (Pasaport) and St. Anthony's Catholic Church (Bayraklı) set example for the churches with juxtaposing service buildings (Table 3.1.).

Facades of the churches in İzmir present modest designs, when compared with their interiors. The buildings were built in masonry system. The walls were covered with plaster and later a fabric was created by imitating cut stone bonding traces on the plaster. This characteristic is widely seen at the churches of İzmir (Mercangöz 2013,145). The entrance facades are more detailed with forms and ornaments. Notre Dame de Lourdes Church (Göztepe), St. Maria Catholic Church (Pasaport) and St. Anthony's Catholic Church (Bayraklı) are from the churches that reflect modest designs. On contrary, Agia Fotini Church (Pasaport) and St. John the Evangelist (Lighthouse) Church (Alsancak) differ in exterior characteristic (Table 3.1.). When a comparison is made among the churches of İzmir, modest facades with plastered surfaces are widely seen in Catholic churches. Churches belonging to other sectarians such as protestant or orthodox are richer in form and detail, when exterior characteristics are examined.

Different forms can be seen through the superstructures of the remaining churches of İzmir. The forms can vary even in a single structure itself. The ceiling, which is perceived from the interior space, does not always reflect the outer shell of the superstructures. In some examples, the naves and other sections of the churches are covered with varying forms such as vaults, domes or timber floors with plastering and gypsum decoration, while the exterior has other forms partially or entirely covering the structure. For example, the roof of the Agia Fontini Church (Pasaport) is visible from interior space. Notre Dame de Lourdes Church (Göztepe) has timber floors finished with wood laths and plastering except the bema space. The church has a pitched roof covered with Marseilles tiles (Table 3.1.).

Since the early Christianity, Christians usually have preferred a long rectangular space with certain spatial characteristics for their prayers. These spaces are oriented towards Jerusalem. An apsis is usually located on the east side in a half-rounded form with the bema space in front. An altar can be found inside the bema space. Additional pastoforium spaces are located for the purpose of storing and preparing the objects which are necessary for the ceremonies (Mercangöz 2013, 141-142). All of the churches of İzmir, which belong to the late Ottoman, embody these sections even though they differ in size and shape (Mercangöz 2013,142). When the remaining churches of İzmir are examined, it can be seen that the orientations of the churches differ considerably according to the location of the sites. Main entrances of the churches vary in this manner. The apsis areas of the churches also have different characteristics. An apsis may have a niche form, or it is also possible that the apsis area had not been highlighted with any architectural forms. In some cases, the apsis area is emphasized majorly such as the apsis of Notre Dame de Lourdes Church in Göztepe. The church is especially known for the cave imitation of the apsis (Table 3.1.).

Single nave in church plan organizations had been widely seen in İzmir among the churches which had been built in the era between the late 19th century and early 20th century. Four of the remaining churches of İzmir have a plan scheme composed of three naves while most of the others have single naves. Gynakaion space, which is especially seen in Orthodox churches for providing women a separate space for their prayers (Mercangöz 2013,142), can be seen as a part of the churches in İzmir. The access to gynakaion space is usually provided from the interior west side of the churches (Mercangöz 2013,142). In Notre Dame de Lourdes Church, a gallery is located above the nartex for this purpose. A wooden staircase, which is located on the western corner of the

interior space, provides access to the gallery floor. Other sections of the churches differ in characteristics such as baptistery sections and bell towers of the churches. Baptistery areas vary in location and form among the churches. A separate room (e.g. St. John Baptist Catholic Church) can be seen as well as a niche (e.g. St. Maria Catholic Church) or just a defined zone (e.g. Notre Dame de Lourdes Church). Bell towers are common elements of churches. Most of the churches in İzmir have bell towers, although the location and accession can differ from church to church.

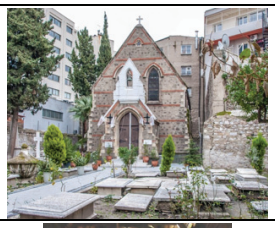
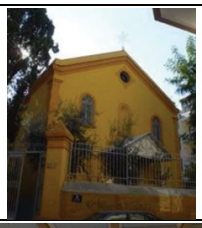
On contrary to exterior characteristics, the interior spaces of the churches are richer in scenery. The richness of colors, forms and ornaments can be observed. Interior ornaments differ according to sectarians which the church belongs.

3.1.1. History

Notre Dame de Lourdes (Our Lady of Lourdes) Church (Figure 3.2, Figure 3.3) belongs to Dominican sect of the Catholic church (Timad 2008, 18). The name of the church comes from the Notre Dame de Lourdes Church of France (Figure 3.1) which was dedicated to the appearance of Virgin Mary (Mercangöz 2013, 159). According to the belief, Virgin Mary had appeared to a fourteen years old shepherd girl near the Massabielle cave (Figure 3.2). The Notre Dame de Lourdes Church was constructed in 1898. According to the inscription which was installed in 1900 on the west wall of the structure, the church was officially acknowledged and opened to public in 1902 (Mercangöz 2013, 159 and Çakmak 2014). Le Chanoine Joseph Fercken was the founder and the first priest of the church. The current priest of the church is named as Gabriel Federico Juan Ferone Solis. The adjacent building to the church, which serves as an accommodation unit, thought to be built in the same era due to its organic connection with the church. Also, the facade organization, plan scheme and other architectural characteristics of the priest house resembles the characteristics of the housings which had been built between the end of the 19th century and the beginning of the 20th century.

A document, dated 1947, was prepared for the demand for separating the house lot from the church for the purpose of removing its registration status. The request is based on the fact that the lot was purchased from Andreya Timoni, who was the archbishop of İzmir, 50 years ago and the church was built on the lot in the same year. All the taxes had been paid in behalf of the church for 50 years.

Table 3.1. Comparison with similar churches

	Agaia Fotini Church	**St. Maria Catholic Church**	**Notre Dame de Lourdes Church**
Date of Construction	End of the 18th century – beginning of the 19th century	1889 (rebuilt after a fire)	1898- constructed 1902- opened to worship
Sectarian	Protestant church which is also rented to orthodox community	Catholic	Catholic
Location	Alsancak, Pasaport	Alsancak, Pasaport	Göztepe
Site Organization	Church can be accessed from a garden. Main entrance is at the western facade. There is a graveyard in the garden. 	Juxtaposed with a residential building at the western side. Church and the residential building can be accessed directly from the street at the eastern facade. 	Church can be accessed from a garden. Juxtaposed with a residential building at the southeast side. Main entrance is at the northeast facade. 
Spatial Characteristics	-Single nave organization -Mezzanine floor (Western side) -Bema and naos are separated with templon Orientation: East- west (Apsis – east)	-Single nave organization -Baptistery niche (east), bell tower, mezzanine floor (east) Orientation: East- west (Bema without an apsis curve – west) -Few window openings (gloomy interior space)	-Single nave t plan with bema and pastaforium cells -Cave formed apsis -Bell tower (eastern corner), baptistery (northern corner), mezzanine floor (northwest) Orientation: Southeast-northwest (Apsis – southeast)
Superstructure	Wooden pitched roofs are also visible from the interior.	**Outer** - Naos: Pitched roof Bema: Dome with lantern **Inner** - Naos: Pitched roof Bema: Bema: Dome with lantern Narthex: Three cross vaults	**Outer** – The church is covered with a pitched roof Bema: glass pyramidal cone **Inner** – Naos: Flat ceiling (cassette ornaments) Bema: cloister vault
Facade	- Detailed facades without plaster	- Modest facades covered with plaster (Entrance facade is more detailed.)	- Modest facades covered with plaster (Entrance facade is more detailed.)
Conservation State	Good	Good	Good
Photograph (Exterior)			
Photograph (Interior)			

(cont. on next page)

Table 3.1. (cont.)

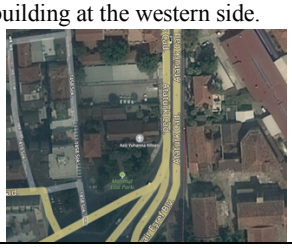
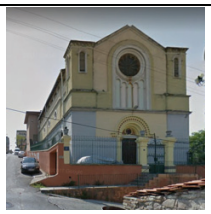
	St. John The Evangelist Church	**St. Anthony's Church**
Date of Construction	1899- constructed 1902- opened to worship	1902- construction started 1922- opened to worship Restored in 1990 together with monastery.
Sectarian	Anglican	Catholic
Location	Alsancak	Bayraklı
Site Organization	Church can be accessed from a narrow garden. Main entrance at the western facade. Neighboring residential building at the western side. 	Church can be accessed from a small garden. (Settled on a sloped land) Juxtaposed with a residential building at the east side. Main entrance is at the western facade. 
Spatial Characteristics	-Single nave Orientation: East- west (Apsis – east)	-Single nave organization -Mezzanine floor (Western side) -Bema and naos are separated with templon Orientation: East- west (Rectangular apsis niche – east)
Superstructure	Pitched roof	**Outer** – The church is covered with a pitched roof **Inner** – Naos: Barrel vault (including bema space)
Facade	-Facades without plaster	-Moderately modest facades covered with plaster (Entrance facade is more detailed.)
Conservation State	Good	Good
Photograph (Exterior)		
Photograph (Interior)		

Figure 3.1. Sanctuaire Lourdes, France

(Source: Sanctuary Our Lady of Lourdes)

(a)

(b)

Figure 3.2. The grotto of Massabilelle (a) / Apsis of Notre Dame de Lourdes Church, Göztepe, 2019 (b)

(Source: Unitalsi Lourdes)

Figure 3.3. Notre Dame de Lourdes Church
(Source: Papi 1988)

The first registration of the church was made in 1978 by GEEAYK. The building juxtaposing the church was annotated together with the church in 1978. The building on the lot numbered as 12, reflects the characteristics of immovable cultural property in need of protection. Although the building does not have any record of registration related to its protection, on the document dated 1987, which states sustaining the conservation status, the registration date includes both of lot numbers 10 and 12 as door numbers. According to the conservation inventory, which was written in 1978, the church was made by the French government and named as French Church. The project of the church was handled by Dutch architects. The French consulate was in charge for the maintenance (AOCC 1978).

Until the declaration of *'Islahat Fermanı'* (18th February, 1856), the construction of churches and other religious spaces were restricted and prevented by the laws of Islam (*şer'i hukuk*). Thereafter, the rescript of the sultan was sufficient for a new construction

of a religious space. The difficulty among the church constructions and depending on a permit from the authorities had led to a disorder in defining the ownership of the properties. A written document from the archives of the Conservation Council requests a solution for the problem of the property ownership registration of Notre Dame de Lourdes Church due to the uncertainty caused by earlier Ottoman policies. Although no written documents can be found about land certification for ownership, according to date which had been recorded to TAKBİS, the whole shares of both lots (10 and 12) are registered to Andreya Timoni. The registration of the church, as first group immoveable cultural property in need of protection was realized in 2015, while the housing unit was already recorded in 1952 (25th May). According to the record, the house was constructed by Rişaroğlu Jaset Ergen who was an Italian citizen (AOCC 1952).

The church conserves its authentic plan scheme (Çakmak 2014). The housing unit, on the other hand, is considered in three different periods based on the alterations. First period is the time when the structure was built and did not have problem related to its load bearing system. The second period is considered as the time course where the concrete consolidation was made. Finally, in the third period, the southern facade and the roof had been raised. The exact time spans of the periods are unknown.

In time, due to the bowing of the ceiling and deteriorations at the wooden roof elements, a risk of partial collapse occurred at the church. Besides, narrow vertical cracks were observed on the main walls. These urgent conditions had led to the preparation of a conservation project for the site. A steel scaffolding (Figure 3.4) was installed to the interior space of the church for maintaining the integrity of the mass until the official documentation process was completed (Figure 3.5). In 30th December, 2014, measured drawings, restitution and restoration projects of the church were pre-approved by the municipality (AOCC 2014). With the April 28th, 2015 decision of the Conservation Council, the registration of the church continued, while the conservation degree was determined as first group immovable cultural property in need of protection. According to the document, the measured drawings, restitution and restoration projects of the church was examined and found appropriate for application. It was stated that a report, regarding the execution of the project, needs to be send to KUDEB unit of the municipality. In 2015, the building juxtaposing the church was also labeled together with the church for its conservation status as first group immovable cultural property in need of protection (AOCC 2015). Partial application of the restoration project is seen on the site.

The interventions, which were done after the consent processes, were only related with the urgent conditions that caused safety problems and danger to the integrity of the structure. The foundation of the church was consolidated together with the excavation for setting a proper drainage. The small capillary cracks on the masonry walls of the church were recovered with different applications, based on the sizes of the cracks. The wooden roof was consolidated according to the static project and the roof was suspended due to the bowing of the ceiling. The previous concrete consolidation of the priest house was preserved. The authentic load-bearing walls and the concrete additions worked together for a long time so the detachment of the elements would cause more harm than good. The applications related to alterations were not processed completely such as changing the pvc framed elements to the authentic ones. In summary, the maintenance of the church and the house are carried out as before. Notre Dame de Lourdes Church (Figure 3.6) is one of the twelve churches of İzmir today, which continues its authentic function.

3.1.2. Site Characteristics

The church is located in Göztepe district of İzmir, between 81st, 82nd and 84th streets, which are accessed from Mithatpaşa Street. The 81st street, which lies at the northeast side of the lot, is also known as '*Kilise Sokağı'* and had previous names such as 'Abdülezel Paşa' and 'Küçük Dalyan' (Ürük 2011, 45).

Within the church lot, there are two prismatic masses juxtaposing each other and circumscribed by courtyards or gardens at their north, west, south partially on east, and streets at their east. The first mass is the church building itself (~22 x 10.5 m), while the latter is a house (~13 x ~9.75 m). The house has been used for accommodation by the priests of the church. The two masses are spatially connected from inner space. The monumentality of the church mass is emphasized not only with its relatively large size, but also recessed positioning from all sides of the lot and elevation from the street entrance at the northeast of the courtyard. The two side recessments are utilized as narrow gardens with trees. The church is oriented through northeast-southwest directions. The main entrance of the church is at the northern corner of the front courtyard. Courtyards are surrounded by high walls. The priest house, on the other hand, is directly accessed from 81st street and possesses a rear courtyard with a tree at its south corner and additional

storage shed at its west. There is also a secondary entrance providing access to the courtyard of the priest house from the 84th street (Figure 3.7).

Figure 3.4. Interior of Notre Dame de Lourdes Church with the steel scaffolding,2014
(Source: ANKA Mimarlık Restorasyon Archives 2014)

Figure 3.5. Notre Dame de Lourdes Church before the restoration, 2014
(Source: ANKA Mimarlık Restorasyon Archives 2014)

Figure 3.6. Notre Dame de Lourdes Church after the restoration, 2019

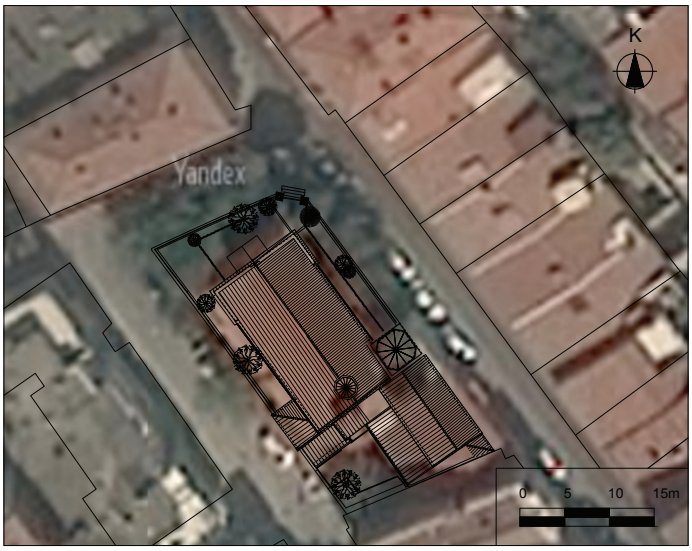


Figure 3.7. Site plan of Notre Dame de Lourdes Church
(Source: Adapted from *ANKA Mimarlık* 2014 and yandex)

3.1.3. Facades Characteristics

Facade characteristics of Notre Dame de Lourdes Church and the priest house are defined in the following headings.

3.1.3.1. Facades Characteristics of Notre Dame de Lourdes Church

The courtyard/garden wall surrounds the church from three sides (Figure 3.8). The heights of the garden walls differ relatively according to the slope of the street levels. An iron entrance door is placed on the northern corner of the garden area for providing access. There are two rectangular piers on both sides of the entrance door. Cone headed profiles are seen as their capitals. The church can be perceived behind the garden walls with the iron railings. All facades of the church are covered with plaster as well as the garden walls.

The entrance (northwest) facade of the church is composed of a three storied bell tower at the east, a single storied wall of diakonikon at the west and the narthex wall crowned with a pinnacle and pitched roof, respectively; and a blind courtyard wall with railings slightly hiding them. The octagonal glass and metal pinnacle rise above the pitched roof. The tower has an octagonal body rising on the top of the rectangular body of the first floor with a lead cone covering the top. The tower has one window on second floor, two windows on the first floor and a door opening on the ground floor. The elongated windows are arched, while the ground level iron door is with stone casings. The horizontal cornices emphasize each floor level, and tops of the windows. The single storied diakonikon room has a rectangular door opening, with iron door leaves, on the northwest facade. The space is covered with a pent roof with Marseilles tiles. A row of a frieze, made of *malta*-bricks, is located underneath the roof.

The narthex wall provides the main entrance to the church (Figure 3.8). The facade is symmetrical from the entrance axis. The marble area, which is in front of the entrance, is covered with a wooden pitched roof with a triangular face on the front. On the entrance, an arched form with stone casings are seen around the wooden door with two leaves. On the key stone of the stone casing, 1900 is inscribed with Roman numbers, in addition, a cross and floral pattern is present. The renewed wooden door leaves are plainer than the wooden panels filling the arched form of the entrance. There are two

arched niches with stone casings on the both sides of the entrance door. The niches have circular sections. Another arched niche is seen above the door followed by a circular window opening on the top. The circular window is located at the pediment of the facade. Two arched windows are seen on the first floor on the same alignment with the central niche. Keystones are seen on the arched and stone casings. The two window openings and the top circular window opening are all covered with metalwork. On the northwest and southwest corners of the facade, plasters were shaped to imitate a cut stone bonding. The patterns of the corners are also visible from the northeast and southwest facades. A leveled roof cornice surrounds all the facades. All of the facades of the structure are covered with concrete based mosaic up till approximately 1 meter from the ground level.

(a) (b)

Figure 3.8. Courtyard (a) and the entrance door (b) at the northwest facade of Notre Dame de Lourdes Church, 2019

The northeast facade (Figure 3.9) is divided to three sections by two fluted pilasters. The first and the third sections have arched window openings on them. The windows are covered with authentic metalwork and have stone casings with modest key stones. The slope of the pitched roof, which rises above the cornice, is perceived from the street. Bell tower can be observed on the eastern side of the facade. The tower faces directly the 81st street. The ground floor of the tower is blind and the other floors are organized similar to the northeast facade. When considered entirely, the octagonal faces on the second floor have window openings on four sides which are parallel to the church's main body. The northeast and southwest facades of the church are similar in facade

organization. Same facade organization is perceived on the southwest facade (Figure 3.9) such as the division with the pilasters, window openings, roof, and etc. The southwest facade differs from the northeast one with the wall of the diakonikon cell. A small circular window opening is seen on the southwest wall of the diakonikon space, for the purpose of lighting the interior space. The frieze and the pent roof are also visible from the street level.

Southeast facade had been organized as a blind facade. A large portion of the southeast facade is adjacent to priest house. A minor portion of the blind wall is visible from the courtyard of the house.

(a)

(b)

Figure 3.9. Courtyard areas in front of the northeast (a) and southwest (b) facades of Notre Dame de Lourdes Church, 2019

3.1.3.2. Facades Characteristics of the Priest House

There are two visible facades of the priest house (northeast and southwest). The remaining two facades are juxtaposed by the adjacent house structure from one side and by the church structure from the other side. However, a window opening from the first floor can be seen on the southeast facade due to the recess above the single floored unit of the mass.

The northeast facade has a symmetrical organization, when the single storied portion on the eastern side is left out (Figure 3.10). A central entrance door with two windows on each side is located on the ground level. The entrance niche has rectangular formed stone casings. Double leafed door with metalwork provides the entrance. At the first-floor level of the facade, a balcony is seen at the center with two windows on each side of the door. The single storied space also has a window opening to the main facade. The window differs from others by being on a higher level. The windows of the main facade are in rectangular shape and have stone casings. The ground floor's windows with timber joinery have iron shutters while the windows are in pvc frame with pvc shutters on the first floor. The iron brackets and balustrades of the balcony are authentic. Between ground and first floors, dentils are seen. Metalwork inside the casings of the ground floor are not authentic. Dentils are also seen below the eaves of the single storied section of the structure. A frieze and a cornice *(kat silmesi)* are seen below the eaves of the first floor. The slope of the rising roof is perceived.

Figure 3.10. Northeast facade of the priest house, 2019

The southwest facade of the structure opens to the courtyard of the house (Figure 3.12). Plastered high walls define the zone of the small yard (Figure 3.11). An iron door is located on a partial section of the wall. The door provides a secondary entrance to the building. Courtyard can be barely observed from the street level due to the walls acting as a barrier. The mass recesses at the first-floor level and the separation of two different roofs are seen. At the ground floor, the facade has an irregular organization due to the alterations that had taken place in time. At the west of the facade, the traces of stone casings are visible. The traces are reflected as a niche to the interior space. Next to it, a door with rectangular stone casing is seen. The casing resembles the traces both in form and height. Another door opening is seen on the facade, which is much smaller in size, when compared to the other one. A small window opening is seen next to the small door and another one with the same alignment at the top. The casing traces around the windows suggest that the windows were diminished to a much smaller size. At the first floor, there is only a single small window opening with a pvc framed window. The slope of both roofs is visible from the exterior. An additional storage shed with a pvc framed door is located and seen on the west of the yard (Figure 3.11).

Figure 3.11. View from the street, the southwest facades of Notre Dame de Lourdes Church and the priest house, 2019

(a) (b)

Figure 3.12 Southwest facade of the priest house (a) and the garden area (b), 2019

3.1.4. Spatial Organization and Architectural Elements

The two masses, Notre Dame de Lourdes Church and the priest house juxtapose one another. The transition is provided from the ground floor level (Figure 3.29).

3.1.4.1. Spatial Organization and Architectural Elements of Notre Dame de Lourdes Church

The rectangular planned entrance portico leads to the main entrance door. The edges of the arched entrance niche are surrounded by profiled gypsum material. A key stone with carved floral motives is found at the center point of the arch. The T planned church is organized around a symmetry axis terminated with the main entrance door at the northwest and the apsis at the southeast. Along the axis, the narthex, naos, bema and apsis juxtapose one another (Figure 3.20).

The narthex (Figure 3.13) has a low, flat ceiling due to the gallery floor (Figure 3.13) above it. The ceiling is three parted and the middle one has a decorative center piece. Gallery floor is reached with a U planned wooden staircase at the northwest corner of the narthex. The columns and four pilasters carry the gallery floor. The columns are painted as marble imitations. Octagonal drum of the columns and all pilasters have floral motives and ornamented capitals. A baptistery section is seen on the northeast corner of the narthex. The area is lifted with a marble step. Baptism is made with the marble bowl placed on the marble surface.

The two circular columns at the southeast of the narthex define a boundary between the naos and the narthex (Figure 3.17). The single naved naos is dimly lighted with two windows on its each exterior side, and enriched with two niches and four medallions, again on the exterior sides. The northeast and southwest interior facades resemble each other with their symmetrical organization. The walls are divided into five section with four vertical gypsum pilasters, which were made for ornamental purposes. Niches, window openings and door opening are located between these pilasters. The niches are in an arched form. Gypsum pediment capitals connected with two gypsum pilasters on both sides are seen as details. Portable sculptures are located inside the niches. The window openings enlarge in size through the interior space. The window niches are surrounded with gypsum profiles and a gypsum key stone at the center top. Carved motives of a cross and acanthus leaves are seen on the key stone. Marble window sills are seen below the double leaf windows and upper fixed arched section.

(a) (b)

Figure 3.13 Gallery floor (a) and the narthex (b) of Notre Dame de Lourdes Church, 2019

The rectangular prismatic mass of naos is composed of a single nave. Single nave scheme in plan organization is widely seen among the remaining churches of İzmir. The flat ceiling of the naos is finised with wood laths and plastering, which define square units with wooden beams. Each unit has a cross motive at the center and concave gypsum profiles at the edges. The intersection points of the square units are connected visually by the cross motives (Figure 3.15).

The bema (Figure 3.14) is located on the eastern side of the naos. The level difference between the naos and the bema, which was provided by two marble steps, defines a boundary among the adjacent spaces. Bema rises in front of the naos as a focal point. The ceiling starts to differ in the bema area. A cloister vault with an octagonal lantern (Figure 3.15) at the center are seen above the bema space. The lantern is covered with a pyramidal glass cone at the top. The two sides of the vault are ornamented as cassette forms with gypsum material. Four circular medallions are hanged at each face of the vault.

Figure 3.14. General interior view of Notre Dame de Lourdes Church, 2019

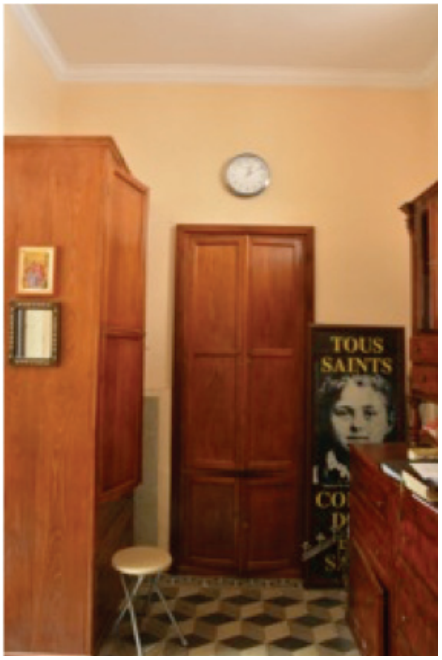
Pastaforium cells, which are formed as two small rectangular rooms, are attached to bema from both sides. The 'prothesis' cell is seen at the northeast part, while 'diakonikon' cell is seen at the southeast part. Diakonikon room (Figure 3.16)., which is in a lower level than bema, is used for storing the belongings of the priest which can be used for the ceremonies. There are two door openings and a circular window opening on the walls of the diakonikon space. A center piece is located on the flat ceiling finished with plastering. A gypsum profile surrounds the edges of the ceiling. Prothesis cell provides connection between the church, the garden and the priest house. The space is used as a transition space between two structures and functions as a classroom for educational purposes. An arched niche provides an entrance to prothesis from the church. The space has a window opening on the exterior wall facing the garden, a niche which is located perpendicular to the window and three door openings leading to three different spaces. Concrete beams are visible on flat plastered ceiling of the prothesis space. Prothesis (Figure 3.16). is also in a lower level than bema. Although similar details are seen on the entrance to diakonikon space, ornaments of keystones differ from each other. Both of the entrance niches have rectangular door openings. Carved floral motives are seen on the wooden wings of the door. Rectangular formed panel is found above the door niches of the pastaforium cells. Saints are pictures on these panels. A bell tower rises above the prothesis space. Access to the bell tower is provided from the upper floor of the housing unit.

A rectangular apsis is attached to the church from the eastern side creating a fourth bulge to the T shape plan. The church is especially known for the cave imitation of the apsis. Tuff stone had been used as the material of the cave and the scene of Virgin Mary appearing to Bernadette, the shepherd girl, was portrayed here (Figure 3.17). Two niches are located inside the apsis with the painted small sized wooden sculptures of Virgin Mary and the shepherd girl named as Bernadette. On the two sides of the apsis, there are two arched niches with surrounding gypsum profiles and sculptures of saints. Marble brackets and marble inscription panels are placed underneath the niches. In total three inscriptions can be found inside the church. Two of them are located on the two sides of the apsis. The names of people who had financially contributed in the construction process of the church were written in French on these inscription panels. The third inscription was written in Latin and located on the west wall of the baptistery. The sacring, the official acknowledgement and instalment of the inscription were described on the inscription.

(a)

(b)

Figure 3.15. General interior view (a) and the lantern (b) of Notre Dame de Lourdes Church, 2019



(a) 2014

(b) 2019

Figure 3.16. Diakonikon (a) and Prothesis (b) cells, Notre Dame de Lourdes Church

To sum up; pilasters, ornamented column capitals, niches, sculptures, medallions and paintings of saints enrich at the church (Figure 3.18, Figure 3.19). Neoclassical style is seen among the elements of the church such as pilasters, pediments of the niches and profiles of the windows (Mercangöz 2013,144). The architectural elements are ornamented with gypsum embossments, profiles and carvings with motives. Thoroughly, the church was built in a modest manner. The cave formed apsis is the only peculiar element, which was inspired from the grotto of Massabilelle in France.

The authentic spatial characteristics and architectural elements were conserved at a large extent. Most altered space of the church is prothesis space, when the renewed ceiling and floor coverings are considered together with additional concrete beams.

Figure 3.17. Apsis of Notre Dame de Lourdes Church, 2019

(a)

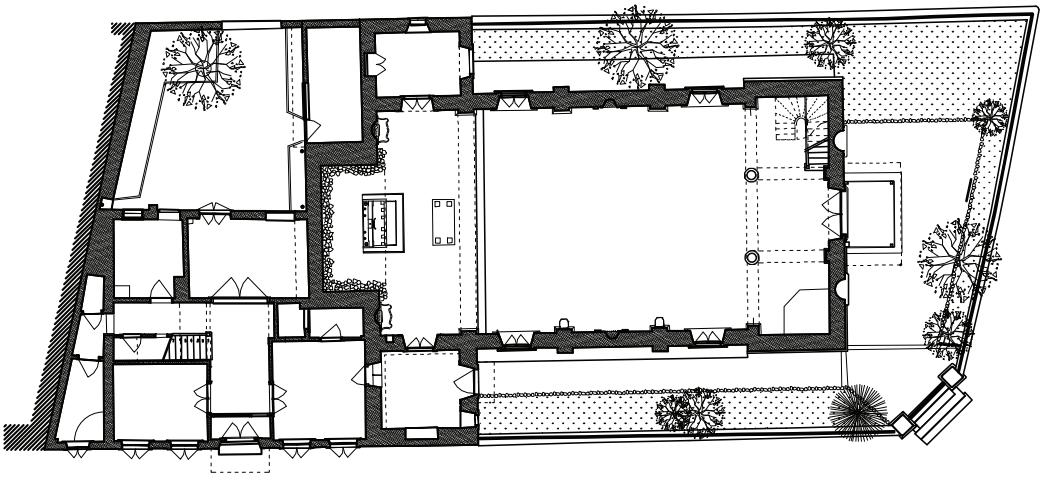
(b)

Figure 3.18. A medallion (a) and an inscription panel (b),
Notre Dame de Lourdes Church, 2019

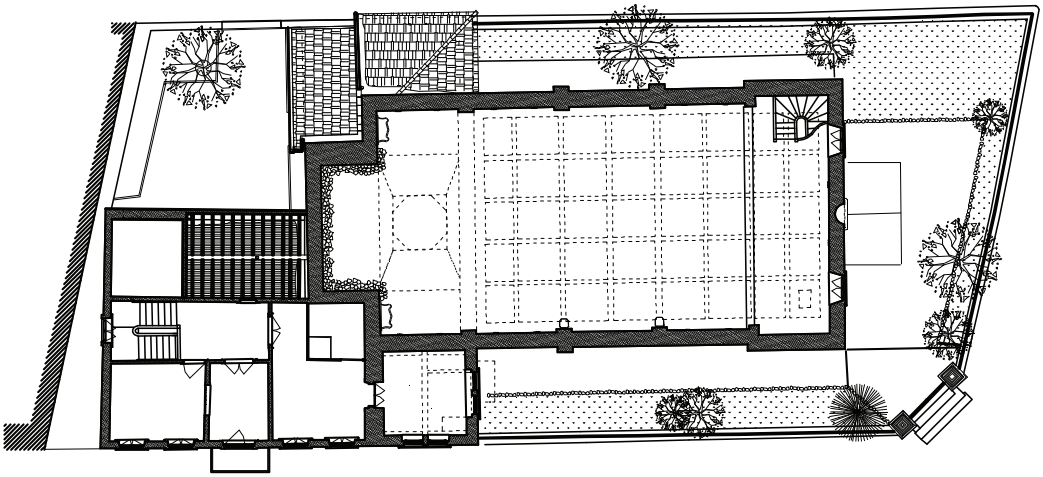
(a)

(b)

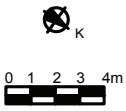
Figure 3.19. Niches with sculptures on the northeastern (a) and southwestern (b)
exterior walls, Notre Dame de Lourdes Church, 2019



GROUND FLOOR PLAN



FİRST FLOOR PLAN



SCALE: 1/500

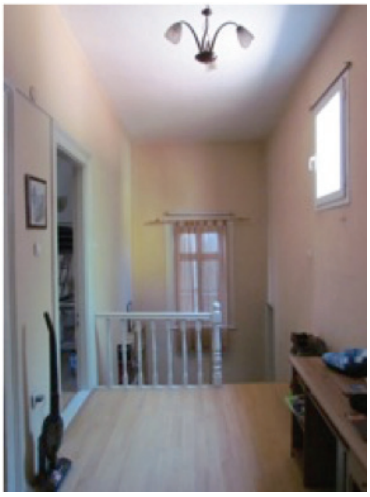
Figure 3.20. Floor plans of Notre Dame de Lourdes Church
and the priest house, 2019
(Source: Adapted from ANKA Mimarlık Restorasyon)

3.1.4.2. Spatial Organization and Architectural Elements of the Priest House

The house is composed of two stories (ground and first). Access to the building is provided directly from the 81st street. A courtyard is located at the southwest side of the building. There is an additional storage space inside the courtyard. The storage shed has a pvc framed door that provides the entrance.

A plan organization with a central hall is seen (Figure 3.20). On the ground floor, an entrance hall (Figure 3.21) is surrounded with three other rooms: the wooden staircase and the corridor leading to kitchen, storage and bathroom spaces. At the entrance of the building, there is an aluminum-framed entrance hall that acts as a wind screen. Two fluted wooden pilasters are located at the hall. One of them is located at the corner of the stair case and the other one is located across the first one.

(a) 2019



(b) 2014

Figure 3.21. Ground floor hall and the first-floor hall of the priest house

A hobby room is located at the southeast corner of the hall. The access to the room is provided by a wooden framed double-leaf door. There are two window openings with timber framed hung windows and timber sills on the entrance facade. The door and the windows of the room are conserved in their authentic state. A concrete beam is seen as a part of the plastered flat ceiling. The wooden staircase is located between the hobby room

and the service corridor. A rectangular timber framed window provides light to the staircase. Timber window sills are located underneath the double-leaf window. The window is conserved in its authentic state. The stairs (Figure 3.22) provide access to the first floor. The corridor space which acts as a secondary hall for the building connects the service spaces. Three doors open up to the service hall. The space underneath the stairs is utilized as a storage space. The kitchen is across the storage room. It opens up to the courtyard with a door and a window opening. There is an additional hall at the end of the secondary hall for separating the bathroom from the laundry area. The hall, bathroom and the laundry area create the single storied mass of the housing unit. The mass is a latter addition and in the form of the lot area which is a narrow trapezoid. A meeting room (Figure 3.22) is located directly across the entrance. There is a wide rectangular door opening with timber joinery and four foldable leaves. Fluted timber pilasters with profiled capitals are seen on the edges of the opening. The space opens up to the courtyard with another door. The traces of the casings at the exterior facade indicate to a second door opening which had converted into a cupboard. Pvc covering is seen on the ceiling together with concrete beams suggesting a previous alteration had been made through time. The office room at the northeast corner of the hall is accessed by an authentic double-leafed door with timber joinery. The room also has an opening to the prothesis space of the church, which provides transition between two masses. Two authentic sash windows with timber framed hung windows are seen on the entrance facade. A toilet space with a door and a window opening is located inside the office area. The wet space is thought to be added in time with its new architectural details and materials.

(a)

(b)

Figure 3.22. Meeting room (a) and the stairs of the priest house, 2019

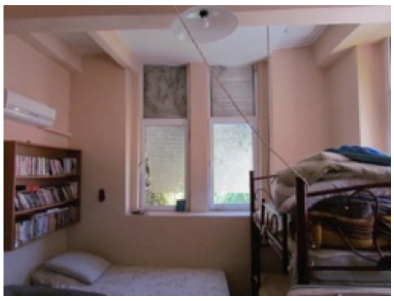
All of the floor covering of the ground floor were altered to ceramic tiles in time. Severe alterations are also seen at the ceilings of the rooms of the ground floor. Plastered flat ceilings do not have any center piece or gypsum profiles. Besides, concrete beams are visible on the ceiling in some of the spaces. The ground floor had been altered at a large extent when the spatial organization and the material use are considered together. However, authentic elements are seen around the house such as doors, windows, pilasters.

A mezzanine room is located on the level of the landing. The room is used as a bathroom in the present day. There is a small window opening facing the courtyard. Joinery of the space differ from the other authentic ones indicating an alteration. The floor is covered with ceramic tiles.

The first floor has a smaller mass due to certain reccessments. The central hall (Figure 3.21) of the first floor is surrounded by rooms, staircase and partially with the mezzanine level spaces. A roof attic above the meeting room can be accessed from the southwest side of the hall with a small wooden framed opening. The southwest wall at the attic was elevated with perforated brick bonding. An attic space was gained with the alteration of the roof. The traces of the authentic roof slope are visible on the northwest wall. Based to the traces on the northeast wall, the house was constructed adjacent to church without an additional wall between them and the construction was before the church facades were covered with plaster.

A room, which functions as a living room (Figure 3.23) is located at the northern side of the rectangular hall. The room has two window openings at its front facade. A bathroom mass is seen at the southwest corner of the room. The bathroom space is incompatible with its both in location and material. This suggests that the bathroom is a latter addition to the building. Besides, the room provides a transition to the room above the prothesis space with a depressed arched opening. There are total of four windows located at the room (two on each exterior wall). The elongated arched windows of the northwest facade are partially seen under ceiling due to the alteration caused by the implementation of concrete frame system leading to a lower ceiling level to the room (Figure 3.23). Two bell chords are seen hanging from the ceiling as well as a gate at the ceiling for reaching the third floor of the bell tower. When the gateway to is tower is examined, the wooden circular stairs are seen. Two adjacent bedrooms, which are facing the front facade, are located next to the living room space. The smaller middle room provides access to the balcony door with pvc joinery. The balcony has iron balustrades with iron brackets underneath the floor. Single marble piece had been used for the flooring

of the balcony. The second bedroom has two windows with pvc joinery. The transition door between the rooms were sealed and turned into a cupboard. The rooms still have authentic timber casings around the window openings, even so the window leaves were altered with pvc ones. The wooden doors together with their wooden leaves, which provide access to the central hall, are authentic. The room at the southeast corner is single-leaf door, while the other two doors which are facing the hall are double-leaf doors.



(a)

(b)

Figure 3.23. Bedroom (a) and the living room (b) of the priest house, 2014

The floor coverings of the first floor were altered as laminated parquet. All of the ceilings are covered with plasters. Concrete beams are only seen at the ceiling of the room located below the bell tower. Although limited authentic elements are conserved, the spatial organization and material usage was altered majorly at the first floor of the building.

3.1.5. Construction Technique and Material Usage

Construction technique and used materials differ among the church and the priest house.

3.1.5.1. Construction Technique and Material Usage of Notre Dame de Lourdes Church

The church was made in masonry system with rubble stone. All of the walls of the structure are covered with plaster. Wood laths and plastering were used on the ceiling and they were finished with gypsum embossments.

The access to the church is provided by two marble steps. Narthex, naos and bema spaces also have rectangular marble floor coverings. The difference of the size of the rectangular marble pieces indicates an alteration. Especially the coverings of bema have changed in time. The gallery floor is covered with timber floor coverings in north south directions. The authentic *karosiman* floor coverings are observed in diakonikon space, while the covering of the prothesis space had altered as ceramic tiles.

The church building has a pitched roof covered with Marseilles tiles. The octagonal lantern rises as a pyramidal glass cone from outside. The wooden roof of the naos is hidden above the flat ceiling organization.

The walls of the courtyard were bonded with rubble stone and covered with cement-based plaster. Two piers are placed on both sides of the garden door. Piers are covered with a cement-based material. The covering resembles a brickwork fabric.

3.1.5.2. Construction Technique and Material Usage of the Priest House

The exterior walls of the priest house were made in masonry system with rubble stone, while interior walls were made in timber frame system with rubble stone infill. The exterior walls are covered with plaster. The house had been altered statically with the addition of concrete framed system. Reinforced concrete is seen as columns and beams among the building as well as the ceiling slab of the first floor. The materials of the floor coverings and the ceilings had been changed. The building is covered with wooden pitched roof and Marseilles tiles.

3.1.6. Cultural Asset Values

As the other assets which have been succeeded to last through time, Notre Dame de Lourdes Church has values that makes the asset worthy of conserving. The partial preservation of the urban fabric of the 81st '*Kilise Street'* attributes group value to the site (Figure 3.24). Across the church three single storied houses from similar period are located. The first registration of the cultural assets which are located in Mithatpaşa Street were made in 1978 by G.E.E.A.Y.K. (Konak Municipality cited in Baysan 2007, 124). The existence of the historical assets such as these houses can be interpreted as they had

managed to survive until being registered and later on their registration made their continuity possible. For Göztepe, where the historic urban fabric got entirely lost in time, the 81st street can be considered as special. Also, the monumental characteristic of the church is a rare feature in the nearby district due to lost authentic fabric. Although there are twelve historic buildings functioning as churches, which are mainly in Alsancak district, each church differs from each other with its space organization (apsis, baptistery, gallery, etc.) and architectural details together with their ornaments. Value of rareness emerges based on these.

Figure 3.24. 81st Street (*Kilise* Street) of Göztepe, 2019

On the other hand, Notre Dame De Lourdes Church has historic value. Age can be considered as one of the factors for determining the historic value. The church had been built together with the priest house in the turn of the 19th century. Besides, the existence of the church shows that once the district was settled by Levantines and there was a need of a church structure.

Although several alterations of materials and the prothesis space can be seen, the authentic spatial characteristics (plan scheme), architectural elements and ornaments of the church have been preserved till today. These elements give the building both aesthetic and historic values. The apsis of the church which was formed as cave contribute to the assets aesthetic value and rareness values. Spiritual value is of the church arises due to its religious function. The cave formed apsis, which narrates a religious story, contributes to this matter.

Documentary value of the church emerges due to its elements, which presents historic information. Inscription panels, carvings on the entrance door and the apsis of the church also contributes to the documentation of historical information in this manner. The church is an intentional monument, since it was built as a religious building for worship.

3.1.7. Preservation Problems

After Göztepe and Güzelyalı rural sites had been converted into urban land starting with 1880s, an urban fabric composed of mainly single and two storied houses had formed. Monumental buildings had been built for the needs of the residents. With the 1965 legislation on flat ownership, mass production of high apartment buildings was realized (*Kat Mülkiyeti Kanunu*, 1965). A suitable prospect for conservation was not developed; so, many authentic buildings of the first residents of the district had been demolished. Even today, values of an asset are not enough for ensuring the assets conservation. The rapid development of the city has been causing a physical pressure on the remaining cultural assets of the city. When churches are considered, the outcome of this pressure is usually reflected as an introverted life such as in the case study of Notre Dame De Lourdes Church. The buildings carrie on its life behind its garden walls, which are providing a barrier from the city. The loss of the authentic fabric and the compression of an independent introverted life affect the integrity of the building together with the site severely. The structures are disconnected from the city.

The monuments, which had the opportunity to last till present, had been maintained by the efforts of the owners or related associations. The Catholic community of İzmir at present is low in number causing difficulty in the maintenance of the related structures. In the case of the Notre Dame De Lourdes church, several people of the Catholic community in Göztepe provide budget for conservation and maintenance of the

asset. However, economical shortness is still a major obstacle for the conservation of the building. A restoration project had been prepared for the church in 2014. Major problem was the danger of the possible collapse of the roof due to the deteriorated wooden elements. The roof was temporarily supported by a steel frame from the interior of the church. Due to lack of sufficient budget, only the urgent matters had been taken care of such as partial renewal and maintenance of the wooden elements of the roof and the dome, and the arrangement of a suitable drainage system to the foundation level. New layer of paint had been applied to the facades and the interior of the church. The applications related to the priest house were stopped until the necessary budget was provided. A coherent approach could not be continued throughout the restoration process due to the low budget leading to a partial execution of the restoration project and even if the implementations had been done entirely, the isolation of the church from the surrounding urban fabric would be a major obstacle for fulfilling a holistic approach. A monument belonging to a city should be treated together with the whole environment. Since the present day, the surrounding buildings of the church had been replaced individually with high and standardized apartment buildings at a large extent. Today, the church stands alone, hidden and disintegrated behind the high garden walls.

3.2. Anadolu Apartment Building

Apartment buildings can be defined as structures containing multiple independent housing units. The first appearance of apartment buildings was seen in Europe in the 17th century (Gözübüyük Melek 2004, 51). However, the building type had become widespread in Europe at the second half of the 19th century with the influence of the industrial revolution (Sey 1993, 281). These structures had become residents for newly emerging upper middle-class population. Apartment structures were one of the building types which had been introduced to the Ottoman Empire with western influence. The adaptation of the building type to the Ottoman Empire was not till the 19th century (Gözübüyük Melek 2004, 84). The first development of apartment buildings in Ottoman Empire was seen in the capital as such in Europe (Gözübüyük Melek 2004, 51). Population growth plays a major role for the development of the apartment buildings. At the end of the 19th century, Galata and Beyoğlu districts, which had been occupied by non-Muslim population, were shaped with apartment buildings. Apartment buildings had

provided a more sufficient residential capacity for the city. The first apartment of İstanbul was constructed in Beyoğlu district in 1882 (Sey 1993, 281). On the other hand, the first apartment building of Anatolia, which is Anadolu Apartment Building, was built in İzmir (Ürük 2011, 133) in the beginning of the 20th century. In İstanbul, there are many apartment buildings, which also vary in characteristics. In İzmir, Anadolu Apartment Building is the only representative of these buildings. The periodically similar structures of İstanbul differ relatively from Anadolu Apartment Building of İzmir. Apartment buildings of İstanbul had been mainly developed among trade centers such as Beyoğlu and Galata. So, the commercial use of ground floors and sometimes first and second ones is extensively seen in İstanbul (ex. Frej, Botter, Mısır Apartment Building) while, Anadolu Apartment Building was designed completely for residential purpose (Table 3.2.). The building was divided into units creating independent flats. A similar formation of independent units is seen in Tayyare Apartment Building, which is the most periodically and stylistically close example to Anadolu Apartment Building (First National Architectural Movement). However, Tayyare Apartment Building differs from Anadolu Apartment Building in scale and construction technique. The other examples of İstanbul had been built mainly for single families who are mostly from the non-Muslim population. On the other hand, certain similarities can be seen between buildings even though the characteristics of land use in the site present variation. The buildings are located on main streets, although the characteristics of the streets differ. There is an eclectic organization of the facades with influence of various styles. As an example, Tayyare Apartment Building which reflects First National Architectural style has curvilinear eaves that reflect Ottoman Baroque style. Anadolu Apartment Building also reflects an eclectic organization with its traditional characteristics and characteristics with western influence (Kuyulu Ersoy 2000, 99). The other examples are Frej, Gümüşsuyu Palas and Mısır Apartment Buildings which reflect both Art Nouveau and Baroque styles (Table 3.2.).

3.2.1. History

There is conflicting information about the history of Anadolu Apartment Building among different sources. According to Avcı Özkaban (2013, 380), the building was originally started to be built for an Egyptian merchant and later on, the half-finished

building was completed in 1905 by its new owner Mustafa Ragıp Devres. However, Tok, Erol and Terzi (2014, 14-40) state that the building had been built for Harsa Family, whose members were both honorary consulate and merchants, as a two storied family apartment building. After the building was left to the children of the family as an inheritance, they started to sell their shares to Gaye Aliye Devres, who was the wife of the attorney Mustafa Nuri Devres. During 1930s, the major share of the building had belonged to Devres Family. In time, all of the shares of the building were transferred to Devres Family who was the second residents of the building. After 1929, the third and fourth floors were added to the building. Devres Family had rented out all the flats of the building except the one which they had lived in. Both Turkish and Jewish people had lived as tenants in the building creating a cultural variety (Tok et al. 2014, 14-40). The certificate of ownership, which had been included in the study of Tok, Erol an Terzi, proves the involvement of Harsa and Devres families with the building.

There are no documents or traces indicating the later addition of the last two floors of Anadolu Apartment Building at present. The wholeness of the first and second floors indicates that they had been more likely built in the same era. However, based on the oral documentation of Tok, Erol an Terzi, it has been repeatedly stated that the last two floors of the building had been added later, when the building was fully purchased by Devres Family. This is reasonable in terms of the presence of two storied houses with gardens in the site in the beginning of the 20th century.

For a long period of time, the garden of the building preserved its authentic use. However, in 1965, Gözümoğlu open air cinema was established in the garden of Anadolu Apartment Building (Figure 3.25) (Avcı Özkaban 2013, 380). Afterwards, the garden was used as a parking lot until the new cultural center project.

Mustafa Gökdemir, who was the father of Selim Gökdemir (owner of *Megapol İnşaat*), had started to buy shares of Anadolu Apartment Building in 1967. The family had gathered all of the shares by the year 2006 (Tok et al. 2014, 38).

The first registration of the building was made in 1978, identifying the building as a historic cultural asset. Later on, the registration status of the structure was annotated again in 1983. According to the archives of the Conservation Council, in 1985, application was made for the allotment (*ifraz*) of the lot of the apartment (Figure 3.26). However, in 1987, the allotment of the lot was permitted under the condition that 10

meters of distance is created between the two divided lots. With the same decision, the registration of the Anadolu Apartment Building was continued.

Figure 3.25. Anadolu Apartment Building with Gözümoğlu open air cinema
(Source: İzmirmag)

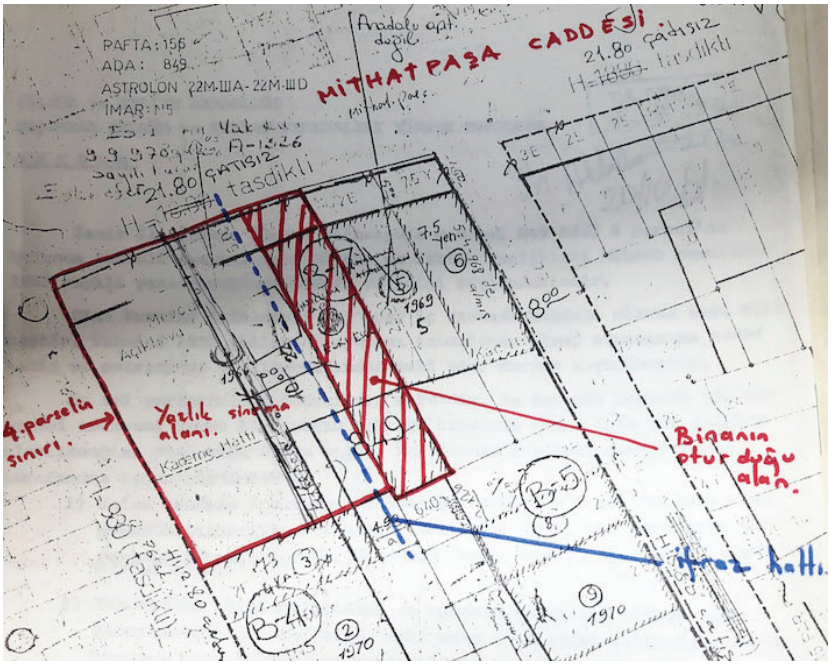
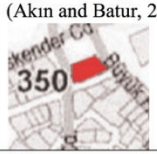
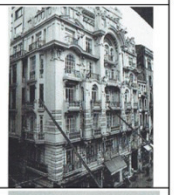


Figure 3.26. Allotment (*ifraz*) of the lot of the apartment
(Source: AOCC 1985)

Table 3.2. Comparison with similar period apartment buildings

Building Name	Date of Construction	Location	Site	Description	Construction Technique	Style	Photograph
Frej Apartment Building	Late 19th century or beginning of the 20th century (Frej Family) (Akın and Batur, 2015: 46)	Şişhane-Beyoğlu, İstanbul	Single building inside the lot (Akın and Batur, 2015: 18) 	Store and office usages are aimed on the ground floor. Five upper floors were used as residents. (Türkaslan, 2017: 47)	Brick masonry Jack arch floor system (Türkaslan, 2017: 51)	Art Nouveau and Baroque style elements are seen on the façade. (Akın and Batur, 2015: 46)	
Gümüşsuyu Palas	Beginning of the 20th century (Azaryan Family) (Akın and Batur, 2015: 77)	Gümüşsuyu, İstanbul	Adjacent to another building (Akın and Batur, 2015: 18) 	Five residential floors and two basement floors are seen. (Türkaslan, 2017: 54)	Brick masonry with cut stone covering (Türkaslan, 2017: 57)	Art Nouveau and Baroque characteristics are seen. (Akın and Batur, 2015: 77)	
Botter Apartment Building	1900 (J. Botter) (Akın and Batur, 2015: 43)	Beyoğlu, İstanbul	Adjacent to other buildings on both sides (Akın and Batur, 2015: 18) 	Basement floor, two floors for atelier space, three residential floors and a residential terrace space is seen.	Unknown Limestone(Façade covering)	Art Nouveau characteristics are seen on the façade and at the interior space. (Akın and Batur, 2015: 43)	
Anadolu Apartment Building	1905 (The building was originally started to be built for an Egyptian merchant and later on, finished for Mustafa Ragıp Devres. (Avcı Özkaban, 2013:380)	Göztepe, İzmir	Adjacent to another building from one side. (https://yandex.com.tr/harita) 	The building had been built for residential purposes. Four floors rise above a basement floor.	Exterior walls were built as stone, while interior walls were built as timber frames with adobe infill. Jack arch floor system is seen. (Kabaoğlu and Öney - Kabaoğlu 1992:78)	The building has the characteristics of the First National Architectural Style (Kuyulu Ersoy, 2001: 8). An eclectic organization is seen (both traditional characteristics and western influence) (Kuyulu Ersoy, 2000: 99).	
Mısır Apartment Building	1910 (Abbas Halim Pasha) (Akın and Batur, 2015: 34)	Beyoğlu, İstanbul	Adjacent to another building (Akın and Batur, 2015: 18) 	The building originally had six floors. Two floors are added later on. Upper floors were designed as residential spaces. (Türkaslan, 2017: 63)	Reinforced concrete frame system is seen today. (Türkaslan, 2017: 64)	Art Nouveau and Baroque characteristics are seen. (Akın and Batur, 2015: 34)	
Tayyare Apartment Buildings	1922 (The building had been built for many families who had lost their houses due to fires) (Hasol, 2017: 42)	Fatih, İstanbul	 (Ahunbay, Batur, Gülersoy, 2015: 56)	The building is shaped from four blocks and 124 flats. The first two floors were designed for commercial use. (Hasol, 2017: 42)	One of the first examples of reinforced concrete frame system in İstanbul. (Hasol, 2017: 42)	First National Architectural Style is seen. The facade characteristic differs by the curvilinear eaves that reflect Ottoman Baroque style. (Ahunbay, Batur, Gülersoy, 2015: 118-119)	

One of the flat owners, who owned four of the flats, applied for the removal of the registration status of the building. On November 11th, 1988, the Conservation Council rejected the request for relocation of the building and constructing a new structure to the building lot by revising the registratiob status of the building. The building was listed as 2nd group immovable cultural property in ned of protection; so, the extent of the possible interventions was restricted according to the law. In 1989, the Conservation Council rejected the request of demolishing the building, but allowed an additional floor if the main exterior walls were to be preserved (AOCC 1989). Even so, this kind of alteration was not applied to the building.

The first documentation of the building was done by Cengiz Kabaoğlu and his team in 1990 (Figure 3.27, Figure 3.28). The employer of the project was *Gökdemir İnşaat, Sanayi ve Ticaret Ltd.* The scope of the project involved the restoration of the cultural property and refunctioning the asset together with the adjacent new structure which would be designed further on (KABA Architects 2018). With the July 11th, 1991 decision of the Conservation Council, the measured drawings and documentation of the building were approved, while the demand of a new construction was rejected again. Another attempt for requesting permit for a new construction was made in 1996 (AOCC 1996).

January 30th, 2003 decision of the Conservation Council allows the refunctioning of the unemployed area of the lot as a temporary open-air parking space on condition that the revisions of the plans are handled quickly (AOCC 2003). Later on, in 2004, the plan revisions were examined and approved. The decision of the Conservation Council was reversed in 2008 as allowing the construction of a new building to the adjacent lot (AOCC 2008).

Until 2008, the authentic housing function had been continued. Following the year 2008, the building was purchased by *Megapol Group* for investment purposes (Avcı Özkaban 2013, 381). In the following years, the documentation and the restoration projects of Anadolu Apartment Building and the design of the new cultural center on the neighbor lot were prepared by Architect Salih Seymen and his team (Avcı Özkaban 2013, 381). A local citizen had written a petition for preventing the construction of the new structure due to the concern of conserving the apartment building with its authentic state.

In October 23rd, 2008, the Conservation Council responded to another application considerably different. According to the decision, the construction of a new building to

the vacant lot juxtaposing Anadolu Apartment Building was permitted with the condition of ensuring respectful approach in design process, so that Anadolu Apartment Building would not be affected negatively and providing a commercial use to the new design, which would contain cultural activities. With the same decision, the submitted measured drawings were approved. A static report, which would include the current problems of the load bearing system of the building and suggest appropriate solutions, was requested. The rareness value of the structure was underlined. Minimum intervention to the authentic plan scheme and the complete preservation of at least one floor in terms of form and material, was also requested. The restoration project of Anadolu Apartment building together with the additional building project, which would consider the issues stated previously, would be evaluated. In 2009, a preliminary project was submitted to the Conservation Council. However, the project lacked the requested content.

(a) (b)

Figure 3.27. Northern (a) and western (b) facades of Anadolu Apartment Building before restoration
(Source: Kabaoğlu 1992, 78-79)

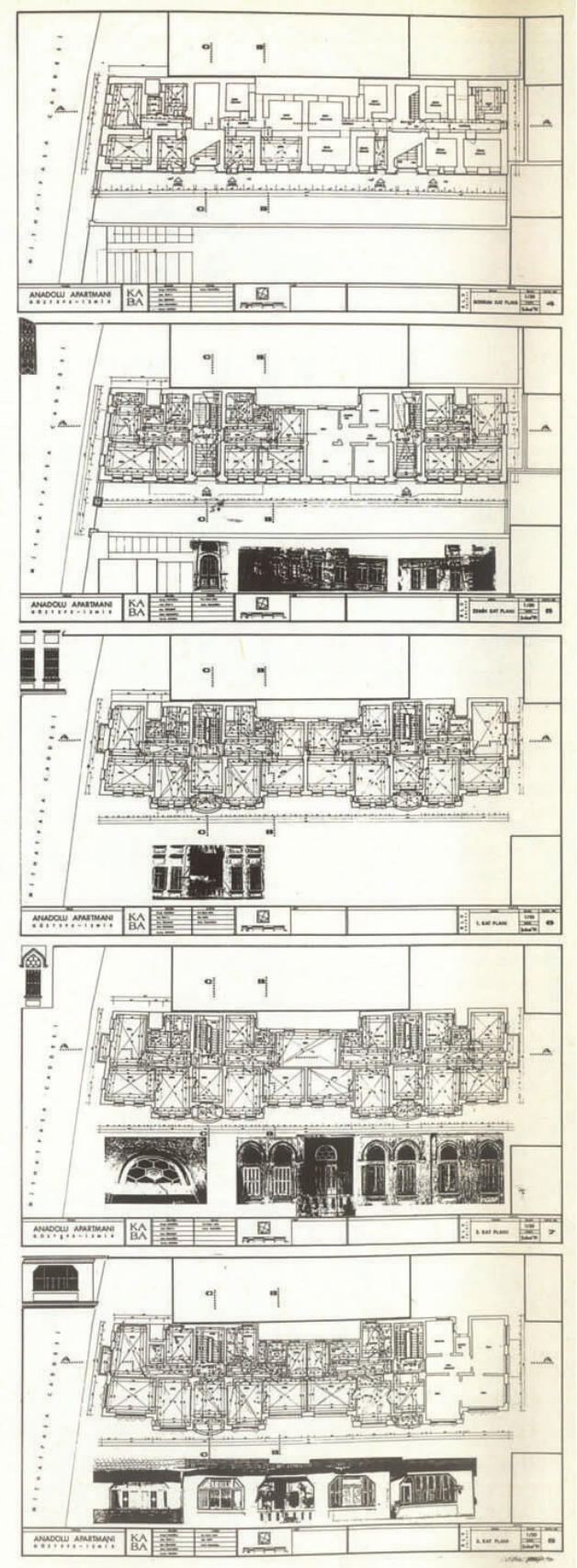


Figure 3.28. Measured drawings of Anadolu Apartment Building before restoration (Source: Kabaoğlu 1992, 79)

In 2010, a restoration project was prepared and delivered to Conservation Council. Although an improved static report with detailed data and certain revisions such as preserving the traces of authentic door openings were requested, the project was approved by the Conservation Council. Besides, the Conservation Council asked for different alternatives for the new building together with the renders of 3d models reflecting the relationship of the two adjacent buildings. On August 5th, 2010, the construction of the new building and static interventions to the historic structure were permitted. However, for the final building use permit, a report describing the construction phases, was asked to be submitted to the municipality. The static report of the structure was prepared by Selim Ardalı. According to this report, the structure was in a good condition except with minor decays. In the September of 2010, an alteration was made to the new building's project. In 2013, another revision was made in the project of the new building, due to the problems that had occurred during construction. Later on, in 2013, creating flat ownerships were permitted by the Conservation Council (AOCC 2013). The construction and restoration phases were concluded in 2013 (Megapol Group, 2018).

Anadolu Apartment Building's project was handled delicately by preserving its authentic characteristics, while the newly built structure was designed considering the existence of the historical building next to the lot (Figure 3.29) (Salih Seymen Architects, 2017). The apartment structure's upper floors were designed as twelve residences, while ground and basement floors were considered for commercial purpose. Mainly the authentic plan scheme was preserved. However, addition of modern features such as elevators was made. An engine room was not planned during the implementation of the elevator for not harming the building and not ruining the authentic condition. The tower raising above the elevator is hidden inside the roof space. For such an implementation, the wet spaces of the authentic plan scheme were relocated. New wet spaces were designed in place of the regular rooms. Only partial consolidations were applied. The new structure was designed as a cultural center with a height that does not exceed the old structure's height.

After the restoration of the structure, the ground and basement floor of the B block of Anadolu Apartment Building had been used as a restaurant called *Alin's Restaurant* for a year and a half. During the restaurant usage, a brick wall was made in the basement floor for separation purposes. The brick wall still remains. *Alin's Restaurant* was relocated to the ground floor of the cultural center due to its risk of ruining the old

structure in long term. Another project which involved an alteration at the additional structure's project was presented and approved in 2016.

Anadolu Apartment is composed of two symmetrical A and B blocks. After the restoration in 2013 to 2017, the A block of the structure remained empty. In 2017, ground, first and the second floor of the A block, which are close to the main road, were considered for the placement of *Garanti Bankası*. A corporate tanner such as *Garanti Bankası* was preferred in order to achieve long term preservation and maintenance of the structure. A project including revisions to the confirmed restoration project, was presented to the Conservation Council. The project was rejected due to inappropriate proposals which would alter the authentic state of the building. Later on, another project was applied and approved in the end.

Anka Mimarlık was employed by *Garanti Bankası* for the preparation of the project of the bank. Few interventions were suggested for adapting the new bank function (Figure 3.30). Few openings were altered according to the permitted plans (Figure 3.48). For the vaults of the bank, additional partial brick walls and iron sheets were applied for safety requirements of the bank function. Other interior additions were designed with gypsum walls so that reversing the interventions can be possible. The upper third floor remains unfinished since the restoration and it will not be used by the bank. B block of the structure, which was considered as a guest house except the commercial ground floor, is mainly unoccupied and is preserved during the new revisions. Only one resident accommodates in the building. On the other hand, the cultural center is fully occupied. Today, the ground and the first floors of the cultural center are used commercially. *Alin's Restaurant*, *Goethe Institute* and a branch of *İşbankası* are inside the building. An exhibition hall is located on the third floor, while the fourth floor has a multi-purpose conference hall.

On April 5th, 2018, the interventions related to Anadolu Apartment Building were examined on site and approved by the Conservation Council. However, inappropriate usage regarding the garden area of the cultural center's lot was detected even though usage was warned and filed previously.

Figure 3.29. Anadolu Apartment Building after restoration, 2017

(Source: Anka Mimarlık Restorasyon 2017)

Figure 3.30. Anadolu Apartment Building, 2019

3.2.2. Site Characteristics

The structure is located in Göztepe district and directly on Mithatpaşa Street with the number 907. Göztepe and the neighboring Güzelyalı districts' urban fabrics are mainly composed of high reinforced concrete apartment blocks in contiguous order. The dense fabric of high apartment blocks surrounds the case study building lot, too. The linear prismatic mass of the building is composed of four floors elevating above a basement floor. The mass of the building (9.5 x ~38 m) is shaped with projections, balconies and voids for service purposes. Anadolu Apartment Building's northern facade is bordered by Mithatpaşa Street and looks through the main road and almost in one quarter size of the west facade in width. On the east side, more than the half of the structure is juxtaposed by an apartment building. The southern side faces a small backyard area bordered by apartment blocks. The building shares the lot with the mass of the cultural center, which had been built with the division of garden area of the lot with the allotment (*ifraz*) decision. The western facade, which provides entrance to the apartment building, neighbors the newly built cultural center. A narrow linear distance is formed between the two masses. The access to the narrow yard is directly from Mithatpaşa Street. The northeast edge of the second mass is rounded with a long radius. The rounded form is mainly composed of glass and timber cladding. The form of the cultural center provides space both for the perception of the apartment building and the accession from the main road (Figure 3.31).

3.2.3. Facade Characteristics

Anadolu Apartment Building is the only multi-storied housing example of the first national architectural movement in İzmir (Ballice 2004, 43). The building, mostly has the characteristics of the First National Architectural style (Kuyulu Ersoy 2001, 8). Nevertheless, different forms and architectural elements are present on the building which bears both traditional characteristics and characteristics with western influence (Kuyulu Ersoy 2000, 99). The architectural elements such as eaves, projections, pointed arched windows represent traditional Turkish architecture, while rhythmic organization of architectural elements on facades and the use of stone casings refer to neoclassical style. The horseshoe arched windows are which are located above the entrance doors belongs

to an orientalist style. Bearing many elements all together reflects an eclectic organization.

Three facades of the building reflect similar characteristics, while the eastern facade is left out. Cut stone covering is seen on the basement and ground floor levels of these three facades, while the rest is covered with plaster. Horizontal cornices and material differentiation separate the facades into few sections. The facades are shaped with openings in different forms on each floor. A timber and paneled eave, which has one-meter height, surrounds the structure. A hipped roof covered with Marseilles tiles rises above it. The roof cannot be perceived from the street level due to the height of the structure.

Figure 3.31. Site Plan of Anadolu Apartment Building
(Source: Adapted from İKM 2018 and yandex)

3.2.3.1. Northern Facade

The northern facade is neighbored by Mithatpaşa Street (Figure 3.32). The facade is divided into horizontal sections with differences in materials and forms. Vertically three window axes are visible. The whole facade forms an asymmetrical organization together with the projections of the west facade and garden entrance.

Each floor differs from each other by the form of their windows. The partially seen basement floor has four equally rectangular window openings with timber framed windows and iron railings. A thick stone band moulding is seen between basement and ground floors. The ground floor is composed of three window openings with stone casings. The middle one is a larger opening, while the other two are smaller. Window openings have casings in depressed arched form. The casings are completed to a full rectangle with vertical and horizontal stone elements. Mouldings are seen on the top of each casing. All of the timber framed windows are covered with timber shutters from the exterior except the basement floor. The material of the facade changes from stone to plaster at the beginning of first floor level and continues through the eave. First, second and the third floor's facade organizations are similar excluding the form of the openings. Narrow balconies are seen in front of the larger middle openings, while two other narrower window openings are located at both sides of the balconies. The balconies, which have plain iron balustrades, can be accessed by the door openings with timber framed doors and shutters covering them. On the first floor, only rectangular form is seen in the openings. The openings on the second floor are in shorter rectangular form crowned with pointed arch openings with fixed colored glasses. The third floor differs from the others with its depressed height. Shorter openings are sharply beveled from the two top corners. A band moulding which is covered with plaster is seen between second and third floors.

Figure 3.32. Northern facade of Anadolu Apartment Building, 2019

3.2.3.2. Western Facade

The western facade had been organized symmetrically. There are two entrance axes on the facade. Two symmetrical projections above the entrance axes are seen on the first, second and third floors of the building. Curved balconies are placed at the center of the projections. The facade is primarily perceived as a ground floor base with rising upper floors. The difference of materials and forms together with projections separates the facade into horizontal sections.

Although the structure is on Mithatpaşa Street, the access to the building was designed from the narrow yard which is located in front of the western façade (Figure 3.33). The yard is formed as a narrow corridor due to the neighboring cultural center. On the western facade, there are two main entrances which serve the two twin blocks of the structure. The entrances can be accessed by two ascending steps.

The forms of the openings are in the same characteristics as the northern facade considering a vertical order. Differently, the horse shoe arches, which are above the entrance doors, reflect orientalist style (Kuyulu Ersoy 2001, 8). The cornices and the eave continue through the western facade, too. Windows above the basement floor are all covered with timber shutters. Basement floor can be partially observed from the facade. There are four door openings on the basement floor as well as the windows.

3.2.3.3. Eastern Facade

The partially seen surface of the east facade is placed perpendicular to the main street and is composed of basically a blind wall with service ventilation voids (Figure 3.33). The recession of service spaces shows an adjacent urbanization was considered. Today, an apartment building is located at the central area of the eastern facade of the building leaving two equal surfaces on two sides. The only window opening of the east facade can be observed on the top floor of the structure and from Mithatpaşa Street. The rectangular formed window opening is covered with timber shutters. A service shaft is seen on the east facade starting from the ground level. A metalwork with a rectangular mesh covers the vertical shaft. Basement floor level can be partially observed. The whole facade is covered with plaster and differs entirely from the other facades. The eave is seen till the connection to the apartment building.

3.2.3.4. Southern Facade

The southern facade is more hidden due to the surrounding apartment structures. The surrounding buildings define a backyard in front of the southern facade. The yard belongs to the other buildings of the urban block. The southern facade is a copy of the northern facade and has an asymmetrical organization. The organization of the form and materials are similar to the western and northern facades.

(a)

(b)

Figure 3.33. A block entrance on the western facade (a) and eastern facade (b) of Anadolu Apartment Building, 2019

3.2.4. Spatial Organization and Architectural Elements

A linear rectangular plan scheme with four units is repeated on each floor; thus, the total of sixteen units above the basement floor. The two entrances of the blocks are from the longer western facade. The plan scheme is composed of two symmetrical halls with surrounding housing units. The middle units of the ground floor were merged during the restoration of the structure in 2013. The ground floor can now be seen as divided into three units with one larger middle one. The middle unit has 6 rooms, three halls and two

bathrooms. Two of the rooms and the wet spaces face the vertical shaft space. The other four rooms are oriented to the court. The units on both sides have four rooms and three smaller wet spaces. The units above the ground floor have three rooms, a kitchen, a bathroom and a hall. All of the rooms in a single unit can be accessed by one another by passing through the timber framed doors. Wet spaces are located on both sides of the stair halls. After the arrival of *Garanti Bankası,* the ground, first and second floors of the A block were altered in order to serve as a bank. Other parts of the building continue their housing characteristics. According to the verified project of the building in 2017 (Figure 3.34), which included the main alterations regarding the conversion of the function as bank, alteration of the interior walls had been made for providing access to the interior spaces for creating suitable circulation for the bank. Perception of a total space was aimed by providing transition between rooms. The removal of the interior walls re-established the building's authentic state. The ground and first floors were designed for customer access, while the second floor was mainly designed for service purposes. The rooms were refunctioned according to the bank usage. Some of the wet spaces were converted to storage spaces. Most of the interventions were aimed to be reversible; so, gypsum was used for additional interior walls and the removed door leaves were stored inside the building. However, the implementation of the vault spaces required safety barrier so that additional walls with surrounding metal sheets had become necessary. The entrance hall of the A block was designed again considering the access of disabled people. The basement floor on the other hand, still serves the entire building. A brick wall was constructed at the basement floor for separating two blocks. The wall was constructed at the time the building was occupied by *Alin's Café* for preventing damage and transition to the other parts of the building.

3.2.5. Construction Technique and Material Usage

The exterior walls were built as stone masonry. Inner walls were made out of timber frames with adobe infill. Jack arch floor system was used (Öney Kabaoğlu and Kabaoğlu 1992, 78). During the 2013 restoration, authentic materials were considered and used. As an example, the new tile finishing was made according to the traces of authentic *karosiman* tiles. Today, the authentic materials are present in the building excluding the alterations at the A block due to refunctioning in 2017. The partial renewal

of floor coverings was made on the ground floor of the A block so that the necessary installments could be implemented. Other difference is the use of additional materials such gypsum and brick walls. The building has a hipped roof, which can be accessed by the openings on the floor of the last floor.

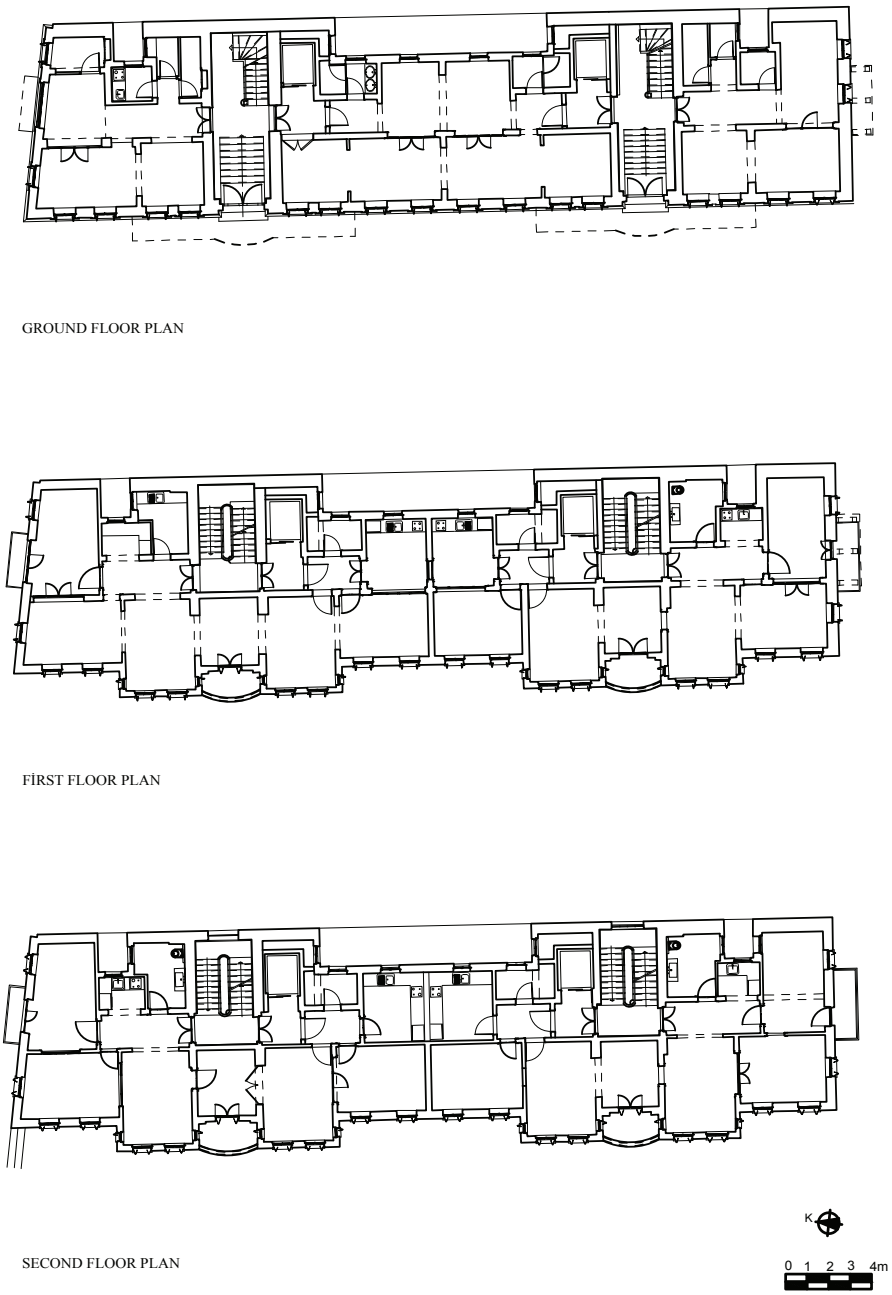
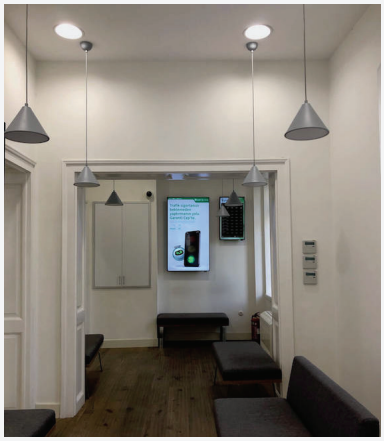


Figure 3.34. Conservation Council Approved Floor plans of Anadolu Apartment Building
(Source: Adapted from ANKA Mimarlık 2015)

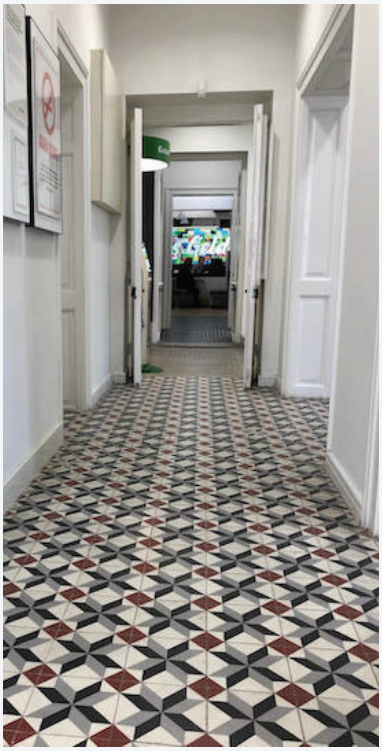
2017



2019

Figure 3.35. Interior of Anadolu Apartment Building

2017



2019

Figure 3.36. A block ground floor hall of Anadolu Apartment Building

3.2.6. Cultural Asset Values

Primarily, Anadolu Apartment Building has historical value due to its age. As it is the first apartment building built outside the borders of İstanbul, it documents change in habitation trends in the turn of the 19th century. Being the first attributes uniqueness to the building, simultaneously. The organization of the spaces as an apartment building reflects a period where necessitated living space of people started to shape differently than the single or two storied family houses. Its period's social characteristic can be seen through the building. The dominance of the first national architectural style in the organization of its facades attribute further uniqueness and rareness to the building, since it is the only multi-storied house in this style in İzmir, and it is also rare reference for İstanbul, too. Anadolu Apartment Building is one of few cultural assets in Göztepe that have survived to present day in its authentic architectural characteristics. It documents urbanization history in early 20th century. So, additionally, rareness and documentary values arise. Although the apartment building was built to provide housing, its unique characteristics and rareness makes it a monument. So, it can be categorized as an unintentional monument.

The structure is considerably well-preserved mainly with its authentic characteristics, when recent alterations due to restorations are excluded. The changes include alteration of lot-building relation with construction of the cultural center, rearrangement in plan organizations and implementation of modern features and materials. The alterations of Anadolu Apartment Building can be defined less severe, when compared to the similar buildings of İstanbul of the same era, where even additional floors and complete renewal of interior spatial organization can be seen (Türkaslan, 2017). The facades, the construction technique and general spatial organization of the structure remains in an authentic state. The authenticity of the building contributes to the comprehension of both to the historic and aesthetic values. Among the well-preserved pieces, there are custom made details such as the iron letters (M & G) belonging to the owners on the entrance door that gives the building documentary value.

Anadolu Apartment is located on Mithatpaşa Street; so, the heritage is visible for most of the residents of the city. Visibility can contribute to an asset's preservation because every intervention or lack of maintenance can be perceived by many people. Besides, a relatively respectful and considerate approach was held during the design of

the neighbor structure which is not a common opportunity for cultural assets. Although the authentic courtyard of the lot was lost, the new cultural center was designed in a way which the contrast between the new and old can be revealed. The form of the building was designed curvilinear so that the new building can leave enough distance for perception of Anadolu Apartment Building. Besides, the curvilinear facade was covered with reflective glass material so that the historical facade can be perceived. This specialty attributes the building an added value.

Although Anadolu Apartment Building is directly located on a main street, it still stays hidden inside the dense fabric of the city when it is examined in site scale. The perception of the building was not the same during the era before the rapid urbanization of the city. Anadolu Apartment Building would have been seen and distinguished among neighboring buildings by the time it was built due its scale and height compared to other buildings. Also, the building would be distinguished from other housings of the same era by its characteristic of turning its back to the adjacent building and by its inner orientation to its courtyard.

3.2.7. Preservation Problems

In the present day, the disharmony between the preserved historical buildings like Anadolu Apartment Building and the newly built environment is clear for all eyes. Conservation was not taken into consideration as a parameter during the development of the city causing a threat against the integrity of the building and its site. Remaining cultural assets are lost and had been spread through the dense fabric. Especially the housing fabric got lost through time causing a gap and disintegration between the remaining assets. A physical trace of the authentic fabric would also create a spiritual sense for the remaining monumental heritages. At this point, the development plan for the integration of the remaining heritages and the present urban fabric should be revised delicately.

The lot located next to the entrance facade was once served as the garden of the building and also as an open-air cinema after 1965. Today, a new structure is built on the lot which is a cultural center. The new building was built with the great care for respecting the cultural heritage. Even so, a new structure's existence affects the preservation of the integrity of the building-lot relation. Another issue is the use of reflective glass even

though it has a purpose. Glass material can reflect sunlight directly to the historical building causing deterioration of building materials and accelerate the decay process of building materials (Zakar and Eyüpgiller 2015, 48)

Anadolu Apartment was used for residential purpose until 2008 (Avcı Özkaban 2013, 381). Later on, after the restoration process, the ground floor and the basement floor were arranged to serve common usage for the other flats. The middle flats of the ground floor were connected to each other during the restoration. Necessity of implementing modern features such as elevators can be discussed, due to affecting the whole by shifting of wet space areas to other spaces. Thereafter, with the implementation of bank function in 2017, few alterations were seen at the ground, first and second floors of the A block. The changes in spatial usage and alteration in material usage cause a loss in the whole authentic state.

Buildings get damaged and disappear in time due to lack of care; so, survival of a building through time and continuation of its usage are directly linked. Although change in plan scheme and materials can be considered as an intervention to the authenticity of the asset, sustaining usage is preferred for the preservation of a structure. The necessities of the contemporary usage and the sustaining of the authentic state may contradict each other; just like in Anadolu Apartment Building.

To be located on a main street can be considered as a beneficial characteristic for a structure. When a cultural asset is located on secondary roads within the urban fabric, there is a chance that the structure gets lost within a dense urban fabric leading its value to be unnoticed. Therefore, being in sight of a main road contributes to Anadolu Apartment Building's preservation. On the other hand, the very same characteristic also causes problems for the conservation of the building. The Mithatpaşa Street is a major transportation axis for the city and the road is heavily used by vehicles. The overloaded vehicle traffic effects the structure in several ways such as causing constant vibration on ground that can affect the building statically and deterioration on the materials of the facades due to air pollution.

3.3. Arapyan Ispartalyan House (*Hakimiyet-i Milliye* Elementary School)

İzmir had been a house for many cultures. Multi-cultural characteristic of the city had also affected the formation of residential buildings. According to Levi (1993), the houses of İzmir can be categorized as traditional Turkish houses, Levantine and Greek Houses and interaction houses. The houses differ in characteristics according to the ethnic origin of their owners.

The districts between Karataş and Güzelyalı were formed of two-storied houses with cumbas and gardens till the second half of 20th century (Ürük 2011,139). The houses had mainly reflected the characteristics of 19th century İzmir houses. In time, with the transformation of the city fabric, the historical houses had diminished in number severely. The houses, which had survived to present day, had been refunctioned at a large extent, e.g., Uşakizade Mansion and Arapyan Ispartalyan House.

The development of the educational field had gained speed significantly during the early Republican era, especially by the increase of the schools in number (Avcı Özkaban and Akyol Altun 2013, 205). There were 190 primary schools in İzmir in 1923 and the number reached 258 by the year 1929 (Kul 2010, 105). Economic shortage of the newly established Republic had led to the conversion of the remaining buildings of the Empire to schools (Kul 2010, 41). In İzmir, there are many examples of this conversion of functions: houses were converted into education facilities (Table 3.3). When these mansions of the city are examined today, it can be observed that especially authentic site characteristics had been altered, e.g., Arapyan Ispartalyan House in Göztepe, R. Whittall Mansion in Bornova and Baltazzi Mansion in Buca).

A historical building, which had been a residence in the first place, usually had not been appropriate for a school use. The students' needs could not be fulfilled with the existing conditions leading to severe alterations in the houses.

3.3.1. History

In 1905; Arapyan Ispartalyan (Figure 3.37), who was an Armenian Merchant, had built the only historic building of Hakimiyet-i Milliye Elementary School. The building was originally built as a house. After the salvation of the city, the building had been used

firstly as a residence for the governor and then as a military quarter for a short period of time (*Hakimiyet-i Milliye* School archives cited in Uğurel 2006, 202). In 1923, after its registration to the treasury, the building was started to be used as a school in the 1924-1925 educational year (Ürük 2011,51). It was named as Hakimiyet-i Milliye School during the educational year of 1925-1926 (Uğurel 2016, 202). During 1927-28 educational year, the students of Sultan Milliye School in Karantina district were transferred to Hakimiyet-i Milliye School (Avcı Özkaban and Akyol Altun 2013, 209). In 1929, an additional structure with four classrooms was built adjacent to the southern facade of the historic building, which later had become a major obstacle for the conservation of the structure. In 1962, landslide had taken place in the site and it had caused panic. Although a supporting wall had been constructed, authorities realized that the safety measures were not enough. Solutions such as the removal of the block, which was in danger and construction of a new supporting wall, were considered. Finally, the situation was kept under control just by monitoring continuously (Uğurel 2016, 202, 203). The block, which is located at the northern side of the buildings and has 10 classrooms, was built in 1964 (Avcı Özkaban and Akyol Altun 2013, 209). Müge Uğurlu Art Gallery was built to the site in 1972-1973 educational year with four additional classrooms (Uğurel 2016, 203). There is also a small fountain in the yard of the school, probably built together with the historical building.

In November 8th, 1979, with the sentence numbered A-1213, the case study was registered as an immovable cultural asset together with its site due to being part of the old Italian Garden (*Susuz Dede*), which has historical and natural characteristics (AOCC 1979).

Although new structures had been built in the site, the necessity for sufficient classrooms was not fulfilled. This led to construction of another additional building with eighteen classrooms. With the sentence, dated 18th April 1985, the Conservation Council approved the construction of an additional building as long as specified conditions were fulfilled (AOCC 1985). The new structure was built in 1985 by the local government in cooperation with the Ministry of Education. Half of the structure was used as an elementary school, while the other half was used as a secondary school (Avcı Özkaban and Akyol Altun 2013, 209). The newest building, which had been used as a secondary school, was later transferred to Misak-ı Milliye Elementary School (Ürük 2011, 52).

Table 3.3. Comparison of the case study with similar examples

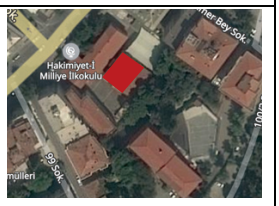
	Baltazzi Mansion (Buca High School)	***Beyaz Balon* Kindergarden**	**Arapyan Ispartalyan House (*Hakimiyet-i Milliye* Elementary School)**
Date of Construction	Mid 19th century (Birol Akkurt 2004, 202)	Unknown (Reflect the characteristics of 19th century İzmir houses) (Uğurel 2006, 332)	1905 (Uğurel 2006, 202)
Location	Buca	Güzelyalı	Göztepe
Original Function	House	House	House
Current Function	High School	Kindergarden	Elementary School
Building-Lot Relationship	 The building is located inside a large garden area and neighbored by other buildings.	 The building is located on the corner of the lot and has a backyard. There is an adjacent service mass at the southern facade.	 The historical building shares the lot with other structures. There is an adjacent mass to the building at the eastern facade
Number of Floors	Ground and first floors	Basement, ground and first floors	Ground and first floors
Mass Characteristics Style	Symmetrical mass organization A portico and a balcony on the entrance axis is seen.	Modest cubic mass with linear balcony attached from the northern facade.	Modest cubic mass The triangular wooden pediments draw attention to the roof.
Plan Organization	Cross formed hall on the ground floor and central rectangular hall on the first floor with surrounding rooms are seen.	T shaped central hall differs relatively according to its floor.	Central rectangular hall on the ground floor and L shaped hall on the first floor with surrounding rooms are seen.
Superstructure	Hipped Roof	Hipped Roof	Hipped Roof
Conservation State	Good	Good	Poor
Photograph			

Figure 3.37. Arapyan Ispartalyan House
(Source: Uğurel 2006, 202)

The documents of the archives of Conservation Council related to Hakimiyet-i Milliye School, mostly consist of correspondences about the construction of new blocks for supplying additional space for education. Insufficiency of the classrooms because of the increasing student population has been one of the main problems of the school. The school was named as Hakimiyet-i Milliye Elementary School in 1997-1998 with the establishment of compulsory education system of continuous eight years.

In 4th August 2003, it was stated by the Conservation Council that the archeological site registration related to the site was missing and the site was only registered as part of a natural site. Afterwards, on 7th August 2003, the structure was categorized as 2nd group immovable cultural asset in need of protection with the sentence numbered as 10743 (AOCC 2003). This categorization resulted in the cancellation of the archeological and natural site registrations. Another document states that, the zoning plan related to the area was cancelled with the statement of the council to the municipality on December 13th, 2004 (AOCC 2004).

Today, the historical building (B block) (Figure 3.38) of the school is evacuated due to safety measures. The exact time of the evacuation is unknown. However, when the

documents in the archives of the Conservation Council are examined, transcripts regarding the situation of the school are seen starting from the year 2013.

During the year 2013, the wooden eave ornaments of the structure had become a danger for the students and the educators. The removal of the wooden eave ornaments, under the supervision of an expert, was approved by the Conservation Council of Cultural Assets (AOCC 2013).

In 2012, survey drawings, restoration and restitution projects were prepared by Duygu Aksoy Architects. In February 10th, 2014, restoration and restitution projects of Hakimiyet-i Millliye School were delivered to the Conservation Council of Cultural Assets together with the current survey drawings, which had preliminary approvals from Konak Municipality. After the examination, the deficiencies related to the projects and the documents were determined and reported. It was noticed that the construction permit of the building, which is adjacent to the historic building, does not exist. It was stated that the case could be re-examined after the legal documents related to all of the structures on the site are presented (AOCC 2014).

On the document dated 14th January 2015, the Conservation Council stated that the current survey drawings of the structure were suitable. However, any restoration project would not be accepted unless a new project is prepared after the removal of the C block, which was adjacent to the historic structure and was without a construction permit. Other structures, which are also without a construction permit or a building license for the use, could be either removed or re-evaluated according to the presented project. The document also reported that the historic B block was surrounded with a metal fence as a safety measure (AOCC 2015).

A document dated December 6th, 2016 presented the danger caused by the historic structures physical condition and its insufficiency for accommodating students. On January 19th, 2017, a request for the restoration of the structure was made to the regional directorate of National Education. Thereafter, a document dated to 2017 states the same results as the document dated January 14th, 2015. Additionally, safety measures were continued against the rotted and deteriorated wooden elements of the eave. The removed pieces were stored inside the structure (AOCC 2015). At present, the building is still in poor structural condition and the risk of collapse is increasing each day (Figure 3.38).

(a) (b)

Figure 3.38. Arapyan Ispartalyan House in 2006 (a) and in 2018 (b)
(Source: Uğurel 2006, 208)

3.3.2. Site Characteristics

Hakimiyet-i Milliye Elementary School is located on Mithatpaşa Street. The school is composed of several buildings which were built in time according to necessity of additional space. Placement of different blocks and their relations were not systematically designed. The union of different blocks had fulled the yard in time, forming narrow and limited open spaces (Figure 3.39, Figure 3.40). The garden was once filled with olive trees (AOCC 1983).

The school area can be accessed directly from Mithatpaşa Street. There are two entrances. One leads to Müge Uğurlu Art Gallery and one of the school yards, where the ceremonies take place, while the other entrance leads to the A block and indirectly to the second yard. There is another connection from the south of the school area to the upper level with a stairway leading to Misak-ı Milliye elementary School, whose lot primarily belonged to Hakimiyet-i Milliye School. Today, the school yard is shaped by four school blocks, an art gallery, a canteen and wet spaces (Figure 3.39, Figure 3.40).

A block is located between the historical building (B block) and Mithatpaşa Street. A transformer station is located at the south west of the block. A narrow corridor was formed in front of the B block entrance by the construction of the A block. C block is located at the south of the B block and was built adjacent to the building. The building can be accessed from the narrow corridor of the yard which is located at the south of the

building. It has four classrooms. D block and Müge Uğurlu Art Gallery are located on the west side of the site. A sports hall is located in D block. The building has a rectangular footprint. A single floored building was constructed to function as wet spaces and canteen at the east of the site.

The open space is divided into two different yards. One of them is located at the northeast side of the B block (the historical building), other, on its southwest side. The yard located at the southwest side has a fountain, probably belonging to the same period (beginning of the 20th century) with the historical building (Figure 3.41). The yard at the northeast of the historical building is bordered by a canteen and wet space units from the north side (Figure 3.41). The narrow yards are bordered by the many structures of the school and a high retaining wall located at the front of the Misak-ı Milliye School.

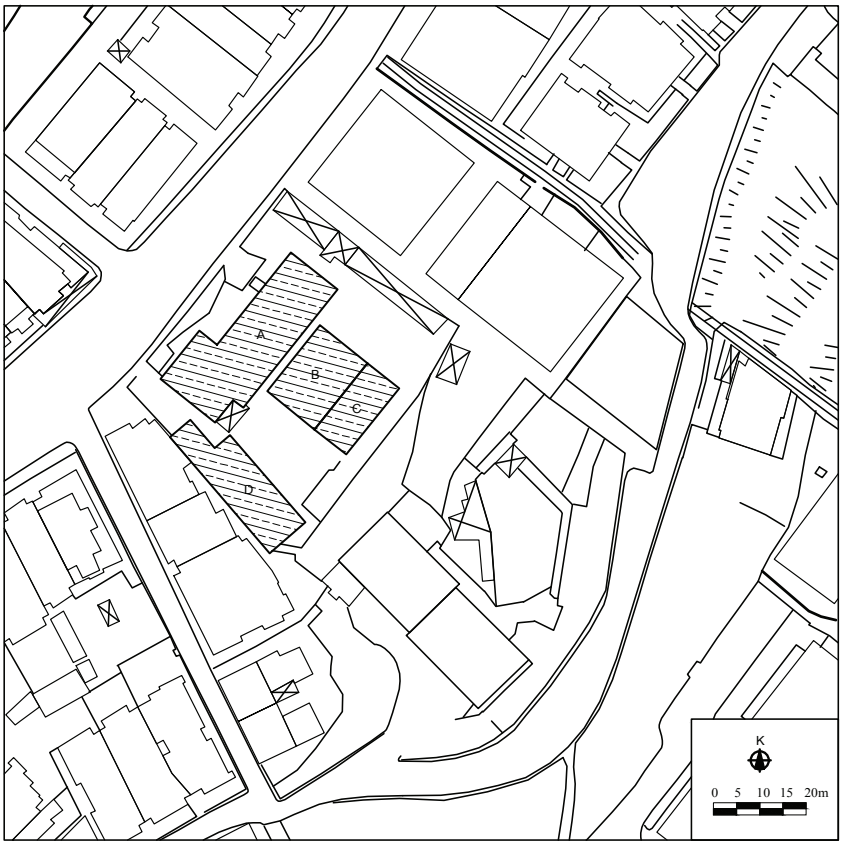


Figure 3.39. Site plan of *Hakimiyet-i Milliye Elementary School*, 2019
(Source: Adapted from İKM 2018)

Figure 3.40. Site view of *Hakimiyet-i Milliye Elementary School*, 2019
(Source: Yandex)

3.3.3. Facade Characteristics

Mass and facade characteristics differ among the buildings of the site.

B block

The block is the oldest and the only historical building of the school. The building reflects the characteristics of the 19th century houses of İzmir. It fits the interaction type in Levi's classification (Akyüz Levi 1993). It has a modest cubic mass. The main entrance is from the northern facade of the building (Figure 3.44). It has symmetrical organization around the axis of the triangular pediment and the entrance. A secondary entrance was created in time at the western facade by converting a window opening to a door opening. Access to different floors was separated with differentiating the entrances. The eastern and western facades, which directly face the school yards., are similar in their

symmetrical facade organizations (Figure 3.43). The symmetry of the western facade was affected by the alteration of a window. Southern facade is juxtaposed by C block building. No projections are seen among the facades of the building.

All of the openings of the prismatic mass have stone casings with depressed arches (Figure 3.44). The openings of the southern facade, which is juxtaposed by C block, did not reach the present day. All of the three facades except the southern facade are covered with plaster and paint. C block is a lower structure than the historical building; so, the fabric of stone brick bounding is visible from narrow top area of the southern facade. An intervention with cement is also observed at this area. Three of the facades except the southern facade have triangular wooden pediments. Lacelike timber panels surround the eave on all sides.

A considerable amount of alterations was made to the building through time. The creation of a secondary entrance is one of them. When a comparison is made between the old (1905) and new (2018) photos, the transformation of the entrance facade is observed. The balcony located above the main entrance was removed and the door opening belonging to it was converted into a window. Door openings of the rooms were converted to window openings in time. Iron bars were added to ground floor of the building as a safety measure. Today, the building stays hidden and cannot be perceived from the street due to additional buildings.

A block

The L shaped prismatic mass has its vertical load bearing elements apparent in all the facades. Also, the vertical grills express the wet space locations on the main facade. The structure has rhythmic rectangular window openings on both floors and a hipped roof (Figure 3.42). With these features the building reflects the characteristics of 1960s school structures (Avcı Özkaban and Akyol Altun 2013, 205).

C block

The building was built adjacent to the historical building. The prismatic mass of the structure has modest symmetrical facade organizations with rhythmic rectangular windows. The western and eastern facades were designed the same (Figure 3.61, Figure 3.62). The southern facade differs from the others by providing entrance. A cupboard with sliding doors is observed on the adjacent wall of the building. The sliding doors might be providing access to the main structure.

D block and Müge Uğurlu Art Gallery

D block and the art gallery forms an L shape mass. The northern and southern facades provide entrances, while the western facade is blind due to the adjacent structure. The eastern facade faces one of the school yards. Rectangular window openings are seen among the block and it possesses the similar characteristics with the other new buildings of the site.

(a) (b)

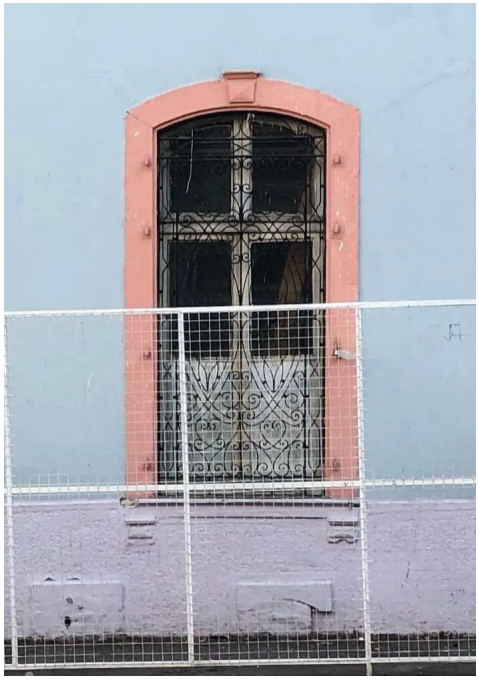
Figure 3.41. Northern (a) and southern (b) yards of *Hakimiyet-i Milliye* Elementary School, 2018

Figure 3.42. Facades of A Block, *Hakimiyet-i Milliye* Elementary School, 2018

(a) (b)

Figure 3.43. Eastern (a) and western (b) facades of B and C Blocks,

Hakimiyet-i Milliye Elementary School, 2018



(a) (b)

Figure 3.44. Window (a) and the main entrance door (b) of

Arapyan Ispartalyan House, 2018

Figure 3.45. Roof of Arapyan Ispartalyan House
(Source: AOCC)

3.3.4. Spatial Organization and Architectural Elements

The historical B block building of the site has a rectangular plan scheme (16.60 x 11.70 m) (Figure 3.46). The ground floor has a central hall, where the spaces are distributed around. Two classrooms are located at the east side of the hall, while at the west side, there is only one classroom and an area for stairway. The accession of the stair is only from the west facade. A fountain is located on one side of the stairs. The first floor has an L shaped hall and rooms are again distributed around the hall. The room at the north east corner of the building was used as a library. The traces of door openings connecting the rooms were observed on the wall between the rooms located on the west and south side of the hall (Uğurel 2016, 204).

3.3.5. Construction Technique and Material Usage

All of the buildings of the site except the historical building (B block) had been built in reinforced concrete frame system. The two storied historical building is brick and stone masonry. The hipped roof of the building has additional fractions above the wooden pediments. The roof is covered with Marseilles tiles (Figure 3.45).

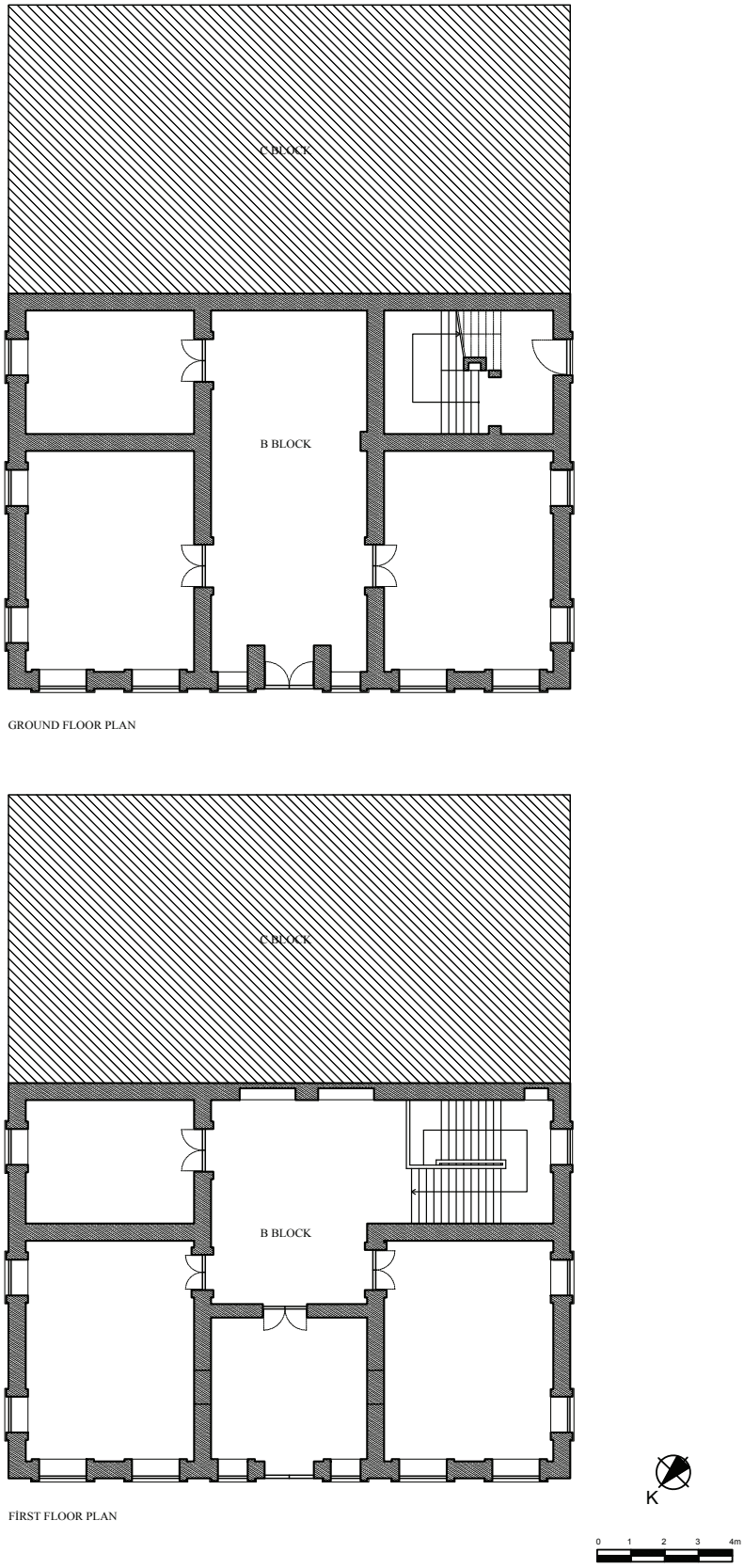


Figure 3.46. Floor Plans of Arapyan Ispartalyan House
(Source: Redrawn from Uğurel 2006 and AOCC 2012)

3.3.6. Cultural Asset Values

The Arapyan Ispartalyan House dates to 1905. Being built more than a hundred years ago gives the building age value. Architectural characteristics of the house reflects the 19th century houses of İzmir. Its conversion to a modest elementary school is important in terms of urban history. The school has become famous as an education institute in years. In this case, Arapyan Ispartalyan House had become an unintentional monument. The asset is also one of the few buildings in Göztepe district which has survived to present. These make the cultural asset a rare element of its site.

The historical house sets an example for the era by showing new additions could be built just according to functional reasons and building - lot -neighborhood relationships were ignored in 1960s. At this era, historic residential structures with memorial value could not be regarded as monuments, but they continued their utilitarian functions, e.g., houses converted into schools in İzmir. The history of the house and its site enlightens Turkey's conservation history. The asset has the value of documentary.

3.3.7. Preservation Problems

The Arapyan Ispartalyan House had lost almost all of its authentic characteristics except its mass and facade composition and traces of architectural details. The historic house converted into school stands alone in its present context. There are no traces of the authentic relation of the building to its surrounding. A block prevents the building from any direct visual and physical access from Mithatpaşa Street. In fact, similar perceptibility problem is not detected in similar cases (Table 3.3.). The yard of Arapyan Ispartalyan House, which had once served as a garden had been filled with school buildings and related annexes. A resemblance is also seen on Baltazzi and Beyaz Balon Houses. Still, in the case of Baltazzi House a small portion of the garden area is present due to having a larger lot (Table 3.3.). Through time, the yards of Arapyan Ispartalyan House were covered with cement finish. The authentic level of the garden and the accession to the structure is not even traceable. Lot-building relation was completely altered. The neighborhood had witnessed rapid urbanization since the 60s. The previous characteristic of the city, which were composed of smaller houses with gardens, got entirely lost due to this rapid conversion of the environment. Integrity has been lost as a result. Although

Baltazzi and Beyaz Balon Houses are in better state in terms of lot-building relationship, their alterations are also apparent (Table 3.3.).

The school is in structurally poor condition. Wire-netting surrounds the structure to prevent any harm to the students. Due to poor maintenance, architectural elements got lost or deteriorated in time such as the lacelike wooden panel of the eave. The wooden piece only remains at the southern facade. If the historic school is not intervened as an urgent precaution, the harm will be in an irreversible state. Nevertheless, the Baltazzi and Beyaz Balon Houses are in much better state of preservation.

Although the trace of a balcony can be seen, the door opening had been altered and the balcony had been removed. Similar alteration is seen on the western facade of the asset. One of the windows of the ground floor had been converted to a door to provide access from the school yard. With these interventions, authentic state of the building was lost. The authentic qualities can be better perceived in Baltazzi and Beyaz Balon Houses (Table 3.3.).

The disadvantage of the historical building of Hakimiyet-i Milliye School is that an approach for a holistic conservation cannot be applied at the point where the whole environment has lost its authenticity. The present environment causes a continuous physical pressure to the old structure. On the other hand, the additional buildings and annexes of the Baltazzi and Beyaz Balon Houses are in less dense state when compared. The buildings were preserved in their lot boundaries, even so the surrounding environment had changed severely (Table 3.3.).

3.4. Susuz Dede Park

Natural sites are limited in İzmir city. Susuz Dede Park in Göztepe, Bahribaba Park in Konak (Figure 3.47), Cici Park in Konak, Kadifekale, Kültürpark in Alsancak, *Büyük Park* in Bornova and Hasanağa Garden in Buca (Figure 3.48) are the major examples. These sites differ with their physical characteristics and historical background. This variety makes each of them unique. As an example; Bahribaba Park, which contains archeological peculiarity, had been used as a Jewish cemetery at the Ottoman era, and the site was designed as an urban park in the early Republican Era (Belge 2005, 144). Kadifekale stands out both with its both archeological and specific historical characteristics. One to one comparison between these natural sites can be misleading.

Figure 3.47. Bahribaba Park, 2015

(Source: Yandex)

Figure 3.48. Hasanağa Park, 2015

(Source: Yandex)

These natural sites have been affected significantly from the rapid urbanization of the city. Today, a dense urban fabric is severely dominant over the few green areas, which are compressed inside the city (Figure 3.49) (Hepcan, 2012). The development of the city fabric and necessity of providing transportation between districts had caused transformation of natural sites. The construction of Variant Road for connecting the coast of Konak to İnönü Street had partially invaded the green area of Bahribaba park which was once designed as a jewish cemetery (Beyru, 2011). Another example is Susuz Dede

Park of the studied zone, which is both a natural and an archeological site. It has been compressed by the developing environment.

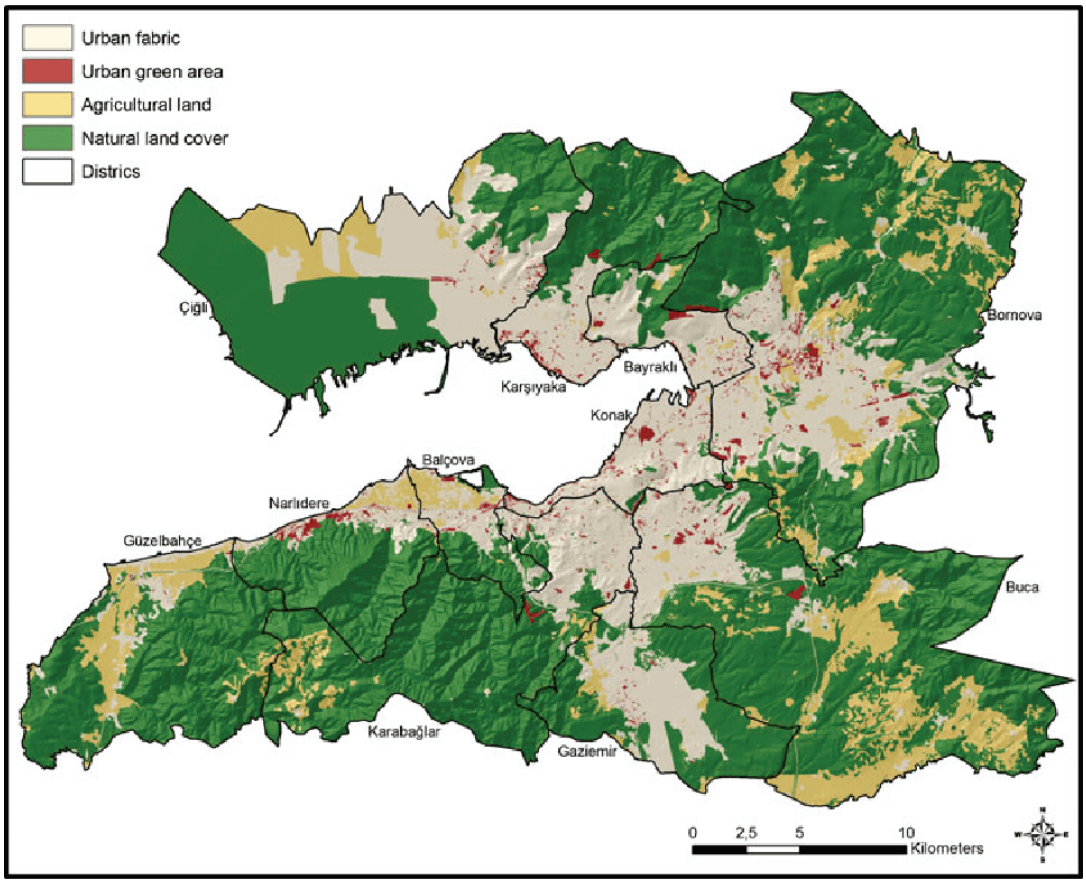


Figure 3.49. Classification of landuse of İzmir

(Source: Hepcan, 2012)

Susuz Dede Park differs from other natural sites of the city with its tomb crowning the hill (Figure 3.50). Spiritual value arises from the ongoing rituals. At a cultural aspect, ritual of visiting tombs is widely seen in Islam religion. Certain beliefs are shaped around these rituals such as creating good luck and making wishes. Tombs were also considered as monuments in time due to their sacred characteristics. Halikarnas Mauselum, which is one of the seven wonders of the world, is an example of an intentional monumental tomb. Monuments can vary extensively according to their characteristics, which form their values such as historical, aesthetic, documentary, archeological, spiritual values. Generally, in the case of Susuz Dede Park, both its tangible and intangible characteristics

had attributed values to the site. Sacred characteristic of the site had provided benefit for the conservation of the site as well as its archeological and natural qualities. Susuz Dede Park is a significant asset of the Göztepe district since the first settlements. Today, the park is one of the few natural sites of İzmir.

Figure 3.50. Susuz Dede Tomb, 2018

3.4.1. History

The geographical peculiarities of Göztepe and especially surroundings of Susuz Dede Hill suggest that the area should have been occupied by different civilizations. Being a protected hill and an observation point for the surroundings had provided strategical advantage for safety. The findings of the surface survey in 1981 revealed that the site has traces of the Hellenistic period (4th century BC) (Conservation Council 1981 cited in Boztepe 2014,1). Since its first settlement, the site has sustained its natural characteristic even though some alterations have been made through time.

The hill of Susuz Dede Park in Göztepe (the mount in shape of an eye), which was known as Aya Agapi in the era before the Republic, gave its name to Göztepe district and Mithatpaşa Street which was once known as Göztepe Street (Ürük 2011, 82). The

story of a grave on the Agai Agopi hill caused the hill to be a wishing place for people (Atay, 2014). There are different narratives about the man who gave the hill the name Susuz Dede. According to one myth, the man was a Bektashi dervish named Hafız Nusret Mehmet Efendi, while another one suggests that the man came and settled to Göztepe from Horasan in the 19th century. The story continues as the man became friends with the Albanian gardener of the İtalian Gardens. The only complaint of the dervish about this beautiful hill was the absence of a water supply. So, Albanian Gardener had begun carrying water each day to the hill for his dearest friend. After the dervish had passed away, he was buried at the hill. The gardener continued carrying water to the hill every day but this time for watering the grave of his friend. The tradition had spread among people losing its initial purpose (Ürük 2011, 84). Even to the present day a ritual of carrying water to the peak of the hill and making a wish afterwards continues. Another story tells that the name of the man was Ali and no one was buried on the hill, while another tells that Susuz Dede was the brother of Mızraklı Dede, whose grave is also famous. He died right after returning from a war because of his wounds. He asked for water, before his death (Ürük 2011, 85). Different versions of stories exist while these are the best-known ones.

In January 16th, 1981, Susuz Dede Park was registered as an 'Archeological and Natural Site'. Later on, in June 9th, 1988, the park was listed as a 3rd degree archeological site and 1st degree natural site (AOCC 1988). The construction of pedestrian ways and a single storey restaurant, where once ceramic ateliers existed, was approved together with the registration (Conservation Council 1981 cited in Boztepe 2014, 1).

In the sentence, dated October 30th, 1986, the Conservation Council handed on the approval sentence for the implementation of an open-air theatre with social and cultural activity center project to supreme council (Figure 3.51). The area of the new project was defined as the old stone quarry zone, which is part of the registered zone. Later on, in June 13th, 1987, the project was approved (AOCC 1987). A parking garage still functions in the area together with a grocery store underneath. Today's function is rather different from what was proposed in the beginning.

According to Archives of the Conservation Council (1988), in 1988, during the mayorship of Burhan Özfatura, an application was made to the Municipality and Conservation Council for implementing a new project to the area, which was a *külliye* complex with a mosque (*sosyal ve kültürel aktivite merkezi*) to the park area. When the

order of filed documents in Archives of the Conservation Council are examined, it is understood that the Konak Municipality had made the necessary zoning plan changes for the park to be converted into a religious area in 1987. Also, the Konak Municipality approved that the ownership of the park can be handed over to a religion foundation (*Diyanet Vakfi*). However, with the listing sentence of the Conservation Council in 1988, the application of the project was partially prevented and the approval process was handed over to the Supreme Council. There are no documents from 1990s related to the site.

Figure 3.51. Construction of the amphitheater, Susuz Dede Park
(Source: AOCC)

A document dated October 8th, 2014, points out the examinations of the Conservation Council. Although the site was registered as a 3rd degree archeological site and 1st degree natural site, a conservation development plan (*koruma amaçlı imar planı)* for the site does not exist (AOCC 2014). In 2015, a project was designed involving the area of Susuz Dede Park as a part of the Coast Design Project of the İzmir city. A request was made from the Municipality for the reconsideration of the registration of the site. However, the final decision was not declared. Rather a sentence was released about the application of simple repairments. The maintenance was related with the re-organization

of the damaged vegetation of the park as well as the children playground and pedestrian ways (AOCC 2015).

The hill suffers a pressure from its surroundings due to the changing environment. The usage of the area was affected because of the lack of efficient maintenance and safety in between 1990s and 2014. Loss of the authentic characteristics such as its vegetation occurred in time. İzmir Metropolitan Municipality has started working on the renewal and improvement of the green fabric of Susuz Dede Park in the recent years. The municipality had planted many trees and plants, implanted playgrounds for children and renewed lightings. The improvements made to the area in 2017 are considered as the first phase of a comprehensive plan. At the second phase, providing the access of the disabled people is aimed besides the application of a decorative pool and rearrangement of green areas (İzmir Municipality 2018/a).

There is an ongoing project comprehending the city whole for strengthening the relation between the sea and the residents of İzmir. The project includes the forty kilometers of the coast of İzmir Bay in four divided zones. The area below the Susuz Dede Park belongs to the forth zone of the project (İzmir Municipality 2018/b). An elevator and a bridge were proposed for strengthening the relation between the park and the coast below (Figure 3.52). The design aims to provide an easier pedestrian connection between Hatay district, Susuz Dede and the coast (Ertaş, 2013). A holistic approach was aimed during the design process so the whole area was considered together with its surroundings. Although the applications were started in some zones such as Karantina district, the implementation of the forth zone related to Göztepe and Susuz Dede site have not started. A document dated April 26th, 2018 shows that the Municipality notifies that a conservation-oriented zoning plan for the site will be prepared (AOCC 2018).

3.4.2. Site Characteristics

Susuz Dede Park is located on a hill in Göztepe. The hill is approximately 65 meters high from the sea level (Ürük 2011, 82). The surface of the zone is composed of volcanic material. The ground characteristics changes to alluvial through Güzelyalı district (Sözer 1988, 4). According to Sözer (1988, 5), volcanic rocks such as andesite, agglomerate and tuff are extensively seen in İzmir and they form one of the most earthquake resistant zones.

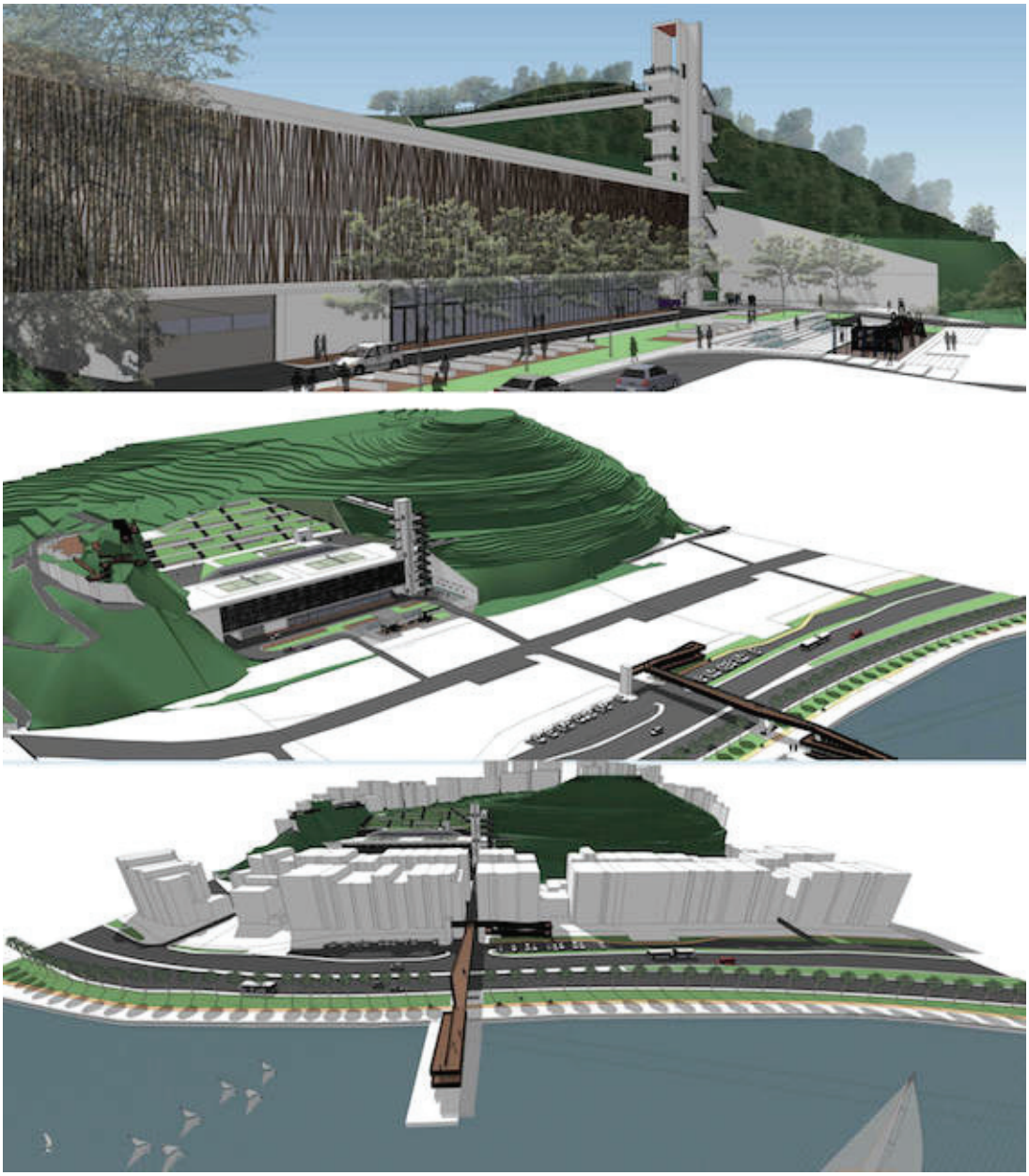


Figure 3.52. Renders from Susuz Dede Zone of the Municipality Project
(Source: K2Y Mimarlık)

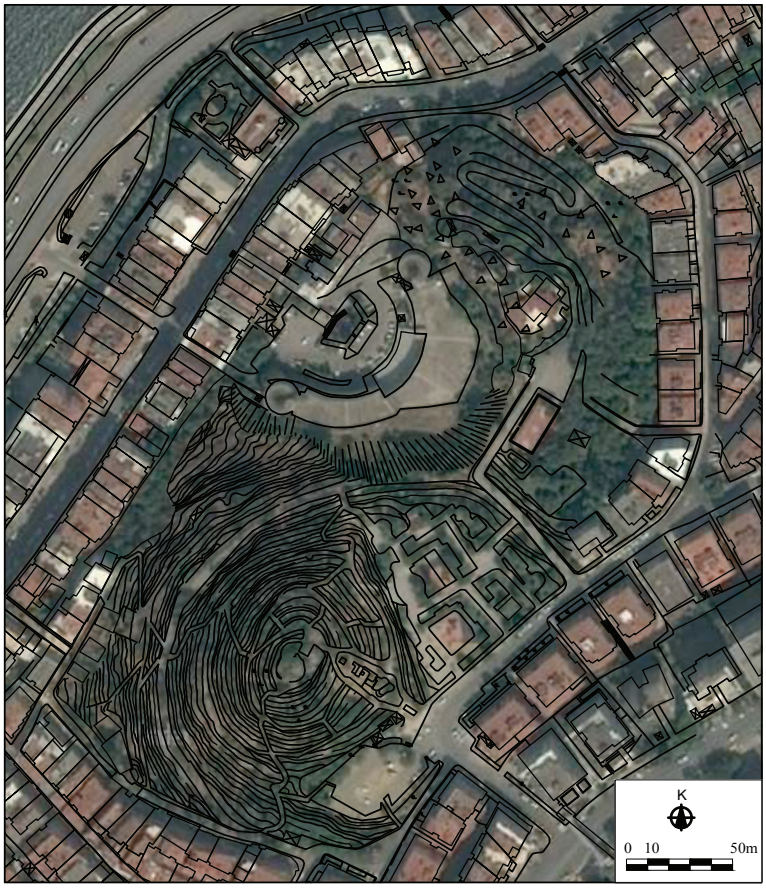
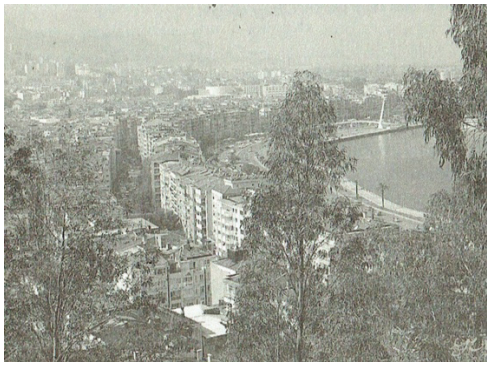


Figure 3.53. Site plan of Susuz Dede Park
(Source: Adapted from İKM 2018 and yandex)

The park can be accessed by a gate from Mithatpaşa Street (Figure 3.55). The designated pedestrian ways climb up the slope leading to the hill of Susuz Dede where the tomb is located. The pedestrian ways are composed of ramps and stairs with alternating routes (Figure 3.55, Figure 3.57). The hill can also be accessed from the 100th street which is a secondary street parallel to İnönü Street. The wide park area connects two different levels of the main roads with pedestrian ways. The level of the park is closer to the upper street level (Figure 3.53). The entrance of a single storied restaurant together with its parking lot and basketball court can be accessed directly from the 100th street. There is playground for children at an upper level of the hill. Finally, a narrow route with stairs climbs up to the tomb area. The panoramic view of the İzmir Bay is blocked by the widely grown trees and plants (Figure 3.54).

Today, the hill is surrounded by the high apartment blocks of Göztepe, which had changed the face of the district at the second half of the 20th century. There are three historical houses on the edge of the park (Boztepe, 2014). The ruins of these houses are only pieces of the historical fabric of the park area that had reached to present day. The restoration work for these historic houses started as a part of the project for strengthening the relation between the sea and the residents of İzmir (İzmir Municipality 2018/c).



(a) 2011

(b) 2018

Figure 3.54. View of Göztepe from Susuz Dede Park
(Source: (a) Ürük 2011, 148)

(a)

(b)

Figure 3.55. Mithatpaşa entrance (a) and the inner paths (b) of Susuz Dede Park, 2018

(a) (b)

Figure 3.56. View of Göztepe from Susuz Dede Park (a) and basketball court at the upper level of the park (b), 2018

(a) (b)

Figure 3.57. Stairs on the way to Susuz Dede Tomb (a) and the view from the upper levels of the park (b), 2018

3.4.3. Cultural Asset Values

The first settlement of the site originated in Hellenistic Period (4th century BC). Since then the site had become a part of the 19th century Italian Gardens and a grave for Susuz Dede leading to a spiritual ritual of visit today. The site, which is the only green

area of Göztepe, is one of the rare natural sites of İzmir that had survived to present day. It represents multiple eras of Göztepe by its continuity. These defined properties indicate to historic, age and rareness values.

The site has a unique topography and landscape that also shaped the historical context of the site, like other natural sites of the city. Although the topography of the district got affected significantly by the manmade structures and interventions, the park and the hill survived their authentic condition in terms of landscape and topography at a large extent. Therefore, the site has landscape value with its authentic sense of landscape. The existance of the tomb makes the asset an intentional monument while, the landscape value of the site also reflects the characteristics of an unintentional monument.

Spiritual value can be mentioned due to both the supreme sense derived from the nature and the ongoing ritual of carrying water to the grave of Susuz Dede. The rituals of visiting a holy person's grave for making wishes belongs to the culture of Turkish people. This may be considered as an intangible asset. All the characteristics, which are mentioned above, presents a worthy information. A documentary value arises in this manner.

3.4.4. Preservation Problems

Authentic urban fabric of Göztepe is lost and with the further alterations of the environment, the sense of the park differs significantly from its surrounding. There is lack of integrity. The hill is under a physical pressure by being bordered by the rapidly growing modern housings. The park itself had witnessed a transformation. Authentic condition altered through time by changing vegetation and human interferences. Interventions were made as an ongoing process of providing and improving pedestrian access and usage to the area. Further projects of Municipality for Susuz Dede Park will implement new features to the site such as a pool and a nearby parking lot. Resident of the city benefit from the site as a rare green area in the neighborhood and the city. So, newly made structures and other interventions will cause an apparent change to the physical characteristics of the site affecting the residents. Interventions and even further alterations are common problem of the natural sites of the city such as: Kadifekale, which had partially merged with the surrounding houses and Bahribaba Park, which lacks its authentic identity and size.

CHAPTER 4

DISCUSSION

Göztepe district and its monuments are discussed in this chapter. Göztepe district is discussed in comparison with other suburban districts of İzmir, while monuments are discussed in comparison with each other.

4.1. Göztepe District

Göztepe District is discussed according to its geographical and historical characteristics, values and preservation problems in comparison with other suburban areas of İzmir.

4.1.1. Geographical Characteristics

Suburban districts of İzmir, such as Bornova, Buca, Karşıyaka and Göztepe are mainly composed of the variation of volcanic hills, alluvial plains and flysch ridges (Karadağ 1998, 143) (Figure 4.1). Bornova and Buca districts were shaped as wide plains between hills, while the districts which are at a close proximity to the sea were formed of narrow plains bordered between the hills and the sea. Geographical characteristics of an area is linked with its inhabitation. In the case of Göztepe, its single mount jutting out had provided benefit for the early settlers in terms of security, while later, the narrowness of its plain had become an obstacle for its urban development.

4.1.2. Historical Characteristics

The suburban areas of İzmir had arisen between 17th and 19th centuries (Figure 4.2). Wealthier portion of the society, especially the foreign merchants of the city played a significant role in the emergence of suburban areas of İzmir. The development of

suburban areas had continued in the 20th century (Özbek Sönmez 2007, 761). None of them, however, had preserved their historical look for a long period. Bornova, Buca, Karataş, Güzelyalı and Göztepe are few districts of the city, which had developed apart from the city center as extensions or suburbs. Larger lots together with houses and their green context were seen in these areas (Kıray 1998, 51).

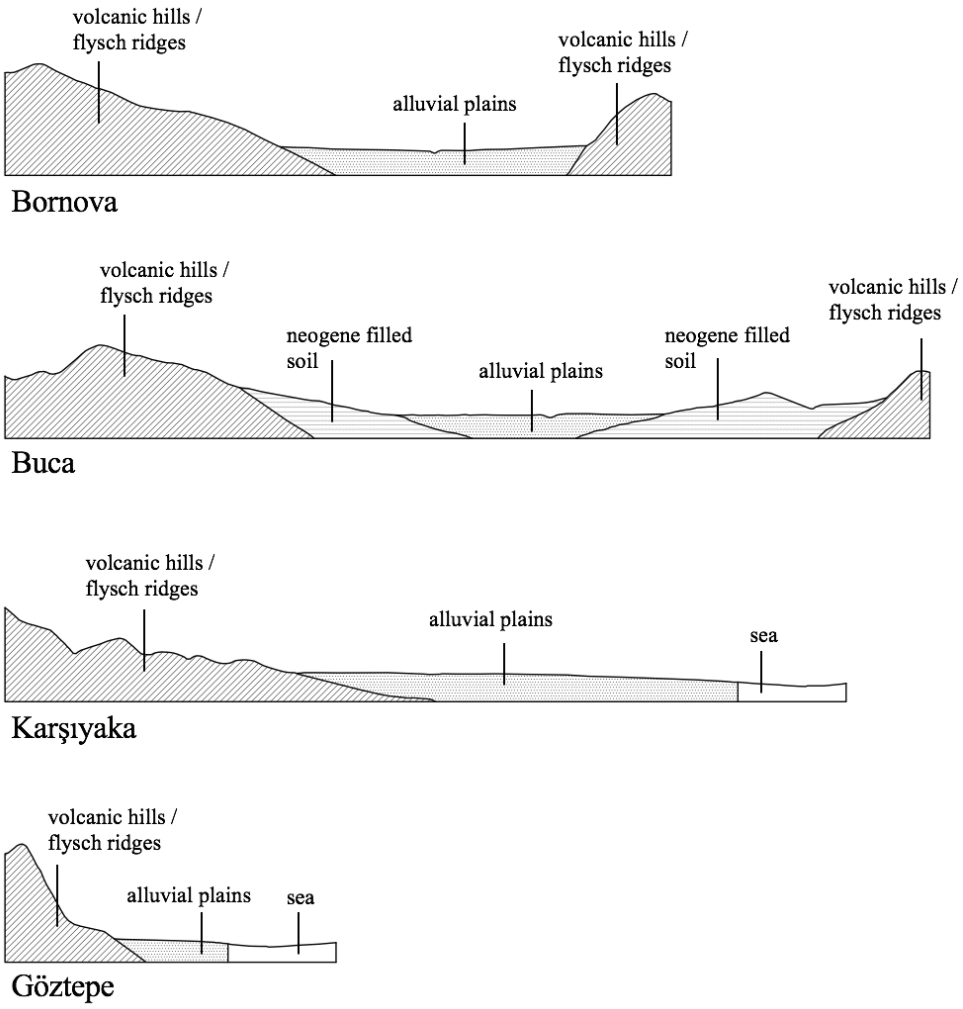


Figure 4.1. Geographical characteristics of the suburban districts of İzmir
(Source: Adapted from Karadağ 1998, 143)

Bornova had been a small village towards the end of the 16th century. The occupancy of the district increased in the 18th century when Levantines started to prefer the area besides the Muslim population (Atay 2014, 57). In the 19th century Bornova had developed as a significant suburban district with its Levantine residents (Birol Akkurt

2004, 62-63). The settlement had shaped irregularly with lots varying in size and shape (Birol Akkurt 2004, 54). According to Herve, who had visited İzmir in mid 19th century, Bornova was composed of at least 50 mansions with adjacent garden areas (Beyru 2011, 129). The mansions with wide gardens had belonged to Levantine families.

In 17th century, especially foreign residents of the city had started to settle in Buca district. Buca was shaped as a suburb in the 18th century and in the 19th century. The district had developed as a secondary housing zone for the Levantine (Çelik and Birol Akkurt 2016, 31; Birol Akkurt 200, 98). The gridal plan of Buca had been composed of lots that were similar in size, but there were also relatively larger lots (Birol Akkurt 2004, 54). The construction of the Aydın railroad in 1860s, had contributed to the development of Buca as well as Bornova district.

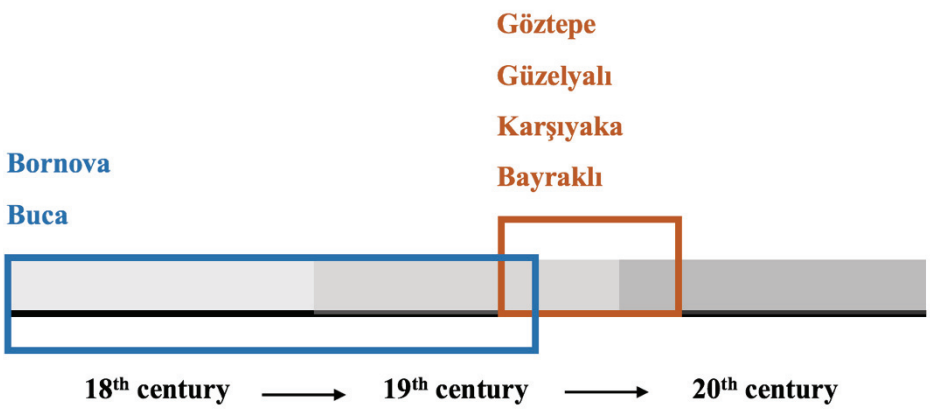


Figure 4.2. Emergence of the suburban districts of İzmir

Some Levantines of İzmir, preferred areas located at the southwest side of the city for their settlements such as, Karataş (Melantia), Göztepe (Enopi), Kokaryalı-Reşadiye (Myracti / Güzelyalı), instead of Buca and Bornova (Atay 2014, 64). In the 18th century, the city center was bordered by Bahribaba cemetery at its southern side. Few villages were seen outside of this border along Göztepe-Güzelyalı axis (Beyru 2011, 37). Göztepe had been neighbored by Karataş and Güzelyalı districts, which had shaped around similar circumstances. The implementation of the transportation network had played a major role for the development of these southwestern districts.

Until the late 19th century there were only several houses at the coast of the Karataş district. By that time, the slopes of the district were vacant. The landscape was

formed from rocky slopes (Atay 2014, 64). When public transportation reached the district, Jewish people had shifted their settlements to Karataş from compressed inner-city lands (Beyru 2011, 97). On the other hand, Güzelyalı had become recognizable in the beginning of the 20th century. The construction of a pier at that era had contributed to this matter. The marshy lands of the district, on contrary, had been an obstacle for settling (Atay 2014, 66, 69).

At the second half of the 19th century, Göztepe district had become a settlement for non-Muslim residents (Ürük 2011, 84). Until then, only several farms were seen among the area and its vicinity (Atay 2014, 65). In 1880s, with the establishment of Mithatpaşa Street, the district had become more favorable for settling. At the end of the 19th century, Turkish population had also settled in both Göztepe and Güzelyalı districts (Kıray 1998, 51, 56). The physical attributes of Göztepe had shaped around the Mithatpaşa Street. The side by side location of the assets with smaller lots, when compared to other suburban areas, had created a linear order in shape of the coastline. Göztepe can be separated from Buca and Bornova districts with its later development (starting from late 19th century and accelerating in the 20th century) and different physical appearance making it more of an extension of the urban area. However, the similarity of these characteristics is present in its neighboring districts, Karataş and Güzelyalı.

Figure 4.3. Göztepe Pier
(Source: Kurt 2012, 231)

Before the construction of the main roads, transportation was an obstacle for the growth of the population. The improvements in transportation networks had contributed to the development of the whole suburban lands. Establishment of main roads, railroad system, ferries and tram connection provided accessibility to these settlements (Figure 4.3). When easier access had been provided the settlements had expanded.

The 1922 great fire could not reach suburban areas of İzmir. So, they had preserved their historical look of the previous century for a while more. However, they had transformed drastically during the urbanization in the second half of the 20th century. Although the districts lost their historical looks, the remaining assets continue to attribute values to the districts.

4.1.3. Values

The cultural and natural assets of İzmir present diversity. Some building types such as historic houses and historic religious monuments are commonly seen among the districts, while historic schools and transportation buildings are frequently and others such as hospital buildings and archeological sites are rarely seen. In the case of Göztepe, the rareness of its monuments attributes value at urban scale.

The main attributes of Göztepe are the authentic inner road, Mithatpaşa Street, which the district had shaped around, the housings, and the monuments. The Mithatpaşa Street sets a border for the evolvement of structures. Some of the assets are located directly on the street or branches of it. Historical housings are the most altered part of the district. Partial historical housing fabric can be observed at the 81st street as well as the few houses located near Susuz Dede Park. Other few historical houses are distributed around the district. The monuments of Göztepe are consisted of unique elements since each of them differ from each other. As an example, American Collegiate Institute (ACI) is a distinct feature of the site due to characteristic of its landscape and sustaining of historic usage and urban space organization throughout this landscape similar to Susuz Dede Park. Tangible and intangible values of the district are directly linked with the remaining historical attributes together with their ongoing existence when considered in a sociological aspect.

Göztepe, Karataş and Güzelyalı districts have resemblance in their historic housing since they developed parallel to each other. Arapyan Ispartalyan House is a

representative of this housing stock. Nevertheless, the collective shelters (kortejo) in Karataş, which are demolished today (Bora 2015, 112-116) and Anadolu Apartment Building in Göztepe are unique ways of housing in the mentioned neighborhoods. Religious monumental assets of these districts, however, differ from each other according to the ethnic groups of their residents. As an example, these neighboring districts have different religious buildings: Beit Israel Synagogue in Karataş, Notre Dame de Lourdes Church in Göztepe and Hakimefendi Mosque in Güzelyalı districts. These neighborhoods shape a heterogeneous social structure together. Historic education buildings resembling the modernization attempts of the Ottoman government such as Mithatpaşa Vocational Highschool for Industrial Training and İzmir High School for Girls in Karataş, and others resembling the heterogeneity in the education system of the Empire at its last decades (e.g. the six Jewish schools in Karataş and Karantina, which are demolished today (Bora 2015, 105) and American Collegiate Institute in Göztepe are also represented. Karataş Jewish Hospital represents again the modernization attempts in health sector at the turn of the 19th century, while Karataş Bath represents the continuation of tradition in the same sector and also in life style. Asansör of Karataş and historic tramway storage area at Güzelyalı are signs of change in transportation pattern in the discussed time interval. Göztepe is distinguished among the neighboring districts with its Susuz Dede Park, which has natural uniqueness with its topography and also intangible value with its tomb, and American Collegiate Institute (ACI) Campus, which is valuable not only as a large park within dense urban fabric, but also as a representative of campus design at the beginning of the 20th century.

4.1.4. Preservation Problems

İzmir had been transformed physically many times together with the change and the evolvement of human lives. Especially, the 1922 fire had severely harmed the central districts of the city, where the majority of the population had settled. With the establishment of the Republic, the city had shaped together with new government policies. With the rapid urbanization of the city, the newly built fabric in suburban areas become dominant over their historic characteristics. The certain values of the districts which were attached to their historic context had been diminished or lost.

The transformation of the cities can be mainly caused by wars, natural disasters and management of governments. As an example, world wars had played a major role in the damage of many cities in Europe. However, there are cities who had managed to restore their physical fabric. Especially, an effort was held for a holistic conservation after the damaging effects of the second world war (Ahunbay 2015, 3). Budapest is one of them, which had been almost entirely destroyed due to the second world war (Yalçıner, 2004). Natural disasters can be the end of settlements in some cases, such as the volcano eruption in Pompei. However, in some cases societies can recover the destructive effects of these disasters. İstanbul is a city with many destructive earthquakes in its history. After the 1509 earthquake, every single structure of the city was damaged severely. A plan was made for the rehabilitation of the destruction and in two months of time, the whole city was re-erected (Özata and Limoncu 2014, 219). On the other hand, the planning of cities has a significant effect on their conservation. As an example, conversion of housing fabric is seen in central Kayseri, where only the assets with monumental characteristics had been preserved while houses had been replaced with modern ones (Eldek, 2017).

İzmir is a city, where natural disasters had frequently occurred and ongoing struggle for dominance of different nations was seen. However, the most critical physical transformation of the studied district had rather been witnessed due to development plans starting from the mid 20th century. Göztepe is one of the districts, which had lost its historical identity due to physical transformation. It had suffered from the adverse effects of the rapid development and growth of the city starting from the mid 20th century. The physical obsolescence was not prior to the change, rather the present historic fabric was intentionally converted into an urban area composed of high apartment buildings. The historic urban layout and fabric of the district got lost through time. Partial layout of historical houses and monuments had survived to present day. The few monuments of the site were once binded with the continuity of housings. Especially with the loss of historic houses, a disintegration between the remaining monuments had emerged. The loss of the site's integrity, had a negative impact on the value of the district. More or less, a resemblance can be seen in the other suburbs of the city, especially Güzelyalı and Karataş due to their close proximity. As another example, the historic context of Buca was preserved till the 1950s and later, it faced a rapid transformation with the population growth, establishment of the university and urbanization process (Çelik and Birol Akkurt 2016, 34-35).

The remaining assets of Göztepe are hidden and hard to perceive since the district lacks integrity. Karataş and Güzelyalı districts also face the similar screening of their historical context due to changing environment. Although Bornova and Buca districts witness related conditions, there are examples on contrary. In the case of Bornova districts' assets, which are located in the isolated areas, such as Ege University campus area, the perception of the assets, together with their historical and environmental context, can be accomplished more successfully compared to southwestern suburbs of the city (Karataş, Göztepe, Güzelyalı). Similar situation can be seen in some of the assets of Buca, since the larger lots had provided a wider boundary for their perception. So, the assets become more apparent to the city.

Implementation of transportation networks shapes the area surrounding them. The accessibility of an area increases the demand and leads to the transformation of the districts. In the case of Göztepe district, the establishment of Mithatpaşa Street and later in the 1980s the establishment of Mustafa Kemal Sahil Boulevard is linked with the transformation of the district. A difficulty of accession to an area can provide an advantage for its conservation. Isolated places can have a better chance to be preserved with their historical context. As an example, in the case of Cinque Terre in Italy, where the earliest traces of history had been dated back to 11th century, the accessibility to the surroundings was limited until the 19th century until a railway system was implemented (Öztürk and Kalfa, 2018). The area had preserved its historic look between centuries. The isolation of the site had contributed to the site's preservation. Of course, the preservation of the site afterwards also indicates to an earlier understanding of conservation. Turkey suffers from the late appreciation of the concept of conservation when compared to Europe in this case. Conservation of historic environment became an issue in Turkey in 1970s (Akın 1988, 41). Even though many assets had been lost in Turkey due to lack of proper policies on conservation. İzmir and the studied site, Göztepe, set an example for the subject. Conservation is still a questionable topic in Turkey based on lack of understanding the significance of conservation and the latest consequences of completed restorations. Public awareness is an essential matter in this case for the whole country.

The remaining historical assets of the studied district remain neglected in one respect. The main issue, which is worsening the conservation of the site, is that the historical monuments and housing fabric have not been taken cared with a holistic approach. A conservation-oriented zoning was not planned for Göztepe district verifying

the case. The individual lot-scale struggles for conservation had not contributed sufficiently to the conservation of the district. At the 2017 master zoning plan of Üçkuyular-Karataş axis of İzmir, it is seen that the sites, which are stated with a conservation status, such as Susuz Dede Park in Göztepe, were left out in planning due to the need of a conservation-oriented zoning and the authorization conflict with the Ministry of Environment and Urbanization.

When examined worldwide, there are examples regarding a holistic perception for conservation such as Ergiri and Berat cities of Albania. Ergiri and Berat cities, which show physical resemblance to Anatolian cities, were selected as museum cities for protection by Albania in 1961. During the restoration of the cities, the monument, housings, and the road networks were considered together with the whole environment (Akın 1990, 71). A strategy of conservation should be developed originating from a single asset scale to a larger scale so that the whole environment can be preserved as the inseparable parts of the assets.

4.2. Monuments of Göztepe District

Monument of Göztepe District is discussed according to their characteristics, values and preservation problems.

4.2.1. Monument Type

The studied monuments of the site vary according to their function and conservation status (Figure 4.4). Among the studied monuments religious, educational, housing and commercial functions are seen as well as the natural site. Notre Dame de Lourdes Church is listed as 1st group immovable cultural property in need of protection, while Anadolu Apartment Building and Arapyan Ispartalyan House are listed as 2nd group. On the other hand, Susuz Dede Park is listed as 1st degree natural and 3rd degree archeological site. Although these assets were listed differently, they all reflect monumental characteristics and defined as monuments within the scope of the thesis.

Name	Function	Conservation Status
Notre Dame de Lourdes Church	Religious	1st group immoveable cultural property in need of protection
Anadolu Apartment Building	Housing + Commercial	2nd group immovable cultural asset in need of protection
Arapyan Ispartalyan House	Educational	
Susuz Dede Park	Natural site	1st degree natural and 3rd degree archeological site

Figure 4.4. Monument types of the studied monuments of Göztepe district

4.2.3. Site Characteristics

All of the monuments of the site are surrounded by the dense urban fabric which is mainly composed of high modern apartment blocks. Three studied monuments of the site except Notre Dame de Lourdes Church are directly accessed from the Mithatpaşa Street. Notre Dame de Lourdes Church can be accessed by a secondary road connected to the main street. Monument of the site varies in terms of scale. However, Susuz Dede Park is the only perceivable monument in the city silhouette (Figure 4.5).

4.2.4. Conservation State

Individual maintenance and interventions of the studied monuments, which indicates to the conservation state of the assets, differ from each other. Arapyan Ispartalyan House is in the poorest condition when compared to other three monuments (Figure 4.6).

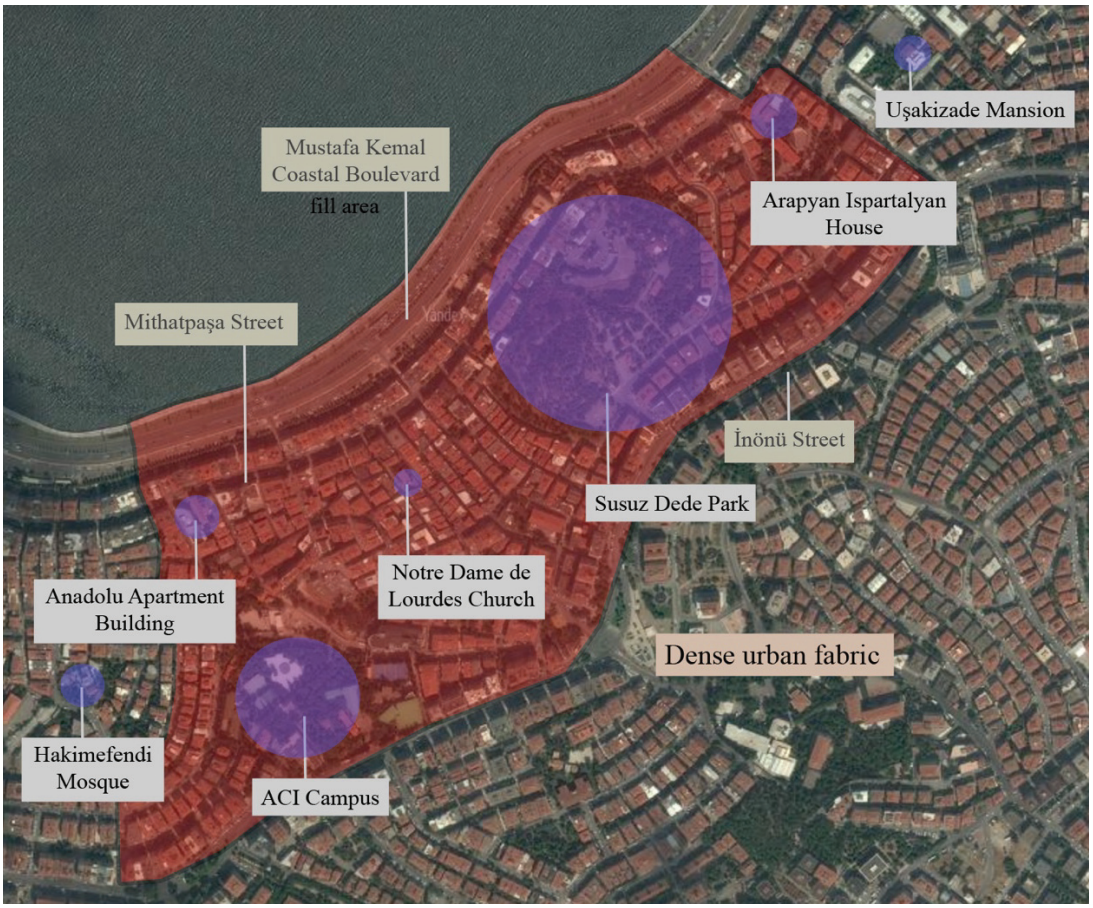


Figure 4.5. Scale of monumental assets in Göztepe and its vicinity

(Source: Adapted from yandex)

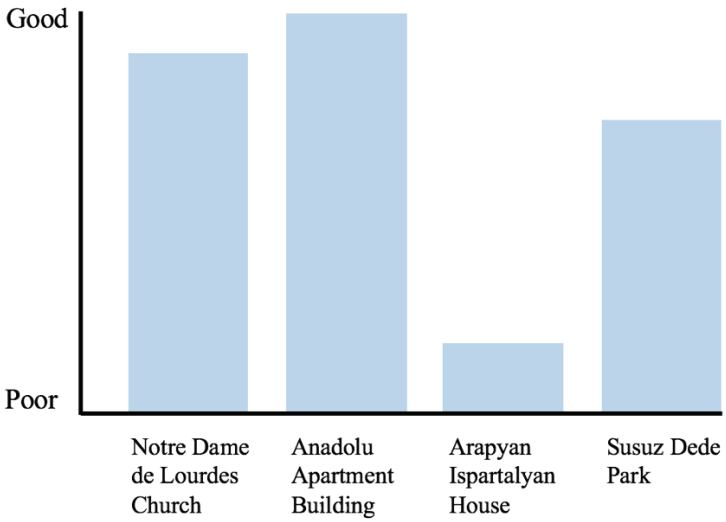


Figure 4.6. Conservation states of the studied monuments of Göztepe district

4.2.5. Cultural Asset Values

Historical, age and documentary values arise in all monuments since they have authentic features that represent a certain historical context. Rarity is another common value of the monuments of the site. Each monument of Göztepe district is unique in terms of authentic land use. Nevertheless, Susuz Dede Park stands forward with the peculiarity of its positioning in the topography of İzmir city, while Anadolu Apartment Building stands forward as the only example of apartment buildings in İzmir from the early Republican period.

Due to severe alterations to lot-site integrity of the monuments, the authenticity of the assets can be mainly discussed based on their lot scale. Difference in physical maintenance determines the state of authenticity. Authenticity of the monuments vary according to the state of conservation and alterations which were made through time due to refunctioning or restoration. For example, the restoration of Notre Dame De Lourdes Church and Anadolu Apartment Building had contributed to their authenticity with proper maintenance while the poor maintenance of Arapyan Ispartalyan House had diminished its authenticity. In the case of Susuz Dede Park, its topography and the preservation of the tomb on the hill contributes to its authenticity while some modern implementation such as café areas and cement flooring for vehicle access diminishes it.

Aesthetic value is frequently seen among the studied monuments of the site. Aesthetic value of the assets, vary according to differentiation of the authentic features. For the emergence of aesthetic value, a pleasure should be derived from aesthetic features. Some of these can be listed as the topography and the landscape of Susuz Dede Park, the cave formed apsis and the ornaments of Notre Dame de Lourdes Church and well-preserved facades of Anadolu Apartment Building. Among the four monuments, Arapyan Ispartalyan House has the lower aesthetic value, since the extent of the excessive alterations to its lot organization.

Spiritual value is seen in two of the four studied monuments (Notre Dame de Lourdes Church and Susuz Dede Park). Notre Dame de Lourdes Church is a house of worship; so, its intangible characteristic indicates to spiritual value. In the case of Susuz Dede park on the other hand, the spiritual value derives from the rituals related to the tomb on the hill. The other two studied monuments do not reflect a spiritual value.

Landscape value arise only at Susuz Dede Tomb. Among the four monuments of the studied zone, group value is partially present only at Notre Dame de Lourdes Church. In the case of Notre Dame De Lourdes Church, group value is seen as a distinct feature due to partial preservation of an urban fabric of the 81st 'Kilise Street'.

Added value arises at the Anadolu Apartment Building only. The new cultural center, which had been built on the lot of the apartment building, contributes to the perception of the asset by reflecting its historical facade by the reflective glass material.

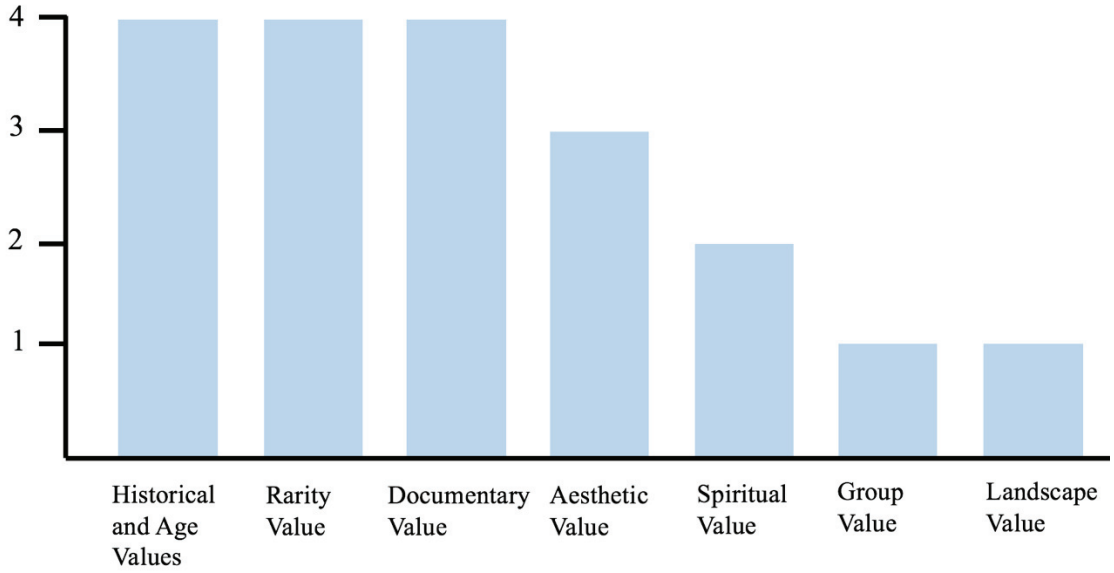


Figure 4.7. Amount of values of the studied of the monuments of Göztepe district

4.2.6. Preservation Problems

The conservation states of monuments, which are located in the historic suburban districts of İzmir, varies according to different parameters, such as their relation with the surrounding environment, individual maintenance, and alteration. These variations are present within the monuments of Göztepe district.

Authenticity of all four studied monuments of Göztepe district is threatened either by the loss of authentic relations of buildings to the surroundings or the conservation state of the physical characteristics. The two of four monuments (Susuz Dede Park and Notre Dame de Lourdes Church) had preserved their authentic lot area even though they are

surrounded by the newly built environment. Other two monument of Göztepe (Arapyan Ispartalyan House and Anadolu Apartment Building) had lost their authentic lot organizations with alterations. In the case of Arapyan Ispartalyan house the authentic state of the lot is so altered that it cannot be traced from its present condition. In the lot of Anadolu Apartment, on the other hand, an allotment was made so that a new building was made in the authentic garden area. Building-site integrity is a common problem of Göztepe which is seen in all four studied monuments of the site. The environmental relation of the assets had been lost through time. The monuments suffer from the neglection of a holistic understanding of conservation. Although the individual maintenance of the assets is essential for conservation, a site scale approach for improvements and maintenance should be applied in order to reveal and sustain the values of the district. The same issue can be traced on other assets of the city. Since the conservation concept is an unsolved issue in Turkey, other cities also reflect similar problems. However, the cities witness different consequences of conservation problems since their historical background, residents, geography and regulations of the government varies. So, the assets of should be managed according to their own unique characteristics based on its location. In this case, monuments of the city are also indigenous to İzmir because the location is directly related when determining the conservation problems.

On the other hand, individual maintenance and conservation of the assets are handled rather differently leading a variation in their physical states. In three of four monuments, maintenance is achieved (Susuz Dede Park, Notre Dame de Lourdes Church and Anadolu Apartment Building). In one of four (Arapyan Ispartalyan House) very poor maintenance is undertaken. Physical states of the monuments are directly linked with their deterioration besides alterations. Poor maintenance, location and the current use of the monuments are the determinant attributes for the physical deterioration of the assets. When all monuments of the site are considered together, the worst case can be determined as Arapyan Ispartalyan House since its physical integrity is also threatened severely.

CHAPTER 5

CONCLUSION

In this study, the historical development of Göztepe and its current preservation problems are examined based on the four of its existing monuments, which are Notre Dame de Lourdes. Church, Anadolu Apartment Building, Arapyan Ispartalyan House and Susuz Dede park. These studied monuments, as well as the campus of American Collegiate Institute (ACI), document the socio-cultural background of the district. It is seen that the historical assets of the site had struggled through the changing environment and urban development. The site had been altered significantly with the loss of its suburban landscape and historic context of late 19th century and early 20th century. Compared to the other 19th century suburbs of İzmir, Bornova and Buca, Göztepe and its environs are relatively more altered. The monuments of Göztepe appear as isolated entities in the contemporary urbanscape composed of multi-story apartment buildings in contiguous order. The authentic relation of monuments with their surroundings are lost. Arapyan Ispartalyan House which represents an early conversion of historic houses into schools of the young Republic (*Hakimiyet-i Milliye*), and Anadolu Apartment Building, which has uniqueness as the only apartment building representing the early Republican architecture in İzmir, have lost their authentic lot organizations. In terms of conservation state, Arapyan Ispartalyan. House is the only unmaintained monument.

The present condition of the district indicates to an insufficient long-term planning of urban development in concern with conservation-oriented zoning. It is crucial to improve and sustain the integrity of the site to reveal the hidden values of the district. A holistic approach for conservation and maintenance should be ensured for enhancing a much more valuable whole by the contribution of values of each asset. The harmonious balance of new and old should be reflected to form an urban ensemble. Thus, a sustainable development of the city can be provided.

REFERENCES

Ahunbay, Zeynep. *Tarihi çevre koruma ve restorasyon*. 5th ed. İstanbul: YEM Yayın, 2009.

Ahunbay, Zeynep. "Çağdaş Restorasyon Kuramına Doğru." *Eczacıbaşı Sanat Ansiklopedisi*. Vol. 3. İstanbul: Yapı Endüstri Merkezi, 2008. 1162-165.

Ahunbay, Zeynep. "2013'ün Tartışmalı Yeniden Kullanım ve İhyaları." *Mimarlık Dergisi,* no. 374 (2013): 49-53.

Ahunbay, Zeynep, Afife Batur, Nuran Zeren Gülersoy and Doğan Kuban. *İstanbul mimarlık rehberi*. Tarihi Yarımada, İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2015.

Ahunbay, Zeynep, İclal Dinçer, and Çiğdem Şahin. *Neoliberal Kent Politikaları ve Fener-Balat-Ayvansaray: Bir Koruma Mücadelesinin Öyküsü*. Beyoğlu, İstanbul: Türkiye İş Bankası Kültür Yayınlar, 2016.

Akın, Nur. "Türkiye'de Tarihi Çevre Koruma, Örnekler Ve Sorunlar." *Mimarlık Dergisi* 2, no. 88 (1988): 40-43.

Akın, Nur. "Arnavutluk'ta İki Müze-Kent: Berat Ve Ergeri'de Koruma." *Mimarlık Dergisi* 3, no. 90 (1990): 70-71.

Akın, Nur. "Osman Hamdi Bey'den Günümüze Türkiye'de Koruma Anlayışı." 2010. Accessed May 1, 2019. http://www.osmanhamdibey.gov.tr/TR-50976/osman-hamdi-beyden-gunumuze-turkiyede-koruma-anlayisi.html.

Akıncı, Turan. *Beyoğlu Yapılar, Mekanlar, İnsanlar (1831-1923)*. İstanbul: Remzi Kitabevi, 2018.

Akurgal, Meral. "Bayraklı Höyüğü-Smyrna." 2010. Accessed February 7, 2019. http://www.izmirkulturturizm.gov.tr/Eklenti/9470,bayrakli-hoyugupdf.pdf.

Akyüz Levi, Eti. "Ege'de Konut: Tarihsel Süreçte İzmir'de Konut." *Ege Mimarlık* 3 (1994): 32-35.

Archives. ANKA Mimarlık Restorasyon.

Archives. İzmir Number 1 Regional Council for the Conservation of Cultural Assets.

Atay, Çınar. *İzmir Bindokuzyüz*. İzmir: ESİAD Ege Sanayicileri ve İşadamları Derneği, 2014.

Avcı Özkaban, F. Feyzal. "Konut Yapıları Mimarisi." *İzmir Kent Encyclopedia Mimarlık*. Vol. 2. İzmir: İzmir Büyükşehir Belediyesi, 2013. 334-80.

Avcı Özkaban, F. Feyzal, and T. Didem Akyol Altun. "Eğitim Yapıları Mimarisi." *İzmir Kent Encyclopedia Mimarlık*. Vol. 2. İzmir: İzmir Büyükşehir Belediyesi, 2013. 203-09.

Ballice, Gülnur. "İzmir Kent Kimliğinin Oluşum Sürecinin Konut Yapıları Üzerinden İncelenmesi." *Ege Mimarlık* 4, no. 52 (2004): 42-46.

Batur, Afife. *İstanbul mimarlık rehberi*. Galata, İstanbul: TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, 2015.

Baysan, Nejla. "Tarihsel Çevre Koruma Mevzuatının Değişim Süreci: İzmir Mithatpaşa Caddesi Örneği." Master's Thesis. Dokuz Eylül University, 2007.

Belge, Burak. "Urban Archaeological Issues and Resources In İzmir Historic City Centre: An Exploratory Case Study." Master's Thesis. Middle East Technical University, 2005.

Beyru, Rauf. *19. yüzyılda İzmir kenti*. İstanbul: Literatür, 2011.

Bilsel, Cânâ. "İzmir'de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası." *Ege Mimarlık* 4 (2009): 12-17.

Bilsel, Cânâ, "Le Corbusier in Turkey: From the Voyage d'Orient to the Master Plan Proposal for Izmir on the Theme of a Green City," Ayşe Öztürk, Atilla Yücel (eds.), A Swiss in the Mediterranean: Le Corbusier Symposium. Lefkoşa: Cyprus International University, 2015. 54-64.

Birol Akkurt, Hümeyra. “19. Yüzyılda Batılılaşma Kesitinde, Bornova ve Buca Levanten Köşkleri Mekansal Kimliğinin İrdelenmesi.” PhD diss., Dokuz Eylül University, 2004.

Bora, Siren. *Bir Semt Bir Bina: Karataş Hastanesi ve Çevresinde Yahudi İzleri*. Izmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2015.

Boztepe, Çisel. “Identification of Historical Houses in Susuz Dede Park, Göztepe, İzmir.” Master’s Thesis. İzmir Institute of Technology, 2014.

Buldan, İsmail. "Yeryüzü Şekiller." *İzmir Kent Encyclopedia Coğrafya*. Vol. 1. İzmir: İzmir Büyükşehir Belediyesi, 2014. 19-23.

Coşkun, Burcu S. “İstanbul’daki Anıtsal Yapıların Cumhuriyet Dönemindeki Koruma ve Onarım Süreçleri Üzerinde Bir Araştırma.” PhD diss., Mimar Sinan Fine Arts University, 2012.

Çakmak, Şakir. *Restitution Report of Notre Dame De Lourdes Church in Göztepe*. Report. 2014.

Çakmak, Şakir. *Art History Report of Notre Dame De Lourdes Church in Göztepe*. Report. 2014.

Çelik, Mert, and Hümeyra Birol Akkurt. "Buca Tarihi Konut Stoku Ve Kültürel Değerlerinin Sürekliliği." *Ege Mimarlık* 3, no. 94 (July 2016): 30-35.

Daş, Mustafa. "Bizans'tan Türk Egemenliğine İzmir Ve Çevresi." *İzmir Kent Encyclopedia Tarih*. Vol. 1. İzmir: İzmir Büyükşehir Belediyesi, 2014. 27-35.

Datta, Ayona, and Sebnem Yucel Young. "Suburban development and networks of mobility: sites in Izmir, Turkey." *Global Built Environment Review* 6.1 (2007): 42-53.

Derin, Zafer. "Yeşilova Höyük." *The Neolithic in Turkey: New Excavations & New Research* 4 (2012): 177-95.

Devrim, Işıkkaya Ali. "Housing Policies in Turkey: Evolution of TOKI (Governmental Mass Housing Administration) as an Urban Design Tool." *Journal of Civil Engineering and Architecture* 10 (2016): 316-26.

"Dominikenler." *Journal of the Academic Studies of Turkish-Islamic Civilization* 6 (2008): 17-18.

Durmuş Öztürk, Serap and Sibel Maçka Kalfa. "Olağan, Sıra Dışı, Özgü(n) Bir Temsiliyet: Cinque Terre." *Mimarlık*, no. 402 (2018).

Eldek, Hikmet. "Kentsel Korumanın Radikal Örneği: Kayseri." Arkitera. Accessed April 20, 2019. http://www.arkitera.com/gorus/990/kentsel-korumanin-radikal-ornegi--kayseri.

Ertaş, Hülya. "İzmirlilerin Projesi." *XXI* 2, no. 116 (February 2013): 34-51.

"Fondation Le Corbusier." Fondation Le Corbusier. Accessed July 16, 2019. http://www.fondationlecorbusier.fr/.

Gözübüyük Melek, Dilşad. "New Interpretations of Domestic Space and Life: The Emergence of Apartment Buildings In Nineteenth Century İstanbul." Master's Thesis. Middle East Technical University, 2004.

Güner, Deniz. "İzmir'de Modern Konut Mimarlığı 1950-2006." Planlama, 2006.

Hasol, Doğan. *20. Yüzyıl Türkiye Mimarlığı*. İstanbul: YEM Yayın, 2017.

Hasol, Doğan. "Restorasyon Denince." *OT*, no. 56 (2017).

ICOMOS. *International Charter for the Conservation and Restoration of Monuments and Sites*. Venice, Italy, 1964.

ICOMOS. *The Nara Document on Authenticity*. Japan, 1994.

ICOMOS. *Québec Declaration On The Preservation Of The Spirit Of Place.* Canada, 2008.

ICOMOS. *The Valetta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas*. 2011.

ICOMOS. *Turkey Architectural Heritage Conservation Charter*. Tukey, 2013.

ICOMOS. *The Florence Declaration on Heritage and Landscape as Human Values: Declaration of the principles and recommendations on the value of cultural heritage and landscapes for promoting peaceful and democratic societies.* Italy, 2014.

ICOMOS. *Icomos-Ifla Principles Concerning Rural Landscapes As Heritage.* New Delhi, 2017.

İBB. 2006. Accessed February 5, 2019. www.izmir.gov.tr.

İlke Kararı- Karar No: 660, Pub. L. No. 660, T.C. Kültür ve Turizm Bakanlığı Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu (1999). http://www.kulturvarliklari.gov.tr/TR-44311/ilke-karari--karar-no-660--karar-tarihi-05111999.html.

"İzmirlilerin Denizle İlişkisini Güçlendirme Projesi Tasarım Stratejisi Raporu." İzmir Municipality/c. Accessed May 6, 2018. http://www.izmirdeniz.com/CKYuklenen/dokumanlar/kiyi_tasarim_tasarim_stratejisi.pdf.

"İzmir Kıyıları Yeniden Doğuyor." İzmir Municipality/b. Accessed May 6, 2018. http://www.izmir.bel.tr/HaberDetay/8378/tr.

"İzmir Kıyı Susuzdede Parkı Ve Yaya Köprüsü." K2Y Mimarlık. Accessed May 6, 2018. http://k2ymimarlik.com.tr/?portfolio=susuzdede-parki-ve-yaya-koprusu.

İzmirmag. Accessed April 24, 2019. http://www.izmirmag.net/.

"İzmir Haritası." Yandex Haritalar. Accessed April 30, 2019. https://www.yandex.com.tr/harita/.

İzmir Taşınmaz Kültür Varlıkları Envanteri. Vol. 2. İzmir: İzmir Valiliği, İl Kültür Ve Turizm Müdürlüğü, 2012.

Jokilehto, Jukka. *A history of architectural conservation*. Abingdon, Oxon New York, NY: Routledge, Taylor and Francis Group, 1986.

Kanıpak, Ömer. "Örnek Restorasyon." *Radikal*, 2011. http://www.radikal.com.tr/kultur/ornek-restorasyon-1071430/.

Karadağ, Arife. “Metropol Kent Olarak İzmir’in Gelişim Süreci, Çevresel Etkileri ve Sorunları.” PhD diss., Ege University, 1998.

Karadağ, Arife. "Ege'nin Metropolü İzmir Ve Kentleşme." *İzmir Kent Encyclopedia Coğrafya*. Vol. 2. 2014.

Kat Mülkiyeti Kanunu, 634, (1965). Accessed July 18, 2018. https://www.mevzuat.gov.tr/MevzuatMetin/1.5.634.pdf.

Kayın, Emel. "İzmir'in Kentsel Ve Mimari Gelişiminin Anahtarları." *İzmir Kent Encyclopedia Mimarlık*. Vol. 1. İzmir: İzmir Büyükşehir Belediyesi, 2013. 29-72.

Kent Rehberi. Accessed April 23, 2019. www.kentrehberi.izmir.bel.tr.

"Kılıç Ali Paşa Hamamı Restorasyonu, Europa Nostra 2017 Ödülü’nü Kazandı." *Bi-özet*, 2017. https://bi-ozet.com/2017/04/06/kilic-ali-pasa-hamami-restorasyonu-europa-nostra-2017-odulunu-kazandi/.

Kıray, Mübeccel B. *Örgütleşemeyen Kent: İzmir*. Cağaloğlu, İstanbul: Bağlam, 1998.

Kiper, Nilgün. “Resettlenment of Immigrants and Planning in İzmir During the Hamidian Period.” PhD diss., İzmir Instştute of Technology, 2006.

Kuban, Doğan. *İzmir’in Tarihsel Yapısının Özellikleri ve Korunması ile ilgili Rapor*, İzmir: İzmir Nazım Plan Bürosu, 1972.

Kuban, Doğan. *Türkiye'de Kentsel Koruma: Kent Tarihleri ve Koruma Yöntemleri*. Beşiktaş, İstanbul: Tarih Vakfı Yurt Yayınları, 2014.

Kul, Nurşen. “A New Approach For Defining The Conservation Status of Early Republican Architecture Case Study: Primary School Buildings in İzmir.” PhD diss., Middle East Technical University, 2010.

Kurt, Sadık. İzmir’de Kamusal Hizmetler (1850-1950). İzmir: İzmir Büyükşehir Belediyesi, 2012.

Kuyulu Ersoy, İnci. "İzmir'de Cumhuriyet Dönemi Mimarisi." *Sanat Tarihi Dergisi* 10, no. 10 (2000).

Kuyulu Ersoy, İnci. "Orientalist Buildings in İzmir: The Case of Kemeraltı, Çorakkapı, Keçeciler and Kemer Police Stations." M. Kiel, N. Landman & H. Theunissen (eds.), *EJOS* 29, no. 4 (2001). 1-24.

Madran, Emre, and Nimet Özgönül. *Kültürel ve Doğal Değerlerin Korunması*. Ankara: TMMOB Mimarlar Odas, 2005.

Megapol Group. Accessed 2018. http://www.megapolizmir.com/.

Mercangöz, Zeynep. "Dinsel Yapıların Mimarisi II: Kiliseler Ve Sinagoglar." *İzmir Kent Encyclopedia Mimarlık*. Vol. 1. İzmir: İzmir Büyükşehir Belediyesi, 2013. 138-72.

Oral, Mahmut Yıldırım. "A Brief History of Urban Planning Events in "Izmir/Turkey"." In *Urban Historical Stratum: From Smyrna to Izmir*, 106-17. İzmir: Dokuz Eylül University, Faculty of Architecture Press, 2010.

Orbasli, Aylin. *Architectural Conservation: Principles and Practice*. Malden, MA: Blackwell Science, 2008.

Öney Kabaoğlu, Aylin, and Cengiz Kabaoğlu. "Anadolu Apartmanı." *Ege Mimarlık* 2 (1992): 78-80.

Özata, Şerife and Sevgül Limoncu. " Özata, Şerife, and Sevgül Limoncu. "16. ve 20. yy. Arası İstanbul ve Yakın Çevresinde Meydana Gelen Deprem Sonrası Barınma Uygulamalarının İncelenmesi." *Megaron* 9, no.3 (2014).

Özbek Sönmez, İpek. "Re-emergence of Suburbia: The Case of Izmir Turkey." *European Planning Studies* 17, no. 5 (2009): 741-63.

Papi, Brigida. "İzmir'deki Bizans Sonrası İşlevini sürdüren Kiliseler." Unpublished thesis., Ege University, 1988.

Riegl, Alois. *Moderne Denkmalkultus: Sein Wesen Und Seine Entstehung*, Vienna: W. Braumüller, 1903.

"Sanctuary Our Lady of Lourdes." Bienvenue Au Sanctuaire NotreDame De Lourdes. Accessed April 30, 2019. http://www.lourdes-france.org/en/.

Serçe, Erkan. "İzmir Mahalleleri." *İzmir Kent Kültürü Dergisi* 1 (2000).

Sey, Yıldız. "Apartman." *Dünden Bugüne İstanbul Encyclopedia.* İstanbul: Türk Tarih Vakfı Yayınları, 1993. 281-283.

Sözer, Ahmet Necdet. "İzmir: Ege'nin Metropolü." *Ege Coğrafya Dergisi* 4, no.1 (1998).

Stubbs, John H. *Time Honored: a Global View of Architectural Conservation: Parameters, Theory, & Evolution of an Ethos*. Hoboken, New Jersey: John Wiley & Sons, Inc, 2009.

Şahin Güçhan, Neriman, and Esra Kurul. "A History of Development of Conservation Measures in Turkey: From the mid 19th Century until 2004." *Metu Journal of Faculty of Architecture* 26, no. 2 (2009): 19-44.

Salih Seymen Mimarlık. Accessed 2017. http://www.salihseymenmimarlik.com/tamamlanan-projeler.aspx.

Şenocak, Bülent. *Levant'ın Yıldızı İzmir: Levantenler, Rumlar, Ermeniler ve Yahudiler*. İzmir: Yakın Kitabevi, 2016.

"Susuzdede Parkı'na "Yeşil Takviye"." İzmir Municipality/a. Accessed May 6, 2018. http://www.izmir.bel.tr/tr/Haberler/susuzdede-parkina-yesil-takviye/28717/156.

Tabak, Serap. "İzmir Şehri'nde Mülki İdare ve İdareciler (1867-1950)." PhD diss., Ege University, 1997.

Tok, Murat, Hüseyin Erol, and Bedirhan Terzi. "İzmir'in İlk Apartmanı, İzmir'in Yazılmamış Tarihi, Bir Sözlü Tarih Çalışması." 2014. Academia.edu. Accessed January 26, 2019. https://independent.academia.edu/TokMurat.

Türkarslan, Gizem. "Current Conservation State of Some Art Nouveau Houses and Apartman Buildings in İstanbul." Master's Thesis. İzmir Institute of Technology, 2017.

Uğurel, Gürgün. “İzmir Mithatpaşa Caddesi Tarihsel Çevre Dokusunun İrdelenmesi.” Master’s Thesis. Dokuz Eylül University, 2006.

UNESCO. General Conference. *Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas: Adopted by the General Conference at Its Nineteenth Session.* Nairobi, 1976.

"Unitalsi Lourdes." Unitalsi. Accessed April 30, 2019. http://www.unitalsilourdes.it/en.

Ürük, Yaşar. *Göztepe'den Güzelyalı'ya*. İstanbul: Heyamola Yayınlar, 2011.

Ürük, Yaşar, and İlhan Pınar. "Tarihte İzmir." *İzmir Kent Encyclopedia Tarih*. Vol. 1. İzmir: İzmir Büyükşehir Belediyesi, 2014. 21-26.

Yalçıner, Özge. "Kentsel Yenileme: Macaristan’da Kentsel Koruma-Yenileme Ve Kültürel Miras." *Mimarlık Dergisi,* no. 318 (August 2004).

Yaranga, Olaf. *XIX. yüzyılın ilk yarısında Fransız gezginlerin anlatımlarında İzmir*. İzmir: İzmir Büyükşehir Belediyesi Kültür Yayın, 2002.

Yücel, Şükran. *Yitik Zamanın Peşinde Karantina*. İstanbul: Heyamola Yayınlar, 2012.

Zakar, Lory and Kemal Kutgin Eyüpgiller. *Mimari Restorasyon Koruma Teknik ve Yöntemleri*. İstanbul: Ömür Matbaacılık AŞ Yayını, 2015.