

Chapter 15

REFLECTIONS OF THE MEMORIES: A MICROHISTORY ON PUBLIC SPACES, IZMIR, 1960-70s

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Introduction

As stated by Henri Lefebvre (1991), “[Social] space is a [social] product.”. Space is more than a physical concept but a “social product” (Arslan Avar, 2009). He states that removing ideology and politics from space is impossible, adding to its homogenous quality and comprehensiveness. In his theory entitled “Spatial Triad,” Lefebvre (1991) said that space is not only produced physically but has perceived, conceived, and lived qualities. The “perceived space” is the physical space in which we continue our daily routines and experiences, whereas the “conceived space” is produced by the designers or architects in a drawing-based medium with architectural drawings. As the most dominant in daily life as the social aspect, “lived space” stands for the actions, feelings, memories, and symbols of the users of this space in which space is produced through social relations (Yurdadön Aslan & Yavan, 2018). As the theory’s main contribution, this space differs from two others and contains both simultaneously.

Regarding this theory, the social aspects, including stories and narratives of the users about the space, make the space different from others. At that point, Michel de Certeau (2011) also discusses that narratives are essential aspects of the studies of everyday life. He added that the stories of social practices simultaneously reveal social practices as they imply the use of movement in space. Like Lefebvre, De Certeau also states that when space is practiced, each creates a different [travel] story. He states that urban is a complexity of manifold story that has neither author nor spectator defined out of fragments of trajectories and changes of space with their relation to representations; it remains daily and indefinite (Certeau, 2011).

The changes experienced in the city are also representations of different periods or communities. This transformation on an urban scale is a natural feature seen in every geography. In the current physical and political context, each situation becomes unique by adding a different identity to its location. Dağlıoğlu (2015) states that this corresponds to the concept of “genius loci” in Ancient Rome and the concept of the “spirit of space” today. The emotions and memories that make up the social, lived space create the essence of that physical environment by giving spirit to the space and maintaining their existence with their spirits by preserving their essence (Schulz, 1991). It can be said that the concept of space, that is, “place,” should be examined holistically, not only with physical elements such as morphology, topology, typology, and land conditions but also with its psychological, cultural, and temporal components due to its social structure, by examining it through perception, aesthetics, political, memory and actuality (Özbek Eren, 2007). Zumthor approaches the effects of all these components on the user experiencing that place as components that create an “atmosphere”. According to the architect, while some of these components are tangible components, such as the sound, temperature, and material harmony of the space, they also contain intangible data, such as the interior-exterior relationship and the level of privacy of the space (Zumthor, 2006). The atmosphere is revealed with experience and can be built in the designed space with adjustments for the senses that change the perception. Pallasmaa (2014) defines the atmosphere as the exchange between its physical characteristics and the intangible space that creates human perception. This study uses urban stories to understand the space’s identity in these experience-centered environments. Since Izmir was a port city in the 1970s, its cosmopolitan

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structure is examined through the stories experienced/passed in places such as Konak Atatürk Square, Kemeraltı and Izmir Fair. Izmir Fair, which started to operate in 1936, reflects the city's dynamic interaction and cosmopolitan past with its connected venues and social activities.

The characters in the story were created by interpreting real experiences in the places mentioned. Oral interviews, photographs and personal notes with these characters and/or their relatives were examined, and the transformation of the spaces in the historical process in the period the story took place was focused on. It is aimed to improve the understanding of urban and architectural spaces through the "atmosphere" determined by more than one data. The urban story, which focuses on Konak Atatürk Square as the focal point, will explain the city's social and economic relations with this place and how the square makes people feel in their memory.

Historical Background of the Konak Atatürk Square

Due to its geographical location, Izmir, an important port city in western Turkey, has been one of the regions where interaction with different cultures is highest throughout its history. The economic and social qualities of the city have developed continuously owing to being a port city. Its commercial infrastructure has also diversified the functions of different regions in the town. Konak district has also experienced a constant transformation as one of the regions where commercial activities are most intense. Izmir has been a city with various economic, social, and cultural diversity due to being a port city for years. In modern industrial societies that emerged with industrialization, people who have the opportunity to perceive economic opportunities better; migrate according to their wishes and can more easily analyze the benefit-harm relationship offered to them at their destination (Ünal, 2020). In the urban development process, especially from the second half of the 19th century, along with industrialization, significant economic development has been seen in Izmir. Izmir Port, which gave Izmir the identity of a commercial city, was improved, and an increase was observed in the urban population dealing with trade (Tatlıdil, 2009). Konak formed the core of the urban settlement because the population was concentrated mainly around Izmir Bay due to economic and social reasons.

The first traces of the rapid transformation experienced in Izmir during the Early Republican period were formed during the period of Governor Rahmi Aslan (1914-1918). The city experienced a rapid and radical change with a new ideology. This change has also occurred in Konak region and its surroundings (Ballice, 2021). Orphanage-Aziz Kaya Hospital (1831), Sarıkışla (Kışla-ı Hümayun) (1837), Gureba-i Muslim Hospital (1850), Government House (1868), Mektep-i İdadi (Courthouse) (1886), Clock Tower (1900), the National Cinema (1926) and the National Library (1933) began to form from the 19th century, and the construction of some of them continued in the post-Republican period. The site, which was then a Jewish Cemetery, was demolished in the 1950s and has been transformed into Bahribaba Park today. In the same years, the Prison Building was demolished and turned into a multi-story car park. The Yalı Mosque was also renovated in the same period.

The first public building reflecting the westernization in Izmir was "Sarıkışla" (Military Barracks) which was located in the current Konak Atatürk Square from 1829 to 1955 and took its name from the color of its stones. The area where Sarıkışla is located was shown as the sea in the city sketch prepared by Tournefort in 1701 (Pınar, 2001: 50). The barracks and the training house were built between 1827-1829 on the area created by filling the sea 20 meters with the land obtained by demolishing the buildings and expropriating the businesses in the business zone in the 1820s, which coincides with today's Konak Atatürk Square. Thus, the square assumed the identity of political and military security mechanisms (Ballice, 2021). After the construction of Sarıkışla, the connection between the sea and the city was interrupted, and with the development of commercial areas and the port in the North, it became difficult for the Turkish quarters located in the inner areas to reach the sea.

Another building that gives Konak Atatürk Square an identity, like the Government House, is the Clock Tower. It was built as an edict given to all governors within the Ottoman borders to build a clock tower to celebrate the 25th anniversary of Abdülhamit's accession to the throne (Altınsapan & Gerengi, 2007: 8; Acun, 1993: 295). Over time, the Clock Tower has become one of the most important urban/symbolic elements of the city of Izmir, in the area with the characteristic of a square defined by the buildings around it (Erin, Tezcan, & Çelik, 2017: 125).

Izmir Konak Atatürk Square has undergone many transformations over the years. Suggestions and regulations, many of which have not been implemented, prove how important this area is for the urban identity of Izmir. After the first plan of Izmir was prepared by Luigi Storari in 1854, the first arrangement proposal was made in 1868 by the current municipality of the period but not implemented (Figure 1 a. b.). The Goad Insurance Company Plan of 1905 also shows the square's condition in the early 20th century. Konak Square has always been the main square, which has been at the forefront for the city and its inhabitants for years, with its location and historicity. Its relationship with the historical Kemeraltı Bazaar and the public buildings on its periphery made Konak Square an important living square. After the Izmir fire in 1922, modern city planning, which was also thought of by the late Ottoman rulers, had the opportunity to be realized for Izmir (Güngördü

& Güner, 2019). The economic moves after the Republican regime have a liberal approach. After the Great Fire, the idea of getting power from foreign capital was formed to reconstruct Izmir. In this direction, two brothers, René and Raymond Dangér, were appointed for urban planning (Serçe et al., 2003). The zoning plan project, completed in 1924, was implemented as the “Prost-Danger Plan” in 1925 (Figure 1 c.) (Güngördü et al., 2019).

The Electric Tram System and the Ferry Terminal, which started to be used in the 1930s, caused the square to be opened to both pedestrian and vehicle traffic (Figure 1 d. e.). This has allowed the square to form a connection point in many ways.

In the 1950s, when planning was needed due to the uncontrolled growth potential of the city, the Izmir Zoning Plan competition was held. Considering that a new Prison site, Sarıkışla, proposed within this project’s scope should be removed, the proposals for organizing a square, entertainment venues, and public buildings were deemed insufficient (Ballice, 2021).

Within the scope of the competition held in 1955, it was stated that the balanced distribution of uses such as a municipality, opera, and hotel was expected to be made with planning compatible with the silhouette of the city, pedestrian-vehicle traffic separation, and open space arrangements. As a result of this competition, no suitable project could be found for construction. In the 1960s, many buildings in Konak Atatürk Square began to be demolished as part of the Izmir Municipality Directorate of Science and Development Project Bureau Atatürk Square Arrangement Project. As a result of these demolitions, Sarıkışla, the Prison Building, Warehouses, and Former French Customs disappeared. Then, with the Government House burning, the square’s eastern side was opened, leaving only the Clock Tower in the middle (Ballice, 2021). The only new building in Atatürk Square completed in the early 1960s was the “Atif City Tavern” adjacent to the Konak Ferry Terminal, which served the public between 1961 and 1981. This modernist building, whose project belonged to Rıza Aşkan, had typical features such as an asymmetrical and orthogonal plan, flat roof, reinforced concrete cylindrical columns, glass walls, and broken concrete entrance eaves (Gürel, 2010). The city tavern, also known as “Atif’s Place”, is an example of the social space requirement requested in the 1955 competition project proposals.

With the increase in the population of the city, activities have diversified and new spatial needs have arisen. Konak Atatürk Square, which is the center of the city, has undergone some transformations to meet these needs. While Atif City Tavern was built on the seaside of the square for the need for new social space, Ankara Palas Hotel and its annexes, which serve commercial and accommodation activities, are located at the entrance of Kemeraltı.

Vehicle traffic in the north-south direction originating from the settlement layout of Izmir was passing through the road in front of Konak Atatürk Square. Due to the increasing population, the concentration of traffic, and the increase in activities in the center, it has become difficult for pedestrians to cross this road. As a result, an overpass was built to provide pedestrian access to Konak Atatürk Square by the sea due to the intensified vehicular traffic at the end of the 1970s.

Aru, Öndeş and Canpolat team, who won the national and open architectural project competition in 1966, prepared a new city plan and determined new development strategies for Konak Square. The construction of the Izmir Metropolitan Municipality Building, which will be located in the square, started in 1968 and was completed in 1982 (Figure 1 f.). Ballice (2021) explained the architectural features of this building as a structure that reflects the brutalist features of the International Style with its square plan and inner courtyard typology. In the project implemented by Özdemir Arnas, Altan Akı and Erhan Demirok, the sensitivity of the building to the historical context and the design that interprets the traditions of the place have also been decisive in the urban use of the Konak Square, where it is located. The universal architectural language of the period and the modernist approach are considered as courtyards, passages, porticoes and public use practices (Ballice, 2021) (Figure 1 g.).

Within the scope of the project, which was obtained from a competition held in the 1980s for the reorganization of the Konak district, the street in front of the government building was closed and turned into a pedestrian zone. Due to new connections to local public transport, bus stops have been removed from this area, and the coastal embankment continues while the city center has gradually moved away from the sea.

In a competition held for the Konak Square in 1986, attempts were made to create “Galleria” shopping center project. This time, the new identity of the area was constructed over consumption-indexed publicity based on visual and functional richness in the extension of capitalist discourses (Zengel, 2007). The expert report regarding this incident stated that the Konak area should be developed as a green and open area for the use of the city, and then Konak Square was declared as a Protected Area.

Konak Atatürk Square came to the fore again in 2000-2001, when the Kemeraltı Conservation Development Plan Revision was made. The mayor of the time, Ahmet Piriştina, has repeatedly declared that they would realize the most beautiful square in Turkey in Konak. In the project designed by Ersen Gürsel in 2003, a main pedestrian axis was created through underpasses and overpasses to scale the square and to activate pedestrian transportation between the endpoints (Ballice, 2021). The main themes of the planning and

organization of the area are listed by Ersen Gürsel as follows; reuniting the square with the sea, providing continuity to its historical identity by arranging the Konak Atatürk Square as a public space on its old traces, setting a City Historical Park and green space in a way that will allow the history and memory of the Sarıkışla Area to be carried to the present day.

Konak Atatürk Square, which has historically developed with the effect of the dynamic structure of the city, has also reflected the city's identity in every period. Its connections due to its location have also ensured that the established relations are reflected in the square. Due to the buildings with different functions that reflect the original characteristics of their periods, their quality has increased and has reached the present day (Figure 1). The square still hosts arrangement proposals today.

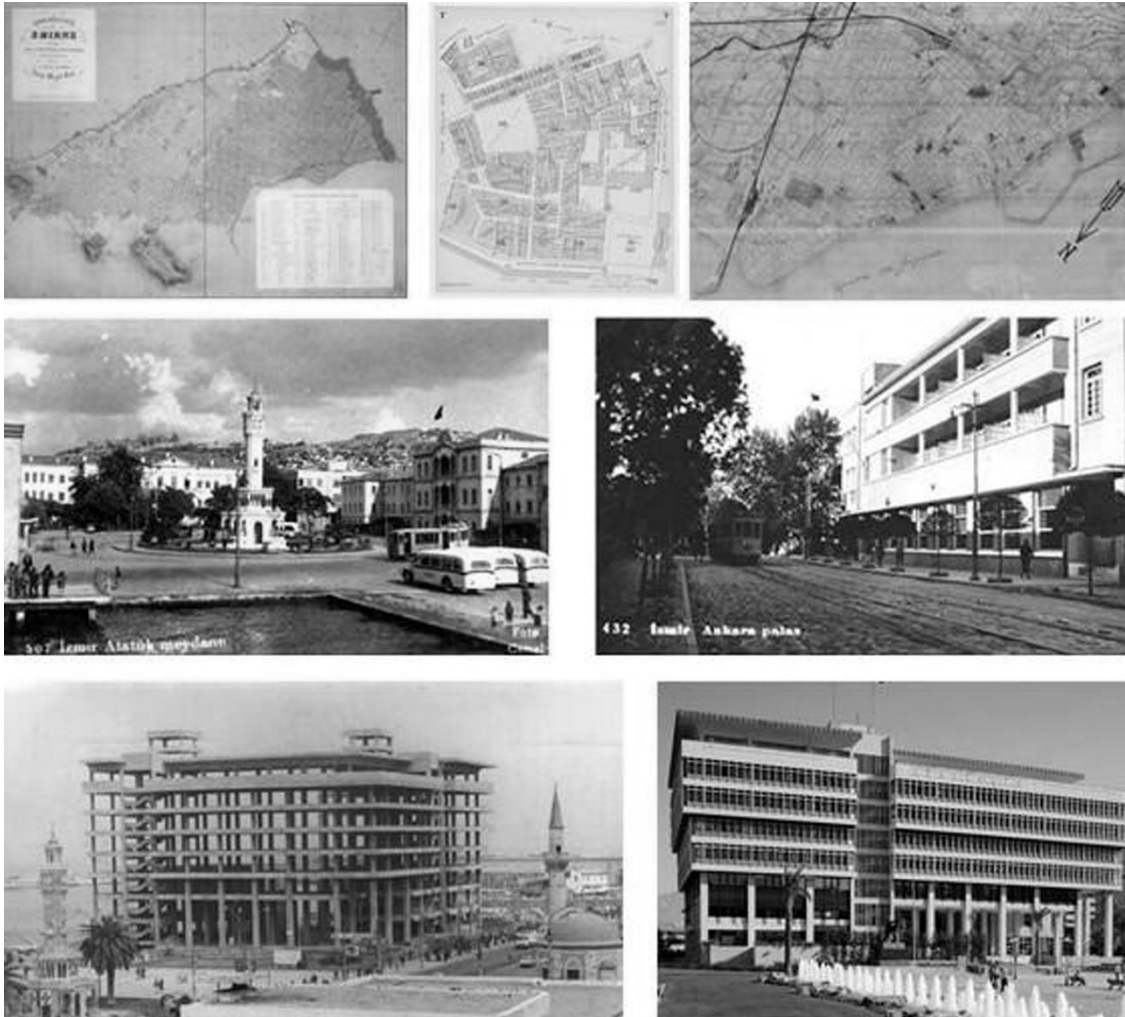


Figure 1: (Top left to right) **a.** Luigi Storari, Izmir city map, 1854-1856. (ASCF, Repertorio del XIX Secolo, Fondo Istruzione Pubblica Universitaria) **b.** Konak Atatürk Square, June 1905 Goad Insurance Company Plan (Atay, 1998: 56); **c.** Prost-Danger Plan-1924 (Beyru, 2011: 50); (Middle left to right) **d.** Konak Square 1940s (Izmir Archive with Photos); **e.** Tram line passing in front of Izmir Ankara Palas Hotel. The 1940s (Izmir Archive with Photos); (Bottom left to right) **f.** Izmir Metropolitan Municipality Building, One Day One Architecture Archive (Architecture, 1967/01: 13); **g.** Konak Atatürk Square, after the 2000s (Archive of the EPA Office of Architecture).

Inhabitants of the Konak Atatürk Square

Atilla ŞENTÜRK (Waiter): Atilla is a waiter, born in 1945, who has always had to work to care for his four children and his sisters. He has worked in restaurants throughout his career. Atilla returned from the army in 1967. He was looking for a job because he was thinking of getting married. Since his father passed away when Atilla was seven, his youth period was always full of work experiences. As he mainly worked as a waiter in the service industry, it was inevitable that he would find a job in the most popular place of that period. He started to work as a waiter in the first cocktail lounge of Izmir, located on the right side of the entrance floor of the

Ankara Palas Hotel, between 1968 and 1972 (Atilla Şentürk, 2021). The owner of the hotel, located in Halim Alanyalı Business Han, is Halim Alanyalı, the President of the Child Protection Agency in 1946. In the following years, his son Sabri Alanyalı and his grandson Halim Alanyalı continued the business.

Hüseyin ÖZYÜRÜK (Taxi driver): Hüseyin is the driver of one of the taxis in the vacant lot located just to the left of the lamps in front of the Ankara Palas Hotel at the same period as Atilla. Hüseyin was known as “Hodja Hüseyin” among the tradesmen in the region (Ballice, 2021).

Çetin DURUKAN (Pharmacist): Çetin is a young man who returned to his hometown to open a pharmacy after his education at the Vienna Faculty of Pharmacy. After signing a contract with Sabri Alanyalı to open Yıldız Pharmacy, he kept the shop on the right side of the hotel, which is connected to a subfloor with a staircase inside. The mezzanine floor of the shop is a room connected to the hotel, and access is provided from inside the hotel, except for the mentioned staircase (Ayşin Şentürk, 2021). The reason for him to miss his hometown is Aysel, who lives in Güzelyalı and is the daughter of one of Izmir's deep-rooted families. After returning to Izmir, Aysel and Çetin started to have the opportunity to spend more time. It is invaluable for them to drink the famous mint lemonade and watch the sea in the afternoon at the Atif City Tavern, opposite the pharmacy, to be opened then. Sitting there and watching the children swimming in the sea, they dream of the future.

Cemil (Doctor): Mr. Cemil works as a doctor in the Tavas district of Denizli and is the father of his twin daughters, Hülya and Leyla. Mr. Cemil would often come to Izmir for business meetings, and sometimes they would make medicines that had to be specially prepared with Mr. Çetin at Yıldız Pharmacy. Mr. Cemil, who had the opportunity to meet with his 16-year-old twin daughters, who were boarding students in Izmir, would enjoy Izmir by socializing with his daughters whenever he found time from his job. The fact that the waiter Atilla and his daughters got along well would cause Mr. Cemil to spend time in the hall on the ground floor during his stay at the hotel. The hotel's first floor was mainly used for business meetings in the area as a lobby and a restaurant (Atilla Şentürk, 2021).

Rüştü USTA (Construction Worker): Rüştü was one of the workers working at the construction site of the Izmir Metropolitan Municipality Building, the construction of which began in 1968. Although he lived in the Eşrefpaşa district in the first years of building construction, he spent most of his day in Konak Square. He met many profiles of people that he did not come across in the place where he lived, in the square, and gained new experiences. For Rüştü, the most exciting feature of the Konak Square was the atmosphere created by street musicians in that area. The sounds he heard while working reminded him of his desire to be the artist he had always dreamed of. The musicians in the Konak Atatürk Square were only one of the human profiles here (Atilla Şentürk, 2021). Even the voices of shoe polishers accompanying the musicians here would accompany them (Ayşin Şentürk, 2021). Since this area was a meeting point for the city, it was possible to see people from many social statuses here.

Lived Spaces of Izmir: Symbols of the Modern City

Connecting to the Square

Hülya and Leyla, who were staying at a boarding school in Karşıyaka, met Mr. Cemil at the entrance of Karşıyaka Bazaar on August 28. At that time of the year, Izmir was much busier and more lively than usual. People from different cities in the country would memorize the traces of the town in various parts of the city during the 10-day period when the Izmir Fair was held. Mostly in Konak, in the city's squares, seaside, and historical places, they witnessed the transformation of Izmir. They could see the Republican period's development in the old city's urban fabric and its integration with modernity. After wandering around the bazaar for a while, they decided to go by ferry to the hotel where their father would stay, the Ankara Palas Hotel. Mr. Cemil and his daughters stopped in the square before entering the hotel. The square was as crowded and lively as in his memories. The Clock Tower was attracting the attention of the curious crowd around it, as it was in Mr. Cemil. It was obvious that the people passing by were accustomed to this curious crowd and the presence of the Clock Tower. Konak Square had become a landmark representing the city for those living there. Mr. Cemil knew where the people who went to the road, they saw in front of them when they got off the Konak Ferry Terminal. Kemeraltı was welcoming people with all its invitingness. On the right of the road leading to Kemeraltı, taxis were waiting for their passengers. While Mr. Cemil continued looking around with a smile, the sight he saw momentarily surprised him. When he looked to his left, he caught sight of the Izmir Metropolitan Municipality Building, which he had seen in the newspapers but had never seen before (Figure 2 a.).

Mr. Cemil briefly introduced his daughters to the main buildings that characterize the square. Firstly, he pointed to the Atif City Tavern on his right. He also knew that this place of entertainment and socialization, also known as Atif's Place, appeals to people from all layers of the public and that young people mostly spend time here (Atilla Şentürk, 2021). After that, he pointed to the Ankara Palas Hotel before them and told his daughters

they would stay there for a few days. Mr. Cemil's mind remained on the City Hall construction site and wanted to see it closely. He approached the building site, which had a square layout with an inner courtyard (Ballice, 2021). He met up with Rüştü who is a worker in construction. Mr. Cemil remembered that they already knew each other from a building site where furniture and technical equipment work was done. Rüştü conveyed what he heard from the people around him related to the City Hall building:

"The construction has been ongoing for over two years, and I am glad I can work in a regular job. Perhaps years later, I had the opportunity to work in that building, which will become the city's modern heritage by supporting the urban identity. The building differs from the similar types designed so far by creating a new usage by an inner courtyard that creates a more climatized environment where users can have a typical visual relationship."

Mr. Cemil read from the newspaper that an open international project competition was held to design this new Municipality Building and that the designers of the winning project were Özdemir Arnas, Altan Aki, and Erhan Demirok (Ballice, 2021). Now, witnessing the construction of that building would make Izmir worth remembering better in the future. He could already feel the new identity gained by the city of Izmir, which welcomed him when he arrived years ago.

On 30 October 2020, the Izmir Metropolitan Municipality Building was damaged after the earthquake. After the demolition which started in May 2022, a smaller building with the mayor and municipal council halls has been planned (Izmir Metropolitan Municipality, 2022). The Izmir Chamber of Architects opposed the demolition decision as they thought that it would destroy the historical texture of Konak Atatürk Square. The team suggested that strengthening or adaptive reuse of the City Hall is appropriate for preserving the urban memory. They emphasized that since the original building's construction started with the project competition, it should be brought back to life again with a project competition. The building, which bears witness to the history of a period and reflects different traces, was destroyed by disrupting the integrity of the square (Sonsöz Newspaper, 2022) (Figure 2 b.). As a result of all these, it was stated in the meeting held in January 2023 by the Izmir Economic Development Coordination Board and the Izmir Metropolitan Municipality that it was aimed to build a monumental parliament building instead of a demolished building (Izmir Metropolitan Municipality, 2023).



Figure 2. a. Konak area, early 1970s, (Ahmet Gürel Archive); **b.** Konak Atatürk Square's current situation, (Gülnur Ballice Archive, 11.05.2023).

Connecting to the Space: Halim Alanyalı Business Inn and Ankara Palas Hotel

Saying goodbye to Rüştü to go to the hotel with his daughters, Mr. Cemil promised to have a coffee afterward. Upon entering the Ankara Palas Hotel, the reception area on the left and the "cocktail bar" on the right welcomed the visitors. Mr. Cemil had checked in at the reception on the left at the entrance. Meanwhile, his daughters were heading toward the right. Opposite the entrance door, there was an elevator providing access to the rooms on the upper floor (Atilla Şentürk, 2021). There are shops on the Halim Alanyalı Business Inn's ground floor, of which the hotel is also a part. Each of these shops also has a mezzanine. Rooms are located on the first floor (Figure 3 a. b.). The grid facade structure and the design of the openings, which are the architectural features of the Early Republican Period, were clearly visible (Figure 3 c.).

The building, created with modern lines with the orientation of the First National Architecture, was one of the few hotels in the city with a hot water bath in the 1930s. Unlike the hotels in Kemeraltı Bazaar, the hotel has a plan organization specific to the region where it is located; unlike the usual, a scheme with a courtyard was not created. The building, which gave an identity to the Konak Atatürk Square and Kemeraltı in terms of the historical events it witnessed and the famous people it hosted due to its location, both entered the class of a luxury hotel and offered a first-class service with its restaurant/patisserie located on the ground floor. The hotel, which is thought to have been enlarged by adding a new part in 1936, had a capacity of 57 rooms and 92 beds in the 1990s. Today, it has been emptied to be converted into a commercial structure. It continues today

with the new addition facing Konak Square and the old section toward Göztepe Tramway Street. The new part where the hotel entrance is located has two above-ground floors and an attic. On the ground floor, shops are along the passage, and an entrance hall and a wide staircase are in a larger area. There are rooms and wet areas on the upper floors and service areas in the attic (Kayın, 2013: 66-75). Also, the middle axis is raised vertically and is emphasized by pulling back on the facade. The original appearance of the building was damaged by enlarging the windows on the right-side wing, and the “Ankara Palas Hotel” sign on the left sign was removed. In the new section, a balcony was obtained by pulling the facade on the second floor. The facade arrangement shows the characteristic features of Kemeraltı hotels (Kayın, 2013: 94-95).

The girls, who had known Atilla since they were children, went to see him at the bar with excitement. Atilla remembered Mr. Cemil and his daughters as soon as he saw them. The girls, waiting for their father to come, could not stand the smell of the warm buns from the patisserie and Atilla ordered buns by calling out to the bakery worker through a sliding window. A connection was established with Ankara Palas Patisserie, which serves both hotel guests and patisserie customers, through this small window (Figure 3 d.). Mr. Cemil, who completed the entrance procedures, greeted Atilla and sat beside his daughters.

Mr. Cemil asked Atilla about Mr. Sezen Kuntman. He learned that he was not here but that Mr. Gültekin could be in the patisserie. He told his daughters, who did not know who they were, that Mr. Sezen Kuntman owned Ankara Palas Patisserie and that Mr. Gültekin was the manager of that business. He added that while leaving the hotel, the Çin Çin Patisserie on the right belongs to Sezen Kuntman and Ersan Örgü. His daughters heard from their friends that “Çin Çin Patisserie” was famous for its street delicacies and toasts in the first period, but later on, it was famous for its chocolates, candies and fruit jellies (Atilla Şentürk, 2021). Meanwhile, they decided to go to their rooms due to the crowd. This crowd was typical for Atilla because this cocktail lounge, where officers often preferred to come, was also trendy for young people (Atilla Şentürk, 2021).

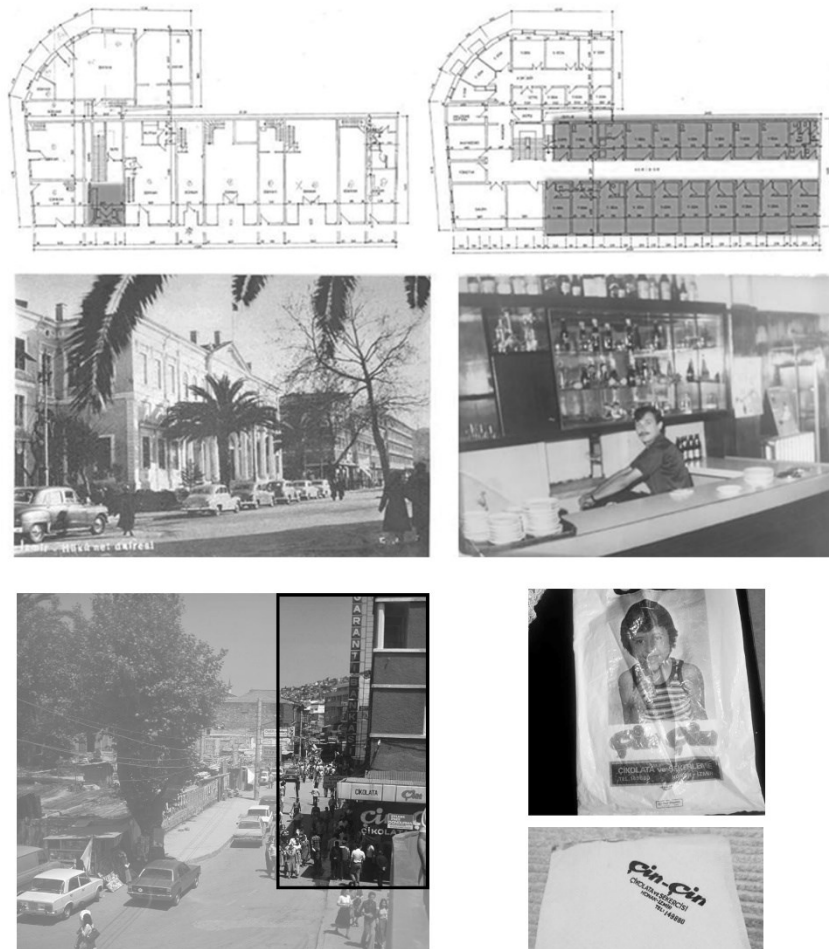


Figure 3. (Top left to right) Ankara Palas Hotel ground and first-floor plans. **a.** Main entrance of the hotel; **b.** First floor rooms (Konak Municipality Archive); (Bottom left to right) **c.** Ankara Palas Hotel and Konak Square view (Kalbim Ege’de Kaldı, 1950s); **d.** Ankara Palas Hotel cocktail bar in 1967 (Atilla Şentürk Archive); **e.** Kemeraltı entrance view of the Çin-Çin Patisserie (Erol Akbaş Archive, 2021); **f-g.** (Top) Nylon bag with the photograph of Atilla Kuntman who is the son of Sezen Kuntman and (Bottom) a napkin from Çin-Çin Patisserie (Ali Bayar Archive, 2021).

Yıldız Pharmacy and Atıf City Tavern

Mr. Cemil and his daughters decided to go to the “Izmir Fair”, namely Culturepark, to have dinner and feel the Fair atmosphere in the city. They knew that Culturepark lasted for about a month. Izmir Fair, which plays a significant role in the commercial life of Izmir but has become an entertainment function in the minds of Izmir residents and all its visitors, reached its most significant importance worldwide in the 1970s (Karpas, 2009) (Südaş and Mutluer, 2013: 10). Culturepark is one of the essential components of the collective memory of the people of Izmir and one of the rare public spaces in the city center. It became the focal point of even people living in other cities, such as Mr. Cemil. The area offers essential clues regarding Turkey's modernization adventure during the Republican period and Izmir's transformations in city planning, design culture, and entertainment habits almost contained a life experience (Kılınc, Yılmaz & Pasin, 2015: 10). Because of this reputation and fame, they preferred to go there specially to have a pleasant time. Before going to Culturepark, Mr. Cemil wanted to stop by Yıldız Pharmacy (Figure 4 a. b.).

They had agreed with Mr. Çetin before he came to Izmir. When they got ready and went downstairs, he told his daughters he would be at the pharmacy next door and then come to them. Meanwhile, Hülya and Leyla thought they could go to Atıf City Tavern and have tea or coffee. After continuing on the driveway, they proceeded to the door, and the entrance facade covered by Çeşme Stone attracted their direct attention (Figure 4 c.). As soon as they entered, they noticed the asymmetrical and orthogonal plan arrangement, flat roof, reinforced concrete cylindrical columns, glass walls, and concrete asymmetrically designed entrance eaves of the modernist building, whose project belongs to architect Rıza Aşkan (Gürel, 2010). Meanwhile, Mr. Cemil, who came to Mr. Çetin, saw him sitting behind the counter at the entrance. Mr. Çetin stood up as soon as he saw him and looked acutely excited as they had not met him for a long time. They sang two teas from the tea shop (Çaycı Abbas) next to the pharmacy and started talking about their work (Ayşin Şentürk, 2021). Stating that he had to go upstairs to prepare the medicines, Mr. Çetin said he could accompany Mr. Cemil if he wanted (Figure 4 d. e.). To spend time with his daughters, Mr. Cemil asked Mr. Çetin to speak to him for tomorrow and left the pharmacy. Mr. Cemil, who started walking next to his daughters, felt peaceful both because he took care of his business and because he could spend time with his daughters in Izmir, which he loved very much.



Figure 4. (Top left to right) **a.** Çetin Durukan and Ayşin Şentürk. Yıldız Pharmacy entrance, cashier and counter, 1990s (Ayşin Şentürk Archive); **b.** Yıldız Pharmacy, 1990s (Ayşin Şentürk Archive); **c.** Entrance view and Çeşme Stone (İrfan Şatır Archieve); **d.** Yıldız Pharmacy upper floor, 1990s (Ayşin Şentürk Archive); **e.** Yıldız Pharmacy upper floor plan (Konak Municipality Archive).

Izmir Fair / Culturepark

Mr. Cemil, who said he would take them to a place they would love after sitting next to his daughters at Atıf City Tavern, said they had to stop by the hotel first. When they went to the hotel, they checked whether Atilla was there, and Atilla realized that they had a request. Now it was time to go to the well-known Culturepark. After asking them to wait for a while, he looked for a familiar face among the taxi drivers in the empty field in front of the hotel. He saw Hüseyin sitting on top of his car (Figure 5 a.). The front of the hotel was crowded; Konak Square was hosting all its visitors again. Hüseyin realized that Atilla was looking at him. He said a hotel guest

wanted to go to the Fair Basmane Gate. At sunset, Mr. Cemil looked around, and there was Clock Tower, Konak Ferry Pier, and Atif City Tavern in that view.

Mr. Cemil and Hüseyin, who started to chat on the way, were talking about the importance of Culturepark for Izmir and its surroundings. Both knew the Izmir Fair was a developed cultural arts and entertainment phenomenon in recent years (Karpas, 2009). Hüseyin wanted to share information he saw in the newspapers to give advice. He excitedly talked about the Apollo 11 exhibition at the USA Pavilion, where the journey to the moon was told, and the presentation of Anadol, the first mass-produced Turkish car (Karpas, 2009). Mr. Cemil knew a few things about Culturepark in terms of economic policies. Although the "Izmir Fair," which has been going on for years, is a place that allows them to spend time with their daughters with pleasure, it also had other meanings in its past. In the second half of the 1930s, the architectural expressions of the pavilions belonging to European countries in the fairground were shaped as a reflection of the spreading right ideology in Europe; the sharp lines and block-like flat surfaces of the pavilions represented authority and power could be exemplified for modernization propaganda. While Culturepark hosted different cultures, it also witnessed the struggle of various ideologies (Kılınç et al., 2015: 89).

There was a place that Mr. Cemil could not stop thinking about that he saw in the newspapers and on the posters, and he was excited because he had not gone with his daughters yet. That was the Island Casino. The Island Casino was built in 1937 on a miniature island. This area used to function as a Milk House before it was redesigned (Figure 5 b.). Redesigned in 1958 and rebuilt as a concrete and glass building in the same place (Gürel, 2015: 213-215) (Figure 5 c.). While the formal and spatial changes made by Rıza Aşkan in 1958 emphasized the intercultural effects of modern aesthetics, its historical role helped trace an entertainment structure's functioning in the transmission and perception of movements (Gürel, 2015: 215). In the period after the proclamation of the Republic, when the concept of modern life was strengthened and the Islamic culture left its place for secularism, the Island Casino became the tool of transformation into secular culture. Casinos, seen as a tool for participating in the wide world civilization, were the icons of modernity in the Republican era (Gürel, 2015: 218-219). It made him impatient when he thought of its architectural design, the American Bar, the dance floor, and the fireplace. Mr. Cemil and Hüseyin agreed on the return time; now it was time to visit that magical Culturepark.

Culturepark was literally like a fairground. The positive energy they felt as soon as they entered made them feel like they had entered another world inside Izmir. Mr. Cemil remembered the first day he came to the fair, held for the 38th time as a child many years ago. He had returned from this city, where he had come with his family, with the Culturepark engraved in his mind. Even if he came back later, he could never forget the first time he came. Even the stamp for the fair opening, which he kept in memory of those days, was still in his house. Before dark, they wandered around, walking around the pool and continuing their way in. The crowd began to increase, but they did not want to step out because it made them think that other people were accompanying their happiness. As Mr. Cemil and his daughters walked around the pool to the bridge, the trees seemed to surround it. Families were enjoying the atmosphere of Culturepark under the trees that formed shady areas in places. They decided to come here after visiting the fair to have a nice meal and enjoy the fun.

After walking around Culturepark, they crossed the bridge in the middle of the lake and started to move towards the Island Casino. This bridge was connected to a concrete ramp that descended at the end of the lake. Being a dominant element of modern architecture, this bridge and the use of concrete represented a universal construction tool. Mr. Cemil had heard of the Island Casino's similarity with the Casa do Baile designed by Niemeyer in Brazil. The curvilinear concrete pergola sitting on the circular columns, the sunshades, and the curvature of the building reminded Niemeyer's unique design in Pampulha. He had seen photographs of this building. Before Mr. Cemil and his daughters entered the Island Casino, the design of the outdoor landscape seemed so integrated to Mr. Cemil that the continuity of indoor-outdoor space was visible (Gürel, 2015: 230) (Figure 5 d.).

The materials used in the design of Island Casino made Mr. Cemil and his family feel like they were in another era, at the center of modernity. They saw themselves as part of a more elegant and innovative society. The "Famerit" (a local brand of mosaic tile) mosaic floor of the outdoor dance floor and the glass mosaic walls were different from the materials they were accustomed to seeing. At the same time, the Çeşme Stone used at the entrance of Atif's Place and the black marble frequently used in the construction industry were the local materials of the region (Gürel, 2015: 233).

Mr. Cemil thought that the country's changes after the Cold War turned into spatial elements in the context of modernity and social structuring (Gürel, 2015: 236). A declining statism approach aligned with liberal economic policy ideals increased the interest in American culture and modern life. He thought that interior design elements such as the fireplace, American Bar, dance floor, and orchestra in Island Casino reflect this socio-cultural transformation (Gürel, 2015: 237).

When they entered, the venue manager Hüseyin Türkmenoğlu greeted the guests next to the bar (Figure e.). Mr. Cemil, who came to this lively and stylish place for the first time with his daughters, headed to the bar next to the dance floor and proceeded to their seats (Figure 5 f.).

The American Bar, which he was accustomed to seeing in his immediate surroundings, has ceased to be seen only in five-star hotels and entertainment buildings and has become something he sees in homes (Gürel, 2015: 239). It was at a point where they could directly see the dance floor from where they were sitting and having a drink while watching people, which seemed to gather everyone in a common spot as if it was done on purpose. Something they were not accustomed to was the fireplace covered with a fountain stone in the middle of the room, detached from its usual position on the wall (Gürel, 2015: 238). This place fascinated them and made them not understand how the hours passed, as if the level of fun increased as time passed and something kept them there. Such an experience created a memory that could be passed on to the future as a legacy for Mr. Cemil, Hülya, and Leyla, who could not see their father often.



Figure 5. (Top left to right) **a.** Taxi driver Hüseyin Özyürük, 1960s (Gülnur Ballice Archive); **b.** Milk House photographs (Gözde Hamamcıoğlu Archive); (Middle left to right) **c.** Culturepark and Island Casino, 1930s (Türkmenoğlu archive, *Arkitekt*, Issue. 9-10 (1939)); **d.** Ada Casino outdoor, Türkmenoğlu Archive. (Gürel, 2015); **e.** Hüseyin Türkmenoğlu, the operator of the Island Casino, 1960s (Ageless Izmir Photographs Archive); **f.** Island Casino plan, the survey made by the Municipality (Izmir Municipality Archive).

Connecting the Memories

At the end of this day, where they had fun and gained new experiences, Hüseyin awaited at the Basmane Gate of the Culturepark at the agreed time. The next day, Mr. Cemil asked if there was a place where they could take pictures to immortalize these special few days. Hüseyin suggested Foto Can (a photography studio), located at the back of the Ankara Palas Hotel (Figure 6 b.). The family photo he carried in the torpedo was also taken at the same place. He excitedly took the photo from there and showed it to Mr. Cemil (Figure 6 a.). After getting tired of Mr. Cemil and his daughters, they went to their rooms to leave tomorrow. The next day, it was decided to go to Doğan Restaurant to have a meal before packing up and leaving. This time, Mr. Sezen saw Mr. Cemil and his daughters, who said goodbye to Atilla before leaving the hotel. Hüseyin would leave the guests, who

were sent off by wishing them a good trip, at the bus station. After eating their meals at Doğan Restaurant, located on the ground floor of the hotel building, the family met with Hüseyin and they took one last look at Atatürk Square. They knew they would remember that place as it was in their memories with great fondness in the future (Figure 6).



Figure 6. a. Family photograph of Hüseyin Özyürük and his family at Foto Can, 1956; b. Foto Can view from the National Library Street (Gülnur Ballice Archive).

Results and Discussion

Konak Atatürk Square still preserves its feature of being this gateway in the 21st century. This public space, whose cultural value is transferred from generation to generation with the buildings that make up the square, also has an important place for the urban identity of Izmir. Izmir Metropolitan Municipality Building, Ankara Palas Hotel, and Atıf City Tavern, which give identity to Konak Atatürk Square, described through the characters determined in the study, are the buildings whose values are tried to be emphasized through stories. In addition, Culturepark, another crucial area for the city, is addressed explicitly in one part of the story. Izmir Metropolitan Municipality Building, an integral part of the silhouette of the city and the square, was destroyed without considering the reinforcement proposal, considering it was damaged after the earthquake of 30 October 2020.

The Izmir Metropolitan Municipality Building, which is thought to have been damaged after the earthquake in Izmir on October 30, 2020, was determined by the Izmir Branch of the Chamber of Architects under the name of "Dialogue of the Structural Space with the City" in the National Student Architectural Idea Project Competition in May 2021. It was expected that the competitors to consider the relationship of the Izmir Metropolitan Municipality Building with Konak Atatürk Square. The administrative structure on the coastline, the effect of commercial and administrative daily functions on the coastline, and the reflection of Kemeraltı, which nourishes urban life, could be considered. It was explained as including the porous and three-dimensional structure of the urban scale in the city by considering it together with its immediate surroundings. Bringing an architectural heritage previously acquired through competition to the city with a competition, continuation of the preservation of the relationship established with the public memory of the city and its immediate surroundings with the developed projects, enriching the original architectural setup and making it belong to the present, preserving the unique and tectonic qualities of the building and its urban permeability are some of the purposes listed. As a result of the failure of all these attempts, this structure can no longer maintain its existence. Today, Izmir Metropolitan Municipality is planning a project competition for a "City Councils Building", which is compatible with Konak Square, not bigger than the Government House and can reflect the idea of democracy with its architectural features. It is desired that the construction of this new building in the Konak Atatürk Square, which is described as the heart of the city, and other spatial elements that make up the historical identity of Konak Square, create a "civil square" effect. It is aimed to use the City Councils Building not only for the city council but also as a place open to everyone's use, where civic life and thoughts are shared (Izmir Metropolitan Municipality, 2023).

In addition, Halim Alanyalı Business Inn, which also includes the Ankara Palas Hotel, continues to be used actively today. Yıldız Pharmacy, mentioned in the story, is still in its old place today, but its function has been changed to sell hearing aids, even if the venue remains the same. It is known that Yıldız Pharmacy has had a pharmacy function since the late 1980s, but it was a place where hearing aids were sold (Ayşin Şentürk, 2021) (Figure 7).

While the study sheds light on urban life, social structure, and public interior and exterior spaces of the focused period, it also documents the structures/functions that cannot survive today. In this respect, future studies are thought to set an example while focusing on various “places” in different parts of the world.



Figure 7. a. The former Yıldız Pharmacy, currently Yıldız Hearing Aids Shop façade view, 2022; b. Halim Alanyalı Business Inn entrance gate, 2022; c. Ground floor staircase details, 2022; d. The right side of the ground floor, Doğan Restaurant view, 2022; e. Entrance gate of the first floor, 2022; f. Staircase detail of upper floors, 2022; g. The former Ankara Palas Hotel room door detail, currently offices entrance door, 2022; h. Doğan Restaurant entrance gate, 2022 (Authors Archive).

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Conflict of Interests

The author declares no conflict of interest.

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