

**The Reflections of Modernization
in Turkey on the Architectural Artifacts
of Izmir Culturepark Between 1930-1950**

**By
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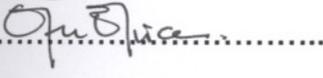
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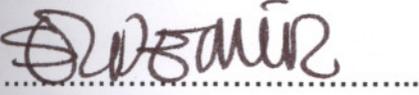
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ABSTRACT

This study aims to analyze the movements of modern architecture following the foundation of the Turkish Republic, through the Culturepark in İzmir. The analyses will cover the period between 1930 and 1950, starting with the foundation of the Turkish Republic and covering the initial planning phase of the İzmir Fair and Culturepark idea.

The modernisation and Westernization trends in architecture in Turkey during the specified period are observed in the İzmir Culturepark. The political ideology, involving the attributes of the single party system, and the prevailing economical conditions, reflecting the state socialism approach, had important influence on the changing understanding in architectural expression. These reflections concern both the inclusion of the Culturepark in the urban design of İzmir and the temporary pavilion buildings designed and constructed for the İzmir International Fair. These characteristics make the İzmir Fair different from comparable International Fairs of the World and give a unique identity: The International Fair in İzmir of Turkey. Furthermore, in addition to providing a medium to display the technological advancements of the time, like other similar fairs, the İzmir International Fair has been aimed to be a demonstration of the political, social, or economic power of a nation, that has just conquered the war independence. The objective of the Fair was to show the world and the citizens of Turkey, the determination of the young Turkish Republic in modernisation through reforms.

Analyzing the form and design characteristics of architectural artifacts in the İzmir Culturepark will reflect the existing architectural understanding of the period as well as providing insights relating to future developments.

ÖZ

Bu tez, Türkiye'de Cumhuriyet'in kurulmasından sonraki dönemin modern mimarlık hareketlerinin, İzmir'de, İzmir Enternasyonel Fuarı ve Kültürpark üzerinden okunmasını hedeflemektedir. Bu okuma Fuar'ın fikir olarak ilk ortaya çıkış hedefini de yerine getirdiği ve Cumhuriyetin kuruluşundan başlamak üzere 1930'den 1950'lere kadar olan dönemde yapılacaktır.

Bu dönem Türkiye'de mimarlık alanındaki modernizm ve çağdaşlaşma, İzmir Fuarında gözlemlenebilmektedir. Mimari anlayıştaki değişimde tek partili rejimin etkilerini içeren politik ideoloji ve Türkiye'deki devletçi ideolojiyi yansıtan ekonomik durum da etkili olmuştur. Söz konusu etkiler hem Kültürpark'ın kentsel mekan fikri olarak ortaya çıkışına, hem de Kültürpark'ta yer alan İzmir Enternasyonel Fuarı'ndaki geçici pavyon yapılarına yansımaktadır. İzmir Fuarı, dünyadaki diğer Enternasyonel Fuarlardan bu açılardan farklılaşmakta, Türkiye ve İzmir'e ait olarak varılmaktadır. Ayrıca, İzmir Fuarı, dünyadaki diğer fuarlar gibi günün yeni teknolojik gelişmelerinin sergilenmesinin yanısıra, savaştan yeni çıkmış olan ve kendini yenilemeyi ve çağdaşlaştırmayı hedeflemiş bir ülkenin hem kendisine hem de çevresine güç gösterisidir.

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CHAPTER 1:

INTRODUCTION

1.1. AIM OF THE STUDY

This study aims to analyze the interactions between the socioeconomic and cultural profile of the young Turkish Republic during the foundation period, and the İzmir Culturepark from an architect's perspective. The selected period (1930-1950) is specific because at that time, modernization was emphasized politically and culturally, and it was perceived as a government policy. The İzmir Fair was a part of the modernization process of Turkey, but it had one more important role of proving to the whole World and the citizens of the Country itself that it was an economically and industrially growing country. In this respect the architectural structure of the İzmir Fair had a propaganda mission. The foundation of the Turkish republic follows the war of independence, which has been a model and an inspiration for many countries. Furthermore, the new republic had a very revolutionary nature and the reforms aimed to reshape the whole nation concerning cultural, social, political, educational, religious, legislative, commercial issues.

Architecture of revolutions presents a contradiction within itself. Usually there is a disparity between the revolutionary dream and the political factors that shape the architectural products. Architects need clients to realise their buildings and utopian projects are destined to remain on paper with a few exceptions (Yürekli, 1995). The designs that have not remained on paper and reflect the revolutionary ideas of intellectuals have been small-scale buildings of an experimental nature. This is the reason why ephemeral architecture during the revolutionary period could retain its identity.

The architecture in Turkey during the post-revolutionary period is affected by the international trends of modernization, functionality and rationalism as well as from the national spirit of the foundation period. Within this atmosphere, monumental buildings in Ankara are analogous to such buildings in Germany or Russia

following respective revolutions. However, the İzmir Culturpark and the İzmir Fair is unique with regard to accommodating the small scale, modernist architectural understanding with the propaganda element involved. The exhibition feature and the temporary structures employed in design provide special attributes to pavilion buildings.

The architecture within the Culturepark can be described as exhibition architecture. In accordance with the temporary character of exhibition architecture, developments of the country and the society are successfully reflected in İzmir Culturepark. The birth of the İzmir Fair is due to the modernizing revolutions of the Turkish Republic and the Kemalist understanding. Therefore it is important to first discuss the socioeconomic, political, and cultural atmosphere surrounding Turkey during the foundation of the Republic that may have impact on architectural expression. Subsequently, the interrelationships between the Post-Revolutionary Period architecture, the İzmir Culturepark and the İzmir International Fair can be analyzed.

1.2. DEFINITION OF THE PROBLEM

National and International Exhibitions are intended to provide a suitable environment for countries to show and exhibit their industrial, agricultural, art and craftsmanship products and objects, and are prepared by the government, constitutions or persons. The industrial exhibitions date back to the middle ages, but the first time they became international is at the mid 19th century, especially after the Napoleon Wars. It became a problem to find new markets and raw material for the increasing amount of production in the whole of Europe, especially in England. Naturally, the major stipulation of finding new markets is to first introduce the goods to foreign countries. Therefore, one of the best ways to find new markets has been through international fairs (Önsoy, 1983, pg. 195).

Fairs, in addition to having the attributes of expositions, also involve entertainment elements, such as cultural events, competitions, amusement events, and the sale of goods. The İzmir International Fair, therefore has this additional mission which makes it more attractive for the public and aims to attract a large number of

visitors.

The phenomenon of the industrial exhibition was a product of the industrial revolution of the 18th and 19th centuries, and the pursuit of markets by the capitalist industry, which created it. Their inspiration and prototype lay in the trading fairs whose history stretched well back into the Middle Ages and the first of the great international exhibitions, in London's Crystal Palace in 1851, left an indelible impression on the numerous visitors. From the beginning whether national or international, the industrial exhibitions were not just places for demonstrating progress (Buck-Morss, 1993). "They were simultaneously a new type of cultural festival, and as such a place for cultural self advertisement" (Cook, 1987, pg.78). Another major important feature of such international exhibitions is that they provide a powerful relation and communication between regions and countries as diplomatic tools (Kaya, 1995). Before the 1851 Great Exhibition, there have been National Expositions. In 1756-57 in London, 1763 Paris, 1760 Hamburg, 1791 Prague and 1798 Paris (Benjamin, 1995).

Not all opinions on international fairs are positive. According to Walter Benjamin, fairs are places of worship for fetishes called "goods" (Benjamin, 1995). The leaders of international fairs are national industrial fairs of which the first one was realized in 1798 in Champs de Mars. This Fair was organized with the aim of entertaining the workers class and has turned into an entertainment of equalness in society. The fairs, according to Benjamin become phantasmagoric places where people go to spend their time and the individual leaves himself to be steered by the environment. The grandeur of the products and the entertaining atmosphere surrounding them is glorified. The capitalist culture's phantasmagoria is exhibited in the most splendid way in such exhibitions (Benjamin, 1995,pg.85).

The most important aspect that differentiates the industrial exhibitions from traditional festivals is that the projects are achieved through competitions. Generally there is an international rivalry in the industrial exhibitions through the architectural competitions and awards. The subject of this rivalry is industrialization and the field of the rivalry in these exhibitions of the industrialized countries has been building technologies. The countries that have not been able to attain

industrialization have generally participated in these exhibitions with traditional architecture in their pavilions. The Ottoman Empire constitutes an example to such situations.

As mentioned above, fairs are places for ephemeral architecture. Ephemeral architecture has a special place in the history of the Young Turkish Republic. However it is not possible to state that all the ephemeral architecture in the period is revolutionary. The fact that the function of ephemeral architecture is advertisement and sometimes propaganda or commercial and aims to be expressive, although the client is usually the government, ephemeral architecture has the chance of being more avant-garde than prominent architecture due to the fact that the buildings are temporary, small and aim to be noticeable (Yürekli, 1995).

Ephemeral architecture has been more widely used after the mid 19th century, due to the evolving revolutionary reactions economically and politically due the growing capitalist industrialization. It is possible to state that with the growing international economical rivalry, economics and politics and international economics and international politics have had to be considered together. At this period, the revolutionist approaches become mainly economical. It is natural that at such a time, the economical and political characteristics of architecture gain importance. Ephemeral architecture is suitable for the search of the ideal because of its experimental nature. But the attenuation of ephemeral architecture, specifically during the second half of the 19th and the 20th centuries, can be attributed to its capability to symbolize economic growth in terms of political approaches which is largely due to the progress in industrialization. This kind of progress both enables new construction techniques for buildings, and also extends the market for industrial goods and invigorates international economic affairs. (Yürekli, 1995)

"Exhibition architecture always has a temporary character. But this does not prevent it from reflecting the development of its own culture and society with great clarity, precisely because of its concentrated almost poster-like form. " (Cook, 1987 pg.80) Cook continues stating that the pavilions of the Soviet Union, both at home and abroad, have always reflected the front line, the innovative trend within

Soviet architecture of their period. It may not be possible to state that the Turkish Pavilions abroad have always reflected the front line of Turkish architecture, but it is true for most of the pavilions designed for the İzmir International Fair between 1936 and the 1950s.

This temporary architecture holds a unique place in the modernizing revolution of the Turkish Republic, both because of the attractions that take place with the attendance of large amounts of people, and their ability to reach thousands of people. They provide a chance with this ability to convey ideological or economical messages to masses. Therefore, to incorporate an ideological message into buildings that would be visited by many people during the post-revolutionary period seems like a rational idea.

The Crystal Palace of the 1851 Great Exhibition was designed by Joseph Paxton. It is regarded to as a turning point in the history of modern architecture since it is the first large scale official buildings to have left all references to historic building types (Norberg-Schulz, 1983). Some thought they faced danger: "the proliferation of a blond, materialistic functionalism lacking the quality of a true expressive style" (Curtis, 1987, pg.38). The studies for the 1851 Great Exhibition started in 1849. An architectural competition was opened for the exhibition building in 1850, but none of the projects (more than 200 participants) were accepted (Norberg-Schulz, 1983). Consequently, the building was commissioned to Joseph Paxton, who was educated neither as an architect nor as an engineer. Nevertheless, he had designed greenhouse buildings previously (Frampton, 1992). The building was completely prefabricated and was a "standardization masterpiece" according to Norberg-Schulz. Similar kinds of buildings were used in commercial exhibitions following the Crystal Palace.

A second international exhibition was arranged in 1862 in England. Consequently between 1855 and 1900 five major international exhibitions followed in France (Frampton, 1992; Çelik, 1992). In the 1889 exhibition in France, the exhibition was no longer in a single building, but in a number of buildings (Frampton, 1992). Frampton relates this to the range of sizes and variations of the exhibited products and the independence that international competition demands. The two most

famous buildings of the 1889 exhibition are the Galeries des Machines by Victor Contamin and the tower by Gustave Eiffel, architecture of "spanning" in steel.

As can be seen, the special place of ephemeral architecture does not only lie in the necessity of the revolutionary governments to express themselves. Temporality is a characteristic of the revolutionary idea in the understanding of the modern world. The futuristic manifesto by Sant' Elia, expresses the search for beauty of the new age as follows: "The disagreement between the modern times and the past is a combination of all variables that are present now but were nonexistent in the past. We are experiencing many elements in our daily living that our ancestors could not even dream of. The resulting possibilities and intellectual approaches had many reflections. Of these, the most important is a new understanding of beauty, which is not yet quite mature but which is very appealing for masses. We have lost our sensitivity for the monumental, heavy and static; our enriched preferences are now for the light, practical, temporary and fast. Cathedrals, palaces, convention halls are not for us; we are the people to whom large hotels, train stations, big avenues, big harbors, malls, glittering galleries, beltways, abolishing and restructuring projects are appealing." (Conrads, 1991).

On the one hand, meaning attributed to the ephemeral character with avant garde approaches, and on the other hand the international economical propaganda dimension, provide an interesting feature of the temporary architecture and consequently of the buildings in the fair.

The present study evaluates the İzmir Fair from this perspective and analyses the event in depth.

1.3. METHOD OF THE STUDY

In this study, in order to understand the significance of the İzmir Fair, the situation of the young Turkish Republic and the movements in architecture have to be understood in depth as well as the evolution of the Culturepark in which the İzmir Fairs have taken place. The architectural works within the İzmir Fair are not only products, but are the result of a whole act of the modernizing efforts of the young

Turkish Republic in an era that the country was ruled by a single party. Information on all the topics has been gathered through written and pictorial references and through interviews with persons who have lived the selected period.

The Second Chapter deals with the state of the Republic between 1923 and 1950. The architectural trends in the Turkish Republic are studied with regard to the political regime and the interactions of the ideology and the architecture produced, especially considering the historical, social and material conditions in the country. In this respect, historical events that have directly influenced the architectural artifacts can not be separated from the cultural modernization program. The roots of the İzmir Fair can be traced within this cultural modernization program.

The Third Chapter deals with the history of the Expositions and their evolution, leading to the Culturepark and the İzmir Fair that took place in it. The first hints exist in the Ottoman Expositions, which were an important part of the Westernizing Efforts of the Ottoman Empire. Following the formation of the Turkish Republic, the exposition enthusiasm continues starting with the 1923 Domestic Products Exhibition, carried to İzmir where the First Congress of Economics took place. It is necessary to understand the evolution of the Culturepark, and the ideas behind it in order to understand the architecture that was produced within it.

The fourth chapter aims to analyze the architectural artifacts within the Culturepark. These are specific buildings designed to function as pavilions, and their special characteristics involve being ephemeral or temporary. It will be questioned whether they are reflective of the modernist architectural trends in the country through comparison. These architectural artifacts will be analyzed through this comparison.

CHAPTER 2:

ARCHITECTURE IN TURKEY DURING THE REPUBLICAN PERIOD

The interval between the declaration of the Turkish Republic and the Second World War marks the “Foundation and Organization” period of Turkish architecture. In association with the transition from the Ottoman Empire to the Turkish Republic, transformational paradigms of the period rather than internal dynamics of the domain of architecture influenced architectural style. Architecture of the democratic state was related to the social history as well as to the modernist approaches and conceptualization (Batur, 1998).

Although social structure has a significant impact on architecture, it is not the only determining factor. Social structure affects architectural expression, however other marginal or anonymous effects or factors shaping the physical environment should not be overlooked. On one hand, construction strategies arising from social necessities, on the other hand, conceptualization patterns are important.

Since the pertaining socioeconomic conditions greatly influence the environmental needs of a society, new trends in architecture and urban planning would be expected to flourish following the Turkish revolution. During the first five years of the new republic, the priorities were on providing the infrastructure for economical and industrial development. Subsequently, urban design, architectural restructuring and reconstruction projects gained significance. This period overlaps with the worldwide economical crisis of 1929. The “Moderate State Socialism”¹ model, which was developed since 1923 and formulated during the 1929 crisis, allowed the state to coordinate the planning processes and appoint foreign architects as required by state policies. The crisis of 1929 affected all countries significantly except Russia, because Russia had a closed economy. The Turkish Republic was greatly influenced by the economical policy of Russia (Lewis, 1962), and the İzmir culturepark is a reflection of these effects. In other words, the partisan economical approach in Russia became an archetype. Visiting Russia to

explore fairs presumably resulted from this influence. The 1929 crisis necessitated an urgent intervention and the state-based economy adopted by Russia appeared to be a suitable model because Russia was the only country that was not affected. Meanwhile, during the foundation period, the young Turkish Republic was already inclined to state socialism, and the Izmir Fair was actualized with this understanding.

Until 1946, in accordance with the State Socialism model and the one-party political system, the majority of the planned construction work and the appointment of foreign architects were carried out by the state (Nasır, 1997).

The present study is concerned with this period. In order to understand the circumstances in İzmir and the İzmir Fair, comprehension of the architectural movements in Turkey is essential.

2.1. ARCHITECTURE IN TURKEY BEFORE THE REPUBLICAN PERIOD

Developments in the West during the 19th century, especially forms employed in the exteriors, are marked with the domination of historical styles: neo-classicism. This influence is limited only to exteriors because new requirements and functions did not endure neo-classical solutions in interior design. This trend is apparent in late Ottoman architectural products because of the intense cultural, educational and technical interactions. In Anatolia, it was not sufficient to nourish solely the "Greek revival" and therefore the employment of architectural forms and styles symbolizing the Eastern and the Islamic tradition was deemed appropriate. All the architectural styles and patterns developed within the boundaries of the Ottoman Empire had a great impact on later architectural output. Many foreign architects, and local architects trained in Europe, combined these forms with the architectural styles of the Gothic, Renaissance and Baroque periods. Some examples of this trend are given in Table 1 (Sözen and Tapan, 1973):

¹ The term 'State Socialism' is used to express the term 'Devletçilik'.

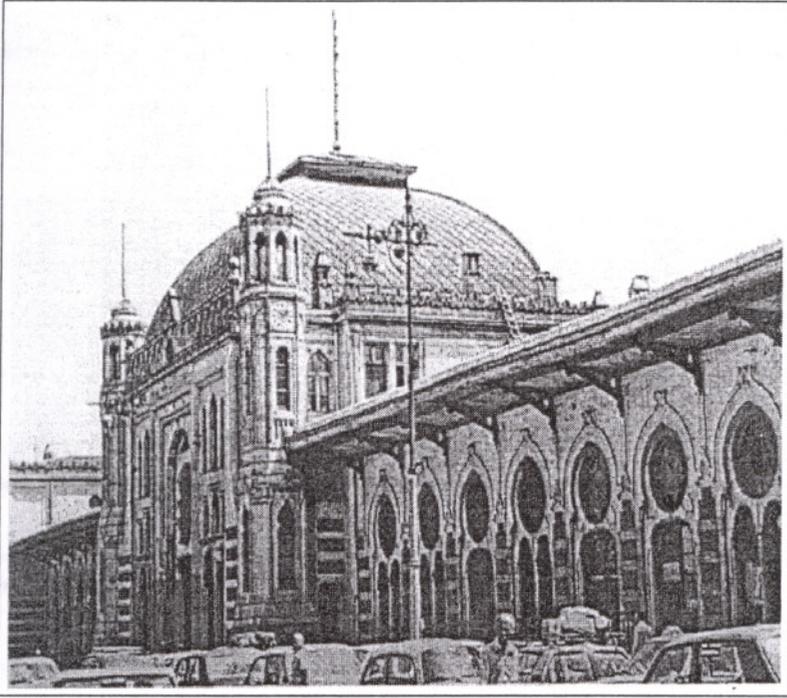


Figure 2.1- Sirkeci Railway Station, Jachmund, end of 19th century (from Tümer, 1998, pg. 8)



Figure 2.2- Düyun-u Umumiye, Valoury and d'Aronco, end of 19th century (from Tümer, 1998, pg.8)

Table 2. 1: Important buildings of the late Ottoman period

Building	Original name	City	Date	Architect
Çırağan Palace	Çırağan Sarayı	İstanbul	1871 (Abdülaziz)	Serkis Balyan
Haydarpaşa Medical School	Haydarpaşa Tıbbiye Okulu	İstanbul		Valaury and Raimondo d'Aronco
İstanbul High School for Boys	Düyun-u Umumiye	İstanbul		Valaury and Raimondo d'Aronco
Ottoman Bank in Galata	Galata'daki Osmanlı Bankası	İstanbul		Valaury and Raimondo d'Aronco
Sirkeci Railway Station ²	Sirkeci Garı	İstanbul		Jachmund ³
Haydarpaşa Railway Station ⁴	Haydarpaşa Garı	İstanbul	1906-1909	Otto Ritter and Helmuth Cuno

2.1.1. "İTTİHAT VE TERAKKİ" PARTY PERIOD

"İttihat ve Terakki" party period started with a constitution reform in 1908. The "İttihat ve Terakki" party period, alternatively called as the "Young Turks" (Jön Türkler) period, marks a very important determining phase in the political solicitation of the Turkish revolution (Aydın, 1993). The Westernization movement that had started in the 19th century had gained momentum. Following World War I, unlike the preceding reign, the revisionist regime aimed at gaining power over the Western countries. A new dynamism was apparent in the intellectual life of İstanbul, starting with the new party and the new constitution, accepted in 1908 (Lewis, 1962). "In a spate of periodicals and books, the basic problems of religion and nationality, of freedom and loyalty in the modern state, were discussed and examined; in the new parliamentary and administrative apparatus that followed the revolution, new methods of government were devised and put to the test." (Lewis, 1962, pg. 208).

² Local and nationalistic architectural patterns were used in facades and column capitals to reflect the Islamic tradition.

³ Jachmund was a teacher at the School of Engineering and Mimar Kemalettin was his student.

⁴ Revitalization of Western eclecticism: Central European Baroque style was used instead of local patterns.

This period helped to set the stage for the new Turkish Republic. The intellectual infrastructure of the 19th century gained impetus and led the way for the political revolution of the 1908. The "İttihat ve Terakki" party period witnessed many intellectual and cultural movements that have influenced the Turkish Republic. Most importantly, education was reformed. In literature, foreign teachings provided the theoretical foundation of political and social criticisms. The social sciences of the 19th Century dominated the thinking of Turkish reformers and revolutionaries. Another accomplishment of the party was to provoke active participation in politics among journalists and intellectual people (Weiker, 1981). The "İttihat ve Terakki" party not only changed the political system, but also reshaped the society through Western exposure. The party members believed in the need to reorganize and to renew the society totally, in order to save the empire from collapsing. A societal revolution was of vital importance if Turkey were to survive and join the modern world. (Ahmad, 1995).

During this period, all the privileges bestowed to foreigners were waived. The media reflected these actions as the opening of a new page in history, presenting the Turks with an opportunity to be independent in their development efforts. Furthermore, the economical politics of the proposed State Socialism sought public interest. The state undertook to accomplish projects that could not be feasibly carried out by individuals because of low profit profile, but were essential for the development of infrastructure. Later, the Republican State also adopted the same policy, which became official by 1930s (Ahmad, 1995).

Probably because of the cosmopolitan social structure of the city, "İttihat ve Terakki" administration imposed a special emphasis on İzmir. Rahmi Bey (Evrano Arslan), who was among the leading members of the party served as the governor of İzmir between 1913 and 1917, the city underwent substantial restructuring accompanied by the new ideology. During this period, a national identity was sought without opposing the Western culture. In architecture, Seljuk and Ottoman elements were employed (Eyüce, 1996).

2.1.2. ARCHITECTURE DURING 1910-1927

The eclectic approach in architecture, which dominated the late Ottoman period, continued after the foundation of the Turkish Republic in 1923. During the first decade of the 20th century (1905), isolated from the developments in Europe, simulations of ornamental architectural elements of the Ottoman religious buildings were employed with a Neo-Classicist approach, in an effort to constitute a “nationalist architecture”. The foreign architects in Turkey also adopted this approach. This period was an extension of the 19th century eclectic attitude and accommodated national features in the design of buildings. Consequently, a “Neo-Classic” era in Turkish architecture emerged. The most famous architects of this period are Vedat Bey and Kemalettin Bey. Graduates of the “Sanayi-i Nefise Mekteb-i Alisi” school, founded in 1882, were also proponents of this movement. After 1927, this architectural trend was suspended with the influence of the foreign architects, and subsequently Turkish architecture achieved a distinct identity (Sözen and Tapan, 1973).

It should not be overlooked that the Ottoman Revival created by the First National Architectural Movement is not simply a reflection of the eclecticism of the West. It is important that this movement is the first attempt to internalize and integrate an approach that has arisen from the “modern world” (Tanyeli, 1998).

The buildings in Table 2 are all large and monumental relative to the prevailing financial conditions and the dimensions of the cities. In most of the buildings, the Bauhaus Art Style is apparent with new construction technology and new materials. All the buildings of this period contain the elements of National Architecture. Most of the architects, with the exception of the younger ones, are distinguished and famous architects of the pre-revolution period. Motifs from the Seljuk and Ottoman periods are observed. Symmetry, axial massive organization are prominent features with a European Neoclassical touch (Batur, 1998).

2.1.2.1. FIRST NATIONAL ARCHITECTURE MOVEMENT: PRE-REPUBLICAN PERIOD (1923-1928)

The declaration of the Turkish Republic resulted in the confrontation of Turkey with

the Western world very intensely. The ongoing wars and the 1st Nationalist movement had prevented Turkey from direct contact with the West. During this period, in Europe the dominant approach in architecture was a revolutionary one of abolishing the old totally and restructuring everything with a new architectural understanding. This trend was welcomed by the young Turkish architects who were against using old symbolic representations in design only for the sake of nationalism. Young Turkish architects were inclined to adopt the western rationalism (Eyüce, 1996).

During the first few years after the war of independence, the emphasis was on repairing and renovating old buildings and initiating the designing of new structures. A relatively high percentage of the budget, 15% was allocated to public improvements. During the period between 1923-1926, agricultural production was quite fulfilling and supported the imperative infrastructure expenses. The priority areas were: Publicization of infrastructure establishments, development of transportation networks, service buildings that should accompany engineering investments, renovation of Anatolian cities affected by the war, small scale service and prestige buildings, restructuring of Ankara as the capital city of the new republic, providing residences for the citizens immigrating from regions outside the National (Misak-ı Milli) borders (Batur, 1998). "The face of Ankara was transformed by a vast building program whose aim was to adorn the new capital with monumental government buildings symbolizing the victory and ambitions of the new state" (Yavuz and Özkan, 1984, p.51).

The new republic not only had limited financial resources, but it also lacked the industry to support the construction work. Only a few lumber, cement and brick factories were functional and they could provide only 1/3 of the market demand. Furthermore, the number of technical staff, including architects and engineers, as well as technicians and qualified workers, was insufficient. The major two factors underlying this insufficiency were losses due to the wars and the emigration of ethnic people from Turkey, among who were many skillful craftsmen (Batur, 1998). During this period, although there were financial shortfalls and acute shortages, people were motivated and willing to work hard (Yavuz and Özkan, 1984).

The first five years of the republic does not involve impressive construction accomplishments. The production of private construction firms was limited to residential buildings (single houses and apartment buildings) and a few industrial and commercial buildings in Ankara and, to a lesser extent, in İstanbul. Overall, no other cities can be cited during this period concerning construction investment (Batur, 1998).

The city of İzmir flourished when Dr. Behçet Uz became the Mayor in 1931; the İzmir Festival and subsequently the İzmir Fair was the major event that captured the attention of the state.



Figure 2.3- Agriculture Bank, General Directorate, Mongeri, 1927 (from Tümer, 1998, pg.22)

Table 2.2: Important buildings of the foundation (1923-1928) period

Building	Original name	City	Date	Architect
Turkish Parliament (second)	Türkiye Büyük Millet Meclisi Binası	Ankara	1924	Vedat Bey (Tek)
Gazi and Latife Schools	Gazi ve Latife Okulları	Ankara	1924	Mukbil Kemal
Ministry of Finance	Maliye Bakanlığı Binası	Ankara	1925	Halim Bey
Hotel Ankara Palace (first plan)	Ankara Palas Oteli	Ankara	1926	Vedat Bey (Tek)
Court House	Adliye Sarayı	Ankara	1926	
Gazi Education Institutions	Gazi Eğitim Enstitüsü Binaları	Ankara	1926	Kemalettin Bey
Ottoman Bank	Osmanlı Bankası Binası	Ankara	1926	Giulio Mongeri
Agriculture Bank, General Directorate	Zirat Bankası Genel Müdürlük Binası	Ankara	1927	Giulio Mongeri
Ministry of National Education	Milli Eğitim Bakanlığı Binası	Ankara	1927	Arif Hikmet Bey (Koyuncuoğlu)
State Monopoly General Directorate	Tekel Genel Müdürlük Binası	Ankara	1928	Giulio Mongeri
State Railways Administration	Devlet Demir Yolları İşletme Müdürlüğü Binası	Ankara	1928	Kemalettin Bey
İş Bank, General Directorate	İş Bankası Genel Müdürlük Binası	Ankara	1928	Giulio Mongeri
Ethnography Museum	Etnoğrafya Müzesi	Ankara	1928	Arif Hikmet Bey (Koyuncuoğlu)
Turkish Guild	Türk Ocağı Binası	Ankara	1924-1930	Arif Hikmet Bey (Koyuncuoğlu)
Turkish Guild	Türk Ocağı Binası	İzmir	1925	Necmeddin (Emre)
Post Office	P.T.T. Binası	Konya	1926	Fatih Ülkü
Ottoman Bank	Osmanlı Bankası Binası	İzmir	1926	
Evkaf Residential Apartments	Evkaf Apartmanı	Ankara	1927-1928	Kemalettin Bey
Koç Commercial Building	Koç İşhanı	Ankara	1928	Kemalettin Bey
Stock Exchange	Borsa Saray	İzmir	1928	Kemalettin Bey
Great Kardıçalı Commercial Building	Büyük Kardıçalı Han	İzmir	1928	Mehmet Feşçi
Tayyare Residential Apartments	Tayyare Apartmanı	İzmir		Kemalettin Bey



Figure 2.4- Ethnography Museum and the Turkish Guild, Arif Hikmet Bey, 1928
(from Tekeli, 1998, pg.61)

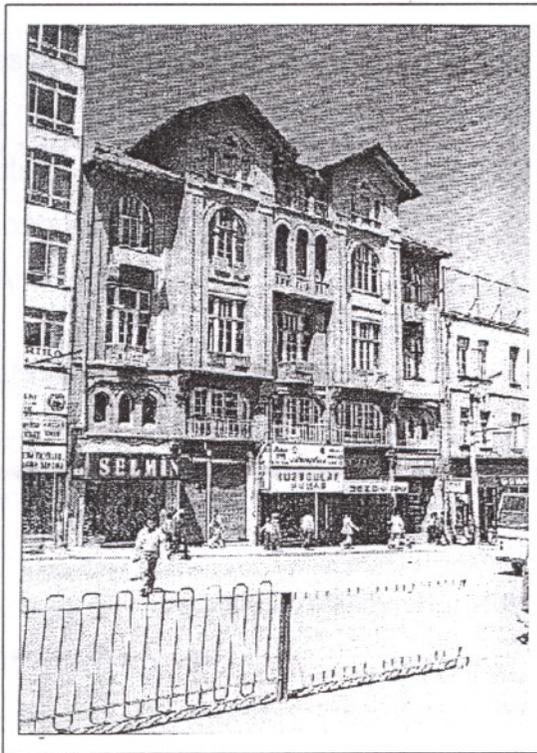


Figure 2.5- Koç Commercial Building, Kemalettin Bey, 1928 (from Batur, 1998,
pg.212)

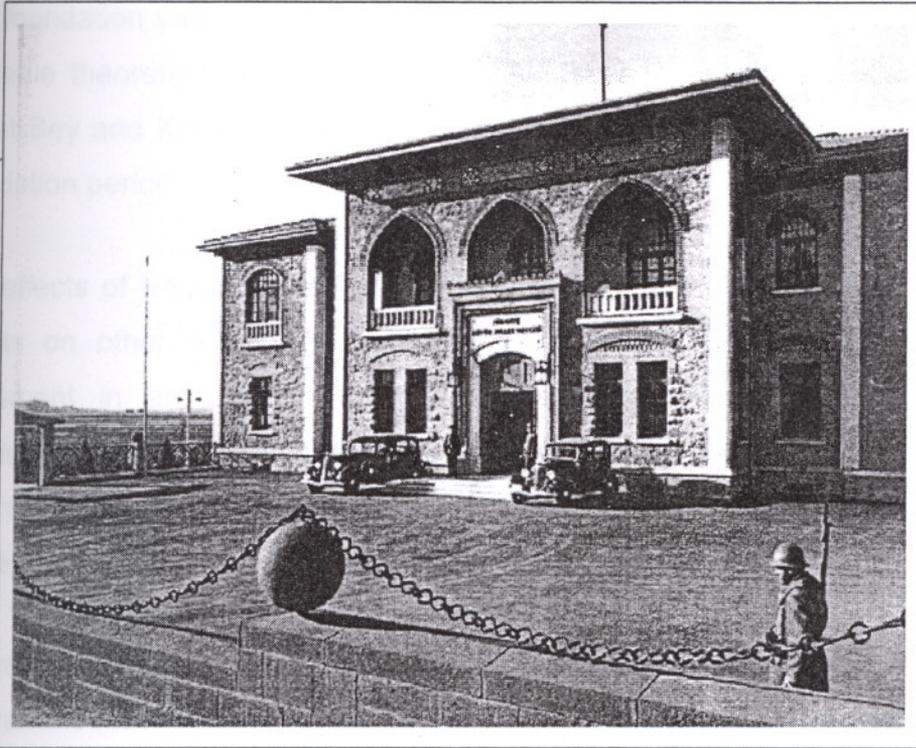


Figure 2.6- Second Turkish Parliament, Vedat Tek, 1924 (from Tekeli, 1998, pg.63)

All the official and residential buildings designed and constructed during the initial five years following the declaration of Ankara as the capital of the Turkish Republic, are products of the First National Architectural Movement. However, this movement, which contained elements from the 15th and 16th century classical Ottoman Religious Architecture, was far from reflecting the determination of the young republic for advancement and modernization. Furthermore, the First National Architectural Movement was influenced by the "İttihat ve Terakki" Party⁵, which was contradictory to the constitutional staff. Considering the disparity between the Ottoman revisionism (attempts to merge the East and the West) and the total modernization efforts of the republicans, this apparent antagonism was rational and hard to surpass, if not impossible...As a result of this overall conflict, constitutional officials opposed the the First National Architectural Movement, containing the conventional Ottoman attributes (Nasır, 1997).

⁵ Union and Progress Party, in power after the 1908 revolution

The foundation years, in general, met the demands of the period, employing the available theoretical and technical styles. The prominent architects of the time, Vedat Bey and Kemalettin Bey, had a great impact on the dominant style of the foundation period.

The effects of Kemalist ideology on Architecture are along the same lines as its effects on other areas: Realism and nationalism. Consequently, the Modern Movement in architecture comprises the same elements in design as the positivism of the republicans. The architecture of the foundation period averted from the nationalistic characteristics, quite rapidly and a transformation was perceptible starting 1927 (Batur, 1998).

The major driving force in diagnosing the need for planning, and moving through a programmed development was "Kemalism" (Nasır, 1997). The modernist, avant-garde architecture of the period was called "new architecture" and accommodated the basic principles of rationalism and functionality. These attributes defined the "building of a nation" concept in both the metaphorical and the actual implications of the terms and reflected all the integrity, optimism and excitement of Kemalism (Bozdoğan, 1998).

In 1931, Atatürk observed that although very serious planning was needed for restructuring of the country to meet the demands of the nascent industrialized nation, Turkey did not have sufficiently trained specialists. Therefore, under the guidance of Atatürk, high level administrators agreed on the need to invite specially trained architects to fill the gap (Nasır, 1997). After 1927, this first National Architectural Movement was suspended with the influence of the foreign architects, and subsequently Turkish architecture achieved a distinct identity.

The architecture of the Turkish revolution was anticipated to reflect the Kemalist ideology and accommodate the elements that would allow an environment compatible with the secular trends and scientific approaches. The individuals were evolving and so should the cities... Falih Rıfkı Atay's words accentuate this necessity: "Life in Ankara was only a sketch: The city had to be built!" (Atay, 1930).

2.2. ARCHITECTURE IN TURKEY DURING THE REPUBLICAN PERIOD

The architectural environment during the foundation period of the young Turkish Republic is marked with impressive efforts for the establishment of a national awareness, employing all the assets available. As a consequence of this movement, political, economical, social and cultural transformations had a great impact on architecture towards the end of the National Architectural Period.

2.2.1. IDEOLOGY OF THE YOUNG TURKISH REPUBLIC

As Jobard said in 1849, important architectural reforms are always preceded by significant civil revolutions. No matter how long the intervals between these perturbations may be, only small changes are observed. The existing schools, traditions and ideas cannot be totally wiped out unless a radical movement sets the stage (Jobard, 1849, from Bumin, 1990). As was observed during the foundation period, the traditional approaches continued to co-exist with the new trends. This is reflected in the approaches of foreign architects, whose numbers were continuously increasing. Local architects adopted two strategies in order to verify their existence: While some remained devoted to the national architectural movement, others adopted the international architectural understanding, in concordance with the governmental policies of Westernisation and renovation. This dualistic approach is apparent not only in local, but also foreign architects: Neo-classical form and monumentality on the one hand, and rationalism and function on the other (Sözen, 1996). This approach can also be observed in the İzmir Fair, especially in the Evkaf Pavilion, which stood in the whole fair as a representative of the First National Style.

2.2.2. THE EFFECT OF THE CHANGING POLITICAL AND SOCIAL

STRUCTURE IN THE YOUNG TURKISH REPUBLIC ON ARCHITECTURE

Atatürk's revolutions and reforms in economical, social, cultural and educational domains changed Turkish social structure. Atatürk, who aimed to dissociate the young Turkish Republic from the mystical inclinations of the East in all fronts, was a devoted defender of a rationalistic approach in architecture. However, since the prerequisite infrastructure was not present, the late Ottoman architectural trends and specifically the continuing influence of the Western eclecticism on

architecture analogous on other cultural elements, hindered the development of a rational approach. The influence of information transfer on architectural output is a fact that cannot be overlooked, and the domination of architectural form and style by chronicled experience is frequent in the history of architecture. Therefore, the effect of 19th century Ottoman architecture on the republican period was not an exception (Sözen and Tapan, 1973).

Together with the declaration of the Turkish Republic, the steps towards the modernization of Turkey involved a qualitative modification of the understanding of spatial organization. Especially after 1926, the synthetic modernity approach was abandoned and replaced by a fundamental modernization attitude. A nation-state was being created and the founders of this state adopted the development of a national character as their mission. During the single party political system, spatial organization was achieved at two levels: the transformation of the whole country to a nation-state, and the reorganization of the cities as modernized localities (Tekeli, 1998).

2.2.2.1. TRANSITION FROM OTTOMAN REVIVALISM TO MODERNISM

Around the 1930s, the rationalist and functionalist approach of modern architecture was dominating the design and construction attitude in Turkey. Ottoman revivalism could not meet the public improvement demands of the young republic concerning both form and conception. Most importantly, Ottoman revivalism lacked the concept of a city zoning plan and urbanization; emphasis was on monumental status buildings, which were very expensive, and the construction period took very long. The needs of the young republic were incompatible with this approach: archetypal, economical buildings were urgently needed. Gradually, National Architecture came to be represented with decorative elements in some buildings, if required. National Architecture had a synthetic configuration with effects of the "İttihat ve Terakki" nationalism on one hand and the revivalist and eclecticist trends of Europe on the other. Since the prevalent atmosphere in Turkey was not in agreement with either movement, Nationalist Architecture recessed during the 1930s (Batur, 1998).

In Europe, the modernist movement, accommodating both collective and

individualistic contributions, was gaining popularity on social democrat and liberal grounds and in opposition with traditional and academic mannerisms (Özer, 1970). The Modern, Secular and Constitutional Turkish Nationalism, was in a similar position in liberating itself from the "İttihat ve Terakki" ideology. Consequently, The First National Architectural Movement, informally referred to as Ottoman revivalism, lost its support among both national and international proponents; after having completed its historical mission, it was surpassed by the modernist trend (Batur, 1998).

2.2.2.2. "TEŞVİK-I SANAYİ KANUNU" (PROMOTION OF INDUSTRY LAW) AND FOREIGN ARCHITECTS

With the determination and radical decisions of the initial five years of the republic, the foundation period succeeded soundly into a new era. The strength, nature and inclination of the new regime were indisputable. Feudal institutions were gradually giving way to a nationalistic state structure and republican organizations. These trends were influential on architecture. The motto for the new period was to reach the level contemporary civilization. In conjunction with the developments in other institutions, architecture also restructured itself according to this motto (Batur, 1998).

Following the transition period, two facts shaped architecture: The ideological framework of the revolution and state governed economy with associated industrial investments. This combination shaped the unique characteristics of this period and made the İzmir Culturepark project possible. The basic attributes underlying this movement were determination, devotion, belief in the scientific way of thinking and the in benefits of novelty, rationality, functionality. Although this changing ideology arose from the prevailing socioeconomic conditions in Turkey, architecture in the Western World was also going through a similar transition during the same period. The basic argument among Western architects centered on the conflict between the traditional academic and historical elitism and the revolutionary ideas of the representatives of the Modern Architectural Trend emphasizing rationality and function.

In Turkey, between 1927 and 1930, disbursement for the construction of state

buildings increased. In the 1930s, influenced by the 1929 depression, the Western World adopted a state socialism policy. Consequently, government funds were not only used for maintenance but also for investment to support the highly accelerated industrialization (Batur, 1984).

There were some legislative changes during the 1927-1930 period that facilitated industry based investments and prepared an atmosphere that would assist in reducing the feudal paradigms. Both the "Teşvik-i Sanayi Kanunu" (Promotion of Industry Law), which was put into force in 1927, and the 1st 5 year plan, which became operative on 1934 following a three year preparation period, supported economy and set the stage for a contemporary perspective in many fronts (Batur, 1984).

Architecture of the Republican period was born within this socioeconomic environment and developed as an ideology that accommodated contemporary norms and prospects.

The young Turkish Republic aimed to attain the level of contemporary civilization by adopting the physical attributes of Western culture and technology. During the 1927-1940 period, although the number of foreign architects invited to Turkey is not plentiful, the projects they worked on were qualitatively and quantitatively substantial (Batur, 1998).

After Prof. H. Jansen won the competition for the master plan of Ankara in 1928, modernist architecture was introduced to Turkey by foreign architects. The earliest known example is the Ministry of Health Building in Sıhhiye (Ankara, 1926-1927) designed by Teodor Post. C. Holzmeister and E.Egli are two prominent figures of the period concerning both their academic contributions and consultation work (Batur, 1998).



Figure 2.7- Ministry of Health Building, Theodor Post, 1926-1927 (from Nasır, 1997, pg.74)

Between 1920-1940 altogether 14 foreign architects and urban designer were officially invited to Turkey. Of these 14 architects, 10 were from German-speaking countries (9 German and 1 Austrian) showing the cultural ties between the republican executives and Germans. The ties between Germany and Turkey go back to Abdulhamit II when German influence was apparent in the Ottoman army. Most of the graduates of military schools who were trained according to the Western/German tradition were appointed as bureaucrats during the early constitutional period. Therefore, an inclination towards the Germans could be anticipated (Nasır, 1997). Furthermore, Germany supported the young Turkish Republic very strongly during the foundation period and was the first country to start building an Embassy in Ankara (Koçak, 1991).

There were other factors, external to Turkey, that facilitated the appointment of German architects in the 1930s: The racist Hitler Regime in Germany had started rejecting university professors who were Jewish by 1933. Prof. Malche, who was guiding the 1933 University Reform in Turkey, contacted Prof. Dr. P. Schwartz, the president of the "Association for Assisting German Scientists" in Zurich. This association promised to the Turkish government to provide eminent faculty members with internationally acclaimed credentials. Furthermore, the high salaries offered to the foreign architects were also influential in their decision to come to Turkey (Tümer, 1998). On June 6, 1933, a committee led by the Minister of National Education, Reşid Galip, reached an agreement on 30 professors (Çaycı, 1987). The architects who came to Turkey through this project taught in universities in addition to being actively involved in designing and constructing buildings (Nasır, 1997).

However, the introduction of modern architecture to Turkey cannot be attributed to these foreign architects, since most of them were not proponents of this trend. For example, Bruno Taut was very cautious in adopting the formulations of modernism, if any, and E. Egli's interest in Sinan was influential (Batur, 1998).

FOREIGN ARCHITECTS AND THEIR BUILDINGS:

It is important to understand the ideas of the foreign architects in this period since they have been influential on Turkish architects with both their works as architects and their roles as educators in the Turkish schools of architecture. The buildings in the İzmir Fair also reflect some of the concepts brought by these architects. One of the buildings in the Culturepark, the Culture Pavillion, was actually designed by Bruno Taut.

- **Prof. Dr. Clemens Holzmeister (1886-1983)**

Holzmeister had started designing buildings in Ankara in 1927; in 1940, he was appointed to İstanbul Technical University, as a Professor of Architecture (Nasır, 1997). C. Holzmeister designed the Administration District of the Jansen Plan together with some other buildings listed in Table 3. Initially he was contacted

through the Austrian Ambassador Horner for designing a building for the Ministry of National Defense (Kazmaoğlu, 1997). Between 1927-1938 Holzmeister worked in his office in Vienna and designed his projects there. However, he frequently visited Turkey to supervise the construction of his buildings. He had a unique opportunity to design many important public buildings during the development of a new Republic (Nasır, 1997).

Immediately after he won the first prize in the competition for the Turkish Parliament Building in 1937, Germany invaded Austria in 1938. After the invasion, Holzmeister had to leave Vienna and settle in Turkey. He lived in Turkey until 1954 and taught architecture in İstanbul Technical University between 1940-1949. Holzmeister said that his desire to design monumental buildings constitute the major factor in his decision to work in Turkey. His buildings were not limited to monumental public buildings; Holzmeister also designed many private residential buildings, inspired by the traditional Turkish civil architecture (Nasır, 1997).

Table 2.3: Buildings designed by C. Holzmeister in Ankara

Building	Original Name	Date
Administration District	Yönetim Birimi	
Ministry of National Defense	Milli Savunma Bakanlığı	1927-1930
Military General Staff Central Committee	Genel Kurmay Başkanlığı	1928-1930
Presidential Residence	Cumhurbaşkanlığı Köşkü	1931-1932
Ministry of Internal Affairs	İçişleri Bakanlığı	1932-1934
Ministry of Public Improvements	Bayındırlık Bakanlığı	1933-1934
Supreme Court of Appeal	Yargıtay	1933-1934
Ministry of Commerce	Ticaret Bakanlığı	1929-1934
Central Bank, Ulus	Merkez Bankası, Ulus	1931-1933
Real Estate Credit Bank	Emlak Kredi Bankası	1933-1934
Military Officer's Club	Orduevi	1930-1935
Military School	Harb Okulu	1930-1935
Turkish Parliament	Türkiye Büyük Millet Meclisi	1937*

**Construction began in 1937, but during the war there was an interruption; the building was completed by B. Çinici in 1963.*

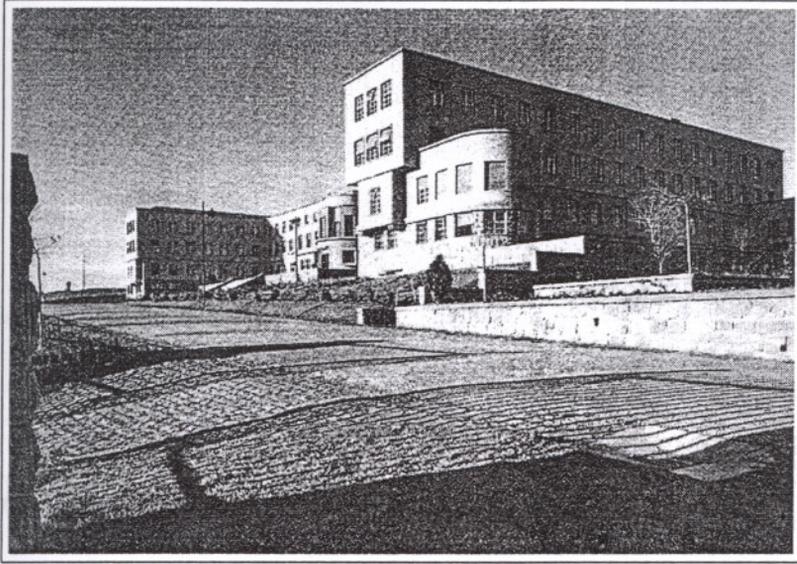


Figure 2.8- Military General Staff Central Committee Building, Holzmeister, 1928-1930 (from Tanyeli, 1998, pg.64)

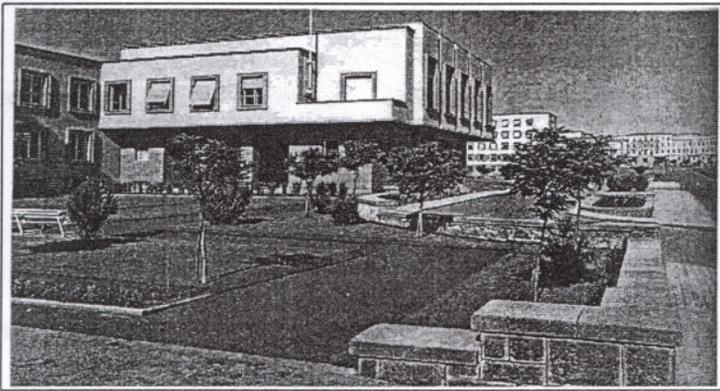


Figure 2.9- Ministry of Public Improvements, Holzmeister, 1933-1934 (from Tekeli, 1998, pg. 62)



Figure 2.10- Ministry of Internal Affairs, Holzmeister, 1932-1934 (from Sözen and Tapan, 1973, pg.178)

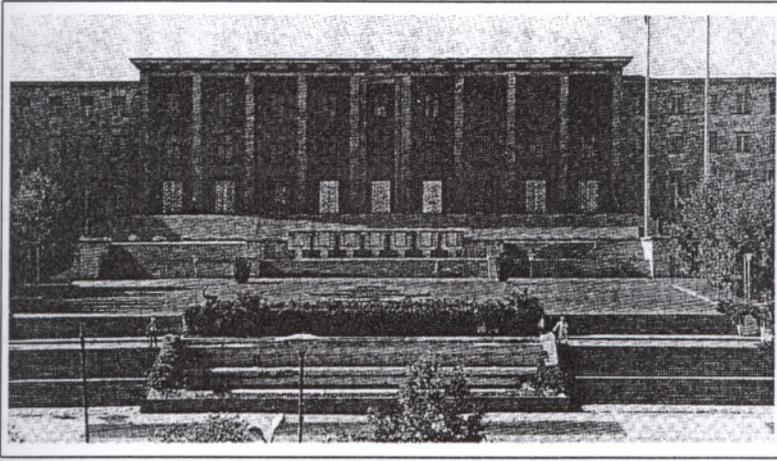


Figure 2.11- Turkish Parliament, Holzmeister, 1937 (from Kazmaoğlu, 1997, pg.80)

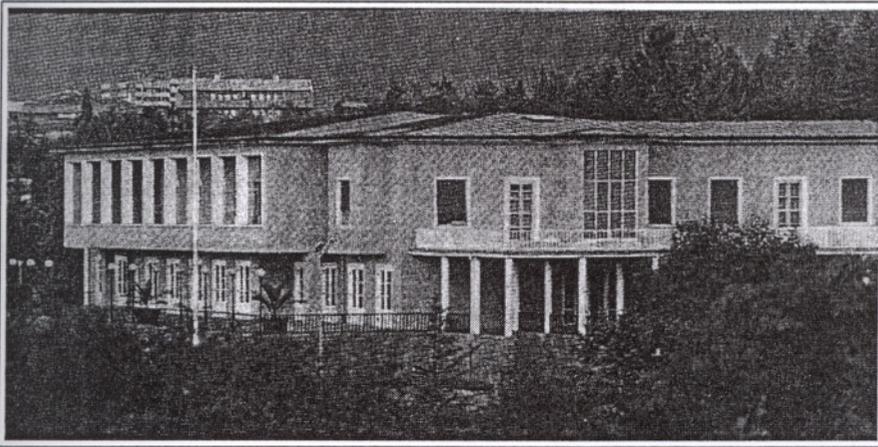


Figure 2.12- Presidential Residence-exterior, Holzmeister, 1931-1932 (from, Nasir, 1997, pg. 77)

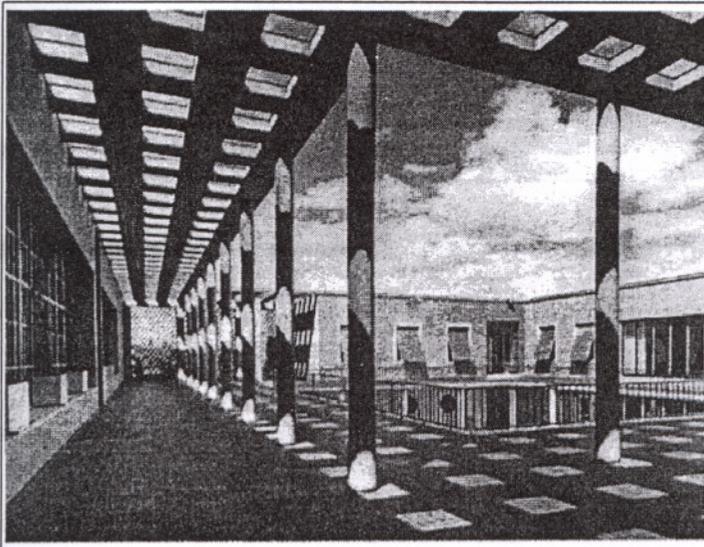


Figure 2.13- Presidential Residence-interior, Holzmeister, 1931-1932 (from, Nasir, 1997, pg. 77)

Holzmeister was the most prominent architect of the period. He employed classical designs, symmetrical and axial plans and façades. Buildings were either rectangular with a central atrium or were “U” or “H” shaped, and block junctions were not angular. These attributes constitute a link to the buildings of the pre-constitutional period, although some elements are suggestive of the Early Modernist Wiener School of Architecture. The Parliament building is simpler and less arrogant compared to others. Architectural elements comprise stylized classical forms, and unique modern compositions (art deco and expressionist) are utilized in decorative arrangements. The Presidential Residence, which is a relatively modest building for its function, is the most modern building of Holzmeister. Modernism is obtained through a transformation of the classical language in Holzmeister’s designs (Batur, 1998).

- **Ernst Egli**

E. Egli was the assistant of C. Holzmeister. He worked as both an architect, and teaching instructor in the School of Fine Arts, Department of Architecture, and a consultant between 1927-1940 and 1953-1955.

Table 2.4: Buildings designed by E. Egli in Ankara

Building	Original Name	Date
Music Teacher’s School	Musiki Muallim Mektebi	1927-1928
Audit Department	Sayıştay	1928-1930
Lycee for Commerce Education	Ticaret Lisesi	1928-1930
Ismet Paşa Girl’s Institute	Ismet Paşa Kız Enstitüsü	1930
School of Political Science	Siyasal Bilgiler Okulu	1935-1936

Unlike Holzmeister whose representative buildings were effectual, the influence of E.Egli on Turkish architecture resulted from his appointment as a faculty member in the School of Fine Arts. E.Egli advocated the need for the scientific investigation of Turkish architecture with the incorporation of physical and cultural contingencies, rather than a bare collection of facts. Egli’s style was modest, modern, didactic and implemented for collective utilization (Batur, 1998).

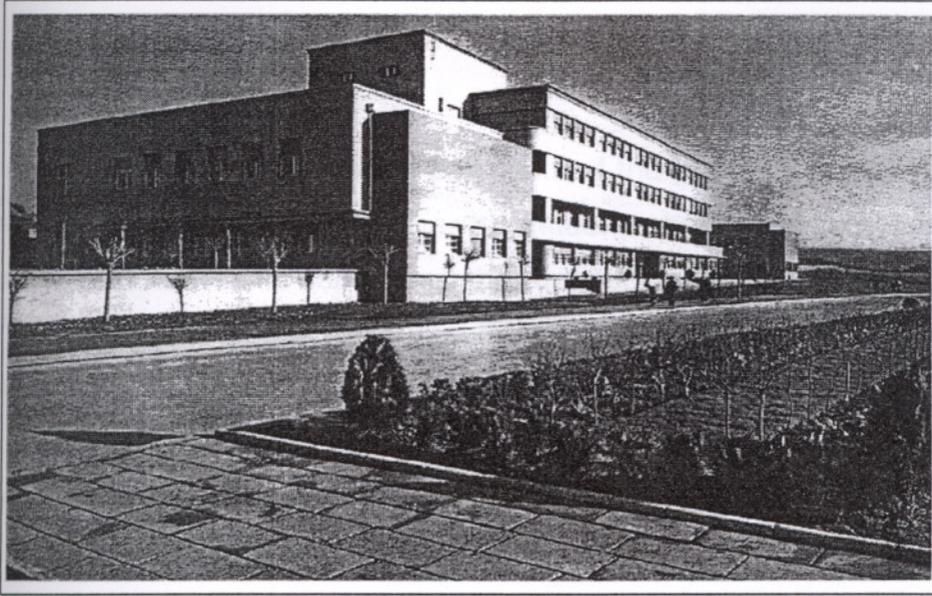


Figure 2.14- Ismet Paşa Girl's Institute, Egli, 1930 (from Tanyeli, 1998, pg.65)

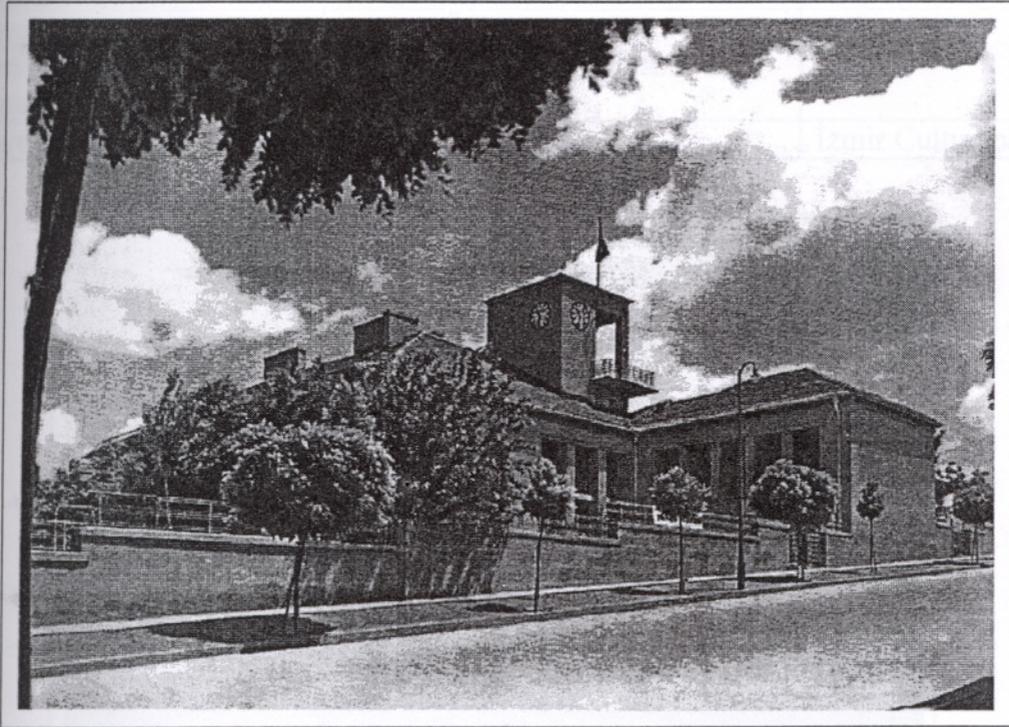


Figure 2.15- Lycee for Commerce Education, Egli, 1928-1930 (from Tanyeli, 1998, pg.66)

- **Bruno Taut (1880-1938)**

B. Taut was one of the most eminent architects of the period (Tümer, 1998). He spent only two years in Turkey, however his influence has been as notable as C. Holzmeister's or E. Egli's. He supervised the Architectural Office of the Ministry of National Education and worked as a faculty member in the İstanbul Academy of Fine Arts, Department of Architecture. He perceived Turkish architecture within a cultural continuum perspective. B. Taut wrote the first theoretical book of architecture published in Turkey: "Mimarlık Bilgisi, İstanbul, 1938". He designed Atatürk's catafalque just before his death. His buildings in Turkey are given in Table 5. (Kieren, 1983).

Table 2.5: Buildings designed by B. Taut

Building	Original Name	City
Ankara University, Faculty of Letters (Literature, History, Geography)	Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesi Binası	Ankara
Culture Museum	Kültür Müzesi	İzmir Culturepark

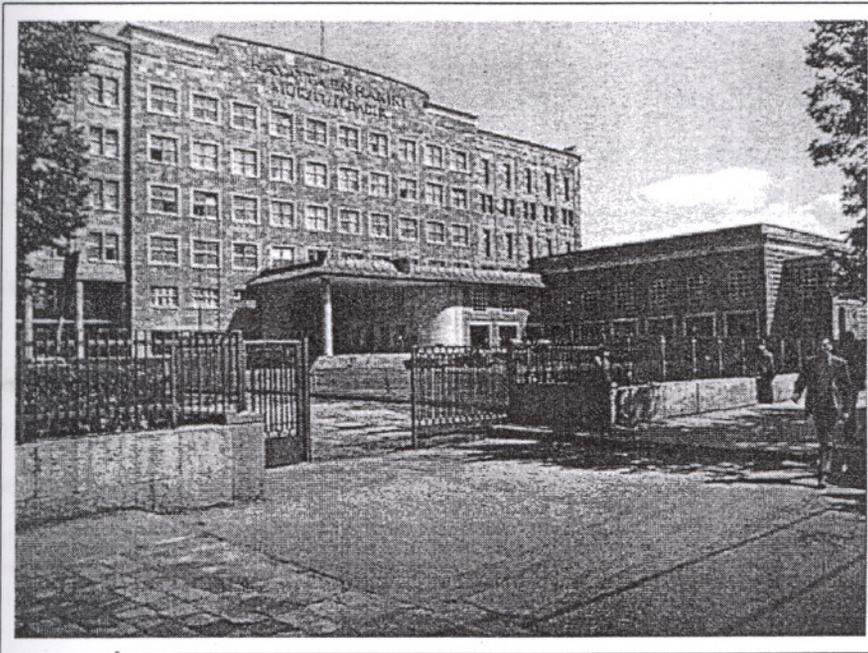


Figure 2.16- Ankara University, Faculty of Letters, 1930s (Literature, History, Geography), Taut (from Tümer, 1998, pg.76)

- **Herman Jansen**

Herman Jansen's first visit to Turkey was on 1917 for the ceremony to lay the foundation of the Turkish-German Friendship Hostel. During that visit, H. Jansen gave three lectures in Darülfünun about urban design (Nasır, 1997).

Ankara did not have a master plan and the staff of the constitutional period lacked the tradition of zoning plans for cities. Therefore, it was deemed appropriate to organize an invited international competition for the master plan of Ankara. Prof. Hoffman's advice was taken on invitees. Two professors from Berlin, Prof. H. Jansen and Prof. M. Brix, and the leading architect of the French Government, Leon Jausseley, was invited (Yavuz, 1952). The jury reports and documents are not available, however there is general consensus that Atatürk had the final word on electing Jansen's project. Şükrü Kaya, who has served as the Mayor of İzmir and was the Minister of Internal Affairs at the time, was also a jury member. Şükrü Kaya had appointed the French architect in 1924 for redesigning the burnt areas of İzmir after the great fire; he could have been influential in having Leon Jausseley invited (Tekeli, 1980).

Jansen's proposal accommodated social concerns and had humane dimensions. Jansen had worked with a group of German technicians on the advance proposal. He had optimistic views about Ankara's future. Although plan was also esthetically appealing, the emphasis was to provide appropriate habitats and life style for residents. He totally preserved the castle and the old city of Ankara. His proposal included preventive measures against the speculation of land (Nasır, 1997). Jansen served as consultant in the Ankara Public Improvements Office until 1938. The detailed application plans of his proposal for the master plan of Ankara were carried out in this office under his supervision; somewhat strangely, he inspected his own plan which was approved by the Government on July 23, 1932 (Yavuz, 1981).

2.2.2.3. INSTITUTIONALIZATION OF ARCHITECTURE AS A CAREER

The building/construction policy of the 1930s totally reflects the socioeconomic

approach of state socialism. "Thirties is the period of prosperity, development and change. Buildings were also programmed to reveal this understanding. This approach undoubtedly had to have a form. This form characterized the 1930s as a version of modern functionalism." (Batur, 1984)

Although the administrators of the period did not impose a specific design strategy on the architects, the revivalist Ottoman form reflecting the ancient culture was gradually abandoned. The architects of the period seemingly perceived architecture as a medium to symbolize the Republic through which Turkey would reach the desired modern civilization level. The "new" architecture was presumed to reflect the political radicalism of the period (Batur, 1998).

An important influence of architecture of the period was the direct involvement of Mayors and high level administrators with public improvements. For example, during the competition for the design of the Turkish Parliament and Master Plan for Ankara, Mustafa Kemal had the final word on the evaluation of the proposals by Prof. H. Jansen and Prof. C. Holzmeister (Batur, 1998).

In summary, although there was an attempt towards modernization in architecture, it was never specified clearly. The government and administrative decisions had impact on architecture. There was a significant need for properly trained specialists, however, following the war of independence, there was also a general skepticism towards foreigners. After the 1927 act of "Promotion of Industry", architects, engineers, urban designers and other related professionals from other countries were given official permission to work on national projects (Batur, 1998; Nasir, 1997).

In Eldem's opinion, the main features of the work of foreign architects involve the features below:

"Plans and elevations revealed themselves in their ornament-free lines and surfaces. Pitched roofs, tiles and eaves were eliminated. To be modern, a building could not have a hat. Because this architecture was realized in Ankara, it was built in the locally available material rather than continuing the use of

plastered stone. (...) The proportions and details of the windows were completely changed; traditional French and Mediterranean forms were replaced by German style proportions and details. Aesthetics were radically transformed.” (Eldem, 1973, p.6, translated by İ. Tekeli)

The modern architectural trend in Turkey satisfied the technological and economical demands of the young Republic after the revolution. A very large number of buildings, ranging from monumental state buildings to factories or schools, were designed and constructed. There was also an increasing need for residential buildings to accommodate the new life style. Although there was diversity with regard to specialized functions of each of these buildings, concern about funding and haste in the construction processes. These demands resulted in the adoption of prototypical designs for buildings with similar functions. The modernist aesthetic is specifically observed in buildings with a propaganda mission such as schools, “Halkevleri”, and exhibition buildings. These buildings can be perceived as cultural icons of the 1930s (Bozdoğan, 1998). The Pavilion buildings of the İzmir Fair are among the most important representatives of this approach.

Modernization in the architecture of residential buildings accompanied the changing life style. After the revolution, the residential building design was so different and architectural expression was so captivating, that it is described in detail by prominent authors of the time (i.e. Y. Kadri, A.H. Tanpınar, F.R. Atay) in some novels (Batur, 1998). It is interesting to note that modernization in Turkish literature was way ahead of modernization in architecture. In literature, the “avant garde” movement had started with “Tanzimat”, and by 1930 modernization was already being criticized (Yürekli, 1995).

The reflections of the changing life style are also observed in the architectural notations of the period. While almost all chambers in an architectural drawing were designated as “room” before the revolution, with the modernization trend we see diverse annotations such as “living room”, “dining room”, “bedroom”, etc. (Batur, 1998). In other words, functionalist architecture provided the means for this changing form understanding in the designing of the house

In general, Turkish architects did not advocate a different architectural movement from that introduced by the foreign architects. The efforts of the Turkish architects were focused on two issues: To organize architecture as a career and to expand the professional market of architects through legislation, and to prove that the Turkish architects were not behind foreign architects in their understanding and application of modern architecture (Tekeli, 1984).

In 1927, Turkish Association of Architects was established for the legal organization and institutionalization of architects, and promoting collaboration, exchange of ideas and knowledge at various levels. In 1931, the publication of an architectural journal, "Mimar" (later renamed as "Arkitekt"), started. This didactic periodical had a secular constitutional policy and had significant effects on the institutionalization and modernization of architecture (Batur, 1998).

The first generation architects of the republican period were trained in this environment. The theoretical framework and ideology, program, economy, form and educational approaches of the architecture of the constitution were shaped during this initial period (1927-1939). This period can be further analyzed in three stages:

THE DEVELOPMENT OF ARCHITECTURE:

Under state socialism, almost all construction work, with the exception of residential buildings, is governed by the public sector. The priorities of the period, concerning programming and construction policies, were as follows:

- 1) Improvement and restructuring of the master plans and subsequent improvements of the cities by local municipalities and central governmental administration.
- 2) Restructuring of Ankara as the capital, which involves the coordination of design and construction of buildings.
- 3) Service and Industry buildings
- 4) Health and Education buildings
- 5) Social residential buildings

PUBLIC IMPROVEMENT EFFORTS:

One of the aims of the young republic was to introduce the image of a contemporary society through an orderly metropolitan life style. The 1930-1935 period involves the programmed restructuring of the cities through master plans. The new legislature, which imposed codes on improvement work, included the following acts:

1933: No. 1580 Municipality Law

1933: Law governing the foundation of the Municipalities Bank

1933: Law governing the buildings and roads in Municipalities

1935: Law governing the Public Improvement Council of Municipalities

With these legislative modifications, services that were provided to the cities were extended, and the responsibility and supervision was transferred to the Municipalities. With the support of the Municipalities Bank and the help of the new legislature, by the end of the 1930s, all the basic urban needs of cities, above a population of 10 000, were met. In addition to the basic and relatively prototypical cosmopolitan structuring, unique symbolic buildings and environmental design are also observed in many cities. The majority of such formulations are Atatürk Statues, Boulevards and Squares symbolising the young republic. Municipality Buildings constituted another specialised building type, and many of these buildings were published in "Belediyeler Dergisi" (Journal of Municipalities). In addition to buildings, extensive efforts to organize green space, parks and nurseries were all positive attitudes with regard to contemporary environmental planning (Batur, 1984).

The İzmir Culturepark is an excellent example that signifies the positive influence of Municipalities on metropolitan reformation. Although the idea of constructing a Culturepark accomodates the general trends and motivation of the period, it extend these aims substantially. As depicted in Chapter 3, the devotion and capability of the Mayor, Behçet Uz, made İzmir the second arrogant city after Ankara (La Turquie Kemaliste, 1938).

It is interesting that modernist buildings were being built in the İzmir Fair while there was a nationwide industrialization effort. Paradoxically, in the 1939 World Fair at New York, Sedat Hakkı Eldem's Turkish Pavilion gave references to traditional Ottoman Architecture. Çelik, states that the Turkish Republic was represented in a complex that blended modernist and neo-Ottoman forms. For example, its main pavilion was derived from residential prototypes, reminiscent of the numerous Ottoman structures in the 19th century. However, there are much harsher criticisms in the *Arkitekt* magazine, stating that the building is a false representation of the young Turkish Republic and that this is the main reason why the exhibition has been unsuccessful for Turkey (Arkitekt, 1939).

The accomplishments in the restructuring of İzmir surpass the goals set by the government and extend into the 1940s as an unexpected achievement.

SERVICE, INDUSTRIAL AND EDUCATIONAL BUILDINGS:

The railroad network project not only represents an infrastructural investment policy for transportation, but also symbolizes the accomplishments of the republic. As the network reached all of Anatolia, the station buildings introduced an example of modest but modern and functional architectural communication (Batur, 1998). As depicted in Chapter 3, the emphasis on transportation and more specifically on the development of the railroad network had a significant impact on the İzmir International Fair by providing the whole country with a chance to visit İzmir and participate in the Fair.

Another example of the rational and functional architectural design was the introduction of factories to Anatolia: Within the scope of the 1st 5-year Plan, an impressive number of factories were constructed between 1934 and 1939. This new type of building design and program had long term effects on Turkish architecture (Batur, 1984). The İzmir International Fair provided an opportunity for exhibiting both the buildings and the products of these factories.

The 1930s mark the restructuring and revising of the educational system along the secular and modern Kemalist principles. During this period, approximately 50

elementary and 20 junior high/high schools were built each year.

2.2.3. STAGES OF THE REPUBLICAN PERIOD

2.2.3.1. STAGE 1 (1929-1933)

Stage 1 marks the confrontation of young architects with modern ideas and buildings, and covers the period until 1932-1933. Although the revolutionist applications and publications in Ankara inspired the young architects, they could not obtain any major government tender; they were experimenting with modern architecture. During this stage, the young Turkish architects, influenced by the Wiener Purists and the early cubist approach of Le Corbusier, designed private projects, such as residential and commercial buildings. Most of these buildings are not present today (Batur, 1998).

Turkish architects of Stage 1:

Sedat Hakkı (Eldem), A. Ziya (Kozanoğlu), Zeki Selah (Sayar), Abidin (Mortaş), Hüsnü, Semih, Rüstem, Sadi, Arif Hikmet (Koyuncuoğlu)

The first buildings by Turkish architects are given in Table 6. These buildings, although modest in size, were very aspiring and could compete at the international level.

Table 2.6: Early Buildings by Young Turkish Architects

Building	Original name	City	Date	Architect
Bekir Bey Residence	Bekir Bey Evi	Ankara		Sırrı Arif
İ. Hakkı Bey Residence	İ. Hakkı Bey Evi	Ankara	1931	Sadi
Dr. Celal Bey Residence	Dr. Celal Bey Evi	Ankara	1932	Arif Hikmet
Dr. Soni Yaver Residence	Ankara Palas Oteli	İstanbul	1931	Zeki Selah
Ministry of Agriculture, Insect Laboratory	Tarım Bakanlığı, Haşerat Laboratuvarı	Adana	1932	Ferit
School of Agriculture	Zirat Okulu Binası	İzmir	1932	Hüseyin and Reşit

Characteristics of the buildings from Stage 1:

- Although the designs employed geometric forms according to the specifications and functions of related spaces, the plans were not limited with a square or

rectangular geometric boundary.

- Spaces with circular plans were very popular, especially in living and dining rooms and subsequently in patios and staircases.
- Cities constituted of blocks without a designated special usage before 1930. In 1931-1933, planned development was enforced and certain blocks were allocated for residential buildings or other required functions.
- In residential buildings, plans developed around a central hall maintaining more functions than mere circulation.
- Although service areas were grouped, the functional connections with other spaces were inappropriately forced.
- Widespread usage of horizontal and corner windows was observed.
- Eaves and roofs gradually left their places to terrace coverings.
- Reinforced concrete (frame and/or slab) was being used extensively.
- Traditional finishing was replaced with Edelputz plaster, adapted from German technology. (Batur, 1998)

While Ankara was relatively homogenous concerning architectural forms, İstanbul had a diverse repertoire of styles reflecting the cosmopolitan culture.

İzmir was also going through the transformations in architecture inspired by the new ideologies of young Turkish Republic and the modernist movement (Eyüce, 1996).

2.2.3.2. STAGE 2 (1933-1937)

During this stage, public buildings of various dimensions were designed and constructed by Turkish architects. The job was either directly commissioned or

awarded following a competition. Seyfi Arkan and Şevki Balmumcu won 1st prizes in international competitions and designed the Official Residence of External Affairs and Ankara Exposition Mansion, respectively. First women architects, Leman Tomsu and Münevver Belen, set foot in the professional arena at this stage, as well (Batur, 1998).

Turkish architects of Stage 2:

Seyfi Arkan, Şevki Balmumcu, Sedat Hakkı Eldem, Zeki Selah Sayar, Bekir İhsan, Rebii Gorbon, Rükneddin Güney, Tahir Tuğ, Asım Kömürcüoğlu

Table 2.7: Buildings by Turkish architects during Stage 2 of the Constitutional Period

Building	Original name	City	Date	Architect
Presidential Residences/ Official Residence of External Affairs	Cumhurbaşkanlığı Köşkleri/Hariciye Köşkü	Ankara		Seyfi Arkan
Ankara Exposition Mansion	Ankara Sergi Evi	Ankara		Şevki Balmumcu
Manors in Çankaya	Çankaya'da köşkler	Ankara		Seyfi Arkan
Manors in Florya	Florya'da köşkler	İstanbul		Seyfi Arkan
Municipalities Bank	Belediyeler Bankası	Ankara	1935	Seyfi Arkan
Tehran Embassy Building of the Republic of Turkey	T.C. Tahran Büyükelçiliği Binası	Tahran, İran	1937	Seyfi Arkan
Residential Building Complex for Mine Workers	Kömür İşletmeleri İşçileri için İşçi Siteleri	Zongul- dak		Seyfi Arkan
Covered Fruit-and- Vegetable Market (designed but never built)	Hal Santral Binası	İzmir	1937	Zeki Sayar
İstanbul University Observatory	İstanbul Üniversitesi Observatoryumu	İstanbul	1934- 1936	Arif Hikmet

During this stage, marked by the buildings of Arkan, an expressionist perspective accompanies modernism. Arkan also designed residential buildings, with distinctive modernist properties, for high level administrators; unfortunately those buildings were demolished and are not present today (Batur, 1998).

Following the enforcement of the 1933 law, governing the buildings and roads in Municipalities, the plans were partially limited and shaped by the restrictions

imposed. This, however, had a positive impact on Turkish architecture of the period regarding the constitutionalisation of standards and consistent design and form attributes in design. In addition to the buildings depicted in Table 7, a new understanding of metropolitan architecture is reflected in many buildings in various cities of Anatolia (Batur, 1998).

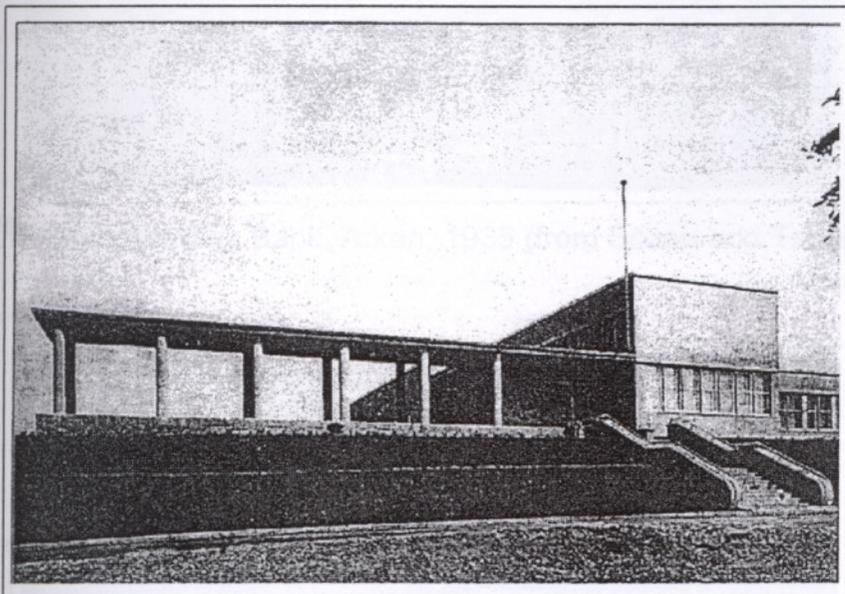


Figure 2.17- A manor in Çankaya, Arkan, 1930s (from Batur, 1998, pg. 226)

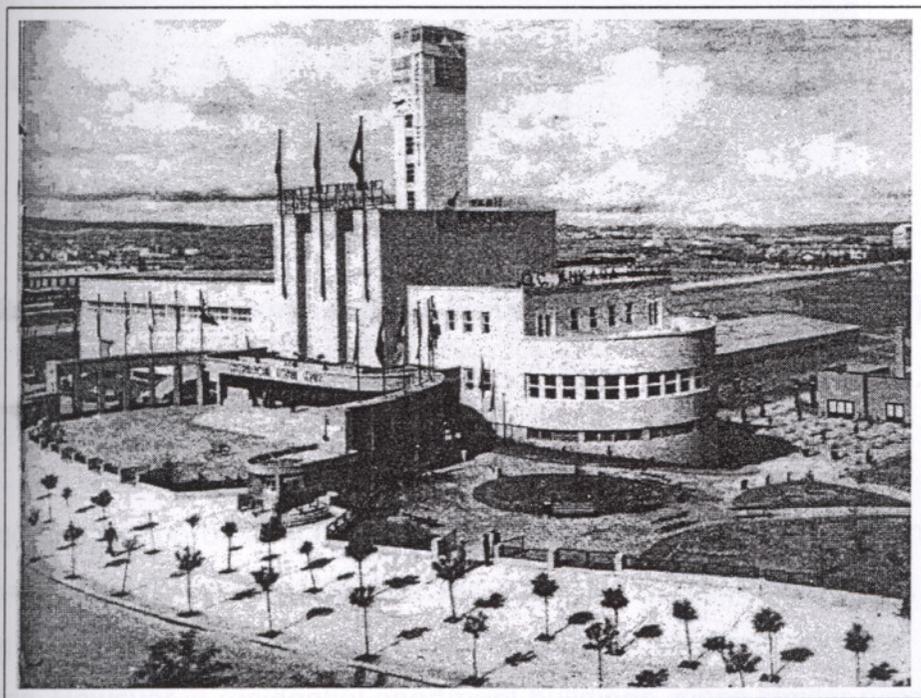


Figure 2.18- Ankara Exposition Mansion, Balmumcu, 1930s (from Sözen and Tapan, 1973, pg.183)



Figure 2.19- Municipalities Bank, Arkan, 1935 (from Sözen and Tapan, 1973, pg.201)

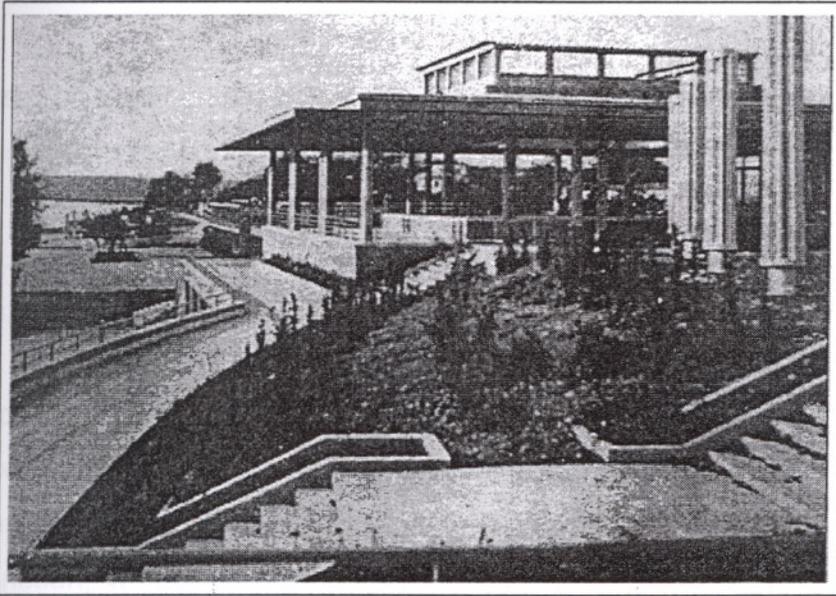


Figure 2.20- A manor in Florya, Arkan, 1930s (from Batur, 1998, pg. 226)

Characteristics of the buildings from Stage 2:

- A functionalist approach is dominant in both public and private buildings of the period. Due to the diverse function requirements in public buildings, different typological features are observed, precluding the application of similar schemes in design. However in residential apartment buildings, since similar programs are imposed on the architects, an emergence of prototypical schematization in plans is seen.

- As in the previous stage, the central hall is retained in residential buildings, possibly with concerns about better acclimatization. The replacement of the central hall with a corridor is very scarce during this stage.
- Stylized forms are employed in public and private buildings: rounded corners accompanying prismatic blocks, horizontal solid lines on the facades separating floors, corner windows, continuous sloping boards under windows.
- Although circular spaces are occasionally present, they are not emphasised as much as in the previous stage. Rectangular plans with rounded corners replace the circular forms, and are most frequently employed in entrances, balconies, terraces and staircases.
- The use of terrace coverings or hidden roofs increased in spite of the difficulties in construction and daily use.
- Continuous balconies and wide verandas were popular features in residential buildings. (Batur, 1998)

The first social housing project in the capital city is also observed during this stage: Bahçeli Evler Konut Kooperatifi (Cooperative for Houses with Gardens). This project was a proposal for a new life style and combined two elements: The cooperative notion, which was gaining popularity in England and the "garden-city" concept. H. Jansen designed the project (November 1935 - January 1936) and the construction was completed in 1939 (Batur, 1998).

2.2.3.3. STAGE 3 (1937-1939)

During this stage, a covert regression from the dynamism of the preceding stage is perceived. A backward transition from the architectural repertoire of the previous modernist stages towards symmetric arrangements is observed. An indication of this trend is apparent in the International Design Competition for the Turkish Parliament Buildings. Most of the contestants proposed plans with components indicative of this regression. The public buildings that follow this period display influences of the classicism and monumentality of German Architecture. Although

the plans and architectural elements of the preceding stage were basically retained, symmetrical solutions with eaves and traditional roofs reappear in public buildings. Similarly, natural or synthetic stone finishing partially replace the Edelputz plaster. In residential buildings and apartments, the trends of the 1930s remain. The only change may be the usage of narrow eaves (Batur, 1998).

The eminent Turkish architects of this stage, in addition to the ones listed in the preceding stages, are B. Fuat, Bekir Ünal, A. Sabri Oran, K. Ahmet Aru, and Emin Onat.

2.2.3.4. SECOND NATIONAL ARCHITECTURE MOVEMENT: WAR YEARS (1938-1950)

Atatürk's death in 1938 marks the termination of an era. One year later, the beginning of the Second World War imposed different political, economical and ideological dimensions. The war substantially slowed the public improvement projects: Building investments were either totally cancelled or delayed. This recession continued until 1950.

Since the building industry had not reached the desired level in Turkey, the serious hardship in obtaining materials during the war hindered construction projects substantially. Between 1939-1943, the prices for all building materials had risen considerably. Cement was considered among luxury items. The need for cement factories depicted during the 2nd Industry Plan had promoted the construction of a Cement Factory in Sivas. There were some private cement factories as well. Together, these factories could produce only 350 000 tons of cement. This amount was 150 000 tons less than the requirement and therefore almost all construction work, excluding the already started state owned buildings, had to be stopped (Batur, 1998).

The resources of the young Turkish Republic were limited and therefore most of the construction material had to be imported. Accordingly, big construction projects had to be temporarily suspended (Sey, 1998).

Overall, the Second World War dictated a specific architectural understanding that

was reflected as a sensitive expression within limited financial resources.

The reflection of the economical hardships, pressures, and dangers of the war on social structure was a nationalist tendency accommodating self-sufficiency and solidarity. Throughout history, national and local architectural awareness has progressed and strengthened during wars and regressed in peaceful periods. The single party system in Turkey was also concordant with this inclination and the modernist movement in architecture was replaced with a nationalist trend which is called "Second National Architecture Movement" (Batur, 1998). Although the war had a substantial impact on the emergence of this trend, it is not the sole influential factor. There were arguments that the modernist approaches in architecture were not in agreement with the existing historical environment in Anatolian cities. In addition to complaints about the becomingly synthetic character of the cities, technical problems, such as leaking ceilings resulting from the terrace coverings, were identified (Tekeli, 1984).

During the same period in Europe, antimodern, monumental and classicist architectural styles were favored by the totalitarian regimes. In Ankara there were some expositions that reflected the architectural understandings of totalitarian regimes of Europe: Italian Fascist Architecture Exhibition (1934) and German Architectural Exhibition (1943). The German exposition was in a period when the Nazi power was at its peak and therefore the influence, with the prevailing economical conditions, was the most significant (Batur, 1998).

After 1939, a German influence is apparent in schools of architecture [Güzel Sanatlar Akademisi (Academy of Fine Arts) and Yüksek Mühendis Mektebi (School of Engineering)⁶] as well. The nationalistic and monumental characteristics of German architecture, dictated by the totalitarian political regime of the period, had a significant impact on some of the Turkish architects of the period, who persisted in following the "nationalistic" trends. This trend continued to be

⁶ In 1944, Istanbul Technical University replaced the Yüksek Mühendis Mektebi (School of Engineering) and the Department of Architecture became the Faculty of Architecture (Sözen and Tapan, 1973).

influential in the teaching of architects/academicians such as Mimar Kemalettin and Vedat and therefore predominated the schools of architecture for 10 more years. During this period, a parallelism is observed between the eclectic attitudes of the 19th century architecture. Since education was not dialectic and research oriented, the architectural approach of the period accommodated the concerns of the regime (Sözen and Tapan, 1973).

Although the colossal sizes and technological attributes of the buildings did not affect Turkish architecture much, there were arguments in favor of the values of employing nationalist features. The adoption of Western architectural styles was criticized. These ideas were reflected in two endeavors:

- 1) Opposition against the employment of foreign architects in Turkey (economical)
- 2) Establishment of a "National Architecture Seminar Series" in Academy of Fine Arts in 1934 (cultural)

In one of his articles in the journal "Arkitekt", Zeki Sayar harshly criticizes the foreign architects: "It is apparent that the identity of our architecture will not be shaped by foreign architects who attempt to "create" the Turkish character by imitating the crescent and star figures from teaspoons, by using artificial versions of the massive castle walls, by using wooden eaves on reinforced concrete buildings, or by utilizing local tile and stone workmanship." (Sayar, 1938, p.65).

Although these trends had originated in the 1930s, there was no action until the death of Atatürk. Towards 1940s, the periodical "Arkitekt" started a campaign against foreign architects. In this campaign, architects who were not very successful were disclosed, but the actual aim was to criticize governmental offices supporting the investments. A careful analysis of the period reveals facts that justify the criticisms. For example, the Competition for the Turkish Parliament Building was an International Competition by invitation, but none of the Turkish architects were invited. Participation to this competition was obtained with a two-month delay despite widespread publicity. This campaign cannot be specified as "foreigner enmity" because architects like B. Taut and Oelsner were very much appreciated. Through this is opposition, national architects created a platform to

verify their strength, however an undesirable consequence was the amplification of the nationalist ideology (Batur, 1998).

The "National Architecture Seminar Series" lead by S.H. Eldem aimed to promote local and national architecture through research. Eldem proposed a construction understanding based on locally available materials and manpower and in harmony with regional climate. Eldem also stated the need to create a national architectural style that would be suited to meet the demands of the idealized citizen of the revolution. A sophisticated study of traditional architecture was considered essential as a key influence in the formation of the new architectural production. In Italy, a similar view was perceived as a government strategy and, therefore, the interference of the state was a requirement for attaining this goal. Unfortunately, complimentary references to the totalitarian regimes of Europe in these seminar series shed doubts on the justifiable emphasis of national architecture (Alsaç, 1984).

Architects of this period were confronted with a dilemma: How can national architecture be retained and reformed in an environment where modernization and contemporary trends have to be considered? The buildings must reflect local and national characteristics as well as contemporary inclinations. As the republic adopted a secular culture policy, the Ottoman religious architecture cannot constitute a reference as it did during the first National Architecture Movement. With the realization of these facts, the seminar series started to investigate civilian architecture. Initially this was an elitist approach limited to the study of manors and waterside residences in İstanbul. However, gradually the investigation of Anatolian residential building culture was also included and the seminars covered a wide range of issues from elitist/nostalgic to authentic/folkloric predilections. From these seminar series three terms emerged that describe the architectural trends of the period (Batur, 1998):

- 1) Nostalgic and Revisionist: S.H. Eldem is the main representative of this trend which gained distinction only in the 1940s. Instead of directly adopting the historical forms, analyzing the plans and design characteristics and adapting them to current needs was suggested. However, this could not be easily

done. Eldem's Turkish Pavillion in the New York Exhibition is a representative building of this trend, but the building lacks the novelty aspect and is merely an example of Ottoman revivalism. The "Taşlık Şark Kahvesi" coffeehouse in Maçka is the most renowned example.

2) Monumental and Scholarly: Applies the rationality and functionality principles of modern architecture to classical and monumental forms. This trend follows the styles of C. Holzmeister and P. Bonatz. While the national characteristic is derived from architectural elements such as windows and column capitals, building structure, choice of materials and construction techniques reflect modernism, with the exception of stone finishing on facades. Good examples are seen in competitions of this period, and most of the state buildings reflect the national scholarly approach (Table 8).

3) Populist and local: The combination of local folkloric elements and rationalist principles reflected the nationalist character. The younger academics at İstanbul Technical University, Department of Architecture studied the local architectural elements in Anatolian houses, independent of ideological influences. Two buildings by Emin Onat are typical examples of this trend: Kavaklıdere Cenap And Residence in Ankara and Governor's Mansion in Bursa.

Table 2.8: Buildings reflecting the “Monumental and Scholarly” trend of the Second National Architecture Movement

Building	Original name	City	Date	Architect
State Railroads Central Administration	Devlet Demiryolları Genel Müdürlük Binası	Ankara	1941	Bedri Uçar
İstanbul University Faculty of Science-Literature	İstanbul Üniversitesi Fen-Edebiyat Fakültesi Binası	İstanbul	1944	Emin Onat, Sedat Haki Eldem
Çanakkale Victory and Unknown Soldier Monument	Çanakkale Zaferi ve Meçhul Asker Anıtı	Çanakkale	1944	Feridun Kip, İsmail Utkular, Doğan Erginbaş
Court House	Adalet Sarayı	Adana	1945	Abidin Mortaş, Nizameddin Doğu, Feyyaz Tüzüner
İnönü Stadium	İnönü Stadyumu	İstanbul	1946	Şinasi Şahingiray, Violi Vietti, Fazıl Aysu
İstanbul Outdoor Theater	İstanbul Açık hava Tiyatrosu	İstanbul	1947	Nihat Yücel, Nahit Uysal

In summary, the architecture in Turkey during the post revolutionary period is marked with the ideological attributes of Kemalism. During the foundation of a new “Nation”, government policies and the state socialism model have been influential on most of the architectural production. The major conflict of this period is the skepticism between adopting the modernist approach of the West and the nationalist reflections of Ottoman revivalism. The influence of foreign architects and the institutionalization of architecture as a career constitute important turning points in Turkish architecture.

The İzmir Culturepark was planned and designed in this atmosphere. However, since İzmir was a cosmopolitan city quite distant from the capital, and since the architecture had to be ephemeral because of the inherent nature of the subject, the architecture in the Culturepark was somewhat a modified version of the dominant approach in Ankara.

CHAPTER 3: HISTORY OF THE EXPOSITIONS IN TURKEY AND THE İZMİR CULTUREPARK

3.1. EXPOSITIONS DURING THE OTTOMAN EMPIRE

XIX century marks a very important turning point in history with regard to the West taking initiative in economics as well in external affairs. Western European countries had started mass production and consequently dominated international markets. The taking over of Mediterranean trade routes, and the restrictions imposed on Ottomans by the English through the bilateral trade agreement, Free Trade Agreement (Balta Port Agreement) signed in 1938, turned the Ottoman Empire into a market for the Western European countries (Önsoy, 1983; Eyüce, 2000).

Subsequently, Europe's demand for raw materials and food increased, parallel to the developing industry and growing population. At this point Ottomans entered foreign markets, but this resulted in shortages at home. Meanwhile, European goods entered Ottoman markets and hindered local production. Overall, Europe gradually completed the course of controlling the Ottoman markets by 1860s and the Ottoman Empire became captivated by capitalism (Önsoy, 1983).

The internal affairs of the Ottoman Empire during that same period were problematic. Riots and wars weakened the Empire and the revisionist movements did not provide the expected improvement. During the relatively peaceful period following the Paris Agreement in 1856, preventive measures were taken to revive the economy. The approach was to adopt Western strategy (Önsoy, 1983).

Izmir, because of its cosmopolitan social structure and geographical location, was one of the major bridges between the Otoman Empire and the Western World concerning social, economical, commercial and political interactions. Izmir has been the cradle of many civilizations (e.g. Aiols, Romans and Seljuks) and a melting pot for people of diverse backgrounds (e.g. Muslims, Christians, Jews or

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Armenians). Since the establishment of the city in Bayraklı around 3000 B.C., the rich historical heritage of the city was reflected on the cultural expression, including architecture (Eyüce, 2000).

3.1.1. EXPOSITIONS IN EUROPE

In the XIXth century Western nations led by England and France, organized national and international expositions to display their agricultural and industrial products as well as crafts and fine arts. These expositions had great impact on the cultural composition of the period. The industrial exhibitions were organised mainly in France and England and aimed to find markets for the goods that were produced in their dominions. Although the major emphasis of these expositions was marketing, the resulting international cultural exchange shaped the development of the XXth century art. Millions of Europeans visited the national expositions in France, which were initiated in 1798. These exhibits are the pioneering publicity events that reached large numbers of people. Since arts and crafts from the dominions were also displayed together with goods with commercial value, Europeans were introduced to new cultures they did not know about. This new awareness and appreciation of different artistic approaches had a very substantial influence on the artists of the period. The rising trend in Europe was Orientalism in the XIXth century (Germaner, 1991).

3.1.2. EXPOSITION THAT THE OTTOMANS PARTICIPATED IN BEFORE THE 1863 İSTANBUL EXPOSITION

During the Ottoman period, two exhibitions were organised in İstanbul in 1863 and 1894. Since the Ottoman Empire had been participating in expositions in the West since 1851, the exhibitions in İstanbul were similar to their Western counterparts. The first of these two exhibitions was successful, however the second one was not, as it was unfortunately affected by the devastating earthquake of 1884¹.

The timing of the first exhibit is specifically worth noting as it precedes most of the large exhibitions of Europe and America. There are four major exhibitions before

¹ In 1894 İstanbul was struck by a strong earthquake which resulted in very significant casualties

the 1863 İstanbul exposition: 1851 and 1861 London, 1853 New York, and 1855 Paris (Germaner, 1991). The Ottoman Empire had participated in all of these expositions except the one in New York, where transportation costs were discouraging.

The aim of the Ottoman Empire in participating in International exhibitions was to show the productivity of the Ottoman land, to demonstrate the capability of the Ottomans in agriculture, industry and art, and to show the determination of the Padişah in directing the development of the Empire. Another significant factor that prompted the Ottomans to participate in the London exhibition was the flourishing companionship between England and Ottomans. The trade agreement that was signed between England and the Ottoman Empire in 1838 aimed to promote the international aspects of the economy (Germaner, 1991; Önsoy, 1983).

The goods that were going to be sent to London to be exhibited in the 1851 exposition were displayed very briefly in İstanbul for the bureaucrats, politicians and merchants of the time. Although the exhibit was not open to the public, this event can be considered as the first exhibition in Turkey (Germaner, 1991).

The second international exhibition that the Ottomans participated in was the Paris exhibition of 1855 that involved arts as well as agricultural and industrial products. In this exhibition, although the Ottomans did not have any paintings, carpets, fabrics, tiles and other arts and crafts attracted the attention of Orientalist artists (Germaner, 1991).

There is continuity from the Ottoman Empire to the young Turkish Republic in the efforts for modernization, which can be observed in participation in the World exhibitions abroad and organising local exhibits at home. Therefore before examining the İzmir Fair, it is necessary to understand the exhibitions during the Ottoman Empire, which were also a part of the modernization efforts of the Empire. The major outcome of the local exhibitions had been to increase the visibility of the Ottoman Empire as the host country. "This visibility was crucial for the Ottoman Empire, since their restructuring efforts in the 19th century were intended to make them part of modern civilisation, and hence the Western World."

(Çelik, 1992, p.139)

The 1863 exposition is the live proof that the Ottoman Empire was willing to become part of the modern civilisation of the time. This exhibition was organised in the third year of the reign of Abdülaziz. During this period, many Westernising reforms were intended as well as much city building/reconstruction activity (Çelik, 1992). As can be reckoned from his visit to the 1867 Paris Universal Exposition, after the first İstanbul exposition, Sultan Abdülaziz himself had great interest in such events.

3.1.3. İSTANBUL EXPOSITIONS

3.1.3.1. 1863: “SERGI-I UMUMI-I OSMANI” (THE GENERAL EXHIBITION OF THE OTTOMANS)

In 1863, to provide impetus to the Ottoman economy for competition, to display the products with their respective prices, to identify the problems of the producers, and to award successful participants, Ottoman Empire organised a national exhibition (Germaner, 1991). The scope of the 1863 Ottoman General Exposition was smaller than the previous Western expositions and its goals were related to the promotion of national industry; the format, however, was influenced by the Western expositions. The exposition aimed to identify the problems of the Ottoman Industry and search for solutions. Initially, the event was intended to be a national display, but later, the European Industries were encouraged to participate since they had more advanced technology that the national entrepreneurs could benefit from (Önsoy, 1983).

A historically important, large, central open space was chosen as the exhibition site: The Hippodrome located at Sultanahmet. The mission was contracted to two French architects, because the intention of the administrators was to have the exhibition building designed according to the, then fashionable, “new manner”. Marie-Augustine-Antoine Bourgeois was assigned to design the architecture and Léon Parvileé, the interior. These architects were already working on some projects of the Empire. For example, Parvileé had designed buildings to represent the Ottoman Empire in Western expositions (Germaner, 1991).

The exhibition was named "Sergi-i Umumi-i Osmani" (The General Exhibition of the Ottomans) and was opened on February 27 (Ramadan 9), 1863 by Sultan Abdülaziz. The exhibition hall was a rectangular building (107 m x 36 m) with three doors and an exhibition area of 3500 m². The facades of the building contained Ottoman architectural elements. Since this building could not accommodate the large industrial machines that were sent from Europe, an additional building without a distinctive architectural identity was constructed that held the column with snakes (Batur, 2000). The photographs (Figures 3.1 and 3.2) depict that facades are constructed of cut stone. The interior is constructed of demountable wrought iron columns.

The construction of the exhibition building was contracted to a company consisting of Mustafa Fazıl Paşa, Mısırlı Sarraf Kevork, Eramian and Oppenheim (Önsoy, 1983).

This first exhibition also involved the display of artwork categorised in 13 groups. Samples from interior design and architecture were contained in the 11th group. Casual items for daily usage such as metal bed frames, chairs, grids were displayed among furnitures, as well as more delicately crafted objects made from ivory and precious materials. Examples from civil architecture were exhibited in the 12th group (Germaner, 1991).

In the exhibition building, agricultural products, handcrafts, textiles, industrial products, mining products, leather goods, furniture, carpets and musical instruments of the Ottoman Empire were displayed. Agricultural products were dominant, indicating the major role of agriculture in the Ottoman Empire.

Architectural models and drawings were also displayed with photographs, charcoal drawings, paintings, maps, prints and books (Darby, 1983). Another interesting observation was the admittance criteria: While men could visit the exposition 5 days a week, women had access only two days: Wednesday and Saturday (Önsoy, 1983).

In order to encourage more people to visit the exposition, public transportation

fares were reduced (The same policy also existed in the İzmir International Fair). Another influence from the West was the furnishing of recreation and entertainment facilities on the fairgrounds. (This can also be observed in the İzmir International Fair, but a little differently because in the latter, the entertainment activities in the İzmir Culturepark will be permanent rather than temporary during the exposition period).

As a result of these attractions, many foreigners (journalists, industrialists, entrepreneurs) came to İstanbul specifically to visit the exposition and the event generated a substantial amount of commercial and touristic activity (Önsoy, 1983).

Overall, this first exhibition in İstanbul served its purpose. All the merchandise and produce from the country were displayed which demonstrated that the Ottoman Empire was still strong and wealthy. National trade was promoted and it became apparent that some of the imported goods were locally available. The exhibition also provided an opportunity for citizens to communicate with the administrators. On the other side, through this exhibition, the Ottomans saw that the industry of Europe surpassed theirs and that it would be desirable to import these machinery and equipment. In conclusion, this first exhibition helped to publicise both internal and external production and therefore promote economical and industrial development and trade (Onsoy, 1983).

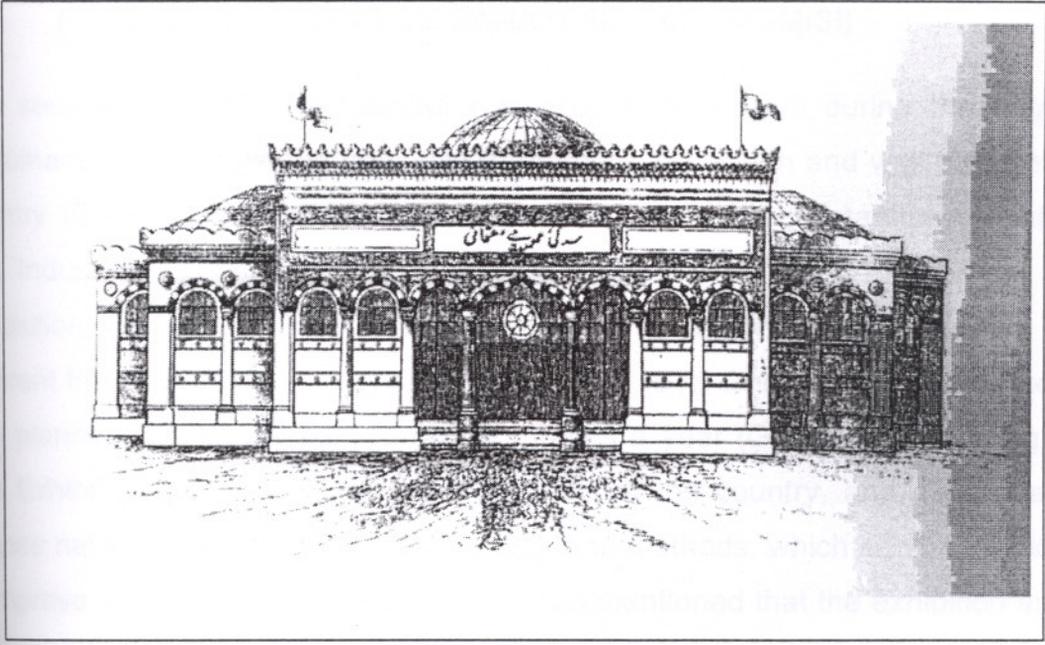


Figure 3.1- 1863 Serg-i Umumi-i Osmani: The exhibition building (from Çelik, 1992)

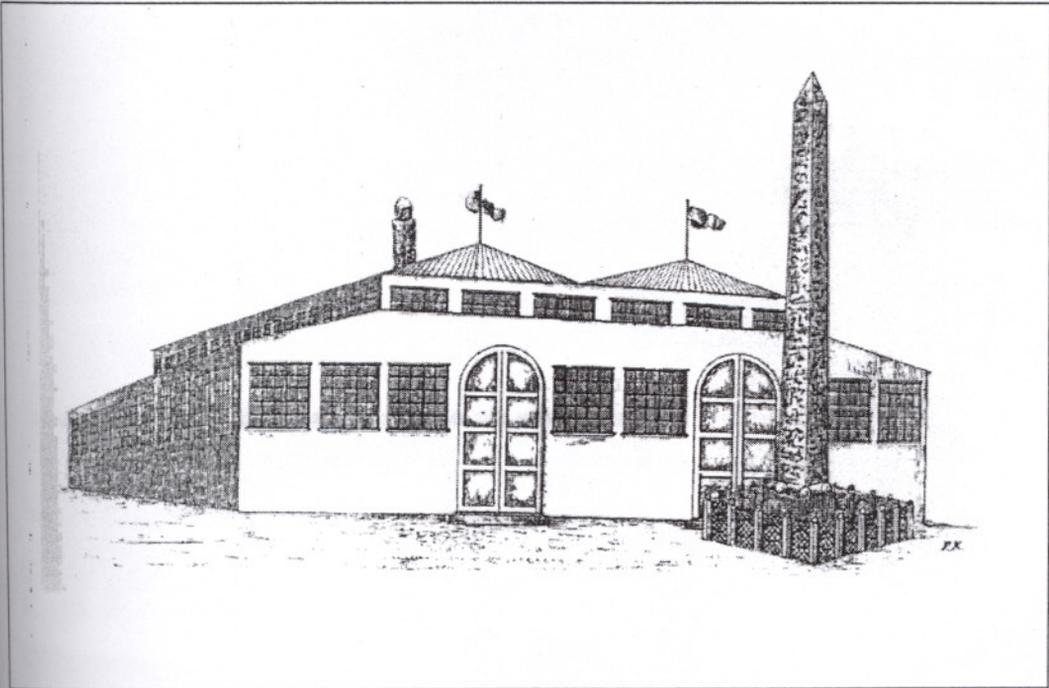


Figure 3.2- 1863 Serg-i Umumi-i Osmani: Exhibition building for foreign participants, located behind the major buiding in Figure 3.1. (from Çelik, 1992)

3.1.3.2. 1893: "İSTANBUL AGRICULTURAL AND INDUSTRIAL EXPOSITION" (DERSAADET ZIRAAT VE SANAYİ SERGI-I UMUMİSİ)

The second exposition in İstanbul was proposed in 1893 during the reign of Abdülhamit the Second. Its goal was to promote the wealth and well-being of the country (Çelik, 1992, pg.142). This exposition was named "İstanbul Agricultural and Industrial Exposition" (Dersaadet Ziraat ve Sanayi Sergi-I Umumisi). The exposition site was at the North of the Golden Horn. The 1893 exposition was different from the previous exposition with regard to its timing: a permanent exhibit was planned that would be open for 8 months a year (Germaner, 1991, pg.39). The Exhibition aimed to display the products of the country, and as well as to expose native people to foreign technology and methods, which can be employed to improve production in the country. It is also mentioned that the exhibition aimed to bring different social classes of the population together. It is worth noting here that the İzmir International Fair has been very successful in this respect.

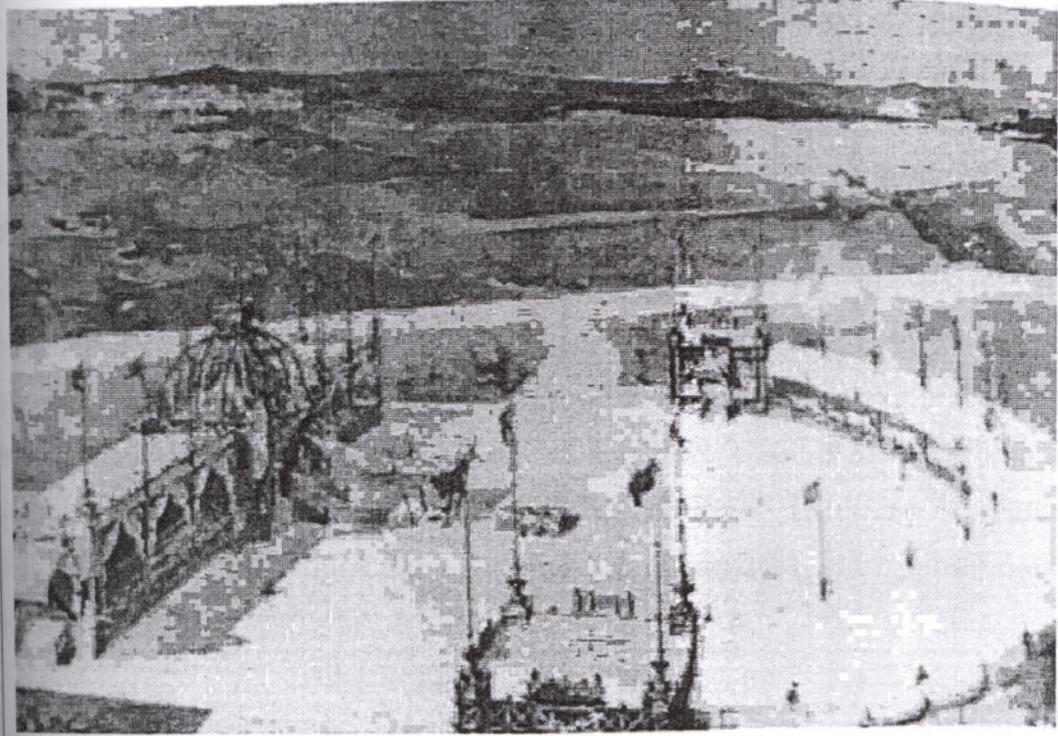


Figure 3.3- Drawings of the 1893 exhibition buildings (from Çelik, 1992)

Raimondo D'Aranco was assigned as the architect of this exhibition, The exhibition was intended to become an arena of architectural experimentation, however, the pavillions were never built. Although the end result did not reach the initial expectations, the intentions and preparation for the proposed exhibition indicate the search of the Ottoman Empire for an architectural philosophy of its own. (Figure 3.3)

3.1.4. INTERNATIONAL EXPOSITIONS THAT THE OTTOMANS PARTICIPATED IN, AFTER THE 1863 ISTANBUL "SERGI-I UMUMI-I OSMANI"

1867 Paris exposition is the most important international event that the Ottomans participated in. During this exposition, all the participating countries constructed pavillions within the exhibit area that represented their architectural understanding. Buildings representing the Ottoman Empire consisted of a mosque, a Bosphorus villa and a Turkish bath. The mosque was styled after the Green Mosque at Bursa (Germaner, 1991).

Following the 1867 Paris exposition, Ottomans participated in the International Wien Exhibition, organized under the supervision of Archiduke Regnier, in 1873. Motani Efendi was appointed to prepare the architectural design of the Ottoman pavillions. The exhibition delegation was led by the Minister of Public Works, İbrahim Edhem Paşa, who was very well prepared to present the Ottoman cultural heritage. Edhem Paşa had brought collections of drawings representative of Ottoman art, titled "Usul-u Mimari-i Osmani" (L'Architecture Ottoman= Ottoman Architectural Style), aimed to communicate Ottoman architecture and ornamentation (Germaner, 1991).

During the 100th anniversary of the French revolution, in May-October 1889, another Paris Exhibition was organized. Ottomans were represented in this exhibition without a delegation; only a few individual representatives were present. Osman Hamdi Bey and Halil Paşa, who displayed their work and were awarded by medals, are examples of such individual accomplishments (Germaner, 1991).

Other international exhibitions that the Ottomans officially participated in are the 1893 Chicago Exposition and the 1900 Paris International Exposition (Germaner, 1991).

Participation in these international cultural events inevitably had a great impact on Ottoman cultural ambience. However, the economical benefits that could have resulted from such international relationships never quite reached the expected levels (Germaner, 1991).

3.2. EXPOSITIONS DURING THE TURKISH REPUBLIC

3.2.1. LOCAL EXHIBITIONS IN İZMİR (1923-1928)

The origins of the İzmir culturepark date back to 1923, "The September 9, Domestic Products Exhibition". The First Congress of Economics was organised in İzmir, following the instruction of M. Kemal Atatürk, at the İzmir School of Industry (Mithatpaşa Sanat Enstitüsü) under the supervision of General Kazım Dirig. Any person who had anything to do with the economics in Turkey was invited. Almost 3 000 people from all over Turkey attended this meeting. The Minister of Economy (İktisat Vekili) of the period, Mahmut Esat Bozkurt, declared the goal of this Congress, which had successfully attracted an impressive number of participants, as follows:

"This congress, which unites the farmers, tradesmen and manufacturers of our country, will discuss the preventive measures that are urgently needed to ensure the economical development of Turkey and will submit a final statement resulting from the discussions to the Parliament (T.B.M.M.) and to the government. The Congress will also discuss the means to promote economical reorganization, moreover agricultural and industrial workers will establish trade unions. An administrative board for each union will be instituted." (From Sönmezdağ, 1978, pg.22).

Mustafa Kemal Atatürk commenced the Congress, and the chairman of the Congress was Kazım Karabekir. The basic aim of this Congress, as stated by Atatürk, was to discuss the economical situation of the country: "No matter how

successful a military triumph is, if it is not crowned with economical victories, the success cannot be continuous and long lived" (From Sönmezdağ, 1978, pg.22).

There was an exhibition connected to the Congress with the aim of displaying and publicising the products of the participants, consisting of farmers, representatives from industry, merchants and tradesmen (Aksoy, 1992). This exhibition was also Atatürk's idea, as can be understood from his telegraph of January 17, 1923:

"Following the instruction of our commander-in-chief, Gazi Mustafa Kemal Paşa, The Ministry of Economics of the Government of the Turkish Parliament recommends the delivery of all of the products of our country, produced in different industrial factories, to İzmir where the Turkish Congress of Economics will be held on February; all our produce pertaining to the Turkish Economical development will be exhibited in respective sections. The government will take all preventive measures to ensure a successful meeting." (From Ökçün, 1971, pg.215)

Initially the location of the exhibition was planned as the İttihat and Terakki School (Karataş Highschool of today), however the building was not large enough to accomodate 4 000 people. Therefore, the site was moved to the warehouses of the Ottoman Bank in the 2nd Seaside Boulevard (2.Kordon). The right wing of the building was used for the Exhibition, the left for the Congress (Çavdar, 1986, pg.111). The duration of the first exhibition was two weeks, February 17 - March 4. The exhibition was very successful and was repeated after a 4-year interval in September 4-25, 1927 (Belediyeler Dergisi, 1936, pg.46).

In 1925 a social body was formed in İzmir, named *Milli İktisat ve Tasarruf Cemiyeti* (*National Economics and Savings Society*). The aim of the society was to exhibit the domestic products of the country and show all the manufactured goods to the citizens. This society succeeded to establish a commission with distinguished members including the Mayor, the president and members of the Chamber of Commerce, some authorities from the Municipality, journalists, and tradesmen. This commission assembled in the Chamber of Commerce on April 18, 1927 and arrived at major decisions about the exhibition that was going to be repeated after a four-year interval (Sönmezdağ, 1978, pg.24). The name of the second exhibition

was going to be the same as the first one: Domestic Products Exhibition. The decisions of the Committee were stated as follows:

“1. There will be a local exposition named “September Exhibit” .

2. In the near future, it is highly recommended to transform this exhibition to an international affair that will be carried out on a yearly basis.

3. Initially the dates of the exhibition were proposed as 4-11 September, including the 9th of September², however this period of time was later considered to be too short and therefore the closing date was extended until the 25th.

4. İzmir School of Industry (Mithatpaşa Sanat Enstitüsü), with 12 000 m² closed and 13 000 m² open space for the exhibition was designated as the appropriate location of the exhibit.

5. Although the present event is not an international exhibition, any foreign companies who wish to participate will be welcomed.

6. Direct application to the government will facilitate and encourage the participation of foreigners.” (Sönmezdağ, 1978, pg.25).

The location of the second exhibition was the İzmir School of Industry on an area of 12000m² closed and 13000m² open exhibition areas as decided. The aim was to display all kinds of products, such as carpets, leather products, furniture, Kütahya ceramics, soap, iron industry, copper, clothes, books and magazines made in Turkey. Moreover, as anticipated, foreign countries such as England, Italy, France, Sweden and Hungary participated in the event (İzmir Rehberi 1934, pg.89). This exhibition was very successful and the decisions of the “The First Congress of Economics” were also being achieved through this subsequent event. This can be understood from the speech of Turgut Bey, member of the Chamber of Commerce: “One of the major decisions taken at the Congress of Economics was to carry out exhibitions which would contribute significantly to our national economy. The site of İzmir presents the most advantageous location of Anatolia with regard to international trade and exportation. From now on İzmir will continue to be the principal city regarding economical development. Although our Chamber

² the salvation of İzmir from military occupation

of Commerce was initially reluctant to undertake the organization of an exhibition, we have been able to realize this event under the guidance of our Governor (Vali), Kazım Paşa. Although the exhibition has originated as a national event, sincere interests of the consulates in our city have evoked confidence that it will be transformed into an international affair in the near future.” (Sönmezdağ, 1978, pg.25).

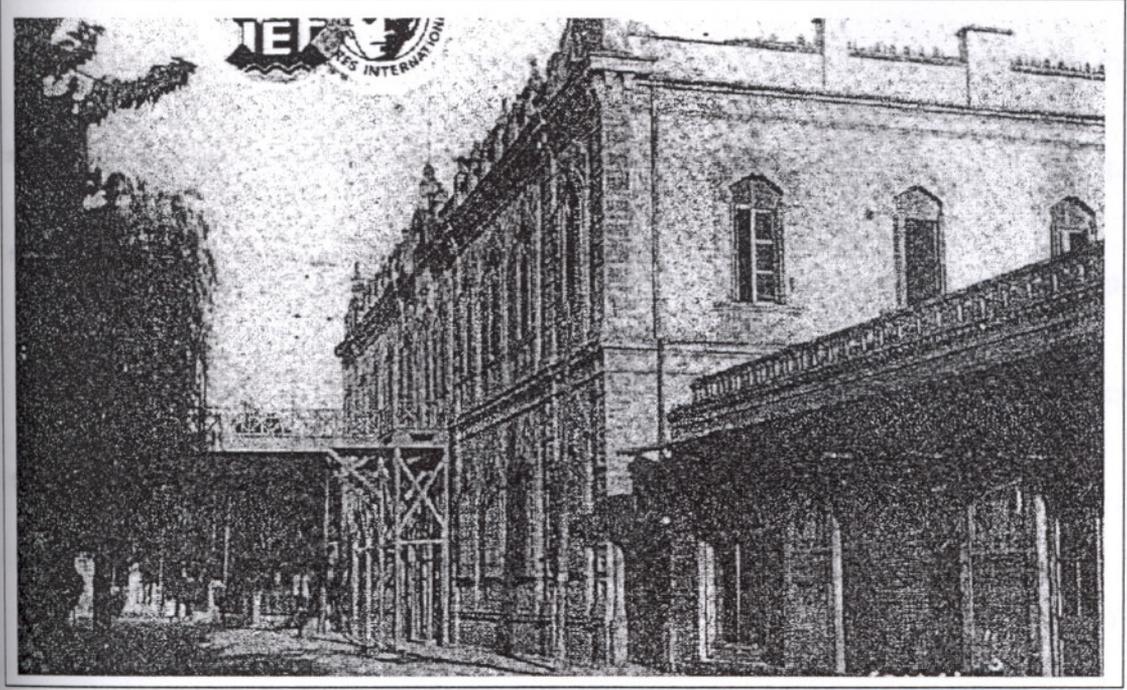


Figure 3.4- The 1928 Festival at the İzmir School of Industry (Mithatpaşa Sanat Enstitüsü)

The third exhibition lasted from September 4 – September 21 1928 at the same location (Figure 3.4). More products were exhibited with the participation of a growing number of national and international firms (İzmir Rehberi 1934, pg.89). Once more, a Committee assembled for the 1928 exhibition (Figure 3.5) that reached the decisions below:

“1. To organize an exhibition at İzmir School of Industry (Mithatpaşa Sanat Enstitüsü), between 4-20 September.

2. To apply to the Turkish Railways and request discounted rates (30% for people and 50% for merchandise) to promote participation, along the same lines with the discounted rates applied in the previous exhibition periods.

3. Acceptance of applications for participation between 1st of July and 25th of August, and the acceptance of merchandise, to be exhibited, between 15th August and 31st August.

4. To endow the gold and silver medals³ to the awardees of the previous year during the opening ceremony of the following event.

5. The constitution of a committee for publicity and the dissemination of 24 000 posters and brochures.

6. The labeling of letters and telegraphs at the post offices by stamping the words: "Participate in the Second İzmir Exhibition of September 9".

7. The organization of a lottery by the Red Crescent Association (Hilal-i-ahmer Cemiyeti).

8. To construct an artificial garden and an amusement park to provide an opportunity for the visitors to rest.

9. The publication of a newspaper in Turkish and French during the exhibition with the name: September 9.

10. To encourage the participation of foreign countries by facilitating procedures related to participation.

11. To ensure the completion of the electrical installation at least 10 days before the opening of the exhibition.

12. The establishment of a temporary post office at the exhibition site.

13. Sending one of the committee members, the stock exchange superintendant Kemalettin Bey, to the cities of İstanbul and Bursa as representative.

14. Placing exhibition stickers on the cigarette packages that will be sold in the pavillion of the State Monopoly Administration.

15. Preparation of guidelines regarding the conduct of civil and military policemen within the boundaries of the exhibition, by the Public Security Officers." (Sönmezdağ, 1978, pg.28-29).

Although these successive events were also successful, it became apparent that the building did not meet all the demands of the exhibition and a change of

location was deemed appropriate. In addition to the physical constraints, prevailing financial and organizational difficulties presented problems, therefore at the closing ceremony, the intended date for the following exhibition was announced as three years later (Sönmezdağ, 1978, pg.29).

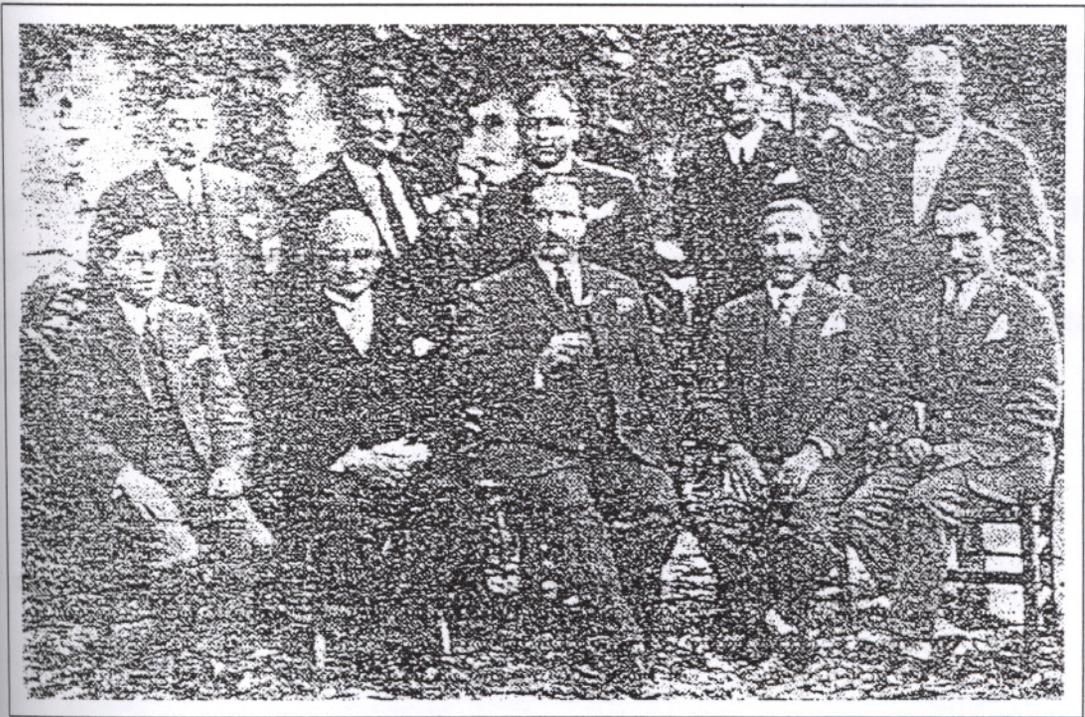


Figure 3.5- The Committee of the 1928 Domestic Products Exhibition: Front row from right, Ziya Bey, Hakkı Bey, Kazım Dirig Paşa, Hulusi Bey, Hüsnü Bey, back row from right, Cevdet Bey, Şefki Bey, Ferit Bey, Turgut Bey, Kemalettin Bey. (from Sönmezdağ, 1978)

3.2.2. İZMİR FESTIVALS (1931-1935)

3.2.2.1. MOTIVATION

In 1931 Behçet Uz had become the Mayor of the Municipality of İzmir (Bilget, 1949, pg.25), and wanted to create an International Festival, which would be a regular yearly event, to replace the Domestic Products Exhibition (Belediyeler Dergisi, 1936, pg.39). İzmir was considered to be a suitable location for the

³ It has become a tradition, since the Ottoman expositions, to give rewards to the participants in consideration of their pavillions or products

Festival site because İzmir's geographical location presents an advantage and economical prominence since the city is situated at the origin of roads and highways that lead to precious historic settlements in the Aegean region. in the near future. İzmir Harbor was one of the most important economical centres of the Mediterranean and the city of İzmir was a good candidate to become the industrial center of Turkey. Considering all these factors, İzmir's location was predicted to present an advantage and contribute to the development of the Festival.

This unique position makes İzmir a frequent stopping point for many tourists. This property, among many others, accentuates the importance of cleaning İzmir of the remains of the great fire⁴ (Figure 3.6), which, in addition to constituting a health hazard, also disrupt the beautiful view.

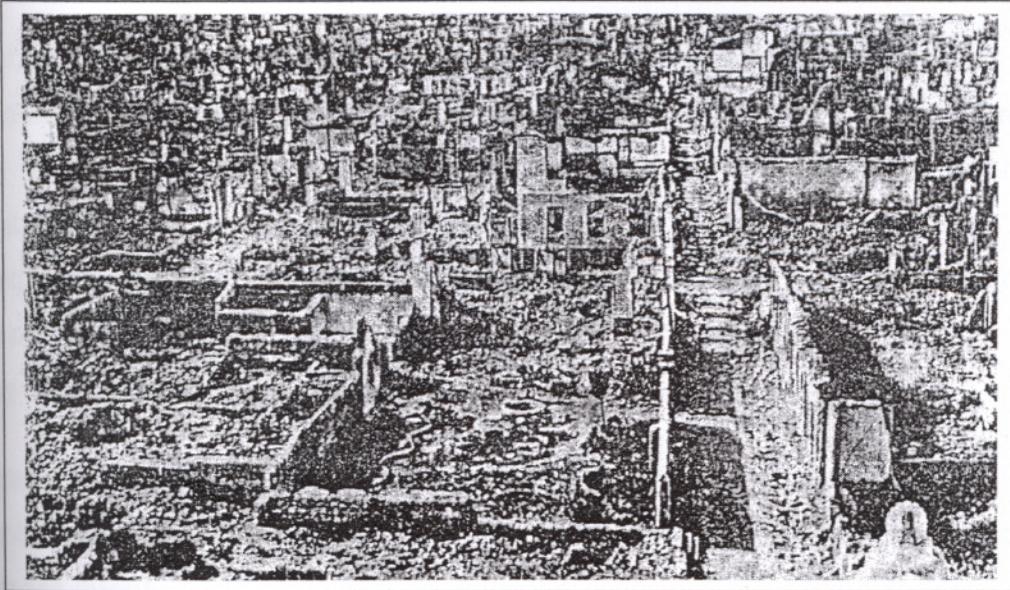


Figure 3.6- İzmir, after the great fire of 1922 (Yaşar Aksoy, Yeni Asır 1976)

In the 19th century, in order to provide the modern and invigorating atmosphere that the cities needed, Haussman suggested total elimination of ill and useless

⁴ The great fire started on the 12th of September, 1922 in the non-muslim (Armenian) neighborhoods, following the entry of the Turkish troops, and lasted for 3-4 days. The fire was taken under control in the 16th of September. According to the report of the Bahriye Bakanlığı, on the 19th of September the area of the Culturepark today, Mustabey region, Pasaport, Alsancak, Kahramanlar and most of Basmane, an area of 250 000 m² were totally burnt down. Approximately 25 000 houses in the most wealthy neighborhoods were totally burnt down. Almost 30 000 people died (Gürsoy, 1993, pg. 129)

elements, analogous to a medical surgical procedure, and start building everything according to the scientific functionalist approach. Marinetti's ideas and the "Plan Vois" proposal of Le Corbusier for Paris are examples of this radical understanding. However, during this period, İzmir was almost totally burnt down by the great fire, and therefore restructuring was essential, without the need to abolish the existing old buildings (Eyüce, 1996).

Prof. Prost and Prof. Danger had rendered a local zoning and construction plan (Figure 3.7) for İzmir after the great fire. Dr. Uz preferred to have the planning work done in an office directly affiliated to the Municipality instead of awarding the contract for the master plan of İzmir to foreign specialists. Le Corbusier was invited to work as a consultant in this office (Batur, 1998).

One of the solutions to the problem mentioned above has been to construct roads and boulevards (207 000 m²) on burnt areas: Vasif Çınar, Kazım Özalp, Voroşilof, Şükrü Kaya Boulevards, a little part of Mustabeş Boulevard, Basmane, Çayırılıbahçe Alsancak Squares, and the roads between Panayır (Fairgrounds, Marketplace) and the Highschool. These constructions were carried out according to the plan of Prof. Proust and Prof. Danger (Uz, 1935, pg.52).

3.2.2.2. THE 1933 İZMİR FESTIVAL

The ideas behind this exhibition were to show the "Nation" that the young Turkish Republic was growing economically, and to become recognized internationally. With these intentions, Turkey had participated in international expositions such as the ones in Leipzig, Milano and Paris. Inspired by the success in these expositions, the idea of the Festival gained impetus, and as a first step in becoming international, exhibition of national and international products in İzmir Festival was agreed on (Doğanoğlu, 1933, pg. 231). The difference between the Festival and the Domestic Products Exhibition would be that besides exhibiting the goods, it would be possible to sell them as well. This would be advantageous because it would lower the prices of goods for the benefit of the citizens of İzmir, and would induce an economical invigoration. Another aspect is that the festival does not require a single building, instead a large area is necessary for the construction of many smaller pavillions. This idea was first discussed in June 1933

and a festival committee was organised in July 3, 1933. This committee consist of of General Kazım Dirig, the Mayor of the Municipality Dr. Behçet Uz, the president of the Chamber of Commerce Hakkı Bey, Reşat Leblebicioğlu from the Municipality, Zeki Doğan Bey from the Chamber of Commerce and the presidents of all the banks in the city (Sönmezdağ, 1978, pg.36).



Figure 3.7- Danger plan (from Eyüce archive)

Promptly, within three months the festival was organized. The location of the festival was moved to a site in Alsancak (the current Hotel Ephesus), covering a total area of 32 000 m² (Figure 3.8). The duration was also extended to three weeks: September 9-30. The responsibilities and duties of the Festival Committee were similar to that of the Exhibition Committee of 1928, however there were many more difficulties such as the cleaning up of the selected area.

The Festival commenced with a ceremony on September 9, 1933. There was no foreign participation in the 1933 event.

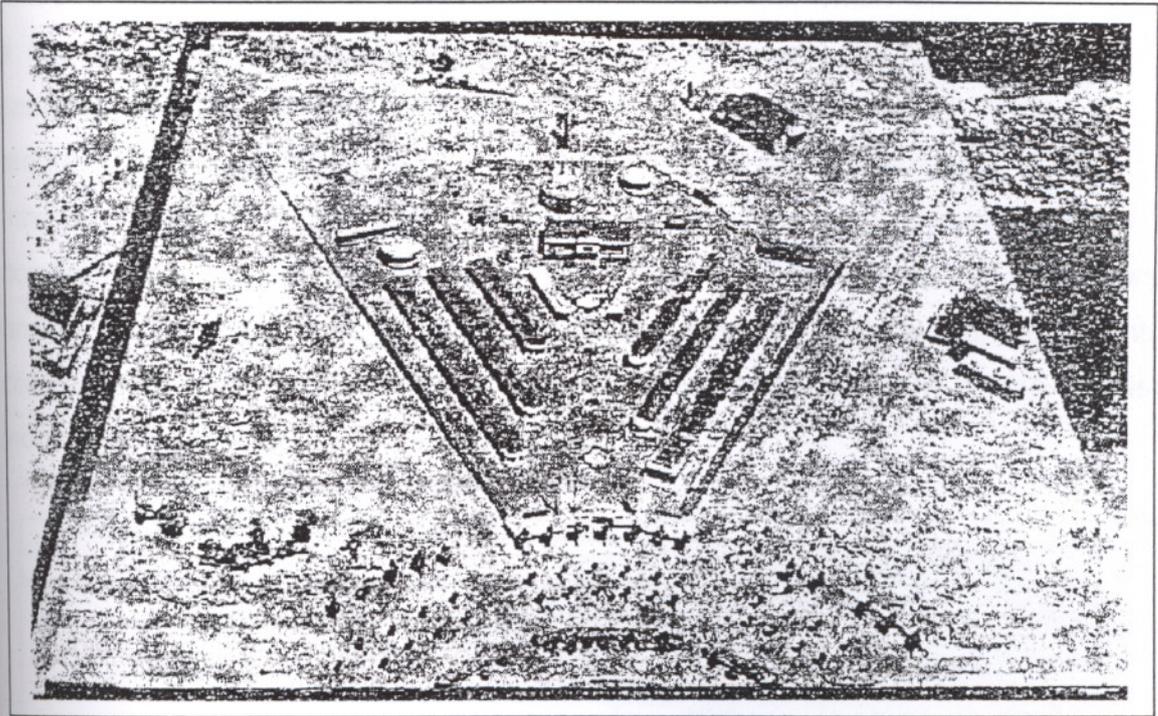


Figure 3.8- Picture of the model of the 1933 Festival (from, Sönmezdağ, 1978, pg.37)

3.2.2.3. 1934: 4TH İZMİR FESTIVAL

In 1933 it was decided that the festival would take place in the same location and in the same dates as before (İzmir Rehberi, 1936, pg. 92). As planned, the Festival was repeated on a yearly basis: 4th İzmir Festival was held in 1934 (Figure 3.9), with a slightly earlier starting date of August 26. İsmet İnönü and Dr. Behçet Uz emphasized the importance of the Festival for the growing Turkish Republic in their speeches during the opening ceremony:

"Our economical policy is moving in two directions. We want to accomplish our industrial program in addition to endorsing preventive measures and formulations to raise the value of our agricultural produce. We perceive these two directions as closely interrelated. Any factor that benefits one will also assist the other. İzmir Festival is an exceptional event to introduce both agricultural and industrial products." (İnönü, 1934, pg. 115).

“On this Turkish homeland, the products of our factories, which we are proud of, is a harvest of our Republic. Our produce are sufficiently strong and refined to compete with their like in both domestic and foreign markets. To introduce our products to the world will assist in our national economical mission. This İzmir International Festival (Beynelmilel İzmir Panayırı) will aid in the dissemination and comprehension of national products, in the encountering of potential customers, and in the specialization of various industrial sectors, thereby will significantly contribute to fulfilling our goal in accordance with the program of the Turkish industry and commerce.”(Uz, 1934, pg.112)



Figure 3.9- 1934 Festival (from Hüseyin Türkmenoğlu archive)

The Festival continued until September 15 in the same location as in 1933. The participants built many pavilion buildings. İş Bank of Turkey had constructed a large pavilion building to exhibit industrial products; Sümerbank had gathered the products of many factories in its pavilion; Ziraat Bank exhibited the photographs and architectural drawings of crop depositories and examples of wheat products (Aydoslu, 1934, pg.23). “General guidelines” (Umumi Talimatname) of the festival contains detailed information regarding organization, participation and entrance

fees (Ticaret ve Sanayi Odası Mecmuası, 1934) and provides evidence relating to the professional organization of the event. During the successful organization, every detail was considered in advance and almost no space was allowed for chance. The Festival gained an international identity with the participation of Russia, England, Iraq and Italy, and began to extend to cover the Balkan Region.

3.2.2.4. 1935: 5TH İZMİR FESTIVAL

Following the 4th İzmir Festival, the 5th İzmir Festival commenced in 1935 at the same location in August 22 (Figure 3.10) and continued until September 11, 1935. In the opening ceremony of the 5th Festival, the Minister of Economy, Celal Bayar, refers to the increasing economical role of the Festival (Cantürk, 1935, pg.2):

"Turkish economy, like other economies, perceives the expansion of international exchange and increased domestic commerce as the main instruments leading to economical growth. The basic goal of the Festival is to provoke, promote, and develop international economical liaisons. This Festival in İzmir, a city with a key position in Turkish economy and exportation, has already accomplished a substantial part of its mission. On the one hand, new relationships resulting from this yearly event have provided new possibilities for exportation, and on the other hand, the introduction of modern production technology and the subsequent implementation of new equipment have increased our imports. The invigoration of the trade between Turkey and international markets has been beneficial both for Turkey and for individual national markets involved."

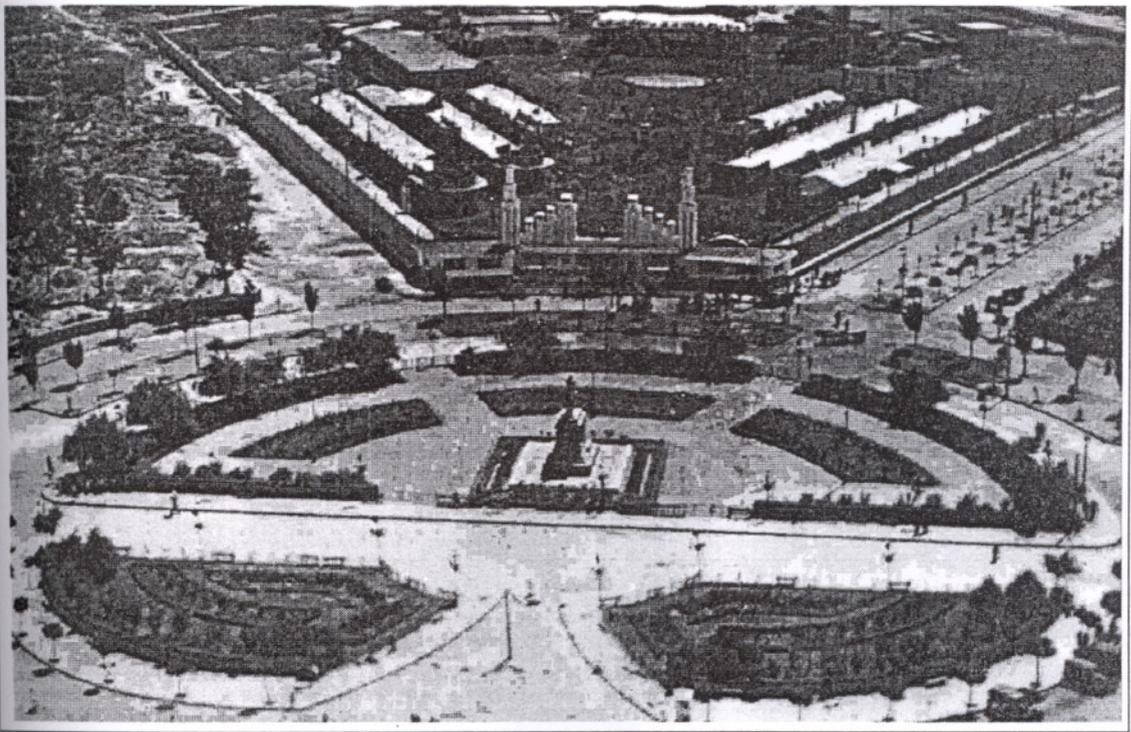


Figure 3.10- 1935 Festival (from Hüseyin Türkmenoğlu archive)

3.2.3. İZMİR CULTURPARK AND THE İZMİR INTERNATIONAL FAIR

The Domestic Products Exhibition, which originated in İzmir was gradually transformed into the İzmir Festival and finally developed into the İzmir International Fair. This successive order is apparent with reference to the aims, the way they were organized, and the ideas and persons behind them. As the İzmir Domestic Products Exhibition was extended and became the İzmir International Festival, the dimensions of İzmir School of Industry (Mithatpaşa Sanat Enstitüsü) was no longer sufficient for the exhibition. Therefore, it became necessary to change the location of the fairgrounds to a larger area behind the Cumhuriyet Square, (currently Hotel Ephesus). At the time it was considered as the permanent location. However, due to the increasing success and popularity of the International İzmir Festival, the necessity to find a constant location emerged once more.

3.2.3.1. THE INITIAL PROPOSITIONAL PANORAMA IN 1936

The festival moved to its new location in 1936, however the idea of the creation of a Culturepark, a green space for the city dates back to 1933. In June 1933, some

Turkish sportsmen (Türk Halkevi Sporcuları) visited Odessa, Russia. There were football players, wrestlers, athletes and swimmers in the team. Suat Yurdkoru had been the leader of the football team since 1926. The teams, with Yurdkoru, visited the Parks, Stadiums, and Museums in Russia during this trip (Figure 3.11). The Moscow Culturepark impressed Suat Yurdkoru; his impressions about the trip and Russia are stated in the newspaper article in Yeni Asır of June 15, 1933.



Figure 3.11- Suat Yurdkoru, addressing the Turkish teams in Russia, 1933 (Yaşar Aksoy, Yeni Asır 1976)

In 1934 Suat Yurdakoru became the assistant of Mayor of the Municipality, Behçet Uz. Yurdkoru proposed that the area allocated for the park of the city should be enlarged and turned into a Culturepark. The City Council agreed on this proposal (Yurdkoru, 1962, pg.7).

3.2.3.2. SITE

As mentioned in Chapter 2, the rationalist architectural movement in Europe had significant impact on young Turkish architects. One of the first examples of this trend was the urban design tendered to the Danger brothers, representatives of the "Geometricians", in 1921. However, because of the limited financial resources of the municipality, the application of this plan was extended to a long period (Eyüce, 1996).

During the period when Behçet Uz was the Mayor of the Municipality of İzmir, the city flourished with respect to allocating green space for parks and planting trees along roads and boulevards. Twenty new parks were instituted and tens of thousands of trees were planted in the city. The emphasis that Behçet Uz placed on green space did not only reflect his understanding of urban planning, but also his belief of the important role of green space for an individual's physical and mental well being. The most fruitful reflection of this strategy has been to establish Culturepark. (Serçe, 1998). There is consensus on the assertion that the most valuable heritage from Behçet Uz's period is the establishment of the Culturepark, or more correctly, the allocation of space for the Culturpark site (Cahit, 1937, pg.5).

Initially, an area of 60 000 m² was allocated for a park in Alsancak in this plan. However, when Suat Yurdakoru, visited Russia and shared his impressions about a similar establishment in Russia, Behçet Uz was influenced. Suat Yurdakoru commented that it would be more desirable to include a large park in the master plan of İzmir, a major project of the time, similar to parks in large European cities that Behçet Uz admired, and that 60 000 m² would be too small for such a project. The mayor accepted the proposal enthusiastically and brought the issue immediately to the city council (Yurdkoru, 1962, pg, 7). Both the report prepared by Suat Yurdakoru, and Behçet Uz's investigations during his 45-day visit to Moscow⁵, reinforced this idea (Sönmezdağ, 1978). The report prepared by Suat

⁵ Behçet Uz was sent to Russia in 1935, with the directions of İsmet İnönü, to visit the park in Moscow

Yurdkoru and presented to the City Council as a proposal in May 14, 1934 is as follows (Culturepark was organized based on this initial proposal):

“Culturepark will be organized to accommodate the need of the citizens of İzmir to enjoy nature and satisfy health requirements including fresh air and sun; at the same time, the culturepark will present a cultural environment that will reflect the spirit of the revolutions and reforms of the Turkish republic.

From this viewpoint, the 360 000 m² of land allocated for the culturepark should be planned to accommodate the establishments below.

Gates leading to the park:

There can be various gates to enter the park from different directions. However the construction of four main gates, located on the North, South , East and West of the park, is essential. To prevent overcrowding, plazas both outside and inside each gate are essential. In addition to these main gates, smaller gates for pedestrians can be built.

If motorized vehicles are allowed to enter the park, additional gates for the entrance and departure of these vehicles should be considered. The roads for these motorized vehicles should be different from those for pedestrians and connected to their respective entrance and exit gates.

The forestation of the park and roads:

In the decision to plant trees, it is essential to take into consideration the individual properties of the trees, the intended density, and the association of these trees with the roads. While reaching a decision on these issues, a unique solution for each region is more desirable than a general prototype application throughout the park. This variability among different regions will prevent monotonousness of the park will evoke interest and curiosity among visitors.

Constructions within the park:

The constructions required are itemized below:

Various constructions:

1- Either close to each one of the four entrances, or by the largest of these gates, the South entrance, will be an “lost items safekeeping” facility.

2- Park administration building.

3- Bicycle, motorcycle and automobile parking areas with a repair shop.

These facilities will be located in close proximity to the gate(s) for vehicle entrance.

4- Kiosks, in sufficient quantity, that will provide information about the location of the entrances of the pavilions in the park (directory).

5- Kiosks for selling cigarettes, candies, drinks and newspapers.

6- Kiosks for telephone, postal services and telegraph.

7- Kiosks for photography.

8- An electric powerhouse.

9- Toilets and waste disposal areas.

10- Central fire extinguishing facility.

11- Police and Municipality Centers or Sites.

12- Benches and similar facilities to sit and rest, located by the roads and plazas, constructed from either concrete or wood.

13- Restaurants, coffee houses and bars.

Public gathering facilities for meetings, sports activities and amusement/entertainment:

14- A square that will accommodate 5 000 people for meetings and demonstrations.

15- A facility directly connected to the square described in item 14, containing speakers, radio and equipment for music broadcasting.

16- A city stadium.

17- An amphitheater that can also be used for wrestling and boxing tournaments, if required.

18- A space allocated for circus if such entertainment companies visit Izmir. If it is difficult to allocate this space, the square can be temporarily used for this purpose.

19- Two plazas, each to accommodate 1000 people. These plazas will be occasionally used for military exercise with the aim of both propaganda and motivation. These plazas will also be given out to schools to provide an outdoor facility for physical education activities. There will be closed dressing rooms and showers by these plazas. Furthermore, in conjunction with the above, a medium sized outdoor swimming pool and a small restaurant will be built.

21- A theater and a cinema for children's activities (School performances and shows for children).

22- Children's playgrounds located at various sites in the park.

23- Pools of various sizes, located in different places throughout the park. There will be trees, such as weeping willows, planted by these pools and lawn-seats in adequate quantities.

24- Tennis courts and a parachute jumping tower.

25- An isolated place (milk drop), allocated to walk the babies through in their carriages and expose them to sunshine. In proximity to this area, a sandbox will be constructed for larger children to play.

Constructions related to the revolutions and military:

26- Atatürk Mansion (Atatürk's life and his accomplishments, starting from his childhood, will be illustrated) and mansions for those who have helped him with revolutions and reforms (General İsmet İnönü and Fevzi Çakmak).

27- A small military museum, showing Turkish soldiers and the evolution of the Turkish army throughout history, finally leading to the current status of the military (Employing representative maps, pictures, costumes, material and equipment of the army).

28- Revolution and culture museum (As in item 27 above, maps, diagrams, figures, tables will be employed).

29- If possible, İzmir Civil Museum should be transferred to culturepark.

30- A Geology, Geography, Anthropology and Astronomy museum (including a corner for minerals).

31- A museum to promote public awareness about contagious and dangerous diseases (preventive medicine building).

32- A permanent exhibit to display both the agricultural produce and the industrial products of the İzmir region.

33- A warehouse for storing material and equipment.

34- All the buildings that will be constructed within the boundaries of the park, small or large, should involve exterior designs that are representative of either the old or the new architectural understanding. (A plate must be placed on an appropriate place of the building that contains information about the architectural period and style.) " (Yurdkoru, 1962, pg.7).

On 920 000 m² of the 1 750 000 m² area damaged by the great fire, new construction and settlements had already begun. 360 000 m² of the remaining

830 000 m² was reserved for Culturepark, that was going to be the first of its kind in Turkey. The allocation and legal expropriation of a substantial part of the burnt area for public use would also aid in solving the problem of the valuation of the land. The area reserved for Culturepark was later increased to 430 000 m² (Yurdkoru, 1962, pg.7).

Before the decision to reserve the 360 000 m² of the burnt area for Culturepark in 1933, Herman Jansen was invited to İzmir for consultation about the reserved area. The area was viewed from the top of Atatürk Highschool. Jansen stated that the burnt down area could not be handled without a great amount of money and advised that the Municipality solve this problem later, after the country is in a better situation economically. He even stated "If you can clean this area in 40 years, I would like to congratulate you". However this did not satisfy the Municipality of İzmir, so they also consulted four architects from İzmir, and these four architects did not think that cleaning the area was unattainable (From the interview with Hüseyin Türkmenoğlu). A constructor (Kürt Niyazi) was hired for cleaning up the area. The work started in September 1935. As a whole, the Park was intended to be a recreational, cultural and entertaining place for the city. The buildings that were planned to be constructed in the park included museums, children's play areas, squares, a stadium, public theaters and The İzmir Fair, that was planned to be moved to Culturepark at the time. In the burnt down areas of İzmir, besides the 360 000 m² of land allocated for the Culturepark grounds, the "1. Kordon" (The Seaside Avenue) and the road between Basmane and Tepecik were constructed. This and the other large boulevards, mentioned above, were adorned with trees. Together with these restructuring efforts in urbanization, new neighborhoods were constructed which were reminiscent of the Yenışehir of Ankara, the capital of the republic (Belediyeler Dergisi, 1936).

The park was intended to serve not only İzmir, but also the whole Aegean Region as a cultural center. The initial approach was to organize a competition for the designing of Culturepark. Consequently following Behçet Uz's visit to Russia and the New Culturepark in Moscow (Erdim, 1991, pg.11) on January 1, 1936, the construction of the Culturepark begun with the plantation of the first trees

(Yurdkoru, 1962, pg.7). In this first proposal, the culturepark was planned to accommodate an *Atatürk Devrim Müzesi* (Atatürk Revolution Museum), a stadium, an open amphitheater, a swimming pool, a parachute tower, a zoo, playgrounds for children, the Festival area, and other various recreational and sports facilities. Additionally, a new nightclub/casino would be constructed for entertainment and a pool in the square with water jets spraying colored water would constitute one of the major attractions.

Considering the fact that the weather will be relatively hot during the festival season, the roads within the fairgrounds were designed such that the whole park could benefit from the local "*imbat*" (south winds of the summer) winds.



Figure 3.12- Plantation of the first trees, 1933 (Hüseyin Türkmenoğlu archive)

The Government provided a substantial amount of financial support for the Culturepark (Uz, 1935). With the new plans and the financial support, the deserted burnt areas would go through a significant transformation.

A Committee was formed in order to organize the large amount of work that should be done. The committee members were: President Behçet Uz, Reşat Leblebicioğlu (financial affairs), Cahit Çeçen (Technical affairs), Rahmi Zallak (exposition and economical affairs), Suat Yurdkoru (propaganda) and secretary general of the Chamber of Commerce, Mehmet Ali Eten. The president of the "Türkofis" was assigned as the superintendent of the Turkish Government (Sönmezdağ, 1978, pg.53).

As the first step in the construction of the area, trees were planted (Figure 3.12), and walls were constructed along the borders of the Park. A large amount of money was needed for the construction of the walls, so the Municipality came up with a clever idea to raise money: They advertised in newspapers that masonry workers were going to be hired for the substantial construction work at the Culturepark. However, instead of interviewing the applicants, the municipality would test their craftsmanship; each applicant was supposed to build a 3 m. portion of the wall around the Park. The wall was constructed this way and it was high quality because workers did their best in order to be hired for the job (From interview with Hüseyin Türkmenoğlu).

Architects Necmeddin Emre and Vedat Ar undertook the construction of 14 large pavilion buildings and completed the job successfully (Sönmezdağ, 1978).

The 6th İzmir Festival was established in this new and permanent location (Figure 3.13). The area allocated for the Festival was 36 000 m² and the dates of the event were September 1-22, 1936. The relocation of the Festival to the new Culturepark grounds was also accompanied by a change in its name: İzmir International Fair.

The Mayor, Behçet Uz went to Yalova on August 15, 1936 to invite Atatürk to attend the opening ceremony of the Fair. Due to his health problems and the

critical status of external affairs, Atatürk could not come to the opening ceremony but appointed the Prime Minister İsmet İnönü to participate (Sönmezdağ, 1978).



Figure 3.13- The Culturepark under construction, 1936 (Hüseyin Türkmenoğlu archive)

On September 1, 1936, the Prime Minister İsmet İnönü opened the 6th International İzmir Fair with a very outstanding ceremony with the following words: "As everybody will recall, a few years ago this land was a wreckage and a deserted area. To envision such a site as a convention center as well as a gathering place for the economical affairs and a representative sample of our national industry, moreover to constitute a culturepark here, surely reflects a noble and a powerful ideology." (Sönmezdağ, 1978).

It can be stated that three basic factors influenced the decision to establish a Culturepark for İzmir:

(1) Behçet Uz's appreciation and love for green space.

(2) The restructuring of burnt places in the new master plan of İzmir

(Anadolu, 1936).

(3) Providing improved conditions for the İzmir Festival

3.2.3.3. GOVERNMENT POLICIES

İzmir was a very important city in relation to the war of independence: from the first bullet that started the war to the final victory. After the war and during the foundation of the republic, the population of İzmir was reduced to almost 50% and the city was almost totally damaged by the great fire. However İzmir had a very large hinterland and a high potential of development and prosperity.

The main motivation underlying the attention İzmir received from the Government was to overshadow the pre-revolution city of İzmir with its cosmopolitan nature, vivacity and glimmer with the modern port city of the young Turkish Republic. The cosmopolitan nature of the city can be attributed to the large number of inhabitants with diverse ethnic and religious backgrounds, primarily from the West. This diversity influences the way İzmir is perceived and subsequently nicknamed ("gavur İzmir").

The personalities of the Mayors of the city deserve special courtesy in this respect. Dr. Behçet Uz, who served as the Mayor of İzmir between 1931-1941, had a strong conviction in planned development, and did not perceive the city only as a vision. İzmir was an archetype for Turkey, with its solutions for environmental health problems. The Culturepark project and a systematic approach for a master plan of the city constitute the most important decisions of his time (Batur, 1998).

The devotion and hard work of the Mayor, Behçet Uz (Figure 3.14), largely influenced this significant support by the government. However, one cannot overlook and underestimate the effect of the single-party system in the parliament, which allowed the government to proceed without serious opposition in advocating the İzmir Fair. The outcome was a great opportunity for the citizens of İzmir as well as the rest of Turkey since Fair provided a great convenience for cultural exchange and commercial convocation. The fair presented an additional social advantage by providing an opportunity for the people from the suburban and rural areas of Turkey to visit a large city and get exposure to the current advancements at both the national and the international levels. The reformist, industrial and

creative side of the young Republic of Turkey was displayed in the fair in a relatively small scale, and in a way this was intended as propaganda to the citizens of Turkey as well as international visitors (Belediyeler Dergisi, 1936).



Figure 3.14- Mayor, Dr. Behçet Uz, in the opening address of the 1936 İzmir International Fair (from Hüseyin Türkmenoğlu archive)

Overall, the fair constituted a good opportunity for cultural interaction of foreign countries as well as providing local economical and commercial benefits.

The 1936 Festival was opened by the Prime Minister of the time: İsmet İnönü (Figure 3.15); the Minister of Economy, Celal Bayar, Minister of Health, Refik Saydam and General Kazım Dirig attended the opening ceremony. The attendance at the opening ceremony reflects the importance attributed to this event by the Government. İsmet İnönü, in his opening speech said: "It is hoped that the exhibition area will become a place of national gathering. If the economic situation of the country can be displayed properly, this will benefit the country and attract foreigners. This way, the needs of the country will also be accomplished" (İnönü, 1936).



Figure 3.15- Prime Minister, İsmet İnönü, in the opening ceremony of the 1936 İzmir International Fair (from Hüseyin Türkmenoğlu archive)

In addition to the funding supplied directly by the government, “Trakya Umum Müfettişliği” (Thrace General Inspectorate, led by Kazım Dirig), Governors Offices, National Banks, Chambers of Commerce, and Industrial establishments throughout the country provided financial support for the İzmir International Fair of 1936.

Other kinds of indirect support from the government were as follows:

The Ministry of Foreign Affairs sent a directive to the consulates stating that visas would be for free from the 20th of August to the 20th of September.

The Ministry of Internal Affairs, sent a directive to all the provinces, Municipalities and all Chambers of Commerce, instructing them to attend the İzmir International Fair.

On the other hand the Mayor of İstanbul, Muhiddin Üstündağ, worked hard to ensure participation of the presidents of all industrial organizations at the Fair.

The "Health Museum" was constructed with the support of the Ministry of Health, and the Parachute Tower was built under the supervision of "Hava Kurumu" (Aviation Association) (Rahmi, 1937, pg.6). The contributions and active participation of Sümer Bank, İş Bank, and State Monopoly Administration denote government support specifically to enhance economy and prosperity.

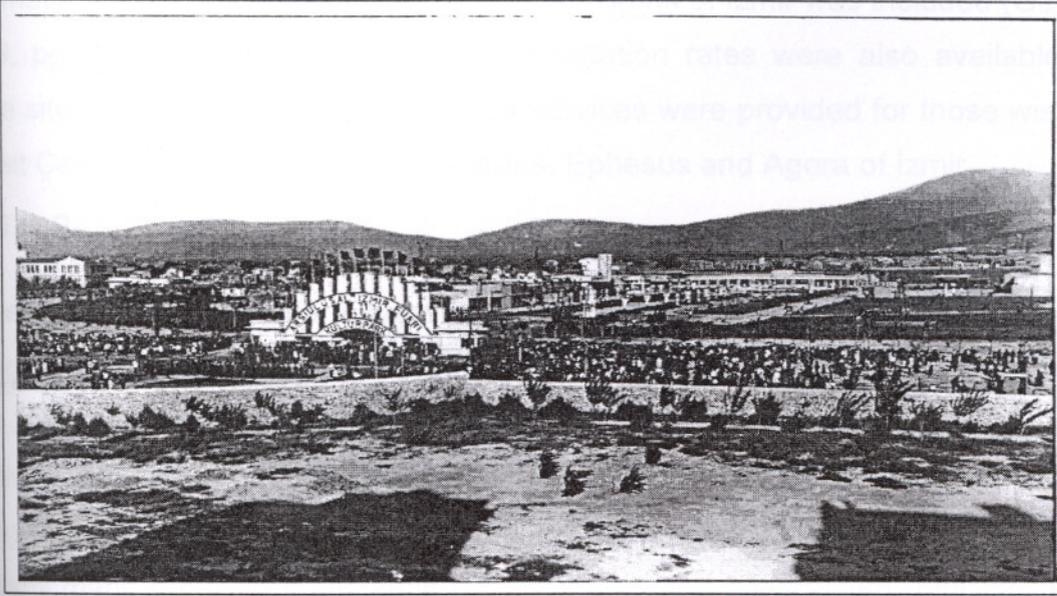


Figure 3.16- Opening ceremony of the 1936 İzmir International Fair (from Hüseyin Türkmenoğlu archive)

3.2.3.4. TRANSPORTATION

Providing discounted rates for public transportation to İzmir from all over the country during the Festival period facilitated travel to İzmir. There was a 50% discount in maritime lines and up to 80% discount in railways (50% discount for people; luggage below 85 kg was free, and above 250 kg had a 75% discount) in order to encourage and enable people from all over the country to visit İzmir and the Fair. In addition to these, discounts were provided on the local buses for those who wish to visit the areas close to İzmir such as Çeşme, Selçuk, Bergama (Sait, 1937, pg.9). This also provided an opportunity for Turkish citizens to see different parts of the country that they had not visited before. In addition to the discounted rate in the Turkish Maritime Lines, the Karadeniz ship, containing 300 beds, was

anchored at the İzmir Harbor and used as a hotel during the Fair. Overall, the main objective of the fair was a demonstration of and propaganda for the developments and modernization of the country (İktisadi Yürüyüş, 1940, pg.27).

3.2.3.5. TOURISM

An "İzmir Guide" was prepared for the visitors, showing the locations of hotels, casinos, nightclubs, restaurants, and public baths including their prices and containing detailed information about public transportation. Also advice and information about sites worth visiting in the environs of İzmir was included (Gülser, 1939, pg.3). The same discounted transportation rates were also available for these sites, furthermore inexpensive bus services were provided for those wishing to visit Çeşme, İnciraltı, Pergamon, Sardes, Ephesus and Agora of İzmir.

3.2.3.6. PARTICIPATION

Large areas in Culturepark were reserved for foreign countries. International participation in the 1936 festival consisted of Russia, Greece and Egypt. More than 200 pavilions (dimensions: 4m x 5m x 3,5 m height) were constructed by the Festival Committee. İş Bank and Sümer Bank collectively constructed a "*Panayır Sarayı*" (Exhibit Palace) for a permanent display area for themselves in 1939; similarly many other state institutions bought lots and constructed their pavilions, such as the "*İnhisarlar İdaresi*" (State Monopoly Administration). Another pavilion, called the "*Vilayetler Pavyonu*" (Provinces Pavilion) was constructed so that all the cities/villages can exhibit their local industrial and agricultural products. The Chamber of Commerce and many private enterprise and industrial firms built their own private pavilions and took their places in the fair. Some of the permanent pavilions built by respective institutions were: Sümerbank, State Monopoly, State Railways, Thrace, Red Crescent, Public Utility Gas, State Sugar Factories, Glassworks, State Telephone Company, Şaşal Spring Water (Tansu, 1936).

3.2.3.7. DEVELOPMENTS AFTER 1936

At the termination of the festival in Sept. 22, 1936, it was planned to continue the construction work at the Culturepark. In the Atatürk Revolution Museum, the aim was to display the difference between the Ottoman Empire and the young Turkish Republic (Belediyeler Dergisi, 1936).

A new Fair Committee was formed immediately after the 1936 Fair, which constituted of the president, Dr. Behçet Uz, Suat Yurdkoru, the Fair superintendent Suad Şakir Kabaç, Reşat Leblebicioğlu, Cemal Ziya, Ali Büket, Rahmi Erand, Cahit Çeçen (Sönmezdağ, 1978).

An information office was established and great emphasis was placed on advertising the Fair. Some schools were prepared to be employed as hotels in case the present accommodation facilities did not suffice (Sönmezdağ, 1978).

In 1937, the municipality of İzmir started a campaign in preparation for the zoo that was intended to be instituted in the Culturepark. Citizens who possessed wild animals were invited and encouraged to give these animals temporarily to the settlement constructed in the back of the School of Agriculture in Bornova. Among the animals that the citizens brought, were jackals, wolves, eagles and a lion. Furthermore, the municipality collected various kinds of animals, had appropriate cages built and opened the zoo for visitors, in time for the Fair (Sönmezdağ, 1978).

With the cooperation and help of Turkish Civil Air Association (Türk Hava Kurumu) and their president, Fuad Bulca, a parachute tower was constructed to encourage the younger generation to practice parachute jumping. The tower was designed and constructed in one year, by Turkish architects and engineers. The total cost was 40 000 TL. The foundation consisted of 75 piles reaching a depth of 17 m; the height of the tower was 48 m with two balconies at 13.26 and 39 meters. Both elevators and stairs were available to climb the tower and the higher balcony contained four different jumping places, each representative of a different airplane. The first people to jump from the tower on the 2nd of September, 1937, were the parachute specialist Romanof and the parachute instructor Abdurrahman Türkkuşu (Sönmezdağ, 1978).

The restructuring of all of the roads around the fair by using cobblestones was among the final preparations.

Around the time when the 7th İzmir International was about to commence, there

were other events (Military exercises in Thrace, Turkish History Exhibition, Turkish History Congress), which also reflected the successful and meaningful consequences of Atatürk's revolutions. Minister of Economics, Celal Bayar opened the 7th İzmir International Fair.

The fair was gaining a truly international identity. Visitors from the United States of America, United Kingdom, Greece, Italians were forming groups to come to the İzmir International Fair. Information offices were assisting to the tourists as well as providing tourist guides and translators for them. The interest of foreign journalists was specifically important with regard to the international reputation of the Fair (Sönmezdağ, 1978).

The president of the Balkan Chamber of Commerce and Industry, B. İzmiryotis, declared that the İzmir Fair was superior to the Selanik Fair, which has a history of 12 years with the participation of 24 foreign countries; İzmiryotis added that the facilities and assistance provided to visitors in İzmir surpassed these services provided in any other country (Sönmezdağ, 1978).

In 1938, the construction of the "Agriculture Museum" and the "Culture Museum" began. Celal Bayar, the Minister of Economy, in his opening address of the 1938 İzmir Fair said: "İzmir International Fair is live proof that the economical situation in Turkey is improving every day. Fairs and expositions are very important in the economical life of countries. The giant steps of the Kemalist regime in economical life can be seen every year in İzmir." (Bayar, 1938)

The trees, pools and pavilions in the culturepark give this place a unique identity that is not found in other exhibitions. The culturepark was initially constructed on 36 000 m² of land, however with the addition of the amusement park (Lunapark), a hippodrome for horseback riding, and a botanical garden (together constituting 5 000 m²), its dimensions had reached 41 000 m² by 1940. The 1936 International Paris Exhibition, had occupied 105 000 m² of land (Emre, 1940).

There are two different types of construction in the Fair: Temporary and permanent. Permanent constructions which include the pavilions listed below,

have been renovated, painted and the interior decorations have been modified in 1940: Atatürk Revolution Museum, Agriculture Museum, Health Museum, Provinces Museum, Sümerbank, Province of Manisa, Eti Bank, Funds (Vakıflar), Grape Association, Denizli and İzmir Chambers of Commerce Exhibition halls, Red Crescent, State Railways, Şark Sanayi, Turyağ, State Monopoly Administration. Some institutions, that preferred the temporary construction, İş Bank and Cevelan Zadelers, participated in the 1940 Fair using partially previously constructed and partially new pavilions. The countries with a permanent pavillion, Russia, Greece, Italy, have renovated their buildings, while United Kingdom, Germany and Iran acquired space in the central exhibition hall (Emre, 1940).

Some of the new additions to the culturepark in 1940 are the horseback riding club with manege areas and the tennis club with tennis courts (Emre, 1940).

In addition to the mission of the culturepark in the economical development of the country, its contribution to the architectural understanding of the period is also very significant. The culturepark gradually became a display area for the architects, engineers, interior designers and various craftsmen working in the fair. The adaptive modifications and decorations, as well as the original designs of the buildings and pavilions, indicate a gradual evolution in architectural understanding (Emre, 1940).

Another issue worth mentioning is the security of the work environment. Although the construction work at the fair required hasty organization, not a single accident resulting in casualties occurred, indicating the capability of the engineers and architects involved (Emre, 1940).

In conclusion, the International İzmir Fair is a representative event of the interrelationships between ideology and form in architecture. The architectural understanding of the foundation period of the Turkish Republic, the modernist, rational, functionalist and secular approach, is reflected in the design of the İzmir Culturepark. The next chapter will analyze the architecture of the specific buildings of the Culturepark with reference to the interactions with social, cultural and political viewpoints of the time.

CHAPTER 4: EVALUATION OF THE ARCHITECTURE WITHIN THE İZMİR CULTUREPARK

This chapter deals with the architecture within the Culturepark, mostly the pavilion buildings designed for the International İzmir Fair.

These buildings reflect both the architectural trends in Turkey during the specified period, influenced by European styles, and the influence of the state socialist approach adopted as the government policy by the government of the Turkish Republic.

The 1930s is a period between the two National Architectural Movements in Turkey. During this period, a modernist exploration without local references is observed in Turkish architecture. The buildings in the İzmir Fair that will be specifically evaluated, are examples of architecture with a propaganda mission and a modernist understanding. Although, some buildings in the İzmir Culturepark (not only those representative of the First National Architectural Movement but others as well) accommodate the historical references as a continuation of the 1920s, these buildings are not dominant.

One of the major reasons for the adoption of the modernist approach in architecture was the solutions it offered for the rapid construction activity that Turkey needed, as well as meeting other physical demands of the time. The mission of the modernist architectural movement in changing the lifestyle and insight of the society was overlooked or ignored. The buildings designed for the İzmir Culturepark do not have the purpose of providing the physical functions that underlie most of the public improvement work of the time. Nonetheless, these buildings do employ the modernist aesthetic for a propaganda mission.

Probably as a consequence of their function, the buildings in the Culturepark make extensive use of Turkish words written with letters from the Latin alphabet adopted after the revolution. Although one would expect to see written words on pavilion

buildings because of their function, a comparison between the pavilion buildings of other countries and of Turkey indicate that substantially more emphasis is placed on using "alpha characters" on buildings representing Turkey. It is not easy to attribute this usage of large texts on buildings directly to ideology as other factors may also have influenced this preference. Lettering has a significant function in advertising and indicating the use of buildings. The clear unseriffed letter forms are most legible at a good scale and conform harmoniously to the geometrical character of their designs. Letters set forward from the wall surface or in silhouette above the roof decorates these buildings without breaking wall surfaces.

In general, illumination is very extensively used on the fairgrounds as an architectural element.

In the beginning of the 1930s, Turkish architects put a special emphasis on establishing modernism. While foreign architects designed most of the status buildings, the opportunities provided to Turkish architects were limited mainly to residential projects. Therefore the Pavilion buildings might have been perceived as an important chance to demonstrate that Turkish architects are capable of designing architectural products in the modern architectural trend that are at least as good as their foreign peers'.

The Culturepark is a very important place for the Turkish Revolution to be represented through architecture. Furthermore, care was taken to prevent an overlap between modernist paradigms and this representative architecture.

"The leading architects of the period agree that the architecture to represent the modernism in the essence of the revolution has to have three basic characteristics: modern/new, secular, Turkish." (Sayar, 1998, pg 129).

While the modernist idealism in Europe was objected to a critical evaluation, this is not the case in Turkey. The modern architecture displayed in the artefacts of the Culturepark, often contrasted the perspective of most of the foreign architects who designed the majority of the large scale state buildings in Ankara. However, it can't be denied that modernism in architecture was introduced to Turkey through

importation. As a result of this, the “architectural expression of the official modernization program” was not a result of the transformations that took place inside the architectural discipline. Instead, there is a settlement of an “aesthetic-formalist approach” in architecture. Therefore, a “vocabulary” of certain modern forms was established, especially in residential and public buildings. This vocabulary that was listed in Chapter 2 can be observed clearly in the architectural artefacts in the Culturepark.

4.1 ARCHITECTURAL PRODUCTS WITH HISTORICAL REFERENCES

Some of the buildings in the culturepark designed for the International İzmir Fair between 1930 and 1950 contain historical references and with this feature, are different from the modernist architectural samples of the period.

Some of the buildings in this group can be recognized as a continuation of the First National Architectural Movement and constitute only a small portion of the buildings in the Culturepark.

There are also buildings with neo-classicist references: three-partite organization, pediments and peristyle plans. Interestingly, most of the buildings with these neo-classicist references are pavilions belonging to European countries. Probably the political atmosphere in Europe is reflected on the architecture of these representative pavilion buildings.

4.1.1. EXAMPLES REFLECTIVE OF THE FIRST NATIONAL ARCHITECTURE STYLE

The buildings that reflect the First National Architectural Movement constitute only a small percentage of the whole building stock of the İzmir Fair. Although modernist trends in architecture were dominant in Turkey in the 1930s, some features of the First National Architecture can be traced as well. Two buildings, Bursa Pavilion and Evkaf (Foundations) Pavilion that have been built in 1937 and 1938, respectively, are such examples and have a Neo-Classical touch. They contain the ornamental architectural elements of the Ottoman religious buildings such as the pointed arches and the traditional finishings.

These buildings that are reflective of the First National Architectural Style are reminiscent of the buildings built in İzmir in the same style such as the National Library (Milli Kütüphane, Figure 4.1), the Opera Building, and the Turkish Guild Türk Ocağı.



Figure 4.1- National Library in İzmir, opened at 1933 (from Türkmenoğlu Archive)

The formal features of these buildings can be listed as follows:

- Decorative elements in the facades
- Use of arches in the windows and other openings
- Distinctive formation of external elements, such as windows, on different floors
- The use of classical architectural details in the transition elements
- The use of false domes
- The use of cut stone

The buildings in the Culturepark reflective of this style are:

- ✓ Evkaf (Foundations) Pavilion (1938) (Figures 4.2 and 4.3)
- ✓ Bursa Pavilion (1937) (Figure 4.4)

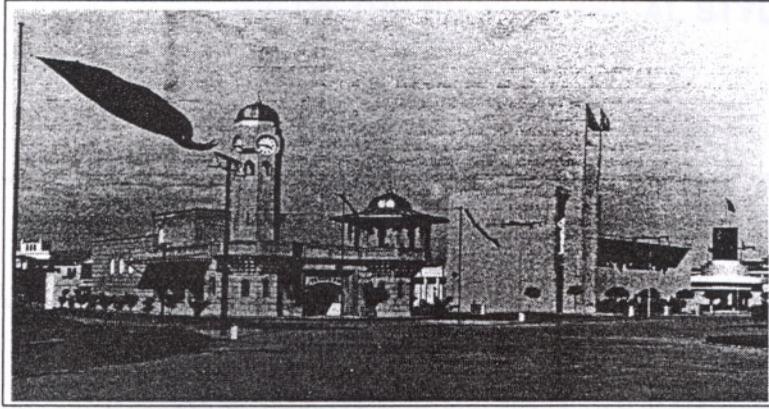


Figure 4.2- Evkaf Pavilion, exterior (from Tansu, 1938, pg.244)

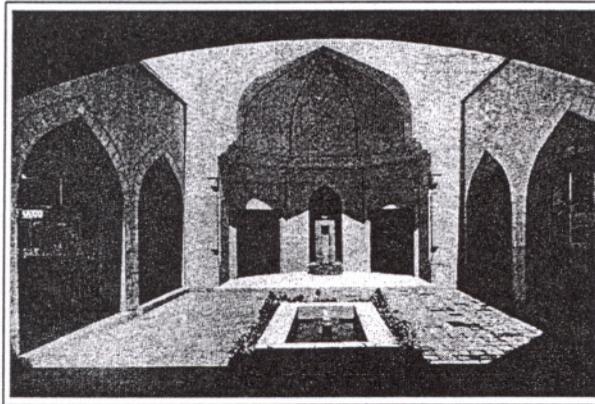


Figure 4.3- Evkaf Pavilion, interior (from Tansu, 1938, pg.250)

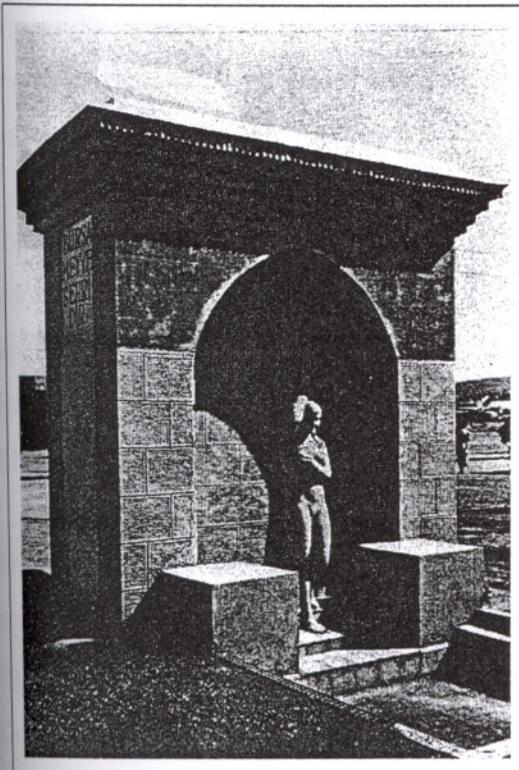


Figure 4.4- Bursa Pavilion (from Tansu, 1937, pg. 328)

4.1.2. EXAMPLES REFLECTIVE OF THE NEO-CLASSICAL STYLE IN ARCHITECTURE

Some of the buildings in the Culturepark have features that reflect the Neo-Classical Style. These examples do not constitute the majority of the buildings in the İzmir Fair and it is interesting that most of these examples consist of the pavilion buildings of the foreign, especially European, Countries. This result is probably due to the political atmosphere in Europe since these pavilion buildings aim to represent the architecture of these countries.

After the First World War, there were many revolutionary occurrences, especially in the Soviet Union, Italy and Germany. The work of many architects reflect a conscious desire to isolate the developments related to the revolutions from the Modern Movement (Frampton, 1992). When the National Socialists seized power in Germany, they turned against modern architecture and art, and the entire Modern World. Their architecture was based on antiquity and included a tendency that had existed since the turn of the Century, marked with an excess of an increasingly coarse Neo-Classicism. Large-scale buildings usually clad in limestone and strictly symmetrical with rusticated ground floors, big projections and endless rows of high pillars and windows were used. Unlike the dynamism and transience demanded of modern architecture, the requirement was for status and permanence (Gympel, 1996).

The buildings' features included the classical colonnades, sharp and clean lines, block masses, flat and limestone surfaces with very enormous architectural elements such as doors, half-meter-high door hinges and huge sculptures (Emir, 1999). Examples of this approach are seen in the Paris World Exhibition (Figure 4.5)

The Rumanian Pavilion in the Culturepark is a typical example of this kind of architecture, as well as the other Pavilion buildings listed below. The scales of these buildings are also larger compared to the other Pavilion buildings within the Culturepark.

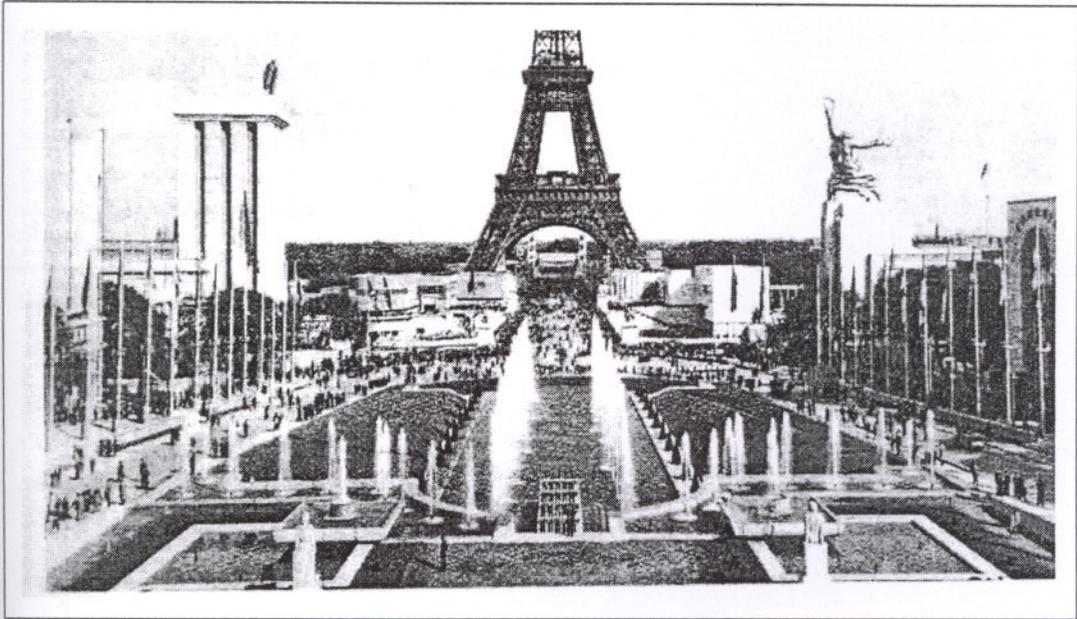


Figure 4.5- 1937 Paris World Exhibition (from Frampton, 1992, pg. 219)
Germany Pavilion far right, U.S.S.R. Pavilion far left

The features of these buildings can be listed as follows:

- The use of stripped forms
- Disciplined repetition can be observed in the facades
- The use of an axial order
- The use of symmetry
- Three partite organizations
- The use of pediments
- The use of peristyle plans and other kinds of plans with historical references
- Large scaled architectural elements on the exteriors such as doors

Examples of buildings with references to Neo-Classicism in the Culturepark:

- ✓ Çimento (Cement) Pavilion
- ✓ Rumania Pavilion (1939)
- ✓ Great Britain Pavilion (1937)

- ✓ Great Britain Pavilion (1939)
- ✓ French Pavilion (1939) by M. Gautier
- ✓ Italy Pavilion (1939)
- ✓ Greek Pavilion

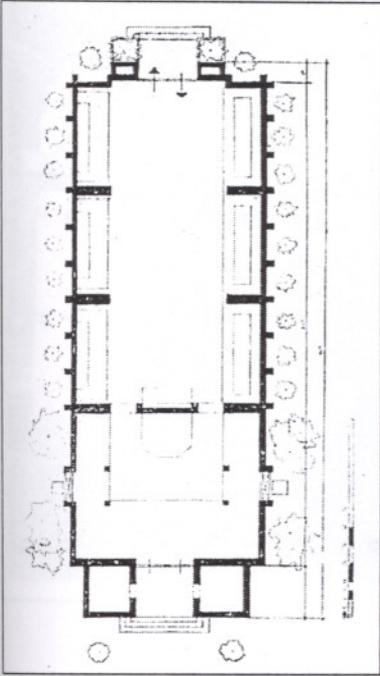


Figure 4.6- Plan of the Rumania Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 204)

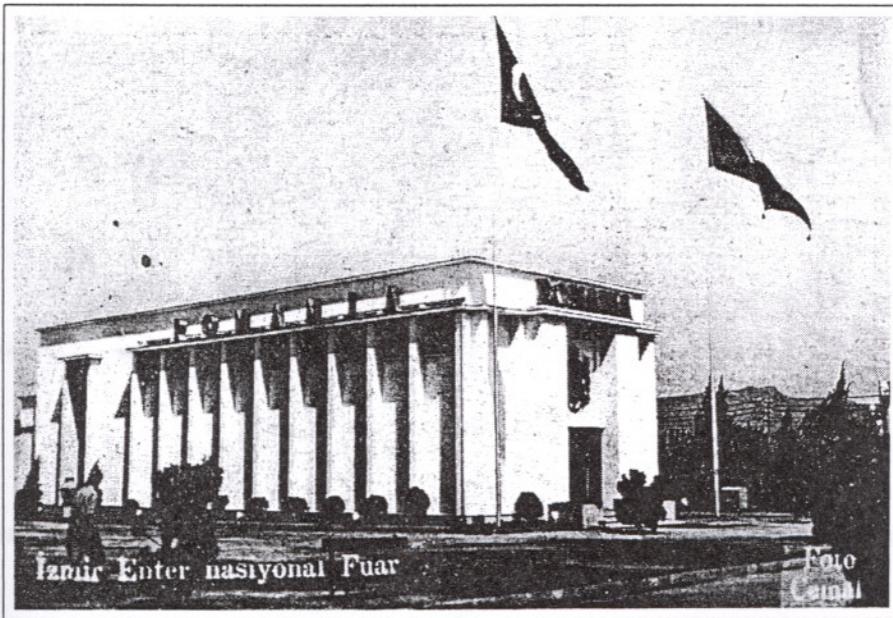


Figure 4.7- Rumania Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 204)



Orel and Çeçen, 1939, pg. 207

Figure 4.8-Great Britain Pavilion,
1937 (from Tansu,
1937, pg. 328)

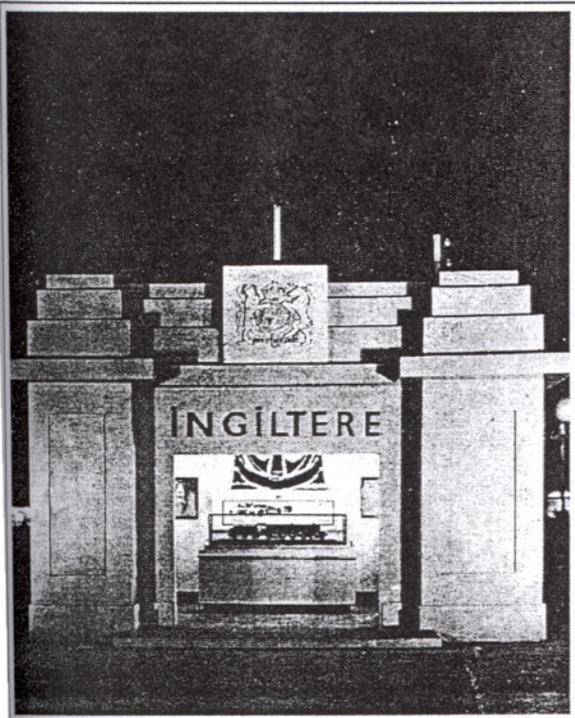


Figure 4.9- Great Britain Pavilion,
1939 (from Orel and
Çeçen, 1939, pg. 204)

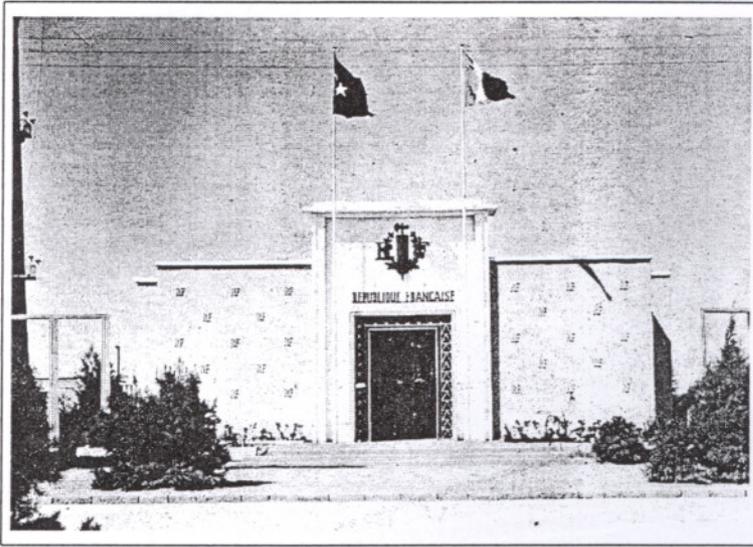


Figure 4.10- French Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 207)



Figure 4.11- Italy Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 205)



Figure 4.12- Greek Pavilion (from Türkmenoğlu Archive)



Figure 4.13- Cement (Çimento) Pavilion (from Türkmenoğlu Archive)

4.2. ARCHITECTURAL PRODUCTS THAT REFLECT THE MODERNIST MOVEMENT

These buildings are reflective of the modernist aesthetic understanding and resemble examples from the European architecture of the period. In these buildings, reinforced concrete is used in a sophisticated manner. Buildings that reflect the modernist movement possess the characteristics of “Stage 1 and Stage 2 of the Republican Period”, depicted in Chapter 2, section 2.2.3.1 and 2.2.3.2 (Batur, 1998). In these buildings, a profound modernist aesthetic understanding and simplicity is dominant. These buildings may be the most successful examples of architecture in the İzmir Culturepark that convey the propaganda mission of the Turkish revolution in the modernist manner. Although some of the buildings in this group are the pavilions of foreign countries, the majority comprises pavilion buildings, designed and constructed to represent Turkish governmental organizations, by the Turkish architects and designers of the period.

In these buildings, generally the distinguishing aesthetic principles of the International Style are apparent. According to Hitchcock and Johnson (1995, p. 29), there are three main principles of the International Style: “Emphasis upon

volume-space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to the symmetry or other kinds of obvious balance; and lastly dependence upon the intrinsic elegance of materials, technical perfection and fine proportions, as opposed to applied ornament." In other words, as a new concept in architecture, volume replaces mass. Secondly, something other than axial symmetry serves as the major means of ordering design; this other tool is named regularity. Another important feature is that ornamentation does not exist as it did in the buildings with historical references.

These buildings can be roughly categorized into six groups according to their formal features. In general, it is not possible to speak of definite plan schemes, but usually with the asymmetrical organization of primary geometric forms the new orthogonal and prismatic language can be observed. In almost all the buildings, small- or large-scaled reinforced concrete is used as a construction material. The methods of reinforced concrete skeleton construction have freed the planning of these buildings from conforming to the rigid lines of masonry structures. The isolated supports interfere hardly at all with the free exhibition spaces and circulation. The exterior walls are usually mere screens, thus planning becomes absolutely pliant to the needs of function. In spite of all the difficulties, terrace coverings are preferred instead of slanted roofs.

4.2.1. EXAMPLES FROM GROUP 1

The buildings of Group 1 are those which mostly have circular planned spaces or rounded corners accompanied by horizontal windows. These non-rectangular shapes, especially since they occur seldomly, introduce an aesthetic element, which is highly positive. The architects have bravely broken the discipline of regularity. These curves are elements that have given these buildings an aesthetic value and also a strongly personal expression of the architect. Since these curved forms are relatively expensive, their contribution to the aesthetical value of the building is substantial.

When the building is small-scaled and semi-open, horizontal openings are observed. In some of these buildings such as the Yalova Pavilion, there is the

usage of horizontal masses along with towers to create harmony. If circular elements are not used in the plan, they are employed in the corners, on the third dimension. Some of these examples might have been influenced by European architects such as E. Mendelsohn or J.J.P. Oud (Figures 4.14 and 4.15). In the buildings of Oud, there is abundant use of horizontality in the composition of designs. Simplicity and consistency are apparent even in the execution of very complex projects. The asymmetric order in his designs is another reflection of his independence from historical references.

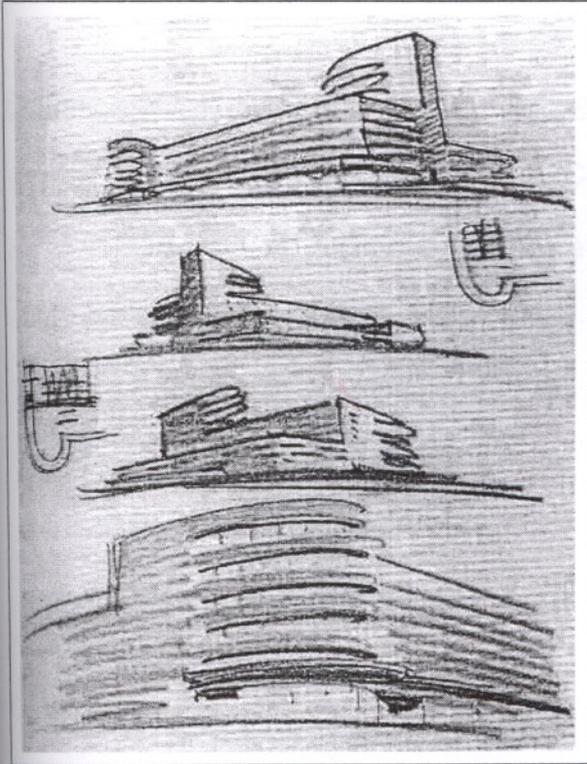


Figure 4.14- Sketches by E. Mendelsohn for Schocken Store in Stuttgart (from Gypfel, 1996, pg. 87)

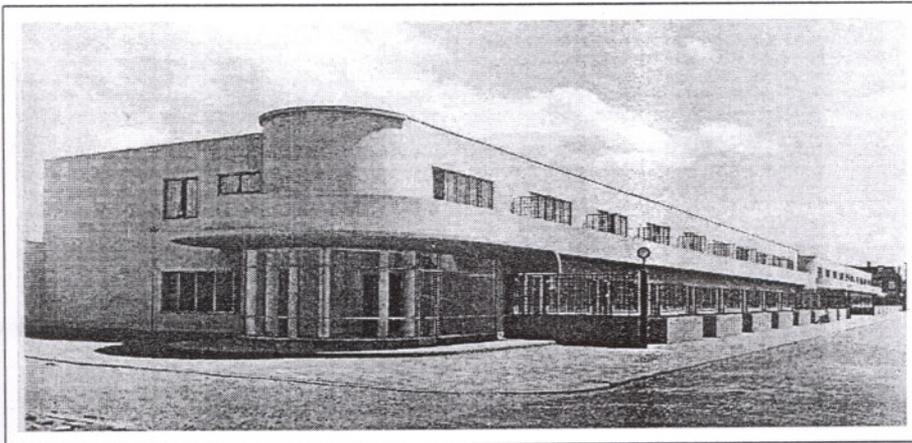


Figure 4.15- Housing Estate by J.J.P. Oud, 1924 (from Gypfel, 1996, pg. 89)

The features of the buildings in Group 1 can be listed as follows:

- The use of spaces with circular plans, or rectangular plans with rounded corners.
- The use of horizontal windows or openings
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material

Examples of buildings from Group 1 in the Culturepark:

- ✓ Ticaret Odaları (Chambers of Commerce) Pavilion (1937)
- ✓ Orman Çiftliği (Forest Farm) Pavilion (1938)
- ✓ Yalova Pavilion (1937)
- ✓ Bomonti Beers Pavilion (1936)
- ✓ Pertev Pavilion (1936)
- ✓ Modello Pavilion (1936)
- ✓ Kızılay (Red Crescent) Pavilion (1936)
- ✓ Fair Casino (1936)



Figure 4.16- İzmir Chamber of Commerce (Ticaret Odası) Pavilion, 1937 (from Tansu, 1937, pg. 327)

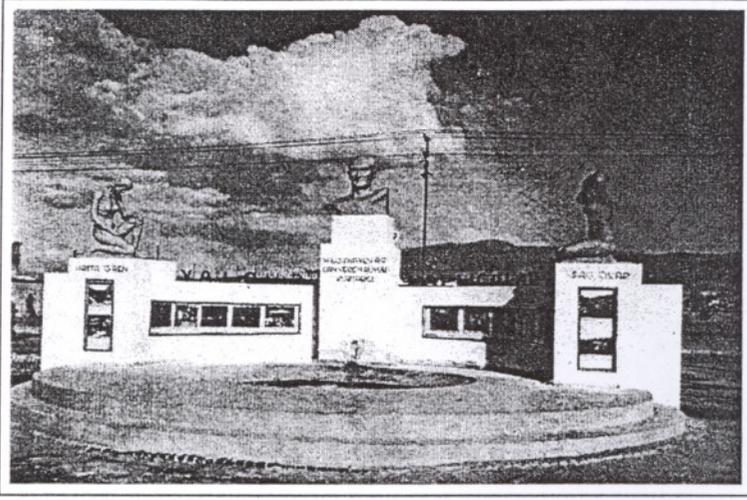


Figure 4.17- Yalova Pavilion, 1937 (from Tansu, 1937, pg. 326)

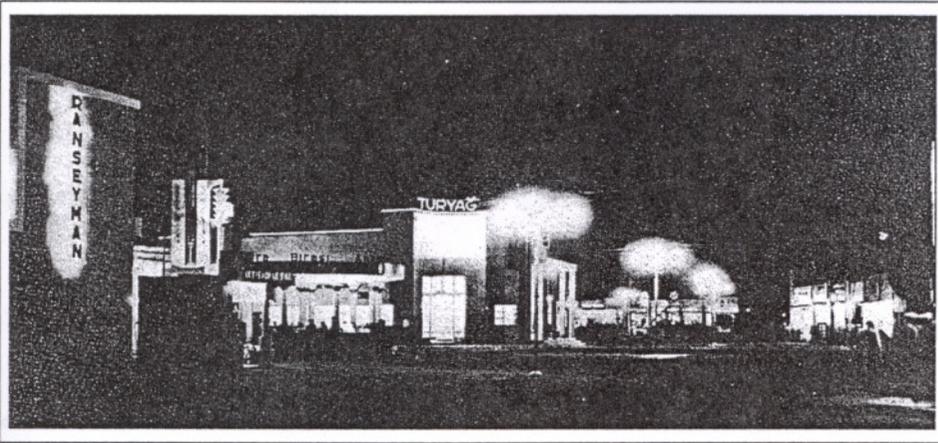


Figure 4.18- Turyağ Pavilion, 1937 (from Tansu, 1937, pg. 328)

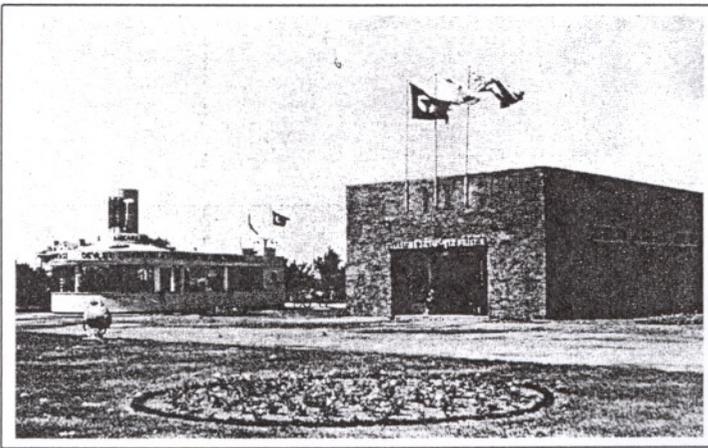


Figure 4.19- Orman Çiftliği (Forest Farm) Pavilion, 1938, on the left (from Tansu, 1938, pg. 248)

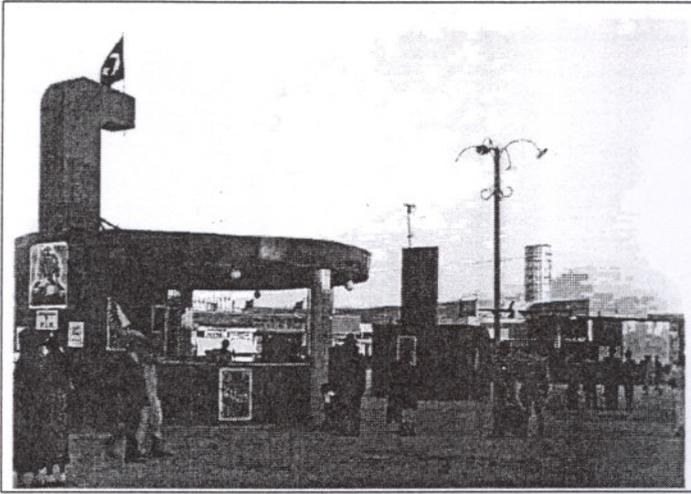


Figure 4.20- Bomonti Beers Pavilion, 1936 (from Türkmenoğlu Archive)

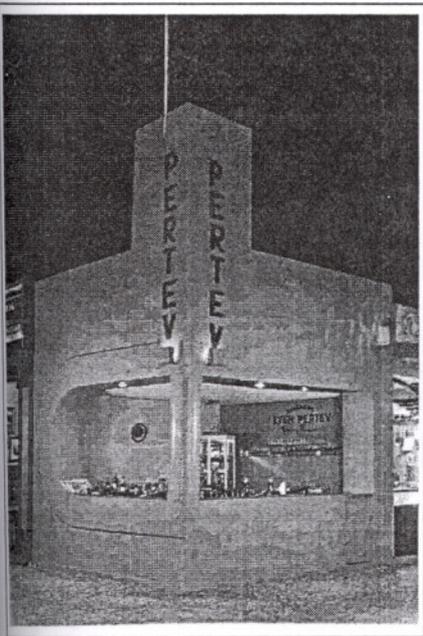


Figure 4.21- Perteve Pavilion, 1936

(from Türkmenoğlu Archive)



Figure 4.22- Modello Pavilion, 1936

(from Türkmenoğlu Archive)

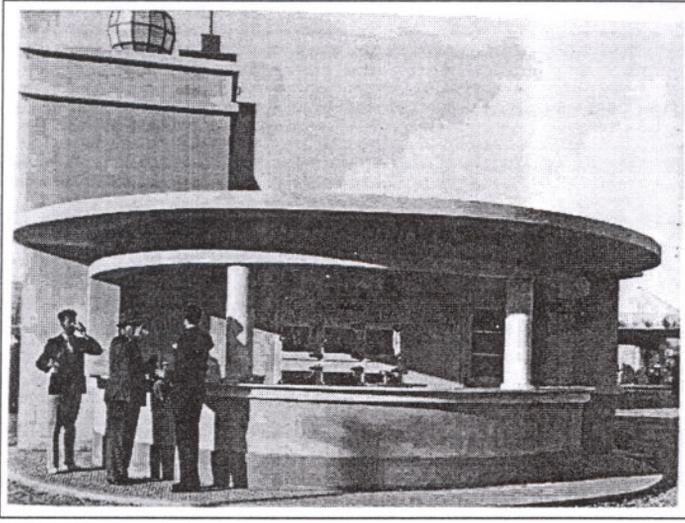


Figure 4.23- Red Crescent (Kızılay) Pavilion, 1936 (from Türkmenoğlu Archive)



Figure 4.24- Fair Casino, 1936 (from Eyüce Archive)

4.2.2. EXAMPLES FROM GROUP 2

Architects differ from each other in the ways they apply principles of regularity. Some arrange all the elements of their design with a single bounding feature such as the colonnade in the Poland Pavilion. Variance among architects is more overt in elements where function does not dictate a certain form. Colonnades surrounding the buildings are elements that provide this freedom, and are common features of the buildings of group 2.

The purpose of these colonnades is sometimes attributed to the hot climate of İzmir during the time of the İzmir Fair, which began at the end of August and

continued until the beginning of September. However, this is only an educated guess. The use of colonnades in these buildings is different from those described in section 4.1.2. with their scale and construction materials. The columns surrounding these buildings are slender and mostly have rectangular profiles. Instead of neoclassical pediments, a thinner horizontal line is present, hinting the terrace roofs behind them. The buildings have terrace coverings. Horizontal lines can be observed on their facades, sometimes in the form of a window.

The competition project of Leonid and Wesnin for the Soviet Palace (Figure 4.25), although much larger in scale, has some similarities to the pavilion buildings of Group 2 with the cylindrical tower and the colonnade surrounding the building on the ground floor.

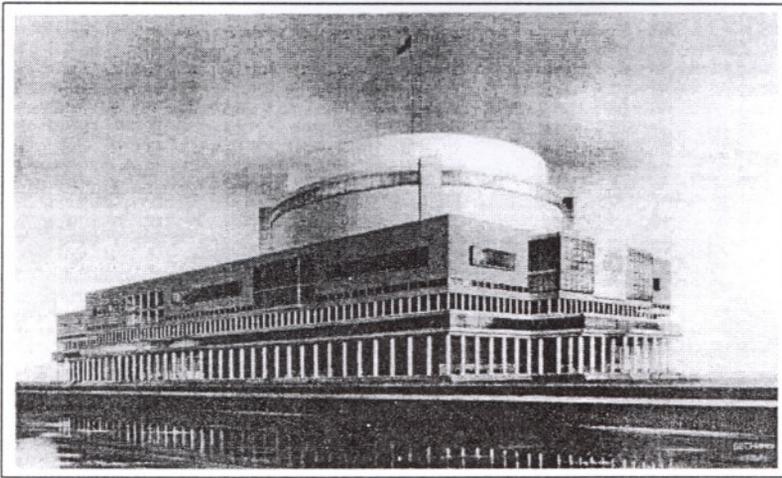


Figure 4.25- Competition entry for the Soviet Palace by Leonid and Wesnin, 1933 (from Gympel, 1996, pg. 85)

Another example with the colonnade and the cylindrical tower is the Villa Savoye by Le Corbusier (Figures 26 a and b). The images of the two buildings are different from each other, the Villa Savoye being one of the pioneer buildings of modernism, with its scale and horizontal ribbon windows, is closer to the Pavilion buildings of the Culturepark. Maybe these buildings might have been influential on the Turkish architects and the Pavilion buildings of Group 2, since their photographs were published in the *Arkitekt* magazine those years.



Figure 4.26a- Villa Savoye by Le Corbusier, 1928-1930, exterior view (from Baker, 1996, pg. 178)

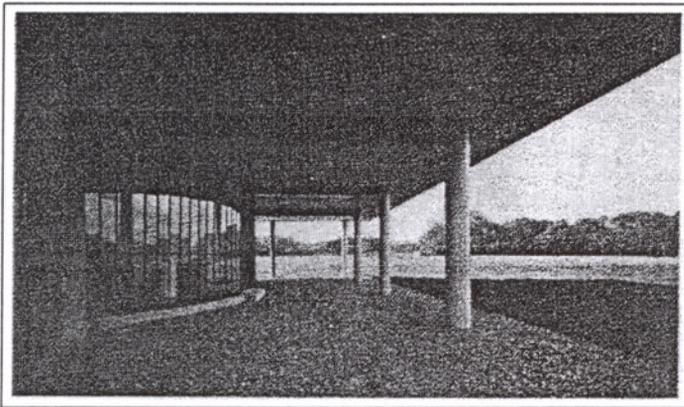


Figure 4.26b- Villa Savoye by Le Corbusier, 1928-1930, viewing inside the colonnade (from Banham, 1980, pg. 302)

The features of the buildings in Group 2 can be listed as follows:

- The use of round corners accompanying prismatic blocks
- The use of horizontal windows or openings
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material
- The use of corners for windows or entrances
- The use of semi-open colonnade surrounding the building on the ground floors.

Examples of buildings from Group 2 in the Culturepark:

- ✓ Eastern (Şark) Carpet Industry Pavilion (1937)
- ✓ Manisa Pavilion (1938) by Mazhar Resmor
- ✓ State Monopoly (İnhisarlar) Pavilion (1936)
- ✓ September 9 (9 Eylül) Gate (1939) by Ferruh Orel
- ✓ Polland Pavilion (1939), by a Polish architect



Figure 4.27- Eastern (Şark) Carpet Industry Pavilion (1937) (from Tansu, 1937, pg. 327)

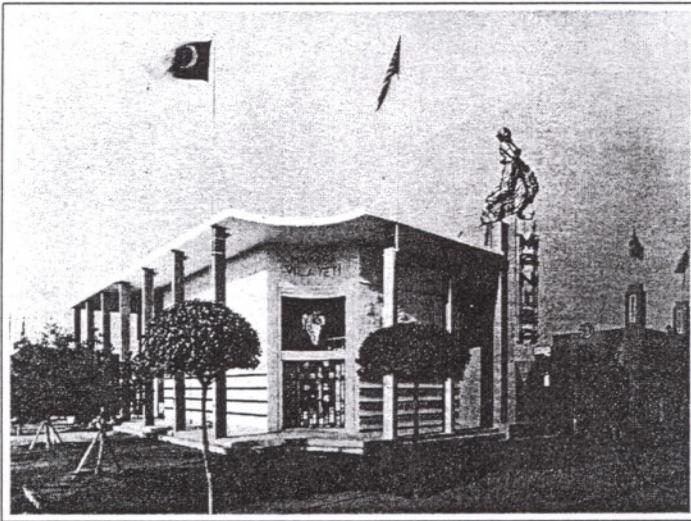


Figure 4.28- Manisa Pavilion, 1938 (from Tansu, 1938, pg. 249)

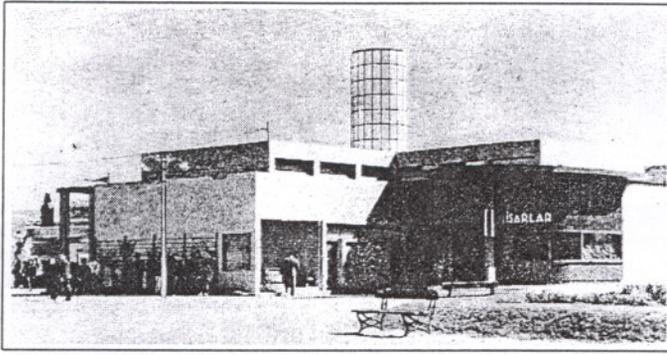


Figure 4.29- State Monopoly (İnhisarlar) Pavilion, 1936, exterior view (from, Uzman, 1936, pg.286)

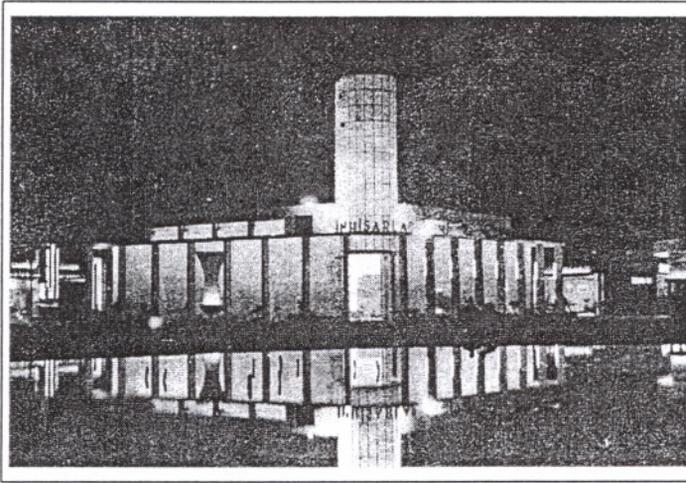


Figure 4.30- State Monopoly (İnhisarlar) Pavilion, 1936, night view (from, Uzman, 1936, pg.287)

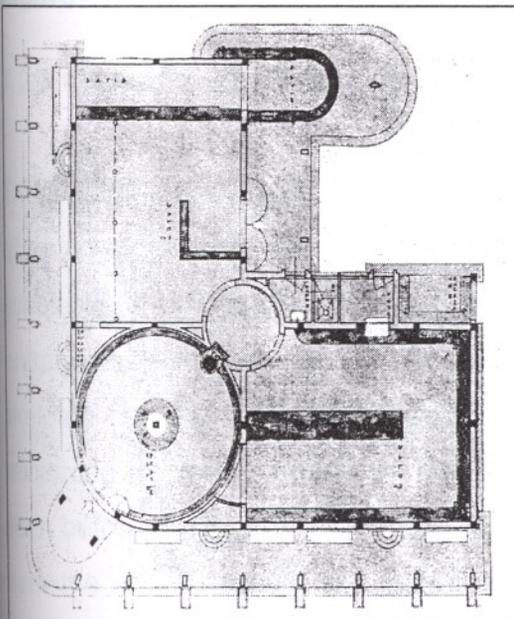


Figure 4.31- State Monopoly (İnhisarlar) Pavilion, 1936, plan (from, Uzman, 1936, pg.288)



Figure 4.32- September 9 (9 Eylül) Gate, 1939 (from Orel and Çeçen, 1939, pg. 201)

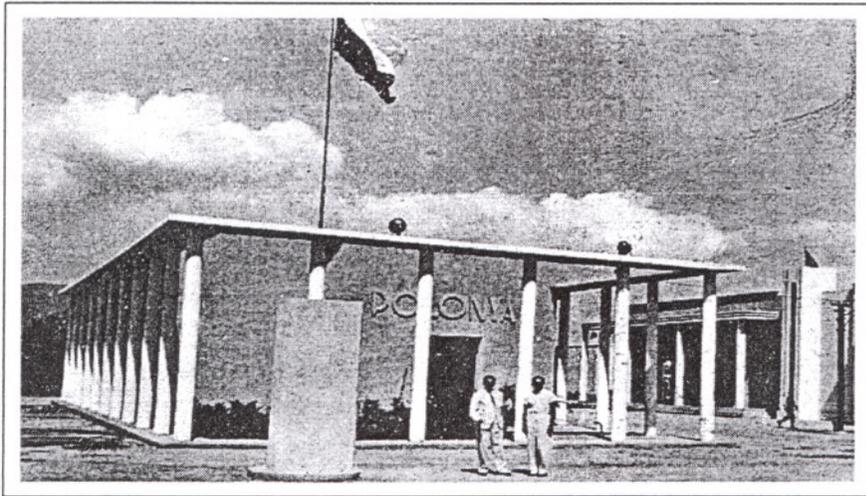


Figure 4.33- Polland Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 206)

4.2.3. EXAMPLES FROM GROUP 3

The buildings of Group 3 differ from the previous examples mainly by the absence of round corners or circular spaced plans. These buildings are constituted of very simple geometric forms. In most of the examples, there are accentuated, central entrances to the Pavilions, supporting the symmetrical order. The supports in skeleton construction are normally and typically equidistantly spaced, thus most reinforced concrete buildings have an underlying regular rhythm that is clearly seen before the outside surfaces are applied. The beauty of these buildings arise from the expression of the characteristic orderliness of structure. The similarity

between these vertical elements and orderly facades, express an underlying regularity. This expression is visibly consistent. The only exception is the İş Bank Pavilion of 1938. The vertical lines in the facades are emphasized at least as much the horizontal lines, in search of harmony. The buildings of Group 3 carry the characteristics of Stage 3 depicted in Chapter 2.2.3.3.

The features of the buildings from Group 3 can be listed as follows:

- The use of vertical lines on the facades as well as horizontal lines
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material
- Symmetrical arrangements

Examples of buildings from Group 3 in the Culturepark:

- ✓ İş Bank Pavilion (1936)
- ✓ İş Bank Pavilion (1938)
- ✓ İş Bank Pavilion (1939) by Mazhar Resmor
- ✓ Turyağ Pavilion (1936)
- ✓ Greek Pavilion (1937)

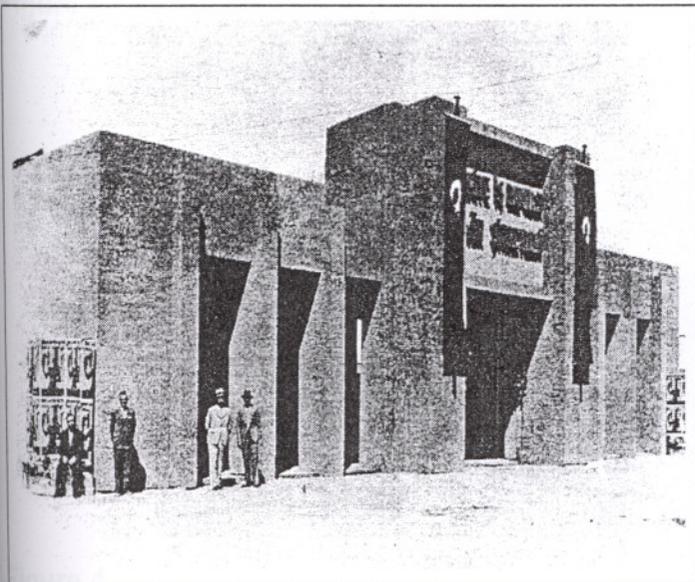


Figure 4.34- İş Bank Pavilion, 1936 (from Çizer, 1936, pg. 290)

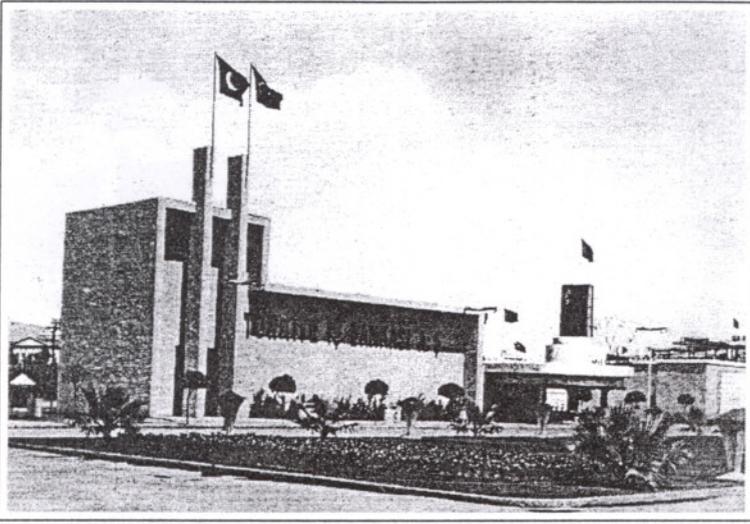


Figure 4.35- İş Bank Pavilion, 1938 (from Tansu, 1938, pg.245)



Figure 4.36- İş Bank Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 203)

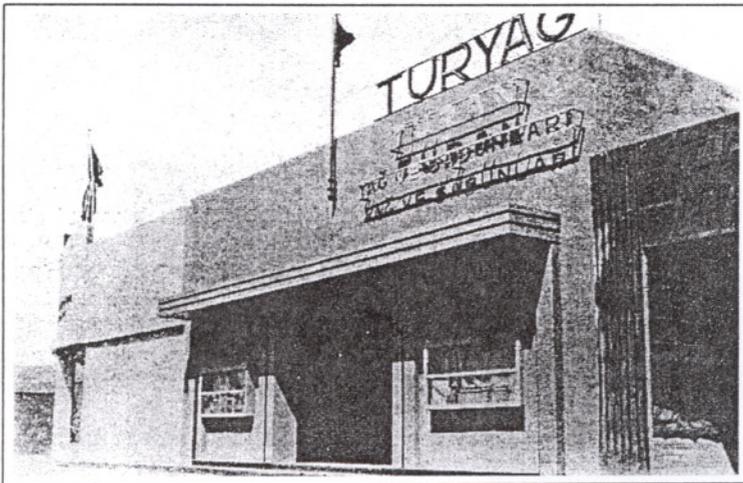


Figure 4.37- Turyağ Pavilion, 1936 (from Çizer, 1936, pg. 290)



Figure 4.38- Greek Pavilion,
1937 (from Tansu, 1937,
pg. 327)

4.2.4 EXAMPLES FROM GROUP 4

The examples of the buildings of Group 4 are more transparent in comparison with the rest of the architectural artefacts of the Culturepark. Frames are used in these buildings, sometimes in the form of glass walls. The facades give a clear distinction between supports and loads, frames and fillings. These pavillion buildings might be reflective of some of the specific trends of modernist architecture in Europe (Figures 4.39 and 4.40). In these buildings, the effect of mass and of static solidity have disappeared and have been replaced by the effect of volume and of plane surfaces bounding a volume. The prime architectural symbol in these buildings is the open box. They are actually mere planes surrounding a volume. With the skeleton construction enveloped only by a protective screen, the architects have achieved the effect of the surface of volume.

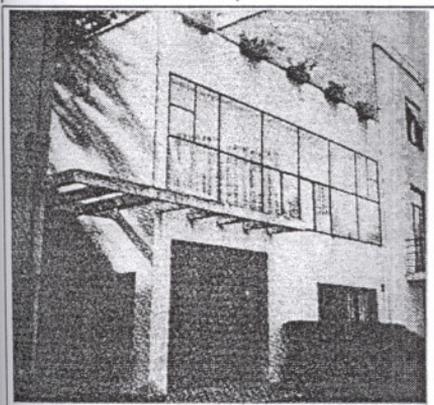
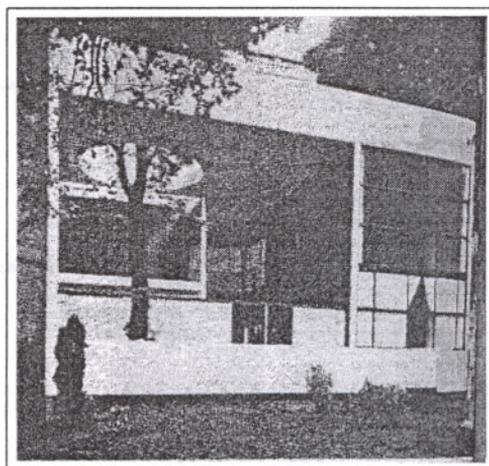


Figure 4.39- Studio House in Paris by
Andre Lurçat, 1926
(from Banham, 1980, pg. 232)

Figure 4.40- Pavillion de l'Esprit Nouveau
for the Exposition des Arts
Decoratifs in Paris by
Le Corbusier, 1925
(from Banham, 1980, pg. 236)



The only building of this group with a roof/terrace is the State Monopoly Pavilion of 1938. The terrace is used as a semi-open space instead of the surrounding colonnade.

The features of the buildings from Group 4 can be listed as follows:

- The use glass walls - often two stories high
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material
- The use of frames

Examples of buildings from Group 4 in the Culturepark:

- ✓ Inhisarlar (State Monopoly) Pavilion (1938)
- ✓ Greek Pavilion (1938)
- ✓ Italy Pavilion (1938)

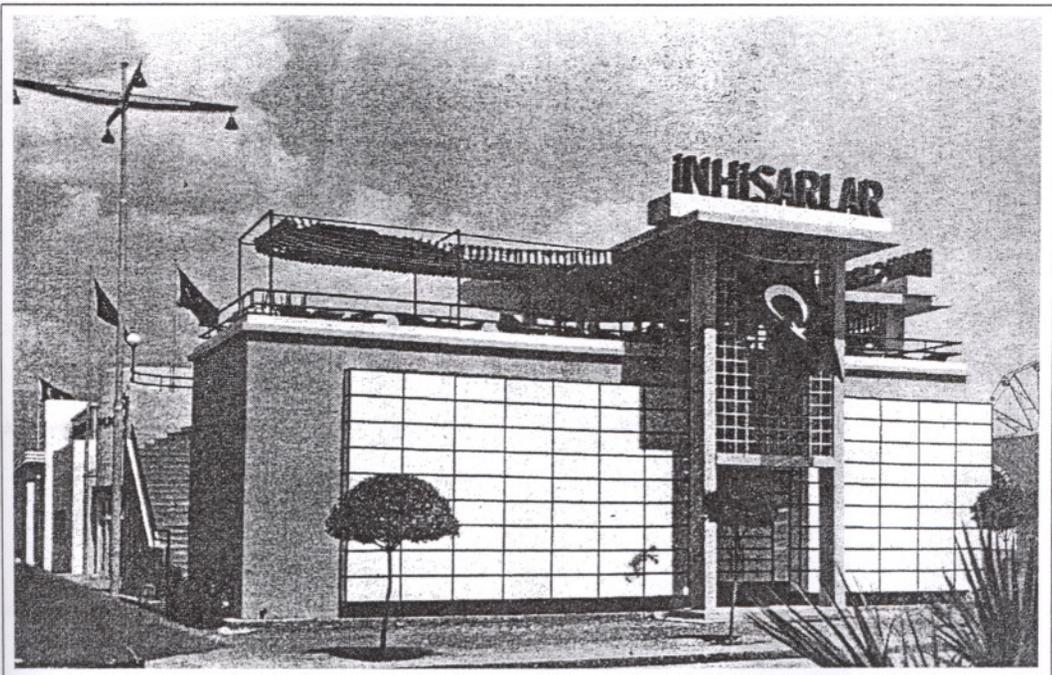


Figure 4.41- State Monopoly (Inhisarlar) Pavilion, 1938 (from Tansu, 1938, pg. 245)



Figure 4.42- Greek Pavilion, 1938 (from Tansu, 1938, pg. 246)



Figure 4.43- Italy Pavilion, 1938 (from Tansu, 1938, pg. 247)

4.2.5 EXAMPLES FROM GROUP 5

In the pavillion buildings of Group 5, semi-open spaces are used for exhibition purposes. Therefore the use of the reinforced concrete frame system (Figure 4.44) can be observed very clearly in these examples. The freedom and slenderness of these buildings is due to the use of reinforced concrete and the skeleton frames. With the use of reinforced concrete, the builders obtained light systems of constructions without endangering the solidity of structure. "In the conflict that obtains between the two elements of construction, solidity and open space, everything seems to show that the principle of free spaces will prevail, that the palaces and houses of the future will be floded with air and light." (Salomon Reinach, from Hitchcock and Johnson, 1995, p:33.)

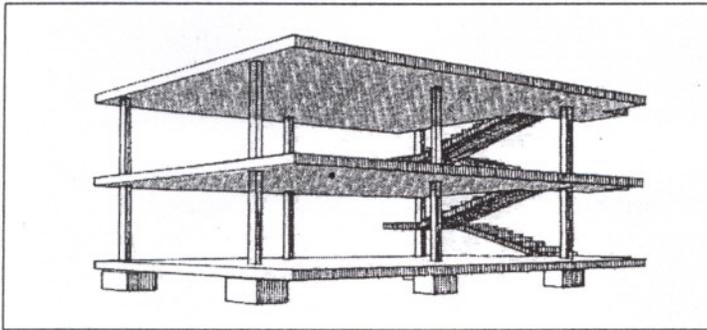


Figure 4.44- Domino System by Le Corbusier (from Baker, 1996, pg. 63)

The features of the buildings from Group 4 can be listed as follows:

- The use of semi-open spaces
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material

Examples of buildings from Group 5 in the Culturepark:

- ✓ Turkish Sugar Factories Pavilion (1936)
- ✓ İzmir Pamuk Mensucat (Cotton Textiles) Pavilion (1937)



Figure 4.45- Turkish Sugar Factories Pavilion, 1936 (from Türkmenoğlu Archive)

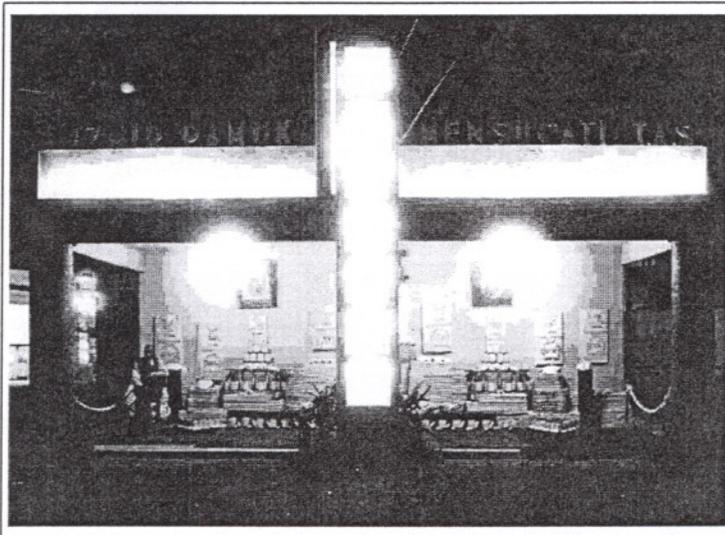


Figure 4.46- İzmir Cotton Textiles (Pamuk Mensucat) Pavilion, 1937 (from Türkmenoğlu Archive)

4.2.6 EXAMPLES FROM GROUP 6

In the buildings of Group 6, the use of vivacious prismatic blocks can be observed. These buildings are unique examples with dynamic masses. The use of horizontal and vertical elements is harmonious in the masses of these buildings. The clarity of the impression of volume can be observed in these buildings. The projecting parts of the buildings do not appear as solid blocks due to the use of large openings in the form of windows. Especially in the Culture Pavilion, the

independent supporting skeleton is clearly seen behind the glasses. The windows of this group of buildings constitute an aesthetically important element of architecture, therefore the way they were handled is majorly important in the exterior design of the pavilion buildings. They are very effective in the appearance of the projecting volumes.

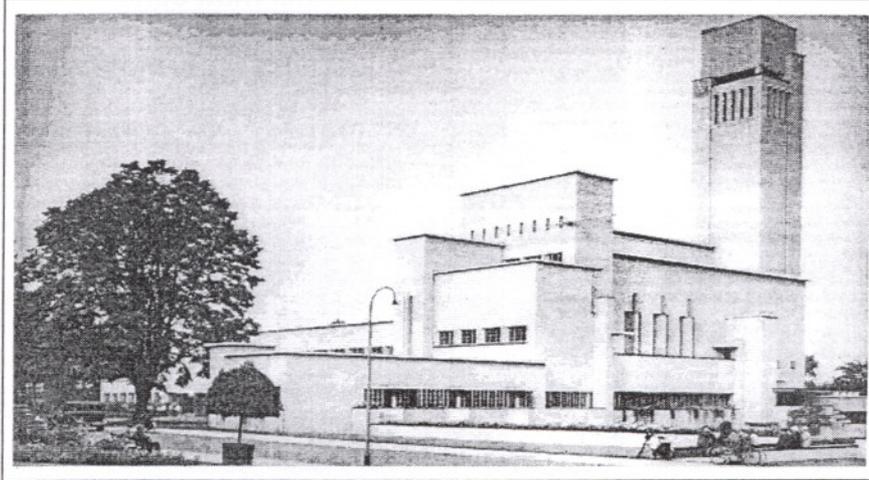


Figure 4.47- Hilversum Town Hall by William Dudok, 1926-1928 (from Curtis, 1987, pg. 181)

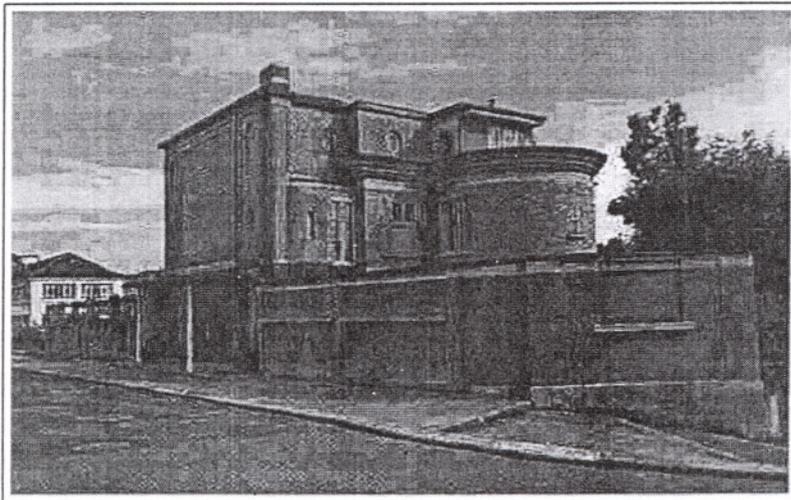


Figure 4.48- Villa Schwob by Le Corbusier, 1916 (from Baker, 1996, pg. 178)

The features of the buildings from Group 6 can be listed as follows:

- The use of prismatic blocks with the use of circular forms in the entrances, terraces or staircases
- The use of vertical windows or openings, and circular windows

- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material

Examples of buildings from Group 6 in the Culturepark:

- ✓ Health Museum (1937)
- ✓ Culture Pavilion (1939) by Bruno Taut

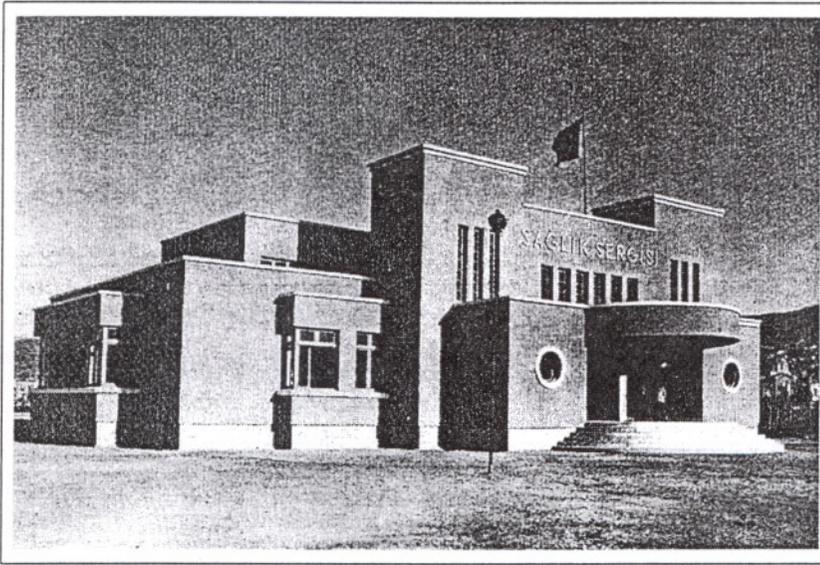


Figure 4.49- Health Museum, 1937 (from Tansu, 1937, pg. 326)

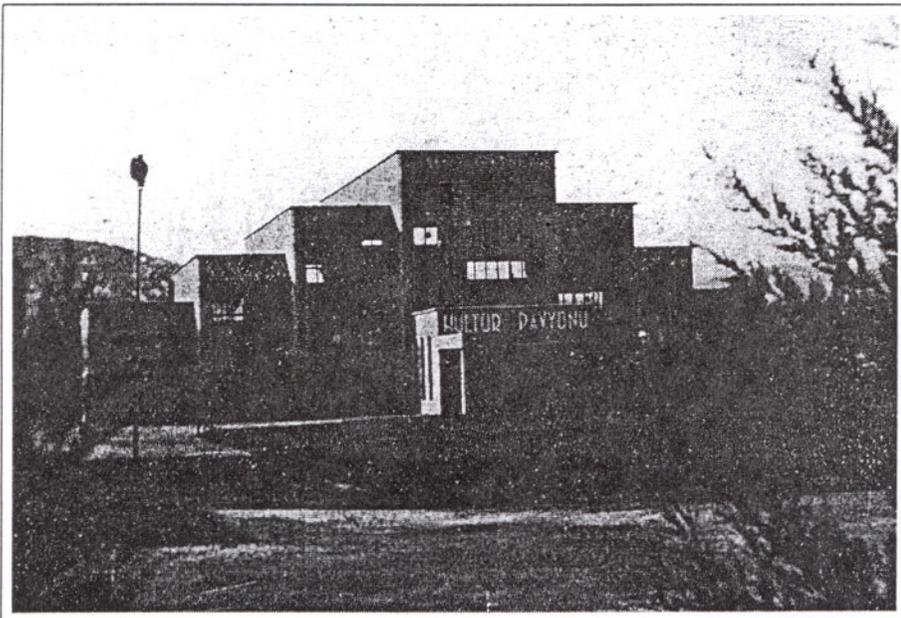


Figure 4:50- Culture Pavilion, 1939 (from Orel and Çeçen, 1939, pg. 202)

Sümerbank Pavilion:

The Pavillion of Sümerbank is an important example from the Culturepark. It was designed and constructed in 1936 by one of the most prominent Turkish architects of the period, Seyfi Arkan. The building is unique with its curved horizontal masses and is in the front line of modern architecture both in Turkey and in Europe. It is interesting that the exterior view of the Guggenheim Museum built by Frank Lloyd Wright almost ten years later in 1943 resembles the Sümerbank Pavillion. Although the comparison of Figures 4.51 and 4.52 with 4.53 reveals these similarities, it is not possible to state that one was influenced by the other. However, very likely the two buildings had similar concerns and design ideas. This, in a way, shows that the Turkish architects of the period were ahead of their time, and that the state of architecture in Turkey after the formation of the Turkish Republic until the rise of the Second National Architectural Trend should be analyzed more thoroughly and in depth in order to understand the motivation and ideas of the first Turkish Architects of the young Turkish Republic.

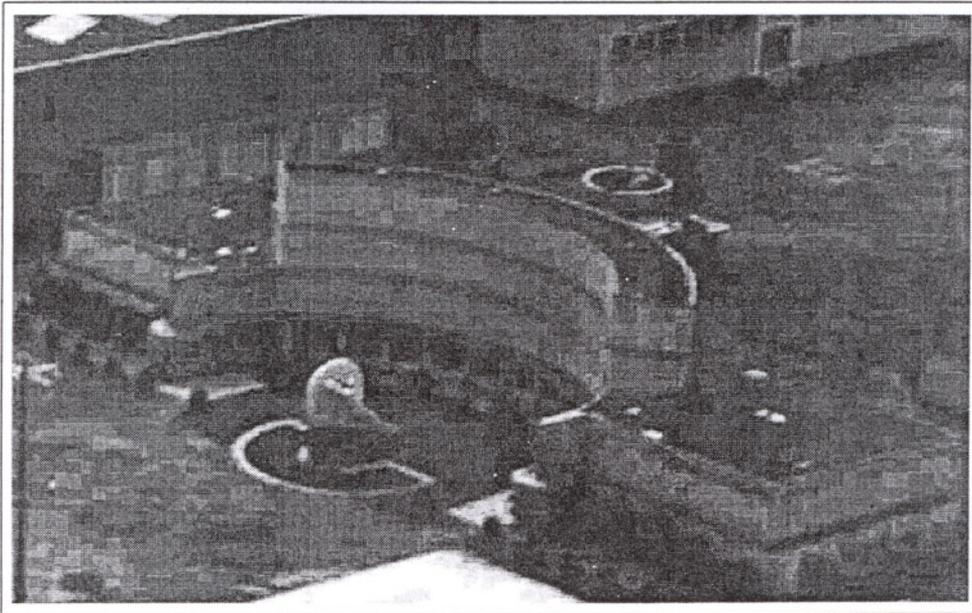


Figure 4.51- Sümerbank Pavilion, 1936, by Seyfi Arkan, exterior view (from Türkmenoğlu Archive)

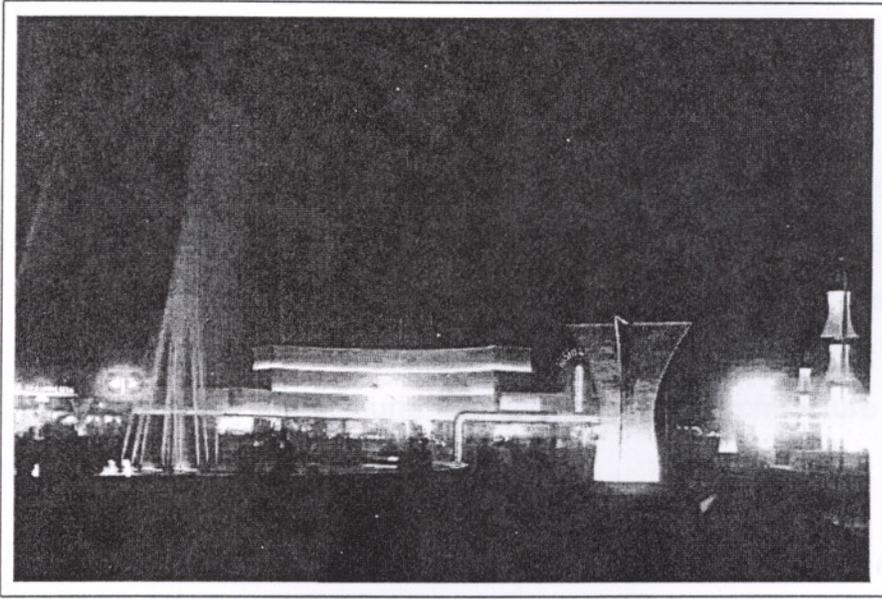


Figure 4.52- Sümerbank Pavilion, 1936, by Seyfi Arkan, night view (from Türkmenoğlu Archive)

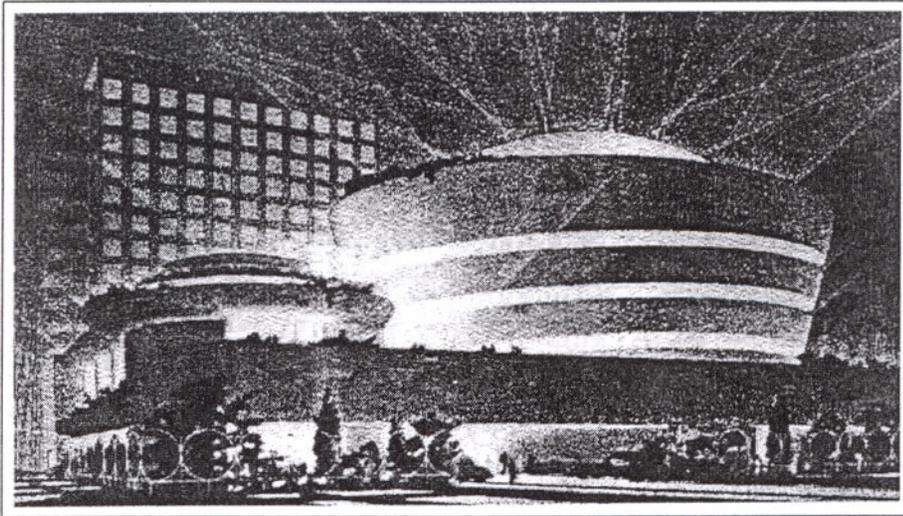


Figure 4.53- Guggenheim Museum, New York by F.L.Wright, 1943 (from Frampton, 1992, pg. 189)

CHAPTER 5:

CONCLUSION

This thesis has aimed to evaluate a specified window of architectural expression, exposition/fair architecture, in İzmir during the foundation period of the Turkish Republic. Apparently, a thorough analysis of a very rigorous period in the history of a nation with a rich cultural heritage can involve multiple interacting factors of which government policies and cultural identity relating to architecture constitute only a small fraction.

During the analysis of the buildings in the Culturepark, the ephemeral characteristic has been emphasized as a major determining factor in design. However, another very important attribute of architectural expression in the Culturepark is the influence of the historical setting, namely, the intersection with the westernization and modernization efforts of a nascent nation that has achieved an impressive victory in the war of independence against imperialism.

One of the most important functions of the İzmir Fair was to prove to the whole World and the citizens of the Country itself that Turkey was an economically and industrially growing country. This mission constitutes the major distinction between the İzmir Fair and other similar events in the World during that period. Therefore, the propaganda element in the İzmir Culturepark buildings are not only the result of being "exposition/fair" buildings. Probably because of this same dual function, the buildings of the İzmir Culturepark are also different from other governmental buildings in the country with a propaganda mission.

Although Culturepark architecture can best be described as having an overall modernist expression regarding the form and design, these buildings have a unique identity. However, not all of the buildings fall into this generally observed category. Together with the buildings designed with a modernist approach, there are some buildings that reflect the continuing trend of the pre-1930 understanding and contain historical references. In this respect, the İzmir Culturepark reflects the cosmopolitan structure that is observed throughout Turkey.

The objective of the study has been to analyze and understand the architecture in the İzmir Culturepark within a confined frame, limited both temporally and spatially, and to relate architectural expression to the political atmosphere during the foundation period of the Turkish Republic.

İzmir Rehberi, Print Basım Hizmetleri Ltd., İzmir, pp:146

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Yeni Türk Dünyası, Sayı 10, İstanbul, 1930

Yeni Türk Dünyası, Sayı 10, İstanbul, 1930

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APPENDIX

MEMORIES / RECOLLECTIONS / ANECDOTES

A.1. CONFERENCE ON THE "CULTUREPARK AND THE İZMİR FAIR" BY TURAN MUŞKARA

Dear friends, I greet you wholeheartedly,

Beloved Yaşar, a child, a writer and a researcher of Izmir, wanted me to narrate my recollections of the "Culturepark and The Izmir Fair". As most of the habitants of Izmir, I had almost become a part of the Fair. Thank you Yaşar Aksoy; here I am addressing my friends from Izmir. To be able to assemble all the years overflowing with memories from the Fair and Culturepark in a short talk would require competence. To aid myself in trying to accomplish this expertise and to ensure that I do not jump from one topic to the next, I have written my talk.

The Culturepark and the Izmir International Fair couple was initiated by two events and gradually transformed into its present dimensions.

Our Culturepark, which is the charm of Izmir, a major source of oxygen, and the enjoyment emerging from bonding with nature today, was initially founded on a burnt area after the invasion of the city following World War I. Who would have thought of it...?

The founding of our Izmir International Fair dates back to the opening of the "9th of September Exhibition" in 1927 which was established by the Izmir Chamber of Commerce to "Display the produce and marketed goods to the public to help invigorate commerce" in accordance with the new legislative changes, declared in 1926.

There were a few earlier attempts to organize this exhibit with the name "Local Products Exhibit", in connection with the Congress of Economics, with the participation of local and foreign enterprises, in the garden of the "Mithatpaşa

Meslek Lisesi". While the participation of foreign companies was initially limited to 3-4, in 1928 it had reached 155 and this exhibit continued its activity in 1933 with the name "9th of September Fair" in the region where the "Büyük Efes Oteli" is located today. It follows then, that the grandfather of today's İzmir International Fair is the "Local Products Exhibits" which precedes 1927, while the father is the "9th of September Fair" which commenced in 1933.

Afterwards, the related events went through a metamorphosis and this transformation gained impetus. In 1934, the Turkish National Soccer Team was invited to Moscow. There were 4-5 players in the team from İzmir. The dimensions of this event were planned to be extended to involve an İzmir-Moscow game as well.

Suat Yurtkoru, the Vice Mayor of İzmir and the representative of the Federation, was leading the team from İzmir. Suat Yurtkoru went to Moscow with this mission. He likes the "Public and Youth Park" that he sees during his expeditions in Moscow, very much. He talks with the administrators of the Park and tells them that he is the Vice Mayor of İzmir. The administrators of the Park give him a plan of the park. There is also a parachute tower in the park. He takes some pictures of this tower as well. On his return, he explains all this material and tells his impressions in great detail to Dr. Behçet Uz. There was no time to loose. Dr. Behçet Uz decides that the burnt area and remaining ruins that cover a central part of the city should be cleaned to construct a Park according to the plans they have, and he brings this issue to the City Council. This issue is discussed in the City Council in great detail, with emphasis on the difficulties of getting rid of the dirt and rubble; finally, the construction of a park on the suggested burnt area is approved with unanimous vote. This decision gets great support, specifically from İsmet İnönü, and another visit to Moscow is accomplished to collect any missing information. With the plans that arrived from Moscow, the technical department of the Municipality of İzmir prepares the application plans for the parachute tower. 1935 is the year of getting rid of the rubble, constructing a wall surrounding the Park area, dumping soil where needed, and palanting trees. In 1936, the majority of the Culturepark is ready to be utilized and a ceremony marks the inauguration of the Park. The governor Fazlı Güleç, Dr. Behçet Uz, the President of the

Chamber of Commerce, Suat Yurtkoru and persons from protocol are present and the ribbon is cut. A few months after this inaugural ceremony, "İzmir Fair" becomes functional. As a result of continuing efforts, in the following years the exhibit becomes an International Fair.

My Friends,

Then, all of us possess family-sized, vivid, beautiful memories of the Culturepark and the Fair, remembered like a dream. I also have personal memories of the İzmir Exhibitions, Fairs and the Culturepark. Our family was visiting the "9th of September Exhibition" in 1927 located in the garden of "Sanatlar Mektebi". I was only 5 years old. Then I saw the 1933 "9th of September İzmir Fair", located behind the Statue that year and all the years to follow. In the 1933 fair, the pavilions were mostly small rooms.

In a 3x4 chamber, a man was doing something using a press with an arm and saying things like "Now these are manufactured in Turkey; we should be proud!" The industrial product that he was manufacturing was simply pressing the bleach (çivit) pouring from the storage space above in powdered form, into a compressed form that could be packaged.

The bleach mentioned (çivit) was a supplement to laundry that could not be abandoned those days. The expertise and the words of that man, and the packaged bleach was a source of pride in the year 1933. Who would have thought of it...?

In 1934, I had seen the blueprints of the plans of the Public Park that Suat Yurtkoru (my aunt's son) had brought from Moscow, in his office in the municipality. A team was working on those plans.

In 1936, I had experienced the happiness of participating in the opening ceremony of the Culturepark and of being included in the photograph of the "ribbon cutting" ceremony with my junior high school cap on my head.

Furthermore, I was involved with Fair Business (fuarcılık) between 1950-54. People who were constructing pavilions for the fair, organizing or working on any

related activity in the fair were called "Fuarçı" (doing business related to the Fair). Sometimes a pavilion would be totally constructed within a single night. I was involved with doing the electrical installation work for many pavilions during 1950-54 and had earned a good amount of money.

Talking of memories, if we move to the "family-sized", we have to mention the two magnolia trees that my father Talat Bey gave to Dr. Behçet Uz as a gift. The two big magnolia trees located on two sides of the grandiose Lozan Gate entrance were taken out of the garden of our house in Karşıyaka, as carefully as the possibilities of the time allowed, and were planted into their current place in Culturepark. The magnolia trees liked their new place and developed into the natural marvels they are today. Again, the early years of the Culturepark... Colonel Osman Tufan Bey (who was a friend of Atıf İnan, Urla's Mayor, and who later became my father in law) and family had a garden with a pine grove by the stream. About 50 trees were donated from this pine grove, which were taken out by a team from the municipality, and planted in the part of the culturepark referred to as the pine grove. These are some of the unforgettable memories in our family.

Initially Culturepark was designed as a cultural district for İzmir with a population of 180 000, in accordance with its name and involving various related elements. The Park was presenting the habitants of İzmir an extensive cultural service through peripheral surrounding roads for horseback riding, bicycling, and walking, a rose garden, a pine grove, an artificial pond with an island, a circus space, a museum space, an open theater, a parachute tower, restaurants. It still does.

And especially the zoo had attracted remarkable attention. Furthermore, a shooting field was constructed for the citizens. Most of us have practiced shooting in that field. The Tennis Club was founded on the 4th year of the Culturepark. The citizens were not quite satisfied with courts scattered throughout the city's various neighborhoods, and most of these courts were private. Because of these reasons, the establishment of a Tennis Club in the Culturepark was very appealing and this club has promoted the training of many successful tennis players. In the years to follow, the Tennis Club has contributed to the social life of İzmir as a colorful and friendly hub.

Beloved citizens of İzmir, we have to recognize the value of our Culturepark. Let's hope that the administrators, people in responsible positions and planners do not overload our Culturepark with concrete. Let's hope they decrease the number of buildings in the Culturepark and prevent the park from losing its identity. I want to repeat, dear habitants of İzmir, we have to appreciate the value of the Culturepark, we have to see it as our paradise garden and be scrupulous in protecting it.

I greet you all with affection and wish you health and happiness.

Turan Muşkara

A.2. THE PANAROMA OF THE İZMİR INTERNATIONAL FAIR, THROUGH THE RECOLLECTIONS OF TURAN MUŞKARA

- Year 1935, the population of Turkey is 16,160,000.
- The Culturepark opens in 1936.
- In 1936 İzmir Fair begins to be operative in the Culturepark.
- Year 1942, The İzmir Fair cannot be opened due to the war.
- Between 1940 and 1950, continued development in the planting of trees and flowers.
- In 1947 the Association of Fairs accredits the İzmir Fair as an International Fair.
- Year 1948, Turkey joins OECD and the Izmir International Fair is recognized as an important event for propaganda.
- In the years 1968-1970 forty (40) countries participate in the İzmir Fair and even the need for a Fair Quota is discussed
- In the years 1973 and 1974 a decrease is observed in foreign participation
- In 1975 the İzmir International Fair is discussed in a panel discussion; Dündar Soyer, Aydemir Aşkın and İhsan Alyanak propose some innovations.
- In 1976 the practice of specialty fairs begin.
- The September 12 1980 event has negative reflections on the İzmir Fair. Some foreign countries conclude their exhibitions before the official closing of the Fair and return to their countries. However this event is overlooked in the following years.
- In 1968, The International Fairs Association, UFI, holds its business meeting in İzmir. This event served to promote the participation of Russia and Africa in the

Fair.

- In 1990 İZFAŞ (İzmir Fuarçılık Hizmetleri Kültür ve Sanat Etkinlikleri A.Ş. = İzmir Fair Services, Cultural and Artistic Activities Commercial Company) was founded.
- İZFAŞ offers 31 500 m² of open- and 26 000 m² of closed-space to be employed for Fair services.
- Currently the İsmet İnönü Arts Center, accommodating 760 people, Atatürk Open-air theater, accommodating 3 000 people, Çamlık Senar Theater, accommodating 1 000 people, İZFAŞ Art Gallery, Zoo, and the Center for Youth is serving the public.
- The dimensions of the construction in the Culturepark, against green space, are a major cause of concern, and today preventive measures to reduce this ratio to acceptable levels are being considered.

A.3. A NEWSPAPER PIECE BY MEKKİ SAİT, ON THE PREPARATION FOR THE FAIR

The beautiful İzmir will welcome and entertain tens of thousands of guests for a period of nearly one-and-a-half months, starting these days. Last year, Fair's visitors had left two-and-a-half million lira to the city. This year's preparation is cheerfully interpreted as evidence for significant increase in expected visitors. There is apparent preparatory activity even in the smallest cold drink or meatball shops: Signs are rewritten, windows are cleaned, counters are painted, and utensils are renewed.

On the one hand, the municipality is continuously regulating and controlling these activities and on the other, is supervising and aiding the businessmen. This is no joke; guests will have to be entertained! Furthermore, these guests are not strangers sent by God who will be content with whatever is served to them, nor are they in any way similar to distant family members who rush to your summer resort. These are guests who have left two-and-a-half million liras to the city. These honored people have to be treated with respect and distinction in order to ensure that they are pleased and spend five million liras this year and come in increasing numbers to visit İzmir at this time in the years to come...

Especially the businessmen have so candidly grasped this notion that they are being extremely cautious and meticulous in any type of preparation.

On the one side, the menus are being examined: "Your price for the rice pilaf is too high, seven-and-a-half kuruş is enough!" On the other side, the businessmen are confident that all these precautions taken, all the preparation, the cleaning up, the low prices, and the assistance will be to their benefit. Without showing the slightest sign of doubt as to "-Whether I may suffer loss?", the merchants reply immediately: "-Yes sir, seven-and-a-half kuruş is appropriate!"

The conversation below is taken from an open-air restaurant located at the back of the fair:

"-What is this, is the salad a hundred para?"

“-We are serving greens with the main course: green peppers, rocket, etc. We also have tomatoes. But if the customers wish to get an extra serving of Ege salad with good quality oil and vinegar, then we will charge one hundred para...”

Further down, a complaint:

“I will have to bring electricians from Ankara or İstanbul. Electric installation business in the fair has been exaggeratedly expanded. Because of their efforts to turn night into day, I do not have any electricians working in my construction site!”

The city is being decorated all over...All the roads leading to the fair have been covered with concrete: The guests, even if they choose to lie on their sides, will not sink in the mud^{*}!

The owners of some lots had wooden fences built on the side facing the roads: The guests should not see the dirt and rubble! Those who were building houses close to the fair had their construction stopped during the fair period for one month: The outfit of the guests should be prevented from dust!

Pamphlets were prepared in abundance, many volumes of books were published, huge posters and signs were made!

Would you like to learn how many hotels, guesthouses, restaurants, cafés, movie theaters, gardens, entertainment places there are in İzmir? Here are their addresses, their prices...Here are the schedules and rates for porters, boats, cars, busses, carriages, trams, trains, ferries...

On the other side, booklets are distributed to the citizens of İzmir, saying: “Let’s be good to our guests, let’s do everything to make them feel comfortable, let’s offer help if they are in need, let’s work all together, hand-in-hand”. On the other side, huge signs are posted in places that will catch the eyes of the visitors: “We are at your service. If you have a slightest complaint, we would be offended not to learn it. Here are the phone numbers!”

^{*} To lie on the side and sink in the mud” (Yan yatmak çamura batmak) is a slang term in Turkish implying that if you are after too much comfort, there is the danger of making things worse.

An elderly men sitting in the coffee house by the water fountain (şadırvan) under the cool shadow of a plane tree, tells a fellow man sitting by him as he inhales from his water pipe: "We are natives of İzmir, but I wish I was also a visitor!"

In spite of his over seventy years of age, this intelligent and lively resident of İzmir was intentionally talking out loud to make sure that I, a guest, heard what he said.

Well, now in İzmir the preparation for the Fair continues like this...

Mekki Sait

A. 3. OPPOSITION

(Sönmezdağ (1978), based on Hamdi Reşit Gullaç, 1949 fair,
Berrin matbaası, İzmir)

Since June was already left behind, when the preparation began, it was impossible to use money from the budgets of the Municipality or the City. It was dangerous to start working with the available budget. Furthermore, some citizens were very critically against the project and were opposing. Examples from the type of arguments and anecdotes that were common during the initial phase are given below:

“Sir, is this man insane? Can the budget of this poor municipality endure the heavy load that will be needed to realize the magnificent dreams?”

“Culturepark...Why would this city want a Fair? This is like another fancy comb for our bald head.”

“Apparently, we have completed all that needs to be done and now it is time to get involved in this exhibition and park business...Alas...Millions of liras of this miserable nation is being spent...”

“Dear, is there a slightest possibility for any tree to grow on that burnt area...”

These criticisms continued until the completion of the whole project and naturally made it even harder to cope with the hard work.

* This is a Turkish proverb (Kel başa şimşir tarak) indicating that what is being done is redundant considering the prevailing situation.

A. 4. A CHILD'S WISH

(Sönmezdağ (1978), based on Anadolu Gazetesi, 27 Feb. 1936)

Vasıf Çınar Boulevard was constructed with the help of private bus entrepreneurs. The work starting 1 January 1936 and was continuously carried out day and night. Public, as well as the administrators, had started to show interest in this construction work and were observing the developments closely. Everyone, grown-up or child was curiously waiting to see the outcome. Below is a letter written by K. Günay, a 4th grade student from the Şehit Fadıl elementary school (School No: 96), on 27 February 1936, addressed to the Mayor:

"The construction work for the fair has started which made us very happy. We have learned that many things that will benefit the nation will be carried out on this land, which is now being surrounded by walls. But don't we, as students, deserve to see living animals like deer, hippopotamus, alligator, lion or tiger, like the children of other developed countries, rather than seeing the picture of a rabbit or a thin line representing a snake or heavy shadow describing an elephant.

If among other things you are planning, you can give us the opportunity to visit the zoo, we will be pleased to find a useful school for ourselves."

A. 5. AN INTERVIEW WITH HARBİ HOTAN:

Harbi Hotan, born on 1918 in İstanbul, is an eminent architect who graduated from Güzel Sanatlar Akademisi (currently known as Mimar Sinan University, School of Architecture). He worked as an architect in İzmir and designed some pavilion buildings for the Culturepark. He is also a writer and is currently working on a book relating to the Ottoman period architecture.

He welcomed my request to do an interview with him on the Culturepark.

The following interview was realized in the pleasant atmosphere of his house in Alsancak, İzmir.

Yüksel Pöğün: Do you remember how the Culturepark was planned and put to life?

Harbi Hotan: The idea was initiated following the visit of a group of people to Russia, some of whom were appointed in the Municipality. After the visit, the plans of the Moscow Culturepark, including the parachute tower, were obtained and modified by a team in the municipality of İzmir. The initial plan involved a peripheral road around the Culturepark grounds and passageways leading to various entrances.

Y.P.: I know that you have designed the Pakistan pavilion for the Culturepark. How was this project commissioned to you?

H.H.: Although I do not remember the exact dates, it was the year when Pakistan was separated from India and gained its freedom*. Immediately after having declared her independence, Pakistan wanted to be represented in the International İzmir Fair since participation in the Fair was a good opportunity to establish the new status of a nation. The ambassador of Pakistan to Turkey visited the municipality of İzmir and expressed his wish to have a pavilion building for Pavilion in the Fair. The municipality came to me with this proposal, and I

* Pakistan was separated from India and declared her independence in 1947

accepted the job a little hesitantly because there was very little time to prepare. I immediately went to the national library and searched all the books available about India. I started to design the building based on the impressions from those books. First, I drew a perspective illustration of the suggested building, which was sent to the ambassador who had returned to İstanbul. The ambassador was impressed by the drawing and wanted me to continue with the job. This is how the building was realized, and here is the photograph (Figure 1).



Figure A.1- Pakistan pavilion by Harbi Hotan (from the Harbi Hotan archive)

Y.P.: Can you also give some information on your buildings in the Culturepark, other than the Pakistan Pavilion?

H.H.: I have another pavilion building designed after 1950 for an industrial company, but I do not remember the name. During the same period, I also designed a pavilion building for France, but currently the only remaining part of that building are the walls, and they do not give any hint as to what the building looked like.

Y.P.: How were the plans for the Culturepark buildings were obtained? How were the architects assigned? Were there any general principles such as competitions, tendering, invitations, etc.?

H.H.: I do not recall any competition relating to the fair. If there were competitions,

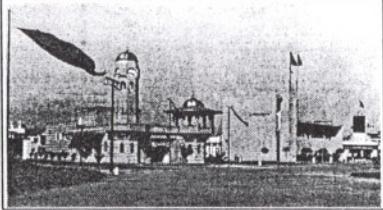
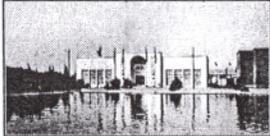
I would have remembered because I used to follow competitions very closely and I have awards from 17 competitions that I had participated in. However, for some international pavilions, people from abroad, in charge of construction, would come to İzmir about 6 weeks before the opening date of the fair, would reach an agreement with an architect, and have the building designed and constructed in haste. There were no general guidelines for designing and constructing buildings in the fair.

Y.P.: Do you remember any of the architects who designed buildings for the İzmir Fair and which of the buildings they designed?

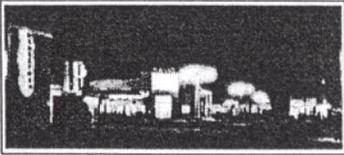
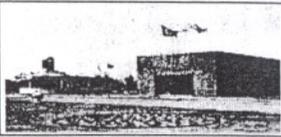
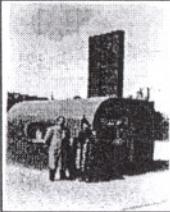
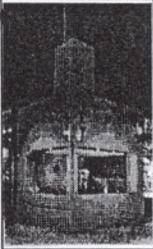
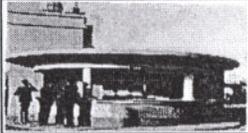
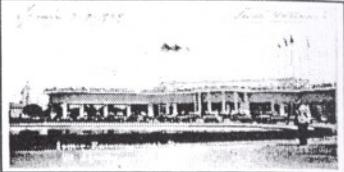
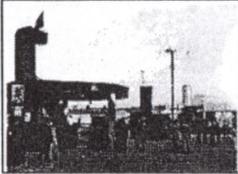
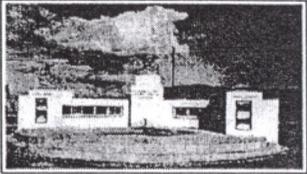
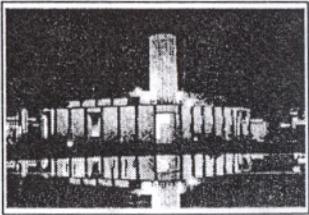
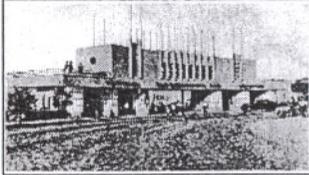
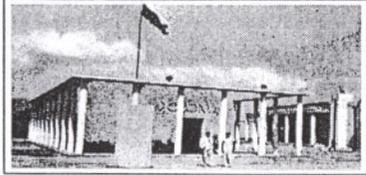
H.H.: Unfortunately I do not remember which building was designed by whom, but I can say that Mr. Necmeddin Emre and the former principal of the İzmir Culturepark had designed some buildings for the İzmir Fair but, as I said I do not know which ones they were. This is about all I can recall about the İzmir Fair in its earlier years.

Y.P.: Thank you very much for speaking with me sharing your knowledge.

Architectural products with historical references

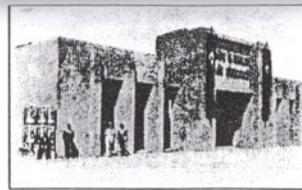
Style	Characteristic features	Examples	
<p>First National Architecture Style</p>	<ul style="list-style-type: none"> • Decorative elements in the facades • Use of arches in the windows and other openings • Distinctive formation of external elements, such as windows, on different floors • The use of classical architectural details in the transition elements • The use of false domes • The use of cut stone 	 <p data-bbox="1174 450 1395 480">Evkaf Pavilion</p>	 <p data-bbox="1676 488 1897 518">Bursa Pavilion</p>
<p>Neo-Classical Style</p>	<ul style="list-style-type: none"> • The use of vertically stripped forms • Disciplined repetition can be observed in the facades • The use of an axial order • The use of symmetry • Three partite organizations • The use of pediments • The use of peristyle plans and other kinds of plans with historical references • Large scaled architectural elements on the exteriors such as doors 	 <p data-bbox="1086 722 1367 790">Çimento (Cement) Pavilion</p>  <p data-bbox="1086 984 1307 1052">French Pavilion (1939)</p>	 <p data-bbox="1422 722 1694 790">Rumania Pavilion (1939)</p>  <p data-bbox="1389 941 1588 1010">Italy Pavilion (1939)</p>  <p data-bbox="1665 833 1893 901">Great Britan Pavilion (1937)</p>  <p data-bbox="1639 1090 1864 1120">Greek Pavilion</p>  <p data-bbox="1875 904 2103 972">Great Britan Pavilion (1939)</p>

Architectural products that reflect the Modernist Movement

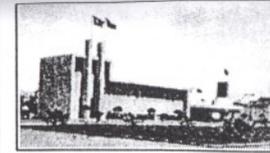
Style	Characteristic features	Examples
<p>Group 1</p>	<ul style="list-style-type: none"> • The use of spaces with circular plans, or rectangular plans with rounded corners. • The use of horizontal windows or openings • The use of terrace coverings instead of eaves and roofs • The use of reinforced concrete frames and slabs • The use of plaster as finishing material 	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>Izmir Chamber of Commerce</p> </div> <div style="text-align: center;">  <p>Turyağ Pavilion (1937)</p> </div> <div style="text-align: center;">  <p>Forest Farm Pavilion</p> </div> <div style="text-align: center;">  <p>Modello Pavilion</p> </div> <div style="text-align: center;">  <p>Pertev Pavilion</p> </div> <div style="text-align: center;">  <p>Kızılay Pavilion</p> </div> <div style="text-align: center;">  <p>Fair Casino</p> </div> <div style="text-align: center;">  <p>Bomonti Beers Pavilion</p> </div> <div style="text-align: center;">  <p>Yalova Pavilion</p> </div> </div>
<p>Group 2</p>	<ul style="list-style-type: none"> • The use of round corners accompanying prismatic blocks • The use of horizontal windows or openings • The use of terrace coverings instead of eaves and roofs • The use of reinforced concrete frames and slabs • The use of plaster as finishing material • The use of corners for windows or entrances • The use of semi-open colonnade surrounding the building on the ground floors. 	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>Şark Carpet Industry Pavilion</p> </div> <div style="text-align: center;">  <p>Manisa Pavilion</p> </div> <div style="text-align: center;">  <p>State Monopoly Pavilion</p> </div> <div style="text-align: center;">  <p>September 9 Gate</p> </div> <div style="text-align: center;">  <p>Poland Pavilion</p> </div> </div>

Group 3

- The use of vertical lines on the facades as well as horizontal lines
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material
- Symmetrical arrangements



İş Bank Pavilion (1936)



İş Bank Pavilion (1938)



İş Bank Pavilion (1939)



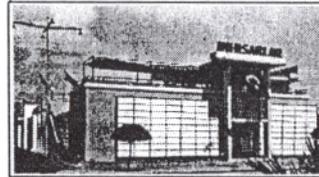
Turyağ Pavilion (1936)



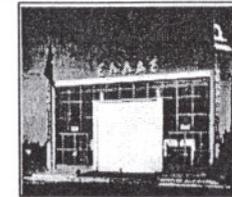
Greek Pavilion (1937)

Group 4

- The use glass walls - often two stories high
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- The use of plaster as finishing material
- **The use of frames**



State Monopoly Pavilion (1938)



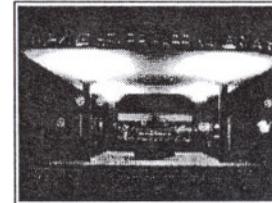
Greek Pavilion (1938)



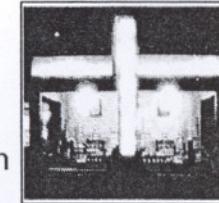
Italy Pavilion (1938)

Group 5

- The use of semi-open spaces
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- **The use of plaster as finishing material**



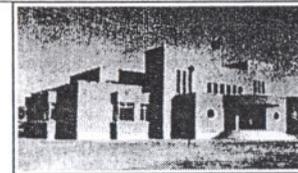
Turkish Sugar Factories Pavilion (1936)



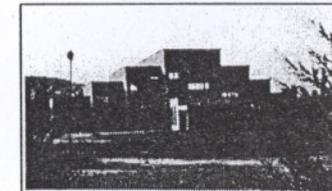
Izmir Cotton Textiles Pavilion (1937)

Group 6

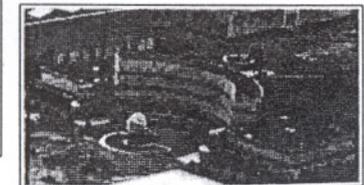
- The use of prismatic blocks with the use of circular forms in the entrances, terraces or staircases
- The use of vertical windows or openings, and circular windows
- The use of terrace coverings instead of eaves and roofs
- The use of reinforced concrete frames and slabs
- **The use of plaster as finishing material**



Health Museum (1937)



Culture Pavilion (1939)



Sümerbank Pavilion (1936)