

URBANITY RESHAPED: FROM AN URBAN DESIGN COMPETITION TO  
THE MAKING OF A HIGH-RISE CENTRAL BUSINESS DISTRICT AT  
BAYRAKLI, IN IZMIR

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ZEYNEP SOYSAL

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THE MAKING OF A HIGH-RISE CENTRAL BUSINESS DISTRICT AT  
BAYRAKLI, IN IZMIR**

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## **ABSTRACT**

### **URBANITY RESHAPED: FROM AN URBAN DESIGN COMPETITION TO THE MAKING OF A HIGH-RISE CENTRAL BUSINESS DISTRICT AT BAYRAKLI, IN IZMIR**

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Urban fabric is constantly subjected to planning interventions with large-scale urban development projects that are usually imposed by both local and national governments. Generally, such urban development projects are the reflection of the property-based growth strategies. At the turn of the 21<sup>st</sup> century, in line with the neoliberal policies put into implementation at the international level, cities have started to compete with each other to attract investment. “City branding” that has become a common practice for local governments has led them to search for projects with more attractive images for their cities. The newly emerging central business district in Izmir has come to the agenda as part of such a strategy. In 2001, Izmir Metropolitan Municipality initiated an international urban design competition for the re-planning of a former industrial area as a new central business district. The present thesis takes the case of the central business district at Bayraklı in Izmir and analyzes the formation of the built environment created through the planning process and interventions of different actors taking part in that process. As a starting point, it is important to understand that large-scale urban development implementations are usually lengthy processes that involve different actors such as; planners, architects, politicians, landowners, investors and construction companies. In this case, it has been

almost two decades since the competition was completed, following which the development plans were produced by the municipality. This thesis both analyzes the objectives of the urban design competition and the prize winning projects, and the planning process initiated by the municipality for this district. Finally, it evaluates the resultant urban environment through its capacity to offer an urban way of life that could be in harmony with Izmir's urbanity. The interface of city planning and architecture is particularly studied, based on the argument that it characterizes the everyday life that urban fabric produces. The relationship and the transition between public and private spaces become an important determinant of the urbanity.

Keywords: Urban way of life, Large-scale urban development projects, Urban design competitions, Planning processes, Interface between architecture and urban design.

## ÖZ

### **KENTSELLİĞİ YENİDEN OLUŞTURMAK: İZMİR BAYRAKLI'DAKİ YENİ MERKEZİ İŞ ALANININ KENTSEL TASARIM YARIŞMASI SONRASINDA OLUŞUMU**

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Kentsel doku, büyük ölçekli plan kararları ile merkezi yönetim ya da yerel yönetimler tarafından büyük ölçekli kentsel projelere konu olmaktadır. Bu projeler genel olarak yapılaşma üzerinden gayrimenkul geliştirmeye yönelik projelerdir. Yirmi birinci yüzyılın başında, neoliberal politikalar ile birlikte, kentler, uluslararası sermayeyi çekebilmek için kendi aralarında rekabet içine girmişlerdir. Yerel yönetimler, kendilerine “marka şehirler” yaratarak uluslararası yatırımcıyı etkilemeyi hedeflemiştir. Bu bağlamda, 2001 yılında İzmir Büyükşehir Belediyesi, terk edilmiş eski endüstri bölgesinin merkezi iş alanına dönüştürülmesini öngören uluslararası bir kentsel tasarım yarışması açmıştır. Bu tez çalışmasında İzmir’in Bayraklı ilçesinde bulunan yeni merkezi iş alanının oluşumu incelenmekte, planlama sürecinde farklı aktörlerin müdahaleleri ile oluşturulan yapılaşma analiz edilmektedir. Öncelikle, büyük ölçekli kentsel projelerin kentte farklı aktörlerin katıldığı uzun süreçler olduğu unutulmamalıdır. Üretilen çevre, aktörler arasındaki ilişkiler ve uzlaşma sürecinin bir ürünüdür. Yarışmanın üzerinden yaklaşık yirmi yıl geçmiş; yarışma ile üretilen fikirler imar planının oluşturulmasında önemli rol oynamıştır. Tezde yarışma süreci ve izleyen planlama süreci incelenmektedir. Kentselliğin oluşumunda, kamusal ve özel mekanların birbirleri arasında kurduğu ilişki belirleyicidir. Kamusal ve özel, dış ve iç

mekânlar arasında kurulan ilişki nasıl bir kent dokusu oluştuğunu tanımlar. Bu tezde, süreç ile birlikte üretilen çevrenin nasıl bir kentsel doku ve yaşantı sağlayacağı, İzmir'in kentsel dokusunu nasıl etkileyeceği planlama-mimarlık ilişkisi üzerinden tartışılmaktadır.

Anahtar Kelimeler: Kent yaşamı, Büyük ölçekli kentsel projeler, Kentsel tasarım yarışmaları, Planlama süreçleri, Mimarlık ve kentsel tasarım arayüzü.

To My Parents: Şule and M. Sonad Soysal

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## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ .....	vii
ACKNOWLEDGEMENTS .....	x
TABLE OF CONTENTS .....	xi
LIST OF TABLES .....	xiv
LIST OF FIGURES.....	xv
CHAPTERS	
1. INTRODUCTION .....	1
1.1. The Aim and the Methodology of the Thesis.....	5
1.2. The Structure of the Thesis.....	10
2. THEORETICAL FRAMEWORK.....	13
2.1. Contemporary Urban Form .....	13
2.2. Life In-Between.....	18
2.3. Street as a Network of Social Interaction .....	21
3. “INTERNATIONAL URBAN DESIGN IDEA COMPETITION FOR THE PORT DISTRICT OF IZMIR” .....	25
3.1. The Historical Context of the Site and Izmir’s Planning Tradition.....	25
3.1.1. The Historical Context of the Site .....	25
3.1.2. Izmir’s Planning Tradition during the Republican Period.....	27
3.2. The Aim and the Context of the Competition .....	31
3.3. The Competition Brief and the Requirements.....	36
3.4. The Award-Winning Projects and the Honorable Mentions .....	41

3.4.1. The First Prize: Jochen Brandi .....	42
3.4.2. The Second Prize: The Team of Bünyamin Derman and Dilek Topuz Derman .....	49
3.4.3. The Third Prize: The Team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur.....	56
3.4.4. Mention: The Team of Maria Aiolova and Tunç Güngör .....	60
3.4.5. Mention: The Team of Yasemin Balkan and Fırat Aykaç .....	65
3.4.6. Mention: The Team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı .....	69
3.4.7. Mention: The Team of Zeki Şerifoğlu and Ali Herkül Çelikkol.....	73
3.4.8. Mention: The Team of Nevzat Sayın and Can Çinici .....	79
3.4.9. Mention: The Team of David Haseler Raia and Angela Rheilaender.....	84
3.4.10. A Proposal by Günkut Akın and Nur Akın .....	89
3.5. The Report of the Jury on the Competition .....	94
3.6. The Comments of the Jury Members on the Competition .....	97
4. ISSUES OF IMPLEMENTATION OF THE DEVELOPMENT PLAN OF THE CENTRAL BUSINESS DISTRICT AND ITS ASSESSMENT IN RELATION TO THE FORMATION OF URBAN FABRIC AND ARCHITECTURE .....	103
4.1. The Planning Process .....	105
4.2. 1:5000 Development Plans .....	114
4.2.1. 1:5000 Development Plan Approved in 2003 .....	115
4.2.2. The Current 1:5000 Development Plan Approved in 2011 .....	122
4.2.3. The Relationship between the Development Plans and the Competition .....	127

4.2.3.1. The Relationship between the Competition Brief and the Development Plans .....	127
4.2.3.2. The Relationship between the Award-Winning Projects and the Development Plans.....	128
4.3. The Implementation and the Construction Process .....	131
4.4. The Relationship between Architecture and Urban Design .....	136
5. CONCLUSION.....	159
REFERENCES.....	169
APPENDICES	
A. The Land-use Map of the Competition Site (Izmir Metropolitan Municipality, 2001) .....	177
B. The Map of the Conservation Areas within the Competition Site (Izmir Metropolitan Municipality, 2001).....	178
C. 1:5000 Development Plan Approved in 2003 (retrieved from Izmir Metropolitan Municipality's archive) .....	179
D. 1:5000 Development Plan Approved in 2011 (retrieved from Izmir Metropolitan Municipality's archive) .....	180
E. 1: 1000 Development Plan Approved in 2011 (retrieved from Izmir Metropolitan Municipality's archive) .....	181

## LIST OF TABLES

### TABLES

Table 4.1. The changes in 1:5000 development plan through 2003-2017.....	107
Table 4.2. The implementation areas in 1:5000 development plan made in 2003 ..	117
Table 4.3. The defined physical properties and restrictions for the functions in the New City Center in 1:5000 Development Plan produced in 2003 .....	119
Table 4.4. The defined physical properties and restrictions for the functions in the New City Center in 1:5000 development plan produced in 2011 .....	125

## LIST OF FIGURES

### FIGURES

Figure 1.1. The perimeters of the competition site and its relationship with the study area .....	4
Figure 1.2. A view of the current situation of the site.....	6
Figure 1.3. The perimeters of the study area.....	8
Figure 3.1. The visual relationship between the Smyrna Archaeological Site and the New Central Business District .....	26
Figure 3.2. Tepekule-Bayraklı settlement.....	26
Figure 3.3. René and Raymond Danger’s plan .....	27
Figure 3.4. The green industrial site Le Corbusier proposed for Izmir in 1949 .....	29
Figure 3.5. Arû – Özdeş – Canpolat’s master plan for Izmir in 1951 .....	31
Figure 3.6. The site plan submitted by Jochen Brandi.....	43
Figure 3.7. A collage of “Aegean Forum” .....	45
Figure 3.8. Green zones, “insulae,” diagram .....	46
Figure 3.9. Brandi’s proposal for the silhouette.....	47
Figure 3.10. A section of “Aegean Forum” .....	48
Figure 3.11. The site plan submitted by the team of Bünyamin Derman and Dilek Topuz Derman.....	51
Figure 3.12. Activity axes and theme parks proposed by the team.....	52
Figure 3.13. An aerial render from the port area.....	54
Figure 3.14. Proposed activity spines and the relationship of prevailing winds.....	55
Figure 3.15. The site plan submitted by the team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur .....	57
Figure 3.16. An aerial view of the site .....	58
Figure 3.17. The site plan submitted by the team of Maria Aiolova and Tunç Güngör .....	62

Figure 3.18. Aerial views of the site submitted by the team .....	63
Figure 3.19. A collage submitted by the team .....	63
Figure 3.20. The activity and connection diagram .....	64
Figure 3.21. The site plan submitted by the team of Yasemin Balkan and Fırat Aykaç .....	67
Figure 3.22. The site plan submitted by the team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı.....	70
Figure 3.23. An aerial render submitted by the team .....	72
Figure 3.24. The site plan submitted by the team of Zeki Şerifoğlu and Ali Herkül Çelikkol .....	75
Figure 3.25. The site plan submitted by the team of Nevzat Sayın and Can Çinici..	81
Figure 3.26. The concept diagram .....	82
Figure 3.27. The site plan submitted by the team of David Haseler Raia and Angela Rheinlaender .....	86
Figure 3.28. An aerial view of the site .....	87
Figure 3.29. Concept diagrams submitted by the team .....	87
Figure 3.30. The site plan by the team of Günkut Akın and Nur Akın .....	91
Figure 4.1. The revised 1:25000 master plan of İzmir Metropolitan Area in 1989.	104
Figure 4.2. 1:25000 Master plan of İzmir Metropolitan Area – 2012 .....	108
Figure 4.3. 1:5000 development plan for New City Center produced by İzmir Metropolitan Municipality in 2003.....	111
Figure 4.4. 1:5000 Development plan of the study area produced by İzmir Metropolitan Municipality in 2003.....	116
Figure 4.5. An aerial render of the site produced by İzmir Metropolitan Municipality .....	120
Figure 4.6. A render of the anticipated silhouette of the shoreline produced by İzmir Metropolitan Municipality.....	121
Figure 4.7. 1:5000 development plan for New City Center produced by İzmir Metropolitan Municipality in 2011.....	124

Figure 4.8. A render of the anticipated silhouette of the shoreline produced by İzmir Metropolitan Municipality .....	126
Figure 4.9. A render of the seaside promenade by M artı D Mimarlık.....	134
Figure 4.10. Aerial photographs of the site taken from Tepekule Convention Center .....	135
Figure 4.11. Pedestrian paths used during the analysis of the site.....	137
Figure 4.12. The area between the site and the sea.....	138
Figure 4.13. The railway and highway that blocks the relationship of the site with the sea.....	139
Figure 4.14. The pedestrian bridge proposal by M artı D Mimarlık.....	139
Figure 4.15. The edge of the high-rise blocks along the Ankara Highway .....	141
Figure 4.16. The relationship of the highway with the built environment.....	142
Figure 4.17. The entrances of Ege Perla blocks.....	142
Figure 4.18. The linear park along the Courthouse.....	144
Figure 4.19. The linear park and the pedestrian bridge that connects the high-rises with the courthouse .....	145
Figure 4.20. The edge of Ege Perla building along the linear park .....	145
Figure 4.21. The edge of Mistral Towers along the linear park.....	146
Figure 4.22. The street-level retail along the linear park .....	146
Figure 4.23. The route along the Courthouse.....	147
Figure 4.24. A small shed within the route to the Courthouse.....	148
Figure 4.25. Empty retail stores underneath high-rise blocks.....	148
Figure 4.26. Manas Boulevard.....	149
Figure 4.27. Routes along the important transportation nodes within the site.....	150
Figure 4.28. The main entrance of Folkart Towers.....	150
Figure 4.29. The road from Salhane Station to Folkart Towers.....	151
Figure 4.30. The route from IZBAN Station to Folkart Towers.....	152
Figure 4.31. Closed edges of Folkart Towers .....	152
Figure 4.32. The inner garden of Ege Perla blocks.....	154
Figure 4.33. Semi-open spaces of Mistral Towers.....	154

Figure 4.34. The courtyard of Folkart Towers .....	155
Figure 5.1. Manas Boulevard .....	162
Figure 5.2. Paved roads within the site.....	162
Figure 5.3. The current situation of the Central Business District .....	166







## CHAPTER 1

### INTRODUCTION

Effects of the built environment on its users are not thoroughly investigated and understood by their designers. Social characteristics of a society, in which the design interventions are made, is the most important factor that shapes the interactions of the physical environment with the people. The presumptions about the physical environments to aid certain social activities within an urban environment can be in vain, unless it is supported by the social characteristics of a society.<sup>1</sup> In this sense, Jon Lang argues that the urban fabric is formed within an interrelationship of different institutions.<sup>2</sup> In such context, the role of urban design is to create a vision for the city and develop the means to embed it into the built environment.<sup>3</sup>

Urban fabric is constantly subjected to planning interventions with large-scale urban development projects that are usually imposed by both central and local governments. Such projects are usually used as a way to promote economic growth by making the area more appealing to investors. Thus, such large-scale urban development projects are equipped with opportunities for the investors rather than opportunities for the urban dwellers. Parallel to this, the economic intentions of such large-scale projects are over-emphasized throughout the promotion of these projects while their spatial qualities and their impacts on the urban environment is disregarded. In this sense, as Mehmet Penpecioğlu argues, large-scale urban development projects have a

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<sup>1</sup> Gary H. Winkel, "Some Human Dimensions of Urban Design," in *On Streets* (Cambridge, MA: MIT Press, 1986): 243.

<sup>2</sup> Jon Lang, "An Urban Designer's Perspective: Paradigms, Places and People," in *Place and Placelessness Revisited* (New York: Routledge, 2016), 37.

<sup>3</sup> Ibid.

remarkable capacity to build a neoliberal urban hegemony.<sup>4</sup> Such large-scale urban development projects are part of the property-based growth strategies. Therefore, such projects must be analyzed in-depth in terms of their spatial qualities and their impacts on the existing urban environment.

This thesis takes the case of the newly emerging central business district at Bayraklı, in Izmir and analyzes the built environment created through the planning process that was initiated with an international urban design idea competition. As a starting point, it is important to grasp that large-scale urban development implementations are usually lengthy processes that involve different actors, such as, planners, architects, politicians, investors and construction companies to properly analyze the resultant environment. Evidently, in Turkey, the driving force of capital accumulation is the construction sector. By the beginning of the 2000s, through planning decisions made by local government agencies, neoliberal growth strategies started to be implemented through top-down planning interventions in Izmir.<sup>5</sup> To be able to compete in an international level, cities have to continuously rebrand themselves to attract investment.<sup>6</sup> Similarly, Harvey states;

the urban governments had to be much more innovative and entrepreneurial, willing to explore all kinds of avenues through which to alleviate their distressed conditions and thereby secure a better future for their populations.<sup>7</sup>

In Jon Lang's words: "[cities] need to be up-to-date."<sup>8</sup> Parallel to these statements, Izmir Metropolitan Municipality initiated an international competition in 2001, titled as "International Urban Design Idea Competition for the Port District of Izmir". The perimeters of the competition site could be seen in *figure 1.1*. This international design idea competition aimed to initiate a planned growth within Bayraklı and port area

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<sup>4</sup> Mehmet Penpecioglu, "Urban Development Projects and the Construction of Neo-liberal Urban Hegemony: The Case of Izmir," *METU Journal of the Faculty of Architecture* 30, no. 01 (2013): 165.

<sup>5</sup> Ibid.

<sup>6</sup> Jon Lang, "City Branding," in *Companion to Urban Design* (New York: Routledge, 2011), 542.

<sup>7</sup> David Harvey, "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism," *Geografiska Annaler. Series B, Human Geography* 71, no. 1 (1989), 4.

<sup>8</sup> Lang, "An Urban Designer's Perspective," 38.

through a proposal of an alternative central business district for Izmir. For the case of Bayraklı, Izmir, even though the process has officially started with the urban design idea competition, it has been an ongoing idea since 1989.<sup>9</sup> In this sense, the international urban design competition could also be considered as a strategy of “city branding”<sup>10</sup> in which a vision is promoted by the municipality at an international stage. Furthermore, in terms of the produced built environment, such central business district (CBD) proposals usually resemble each other worldwide, regardless of their context, since they are products of globalization.<sup>11</sup>

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<sup>9</sup> Eylem Bal, Ayşegül Altınörs and Oytun Eylem Doğmuş, "Kente Yön Veren Aktörler Temelinde İzmir Yeni Kent Merkezi Nazım Planı," *Ege Mimarlık* 1, no. 53 (2005), 36.

<sup>10</sup> Lang defines “city branding” as a creation of images and positive associations about a city in a worldwide context (Lang, 2016).

<sup>11</sup> Lang, "An Urban Designer's Perspective," 39-40.



*Figure 1.1.* The perimeters of the competition site and its relationship with the study area

Source: Satellite image of the site is retrieved from Yandex Maps

### **1.1. The Aim and the Methodology of the Thesis**

The starting point of this thesis is the “International Urban Design Idea Competition for the Port District of Izmir.” It explores the resultant built environment both with reference to this competition and 1:5000 development plans produced by Izmir Metropolitan Municipality. Even though, the competition and the production process of the development plans are important components of the thesis, the main aim is to analyze the built and lived environment within this new central business district in Izmir. Since the focus of the thesis is the central business district area, the scope of the thesis includes only a limited part of the competition site. The borders of the study area could be seen in *figure 1.1* with reference to the competition site and also the study area of the thesis could be seen in *figure 1.3*.

Since this is a lengthy process and significant for Izmir’s economic growth, the case study has already been a topic of research for different theses. Yiğit Acar, in his master’s thesis, “Urban Transformation Within the Interface of Design and Administration: The Case of Izmir Harbor District,” focuses on this process of planning through 2001 and 2011, in-depth, with reference to the city and port relations. Mehmet Penpecioğlu, in his Ph.D. thesis, “The Political Construction of Urban Development Projects: The Case of Izmir,” focuses on the hegemonic capacity of large-scale urban development projects. Penpecioğlu compares two different large-scale projects that is introduced to Izmir in 2000s and makes an in-depth analysis of the political construct of these two projects with reference to the hegemonic capacities of neoliberal policies. Even though both theses take Bayraklı, Izmir as their case studies, they both have a completely different approach, especially in terms of how they perceive and analyze the process. However, both of these theses were completed before any construction activity had been completed in the site. The resultant and lived urban environment could not become a part of their case. In this scope, the present thesis focuses particularly on the interface between urban design and architecture,

between exterior and interior spaces with a particular emphasis on the public spaces in between buildings.



*Figure 1.2. A view of the current situation of the site*

Source: The author's own archive, May 2019

The area, as it is now, consists of only individual buildings and the statements of those buildings within the existing urban fabric. The previous programme of the site included variety of industrial buildings by the sea. A view of the current situation of the site could be seen in *figure 1.2*. Today, those industrial buildings are mostly abandoned and are in no condition to be used with their former function. As Öner et al. specifies “the urban morphology of the district has started to be shaped by high-rise, mixed-use blocks, some of which are already in use, some under construction and some in design stage.”<sup>12</sup> At this stage, the site cannot be taken as a whole but rather as

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<sup>12</sup> Aslı Öner and Burak Pasin, "Emerging Towers in Bayraklı: Sustainability as a Branding Strategy or a Tool for Local Development?," *Buildings* 5, no. 3 (2015), 844.



a fragmented piece of urban fabric which consists of individual building plots dominated by different high-rise buildings. The problem here is that those individual buildings only enable interaction within their perimeters and do not extend that interaction to the street level. The in-between spaces that has once been planned by the urban design competition project is now lost in the development plans and the restrictions that is only applied to the construction of the individual high-rises through the building codes. And thus, in-between spaces within the street level that have a significant potential to enable interaction are not planned at all. Within the site, social interactions are only expected to happen in high-end malls that are planned on the ground floors of high-rises. The residences and the office buildings within the site is intended only for the high-income demographics. Such a configuration only contributes to a segregation and isolation of different social groups. At this stage, urban design as a link between city planning and architecture becomes significant both in terms of social and physical connection within the urban fabric. This thesis also explores the missing link in this specific case, a planning process; which has lost its main focus in the process of implementation. With regard to these transformations within the site, the main focus of this thesis is to analyze the resultant environment of the process that has been initiated by the competition. The thesis investigates the quality of the urban lived spaces and their capacity to generate its own urban way of life. The perimeters of the site that is analyzed could be seen in *figure 1.3*.

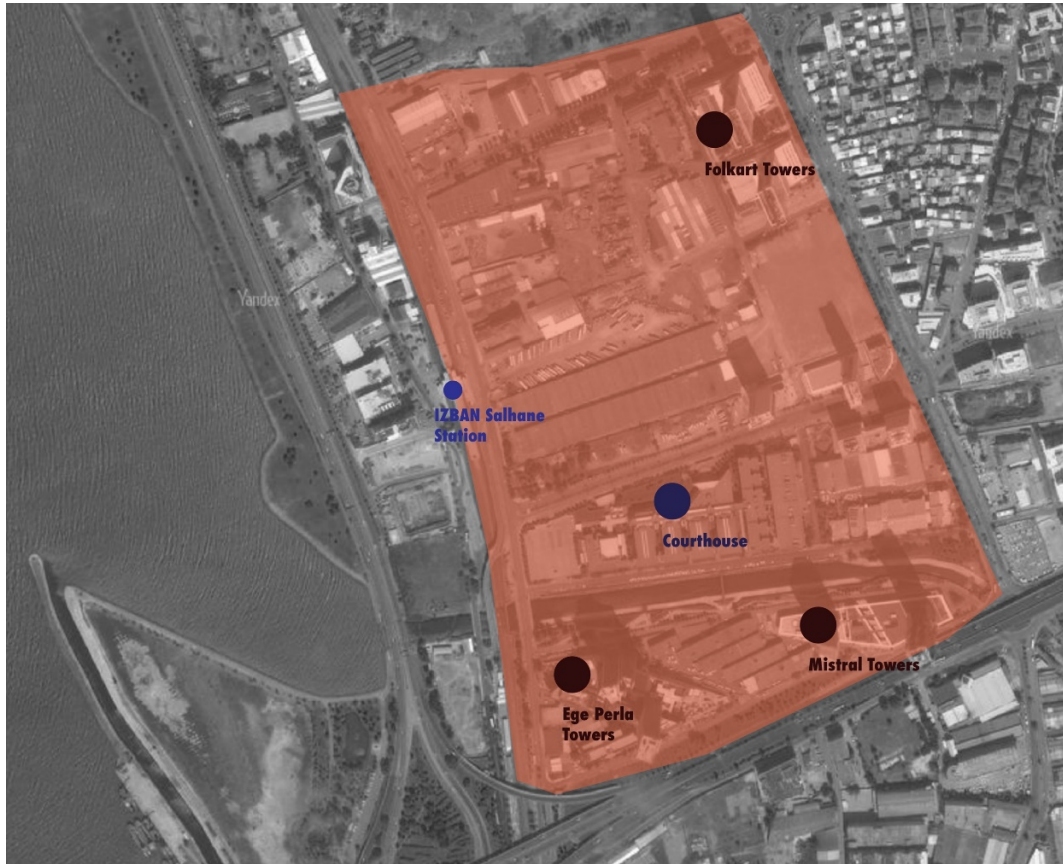


Figure 1.3. The perimeters of the study area

Source: Satellite image of the site is retrieved from Yandex Maps

Even though, the main aim of the thesis is to explore the resultant environment, the thesis study also dwells on the production process and planning decisions made in larger scale, especially, 1:5000 development plans in this specific case. As Jan Gehl underlines, experienced urban space is the product of the interrelationships of the decisions made in different scales.<sup>13</sup> And thus, the decisions made in large-scale could only be fully evaluated through human experience in smaller-scale. As Trancik highlights; “ignoring human input leads to lost space.”<sup>14</sup> Therefore, the overall process of the production of the built environment is an important determinant in the resultant

<sup>13</sup> Jan Gehl, *Life between Buildings*, trans. Jo Koch (Washington D.C.: Island Press, 2011), 83.

<sup>14</sup> Roger Trancik, *Finding Lost Space* (New York: John Wiley & Sons, 1986): 89.

environment's quality of urban space and the resultant environment cannot be analyzed without this very context.

Direct observations of the author are used as the main tool of evaluation of the resultant environment. Gehl and Svarre define direct observations as the main tool to understand and evaluate the urban space.<sup>15</sup> In their book, *How to Study Public Life*, they illustrate these direct observations through five basic questions as; how many, who, where, what and how long.<sup>16</sup> The question of *how many* is related with the quantity of people that uses the urban space whereas, the question of *who* gives an insight on what kind of groups use the urban space.<sup>17</sup> While question of *where* is important to locate the frequently used spaces, the question of *what* is directly related to what social activities occur on these locations.<sup>18</sup> Finally, the question of *how long* helps the observer to understand the quality of spaces through users' duration of staying within an urban space.<sup>19</sup> This is also helpful to understand if the area is used for just transit or for other activities that require the users to stay in one location. These questions can be increased and enriched depending on the experienced urban environment and observations. For the evaluation process, direct observations with relation to these questions are used to evaluate the resultant environment. The theoretical framework that is discussed in the second chapter is also an important element of this evaluation process. Throughout the observations, certain qualities are looked for within the site. Those qualities are density, diversity, vitality, pedestrian permeability, pollution and noise, and publicness. The starting point of these evaluations is Jan Gehl's *Life between Buildings*. In this sense, the scale and the basic components, continuity, differentiation and interface of the built environment are important variables of the evaluation. For the observations, even though the site is visited several times by the author, two main excursions are taken as a reference.

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<sup>15</sup> Jan Gehl and Birgitte Svarre, *How to Study Public Life* (Washington DC: Island Press, 2013), 3.

<sup>16</sup> Ibid., 13-19.

<sup>17</sup> Ibid., 13-14.

<sup>18</sup> Ibid., 15-18.

<sup>19</sup> Ibid., 19.

These excursions are made in August 2018 and May 2019. Notes and photographs taken throughout these observations are the main sources of documentation and evaluation of the site.

## **1.2. The Structure of the Thesis**

This thesis consists of five main chapters, first one being the introduction in which the main argument of the thesis is stated and the problem is defined; the second chapter is “Theoretical Framework,” the third chapter is “International Urban Design Idea Competition for the Port District of Izmir,” the fourth chapter is “The Issues of Implementation of the Development Plan of the Central Business District and Its Assessment in Relation to the Formation of the Urban Fabric and Architecture,” and finally, the conclusion chapter which is the evaluation and concluding remarks of what is discussed throughout the thesis.

In the second chapter, “Theoretical Framework,” the theoretical framework of the thesis is introduced through three sub-chapters, which are Contemporary Urban Form, Life In-Between and Street as a Network of Social Interaction. Each of these subjects are interrelated to each other and are introduced with reference to their connections with the thesis.

In the third chapter, “International Urban Design Idea Competition for the Port District of Izmir,” competition process for the site is introduced through six sub-chapters. This main chapter is significant for the overall thesis since it gives an insight on how competition process shaped the formation of the newly emerging central business district. At the beginning of this chapter the context of the competition site and the Izmir’s planning history in the 20<sup>th</sup> century is briefly introduced. Afterwards, the aim of the competition, the competition brief and the requirements are analyzed with reference to six main criteria which are, the problem of creating a central business district without sufficient residential function, issue of conservation, usage of public

open-spaces, environmental concerns, and the creation of –a contemporary– city image. Similarly, each of the award-winning projects are documented and analyzed with reference to these six main criteria. Finally, a report of the jury and the individual comments of the jury members that had been published are discussed to grasp the overall competition process. This chapter is a content analysis of the competition projects and publications related to the competition.

The fourth chapter, “The Issues of Implementation of the Development Plan of the Central Business District and Its Assessment in Relation to the Formation of Urban Fabric and Architecture,” consists of four sub-chapters; which are the planning process, the development plans produced by the municipality, implementation and construction process and finally, the documentation and the evaluation of the resultant environment. Similar to the third chapter, the first three subchapters of this chapter are based on content analysis, whereas the final chapter is the evaluation of the site with reference to direct observations of the author in relation with the theoretical framework that is introduced in the second chapter.

The final chapter, conclusion, is the overall evaluation of the process with reference to the resultant built environment. Also, the intermediary spaces within the site are categorized with reference to their certain characteristics such as density; diversity; vitality; pedestrian permeability; pollution and noise; and finally, publicness. With reference to these classifications, the possibility of the built environment to offer a quality public life for its users is discussed within the concluding remarks.



## CHAPTER 2

### THEORETICAL FRAMEWORK

Architecture of the city is a process of construction, not only shaped by the physical attributes, but also through collective life, in other words, public life.<sup>20</sup> Thus, city is a social construct. It cannot be analyzed just through its physical spaces, it can only be evaluated through all of its components, its users and its historical context is all intertwined. Within this chapter, theoretical framework of the thesis is introduced through a brief literature review on contemporary urban form, in-between spaces, and the street.

#### 2.1. Contemporary Urban Form

The city could be described

as an aggregate of open and sheltered spaces, of places of public gatherings and passage that, by virtue of their multiplicity of use and their proximity, can be considered effective services for sustaining maximum intensity and choice of communication among members of society.<sup>21</sup>

Contemporary city could be illustrated as a structure of solids, with no in-between spaces of connection and transition.<sup>22</sup> Only after the planning of individual private building plots public spaces are introduced.<sup>23</sup> The result is usually plazas that does not really serve public use. In such a context, street network is reduced to just ground in figure-ground relationship.<sup>24</sup> This figure ground relationship does not consist of

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<sup>20</sup> Aldo Rossi, *The Architecture of the City* (Cambridge, MA: MIT Press, 1984), 21.

<sup>21</sup> Thomas V. Czarnowski, "The Streets as a Communications Artifact," in *On Streets* (Cambridge, MA: MIT Press, 1986), 207.

<sup>22</sup> William C. Ellis, "The Spatial Structure of Streets," in *On Streets* (Cambridge, MA: MIT Press, 1986), 117.

<sup>23</sup> Thomas Schumacher, "Buildings and Streets: Notes on Configuration and Use," in *On Streets* (Cambridge, MA: MIT Press, 1986), 137.

<sup>24</sup> *Ibid.*, 139.

transitions but rather sharp contrasts that does not include any intermediary spaces. Even though urban design defines itself as an integrative practice, current products of urban design are usually fragmented and segregated spaces.<sup>25</sup> The urban designer has to deal with and find a common ground within the dynamics of private commerce and public affairs, since ultimately, market processes are the main determinant on formation of urban fabric.<sup>26</sup> Cities are being governed by entrepreneurial manner, which results in a need for branding the city in order to attract investment.<sup>27</sup> In this sense, urban design is a reflection of socioeconomic processes that shape the physical conditions of cities.<sup>28</sup>

One of the issues that resulted in fragmentation of urban fabric is functional zoning. "Zoning ordinances [...] destroyed the integrity of urbanism by separating functions that had traditionally been integrated into the total urban way of life."<sup>29</sup> Central business districts are a result of such zonings. These districts consist of parking lots in their perimeters and in their core, they include commercial and finance centers.<sup>30</sup> As Gehl argues, a city plan should be made through an integrative approach in which growth segments are defined rather than functions. Certain mixed-use building blocks are introduced with offices, restaurants and retail stores, yet, as Montgomery argues such buildings are not necessarily able to generate diversity.<sup>31</sup> Zoning also finds its reflection in the separation of building systems and the street networks. In such a scenario, the street is used only for transit, its social attributes are omitted.

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<sup>25</sup> Matthew Carmona and Steven Tiesdell, "Understanding Urban Design," in *The Urban Design Reader* (Oxford: Architectural Press, 2007), 8.

<sup>26</sup> Ernest Sternberg, "Ambiguities of Urban Design," in *The Urban Design Reader* (Oxford: Architectural Press, 2007), 34.

<sup>27</sup> Lang, "City Branding," 542.

<sup>28</sup> Anastasia Loukaitou-Sideris and Tamalika Banarjee, "Postmodern Urban Form", in *The Urban Design Reader* (Oxford: Architectural Press, 2007), 43

<sup>29</sup> Trancik, *Finding Lost Space*, 39.

<sup>30</sup> "Street Form and Use: A Survey of Principal American Street Environments," in *On Streets* (Cambridge, MA: MIT Press, 1986), 172.

<sup>31</sup> John Montgomery, "Making A City: Urbanity, Vitality And Urban Design," *Journal of Urban Design* 3, no. 1 (1998), 105.



Another issue that leads to the fragmentation of the urban fabric is the privatization of public life. Public life is continuously privatized. Closed-controlled spaces of malls take away the activities that formerly occurred in the public open spaces of the city. People are dispersed and the urban environment is depopulated.<sup>32</sup> With their building programmes, the megastructures interrupt pedestrians' connection with their immediate environment.<sup>33</sup> As Victor Caliendo states;

[t]he public-use boundary extend from the interior pedestrian street out toward the building line. Rarely does this boundary cross the building line and link the interior public realm with the exterior. The basic public/private distinctions are perfectly clear and nonambiguous, since the public pedestrian realm of the internal street is contained within a private building form.<sup>34</sup>

Commodification of everyday life occur within the condensed spaces in which the users' connection to their surrounding environment is lost. Postmodern city consists of reproduction of the real city in smaller-scale, in which the users are only offered controlled and protected spaces with only the appealing characteristics of the original.<sup>35</sup> Bounded spaces of plazas and malls, in which the everyday life is contained, are mainly used for circulation of goods.<sup>36</sup> The market place which was once at the heart of public life, now occurs in protected indoor spaces. As Gehl and Gemzøe underline, the market place is moved to the private realm.<sup>37</sup>

These high-rise blocks are self-sufficient, they do not become part of the urban fabric; instead they become interruptions in its continuity. They are not necessarily adaptable to change in function<sup>38</sup> and such structures could possibly become obsolete in such

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<sup>32</sup> Gehl, *Life between Buildings*, 125.

<sup>33</sup> Kenneth Frampton, "The Generic Street as a Continuous Built Form," in *On Streets* (Cambridge, MA: MIT Press, 1986), 312.

<sup>34</sup> "Street Form and Use: A Survey of Principal American Street Environments," in *On Streets* (Cambridge, MA: MIT Press, 1986), 181-183.

<sup>35</sup> Anastasia Loukaitou-Sideris and Tamalika Banarjee, "Postmodern Urban Form," in *The Urban Design Reader* (Oxford: Architectural Press, 2007), 44-45.

<sup>36</sup> Boyer quoted in Ali Madanipour, "Ambiguities of Urban Design," in *The Urban Design Reader* (Oxford: Architectural Press, 2007), 16.

<sup>37</sup> Jan Gehl and Lars Gemzøe, *New City Spaces* (Copenhagen: The Danish Architectural Press, 2006), 13.

<sup>38</sup> Montgomery, "Making A City," 106.

changes in demand since they do not connect with the existing urban fabric. As Loukaitou-Sideris and Banerjee underline, they are not designed in relation to “urbanistic objectives such as coherence, continuity transitions, and pedestrian connections.”<sup>39</sup> Since newly proposed central business districts are usually not located within the historical core of the city, they do not really have to worry about integrating different socioeconomic groups that coexist within the urban fabric.<sup>40</sup> Usually they resemble their worldwide counterparts instead of working together with the existing urban fabric.<sup>41</sup> Most of the time, they are highly segregated environments. Within the urban fabric, the formal and the informal; the intimate and the monumental must coexist for an urban way of life to actually occur.<sup>42</sup>

In addition to this, the entrances of such spaces are usually automobile oriented, their entrances usually do not directly open to the street space. There is always a barrier between the entrance and the existing urban fabric, either a parking lot or a landscape element. “The intention of design is to create a break, a sharp contrast, between the gray exterior space and the bright interior courts and atria.”<sup>43</sup> Similarly, the urban fabric is also interrupted through infrastructure devoted to the mobility of automobile. In exchange for mobility, human dimension of the urban fabric which used to enable social interaction is lost.<sup>44</sup> Newly introduced commercial centers are based on private automobile usage rather than public transport. This results in a lack of connection to these spaces through pedestrian movement. The street, which was once an intermediary connection space between the public and the private realm, now abruptly separates these two realms. Private realm becomes further isolated with almost no permeability along its borders. The built environment must not become an obstacle for the existing urban way of life and if there is no possibility for social interaction,

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<sup>39</sup> In “Postmodern Urban Form,” 45.

<sup>40</sup> Ibid., 47.

<sup>41</sup> Lang, “An Urban Designer’s Perspective,” 39-40.

<sup>42</sup> José Luis Sert in Alex Krieger, “The First Urban Design Conference: Extracts,” in *Urban Design* (Minneapolis: University of Minnesota Press, 2009).

<sup>43</sup> Loukaitou-Sideris and Banerjee, “Postmodern Urban Form,” 48.

<sup>44</sup> Trancik, *Finding Lost Space*, 5.

newly proposed buildings must define such spaces.<sup>45</sup> Buildings cannot be thought out of their context. No matter how isolated they appear, they still define an exterior space through their solid walls.

Lynch defines urban as an experience of everyday events beyond the limitations of space and present time; urban space is also defined through individual experience from the past to the present.<sup>46</sup> With reference to this idea; it could easily be stated that; “[i]gnoring human input leads to lost space.”<sup>47</sup> Urban design is not just about a form-making process. The created environment should be a product of various elements, most important one being the social aspect. The urban designer should make a synthesis of the physical and the cultural space in order to answer the needs of the users.<sup>48</sup> The five elements of the city form which Lynch identifies as paths, edges, districts, nodes and landmarks should be designed with reference to legibility, structure and identity, and imageability.<sup>49</sup> He defines legibility as spaces to be identified clearly through mental images created in users’ minds; structure and identity as identification of spaces through meaning and imageability as the quality of space to create a strong image in users’ mental map.<sup>50</sup> These three concepts are all linked to each other. The mental map that a person has produced over a period of time directly influences the way a person perceives and makes use of the urban environment.<sup>51</sup>

For urban design, understanding the human behavior is an important factor while planning the urban environment. Trancik argues that human dimension is usually ignored, the decisions regarding the three-dimensional urban space are made through two-dimensional design medium.<sup>52</sup> The architectural scale is also an important

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<sup>45</sup> Ibid., 86.

<sup>46</sup> Kevin Lynch quoted in J.K. Jarvis, "Urban Environments as Visual Art or as Social Settings? A Review," in *Urban Design Reader* (Oxford: Architectural Press, 2007), 28.

<sup>47</sup> Trancik, *Finding Lost Space*, 88.

<sup>48</sup> Ibid., 114.

<sup>49</sup> *Image of the City* (Boston: MIT Press, 1960).

<sup>50</sup> Ibid., 6-9.

<sup>51</sup> Jon Lang quoted in M. Adnan Barlas, *Urban Streets & Urban Rituals* (Ankara: METU, 2006), 24.

<sup>52</sup> Trancik, *Finding Lost Space*, 1.

determinant in the perception of level of intensity of social interaction. Growth of the city in vertical direction further disconnects urbanites relationship with the public space on the ground level.<sup>53</sup> High-rises are free-standing structures that usually float within the landscape. Koolhaas regards such typologies as “a stack of individual privacies.”<sup>54</sup> He regards such high-rises as the typology that the contemporary urban city demands and argues that they offer a similar environment for interaction as the streets offer, within their limits.

On the other hand, the commercial centers grow in a way that they no longer offer any intimate pedestrian qualities to their users.<sup>55</sup> The human dimension is lost especially in terms of sensory linkage. For the sake of profit, island-like systems that have no connection with the existing urban fabric have come into being. What lacks in the urban fabric is the design of in-between, intermediary spaces that could create a transition spaces between the urban fabric and the highly-privatized plazas and malls. Intermediary spaces could potentially become facilitator of the public use. In the following part of this chapter, in-between spaces in which public life could continue to occur is discussed, especially with reference to Jan Gehl’s *Life Between Buildings*.

## **2.2. Life In-Between**

*In-between* as an adjective is defined in dictionary as “situated somewhere between two extremes or categories.”<sup>56</sup> In this sense, the public and the private realms are connected through intermediary spaces in order for them to coexist. Complete exclusion of either cannot be possible. In a similar manner, urban way of life could be defined through what happens in-between. Such a definition potentially includes a wide range of activities. Jan Gehl, in his book, *Life Between Buildings*, define such areas as spaces that make the public and the private realm within cities attractive and

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<sup>53</sup> Barlas, *Urban Streets & Urban Rituals*, 109.

<sup>54</sup> Rem Koolhaas, *Delirious New York* (New York: Monacelli Press, 1978).

<sup>55</sup> Caliendo, "Street Form," in *On Streets* (Cambridge, MA: MIT Press, 1986), 172.

<sup>56</sup> "In-between", *Oxford Dictionary of English* (Oxford), accessed 27 June 2019.

meaningful.<sup>57</sup> Opportunities must be extended to offer a longer period of use.<sup>58</sup> Similarly, it is important to highlight that in places where the urban fabric is interrupted, proposals of built environment should be made to identify these gaps in order to create livable environments.<sup>59</sup> It should be kept in mind that “[l]ife between buildings comprises the entire spectrum of activities, which combine to make communal spaces in cities and residential areas meaningful and attractive.”<sup>60</sup>

Gehl argues that even though architecture and planning cannot be the only determinants of the social interaction, they can support such activities if they complement each other.<sup>61</sup> As people get more spread out with the new building projects, the possibility for *life between buildings* gets lower. Activities occur individually and the possibility for social interaction fades. In this sense, “speed of movement” is an important determinant.<sup>62</sup> In a city that has been surrounded by highways, the social encounter is almost impossible.

With reference to the urban fabric and urban life, Jan Gehl divides the outdoor activities to three different categories as “necessary, optional and social.”<sup>63</sup> He argues that the necessary activities occur independent from the quality of the environment whereas for the optional activities quality is an important determinant.<sup>64</sup> And thus, only in good conditions where the necessary and the optional activities intersect, social activities can occur. Therefore, the public spaces should be part of a design intention rather than being leftover spaces of the built environment.<sup>65</sup>

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<sup>57</sup> Gehl, *Life between Buildings*, 14.

<sup>58</sup> Ibid., 197.

<sup>59</sup> Trancik, *Finding Lost Space*, 2.

<sup>60</sup> Gehl, *Life between Buildings*, 14.

<sup>61</sup> Ibid., 54.

<sup>62</sup> Ibid., 77.

<sup>63</sup> Ibid., 9.

<sup>64</sup> Ibid., 11.

<sup>65</sup> Francis Tibbalds, “‘Places’ Matter Most,” in *The Urban Design Reader* (Oxford: Architectural Press, 2007).

Similarly, Gehl also underlines that just planning certain functions together on paper is not enough to support public life.<sup>66</sup> People from different backgrounds should be assembled in the same public spaces and willingly interact with each other in their daily routine. Physical planning could potentially guide people in their routines and assemble them. Layout of a ground floor of a building is an important factor that could directly orient its users' relationship with the public environment.<sup>67</sup> An introverted ground floor could easily detach its users from the outside public realm. Similarly, a permeable intermediary space could create a transitory environment in which users would not lose their connection with the public realm outside the boundaries of the building. In this respect, the portico is an important example of transitional space. Only such a space could reconcile public and private realms, especially in the absence of functioning streets.<sup>68</sup>

Relationship and transition between the public and the private environment are also an important determinant for quality of spaces. More flexible boundaries should be proposed and designed thoroughly to enhance interaction. Another important element is enclosure. Vast open spaces do not support vitality. The enclosure does not always have to be physical; it can also be psychological extension of the built environment. As the spaces within the urban fabric get more defined through the built environment, the possibility for social interaction increases. And thus, the vitality of the urban fabric is supported.

The human needs are reflected in street use patterns; and also, in streets' notional and physical attributes.<sup>69</sup> Adnan Barlas dwells on Jung's concept of "individuation." Individuation is how people define themselves through the society they live in; and thus, an important meaning is attributed to elements such as streets where the public

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<sup>66</sup> Gehl, *Life between Buildings*, 101.

<sup>67</sup> Barlas, *Urban Streets & Urban Rituals*, 32.

<sup>68</sup> Anthony Vidler, "The Scenes of the Street: Transformations in Ideal and Reality, 1750-1871," in *On Streets* (Cambridge, MA: MIT Press, 1986), 50.

<sup>69</sup> Barlas, *Urban Streets & Urban Rituals*, 51.

life takes place.<sup>70</sup> In this sense, in-between spaces or intermediary spaces are places in which an individual's self-other relationship is manifested. Through these relations, it can also be concluded that street is a type of an in-between, intermediary space. In the following part of this chapter, streets as a network of interaction are discussed in detail.

### 2.3. Street as a Network of Social Interaction

In Oxford Dictionary of English the word "street" is defined as "a public road in a city, town, or village, typically with houses and buildings on one or both sides"<sup>71</sup> and "the roads or public areas of a city or town."<sup>72</sup> Such definitions only define the street in terms of its physical attributes. On the other hand, Stanford Anderson defines streets as "the spatial and temporal contexts within which complex events occur."<sup>73</sup> The street is a place in which human movement is institutionalized.<sup>74</sup> The street is a social space, a social construct right from the beginning of its formation. It is the common place in which different functions are connected. At the same time, it is capable of producing patterns that will aid people to live together in public.<sup>75</sup> Thus, the street is both *instrumental* and *expressive*,<sup>76</sup> and only by understanding its conceptual meaning and historical formation, relevant interventions could be made to support its vitality.

Streets are one of the principal elements of the city. Visually, they offer their users an experience of overall public life, yet sufficient interruption is needed, since the perception of endlessness damages the identification of user's own presence within

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<sup>70</sup> Ibid., 55.

<sup>71</sup> "Street", *Oxford Dictionary of English* (Oxford), accessed 27 June 2019.

<sup>72</sup> Ibid.

<sup>73</sup> "People in the Physical Environment: The Urban Ecology of Streets," in *On Streets* (Cambridge, MA: MIT Press, 1986), 1.

<sup>74</sup> Joseph Rykwert, "The Streets: The Use of Its History," in *On Streets* (Cambridge, MA: MIT Press, 1986), 15.

<sup>75</sup> Robert Gutman, "The Street Generation," in *On Streets* (Cambridge, MA: MIT Press, 1986), 252.

<sup>76</sup> Ibid., 250.

urban fabric.<sup>77</sup> Intermediary spaces within the urban fabric is what maintains the connection between the public and the private environments. Street could be considered as the separation between the public and the private domains, but at the same time it is an intermediary space which defines both.<sup>78</sup> Most of the activities that aided the social connection within the society, which occurred on streets have moved to the privatized indoor spaces due to the changing characteristics of socioeconomic relations.<sup>79</sup> Change in the nature of the street also aided the separation of the public and the private realms.<sup>80</sup> The change in the street's function also led to its physical alteration. Before Renaissance, cities were not planned but rather built and developed throughout time and experience. Jan Gehl defines such a city as "a tool formed by use."<sup>81</sup> Yet, the most radical changes came with the modernist planning, in which building blocks' orientation according to sun exposure, ventilation and access to open spaces became the main determinants of placement of the blocks. Instead of the street, the main social interaction space was defined as large green areas that surrounded the blocks. The functions were separated, and thus, street is reduced only to a space for transition. Even though what CIAM architects offered through separation of functions solved physical ills that industrialization brought, they intensified the social problems it brought.<sup>82</sup> Within such proposals the pedestrian activity is reduced to just moving from one place to another without any concern for what happens in-between. Dimensions of the streets are enlarged in order to sustain the automobile activity.<sup>83</sup> But despite all of these changes "[l]ife takes place on foot"<sup>84</sup>

It should be kept in mind that walking offers one of the easiest ways to be physically present in the public realm. In this sense, the physical and the experienced distances

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<sup>77</sup> Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961), 378.

<sup>78</sup> Gloria Levitas, "Anthropology and Sociology of Streets," in *On Streets* (Cambridge, MA: MIT Press, 1986), 230.

<sup>79</sup> *Ibid.*, 231.

<sup>80</sup> Barlas, *Urban Streets & Urban Rituals*, 12.

<sup>81</sup> Gehl, *Life between Buildings*, 41.

<sup>82</sup> Barlas, *Urban Streets & Urban Rituals*, 131.

<sup>83</sup> Czarnowski, "The Streets," 210.

<sup>84</sup> Gehl, *Life between Buildings*, 72.



are important determinant for walking to occur. And thus, there should be a balance between the length and the quality of the route in terms of its security and possibility to generate activities.<sup>85</sup> Therefore, streets should be more than simple passage ways. Their three-dimensional characteristics should not be ignored for the sake of fast transit. The street is an important element that both connects lived spaces and generates them. It should be both vital and attract pedestrians.<sup>86</sup> It reinforces the hierarchical structure of different public elements and integrates them.<sup>87</sup> The meaning of the street does not vary among different cultures, even if its physical perception is different.<sup>88</sup> Streets should offer variations of economic opportunities together with interesting visuals.<sup>89</sup> Such variations could only be created through a balanced mixture of the primary and the secondary uses, by generating a diversity along the street.<sup>90</sup> As Montgomery highlights, streets should contain variety of functions and possibility of activities in order to sustain economic activities, and thus themselves.<sup>91</sup> It should be boldly highlighted that “[l]ife attracts life.”<sup>92</sup> On the other hand, Barlas argues that the street could only become appealing and used through a manifestation of what it symbolizes in the collective conscious.<sup>93</sup> Within the current urban fabric, offices and banks can be defined as passive units, and together with spaces such as parking lots and car dealerships that disturb the continuity of urban fabric, the street life is dramatically reduced.<sup>94</sup>

Humans have become alienated from their environment and the purpose of the public space is lost; and together with this alienation the function of the street as a public realm became obsolete.<sup>95</sup> Through highways that do not allow any interaction with the

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<sup>85</sup> Ibid., 137.

<sup>86</sup> Jon Lang, "City Branding," 548.

<sup>87</sup> Trancik, *Finding Lost Space*, 2.

<sup>88</sup> Barlas, *Urban Streets & Urban Rituals*, 10.

<sup>89</sup> Jacobs, *The Death and Life*, 120.

<sup>90</sup> Ibid., 163.

<sup>91</sup> Montgomery, "Making A City," 98.

<sup>92</sup> Ibid., 348.

<sup>93</sup> Barlas, *Urban Streets & Urban Rituals*, 95.

<sup>94</sup> Gehl, *Life between Buildings*, 93.

<sup>95</sup> Barlas, *Urban Streets & Urban Rituals*, 4.

existing activities within the city, people in transit are isolated from the public life of the city. In this sense, an important factor of planning is the user density for the creation of lively streets.<sup>96</sup> The user density could be achieved by slowing down the traffic in certain pedestrian areas. In addition to slowing down the traffic, sidewalks within the urban fabric should invite its users by offering “short and manageable routes, somewhere to go and something to do,” it should also be able to shift the users’ motivation and offer excuses for excursions.<sup>97</sup> While concluding, it is important to restate that the publicness is taken out of both the urban fabric’s and the streets’ context. Reintroducing the street as a network of social interaction could aid to the creation of an urban way of life in the public realm. For that to happen, it is important for the streets to become welcoming and safe for pedestrians. As previously mentioned, the streets should become appealing to various users in order to become dense and diverse, so it can regain its vitality.

In the following chapter “International Urban Design Idea Competition for the Port District of Izmir,” the competition process of the area is discussed. Fourth chapter includes a more detailed information about the context of the site. Similarly, the competition process and the award-winning projects are analyzed and discussed with reference to the theoretical framework introduced so far in this chapter.

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<sup>96</sup> Schumacher, "Buildings and Streets," 133.

<sup>97</sup> Gehl, *Life between Buildings*, 115-120.

## CHAPTER 3

### “INTERNATIONAL URBAN DESIGN IDEA COMPETITION FOR THE PORT DISTRICT OF IZMIR”

#### 3.1. The Historical Context of the Site and Izmir’s Planning Tradition

##### 3.1.1. The Historical Context of the Site

Bayraklı district includes one of the first settlements in Izmir, Smyrna. Through excavations, it is found that the city’s history goes far beyond 3000 BC.<sup>98</sup> In *figure 3.1*, the current situation of the ancient settlement together with the new central business district could be seen. After, 1960s, the city’s population started to increase with the migrants from rural areas coming to the city.<sup>99</sup> Bayraklı’s population increased during this period, squatter settlements formed a neighborhood and later due to the population growth, the area became a district in 2008.<sup>100</sup> The district used to include the largest squatter settlement of Izmir. Today, 314,000 people live in the district which is approximately the seven percent of Izmir’s whole population.<sup>101</sup> Tepekule settlement within Bayraklı district could be seen in *figure 3.2*. There is an ongoing regeneration project within the district. Parallel to these regeneration projects, the recently accepted New City Center plan in 2003 is also being implemented close to these former squatter settlements.

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<sup>98</sup> “Smyrna (Tepekule- Bayraklı),” <http://www.kultur.gov.tr/TR,72697/smyrna-tepekule--bayrakli.html>.

<sup>99</sup> Arife Karadağ and Güldane Mirioğlu, “Bayraklı Kentsel Dönüşüm Projesi Üzerine Değerlendirmeler,” *Türk Coğrafya Dergisi*, no. 57 (February 24, 2012), 25.

<sup>100</sup> *Ibid.*, 26.

<sup>101</sup> “Nüfus Bilgileri”, Bayraklı Belediyesi, 2019, <http://www.bayrakli.bel.tr/Sayfa/6/nufus-bilgileri>.



*Figure 3.1.* The visual relationship between the Smyrna Archaeological Site and the New Central Business District

Source: The author's own archive, October 2018



*Figure 3.2.* Tepekule-Bayraklı settlement

Source: "Bayraklı Kendiliğinden Dönüşecek", Hürriyet, 2019,  
<http://www.hurriyet.com.tr/egc/bayrakli-kendiliginden-donusecek-40090295>.

### 3.1.2. İzmir's Planning Tradition during the Republican Period

Large-scale planning processes are nothing new to the city of İzmir. The first comprehensive plan for İzmir is produced after the “Great Fire of İzmir” with the involvement of the government. The first attempt for city planning started through a communication with the architect and the planner Henri Prost in Paris. In 1924-1925 a holistic urban plan was produced by René and Raymond Danger with Prost’s consultancy, however this plan was never fully implemented due to the economic recession in 1929.<sup>102</sup> This plan can be seen in *figure 3.3*. In 1933, with the initiation of the mayor of İzmir Dr. Behçet Uz, this plan was implemented partially for the areas that had been destroyed by the fire. The implementation included also a large park, named as Kültürpark located in the city center.<sup>103</sup>

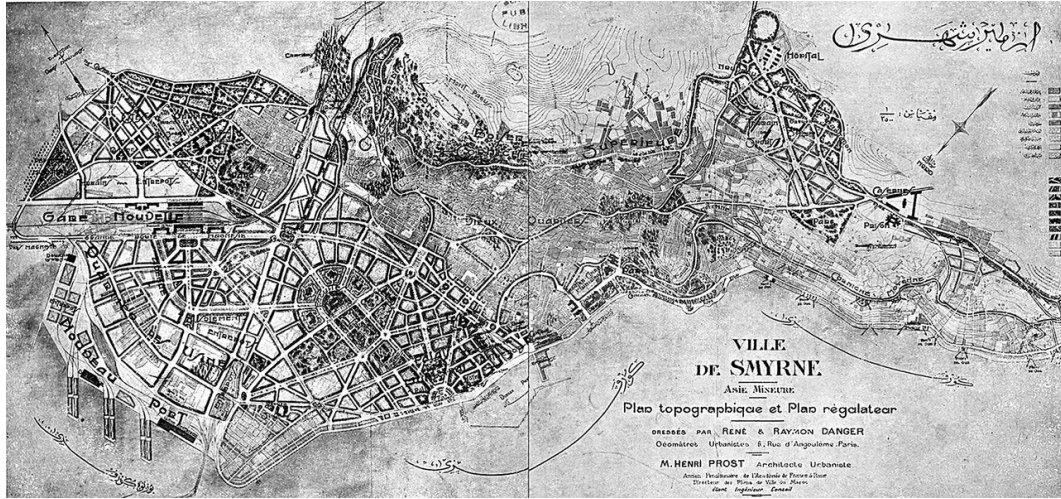


Figure 3.3. René and Raymond Danger’s plan

Source: Journal of the Society of Architectural Historians, 2018,  
<https://jsah.ucpress.edu/content/ucpjsah/77/2/204/F4.large.jpg>.

<sup>102</sup> F. Candaş Bilse, "Türkiye’de Şehircilik Yarışmalarının İlk Otuz Yılı (1927-1957): Cumhuriyet’in Kent İnşasında Uluslararası Deneyim," *Planlama* 3-4, no. 50 (2010), 40.

<sup>103</sup> F. Candaş Bilse, "İzmir’de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası," *Ege Mimarlık* (2009), 14-15.

In 1938, Izmir Municipality contacted with Le Corbusier to create a master plan for the city.<sup>104</sup> Because of World War II, Le Corbusier could only produce a plan after the war in 1949. He proposed a plan with the theme of “a Green City of 400,000 inhabitants.”<sup>105</sup> The plan was based on *La Grille CIAM d’Urbanisme*.<sup>106</sup> To illustrate his ideas, Le Corbusier used, twenty-two 21x33 cm plates which were thematically organized as a matrix that related with the four functions<sup>107</sup> of the Athens Charter.<sup>108</sup> His plan was never implemented since it was found inapplicable by the municipality.<sup>109</sup> One of the reasons of the inapplicability of Le Corbusier’s master plan for Izmir, was his *tabula rasa* approach towards the historical neighborhoods of the city.<sup>110</sup> Another reason was certainly his negation of the landownership to provide the free movement of the pedestrians, as one of the principles of the proposal.<sup>111</sup>

One of the most significant parts of Le Corbusier’s master plan for Izmir was his proposal of, “La Cité Industrielle Verte,”<sup>112</sup> a green linear industrial zone for the CBD area located along the eastern coast of the Gulf of Izmir.<sup>113</sup> His proposal for this area could be seen in *figure 3.4*. In *Les trois établissements humains*<sup>114</sup>, a physical structure for industrial sites were proposed with reference to the industrial production sequences and the processes.<sup>115</sup> With reference to this, green *industrial cités* were to be located between two radio-concentric trading cities along the waterway, railway and highway

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<sup>104</sup> Bilsel, "Türkiye’de Şehircilik Yarışmalarının," 40.

<sup>105</sup> F. Candaş Bilsel, “Le Corbusier in Turkey: From the Voyage d’Orient to the Master Plan Proposal for Izmir on the Theme of a Green City,” Ayşe Öztürk, Atilla Yücel (Eds.), *A Swiss in the Mediterranean: Le Corbusier Symposium*, 2015, 50.

<sup>106</sup> F. Candaş Bilsel, "Le Corbusier'nin İzmir Nazım Planı ve "Yeşil Endüstri Sitesi" Önerisi," *Ege Mimarlık* 31, no. 3 (1999), 13.

<sup>107</sup> *habiter, travailler, cultiver le corps et l’esprit, circuler* – dwelling, work, recreation, transport

<sup>108</sup> F. Candaş Bilsel, "Le Plan Directeur de Le Corbusier pour Izmir: Un Projet d’Urbanisme sur le Theme de la Ville Verte et de la Grille CIAM," in *Le Corbusier en Turquie: Le Plan Directeur d’Izmir 1939-1949* (Strasbourg: ESA, 2009).

<sup>109</sup> Bilsel, "İzmir’de Cumhuriyet Dönemi," 14-15.

<sup>110</sup> Bilsel, "Le Corbusier'nin İzmir Nazım Planı," 13.

<sup>111</sup> Ibid.

<sup>112</sup> This was developed with reference to ASCORAL’s “linear industrial city” and “green factory models” (Bilsel, 2015).

<sup>113</sup> Bilsel, “Le Corbusier in Turkey,” 54.

<sup>114</sup> Three Human Settlements

<sup>115</sup> Bilsel, "Le Plan Directeur."



axis.<sup>116</sup> However, for Izmir, a much smaller application of the model, located between the city center in Konak-Alsancak and one of the city's suburbs, Karşıyaka was proposed.<sup>117</sup> The site was divided into 400m long, linear building plots<sup>118</sup>.

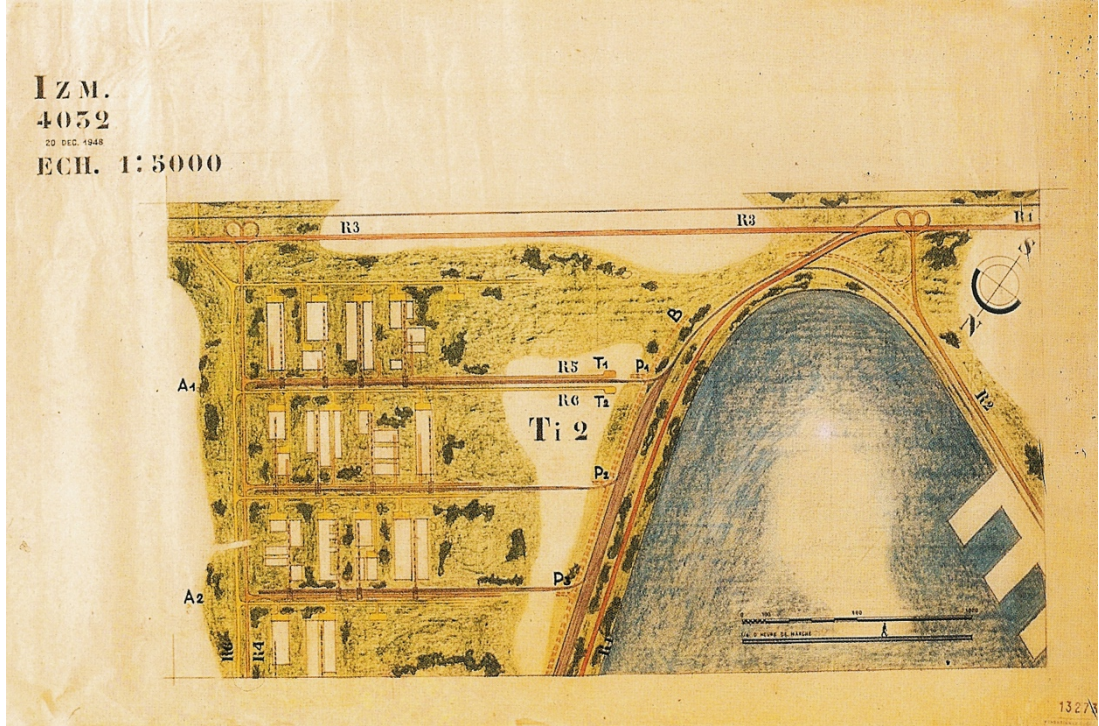


Figure 3.4. The green industrial site Le Corbusier proposed for Izmir in 1949

Source: Candaş Bilse's archive.

An international planning competition<sup>119</sup> was initiated for the first time, for the city of Izmir in 1951. Izmir Municipality invited Sir Patrick Abercrombie to be the head of the jury for the competition.<sup>120</sup> Arû – Özdeş – Canpolat plan was selected by the jury as the first prize, since it was found as one of the most applicable projects among the

<sup>116</sup> Ibid.

<sup>117</sup> Ibid.

<sup>118</sup> Bilse, "Le Corbusier'nin İzmir Nazım Planı," 16.

<sup>119</sup> "İzmir Şehri İmar Plânı Milletlerarası Proje Müsabakası," 1 Mayıs – 1 Aralık 1951.

<sup>120</sup> Bilse, Candaş. "Two Initiatives for the Planning of Izmir in the Mid-Twentieth Century: Le Corbusier's Proposal for a Green City (1948) and the International Planning Competition of 1951". (In *IPHS* 2018, unpublished conference proceedings, 2018).

submissions.<sup>121</sup> The master plan produced by the team could be seen in figure 3.5. Arû – Özdeş – Canpolat’s plan was a zoning of different urban functions and one of its most important aspects was the conservation of the historical core.<sup>122</sup> This proposal also had nuances of Le Corbusier’s proposal for the port area and Bayraklı which proposed a green industrial zone.<sup>123</sup> When figure 3.4 and figure 3.5 is compared, it is evident that Arû – Özdeş – Canpolat used the same location and the same plot pattern for the industrial site that Le Corbusier proposed in 1949.

However, after the second half of 1950s, the urban population of Izmir increased significantly that resulted in the housing problems within the city limits.<sup>124</sup> The master plan produced during 1959-1960 proposed to move industrial sites to Kemalpaşa, Bergama, Torbalı, Tire and Urla from Bayraklı to prevent the increasing squatter settlements within Bayraklı yet failed.<sup>125</sup> The restructuring of the old industrial area started in 2000s through the initiation of Izmir Metropolitan Municipality with the proposition for a new central business district within Bayraklı district in addition to the already existing business district at the city core. The process officially started with the “International Urban Design Idea Competition for the Port District of Izmir”. Such an initiation of an international competition for the future development of the city could easily be seen as a part of the planning tradition of the city of Izmir, which has sought for ideas for the planning of the city at international level in the past.

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<sup>121</sup> Ibid.

<sup>122</sup> Ibid.

<sup>123</sup> Bilsel, "İzmir'de Cumhuriyet Dönemi," 16.

<sup>124</sup> Ibid., 17.

<sup>125</sup> Deniz Güner, "İzmir'de Modern Konut Mimarlığı 1950-2006", *Planlama* 3 (2006), 128.



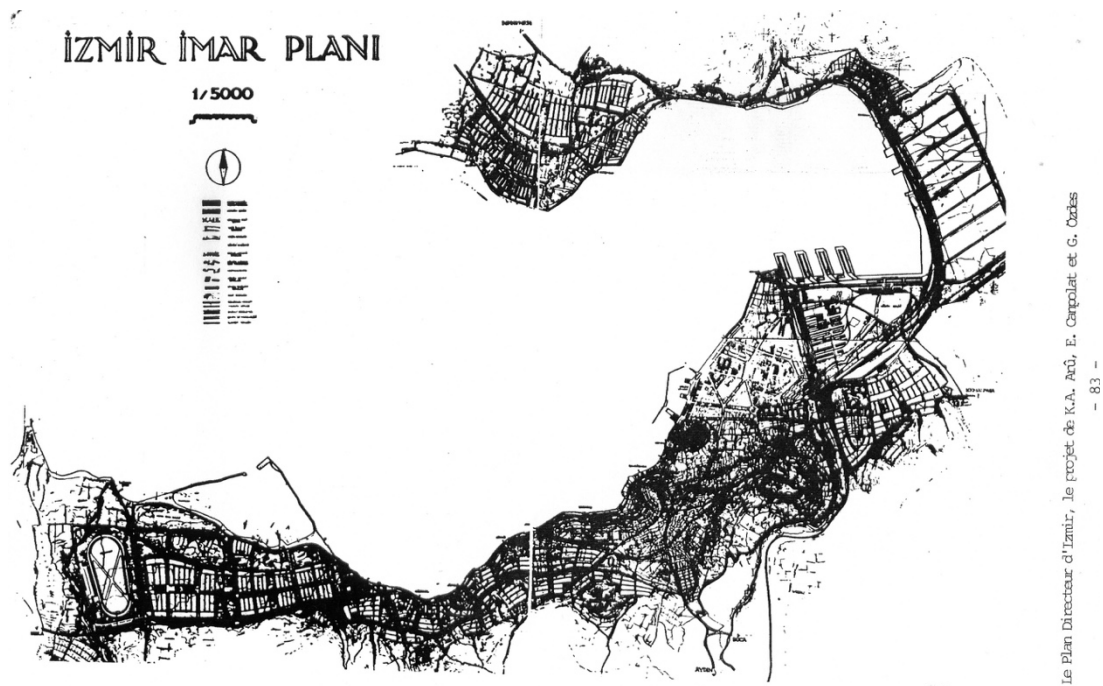


Figure 3.5. Arû – Özdeş – Canpolat’s master plan for Izmir in 1951

Source: Candaş Bilisel’s archive.

### 3.2. The Aim and the Context of the Competition

The planning process of the new central business district of Izmir was initiated through an international urban design idea competition, “International Urban Design Idea Competition for the Port District of Izmir,” that was organized by Izmir Metropolitan Municipality in 2001. According to the brief;

[t]he aim of this competition [was] to obtain preliminary ideas for the development of urban space and architectural character of the Izmir Port District, to enhance the contemporary image of the city and create a new city center on the port area in the emerging international status of Izmir.<sup>126</sup>

The competition expected to create a contemporary image for the port area by only having touristic and commercial functions with a limited area for residential usage.

<sup>126</sup> “International Urban Design Idea Competition for the Port District of Izmir” (Izmir: Izmir Metropolitan Municipality, 2001), 2.

The new project has to offer a character for the 21<sup>st</sup> Century's Izmir, a third Izmir, without negating the existing qualities of the historical city. It has to express the environmental emphasis of modern planning as well as present its approach to modern demands of the society; namely, give a message for the future urban environment where man will not be oppressed by the buildings, and will not feel overwhelmed by technology and urban growth.<sup>127</sup>

Competition brief continually emphasized a formation of a "Third Izmir" within the site. This "Third Izmir" was expected to have an urban fabric that was in harmony with the human scale; and most importantly urban growth within the area would have a connection with the existing urban way of life of Izmir's citizens.<sup>128</sup> In this sense, the role of urban design as a connector to create this harmony was repeatedly stressed.

The driving force of the competition was the rapid change in function within the area. The site had been an industrial area, but since the industry was relocated and moved to the hinterlands of the city, the area became abandoned. The site could be considered the least frequented part of the city by Izmir's citizens.<sup>129</sup> Within this urban decline area there were both publicly and privately-owned land.<sup>130</sup> In addition to this decline of urbanity, there were certain individual building activities within the limits of the site that did not seek any growth strategy or connection with the already existing urban fabric of Izmir. As the building activity within the site increased, Izmir Metropolitan Municipality wanted to control this unplanned growth.<sup>131</sup>

Another important reason that Izmir Metropolitan Municipality wanted to plan the growth within this area and create a new central business district for Izmir was the increasing building activity within the historical core. The brief highlighted that the historical core of the city was constantly subjected to a construction activity that permanently damaged the historical fabric of the city. A new central business district

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<sup>127</sup> Ibid., 3.

<sup>128</sup> Ibid., 2.

<sup>129</sup> Ibid., 3.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

could redirect these construction activities and support the conservation of the historical core.<sup>132</sup> Thus, the administrative units that was located within the historical core was expected to be relocated to this new CBD.

Throughout the competition brief it was highlighted that the competition area was the physical center of Izmir since it was located in the middle of the gulf. The site could be considered as a connection node for different districts as well; it connected Karşıyaka and Konak through the shoreline; and it connected Buca and Bornova districts to the shore. It was a node in which important transportation axes of the city overlapped. Railway, subway and highway that connected the important centers of the city were all passing through the competition site.<sup>133</sup> Additionally, competition area was located right by an important prehistoric site, Smyrna mound. Brief only underlined that competition proposals should be conscious of this area.<sup>134</sup> There was no clear indication that the competition site should physically be connected to the archeological site.

In addition to being international, the competition was endorsed by International Union of Architects (UIA)<sup>135</sup>. For the evaluation of the competition, jury members with different specializations were chosen. Within the brief that included specifications of the competition, jury members were grouped as international members and local members; while there was also a jury member appointed by UIA, and several consultant members. International members were Charles Correa, architect from India; Ismail Serageddin, architect and urban planner from Egypt; and Ahmet Gülgönen, professor of architecture from France. National members were Doğan Kuban, professor of architecture and urban history; Hande Süher, architect and professor of urban planning; and Raci Bademli, urban planner and professor of urban planning. The member appointed by UIA was Kok Leong Chai, architect and city

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<sup>132</sup> Ibid., 4.

<sup>133</sup> Ibid., 3.

<sup>134</sup> Ibid.

<sup>135</sup> Union Internationale des Architectes

planner. Finally, consultant members were Cemal Sümengen, urban planner who was the head of the development planning department of İzmir Metropolitan Municipality; Güngör Kaftancı, architect from İzmir; Murat Katoğlu, art historian who was the consultant of the mayor of İzmir; Rauf Beyru, professor of urban planning; and Sezai Göksu, urban planning professor from İzmir.<sup>136</sup> Referees of the competition included Ahu Dalgakıran, urban planner and research assistant; Beril Özalp, urban planner from İzmir Metropolitan Municipality; Gül Şener, architect from İzmir Metropolitan Municipality; Hasan Topal, architect and the head of the planning department in İzmir Metropolitan Municipality; and finally, Şebnem Dünder, urban planner and research assistant.<sup>137</sup>

Seven main evaluation criteria for the competition was listed in the fourth part of the sixth chapter of the competition brief. Submitted projects were expected to fulfill all of the requirements of the program; the submission had to have a conceptual urban design and an architectural quality; it had to propose a new image for the shore; it also had to propose an integrated system of vehicular traffic that could be adapted to the already existing conditions of the overall city; it further had to propose parking lots that were pedestrian friendly and adaptable to the climatic conditions of İzmir; had to emphasize the importance of the parks and green areas and their architectural expression within the overall design; and finally, creatively repurpose the early industrial heritage.<sup>138</sup>

The announcement of the competition was also published in volume 299 of *Mimarlık* magazine. For the competition there were 354 applicants from 35 different

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<sup>136</sup> “International Urban Design,” 16.

<sup>137</sup> Ibid., 17.

<sup>138</sup> Ibid., as translated from Turkish to English: “(1) Program gereklerinin yerine getirilmiş olması; (2) Kentsel ve mimari tasarımın kavramsal kalitesi; (3) Kıyının yeni silüeti için önerilen çözüm; (4) Taşıt trafiği için önerilen alt sistem ve bunun kent trafik sisteminin mevcut ağı ile bütünleşmesi; (5) Yaya haklarını ve İzmir’in iklim koşullarını doğru değerlendiren araç parkı çözümlerinin kalitesi; (6) Parkların ve diğer yeşil alanların önemine verilen ağırlık ve bunun profesyonel ifade biçimi; (7) Erken sanayi yapılarının ve arazilerinin yaratıcı bir biçimde yeniden kullanımı.”

countries.<sup>139</sup> This information was also published in 300<sup>th</sup> volume of *Mimarlık* magazine titled as “İzmir competition draw a lot of attention.”<sup>140</sup> From these 354 applicants 221 of the teams were from Turkey<sup>141</sup> and only 140 of them submitted a proposal for the competition, while just 136 proposals were evaluated by the jury members.<sup>142</sup> Even though the competition was international, the winning projects were mostly from Turkey. From the nine prizes that were given, only three of them were submitted by international architects. Three prizes and six honorable mentions were given to the following projects; 1<sup>st</sup> prize for the competition was given to Jochen Brandi from Germany, and the other award-winning projects include; 2<sup>nd</sup> prize: Bünyamin Derman, Dilek Topuz Derman; 3<sup>rd</sup> prize: Ertur Yener, Erdoğan Elmas, Zafer Gülçur; 1<sup>st</sup> honourable mention: Maria Aiolova, Tunch Güngör; 2<sup>nd</sup> honourable mention: Yasemin Balkan, Fırat Aykaç; 3<sup>rd</sup> honourable mention: Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev, Tansel Dalgacı; 4<sup>th</sup> honourable mention: Zeki Şerifoğlu, Ali Herkül Çelikkol; 5<sup>th</sup> honourable mention: Nevzat Sayın, Can Çinici; and 6<sup>th</sup> honourable mention: David Haseler Raia, Angela Rheinlaender.<sup>143</sup>

In the following chapter the brief of the competition is analyzed in-depth by categorizing the requirements through six main criteria; the density problem both within the site and in İzmir, the problem of creating a central business district without sufficient residential function, the issue of conservation, the usage of public open-spaces, environmental concerns, and the creation of a –contemporary– city image.

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<sup>139</sup> "Kentsel Tasarım Projeleri Sergileniyor", İzmir Büyükşehir Belediyesi, 2002, <https://www.izmir.bel.tr/tr/Haberler/kentsel-tasarim-projeleri-sergileniyor/522/156>.

<sup>140</sup> "İzmir Yarışmasına Büyük İlgi", *Mimarlık* 300, no. 4 (2001), 6, as translated from Turkish to English "İzmir Yarışmasına Büyük İlgi"

<sup>141</sup> Ibid.

<sup>142</sup> "Kentsel Tasarım Projeleri Sergileniyor."

<sup>143</sup> Mehmet Nazım Özer, "İzmir Büyükşehir Belediyesi İzmir Liman Bölgesi İçin Kentsel Tasarım Uluslararası Fikir Yarışması," *Ege Mimarlık* 41, no. 1 (2002), 61.

### **3.3. The Competition Brief and the Requirements**

Competition brief for the “International Urban Design Idea Competition for the Port District of Izmir” consisted of eight main chapters and documents with the details that would have an important role in shaping the submitted proposals. The first chapter introduced the aim and the definition of the competition; the second chapter was a detailed historical introduction for the applicants to fully grasp the context of both Izmir and the site; the third chapter had the details for the organization of the competition; the fourth chapter specified the details of the competition, the fifth chapter listed the requirements for the participation; the sixth chapter had the detailed structure of evaluation process of the competition, the seventh chapter specified that applicant of the winning project might be invited as a consultant for the planning process, and finally the eighth chapter included the dates and the deadlines of the competition process. The competition brief hinted certain expected concepts and criteria from submitted proposals for the site. It is important to highlight that the second chapter which was dedicated for the historical context of Izmir included the previous competition processes for the city and the city’s history of earthquakes. The details about previous competitions were there for hinting that this competition was part of a tradition of planning processes that took place in Izmir. On the other hand, the part on earthquakes was a warning for how planning decisions must seriously consider this as an important design parameter. This was also due to the recent earthquake that happened in August 1999 in Gölcük, which had devastating results for the country.

In this chapter, the competition brief is analyzed through six main criteria, which include; density problem both within the site and in Izmir, the problem of creating a central business district without sufficient residential function, the issue of conservation, usage of public open-spaces, environmental concerns, and the creation of –a contemporary– city image.

The brief of the competition had a significant role in shaping the submitted proposals for the port area. To begin with, the competition brief had a clear list of required functions from the submitted proposals for the competition site. One of the most underlined issues about the site was the issue of creating a humanely environment which creates a solution for the density issue within the former central business district. As it was explained and written in the brief;

[the proposed projects must] create and define a new urban environment where the existing will not be isolated, but a new spirit of a more humane environment, will be strongly felt. The participants should present in their proposal this feeling of a human niche, without forgetting that this niche will be part of the city of Izmir, a specific Turkish reality.<sup>144</sup>

Proposals were expected to be in harmony with the already existing urban environment of Izmir. Even though they were proposing a new, “Third Izmir,” this Izmir should be a continuation of the old one. The reason for relocating the former central business district to this site was to channel the density and growth within the historical core of Izmir to Bayraklı in which the uncontrolled building activity had already been started. Some of the leading constructions included the business and social activity center of the Chamber of Mechanical Engineers and the administration buildings of the daily newspapers “Milliyet” and “Hürriyet.”<sup>145</sup> Parallel to this, the construction of the courthouse that is located within the site today had already been started before the competition was announced. Thus, the brief underlined that the construction site for the new courthouse would be a starting point for the competitors to design the administrative units.<sup>146</sup> Due to the relocation of administrative units to the site, there was a need for a convention center with a capacity of at least 5000 people.<sup>147</sup> Since the area would be re-designed as an administrative center, three different helipad points were expected to be proposed by the competitors.<sup>148</sup> Spaces for administration and ceremonies had to be proposed since the project for the new

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<sup>144</sup> “International Urban Design,” 5.

<sup>145</sup> Ibid., 3.

<sup>146</sup> Ibid., 14.

<sup>147</sup> Ibid.

<sup>148</sup> Ibid.

central business district ultimately aimed to relocate and place the governmental center within the borders of this new CBD.<sup>149</sup> With the relocation of the administrative units within the historical core and the programmatic additions that was related to the needs of both an administrative center and a central business district, construction activity that was threatening to damage the historical core of Izmir was expected to be rechanneled to this new thoroughly planned site.

Since this site was expected to be the new core of the city after the planning interventions, there was also a need for a hub of commercial activity. Therefore, competitors were also expected to propose a location for a shopping mall which would approximately be 100,000 m<sup>2</sup> within the site.<sup>150</sup> There was no specific area assigned for the shopping mall, competitors were expected to decide on the location of the mall in accordance with their overall design. All of these commercial and business activities that were listed above were expected to be located in a triangular area that was bounded by River Meles and the railroad located behind the port.<sup>151</sup>

In relation with the density issue, it was also important to restate that there was no residential function within the triangular area that was chosen for the central business district and the commercial center. As it was clearly stated in the brief; “[e]xcept in two small areas with projected revival, no residential development [was] considered.”<sup>152</sup> On the given land-use map in the brief there was only a small portion of residential function which was located in Bayraklı’s seaside, adjacent to Turan neighborhood; near Smyrna mound; behind the port; and Ege neighborhood. Within the programmatic requirements of the competition it was stated that the residential usage would be limited to these already established residential areas.<sup>153</sup> There was no possible way that these limited residential areas would be able serve for the livelihood

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<sup>149</sup> Ibid.

<sup>150</sup> Ibid.

<sup>151</sup> Ibid.

<sup>152</sup> Ibid., 3.

<sup>153</sup> Ibid., 15.



of the central business district. It would further contribute to the existing condition of the site which only meant to be a passage way for the citizens of Izmir. Indeed, this planning decision was modified during the production of the development plan in 2003.

Another important issue that was heavily underlined by the competition brief was the issue of conservation within the competition site and the historical core of Izmir. To conserve the historical core, municipality proposed to relocate the administrative and business districts to the competition site. The other issue of conservation arose from the fact that there was important industrial heritage located within the competition site. A detailed map which indicated the buildings that had to be preserved and the photos of those buildings were given in the brief. Within the list of expected requirements for the site, the cultural functions were paired with these old industrial buildings. These buildings were expected to be re-purposed to be functioned as spaces for trade fairs, exhibition areas, theater halls and movie theaters.<sup>154</sup>

The detailed requirements from the designed green public open spaces were also listed. For the green public spaces there were certain limitations that the competitors had to take into account, but they could also propose other green spaces as a part of their design strategy as long as they fulfilled the listed requirements. The listed requirements were that the shoreline and the already existing green spaces must be preserved, and twenty-five percent of the competition site must include green public spaces. Port area would also be used as another public open-space. It was underlined that the freight port would be moved to another location, but the passenger port within the area would be used as it was. The area that was used by the freight port would be redesigned as an area for leisure activities.<sup>155</sup> Today, the freight port is still located in its former place and continues to be a barrier between the competition site and the

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<sup>154</sup> Ibid., 15.

<sup>155</sup> Ibid., 14.

historical core due to its introverted nature, this area could not be considered as a public open space as it was written in the brief.

In addition to the green public spaces, parking lots also had to be designed within the competition area.<sup>156</sup> Competitors had to consider the climatic conditions of Izmir while designing a parking lot that could maintain the needs of the new CBD.<sup>157</sup> Pollution problem of the bay of Izmir was also discussed in the brief. Since Meles was used as a discharge channel for both human and industrial waste, modifications in the sewage system were made to clean the polluted area which was the cause of the unpleasant smell of the bay.<sup>158</sup> Another important climatic issue within the site was the relationship of the built environment with the permanent wind flows. Sea breeze was an important element of climate control, which transferred its cold air to terrestrial regions of the city. Bornova district was located right behind the competition area and it was bound to the competition site for the air flow. Therefore, built environment had to be proposed in a way to allow the sea breeze into the other parts of the city, and should not be a barrier.

Another important issue that was constantly underlined within the competition brief was the creation of a –contemporary– city image. Due to its location the competition site worked as an important element to complete the silhouette of the shoreline.<sup>159</sup> The brief described Izmir as a;

[representation of] a physical image of a city developed round a historical core which is ungratefully destroyed. The sole important element in Izmir's silhouette is the old castle, while the rest is dominated by the mediocre architecture of commercial and residential buildings and surrounded by the concentrated agglomeration of slum or quasi-slum areas occupying the hillsides around the bay.<sup>160</sup>

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<sup>156</sup> Ibid., 15.

<sup>157</sup> Ibid.

<sup>158</sup> Ibid., 2.

<sup>159</sup> Ibid., 3.

<sup>160</sup> Ibid.

Since the built environment of Izmir was severely damaged in terms of city image, this new central business district was seen as an opportunity to redefine the architectural character of the bay area. It would not only work as a connector but also as an initiator to redefine the architectural character of the shore.

This competition was significant in terms of defining a new urban pattern for Izmir, with its emerging needs. It, ultimately, aimed to plan a growth strategy for a site that had a potential to be exploited by the investors. The upcoming chapter introduces the award-winning proposals and evaluate these proposals with reference to initial requirements of the municipality from this competition. It is a first step before evaluating the resultant built environment that was initiated by this competition.

### **3.4. The Award-Winning Projects and the Honorable Mentions**

In this chapter, each project that was selected by the jury is classified and evaluated in relation to the previous chapter's criteria. Previously categorized criteria which are density problem both within the site and in Izmir, the problem of creating a central business district without sufficient residential function, the issue of conservation, usage of public open-spaces, environmental concerns, and the creation of –a contemporary– city image, is a starting point for this evaluation. The jury's comments, the description of the projects and the submitted visuals are used to evaluate the proposals. This evaluation is also made with reference to the requirements that were specified in the competition brief. The following projects are classified and evaluated; 1<sup>st</sup> prize: Jochen Brandi; 2<sup>nd</sup> prize: Bünyamin Derman, Dilek Topuz Derman; 3<sup>rd</sup> prize: Ertur Yener, Erdoğan Elmas, Zafer Gülçur; 1<sup>st</sup> honourable mention: Maria Aiolova, Tunch Güngör; 2<sup>nd</sup> honourable mention: Yasemin Balkan, Fırat Aykaç; 3<sup>rd</sup> honourable mention: Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev, Tansel Dalgacı; 4<sup>th</sup> honourable mention: Zeki Şerifoğlu, Ali Herkül Çelikkol; 5<sup>th</sup> honourable mention: Nevzat Sayın, Can Çinici; and 6<sup>th</sup> honourable mention: David Haseler Raia, Angela Rheinlaender.

Another important issue for the evaluation of the winning projects is the limitation of sources related to the competition projects. Even though the competition was international, it was only published on Turkish magazines related to architecture. Detailed information for the projects was from a one specific source. Periodicals: *Yapı*, *Ege Mimarlık* and *Planlama* published the same information and documents. On the other hand, *Arredamento Mimarlık* underlined that they would not be publishing these same documents as a reaction to the nature of competitions that were held in Turkey. In their January 2002 issue, they published a proposal that was not submitted to the competition due to a timing problem. This proposal by Gnkut Akın and Nur Akın is also introduced at the end of this chapter. Therefore, the detailed information given in the following chapter would be limited to only these three sources for the award-winning projects.

### **3.4.1. The First Prize: Jochen Brandi**

The first prize winner of the competition was the German architect, Jochen Brandi. The report of the jury underlined that the height of the built environment that Brandi proposed was parallel to the growth that municipality expected in this new central business district.<sup>161</sup> This way the building activity in the historical core would be channeled to this area. Jury also appreciated Brandi's proposal for Smyrna archaeological site<sup>162</sup>, which could become a starting point for creating a new image by using the historical context of the site, both for the city and the new central business district. It had a potential to be a bridge between the old and the new Izmir. In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

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<sup>161</sup>"1. dl Jochen Brandi Almanya," *Yapı* 243, no. 2 (2002), 46.

<sup>162</sup> Ibid.



Figure 3.6. The site plan submitted by Jochen Brandi

Source: *Ege Mimarlık* 41, no. 1, 2002, 62.

In terms of the density issue in both the site and Izmir, Brandi proposed an urban fabric that consisted of high-rise building blocks. This growth strategy was capable of channeling the building activity in historical core to this area.<sup>163</sup> Brandi also proposed to fill in the sea to gain public space which could be used for the transportation routes.<sup>164</sup> This way the land that could be used for the building activity would not be used for the transportation routes. He gave an utmost importance to the usage of railways. He proposed a new railway route, that did not go parallel with the highway but connected the site to Karşıyaka, Bornova and Alsancak districts.<sup>165</sup> This proposal expected to relieve the automobile traffic within the site and in Izmir. The site would also work as a transportation hub where the highway, railway and waterway were connected to each other.

Another important issue which was also related to the density issue of the site was the residential areas within the site. As it was asked in the competition brief, Brandi only proposed residential areas in two parts of the competition area. One was in the old Izmir (Smyrna), and the other was in Turan neighborhood. The one in the old Smyrna – which was located by the sea near Smyrna mound – consisted of low-rise three-story buildings which were more harmonious with the human-scale.<sup>166</sup> For the Turan neighborhood, Brandi did not propose any specific scale or density, he left this site open-ended to be designed together with the residents.<sup>167</sup> He introduced a participatory planning intervention for this part of the competition site.

For the conservation issue, Brandi decided to highlight the presence of the Smyrna mound by creating a large open public space in relation to the archaeological site.<sup>168</sup> He also connected the forum he proposed for the administrative units with this historical area. The connection he made with this forum and the archaeological site

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<sup>163</sup> "1. Ödül Jochen Brandi (Almanya)," *Ege Mimarlık* 41, no. 1 (2002), 63.

<sup>164</sup> Ibid.

<sup>165</sup> Ibid.

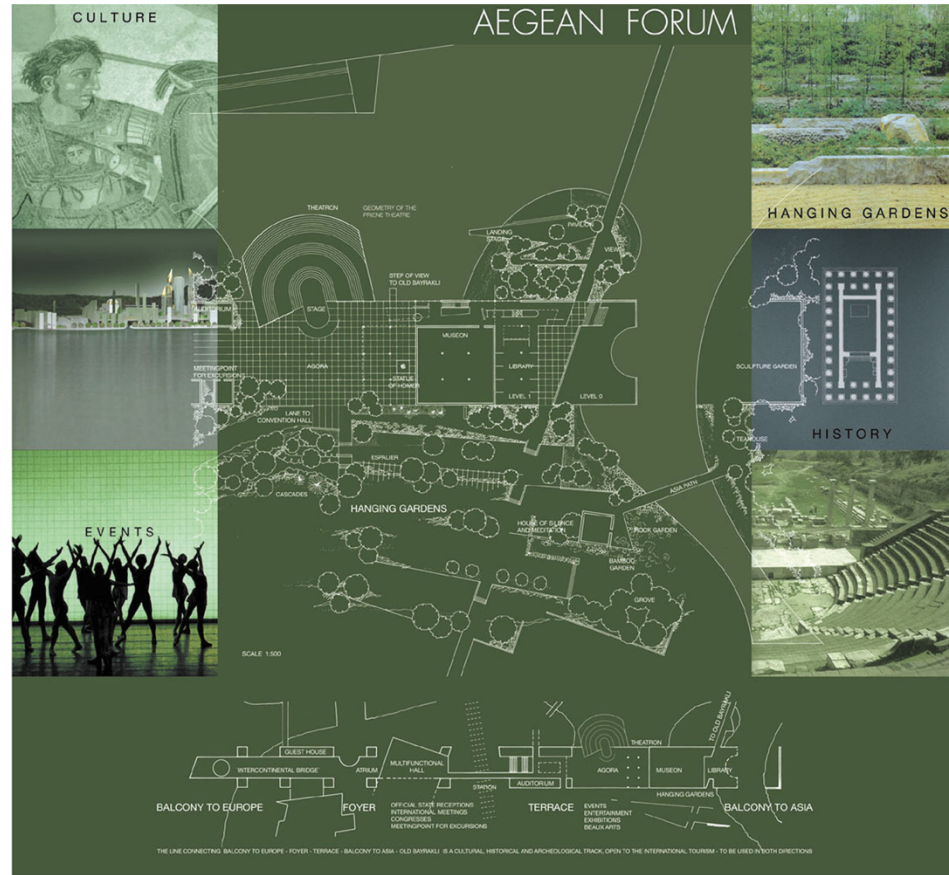
<sup>166</sup> Ibid., 64.

<sup>167</sup> Ibid.

<sup>168</sup> Ibid.



also contributed to the green public open-spaces within the site. The collage in *figure 3.7* illustrates Aegean Forum idea of Brandi's.



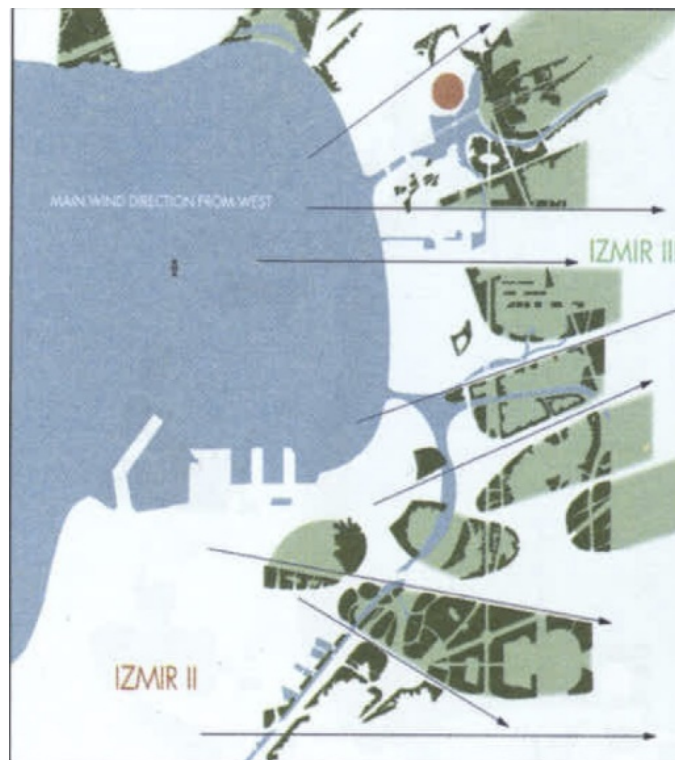
*Figure 3.7. A collage of “Aegean Forum”*

Source: *Ege Mimarlık* 41, no. 1, 2002, 63.

Another important issue that was highlighted in the brief was creation of open public spaces that generated urban activity to sustain the density within this new central business district. Brandi proposed large open public spaces that connected different zones of the site.<sup>169</sup> These different green zones could be observed in *figure 3.8*, which is the diagram Brandi submitted for the competition. Brief also expected competitors to propose a large shopping mall within the site. In Brandi's submission, the mall that was proposed for the site did not have an introverted nature and was not an enclosed

<sup>169</sup> Ibid., 63.

space but it was rather like a shopping promenade – this promenade was connected to a railway station and to the pier.<sup>170</sup> But still as it could be observed from *figure 3.9*, the mall was located under a high-rise building that was more specialized compared to the other parts of the site. Even though it seemed as if the human-scale was considered by creating a promenade, the location of the mall brought the question of how this would be integrated within a high-rise block system. Another significant idea of Brandi was creating a boulevard which had integrated pedestrian usage.<sup>171</sup> Instead of completely separating pedestrian activity and automobile traffic, Brandi proposed a public open-space with different layers.



*Figure 3.8. Green zones, “insulae,” diagram*

Source: *Ege Mimarlık* 41, no. 1, 2002, 64.

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<sup>170</sup> Ibid., 64.

<sup>171</sup> Ibid.





Figure 3.9. Brandi's proposal for the silhouette

Source: *Ege Mimarlık* 41, no. 1, 2002, 65.

Brandi's project had important ecological concerns in terms of its formation. Through a thoroughly made landscape planning, the site was divided into neighborhoods surrounded with green spaces.<sup>172</sup> This division was also important for creating wind corridors that let in the sea breeze both into the site and to Bornova district. They were not only wind corridors but also green corridors that connected the site to the different parts of the city, to the sea and different "*insulae*" of the site. Brandi used term *insulae* to define these proposed green neighborhoods.<sup>173</sup> Each neighborhood had a potential to create its own identity through unique architectural decisions. In addition to this intervention, high-rises' short-edges were placed towards the prevailing winds so that they would not block the wind flow.<sup>174</sup> These green *insulae* could be observed in figure 3.8.

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<sup>172</sup> Ibid.

<sup>173</sup> Ibid.

<sup>174</sup> Ibid.

Brandi connected the city image issue with the conservation issue within the site. The forum that worked to highlight and connect the archaeological site near the competition area also had a significant role in creating a contemporary image for Izmir. Proposal of a forum which had the capacity to connect the administrative functions both physically and symbolically<sup>175</sup> – this forum further contributed to the image of Izmir, by symbolically emphasizing its role of connecting the Europe and Asia. “Aegean Forum” was a focal point, it was connected to the old Smyrna through waterways.<sup>176</sup> Brandi took the water into the site.<sup>177</sup> The forum became a cultural center by connecting itself to the archeological site. This concept and its physical transition could be observed in *figure 3.10* which was a section of “Aegean Forum”.

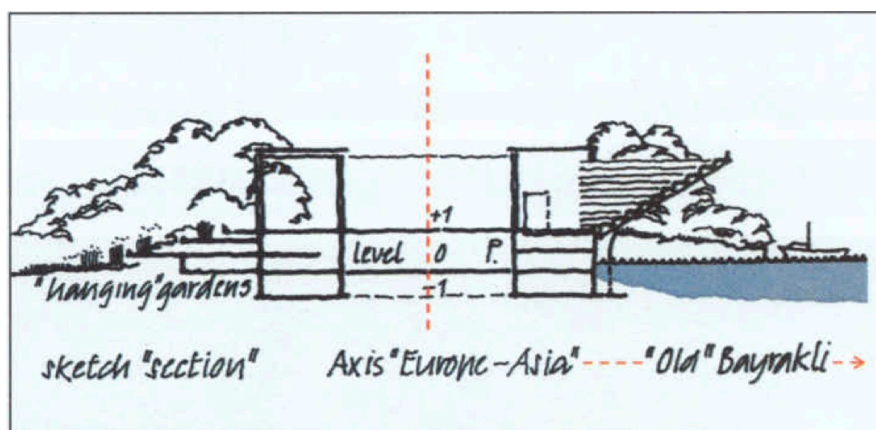


Figure 3.10. A section of “Aegean Forum”

Source: *Ege Mimarlık* 41, no. 1, 2002, 65.

This proposal was thoroughly thought, connected the site with the city through different elements. It answered the questions of how this site could be integrated with the historical core of the city. The proposal’s density anticipated the future growth both within the site and Izmir. However, competition brief constantly highlighted that the municipality was expecting an area that respected the human-scale. Brandi only mentioned the issue of human scale in the residential area that was located near the

<sup>175</sup> Ibid., 63.

<sup>176</sup> Ibid.

<sup>177</sup> Ibid.

archaeological site. The images that were published in both *Yapı* and *Mimarlık* journals were only consisted of aerial views that did not reflect any human activity within the site. They were all built environment related rather than being related to human scale. In the images he submitted, the silhouette of the shoreline consisted of high-rises that potentially dominated the shoreline. This height issue also brought up the assumption that the municipality already had an idea for this area to be shaped by high-rises prior to the competition. This issue is further discussed on the upcoming chapters on the development plan and its implementation process. Brandi's proposal was also heavily zoned. His idea of zoning could easily be observed in *figure 3.7*, in which Brandi visually separated different neighborhoods with different functions, by using the element of green.

Brandi's proposal had an essence of Radiant Garden City. He proposed large green areas as connectors rather than a street network. Such a configuration did not allow for any "life between buildings"<sup>178</sup> as Jan Gehl defines, since these green areas were not physically defined nor controlled spaces. As Jane Jacobs underlines, in her book *The Life and Death of Great American Cities*, such plans disregard the importance of a street network for liveable neighborhoods, and instead propose undefined, empty green spaces.<sup>179</sup>

#### **3.4.2. The Second Prize: The Team of Bünyamin Derman and Dilek Topuz Derman**

The second prize for the competition was given to the team of Bünyamin Derman and Dilek Topuz Derman. Their team also consisted of two assistant architects; who were Yılmaz Erdoğan and Kaan Yarkan; and a consultant member who was Assoc. Prof. Dr. Sercan Yıldırım. According to the report of the jury, this submitted proposal created a network that both highlighted and connected different elements and parts of

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<sup>178</sup> Gehl, *Life between Buildings*.

<sup>179</sup> Jacobs, *The Death and Life*, 44-45.

the city in an orderly fashion.<sup>180</sup> To create an active urban living and continuity in urban fabric, this project proposed different theme parks; which included natural parks, archaeological parks and science parks.<sup>181</sup> The jury members believed that this project was sensitive about the scale and had a potential program to satisfy the future needs of the site. The main idea of this proposal was that the urban fabric had an ever-changing characteristic due to the changing functional requirements and needs.<sup>182</sup> This idea could be considered as something that complemented the reason municipality initiated the competition for the port area. In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

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<sup>180</sup> "2. Ödül Bünyamin Derman, Dilek Topuz Derman," *Yapı* 243, no. 2 (2002), 49.

<sup>181</sup> Ibid.

<sup>182</sup> Ibid.



Figure 3.11. The site plan submitted by the team of Bünyamin Derman and Dilek Topuz Derman

Source: *Ege Mimarlık* 41, no. 1, 2002, 66.

This project gave an utmost importance to the interpretation of urban inconsistencies as an important component of the urban design.<sup>183</sup> For the density issue, a structural network was created within the site to ensure the connection both within the site and the other parts of the city. As a next step, different programmatic elements were specified to achieve integration, again, both within the site and the other parts of the city.<sup>184</sup> The landscape plan that was created as a base was used to conserve different components that shaped the site.<sup>185</sup> With reference to this base plan, built environment and objects that were located in the site which had an important place in the collective memory of the citizens and had a historical significance were repurposed as cultural centers with reference to their former function.<sup>186</sup>

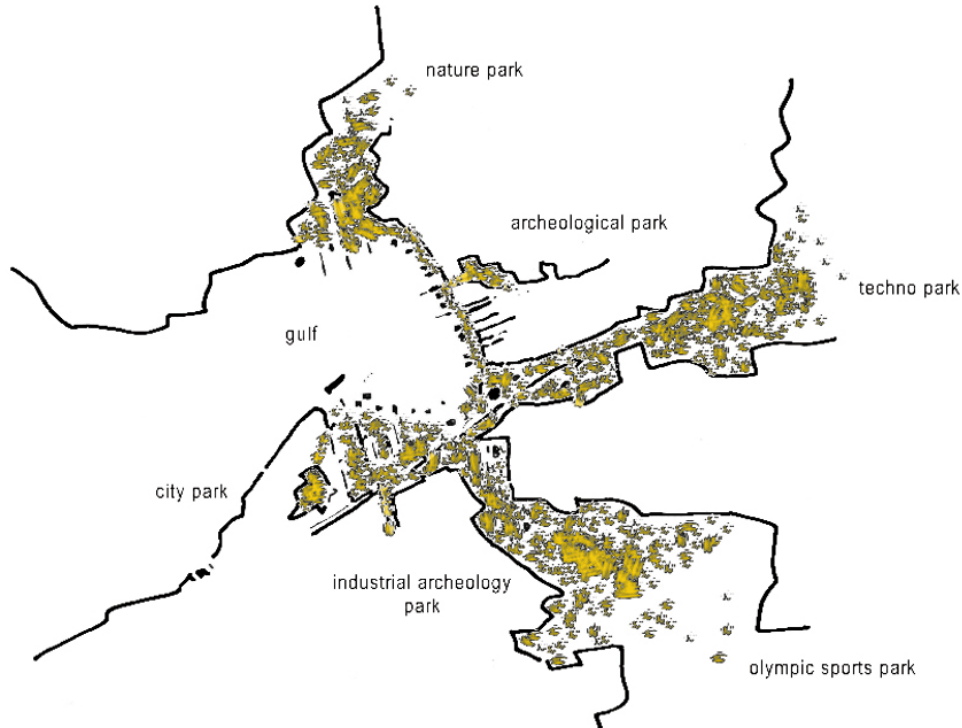


Figure 3.12. Activity axes and theme parks proposed by the team

Source: Ege Mimarlık 41, no. 1, 2002, 68.

<sup>183</sup> "2. Ödül Bünyamin Derman - Dilek Topuz Derman (Türkiye)," *Ege Mimarlık* 41, no. 1 (2002), 67.

<sup>184</sup> *Ibid.*, 68.

<sup>185</sup> *Ibid.*, 67.

<sup>186</sup> *Ibid.*, 68.



As a starting point this proposal took the already existing urban network and superimposed it with a newly planned landscape.<sup>187</sup> Urban inconsistencies within the site were used to create both open and close public spaces that worked in relation to each other. To achieve that, different urban activity axes were proposed.<sup>188</sup> These green public spaces were considered to be subspaces that included transformation nodes within the overall transformation of Izmir. These spaces were connected to the other parts through continuous green elements.<sup>189</sup> “Urban Activity Spines” were proposed to work as urban public spaces that generate continuous urban way of living through different activities that could occur in these spines. These spines were also integrated with the existing rivers that passed through the site. They also worked as a connection to the pier, highway and railway.<sup>190</sup> Each of these spines defined a center within the network created on the site. There were five proposed theme parks which included; a natural park located between Karşıyaka-Turan area, an archaeology park located in the first settlement of the city, old Smyrna, science park as a connector of the university campuses (Dokuz Eylül University, Ege University and Yaşar University), a sports park which had connected the Mediterranean Games facilities to the sea, and finally the port area and the leftover space behind was planned as an industrial archaeology park.<sup>191</sup> These activity spines and the location of different theme parks that were proposed by the team could be observed in *figure 3.12*.

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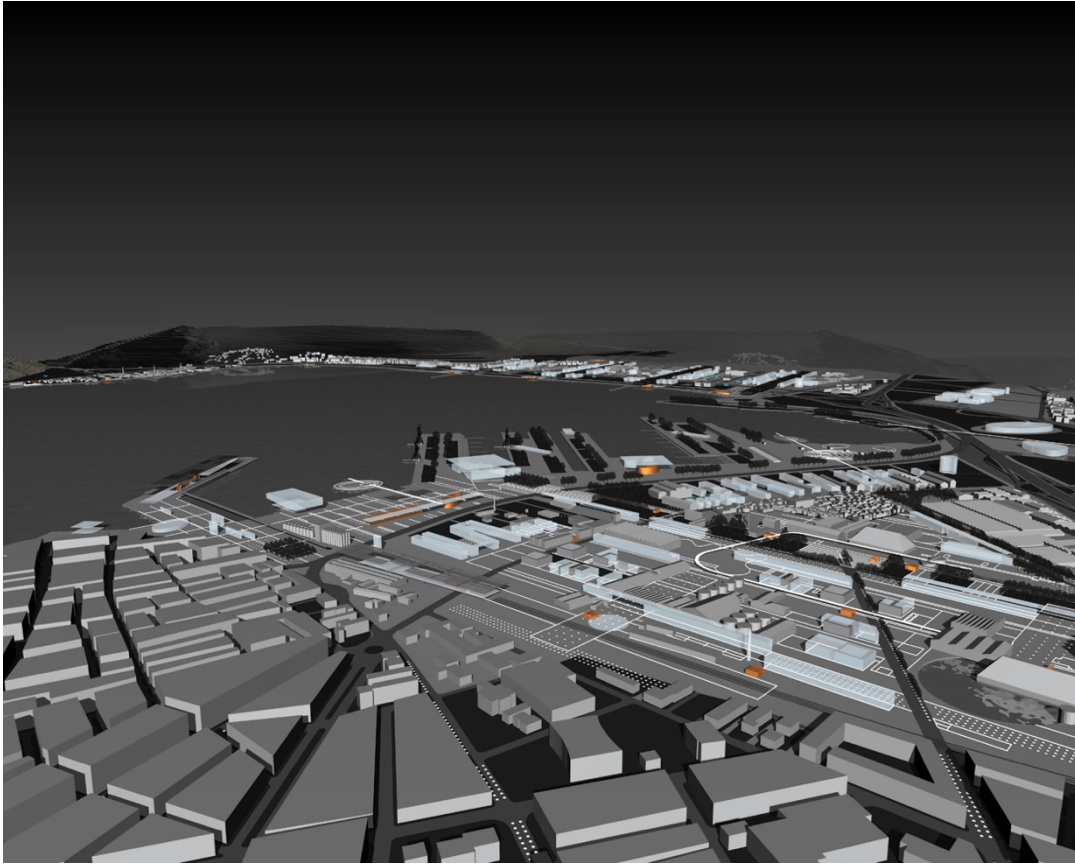
<sup>187</sup> Ibid.

<sup>188</sup> Ibid., 67.

<sup>189</sup> Ibid., 68.

<sup>190</sup> Ibid.

<sup>191</sup> Ibid.



*Figure 3.13. An aerial render from the port area*

Source: *Ege Mimarlık* 41, no. 1, 2002, 67.

The proposed theme parks also worked as a solution for another problem of the site: environmental issues. Through different axes that work as a spine, the site was connected to the sea. These green spines also worked as wind corridors since they were placed in accordance with the prevailing winds.<sup>192</sup> The relationship between the prevailing winds and the spines could be observed in *figure 3.14*. For the organization of the previously mentioned landscape plan that worked as a structural network and achieved the continuous flow within the site, ecological conditions and the climatic

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<sup>192</sup> Ibid.



data were taken into account.<sup>193</sup> And finally, for the issue of the silhouette of the shore, the team proposed an urban fabric that reached to the seaside promenade.<sup>194</sup>



Figure 3.14. Proposed activity spines and the relationship of prevailing winds

Source: *Ege Mimarlık* 41, no. 1, 2002, 68.

Compared to the winner of the first prize, this project was more sensitive about the human-scale, their perspective on this issue could be observed in the aerial render in *figure 3.13*. The proposed theme parks divided the site in terms of function and each of these functions were self-sufficient. Unfortunately, how these different functions were connected to each other physically was not that clear in the plans. Each of these zones, even though proposed as connectors, seemed to have an isolated nature. For the residential areas there was not as detailed information as for the public open spaces.

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<sup>193</sup> Ibid., 67.

<sup>194</sup> Ibid.

As Jane Jacobs underlines, the efficiency and the success of a neighborhood park is directly related with the surrounding functions rather than the attributed functions. Functions that surround a neighborhood park ensure park to be frequented at different times of day by different users, and thus, the park is monitored at different times of the day.<sup>195</sup> With reference to this idea, it would be better to connect the residential function to these different zones that consisted of different functions for sustaining the activities that occur in each of these spines.

### **3.4.3. The Third Prize: The Team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur**

The third prize winner of the competition was the team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur; with their assistant architect members: Pınar Şahin, Ajda Kuyucuklu, Aydın Köroğlu, Sibel Şahin and Akın Pala. The report of the jury underlined that this proposal had a strong urban character that proposed high-density small-scale building activity around the port area and the Salhane area. Proposal signified the cultural heritage existing within the competition site through their connection with the public open-spaces.<sup>196</sup> The team proposed an urban park adjacent to the ancient settlement of Smyrna which connected the archaeological site with the competition site.<sup>197</sup> Even though the jury found this proposal strong in terms of its use of public spaces, they found it weak in terms of attracting investment to the site. Jury expected the proposal to clearly define the different parts and their functions and relations.<sup>198</sup> In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

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<sup>195</sup> Jacobs, *The Death and Life*, 96.

<sup>196</sup> "3. Ödül Ertur Yener, Erdoğan Elmas, Zafer Gülçur," *Yapı* 243, no. 2 (2002), 51.

<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

İZMİR BÜYÜKŞEHİR BELEDİYESİ  
İZMİR LİMAN BÖLGESİ İÇİN KENTSEL TASARIM ULUSLARARASI FİKİR YARIŞMASI  
INTERNATIONAL URBAN DESIGN IDEA COMPETITION FOR THE PORT DISTRICT OF İZMİR  
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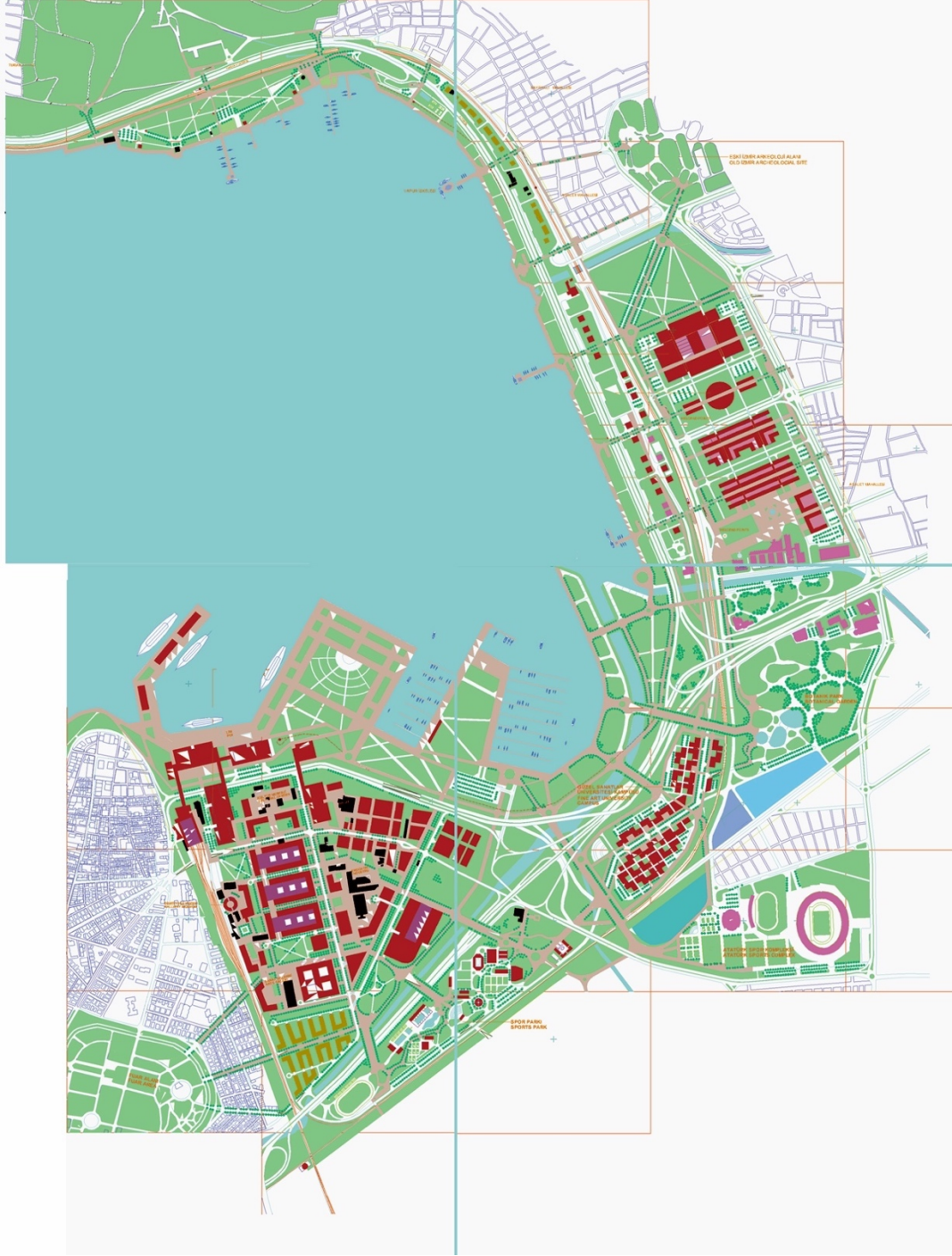


Figure 3.15. The site plan submitted by the team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur

Source: *Ege Mimarlık* 41, no. 1, 2002, 70.

The building activity within the site was grouped and placed within the proposed green spaces which was classified as active and passive.<sup>199</sup> Built environment within the site was in direct relationship with the open spaces; and worked together with its semi-open and semi-public spaces. In terms of height, the team proposed either five to six story or ten to twelve story buildings which respected human-scale.<sup>200</sup> On the other hand, the team proposed a new residential area in Ege neighborhood which would connect the competition site with the old center and Alsancak.<sup>201</sup> The conserved buildings within the site were connected to the central business district through green corridors and expected to be used by the business district.<sup>202</sup>



*Figure 3.16. An aerial view of the site*

Source: *Ege Mimarlık* 41, no. 1, 2002, 71.

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<sup>199</sup> "3. Ödül Ertur Yener - Erdoğan Elmas - Zafer Gülçur (Türkiye)," *Ege Mimarlık* 41, no. 1 (2002), 71.

<sup>200</sup> Ibid.

<sup>201</sup> Ibid., 72.

<sup>202</sup> Ibid.

Since the team expected the certain parts of the site to regenerate itself by just improving the surrounding public spaces, they proposed vast green public spaces.<sup>203</sup> The proposed green spaces had a continuity in both north to south and east to west direction which ensured that the pedestrian areas were protected from automobile activity.<sup>204</sup> The coastline was left for the pedestrian activity only. Even though there was no clear suggestion in terms of climatic issues, since the building activity in the site was limited and scattered, the proposal allowed the prevailing winds both into the site and the other parts of the city. In relation to the image issue, the proposal expected that the unattractive built environment caused by the abandonment of the industrial site would transform into a more attractive environment<sup>205</sup> but did not propose a strategy for their transformation process.

The proposal had a fragmented nature, the streets were not planned sufficiently in relation to the green public spaces and the built environment. It was not clear how the site would be connected to the already existing network of the city. The process of the how the site would grow was not considered thoroughly. Proposal consisted of insufficiently planned open-spaces that were likely to become leftover urban spaces. Even though the proposed built environment was in relation with the surrounding built environment in terms of its scale, large undefined green spaces ended up blurring this relationship. This blurred relationship of different neighborhoods could easily be observed in the site plan in *figure 3.15* and in the aerial view in *figure 3.16*. Green zones acted as separators rather than connectors.

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<sup>203</sup> Ibid., 71.

<sup>204</sup> Ibid.

<sup>205</sup> Ibid., 72.

### 3.4.4. Mention: The Team of Maria Aiolova and Tunç Güngör

One of the mentions given in the competition was for the team of Maria Aiolova and Tunç Güngör, who were from Bulgaria and United States. The proposal was inspired by the movie “A Streetcar Named Desire”.<sup>206</sup> In this sense, the city was seen as fragments of scenes that was observed by its dwellers, and urban design in this case, was a way of bringing different layers of urban to front.<sup>207</sup> The report of the jury found it worthy to mention that the traffic system within the site was well developed.<sup>208</sup> It was underlined that the placement of the hotels by the shoreline formed an urban silhouette and the proposed marina had a potential to attract investment.<sup>209</sup> On the other hand, jury criticized the placement of the blocks in a way that did not allow the formation of any open public spaces.<sup>210</sup> Another important aspect of the proposal was the use of tramline in three different zones. Tramline along the shore connected these three different zones through the three other tramlines that was proposed for each zone.<sup>211</sup> In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

Salhane area was the densest area of the site. The central business district area that was proposed by the team consisted of different activities and functions. Area included cultural activities, commercial and residential functions.<sup>212</sup> In this sense, this proposal combined the residential function with the central business district which could lead to an active urban living within the CBD. Industrial heritage within the site that had to be conserved was repurposed for cultural activities and were assigned to different

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<sup>206</sup> "Mansiyon: Maria Aiolova – Tunch Güngör (Bulgaristan - ABD)," *Ege Mimarlık* 41, no. 1 (2002), 74.

<sup>207</sup> Ibid.

<sup>208</sup> "Mansiyon: Maria Aiolova, Tunç Güngör Bulgaristan – ABD," *Yapı* 243, no. 2 (2002), 62.

<sup>209</sup> Ibid.

<sup>210</sup> Ibid.

<sup>211</sup> "Mansiyon: Maria Aiolova – Tunch Güngör (Bulgaristan - ABD)," *Ege Mimarlık* 41, no. 1 (2002), 74.

<sup>212</sup> Ibid.



institutions.<sup>213</sup> Furthermore, the streets that were perpendicular to the sea were used for creating open public spaces. These streets combined variety of functions such as commercial areas, plazas, restaurants, marinas, hotels and parks.<sup>214</sup> The proposal adopted the continuous growth strategy that were concerned with the economic growth, environmental concerns and social equity.<sup>215</sup> The main environmental issue that was tried to be solved was the contamination of the river Meles. Around this area and around the former industrial area, large green spaces were proposed for the treatment of the brownfields.<sup>216</sup>

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<sup>213</sup> Ibid.

<sup>214</sup> Ibid.

<sup>215</sup> Ibid.

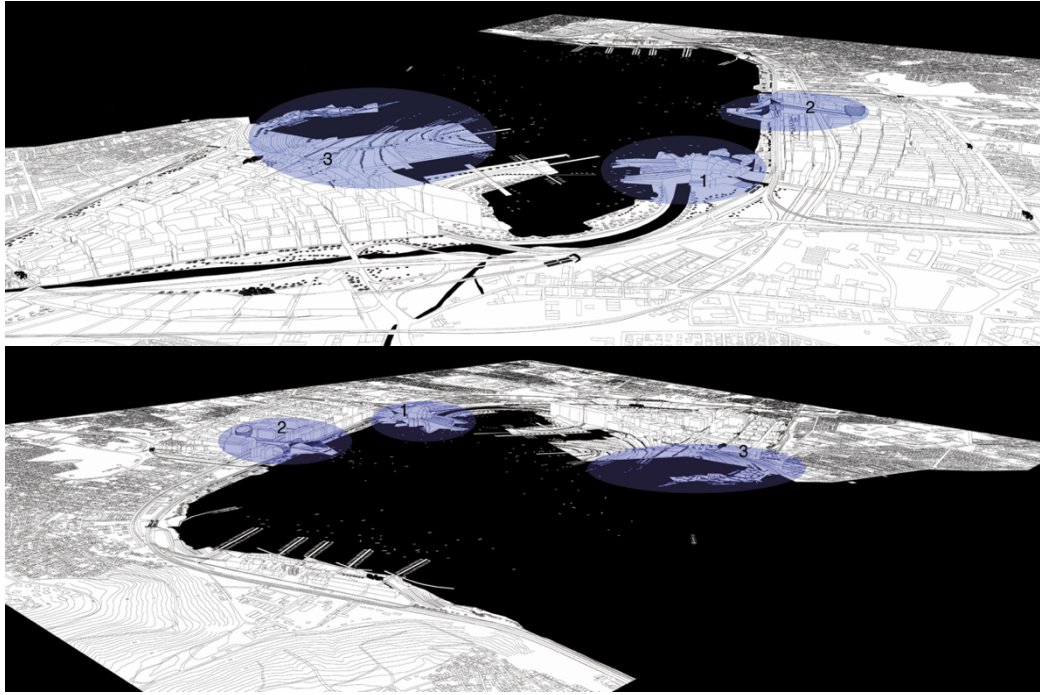
<sup>216</sup> Ibid., 75.



*Figure 3.17.* The site plan submitted by the team of Maria Aiolova and Tunç Güngör

Source: *Ege Mimarlık* 41, no. 1, 2002, 73.





*Figure 3.18. Aerial views of the site submitted by the team*

Source: *Ege Mimarlık* 41, no. 1, 2002, 74.



*Figure 3.19. A collage submitted by the team*

Source: *Ege Mimarlık* 41, no. 1, 2002, 75.

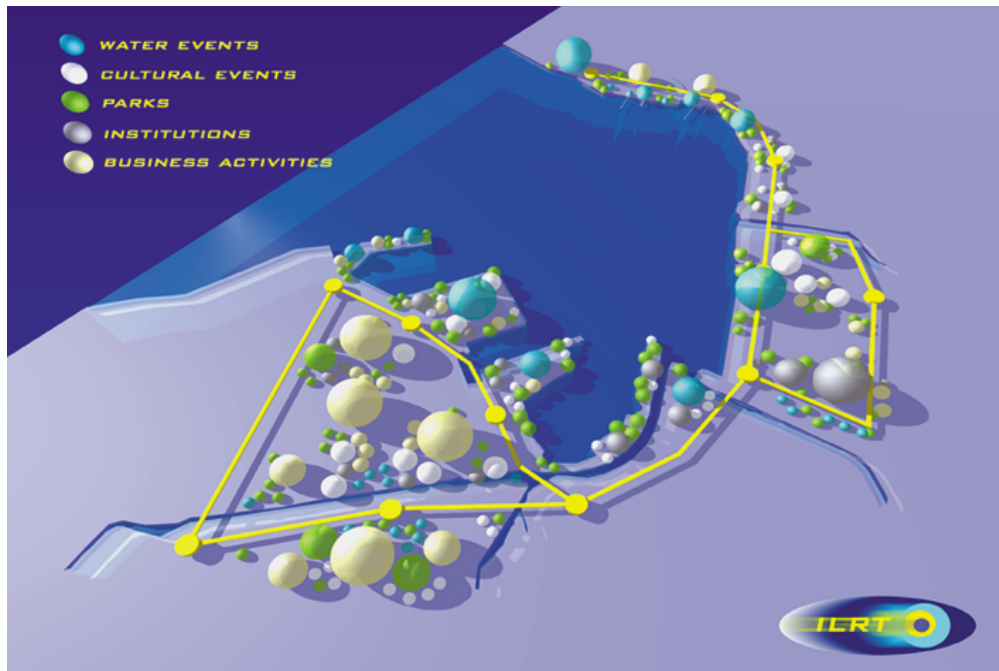


Figure 3.20. The activity and connection diagram

Source: *Ege Mimarlık* 41, no. 1, 2002, 75.

The main idea behind this submission was to create a new urban fabric that would adapt to the existing conditions both within and around the competition site, and thus, support the growth of both the site and the city.<sup>217</sup> This proposal was one of the few projects that zoomed into the human-scale, and dwelled on how their proposal would affect the life within the site. This idea was reflected in the collage they had submitted in *figure 3.20*. Three main zones that was proposed by the team were not physically connected except for the tramline that went along the shore. In terms of their physical qualities, these zones were neither connected with each other nor with their surrounding environment. Therefore, the main idea was not fully supported by the proposed physical environment. Still, if different activities were to be proposed along these connections as shown in the *figure 3.20*, they had a potential to support these axes. Another problem could be observed in *figure 3.18*, in the aerial view of the site where high-density central business district is located. This area could be considered

<sup>217</sup> Ibid., 74.

as a transition point between the historical core and the competition site and became a barrier between the two and the sea. On the other hand, the proposal of a mixed-use central business district that included residential function was positive, since separating these functions would not allow the site to be used actively.

#### **3.4.5. Mention: The Team of Yasemin Balkan and Fırat Aykaç**

Another mention was given to the team of Yasemin Balkan and Fırat Aykaç. The proposal of the team focused on the idea and the concept of how “a single tree’s shadow could create sub-spaces,”<sup>218</sup> and together with this idea, a conceptual forest was to define the whole site. Their proposal for the site was found really refined by the jury members, yet it was found to be schematic for the complexity of the site.<sup>219</sup> The proposal was permeable and continuously related with the shoreline, proving that a shore was not necessarily a boundary.<sup>220</sup> According to the jury, proposed green public spaces for the site were thoroughly designed.<sup>221</sup> There were four main important subjects that had been dwelt upon in the proposal; which were forest, water, human and built environment. In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

Correspondingly, in the description of the project, it was underlined that green public spaces were used as a way to relieve the dense built environment within the urban fabric.<sup>222</sup> The water transportation was increased to be used as an alternative transportation method to relieve the automobile traffic both within the site and the city. Compared to other proposals, this one had a different approach for repurposing the industrial heritage within the competition site. Usually, the proposals repurposed

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<sup>218</sup> As translated from Turkish phrase “tek bir ağacın gölgesi ve oluşturduğu alt mekan,” “Mansiyon: Yasemin Balkan - Fırat Aykaç (Türkiye)”, *Ege Mimarlık* 41, no. 1 (2002), 77.

<sup>219</sup> “Mansiyon: Yasemin Balkan, Fırat Aykaç”, *Yapı* 243, no. 2 (2002), 59.

<sup>220</sup> Ibid.

<sup>221</sup> Ibid.

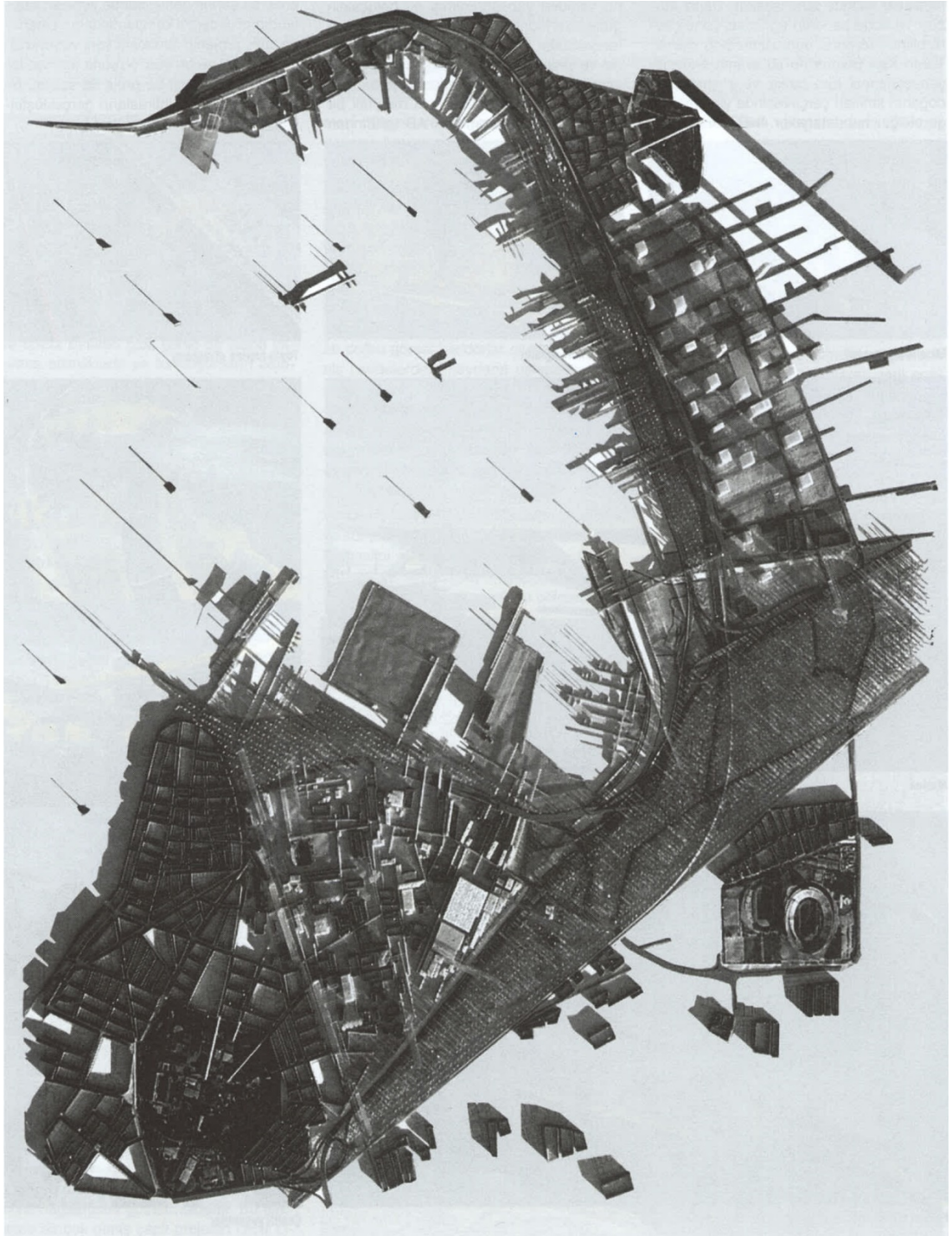
<sup>222</sup> “Mansiyon: Yasemin Balkan - Fırat Aykaç,” 77.

these buildings for cultural functions. This team proposed to use these buildings as a part of the infrastructure within the site due to their flexible nature.<sup>223</sup>

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<sup>223</sup> Ibid.





*Figure 3.21.* The site plan submitted by the team of Yasemin Balkan and Fırat Aykaç

Source: *Ege Mimarlık* 41, no. 1, 2002, 76.

Green was also used as a way to blur the rigid boundary between the sea and the land to create more interactive public urban spaces.<sup>224</sup> This way, the water element would have an important role in shaping the urban way of life within the site. Along the shoreline there would not be any private usage, the shore would be left for the public.<sup>225</sup> Both physically and functionally flexible docks were used to create interaction with the sea and the public spaces along the shoreline.<sup>226</sup> Within the built environment architectural elements were used to create public niches.<sup>227</sup> A pedestrian network was created within the site to connect important urban public spaces.<sup>228</sup> “Şehitler Caddesi” was pedestrianized and used as a connector for other pedestrian axes that are perpendicular to the shore.<sup>229</sup> The proposal created different fragments of public spaces which were connected to each other either physically or conceptually.

The central business district which consisted of high-rise building blocks were planned based on a grid, there were green wind corridors that enabled the wind to get into the site and to move to the other parts of the city.<sup>230</sup> These wind corridors were also used as physical connectors within the site. The team defined these connections as “landmarks” placed within the urban fabric to create an image for the city along the shore.<sup>231</sup>

The proposal was heavily influenced by the public usage. It offered alternative activity spaces on building shells and in-between spaces. This essence of public use could be observed in their site plan in *figure 3.21*. Perpendicular streets and their connection with the urban fabric defined quality public spaces, green was used as a barrier between the highway and the site. Public green spaces were more defined compared

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<sup>224</sup> Ibid.

<sup>225</sup> Ibid.

<sup>226</sup> Ibid.

<sup>227</sup> Ibid.

<sup>228</sup> Ibid.

<sup>229</sup> Ibid., 78.

<sup>230</sup> Ibid.

<sup>231</sup> Ibid.

to the other projects that proposed vast green spaces that were not physically defined. Another important point of this proposal was that even though it did not have any renders that included human experience, the presence of “life between buildings” was traced in the site plan.

#### **3.4.6. Mention: The Team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı**

The team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı was also one of the teams that jury gave a mention. The team also had assistant architects who were Ceren Balkır and Ünal Karamuk. This proposal was shaped according to four different concepts that lead to four different zones on the site; “Intercity/International,” inner city, village and the green infrastructure. The jury appreciated the green area proposal to divide the site into two, yet they were concerned about the quality of such a large green area.<sup>232</sup> Due to this large green infrastructure there were no public activity spaces along the shoreline. The jury also did not find the street network efficient enough, yet how these streets were connected to the existing network was reassuring.<sup>233</sup> In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

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<sup>232</sup> "Mansiyon: Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev, Tansel Dalgacı," *Yapı* 243, no. 2 (2002), 57.

<sup>233</sup> Ibid.





Figure 3.22. The site plan submitted by the team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgali

Source: *Ege Mimarlık* 41, no. 1, 2002, 79.



The “inner city” area was located where Bornova district reached the sea.<sup>234</sup> This “inner city” area consisted of the administrative units and the business district that were surrounded by large green areas.<sup>235</sup> This area was the densest part of the city. The blocks within this part of the site were mixed-use, consisted of both residential and commercial functions.<sup>236</sup> On the other hand, Turan district was proposed as a village which was relatively less dense compared to the “inner city”.<sup>237</sup> This village was proposed to create a contrast in the urban fabric.<sup>238</sup> Conservation issue was only mentioned around the port area. The old industrial buildings that was located around the port area were seen as a part of a pedestrian network.<sup>239</sup> The port area which was called “Intercity/International” was repurposed as an “Aquazoo” whereas “inner city” area had a pedestrian axis which contained various activities such as a gym, pubs, restaurants, shops and daycare.<sup>240</sup> The mall that was listed in the requirements was placed near Atatürk Stadium. Turan area consisted of watersport facilities, seaside coffee shops, a promenade, hotels and a drive-in cinema.<sup>241</sup> This area was the place where the most interaction happened in the proposal and it had a potential to attract people from all over the city.

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<sup>234</sup> "Mansiyon: Mehmet Kütükçüoğlu – Burcu Kütükçüoğlu – Elif Kendir – Ertuğ Uçar – Evren Aysev – Tansel Dalgı (Türkiye)," *Ege Mimarlık* 41, no. 1 (2002), 80.

<sup>235</sup> Ibid.

<sup>236</sup> Ibid.

<sup>237</sup> Ibid.

<sup>238</sup> Ibid.

<sup>239</sup> Ibid.

<sup>240</sup> Ibid.

<sup>241</sup> Ibid.

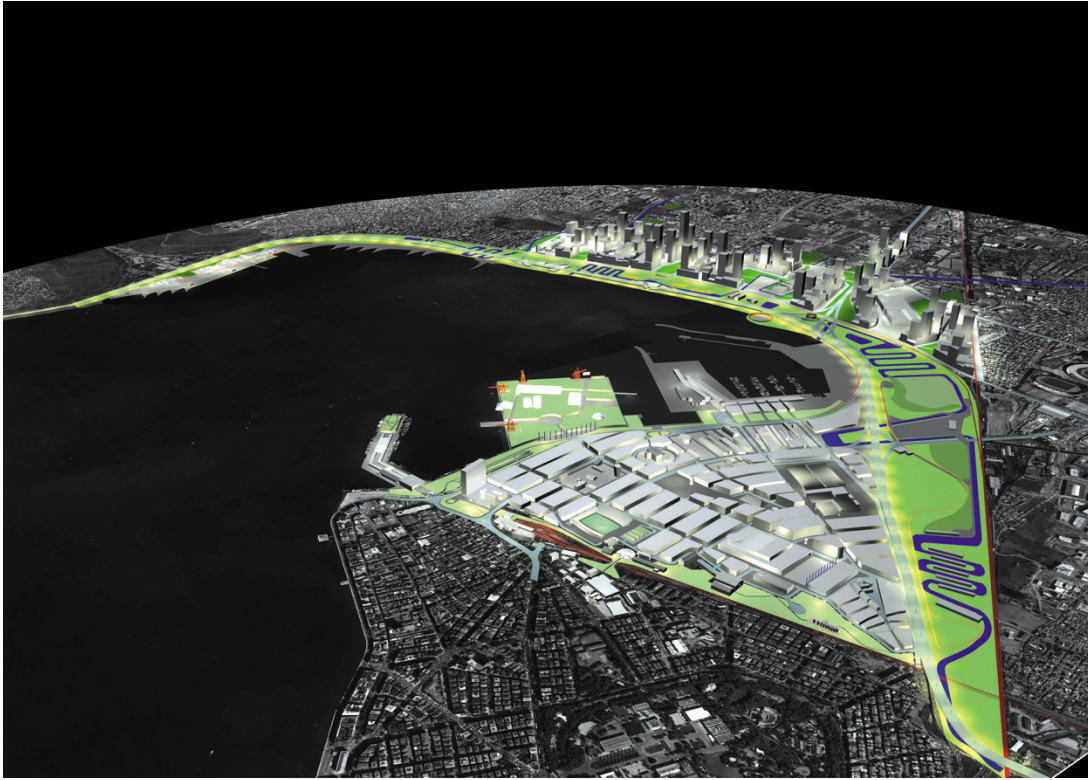


Figure 3.23. An aerial render submitted by the team

Source: *Ege Mimarlık* 41, no. 1, 2002, 80.

Furthermore, the green area that divided the site into two also had public open spaces. This green area was used to connect different parts of the site to each other. The highway that was parallel to the sea was elevated to pedestrianize the seaside.<sup>242</sup> Additionally, the green spine worked as an active infrastructure both for the site and for Izmir. The team argued that this axis would support Izmir's ecosystem by biologically treating the water of Meles and Bornova rivers.<sup>243</sup>

Even though, the proposal was said to be concerned with street networks, they were not thoroughly communicated through the built environment that was proposed. Similarly, the effect of elevating the highway was not clearly explained. The relationship of this new elevated highway and the site was questionable. The large

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<sup>242</sup> Ibid.

<sup>243</sup> Ibid.

green spine that was proposed to work as a connector and the infrastructure was also questionable, since, as it could be observed in the aerial render in *figure 3.23*, there were no details how this space would relate to the other parts of the site and the city. Similarly, the team argued that this green area would also have cultural activities yet there was no explanation how this function would work together with the water treatment. Even though the team gave an utmost importance to ecological state of the site by proposing biological water treatment centers, they proposed the densest built environment where Bornova district reached the sea. This proposal potentially prevented the sea breeze to reach to Bornova. On the other hand, inner city area consisted of different functions that could support each other and create a potential urban way of life, yet again, how the street network within this area would work was not thoroughly explained. This issue could easily be observed in the proposed site plan in *figure 3.22*, different zones were only colored and only main arteries of transportation were shown in the plan. Similarly, aerial view in the *figure 3.23* did not give any hints about the relationship of built environment with the proposed street network.

#### **3.4.7. Mention: The Team of Zeki Şerifoğlu and Ali Herkül Çelikkol**

Another one of the mentions was given to the team of Zeki Şerifoğlu and Ali Herkül Çelikkol. Team also had a consultant, İlhan Altan and assistant architects, Alper Kömürlü and Kaan Kılıç. This team initially identified the existing conditions of the site and determined the problems under three main topics which were; transportation, functional distribution and urban green. They also made design interventions in accordance with these outputs. The jury appreciated how the green strip that worked as a linear park along the shore connected the whole site and the city.<sup>244</sup> The connection of the site with the other parts of the city was found positive with the exception of Bayraklı, yet the scale of the proposed built environment was not in

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<sup>244</sup> "Mansiyon: Zeki Şerifoğlu, Ali Herkül Çelikkol," *Yapı* 243, no. 2 (2002), 63.

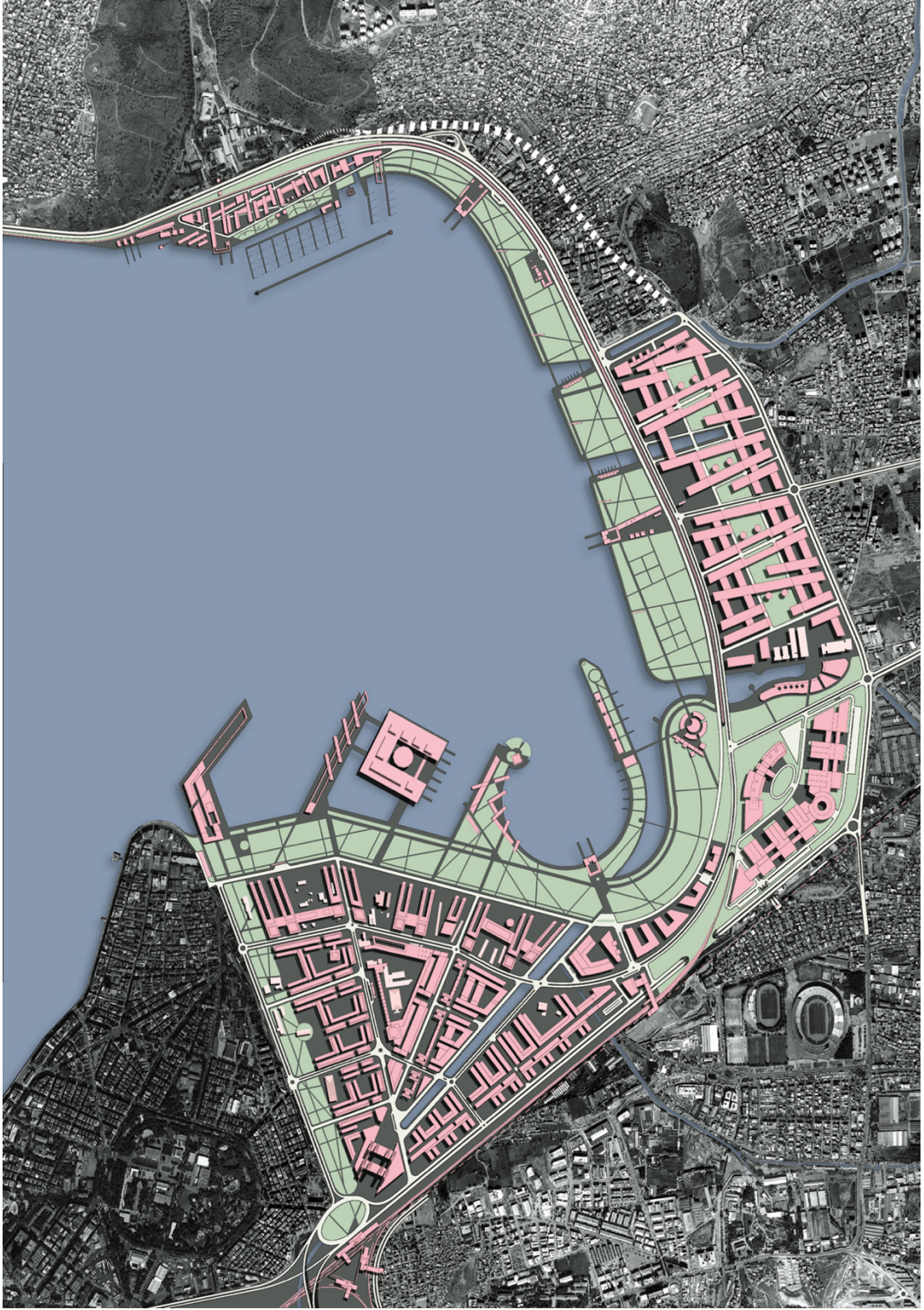
accordance with the scale of the existing urban environment.<sup>245</sup> The jury also expected the team to improve their proposal for the transportation system within the site.<sup>246</sup> In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

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<sup>245</sup> Ibid.

<sup>246</sup> Ibid.





*Figure 3.24.* The site plan submitted by the team of Zeki Şerifoğlu and Ali Herkül Çelikkol

Source: Ege Mimarlık 41, no. 1, 2002, 82.

In terms of the density issue, the team found the existing transportation lines that went through the site in 2001 weak. The existing highway connected to the site on different levels, the railway was not used efficiently because it was both intersecting with the highway and went parallel to the sea. Water transportation was also not efficiently used and integrated in this part of the city.<sup>247</sup> To resolve this issue, roads that came from the historical core was connected to the newly proposed transportation network on site. The vehicular traffic coming from the outer city was separated from the inner-city traffic network.<sup>248</sup> By slowing down the vehicular traffic, the team tried to resolve the pedestrian traffic and the vehicular traffic on the same level to create a boulevard.<sup>249</sup> Different transportation routes would be separated from each other. This way, the public transport routes would no longer be parallel and would work more efficiently.<sup>250</sup> Since the railway was a barrier between the sea and the site, it was removed, and a new railway network was proposed for the city. This new network would be connected to each other at Hilal station and would be distributed to three different parts of the city.<sup>251</sup> Hilal station would become a transportation node which connected the proposed tramline, railway, subway, highway and waterway. Thus, this station would be a central station and be surrounded by hotels and malls.<sup>252</sup> Between Halkapınar station and the courthouse, the team proposed a convention center, hotels, and industry and trade fair areas.<sup>253</sup> Between the courthouse and Smyrna archaeological site there would be the new central business district. The height of the built environment would increase in this area.<sup>254</sup> Compared to the central business district, built environment within Turan area would be of low height, 2-3 story

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<sup>247</sup> "Mansiyon: Zeki Şerifoğlu - Ali Herkül Çelikkol (Türkiye)," *Ege Mimarlık* 41, no. 1 (2002), 83.

<sup>248</sup> Ibid.

<sup>249</sup> Ibid.

<sup>250</sup> Ibid., 84.

<sup>251</sup> Ibid.

<sup>252</sup> Ibid.

<sup>253</sup> Ibid.

<sup>254</sup> Ibid.

buildings. This area would include commercial and touristic functions and was proposed to be isolated from the existing urban fabric.

Another issue was that the site was located at a decaying area due to changing functions. It used to be an industrial area, yet the industry mostly left the site and new functions were introduced. However, since the way these functions were introduced to site was not properly planned, they eventually ended up isolating the site. To resolve this issue, the team tried to connect different functions with the surrounding areas. A museum was proposed between the Smyrna archaeological site and the competition site. This proposed museum would work together with research institutions and highlight the important historical heritage near the site.<sup>255</sup> Similarly, Bayraklı district that was located behind the competition site would be redesigned in relation with the central business district.<sup>256</sup> On the other hand, buildings that had to be conserved that were mostly located behind the port were repurposed and functionally connected to the site.<sup>257</sup>

The urban green areas within Izmir was limited to the fair area located in Alsancak. With the exception of the fair, all the other green areas within the city were out of reach of the urban dwellers. Similarly, the competition site also lacked green public spaces. To integrate the built environment and the pedestrian routes, the green elements were introduced to site. For the seaside, continuous green public space that included cultural functions was proposed. This green space included a botanic park, an amphitheater and docks.<sup>258</sup> Furthermore, Alsancak area was left for the public buildings, modern art museum, art school, science and technology museum, art

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<sup>255</sup> Ibid.

<sup>256</sup> Ibid.

<sup>257</sup> Ibid.

<sup>258</sup> Ibid.

galleries, railway museum, commercial functions and library.<sup>259</sup> This area would be a transition space between the historical core and the new central business district.

The green public spaces of the proposal also served as environmental solutions. The pedestrian routes were either surrounded by trees or by the built environment to provide shade for the pedestrians.<sup>260</sup> The new central business that was located near Salhane area had a central park. This park connected to the sea through pedestrian bridges.<sup>261</sup> This park's orientation was proposed to take in the sea-breeze called "imbat"<sup>262</sup>. Similarly, passive green spaces were proposed around the building blocks for natural cooling and shading. The building blocks would be perpendicular to let in the sea breeze.<sup>263</sup> In addition, the leftover space of the removed railway would be redesigned as a green axis that reached to the new train station. This axis would connect the train station with the sea. Also, climatically, this green belt would let in the sea-breeze to other districts.<sup>264</sup>

The green strip that was proposed as a connector had a potential to generate activities which could support its continuity. Yet, there was no potential activities proposed for these green areas. Functions that were proposed in the port area worked as a transition from the historical core to this new central business district. Isolating Turan area that was already isolated from the existing urban fabric was still questionable. Even though the proposed blocks were in relation with each other they did not connect to the existing fabric, due to the difference in scale. This issue with the scale could easily be observed in the proposed site plan in *figure 3.24*. These blocks did not enable any interaction with the surrounding environment and worked only for this new proposed fabric. The transition between the archaeological site and the central business district was also problematic in terms of height and density differences between these two

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<sup>259</sup> Ibid.

<sup>260</sup> Ibid., 83.

<sup>261</sup> Ibid.

<sup>262</sup> "imbat" is a local breeze that blew from sea to land

<sup>263</sup> Ibid.

<sup>264</sup> Ibid.



areas. Also, the decision for redesigning the area behind the competition site had to be carefully thought, due to the socio-economic conditions of the residences located there. Completely transforming such an urban fabric would generate problems beyond design interventions could solve.

#### **3.4.8. Mention: The Team of Nevzat Sayın and Can Çinici**

Another one of the mentions was given to the team of Nevzat Sayın and Can Çinici with Çağlayan Çağbayır and Ebru Tabak. The team had assistant architects who were Ayşegül Uğurlu, Ali Refik Telgeren, Sibel Özdoğan and İbrahim Eyüp; and consultants were Prof. Dr. İhsan Bilgin and Süleyman Balkan. Their submission was titled as “Open City as a Space of Possibilities – 4 Different Urban Morphology”<sup>265</sup> They proposed four different morphologies for the site as “rulers,” “angles,” “articulation,” and finally “exceptions”<sup>266</sup>. Each one of these morphologies worked together to form a system for the site.

Starting points of the design proposal were encounter, confrontation and reconciliation of the different actors that shaped urban fabric.<sup>267</sup> Rather than just focusing on the issues on location, function and density the team initially tried to answer the question of how these concepts could translate into a flexible built environment. To create such a built environment 120 meter physical strips called “rulers” were proposed. These strips connected the built environment and the public spaces. They were introduced to work as bases. These strips had 40 meters space between each other, and they all reached out to the sea and became part of the docks and the port. Each strip was defined and shaped by the zone they were located in. They had a potential to transform themselves in relation to these zones.<sup>268</sup> There were three different “cases”<sup>269</sup> that

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<sup>265</sup> Translated from Turkish: “Olasılıklar Mekanı Olarak Açık Kent – 4 Kentsel Morfolojik Strateji,” “Mansiyon: Nevzat Sayın – Can Çinici (Türkiye),” *Ege Mimarlık* 41, no. 1 (2002), 86.

<sup>266</sup> Translated from Turkish: “Cetveller,” “açılar,” “mafsallar,” and “articulation,” *ibid.*, 86-87.

<sup>267</sup> *Ibid.*

<sup>268</sup> *Ibid.*

<sup>269</sup> Translated from Turkish: “vaka,” *ibid.*

occurred in these strips, which were the case of the conserved buildings, the existing roads and the shoreline. With each case that was encountered, the pattern of the strip deformed.<sup>270</sup> In other words, these “cases” lead to the formation of a new urban pattern. The team argued that these deformation processes, created a contrast within this new urban pattern that was created by the proposed “rulers,” instead of regenerating the old urban pattern.<sup>271</sup> “Angles” that were proposed by the team were used as a way of connecting the old urban patterns with the “rulers”.<sup>272</sup> “Articulations” were the places where the shore was fractured.<sup>273</sup> Finally, “exceptions” were the patterns that were not related with the “rulers”.<sup>274</sup> Visual translation of this concept could be seen in the concept diagram in *figure 3.26*.

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<sup>270</sup> Ibid.

<sup>271</sup> Ibid., 86.

<sup>272</sup> Ibid.

<sup>273</sup> Ibid.

<sup>274</sup> Ibid.



*Figure 3.25. The site plan submitted by the team of Nevzat Sayın and Can Çinici*

Source: *Ege Mimarlık* 41, no. 1, 2002, 85.



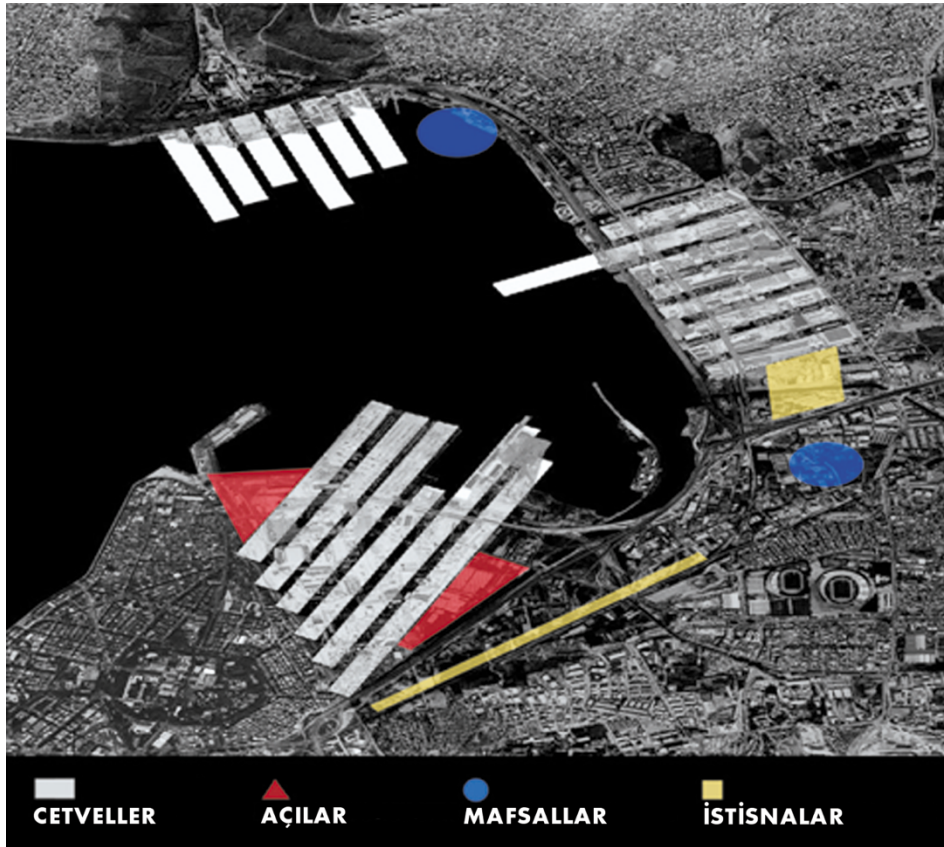


Figure 3.26. The concept diagram

Source: *Ege Mimarlık* 41, no. 1, 2002, 87.

As explained in the report, the jury found this project positive in terms of how it created a certain orientation for the site and for its way of solving scale issue within the competition site.<sup>275</sup> The proposed port area was larger than expected and this resulted in an insufficient density for the built environment.<sup>276</sup> Therefore, the jury argued that the proposed built environment around the port area did not have enough potential to generate an expected amount of activity to sustain an urban way of life within this site.<sup>277</sup> The urban park was unnecessarily fragmented and did not result in appealing urban public space.<sup>278</sup> Also the commercial functions along the subway axis

<sup>275</sup> "Mansiyon: Nevzat Sayın, Can Çinici, Çağlayan Çağbayır, Ebru Tabak," *Yapı* 243, no. 2 (2002), 55.

<sup>276</sup> Ibid.

<sup>277</sup> Ibid.

<sup>278</sup> Ibid.

were not adequate. Furthermore, connection with the existing urban fabric was relatively weak, despite the connection with Bayraklı being positive.<sup>279</sup> In the following part of this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

The proposed zones were differentiated by their functions and density. Between Alsancak and the port area an “urban generator” was proposed. This area was planned to be mixed-use and compared to the historical core, Alsancak and Konak, it was less dense. Yet, the team argued that the density of this zone was enough to be an urban center.<sup>280</sup> On the other hand, Salhane area was designed for the trade-fair and the administrative center. Compared to the port area this part was planned to be less dense.<sup>281</sup> Turan shoreline consisted of low-density health and the recreational center.<sup>282</sup> Area between Aydın, Istanbul/Ankara highway and the subway was designed for high-density high-rises for the new central business district which also included residential.<sup>283</sup> The team included a residential function to the central business district, which was physically isolated through infrastructure. This way, they potentially supported the activities that could occur in such a physically isolated area.

Even though, the project was conceptually well-thought, this concept did not translate into a physical environment. Rather it formed fragmented spaces that were not capable of becoming an urban pattern. As mentioned in the report of the jury, this weakness was due to the lack of activities proposed for the site. This also resulted in an incapacity to connect with the already existing urban fabric. Each of these “rulers” that were proposed to connect the functions within the site ended up physically floating. This could also be detected in the diagram for explaining each element of the proposed concept in *figure 3.26*. The proposed concept was not used for connecting

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<sup>279</sup> Ibid.

<sup>280</sup> "Mansiyon: Nevzat Sayın – Can Çinici (Türkiye)," *Ege Mimarlık* 41, no. 1 (2002), 86.

<sup>281</sup> Ibid.

<sup>282</sup> Ibid.

<sup>283</sup> Ibid.

different zones, but only for connecting these zones to the sea. Each zone could easily be read in the submitted site plan in *figure 3.25*, and just by this visual the site was clearly separated within itself due to its fragmented nature. This could also be because of the team using an artificial element such as “rulers” to connect different parts of the site. The vast green areas proposed by the team was not capable of producing continuity, since activities proposed along those axes were not clear.

#### **3.4.9. Mention: The Team of David Haseler Raia and Angela Rheilaender**

Finally, the last mention was given to the team of David Haseler Raia and Angela Rheinlaender from Australia. This project aimed to enhance the site by highlighting its location between two important rivers Meles and Bornova.<sup>284</sup> They tried to achieve this through three main components which were port, trade and the industry.<sup>285</sup> The project was shaped in reference to these concepts. The water was also an important element of the proposal. The concept of the proposal was based on the relationship between the city, the delta and the landscape.<sup>286</sup> The jury found the three morphological units that were proposed by the team positive.<sup>287</sup> There were different activity zones that were proposed by the team. Each zone was found flexible in itself, yet these zones were not connected to each other.<sup>288</sup> Similarly, the connection of the site with Bayraklı area was also problematic. The green areas and parks within the site were thoroughly designed with reference to ecological concerns. The team’s ideas could be detected in their concept diagram in *figure 3.29*, where they had explained how the wind corridors worked in accordance with their proposal. The jury found the proposal architecturally strong, however underlined that it did not have sufficient capacity to generate the expected activities within the site.<sup>289</sup> In the following part of

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<sup>284</sup> "Mansiyon: David Haseler Raia – Angela Rheinlaender (Avustralya)," *Ege Mimarlık* 41, no. 1 (2002), 89.

<sup>285</sup> Ibid.

<sup>286</sup> Ibid.

<sup>287</sup> "Mansiyon: David Haseler Raia, Angela Rheinlaender," *Yapı* 243, no. 2 (2002), 52.

<sup>288</sup> Ibid.

<sup>289</sup> Ibid.

this chapter this proposal is categorized in accordance with the previous chapters and evaluated accordingly.

İZMİR ALSANCAK LIMAN ARKASI - HALKAPINAR - SALHANE - BAYRAKLI - TURAN KIYI KESİMİ  
İZMİR ALSANCAK HARBOUR REGION-HALKAPINAR-SALHANE-BAYRAKLI-TURAN COASTLINE 16249RG



Figure 3.27. The site plan submitted by the team of David Haseler Raia and Angela Rheinlaender

Source: *Ege Mimarlık* 41, no. 1, 2002, 88.



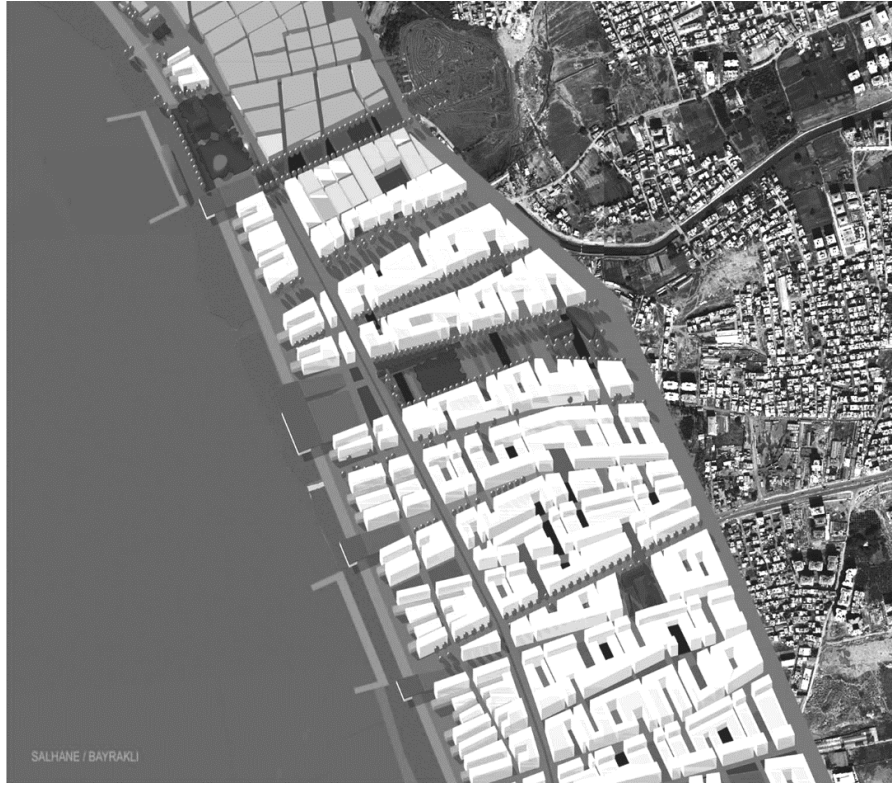


Figure 3.28. An aerial view of the site

Source: *Ege Mimarlık* 41, no. 1, 2002, 90.

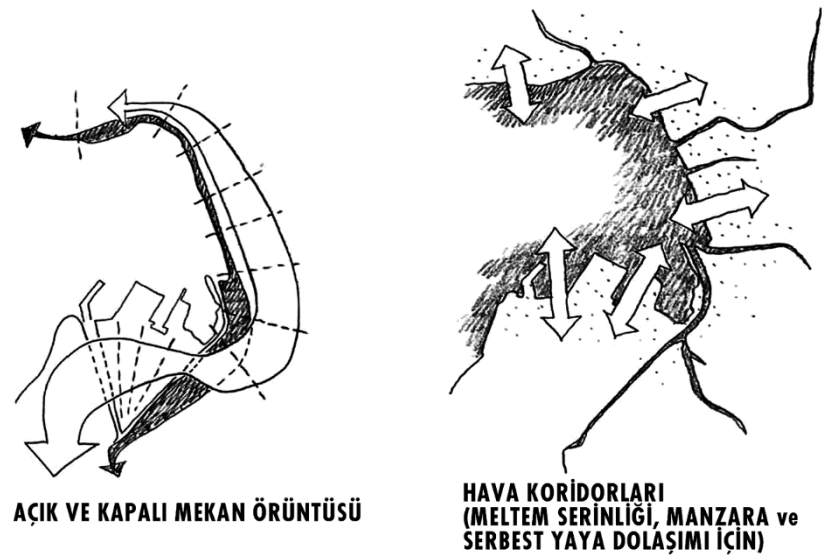


Figure 3.29. Concept diagrams submitted by the team

Source: *Ege Mimarlık* 41, no. 1, 2002, 90.

Izmir Port was considered as an important element that highlights the urban way of life in the city. By using the principles of sustainable design team tried to connect the port with the other parts of the city.<sup>290</sup> The team created different urban zones and tried to connect these zones with each other through architectural extensions. The landscape and the built environment that were proposed by the team complimented each other. Landscape elements were used to integrate the new central business district with the already existing urban fabric of the city, whereas, proposed built environment was used for shaping and orienting the new urban fabric.<sup>291</sup> In general, the team expected to create new typologies and strategies of growth for this part of the city.<sup>292</sup> They tried to create a balance between the urban demands and the natural character of the city as a whole. To achieve this, the highway was replaced with a green strip that would create “yeşil akciğer” (a green lung) for the city that did not have sufficient green areas.<sup>293</sup> These interventions could be traced in the site plan of the team in *figure 3.27*. Even though the team argued that this would create more accessible green spaces for the city, the density of the built environment that they proposed by the sea did not allow this green strip to have a dramatical impact neither on the site nor the city as a whole. This issue could be seen in the aerial render in *figure 3.28*. The rivers were expected to be treated by using biological elements. Instead of using chemicals and pesticides, the rivers were expected to be treated through their own flora and fauna.<sup>294</sup> The blocks were perpendicularly placed, this way the wind was able to get into the site and the other parts of the city, especially Bayraklı and Bornova.<sup>295</sup> This placement also created corridors for the view. Potentially, it prevented the isolation caused by the former placement of the highway along the sea.<sup>296</sup> On the other hand, for the silhouette issue the team underlined the cosmopolitan nature of the city that went hand in hand with

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<sup>290</sup> "Mansiyon: David Haseler Raia – Angela Rheinlaender (Avustralya)," *Ege Mimarlık* 41, no. 1 (2002), 89.

<sup>291</sup> Ibid.

<sup>292</sup> Ibid.

<sup>293</sup> Ibid.

<sup>294</sup> Ibid.

<sup>295</sup> Ibid.

<sup>296</sup> Ibid.

social tolerance. For creating an image for Izmir, the team used elements of the historic city rather than just proposing iconic buildings.<sup>297</sup>

The density of the proposal and the closed character of different zones prevented this project to connect with the existing urban fabric of the city. Still, the strip like character of the proposed built environment had a potential to overcome this obstacle. This proposal was heavily influenced by the environmental concerns. The proposed landscape worked together with the built environment while creating an urban pattern for the site. Yet, this possibility is lost between the port area and the central business district, where the green area for the water treatment was proposed. There was no hint for such a large green area to sustain itself.

#### **3.4.10. A Proposal by Günkut Akın and Nur Akın**

In addition to the award-winning projects, Günkut Akın and Nur Akın's proposal will also be briefly introduced. This proposal could not be submitted to the competition for review, yet it was published in January 2002 issue of *Arredamento Mimarlık*. Compared to the previous chapters that categorized the projects in terms of certain concepts and issues, this chapter will only include a brief explanation and evaluation of the project. This additional project is introduced to give an insight on other perspectives for the competition.

Gümkut Akın and Nur Akın described the aim of the competition as to create an urban fabric that could serve as a "human niche" rather than a place for economic speculation through built environment.<sup>298</sup> The project had eight main principles, which were inclusive space, community life, urban memory, cultural perception, strong architectural gestures, design of urban scale, design of functional distribution and

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<sup>297</sup> Ibid.

<sup>298</sup> Gümkut Akın and Nur Akın, "İzmir Liman Bölgesi İçin Bir Öneri," *Arredamento Mimarlık* 143, no. 1 (2002), 94.

nature.<sup>299</sup> One of the important points of the proposal was that Kordon pedestrian axis that came from Alsancak area was connected to the port area which was proposed as a square.<sup>300</sup> Behind the port area, where a former residential neighborhood was located, a mixed-use program was introduced to support the urban life in that area.<sup>301</sup> On the other hand, the industrial heritage within the site was repurposed as different schools, their characteristic design was seen as an important element for the urban memory of the site.<sup>302</sup> The team criticized the area that was proposed for the new central business district due to its isolated nature because of the surrounding highways and railways<sup>303</sup>, yet the team did not propose an alternative location for the new CBD.

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<sup>299</sup> Ibid., 95.

<sup>300</sup> Ibid., 96.

<sup>301</sup> Ibid.

<sup>302</sup> Ibid., 97.

<sup>303</sup> Ibid.



Figure 3.30. The site plan by the team of Gnkt Akın and Nur Akın

Source: *Arredamento Mimarlık* 143, no. 1, 2002, 97.



One of the most important aspects of this project was its perspective on the placement of the new CBD. On the other hand, even though the team dwelled on the importance of the mixed-use neighborhoods within urban fabric, they only proposed such a functional distribution in the already existing residential neighborhood, Ege Mahallesi. They did not comment on the lack of residential function within the site to sustain an urban way of life. As it could be observed in the site plan in *figure 3.30*, the team proposed a dense urban environment that did not give any hints about a street network. The team's critique on the isolated nature of the CBD area was significant yet this critique did not translate into a design intervention. The lack of street network and the team's proposal of large green areas had some similarities with the award-winning projects.

While concluding the award-winning projects, it is possible to divide these projects into two main categories. These projects were either consisted of built environment placed in park like green spaces and were heavily zoned, or a street network that enabled a possibility for creating in-between spaces among the built environment. The project that used green park like spaces for connection was specifically the first prize winner Jochen Brandi. This project influenced the planning process that was led by the planning team of the municipality the most. Other projects that used the element of green as a connector were submitted by the team of Bünyamin Derman and Dilek Topuz Derman; the team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur; the team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı; the team of Zeki Şerifoğlu and Ali Herkül Çelikkol; and the team of Nevzat Sayın and Can Çinici. On the other hand, three projects focused mainly on the issue of public spaces and offered a potential street network for the site. These projects were submitted by the team of Maria Aiolova and Tunç Güngör; the team of Yasemin Balkan and Fırat Aykaç; and the team of David Haseler Raia and Angela Rheinlaender. The proposal submitted by the team of Yasemin Balkan and Fırat Aykaç, was especially concerned with the creation of in-between spaces that supported a potential urban life as in Jan Gehl's "life between buildings".

Another issue was the lack of residential function within the site. Most proposals did not find this issue as problematic and used only municipality's requirement list as a reference. However, this issue was also dwelled on the questions that were sent to municipality prior to the competition. Only three of the proposals dwelled on this issue and added mixed-use blocks to the CBD area. These projects were submitted by the team of Maria Aiolova and Tunç Güngör; the team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı; and the team of Nevzat Sayın and Can Çinici.

Another visible difference between certain projects was related with the height issue. Only four of the projects proposed high-rise blocks for the site. These projects included the first prize winner Jochen Brandi; the team of Yasemin Balkan and Fırat Aykaç; the team of Mehmet Kütükçüoğlu, Burcu Kütükçüoğlu, Elif Kendir, Ertuğ Uçar, Evren Aysev and Tansel Dalgacı; and the team of Nevzat Sayın and Can Çinici. Potentially, the projects that did not propose high-rise blocks took into consideration the fact that the brief purposefully dwelled on the history of earthquakes in İzmir.

Even though the brief constantly emphasized human-scale issue for the site, the first prize winner, Jochen Brandi's proposal which defined the silhouette of the new shoreline with high-rise blocks, was given the first prize instead of projects that were more concerned with this issue. This result showed that the jury members and the municipality had preferred that kind of a perspective for the future development of the site. Concerns for generating sufficient activities to attract investment to the city was continuously emphasized in evaluations. The most important issue was proposing a project that could promote İzmir on an international level that would generate economic activities and attract investment. Yet again, not all the jury members had the same opinion on these issues. In the following chapter the report of the jury on the competition and the individual comments published by some of the jury members is discussed. Similarly, these comments are categorized and discussed with reference to six main criteria; which were; density problem both within the site and in İzmir, the

problem of creating a central business district without sufficient residential function, issue of conservation, usage of public open-spaces, environmental concerns, and the creation of –a contemporary– city image.

### **3.5. The Report of the Jury on the Competition**

To begin with, the report of the jury underlined that this competition was organized to initiate a transformation process for the site that deteriorated in time with the changing functional requirements. The report wrapped up the general requirements of the competition as to initiate a potential growth within the site by creating urban spaces with spatial quality and architectural character, this way Izmir could gain international competitiveness with its economy. Similarly, to achieve such an urban growth and competitiveness, the competition was primarily organized to obtain urban design ideas for the development of a new central business district near the port of Izmir.<sup>304</sup> Another important issue was that the winning projects were not seen as finalized urban design projects for the site by the municipality. They were just seen as representations and images of what the site can become. In the report, there were twenty-three criteria that were listed by the jury members for the evaluation of the submitted proposals. Even though, these criteria were listed and separated, each was related. These twenty-three items will be categorized under the headings of density problem both within the site and in Izmir, the problem of creating a central business district without sufficient residential function, issue of conservation, usage of public open-spaces, environmental concerns, and the creation of –a contemporary– city image.

A formation of a distinct urban fabric with reference to Izmir was continuously emphasized throughout the report of the jury. This problem of formation of an urban

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<sup>304</sup> as translated from report of the jury “Şartnamede yarışmanın amacı, alanın gelişimine, kentsel mekanın kalitesine ve mimarisine ilişkin başlangıç fikirlerinin oluşturularak kentin çağdaş görüntüsünü arttırmak ve İzmir’in gelişen uluslararası konumunda liman çevresinde yeni bir kent merkezi yaratmak olarak tanımlanmıştır.” Özer, "İzmir Büyükşehir Belediyesi İzmir Liman Bölgesi,"61.



fabric was directly related with the density issue. Potentially, the submitted projects had to define an urban way of life, therefore, the proposals needed to include urban properties instead of suburban properties as the criteria listed in the report of the jury. With reference to this, the jury expected proposals to generate complex urban relationships both within the proposed urban fabric and the existing urban fabric of Izmir. In this sense, the jury's twenty-three criteria for the evaluation of the proposals also included the continuation of the urban fabric, especially in relation with the important districts such as Alsancak and Karşıyaka, through internal elements of the proposal. While considering these relationships and continuity; proposals also had to consider the potential of the site and the urban fabric and its role in shaping the society. The scale issue was also highlighted by the report of the jury. The site's connection with the other parts of the city was significantly related to this issue. The site was surrounded with districts with different morphological characters and thus they could only be connected by interventions on an urban scale. In addition to all of these criteria, the vehicle traffic, pedestrian paths and parking lots within the site had to be thoroughly planned with reference to proposed density within the site.<sup>305</sup> The problem of creating a central business district without sufficient residential function was not mentioned by the report of the jury, yet it was stated that the formal appearance of the project and the placement of different functions within the site was of great importance.<sup>306</sup> When stated in such a manner, this could give flexibility in the distribution of different functions within the site. This open-endedness in the statement for the functions within the site allowed for proposing more flexible environments rather than strictly zoned areas.

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<sup>305</sup> This paragraph includes 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 10<sup>th</sup>, 13<sup>th</sup>, 15<sup>th</sup> and 20<sup>th</sup> criteria listed on the report of the jury which were translated from Turkish; "(3) Projenin içeriği kapsamında anlaşılması güç olan alanlardaki arazi kullanımının uygun karmaşıklığı; (5) Banliyö özelliklerine karşın kentsel özellikler; (6) İçeriksel elemanlar: dokunun sürekliliği (örn: Karşıyaka ve Alsancak bölgelerinin sürekliliği); (10) Alanın potansiyelleri değerlendirilmelidir; (13) Kentin kullanımı ve rolü; (15) Ölçek sorunu; (20) Trafik, yaya hareketi ve park sorunları," ibid.

<sup>306</sup> 7<sup>th</sup> criteria listed on report of the jury which was translated from Turkish; "(7) Projelerin formal görüntüsü ve konumlar oldukça önem taşımaktadır," ibid.

One of the items listed in the evaluation criteria was related with the issue of conservation. In relation to this issue, other criteria were also listed. Report stated that the proposals must consider the economic, political and cultural context of both the site and Izmir. Parallel to this, the issue of sustainability must also be considered by the repurposing of the industrial buildings located within the site.<sup>307</sup> These three different criteria were all interrelated with each other, in terms of conservation within the site.

Another important issue was the usage of public open spaces. In terms of this issue, the report of the jury highlighted the importance of the public use and its expression in the proposals. It also included that the identity of the site must be formed through the proposed public spaces rather than individual buildings. Green recreational areas also had to be proposed as part of public spaces.<sup>308</sup> Even though the first prize winner Brandi defined the site through “Aegean Forum” concept he proposed, this was limited compared to the proposal of Balkan and Aykaç’s team which expanded the public spaces through offering semi-open spaces around the built environment.

The report of the jury also included environmental concerns both for the site and the city. With reference to this, it was stated that the proposals must have a vision for the future that was related with the technological developments that could improve the climatic issues within the site. How the green elements would be used in the site was seen as an essential evaluation criterion.<sup>309</sup>

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<sup>307</sup> This paragraph includes 7<sup>th</sup>, 12<sup>th</sup>, 21<sup>st</sup> and 22<sup>nd</sup> criteria listed on the report of the jury which were translated from Turkish; “(12) İçeriksel tutumda kısıtlar bulunmaktadır. Kentin ekonomisi, kültürü ya da politik kültürüne ilişkin içerik düşünülmelidir; (21) Yeniden kullanılabilirliğinin sağlanması sorunu (eski sanayi yapıları, v.b.); (22) Koruma sorunu,” ibid.

<sup>308</sup> This paragraph includes 1<sup>st</sup>, 2<sup>nd</sup>, and 17<sup>th</sup> criteria listed on the report of the jury which were translated from Turkish; “(1) Kamu kullanımı vurgulanmalı ve önemi belirtilmelidir; (2) Binalarla değil, kamu mekanları açısından kimlik; (17) Yeşilin doğası: orman mı, park mı, rekreasyon alanı mı ya da uygulanabilir bir fikir olup olmadığı iklimsel konulara ait referanslar göz önüne alınmalıdır,” ibid.

<sup>309</sup> This paragraph includes 11<sup>th</sup>, 17<sup>th</sup>, and 23<sup>rd</sup> criteria listed on the report of the jury which were translated from Turkish; “(11) Gelecek için bir vizyon beklenmektedir. Bu vizyon teknolojiyle

The creation of –a contemporary– city image was one of the most frequently highlighted issues. The jury members expected proposals to have a message for the mayor, planners, the city and its citizens. As mentioned before, public spaces had to define the identity of both the site and the city. While defining this area, symbolic issues such as Bayraklı’s image in relation to the whole city had to be considered. There needed to be a continuation throughout the gulf since this was interrupted right at the competition site. A coastline that solved the image problem and the discontinuity had to be proposed. The proposals had to include panoramic views in relation to this problem.<sup>310</sup> Even though the report of the jury dwelled on the issue of defining the site through public spaces, this statement showed that the jury had a certain perception about the future image of the site. Brandi’s proposal had the panoramic views of the shoreline that the jury expected.

### **3.6. The Comments of the Jury Members on the Competition**

In addition to the report of the jury, three jury members which were Doğan Kuban, Romi Khosla, and Jordi Farrando and the referee Hasan Topal had individually commented on the competition process.

While starting with his comments, Doğan Kuban explained how the notion of “urban” was perceived in the Turkish context. According to Kuban, urban fabric did not really exist in Turkish context, what was formed in the name of urban was nothing more than an object of economic exploitation which resulted in poorly planned cities.<sup>311</sup> He also

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bağlantılı olmalıdır; (17) Yeşilin doğası: orman mı, park mı, rekreasyon alanı mı ya da uygulanabilir bir fikir olup olmadığı iklimsel konulara ait referanslar göz önüne alınmalıdır; (23) İklimsel düşünceler sorunu,” ibid.

<sup>310</sup> This paragraph includes 2<sup>nd</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 14<sup>th</sup>, 16<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> criteria listed on the report of the jury which were translated from Turkish; “(2) Binalarla değil, kamu mekanları açısından kimlik; (8) Körfez etrafındaki süreklilik tamamlamaya yönelik bir oluşum olup olmadığı; (9) Mesajlar: başkana, plancılara, kente, halka verilmelidir; (14) Kıyı bandının şekillenmesi; (16) Sembolik konular, (Bayraklı’nın konumu gibi); (18) Kıyı bandının silüet sorunu; (19) Yüksek profilli panoramik düzenlemeler,” ibid.

<sup>311</sup> “İzmir Liman Bölgesi İçin Kentsel Tasarım Uluslararası Fikir Yarışması: Jüri Üyelerinden,” *Ege Mimarlık* 41, no. 1 (2002), 59.

restated this fact in *Arredamento Mimarlık* March 2002 issue, where he also commented on the competition. Kuban further argued that the urban fabric in the Turkish context was shaped through elements that were imported from the western civilization and today those elements were mostly the skyscrapers and the large-scale shopping malls.<sup>312</sup> In this sense, an urban design competition that could potentially create a new vision for the formation of the urban fabric was significant. Still, Kuban dwelled on the issue of how the decisions made by different actors involved would be the decisive factor on the nature of the urban fabric that would be formed on the site.<sup>313</sup> His concerns were valid, since the planning processes in Turkish context were heavily influenced by the profitability of a project rather than the urban way of life the project could possibly create. Additionally, the controlled growth of the building activities within the area had an utmost importance to aid the formation of a healthy urban environment. He furthered his argument in his commentary on *Arredamento Mimarlık*, in a way, he was replying to the criticism made about the competition. He argued that it was not possible to create an ultimate city plan as a whole and what was important was to create a vision for growth.<sup>314</sup> Thus he restated the main purpose of the competition for the site: creating an urban vision for Izmir that could be embraced by its citizens to support a healthy growth for the city. What was different about this commentary compared to the one published in *Ege Mimarlık* was that Kuban talked about the image that municipality had in their mind before the competition. The Municipality had a vision for a green strip that continued along the shore that completed the silhouette of the city, and in addition, they were concerned with the purification of the rivers around the site.<sup>315</sup> Most of the award-winning projects had this green strip that complimented the shoreline and contributed to the continuation of the greenery along the shore. Especially, Brandi's proposal focused on water element and its relationship with existing rivers within the site. Thus, Kuban's commentary

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<sup>312</sup> Doğan Kuban, "İzmir Yarışması Kent Planlama Çalışmalarına Yeni Bir İvme Verebilir," *Arredamento Mimarlık* 145, no. (2002), 55.

<sup>313</sup> Kuban, "İzmir Liman Bölgesi," 59.

<sup>314</sup> Kuban, "İzmir Yarışması," 56.

<sup>315</sup> Ibid.

published in *Arredamento Mimarlık* further explained what was expected from the competition results. Still, it should also be kept in mind that Kuban was still concerned with what could happen when the land speculation became part of this growth.

Similarly, Khosla underlined the importance of how the actors that would work in the decision-making process would perceive this area. He was concerned that this area could be perceived just as a new place for real-estate speculation rather than a generator of a new urban way of life for Izmir.<sup>316</sup> On the other hand, similar to what Kuban had stated, Jordi Farrando underlined that there could not be a “master plan” that could dictate the future growth of a city since the needs of a city were ever-changing and could not be fulfilled through certainties.<sup>317</sup> Therefore, he underlined that the images submitted by the competitors should not be ultimate images for the site but rather ideas that had flexibility in terms of function and use. Farrando was more concerned with the ideas on creating a public use within such an area, and he argued that Yasemin Balkan and Fırat Aykaç’s team was more concerned with such possibilities.<sup>318</sup> The team offered possibilities of public life through in-between spaces instead of offering an ultimate image of the site.

Hasan Topal focused on what the competition represented for the future of Izmir. He argued that this competition created opportunities to discuss such an area in terms academic urban discourse and democratic urban discourse.<sup>319</sup> Similar to Doğan Kuban’s comments, Topal argued that the competition brought an opportunity to redefine the city by increasing the quality of urban way of life in the city by connecting with its roots.<sup>320</sup> There was an urgent need for a strategy of growth for the city that

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<sup>316</sup> Romi Khosla, "İzmir Liman Bölgesi İçin Kentsel Tasarım Uluslararası Fikir Yarışması: Jüri Üyelerinden," *Ege Mimarlık* 41, no. 1 (2002), 60.

<sup>317</sup> Jordi Farrando, "İzmir Liman Bölgesi İçin Kentsel Tasarım Uluslararası Fikir Yarışması: Jüri Üyelerinden," *Ege Mimarlık* 41, no. 1 (2002), 60.

<sup>318</sup> Ibid.

<sup>319</sup> Hasan Topal, "İzmir Liman Bölgesi İçin Kentsel Tasarım Uluslararası Fikir Yarışması: Jüri Üyelerinden," *Ege Mimarlık* 41, no. 1 (2002), 60.

<sup>320</sup> Ibid.

would lead to a long term decisions for the formation of the urban spaces in Izmir.<sup>321</sup> Similar to what competition brief and Doğan Kuban stated, Topal also stated that it was not possible to fully realize any of the projects selected by the jury, but they were valuable in terms of initiating a planning process that would lead to a planned growth.<sup>322</sup>

In a more recent interview in *Planlama*, Cengiz Türksoy, who was the head of the planning team in the municipality stated that competition was a result of a search for a new development plan for the area, since the old one was no longer relevant for the demands within and around the site,<sup>323</sup> which was similar to what was stated in the competition brief and the requirements and by the other jury members. He also underlined that during 2000s the projects were preferred over development plans, since the plans were only seen as an obstacle for the projects.<sup>324</sup> This could be observed in the individual building activities that had already been started before the competition. Additionally, this issue is still relevant today, since the development plan accepted by the municipality in 2003 and 2011 were subjected to several court cases and was modified in relation to the demands of construction companies. This issue is briefly discussed as a part of Chapter 4: “The Issues of Implementation of the Development Plan of the Central Business District and Its Assessment in Relation to the Formation of Urban Fabric and Architecture.” Another significant issue that Türksoy dwelled upon was the competition’s role to promote Izmir on an international level.<sup>325</sup> As Bal et al. states, this was directly related with the fact that Izmir was not as actively part of neoliberal growth strategies as cities like Istanbul.<sup>326</sup> The

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<sup>321</sup> Ibid.

<sup>322</sup> Ibid.

<sup>323</sup> Cengiz Türksoy, "İzmir Liman Gerisi Uluslararası Kentsel Tasarım Fikir Yarışması Üzerine," *Planlama* 51, no. 1-2 (2011), 73.

<sup>324</sup> Ibid.

<sup>325</sup> Ibid.

<sup>326</sup> Eylem Bal and Didem Akyol Altun, "İzmir'de Neoliberal Kentleşme Eğilimleri Kapsamında Lüks Konut Üretiminde Yeni Yaklaşımlar: Folkart Konut Projeleri," *Planlama* 1, no. 26 (2016), 67.

competition could be considered as a part of such a neoliberal growth strategy for Izmir.

In conclusion, the urban design idea competition for the site intended to create a new diverse way of life within the competition site. As Jacobs underlines, this is what makes an urban neighborhood stable.<sup>327</sup> Jacobs talked about downtowns in her book *The Death and Life of Great American Cities* and underlined the disastrous effects of insufficient primary mixture.<sup>328</sup> This was exactly the case for the competition area since the CBD area was completely devoted to business and finance, and this would potentially result in insufficient usage after the working hours. Jan Gehl defined these units as passive units which usually ended up “creating holes” in urban fabric.<sup>329</sup> In this sense, mono-functional areas should be avoided, if social interaction is one of the main concerns of planning.

Another requirement of the urban design idea competition was to create a fertile economic environment within this site. To create such an environment, it was important to propose different primary functions that worked harmoniously with each other.<sup>330</sup> Yet, the project that won the first prize was heavily zoned, which did not allow any interaction. Even though this zoning was tried to be eliminated in development plans, the site is still influenced by the initial proposal. Therefore, now it consists of isolated island like high-rise blocks. It does not allow any secondary functions to flourish within the site.

While concluding this chapter on the competition process, it is important to restate what Hasan Topal had highlighted;

competition aimed to move forward from the usual parcel formation that led to real-estate speculation. It intended to develop a public sphere that worked in favor of citizens through formation of green-public spaces. And finally, it

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<sup>327</sup> Jacobs, *The Death and Life*, 139.

<sup>328</sup> Ibid., 165.

<sup>329</sup> Gehl, *Life between Buildings*, 93.

<sup>330</sup> Jacobs, *The Death and Life*, 162.

meant to open up debates in favor of urban dwellers related to formation of built environment through private investment.<sup>331</sup>

Similar to what Topal states, Peter Wolf underlines that zoning laws should be altered in a way that could potentially lead to better urban design decisions; in which different functions are combined to create an active urban fabric with frequently used public spaces.<sup>332</sup> Even though the main purpose of the competition was to create such an environment, the first prize winner Jochen Brandi's proposal was heavily zoned and thus it did not potentially produce such diverse environments to support the growth of Izmir. One of the short-comings of the competition was the lack of mixed-use environments that could generate activity within the urban fabric. This was tried to be overcome with changes made in the development plans, which is further discussed in the next chapter. The competition was an important part of the process of creating the new CBD in Izmir. Even though none of the competition projects were exactly implemented, they were the starting point of the development planning process for the municipality. They shaped the main features of development in this site.

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<sup>331</sup> Topal, "İzmir Liman Bölgesi," 60, as translated from Turkish to English: "Yarışma alışılagelmiş parselasyon ve yoğunluk pazarlıklarının ötesine taşınabilecek, kamu alanlarını korumaya, geliştirmeye, kamusal yeşil-boş alan elde etmeye ve özel yapılaşmadan fiziksel çevreye – kentliye yararlar oluşturmaya dönük müzakere sürecinin verilerini yansıtmaktadır."

<sup>332</sup> "Toward an Evaluation of Transportation Potentials for the Urban Street," in *On Streets* (Cambridge, MA: The MIT Press, 1986), 202.



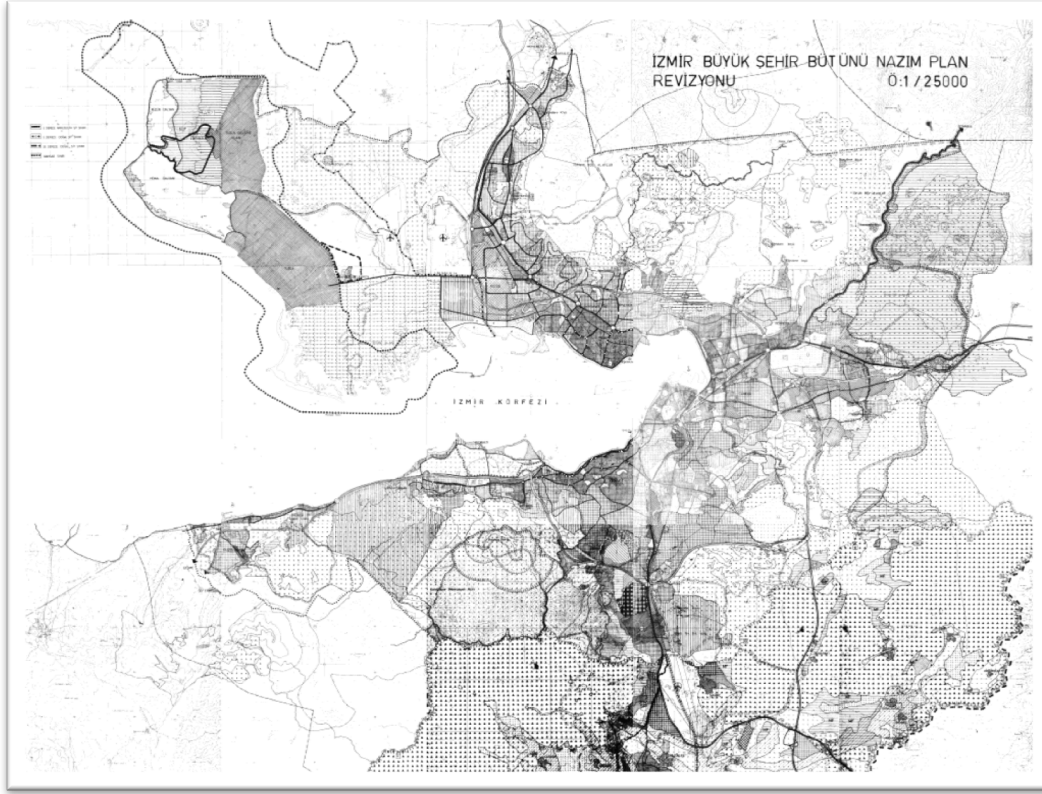
## CHAPTER 4

### ISSUES OF IMPLEMENTATION OF THE DEVELOPMENT PLAN OF THE CENTRAL BUSINESS DISTRICT AND ITS ASSESSMENT IN RELATION TO THE FORMATION OF URBAN FABRIC AND ARCHITECTURE

The issue of implementation for different projects within the site is directly related with the development planning process of the central business district. The planning process was initiated with the “International Urban Design Idea Competition for the Port District of Izmir,” which is assessed in detail throughout the previous chapter. Izmir Metropolitan Municipality defines the competition area as the “New City Center” of Izmir. The new central business district area in Bayraklı was first introduced in a revised 1:25000 master plan produced by Izmir Metropolitan Municipality in 1989. According to the former master plan that was made by the municipality in 1973, CBD area was used for warehouses, whereas, the revised plan in 1989 proposed this area to be a new CBD for Izmir. The revised 1:25000 master plan made in 1989 could be seen in *figure 4.1*. The starting point of the competition was this decision made in 1989. The competition that was held in 2001, aimed to produce “urban scenarios” for the site and create a basis for a development plan for the area. Since the development plans are the only legal documents for implementation processes in urban areas<sup>333</sup>, it was inevitable that the ideas that were produced through the competition had to be translated into a development plan.

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<sup>333</sup> Ervin Garip and S. Banu Garip, "Türkiye'de Kentsel Tasarım ve Yarışmalar", *Planlama* 51, no. 1-2 (2011), 38.



*Figure 4.1.* The revised 1:25000 master plan of Izmir Metropolitan Area in 1989

Source: Izmir Metropolitan Municipality's archive.

The following part of this chapter briefly introduces the development planning process through 2003 and 2017 with reference to 1:5000 development plans; the second part focuses on the development plan produced in 2003 and the present development plan that was accepted by the municipality in 2011 and how it shaped the architectural and urban character of the central business district. The third part of this chapter focuses on the implementation and construction process within the site, and finally, the last part of this chapter focuses on the relationship between the architecture and the urban design; and how architecture potentially shapes its surrounding environment and the urban way of life that occurs in-between them.

#### 4.1. The Planning Process

It can be presumed that urban design is a tool that potentially reflects the socioeconomic progress of a particular context.<sup>334</sup> In this sense, the growth of the site after the competition is important since it was initiated in an economic transition period. This change in paradigm in Turkey also affected the planning process of the site. The competition brief had traces of neoliberal tendencies that perceived the urban environment as a way for generating profit, yet it also continuously highlighted the importance of the public use and creating an “urban niche.” On the other hand, the planning process was heavily affected by these changing tendencies. This paradigm shift heavily affected the decision-making process. The real-estate and the financial sectors are more influential in decisions related to urban fabric and its production compared to planners and architects.<sup>335</sup> These tendencies could easily be traced in the planning process, especially in the production of the development plans for the site. The following chapter will investigate these issues and give a general overview of how the development plan had changed between 2003 and 2011.

The first proposal for the former industrial area to be a central business district was introduced in a 1:25000 revision plan made in 1989 that could be seen in *figure 4.1*. This plan was cancelled since the municipality was not supposed to make a revision on a plan made by the ministry. A proposal for a new, planned central business district was re-introduced by Izmir Metropolitan Municipality in 2001, with “International Urban Design Idea Competition for the Port District of Izmir.” Similar to the revised plan in 1989, the new 1:25000 master plan for Izmir Metropolitan Area made by Izmir Metropolitan Municipality in 2012 defines this area as a central business district. This plan could be seen in *figure 4.2*.

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<sup>334</sup> Loukaitou-Sideris and Banerjee, "Postmodern Urban Form," 43.

<sup>335</sup> Hüseyin Kahvecioğlu, "Kent, Kentsel Tasarım, Yarışma," *Planlama* 51, no. 1-2 (2011), 61.

The first 1:5000 development plan for the site was produced by Izmir Metropolitan Municipality in 2003 after the competition. Between 2003-2008 the plan went through several revisions in response to the changing land use demands and density issues. The floor area coefficients and the building coverage ratios were modified in response to these demands and these changes were subjected to several lawsuits. In 2009, the plan was cancelled by the court due to the lack of geological surveys for the site.<sup>336</sup> This was important since the competition brief had a special part for the earthquakes in Izmir and how it shaped the built environment throughout history. Since the area was part of a seismic zone, the proposals were required to be conscious of this issue, yet the geological surveys were not complete prior to the development plan. However, the development plan notes stated that the construction could only start after the completion of these surveys.<sup>337</sup> In 2011, the 1:5000 plan was approved again after the completion of the surveys. This is the plan still in use as of 2019. Several major revisions were also made for this plan between 2011 and 2017. These revisions were mostly related to the notes of the plan and land use for specific building plots. These changes that are made in the 1:5000 development plan could be seen in chronological order in *table 4.1*.

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<sup>336</sup> Mehmet Penpecioglu, "The Political Construction of Urban Development Projects: The Case of Izmir" (Ph.D. diss., Middle East Technical University, 2012), 195.

<sup>337</sup> "New City Center" Development Plan Notes, 2003.

Table 4.1. *The changes in 1:5000 development plan through 2003-2017*<sup>338</sup>

Year	Significant Changes in Development Plan
2003	First development plan after the competition. This plan had a building coverage ratio of 25 to 35 percent, and floor area coefficient up to 3.5 for the central business district.
2003-2009	<b>2006 Revision:</b> Building density within the site was increased. With this revision building coverage ratio for the site was increased up to 45 percent, and floor area coefficient up to 4.5 for the central business district. <b>2007 Revision:</b> Building density that was increased in the previous revision was lowered. With this revision building coverage ratio for the site was decreased to 40 percent, and floor area coefficient to 3.5 for the central business district. These revised plans no longer divided the site into different planning areas.
2009	The plan for the area was cancelled due to the lack of geological surveys.
2010-2011	The plan for the area was reapproved after the completion of geological surveys. This plan had a building coverage ratio of 35 to 40 percent, and floor area coefficient up to 3.5 for the central business district.
2011-2017	Between these years, revisions were mostly made for plan notes. Revisions made in <b>2014</b> were related to the ownership of building lots and the distribution of functions in these lots. In <b>2016</b> , these changes were cancelled in response to lawsuits.
2017-	Development plan produced in <b>2011</b> is still in use with slight changes in plan notes in terms of the distribution of function within the site.

Another important plan that was made by Izmir Metropolitan Municipality that had decisions that affected the competition site was the 1:25000 master plan made in 2012. According to this plan, the competition site was to be a central business district. This plan could be seen in *figure 4.2*. This plan also conserved the historical core as a central business district, even though one of the main purposes of this new central business district proposal was its ability to relieve the construction demands on the historical core.

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<sup>338</sup> This table is produced with reference to development plans (1:5000) produced by Izmir Metropolitan Municipality.

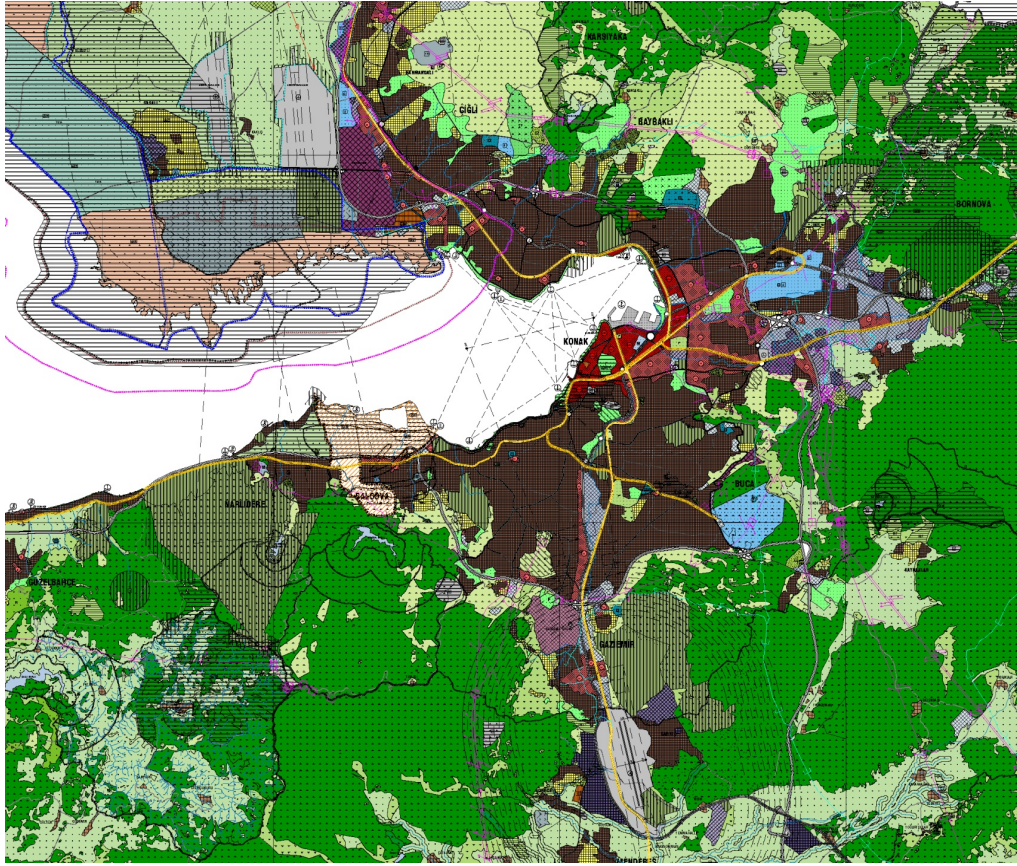


Figure 4.2. 1:25000 Master plan of Izmir Metropolitan Area – 2012

Source: Izmir Metropolitan Municipality's archive.

Similarly, as it could be seen in *table 4.1*, the revisions made in the development plan were mostly related to the expanding construction rights by increasing density. The plan is directly affected by the demands of different actors taking part in the decision-making process. Usually, in this specific case, the changes have been made in a certain sequence. The landowners, investors and construction companies have demanded from the City Council to increase the building densities or to change the functional distribution within the site. If the changes were to disturb the urban fabric of the site and the city, usually, Izmir Branch of the Chamber of Architects and Izmir Branch of the Chamber of City Planners have opposed to these changes and have filed lawsuits for the cancellation of the changes that had been made. This constant change in the development plan has been due to such a sequence. However, the revision made in



2006 was supported by the Chamber of Architects Izmir Branch.<sup>339</sup> On the other hand, the lawsuit for the cancellation of the development plan in 2009 was filed by the former mayor of Izmir, the plan was cancelled by the court due to the lack of geological surveys.<sup>340</sup> For the changes made in the functional distribution in 2014 and 2016 that is mentioned in *table 4.1*, a lawsuit was filed by Izmir Branch of the Chamber of Architects due to the fact that such a decision potentially endangered the wholeness of the site. According to the verdict in 2019, these changes were cancelled since the revisions did not seek any public interest and lead to a fragmented growth within the site.<sup>341</sup> Therefore, usually, if the changes did not seek any public interest, the lawsuits were filed by Izmir Branches of the Chamber of Architects and the Chamber of City Planners.

In their article, “Kente Yön Veren Aktörler Temelinde İzmir Yeni Kent Merkezi Nazım Planı,” (The Master Plan of the New Central Business District of Izmir on the Base of Leading Actors in the City) Bal et al. gives an overview of the opinions of actors that have taken part in the decision-making process. The article consists of short interviews which reflect that the decision-makers appreciate what the plan offers in terms of growth for Izmir. This article supports Mehmet Penpecioglu’s claim in his PhD dissertation in which he argues that the New City Center project of Izmir Metropolitan Municipality could be implemented successfully due to the general consensus of different local decision-makers.<sup>342</sup>

Interviewees of Bal et al. consist of members of the Aegean Region Chamber of Industry, Izmir Chamber of Commerce, the Chamber of City Planners, the Chamber of Architects; faculty members of local universities; and the municipality officials who are all part of the decision-making process for the site. The date of the interviews is

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<sup>339</sup> Penpecioglu, "Urban Development Projects," 193.

<sup>340</sup> "3. İzmir Projesi Tamamen İptal," Ege'de Son Söz, 2010, <http://www.egedesonsoz.com/haber/3-izmir-projesi-tamamen-iptal/73833>.

<sup>341</sup> Izmir Branch of the Chamber of Architects v. Izmir Metropolitan Municipality, 180 T.C. 2<sup>nd</sup> Court of Izmir 1 (2019).

<sup>342</sup> Penpecioglu, "Urban Development Projects," 181.

also important in this respect. The interviews took place at the beginning of the planning process in 2005. In general, the administrative board members of the Aegean Region Chamber of Industry and Izmir Chamber of Commerce highlighted that the already existing industry and commerce in Izmir would not be able to direct the expected growth within the site and there was a need for the external investment for growth.<sup>343</sup> Both members of these chambers insisted that certain strategies must be used to attract investment to the site and these strategies must be directed with reference to the demands of the investors.<sup>344</sup> On the other hand, the administrative board members of the Chamber of Architects and the Chamber of City Planners were more concerned about the urbanity that this area would eventually produce.<sup>345</sup> In addition to this, one Chamber of City Planners member was also concerned with the possible exploitation of the urban environment since they believed that the development plan that was made by Izmir Metropolitan Municipality had a fragmented nature.<sup>346</sup> This may be due to the fact that the initial plan that was produced by Izmir Metropolitan Municipality in 2003 had divided the site into different parts and each part was planned individually with reference to their individual functions. These different implementation areas could be seen in *table 4.2*. The 1:5000 development plan that was produced by Izmir Metropolitan Municipality in 2003 could be seen in *figure 4.3*. On the other hand, the Vice Mayor of Konak Municipality was concerned with the areas that were left for the public. Even though 35 percent of the site could be used for public spaces, only 25 percent was utilized.<sup>347</sup> Compared to the competition brief and its requirements, this was a controversial issue. Even though Izmir Metropolitan Municipality highlighted that one of their main concerns for the site was the creation of public spaces, they did not use the maximum possible area for the public interest.

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<sup>343</sup> Bal et al., "Kente Yön Veren Aktörler," 33-34.

<sup>344</sup> Ibid., 34.

<sup>345</sup> Ibid.

<sup>346</sup> Ibid.

<sup>347</sup> Ibid.



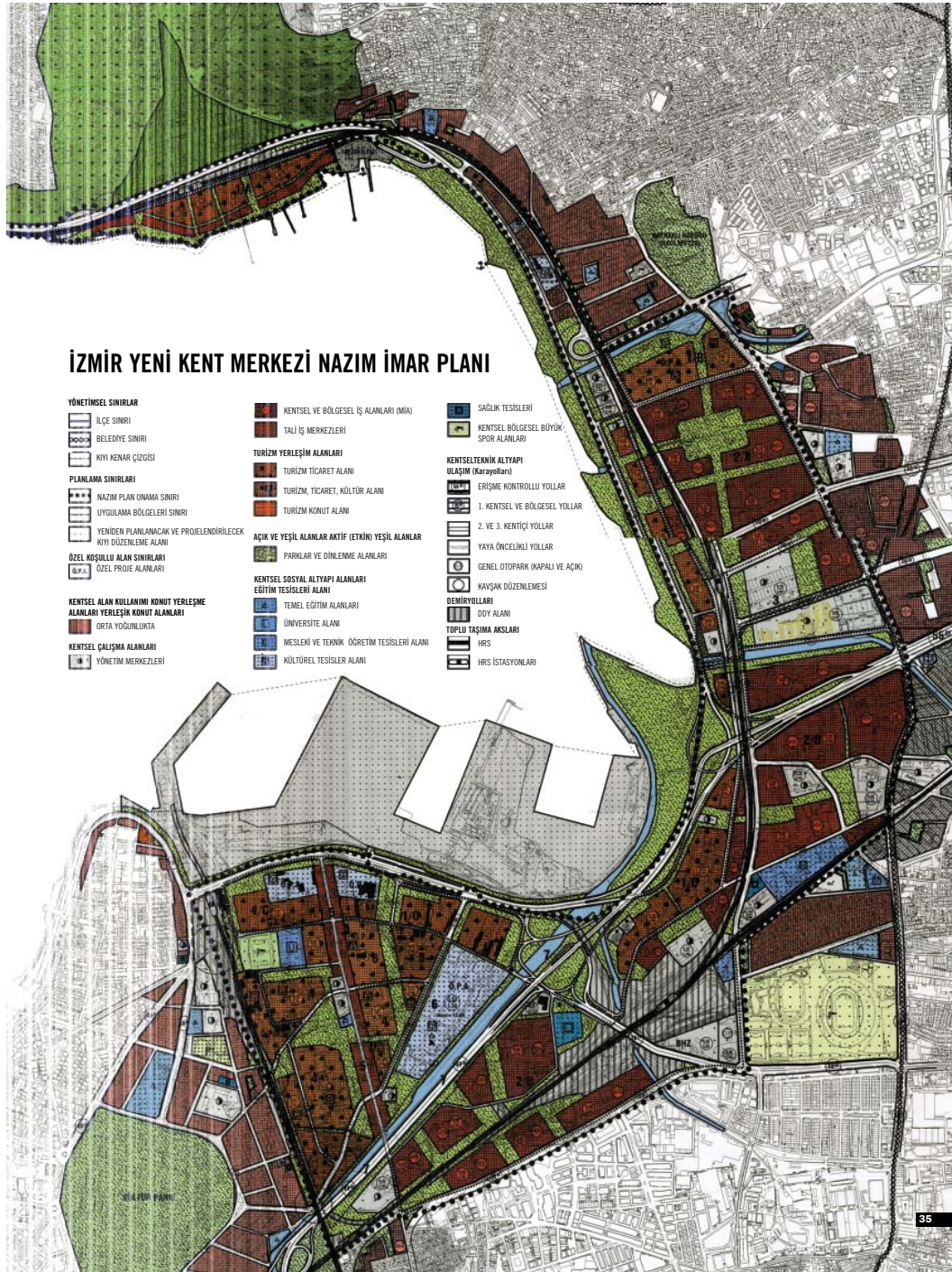


Figure 4.3. 1:5000 development plan for New City Center produced by Izmir Metropolitan Municipality in 2003

Source: *Ege Mimarlık* 53, no. 1, 2005, 35.

Parallel to this, with the neoliberal policies in 2000s, investors became the main decision-makers in large-scale urban projects as Bal et al. argues in their article “İzmir’de Neoliberal Kentleşme Eğilimleri Kapsamında Lüks Konut Üretiminde Yeni Yaklaşımlar: Folkart Konut Projeleri”, where they study the new approaches in the production of high-standing housing in the scope of neoliberal tendencies of urbanization.<sup>348</sup> This issue could also be traced in different interviews of one of the investors within the site.<sup>349</sup> As it can be observed in these interviews, the developers were more concerned with the market response and would invest in an opportunistic manner.<sup>350</sup> One of the investors within the site constantly highlights the market demands rather than the public demands. Even though the project is a product of a lengthy planning process, it is being marketed as if the investors are the only actors in this process. In a similar manner, even though the area is mainly a central business district, it is promoted through luxury housing projects. Since the investors are given

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<sup>348</sup> Bal and Akyol Altun, “İzmir’de Neoliberal Kentleşme,” 66.

<sup>349</sup> Some excerpts from different interviews are as follows;

“İzmir’in en büyük ihtiyacı olan, nitelikli ofis açığını kapatabilmek için Bayraklı’da 130 milyon dolarlık bir yatırıma başladık. 40 katın üstünde. Türkiye’nin en iddialı projelerinden biri olacak. Yine bir ihtiyaç olarak gördüğüm alışveriş merkezi açığının tamamlanması için, İzmir’in en büyük alışveriş merkezini yapmak üzere arıyoruz.” – Translates as “To supply İzmir A-plus office spaces, which are inadequate in İzmir, we invested 130 million dollars to Bayraklı. High-rises will be 40-storeys and one of the most notable buildings throughout Turkey. We are also looking for a site for a large-scale shopping mall which I believe is lacking in İzmir”

Şenay Düdek, “Kendini İzmir’e adayan Siirtli sihirbaz; Mesut Sancak,” *Hürriyet*, October 27, 2010.

“Bayraklı’da ikiz kule inşaatını başlatıyorsunuz...”

Bu da aslında İzmir’in bir eksiği... İzmir’de ciddi bir şekilde nitelikli ofis açığı var. Otopark sorunu ise had safhada. Şu an İzmir’in yeni kent merkezi dediğimiz bayraklı bölgesi özellikle seçilmiş bir bölge. Ve İzmir’in iş dünyası oraya toplanmaya çağırılıyor. Yani, İstanbul’un maslak bölgesi neyse, İzmir’in de Maslak’ı Bayraklı olacak.” – translates as “You are starting to build twin towers in Bayraklı... I think this is also a deficiency of İzmir... There is a lack of office spaces in İzmir together with parking lot deficiency. İzmir’s new city center, Bayraklı is a carefully chosen place. It demands İzmir’s business to be located there. Thus, Bayraklı is the same as Maslak district in Istanbul, Bayraklı will be the maslak of İzmir.”

Gülengül Uslu, “Bu şehirde kazandığımızı bu şehir için harcıyoruz,” *Yeni Asır*, September 10, 2010.

“İzmir’de ciddi anlamda a-plus konseptinde lüks konut açığı vardı. Ben İzmir’e ilk geldiğimde ne yazık ki içinde spor merkezleri, saunası, yüzme havuzu, güvenlik hizmeti olan lüks bir ev bulamamıştım.” – translates as “There was a serious lack of a-plus residential buildings in İzmir.

Unfortunately, when I first moved in to İzmir, I wasn’t able to find a place that includes gyms, sauna, swimming pool and security service.”

Murat Şahin, “Milyon dolarlık İzmir sevgisi,” *Yeni Asır*, April 7, 2012.

<sup>350</sup> Loukaitou-Sideris and Banerjee, “Postmodern Urban Form,” 47.

an utmost importance, changes in the building density within the site are directly influenced by the investors. This issue can also be seen in the previously introduced interview, made by Bal et al. with the members of the Aegean Region Chamber of Industry and Izmir Chamber of Commerce in which the members argued that the demands of the investors should be able to direct the planning decisions in order to attract investment to the site.<sup>351</sup>

As Sertaç Erten and Devrim Çimen argue in their article “Türkiye’de Kentsel Tasarım Yarışmalarının Proje Olarak Uygulanma(ma) Süreçleri,” municipalities have to open up small-scale competitions for large-scale urban development areas to prevent investors from being the sole decision makers in the formation of public spaces.<sup>352</sup> This is also important for the case of Bayraklı. As the process shows, the revisions made in the development plans were usually dictated by the investors. Such interventions could easily be prevented through decisions made in small-scale by detailed urban planning, since development plans are not fully capable of defining the lived spaces. Architect Hasan Topal, who was the reporter of the international urban design competition, also dwells on this issue and highlights the need for competitions for small-scale interventions with reference to the decisions of the first competition.<sup>353</sup> Such urban design interventions could aid the formation of an urban way of life within the site. The relationship of the buildings with the site, only depends on the design of the buildings. Urban design competitions in small-scale could direct the formation of the built environment and therefore, prevent the regulation of the urban fabric’s growth beyond individual buildings. Additionally, competitions would introduce the projected urban environment to the public. This way, the creation of public spaces would not only depend on the investors’ will, but rather on the public consensus.

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<sup>351</sup> Bal et al., "Kente Yön Veren Aktörler," 34.

<sup>352</sup> *Planlama* 51, no. 1-2 (2011): 41-48.

<sup>353</sup> From presentation made by Hasan Topal in October 13<sup>th</sup>, 2018, in Izmir Mimarlık Merkezi

The following part of this chapter focuses on the 1:5000 development plans produced by the municipality. The initial plan that was approved by the municipality in 2003 and the current development plan that was approved in 2011 are discussed. These plans are also investigated with references to the ideas produced throughout the competition process.

## **4.2. 1:5000 Development Plans**

Before starting the discussion on the development plans, it is important to restate that the main purpose of the competition was to create a public opinion and generate different ideas for the site. It was only used as a way to influence the planning decisions. On the other hand it is also important to underline that the development plans were based on restrictions rather than being based on creating an urban way of life.<sup>354</sup> Tolga Ünlü states that the development plans are based on building plots and construction limitations within these plots.<sup>355</sup> In a similar manner, while the competition aimed to initiate the formation of a new urban fabric within the site, the development plan is more concerned with the distribution of construction rights within the site. One of the main issues that resulted in constant change in the development plans is due to this construction limitations that came with the development plans. Parallel to this issue, development plans approved in 2003 and 2011 are different in terms of the way they are formed. This could easily be traced in the plan notes. The plan made in 2003 divided the competition site into different planning areas and each area were defined with reference to their functions and their context. However, the plan made in 2011 is based on different functions and only specialized with reference to these functions. In the following part of this chapter, the development plan approved in 2003 and 2011 are evaluated separately. The similarities between the competition projects and the planning decisions are also discussed. Only 1:5000 plans produced

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<sup>354</sup> Garip and Garip, "Türkiye'de Kentsel Tasarım ve Yarışmalar," 39.

<sup>355</sup> Tolga Ünlü, "Kentsel Mekanın Niteliği, Yeni Bir Kent Morfolojisi Arayışı ve Kentsel Tasarım Yarışmaları," *Planlama* 51, no. 1-2 (2011), 18.

by Izmir Metropolitan Municipality is discussed, since 1:1000 plans that were produced by Bayraklı District Municipality used the exact limitations 1:5000 plans proposed. The district municipality did not lower the densities, even though they had such an option.

#### **4.2.1. 1:5000 Development Plan Approved in 2003**

It took approximately two years to produce a plan for the competition site. As previously mentioned, development plan made in 2003 divided the competition site into different planning areas and each area were defined with reference to their functions and their context. This division is significant because it potentially regulated the building activity within the site beyond the limitations of density and potentially worked with reference to the visions of the competition. These different implementation areas could be seen in the development plan in *figure 4.3*. Even though such an approach may result in a fragmented urban fabric, plan notes suggest that there should be urban design proposals for these different areas within the site. These different implementation areas could be seen in *table 4.2*. The plan notes defined each of these implementation areas together with their significance for the competition site.





*Figure 4.4.* 1:5000 Development plan of the study area produced by Izmir Metropolitan Municipality in 2003

Source: Izmir Metropolitan Municipality's archive.

Table 4.2. The implementation areas in 1:5000 development plan made in 2003<sup>356</sup>

Implementation Area		Functions	Significance of the Implementation Area
1	<b>A. Turan Neighborhood</b>	Residential, tourism, trade and culture	Due to its demographic and morphologic characteristics this area should be designed coherently and as a whole. To achieve this plan note suggests that this area should be a subject of an urban design proposal.
	<b>B. Bayraklı – Tepekule</b>	Residential, tourism and culture	First settlement of the city. Its connection with the sea will be achieved through Bornova River. Plan note also suggests that this area should be a subject of an urban design proposal. It should be planned in a smaller-scale compared to regular implementation processes. Its relationship with the close by residential area should be an important factor for planning this part of the site.
	<b>C. Port</b>	Tourism, trade and culture	This area is important in terms of the existence of Meles River, Old Gas Works and Electric Plant. Old Gas Works' and Electric Plant's restoration and refunctoning will be the determinant in shaping of this part of the site. Meles River is an important element that should connect Bayraklı-Tepekule with the historical core of the city.
2	<b>A. Salhane Business District</b>	Tourism, trade and culture	New central business district of İzmir. It should be determined through an overall urban design proposal. This area has a maximum building coverage ratio of 30 percent and floor area coefficient up to 3.5. Investors will be encouraged to open up competitions for their projects in this area.
	<b>B. East of Meles River</b>	Tourism, trade and culture	It will function as a part of the new central business district. A large public parking lot will be located within this area that will serve the whole site.
3	<b>Administrative Center</b>	Administrative	Courthouse and the governor's office will be located in this part of the site. It should be kept in mind that this area will be busiest during the working hours.
4	<b>Port</b>	Tourism, trade and culture	Cohesive plan must be produced for this area, since it will connect the historical core with Bayraklı.
5	<b>İşçiler Street</b>	Residential, tourism, trade and culture	This area will be pedestrianized and will include small-scale commercial functions.
6	<b>Special Project Areas</b>	Tourism, trade and culture	These are the plots that include industrial heritage that has to be conserved within the site. "Anıtlar Kurulu" is the main decision maker in these areas.
7	<b>Meles River Restoration Project</b>	Recreation and culture	Landscape design will be made along Meles River
8	<b>Residential Areas Located Near the Port</b>	Residential	These are Ege and Umurbey Neighborhoods. There will not be any considerable interventions for these neighborhoods, there will be small scale improvements that could potentially lead to a gradual transformation.

<sup>356</sup> The information in this table is produced with reference to plan notes of 1:5000 development plan made in 2003.

As it could be perceived in the development plan in *figure 4.3* and *figure 4.4* the most radical proposal in the site is a large central park that is connected to Smyrna Archaeological site through smaller neighborhood parks. Similarly, the shoreline is proposed to be a continuous green to connect the site with the whole Izmir. As mentioned in the previous chapter, “International Urban Design Idea Competition for the Port District of Izmir,” Doğan Kuban also stated that Izmir Metropolitan Municipality already had a vision to connect the city through continuous green strip along the shore.<sup>357</sup> The development plan also included the purification process of rivers within the site which was also another concern for the municipality. Izmir Deniz Project was also a part of this vision which aimed to restore the relationship of citizens with the sea through a participatory planning initiative.<sup>358</sup> Even though the aim was to create an uninterrupted green public space along the shore, the freight port could not be relocated and still stays as a barrier between the new central business district and the existing city core that extends between Konak and Alsancak. In this respect, the site is still interrupted by the highway along the shore and there is only one pedestrian bridge that connects the new central business district with the seaside.

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<sup>357</sup> Kuban, "İzmir Yarışması," 56.

<sup>358</sup> "İzmirdeniz", izmirdeniz.com, 2019, <http://www.izmirdeniz.com/Bagimsiz/Index/7>.



Table 4.3. *The defined physical properties and restrictions for the functions in the New City Center in 1:5000 Development Plan produced in 2003*<sup>359</sup>

<b>Functions</b>	<b>Defined Physical Properties and Restrictions for the Functions</b>
<b>Central Business District</b>	1/3 of the buildings can contain residential function, but it cannot be placed in the first 2/3 floors. Their entrances and vertical circulation should be separated from the other functions. Building plots with this function can include 1/3 residential (max.), commercial use, offices, storage units, banks, department stores, parking lots, recreational activities.
<b>Tourism, Trade and Culture</b>	Building plots with this function can include department stores, malls, recreational areas, trade centers, tourism facilities and administrative units. Administrative units within this area could only belong to a single company, no shared facilities are allowed. Each of these buildings should include at least 5 percent cultural function, that is open to public use. These functions should be located in the first fifth floors of the building.
<b>Tourism and Trade</b>	Building plots with this function can include department stores, malls, recreational areas, trade centers, tourism facilities and administrative units. Each building within a plot can only belong to one company, there cannot be any shared facilities.
<b>Tourism and Residential</b>	Land-owner is the main decision maker in small scale tourism facilities and/or residential. Residentials' entrances and vertical circulation should be separated from the other functions.
<b>Commercial Areas Along the Shore</b>	Shoreline can consist of small-scale recreational and commercial areas.
<b>Special Trade Centers</b>	İşçiler Street is separated from the other functions and areas. It consists of small-scale residential and commercial functions. Ground floors can only belong to commercial functions, residential functions can only be proposed in upper floors.

<sup>359</sup> The information in this table is produced with reference to plan notes of 1:5000 development plan made by Izmir Metropolitan Municipality in 2003.

Another important aspect of the development plan was the building coverage ratios and the floor area coefficients for the central business district, which were 25 to 35 percent and 3.50 respectively. Such a decision anticipated island like high-rise typology for the site and did not offer further information for the urbanity that they would produce in terms of human scale. Some of the renders produced by the municipality could be seen in *figure 4.5*, *figure 4.6* and *figure 4.8*. Yet again, as mentioned previously, this first plan produced in 2003 had specifications related to different areas in its plan notes. These specifications could be seen in *table 4.2*. Functions and context of each area was written in detail. Small-scale urban design proposals were expected for each of these areas. Even competitions were expected and encouraged for the individual building plots.



*Figure 4.5.* An aerial render of the site produced by Izmir Metropolitan Municipality

Source: Izmir Metropolitan Municipality's archive.

Another way of control for the site's growth was also ensured by limiting the minimum building plot for construction. Smallest building plot within the central business district had to be 5000 m<sup>2</sup>; <sup>360</sup> this way, the urban character of the area could be more defined and coherent, in terms of its morphological nature. On the other hand, more than one block could be built within each plot as long as they did not exceed the construction limitations defined by the development plan.<sup>361</sup> Another limitation of this plan was the orientation of the buildings. According to the building codes determined

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<sup>360</sup> "New City Center" Development Plan Notes, 2003.

<sup>361</sup> Ibid.

by the master plan, the narrow sides of the buildings should face towards the sea.<sup>362</sup> This way prevalent winds that was underlined in the competition brief would not be blocked by the high-rise formation within the site and Bornova district would not lose its aerial connection with the sea.



*Figure 4.6.* A render of the anticipated silhouette of the shoreline produced by Izmir Metropolitan Municipality

Source: Izmir Metropolitan Municipality's archive.

Furthermore, urban way of life within the site tried to be defined through the specifications of different functions in plan notes. These specifications could be seen in detail in *table 4.3*. Ground floors of the buildings within the site were expected to produce an urbanity, yet again, there was no specification of what could be proposed for in-between spaces of different building plots to enhance the publicness within the site where the most social interaction potentially could occur. Another functional change that could aid to the urban way of life in the site was added with the development plans. Even though the competition brief continuously emphasized that the site would not include any residential function, the development plan allowed each building to include one third residential function.<sup>363</sup> Such an addition potentially aided to the night-use of the site. This way, the central business district would not be completely abandoned during night-time.

Unfortunately, this 1:5000 plan was subjected to several changes, especially in terms of density. Through these interventions, it lost its former ability to define a new urban

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<sup>362</sup> Ibid.

<sup>363</sup> Ibid.

way of life for this part of the city with the introduction of the central business district. The plan was also subjected to several lawsuits. As previously mentioned, this plan was cancelled in 2009 due to the lack of geological surveys. After the completion of the surveys in 2010, the current development plan that regulates the site is approved by Izmir Metropolitan Municipality. In the following part of this chapter, the current development plan approved in 2011 is discussed and analyzed.

#### **4.2.2. The Current 1:5000 Development Plan Approved in 2011**

The current development plan approved in 2011 has lacked the background information that shaped the main decisions of the former plan. Even though, visually it looked as if the plan did not go through major physical changes, current plan no longer had the essence of a lengthy process that could potentially produce a new urban way of life within the site. This plan approved in 2011 could be seen in *figure 4.7*. Compared to the initial plan approved in 2003 in *figure 4.4*, this plan is reduced just to the distribution of the construction rights. Compared to the former plan, this plan has a building coverage ratio of 35 to 40 percent and floor area coefficient of 3.50. It is denser compared to the former plan approved in 2003. This plan also lacks the specified areas that former development plan had, instead it includes three different special planning areas as it could be seen in *table 4.4*. These three special planning areas had to be separated due to their context. As it is stated in plan notes; prior to construction within these areas, socio-cultural analysis and the ownership analysis of the area had to be completed.<sup>364</sup>

One of the important limitations in development plan approved in 2003 which restricted the orientation of the buildings within the site does not exist in this new plan. The concern about the prevailing winds and the connection of Bornova district with the sea is blocked. On the other hand, this plan included important construction

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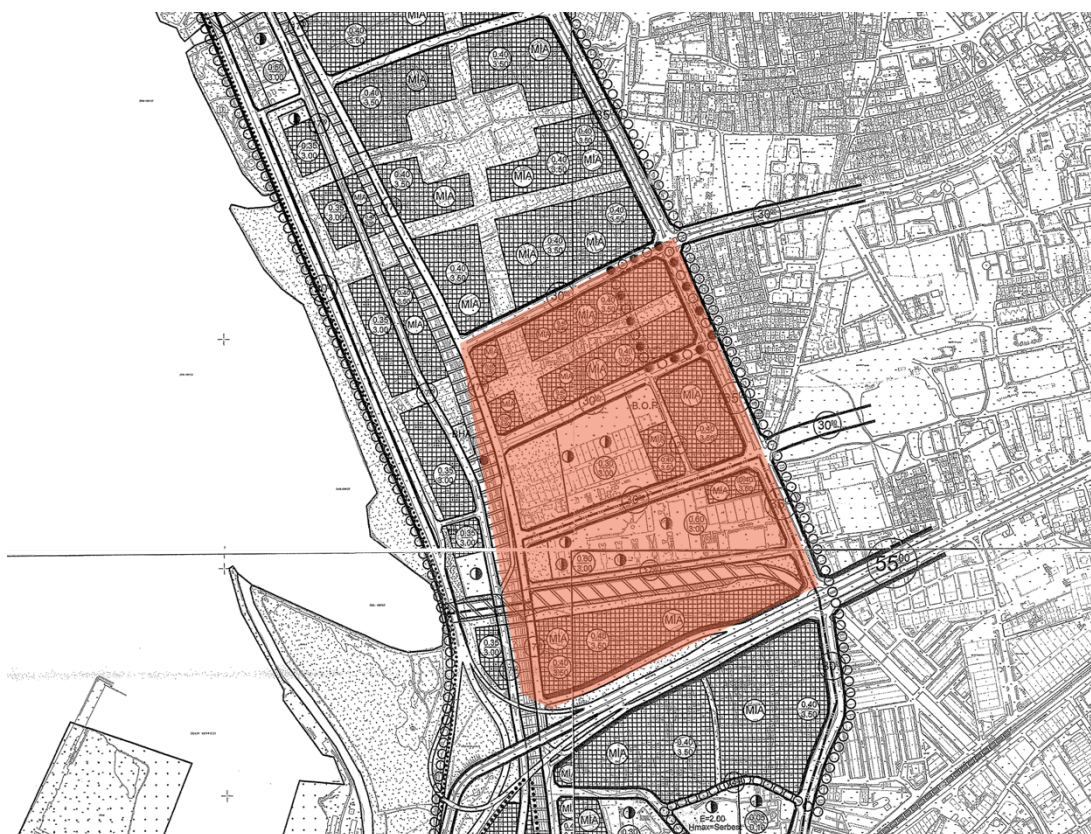
<sup>364</sup> “New City Center” Development Plan Notes, 2011.

limitations with reference to completed geological surveys. The plan notes now include restrictions in terms of building construction techniques. Another addition is that each building plot should have their own landscape plan prior to its construction and the plan should be implemented accordingly.<sup>365</sup> Even though regulating open spaces within building plots through a landscape plan could aid to the buildings' relationship with the existing street network and the urban fabric, there is no guarantee for such a plan to become more than a proposal for an inner garden for the building plot.

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<sup>365</sup> Ibid.





*Figure 4.7. 1:5000 development plan for New City Center produced by Izmir Metropolitan Municipality in 2011*

Source: Izmir Metropolitan Municipality's archive.

Table 4.4. *The defined physical properties and restrictions for the functions in the New City Center in 1:5000 development plan produced in 2011*<sup>366</sup>

Functions	Defined Physical Properties and Restrictions for the Functions
<b>Central Business District</b>	Building plots with this function can include 1/3 residential (max.), commercial use, offices, storage units, banks, department stores, parking lots, recreational activities, private hospitals. 1/3 of the buildings can contain residential function, but it cannot be placed in the first 2/3 floors. Their entrances and vertical circulation should be separated from the other functions. Private hospitals cannot be together with other functions; it has to be in a separate building.
<b>Tourism, Trade and Culture</b>	Building plots with this function can include department stores, malls, recreational areas, trade centers, tourism facilities and administrative units. Administrative units within this area could only belong to a single company, no shared facilities are allowed. If offices are to be used by different companies, it cannot be smaller than a floor of the building. Each of these buildings should include at least 5 percent cultural function, that is open to public use. These functions should be located in the first fifth floors of the building.
<b>Tourism and Trade</b>	Building plots with this function can include department stores, malls, recreational areas, trade centers, tourism facilities and administrative units. Administrative units within this area could only belong to a single company, no shared facilities are allowed. If offices are to be used by different companies, it cannot be smaller than a floor of the building. 1/3 of the buildings can contain residential function.
<b>Tourism and Residential</b>	Land-owner is the main decision maker in small scale tourism facilities and/or residentials. Residentials' entrances and vertical circulation should be separated from the other functions.
<b>Secondary Business Centers</b>	Turan District and shoreline can consist of small-scale recreational and commercial areas. Upper floors of these buildings can be used for trade and residential; residential function cannot be on the ground floor.
<b>Administrative Centers</b>	Courthouse and the governor's office will be located in this part of the site. It should be kept in mind that this area will be busiest during the working hours. This area has to be part of an urban design project due to its special character.
<b>Special Planning Area - 1</b>	Ege Neighborhood should be planned in a way to sustain its social fabric and cultural activities. Within this area, floor area coefficient will be 2.5. It can contain tourism, trade and residential usage. Construction can only begin within the area after the completion of socio-cultural analysis and ownership analysis of the area.
<b>Special Planning Area - 2</b>	This area includes old Gas Works and Electric Plant and other conservation areas. Within this area, floor area coefficient will be 3.0. It can contain tourism and trade usage. Construction can only begin within the area after the completion of socio-cultural analysis and ownership analysis of the area.
<b>Special Planning Area - 3</b>	Area that is surrounded by Ankara Street, Altinyol Street, Manda Stream and railway is the special planning area - 3. This area will also be part of the central business district, but due to its character of ownership minimum building plot will be determined in 1:1000, implementation plan.

<sup>366</sup> The information in this table is produced with reference to plan notes of 1:5000 development plan made by Izmir Metropolitan Municipality in 2011.

Similar to the initial development plan, municipality preserved the minimum building plot within the site as 5000 m<sup>2</sup>.<sup>367</sup> Municipality's anticipated image for the central business district could be seen in the renders for the central business district in *figure 4.5*, *figure 4.6* and *figure 4.8*. Since some construction activity had started before 2009, plan also underlines that the additional construction could only be made according to this new plan and functional changes can be made with reference to this new plan.<sup>368</sup>

Even though it gives certain hints about the urban morphology of the site, the building coverage ratios and the floor area coefficients cannot possibly define the urban way of life within the site. Similarly, aerial renders are not capable of anticipating such a possibility. In this sense, development plans become nothing more than a document that could only distribute construction rights. In the following part of this chapter, the relationship between the development plans produced by the municipality and the competition are discussed.



*Figure 4.8.* A render of the anticipated silhouette of the shoreline produced by Izmir Metropolitan Municipality

Source: Izmir Metropolitan Municipality's archive.

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<sup>367</sup> “New City Center” Development Plan Notes, 2011.

<sup>368</sup> Ibid.



#### **4.2.3. The Relationship between the Development Plans and the Competition**

The current planning in Turkey is concerned with the production of individual building plots and buildings rather than the production of the urban fabric and urban spaces.<sup>369</sup> In such a planning method, product is only evaluated quantitatively rather than evaluating the quality of the urban spaces produced. Izmir Metropolitan Municipality aimed to take this a step further and tried to focus on the quality of spaces by opening up an urban design idea competition for the site prior to the production of the development plan. Yet, during the planning process of the site, most of the ideas that were produced through the competition are lost. The development plan is only concerned with distributing the construction rights. In the following part of this chapter, the relationship between the competition brief and the development plan is discussed.

##### **4.2.3.1. The Relationship between the Competition Brief and the Development Plans**

Competition brief for the site stated that the municipality is expecting a vision for the growth of the site rather than solid planning decisions. In this respect, it was clearly stated that the award-winning projects would not be implemented in the competition brief.<sup>370</sup> To begin with, the issue with a lack of residential function does not exist in the development plans since they allow one third of the buildings in central business district to contain residential function.<sup>371</sup> However, the competition brief clearly stated that there would not be any additional residential area proposals except for two specific areas. This was problematic, since it could have led to the abandonment of the site during the night. On the other hand, the green public spaces are not thoroughly thought in the development plan. A large green central park was proposed within the

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<sup>369</sup> Ünlü, "Kentsel Mekanın Niteliği," 12.

<sup>370</sup> "International Urban Design," 2.

<sup>371</sup> "New City Center" Development Plan Notes, 2003.

site as it could be seen in *figure 4.7*. The issue with green public spaces related with the central business district was limited to landscape design individually made for each building plot.<sup>372</sup>

A public parking lot is only proposed in one place in the development plan, there was no detailed limitation for this parking lot as in the competition brief. The design of the parking lot is left for the decision of the investors. Each building lot had to be designed together with the overall project<sup>373</sup>, yet there is no general limitation except for the area that lot covers within the building plot. Similarly, issue with the permanent wind flows is only mentioned in the first development plan produced in 2003. The development plan had stated that only the short edges of the buildings can face towards the sea so that they would not block the sea breeze.<sup>374</sup> Yet this restriction does not exist in the current development dated 2011.

With reference to contemporary city image that was constantly highlighted in the brief, the development plan encouraged investors to conduct a design competition for the individual buildings<sup>375</sup> that will change the overall silhouette of the shoreline and define the architectural character of the bay.

#### **4.2.3.2. The Relationship between the Award-Winning Projects and the Development Plans**

Ideas obtained through competition projects were also used for the development plans. To begin with, the first-prize winner Jochen Brandi's idea of "*insulae*,"<sup>376</sup> different neighborhoods with unique characteristics, could be observed in the division of the site into different neighborhoods and attributing different functions to these areas in

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<sup>372</sup> "New City Center" Development Plan Notes, 2011.

<sup>373</sup> "New City Center" Development Plan Notes, 2003.

<sup>374</sup> Ibid.

<sup>375</sup> "New City Center" Development Plan Notes, 2003 and "New City Center" Development Plan Notes, 2011.

<sup>376</sup> "1. Ödül Jochen Brandi (Almanya)," 64.

the development plan produced in 2003. This idea could be considered as a starting point for the planning in the first development plan produced by municipality. Similarly, another important idea that shaped the overall silhouette of the site was obtained initially by Brandi's proposal. The density and the height of the built environment within the site was directed by Brandi's proposal, his proposal consisted of individual high-rise buildings that dominated the urban fabric of the site. Brandi's proposal for the silhouette of the shoreline could be seen in *figure 3.8*. This is clear in both the first and the last development plan produced by the municipality. Building coverage ratio of 35 to 40 percent and floor area coefficient of 3.5 is an indicator of such a formation within the site. This idea is also clearly underlined by the municipality through the aerial renders they have produced for the site. These renders could be seen in *figure 4.5*, *figure 4.6* and *figure 4.8*.

In terms of green public spaces, the municipality proposed to have a continuous green public space along the shore. This was proposed by different award-winning projects such as Jochen Brandi; the team of Ertur Yener, Erdoğan Elmas and Zafer Gülçur; and the team of Zeki Şerifoğlu and Ali Herkül Çelikkol. Similarly, the green axis that was proposed by Brandi was attempted to be used in the development plans. Even though Brandi proposed the green areas as a connector, the development plans proposed a large central park for the site. This park was located with reference to Brandi's proposed axis within the site. This green corridor is also used in the development plan to connect the site with Alsancak, similar to what Brandi proposed. Similarly, the green corridors proposed by Brandi is translated as small neighborhood parks meaning that this proposal is taken out of its context, Brandi's main concern was to create green corridors through these parks to get in the sea breeze<sup>377</sup>. On the other hand, for the climatic issues the proposal of the team of Bünyamin Derman and Dilek Topuz Derman which won the second prize is utilized. As it can be observed in *figure 3.10*, this team proposed to place the buildings' short edges towards the sea within the site.

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<sup>377</sup> Ibid.

The municipality also stated that the short-edges of the buildings should face towards the sea in the development plan approved in 2003.<sup>378</sup> Yet again, this idea is abandoned in the current development plan approved in 2011.

In a similar manner to Brandi's proposal, the urban fabric of Turan Neighborhood will be planned according to the decisions made by the investors. Again, this area will consist of a low-rise built environment. These decisions in development plan can be observed in both *table 4.2* and *table 4.3*. In the development plan produced in 2003, Turan Neighborhood's demographic and morphologic characteristics were highlighted<sup>379</sup>, and the plan suggested that there should be an urban design proposal for the area so that these characteristics will not be lost with individual decisions. Finally, the issue of lack of residential use within the central business district is tried to be eliminated by the municipality through the introduction of mixed-use blocks for the central business district. Team of Nevzat Sayın and Can Çinici was one of the award-winning projects that proposed such a usage within the site.

Even though Izmir Metropolitan Municipality clearly used different ideas from different award-winning competition projects, it is clear that the most influential project is the first-prize winner Jochen Brandi's proposal. Yet, the development plan was still a product of the combination of different ideas.

Even though the municipality continuously emphasized its aim to propose an overall vision for growth within the site through obtaining ideas from the competition projects, the final development plan produced in 2011 lacks that vision. Throughout the planning process, the ideas that were proposed by different teams were taken out of their context and put together to form a rather fragmented plan. As previously mentioned, throughout the planning process, the development plan almost completely lost its connection with the competition. The urban design competition had an

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<sup>378</sup> "New City Center" Development Plan Notes, 2003.

<sup>379</sup> Ibid.

important role in shaping and creating lived spaces within the area. Due to its two-dimensional nature the development plans end up just regulating the construction rights rather than the three-dimensional space. As Tolga Ünlü states, development plan as a tool to regulate the formation of urban fabric lacks the potential to create a coherent urban fabric and urban spaces.<sup>380</sup> Similarly, Jan Gehl argues that “[c]oncepts like floor area/site ratio and building density say nothing conclusive about whether human activities are adequately concentrated.”<sup>381</sup> This could be considered as a characteristic of urban development in the contemporary condition.<sup>382</sup> In this sense, the role of urban design to connect and define these leftover spaces produced by the development plan’s lack of regulating three-dimensional lived spaces could be considered as a way to overcome this obstacle of the development plan. In the following part of this chapter, the implementation process of the development plan is discussed with reference to the role of urban design as an important tool especially in production of lived-spaces.

#### **4.3. The Implementation and the Construction Process**

As Jonathan Barnett states;

[c]ities today are designed by an intricate interplay of private investment, public subsidies and incentives for development, government regulations, public participation, and public protest.<sup>383</sup>

Even though the planning process for the central business district was initiated in 2001, the construction could only be started in 2010s. The development plan that was accepted by the municipality in 2003 was subjected to lawsuits and had to be changed

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<sup>380</sup> Ünlü, "Kentsel Mekanın Niteliği," 12.

<sup>381</sup> Gehl, *Life between Buildings*, 81.

<sup>382</sup> Matthew Carmona and Steve Tiesdell, "Understanding Urban Design," in *Urban Design Reader*, 1st ed. (Oxford: Architectural Press, 2007), 8.

<sup>383</sup> Jonathan Barnett, "Way We Were, the Way We Are: The Theory and Practice of Designing Cities since 1956", in *Urban Design* (Minneapolis: University of Minnesota Press, 2009): 103.

with reference to demands of the investors. The plan accepted in 2011 is still in use, and the current building activity is shaped with reference to this plan.

As mentioned in the previous part of this chapter, the development plan notes suggest that small-scale urban design proposals should be made before the construction process to produce a more coherent and continuous urban fabric instead of fragmented spaces that do not work together. Parallel to this, it is important to restate the decisions for the production of the built environment is made through a consensus of public and private entities. Therefore, the design professionals cannot be the sole decision makers in such large-scale urban development projects.<sup>384</sup> In this sense, Hasan Topal, underlines the need for small-scale urban design idea competitions to regulate the growth and individual construction within the site. Topal also highlights the importance of the partnership between public and private entities to regulate the growth.<sup>385</sup> However, the implementation process lacks both small-scale urban design competitions and the public-private partnerships, instead the private investment is one of the most influential decision-maker in this phase of the development process. Throughout the implementation and the construction process within the site, the municipality have not undertaken as much responsibility as the investors.

The construction of the courthouse, which is one of the most important attraction points in the site was completed at the end of 2004. Another one of the attraction points is the restored gasworks. Even though it is not located within the central business district area, restoration of the gasworks which is located near the port is an important contribution of Izmir Metropolitan Municipality to support the growth and transformation of the overall site. Restoration of the gasworks which is repurposed as a social and cultural center is completed in 2008.<sup>386</sup> This is one of the earliest

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<sup>384</sup> R. Varkki George, "A Procedural Explanation for Contemporary Urban Design", in *Urban Design Reader*, 1st ed. (Oxford: Architectural Press, 2007): 55.

<sup>385</sup> From presentation made by Hasan Topal in October 13<sup>th</sup>, 2018, in Izmir Mimarlık Merkezi

<sup>386</sup> "Tarihi Havagazı Fabrikası Kültür Merkezi", İzmir Büyükşehir Belediyesi, accessed 20 June 2019, <https://www.izmir.bel.tr/tr/Projeler/tarihi-havagazi-fabrikasi-kultur-merkezi/1382/4>.

constructions that is completed within the competition site. Another important project that municipality initiated within the competition site is the restoration of the old electric factory. Unfortunately, the municipality could only solve the problem of ownership of the factory in April 2019.<sup>387</sup>

The municipality also initiated an urban design project different than the restoration of individual buildings. In 2009, the municipality formed a participatory initiative which aimed to restore the relationship of the city and the sea.<sup>388</sup> The bay is divided into different areas and each area is designed by teams that include members from different design professions.<sup>389</sup> The proposed seaside promenade for Bayraklı is completed in 2018.<sup>390</sup> A render of the seaside promenade could be seen in *figure 4.9*. So even though the municipality contributed to the growth of the site through interventions in different scales, they were not enough. The municipality also supported one of the most controversial investments in the historical core. Despite the fact that the competition for the new city center was initiated to relieve the construction demands within the historical core, İzmir Metropolitan Municipality supported a project located at the place called “Basmane Çukuru.” This project is located within the historical core and part of the former fair area and the current cultural park. The proposed mixed-use high-rise blocks’ 30 percent were to be used as the municipality’s additional service building.<sup>391</sup> Fortunately, the project has been stopped due to a law case as of 2019.<sup>392</sup>

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<sup>387</sup> "Tarihi Elektrik Fabrikası Sevinci", CNN Türk, 2019, <https://www.cnnturk.com/yerel-haberler/izmir/tarihi-elektrik-fabrikasi-sevinci-978731>.

<sup>388</sup> "İzmirdeniz", izmirdeniz.com, 2019, <http://www.izmirdeniz.com/Bagimsiz/Index/7>.

<sup>389</sup> Ibid.

<sup>390</sup> "İzmir Kıyı Tasarımı - Bayraklı", M artı D Mimarlık, accessed 20 June 2019, <http://martid.com/tr/projects-detail/izmirkiyitasarimi>.

<sup>391</sup> Halide Demir Polatlı, "Basmane Çukuru Sil-Baştan", Ege Postası, 2018, <http://www.egepostasi.com/haber/basmane-cukuru-sil-bastan/176924>.

<sup>392</sup> "Folkart Basmane Çukuru’nu İade Etti", Yeni Asır, 2019, <https://www.yeniasir.com.tr/ekonomi/emlak/2019/05/17/folkart-basmane-cukurunu-iade-etti>.





*Figure 4.9. A render of the seaside promenade by M artı D Mimarlık*

Source: M artı D Mimarlık's archive.

One of the earliest projects by the private entities that has been completed within the site is Folkart Towers designed by Yağcıoğlu Mimarlık and these blocks have started to be used in 2014.<sup>393</sup> This project consists of mixed-use twin blocks with a construction area of 150,000m<sup>2</sup>.<sup>394</sup> One third of these blocks are used as residentials, the rest is for offices and the ground floor mostly consist of cafés and restaurants. Mistral Towers designed by DNA Mimarlık, started to be used in 2015.<sup>395</sup> Mistral Towers also include a hotel. The construction of Ege Perla which is designed by Emre Arolat Architecture is completed in 2017.<sup>396</sup> This project also consists of two blocks with different uses; similar to Folkart Towers, it includes one third residential function the rest are the offices and there is a mall that can be accessed through ground floor. In the upcoming part of this chapter, the relationship of these buildings with the urban fabric is analyzed.

<sup>393</sup> "Folkart Towers", Yağcıoğlu Mimarlık, accessed 19 June 2019, <http://www.yagcioglu.com/40-Projeler-folkart-towers>.

<sup>394</sup> Ibid.

<sup>395</sup> "Mistral İzmir", Dnamimarlik, accessed 19 June 2019, <https://www.dnamimarlik.com/mistral?lang=tr>.

<sup>396</sup> "Ege Perla", EAA - Emre Arolat Architecture, [http://emrearolat.com/eaaprojects\\_pdf/Ege%20Perla.pdf](http://emrearolat.com/eaaprojects_pdf/Ege%20Perla.pdf).

It is clear that urban fabric is a result of the negotiations of public and private entities.<sup>397</sup> In such a scenario, large-scale development projects, such as this case in Izmir, becomes rather lengthy processes. Even though it has been eighteen years since the project for central business district was initiated, there is still a long time before the constructions within the area are completed. The recent situation of the site in May 2018 could be seen in *figure 4.10*.



*Figure 4.10.* Aerial photographs of the site taken from Tepekule Convention Center

Source: The author's own archive, May 2018.

Unfortunately, it would be naive to rule out the fact that the urban fabric has been commodified. Such a transformation threatens the human experience within the urban fabric<sup>398</sup> since urban design is an important element that could potentially preserve the human experience. With reference to this, an urban character could only be achieved through cohesive small-scale planning interventions rather than an individual building activity within the separate building plots.<sup>399</sup> In the following part of this chapter

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<sup>397</sup> Timothy Love, "Urban Design after Battery Park City: Opportunities for Variety and Vitality," in *Urban Design* (Minneapolis: University of Minnesota Press, 2009), 217.

<sup>398</sup> Sternberg, "An Integrative Theory," 35.

<sup>399</sup> Ünlü, "Kentsel Mekanın Niteliği," 13.

relationship between the architecture and the urban design within the site is analyzed. It is also important to restate that even though the plan notes of development plan state that there will be urban design proposals for the individual parts of the site, no such proposals exist. Throughout the next part of this chapter the conundrum of “[w]hat are the fundamental constituents that make up individual entities and how do the constituents go together?”<sup>400</sup> is discussed.

#### 4.4. The Relationship between Architecture and Urban Design

One of the important aspects of urban design is its capacity to investigate the human experience that is created through built environment in-between the public and private spheres.<sup>401</sup> As Ernest Sternberg states in his article “An Integrative Theory of Urban Design;”

[t]hough an urban designer may, to some extent, indeed be concerned about a building's distinctly identifiable spillover effects on neighboring parcels, as by overshadowing or blocking a view, his or her greater concern is the building's broader interrelationships: with street walls, roads and avenues, neighborhood, land gradient, views, and other landscape features. [...] The building exerts its effects on beholders for whom it is one of a series of urban experiences—it is part of the experience of an urban whole.<sup>402</sup>

When studying public life, direct observations could be considered as one of the main tools.<sup>403</sup> Since this part of the chapter focuses on the resultant environment within the site, it consists of author's own observations during her site visits. The comments and criticism about produced environments is aided with photographs from author's own archive. The main focus of the analysis is the relationship of three different high-rise block groups that have been recently started to be used with the overall site. The locations of these three different high-rise block groups could be seen in *figure 4.11*. These high-rise blocks include Folkart Towers, Mistral Towers and Ege Perla Towers.

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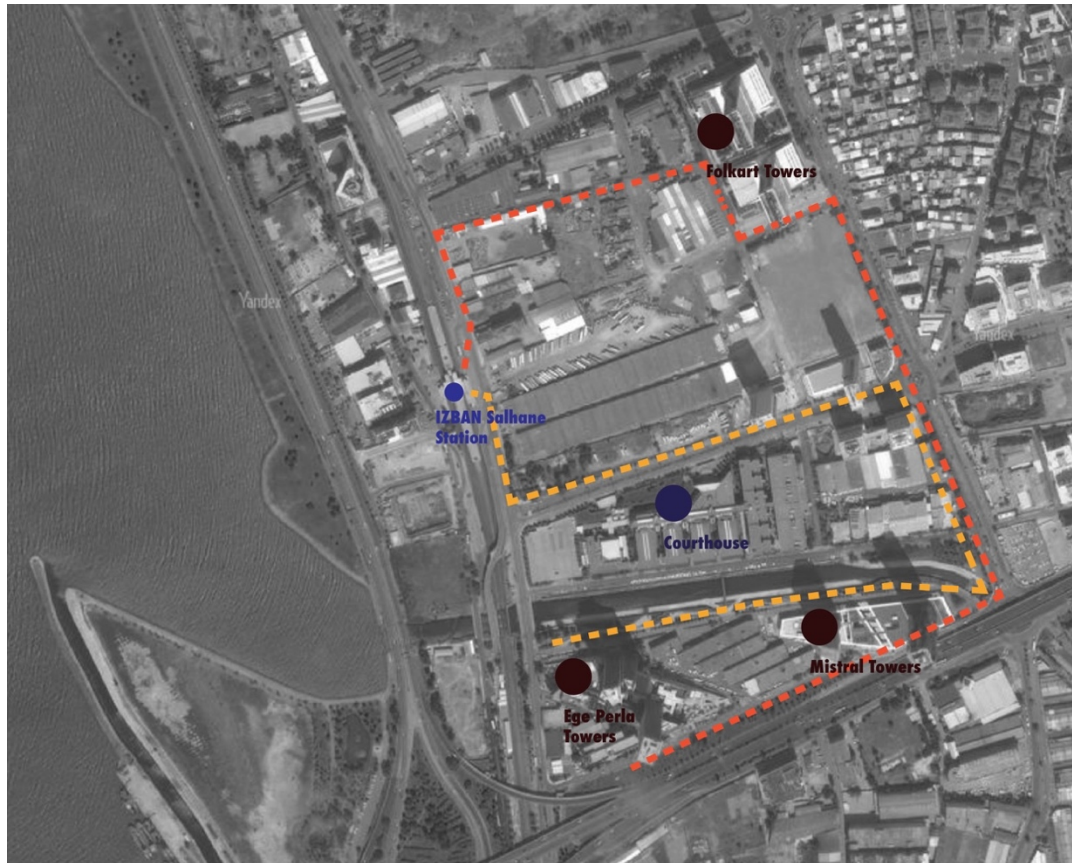
<sup>400</sup> Kropf, "Ambiguity in the Definition of Built Form," 42.

<sup>401</sup> In *Urban Design Reader* (Oxford: Architectural Press, 2007), 34.

<sup>402</sup> Ibid., 36.

<sup>403</sup> Gehl and Svarre, *How to Study Public Life*, 3.

The courthouse is an important attraction point within the site and similarly, IZBAN's Salhane Station is an important transportation node. The site is visited by the author during the lunch hours both on August 27<sup>th</sup>, 2018 and May 10<sup>th</sup>, 2019. In both of these site visits, starting point is chosen as IZBAN's Salhane Station.



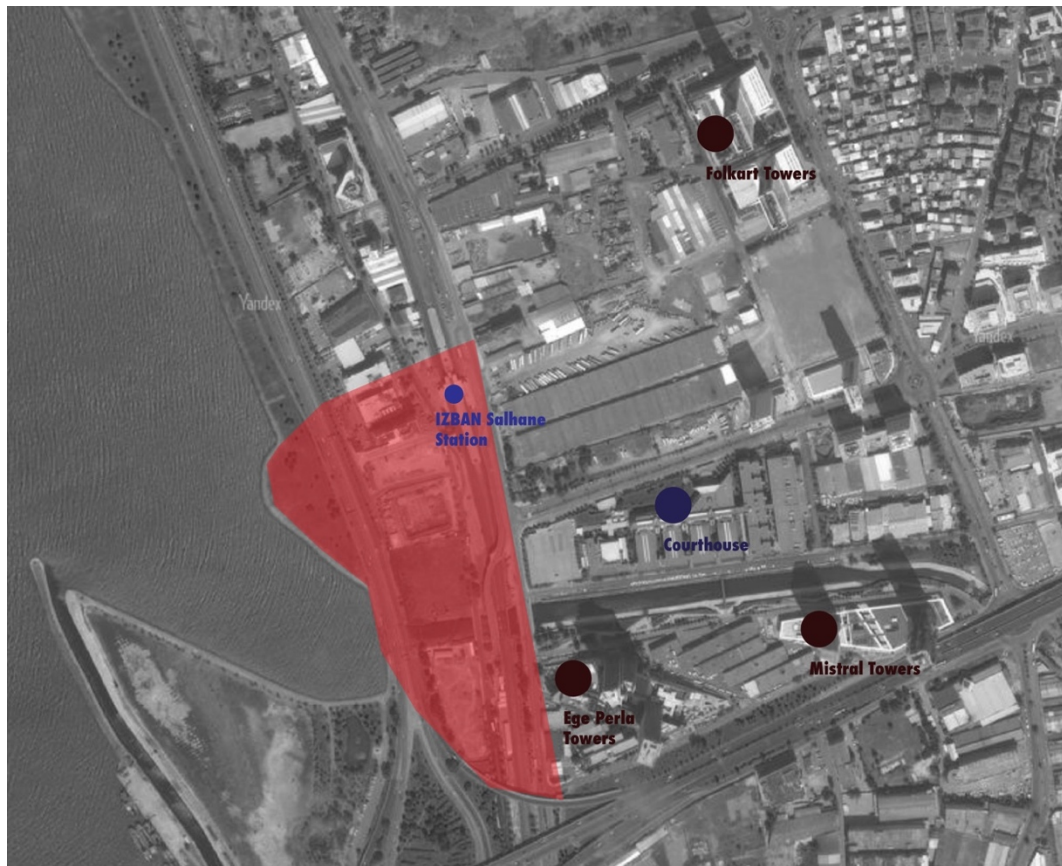
*Figure 4.11.* Pedestrian paths used during the analysis of the site

Source: Satellite image of the site is retrieved from Yandex Maps.

One of the most important challenges of the site for the pedestrian users is the access to shoreline which is designed as a green public space. The boundary of the area that will be discussed could be seen in *figure 4.12*. As it could be seen in *figure 4.11* and *figure 4.13* both the railway and the highway block central business district's connection to the sea physically and visually. The municipality aims to eliminate this challenge through a pedestrian bridge proposal. This proposal could be seen in *figure*



4.14. Even though such a bridge will allow pedestrian access to the sea, it will be limited to only one particular point of the site.



*Figure 4.12.* The area between the site and the sea

Source: Satellite image of the site is retrieved from Yandex Maps.



*Figure 4.13.* The railway and highway that blocks the relationship of the site with the sea

Source: The author's own archive, May 2019.



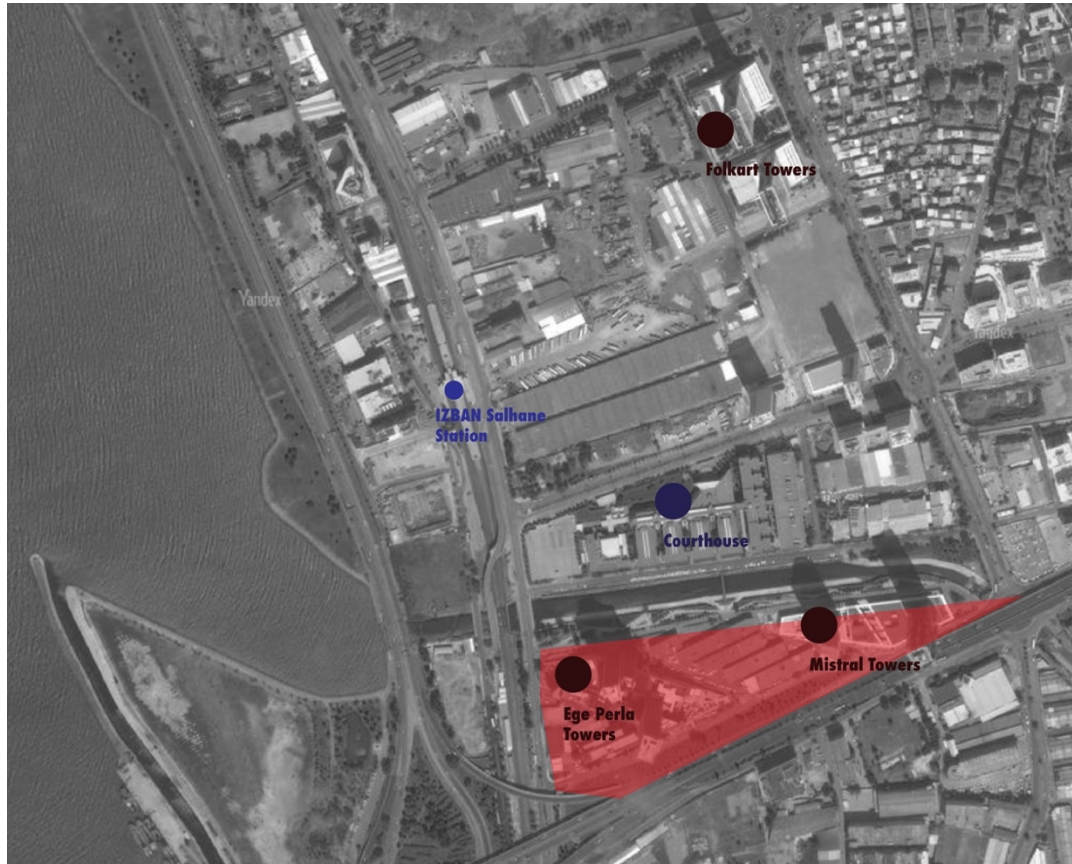
*Figure 4.14.* The pedestrian bridge proposal by M artı D Mimarlık

Source: M artı D Mimarlık's archive.

Another important challenge within the site is its relationship with Ankara highway. This edge could be seen in *figure 4.15*. This highway is a barrier that prevents the site to connect with the historical core of the city. Mistral Towers and Ege Perla are located along this border. Both of these high-rise groups have a different approach to the highway that goes along one of their edges. In *figure 4.16*, highway's problematic relationship with the pedestrian path could be seen. To generate and support life between the buildings, the design of adjacent façades and open-spaces are important.<sup>404</sup> At this point, small-scale interventions become an important determinant in the quality of spaces created. Instead of offering a space to possibly enhance the surrounding environment, Mistral Towers' have a minimum activity that goes along the highway. The edge of the building plot is used for maintenance and mechanical systems. There is no pedestrian entrance from this edge, thus it does not allow any pedestrian permeability. However, Ege Perla has a different approach to this issue. One of the main entrances to ground floor is located in this problematic edge. Instead of completely ignoring the possibility of connection along the edge of the highway, Ege Perla offers an entrance, potentially an alternative, safer path for pedestrians. Potentially, Ege Perla's ground floor is a linear semi-open passage. Unfortunately, this space cannot be considered as public. Even though certain public activities could occur in this passage, it is a controlled space. As it could be seen in *figure 4.17*, both entrances have a security control, they cannot be considered as public spaces that could contribute to the existing street network. For the sake of control and protection, the continuity of urban fabric is disrupted. Still, even if those two entrance points did not have control points, the in-between space created would not work in terms of public use and continuity. Enclosure of the building plot eliminates any intrusion from an outside, public environment.

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<sup>404</sup> Gehl, *Life between Buildings*, 91.



*Figure 4.15.* The edge of the high-rise blocks along the Ankara Highway

Source: Satellite image of the site is retrieved from Yandex Maps.





*Figure 4.16. The relationship of the highway with the built environment*

Source: The author's own archive, August 2018.



*Figure 4.17. The entrances of Ege Perla blocks*

Source: The author's own archive, May 2019.

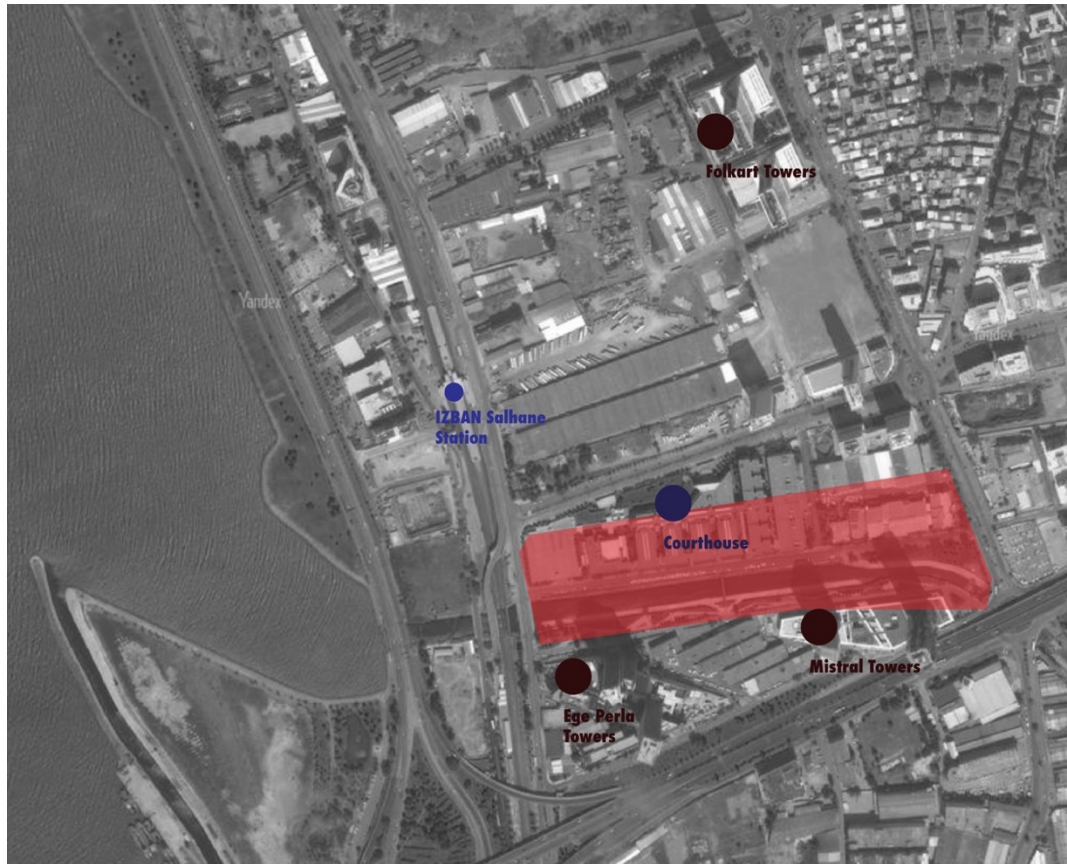
Another one of the important pedestrian axes that goes along the edges of these two high-rise groups is the linear park that visually connects the courthouse with these high-rise blocks. This area can be seen in *figure 4.18*. Since the courthouse is frequently used, its presence aids the vitality within this axis. The courthouse is physically connected to the linear park through a pedestrian bridge. The densest pedestrian activity occurs where the pedestrian bridge is connected to this linear park. The linear park and the pedestrian bridge could be seen in *figure 4.19*. The experience along the edges are important determinant of the quality of urban life.<sup>405</sup> In this respect, Mistral Towers' edge is more permeable compared to that of Ege Perla. Ege Perla physically blocks the connection to the linear park, whereas the semi-open spaces of Mistral Towers open up to this linear park. This contrast could be seen in *figure 4.20* and *figure 4.21* which shows the physical conditions of the edges of these two building plots. Even though the linear park is an important element of connection within this axis that goes along the edge of high-rises and the courthouse, it is being used for a limited time period, by certain users. The park is abandoned after work-hours. The public environment could be enlivened through concentrating activities, especially within exchange zones between the streets and the façades.<sup>406</sup> Small-scale interventions in design is the main determinant of the quality of public spaces. The design of the façades that potentially offer a reason for staying is important. Usually, activities are proposed only within the courtyards of these proposed buildings. For example, on 10<sup>th</sup> of May, there was a small-scale event in the courtyard of Ege Perla, yet this event could not spread to the public space, but rather retained within the semi-private nature of the semi-closed courtyard of the blocks. In addition to these two high-rise groups, there is also a denser commercial built environment that also serves the users of the courthouse. This built environment could be seen in *figure 4.22*. This area could be considered as a street-level retail, that could potentially contribute to the livability within the urban fabric as Loukaitou-Sideris and Banerjee discusses in their

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<sup>405</sup> Gehl, *Life between Buildings*, 142.

<sup>406</sup> Ibid., 92.

article “Postmodern Urban Form”<sup>407</sup>. This way different activities are dissolved into the street and this allows a possibility for public interaction.



*Figure 4.18.* The linear park along the Courthouse

Source: Satellite image of the site is retrieved from Yandex Maps.

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<sup>407</sup> In *Urban Design Reader* (Oxford: Architectural Press, 2007), 48.





*Figure 4.19.* The linear park and the pedestrian bridge that connects the high-rises with the courthouse

Source: The author's own archive, May 2019.



*Figure 4.20.* The edge of Ege Perla building along the linear park

Source: The author's own archive, May 2019.



*Figure 4.21.* The edge of Mistral Towers along the linear park

Source: The author's own archive, May 2019.

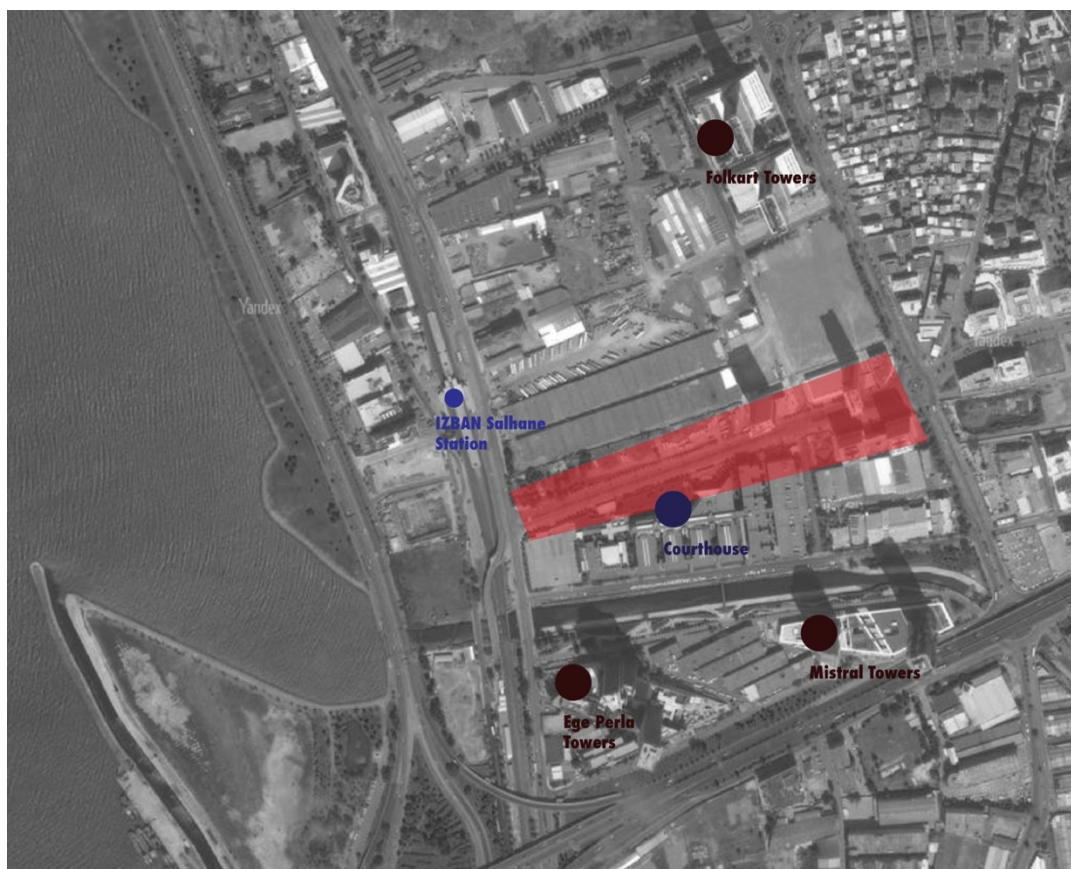


*Figure 4.22.* The street-level retail along the linear park

Source: The author's own archive, May 2019.



The route between IZBAN's Salhane Station and the main entrance of the courthouse is more crowded compared to the other routes. The location of this avenue could be seen in *figure 4.23*, it could also be seen in *figure 4.26*. In this route, there is also a small shed that is frequently used. The shed could be seen in *figure 4.24*. This informal shed is more in relation with the street compared to the other examples. Even though the street that goes along the edge of the courthouse is more frequently used compared to other routes within the site, retail stores under a high-rise along this edge is completely empty. These stores could be seen in *figure 4.25*.



*Figure 4.23.* The route along the Courthouse

Source: Satellite image of the site is retrieved from Yandex Maps.



*Figure 4.24. A small shed within the route to the Courthouse*

Source: The author's own archive, May 2019.

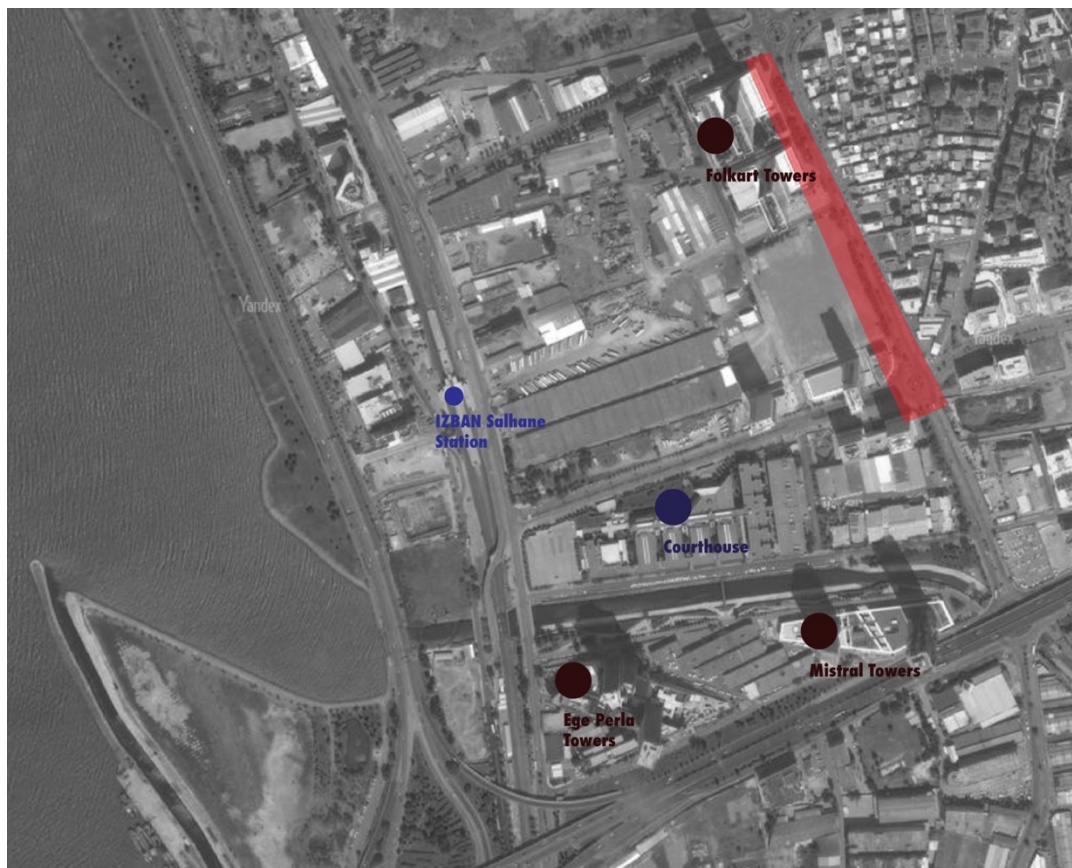


*Figure 4.25. Empty retail stores underneath high-rise blocks*

Source: The author's own archive, May 2019.



Another crowded route within the site is Manas Boulevard that goes along the edge of Folkart Towers. This area could be seen in *figure 4.26*. This area is crowded because of the bus stations located in this area and it is another one of the important transportation nodes within the site. This route could also be seen in *figure 4.27*. Main entrance of Folkart Towers is also located on this edge. As it could be seen in *figure 4.28*, the pedestrian route is interrupted by an informal parking lot at one of the edges of the high-rise block. Pedestrian pavement on the entrance of the high-rise blocks does not continue because of this interruption. The landscape elements are used to separate the blocks from the street network that goes along the edge of the entrance.



*Figure 4.26.* Manas Boulevard

Source: Satellite image of the site is retrieved from Yandex Maps.



*Figure 4.27. Routes along the important transportation nodes within the site*

Source: The author's own archive, May 2019.

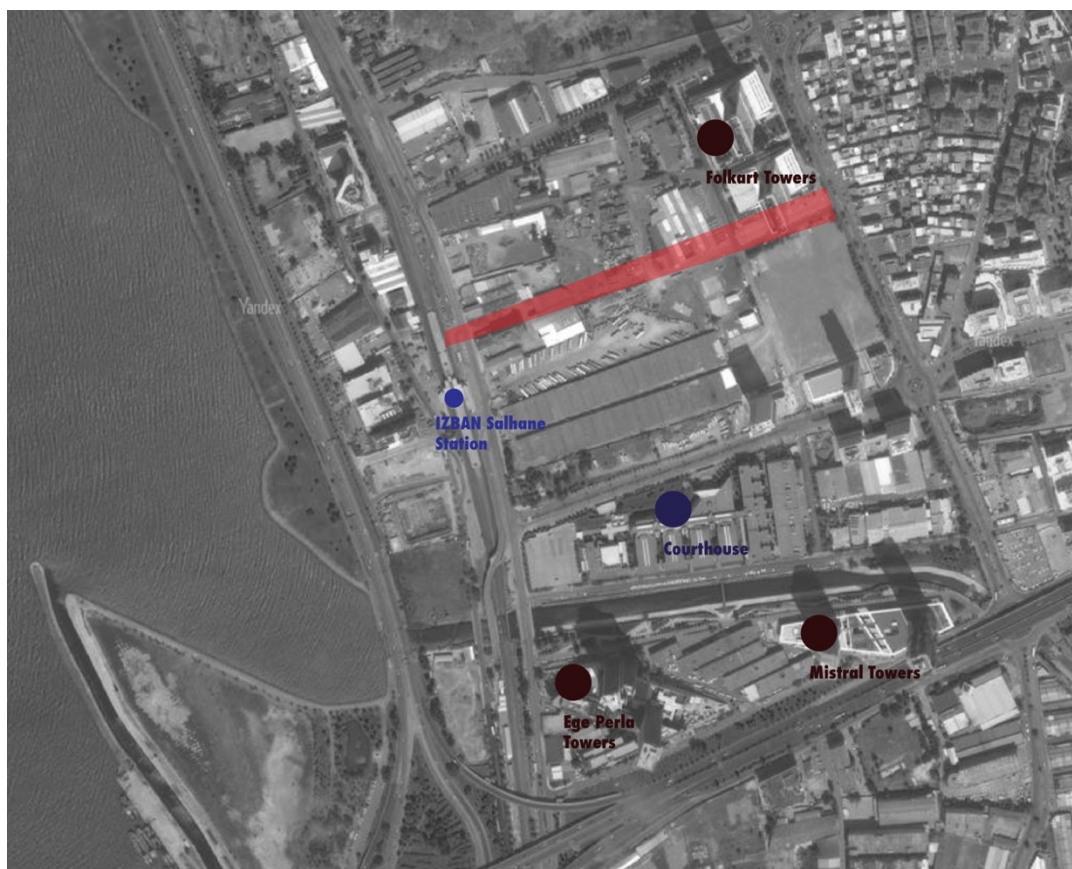


*Figure 4.28. The main entrance of Folkart Towers*

Source: The author's own archive, May 2019.



Another, less frequently used path that reaches to Folkart Towers is from IZBAN's Salhane station. This route can be seen in *figure 4.29*. This part of the site consists of car-repair shops that is only used during the day. After working hours, it is deserted and becomes a rather an unsafe route to use due to its very infrequent use. This route could be seen in *figure 4.30*. Since the other lots around the edges of this high-rise blocks are still empty, the edges of the high-rise blocks are closed and separated from the surrounding environment through the landscape elements. These closed edges could be seen in *figure 4.31*.



*Figure 4.29.* The road from Salhane Station to Folkart Towers

Source: Satellite image of the site is retrieved from Yandex Maps.



*Figure 4.30. The route from IZBAN Station to Folkart Towers*

Source: The author's own archive, August 2018.



*Figure 4.31. Closed edges of Folkart Towers*

Source: The author's own archive, August 2018 and May 2019 respectively.

Even though these high-rise blocks do not contribute to the surrounding public environment, they offer spaces of interaction for their own users. To begin with, Ege Perla includes small-scale inner gardens. These gardens are mostly deserted as it could be seen in *figure 4.32*. Similarly, Mistral Towers also include such semi-open spaces as it could be seen in *figure 4.33*. The photos of the semi-open spaces are taken in two different time periods. Even though they have approximately a year between them, nothing has changed in terms of the use of this space. As Jan Gehl underlines, the architecture's attractiveness in terms of its form and variation is meaningless if it does not offer any social experience in which people can interact with each other.<sup>408</sup> On the other hand, Folkart Towers have an inner garden between two high-rise blocks. Even though this open area could potentially connect to the existing street network, it rather has an introverted nature as it could be seen in *figure 4.34*. Despite the fact that this space offers different opportunities for social interaction, its placement between two high-rise blocks does not allow any permeability with the street network. There is a great difference between the outdoor and indoor spaces. The indoor spaces offer an alternative reality in which the existing urban fabric is ignored. This issue could easily be traced by comparing interior spaces in *figure 4.32* and *figure 4.33* with the surrounding environment in *figure 4.16* and *figure 4.30*.

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<sup>408</sup> Gehl, *Life between Buildings*, 21.





*Figure 4.32.* The inner garden of Ege Perla blocks

Source: The author's own archive, August 2018.



*Figure 4.33.* Semi-open spaces of Mistral Towers

Source: The author's own archive, August 2018 and May 2019 respectively.

Human dimension is an important determinant of design. On foot the urban experience is usually limited, and as the distance between activities increases the site loses its coherence in terms of social interaction and experience. Distances between these high-rise blocks are rather long. It should be kept in mind that a limit of walking distance for a person is approximately 400 to 500 meters.<sup>409</sup> The long distance and the lack of activity along these routes do not allow any interaction between different building plots.



*Figure 4.34. The courtyard of Folkart Towers*

Source: The author's own archive, May 2019.

It is also important to add that the idea of semi-public spaces of plazas contributing to the public urban environment is rather controversial. Their position in such an argument is ambiguous. As Karl Kropf underlines, those spaces are still private property in legal terms.<sup>410</sup> However, because of the lack of urban design interventions

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<sup>409</sup> Gehl, *Life between Buildings*, 83.

<sup>410</sup> "Ambiguity in the Definition of Built Form," 46.



within the site, the architecture is the only determinant in the formation of public spaces or rather lack of it. The private investment is the main determinant of the spaces created. In this sense, the public space should be the main determinant instead of individual buildings and thus the main concern should be the space between buildings.<sup>411</sup> So, even though Bayraklı has its own potentials for the creation of public spaces that could generate an urban way of life, those potentials are wasted in favor of certain investment groups since there are no restrictions available for small-scale interventions. Usually, the spaces that could serve the public end up becoming semi-private areas that general public has a limited access to.

The courthouse's presence attracts a variety of user groups to the site, yet the users of the high-rise blocks mostly consists of students in addition to white-collar workers. This is due to the proximity of the site to the major university campuses of Izmir. Another important aspect that supports the vitality within this new central business district is that one of the major local companies in Izmir, Arkas Holding, moved its headquarters to this new site. Its proximity to courthouse and the office blocks are its major sources of vitality within the site.

Throughout the documentation and analysis of the resultant environment, one of the most obvious deficiency of the site is its lack of coherence and continuity. Pedestrian connections are usually physically interrupted within the site. Intermediate spaces of building plots do not offer spaces for potential social activities to occur. The resultant environment is fragmented; plazas underneath the high-rise blocks do not complement and connect to each other. The perimeters of the high-rises are seen as leftover spaces. And thus, the landscape elements are used in such cases to create a boundary between the high-rises and the existing street network. Instead of offering thoroughly thought transition spaces, boundaries are created. Such spaces have a lot of potential to enrich the relationship between the public and the private realms if they are carefully thought-

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<sup>411</sup> Tibbalds, "Places' Matter Most," 9.

out.<sup>412</sup> Therefore, urban design is an important part of the process in which the boundaries between the public and private environments could be coherently planned.<sup>413</sup>

Built environment within the site is a product of a lengthy process in which a vision was created for the site. Unfortunately, there is a major break between the creation of this vision and the planning process. Starting from the beginning of this chapter, the development plan's inability to define the quality of three-dimensional spaces and the major changes made in the plans' effect on the built environment could be seen as failures. This issue is also obvious in the comparison made between the development plans and the competition projects. Even though there are major similarities between the competition projects and the first development plan produced in 2003, this is not the case with the current development plan approved in 2011. In the concluding chapter, the overall process of production of the built environment is re-evaluated with reference to the resultant built environment and its consequences in terms of public use.

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<sup>412</sup> Ibid., 10.

<sup>413</sup> Baykan Günay quoted in Ünlü, "Kentsel Mekanın Niteliği," 11.



## CHAPTER 5

### CONCLUSION

This thesis has documented the planning process of the new central business district at Bayraklı, in Izmir, that is proposed as an alternative to the existing central business district of Izmir, which is located next to its historical core. The main aim of the thesis has been to trace the possible urban way of life this district could produce with reference to the resultant built environment. This resultant built environment is documented and analyzed with reference to its architectural and urban qualities. Possible spaces for social interaction that were produced by the built environment are investigated. Main starting point of this thesis has been that;

[l]ife between buildings comprises the entire spectrum of activities, which combine to make communal spaces in cities and residential areas meaningful and attractive.<sup>414</sup>

Therefore, intermediary spaces within the site are documented and analyzed as to whether they can potentially offer a public urban life within the site.

Prior to the analysis of the resultant environment, in-depth analysis of the competition process has been made, since initially the award-winning projects of the competition had an important role in shaping the guidelines for the planning of the site. One of the most important issues related to the competition is that it continuously emphasized the production of an urban space with relation to human scale. The site was expected to generate a new urban way of life for Izmir that worked harmoniously with its existing urban fabric. The first-prize winner, Jochen Brandi's project consisted of high-rise blocks that were located within green areas. Brandi's proposal dwelled on green networks instead of street networks. The connection within the site and to the existing

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<sup>414</sup> Gehl, *Life between Buildings*.

urban fabric were all achieved through a network of green areas. This project corresponded to what the authorities in Izmir Metropolitan Municipality had in mind prior to the competition. The ideas generated with the competition process was to be used by the planning authority of the municipality to regulate the development of the site. However, as it was discussed in the previous chapter, 1:5000 development plans produced by Izmir Metropolitan Municipality, borrowed only the densities and heights proposed, especially by the first-prize winner, Jochen Brandi. However, it lacked the network of green areas he proposed.

As a next step, the thesis has dwelled on the 1:5000 development plans produced by Izmir Metropolitan Municipality. It took approximately two years for the municipality to prepare a development plan for the site. The building coverage ratios and the floor area coefficients that have been introduced by the municipality indicated that the site would be shaped by high-rise blocks. One of the important details about the development plan produced in 2003 was that it defined different neighborhoods within the site. Each neighborhood was defined in relation to its context and how it would relate with the existing urban fabric. Such an approach potentially defined an urban fabric rather than just defining the limits of construction. Thus, the first development plan produced after the competition had a potential to define an urban environment compared to the current development plan accepted in 2011. Even though 1:5000 development plan accepted in 2011 visually resembles the plan accepted in 2003, in terms of its content it does not contain anymore the ideas that were produced with reference to the competition. It is not a plan that is capable of generating an urban way of life. This problem is illustrated in various urban spaces from the site, documented in chapter 4. The process shows that the initial aim of the competition has been lost throughout the years. The competition highlighted the importance of public use within the site, whereas as the documented spaces show, there is not much places where the site could offer in terms of publicness. The construction process has shown that the initial aim has been abandoned for the sake of investment companies' demands and profit.

In the following part of this chapter, the intermediary spaces that have been documented are categorized in terms of their density; diversity; vitality; pedestrian permeability; pollution and noise; and finally, through publicness they offer. This is done with reference to scale and basic components of the resultant built environment; and through continuity, differentiation and interface they offer with reference to the theoretical framework that has been introduced in chapter 2.

To begin with, the densest part of the site is where the courthouse is located. Similarly, this area is also the most diverse part of the site since its users are not limited to the users of the new central business district. The other side of Manas Boulevard is also denser and similarly, this neighborhood has a more diverse nature compared to the central business district. The residents of the neighborhood consist of students from nearby universities, Yaşar University and Ege University. The difference in density of the built environment could be seen in *figure 5.1*. The site consists of paved wide automobile roads that do not usually allow intimate interaction possibilities for pedestrians. The road along the edge of the courthouse and the road along the railway could be seen in *figure 5.2* as an example of such roads within the site. Large-scale roads do not offer any intimate pedestrian activity.



*Figure 5.1.* Manas Boulevard

Source: The author's own archive, May 2019.



*Figure 5.2.* Paved roads within the site

Source: The author's own archive, May 2019.



In the case of Bayraklı, the built environment within the district undermines the capacity of the city to generate diversity. Introverted spaces underneath the high-rise buildings create a segregated environment that does not allow any interaction with the diverse exterior urban space. Diversity within the site is generated through the existence of the courthouse and the important transportation nodes. As previously stated, high-rise blocks do not support this diversity. The central park that is proposed in the development plan is not thoroughly discussed in the previous chapter since it had not been implemented yet. It is critical to underline that just a proposal of a large green area does not support social interaction. On the contrary, parks are rather volatile spaces, and abandonment of such parks that cannot connect with the built environment harms the vitality of the overall neighborhood instead of supporting it. In this case, diversity is an important factor that could support the vitality of the park, yet it is still unpredictable how such a park would work with reference to its surrounding built environment.

Even though the street network is continuously dwelled upon in previous chapters, the high-rise blocks that are analyzed do not offer any different experiences, they are the outcome of the repetition of the same kind of space. Thus, connection between them are not necessary, users would probably not be willing to travel between these high-rise buildings, unless the street network offers an enriched social interaction. Similarly, the linear park that has been investigated in the previous chapter is not frequently used since it does not offer a vital environment. Pedestrian traffic is only present where the pedestrian bridge connects the courthouse to the linear park. Other parts of the park are not as frequently used, since it does not offer any possibilities for diverse activities. Similarly, the large central park that has been proposed by the municipality would probably be as deserted as this park unless there is to be certain functions within this park to support its vitality.

Pedestrian permeability is one of the most problematic issues within the site both in terms of the site itself and the high-rise blocks' relationship with the site. Pedestrians'

connection to the sea is interrupted by both the highway and the railway along the shore. Pedestrians cannot reach the sea, both visually and physically. For now, there is only one pedestrian bridge that connects the site to the sea, another one near central business district is planned to be built. Yet such solutions are not fully capable of creating healthy connections, rather they are temporary treatments. Similarly, in-between spaces of high-rises do not offer any pedestrian permeability. To begin with, Ege Perla is completely closed. Even though its ground floor is designed to be a pathway that provides a linear connection between two different streets, the entrance points have security control. The edges of the ground floor also do not allow any visual permeability for its users, it rather becomes a barrier. Inner garden of Folkart Towers could potentially be used as a pedestrian connection. Compared to Ege Perla, it has a potential to be a transition space. But still, entrances are automobile oriented and it does not connect with the street network. Different than these two high-rise blocks, Mistral Towers are more permeable, it is open to the linear park along its edge. Yet, closed or not, these spaces are private property, their position as semi-public spaces are ambiguous.

Main sources of pollution and noise within the site is Ankara highway and Altinyol highway. Along the edges of these highways, pedestrian activity is limited. These highways are also major obstacles that interrupt the site. Altinyol highway disrupts the connection of site with the sea whereas Ankara highway disrupts the connection of the site with the existing city center and the historical core. While being the major sources of pollution and noise, they also isolate the site from the existing urban fabric and do not allow healthy pedestrian connections to the site.

Potentially, areas that are dominated by the high-rise blocks without any meaningful connections endanger the public life that occur between such structures. For the case of Bayraklı, the high-rise buildings have a distinct layer, i.e. bases on the street level, which presuppose the interaction within their limits, yet still they are introverted spaces that belong to a private enterprise. Such introverted malls and plazas threaten

the vitality on the streets which results in abandonment of the street as a space for social interaction. Therefore, one of the most problematic issues of the site is that the high-rise blocks are all scattered without any attractive links for pedestrians. The large, undefined areas do not offer any routes for people to willingly use. Even though this may also be due to the fact that the construction within the site is not fully complete, yet still, there is no indication that there is a possibility for “life between buildings.” Each building block is competing with each other instead of complementing the social activities that may occur between them. In addition to the competition, mixed-use high-rises within the site offer their users any service they want without any need to get out of the boundaries of the building plot.

Another one of the problems of the site is the lack of public buildings. The municipality has not proposed any built environment within the limits of the central business district to generate diversity. Such public buildings have an important capacity to generate diversity and vitality. Thus, they could be considered as one of the main components of the urban space created. However, the formation of the spaces within the central business district is left only to the incentive of the private investment, and thus the publicness within the site is limited only to the semi-public, enclosed spaces of the plazas and malls underneath these high-rise blocks.

Another issue that further contributes to the lack of publicness within the site is the lack of urban design initiatives supported by the municipality. Even though both the first and the last development plan accepted by the municipality underline the need for smaller-scale urban design interventions within the site, there has been no such interventions. Thus, the influence of the municipality for the formation of public spaces is limited only to what development plan dictates in terms of functional distribution and construction limitations. The formation of spaces in smaller scale is left only to the private investment and therefore, the site lacks publicness. Still, it should be kept in mind that the site is still under construction and contains different

functions that cannot exist harmoniously with each other. The current situation of the site could be seen in *figure 5.3*.



*Figure 5.3.* The current situation of the Central Business District

Source: The author's own archive, May 2019.

Eighteen years have passed since the “International Urban Design Idea Competition for the Port District of Izmir,” initiated by Izmir Metropolitan Municipality. Still, the site is under construction and still, there is a long way for it to be completed. However, the growth and construction pattern of the site shows that the possibility for the site to create an urban way of life is considerably low. Even though, the competition was initiated to provide both a planned urban development and an urban design strategy for the site, the implementation of such a strategy is not present at this stage. The built environment produced within the site does not reflect the outcome of the international urban design competition, nor a development and urban design strategy, which was initially aimed.

It took two years for municipality to produce a development plan for the site, and it took eight years for the development plan to be finalized due to lawsuits before the construction activities started within the site. There are still ongoing lawsuits related to the plan notes that have been changing with the demands of investors. Even though the competition was initiated in 2001 to create a growth strategy for the site to prevent fragmented growth, it failed. After the competition, the municipality could only produce a development plan rather than a planned development and an urban design strategy for the site. At this point, the competition was the most significant part of this process which had a great potential to resolve the shortcomings of the development plan. Potentially, since it was an urban design competition, it could have worked as a link between architecture and planning. Instead, throughout this course of implementation, the influence of the competition remained very limited. The lack of urban design is one of the reasons that the site is still not attractive to Izmir's citizens. It has been four years since some of the construction of high-rise blocks are completed within the site, and they are still not fully used.

In an interview made in 2017, the head of the competition jury, Doğan Kuban briefly touches on the subject of the growth of the site, and underlines that the municipality could not produce a coherent strategy in terms of its development.<sup>415</sup> This area was already isolated from the other parts of the city due to its location, which is surrounded by highways and a railway line. The nature of the built high-rise blocks further contributed to this issue instead of creating a permeable urban fabric that supports urban life within the site. The fragmented development of the site does not offer a possibility for a public urban life within the site. Even though the competition also highlighted that this new central business district would prevent the new constructions within the existing core of the city, such construction activities still continue. Even though one of the important local companies of the city moved its headquarters to the

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<sup>415</sup> Kübra Par, "Duayen Mimar Doğan Kuban: AKM için keşke yarışma açsalar", Haber Türk, 2017, <https://www.haberturk.com/duayen-mimar-dogan-kuban-akm-icin-keske-yarisma-acsalardi-1710102>.

site, the others are still reluctant to do so. This is due to the fact that the site does not offer the density and diversity of activities that the historical core still has.

Another issue is that Izmir's existing central business district extending between Konak to Alsancak and Karşıyaka, which is one of the subcenters of the city, have a street life and an established urbanity that is supported by the density and diversity of urban activities. The street is a network of social interaction and source of urban life in the city. This new central business district lacks such networks of interaction, especially compared to the activities and diversity the historical core offers. This new proposal is alien to Izmir's existing fabric, both in terms of its scale and the urban life it offers. The site has been visited by the author several times within the last two years, but two main excursions are made for the analysis of the site. There was an approximately one year between these two documentations. In terms of site's growth there was no significant change in terms of the user density between these two excursions. No significant changes are documented during the last site visit.

The repetition of sterile environments results in a lack of distinct urban way of life. In the case of new central business district of Izmir, fragmented, isolated high-rise structures dominate the site. The users are cut off from the existing urban fabric of the city due to the introverted nature of the site and its typology. The international urban design idea competition of 2001 which was initiated to direct the growth and offer a possibility of urban way of life has been diminished within the planning process in the past two decades years. The idea of an urban design ended up becoming nothing more than a checkmark in the building program that has not contributed to shaping of the built environment and the life within it. The current situation of the site is directly related to the lost link between the competition and the planning process of the site and there is a long way before the site can produce its own urban way of life with relation to the existing urbanity of Izmir.

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## APPENDICES

### A. The Land-use Map of the Competition Site (Izmir Metropolitan Municipality, 2001)



**B. The Map of the Conservation Areas within the Competition Site (Izmir Metropolitan Municipality, 2001)**



**C. 1:5000 Development Plan Approved in 2003 (retrieved from Izmir Metropolitan Municipality's archive)**





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**E. 1: 1000 Development Plan Approved in 2011 (retrieved from Izmir Metropolitan Municipality's archive)**





