YAŞAR UNIVERSITY
GRADUATE SCHOOL

MASTER THESIS

FACADE AS URBAN, ARCHITECTURAL AND INTERIOR ELEMENT:

INTERPRETATION OF TANGIBLE AND INTANGIBLE VALUES IN İZMİR KARŞIYAKA APARTMENT BLOCKS, BETWEEN THE PERIOD OF 1950-1980

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MSC IN INTERIOR ARCHITECTURE

PRESENTATION DATE: 29.04.2021

BORNOVA / İZMİR
APRIL 2021

ABSTRACT

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Studies conducted within the scope of modern architectural history show that modern design/architecture has emerged with the reflections of different modernization processes experienced in different parts of the world from past to present on residential architecture. Residential architecture is undoubtedly one of the most important building typologies determining the identity and quality of cities. Facades being the most prominent and dominant architectural element that enable the building to express itself have also great importance for residential buildings. Accordingly, interventions on residential buildings which stem from changing demands in the society, urban transformation policies, renovation works, lack of conservation and documentation awareness in the values of building envelopes directly affect the housing facades and this situation has negative consequences in urban, architectural, and interior scales.

In order to minimize the damages of this process that will negatively affect the urban and architectural memory for future generations, it is quite important to carry out multi-layered studies that will contribute to the definition, analysis/interpretation, and documentation of housing facades. This thesis, which advocates that housing facades should be considered together with interior spaces, aims to minimize the negative effects of the interventions on the facades on the historical urban fabric, architectural structure of city life, and interior life quality.

Within the scope of the thesis, the modernism period of Turkish architecture history has been read through residential facades that contain information about the society, region, period, lifestyle, social/cultural/political/economic values, and architectural approaches. The historical range of the research has been determined as the period of 1950-1980 with reference to the historical processes, breaking points, and developments that have important effects on residential architecture. The analysis, documentation, and interpretation of the apartment buildings with their architectural and interior features, which are the representatives of modern lifestyle and modernist design attitudes, bring a holistic approach to the residential culture of the period.

İzmir Karşıyaka Donanmacı District was selected as the case study area which bears the traces of the urban and architectural transformation that Karşıyaka has undergone and which is thought to contain qualified housing stock regarding the historical range of the study. In this context, to be able to analyse the residential facades from different aspects, six apartment blocks were studied in detail, which have significant characteristics in terms of architectural and interior features.

The method of the thesis includes literature review, identification of selected case studies, photo shooting, archive scanning, and data digitalizing. The research is also supported by the analysis of “tangible” values obtained as a result of objective data and the “intangible” values resulting from subjective interpretations, specially developed and proposed for residential facades.

The proposed tangible and intangible values analysis provides a comprehensive evaluation on six housing facades selected from İzmir-Karşıyaka in the 1950-1980 period. In addition, this thesis contributes documentation containing information, references, and hints on housing facades by investigating housing policy, design culture, and architectural and interior space developments in İzmir Karşıyaka Region.

Key Words: modern housing heritage, housing architecture and interiors, housing facades, İzmir-Karşıyaka apartment buildings, tangible and intangible values

ÖZ

KENTSEL, MİMARİ VE İÇ MEKÂN ELEMANI OLARAK CEPHE: 1950-1980 DÖNEMİ İZMİR KARŞIYAKA APARTMANLARINDA SOMUT VE SOYUT DEĞERLERİN YORUMLANMASI

Güler, Gizem
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Modern mimarlık tarihi kapsamında yapılan çalışmalar göstermektedir ki, geçmişten günümüze dünyanın farklı bölgelerinde yaşanan farklı modernleşme süreçlerinin konut mimarisine yansımaları ile modern mimari/tasarım ortaya çıkmıştır. Konut mimarisi şüphesiz şehirlerin kimliğini ve kalitesini belirleyen en önemli yapı tipolojilerinden biridir. Yapının kendini ifade etmesini sağlayan en belirgin ve baskın mimari unsur olan cepheler, konut yapıları için büyük önem taşımaktadır. Buna göre, toplumda değişen talepler, kentsel dönüşüm politikaları, yenileme çalışmaları, bina zarflarının değerlerinde koruma ve dokümantasyon bilinci eksikliği nedeniyle konut yapılarına yönelik müdahaleler doğrudan konut cephelerini etkilemekte ve bu durum kentsel, mimari, ve iç mekân ölçeklerinde olumsuz sonuçlar doğurmaktadır.

Gelecek nesiller için kentsel ve mimari hafızayı olumsuz etkileyecek bu sürecin zararlarını en aza indirmek için, konut cephelerinin tanımlanmasına, analiz edilmesine/yorumlanmasına ve dokümantasyonuna katkı sağlayacak çok katmanlı çalışmaların yapılması son derece önemlidir. Konut cephelerinin iç mekânlarla birlikte ele alınması gerektiğini savunan bu çalışma, cephelerde yapılan müdahalelerin tarihi kentsel doku, şehir yaşamının mimari yapısı ve iç yaşam kalitesi üzerindeki olumsuz etkilerini en aza indirmeyi amaçlamaktadır.

Tez kapsamında, Türk mimarlık tarihinin modernizm dönemi, toplum, bölge, dönem, yaşam tarzı, sosyal/kültürel/politik/ekonomik değerler ve mimari yaklaşımlar hakkında bilgiler içeren konut cepheleri üzerinden okunmaya çalışılmıştır.

Araştırmanın tarihsel aralığı, konut mimarisi üzerinde önemli etkileri olan tarihsel süreçler, kırılma noktaları ve gelişmeler referans alınarak 1950-1980 dönemi olarak belirlenmiştir. Modern yaşam tarzının ve modernist tasarım anlayışının temsilcisi olan apartmanların analizi, dokümantasyonu ve mimari ve iç mekân özellikleri ile yorumlanması dönemin konut kültürüne bütüncül bir yaklaşım getirmektedir.

Karşıyaka'nın geçirdiği kentsel ve mimari dönüşümün izlerini taşıyan ve çalışmanın tarihsel yelpazesine ilişkin nitelikli konut stoku içerdiği düşünülen İzmir Karşıyaka Donanmacı Mahallesi örnek alan olarak seçilmiştir. Bu bağlamda konut cephelerini farklı yönlerden analiz edebilmek için mimari ve iç mekân özellikleri açısından önemli niteliklere sahip altı apartman detaylı olarak incelenmiştir.

Çalışmanın yöntemi, literatür taraması, seçilen örneklerin belirlenmesi, fotoğraf çekimi, arşiv taraması ve veri dijitalleştirmeyi içermektedir. Araştırmanın tekniği konut cepheleri için özel olarak geliştirilmiş ve önerilmiş olan nesnel veriler sonucu elde edilen "somut" değerler ve öznel yorumlar sonucu ortaya çıkan "soyut" değerler analiziyle desteklenmektedir.

Önerilen somut ve soyut değerler analizi, 1950-1980 dönemi İzmir-Karşıyaka'dan seçilen altı konut cephesi üzerinden kapsamlı bir değerlendirme yapılmasını sağlamaktadır. Ayrıca bu çalışma, İzmir Karşıyaka Bölgesi'ndeki konut politikası, tasarım kültürü, mimari ve iç mekân gelişmelerini araştırarak konut cepheleri hakkında bilgi, referans ve ipuçlarını içeren dokümantasyona katkıda bulunmaktadır.

Anahtar Kelimeler: modern konut mirası, konut mimarisi ve iç mekânlar, konut cepheleri, İzmir-Karşıyaka apartmanları, somut ve soyut değerler

ACKNOWLEDGEMENTS

I would like to express my gratitude for my advisor Assoc. Prof. Gülnur Ballice for her endless mentorship in regard to both my professional and personal life. She has been an inspiring guide not only for this thesis, but also for my entire life with her support, trust, and motivation. Second, I would like to thank my co-advisor Assist. Prof. Eda Paykoç Özçelik for her valuable advice, direction, support, and friendship throughout my Master's studies. I would also like to express my special thanks to Assoc. Prof. Zeynep Tuna Ultav for her great support during both my undergraduate and graduate studies.

Also, I am thankful to all faculty members and staff of Yaşar University, Faculty of Architecture, Department of Interior Architecture and Environmental Design.

I also thank my cousin İpek Yıldırım who has always been supporting and encouraging in every possible way.

Endless and special thanks to my fiancé, Mert Nakıp for always being there whenever I needed him with his trust, patience, love, and support.

Finally, I would like to express my endless gratitude to my brother Güray Efe Güler, my mother Aysun Güler and my father Gürhan Güler, for their everlasting support and love throughout my life.

I would like to devote this study to my grandfather who inspired me my whole life with his knowledge and cheer.

Gizem Güler

İzmir, 2021

TEXT OF OATH

I declare and honestly confirm that my study, titled "FACADE AS URBAN, ARCHITECTURAL AND INTERIOR ELEMENT: INTERPRETATION OF TANGIBLE AND INTANGIBLE VALUES IN İZMİR KARŞIYAKA APARTMENT BLOCKS BETWEEN THE PERIOD OF 1950-1980" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Gizem Güler

May 16, 2021

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER 1
INTRODUCTION

Social, cultural, economic, and political developments in different parts of the world have led to different modernization processes in various fields from past to present. This variation was influential in the effects and reflections of the modernization process on architecture and interiors. The modernization process in Turkey which had accelerated with the proclamation of the Republic in 1923 has also influenced architecture and then has led to the emergence of modern design. This influence was particularly effective in the emergence of new types of housing in architecture. Housing architecture is considered a reference to modern design and a reflection of contemporary life. The ideology of the new Republic of Turkey, which is one of the areas in the implementation of housing architecture, has been effective in the modernization process with its characteristics. This process could also be seen in the "housing facades" which are a significant part of architectural products and interiors. The housing facades contain information about the region, period, and lifestyle of the citizens. In this thesis, the modernism period of Turkish housing architectural history is tried to be read through the facades of apartment blocks that are one of the most important elements of tangible values.

As the thesis discuss the term "interior" through the housing facade, this study analyses housing facades from different perspectives. The relation between exterior and interior is defined by three different situations: inside, outside, and the threshold. This threshold is neither outside nor inside rather, in setting the limit between them, it partakes of both (Kingwell, 2003). At the intersection of the interior and exterior space, the housing facades assume this threshold task. For this reason, the concept of housing facade should not be considered one-sided as an exterior space element but should also be considered as an interior element. Housing facades have different purposes such as control, privacy, identity, security, order, and functional separation apart from the threshold task between interior and exterior. This study, which advocates that it is

inevitable to consider housing facades together with interior spaces, brings a comprehensive perspective to analyse facades as urban, architectural, and interior elements.

1.1. Problem Statement and Aim of the Study

In the history of architecture, the main side of a building is defined as a “facade”. Facade is one of the most important physical architectural components that forms urban pattern, identity, and character. The facade is the very first image that identifies the exterior view of the building and gives the first impression of the building from the outside. It provides the shaping of the interior while determining the boundaries of it (Klaffke, 2014).

In the architectural realm, apartment blocks are one of the most common housing typologies. In Turkey, after the proclamation of the Republic in 1923, the ideas of modernization and westernization were associated to produce a modernized style of living which was represented with new housing types. One of the most important consequences of the changing housing structure in the history of architecture can be shown as the widespread of the “apartment blocks” (multi-storey houses) phenomenon in Turkey (Gürel, 2007). Although the urban apartment building became a standard residential type during the 1930s, the multi-storey houses (apartment blocks), which form the identity and character of the cities and became widespread after 1950. They are a prevalent phenomenon of housing architecture that has a crucial role in the formation of cities. Apartment blocks have emerged in major cities such as Ankara, İstanbul, and İzmir later spread to other cities in Turkey. In this fabric, the first examples produced after 1950 are important in the history of architecture with their unique architectural values. They are also one of the housing typologies where the facade characteristics can be read easily. As the facades being the most prominent and dominant architectural element that enable the building to express itself have also great importance in residential buildings, the thesis focusses on this issue by investigating values of these multi-storey apartment buildings.

The demolitions and changes made on the apartment buildings directly affect the housing facades in recent years have a negative impact on the urban/architectural features and interior spaces as a whole. Although housing facades which are an important part of the building have a direct impact on the “city” (exterior space) and

“interior space”, some interventions are made on the facades over time due to needs or desires. While such interventions cause irreversible deformations, they make the city lose its architectural values. The main causes of this destruction include the changing demands of communities as well as urban regeneration policies. The following issues are also accelerating the demolition of these housing facades in Turkey: no registration laws for residential buildings of this period, renovation works, lack of awareness of preservation/documentation, lack of protection awareness in city dwellers and managers, lack of awareness in values of building envelopes and their sustainability and the negative effects of Urban Transformation Law. In addition, the severe earthquake that occurred in İzmir in October 2020 shows that the existing housing stock may be damaged or even disappeared due to natural disasters. Some problems arise as a result of these demolitions such as the disappearance of architectural and cultural values, the failure to observe the changing of the facade characteristics, the gap in the continuity of the urban structure and urban identity, the interruption of social memory, and the failure to ensure the continuity of the design history.

While these demolitions and changes on the facades negatively affect the historical urban pattern and the architectural structure of the city life, they also affect the quality of the interior life. To minimize the damages of this process that would negatively affect the urban memories for the next generations, it is highly important to conduct multi-layered studies to contribute to identifying, analysing/interpreting, and documenting these housing facades with their values. As facades reflect the characteristics of the period to which they belong, they have diversified tangible and intangible values in terms of urban, architectural and interior scales.

Within the scope of this thesis, the Donanmacı District of İzmir, Karşıyaka Region (Figure 1.1) was chosen as a case study for applying this multi-directional approach. The Donanmacı District in Karşıyaka is the region where mid-century urban apartment blocks resembling the period are seen and the urban transformation is very fast. In this regard, this thesis covers the facades of apartment blocks in Donanmacı District (Figure 1.2) constructed between the years of 1950 and 1980, which are now in danger of demolition because of the Urban Transformation Law, which allows older buildings to be replaced with new ones. In addition, due to the earthquake that occurred in İzmir in October 2020, this process accelerated and especially affected the Karşıyaka coastal

area where the selected apartment blocks are located. Therefore, a rapid transformation process has started in the apartment buildings covered by the study.

Figure 1.1. Location of Karşıyaka Region on the map. Produced from Yandex Map and designed by the author.

Due to the urban transformation process, this selected district faces the danger of losing its prominent housing stock. Taking this region, which stands out with its unique residential buildings, as the case study area of the thesis, enables the analysis and documentation of the apartment buildings before demolishing. Unfortunately, during the process of the thesis, one of the case study buildings (Erdoğan Apartment Block) was demolished.

For the reasons stated above, the focus is on multi-storey houses with their facade characteristics in Donanmacı District, Karşıyaka Region, which have an important place in modern period architecture history and have been rapidly destroyed today. In this regard, this thesis aims to reveal and examine the prominent characteristics of these housing facades selected as case studies. Moreover, it aims to encourage the documentation of the housing facades at Karşıyaka, İzmir, that contains the

information, references, and hints about the period they belong. In other respects, identifying the housing facades belonging to the 1950-1980 period in Karşıyaka, İzmir, and interpreting them from different perspectives is very important in terms of historical continuity, urban identity, architectural culture, and social memory.

Figure 1.2. Location of Donanmacı District on the map. Produced from Yandex Map and designed by the author.

This study is a part of this scientific research project[1], it differs from the scope by focusing on the "facade" as an interior element and bringing a holistic approach, unlike the previous studies. It aims to identify, investigate, document, and analyse facades of İzmir's mid-century multi-storey apartment blocks from various perspectives, and preserve the interior and architectural elements as reflecting the codes of Modernism.

In this sense, the original contribution of the thesis is to reveal and conduct a detailed analysis of the housing facades selected as case study that have not been studied in the

[1] This thesis is one of the outputs of the scientific research project, BAP 083 "Spatial Analysis of Mid-Century Multi-Storey Houses and 3D Transfer to Virtual Environment; Karşıyaka, İzmir/Turkey" that has been approved by Yaşar University Project Evaluation Commission (PEC) as a one-year duration.

current literature. In addition, it ensures that these housing facades are examined and documented together with the interior spaces. Analysis and documentation of the facade characteristics of apartment blocks with the notion of "interior" will enable us to develop a holistic understanding of the representation of modernity and domestic space relations.

As a result, to summarize briefly, *the aims of the research* can be listed as follows:

-To consider housing facades with the "interiors";

-To identify and analyse the housing facade characteristics with their urban, architectural, and interior values;

-To interpret the selected case studies within the scope of proposed tangible and intangible value analysis;

-To document housing facades that contribute to urban identity, in the period of 1950-1980, in terms of architectural and interior features;

-To raise awareness about preserving the values of housing facades and also housing stock;

-To encourage the researchers to study endangered housing stock with their interiors;

-To contribute to architectural/interiors history and literature by archive studies and 2D & 3D drawings;

-To contribute socio-cultural sustainability and urban memory by considering the housing facades, which is the intersection point of interior and exterior.

1.2. Research Questions

The questions considered and tried to find answers within the scope of this thesis are as follows:

1. How housing facades can be analysed as urban, architectural, and interior elements?

2. What are the effects of the examination of the housing facades with their tangible and intangible values in Karşıyaka İzmir between the years 1950-1980 period?

3. What is the role of housing facades on the socio-cultural sustainability of the Karşıyaka, İzmir? How are social awareness, sense of belonging, and continuity of social memory ensured by the references and hints contained in the facades?

1.3. Scope and Limitations of the Study

The subject of this thesis is limited to the years between 1950 and 1980. While 1950 is accepted as the period in which the transition to multi-storey housing accelerated, 1980 is accepted as the year of the breaking point of a new period in which new developments were experienced and the production and accessibility of new materials and building technologies increased.

In this thesis, it was aimed to focus on six apartment buildings' facades in Donanmacı District, Karşıyaka, İzmir within the context of their elements, characteristics, and the proposed evaluation method, "tangible and intangible value analysis". Donanmacı District is a residential area that reflects the developments in Karşıyaka significantly during the housing transformation process and contains an important housing stock.

The housing facades selected within the scope of the study from Donanmacı District are Erdoğan Apartment Block (1952), Gökçeoğlu Apartment Block (1966), Gediz Apartment Block (1967), Çağlayan Apartment Block (1972), Pıtrak Apartment Block (1974), and Dolunay Apartment Block (1979) (Figure 1.3).

The study consists of five major chapters. The first part (Chapter 1) of the thesis, "Introduction", covers the definition of the problem and the purpose of the study, the research questions, the scope and limits of the research, the method of the study, and the literature review. Considering the aim of the study it can be extracted that the main body of the thesis must cover two major aspects of the topic: the features of the facade with its urban, architectural, and interior properties and İzmir housing culture with its facade characteristics. Therefore, the second and third parts of the thesis address these two issues specifically.

In the second chapter (Chapter 2), "Meaning and Characteristics of the Facade", the meaning, components, and characteristics of the facade are mentioned. According to the information obtained from the literature study, the elements of the facade are evaluated. This chapter briefly explains how to handle the concept of the facade as urban, architectural, and interior elements. While this chapter proposes to consider the

facade components together with their tangible and intangible values that they have, it also explains these values in detail in order to evaluate the case studies in the fourth chapter.

The third part of the thesis (Chapter 3) titled “Modern Housing Culture in Turkey”, after making a brief introduction to the subject, is structured with three subheadings. The first one consists of the emergence of modernism in the local and international fields. Secondly, İzmir housing culture includes the development and change of housing culture in İzmir in the historical process through the literature review. The significant breaking points of the housing culture in İzmir in the periodical process were analysed in this chapter for developing background of the facade characteristics of the city. Afterward, the third subheading deals with the houses in İzmir, Karşıyaka Region from the 1950-1980 period with their facade characteristics.

The fourth part (Chapter 4) is titled “Case Study” and it includes two subtitles: Analysis of Selected Housing Facades and Evaluation. First, in this chapter, six case studies selected from Karşıyaka, Donanmacı District are analysed with their general characteristics and facade components. Then, each of them is comprehensively evaluated with the proposed tangible and intangible value analysis.

The final part of the thesis (Chapter 5) evaluates all chapters generally and includes assessments and concluding remarks. In addition, it makes interpretations for future studies.

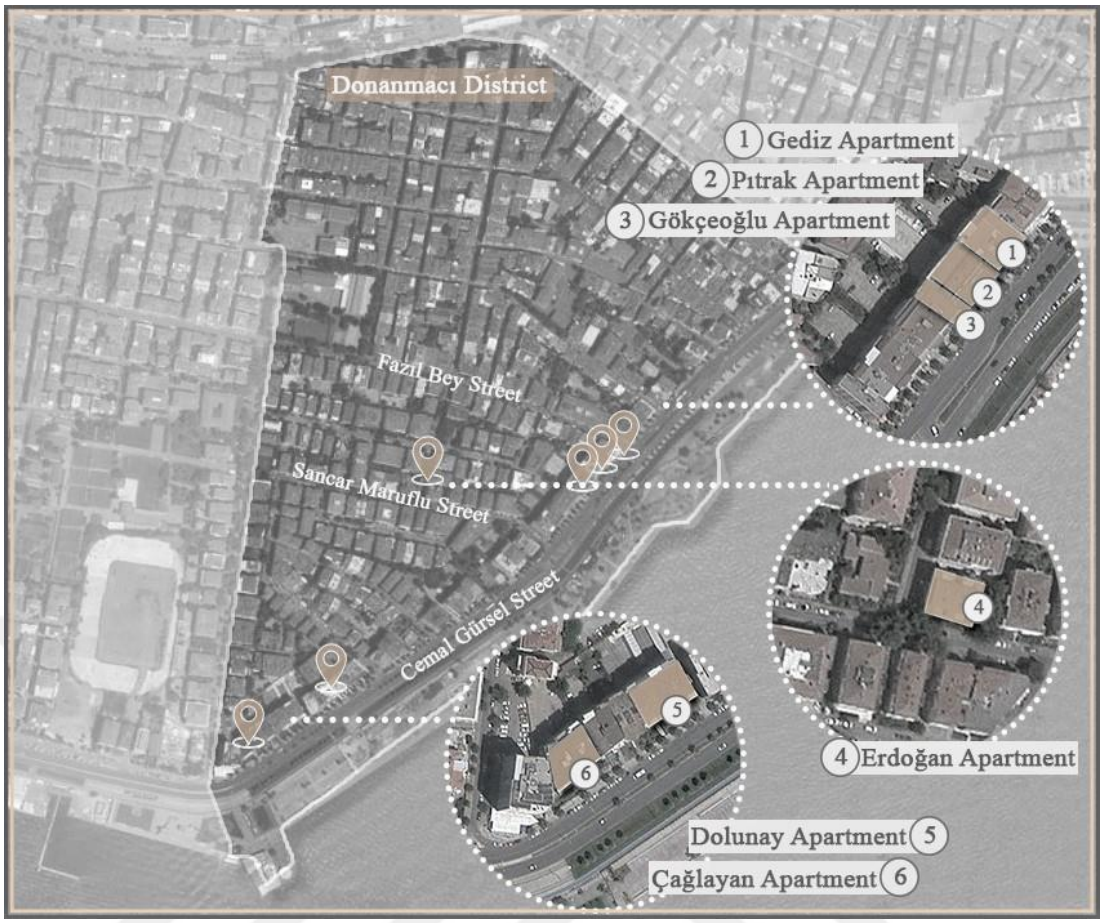


Figure 1.3. Location of case study apartment blocks on the map. Produced from Yandex Map and designed by the author.

1.4. Methodology of the Study

This thesis focuses on the evaluation of the facade characteristics in selected apartment buildings in terms of the historical urban pattern and the architectural structure of the city life through the proposed evaluation system and addresses the inevitable effect of facades on the interior. This thesis deals with the concept of the facade in a holistic way by bringing together urban, architectural, and interior elements and emphasizes especially the “interior” scale.

The method of the thesis is an original research model proposal. The development of an analysis proposal that includes tangible and intangible values over the concept of the facade and the examination, interpretation, and evaluation of this proposal method through the selected case studies is the original research model of the thesis. The phases of the thesis are limited to identify, research, analyse/interpret, and document and each of these terms supported the methodology.

This thesis, which is essentially based on *obtaining*, *evaluating*, and *documenting* "information", consists of *six stages* as a method. *Literature survey*, *identification* of the selected case studies, *photo shooting*, *archive scanning*, *transferring data to the digital medium,* and comprehensive *evaluation* of selected facades with the proposed tangible and intangible value analysis constitute the thesis.

Additionally, the research of this thesis consists of two main parts as theoretical work and fieldwork (case study) (Figure 1.4). The data obtained in the theoretical part were used in case study analysis. Thus, the theoretical part provided the evaluation of the case studies and the conclusion of the thesis.

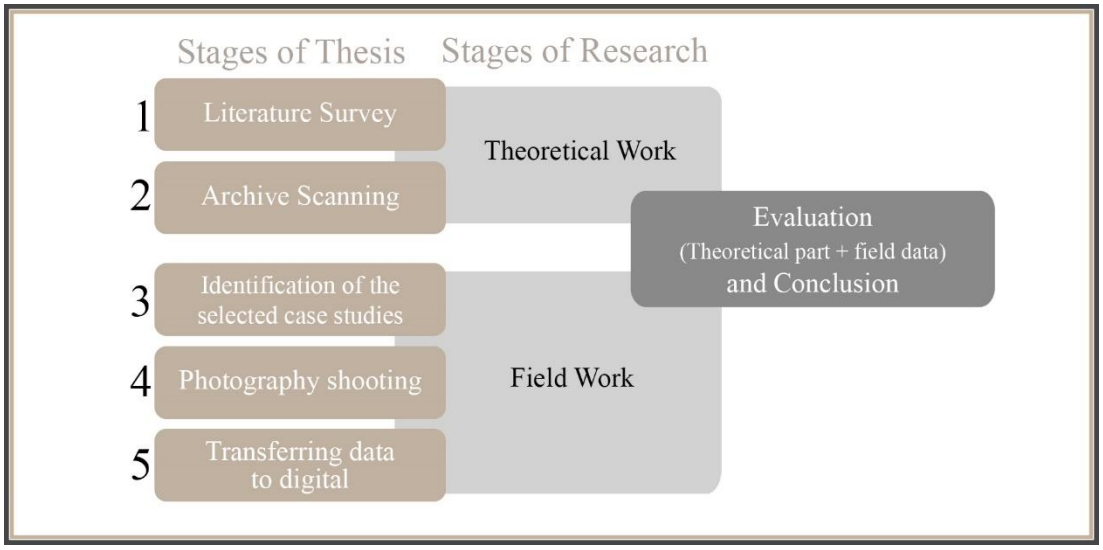


Figure 1.4. Stages of the thesis and the research. Produced by the author.

The apartment blocks to be studied in the Donanmacı District, suitable for the scope of the thesis, were determined as a result of a detailed *literature survey*. Scanning the municipality and title deed archives of the buildings within the scope of the study for the selected period and region and the comprehensive literature (articles, books, theses, newspapers, magazines, exhibitions, etc.) review constitute the research stage. The locations of the selected buildings were confirmed on the İzmir Three-Dimensional City Guide[2] and Parcel Inquiry[3] websites. Although there are more buildings to be examined in terms of the thesis in the 1950-1980 period in the Donanmacı District, the reason for the selection of only six apartment blocks can be shown as the difficulty in

[2] İzmir Three-Dimensional City Guide: https://www.izmir.bel.tr/tr/uc-boyutlu-kent-rehberi/472/1047

[3] Parcel Inquiry: https://parselsorgu.tkgm.gov.tr/

obtaining necessary permissions and the limited duration of the thesis. Within the framework of the available data and the people who accepted the interview, six apartment blocks were determined as case studies.

Identification is the stage of determining the apartment buildings to be studied within the scope of the thesis of the selected period and region. It is based on on-site observation in order to examine the existing buildings and their surroundings in Karşıyaka and oral history studies with flat owners and other people associated with the buildings to gather comprehensive information about the facades and interiors of the case studies. The buildings to be worked on within the scope of the thesis were determined by observing in the Karşıyaka, Donanmacı District. After obtaining necessary permissions, during the on-site observation, oral history studies were conducted with people who lived in and associated with the buildings. People who contributed to the oral history study: Nejla Özakman for Erdoğan Apartment Block, Ülkü Kayaalp for Gökçeoğlu Apartment Block, Süha Tarman for Gediz Apartment Block, Sedat Bozinal and Şule İplikçioğlu for Çağlayan Apartment Block, Meral Özsoy and Rezzan Özek Akan for Pıtrak Apartment Block and Sema Postacıoğlu, Gül Postacıoğlu Kocagöz and Heyecan Bayar for Dolunay Apartment Block. Although oral history studies were not the focus of the study, the content and scope of the thesis were supported by these interviews.

Detailed *photo shooting* of the apartment buildings was done during the identification and on-site observation phase. Photographs include both interiors and facades of selected apartment blocks. The importance of this method is that it helps both to analyse the criteria set for evaluation and to digitalize the data. Within the scope of the photo shooting, *Flat 5 and 6* in Erdoğan Apartment Block, *Flat 4* in Gökçeoğlu Apartment Block, *Flat 12* in Gediz Apartment Block, *Flat 6 and 12* in Çağlayan Apartment Block, *Flats 4 and 15* in Pıtrak Apartment Block and *Flat 4* in Dolunay Apartment Block were studied.

The *archive scanning* includes the collection of data from various sources such as articles, books, theses, newspapers, magazines, exhibitions, etc. as a literature review[4]. In the beginning, the main topics related to the thesis content were skim-scanned through the printed, digital, written, and visual sources. This archive scanning was

[4] The literature review is explained in detail in the 1.5 Literature Review part.

done on the following topics: interior & interiority, interior and facade relation, facade and facade elements, modern housing culture in Turkey, İzmir housing culture, Karşıyaka apartment blocks, and their facade characteristics.

In addition to this process, social media, city archives, and personal archives were used for the period photographs and information. With the necessary permissions, the related projects were obtained from the Karşıyaka Municipality archive. Since the thesis focuses on İzmir housing culture and especially Karşıyaka Region, a literature review has been made on modern housing culture in Turkey and İzmir. Literature and archives were searched from different electronic and printed sources including social media[5] about Karşıyaka Region, Karşıyaka residential pattern, the selected period, the architects of the period, and the case study apartment blocks. A literature review is made on the concept, elements, and characteristics of the facade, as well as for determining the tangible and intangible values proposed for evaluating the facades.

Written and visual data obtained as a result of all these methods were *transferred to digital medium* for documentation and analysis. Accordingly, the documentation stage is structured by the presentation of written and visual information about the apartment buildings selected in the thesis and ensuring their permanence. This stage contributes to the literature on the facade characteristics of modern housing. In addition, 2D and 3D digitalization programs like Rhinoceros and AutoCAD were used in data transferring to ensure the permanence of the information and to contribute to the evaluation method with digital techniques. Moreover, the data obtained from the thesis are documented on the website, e-catalog, and social media accounts, which are among the outputs of the scientific research project number 083 (BAP-083).

The *evaluation* method, which is composed of the analysis and interpretation, is the consideration of all data obtained according to the proposed evaluation methods. The concept of "housing facade" was evaluated as an urban, architectural, and interior element with its characteristic features. In addition, analysis and interpretation of the effects of housing facades on users and citizens contribute to social awareness and the continuity of social memory. The evaluation part also includes the analysis of tangible and intangible values developed specifically and originally for the facades (Figure 1.5).

[5] Facebook groups: Küllerinden Doğan Şehir İzmir (City Rising From Ashes-İzmir), Eski İzmir Fotoğrafları (Old İzmir Photos), Eski Karşıyaka Fotoğrafları (Old Karşıyaka Photos)

This values analysis is developed within the scope of this thesis. After providing comprehensive information about the six apartment blocks in the fourth chapter of the thesis, evaluation and interpretation have been made one by one according to these values and criteria. Tangible values consist of five main items: architectural and interior characteristics, openings, balcony types, material selection, innovative and original details. Intangible values consist of five main items: expressiveness and perception, user characteristics, historical, social and cultural patterns, context and environment, and interiority context. While tangible values are based on the "objective" information obtained as a result of archive scanning and literature review, intangible values are mostly based on "subjective" evaluations related to on-site observation and interpretations in relation to tangible values. In addition, intangible values are supported by oral history studies.

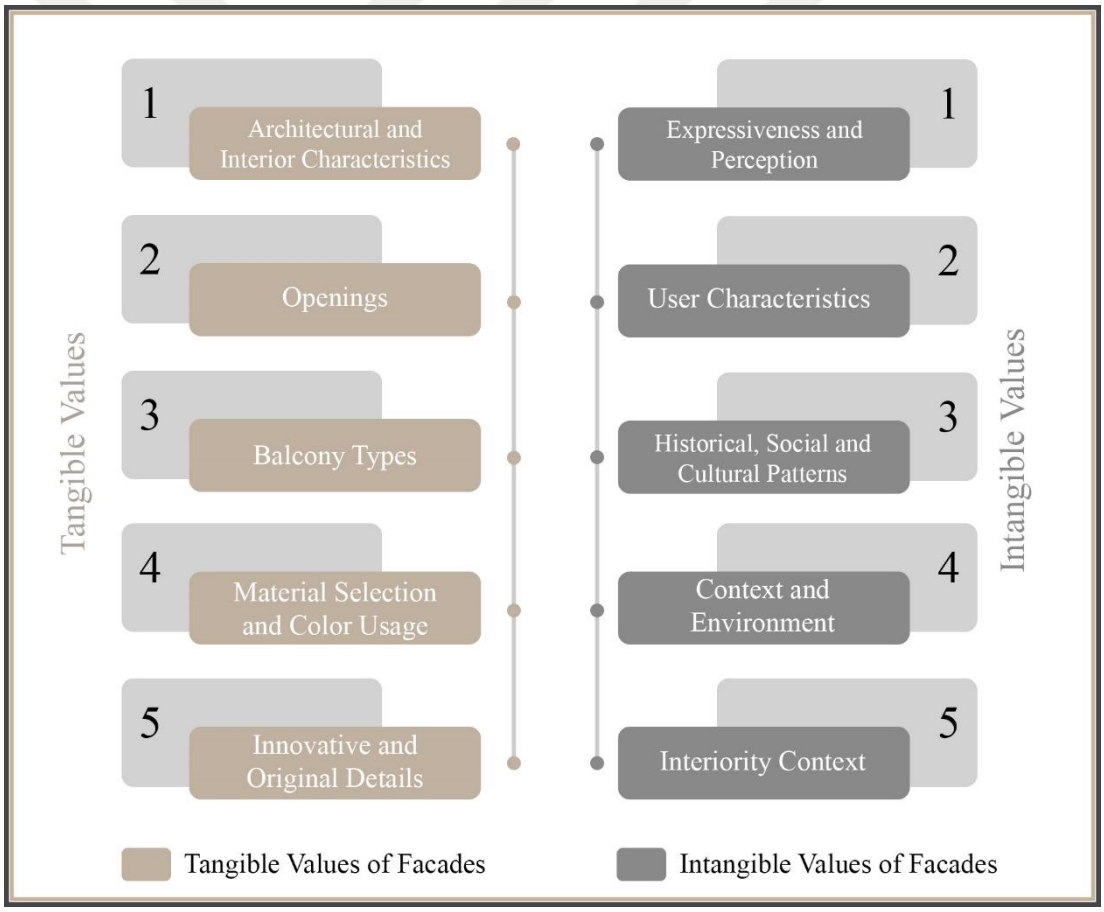


Figure 1.5. Evaluating facades in terms of tangible and intangible values. Proposed by the author.

1.5. Literature Review

As a result of research and comprehensive literature review, it is seen that the concept of the facade is generally subject to technical studies or merely evaluated with the physical usage in the architecture realm. When the previous years' theses in Turkey were examined, studies generally include physical properties of facades such as effective use, performance, facade system, smart material use, energy-efficient improvement methods, material, and colour usage. Research on the literature shows that these housing facades are included in a small number of studies, especially urban and architectural elements. On the other hand, neither the facade as an interior element nor the tangible and intangible characteristics of housing facades have been included in considerable issue within the relevant literature.

Due to this gap in the literature, it has been suggested that the concept of the facade should be examined on an "interior" scale as well as an urban and architectural element. Although there are studies in the literature as urban or architectural elements on facades as separate, the main and original part of the thesis is to bring them together and to examine them especially with an emphasis on the interior scale.

Before starting the thesis, a literature review about "interior" and "interiority" was conducted in order to handle the concept of the facade as an interior element. The research about the term interior and interiority within the scope of this thesis are listed as follows; Atmodiwirjo & Yatmo (2019), Ionescu (2018), McCarthy (2005), Smith (2004), and Miller & Schlitt (1985).

McCarthy (2005) examines the theoretical aspects that contribute to the term interiority in his article, on the other hand, Ionescu (2018) discusses the interior as a figure of interiority and explains these terms. Atmodiwirjo & Yatmo (2019) conducted a study on the concept of interiority through the term threshold.

While Miller & Schlitt (1985) explain the terms that constitute the interior one by one with subheadings and quotations and reveals design concepts for personal needs, Smith (2004) discusses the concept of interior space as an idea of betweenness.

In her master's thesis, Jull (2011) explores the role of interior design through theoretical concepts such as space and place, interiority, by making projects on an urban scale. Hvejsel (2011) discusses interiority in the context of domestic architectural practice and experience in a theoretical way in her doctoral dissertation.

The literature review was continued in order to consider the concept of the facade in a holistic way in urban, architectural, and especially interior scales, defining the concept of the facade and obtaining in-depth information on it. In addition, the resources that provide information about the elements that create the facades, their characteristic details, and proposed tangible and intangible value analysis are also included in this literature review part. Moreover, the literature review of this thesis includes modern housing culture in Turkey and also the international realm, İzmir housing heritage, and particularly Karşıyaka housing and facades. In Table 1.1, previous studies on these fields are presented and the references of the thesis are given.

While creating this table, a grouping was made by focusing on the topics that constitute the content of the thesis. Thus, the selected literature was studied by filtering the topics according to the thesis scope. Five keywords related to the thesis were determined and the literature review was analysed regarding these concepts. These concepts are respectively interior/interiority, modern housing culture in Turkey, İzmir housing culture, facades/elements and characteristics, tangible & intangible values. In order to reveal the importance and originality of this thesis by considering the facades as an interior element, the first concept "interior/interiority" was selected. The concepts of "modern housing culture in Turkey" and "İzmir housing culture" support the background of the literature and case studies. The concepts of "facade/elements and characteristics", and "tangible and intangible values" were determined to support the literature while at the same time creating the method of the thesis.

A comprehensive literature review was made in order to obtain information on the subject in two main parts of the thesis (*Chapter 2 Meaning and Characteristics of the Facade and Chapter 3 Modern Housing Culture in Turkey*). The fourth part (*Chapter 4 Case Study*) of the thesis, evaluation of case studies, is supported by these literature reviews in line with the acquisitions. Through the literature review in the second and third chapters of the thesis, the fourth chapter is shaped and occurred.

In Chapter 2, literature has been searched especially about the concept of the facade, its elements, and characteristics to comprehend the term in an extensive way. Studies explaining the concept of the facade can be listed as follows; Klaffke (2014), Knaack, Klein, Bilow & Auer (2014), Koolhas (2014), Schittich (2001), Krier (1992), and Vandevivere (1983).

In addition, studies that help determine the facade elements and characteristics are as follows; Ching & Binggeli (2018), Koolhas (2014), and Farrelly (2011).

Afterward, research was conducted to determine the tangible and intangible values through Ching & Binggeli (2018), Fuente Suarez (2016), Ching (2011 & 2015), Gagg (2013), Brooker & Stone (2012), and Boudon & Poussin (1993).

Studies that have made evaluations about the building facades by using a questionnaire technique are Şenyiğit & Altan (2011), Akalın, Yıldırım, Wilson & Kılıçoğlu (2009), Askari & Dola (2009), and İmamoğlu (2000).

Studies evaluating the physical properties in the design of the facades can be listed as follows; Gök & Satıcı (2019), Park (2017), Atalan (2016), and Ünver & Öztürk (2001).

In addition to this literature, there are master's theses written on different methods and topics related to the concept of "facade". Thesis studies on physical elements and properties of housing facades through a case study can be counted as follows; Çidem (2019), Gümüş (2019), Karaaslan (2019), and Kaprol (2000).

Tezer (2017) studied facade formation specific to the apartment blocks; Emir (2008) and Ergün (2008) worked on the facade in urban scale and its change in a time; Elmalı (2005), Akkurt (2009), Zülkadiroğlu (2013) and Üstündağ (2009) dealt with physical effects and perception of facades; Polat (2016) dealt with the housing facade and identity and Bilgin (2019) studied modernization and its effect on housing facade.

Within the scope of Chapter 3 of this thesis, particularly İzmir residential architecture and culture, and later on, on a specific focus, Karşıyaka houses and facades are mentioned. However, in order to have a general knowledge about modern housing culture, before starting the subject, housing architecture in Turkey was also investigated. As a result of this research, modern housing architecture in Turkey has been discussed by many researchers from different perspectives.

Some notable authors' research about architecture and history of the modernization process in Turkey can be listed as follows; Akcan & Bozdoğan (2012), Aslanoğlu (2001), Batur (2005), Birol (2006), Bozdoğan (2002), Ergut (2009), Evin & Holod (1984), Hasol (2017), Madran & Alptekin (2011), Sey (1998), and Tekeli (2009).

In addition, studies about the modernization history of Turkey regarding housing are as follows; Bilgin (1996), Gürel (2009), Kayserili & Kocaman (2014), and Yücel (1984).

Significant researches about the history of İzmir by notable authors are Atay (1978), Serçe, Yılmaz & Yetkin (2003). On the other hand, Ballice (2004, 2009), Çıkış (2009), Eyüce (1999), Güner (2006), Sayar & Zengel (2004) conducted studies on İzmir housing culture.

Studies on the history and architecture of Karşıyaka can be listed as follows; Erdoğmuş (2012), Gündüz (2006), Küçükerman (2014), Yılmaz (2007). Moreover, Sayar & Sormaykan Akdur (2009) conducted a research in Karşıyaka regarding housing.

On the other hand, there are master's and doctoral thesis studies conducted in different approaches on the subject. Doctoral dissertation studies related to modern architecture in Turkey can be listed as; Güney (2005), Gürel (2007). While Ballice (2006) has a doctoral dissertation related to İzmir housing architecture, Esenalp (2016), Gönültaş Tekin (2019), Sormaykan (2008) conducted master's theses in Karşıyaka Region housing with different approaches.

Table 1.1. Literature review and resources related to the thesis.

	Author	**Title of work and year of publication**	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
1	Akcan, E., & Bozdoğan, S.	Turkey: Modern Architectures in History (2012)		X			
2	Atay, Ç.	Tarih İçinde İzmir (1978)			X		
3	Atmodiwirjo & Yatmo	Interiority: At the Threshold (2019)	X				

	Author	Title of work and year of publication	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
4	Batur, A.	A Concise History: Architecture in Turkey During the 20th Century (2005)		X			
5	Birol, G.	Modern Mimarlığın Ortaya Çıkışı ve Gelişimi (2006)		X			
6	Boudon, P., & Poussin, F.	Drawing in Architectural Conception: Graphic Representation Manual (1993)					X
7	Bozdoğan, S.	Modernizm ve Ulusun İnşası (2002)		X			
8	Brooker, G., & Stone, S.	Basics Interior Architecture 02: Context & Environment (2012)					X
9	Ching, F. D.	Architecture: Form, Space, and Order (2011)					X
10	Ching, F. D.	Architectural Graphics (2015)					X
11	Ching, F. D., & Binggeli, C.	Interior Design Illustrated (2018)				X	X

	Author	Title of work and year of publication	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
12	Evin, A., & Holod, R.	Modern Turkish Architecture (1984)		X			
13	Farrelly, L.	Mimarlığın Temelleri (N. Şık, Trans.) (2011)				X	
14	Gagg, R.	Basics Interior Architecture 05: Texture + Materials (2013)					X
15	Güner, D.	İzmir Mimarlık Rehberi (2005)			X		
16	Gürel, M. H.	Domestic space, modernity, and identity: The apartment in mid-20th century Turkey (2007) (Doctoral Dissertation)		X			
17	Hasol, D.	20th Century Modern Turkish Architecture (2017)		X			

	Author	Title of work and year of publication	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
18	Hvejsel, M. F.	Interiority - a Critical Theory of Domestic Architecture (2011) (Doctoral Dissertation)	X				
19	Ionescu, V.	The Interior as Interiority (2018)	X				
20	Jull, A.	Rethinking the Greek Agora Interior Design + the Practice of Everyday Public Space (2011) (Master Dissertation)	X				
21	Klaffke, J.	Facade: Dressing, Surface, Space. In Housing plus (2014)				X	
22	Knaack, U., Klein, T., Bilow, M., & Auer, T.	Facades: Principles of Construction (2014)				X	
23	Koolhas, R.	Elements of Architecture (2014)				X	
24	Krier, R.	Elements of Architecture (1992)				X	

	Author	Title of work and year of publication	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
25	Küçükerman, Ö.	1950'li Yıllarda İzmir ve Güzel Karşıyaka (2014)			X		
26	Madran, E., & Alptekin, A. H.	Cumhuriyet'in Mimarlık Mirası (2011)		X			
27	McCarthy, C.	Toward a Definition of Interiority (2005)	X				
28	Miller, S., & Schlitt, J. K.	Interior Space: Design Concepts for Personal Needs (1985)	X				
29	Rice, C.	The Emergence of the Interior Architecture, Modernity, Domesticity (2007)	X				
30	Schittich, C.	In Detail: Building Skins: Concepts, Layers, Materials (2001)				X	

	Author	Title of work and year of publication	Interior/Interiority	Modern Housing Culture in Turkey	İzmir Housing Culture	Facades/Elements and Characteristics	Tangible & Intangible Values
31	Serçe, E., Yılmaz, F., & Yetkin, S.	Küllerinden Doğan Şehir: The City Which Rose from the Ashes (2003)			X		
32	Sey, Y.	Cumhuriyet Döneminde Türkiye'de Mimarlık ve Yapı Üretimi. In Y. Sey, 75 Yılda Değişen Kent ve Mimarlık (1998)		X			
33	Smith, C.	Inside-out: Speculating on the Interior (2004)	X				
34	Tekeli, İ.	Modernizm, Modernite ve Türkiyenin Kent Planlama Tarihi (2009)		X			
35	Vandevivere, I.	Naif mimarlıkta cephe: bir düşün anıtı (S. Ciner, Trans.) (1983)				X	
36	Wietzorrek, U.	Housing Plus (2014)				X	
37	Yılmaz, F.	The Other Side of İzmir: Karşıyaka (2007)			X		

CHAPTER 2
MEANING AND CHARACTERISTICS OF THE FACADE

According to Kingwell (2003), the concept of the "interior" can be explained in three different terms: *interior, exterior,* and *threshold*. Although the concept of the "threshold" is the least known, it is the most important of these three. Because the threshold determines the boundaries of the interior and exterior, it functions as a part of both.

The threshold, which is the point at which one space transforms into another, is often used to refer to the entrance of a space. Threshold, an important transition point, marks the point between one condition and another (Coates, Brooker & Stone, 2009). According to Jull (2011), the boundary is a liminal threshold between the perceived or imagined realms and has degrees that vary according to people. In addition, it examines the concepts of inside and outside or interiority and exteriority. Thresholds, which are the points where the boundary between interior and exterior opens, loosen the spaces and provide a wide range of perceptions, make movements and social interactions possible (Franck & Stevens, 2006). On the other hand, the threshold is a restricted space as much as it is permeable and limits people's behaviour and perception (Hillier & Hanson, 1984, as cited in, Franck & Stevens, 2006).

The concept of threshold is related to the discourse of interiority as it extends the terms inside and outside or interior and exterior. On the other hand, threshold experience should not be perceived only physically but should be interpreted between individuals' subjective experience and spatial qualities. Being on the threshold offers an uncertain spatial experience. Entering into space, moving through a passage, or passing through a boundary are examples of the spatial situations that people experience in their daily life at the threshold. Moreover, threshold refers to the changes from interior to exterior, from inside to outside, and from one spatial quality to another (Atmodiwirjo & Yatmo, 2019). Georges Perec (2008), on the other hand, states as the threshold the transition condition between private/domestic and other people/world/public, that is, when one moves to the other condition or one is on the other side (Perec, 2008, as cited in, Atmodiwirjo & Yatmo, 2019). It is also ambiguous where the threshold begins and

ends, thus it represents being betweenness. In this context, the concept of the facade, which defines both separateness and connectedness is considered as a threshold in the context of the spatial experience it offers within the scope of the thesis. The critical role of the threshold in defining the relationship between the two sides emerges from the fact that the threshold indicates both separation and connection (Atmodiwirjo & Yatmo, 2019).

According to Atmodiwirjo & Yatmo (2019), a threshold exists in different architectural forms or interior elements, such as portals, gates, bridges, or other physical forms. Many different architectural elements such as doors, columns, stairs, etc. separate and distinguish the interior from the exterior and act as a threshold by allowing passage to people. In the scope of this thesis, "facade" assumes this threshold task because of its interior and exterior properties (Figure 2.1). The facade is an architectural element that acts as a threshold between the interior and the exterior, as they appeal to the inside and outside equally. Since threshold addresses, both parts that they separate or connect, the concept of the facade also depends on the two spaces it separates, interior and exterior. In this context, it is argued that the facade should be considered as an interior space element additionally its exterior features.

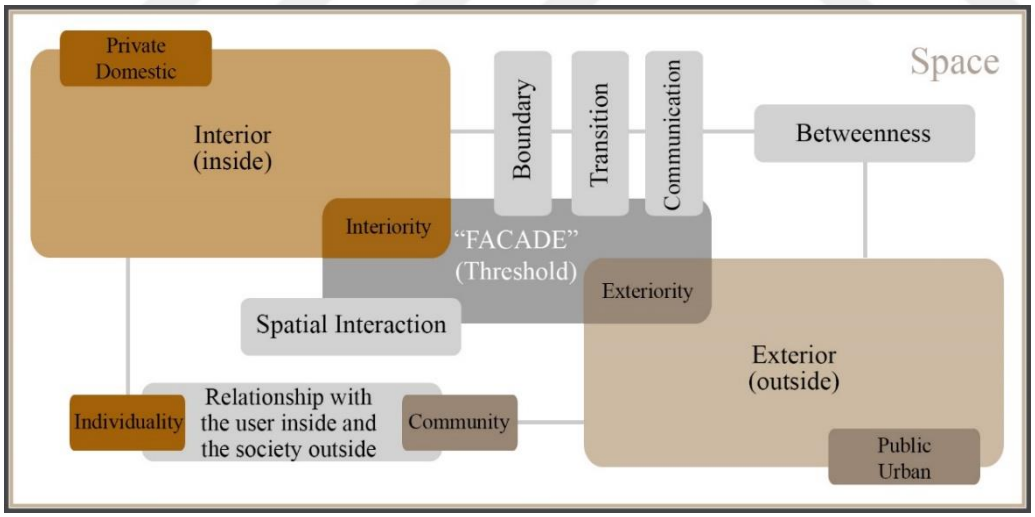


Figure 2.1. Facade as threshold between interior and exterior. Produced by the author.

2.1. Meaning of Facade

Generally, vertical shapes in people's vision are more effective than horizontal planes. These vertical planes are tools for defining a discrete spatial volume, providing containment and privacy to space. In addition, they function to separate one space from

another or to set a border between the interior and the external environment. In addition, vertical elements in a building provide support for roofs and floor planes. They help with the flow of air, heat, and sound by controlling the visual and spatial continuity between the interior and exterior of the building (Ching, 2011). In this context, based on these definitions, it can be said that one of the vertical planes in architecture is "facades".

The concept of facade became an architectural doctrine in the Renaissance, due to the work of Alberti and his translations from Vitruvius. The concept expressing the facade in Alberti's book named De-re Edificatoria is lineaments, which means painting, face line, plane (Lang, 1965, as cited in, Gök & Satıcı, 2019). In 100 AD, Vitruvius described the construction of external brick as a "wall", though he expressed concern for the "facing of the walls" by identifying the proper orientation of the brick placement (Koolhas, 2014).

Before the term facade was used, there was the concept of the facade as a meaning: the outer surface of a solid mass, thin modular panel or screen layer, and the application of adhesive materials. Although the first usage of the facade was recorded in the year 1656 to express the exterior of a house, it did not appear as an architectural notion until the 18th and 19th centuries. Compared to architectural elements such as walls, floors, columns, windows, or doors, the term facade is a newer architectural concept. Although the facade is theorized as an architectural element, the idea of a facade has been questioned since the end of the 19th century (Koolhas, 2014). After being used as an architectural concept, facades have changed in terms of definition, form, or meaning in the historical process. The main reasons for these changes can be listed as follows; new materials and construction techniques, changing user demands, society needs, designer/architect decisions, location, and environment.

The word "facade" is a natural member of the architectural vocabulary. There is no need to look into the dictionary to understand where the word's stem came from because it comes from a word of face, the face of a house (Koolhas, 2014). According to the Encyclopedic Dictionary of Architecture (2019), the word "facade" means each of the faces of a building. According to the Visual Dictionary of Architecture (2008), the facade, which is the exterior plane of a building, sets the visual tone and includes most of the identifiable architectural features typically used to classify architecture. It also means the view of the perpendicular of the building face (Hasol, 2019). According

to the Turkish Language Association (n.d.), it can be defined as the front part of a thing or a structure. Ching (2011) defined the facade as the face of the building or the face of any surface facing the space in public.

Although it is deeply involved in architectural theory, the use of the word facade in English is considered new. The word is adapted from the French word “face”, which evolved to the “thing which is presented”. In other languages from Latin, the words for facade relate to “countenance” (Koolhas, 2014).

The word “facade” comes from the Latin “facies” which means the words “face” and “appearance”. Starting from this definition, the “face” of the building is generally defined as the public space facing the street (Krier, 1992). But on the contrary, this face also encompasses the more private space, interior, other than the public space. This dual function provided by the facade is, in short, between the public space and private representation.

As stated before, there are three elements that constitute the interior (interior, exterior, and threshold), “facades” often undertake the threshold task in the architectural realm. Threshold provides the complex transition between the space in front of the facade that observers stand and the space behind the facade that observers imagine (Klaffke, 2014).

Although the facade is generally interpreted as a building element seen from the outside and serving the outside as an interface, it is the first encounter that brings together the architectural product and the individual and softens the transition between interior and exterior (Karaaslan, 2019).

As Leon Battista Alberti (1988) defines architecture as a social art that connects the citizen and the state at the same time the private and the public; the concept of the facade is important in addition to this definition at the point where the *urban* and *interior* intersect. The interaction between outside and inside occurred on the basis of the facade. Thus, the scale of the urban (city) and the scale of the inhabitant (interior) are brought into balance by the role of the facade (Klaffke, 2014).

Vandevivère describes the pure function of the facade as separating the interior from the external environment. On the other hand, as the symbolic power of the facade overrides its technical function, it creates the image of the space it surrounds (Vandevivère, 1983). The functions of the facade are listed by Schittich (2001) as protection against moisture, lighting, ventilation, insulation, protection against wind,

visual protection, sun protection, visual relation, protection from glare, security, noise protection, preventing mechanical damage, fire protection and energy recovery.

According to Krier (1992), the facade is the most major architectural element of a building that provides to communicate its function and significance. According to Klaffke (2014), the facade is generally the only thing that is comprehended as a product of architecture in residential architecture. In recent years, with the rediscovery of the value of urban life, the concept of the facade has gained a new meaning and value. The concept of a facade not only provides the organization necessary for the formation of the interior space but also provides identity information such as the social and cultural status and user of the building (Krier, 1992).

According to Lexikon der Weltarchitektur (1992), the facade means the display side of a structure and can reflect or conceal the building of which it is part. In line with this definition, the facade can be defined as the main side and appearance of the building that can be viewed and observed from the outside.

The facade of a building facilitates many of the small-scale relationships between private and public spaces. They act as a filter that defines where the public space ends and the private space begins by determining the social roles individuals play in society (Ching & Eckler, 2013).

The facade functions as an unsharpened interface between the interior and the exterior, both separating and dividing. In a sense, the fact that the facade is so permeable and fluid, allows the user to be outside and the public to be inside. Facades make both community and individuality active by establishing a relationship with the user inside and the society outside (Karaaslan, 2019). Smith (2004) considers the architectural envelope as a space that contributes both inside and outside since the boundary has thickness and edges.

It is known to the observer that there is always an “interior space” behind the facade, even if it is not visible from the outside. In fact, users first communicate with buildings by means of facades and then imagine their interiors they constitute. According to Ching and Binggeli (2018), facades determine the character of the interior and exterior space separately. Thick and heavy facades provide a distinction by the controlled interior environment, while thin or transparent facades provide interior-exterior space integration.

According to Klaffke (2014), facades convey some levels of perception by telling stories and containing hints, references, and signs. Apart from being the face of buildings and urban space, facades also reveal the structure and periodic characteristics of society (Bilgin, 2019). Since facades are architectural elements that reflect the changes and developments in the city most clearly, they have been affected by the social, cultural, economic, political, or technological developments experienced in the historical process. From the past to the present, the concept of the facade has gained importance in terms of architecture, with different historical, social, cultural, political, or aesthetic meanings.

As with every architectural element, facades also contain the characteristics of the period they belong to and transfer them to future periods. Facades are unique values that must be conserved with their features. The distinctive style and historical nature of the facades mean that they are protected by building regulations that prohibit changes (Ambrose, Harris & Stone, 2008).

As a result of some social and individual needs that emerge over time, the idea of intervening in the facades emerges. These needs sometimes arise from necessity and sometimes from aesthetic concerns. Needs arising out of necessity are in the form of intervention in the construction system of the facade for security reasons or as a result of damage to the building over time. Interventions arising from aesthetic concerns can be listed as follows; visual changes, functional changes, and personal or social pleasures.

The interior and exterior surfaces of the facade can differ from each other in terms of design interventions. For example, while the architect/designer intervenes in the exterior surface of the facade and becomes effective on the facade elements, the user needs or decisions come to the fore in the interior surface of the facade. Users in the interior space can interfere with the facade with their own preferences or the desire to create a personal space with interior elements -curtains, shutters, or blinds-, material and color selection.

Interventions on the facades, whether necessary or optional, should be made with specific concerns. The original elements, details, and features of the facades should be preserved as much as possible. In case of a possible change, it is necessary to protect the architectural character of the building and not to damage the facade composition.

Whenever possible, arrangements should be made, respecting the original integrity and values of the facade, without disturbing its historical and architectural characteristics.

In facades, it is necessary to pay attention to the elements that separate and unite the old from the new. Therefore, if an intervention is to be required, the choice of elements should be related to the language of the historical facade. In this way, continuity is ensured by meeting the conditions and demands with the quality of the facade. After all, there is a dialogue and relationship between the old and the new, between the past and the present. If this conversation (dialogue) is provided in an intervention, the historical fabric will be meaningful and permanent (Krier, 1992).

2.2. Facade Elements and Characteristics

The composition of the "facade" consists of structuring and ordering. These include all kinds of basic physical elements such as windows, doors, roofs, etc. As each facade is different from the other, the basic elements they have also differ from each other in form, colour, or material. While all these elements can be addressed separately, they should also have a common language holistically (Krier, 1992).

Facade elements are designed by considering functional requirements and aesthetic concerns together. Each of them affects the organization, arrangement, and characteristics of the facade.

Facades are generally represented through their visual elements. Each element of facades helps to define the atmosphere of the interior. In other words, the elements of the facade such as windows, doors, balconies, etc., and the facade itself in terms of form and quality directly affect the interior space characteristics.

Although the facade elements seem independent from the interior, they are the elements that affect not only the surface to which they belong but also the liveability of the interior space. "Interior space" is one of the issues to be considered in the design process of these elements. In brief, the relationship between facade elements and the interior space they belong to should be questioned during design.

According to Farrelly (2011), geometry, form, and circulation are universal concepts in architecture, and buildings are defined according to these three categories. The first term, geometry, is the organization of spaces. Since the plan, section, and elevation of the building can be affected by geometry, small components such as doors and

windows are also affected by this element. On the other hand, the form is characterized by architectural concepts and can be in two manners: it is affected by the external appearance and is shaped according to the purpose (activity). Circulation means movement inside and outside the building. The first places where people encounter architecture are the road approaching the building and the entrance of it. This orientation continues inside the building and is supported by interior and exterior connections.

As a result, based on this approach of Farrelly (2011), these three basic categories that defined the building also support the concept of the facade. The shaping and design of the facade elements are fed by these three basic categories, geometry, form, and circulation.

Each of the facade elements creates the facade characteristic by affecting the visual perception and function of the facade. Facade characteristics can vary according to structures and can be interpreted in different ways by the viewers (from outside) and inhabitants (from inside).

Although the facade itself is a defined layer on the building, each of the facade elements is a layer of the facade separately. Elements that shape the facade, distinguish them from each other, and provide different interpretations can be counted as follows; number and location, openings, alcoves, balconies, and materials and texture.

The formations and characteristics of the facade elements vary according to different periods and different regions. Considering the facade elements as a whole, not one by one, and reading the composition they create together provide a comprehensive understanding of the facades.

Number and Location: The number of facades in buildings varies according to the location of the building at the parcel. There can be two facades (front and rear) in adjacent parcel type, two facades (front and side) in corner parcel type, and four facades in free plot type. Facades can also be named according to the orientation in which they are facing in their location. For example, it can be named as a south facade, sea facade, road facade, etc (Hasol, 2019).

Openings: The most important element of the facade that allows the interior and exterior to interact is the openings. Openings in the facade can be in two different

forms; a *door* and a *window*. While these openings define the boundary between the two spaces, they also connect two different spheres (Klaffke, 2014).

Openings on the facade allow natural light to enter the building, connect interior and exterior spaces, and provide natural ventilation (Farrelly, 2011). Openings, which are the spatial transition between the interior and the exterior, usually provide information about the interior space that lies behind the exterior, with its scale, character, or composition (Ching & Binggeli, 2018).

Unlike windows, *doors* are elements that provide direct interaction on the facade. Door openings provide direct access to the building and at the same time affect the identity of the facade. Building entrances are sometimes emphasized with threshold elements such as steps or landings. Door entrances are sometimes designed with elements such as eaves and are also used as semi-closed spaces (Farrelly, 2011).

As the first point of contact for visitors, doors serve as an openable boundary between one condition and another. It can also be called the potential transition to the unknown. Some of the features represented by the door can be listed as follows: openness, entry, freedom, security, safety, and privacy. Doors are part of the surface (wall/facade) and an unavoidable breach in them (Koolhas, 2014).

Similar to the doors, the number, size, and shape of the *windows* on the facade directly affect the character of the facade. On the other hand, one of the most important features of the windows is that the inside is visible from the outside and the outside is visible from the inside. In this way, public and private relationships/connections are strengthened. On the other hand, windows convey images between interior and exterior, as well as meeting primary physical phenomena such as lighting and ventilation (Klaffke, 2014).

Windows that give character to a building not only provide a view of the outside world but also have the possibility of contacting it. They provide physical contact, such as feeling a breeze or listening to the noise outside. The windows are perceived as an opening for ventilation, illumination, filtration, and framing. They can be positioned on the walls, roofs, or ceilings of buildings, as well as most prominently on building facades (Koolhas, 2014).

Additionally, windows can be positioned on walls, entrances, alcoves, or stairwells on facades. According to Farrelly (2011), the location and dimensions of the window

openings vary according to the function of the interior. In addition, the amount of light needed, and the level of privacy are also determinants of the design of the windows.

To summarize, openings serving at the intersection of individual and society, interior and exterior allow the spatial transition. Thus, in residential architecture, windows and doors represent the relationship of the individual with the society (Klaffke, 2014).

Alcove: On the facades, the elements that extend outside the building, independent from the function inside, can be described as "alcove". Although they play a dominant role in the facade formation, they are not the only elements of the facade surface. In addition to the visuality of the facade, they also affect the plan scheme and interior space perception (Tezer, 2017).

The concept of the interior has developed and changed due to factors such as culture, traditions, beliefs, and changing lifestyles. As a result of these changes, the concept of alcove emerged from reasons such as insufficient space in the interior, increased needs, the transition to more social life, or the necessity for communication with the exterior environment (Özel, 2019).

According to Evren (1959), alcoves are divided into three according to their position in the plan, their orientation in the plan, and their form in the plan (Evren, 1959 as cited in Özel, 2019). According to Tezer (2017), alcoves have three different types according to their size; an alcove that is a part of the room, an alcove that is the entire room, and an alcove that is several rooms sized. They are divided into two as open and closed according to their forms. Generally, a combination of open and closed alcoves is common. In addition, alcoves can vary in terms of material such as stone, wood, and iron construction.

Alcoves allow users to establish a controlled relationship between the interior and exterior. They move away from the introverted structure of the interior and strengthens the interior-exterior integration. Although the conditions such as culture, social beliefs, traditions, building materials, and environment are determinant in the design criteria of the alcoves, the relationship between interior and exterior space is achieved partially or in a controlled manner due to this facade element (Özel, 2019).

Balconies: Balconies are outdoor rooms where the inhabitants can leave the apartment blocks by staying within their boundaries. They have connected spaces to the facades that turn private spaces outward. Klaffke (2014), defines balconies as protruding

volumes that provide the facades into inhabitable spaces between the private and the public. In other words, balconies are small rooms at the intersection of two different spaces. They allow creating new relationships between the city and the apartment block.

According to Koolhas (2014), when we look at the ancestry of the balcony in military architecture and the theatre, we see that it developed over two main necessities: political power and everyday leisure. As a platform opening to the outside, balconies have some similarities with terrace, veranda, loggia, or street in the sky. But the balcony's cellularity and cantilever distinguish it from others. In this context, balconies are defined as individual and private spaces suspended above the public and collective realm. Unlike the balcony, the concepts of terrace, veranda, or loggia are built on a solid and un-cantilevered platform. In addition, they are far from the semi-privacy provided by the height of the balcony. The concept of the street in the sky, on the other hand, relates to the view and visibility as well as circulation and wraps around the building like an exterior passage (Koolhas, 2014).

The publication Befreites Wohnen (Liberated Dwelling), published as a result of the first Congres Internationale d'Architecture Moderne (CIAM) in 1929, described the balcony as a liberating and universally applicable element capable of bringing light, air, and openness in a modern dwelling. The 1920s and 1930s were the periods when the balcony was gradually given a more central place in modern architectural discourse. It is understood that the balcony has become a liberating element and people spend their leisure and sports activities, thus, the balcony has developed as an element that ensures the modernity of daily life (Koolhas, 2014).

The balconies, which are located in a balanced way on the facades of the buildings, serve as a mixture of concepts; sometimes public and private, sometimes inside and outside. At the stage for engagement with the urban or the city, balconies become the place of suburbanization of the city (Koolhas, 2014).

Materials and Texture: The relationship between facade and material adds visuality to the facade. On the other hand, with the effect of technological developments on materials, they are not only visual elements they can also turn into functional elements on facades (Bilgin, 2019). On the contrary, Karagüler (2014) argues that the functional materials used can transform into visual elements on the facade. An example of this is

the use of concrete as a bearer building material, as well as its use to give special finishes and texture since it is an easily shaped material.

The choice of the facade material is shaped according to environmental conditions such as climate, noise pollution, neighbouring buildings, orientation, etc (Klaffke, 2014). According to Farrelly (2011), the materials used in the facade of the building should be selected in accordance with the land and environment, and the materials used in the interior should be selected in accordance with the function and users. The materials are chosen for the interior and outer shell (facade) are in a certain harmony, although their purpose and responses to needs are different.

According to Ching (2011), the texture is defined as a special feature of a surface due to its three-dimensional structure. In terms of architecture, the texture of the facade exists through the elements and materials in the facade composition. It provides the diversity of the facade by creating harmony or contrast and gives the building identity (Süzer, 1994). There are two basic types of textures: tactile and visual. Tactile texture can be felt to the touch and is real, whereas visual texture can be real or illusory. The texture is felt as a result of the movement of our senses of sight and touch. The selection and use of the texture should be suitable for the desired character and use of the space. Textures that visually fill the space can make the surfaces they are found perceived differently. The characteristics of the texture that are the intrinsic character of the material are to define, furnish, or embellish (Ching & Binggeli, 2018).

Colour, which is similar to texture, is an inherent visual feature of all elements. While the colour, texture, and pattern on the surfaces affect the perceptions of people about the positions in the space, they also have an effect on terms such as scale, dimensions, and proportion (Ching & Binggeli, 2018). The material and texture strengthen the visual and physical perception of the facade surfaces. Because of this visual and tactile perception, facades become permanent in people's memory. In addition, with the help of materials and textures, the communication of the facade with the citizens outside and the inhabitants inside is strengthened.

According to Yıldırım (2004), the aim of all architectural designs is to transform the material from being material to a means of expression. The designer builds the material-form-content relationship from the beginning. Meaning occurs when people interpret and discover this. In this context, when the material is used as a narrative tool

in the facades, the building can acquire a gaudy, monumental appearance as in the 19th century, as well as take on a simpler and closer to human scale as in the 20th-century modern architecture (Bilgin, 2019).

2.3. Facade as an Urban, Architectural and Interior Element

In order to understand the scope of the facade in *urban*, *architectural*, and *interior* scales, the facade is considered separately as three main elements.

Facade as an Urban Element: According to Farrelly (2011), urban spaces are places built by people and where events take place. They are also the environments where the architectural tradition is produced, and architecture can be enriched by mutual interaction. On the other hand, Nooraddin (2002) argues that interior spaces do not end with building elevations, they interface and integrate with exterior spaces.

Streets, avenues, or squares are of great social importance to society. For this reason, building facades are used in shaping these exterior/public/urban spaces and determining their boundaries (Alexander, Ishikawa & Silverstein, 1977).

Characterization of urban space is provided by building facades, neighbouring building facades, streetscapes, and the environment (Huxtable, 2004, as cited in, Askari & Dola, 2009). The fact that the facade creates a surface in the city, has an importance in terms of its environment, belongs to the community and the citizens in the region it locates, emphasizes that it is an "**urban element**" (Figure 2.2). Additionally, it is an element of the city as well as the building and is designed with certain visual and aesthetic concerns.

Reflecting the social, political, and cultural characteristics of the society in the historical process also supports the urban context of the facades. Facades form the language of a city due to the meanings they carry. According to Çidem (2019), in this context, facades contribute to the formation of "urban identity" by creating meaning and language between people and the city with their traces. Additionally, by combining different functions, facades gain a place in building and city scales as both a physical and a communicative element (Çidem, 2019).

On the urban scale, factors such as the preservation of the existing fabric of a surrounding, creating decor for other buildings, defining an urban space should be considered for buildings (Ching, 2011). Facades, which are the indicators of the

building, communicate with the environment through the signs they carry. In this context, the facade is a phenomenon that is interpreted by city users rather than presenting a composition as a form (Şenyiğit & Altan, 2011). Thus, while the building facades affect the identity of the city, they also offer different experiences to the viewers.

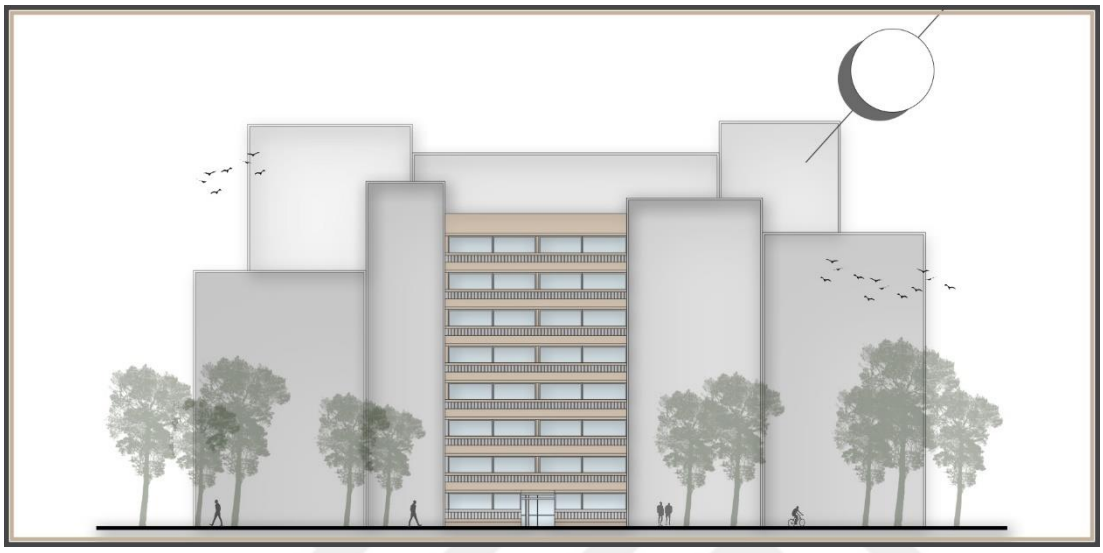


Figure 2.2. Illustration of facade as an urban element. Drawn and produced by the author.

Facade as an Architectural Element: Considering it as an architectural shell, being the first perceived architectural element of the building, containing information about the architecture of the building to which they belong, being located between the public and private spaces defines the facade as an "**architectural element**" (Figure 2.3).

Facades are the architectural elements that determine the appearance of the building immediately and directly. They serve as one of the most basic elements that consist of the architectural composition. At the same time, facades are shaped according to the building form and character and create the theme of the buildings architecturally. Architectural details, elements, forms, materials, or textures can be read from the facades.

As an architectural element, facades convey the necessary clue, details, and information about the building characteristics to the viewer before moving on to the interior. Thus, it enables people to have information about the interior space. It is inevitable to consider the facades, which are in such a relationship with the interior, as an interior element as well as an architectural element.

The facades of the buildings affect the architectural environment they locate due to their architectural scales. As a result, building facades form the architectural pattern and shape the architectural structure of the areas where they are located.

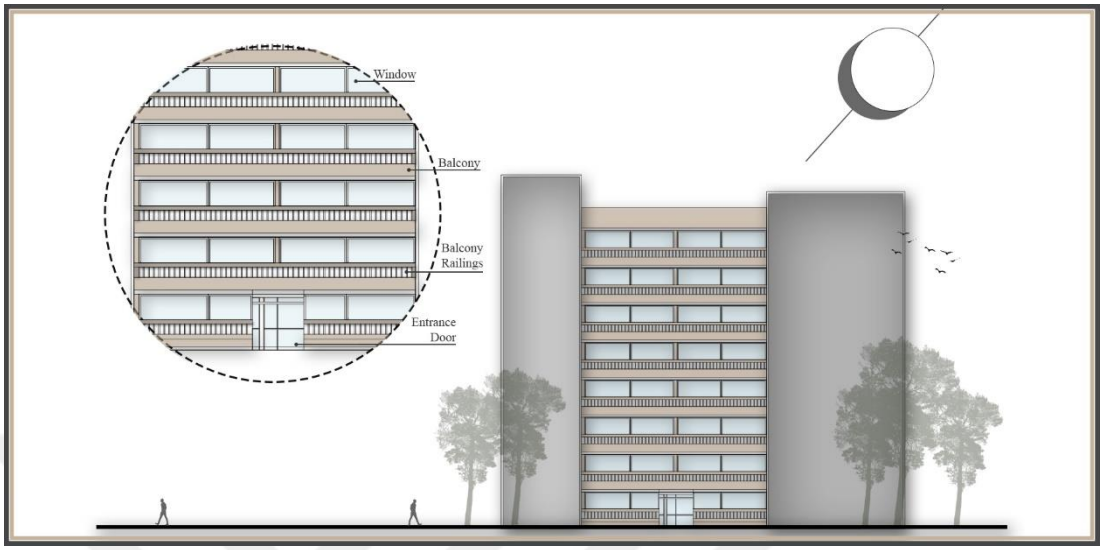


Figure 2.3. Illustration of facade as an architectural element. Drawn and produced by the author.

Facade as an Interior Element: The fact that the facade takes an important role in the formation of the interior space, provides individuality, and creates privacy allows us to handle it as an "**interior element**" (Figure 2.4). While the facade acts as an architectural element from the outside, it shapes the interiority experience from the inside. It strengthens the experience by creating a connection between inside and outside.

According to Ching and Binggeli (2018), interior design is the planning, layout, and design of a space in a building. Interior spaces are needed to meet people's physical shelter and protection needs, to perform their activities, to express their actions, and to state their mood and personality. The purpose of a design is to organize its parts that constitute the design into a coherent whole. The design considered as a whole also has an effect on user perception and usage. Due to the inevitable interaction of interior and facade, facades functionally support and aesthetically enrich the interior space.

The term facade determines the mobility and flexibility between the interior and exterior while give meaning to interiority by extending its content. The term of the facade, which supports control between the interior and exterior, allows the interior to be sheltered, protected, and contained. The degrees of control can vary in interior

spaces where facades serve as boundaries. In other words, control and privacy of interior space can change with the masking and hiding task provided by the facade. Interiors as individualized spaces enable people to establish permanent and meaningful connections. Facades being a part of interior spaces have also important meanings for people and are part of identity acquisition. Additionally, from security-wise, the enclosure and belonging provided by facade reinforce people's sense of security in the interior space. Facades serve as a boundary by limiting the effects of external factors as well as controlling the interior space conditions.

Facades are not only a part of the building they belong to but also a part of the city, because of the dialogue it establishes with the interior of the building and the city in addition to space and the user. Therefore, facades are an architectural element that surrounds society. As a result, facades, which are the most prominent part of the experience between the individual and society as an architectural element, equally affect the two spheres they address; "public urban space" and "interior space". In short, facades are shaped from the outside and inhabited from the inside (Klaffke, 2014).

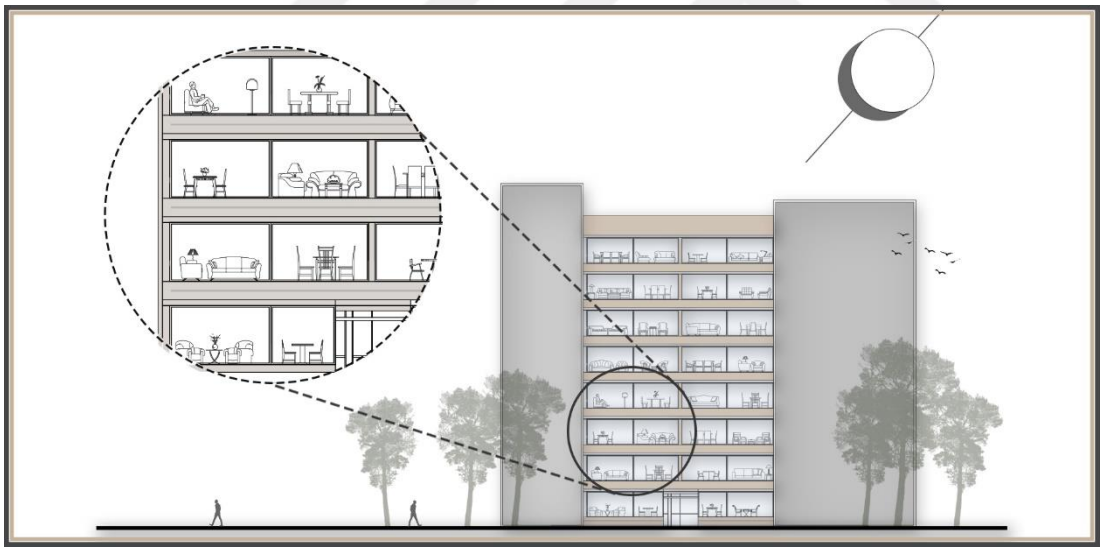


Figure 2.4. Illustration of facade as an interior element. Drawn and produced by the author.

2.3.1. Interiority at the Intersection of Interior Space and Facade

Within the scope of this thesis, since it is argued that the concept of the facade is an interior element besides its exterior features of a building, the term "interior" and "interiority" are defined in detail.

Space constantly wraps the existence of people and the architecture comes into existence as it is grasped and encompassed and also arranged by formal elements (Ching, 2011). Smith (2004) considers the interior as a space in betweenness rather than a restricted space. In other words, the interior is a space where the conceptual limits of building envelopes and spatial occupation can be questioned rather than being a site of containment.

According to Hasol (2019), the "interior" is a term used to describe the parts inside and the works inside the building. According to the Oxford English Dictionary, interior means inner and the inside; situated on or relating to the inside of something or the inner part of something. Charles Rice mentions that the Oxford English Dictionary records the usage of the term "interior" from the late fifteenth century to describe the inside as divided from the outside and also to mean the spiritual and inner of the soul. Additionally, the term "interiority" was used to define the inner character and a sense of individual subjectivity from the early eighteenth century onwards. The interior started to define the domestic affairs of a state and the sense of territory that belongs to a country from the middle of the eighteenth century. The interior defines the inside of a building or a room from the beginning of the nineteenth century. Although it emerged from the beginning of the nineteenth century, it does not mean that furniture, furniture arrangement, and domestic habits did not exist before this time. The interior can be the physical and three-dimensional space, as well as also can be a two-dimensional representation or image. As a result, the interior emerged as the domestic meaning of subjective interiority and was framed privacy and comfort, and a combination of specific gendered and familial roles in life. It also emerged for gaining domestic arrangements and self-representation in the context of domestic life (Rice, 2007).

The interior of a building is shaped by the built environment (surroundings) of the structure. According to Ching and Binggeli (2018), geometric elements such as points, lines, and volumes that are required to define and organize a space are in the form of columns, beams, floors, roofs, and planar walls in architecture. These elements are organized in a way to form the structure, to distinguish between inside and outside, and to define the interior space in architectural design. The formation of an interior space is primarily provided by the building's structural system. While the interior is

defined by planes such as walls and ceilings, relationships are established with the help of windows and doors (Ching & Binggeli, 2018).

According to Ionescu (2018), interior space can be considered indistinguishable from people's inner life or the term interiority. The interior is the arrangement of any built environment that provides an interiority. The interior does not just arrange and design furniture, adapt buildings to new requirements, or choose appropriate colours, but creates a scenario for people's subjective life, feelings, values, or thoughts. The interior space that represents the subjective life enables people to better understand the world they live in. The interior becomes a place that can be read as a dimension of meaning that can be determined locally and temporally, producing roles, movements, and activities.

The concept of interiority, which derives from the word interior, expressing the architectural space as an object and the inner subjectivity of individuals, is considered as the ability to connect the object and the subject in the architectural quality experience of the space (Hvejsel, 2011).

According to McCarthy (2005), interiority, which is not a restrictive architectural definition, is an abstract quality that enables an interior to be recognized and defined. There are some words to which the term interiority is connected and these can be listed as follows; containment, confinement, enclosure, imprisonment, privacy, protection, security, and shelter (McCarthy, 2005).

Jull (2011) describes interiority as an experienced and felt phenomenon rather than architectural limitations in her master's thesis. Interiority also exists as a transformative concept between private and public spaces, allowing the architectural boundaries that define interior and exterior spaces to be transcended. She also adds that interiority is the transformative notion that has an impact on the concepts of space and place by accepting social, physical, cultural, and technological developments in society.

On the other hand, the term interiority can also be considered as moving away from exteriority or eliminating exteriority. The relationship between interiority and exteriority is different from the concepts of interior and exterior. Because when using the terms inside and outside, the boundaries of the building are adhered to, but the interiority and exteriority can be between the interior and the exterior by being outside

the architectural constraints. Interiority and its boundaries can be defined in a visible or invisible way (McCarthy, 2005).

Miller and Schlitt (1985) examined the interior space for personal needs under nine main headings; control, privacy, identity, security, order, variety, aesthetics, choice, and sociability. The words order, diversity, aesthetics, choice, and sociability are not considered within the scope of this thesis since they are not as dominant as other words at the intersection of interior space and facade. In other words, these concepts have been disregarded as they cannot be addressed in the context of the housing and facade relationship and are limited to the interior space. In addition to these concepts, the word "limit" has been added. Within the scope of this thesis, the terms *control*, *privacy*, *identity*, *security*, and *limit* are used to analyse the "interiority" at the intersection of the interior space and facade.

Control: Controlling space is to limit or restrain it, that is, interiorize it. Interiority expresses that interior spaces are controlled and controlling environments (McCarthy, 2005). According to Miller and Schlitt (1985), control can emerge as one of the terms that arise between interior space and exterior through the feeling of enclosures. While the interior space provides control to the exterior, the exterior also provides control to the interior space.

Interior space contributes to a feeling of control and can serve as a private sanctuary. On the other hand, people expect to have behavioural and experiential control over elements such as pollution, noise, traffic jams, bureaucracy, or crime created by the environment in the interior. In other words, with the help of interior space, the ambient environment such as temperature, airflow, sound, and light can be controlled. Additionally, the indoor climate such as heating or cooling, and sound can be controlled by interior space (Miller & Schlitt, 1985).

Privacy: According to Miller and Schlitt (1985), the term privacy is the advantage of controlling space. Having privacy means for many people to be able to carry out activities without the intervention of others. In addition, it means that the activities are not interrupted, not distracted, and not unauthorized intervention by others.

People feel uncomfortable if others watch their actions and activities. In other words, people want to protect their visual privacy. On the other hand, people need an escape from their social roles and social interactions. They want to avoid the demands and

actions of others and want to be alone and be themselves. Thus, they are able to manipulate the environment in order to achieve privacy (Miller & Schlitt, 1985).

Interior spaces that provide psychological, emotional and physical privacy of people are important in terms of organizing social interaction. In order to achieve privacy/social contact, people prefer to go to the appropriate space. Interior spaces serve as a tool to interact with others and to get away from other people when necessary. They provide balance in terms of accessibility to the exterior and other people (Miller & Schlitt, 1985).

Identity: The environment and interior (specifically the home) play an important role in the process of people's self-exploration and development. People generally tend to identify with places and in this context create connections with spaces. Spaces have important meanings for people and are part of identity acquisition. As individualized spaces, interiors, also enable people to establish permanent and meaningful connections. It is important in terms of identity for people to have a place where they can show their individuality. In individual interiors, people can personalize what they believe socially, politically, economically, or philosophically. Additionally, they have an emotional experience in these individualized interior spaces (Miller & Schlitt, 1985).

Security: Another element provided by the interior is security. People feel the need to have a place where their safety is ensured, physically or psychologically, for their well-being. Security provides the feeling of protection physically or emotionally for people (Miller & Schlitt, 1985). In this context, interior spaces reinforce people's sense of security with the elements of the enclosure and belonging they provide. The interior space should be treated as a safe place away from dangers, hazards, accidents, or unwanted intrusions.

Limit: According to Jull (2011), limits can move or shift, and when we remove them, the interior and exterior act as a single space rather than separately designated spaces. This provides spatial interaction by contributing to the formation of spatial experiences. One of the main aspects of interiority as a transition point between spaces is understanding the potential of boundaries.

The permeability degrees of the boundaries allow or do not allow external factors such as weather, view, daylight, noise, and interruptions. To control interior space

conditions, external factors such as noise, pollution, heat, or daylight are regulated at boundaries (McCarthy, 2005).

These five terms, *control*, *privacy*, *identity*, *security*, and *limit* have been defined above in the context of interior space. These headings are important in terms of defining the characteristics of the interior and perceiving its boundaries. The different terms offered by the interior were determined in terms of exploring the definitions of the term interiority, which is a more intangible concept and derived from the word interior.

It is necessary to know the limits and potentials of interior and interiority in terms of considering the concept of the facade as an element of interior space. In this thesis, the relationship between the facade and the interior was established through the apartment blocks which are one of the important representatives of the interior space. Apartment blocks imply an embodied relationship with their interiors and the sense of interiority they create (Ionescu, 2018). In addition, apartment blocks are places where secrecy, personal privacy, or personal experience are acquired (Ghosh, 2001). On the other hand, the task of the facades for apartment blocks is to unite the flats behind them in a single structure. In this context, the interiority that appears at the intersection of the interior spaces of the apartment blocks and their facades gain meaning with the analysis and evaluations made on the selected examples in the fourth chapter.

2.4. Tangible and Intangible Values of Housing Facades

The semantic definitions of the facade, the facade elements with their characteristics, the urban-architectural and interior context of it, and the concept of interiority were examined in the previous part of this chapter. After this discussion, tangible and intangible values were proposed in this part in order to analyse and evaluate the case studies selected within the scope of the thesis.

Each part of a city has a meaning partly or as a whole. In this context, housing architecture, which is one of the most important architectural components of societies, is of great importance in terms of urban identity. Housing architecture, individually or together, forms the identity of cities with its facade characteristics.

The facades reflect the characteristics of historical environments. Since the identity of the housing is determined by its basic features and its history, it is very important to identify these features and to analyse them correctly (Atalan, 2016). In this context,

the concept of the facade, which is the main feature of the housing architecture, discussed within the scope of this thesis is significant in terms of determining the identity and continuity of the selected apartment blocks.

According to Ahunbay (2004), the areas that bear the traces of the past and also contain cultural and natural values are considered as the historical environment. Six apartment blocks selected as case studies within the scope of this thesis can be included in this historical environment status. While historical environments document the past of society, they also ensure the continuity of it. These environments characterize spaces with economic, cultural, and aesthetic values and thus determine the identity of the region or city (Atalan, 2016).

According to Atalan (2016), in order to ensure the continuity of urban identity, the original values of a region should be preserved and included in today's designs. In other words, changing and developing society needs to affect the social, economic, and cultural lives of societies as well as have an inevitable effect on the identity of regions. In order to prevent identity from being negatively affected by these changes, it is necessary to consider, examine, and maintain the values of a society in a holistic way. It also needs to be integrated into the present.

The form and space of the building are shaped in line with the functions it contains, the users, the meanings they carry, and the context they address (Ching, 2011). As a result of the support of the theoretical researches with observations and field trips, a value system suggestion for interpreting the facades has been devised. *Tangible values* were mostly determined by theoretical research and were related to the design principles of facades. Theoretical information obtained as a result of archive scanning and literature review enabled the determination of these values. On the other hand, *intangible values* include subjective evaluations which were revealed as a result of on-site observations and interpretations fed by oral history studies.

While the sub-headings and their contents of tangible and intangible values are explained in this section, it is analysed in the fourth chapter of the thesis on the selected six apartment blocks one by one. This analysis of tangible and intangible values to be applied to housing facades is important in terms of highlighting the historical environment and emphasizing the local identity. This analysis, which is made on the six selected apartment blocks' facades, allows these buildings to be conserved with the

elements they have while revealing the original details. An analysis of these values provides relevant information for understanding the architectural intentions of these apartments and their architects' design ideas.

2.4.1. Tangible Values

Proposed tangible values include five headings respectively; architectural and interior characteristics, openings, balcony types, material selection and colour usage, and innovative and original details. These tangible values can be evaluated by supporting the theoretical research with on-site observation.

Architectural and Interior Characteristics: Interior design goes beyond the architectural definitions of space. The architectural character determines the formation of the interior space. Therefore, interior design should work with the basic features of the architectural space and maintain these features. On the other hand, interior space is shaped according to the activities that take place. These activities affect the plan layout, arrangement, and organization of the space (Ching & Binggeli, 2018).

There is a strong connection between facade and space relation and interior spaces. They are influenced by the facade and its elements both in terms of content (furniture and design elements) and organization.

The furnishing elements in the interior can stand independently in the spatial space or define the form of that spatial space (Ching, 2011). The spatial arrangement of furnishing elements can be affected by the facade layout in interiors. In other words, facade elements such as openings, alcoves, or balconies have an inevitable impact on the interior space organization, and the interior layout is affected and shaped by these facade elements. For example, while the furniture or design elements that people prefer to position in front of the window or balcony may be different, the type of furniture positioned in front of the wall may be different.

Beyond the furniture, the plan organization is also shaped and arranged according to the facades. While people tend to position the areas where they perform their social activities, such as the living room or sitting area, more facing the view or the outside, on the other hand, areas with privacy such as bedrooms and toilets are kept more secret and often move away from the facade.

As a result, the architectural and interior characteristics of space are shaped by the elements and position of the facade. Thus, the facade supports the interior design while providing the architectural and interior language of the space.

Openings: Openings create physical and visual transitional zones between interior and exterior spaces. If there are no openings in the planes surrounding the spatial area, visual and spatial continuity cannot be achieved. The size, number, and location of these openings affect the degree of closeness of the interior. The more these elements are, the more space loses its sense of closedness, and such spaces become dissolved spaces and begin to intertwine with the outside (Ching, 2011).

Openings, which can be in the form of windows or doors, interrupt the plane of the surface on which they are located and connect the interior to the exterior visually or physically. The visual integrity of the wall surface and the sense of enclosure provided are directly related to the size, shape, and placement of the windows (Ching & Binggeli, 2018).

According to Ching (2011), the shape, number, and size of the opening can be interpreted in different ways. If the shape is similar to the plane in which it is placed, it will create a compositional pattern. In terms of number, the openings can be placed together or separately on the surface to create a composition. As the size of the opening increases, it can start to act as an element on its own.

On the other hand, the size and location of the openings shape the views they are opened to. If the opening is small, the scene looks like a picture framed on the wall. If the opening is long and narrow, it only gives a clue about the outside. If the opening is large, it leads to a wide view and becomes dominant in the space (Ching, 2011).

Openings play an important role in determining the orientation, flow, light quality, usage, and circulation order of the interior (Ching, 2011). While the windows allow light and air to enter the interior, they also provide the visual transition between the spaces. The size and placement of windows affect the degree of interaction between the interior and exterior (Ching & Binggeli, 2018). Thus, while the perceived boundaries change as the window size changes, the perceived qualities change as the layout changes.

The most important aesthetic and physical impact of windows on the interior is the layout of interior elements. Interior elements are placed depending on the factors such

as the visibility, light, and heat offered by the windows. These possibilities offered by the window direct users and shape their choices. The users' interior space experience and the placement of interior elements are directly affected by the position of the windows (Ching & Binggeli, 2018).

Doors that support physical access between the two spaces provide privacy when closed, and establish visual, spatial, and acoustic connections between spaces when they are open. Thus, the size of the doors and their state of openness affect the connection between spaces. In addition, the size, scale, and design of the door provide clues about the space being entered. On the other hand, the number and positioning of the doors also affect the interior space organization and user movement. Accordingly, depending on this factor, the interior is arranged and the movements of the users are shaped. Due to their design, location, and construction, doors ensure the use of the interior while controlling the view, light, sound, warmth, and air passing (Ching & Binggeli, 2018).

The location of the doors affects the orientation and movement of the space. The location and size of the doors should be suitable for interior usage and activity. In addition, since the doors provide direct visual and physical access to the interior, the image seen when entered is important in determining the location (Ching & Binggeli, 2018).

As a result, the openings created in the plane of the wall provide the opportunity to re-establish contact with the surrounding for the interior space that cannot communicate with the outside. The openings on the facade surfaces provide continuity and transition while at the same time allowing light, heat, and sound transmission. Openings also erode the feeling of enclosure provided by the walls. The images visible through the openings become a part of the interior space (Ching & Binggeli, 2018).

Balcony Types: According to Grigoriadou (2020), balconies, which are a distinctive architectural element, should be considered as a public space in terms of providing physical and social well-being. Balconies open people's private lives to welfare, through fresh air, natural light, or community interaction.

Balconies where activities such as ventilation, allowing views or scenes, providing storage space, or drying clothes can take place, refers to the relationship between concepts such as individual and collective, particular and ordinary, private and public.

The balconies serve as a space opening from the personal space to the city and potentially offer the opportunity for individual freedom.

The balconies, which can be seen as a raised sidewalk area from the street, also undertake activities such as communicating, spending time, resting, getting fresh air, and interacting with the outside. In other words, they actually serve as both a public and a private stage between the interior and the exterior.

In other respects, looking at their morphology and boundaries, three types of balcony spaces can be considered: open balconies, glazed balconies, eliminated balconies. While open balconies have an open system to the outside, glazed balconies serve as a kind of closed balcony. Glazed balconies still have a border between the interior and exterior, but the eliminated balconies are formed by removing the boundary and integrating into the interior (indoor living area) (Riberio, Ramos & Flores-Colen, 2020).

To sum it up, the layout and designs of balconies, which are integral parts of apartment life, are affected by factors such as building plan layout, orientation, environmental effects, cultural traditions, and social differences. On the other hand, the size, width, shape, or design elements that vary in line with needs or requests lead to the differentiation of balconies.

Material Selection and Colour Usage: Facade materials have a direct attachment with the politics, social structures, or economies to which they belong. The materials link to more than one narrative or meaning over time. Especially, cultural attachments on materials are constantly changing (Koolhas, 2014).

The colour, pattern, or texture of a surface highlights the planes and also affects the visual weight of the form (Ching, 2011). The material selection on the facades is applied by considering both the visual/aesthetic and functional elements. The combination and balance created by using different materials together and the variety of materials used are important in that the facade is a means of expression for the users. This relationship established between facade and material should be supported by the relationship between the materials used in interior and exterior surfaces. For these reasons, while examining the selected apartment buildings, the meanings transferred by the materials to the users and the relationships they have been examined.

As the material selection has an effect on the facade characteristics, colours are also important in terms of distinguishing the facades. The use of colour on the facade can sometimes be preferred to emphasize a feature of the facade, sometimes to highlight the facade completely, and sometimes to be decisive on the facades.

According to Ünver and Öztürk (2002), the colours used on the facade should match the scale of the building and should depend on the natural, historical, cultural, and architectural characteristics of the place where it is located. Therefore, comprehensive studies should be carried out by evaluating these elements during the design of the facade colour of a building. When designing the colour of the facade of an individual building, plant life, water elements, climate, historical fabric, the social-cultural background of the society, and traditional and natural building materials should be considered. Additionally, the colour composition of the facades should emphasize the region, cultural and historical features, and traditional materials in addition to being a part of the architecture and the environment. As a result, the colours of the building facades are important to create a meaningful and effective city view.

Innovative and Original Details: In this value, the role of innovative and original details in terms of facade characteristics and differentiation are discussed. Innovative details designed to increase the quality of the interior and the building scale are also important in terms of the sustainability of building facades.

Each building facade has different elements or details that reflect the location, period, architect, and date it was built. These details, which differ from each other in different facades, give the facades the architectural quality and identity. In addition, different facade designs are encountered in line with the change in facade requirements and solutions over time.

Even the building facades that are located close to each other and built in close years can be differentiated from each other as their innovative and original elements. Designer/architect differences, personal preferences, architectural character, and material differences are among the most important factors in this variety.

With the development of technology over time, innovative approaches can be seen in facade designs. Changing features such as technological developments, architectural innovations, new material techniques, changing design strategies and construction technology have influenced and improved the facade designs over time. All these

changing factors have eliminated the limited expressive qualities of architects/designers in facade design. Thus, they began to play a more effective role in the development of new facade characteristics.

On the other hand, while the facades reflect the historical, cultural, economic, political, and technological aspects of the period they were built, they are also affected by the climatic conditions of the region where they were built. Thus, different facade characteristics with original details are observed in different regions at certain times.

The fact that the facade is an architectural element that changes and is influenced by innovative details made it inevitable for us to interpret original architectural details of facades that differ from each other. As a result, it is important that building facades can adapt to constantly changing user programs and needs. In this way, the life of the facade designs is prolonged and the structures can be used more efficiently.

2.4.2. Intangible Values

Proposed intangible values include five headings respectively; expressiveness and perception, user characteristics, historical, social and cultural patterns, context and environment, and interiority context. These intangible values can be evaluated mostly as a result of the subjective interpretation of on-site observation studies.

Expressiveness and Perception: The surface features and visual context of a plane are affected by its shape, size, scale, proportion, and perception of its visual weight (Ching, 2011). The first intangible value of housing facades, expressiveness and perception, is mostly related to the representative meaning in architecture. The representational value of an architectural object varies from person to person. In other words, the effect of an object is not the same for everyone and is open to interpretation.

Suarez (2016) argues that there are two types of processes embedded in the building: the process of capturing an architectural reference (representation) and the process of interpreting a representation by the viewer. When people encounter a building, they understand perceptual, associative, and interactive phenomena. The representation of these phenomena offers the dynamic experience of the building. The representation of an object and the experience it offers cannot be considered separate from the object. In addition, the object is represented not directly by people, but as interpreted and perceived by people (Fuerente Suarez, 2016).

The representation of an architectural object also need not be a representation of what people are experiencing now, but it can be a past experience or a prediction of a future experience (Boudon & Poussin, 1993). In other words, people can interpret building facades they encounter and experience by associating them with a past event or by predicting a future event.

Venturi (1966) emphasized the importance of buildings conveying meaning to the public. This expresses the meaning conveyed by the elements of the facade, either with or without function. It is mentioned that decorative and ornamental elements are used to provide existing needs for diversity and communication.

As a result, the elements on the facade and the facade itself with its form and structure may represent different meaning/content/message/experience by users (from the interior) and viewers (from the exterior). Thus, this representation causes different meanings to be attributed to the same facade. In fact, every tangible element of the facade changes the form and expression of this representation. Thus, it provides different interpretations of the same facade for viewers or users.

User Characteristics: How people living in the residential spaces can be affected by the housing facades, in other words, what the effects of the facades on the users are the content of this value. According to the changing dwelling and housing facade characteristics, the user character of the house also changes. Thus, the types of users sheltered by different facades also differ.

In this context, the reasons for different user characteristics in houses with different facade typologies can be listed as follows; differences in gender, age group and occupation, number of users and years spent in a residence. The economic, social, or cultural characteristics of the users in the residence are also effective in the emergence of different user characters. Each of these elements is directly related to building and housing facades. On the other hand, depending on these elements and user profile, the changes and interventions to the housing interiors and facades made by the residents in the house also differ.

Basic user needs can be divided into three categories: physiological, psychological, and social needs. People expect the houses they live in to meet these needs. The facade is one of the most effective elements of a building in terms of meeting these needs and responding to these needs. They create an environment for the changing needs and

characters of the residents due to the issues that it conveys such as privacy, identity, and security.

Historical, Social and Cultural Patterns: Since prehistoric times, the wall has played an active role in transferring knowledge (Üstündağ, 2009). In this context, facades directly affect the transfer of information in the historical process. Accordingly, the historical, social, economic, political, or cultural changes experienced over time can be easily read from the characteristics of the facade as well as they take part in shaping them. Changing historical, social, or cultural patterns in society are reflected in the architectural design of the facade and enable these values to be read by the citizens.

The traditional understanding of facade is shaped by facially and generally focuses on the compositional or semiotic processes on the surface of the building envelope (Koolhas, 2014). Facade requirements and facade designs may differ in different regions, periods, societies, or cultures. Just as the character and order of society can be directly reflected on the facades, they also have a determining effect on society. Facades in architecture are shaped depending on the design elements of the period, region, society, or culture they belong to.

Additionally, today, facades have to adapt to changing and developing values in order to sustain their existence. On the other hand, they should be protected without destroying their historical, social, and cultural patterns. When this balance between adaptation and protection is achieved, building facades are durable and sustainable. In other words, the historical, social, and cultural patterns of the building facades should be determined, analysed and their permanence should be ensured in accordance with today's conditions.

Context and Environment: The context envelops the internal organization of forms and spaces. The architecture of the building is in line with the context and the context includes settlement and environment, climate (sun, wind, temperature, and precipitation), geography (soil, topography, vegetation, water), and sensory and cultural character of the place (Ching, 2011).

The form, scale, or spatial organization of a building depends on functional requirements, technological aspects of the structure, economy, and expressive qualities of style. Additionally, building architecture should address the physical context and the exterior space. A building can be associated with its surroundings in three ways; it

can merge with the environment or dominate it, surround the part of the exterior space, define an edge of the exterior space. In all three cases, the potential relationship between interior and exterior spaces should be considered (Ching & Binggeli, 2018).

The architectural properties of the building envelope have great importance in the formation of a city's character. Ünver and Öztürk (2002), argue that in order to create an effective environment, buildings must be in harmony with both themselves and their surroundings. Buildings and their surroundings can be considered not only dynamically but also limited by circumscribed in terms of past and future (Koolhas, 2014).

According to Bilgin (2019), the identity of a city is shaped by the housing fabric it contains and the relations of these houses with their surroundings as well as with each other. The concept of the facade should not be considered only as a wall, but also as an introductory and defining element of the city. In addition, the continuity of the relationship between the facade and its surroundings improves the quality of life both individually and socially.

In this context, the facades of these housing patterns determine the character and identity of the city. The examination of the buildings under consideration together with their facades and their immediate surroundings is an indication that the facade cannot be considered separately from its surroundings. In addition, factors such as the distinctiveness of the facades from their environment, the floor heights, and the relationship they establish with the street enable city users and apartment residents to construct an environmental relationship with the facade.

Interiority Context: The fact that facades create a sharp distinction or fluid relationship with interior spaces allows users to live different experiences of the interior context. People begin to see, experience, and use it from the outside before entering the building. This orientation before entering the building may contrast with the interior of the building, but also may show similarities. The experience outside the building can extend to the interior, or there may be a sharp separation between inside and outside (Ching, 2011).

Whether separate or connected, the inevitable interaction between the interior context and the facade supports the characteristics of the interior space and enriches the interior both functionally and aesthetically. The flexible and mobile interaction that facades

provide between interior and exterior, expands the limits and meaning of the interiority context. In addition, the features that the facades provide to the interior context include the following; structural security, indoor comfort, environmental protection, and energy-saving.

The appropriate building envelope and its elements in harmony with the interior is one of the most important factors affecting the interior life quality and comfort. On the other hand, in spaces where there is a sharp separation between exterior and interior contexts, different experiences are offered to users.

Each element of the facade that we discuss as the exterior element is actually the components that affect the interior, shape it and form its identity. These elements should not only be considered in the external context, but their effects on the interior should also be discussed. Facades and facade elements are not only a part of the building they belong to but are also the most important element that shapes the interior space, due to the dialogue they establish with the interior. In this context, the effects of facades in the context of interior space, the interaction they establish, and the sharp distinction they create are within the content of this value.

As a result, a holistic approach is provided to the buildings by examining five tangible and five intangible value analyses proposed for building facades one by one. This analysis provides the necessary information to consider facades as urban, architectural and interior elements. Since residential architecture is important for the development and characteristics of societies, the tangible and intangible values of the building facades, which stand out in terms of social identity, allow both the physical sustainability of the facades and their permanence in the memory of the society.

CHAPTER 3
MODERN HOUSING CULTURE IN TURKEY

Throughout history, technological, social, economic, and socio-cultural developments have been parallel to architectural movements. The architecture of the cities has reflections on their technological, social, political, and economic characteristics. Each development and change in these areas affect the architecture of cities directly. Thus, the urban fabric is influenced by tangible progress and even by the intangible diversity of a city in a historical process.

The housing culture has also been directly affected by the developments experienced. "Housing architecture" is one of the reflections of social structure, living culture, and social civilization (Kayserili & Kocaman, 2014).

To be able to create a comprehensive insight, the developments and the breaking points in Turkey and İzmir through the modernization period in architecture are presented in this chapter. Since the effects of the breaking points and developments in architecture are not limited only to İzmir-Karşıyaka, the historical process in the architectural realm in Turkey and even international are also addressed[6]. Additionally, the meaning of modern, the emergence of modernism in the world, and its' reflections on Turkey are analysed for understanding the architectural and interior characteristics of mid-century apartment blocks in Karşıyaka, İzmir.

First, it is necessary to mention the word "modern" before starting the subject of modern architecture in this chapter[7]. The word "modern" can be described as hodiernal, contemporary, and independence from the historical items comes from the Latin word "modernus" (Aslanoğlu, 1988 as cited in Kuyucu, 2019). In Latin, "modus" means

[6] The local and international breaking points and the residential patterns in the modernism process are summarized in a table at the end of this part.

[7] The partial content of this chapter is in the printing process for publication as a conference paper (entitled "Local Interpretations of Modern Housing in Post-Republican Period in İzmir-Turkey", Ballice, Güler, Paykoç) at the 16th International Docomomo Conference, Tokyo Japan 2020 within the theme of Inheritable Resilience: Sharing Values of Global Modernities. Additionally, the partial content of this chapter has been published as a book chapter (entitled "Documenting Modern Interiors with Digital Technologies: Mid-Century Apartment Buildings in İzmir", Ballice, Paykoç, Güler, 2020) at New Approaches in Contemporary Architecture and Urbanism.

measure whereas “modo” refers to right now. As for that, “modernism” is being used for modern ways of thinking or the modern time-related features of a style or a product (Kuyucu, 2019).

According to Heynen (2000), the concept of modern has three intertwined basic meanings. The first of these dates back to the Medieval ages and means the current and the present. The latter begins to prevail in the 17th century and means new as opposed to the old one. The third means momentary and transient that became important during the 19th century and is based on new. The common features of these three meanings of modernity -current, new and transient- is that they give a different meaning to the present, reject the past, and break in tradition. All three meanings refer to the importance of the concept of modernity that is ascribed in the present.

3.1. The Emergence of Modernism in the World and Turkey

The impacts of modernization on society have searched by sociologist Anthony Giddens (1991) and he categorized them as follows: discontinuity, decontextualization, and reflexivity (Bilgin, 1996). Discontinuity means a process that has a promiscuous growth trend. The emerging innovations are disconnected from the past and it shows that the relationship between the past and the present times cannot go beyond being incidental. Decontextualization refers to the tendency of relationships, institutions, and objects to lose their sense of belonging to a specific place. Reflexivity means that loss of spontaneity, directness, and naturalness. All these characteristics must be seen as tendencies that lead to the emergence of forms of time, space, and existence different from those of the past.

International modernism emerged in the 19th century in France with the aim of “finding new with rejecting traditional” (Bozdoğan, 2005 as cited in Yaldız & Sayar, 2016). Rapid industrialization, technological improvements, rapid urbanization and an increase in the population starting from the end of the 19th century have a direct impact on architecture as well as other disciplines. These changes which are described as modernity, rooted in West Enlightenment Philosophy, reached a peak at the beginning of the 20th century and take their place in architecture (Uzun, 2015).

Modern architecture emerged in the 1920s in Europe and the United States which can be symbolized with the ideal public virtues of democracy, liberty, and reason. This movement can be described as progressive (looking forward) rather than regressive

(looking back) (Integral University, 2014). The main characteristics of Modernist Architectural Movement can be described as in the following (Kolo, 2017; Modernist Architecture, n.d.; The Beginning of Modern Architecture, n.d.):

-The concept of "form follows function" by Louis Sullivan which describes design should be derived from its purpose,

-The elimination of unnecessary details (like ornamentation or mouldings) which aims to simple designs and clear forms,

-The perpendicular connection of design elements with a visual focus in horizontal and vertical lines,

-The exposition of structural elements rather than trying to hide them,

-The notion of "truth to materials" which means the true natural appearance of a material rather than changing them,

-The usage of industrially produced materials (glass, metal, steel, iron, exposed concrete) directly matches with the idea of Le Corbusier "A house is a machine for living in",

-The mixed usage of rectangular, cylindrical, and cubic forms,

-The existence of large horizontal openings – "windows",

-The usage of asymmetrical compositions with open floor plans,

-The usage of white color on the facades.

Some of the important modernist architects/designers can be listed as Adolf Loos, Alvar Aalto, Charles-Ray Eames, Eero Saarinen, Frank Lloyd Wright, Gerrit Rietveld, Le Corbusier, Louis Kahn, Louis Sullivan, Ludwig Mies van der Rohe, Marcel Breuer, Philip Johnson, and Walter Gropius. There are some iconic designs of above listed designers and architects that may vary from the architectural scale to furniture as well as different forms like from housing to cultural complexes. Additionally, architects advocated the principle of holistic design, or Gesamtkunstwerk[8], to justify their authority by proving that they are experts in all areas of design (Bozdoğan, 1996).

[8] Designing and arranging every object and item with a consistent modernist intuition, from the chair to the paintings hanging on the wall or the flowers in the vase (Bozdoğan, 1996).

Considering the world architecture in the formation of modern architecture, it is seen that the building examples that reveal different life concepts in addition to the functional purpose of the housing are designed. While bringing new concepts such as columns, beams, flooring, and walls to modern architecture, it has brought a new language in terms of the use of colour, texture, material, line, and geometric forms on the facade (Bilgin, 2019).

According to Bilgin (2019), the first striking elements in facades were balanced masses created with plain geometries. The weight of the balanced masses of the buildings was lightened by solid-void ratios, windows, and garden terraces. Linear lines were used both horizontally and vertically, and the structures were purged of all unnecessary elements. In addition, a symmetrical or asymmetrical balance pattern can be seen with the use of a small number of elements on the facades.

Modern Movement was characterized in the aesthetic awareness of the 20th century with the use of steel, glass and reinforced concrete, cartesian grids, cubic forms, and the emergence of geometric shapes whereas traditional roof, ornamentation, stylistic motifs, and decoration were eliminated in architecture (Bozdoğan, 2002).

3.1.1. Modernization in Turkey

The beginning of modernization in Turkey is based on the first half of the 19th century, with the Tanzimat Edict (Constitutional Reforms) considered to be the date in 1839 (Bilgin, 1996). The 200-year period that has passed since this date is not homogeneous in terms of spreading areas and modernization forms. In addition, Turkey met the Western world of architecture and the architectural context of modernity in many respects for the first time in the years between 1900-1930 (Ballice, 2006). The concept of “new” associated with “contemporary and modern” Western/European architecture that developed at the beginning of the 20th century was used to describe the architecture established with the proclamation of the Republic. Thus, the architecture of the Republican period was defined within the framework of the modernization process of the nation-state (Ergut, 2009).

Bozdoğan (2002) states that modernism is a European-centred scientific doctrine that affects several different regimes and countries. She also adds that modernism with its futuristic ideology is also influential on Turkey’s architecture. According to Ergut

(2009), 20th-century architecture produced in Turkey can be defined as “Republican architecture”, “Turkish architecture” or “contemporary and modern architecture”.

Throughout the 1930s, the words “modern” and “contemporary” were used synonymously to denote the desirable qualities of the new life culture maintained in Western-style houses and apartments offering innovation, progressivism, a new plan, and spatial order (Bozdoğan, 1996).

Considering the modernization process in architecture and building production in Turkey, especially the Republican period comes into mind very first. Consequently, architectural practices in this period reflect the political, economic, and social situation of the country. Three main strategies were implemented in the “modernization” process. The first is to make Ankara the capital city, the second is to connect and link every city by railways, and the third is to construct new industrial and residential buildings in Anatolian cities (Gül, 2009).

The ideas of modernization and Westernization were associated to produce a modernized style of living and enlightened society. In this medium, architects initiated the educator role for introducing the Western way of life to the citizens. Moreover, they also served in the public domain as the builders of visual images of modernity.

Some important breaking points have a significant role in Turkish modernization and Westernization in the mid-20th century, after the establishment of the Turkish Republic in 1923. The economic recession in 1929, World War II (1939-1945), the multi-party system in 1946 following Democrat Party rule in 1950, Marshall Aid, Flat Ownership Law in 1965 are among the main events of this process. All these social, cultural, political, and economic developments have strong ties with the development of architectural attitude in Turkey aiming to follow the global trend towards modernization. After the 1950s, the housing production process in the country especially in major cities such as İstanbul, Ankara, İzmir has accelerated. With the 1965 Flat Property Law that leads to urban transformation, especially in residential parcels, apartment blocks became the predominant housing typology.

One of the most distinctive features of the modernization period, in general, is that the new housing, housing and settlements following the turning points are universal and overshadow local characteristics. The reason for this can be explained by the fact that the housing and settlement styles in this period reflect economic codes and political

developments rather than cultural codes and lifestyles. The efficiency and speed of international interaction have increased and pushed the cultural field to a secondary position against the economic and political field (Bilgin, 1996).

3.1.2. Residential Patterns of Turkey in a Historical Process

As a result of the increase in the population, the rise in the demand for housing, and the insufficiency of the housing lands, the phenomenon of apartmentization has emerged as the horizontal and vertical growth of housing. The word apartment building, on the other hand, is defined as a multi-storey residential building with one or more independent units on each floor (Gündüz, 2017). In Turkey, the emergence of multi-storey apartment buildings as a new housing type that determines the character of cities was first introduced in İstanbul around Pera, Galata, Şişli, Nişantaşı, and Taksim in the mid-19th century. They were constructed in İstanbul especially for upper-middle-class non-Muslim urban dwellers. These masonry multi-storey dwelling units were similar to European examples in Vienna and Paris in terms of their size, form, style, and facade design (Yücel, 1996).

Architect Kemalettin Bey designed Harikzedegan (Fire Victims) Apartments (1919-1922) in İstanbul with a reinforced concrete system by combining elements of imperial Ottoman architecture and nationalistic ideas of the times (Figure 3.1). Turkish elite highly preferred to live in these apartment units which lead to a modification in the lifestyle of the upper and middle classes. So, apartment-style living started to represent a new lifestyle for both low- and high-income groups in the 1920s in İstanbul (Holod, Evin & Özkan, 1984).

The foundation of the Turkish Republic in 1923 accelerated the number of multi-storey residential buildings especially in the new capital, Ankara where civil servants had housing problems due to the limited number of residential units (Sey, 1984). The most well-known example of this type is Second Vakıf Hanı (1928) by Kemalettin Bey in Ulus, Ankara (Figure 3.2). The building was designed in the First National Architectural style and contained forty rental units above two-storey shops on the ground floor. This multi-unit housing has electricity, elevators, central heating, and modern bathroom fixtures (Holod, Evin & Özkan, 1984).

Figure 3.1. Harikzedegan (Fire Victims) Apartments (1919-1922) by Kemalettin Bey. From Salt Research Archive (https://archives.saltresearch.org/handle/123456789/201510).

Figure 3.2. Second Vakıf Hanı (1928) by Kemalettin Bey. From Salt Research Archive (https://archives.saltresearch.org/handle/123456789/128506).

This new type of housing was widespread in the early Republican era in the capital Ankara, later it has been adopted as the dominant urban housing typology in the 1950s all over Turkey (Sayar & Sormaykan Akdur, 2009). Five-seven-storey reinforced

concrete apartments were prominent housing typology especially in İstanbul and other cities of Turkey in the 1950s (Bozdoğan, 2013).

Bozdoğan (2013) mentions that three developments increase the construction of apartment buildings:

-The small contractors in the housing market (builder-seller),

-Building materials produced after 1960 (glass, cement, pipe, tile, iron reinforcement, etc.),

-1965, Flat Ownership Act.

The breaking points and important developments in Turkey from 1920 until 1980 are indicated respectively to address modernism in architecture in the historical process.

The period between 1920-1946 is described as a radical modernization period on the local scale. The modernization program of the new state for the housing and settlements scale has been mass housing projects. Apart from apartment blocks, which flourished in certain cities of Turkey representing modernization, new forms of residential units also became popular. Lodgement-houses and cooperatives are among these types which have been adopted from the West and both have garden-city traditions (Bilgin, 1996).

Urban developments and master plans having mostly single apartment buildings became widespread in the large and small cities of Anatolia in the 1920s. Family apartments which are two or three-storey with gardens were started to be built with individual properties (Ballice, 2009). After the proclamation of the Republic in 1923, the housing need in big cities leads to the acceleration in the construction of apartment buildings. During this period, planners, architects, and engineers were brought from abroad to produce housing because the number of architects was limited in Turkey. Thus, the term “modern architecture” came to Turkey with the effect of the foreign architects who were invited from central Europe and mostly Germany in the early 1930s (Bozdoğan, 2002).

The urban apartment building became a standard residential building type during the 1930s (Bozdoğan, 2002 and Aslanoğlu, 2001). These buildings were three-four stories high with one or two flats on each level and represented cubic architectural style with cubic or rectangular forms, reinforced concrete, grey edelputz plastered facades, planar

surfaces, rounded corners, horizontal band windows, and balconies with linear elements intensifying the concept of horizontality (Aslanoğlu, 2001) (Figure 3.3). Bozdoğan (2002) mentions that form and style were in the second place as economic considerations and the logical use of materials had much more critical issues at that time although the designers claim that functional requirements and the rational arrangement of space were also considered.

The interior of these modern apartments reflected the change in family structure and authentic lifestyles with their new designs suitable for nuclear families. Apartment living was also promoted as suitable for modern citizens and appropriate for contemporary living through publications such as *Mimar*, *Arkitekt*, and *Yedigün* (Figure 3.4 and 3.5). The advantages of the apartment defined by Abdullah Ziya indicated that the construction is cheaper, space is used more efficiently, neighbourhood relation is easier and profit is more than houses (Ziya, 1931, as cited in, Gürel, 2007).

Figure 3.3. Left: Üçler Apartment (1935) by Seyfi Arkan in İstanbul. From "Kira Evi: Ayazpaşa", by S. Arkan, 1935, *Arkitekt*, 05, p.130. Right: Tüten Apartment (1936) by Adil Denktaş in İstanbul. From "Kira Evi: Ayazpaşa", by A. Denktaş, 1936, *Arkitekt*, 05-06, p.133-138.

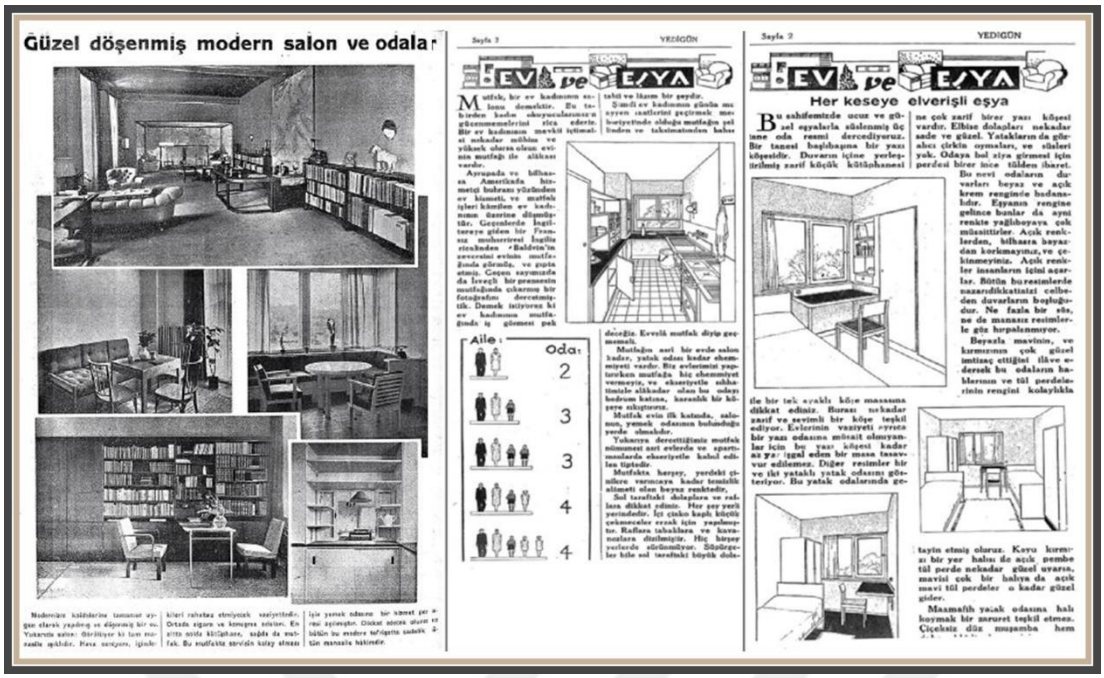


Figure 3.4. Yedigün Magazines introducing apartment living. From "Erken Cumhuriyet Döneminde Süreli Yayınlarda Mobilya (Asri Evin Modern Mobilyaları)", by E. Kaya & M. E. Proto, 2016, *İstanbul Aydın Üniversitesi Güzel Sanatlar Dergisi*, *2*(3), p.65-67.

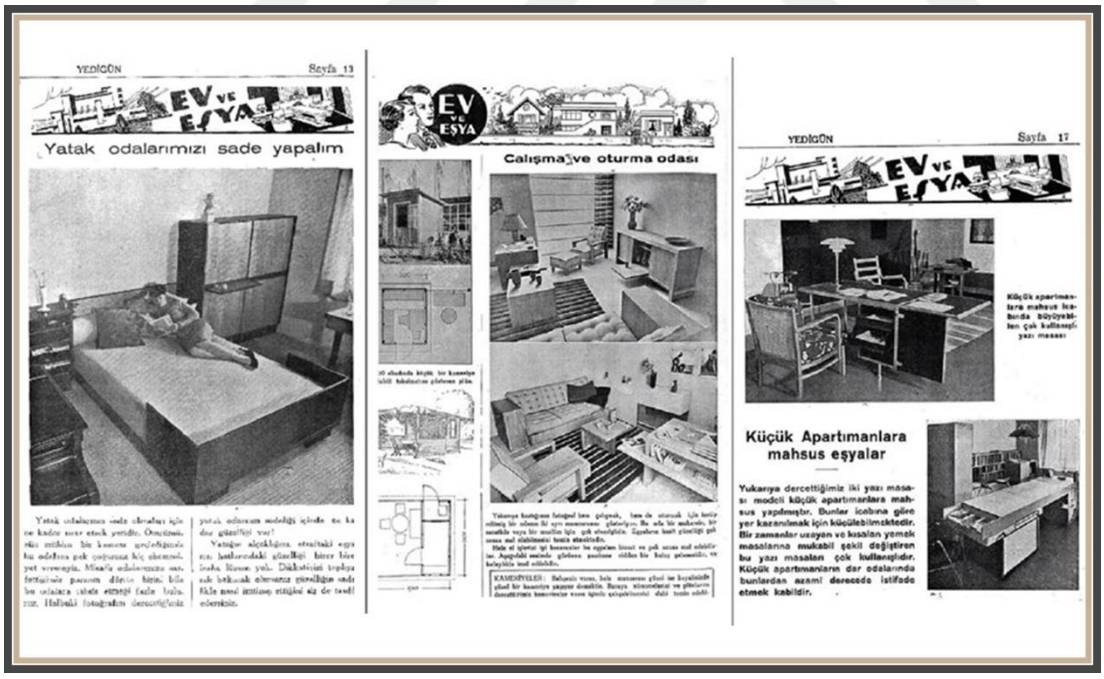


Figure 3.5. Yedigün Magazines introducing apartment living. From "Erken Cumhuriyet Döneminde Süreli Yayınlarda Mobilya (Asri Evin Modern Mobilyaları)", by E. Kaya & M. E. Proto, 2016, *İstanbul Aydın Üniversitesi Güzel Sanatlar Dergisi*, *2*(3), p.69-70.

The modern lifestyle was identified with the cubic apartments of the 1930s with three or four stories high having one or two flats on each storey. The interiors of these cubic apartments were arranged according to the new modern citizens which described as the nuclear family and appropriate for contemporary living. Their designers preferred to use simple plan arrangements and limited materials with rationality first rather than concerning form and style due to the scarce sources of the country. In the modern house definition at that time, elements such as hot water, heating systems, proper ventilation, lighting, and electricity required for household appliances were important for the technical aspects of the house and its services related to comfort (Bozdoğan, 1996).

Although exteriors of these cubic apartment buildings reflected Modernist attitude, interiors were maintained to keep cultural codes. The traditional Turkish-style toilet was designed although Western toilets and sanitary equipment (bathtub, bidet, sink) were engaged in the plans. Privacy and room separation were supplied with the walls. The plan layout had a central arrangement which was the interpretation of the sofa - central hall of the traditional Turkish house. Afterward, this hall was transformed into a corridor and a maid's room was added into the plans (Güney, 2005).

The term "cubic furniture", which was used in popular magazines in the 1930s for interior examples and furnishings, contrasts with the largeness and excess of furniture in old houses. This term has been used to emphasize the qualities sought in modern, movable furniture such as usefulness, lightness, easy maintenance, simple geometric design without decoration (Figure 3.6). Moreover, most of the sample houses featured in popular magazines in the 1930s had large halls to dance as needed, large terraces, or flat roofs (Bozdoğan, 1996).

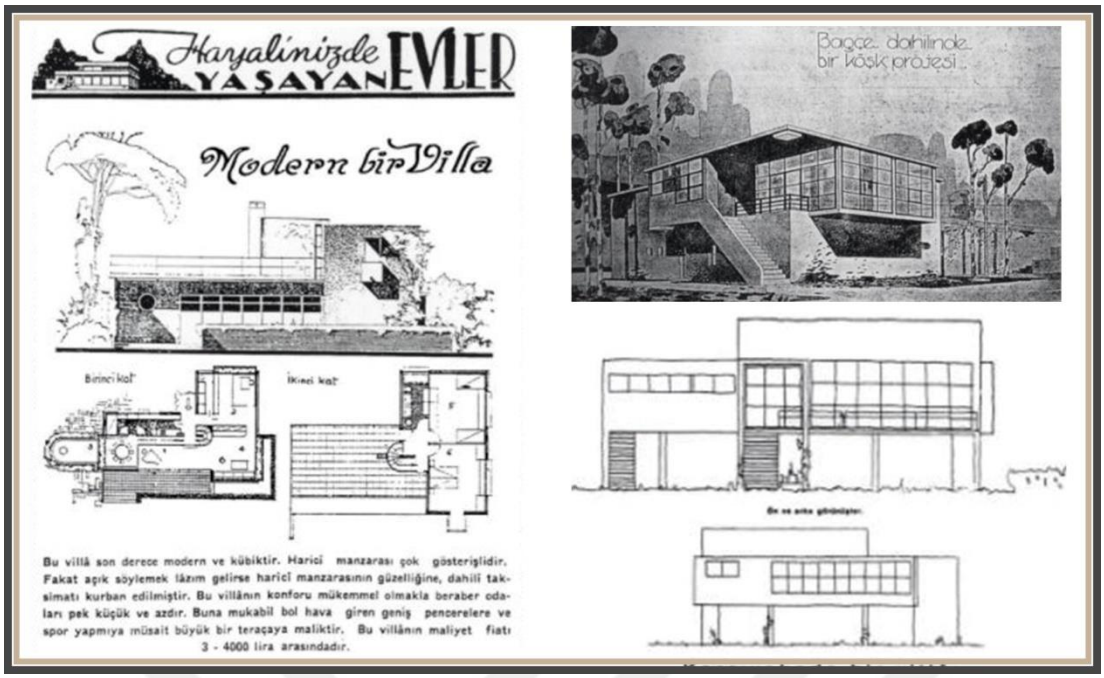


Figure 3.6. Cubic Apartments. Left: A modern villa identified with "cubic style" and published in Yedigün Magazine. Right Top: A villa project by Arif Hikmet Holtay (1933). Right Bottom: A villa in Karşıyaka by Emin Necip Uzman (1936). From *Modernizm ve Ulusun İnşası [Modernism and Nation Building]* (p.208-222), by S. Bozdoğan, 2002, Metis Yayınları.

Cubic apartments were built in Ankara, İzmir, Adana, Kütahya, and Eskişehir apart from İstanbul until the end of the 1940s in the name of "rent house" but Turkish society was not identified with these apartments and mostly preferred single-family houses with gardens. Both two dwelling types (cubic apartments/rent houses and single-family houses) were promoted as desirable dwelling units reflecting the modern lifestyle and social status.

With the approach of industrialization in the 1930s, spatial revolutions were carried out and the modernization process was initiated. Cities became the centre of attraction with the increase in mechanization and rapid production in the industry (Polat & Kartal, 2018). Consequently, the intense migration from rural areas to cities started and the housing problem emerged due to the limited number of residential units. "Cooperative housing associations", "public housing" and "rental houses[9]" started to be produced and supported by the state to respond to the housing needs for workers and civil servants that constitute the lower-middle-income group. Besides, with the law enacted

[9] Rental houses are residential buildings that are built with individual attempts and used for income by being rented.

"Construction of Civil Servants" (Law No: 4626), it was aimed to create public housing construction model and meet the residential needs of public employees.

Sayar and Zengel (2004) state that there are generally three types of housing typologies in order to understand housing production policies from the Early Republic period to today:

-Cubic villas and apartments created by the concept of "modern house",

-Housing cooperatives,

-Lodging-residences.

At the end of the 1930s, modernism was replaced by regionalism and nationalism in architecture. The death of Mustafa Kemal Atatürk in 1938 and the effects of World War-II affected influenced the reappearance of regional tendencies. In this period, regional and rural architectural forms were studied and the "Turkish House" was rediscovered. The leading designers of the period Emin Onat, Sedad Hakkı Eldem, and Paul Bonatz contributed to modern architecture by using the potentials of nationalist ideas. In the buildings of this period, an effort to reconcile the modern with the traditional is seen. Although the interior elements and furniture refer to the traditional, modernization efforts are seen on the facades with the development of technology and construction techniques. The national and international were tried to be synthesized.

Within the scope of the authority given by this law (Construction of Civil Servants), the housing of Saraçoğlu Memur Evleri (Saraçoğlu Civil Servants Housing), Ankara was built as adjacent buildings with two or four floors (Figure 3.7). Paul Bonatz designed them with the inspiration of "Turkish House" and he characterized the nationalist style in a more formalistic than functionalist manner between the years 1944-46. Saraçoğlu Memur Evleri, which still exists today, has been preserved and restoration work has started.

Figure 3.7. Saraçoğlu Civil Servants Housing (1944-46) by Paul Bonatz. From Salt Research Archive (https://archives.saltresearch.org/handle/123456789/68394).

As a result, the architectural activities and production of the structure were intense in Turkey between the years 1930-1940; the principles in urban and village planning were determined, industrial investments were made, cities were planned according to modernism rules, parks, and green areas were arranged, and workers' and civil servants housing were built (Ballice, 2006).

During the 1945-1980 populist modernization period, universal modernization and industrialization influenced Turkey as being one of the nation-states which have a rich economic-cultural-political background. As a result, the internalization of this universal process has been easy and fast. These universal trends which have certain effects on the transformation of the residential patterns can be grouped as follows: regular population growth and density, regular change of the business, and life organization of the population (Bilgin, 1996). In that period of Turkey, Europe, and United States originated Modernism was adopted instead of the national/regional architecture of the 1940s.

In the period until 1950, the first planning studies started in the 1930s and foreign architects were invited to the country to prepare the plans of big cities with the directives of Atatürk. The avenues opened in line with the new city plans made during this period, destroying almost all buildings belonging to the old fabric in the cities

(Ballice, 2006). While the apartments were perceived as the representation of luxury and comfort and the symbol of modernism in the 1930s, they represented negative concepts such as “unplanned urbanization, concreting” with the acceleration of production after the 1950s (Sayar & Sormaykan Akdur, 2009).

At the end of the early Republic, especially in the 1950s after the political and cultural changes in Turkey, cubic houses and house interiors has ceased to be an example applicable to residential construction with the impact of income brought about by the high-rise apartment (Bozdoğan, 1996). By the year 1950 with the political shift to liberalism, the multi-storey apartment buildings were started to sprawl as a common dwelling type of all the Turkish cities with the formal characteristics of modern architecture. The defining apartment buildings as property dwellings were met by the amendment in the Land Registry in 1954 (Article 26, Law No: 6217).

During the period between 1950 and 1980 in Turkey, both external factors and economic, political, and social dynamics came back accelerating the process of change (Zürcher, 2009). The 1950s are considered as the period it was introduced and acceptance of the international style of architecture in Turkey. In architecture based on the international style, basic geometric forms such as a square rectangular prism, horizontal windows, facade layout without ornamentation, reinforced concrete, and steel skeleton system are seen in the plans and masses. Rectilinear prismatic blocks constructed with reinforced concrete load-bearing systems with plain facade arrangements became the symbol of modernism and this standardization also associated with modern living. The 1960s is a process where technology and material usage differ in Turkey (Bilgin, 2019). These approaches and architectural language are seen in the 1950s were also reflected in housing. Housing architecture has been affected by all architectural developments in this period.

The description to define each flat as an independent unit has been achieved through the “Flat Ownership Law” enacted in 1965 (Sayar ve Zengel, 2004). This law has led to a rapid transition from individual units to a multi-unit apartment block in Turkey. The legal assurance provided by the law, which allows landowners to obtain title deeds separately, encouraged the construction of apartments. Therefore, while the zoned areas in the cities were filled with apartment blocks, the old buildings were demolished, and more apartments were built in their places with higher stories and increased development rights.

As the 1965 Flat Property Law enabled the legal right for individual ownership of the units within an apartment block, the urban transformation was accelerated in the housing areas of the big cities. These multi-storey concrete apartment buildings with their open plans, flat roof terraces, concrete canopies, and austere facades resembled the modernist language. In the following years, the apartment blocks were rapidly increased in three major Turkish cities of İstanbul, Ankara, and İzmir which were built by individual developers for the upper-middle and the middle class. Housing needs emerged in major cities such as Ankara, İstanbul, and İzmir rapidly later it spread to other cities in Turkey. As the dynamics of Turkish society are very complicated, other indicators must be included in that class definitions like education level, economic resources of the families, and social/cultural background. The presence of apartment buildings was a socio-political and economic phenomenon in the modern architectural history of Turkey. Apartment buildings include social, cultural, and economic associations while providing a change for urban dwellers.

Before passing on to İzmir housing culture, in order to understand different forms of modernization, universal and local dynamics were compared historically in terms of economic/political/social effects (Table 3.1).

Table 3.1. Local and international breaking points in modern architecture and residential patterns. Prepared by the author.

Period	Year	LOCAL (Turkey)	INTERNATIONAL (Europe and USA)
1920-1945 (Turkey: radical modernization period)	1920s	-1923: Establishment of the Turkish Republic → acceleration of multi-storey residential buildings (Sey, 1984) -Series of radical reforms (by adopting occidental models) (Gürel, 2007) -1920-1946: Industrialization through a single-party state -The First National Style: New Architecture (Yeni Mimari) (Batur, 1998) -1920s Viennese modern	-19th century to 1920: industrial capitalism -1920-1946: the period between the two World Wars -1927: Weissenhofsiedlung Exposition, Stuttgart -a showcase of modernist housing

	1930-1940s	-The urban apartment building: standard residential type (Bozdoğan, 2002; Aslanoğlu, 2001) -Three-four stories high cubic architectural style (cubic or rectangular forms, reinforced concrete, grey edelputz plastered facades, planar surfaces, rounded corners, horizontal band windows, and balconies with linear elements) (Aslanoğlu, 2001) -Process of changes: external, economic, political and social factors (Zürcher, 2008) -Modernization program of the new state for housing → mass housing projects, lodgement-houses, cooperatives, public housing, and rental houses - adopted from the West (Bilgin, 1996) -Late 1930s: regionalism and nationalism -1944: Construction of Civil Servants Law → public housing construction model for public employees (Saraçoğlu Neighbourhood, Ankara by Paul Bonatz 1946)	-During the 1930s after the war: Global spread of communal living idea in multi-storey apartments with European roots (Gürel, 2007)
1945-1980 (Turkey: populist modernization period)	1945s	-1945-1980: Industrialization based on import substitution together with a populist and multi-party-political life started -Universal modernization and industrialization -Adaptation of modernism from Europe and the US	-1945-1980: Bipolar economic and institutional integration with the exportation of capital, industry, and technology -After WWII: a reinterpretation of Modern Architecture as "International Style" (Gürel, 2007)
	1950-1960s	-1950s: Close ties with the West with Marshall Plan and membership in NATO -Rising population -Mass housing blocks and small-scale apartment buildings (Sey, 1984)	-Function as important as mid-century designs -Modern Movement in the U.S. was an American reflection of the International and Bauhaus movements

		-Apartments: the symbol of Western mode of living -International Housing Exhibition 1952 -Foreign/domestic publications (Arkitekt) (Beynelmilel Mesken Mimarisi, 1952) -Multi-unit single buildings with concrete slab structures, rectangle masses, transparent walls, and austere facades -Importance of facade elaboration and new facade treatments codified with Modernist aesthetic (Gürel, 2007).[10] -1965: Flat Ownership Law enacted → each flat defined as an independent unit/rapid transition from individual units to multi-unit apartment blocks/Increase in the height of the apartments and real estate prices (Ballice, 2006) -Reflection of modernity in the housing interiors: black iron and glass doors, handrails, black and white marble planks, pink marble accents, statues, and decorative wall surfaces (Gürel, 2007)	-1952: Unite d' Habitation, Le Corbusier → the first communal living project with the idea of "vertical garden city."
	1970-1980s	-Communication technologies developed; liberal monetary policies and exports became prevalent (Bilgin, 1996)	-1980 to the present: Multi-polar period specified with globalization, disorganization, and communication

The development of modern housing architecture in Turkey is affected by significant changes, such as changing values and attitudes along with urban migration. In other words, the modernization effort in societies lies at the basis of modern housing architecture. People's expectations for the term "urbanite" resulted in modernization efforts and modern housing architecture developed (Cengizkan & Cengizkan, 2017).

[10] For the facade treatments of 1950s: Fuar Apartment: Arkitekt 30, no.302, 1961, 6.

3.2. İzmir Housing Culture

İzmir has been a developing city throughout history due to its geographical and strategic location and the effects of these developments were reflected in all settlements (Sormaykan, 2008). International architectural languages began to be sprawled much faster in cities like İzmir where different cultures have been living together for centuries. Thus, before the Republican era, İzmir's architectural identity had a cosmopolitan approach that involves international architectural elements (Ballice, 2009).

Although "housing culture" covers different typologies, "multi-storey houses" (apartment blocks) are discussed within the scope of this thesis. Apartment buildings are the most dominant and common typology in establishing the identity of cities. This typology, which became widespread after 1950, has been the biggest factor in the study and evaluation of housing architecture. For this reason, the developments of "multi-storey houses" in İzmir housing culture in the architectural realm are mentioned in this section.

When modernism in İzmir housing was considered, Anadolu Apartment Block (1905) in İzmir can be put forward as an early example of "multi-storey apartment" buildings (Figure 3.8). Its massive structure reflects a European way of living while balconies and some different facade details were elaborated with Ottoman style elements like pointed and inclined arches and traditional hipped roof with large eaves (Güner, 2005). Another example of housing built with the First National Architecture understanding in İzmir is the building dating back to 1930 on Mithatpaşa Street. It bears the traces of the First National Architecture movement with its wide eaves, arched openings, enclosed balconies, facade ornamentations, and skylights (Ballice, 2004).

Figure 3.8. Anadolu Apartment Block (1905). (Ballice archive, 2004).

The first Turkish architect known in İzmir during this period was Tahsin Sermet, who continued his profession until 1933. In addition, other people who work self-employed, are Hüseyin Mazlum, Architect Kemal, Architect Mecid, Engineer Muallim Mehmet Galip and Fescizade İbrahim Galip. While the number of known architects in İzmir was 12 in the 1940s, this number reached 40 in the 1950s. Architects of İzmir can be listed as follows: Abdullah Pekön, Ahmet Nural, Akif Kınay, Alp Türksoy, Emin Balin, Fahri Nişli, Faruk Aktaş, Faruk San, Ferruh Orel, Fuat Bozinal, H. Ulvi Başman, Harbi Hotan, Hikmet Baraz, Hüsamettin Ünübal, İhsan Ariş, Melih Pekel, Mesut Özok, Muzaffer Seven, Necmettin Emre, Orhan Akbaş, Reha Erkızan, Rıza Aşkan, Sadi Kentoğlu, Suat Erdeniz, and Yegan Berktay (Gündüz, 2006). In this period, in addition to architects, masters and journeymen also played an important role in architectural practices in İzmir (Ballice, 2006).

The physical structure of the city of İzmir has also been constantly renewed. At the end of the Independence War, İzmir faced a great fire on 13 September 1922. The factor that made up the present structure of the city was this fire which destroyed the urban centre in a few days. According to the current limits, the fire zone starts from Fevzipaşa Boulevard and reaches Gündoğdu, and extends to the railway in the East (Aydeniz & Ballice, 2015). While İzmir had a developed urban identity at the

beginning of the 20th century, it was devastated by the fire that broke out right after its liberation (Sormaykan, 2008) (Figure 3.9).

The urban pattern of İzmir, which had formed over the centuries, suddenly disappeared due to the fire. On September 18th, the fire was over and 25.000 buildings of over an area of 300 hectares devastated by the effect of fire. Almost 75% of the city was burned including all kinds of structures such as housing, theatres, banks, schools, cinemas, hotels, etc. (Aydeniz & Ballice, 2015) (Figure 3.10). Additionally, the population of the city declined significantly as the minority groups left the city and most of the European merchant families who were in direct cooperation with these groups left the city due to the deteriorated business order. As a result, the existing rich commercial, cultural, and social life in the city came to its end (Sormaykan, 2008). The two main factors determining the condition of İzmir after the War of Independence continued for years were the "effects of fire" and the "population mobility".

Figure 3.9. İzmir's settlement plan (before the fire). From *Küllerinden Doğan Şehir [The City Which Rose from The Ashes]* (p.62), by E. Serçe; F. Yılmaz; S. Yetkin, 2003, İzmir Büyükşehir Belediyesi Kültür Yayını.

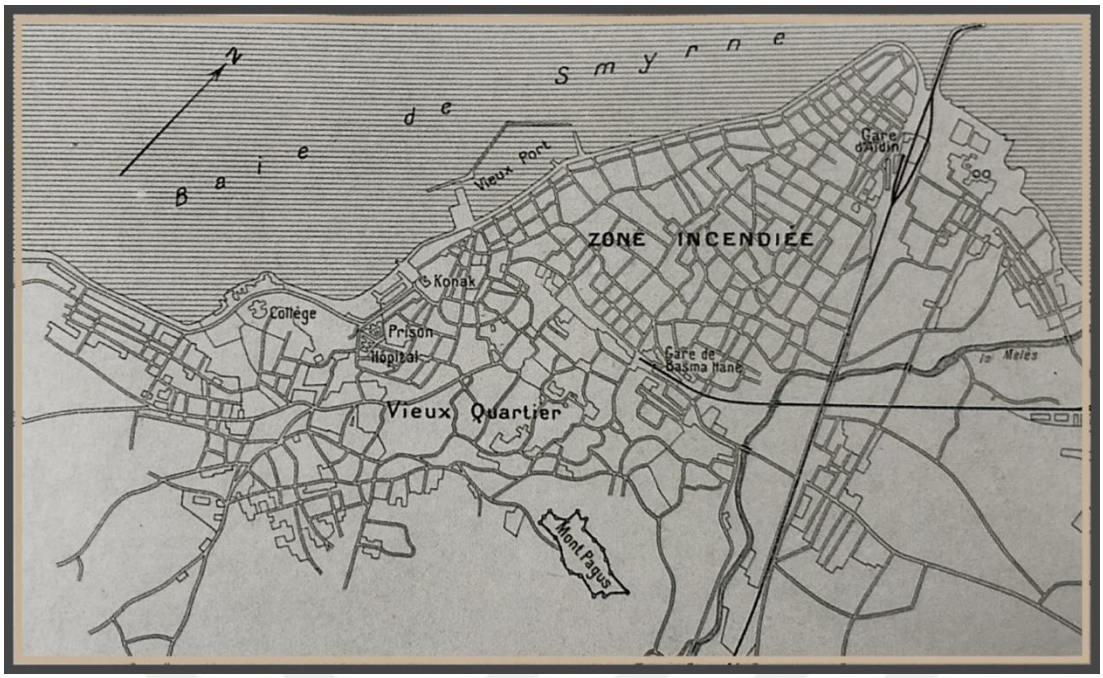


Figure 3.10. The burnt zone of the 1922 fire, sketch plan. From *Osmanlı'dan Cumhuriyet'e İzmir Planları [Plans of İzmir - Smyrna, from the Ottoman Empire to the Republic of Turkey]* (p.180), by Ç. Atay, 1998, Yaşar Eğitim ve Kültür Vakfı.

In other respects, the fire provided an opportunity for the "creation of a modern city" of the new Republic. Thus, the development of the city, which had not been possible for years, became necessary and possible due to the fire (Aydeniz & Ballice, 2015). After the proclamation of the Republic, the first planning studies in İzmir were aimed at the reconstruction of the fire area (Ballice, 2006) (Figure 3.11). The city plan prepared by René and Raymond Dangér brothers for the completely burned areas in the fire in 1924, this plan shaped today's İzmir as the first example of the modernist/positivist approach of the period (Figure 3.12). Additionally, this plan was the first for designing a modern urban environment in Turkey (Eyüce, 1999). The 1924-1925 plan also considered İzmir as a whole and, in addition to the redevelopment of the fire zone, proposed a new functional spatial structuring to stimulate the local economy. The fire of İzmir enabled one of the major modern projects of the Republic to take place and İzmir played a leading role in the new Republic of Turkey (Aydeniz & Ballice, 2015).

Figure 3.11. İzmir fire area in the 1925. From *Osmanlı'dan Cumhuriyet'e İzmir Planları* (p.130), by Ç. Atay, 1998, Yaşar Eğitim ve Kültür Vakfı.

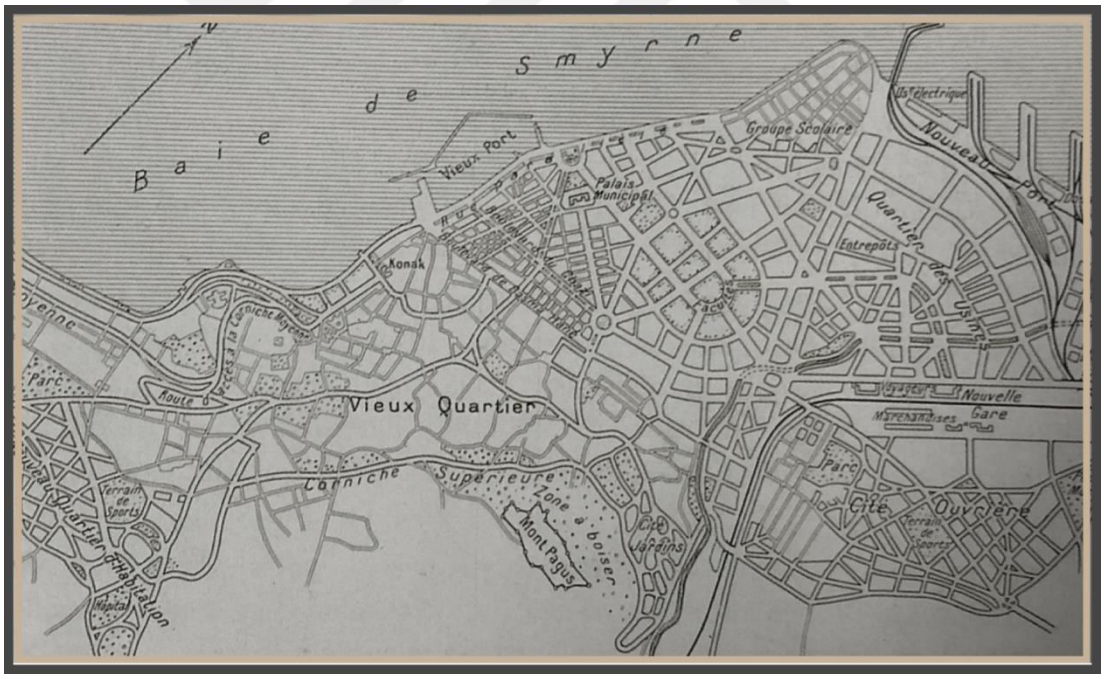


Figure 3.12. The condition of Dangér-Prost Plan of 1925 during the 1930's. From *Osmanlı'dan Cumhuriyet'e İzmir Planları* (p.181), by Ç. Atay, 1998, Yaşar Eğitim ve Kültür Vakfı.

In this period, the construction of housing intensively started in the city, especially in the fire area, and towards the end of the period, the construction of two-three-storey family apartments was started to fulfil the housing need (Ballice, 2006). Despite

economic and technical constraints, the leading architects of the city mentioned before took place in the reconstruction of the city, which was mostly burned down (Gündüz, 2006). In this period, the aim was to create a modern and new national identity in İzmir as in the other cities of Turkey (Ballice, 2006).

One of the aims of the Dangér-Prost plan was to supply housing needs which occurred after the 1922 fire. The project for the Park and the Fair[11] increased the construction in the surroundings. In addition to the redesign of the city, new urban spaces were also created to support the new lifestyle of the people. All of these developments that contain the lines of national and international modern architecture occurred easier on vacant land. Moreover, this plan allowed the city to face modern concepts and the formation of modern structures such as wide streets much required for many years, square-boulevard linkages, green areas, and public spaces (Aydeniz & Ballice, 2015).

From 1923 to 1965, realism and idealism came to the fore in housing designs. The continuation and the traces of post-war economic difficulties, insufficiency of investments, lack of technology and technical workforce, scarcity of architects and craftsmen, limited material opportunities were also be seen in architecture, and ostentatious approaches did not emerge due to limitations (Ballice, 2009).

According to Ballice (2006), there were four different structure categories in İzmir at that period:

-Upper and middle-class houses,

-Mansions of the upper-income group in Buca and Bornova (and other places),

-Houses of Turks and Jews,

-Infrastructure and government structures (A port, hospitals, railway stations, etc.).

Moreover, Early Republican period houses in İzmir can be given in two groups as follows:

-Single-family houses with garden,

-Apartments (Ballice, 2006).

[11] Kültürpark (the Cultural Park), which was designed after the fire, created an opportunity for the citizens for a new lifestyle, while the International Fair allowed İzmir to overcome the economic difficulties after the fire. Due to these public spaces designed, İzmir has experienced contemporary changes in cultural, economic, political and technological spheres (Aydeniz & Ballice, 2015).

According to Sormaykan (2008), with the demand for housing incurred by the increasing population, the construction of two-storey garden houses with independent floors, and three-storey apartment buildings for income by wealthy families since the 1930s has become widespread. Nevertheless, the construction of four-five-storey apartments started after the 1950s (Gündüz, 2006). Thus, although the term "apartment" was used extensively in the 1930s, this type has become one of the standard housing types seen in the architecture of the Early Republican period. This term also meant "rental house". The Rental House, designed by architect Kemal Tetik in İzmir in the mid-1930s reflects the modernism of the period with its terraces and hidden roofs, unending windowsill lines, balconies with concrete parapets, and corner windows (Figure 3.13). In addition, the basic geometric forms and simple order on the facade were seen (Tetik, 1937 and Ballice, 2006).

Figure 3.13. Rental House by Kemal Tetik. From "Kira Evi", by K. Tetik, 1937, *Arkitekt*, 04, p.105-106.

Figure 3.14. Hasan Nuri Bey Apartment (1931) by Necmettin Emre. From "Hasan Nuri Bey Apartmanı", by N. Emre, 1933, *Arkitekt*, 09-10, p.273-277.

The first apartment in İzmir is the "Hasan Nuri Bey Apartment" built in 1931, and this structure was published in Arkitekt magazine (Figure 3.14). Hasan Nuri Bey Apartment was designed in a modernist style by architect Necmettin Emre between 1930 and 1933, in the district of Karantina, and known to have been built with reinforced concrete technique. This is the first example of cubic-style apartment buildings in İzmir. In the building, in accordance with the modernist understanding of the period, compositions consisting of round balconies, horizontal windowsills, corner windows, flat roofs, and cubic volumes are included (Ballice, 2004).

In the 1930s, the number of family apartments (rental houses) with two or three floors and having stylistic features specific to modernism increased rapidly in Alsancak, Karantina, and Karşıyaka regions (Sayar & Zengel, 2004).

In the 1930-1940 years, as previously mentioned, architectural events and the building production in the Republic of Turkey were very intense. During this period, architectural developments in İzmir were closely following the examples in İstanbul and Ankara (Ballice, 2004). In the period between 1930 and 1945, it is known to speed up work on the construction of housing by the state in Turkey (Bilgin, 2019).

After the 1940s, the first apartments and reinforced concrete structures started to be seen. Unlike today, housing was considered as an element of prestige for families, a

tool that ensures the continuation of the traditional family order, and an investment that qualifies as assurance. Therefore, the first multi-storey buildings emerged as apartments, “family apartments”, “rental houses”. In this period, in addition to the two-storey garden houses, the construction of reinforced concrete carcass family apartments (rental houses) has become widespread (Ballice, 2006).

Until the mid-1950s, more functionally resolved family apartments were seen. In the architectural language of these buildings, in addition to the traditional lines, some modernist reflections such as horizontal windows and windowsills, corner windows, plain facades without ornaments, balconies with rounded corners, hidden roofs behind the parapet, etc. are also encountered (Figure 3.15). In addition to these, advanced technical equipment (elevators, central heating, etc.) has not been included in the buildings yet, except for some imported materials, due to material limitations (Ballice, 2006).

Figure 3.15. Left: Kardeş Apartment (1948-50). Right: Mustafa Bey Apartment (1940s). From C. Onaran archive as cited in “İzmir’de 20. yy Konut Mimarisindeki Değişim ve Dönüşümlerin Genelde ve İzmir Kordon Alanı Örneğinde Değerlendirilmesi”, by G. Ballice, 2006, Doctoral dissertation, Dokuz Eylül University.

Due to the increasing population density since the 1950s, most of the Early Republican Period buildings were demolished and the spatial scale of the city was changed (Aydeniz & Ballice, 2015). These years were considered as the beginning of a period

when rural to urban migration to cities increased. Urban land in the big cities gained financial value, due to the migration to big cities. With these migrations, the structure of society changed in terms of "class" (Batur, 2005).

In addition, the demand for residential buildings increased rapidly. The housing architecture of the 1950-1960 period created a new housing fabric in the city, consisting of single or twin units in a separate order. At the same time, they reflected the "modern but national" concept, which was the common understanding of the period, with its wide eaves and plan analysis that referenced the traditional residence. In the buildings built during this period, reinforced concrete applications were intense. However, large openings are avoided due to economic difficulties and shortages, and the corners of the large balconies are supported by columns (Ballice, 2004).

Among the structural common features of the houses built in this period, the use of smooth geometric shapes in symmetrical order, apparent columns, eaves reminiscent of a bay window, rectangular windows, white eaves, and window edges that contrast with plaster, white woodwork, wooden shutters that are usually dark green in colour took place. In some buildings, plan solutions suitable for contemporary life began to be seen with innovations such as radiators or elevators in addition to the traditional residential schemes (Ballice, 2004).

In this period, the Building Construction Incentive Law numbered 5228 was enacted in 1948, which was the breaking point in apartment typology to prevent slums (Sormaykan, 2008). In 1952, a new urban plan for İzmir was prepared. With this plan, new buildings were built with five-stories. The process of defining apartment houses as property dwellings were resolved in 1954 with the amendment made in the 26th article of the Land Registry Law No. 6217 and resulted in the enactment of the Flat Ownership Law in 1965 (Sayar & Zengel, 2004).

The spread of "common ownership apartments" before 1960 pave the way for the Flat Ownership Law in 1965 (Gündüz, 2006). By 1965, with the influence of this law, the number of apartment blocks was increased rapidly in İzmir as in other cities of Turkey. Due to the development of planning laws, different housing types and styles have emerged periodically in the city's housing architecture. As a result, existing apartment blocks were demolished and new buildings started to be built, and thus the number of apartments and floors increased. After all, the urban fabric, which was formed by the

houses with gardens and mostly two-three-storey buildings in the past, turned into a concrete stack (Ballice, 2006).

At the beginning of this period, the simplicity of the 1923-50 period continued in the apartment buildings, and horizontal and vertical lines were used on the facades with the Bauhaus effect. In addition, unpretentious and plain facade designs are seen, far from ornamentation. Additionally, the traces of Turkish architecture were diminishing and modernism and functionality came to the fore. While it is seen that Ziya Nebioğlu was influenced by Frank Lloyd Wright in İzmir, the effects of the German movement (Mendelsohn, Gropius) are observed in many buildings. The characteristic details seen in the architecture of this period can be listed as follows; flexible spaces separated by interlocking glass partitions, wide halls, short corridors, living room-dining room, and guest room concepts, etc. At the end of the period, newly imported materials such as glass and metal facade cladding and composite panels were observed (Ballice, 2006).

International developments in modern architecture also influenced İzmir's architects. In this context, the common characteristics of modernist architecture which are rectilinear forms, light, and plane surface completely stripped of applied ornamentation and decoration, and flexible interior spaces were seen in İzmir housing architecture. Construction materials were mainly glass and steel, in combination with reinforced concrete that usually less visible.

Prismatic compositions, symmetrical facade installations, flat roofs, horizontal windows, continuous sill lines, and circular corner solutions were observed in these apartments as a reflection of modern architecture principles (Coşkunoğlu Mete, 2009). This architectural language tried to be integrated mutually different architectural values on behalf of local modernism in the city.

The cubic furniture of the residential interiors was in the Western style by promoting modern life (Gürel, 2007). Built-in furniture alternatives were started to be used including storage units, closets, glass or wooden wall panels, shelves in niches, and hidden light fixtures on suspended ceilings (Uzunarslan, 2002). Interior finishes varied according to social status. Walls covered with oil-based paints and slightly wallpapers; floors of the entrance and wet areas were mosaic and marble while imported parquet, plastic materials, and tile were used for the floors of the living and sleeping areas (Figure 3.16). Among the interior architects of the period in İzmir are Fikret Tan, Ali

Baylav, and Kadri Atamal. Alkanat Furniture, Fırça Palet, Sim Furniture (Ödemiş), Hazım Furniture, Haraççı Kardeşler, and Cimbom Furniture companies are among the local furniture manufacturers.

Figure 3.16. Interior characteristics in İzmir apartment blocks between the years 1950-1980. Produced by the author (Author's archive).

With the third-largest population after İstanbul and Ankara, İzmir had wealthy merchants and a well-educated upper class during 1950-1980, including engineers, doctors, and government officials. Architect-designed modernist apartments of the city, which were built by individual firms for high-income groups, especially in Alsancak, Güzelyalı, Hatay, and Karşıyaka-Yalı after the 1950s, were applied in a different approach in other districts of the city in the following years.

The housing need for the increasing population was tried to be solved by the increase in density and height of the residential units. Architects such as Abdullah Pekön, Alp Türksoy, Akif Kınay, Armağan Çağlayan (civil engineer), Bedri Kökten, Cahit Akan, Emin Balin, Emin Canpolat, Fahri Nişli, Faruk San, Fuat Bozinal, Harbi Hotan, Kemal Türksönmez, Melih Pekel, Muzaffer Seven, Orhan Akbaş, Rıza Aşkan, Sadi Tugay, Semih Aygıt, and Ziya Nebioğlu are among the architects who designed qualified buildings in İzmir in this period (Figure 3.17). These architects contributed to the

shaping of modern architecture in İzmir with the “multi-storey housing” phenomenon between the years 1950 and 1980 (Figure 3.18 and 3.19).

Şükrü Kocagöz’s interpretation about the period’s architects as follows:

> “The most important feature that distinguished the buildings of that period from İstanbul and Ankara was that the architects were also the contractors of the buildings in İzmir. Since they drew the projects and built them themselves, it went beyond a standardization in terms of static stability, plan solution, and details. In this way, the buildings of that period were very attentive and valuable structures, as well as appealing to high-income groups.” (Şükrü Kocagöz interview, 9 December 2020).

Figure 3.17. İzmir housing architecture between the years of 1950-1980. Produced by the author (Ballice archive).

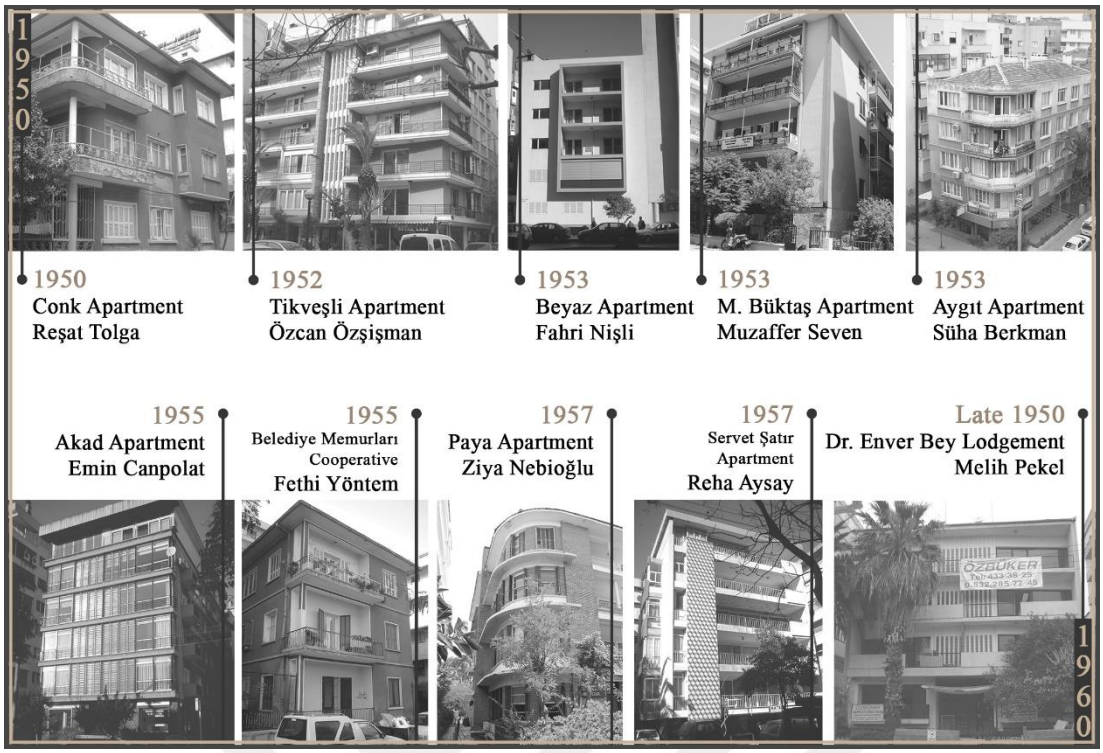


Figure 3.18. İzmir Housing Architecture between the years of 1950-1960. Produced by the author (Ballice archive).

Figure 3.19. İzmir Housing Architecture between the years of 1960-1980. Produced by the author (Ballice archive).

3.3. Housing Developments in Karşıyaka, İzmir between 1950-80

It is inevitable that all developments in Karşıyaka cannot be separated or isolated from the changes in İzmir. For this reason, before moving on to Karşıyaka housing culture and especially the facade characteristics, the transformations and breaking points in İzmir are explained in detail before this part. In addition, the urban and architectural development of Karşıyaka was realized from the foundation of the Republic in 1923 until the 1950s, completely dependent on İzmir and with the contributions of a small number of architects and engineers. In other words, the events of this period also have reflections on the architectural activities of İzmir which were in the same period (Gündüz, 2006).

Karşıyaka, the case study area is located within the borders of İzmir, north of the city centre. Karşıyaka has twenty-seven neighbourhoods within its borders. With its population living in neighbourhoods, Karşıyaka is the fifth largest district in İzmir according to the 2019 data (www.izmir.gov.tr).

In Karşıyaka, which was established as a summer resort in the middle of the 19th century, the effects of all positive and negative developments in İzmir were observed. Karşıyaka has grown with the changes and transformations it has experienced after its establishment as a settlement in the second half of the 19th century, and the demand for the region has also increased (Sormaykan, 2008). It has hosted buildings in good quality since it became a suburb in the 19th century.

After the drainage of wetlands, Karşıyaka entered a rapid growth process. With the construction of a railway station in 1865 (Figure 3.20), and a ferry service from İzmir in 1884, Karşıyaka developed into a dense urban settlement (Sormaykan, 2008). It is seen that the developments in Karşıyaka continued at the beginning of the 20th century. Karşıyaka evolved into a dense urban settlement for Levantines and other minorities with the opening of the tram line in 1906 and a new road connection to the city centre. Karşıyaka has rapidly become one of the main residential areas of İzmir with these changes and transformations.

Figure 3.20. Karşıyaka train station. From *Once Upon a Time…İzmir: From the Collection of Uğur Göktaş* (p.231), by U. Yeğin (Ed.), 2009, İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları.

3.3.1. Karşıyaka Housing Architecture

Karşıyaka, which has allowed immigrants and developed continuously due to its location throughout history, continued to develop in the early 20th century. There were Levantines, local non-Muslim and Turkish families, wealthy non-Muslims, and western families in Karşıyaka, where many people from different segments lived in this period.

After the Great Fire of İzmir in 1922 and the population exchange between Greece and Turkey, the demand for housing in Karşıyaka increased. After 1923, migration into İzmir increased housing demand which led to the production of one or two-storey detached housing units, followed later by three-storey family apartments. Additionally, the first known apartment building in Karşıyaka is the three-storey reinforced concrete with a white coloured curved facade, which belongs to the merchant Suphi Bayazit on Yalı Street (Figure 3.21), and was completed between 1930 and 1934, bearing traces of modernism. The building, whose architect is stated to be foreign, was named as an "apartment building" because there are independent flats on each floor. The designer of the building is thought to be Necmettin Emre, who designed similar residential buildings in İzmir. The foreign person thought to have constructed the building is the

Italian origin Pietro Kazagrande, who undertook the construction of the first reinforced concrete pier in Karşıyaka in 1934. Most of the materials used in the building were imported from Europe. It was demolished in 1977-78 and an 8-storey apartment building was built with the same name (Gündüz, 2017) (Figure 3.22).

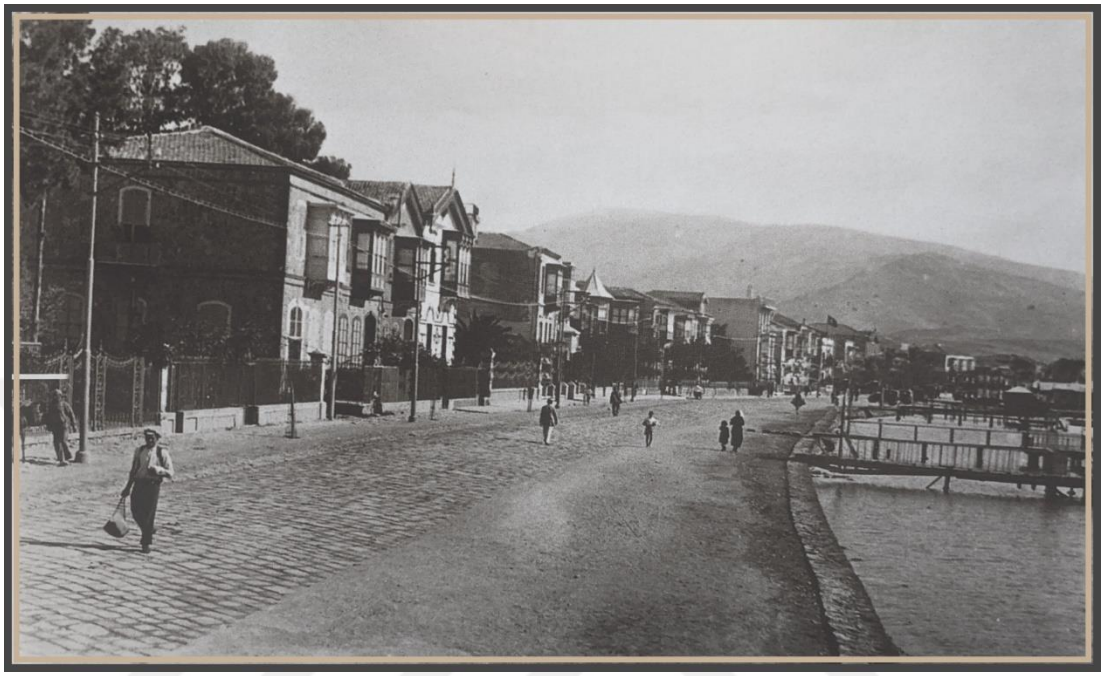


Figure 3.21. Karşıyaka Yalı in 1930s. From *Kalbim Ege'de Kaldı/Cemal Yalkış'ın gözüyle bir zamanlar İzmir* (p.41), by C. Yalkış, 1998, EGS Bank Yayınları.

Figure 3.22. Bayazit Apartment, early 1930s, From (https://www.facebook.com/groups/133446580010661/?ref=bookmarks).

In the 1930s and 40s, Karşıyaka became a prestigious district due to developments such as filling the marshes, widening the coastline as the main street, and building a new reinforced concrete pier (Seymen, 1992) (Figure 3.23). The development of the transportation connections of Karşıyaka with İzmir and its surroundings accelerated the residing of the wealthy local and foreign population of İzmir in Karşıyaka after the İzmir fire and accordingly the demand for housing increased. The first apartment buildings have started to be built in the center, in the bazaar, and on the coastline (Gündüz, 2017).

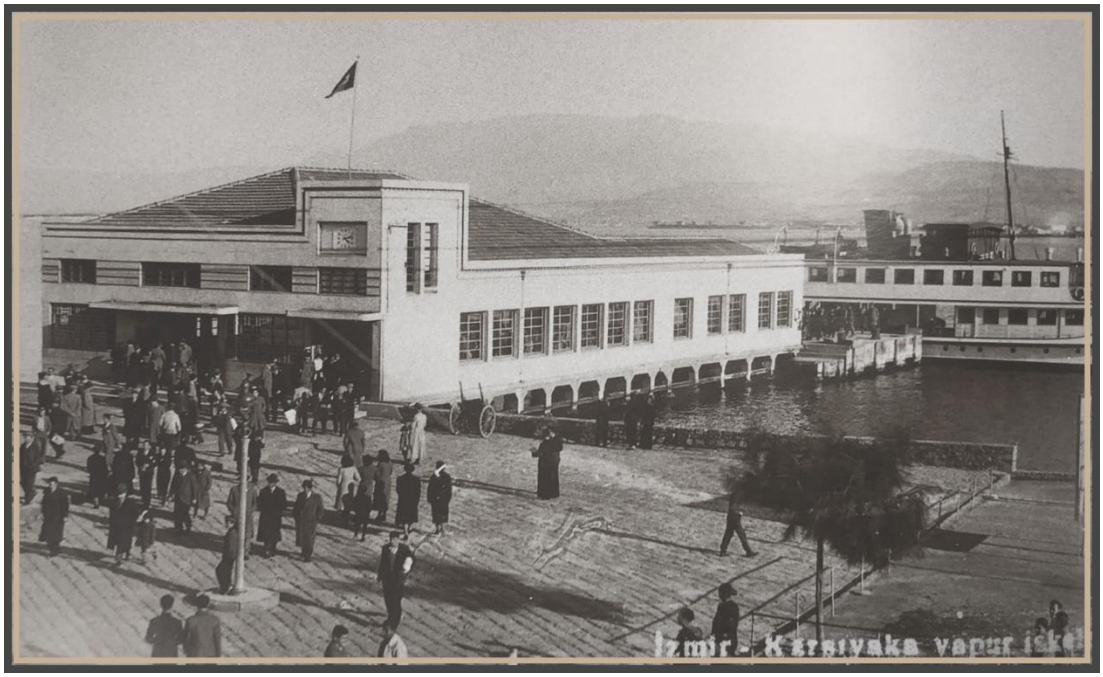


Figure 3.23. Karşıyaka Pier in 1940s. From *Kalbim Ege'de Kaldı/Cemal Yalkış'ın gözüyle bir zamanlar İzmir* (p.40), by C. Yalkış, 1998, EGS Bank Yayınları.

As in other cities of İzmir, the first apartment buildings in Karşıyaka are family apartments that have independent units belong to a single-family. In the 1930s, family apartments built by wealthy families with their own means were known as "rental houses". In the period when these apartment buildings were built, imported materials were used due to the limited construction materials in the country (Gündüz, 2017).

In the 1950s, the work of filling the Karşıyaka coast, the developments in transportation and the urban development experienced with the increase in the population caused the expected services to increase in Karşıyaka. A major transformation process affecting the urban space has started in Karşıyaka as in İzmir. Although, Karşıyaka lost its ethnic diversity after the Republican era, in the 1950s

immigration from Turkey and from neighbouring countries with cultural diversity has begun to show itself again. The 1950s have been years that migration movements experienced in Turkey and especially in Karşıyaka, İzmir. The fact that Karşıyaka was preferred by different cultures and people as a living centre, has made Karşıyaka a cosmopolitan district (Sormaykan, 2008) (Figure 3.24).

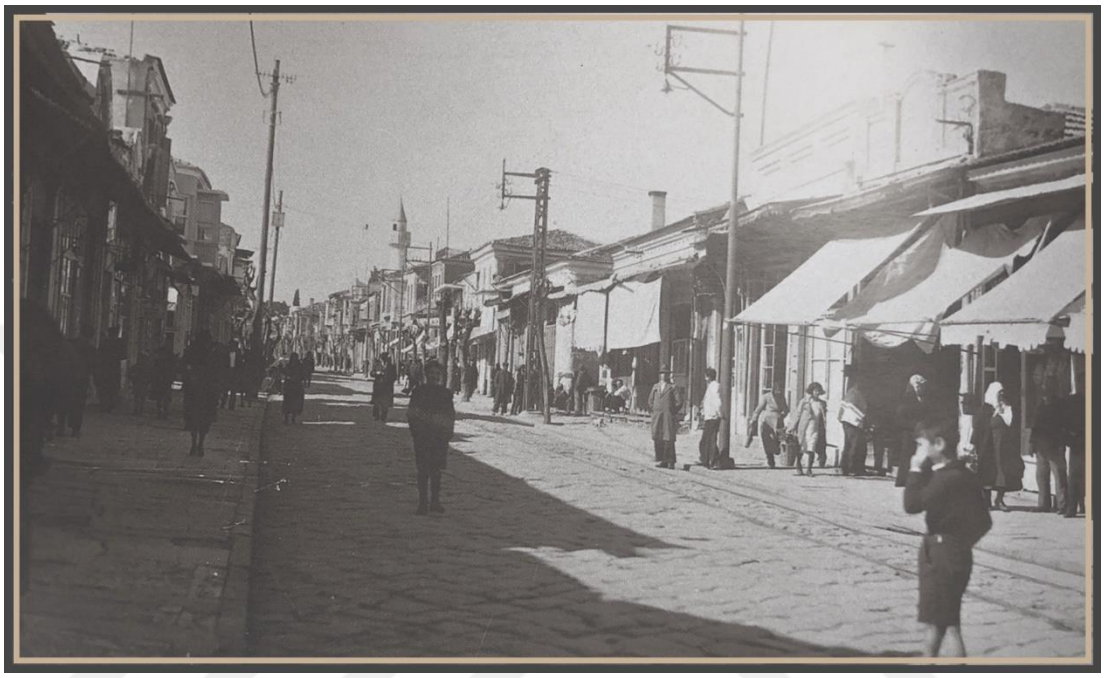


Figure 3.24. Karşıyaka bazaar in 1930s. From *Kalbim Ege'de Kaldı/Cemal Yalkış'ın gözüyle bir zamanlar İzmir* (p.44), by C. Yalkış, 1998, EGS Bank Yayınları.

Since the 1950s, as people have started migrating from villages to large cities, Karşıyaka was affected by the population growth similarly İzmir. Thus, the accommodation problem arose in Karşıyaka as in İzmir. In order to control this urbanization, İzmir Municipality opened a national project competition in 1951 in order to obtain a new city plan. The project prepared by Dr. Kemal Ahmet Aru and his team was selected for implementation. In this plan, it is stated that Bostanlı and its surroundings will be opened in order to develop as residential areas in Karşıyaka, and three-four-storey apartments will be built on the main roads (Sayar & Sormaykan Akdur, 2009). During this period, three-storey apartment buildings, also known as rental houses, increased rapidly. Following the Flat Ownership Law of 1965, these rental houses were replaced by apartment blocks.

As a result of rapid population growth and urban and architectural transformations, Karşıyaka was declared a "district" in 1954. Moreover, it became an important

settlement in İzmir in a short time. As a result of the developments that took place after the 1950s, there was a significant increase in the number of architects in Karşıyaka. Architects and engineers in Karşıyaka during this period can be listed as follows; Abdullah Pekön, Affan Karaca, Akif Kınay, Ali Süner, Armağan Çağlayan, Atilla Yüzbaş, Bülent Doruk, Cavit Ölçer, Emin Balin, Ergun Unaran, Fahri Nişli, Faruk San, Fehmi Tanger, Fuat Cebeci, Gün Birsel, Güner Eliçin Kemal Türksönmez, Necdet Ersin, Nur Çapa, Oral Alşan, Öner Sına, Sedat Soner, Semih Aygıt, and Ürün Güray (developed from Gündüz, 2006).

As a result, Karşıyaka retained this low-density character until the early 1950s after which four and five-storey family apartments appeared (Gündüz, 2006) (Figure 3.25 and 3.26). Construction was funded by individual capital holders until the 1960s. After the 1960s, however, because of rapidly growing migration, housing demand, land values, and construction costs all rose rapidly. Consequently, some experimental construction activities were financed by collective capital (Sormaykan, 2008).

Figure 3.25. Karşıyaka in the year 1950. From *History Written on Glass* (p.276-280), by F. Yılmaz, 2007, İzmir Ticaret Odası Kültür, Sanat ve Tarih Yayınları.

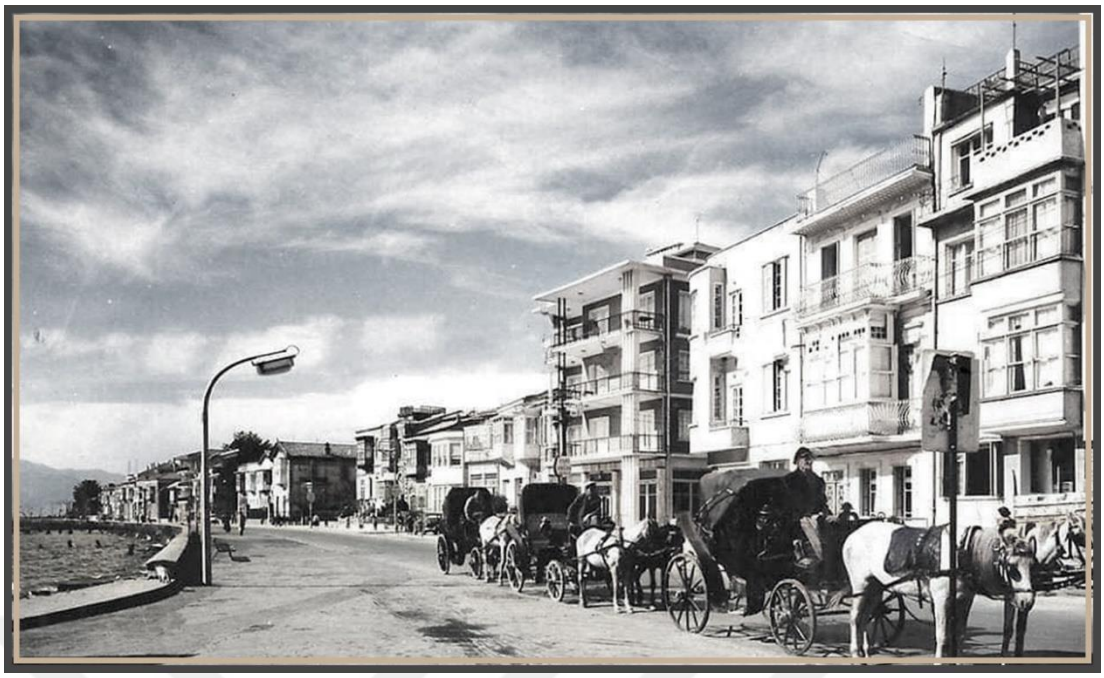


Figure 3.26. Karşıyaka in the year 1950. From (https://www.facebook.com/groups/133446580010661/?ref=bookmarks).

Since the second half of the 1960s, the most important factor affecting the development of all settlements in Turkey is the 1965 Flat Ownership Law. The Flat Ownership Law meant the transition from a single house to an apartment building, from a low-rise to a multi-storey building, or from a single apartment to a multi-apartment building. This law was effective in the Karşıyaka region as well as in İzmir in general.

The Flat Property Law (1965) accelerated construction and reduced construction costs by bringing together small capital owners as "apartment owners". Building contractors, excluding owners and architects, began to take appear while rapidly increasing housing demands and commercial concerns changed the general view and quality of Karşıyaka's housing stock. Because the transformation of its housing stock is endangering the sustainability of Karşıyaka's urban identity and housing culture, this suburb was chosen as the case study to document the architectural heritage.

With this law, the structures that constitute the existing fabric of Karşıyaka were demolished and new high-rise buildings were started to be built. Instead of two-storey garden houses on the existing city parcels, it is possible to construct apartment blocks consisting of independent units. Thus, the urban pattern of Karşıyaka; its buildings, streets, and cultural fabric were renewed (Sayar, 2006 and Gündüz, 2006). After the year 1965, the process of apartmentisation started in Karşıyaka to accommodate the

increasing population, as in other large settlements of İzmir. Existing structures were demolished in order to meet the land problem that arose with the increasing need for buildings. As a result, in the early 1970s, the apartment building type was dominant.

Karşıyaka experienced an intense population increase especially in the 1970s, and during this population increase, the settlement spread around Karşıyaka (Sormaykan, 2008). During this period, the architects who produced housing in Karşıyaka are the leading architects of İzmir such as Alp Türksoy, Akif Kınay, Cavit Ölçer, Fahri Nişli, Faruk San, and Ziya Nebioğlu (Sayar & Sormaykan Akdur, 2009).

As a result, all developments and changes experienced in İzmir during the process can be read easily from the Karşıyaka Region. After the proclamation of the Republic, the diversity in the historical fabric has increased with the newly developed modern buildings. After the 1950s, this modernist approach enabled Karşıyaka to have a new architectural identity. The beginning of the thesis was determined as 1950 when multi-storey apartment building and rapid urbanization were observed. In addition, the scope of this thesis ends with the period of 1980, a period in which transformations were experienced and new materials and building technologies were produced and accessed easily accelerating the spread of undistinguished and ordinary examples.

3.3.2. Housing Facade Characteristics of Karşıyaka

The housing fabric, which has changed under the influence of modern architecture, defines a new typology to the housing facades and shapes the urban space (Bilgin, 2019). Modern architectural design principles brought a universal style to the housing and changed the characteristics of the facades. The use of geometric forms, ninety-degree buildings, linear lines, prism, and cube-shaped structures, an emphasis on horizontality, intensive windows usage, and the simple, unpretentious style without ornaments constitute the general view of the 20th-century architecture reflected on the facade (Bilgin, 2019).

The modernist approach is seen in Karşıyaka since the 1950s has affected the appearance of the housing fabric. Facade characteristics of Karşıyaka settlement, which is similar to İzmir housing architecture, during the 1950-1980 period generally can be listed as follows:

-A distinctive cubic forms,

-Repeating rectangular windows,

-The dominance of the horizontal lines obtained with wide eaves surrounded by white borders,

-Open columns on corner balconies bounded by parapets,

-Wide and canopied balconies on the front facades,

-Innovative details both architectural and interior elements,

-Period-specific materials on facades and elements,

-Period-specific construction systems, technical types of equipments, and technological developments.

If we look at the facade characteristics before the 1950s, some characteristic elements are seen on the facade features of the apartment buildings **until the 1950s** can be listed as follows:

-Simple facades without ornamentation,

-Horizontal window and windowsill bands,

-Corner windows,

-Coloured plastered and scraped rendering facade claddings,

-Grey edelputz plastered facades,

-Balconies with rounded corner and linear elements,

-Hidden roofs behind parapets.

In the 1950-80 period of Karşıyaka, different building densities arising from parcel conditions are encountered both in the inner region and on Yalı Street. Compared to the inner region, a dense residential pattern in number wise can be seen on Yalı Street. While both adjacent and detached buildings can be seen in the inner region, there are frequently adjacent buildings on Yalı Street. In these areas, buildings have square or rectangular plan schemes. These plan schemes allow the formation of cubic forms on the facades. In this period, the buildings in the side streets generally consist of three, four, or five floors, while the buildings on Yalı Street mostly consist of six, seven, or eight floors. In the buildings of this period, usually, two or three flats are observed on each floor. There are buildings in which one flat is seen on each floor on the side streets

as their parcel lots smaller than the seaside ones and they have less rights development. On the other hand, unlike Yalı Street, buildings with smaller balconies with fewer floors are observed on side streets.

With the increase in material technologies in the early 1950s, the reinforced concrete carcass building system has become widespread. This situation allowed large openings to be made and the columns to be visible in the apartment buildings. Some characteristic properties were determined in the facade features of the apartment buildings in the **1950-1965 period** (Figure 3.27) can be listed as follows:

-Simple and unpretentious designs,

-Cubic or rectangular forms,

-Regular geometric shapes used in a symmetrical pattern,

-Horizontal and vertical lines with the Bauhaus effects,

-The buildings in the cubic form with rounded corner turns,

-Circular columns left open on their terraces/balconies,

-Rectangular columns arranged side by side,

-Roofs with wide eaves,

-Rhythmic window layout,

-Bay windows,

-Wide balconies with regular or angled forms.

Figure 3.27. Karşıyaka facade characteristics between the years of 1950-1965. Produced by the author (Esenalp and Gönültaş Tekin archive).

These buildings, which were designed with a modern facade scheme, constituted the housing stock of the 1950-1965 period. In this period, the effects of modernism in facade designs are easily read.

Additionally, from the second half of the period, in the facade design, more modern approaches such as:

-Wide transparent surfaces between horizontal floor slabs,

-Mosaic covered vertical band surfaces/planes,

-Large balcony openings surrounded by thin iron railings are followed (Sayar & Sormaykan Akdur, 2009).

Simple and plain facade designs are observed in the apartment buildings in the 1965-1980 period. In the 1950-65 period, four or five-storey apartment buildings were generally seen, while the number of floors increased in line with the zoning permit given in the 1965-80 period, the buildings grew vertically. During this period, six, seven, or eight-storey buildings became widespread. There are three, four, or five-floor apartment buildings on the side streets and six, seven, or eight-floor apartment blocks on the main streets. The reinforced concrete system and rhythmic window arrangements in the apartment buildings have indicated themselves in the facade characteristics of the buildings (Sormaykan, 2008). Thus, in this period, housing architecture has an expression that the reinforced concrete system is reflected in the facade layout. In addition, other characteristic features of the **1965-1980 period** (Figure 3.28) can be listed as follows:

-Wide glass surfaces extending across the horizontal floor slabs,

-Permeable balcony railings that do not interfere with the view of the building facade,

-Windows defining vertical circulation and providing natural light,

-The glass mosaic facade coating materials,

-Double apartment entrances,

-Detached building with open four sides,

-Wooden door and window profiles.

At the end of the period;

-Glass and metal facade claddings,

-Composite panels,

-Solar energy, TV antenna, air conditioning unit on the exterior can be seen on the facades of apartment buildings.

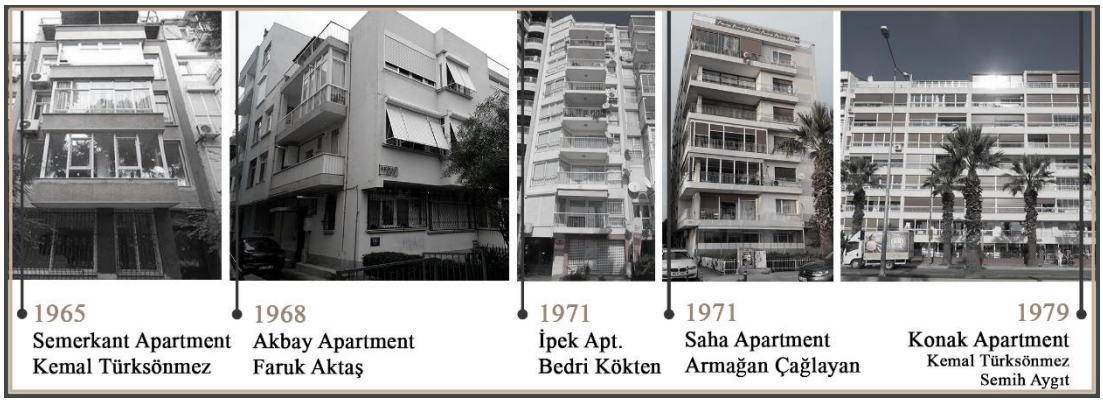


Figure 3.28. Karşıyaka facade characteristics between the years of 1965-1980. Produced by the author (Esenalp and Gönültaş Tekin archive).

Six apartment blocks constructed between 1950-1980 in Donanmacı District, where the characteristics of Karşıyaka facade can be easily observed and read, are examined in detail in the next chapter, as a case study. The Donanmacı District, which reflects the urban and architectural transformations that Karşıyaka has undergone, was chosen as a case study, and detailed research and studies were made on the housing facades in this region. The main reasons for selection are that this region has an important place in Karşıyaka settlement, there is sufficient housing stock within the scope of the research, and they have architectural diversity.

This study focused on apartment buildings in Donanmacı District, which are among the leading examples of modernist lifestyle and facades (Figure 3.29). The apartment buildings under the thesis with their architects include Erdoğan Apartment Block (1952)-Akif Kınay, Gökçeoğlu Apartment Block (1966)-Faruk San, Gediz Apartment Block (1967)-Faruk San, Çağlayan Apartment Block (1972)-Fuat Bozinal, Pıtrak Apartment Block (1974)-Cahit Akan and Dolunay Apartment Block (1975)-Kemal Türksönmez and Semih Aygıt. These apartment buildings are among the most important representatives of modern residential life in Karşıyaka from the 1950-1980s. All of them are important in terms of their architectural features, architect-designed apartments, modernist design concepts, and historical continuity.

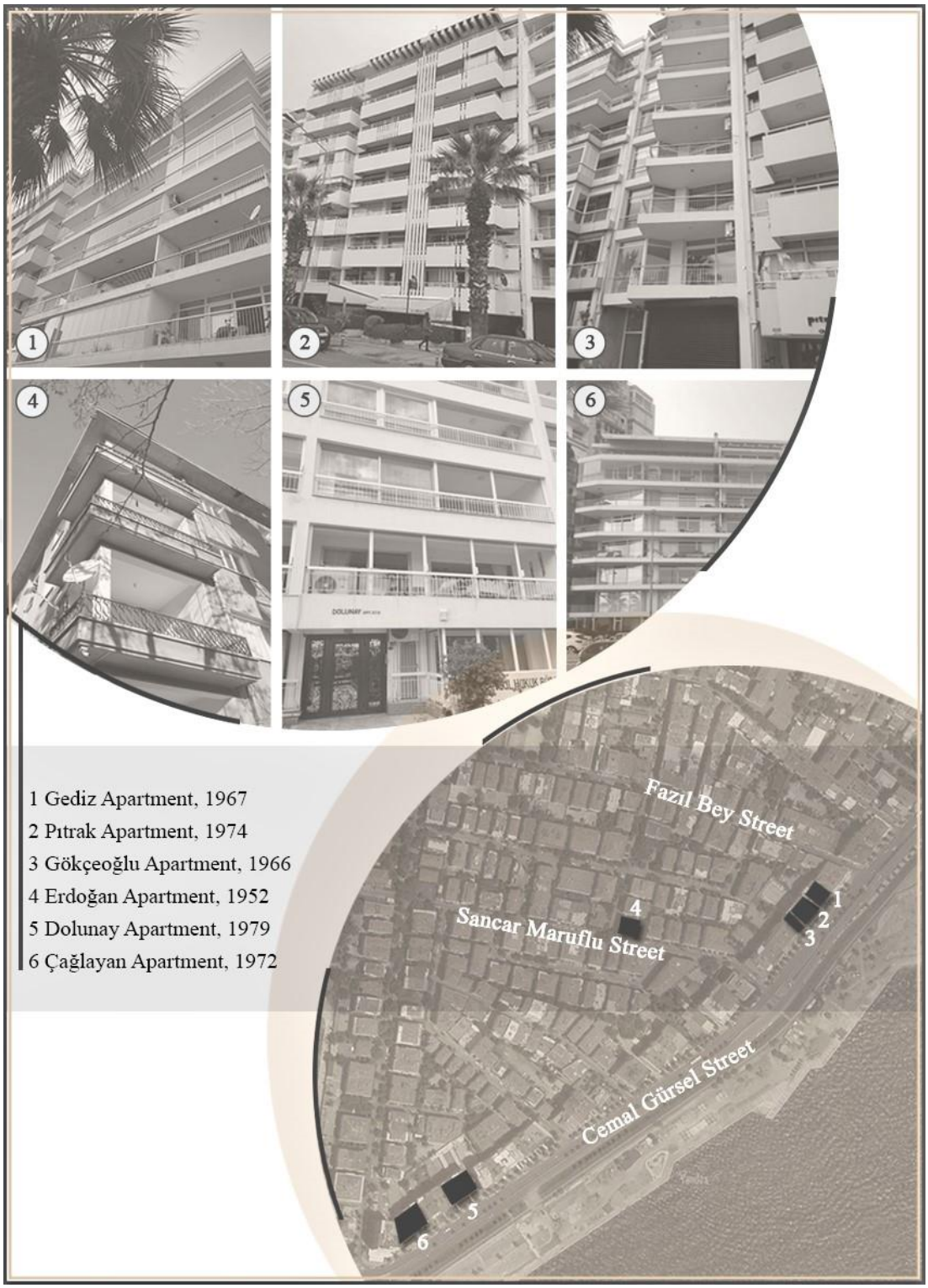


Figure 3.29. Selected apartment blocks' facades from Donanmacı District between the years of 1950-1980. Produced from Yandex Map and designed by the author.

CHAPTER 4
CASE STUDY

Within the scope of the thesis, Donanmacı District, which bears the traces of the urban and architectural transformation that the Karşıyaka has undergone, and which was thought to contain qualified housing stock related to the historical range of the study, was selected. The historical processes considered to be important in the apartment architecture were taken as a reference while determining the historical range of the research. The period of the study (1950-1980) includes certain breaking points and developments. The year 1950 was chosen as the beginning in order to be able to clearly investigate the residential architecture in Karşıyaka. 1950 is the year when family apartment buildings began to appear in Karşıyaka. The second breaking point, the 1965 Flat Ownership Act, is the beginning of the period in which apartment buildings started to sprawl rapidly in Turkey. The third breaking point and the year that constitutes the limits of the study is 1980 when multi-storey housing production turned towards a different character.

Donanmacı District is located in the south of Karşıyaka, İzmir, close to the coastline. Karşıyaka Bazaar, located in the east of Donanmacı District, is an important commercial area for this region. Cemal Gürsel Street is one of the most important axes of this district and the parcel planning of this area is formed by the streets that extend parallel to this street. The railway station in the north of the district and Karşıyaka Ferry Port, tramway line, and bus stops in the south of the Karşıyaka Bazaar constitute the transportation facilities of the region.

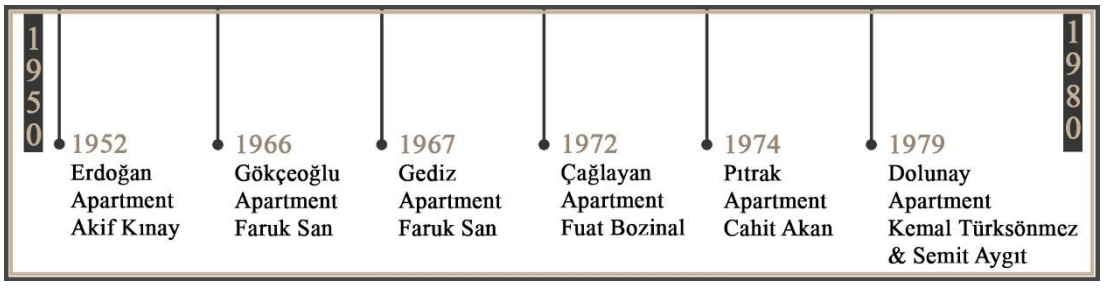


Figure 4.1. Selected apartment blocks in Donanmacı District in the historical range. Produced by the author.

Six apartment blocks (Figure 4.1) from the Donanmacı District were selected for analysing the proposed tangible and intangible values in the thesis. In this period, the buildings of Akif Kınay, Cahit Akan, Faruk San, Fuat Bozinal, Kemal Türksönmez and Semih Aygıt were chosen, who produced qualified apartment buildings in Karşıyaka.

Except for the Erdoğan Apartment Block, all the apartment buildings examined are located on Cemal Gürsel Street whereas Erdoğan Apartment Block is located on Sancar Maruflu Street (Figure 4.2). The location of the Erdoğan Apartment Block is in the inner region, while the other buildings are located in Yalı Street. There are ferry port, railway, and tramway lines, and bus stops in this district. Also, there are residences and several commercial areas such as bazaars, cafes, and educational institutions in the close surrounding.

The district, where the selected buildings are located, is a residential area with low-rise houses with gardens and green areas in the 1940s, but a residential area with apartment buildings that started in the 1950s and continued to increase rapidly after 1965. Today, existing apartment buildings have been demolished and renewed with the urban transformation law, and this process accelerated with the İzmir Earthquake in 2020. With this renovation, Erdoğan Apartment Block was also demolished in the last months of 2020.

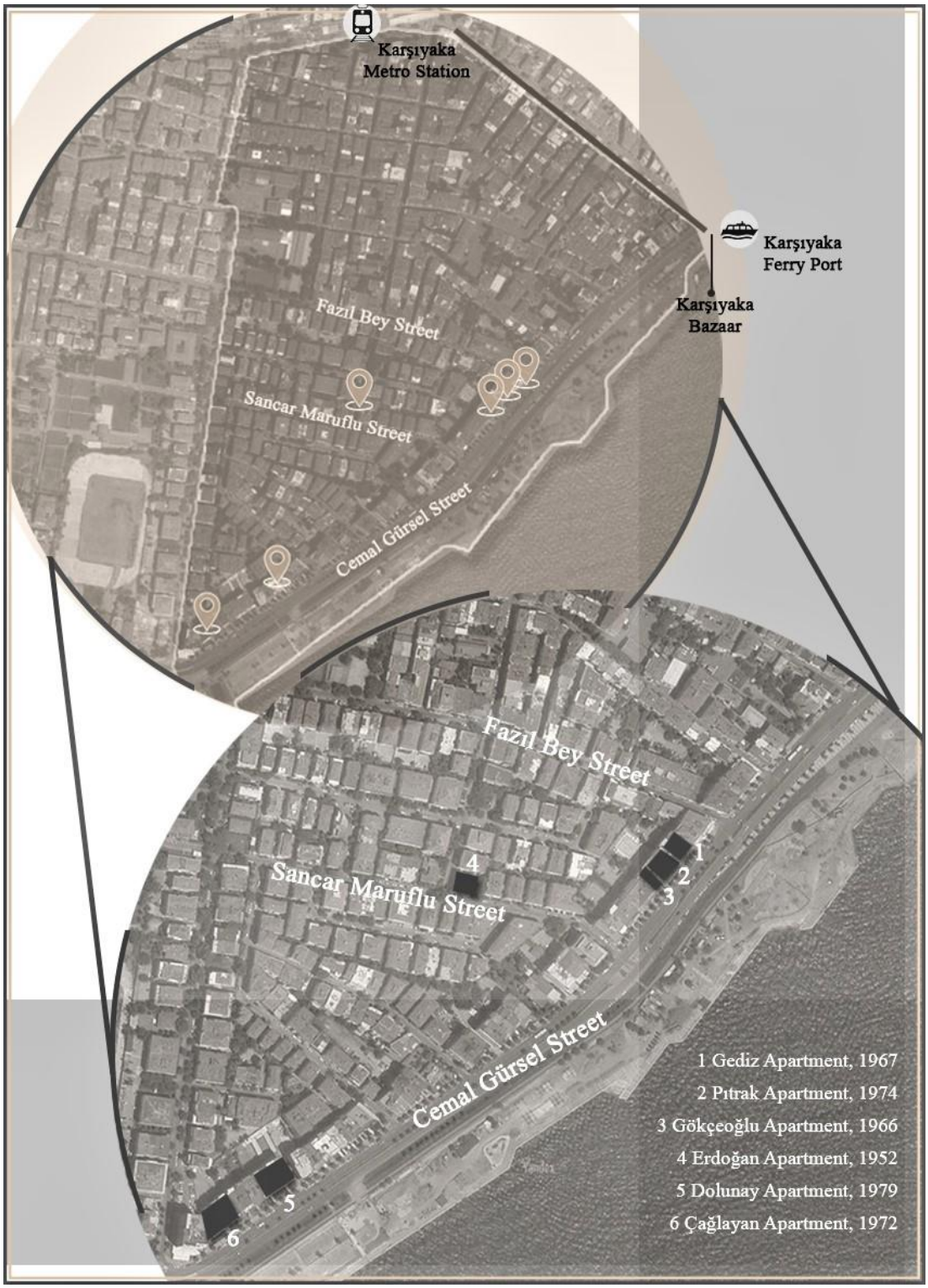


Figure 4.2. The location of selected apartment blocks from Donanmacı District between the years of 1950-1980. Produced from Yandex Map and designed by the author.

The reasons for choosing Karşıyaka where apartment buildings need to be analysed, especially Donanmacı District as a field of study can be listed as follows:

-Lack of studies on housing in this district,

-Lack of studies involving the interior spaces on housing architecture,
-Limited studies on Karşıyaka housing architecture compared to the number of researches produced for other regions in İzmir,
-Rapid transformation on the existing multi-storey houses due to the effects of Urban Transformation Law and October 2020 İzmir earthquake,
-Qualified multi-storey houses in the relevant period produced by architects mostly located in Karşıyaka,
-Diversity of qualified apartment buildings that need to be documented and analysed.
Specific criteria which are valid for all selected case study buildings are listed as follows;
-Having been built in the period of 1950-80, when the formation of a new multi-storey house was intensified due to the change in the process of defining apartment houses as property housing in 1954 in the Land Registry Law No.6217 and the Flat Ownership Law enacted in 1965,
-Reflecting the characteristic architectural trends of the period,
-Having a different character in the general architectural pattern of the city,
-Being designed by leading architects of İzmir,
-Being built with contemporary construction technologies,
-Being original in terms of interior design characteristics,
-Being unique in terms of the materials,
-Being produced by an architect with its distinctive characteristics contrary to the economic and political approaches of this period,
-Having witnessed important urban and individual memory,
-Leaving a trace in the architectural/public memory of the city.

4.1. Analysis of Selected Housing Facades

The selected apartment buildings were designed in accordance with the conditions of the period and region such as the culture, history, technology, environment, and climate. Facades, which are architectural elements that reflect these diversified features, were chosen as components to examine the traditional patterns of selected multi-storey buildings (Figure 4.3 and 4.4). As the buildings composed of many components which are interrelated and cannot be considered separately, the concept of the facade is examined in a holistic way over the proposed values within the scope of the research.

Figure 4.3. Selected apartment blocks from Donanmacı District between 1950-1970. Produced by the author (Author's archive).

Figure 4.4. Selected apartment blocks from Donanmacı District between 1970-1980. Produced by the author (Author's archive).

In the second chapter of the thesis, the items and contents of the tangible and intangible value analysis were developed specifically for the evaluation of case study facades in detail. For analysing tangible values architectural and interior characteristics, openings, balcony types, material selection and colour usage, and innovative and original details are evaluated. Intangible values were studied by investigating expressiveness and perception, user characteristics, historical, social and cultural patterns, context and environment, and interiority context.

In this context, this analysis[12] is carried out through the facades of six apartment blocks in this chapter. While this analysis provides revealing the original elements of these apartment buildings, it also enables to consider the facades in urban, architectural, and interior scales. Additionally, this analysis finds out the tangible features of the buildings such as architectural designs, architects' approaches, original values, and construction systems. It also reveals the intangible features of the buildings such as meaning, context and environment, users, historical and cultural patterns.

4.1.1. Erdoğan Apartment Block

Erdoğan Apartment Block (Figure 4.5) is located in the corner parcel in Donanmacı District, at the intersection of the streets named Tahir Bey Street and 1740 Street (today Sancar Maruflu Street) and Muradiye Street (today 1728 Street). The building, which was started to be built in 1952 by the master architect Akif Kınay and was completed in 1956.

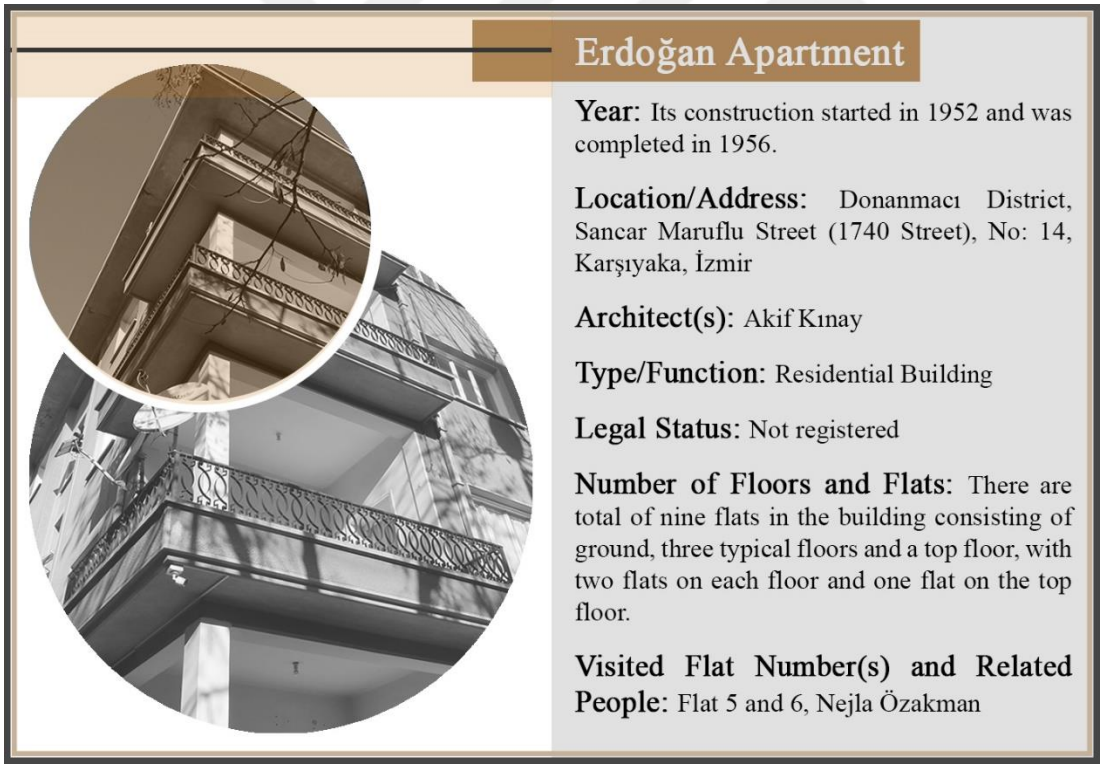


Figure 4.5. Identification chart of Erdoğan Apartment Block. Produced by the author (Author's archive).

[12] After giving general information about each apartment block, the tangible and intangible value analysis developed (Table 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12).

Akif Kınay is one of the important architects of İzmir after the year 1950. He lived and worked in Karşıyaka, as well as worked as an architect in İzmir Municipality and various official institutions for a while. Kınay, who has many designs and professional applications, has made significant contributions to the development of the architectural profession in Karşıyaka and İzmir with its significant buildings namely İzmir Industrial Estate and Yamanlar Sanatorium Building.

Figure 4.6. Facade characteristics of Erdoğan Apartment Block. Drawn and produced by the author.

Erdoğan Apartment was demolished in September 2020. Before the building was demolished, it was used as residential building, but as it will be renewed as part of urban transformation, all the flats were empty for a long time. Its original design has been preserved to a great extent, and there has not been any significant change in the interior of the building until it was demolished. The facade of the building (Figure 4.6),

the entrance hall of the apartment block, stairs and railings, balconies, flat entrance doors, and interior spaces of the flats were largely conserved while this research has been conducted.

The building consists of a ground floor, three typical floors, and a top floor. It has a total of nine flats, two flats on each floor and one flat on the top floor. The building is detached with separate four facades (front, right side, left side, rear) (Figure 4.7 and 4.8). The entrance door of the building is located on Sancar Maruflu Street. Three flats have been visited on different floors in the building and interviewed with Nejla Özakman.

Erdoğan Apartment Block has the characteristics of the 1950s when it was built with a symmetrical facade layout, a plan scheme with a hall similar to the traditional Turkish House plan organization, fine workmanship cast-iron balcony, and stair railings inspired by traditional motifs, and wooden shutters.

Figure 4.7. Front and rear facade of Erdoğan Apartment Block. (Author's archive).

Figure 4.8. Right and left facade of Erdoğan Apartment Block. (Author's archive).

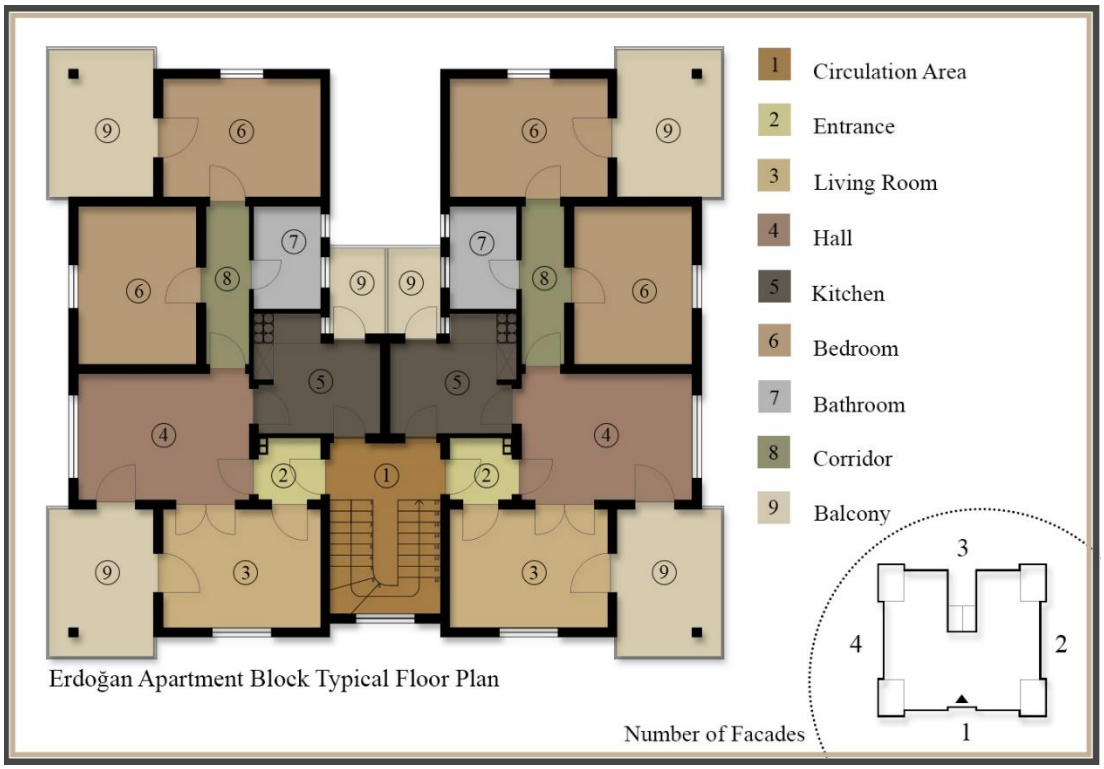


Figure 4.9. Erdoğan Apartment Block floor plan and functions. Drawn and produced by the author.

The symmetrical plan scheme (Figure 4.9) is seen in the floor plans of the building except for the top floor. Each flat consists of a living room (guest room), a hall, two bedrooms, a kitchen, and a bathroom. In addition, each flat has two corner balconies. Two different entrances are defined for each flat. One of these entrances opens to the entrance hall, where the living room (guest room) and hall doors are located, while the other is used as a kitchen entrance. Thus, the living room (guest room) can be used independently from other spaces.

When the spatial organization of the flat is examined, the hall in the centre is the main place where eating and living functions take place. This room, which is connected to the living room (guest room) with a double-winged door and the kitchen is opened directly, also provides access to the more private sleeping units and bathroom through the corridor connection.

Among the characteristic details of the building (Figure 4.10) preserved their originality until today, the wooden shutters on the ground floor exterior windows and balcony doors, balcony railings, garbage chute system, and building entrance door can be listed. In addition, the mosaic floor covering on the stairs, cast-iron railings, and the transom window with iron joinery in the stairwell are the characteristic elements of the building. However, the interior of the flats, especially on the ground and top floors, could not preserve their original form due to neglect and long-term non-use.

a. Front and side facades, **b**. Front and side facades, **c**. Ground floor balcony, **d**. Front facade, **e**. Transom window with iron joinery opening to the outside in the stairwell, **f**. Apartment entrance door, **g**. Facade and balconies, **h**. Wooden shutters and cast iron railings, **i**. Garbage chute system, **j**. Transom window detail in the stairwell, **k**. Staircases with cast iron railings, **l**. Transom window detail, **m**. Transom window detail in the stairwell, **n**. Interior space & facade relation (openings), **o**. Interior space & balcony relation, **p**. Espagnolette window mechanism

Figure 4.10. Erdoğan Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.1. Analysis of Erdoğan Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Erdoğan Apartment Block	
Architectural and Interior Characteristics	Since the building is located on the corner parcel and there is no adjacent building, it has four separate facades (Figure 4.7 and 4.8). The circulation of the building is provided by the staircase located in the centre of the front facade and this staircase is directly related to the entrance of the building. With the help of this staircase, access to two flats on each floor is provided. Since the plan scheme is symmetrical and two flats on each floor are located adjacent, the three sides (front, right or left side, rear) of each flat face outside. On the top floor, on the other hand, all four sides of the flat are directed towards the outside. There are two different flat entrance doors. One of the entrance doors provides direct access to the living room and the other to the kitchen. This situation stems from the fact that the use of refrigerators was not common in those years and the second kitchen/service door was needed due to daily shopping. In the flat (Figure 4.9), the living room, which is used as the guest room, is positioned towards the front of the building, one bedroom towards the rear of the building, and the other bedroom and hall towards the right or left side of the building. The entrance hall of the flat, kitchen, and bathroom are placed inside according to other functions. In the spatial organization of the flat, while private areas are placed juxtaposed, social and daily areas are interrelated and positioned close to each other. While these social areas are associated with the front and right or left side of the building, these functions provide access to more private areas such as bedrooms and bathrooms through the corridor connection. Thus, the social areas can be used independently from private spaces while at the same time they can be integrated into each other with the corridor connection.
Openings	The entrance door of the building (a-b) is positioned in the centre of the front facade of the building and divides the facade into two equal parts. There are eight balcony doors each belonging to a different flat at the front facade of the building that provide access to the balcony (c). There are eight balcony doors, two of which belong to the same flat, on the left and right sides of the building. On the rear of the building (d), there are eight balcony doors belonging to the kitchen, each accessible from a different flat. Thus, when a single flat is examined, there are four balcony doors, three of which are equal-sized, that can be connected to the outside from different functions.

There are eight windows which equal-sized and symmetrical to each other on the front facade of the building (a). These windows belong to the living room (guest room) of each flat. In addition to these windows, there is one window on the top floor flat on the front facade of the building. There are three vertically positioned and equal-sized transom windows in the middle of the front side (e-f). These windows are designed to provide natural light and ventilation to the interior of the building.

A similar layout was created in the rear of the building (g). There are eight windows aligned with the front side but smaller than them. These windows belong to the bedroom of each flat. While the windows are equal-sized and symmetrical layout on the front and rear of the building (a-g), this layout has been changed on the right and left sides of the building (c-h). There are also eight windows on the right and left sides, excluding the top floor flat. However, while four of the windows in the hall of each flat are the same size, the four windows belonging to the bedroom of each flat are smaller than them. Thus, when a single flat is examined, there are six windows, each of different sizes, that can be related to the outside from different functions.

As a result, a rhythmic order and pattern are achieved with the location and size of windows and doors on the front and rear of the building (a-g). A different composition is created with various window sizes that vary according to the interior function on the right and left sides of the building (c-h). Thus, the interior space and exterior relation are provided inevitably with different sized window and door openings on all four facades of the building. It can also be said that the size and location of the openings vary according to the function and requirement of the interior space.

Balcony Types	Each flat has two regular rectangular formed corner balconies, one at the front and one at the rear of the building (i-j). Both of these balconies are of equal size. While one of the balconies (at the rear of the building) can be accessed from the bedroom, the other (at front of the building) can be accessed from the living room and the hall. In addition to these balconies, there is a small balcony at the rear of the building that can be accessed from the kitchen. This balcony has a garbage chute system (k).  The fact that the balconies are open, quite wide, and canopied is an indicator of extroverted life. The fact that the two balconies in each flat are almost the size of a room strengthens the relationship between interior space and exterior (l). The balcony at the front of the building can be used actively with inhabitants and guests, while the balcony at the rear of the building, accessible from the bedroom, is more private. The location of the balconies in the corner allows interaction with both sides of the building at the same time (i-j).
Material Selection and Colour Usage	The brown-cream-beige tones can be seen in the facades of the building. Beige-coloured paint is used on the vertical part on the front of the building where the transom windows are located, while the other parts are painted a darker colour (m). These two surfaces are separated from each other by a grey-coloured textured wall frame. The colour used in this frame was also continued on the rectangular surfaces between the transom windows. Cream-colored paint was used on the windowsills and balcony spaces. Thus, three different colour tones are dominant on all facades of the building.  Grey-textured white marble is used on the surface where the apartment building entrance door is located. Glass and original patterned black cast iron joinery are used at the entrance door of the apartment (n). This iron joinery was continued on the balcony railings (o) on the exterior and staircase railings (p) on the

	interior. Thus, a unity between the interior space and exterior of the building has been provided. When entering the interior of the building, a different colour palette is encountered from the exterior of the building. Light blue oil paint was used on the walls in the interior of the apartment block from the floor to the half of the wall, and the rest of the wall was white-coloured (q). White colour was also continued on the flat entrance doors and doors were painted with white oil paint on massive wood (r). In the interior of the flats, oil paint on the plaster was used in similar brown-cream-beige tones (s-t).  In addition, the floor material used exterior and interior of the building and in the interior of the flat is similar and harmonious. The floor material at the entrance of the building and in front of the flat entrance doors is mosaic (r). In the steps of the stairs, a black-weighted mosaic with white colour inside was used, and on the floor landings, a mosaic in grey tones with white colour inside was used (q). In the interior of the flat, while the living room, kitchen, bathroom, and balcony floors are mosaic (s), wooden parquet was used in the bedrooms and living room (guest rooms) (t) as a flooring material. Thus, a colour and material balance between interior space and exterior was established.
Innovative and Original Details	Before it was demolished, there are many original and innovative details in the building that reached today. There is an original patterned cast iron joinery at the entrance door of the building (u). The same patterns were continued on the balcony and stair railings of the building. There are fine craftsmanship cast-iron balcony and staircase railings inspired by traditional motifs in the building.  There are light-coloured wooden shutters on the balcony doors of the ground floor flats (v). In addition, there is a garbage chute system on the balcony of each flat opening from the kitchen (w). The transom windows in the stairwell

	(x) and the espagnolette window mechanism (y) in the interiors of flats are among the original elements of the building. The flat entrance doors and interior doors of the flats are also original with white oil paint on massive wood (z). Additionally, wall and floor materials on the exterior of the building, interior of the building, and interior of the flat preserve their originality. 

Table 4.2. Analysis of Erdoğan Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Erdoğan Apartment Block	
Expressiveness and Perception	Erdoğan Apartment Block gives information about where the limits of interior space start and end due to its symmetrical facade layout (a). Thus, viewers or inhabitants looking from the outside can get information about the boundaries of the interior.  Besides its symmetrical and plain facade layout; the original patterned cast iron joineries evoke the period when the building was built (b-c). Additionally, the facade elements that were preserved as original also give a message by referring to the period in which it was built (a-b-c). Original elements in the interior of the apartment block and flats that belong to the period allow the experience of the building to continue inside. In addition, the wide window openings and large balconies strengthen the experience and perception between interior space and exterior (a-d). Wall-window-balcony integration was provided with openings that vary in size and location according to each need and function. In addition, a solid-void balance was established with the order created by the openings on the facade.

User Characteristics	Before the building was demolished, all flats were empty as it was to be renovated under the urban transformation law. For this reason, the user characteristic - gender, age, occupation, number of users in the flat- and facade relationship cannot be established in this apartment building. Nevertheless, as a result of the interview with Nejla Özakman, the following information was obtained: "My father (İsmail Erdoğan) was built the Erdoğan Apartment Block... my father was a mosaic master... İzmir's first mosaic maker... He made a partnership with the Italians... My father built the cascaded pool at the fair...built the first airport, the first hangars, and repaired the schools... During the time of Hasan Ali Yücel and former mayor Behçet Uz." (Nejla Özakman, interview, 2020). Although there is no opportunity to talk to users about the interior, it is observed that the users did not change the original elements in the three different flats visited. In this context, neither the facade elements nor the interior space elements have been interfered with, and the building has preserved its originality with all its characteristic elements both inside and outside.
Historical, Social and Cultural Patterns	The design of the daily life (hall) and guest space (living room) as both interrelated and separate areas reflects the social life of the period. In addition, the design of the balconies with wide, deep, canopied, and located in different sun directions can be shown as an example of the social life of the period. Both situations represent the extrovert family life of the period. The design of both living and dining functions in a large compact room shows evidence of the modernization of the housing organization and the technical development of the construction process. It can be said that the development of construction techniques provides possibilities to build larger rooms and create larger openings. In addition, traditional motifs, wooden shutters, balcony and staircase railings, facade layout, and plan organization refer to the architecture of the period historically in which it was built. These features, which can be read from the building facade and plan organization, allow us to understand the social, historical, technological, economic, and cultural characteristics of the period in which it was built. These features preserved their permanence until the building was demolished and did not lose its characteristics.
Context and Environment	Since the building is located on the corner parcel and there is no adjacent building, all four facades are in relation to other structures in the surrounding. Additionally,

	four facades of the building have direct contact with the streets (Figure 4.7 and 4.8). The building consisting of five floors (four floors and a top floor) are also similar in terms of the number of floors with the other buildings in the close surrounding. Nearby buildings usually have five, six, or seven floors. Although the other buildings in the surrounding differ from the Erdoğan Apartment Block with their facade layout, especially the design of the openings and balconies, the colour and material usage of the facade is similar. The building differs from the surrounding buildings with its original facade elements and characteristics, as well as the continuity of these elements in the interior space.
Interiority Context	The experience offered by the facade and its elements before entering the building continues in the interior of the apartment block and the interior of the flats. The similar usage of materials, colours, and patterns on the facade is also encountered in the interior of the building. Thus, exterior and interior integration have been achieved in a very harmonious way and a fluent relationship has been established (e-f-g).  The facade elements of the building shaped the interior space and created a dialogue. Due to the openings and balconies, the different functions of the interior space are supported aesthetically and functionally. In addition, indoor comfort is strengthened by the flexible interaction between the facade and the interior (e-f-g-h).

4.1.2. Gökçeoğlu Apartment Block

Gökçeoğlu Apartment Block (Figure 4.11) is located next to Pıtrak Apartment Block (former Berin Apartment Block) on Cemal Gürsel Street (formerly Yalı Street) in the Donanmacı District. Previously, there was a two-storey building in the same parcel lot which has belonged to Gökçeoğlu Family. The construction of the building was completed in 1966 by the architect Faruk San.

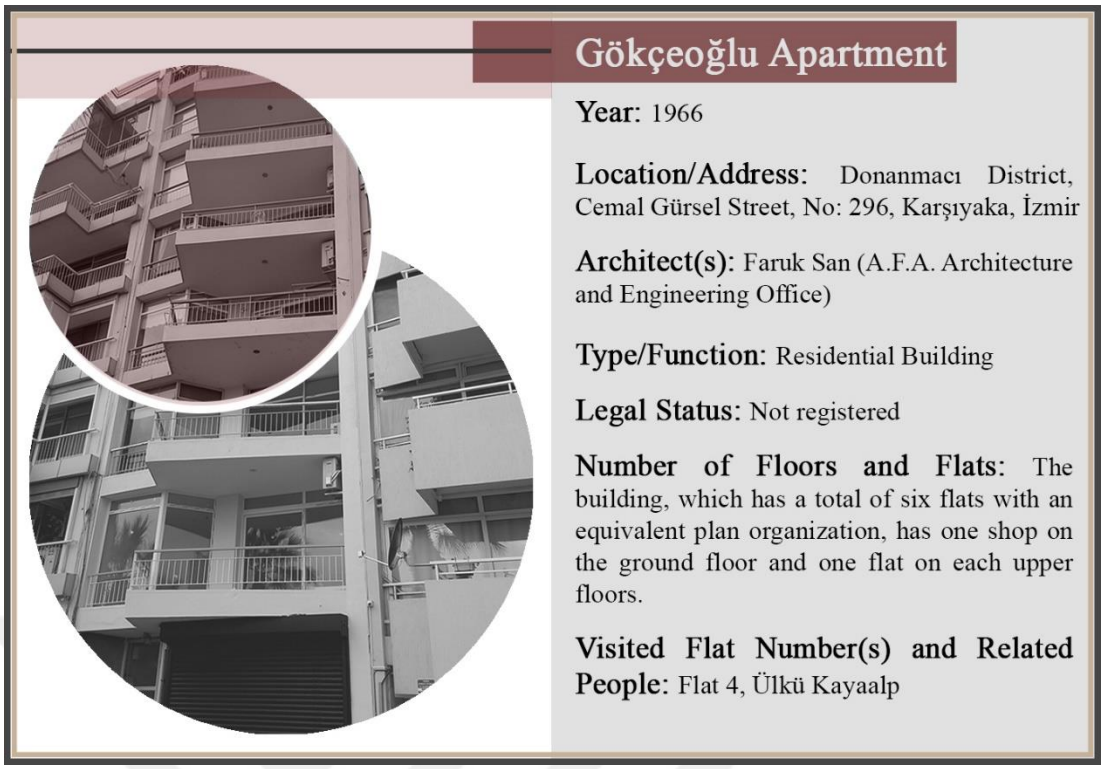


Figure 4.11. Identification chart of Gökçeoğlu Apartment Block. Produced by the author (Author's archive).

Faruk San, one of the important architects of the period, was the partner of the A.F.A. Architecture and Engineering Office. Faruk San, who has many designs and professional applications, took part in the construction of various apartment buildings, houses, industrial facilities, offices, and factories in the Aegean Region.

The simple facade of the building which has a transparent mass effect has been preserved (Figure 4.12). Additionally, the entrance hall of the apartment block, the stairs and iron railings, the angled balconies, the flat entrance doors, and floor and wall materials of the apartment building were largely conserved.

The building consists of a ground floor, six typical floors, and a top floor. The building consisting of a single block and the last two floors have been added after the Flat Ownership Law. According to the approved architectural project, there is a shop on the ground floor and six flats with equivalent plan organization on each of the other floors. The shop on the ground floor is approximately 94 m^2, and each of the flats is approximately 100 m^2. The land registry area is 447.75 m^2. The building was built as a reinforced concrete carcass system.

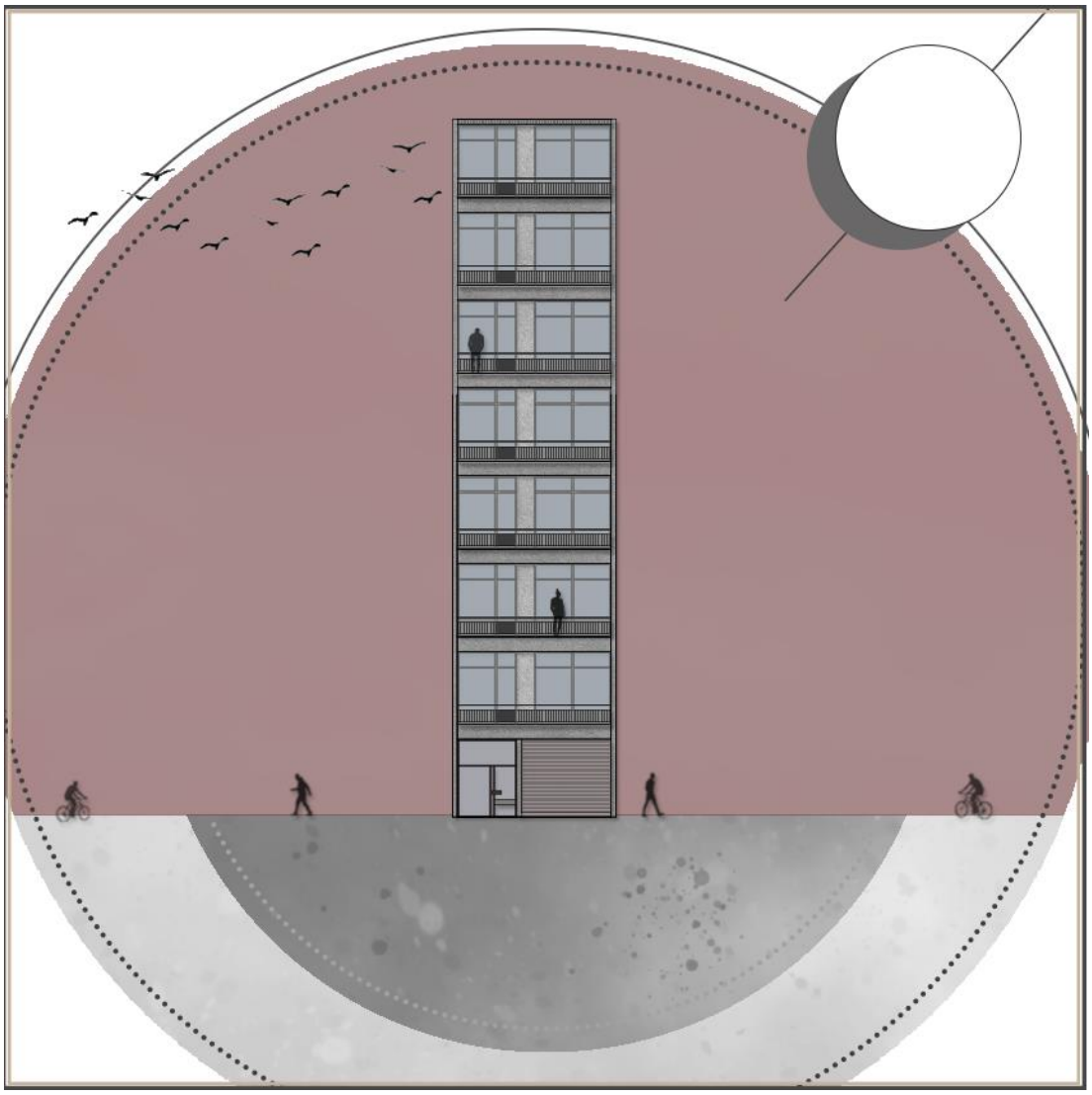


Figure 4.12. Facade characteristics of Gökçeoğlu Apartment Block. Drawn and produced by the author**.**

The two-sided adjacent building has two facades (front and rear) (Figure 4.13 and 4.14). Flat 4 has been visited on the fourth floor and interviewed with Ülkü Kayaalp. The building is still in use today and its original design has been largely preserved with its architectural content. The interior of flat 4 examined also reflects the original design features of the period and there has not been any significant change in the interior of the flat.

Figure 4.13. Front and rear facade of Gökçeoğlu Apartment Block. (Author's archive).

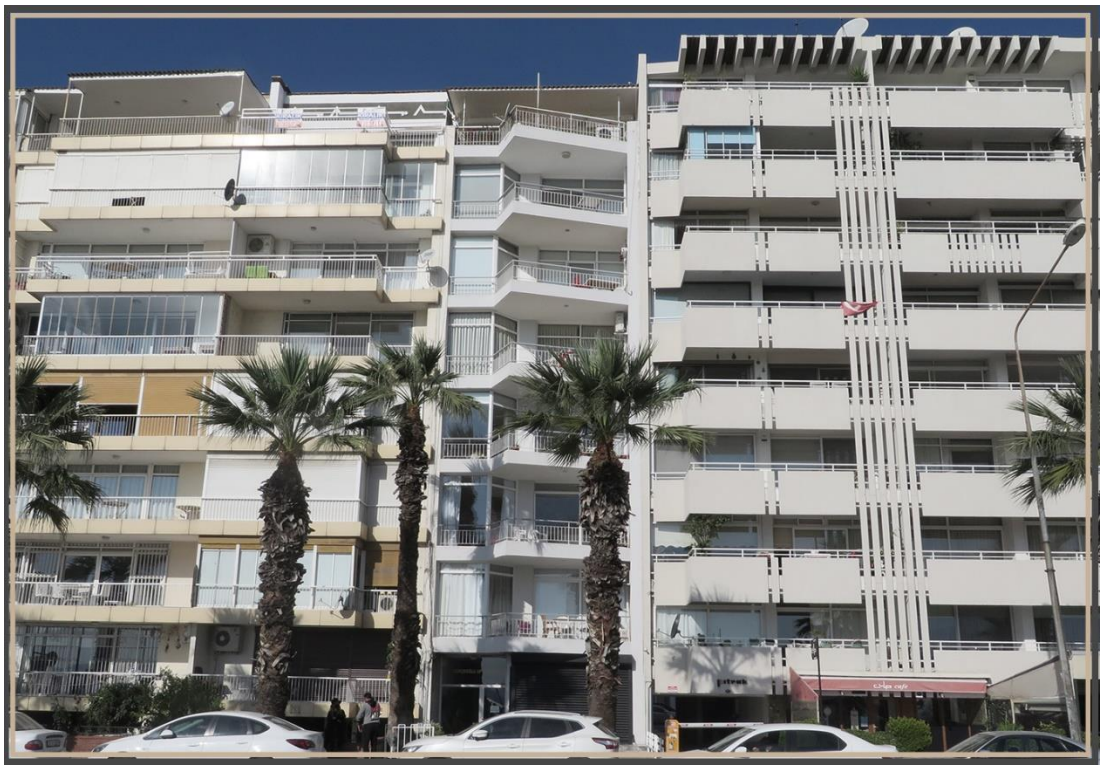


Figure 4.14. Front facade of Gökçeoğlu Apartment Block with adjacent buildings. (Author's archive).

In Gökçeoğlu Apartment Block, a facade layout that refers to the plain architectural approach seen in İzmir between 1950-1980 is observed. Gökçeoğlu Apartment Block has the characteristics of the period when it was built with the original design concept, plain facade layout, plan scheme, and interior details.

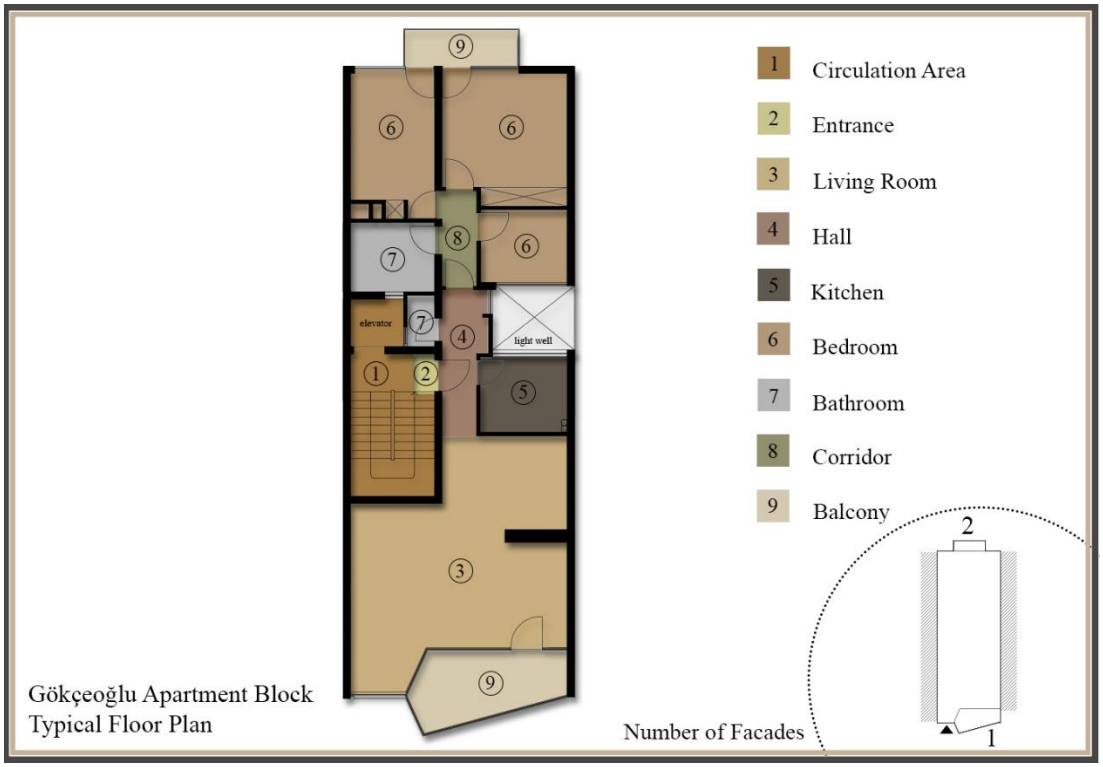


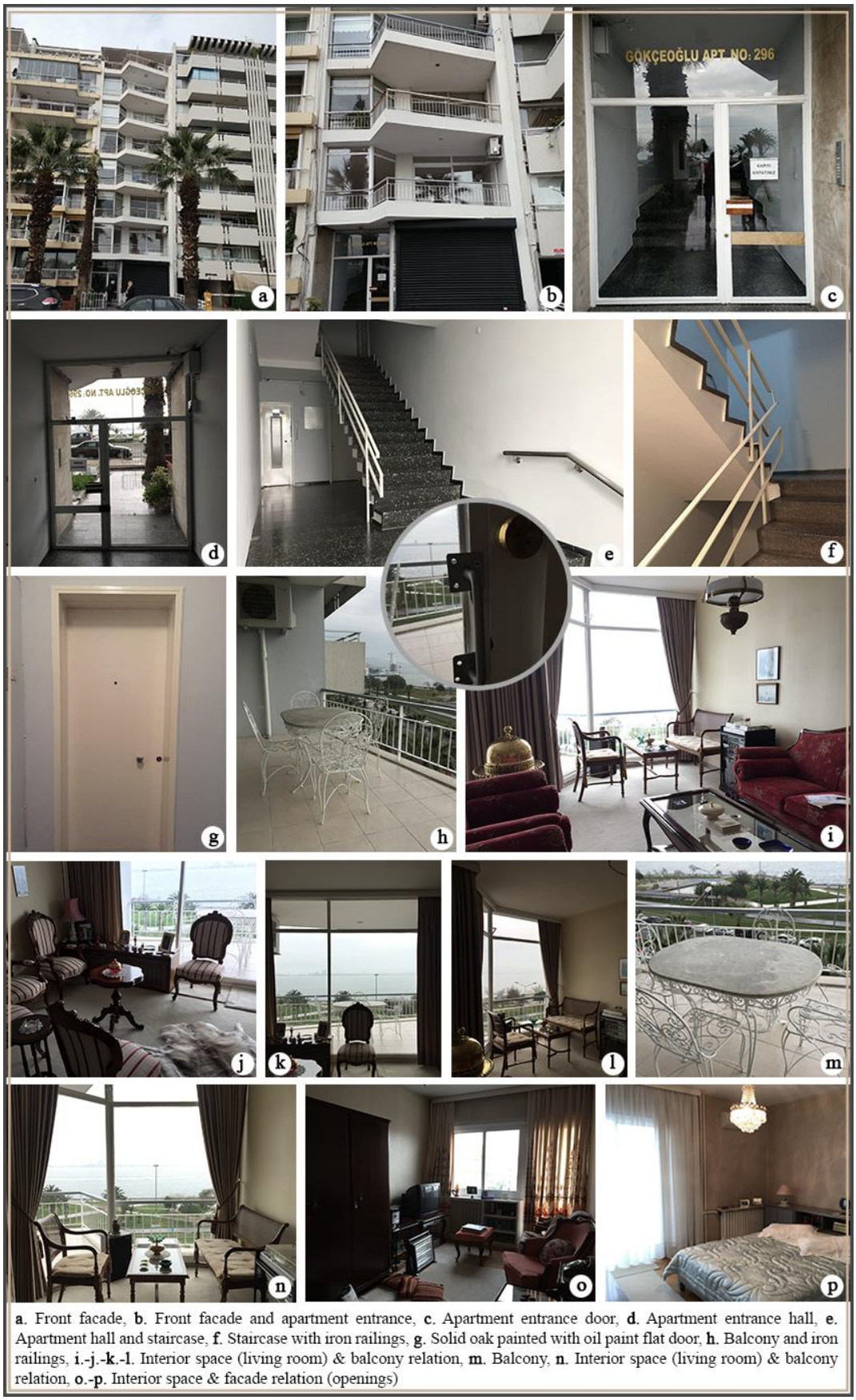
Figure 4.15. Gökçeoğlu Apartment Block floor plan and functions. Drawn and produced by the author.

In the flats, which have a corridor plan scheme (Figure 4.15), there is a living room at the front, two rooms at the rear of the building. The living room located on the front of the building which has 705 cm in width. The balcony on this facade is approximately 500 cm in widths, 200 cm in depth, and has an angled form without proper geometry. There is a dining area in the part of the living room close to the entrance door of flat. A kitchen, small room, bathroom, and toilet are aligned along the corridor and ventilated by lightwell. The two rooms in the rear of the building have a common balcony. Thus, the front part of the building includes entrance hall, living room, dining area, and kitchen, while the areas at the back side are designed for the functions where privacy is more important.

There is a small circulation hall in the central part of the flat where the entrance door is opened. The living room and kitchen are accessed from this circulation area. There

is a door in this hall that provides access to a short corridor on which the doors of the bedrooms and bathroom were located.

Apartment building entrance door with glass and iron joinery, the mosaic floor covering on the entrance hall and stairs, staircases with beige oil painted iron railings in linear form, solid oak flat entrance doors and brass door handles, and linear formed beige oil painted iron balcony railings preserve their originality are among the characteristic details of the building that reached today (Figure 4.16).

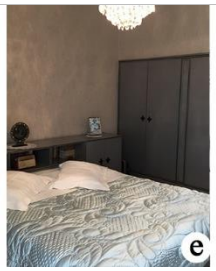


a. Front facade, **b**. Front facade and apartment entrance, **c**. Apartment entrance door, **d**. Apartment entrance hall, **e**. Apartment hall and staircase, **f**. Staircase with iron railings, **g**. Solid oak painted with oil paint flat door, **h**. Balcony and iron railings, **i**.-**j**.-**k**.-**l**. Interior space (living room) & balcony relation, **m**. Balcony, **n**. Interior space (living room) & balcony relation, **o**.-**p**. Interior space & facade relation (openings)

Figure 4.16. Gökçeoğlu Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.3. Analysis of Gökçeoğlu Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Gökçeoğlu Apartment Block	
Architectural and Interior Characteristics	Since there are two separate buildings adjacent to the right and left of the Gökçeoğlu Apartment Block, it has two facades (Figure 4.13 and 4.14). In the building consisting of a single block, since there is only one flat on each floor, both sides (front and rear) of each flat are directed towards the outside. The circulation of the building is provided by the staircase adjacent to the left of the building and access to the flats on each floor is provided with this axis. In the flats (Figure 4.15), the living room with a dining area is positioned towards the front of the building, two bedrooms towards the rear of the building, and the other bedroom, kitchen, bathroom, and toilet along the corridor. In the spatial organization of the flats, private areas are separated from the social and daily areas with a door and positioned close to each other. Due to this door, the flat is divided into two separate functions as private and daily (social) areas. The social areas can be used independently from private spaces. Integration of these areas with each other supports with circulation hall and a short corridor. The two bedrooms located adjacent to each other are associated with the rear of the building and have a common balcony. The living room, which is the main place where daily life takes place in the flat, is associated with the front of the building and has a balcony on this facade. Flat entrance, circulation hall, kitchen, one bedroom, bathroom, and toilet are placed inside according to other functions and are not associated with the front or rear of the building.  In flat 4 belonging to Ülkü Kayaalp, there are three different sitting groups in the living room. The set, consisting of two seats and a coffee table, is located in front of the fixed window opening to the view on the facade (a). In the part that opens to the balcony, there is a separate sitting area right in front of the dining table, consisting of five armchairs, two with armrests and three without armrests (b). On the other hand, the third sofa set is located in the central part of the living room and close to the entrance door (c).

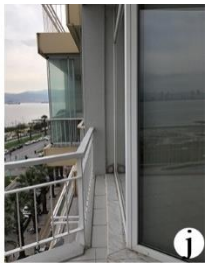

In the layout of the bedroom, the bed is positioned parallel to the part that opens to the balcony (d). A built-in cupboard is placed on the wall on the right side of the bed (e). There is a unit consisting of two dressers with four drawers opposite the bed and next to the balcony door. In the other bedroom facing the rear side of the building, two single armchairs, a unit on which the television stands, and a coffee table are placed towards the balcony, while wooden wardrobe is located opposite the entrance door of the room (f).

It can be said that the facade layout, openings, and balconies are effective in the interior space layout and the furniture arrangement of the rooms associated with the facades. Thus, layout differences in different functions in plan layout were affected by the facade and its elements.

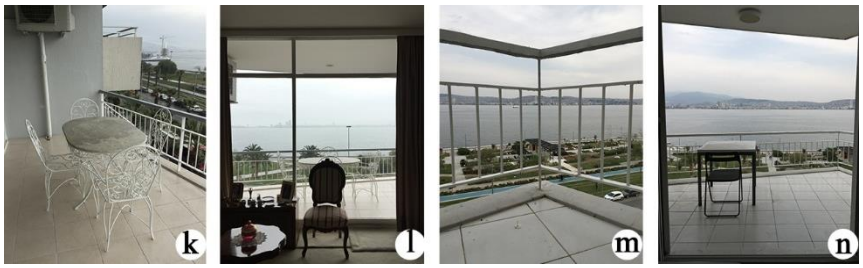
Openings

The entrance door of the building, located in a large transparent opening, is positioned on the left side of the building (g-h). While there are fixed windows from floor to ceiling on each floor on the left of the completely glass facade of the building, there are balcony doors on the right (h-j). There are seven balcony doors, each belonging to a different flat, on the front of the building, providing access to the balcony. On the rear of the building, there are fourteen balcony doors belonging to the bedrooms, each accessible from a different flat. Thus, when a single flat is examined, there are three balcony doors, two of which are equal-sized, that can be connected to the outside from different functions.



There are fourteen windows, which belong to the bedrooms of each flat, on the rear of the building (i). When a single flat is examined, there are three windows, each of different sizes and one is fixed, that can be related to the outside from different functions. These windows are designed to provide natural light and ventilation to the interior of the flat.

	As a result, a transparent mass effect is created on the front of the building, which is entirely glass (g). On the rear side of the building, a rhythmic pattern is achieved with different-sized windows and doors compared to the front facade. This different composition on the front and rear of the building is due to the size and location of the openings in the interior, which vary in line with the function and needs. In this way, the relationship between interior space and exterior is inevitably provided with different-sized openings in the living room and two bedrooms of the flat.
Balcony Types	Each flat has two balconies, one at the front and one at the rear of the building. While one of the balconies (at the rear of the building) can be accessed from the bedrooms, the other (at front of the building) can be accessed from the living room. The balcony at the front of the building, which is larger, can be used more socially, while the balcony at the rear of the building, accessible from the bedrooms, is more private. On the front side of the building, the balcony is in an angled form with irregular geometric shape and thus differentiate from the facade arrangement on the coastline (k). The balconies on the facade continue along the entire facade in the horizontal line. The fact that the balconies are open and canopied (m-n) emphasises the importance of balconies for flats. In addition, the fact that both balconies in each flat are quite wide supports the connection between interior space and exterior (l). There are balconies on both open facades of the building and this enables the building to be in interact with both sides.  Ülkü Kayaalp explains her opinion on the balconies as follows: “The most important part is that the balconies are wide... The balcony was very important for those times. There was a balcony culture. For this reason, we paid great attention to the balcony while we were building Gökçeoğlu Apartment Block. We used iron railings to keep the sea view from the flat. Also, the balcony characteristically has a corner. It gives a separate space towards the sea and creates a different

	atmosphere. Apart from that, we preferred to keep the facade simpler." (Ülkü Kayaalp, interview, 2020).
Material Selection and Colour Usage	White colour dominates the entire facade of the building, which is mostly consisted of glass surfaces (o). Beige colour marble was used on the two walls on the exterior of the entrance of the apartment building. Glass and iron joinery are used at the entrance door of the building and there is a massive wooden door handle on it (p). The name and number of the apartment building are located on the fixed glass surface above this transparent opening.  The style, material, and colour of the balcony railings were continued in the interior of the apartment building. Stair railings have a simple design formed by attaching three profiles in a linear form along the slope of the stairs to the vertical elements at two points (q). The iron railings are oil painted in beige colour same as the balcony railings (r). When entering the interior of the apartment block, a colour palette similar to the exterior of the building is encountered. The light beige oil paint of the elevator door preserves its original form when it was built (s). White colour oil paint was used on the walls in the interior of the building. White colour was also continued on the flat entrance doors and doors were painted with white oil paint on massive oak wood with the brass door handle (t).  In the interior of flat 4, paint on the plaster was used in similar light tones. The materials used on the wall surfaces are satin paint in yellow-beige tones on the plaster in the living room, circulation hall, and corridors (u) and wallpaper in the rooms (v). Similar and compatible materials are observed between the exterior and interior in the floor materials. In front of the building entrance door, entrance hall, staircases, and landings, terrazzo was used as a floor material (p-q). The mosaic, wooden parquet, and ceramic were used as the original floor material in

	the interior of the flats while the floors of the balconies were ceramic. Thus, a balance between interior space and exterior was established with the help of colour and material used.
Innovative and Original Details	Gökçeoğlu Apartment Block has many original and innovative architectural details. The plain facade layout of the building, which consists of entire glass surfaces, is one of the original architectural design approaches. The facade of the building differs from the examples of its period with its angled-formed balconies that continue vertically along the entire facade. The apartment building entrance door placed in a large transparent opening (w), beige oil painted iron linear-formed stair railings (x), light beige oil painted elevator door (y), and massive oak wood flat entrance doors painted with oil paint (z) are the original elements of the building. In addition, the wall and floor materials in the exterior of the building, interior of the building, and interior of the flat have been originally preserved. 

Table 4.4. Analysis of Gökçeoğlu Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Gökçeoğlu Apartment Block	
Expressiveness and Perception	The glass facade of the building, consisting of balconies and fixed windows, directly affects the interaction between interior and exterior (a). It allows people on the inside to perceive the outside environment and people on the outside to make predictions about the indoor layout and boundaries. The interior and exterior experience, which is quite dominant in the front of the building, is slightly interrupted at the rear of the building (b). Openings of different sizes and layouts compared to the front of the building have a rhythmic composition on this facade. Different solid-void relationships were established with the size and location of the openings that vary according to the function and need in the interior, and the interior space-exterior integration was achieved (c-d).

	 In addition to this, the facade and facade elements of the building give a message by referring to the plain architecture seen in İzmir in the 1950-1980 period. There is a visual and formal proportion in the building with the balcony layout that continues uninterruptedly on the facade. With the angled form of rhythmic balconies, both indoor users and outdoor viewers are offered a different experience.
User Characteristics	Ülkü Kayaalp, who lives in the flat 4, was born in 1937 in Karşıyaka, İzmir. She is a retired teacher. When Ülkü Kayaalp was 11 years old, they came to the two-story house in the place of the current Gökçeoğlu Apartment Block as tenants. In 1966, the house was demolished and an apartment building was built instead by Ülkü Kayaalp's family. The apartment building takes its name from her father's surname (Cevat Gökçeoğlu). Ülkü Kayaalp has been living here since Gökçeoğlu Apartment Block was built. In the interior of flat 4, architectural elements, and movable and fixed furniture preserve their originality with their characteristics. Ülkü Kayaalp explains that she did not interfere in the interior space and original architectural elements as follows: "The original parts are everywhere... Because there are no functional deficiencies." (Ülkü Kayaalp, interview, 2020). "My furniture was custom made so I have not changed my furniture until now." (Ülkü Kayaalp, interview, 2020). During the interview with Ülkü Kayaalp, it was discussed that some changes and interventions were made in the other flats in the building in line with the needs. On the other hand, it is observed that the users did not change the original facade elements, the interior of the building, and the interior of the visited flat since the time they were built. Without any intervention to the building, it preserved its originality with all its architectural and interior features.
Historical, Social and	In Gökçeoğlu Apartment Block, a similar approach with Erdoğan Apartment Block is observed. The social areas (living room with dining area and kitchen) are separated from the private areas (bathroom and bedrooms). This situation can be shown as a situation originating from the social life of that period. In order not to

Cultural Patterns	include the guests in the private areas, these areas are separated from each other with the help of the door in the corridor. Ülkü Kayaalp explains the social life of the period as follows: "The living room culture was important to us. We had dinner in the living room as a family and we had guests at night. The dining table is located close to the kitchen. Our kitchens are very small so we usually did not eat in the kitchen." (Ülkü Kayaalp, interview, 2020). In addition, large and canopied balconies, similar to those of the Erdoğan Apartment Block, are seen in the Gökçeoğlu Apartment Block as an indicator of the extrovert social life of the people. The plain facade of the building has an arrangement referring to the architecture of the period it was built. The development of construction techniques allows the design of large openings, and the front of the building consists entirely of fixed glass and balconies. In addition to these, the use of elevators in the building is an indicator of technical equipment and innovations. All these historical, social, economic, and technological features, which can be read especially from the facade of the building, are still permanent today.
Context and Environment	Gökçeoğlu Apartment Building is in direct contact with the surroundings with its front and rear facades. While the front of the building communicates directly with the street and the sea, the rear of the building interacts with the surrounding buildings. The building is very closely connected with the two adjacent apartment buildings (Figure 4.14). Gökçeoğlu Apartment Block, consisting of eight floors, is also similar to other buildings in its surroundings in terms of the number of floors. The building on the left consists of eight floors, while the building on the right consists of ten floors. On the other hand, nearby buildings are usually six, seven, or eight floors. A simple architectural approach is also observed in the facade arrangement in the surrounding buildings. Wide openings on the front of the buildings, wide balconies, linear iron balcony railings in a similar style are also observed in the surrounding buildings. In addition, the use of materials and colours are similar to the surrounding buildings. In this context, although Gökçeoğlu Apartment Block has a strong relationship with its surroundings in terms of its plain facade approach, it differs from the surrounding buildings with its characteristic balcony form and continuing its original features in the interior space.
Interiority Context	As in the Erdoğan Apartment Block, the experience of the facade before entering the building has been continued in the interior of the apartment building and the interior of the flat. The material, colour, and architectural style used on the exterior

and interior of the building are similar. Thus, it can be said that a fluent relationship is established between the facade and interior space.

The effects of the front of the building, which is entirely glass material, and the more closed rear of the building, on the interior space, are different. The facade layout and its elements, which are very effective on the plan organization and interior layout, enrich the interior aesthetically and functionally according to different functions.

In addition, it is observed that the furniture is placed according to the facade and its elements in the interior of flat 4 (e-f-g-h).

> "...I also have a corner with two seats in front of the window. We sit and watch the sea view." (Ülkü Kayaalp, interview, 2020).

There is an orientation towards the balconies and openings in a way to increase the comfort and quality of life in the interior space (e-f-g).

4.1.3. Gediz Apartment Block

Gediz Apartment Block (Figure 4.17) is located next to Pıtrak Apartment Block (former Berin Apartment Block) on Cemal Gürsel Street (formerly Yalı Street) in the Donanmacı District. The construction of the building was completed in 1967 by the A.F.A. Architecture and Engineering Office (Faruk San, Kayan Özgiller ve Nizamettin Coşkun) for the Durgunoğlu family.

The building's original design has been preserved to a great extent, and there has not been any significant change in the architectural details. The symmetrical and cubic architecture-influenced facade of the building (Figure 4.18), entrance hall, staircases and railings, balconies and balcony railings, wall and floor materials have been largely preserved.

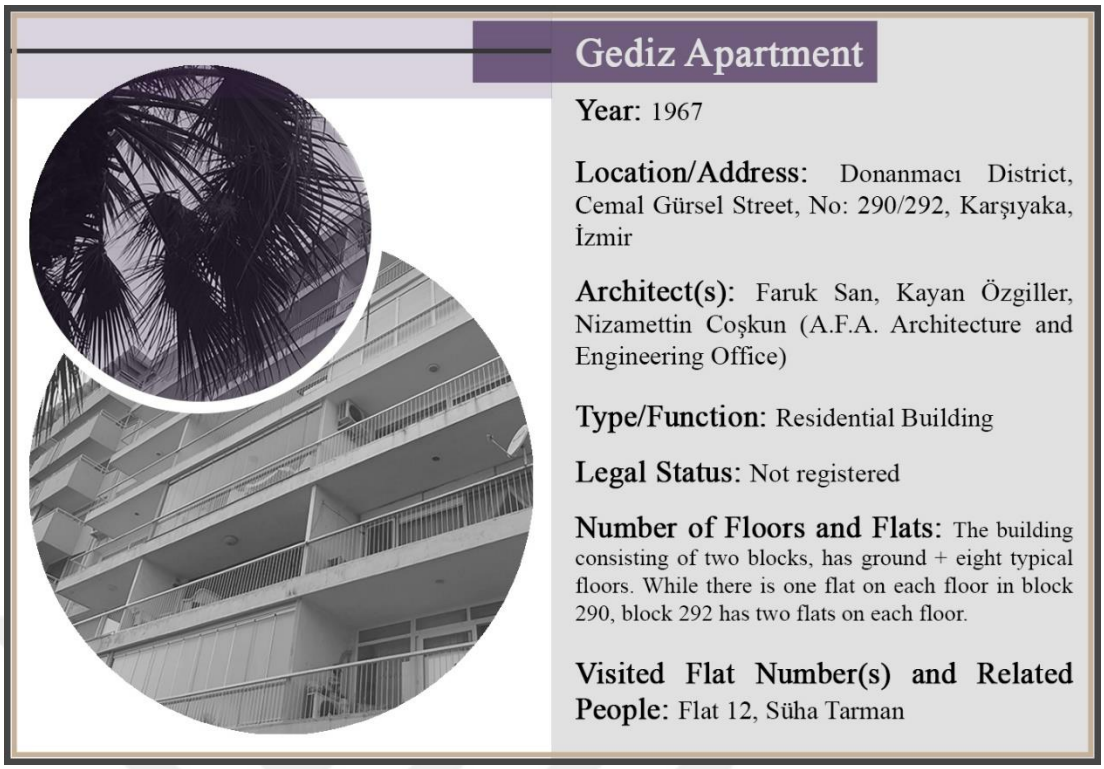


Figure 4.17. Identification chart of Gediz Apartment Block. Produced by the author (Author's archive).

The building has two blocks (number 290 and 292) and each block consists of a ground and eight typical floors. There is a depot on the ground floor in block number 290 and a passage to the parking area. There is one flat on all the other floors in this block. There is a doorman's flat on the ground floor in block number 292. In this block, there are two flats on each floor on the floors up to the eighth floor and one flat on the eighth floor. The building is adjacent to parcel number 66, this plot is used as a parking area and a garden. Each flat in block number 290 is 150 m^2, and the ones in block number 292 is 160 m^2. The land registry area is 1099.75 m^2. The building was built as a reinforced concrete carcass system.

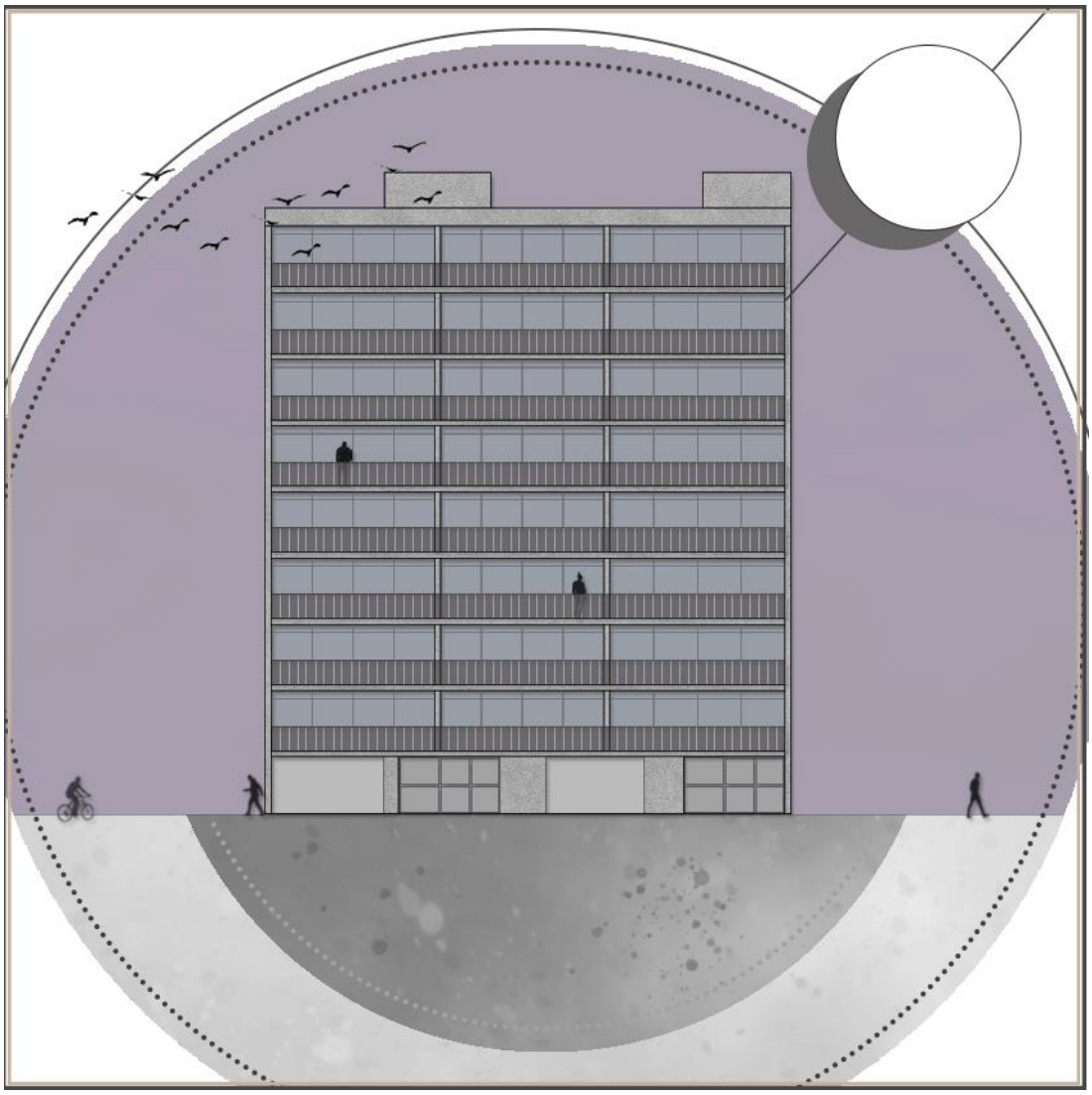


Figure 4.18. Facade characteristics of Gediz Apartment Block. Drawn and produced by the author**.**

The two-sided adjacent building has two facades (front and rear) (Figure 4.19 and 4.20). Flat 12 (on block number 290) has been visited and interviewed with the owner, Süha Tarman. The architectural characteristics and original design of the Gediz Apartment Block have been preserved and the building is still in use today. There are characteristic details of the period in the interiors of flat 12, and most of the original architectural and interior details are preserved.

Unlike the other apartment blocks examined, the ground floor was designed behind the building and thus a different design concept was applied in the building-ground relationship. Due to this revession on the ground floor, the heavy mass effect of this two-block building has been decreased.

Figure 4.19. Front and rear facade of Gediz Apartment Block. (Author's archive).

Figure 4.20. Front facade of Gediz Apartment Block with adjacent buildings. (Author's archive).

Although there are square meter differences between some functions, the same plan scheme is observed in block number 292, which has two flats on each floor, and block number 290, which has one flat on each floor. The flats in block number 292 are located symmetrically. On the 2205 cm front of the building, there are living rooms of three different flats. Additionally, on this facade, there are three balconies with different widths and regular geometries belong to different flats.

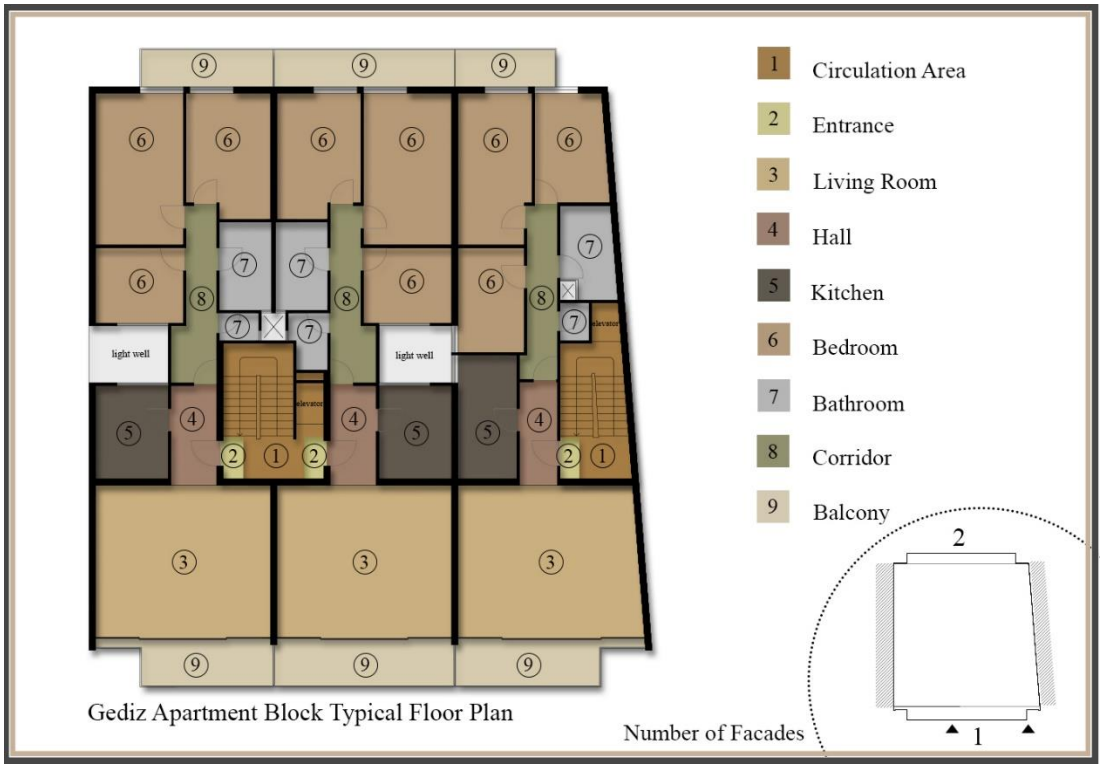
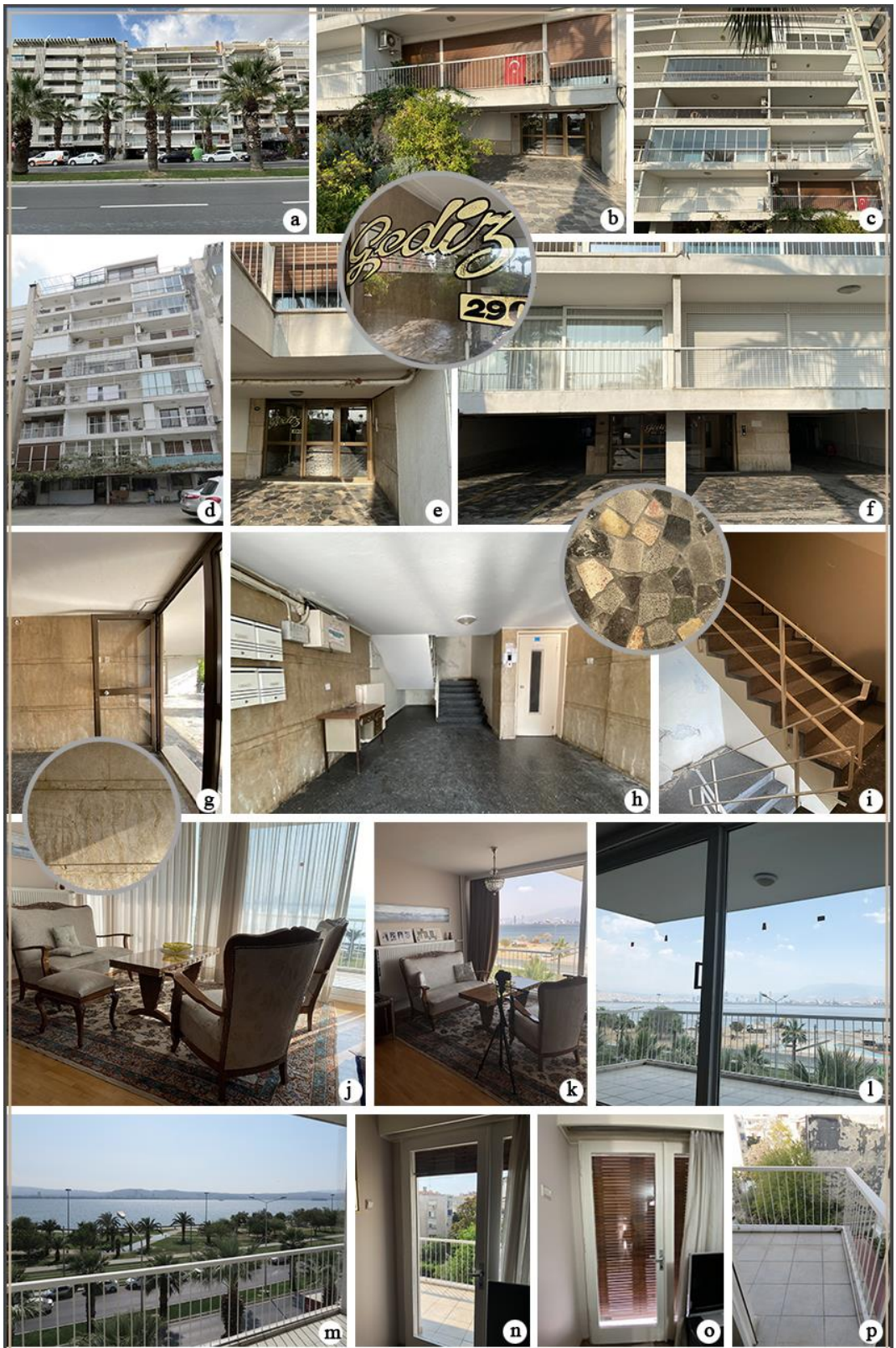


Figure 4.21. Gediz Apartment Block floor plan and functions. Drawn and produced by the author.

The plan scheme of the Gediz Apartment Block is similar to the Gökçeoğlu Apartment Block (Figure 4.21). In the part of the living room close to the flat entrance door, there is a dining area. In the flats which have a corridor plan scheme, there is a living room at the front, two rooms at the rear, and a kitchen, small room, bathroom, and toilet, which are aligned along the corridor and ventilated by lightwell. The two rooms in the rear of the building have a common balcony. As seen in the Gökçeoğlu Apartment Block, the living room, dining area, and kitchen are located in the front of the building where the entrance hall also connects these areas to the rear side which has a corridor on which the bedrooms, bathroom and a toilet are aligned.

The entrance hall has been created in the part where the flat entrance door is opened. Direct access is provided to the kitchen and living room that can be accessed from this area. In the corridor that provides circulation of the flat, there is a door that provides access to the bedrooms and bathroom.

The apartment building entrance door, the mosaic floor covering on the entrance hall and stairs, staircases with beige oil painted iron railings in linear form, solid oak flat entrance doors and brass door handles, and linear formed beige oil painted iron balcony railings are among the characteristic details of the building that preserve their originality (Figure 4.22).



a. Gediz apartment and its surroundings, **b**. Apartment entrance (block 290), **c**. Front facade, **d**. Rear facade, **e**. Apartment entrance door (block 290), **f**. Apartment entrance (block 292) and transition area for the car park, **g**. Apartment entrance hall, **h**. Apartment entrance hall and staircases, **i**. Staircases with iron railings, **j**.-**k**. Interior space (living room-block 290) & balcony relation, **l**. Balcony (located on the front side), **m**. Balcony railings, **n**. Balcony door (located on the rear side, **o**. Wooden shutters, **p**. Balcony (located on the rear side)

Figure 4.22. Gediz Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.5. Analysis of Gediz Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Gediz Apartment Block	
Architectural and Interior Characteristics	Since there are two separate buildings adjacent to the right and left of the Gediz Apartment Block, as in the Gökçeoğlu Apartment Block, it has two facades (Figure 4.19 and 4.20). In the building consisting of two blocks (number 290 and 292), both sides (front and rear) of each flat are directed towards the outside. In block number 290, while the circulation of the building is provided by the staircase adjacent to the right of the building, the staircase axis in block number 292 is positioned in the middle of both flats. Access to flats in both blocks is provided by these stair axes and elevators next to stairs. The plan scheme and layout of the functions (Figure 4.21) are very similar to the Gökçeoğlu Apartment Block. In flats in both blocks, the living room with a dining area is positioned towards the front of the building, two bedrooms towards the rear of the building, and the other bedroom, kitchen, bathroom, and toilet along the corridor of the flat. With the help of the door positioned in the entrance hall, private areas and daily (social) areas are separated from each other. Daily areas and private areas can be used independently of each other, and they are also integrated with each other due to the circulation hall and short corridor. The living room with a dining area, where daily activities take place, is associated with the front of the building in all three flats, and each flat has a balcony on this facade. The two bedrooms located adjacent to each other are associated with the rear of the building and have a common balcony. Flat entrance, circulation hall, kitchen, small room, bathroom, and toilet are placed inside according to other functions and are not associated with the front or rear side of the building. In addition, the living room located on the front of the building is separated from the entrance hall by a door or separator due to the different interior arrangements in the flats. In flat 12 (block number 290), belongs to Süha Tarman, the entrance hall and the living room are separated from each other by a geometrically designed separator (b). This element designed for the goals of functionality, which has become widespread in the post-Bauhaus period, to make open plans useful and to strengthen the interior-exterior relationship. In this flat, there are two different sitting groups located close to the balcony and openings in the living room. The set, consisting of four single armchairs and a sofa is positioned on the part that opens to the balcony (b). Behind the part where this sofa set is located, there is a cabinet close to the entrance door. The other furniture group is located in front of the fixed window opening to the view on the facade (a). Behind this furniture group, there is an eight-person dining table close

	to the entrance door. The glass cabinet, which consists of four modules behind the dining table, is positioned symmetrically with the other cabinet.  In the layout of the bedroom, two single beds are positioned in the vertical direction to the part that opens to the balcony. A built-in cupboard is placed on the wall near the door. A unit with mirrors and drawers is positioned right next to the bed on the left side, and next to this unit there is a bookcase. In the other room used as a study room, there is a bookcase with three modules located next to the balcony door. There is a chair in front of the window. The desk with drawers is positioned on the wall on the right when entering the room. It can be said that in flat 12, each of the fixed and movable furniture reflects the characteristic features of the period in which it was made. Additionally, it has been observed that the facade layout, openings, and balconies are effective in the interior layout and furniture arrangement of all three rooms associated with the facades, especially in the living room (c). It is seen that the interior arrangements required by different functions are affected by the facade and its elements.
Openings	Since the building consists of two blocks, there are two entrance doors. On the ground floor, designed behind the building, while the entrance door of block number 290 is located on the right side of the building (d), the entrance door of block number 292 is positioned in the middle of the block (e). The complete glass front side of the building is divided into three parts for flats (f). Each part consists of fixed windows from floor to ceiling and balcony doors. There are twenty-four balcony doors, each belonging to a different flat, on the front of the building (f), providing access to the balcony. On the rear of the building (g), there are forty-eight balcony doors accessible from the bedrooms, each belonging to a different flat. In the single flat, there are three balcony doors in the front and rear of the building, two of which are equal-sized, that can be connected to the outside from the living room and bedrooms. There are forty-eight fixed windows which belong to the bedrooms of each flat, on the rear of the building. Thus, since all windows belonging to different functions in the flat are fixed, access to the outside is provided by balcony doors. In the flats, windows provide natural lighting and access to the view, while natural ventilation can be provided through balcony doors.

	 As a result, the ground floor with the entrance doors was designed behind the other floors of the building, and the mass effect of the two-blocked building was tried to be reduced (f). A transparent layout dominates on the other floors of the building, which consists entirely of glass surfaces. Openings have less dominance on the rear of the building than on the front facade (g). Rhythmic order has been created with fixed windows and balcony doors on the rear of the building. Due to the openings of different sizes and positions on both the front and rear of the building, an interior and exterior relationship is established from the living room and bedrooms.
Balcony Types	Each flat has two balconies, which located at the front (h) and the rear of the building (i). On both sides, the balconies are positioned to cover the entire facade. In other words, the balconies on the front and rear of the building continue along the entire facade in horizontal and vertical lines (j). While one of the balconies (at front of the building) can be accessed from the living room, the other (at the rear of the building) can be accessed from the bedrooms. As in the Gökçeoğlu Apartment Block, the balcony at the front of the building can be used more socially, while the balcony at the rear of the building, accessible from the bedrooms, is more private.  There are square meter differences in the front and rear balconies in the three flats in different blocks. All of the balconies on the front and rear of the building, which are different in width, are in a regular rectangular form (k). A balanced wall-window-balcony relationship has been achieved on both the front and rear of the building. The fact that both balconies belonging to the flats are quite wide, designed as open and canopied, strengthens the relationship at the intersection of interior and exterior. The balconies on both the front and rear of the flats enable the building to interact with both sides. Today, some balconies at the front and

	rear of the building have been transformed into a closed balcony. This intervention disrupts the original form of the balconies and affects the visual perception of the facade as a whole.
Material Selection and Colour Usage	White colour dominates the entire facade of the building, which is mostly consisted of glass surfaces (l). Beige travertine in two different shades was used on the two walls on the exterior of the entrance of the apartment building. Glass and brown aluminum joinery are used at the entrance door of the building (m). Additionally, the entrance door consists of three wings, one of which is fixed and two of which can be opened. There is an aluminum door handle on the entrance door. The name and number of the apartment building are located on the fixed-wing on the glass surface.  When entering the interior of the apartment building, a similar colour palette and materials are encountered. The travertine in the beige tone used on the walls in front of the entrance door was continued in the entrance hall of the building (n). White color oil paint was used on the walls after the ground floor. White colour was also continued on the flat entrance doors and doors were painted with white oil paint on massive oak wood with the brass door handle. The light beige oil paint of the elevator door preserves its original form when it was built (o).  In addition, the style, material, and colour of the balcony railings were continued in the interior of the apartment building. Stair railings have a simple design formed by attaching three profiles in a linear form along the slope of the stairs to the vertical elements at two points (p). The iron railings are oil painted in beige colour same as the balcony railings (q). The same design, material, and color details of the staircase railings in Gökçeoğlu Apartment Block are seen here. In the interior of flat 12, similar colors and materials were used. While a satin paint in yellow-beige tones on the plaster was used in the living room, bedrooms,

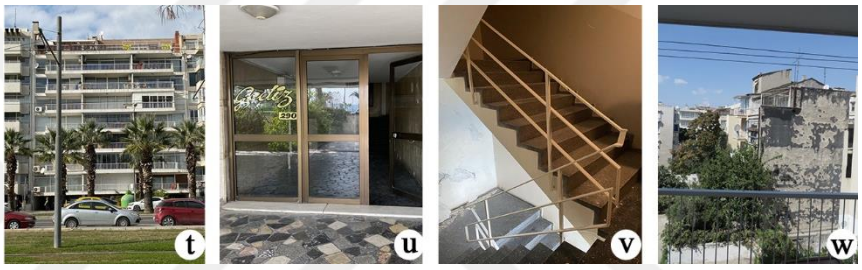
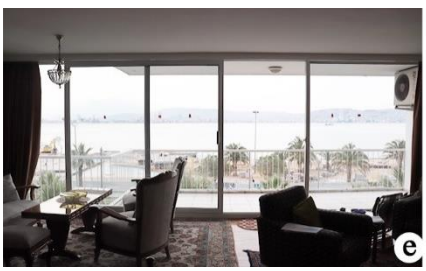
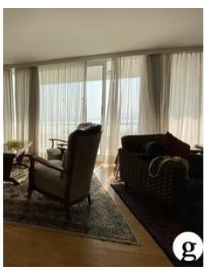
	circulation hall, and corridors (r-s). Additionally, floor materials are also similar between the exterior and interior. In front of the building entrance door, entrance hall, staircases, and landings, terrazzo was used as a floor material (m-n-p). The mosaic, wooden parquet, and ceramic were used as the original floor material in the interior of the flats (r-s) while the floors of the balconies were ceramic. As a result, a balance between interior and exterior has been achieved in both floor and wall materials and colors.
Innovative and Original Details	As seen in the Gökçeoğlu Apartment Block, the plain facade layout of the Gediz Apartment Block, which consists of entire glass surfaces, is one of the original architectural design approaches. The symmetrical facade of the building reflects the cubic architectural features (t). Additionally, the facade of the building stands out with the balconies located both on the front and rear of the building continue in the horizontal and vertical lines (t).  The apartment building entrance doors (u), beige oil painted iron linear-formed stair railings (v) and balcony railings (w), light beige oil painted elevator door (x), and massive oak wood flat entrance doors painted with oil paint (y) are the original elements of the building. In addition, wooden shutters are used in the balcony doors in the bedrooms at the rear of the building (z). Wooden shutters have a spaced system detail that allows both air and light to enter the interior space when closed. Since the front of the building faces the north, there was no need for any sunshade system. The same shutter system was applied in the flats in Çağlayan Apartment Block. The shutters are generally used on the rear facades facing other buildings due to the sun and privacy effect. In addition to all this, the wall and floor materials in the exterior of the building, interior of the building, and interior of the flat have been originally preserved. 

Table 4.6. Analysis of Gediz Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Gediz Apartment Block	
Expressiveness and Perception	The facade of the building, which consists entirely of glass surfaces with fixed windows and balcony doors, affects the interaction between interior and exterior (a). Due to these glass surfaces, the perception of indoor and outdoor is strengthened (b). In other words, perceiving, feeling, and experiencing the interior from the outside and the exterior environment from the inside occurs directly. Connection with the exterior is also provided at the rear of the building, due to the fixed windows and balcony doors (c). Although there are differences in the dimensions of the openings belonging to different functions at the front and rear of the building, the relationship between solid-void was established and interior-exterior integration was achieved (b-d).  The design of the ground floor behind the other floors reduced the heavy mass impact of the building and provides a different experience before entering the building (a). With its symmetrical facade layout and cubic architectural features (a) which are frequently seen on the Karşıyaka coastline, it historically represents the year after 1950. With the intervention of the balconies on the front and rear of the building, the vertical and horizontal continuation of the balconies along the entire facade was interrupted. Despite this, with the rhythmical continuation of the balconies and balcony railings, the facade layout preserves its visual and formal originality.
User Characteristics	Süha Tarman, who lives in flat 12, was born in 1937 in İzmir. He is a retired engineer. He moved to Karşıyaka with his family in 1943. Flat 12 in Gediz Apartment Block was bought by his father-in-law in 1967. Süha Tarman uses this flat mainly to preserve his collections (newspaper clippings, history magazines, French catalogs, French documents, some automotive documents, etc). "Since my curiosity is a bit of book and stamp collection... I have been using this flat since 2004." (Süha Tarman, interview, 2020). In the interior of flat 12, architectural elements, and movable and fixed furniture preserve their originality with their characteristics. Süha Tarman explains that he

	did not interfere in the interior space and original architectural elements as follows: "We left the items in almost the same layout with the furniture from the 1970s... For example, especially floor materials. So, the floors are from a factory called 'Famerit'. Doors, windows... some things have necessarily changed, but generally, the building is in good condition." (Süha Tarman, interview, 2019). There have been changes in some flats in line with some requirements or personal preferences in the building, and the original elements could not be preserved. On the other hand, the facade and facade elements, common areas of the apartment, and the interior of the visited flat preserve their originality with all characteristic features.
Historical, Social and Cultural Patterns	As in both Erdoğan Apartment Block and Gökçeoğlu Apartment Block, the separation of the social and private areas from each other is a common feature in the modern period housing plan scheme. This is provided by positioning the living room on the front and the bedrooms on the rear of the building in Gediz Apartment Block. In order not to include the guests in the private areas, these areas are separated from each other with the help of the door in the corridor. Although the social life of the period was effective in the formation of this plan scheme, the necessities of narrow parcels, orientation to the view, and street also played a role. As in both Erdoğan Apartment Block and Gökçeoğlu Apartment Block, wide and canopied balconies are used both on the front and rear of the Gediz Apartment Buiding. These balconies, showing the extrovert social life of the period, also refer to the architectural characteristics of the period. This high-rise building with cubic architectural style, which is very common on the coastline after 1950, refers to the period when it was built historically with its simple facade layout, wide balconies, and characteristic balcony railings. In addition to these, the facade of the building, which is entirely glass with fixed windows and balcony doors, shows using advanced construction techniques for wide openings. In addition, as in Gökçeoğlu Apartment Block, an elevator was used as an indicator of technical equipment and innovations in this building. These historical, social, economic, and technological patterns, observed both on the facade and in the interior of the building, have been preserved originally today, and these features can be easily readable.
Context and Environment	The front and rear facades of the Gediz Apartment Block are in direct interaction with its surroundings (Figure 4.19 and 20). While the front of the building interacts directly with the sea and the street, as in the Gökçeoğlu Apartment

	Building, the rear facade of the building is adjacent to plot number 66. This parcel is used as a parking area and a garden. In addition, the rear of the building is in contact with the surrounding buildings. Gediz Apartment Block is closely related to the two apartment buildings on its right and left sides. Gediz Apartment Block, consisting of nine floors, is similar to the surrounding buildings in terms of the number of floors. The building on the left consists of ten floors, while the building on the right consists of nine floors. Nearby buildings are usually seven, eight, or nine floors. The ground floors of the surrounding buildings are generally used as workplaces, while the upper floors are reserved for residences. In terms of facade arrangement, the surrounding buildings have a simple architectural approach similar to the Gediz Apartment Block. Wide balconies in regular form, wide openings on the front of the building, linear iron profile balcony railings, light-colored material are similar elements observed in the surrounding buildings. The intervention made to the balconies of the Gediz Apartment Block is also observed in the surrounding buildings. As a result of the closing of the balconies in the surrounding buildings, there is an interference with the originality of the facades as a whole. Although the Gediz Apartment Block is similar to the surrounding buildings, it differs with its balconies continuing on the entire facade in the vertical and horizontal direction without interruption and the continuation of the characteristic architectural elements in the interior space.
Interiority Context	As in the previously examined apartment blocks, it has been observed that the experience provided by the facade and its elements outside the building is continued both inside the building and inside the examined flat. The material, color, and architectural style used in the facade and exterior of the building are very similar to the used in the interior. It can be said that this harmony between interior and exterior makes the users' experience fluent. It can be said that the balconies that run along the facade both in front of and rear of the building are one of the most important elements that support the interior-exterior interaction. In addition, wide openings on both sides of the building enrich the interior both physically and sensually.   

	Wide openings, both in the front and rear of the building, are effective in the interior space arrangement of flat 12 (a). The rooms with different functions are shaped according to the size and position of the openings. In the interior arrangement of the flat, there is an orientation towards balconies and openings to increase the comfort and quality of the interior on both the front and the rear (f-g).

4.1.4. Çağlayan Apartment Block

Çağlayan Apartment Block (Figure 4.23) is located on Cemal Gürsel Street (formerly Yalı Street) in the Donanmacı District. There was an İplikçizade Mansion in the same parcel lot before Çağlayan Apartment Block built. Mustafa Kemal Atatürk stayed at İplikçizade Mansion during his visit to the city after the liberation of İzmir in 1922 and this increases the importance of this place in the city's memory. The construction of the building was started in 1969 and completed in 1972 by the architect Fuat Bozinal. In addition, civil engineer Armağan Çağlayan participated in the construction of the building.

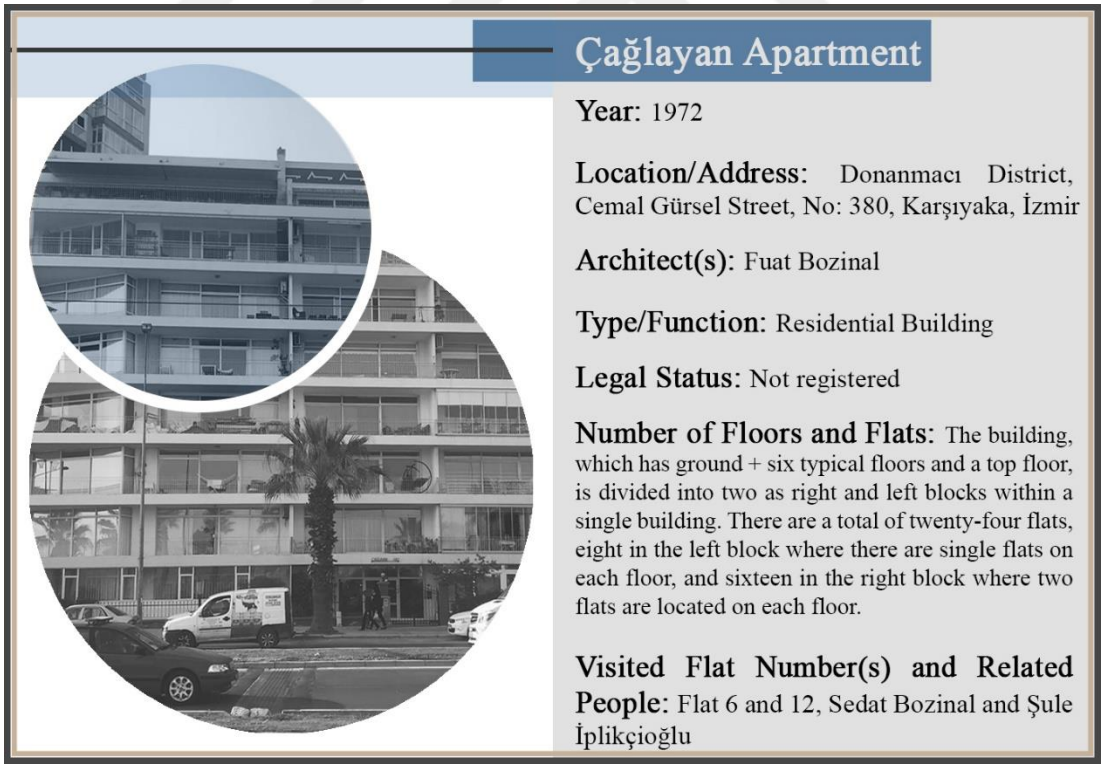


Figure 4.23. Identification chart of Çağlayan Apartment Block. Produced by the author (Author's archive).

Çağlayan Apartment Block's original design and architectural characteristics have been conserved to a great extent. The transparent and simple facade of the building, the large entrance hall of the apartment block, the staircases and iron railings, the wide balconies and balcony railings, and floor and wall materials of the building were largely conserved.

Çağlayan Apartment Block has the characteristics of the period when it was built with an original design concept, a plain facade layout, a modernist plan scheme, and interior details. The simplicity concept seen in İzmir housing architecture in the 1950-1980 period can be seen in the simple and transparent facade layout (Figure 4.24), plan scheme, and interior design details in this building. The horizontal lines reflecting the modern approach of the 1970s on the facade are strengthened with balcony railings.

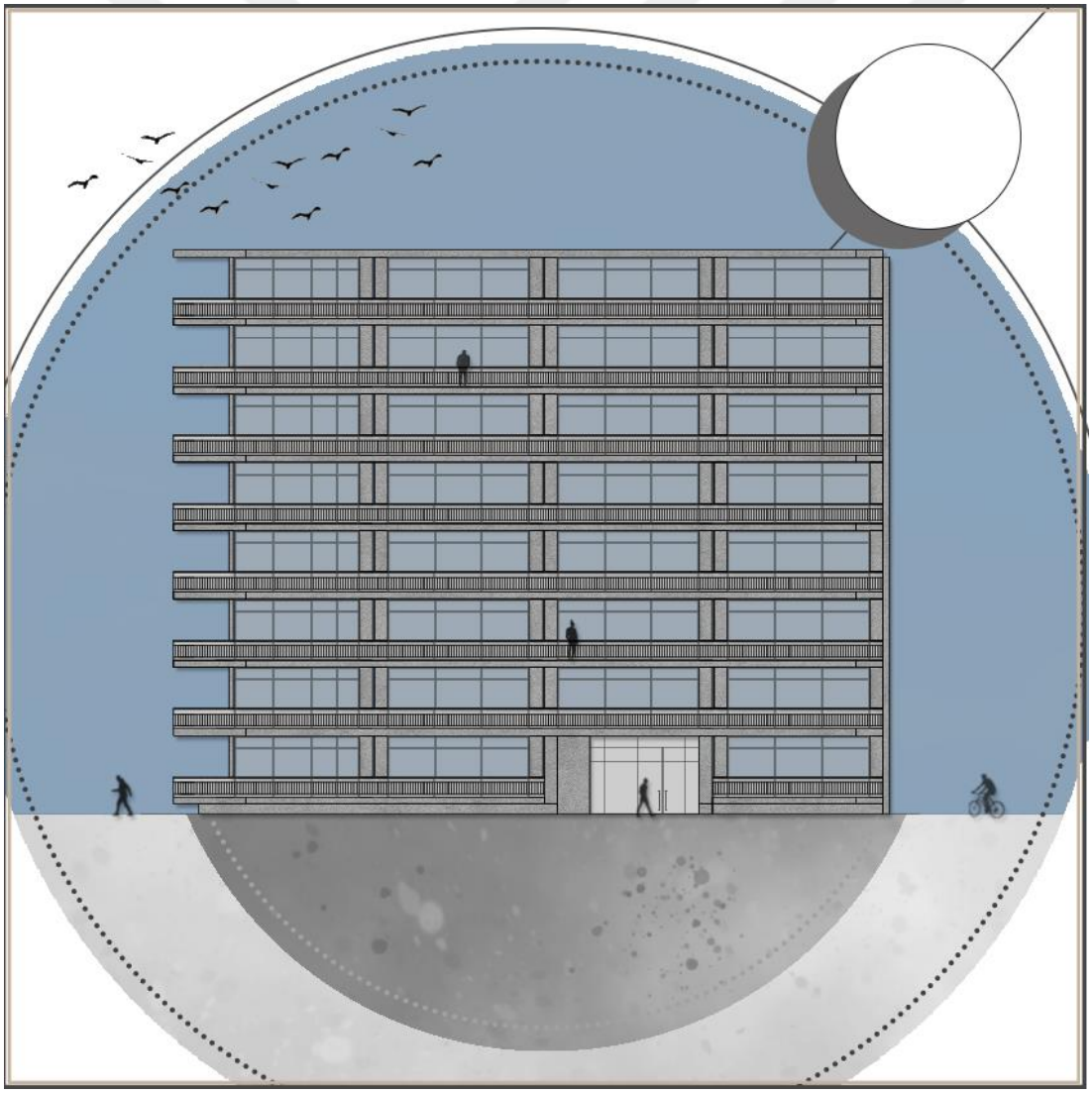


Figure 4.24. Facade characteristics of Çağlayan Apartment Block. Drawn and produced by the author**.**

The building consists of a ground floor, six typical floors, and a top floor. There are two separate blocks in a single building, right and left. There is no commercial space in the building. There are a boiler room and a doorman's flat on the ground floor. While there are eight flats in the left block (one flat on each floor), there are sixteen flats in the right block (two flats on each floor). Flats on the left block are approximately 230 m^2, and flats on the right block vary between 110 m^2 and 170 m^2. The land registry area is 580 m^2. The building was built as a reinforced concrete carcass system.

The one-sided adjacent building has three facades (front, left side, and rear) (Figure 4.25 and 4.26). The original design and architectural details of the building have been largely preserved and the building is still in use today. Flat 6 and 12 have been visited on the Çağlayan Apartment Block. Although there have been some changes in the interior of flat 6, there has not been any significant change in flat 12. Nevertheless, both flats reflect the modernist life of the period and give an idea about the original architectural elements.

Figure 4.25. Front and rear facade of Çağlayan Apartment Block. (Author's archive).

Figure 4.26. Front facade of Çağlayan Apartment Block with adjacent building. (Author's archive).

When the ground floor plan of the building is examined, staircases and elevators are placed symmetrically after the main entrance. Two different blocks can be accessed from here. Although there are square meter differences between interior spaces of the flats, the same plan scheme is observed in the left block, which has one flat on each floor, and the right block, which has two flats on each floor. The difference in square meters between the interior spaces of the flats is due to the location of the flats (corner, middle, and adjacent) and the different divisions in the floor plan (single or double flats on each floor).

Çağlayan Apartment Block has a very similar plan scheme (Figure 4.27) to the other apartment buildings examined. The flats have a corridor plan scheme in both blocks. In the right block where there are two flats on each floor, the flats have a living room at the front, two rooms at the rear, and a kitchen, room, pantry, bathroom, and toilet aligned along the corridor and ventilated from the lightwell. The living rooms of the flats have a balcony with a regular rectangular form. The two rooms in the rear of the building have a common balcony.

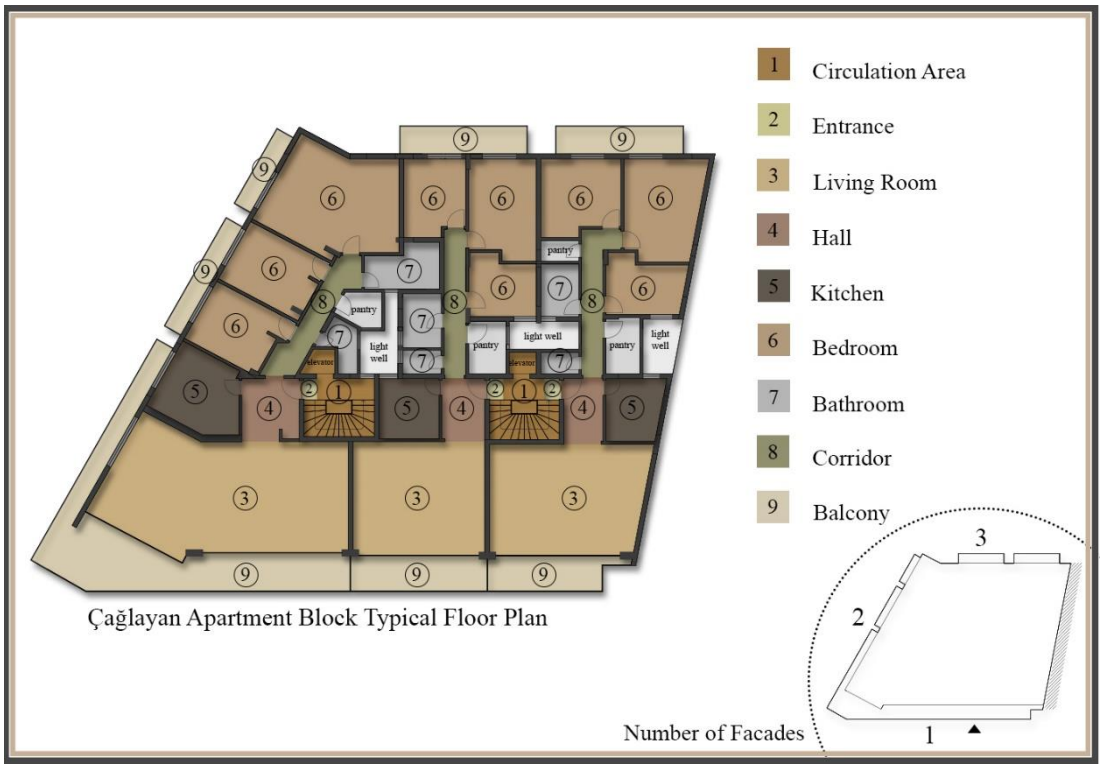
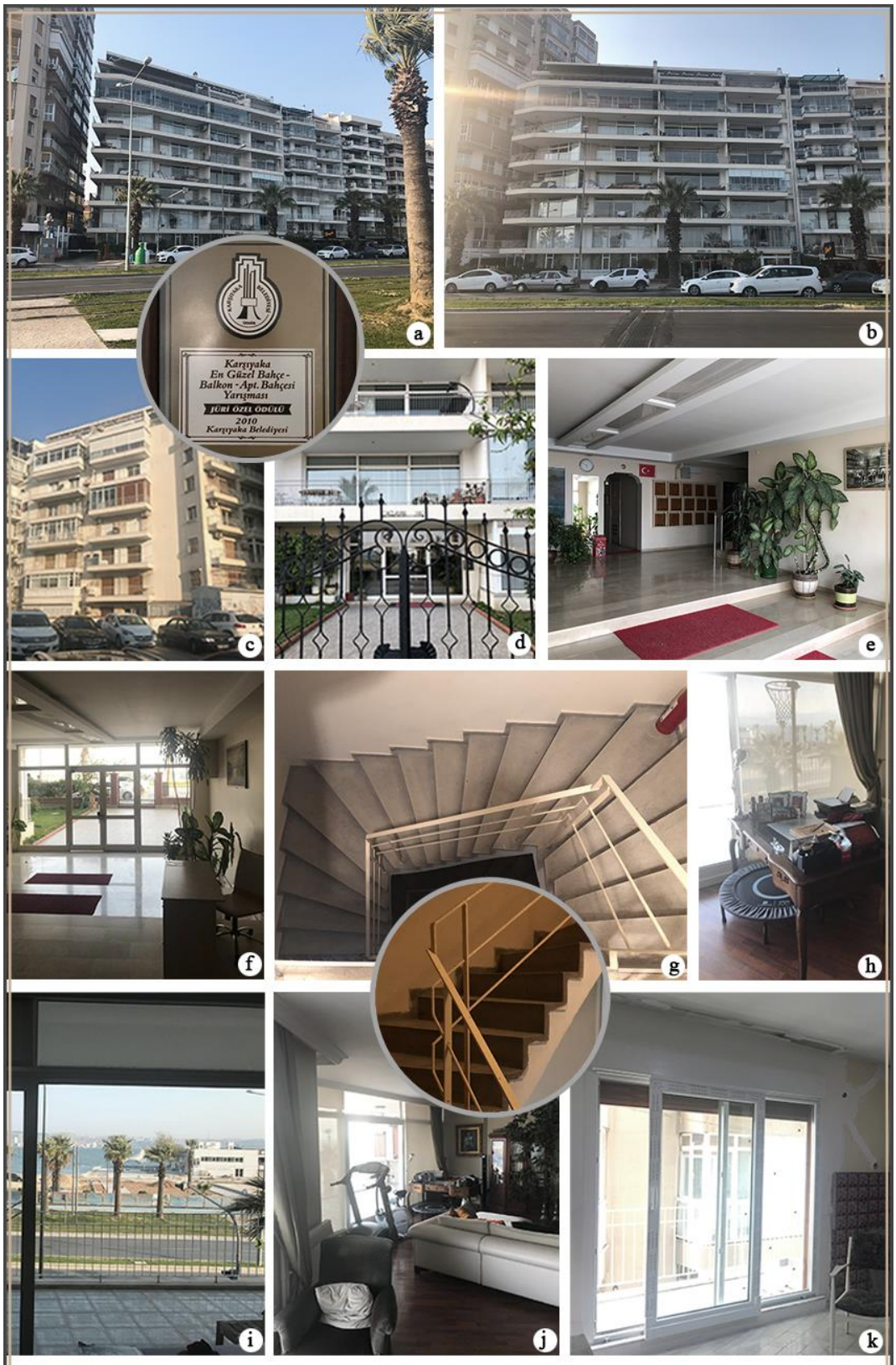


Figure 4.27. Çağlayan Apartment Block floor plan and functions. Drawn and produced by the author.

In the corner block, where there is a single flat on each floor, there is a living room at the front, and a kitchen and three rooms aligned along the left side of the building. Around the lightwell, there are bathroom, pantry, and toilet. The living rooms of the flats on the left block have a balcony that is wider than the other block and not in a regular form. In addition, the flats in this block do not have a balcony at the rear, while the balconies opening from the bedrooms are located on the left side of the building.

As a result, in all flats, a hall area has been created in the part where the flat entrance door is opened to provide the circulation of the interior. Additionally, this hall divided the functions into two as daily and private. Thus, the front part, where the entrance door opens directly, is divided into the living room and kitchen, while the areas at the rear of the building are divided into private functions.

The characteristic details of the building that reached today and preserver their originality (Figure 4.28) can be listed as follows, glass apartment entrance door, the travertine floor covering on the entrance hall and marble floor covering on the stairs, beige oil painted iron stair railings in linear form, and linear formed beige oil painted iron balcony railings.



a. Çağlayan apartment and its surroundings, **b**. Front facade, **c**. Rear and side facade, **d**. Apartment entrance, **e**. Apartment entrance hall, **f**. Apartment entrance door and entrance hall, **g**. Staircases and iron railings, **h**. Interior space (living room) & facade relation (openings), **i**. Balcony and iron railings, **j**. Interior space (living room) & facade relation (openings), **k**. Interior space (kitchen) & balcony relation

Figure 4.28. Çağlayan Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.7. Analysis of Çağlayan Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Çağlayan Apartment Block	
Architectural and Interior Characteristics	Unlike the other apartment buildings examined, Çağlayan Apartment Block has three facades (front, left, and rear) with a building adjacent to its right side (Figure 4.25 and 4.26). In this one-sided adjacent building consisting of two blocks in a single building, the right and left blocks have different facades orientations. In the right block, where there are two flats on each floor, both sides of each flat (front and rear) are directed towards the outside. On the other hand, in the left block, where there is only one flat on each floor, the front and left facades of each flat are oriented to the outside. The circulation of both blocks is provided by the staircases placed in the entrance hall and positioned symmetrically to each other. The plan scheme and layout of the functions (Figure 4.27) are very similar to the Gökçeoğlu Apartment Block and Gediz Apartment Block. In Çağlayan Apartment Block, there are slight differences in the layout and square meters of the functions due to the location of the flats (corner, middle, and adjacent). In flats in both blocks, the living room is positioned towards the front of the building. In flats in the right block, two rooms are located at the rear of the building. The other functions such as kitchen, room, pantry, bathroom, and toilet are aligned along the corridor. In corner flats in the left block, three rooms, and a kitchen are located on the left side of the building. The bathroom, toilet, and pantry are placed on the opposite side of the corridor, symmetrically to these functions. Thus, a similar approach to the other apartment buildings examined was encountered in both blocks of this building. Private areas and daily (social) areas are located separately from each other. Additionally, these areas can be used independently of each other, while at the same time they are also integrated with each other due to the circulation hall and corridor. The living room with a dining area, where daily activities take place, is associated with the front of the building in all three flats, and each flat has a balcony with different square meters on this facade. On the right block, the two bedrooms located adjacent to each other are associated with the rear of the building and have a common balcony. In addition, the flats in the left block do not have a balcony at the rear, while the balconies opening from the bedrooms are located on the left side of the building. On the right block, flat entrance, circulation hall, kitchen, small room, bathroom, pantry, and toilet are placed inside according to other functions and are not associated with the front, left, or rear side of the building. On the left block, unlike the right block, the kitchen and small room are associated with the side facade.

	In flat 6 (left block, corner flat), which belongs to Sedat Bozinal, there is a sitting group located close to the balcony in the living room (a-d). A wooden desk is located right next to the balcony (c). On the other side of the living room, on the part that opens to the balcony, there is a ten-person dining table with ten chairs (b). Behind the part where this dining table is located, there is a sideboard, and at the cross of this unit, there is a vitrine.  In flat 12 (left block, corner flat), which belongs to Şule İplikçioğlu, there is an eight-person dining table located close to the balcony in the living room. On the right side of this part where this dining table is located, there is a vitrine. Also close to the entrance hall, there is a unit with four drawers. The fixed and movable furniture in the living rooms of the flats examined bear the characteristic features of the period in which they were built. In addition, it was observed that the facade layout, openings, and balconies were effective in the furniture layout of the living room, which is related to the front facade, in both flats.
Openings	The building consisting of two blocks in a single building has a single entrance door which is located close to the right when looking across (f). The completely glass front side of the building is divided into four parts for flats. Each part consists of fixed windows from floor to ceiling and a balcony door (e). Two of these divisions belong to two different flats in the right block, while the other two belong to single flats on the left. There are twenty-one balcony doors, each belonging to a different flat, on the front of the building (e), providing access to the balcony. On the rear of the building (h), there are twenty-eight balcony doors accessible from the bedrooms, each belonging to a different flat on the right block. On the left side of the building, there are thirty-five balcony doors accessible from the bedrooms, kitchens, and living rooms, each belonging to a different flat. When a flat in the right block is examined, there are three balcony doors on the front and rear of the building, two of which are equal-sized. On the other hand, in the corner flat on the left block, there are six balcony doors on the front and left side of the building, four of which are equal-sized.

	 Access to the outside in the flats is provided through balcony doors. Even though balcony doors have different widths for different functions, each one is glass all along. Thus, balcony doors allow views, natural lighting, and ventilation in flats (g). The rear and side facades of the building have a less transparent appearance than the front facade (h). There is a transparent layout dominance on the front of the building, which consists entirely of glass surfaces (e). On the other hand, only the balcony doors provide transparency on the side and rear of the building. While in the flats in the right block, the living room and the two bedrooms were related outside, while in the flats in the left block, in addition to these functions, it is possible to interact with the outside from the other bedroom and kitchen. Unlike the flats in the other apartment buildings examined, these corner flats differentiate from others by establishing an interior and exterior relationship from various functions.
Balcony Types	Each flat on the right block has two balconies, which located at the front and the rear of the building. On the other hand, each flat on the left block has three balconies, which located at the front and the side of the building. The balconies on the front and side of the building are positioned to cover the entire facade (i). The balconies at the front of the building can be accessed from the living room (j). While the living rooms of the flats on the right block have a balcony with a regular rectangular form, the living rooms of the flats on the left block have a balcony that is wider than the other block and not in a regular form. The balconies at the rear of the building can be accessed from the two bedrooms of the flats. The balconies on the left side of the building can be accessed from three bedrooms, and the kitchen of the flat (k). There is a difference between the square meters of the balconies due to the different functions and locations of the flats. All balconies are in a regular rectangular form, except for the balcony of the corner flat in the left block of the building, which can be accessed from the living room. This balcony has an irregular geometric shape and continues along the corner from the front to the side of the building (l).

The large and canopied design of balconies on each facade of the flats related to different functions strengthen the relationship between interior and exterior spaces (j-k). The balconies on both the front and rear of the flats on the right block and on both the front and left side on the left block enable the building to interact with three sides (i-l). The balconies on the front, side, and rear of the building continue along the entire facade in horizontal and vertical lines. Nowadays, as a result of the transformation of some of the balconies on the back and side facades into a closed balcony by glass, intervention is observed in the original form of the balconies. Thus, the visual perception of the facade is affected as a whole.

Material Selection and Colour Usage

White colour dominates the entire facade of the building, which is mostly consisted of glass surfaces (m). There is a double-wing openable door in the middle of the four-partitioned glass apartment building entrance door, designed to cover the entire width of the entrance hall. Glass and white aluminum joinery are used at the entrance door of the building (n). The name and number of the building are located on the wall above the entrance door. In the interior of the apartment building, a similar colour palette and materials are encountered (o). Light beige color oil paint was used on the walls in the interior of the building. The light beige oil painted elevator door (p) and some of the massive oak wood flat entrance doors painted with beige oil paint (s) preserve their original forms when they were built.

Similar to Gökçeoğlu Apartment Block and Gediz Apartment Block the style, material, and colour of the balcony railings were continued in the interior of the apartment building. The balcony railings on the front, side, and rear of the building have beige oil-painted iron profiles (q). In the interior of the building, beige oil-painted iron stair railings have a simple design formed by attaching three profiles in a linear form along the slope of the stairs to the vertical elements at two points (r). Floor materials are also similar between the exterior and interior. In front of

	the building entrance door, entrance hall, staircases, and landings, beige color travertine was used as a floor material (o). A dark marble in black-white-gray tones was used on the stair landings after the ground floor (r).  In the interior of flat 6 and flat 12, similar colors and materials were used. While oil paint in yellow-beige tones on the plaster was used in the living room, bedrooms, circulation hall, and corridors (t). The marble, wooden parquet, and ceramic were used as the original floor material in the interior of the flats while the floors of the balconies were ceramic. Material selection and color use were balanced in the interior and exterior of the building and thus a relationship was established between the inside and outside.
Innovative and Original Details	On the facade, the white color dominance, large glass surfaces, and permeable balcony railings that do not cut the visual connection are the elements that increase the transparent mass effect of the building. The facade of the building, which consists entirely of glass surfaces, was designed with the simplicity of the period. The horizontal lines provided by the balconies along the facade are strengthened by the balcony railings. The symmetrical facade of the building reflects the modern approaches of the period (u). In addition, balconies that continue horizontally and vertically dominate the three facades of the building (u). In 2010, Çağlayan Apartment was awarded the jury's special award in the "Most Beautiful Garden - Balcony - Apartment Garden" competition by Karşıyaka Municipality. In addition, the logo of Armağan Çağlayan on the roof parapets of the building is one of the original and prominent elements of the building. Armağan Çağlayan, who had built many houses in the Yalı District during this period, also applied his own logo in his other buildings.  As a result, the plain facade layout, wide openings, the glass apartment building entrance door (v), beige oil painted iron linear-formed stair railings (w) and

	balcony railings (x), light beige oil painted elevator door (w), and wall and floor materials are the original elements of the building.

Table 4.8. Analysis of Çağlayan Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Çağlayan Apartment Block	
Expressiveness and Perception	As in Gökçeoğlu Apartment Block and Gediz Apartment Block, the facade of the building, which consists of entirely glass surfaces, directly affects the relationship between interior and exterior spaces (a). Due to the fixed windows and balcony doors, the outside can be easily perceived from the inside. This allows inhabitants to feel the outside environment and city users have an idea about the interior. Additionally, the division of the facade of the building for three different parts for each flat also provides information about the interior boundaries. This interior-exterior experience, which is dominant in front of the building, continues even though it is interrupted on the side and rear of the building (b). Although the side and rear of the building have openings that vary according to the function inside, they provide interior-exterior integration. Large balconies on each facade strengthen the experience and perception between indoor and outdoor spaces (c-d).  In addition, the simple facade layout and the understanding of linearity on the facade (a), as in the Gökçeoğlu Apartment Block and Gediz Apartment Block, refers to the architecture of İzmir in the 1950-1980 period and gives a historical message to the people. The original elements of the period in the interior of the building and flats allow the building experience to continue inside. Due to the balconies that continue vertically and horizontally on the facades, the proportion has been achieved visually and formalistically. As in the Gediz Apartment Block, some balconies are closed and the original facade layout was intervened. Nevertheless, with the help of the rhythmic and linear continuity of the balcony and balcony railings, the facade layout preserves its visual and formal authenticity.

User Characteristics	Within the scope of the thesis, flat 6 belonging to Sedat Bozinal and flat 12 belonging to Şule İplikçioğlu were examined, both of which are located in the corner in the left block. Flat 6 belongs to Fuat Bozinal who is the architect of the building and is now used by his son Sedat Bozinal. Although some changes were made in flat 6 according to the needs, the interior space and furniture are still original and reflect the period. "The furniture used in the living room belongs to the family for a long time." (Sedat Bozinal, interview, 2019). The original furniture and interior details of flat 12 belonging to Şule İplikçioğlu are still used today. It was learned that some of the furniture in this flat belonged to the İplikçizade Mansion which located on the same parcel before the construction of the Çağlayan Apartment Block: "...Among this furniture, there is a unit that Mustafa Kemal Atatürk used as a shaving table." (Şule İplikçioğlu, interview, 2019). Although some interventions were made in line with the requirements that emerged in the interior of the flats, the interiors and furniture preserve their originality as a whole. In this context, the facade and facade elements, the interior of the building, and the visited flats are largely conserved. As a result, with all its architectural and interior features, Çağlayan Apartment Block preserves its characteristic elements and reflects the period in which it was built.
Historical, Social and Cultural Patterns	As in the other apartment buildings examined, the private and social areas in Çağlayan Apartment Block are designed to be used separately from each other. This situation, which arises from the social life of the period, also represents the home culture of the period. As in the previous apartment blocks, Çağlayan Apartment Building has wide and canopied balconies on all facades. While this situation symbolizes modern residential life, it reflects the extroverted family life. It historically refers to the architecture of the 1950-1980 period with its simple facade layout, wide openings, and balconies, and linear balcony railings. In addition, the facade of the building, which is entirely glass with fixed windows and balcony doors, shows that larger rooms with large openings could be built with advanced construction techniques. As in Gökçeoğlu Apartment Block and Gediz Apartment Block, an elevator was used as an indicator of technical equipment and innovations in this building. With its facade elements, plan organization, and modernist interior space design approach, it reflects the modern house life of the 1950-1980 period. The fact that Mustafa Kemal Atatürk stayed at İplikçizade Mansion during his visit to the city increases the importance of this place in the urban memory in the historical

	process. All these features, which can be read from the building facade, plan organization, and interiors, allow us to understand the social, historical, technological, economic, and cultural characteristics of the period in which it was built. These features of the building have ensured its permanence today.
Context and Environment	The front, left, and rear sides of Çağlayan Apartment Block are in direct contact with the surrounding (Figure 4.25 and 4.26). On the other hand, the right side of the building is connected with the adjacent apartment block. As in Gökçeoğlu Apartment Block and Gediz Apartment Block, while the front of the building communicates with the sea, the left and rear of the building interact with the surrounding buildings. Additionally, three facades of the building have direct contact with the streets. The area at the back of the building is used as a parking lot. Çağlayan Apartment Block, which consists of eight floors, is similar to the surrounding buildings in terms of the number of floors. The surrounding buildings usually have seven, eight, or nine floors. A building with at most eleven floors has been encountered in the surrounding area. When looking at the surrounding buildings in terms of architectural style and facade characteristics, they are similar to Çağlayan Apartment Block. The use of light colors, simple architectural approach, wide openings and balconies, similar style balcony railings are seen in the facade arrangements of the surrounding buildings. In addition, interventions to the balconies are observed in the surrounding buildings, as in the Çağlayan Apartment Block. In this context, although Çağlayan Apartment Block's architectural approach is similar to the surrounding buildings, it is distinguished from the surrounding buildings with its wide facade, horizontal lines reflecting the modern approach of the 1970s, and continuity of its characteristic features in the interior.
Interiority Context	As in the previously examined apartment blocks, the experience offered by the facade and its elements before entering the building continues in the interior. A similar approach to the colors, materials, architectural elements, and historical features encountered in the facade has been continued in the interior of the apartment block. Although some interventions were made in the examined flat according to the requests and needs of the users, the interior-exterior relationship was established with the colors, materials, and interior elements.

The facade and its elements have been effective in the plan layout and interior space arrangement. Due to the openings and balconies on both sides (front and rear or front and side) of each flat, different functions in the interior are supported functionally and aesthetically and a fluent relationship is established between the interior and exterior (f-h). With the help of these facade elements, indoor comfort strengthened for users. In the flats examined (flat 6 and flat 12), a furniture layout is observed in a way to increase the quality of the interior, especially in the living rooms belonging to the front facade of the building, which consists entirely of glass surfaces (e-f-g).

4.1.5. Pıtrak Apartment Block

Pıtrak Apartment Block (Figure 4.29) is located on Cemal Gürsel Street (formerly Yalı Street) in the Donanmacı District. There was a Berin Apartment Block in the same parcel lot before Pıtrak Apartment Block built. Instead of the three and a half-floor Berin Apartment, an 8-floor apartment block was built. Berin Apartment, which is the first largest and prestigious building in Karşıyaka, was built in 1939 by architect Necmettin Emre and has the modern architectural lines of the Republican era (Gündüz, 2017). A modern indoor swimming pool was built in the large backyard from the Berin Apartment Block period. Today, the pool has been canceled and turned into a parking lot.

Pıtrak Apartment Block was designed by Cahit Akan in 1974. The construction of a pool was started on 19/08/1975 in the backyard of the building. After the construction of the building was completed, on 24/11/1980, the flat of Cahit Akan, B block 8th-floor number 15, was transformed into a whole floor. On 27/04/2004, the swimming pool was demolished and this area was filled and started to be used as a parking lot.

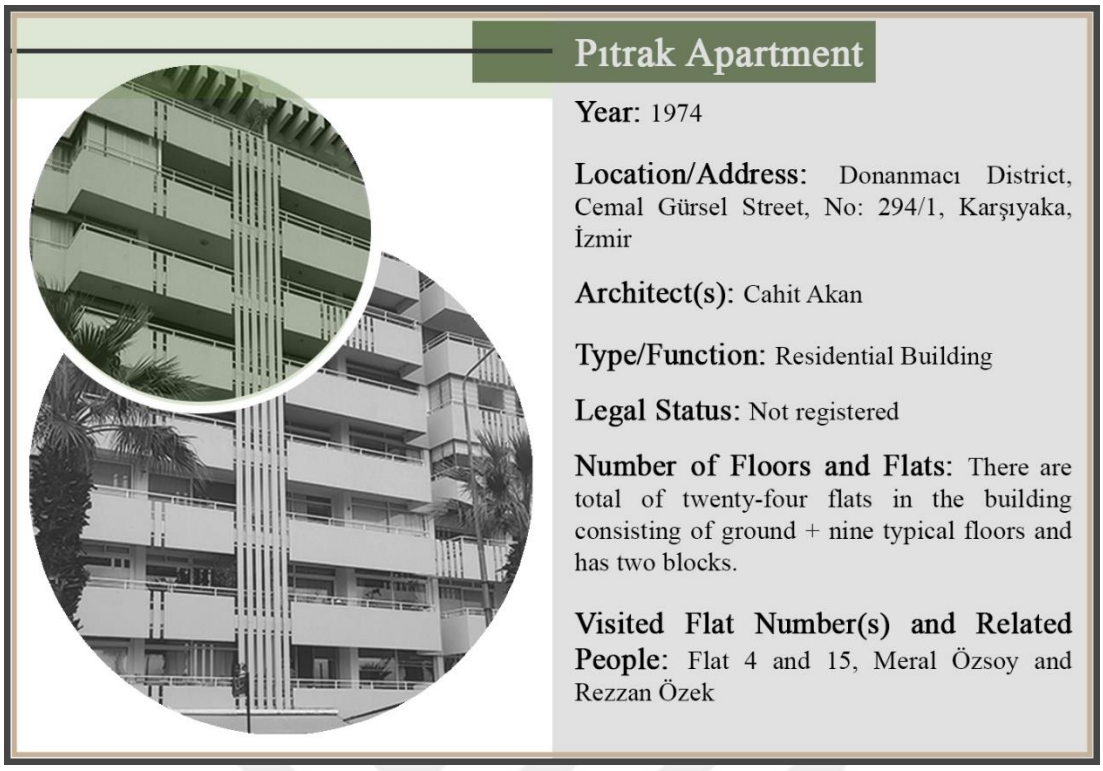


Figure 4.29. Identification chart of Pıtrak Apartment Block. Produced by the author (Author's archive).

On the ground floor of the apartment block, there were some places such as ceramic exhibition hall, cafe, bank in different periods. It also hosted Palet Restaurant, which was once one of the well-known places of the city. Today, there is a cafe named "Cup Café" in this area (Gündüz, 2017).

While Pıtrak Apartment Block's original design and architectural content have been conserved, some changes and interventions have been made to the interiors of the flats. The simple facade with a modern language, concrete elements on the facade, linear balcony parapets, wide balconies, the interior of the building, and floor and wall materials were largely conserved.

Pıtrak Apartment Block reflects the characteristics of the period in which it was built, with its architectural style, original design approach, simple facade layout, modernist plan scheme, and interior details. The modernist language and simplicity of the building are strengthened by balcony parapets and concrete elements that continue horizontally and vertically along the facade (Figure 4.30).

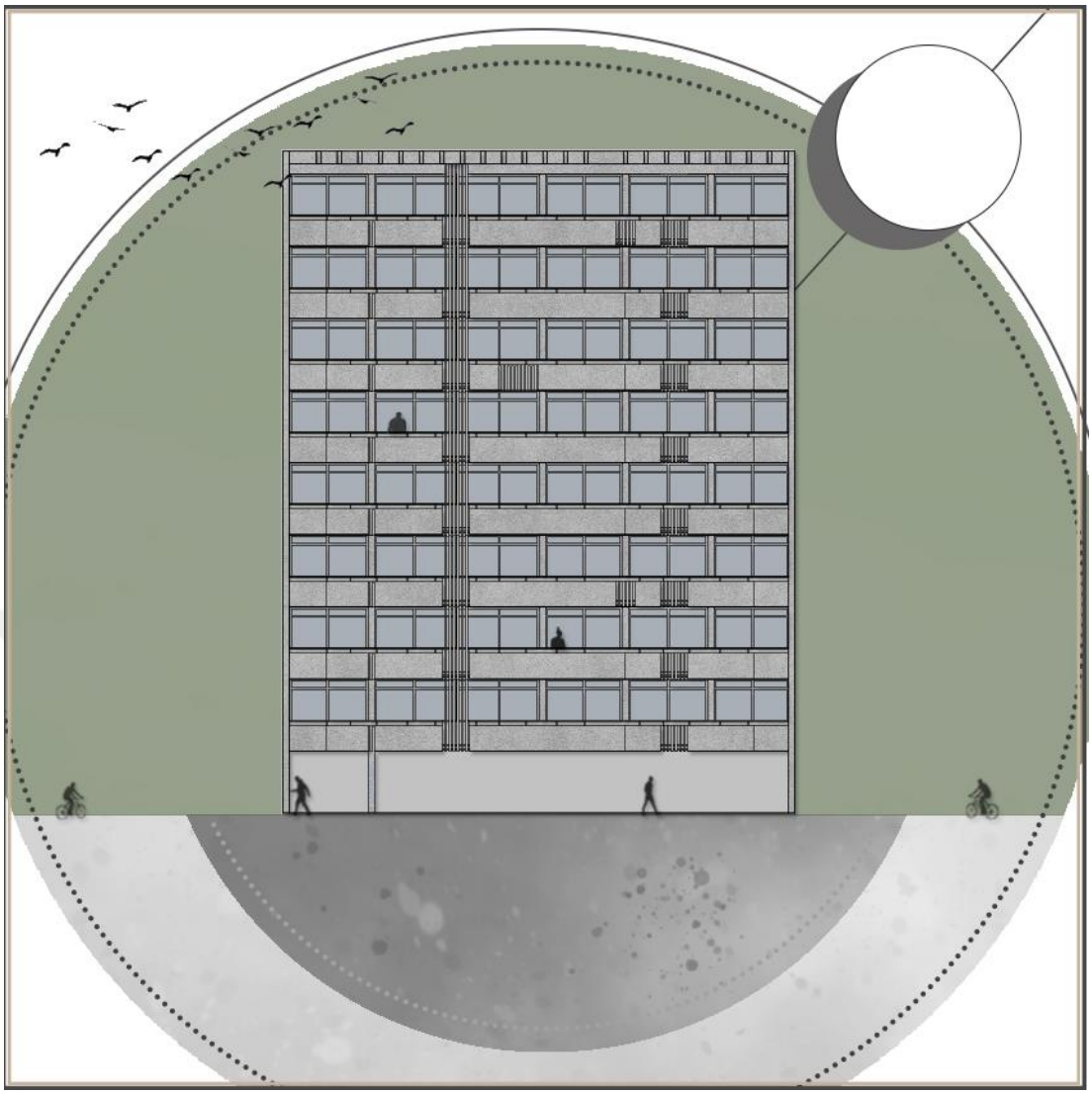


Figure 4.30. Facade characteristics of Pıtrak Apartment Block. Drawn and produced by the author**.**

The building consists of a ground floor, eight typical floors, and a top floor. The building, which has two separate blocks (block A and block B), has a total of 24 flats (8 flats in block A, 16 flats in block B), two shops, and a parking lot in its backyard. The shop in block A is approximately 250 m^2, and the shop in block B is approximately 50 m^2. Each of the flats in both blocks is 120 m^2 on average. The area in the backyard of the building, which was used as a swimming pool, and nowadays as a parking lot, is 900 m^2. The land registry area is 1543 m^2. The apartment building was built as a reinforced concrete carcass system. Additionally, a reinforced concrete carcass system and steel were used in the construction of the swimming pool.

On the ground floor of the building, two separate entrances were designed for block A and block B, and the middle part was arranged to be used as a workplace. A passage

to the backyard is provided from the wide corridor on the left. On this corridor, there is a flat belonging to the doorman and storage spaces. On the right, behind the stairs and the elevator, the boiler room and wet areas of the workplace are designed.

Figure 4.31. Front and rear facade of Pıtrak Apartment Block. (Author's archive).

The two-sided adjacent building has two facades (front, and rear) (Figure 4.31 and 4.32). The original design concept and architectural details of the building have been largely preserved and the building is still in use today. Flat 4 (on block A, floor 4) and 15 (on block B, floor 8) have been visited and interviewed with Meral Özsoy and Rezzan Özek Akan. In flat 15 which belongs to the architect of the apartment, Cahit Akan, most of the interior details, furniture and lighting designed by the architect were originally examined. In flat 4 which belongs to Meral Özsoy, the interior elements and furniture reflect the modernist life of the period and many of them are preserved in their original form.

Figure 4.32. Front facade of Pıtrak Apartment Block with adjacent buildings. (Author's archive).

Block A (one flat on each floor) and block B (two flats on each floor) are designed with the same plan scheme. The flats in block B are located symmetrically to each other. Pıtrak Apartment Block has a very similar plan scheme (Figure 4.33) to the other apartment blocks examined. The flats have a corridor plan scheme in both blocks. The flats have a living room at the front, two rooms at the rear, and a kitchen, room, and bathroom aligned along the corridor. The living rooms of the flats have a balcony in the form with an angled shape in edges. The two rooms in the rear of the building have a common balcony with a regular rectangular form. At the entrance to the flat, a small hall area is designed and access to functions is provided from this hall. As in other apartment buildings, the front of the flat is used for social activities, while the rear of the flat is reserved for more private areas.

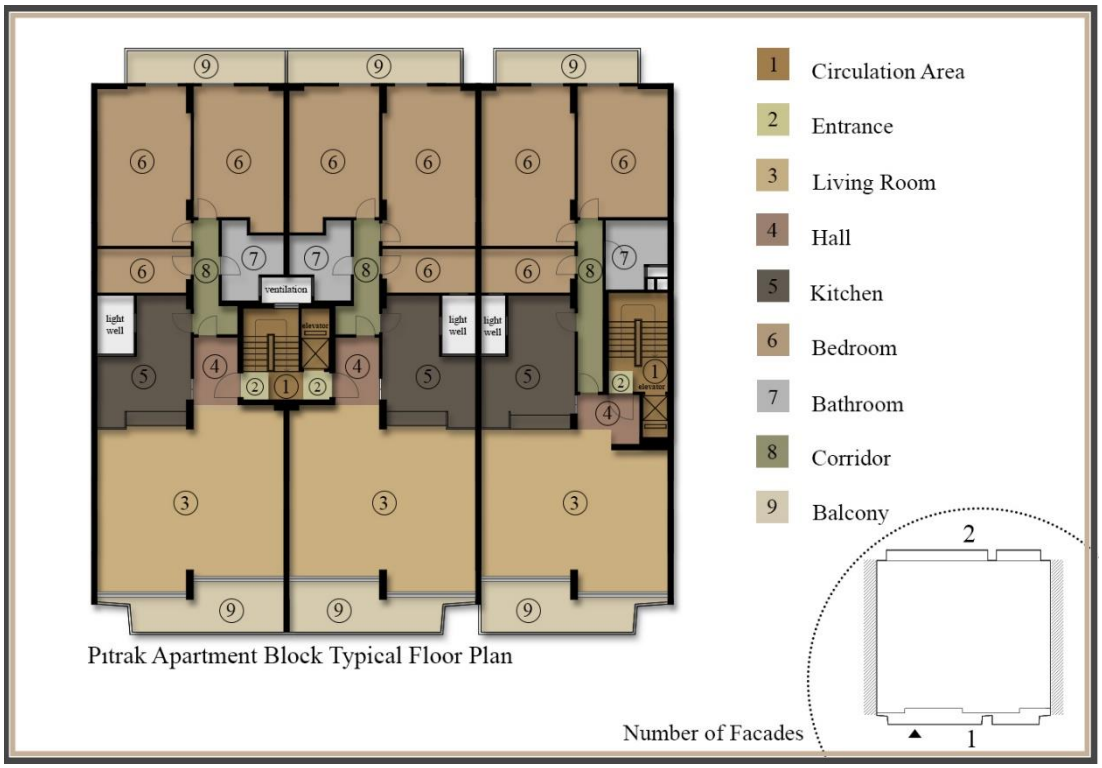


Figure 4.33. Pıtrak Apartment Block floor plan and functions. Drawn and produced by the author.

Among the characteristic details of the building that reached today (Figure 4.34), concrete balcony parapets, concrete facade elements, entrance hall, staircases with terrazzo floor (preserved only on the last floor), beige oil painted linear iron stair railings (preserved only on the last floor), interior and architectural details preserve their originality.

a. Pıtrak apartment and its surroundings, **b**. Front facade, **c**. Rear facade **d**. Front facade and linear concrete elements, **e**. Apartment entrance (block A), **f**. Apartment entrance hall, **g**. Apartment entrance hall and entrance door, **h**. Staircases and renewed aluminum railings, **i**. Staircases and iron railings (image from the year of 2017), **j**.-**k**. Interior space (living room-block A) & facade relation (openings), **l**. Interior space (living room-block B) & facade relation (openings), **m**. Concrete balcony parapets, **n**. Balcony and seating element, **o**. Concrete sunshading element at the top floor

Figure 4.34. Pıtrak Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.9. Analysis of Pıtrak Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Pıtrak Apartment Block	
Architectural and Interior Characteristics	Since there are two separate buildings adjacent to the right and left of the Pıtrak Apartment Block, as in the Gökçeoğlu Apartment Block and Gediz Apartment Block, it has two facades (Figure 4.31 and 4.32). In the building consisting of two blocks (block A and block B), both sides (front and rear) of each flat are directed towards the outside. In block B, while the circulation of the building is provided by the staircase adjacent to the right of the building, the staircase axis in block A is positioned in the middle of both flats. Access to flats in both blocks is provided by these stair axes and elevators next to stairs. The plan scheme and layout of the functions (Figure 4.33) are very similar to the other apartment building's flats examined. On the 2480 cm front of the building, there are living rooms of three different flats. In flats in both blocks, two bedrooms located towards the rear of the building, and the other bedroom, kitchen, and bathroom placed along the corridor of the flat. The corridor length in the flats in block A is longer than the corridors of the flats in block B due to the different positions of the flat entrances. A circulation hall has been created at the entrances of the flats and this hall has a direct connection with the living room, kitchen, and corridor. With the help of the door positioned in this hall, private areas and daily (social) areas are separated from each other while at the same time they are also integrated with each other due to the circulation hall and corridor. Thus, a similar approach to the other apartment buildings examined was encountered in this building's flats. The living room with a dining area is related to the front of the building in all three flats and each flat has a balcony on this facade. Similar to Gökçeoğlu Apartment Block and Gediz Apartment Block, the two bedrooms located adjacent to each other are associated with the rear of the building and have a common balcony. Flat entrance, circulation hall, kitchen, small room, and bathroom are placed inside according to other functions and are not associated with the front or rear of the building. All flats have an opening between the kitchen and the living room. Thus, the relationship between kitchen and living room is provided both visually and physically. In addition, due to this opening, natural lighting, ventilation, and view are provided to the kitchen from the front of the building. Furniture elements designed for this opening can be used from both the kitchen and the living room. In flat 15 belonging to Cahit Akan, in front of the living area, there is a sofa set. This set, consisting of one triple and three single seats, is located in the part that

	opens to the balcony (a). The dining table and seven chairs are positioned in front of the opening between the kitchen and the living room (b). Behind the dining set, there is a console which is mounted on the wall and fixed to the floor with a single foot.   The furniture arrangement in the bedroom and the other room associated with the rear of the building is in relation to the balconies and openings. In the bedroom, the bed which has a unit with drawers on both sides is positioned parallel to the balcony and a unit is placed opposite the bed. In the other room, the seating group consisting of triple, double and single units is positioned near the balcony of the room.   In flat 4 belonging to Meral Özsoy, in the part of the living room opening to the balcony, the dining table is located on the narrow surface (d), and the sitting group is located on the wide surface (c). There are two consoles in the dining area. In the bedroom, the bed is positioned parallel to the part that opens to the balcony. There are bedside tables on both sides of the bed, a unit with two modules opposite the bed, and a wardrobe on the left of the bed far from the balcony. Fixed and movable furniture in the living rooms and bedrooms of the flats examined bear the characteristics of the period they were built and preserve their originality. It was observed that the facade layout, openings, and balconies affect the furniture arrangement in the flats. The layout of the living room and bedrooms in both flat 4 and flat 15 were influenced by the facade and its elements and shaped according to them.
Openings	Entrance to the building is provided by the passage hall on the left side of the building on the ground floor (e). Due to this passage hall, the parking lot at the back of the building is also accessible. Two separate entrances have been designed for block A and block B on the ground floor of the building. Unlike the other

	buildings examined, the entrance doors of the building are located inside the passage hall, not noticeable from the front of the building.  The front of the building which consists of glass and concrete surfaces is divided into three equal parts for flats (f). The parts behind concrete balcony parapets consist of fixed windows from floor to ceiling and balcony doors. There are twenty-seven balcony doors, each belonging to a different flat, on the front of the building, providing access to the balcony (f). On the rear of the building, there are fifty-four balcony doors accessible from the bedrooms, each belonging to a different flat (g). In the single flat, there are three balcony doors in the front and rear of the building, two of which are equal-sized, that can be connected to the outside from the living room and bedrooms. There are fifty-four fixed windows which belong to the bedrooms of each flat, on the rear of the building. In the flats, windows provide natural lighting and access to the view, while natural ventilation can be provided through balcony doors. The effect of transparency is reduced with the linear continuity of the concrete balcony parapets and concrete elements on the facade of the building (h), which consists entirely of glass surfaces. While a regular pattern is created on the front of the building with fixed windows and balcony doors (f), a rhythmic order is dominant on the rear of the building (g). Due to the openings of different sizes and positions on both the front and rear of the building, an interior and exterior relation is created from the living room and bedrooms.
Balcony Types	Each flat has two balconies, which located at the front and the rear of the building. On both sides, the balconies on the front (i) and rear (j) of the building continue along the entire facade in horizontal and vertical lines. On the front of the building, there are three balconies with approximately 630 cm widths and angled geometries belong to different flats. The three balconies in the rear of the building are in a regular rectangular form. While front balconies can be accessed from the living room, rear balconies can be accessed from the bedrooms. Similar to the other apartment blocks examined, the balcony at the front of the building can be used more socially, while the balcony at the rear of the building, accessible from the bedrooms, is more private.

Unlike other examined apartment building's balconies, concrete balcony parapets and elements were used instead of iron railings that give a transparent effect (k). Iron railings were placed on these concrete closed surfaces (l). Thus, balconies have a mass effect compared to the facades of other buildings. In some parts of the balcony parapets on the front of the building, concrete painted panels in the form of a strip were brought side by side. In some of these balustrades, an asymmetrical balance is achieved by using solid and void surfaces side by side. These strip surfaces were continued on the balconies at the rear of the building on the top floor.

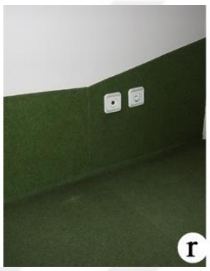
In the facade arrangement of the building, a horizontal and vertical balance was achieved with concrete balcony parapets and linear concrete elements, adhering to the language of modernist aesthetics (i). The balconies on both the front and rear of the flats enable the building to interact with both sides. Balcony parapets on the front and rear facades are differentiated from each other by the use of concrete linear elements. In this way, there is a different effect for both users and viewers on both sides of the building. In addition, both the front and rear balconies are wide, canopied, and open (k-l). This shows that interior and exterior spaces are integrated and in a relationship with each other. Today, some balconies at the rear of the building have been transformed into a closed balcony. This intervention disrupts the original form of the balconies and affects the visual perception of the rear of the building as a whole.

Material Selection and Colour Usage

White color dominates the front facade of the building, which consists of more solid surfaces than other apartment buildings examined (m). The name and number of the building are located on the wall above the entrance of the passage hall (n). White iron balcony railings, which continue in a linear form, located on the concrete balcony parapets.

The mosaic, which is used as a floor material in front of the apartment building entrance door, entrance hall, stairs, and floor landings, has been recently renovated. The mosaic, which was used as a floor covering material in the stairs and landings in both blocks, was originally preserved only on the stairway reaching the top floor (o). This mosaic is a predominantly black color with white mosaic pieces inside. The ground floor walls of the building have also been renewed by using different marble and travertine up to a height of approximately 110 cm from the ground in two blocks. There is white wall paint on the walls after the ground floor. Additionally, in both blocks, the stair railings were renewed and replaced with aluminum railings. The original stair railings preserved only on the railings reaching the top floor. The original beige color oil-painted iron stair railings have a simple design in a linear form along the slope of the stairs (o). These stair railings are in the same material and form as balcony railings (p).


q


r


s


t

In the interior of flat 15, white satin paint on plaster and travertine (q) on some walls were used as wall material in the living room, entrance hall, corridor, and rooms. Green felt was used as the original floor material in the corridor and in the bedroom. Green felt material, which is a special design by Cahit Akan, was also continued on the wall surfaces in some functions (r). In the interior of flat 4, in the living room, there is wainscotting on the long wall where the sitting set is located (s), ceramic panel work on the travertine on the dividing wall (t) between the kitchen and living room, and white satin paint on the plaster on the remaining walls of the flat. Beige-brown tones of travertine and carpet are used in the living room as the floor material, while patterned floor tiles in brown-beige-yellow tones are used in the kitchen. There is massive wood parquet in the rooms.

Although the floor and wall materials of the interior spaces of the flats are different from each other, the white color is dominant in the interiors of the flats as in the facade. Although various materials are used in the interior of the apartment building and inside the flats and some materials cannot be preserved in their original form, the material and color selection is balanced and harmonious. As a result, when entered from outside to inside, a fluid transition has been achieved between interior and exterior spaces with the floor and wall materials.

Innovative and Original Details	 The simple facade of the apartment building, which reflects the modernist language of the period, is one of the original architectural features of the building. In addition, unlike other apartments, there is a dominance of concrete surfaces (u) in addition to glass surfaces on the front and rear of the building. Additionally, the facade of the building stands out with the concrete balconies (w) which continue in horizontal and vertical lines both in front and rear of the building. This continuity on the facades is supported by linear iron railings on concrete parapets. In addition, the building differentiates from the surrounding buildings with the original linear concrete elements that designed in a rhythmic order and solid-void relation on the facade. The concrete sunshading element on the top floor is one of the original architectural features of the building (v).  In the interior of the apartment block, some of the floor and wall materials, the railings of the stairs (x), and some of the wall and floor materials in the flats preserved their originality. Flat 15 which designed by Cahit Akan for his family, has many unique architectural details such as fixed furniture elements, wall shelves, suspended ceiling details (z). The wooden veneer flat entrance door and the brass door handle have been preserved in their original form (y). In addition, many furniture and interior elements belonging to both flat 15 and flat 4 are preserved their originality.

Table 4.10. Analysis of Pıtrak Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Pıtrak Apartment Block	
Expressiveness and Perception	Unlike other apartment buildings examined, concrete balcony parapets were used instead of iron railings that reinforce the transparency effect in the building (a-b).

	This design affects the perception of interior and exterior spaces differently. Due to the concrete parapets, perceiving and experiencing the inside from the outside and the outside environment from the inside has been interrupted compared to other apartment buildings. Despite this, an attempt has been made to establish an interior-exterior relationship with openings of different sizes in the front and rear of the building for different functions (c-d).  There is a visual and formal ratio in the building with the balcony layout continuing uninterrupted on the façade (a-b). Linear concrete elements designed in solid-void order, especially on the front of the building, reduce the heavy mass effect of the building. This allows users to have a different experience before entering the building and also city users perceive the building differently. In addition, the simple facade layout and architectural features of the building historically represent after the 1950 period in İzmir. As a result of interfering with some balconies at the rear of the building, the overall visual perception of the rear facade was affected. Nevertheless, with the rhythmic and linear continuity of the concrete balcony parapets, and the use of concrete elements in some places, the facade layout both in the front and rear of the building preserves its visual and formal originality.
User Characteristics	Within the scope of the thesis, flat 4 (on block A, floor 4) belonging to Meral Özsoy and flat 15 (on block B, floor 8) belonging to Rezzan Özek Akan were examined. Flat 15 belongs to Cahit Akan who is the architect of the building. Cahit Akan and his family moved to Pıtrak Apartment Block in 1978 after the construction of the building was completed. Cahit Akan designed 3 flats for his children on the 8th floor on block B. Although some changes were made in flat 15 according to the needs, especially in the floor materials, the interior elements and furniture are still original and reflect the period. In flat 15, some of Cahit Akan's own design elements that preserved their originality can be listed as follows; plasterboard square decors and linear elements on the ceiling, cove lighting designs, the use of green felt material on the walls and floors, special design shelves on the walls, special design furniture elements, and their finish details. There are also personal belongings that conserved their originality of Cahit Akan and his family from the 1970s and 1980s.

	Meral Özsoy, who moved to this apartment building in 1978, changed the original state of the furniture before moving. These still exist in their original form. "Furniture in the living room was designed and produced by 'Nazım Özgörkey' and is still in use." (Meral Özsoy, interview, 2019). The interior elements that have preserved their originality since the time they were built and are still used by the homeowner can be listed as follows; the wood panel in the living room, fireplace, floor and wall materials, and fixed and movable furniture elements. Although some interventions were made in the interior of the flats, the interior elements and furniture preserve their originality as a whole. In both flats, interventions were avoided and the interior elements were tried to be preserved as they reflect the period. In this context, the facade and facade elements, the interior of the building, and the visited flats are largely conserved. Pıtrak Apartment Block preserves all its architectural and interior features as well as its characteristic elements and reflects the period in which it was built, as in other apartments.
Historical, Social and Cultural Patterns	As in all the apartment buildings examined, it is seen that the private and social areas in the Pıtrak Apartment Block are separated from each other by the door in the corridor and can be integrated with the help of the entrance hall when necessary. This situation, which is an obvious feature of the modern period housing plan scheme, can be shown due to the social life of the period, the state of the parcels, and the orientation to the view and the street. Another feature where the social life of the period can be read from the building is the large and canopied balconies on the front and rear of the building. This situation shows the extroverted family life of the period as in other examined buildings. In addition to the simple facade layout of the building, other elements that reflect the period historically in which it was built are concrete balcony parapets and concrete elements reflecting the modernist architectural language. In addition to these, the modern plan scheme, materials used, interior elements, and details refer to the period when the building was built historically. Additionally, on the left wall of the passage hall to the backyard, the "Cup" writing (e) and colorful fish figures on the ceramic-covered panels (f), which are preserved today, symbolizing the use of the indoor pool in the past. On the walls of the backyard, the traces of the side functions of the pool such as shower, toilet, and storage are read (g). Ceramics in various patterns, which are originally preserved from the past period, are seen on these surfaces (h).

	 Similar to the other apartment buildings, the wide openings, and glass surfaces are seen in Pıtrak Apartment Block, which refer to advanced construction techniques. The use of elevators is an indicator of technical equipment and innovations in the building. All of these historical, social, economic, and technological patterns can be easily readable from the facade and in the interior of the building and have been preserved originally today.
Context and Environment	The front and rear of Pıtrak Apartment Building are in direct contact with the surrounding (Figure 4.31 and 4.32). The right and left side of the building is connected with the adjacent apartment blocks. As in Gökçeoğlu Apartment Block, Gediz Apartment Block, and Çağlayan Apartment Block, while the front of the building communicates directly with the street and the sea, the rear of the building interacts with the surrounding buildings. Additionally, the rear of the building is very closely connected with the parking lot. Pıtrak Apartment Block, consisting of ten floors, is also similar to other buildings in its surroundings in terms of the number of floors. The building on the left consists of eight floors, while the building on the right consists of nine floors. Nearby buildings are usually seven, eight, or nine floors. Similar to Pıtrak Apartment Building, the ground floors of the surrounding buildings are generally used as workplaces, while the upper floors are used for residences. The buildings in the surrounding are similar to Pıtrak Apartment Block in terms of simple architectural approach and facade characteristics. The use of light colors, wide openings, and wide and canopied balconies are seen in the facade arrangements of the surrounding buildings. Additionally, some interventions are observed on the balconies of the surrounding buildings, as in the rear facade of the Pıtrak Apartment Block. In this context, although Pıtrak Apartment Block has a strong relationship with its surroundings in terms of its architectural approach, it differs from the surrounding buildings with its concrete balcony parapets and linear concrete elements. The iron balcony railings are observed in the other buildings in the surrounding to provide transparency. As a result, Pıtrak Apartment Block differentiates from other buildings with its dominant use of concrete on the front and rear of the building and its different design concept, and it also maintains all its original elements in the interior space.

Interiority Context	The features offered by the facade and facade elements of the building continue in the interior of the building and in the flats. Although the material changes are observed in the interior of the building, especially on the ground floor, the original elements still maintain their permanence. This allows users to have a fluid experience between exterior and interior space. The similarity of architectural style, color, and materials used in the interior spaces and facade of the building strengthens the fluid relationship between indoor and outdoor.  As in the other apartment buildings examined, the wide openings in the facade of the building affect the indoor quality and offer views, natural lighting, and natural ventilation to the interior (l). It can be said that the balconies continue along the entire facade both in the front and rear of the building are effective at the intersection of interior and exterior. Unlike other apartment buildings, concrete parapets used in balconies alleviate the effect between interior and exterior space. Wide openings and balconies both in the front and rear of the building have been effective in the plan organization and interior space arrangements of the flats examined (i-j-k-l). While the rooms with different functions in the front and rear of the building are shaped according to the size and location of the openings, there is a tendency towards openings and balconies in the furniture layout.

4.1.6. Dolunay Apartment Block

Dolunay Apartment Block (Figure 4.35) is located on Cemal Gürsel Street (formerly Yalı Street) in the Donanmacı District. There was a mansion belonging to the Postacıoğlu family before the Dolunay and Konak Apartment Blocks were built on the same parcel. This mansion was built by a French architect in the 1880s. In 1974 Dolunay and Konak Apartment Blocks' construction started by the architects Kemal Türksönmez and Semih Aygıt for the Postacıoğlu family and completed in 1979. The large backyard of the mansion is used as a parking lot today.

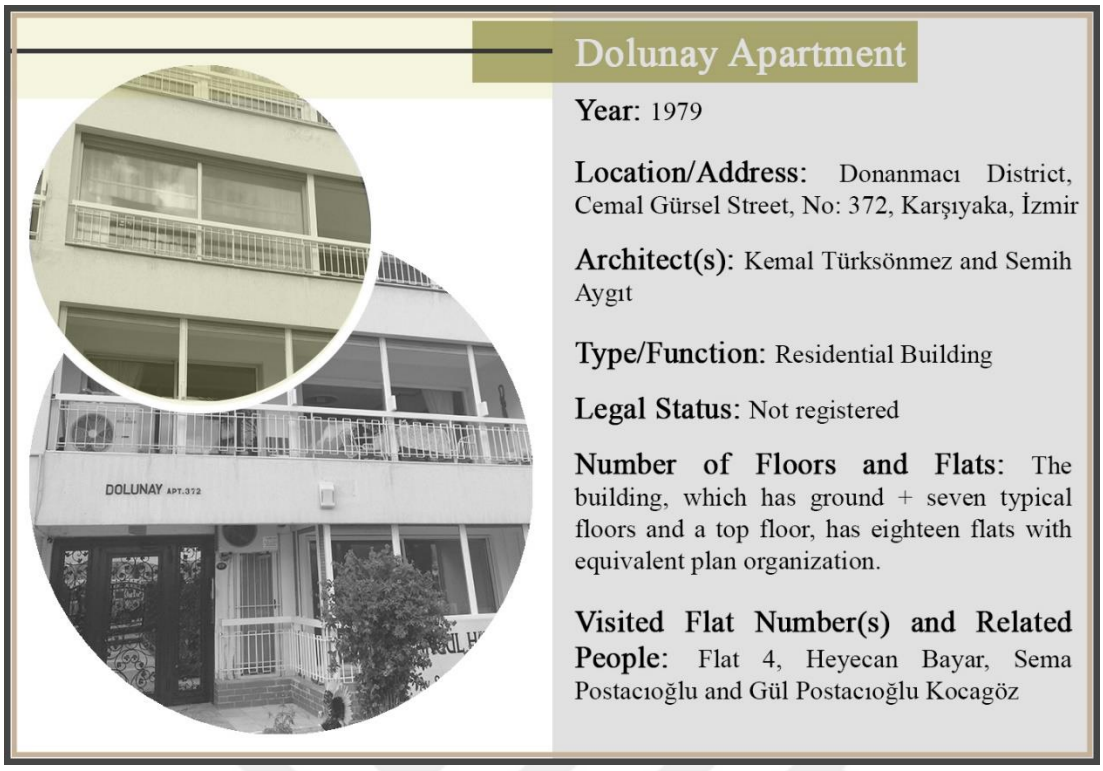


Figure 4.35. Identification chart of Dolunay Apartment Block. Produced by the author (Author's archive).

The original design and architectural elements of the Dolunay Apartment Block have been preserved. The architectural style of the building, modernist plan scheme, wide balconies, linear and rectangular balcony railings, wooden shutters, building entrance hall, common areas, interior details, floor and wall materials are largely preserved. The modernist language of the building is supported by its simple facade with the balconies and balcony railings that continue on the entire facade (Figure 4.36).

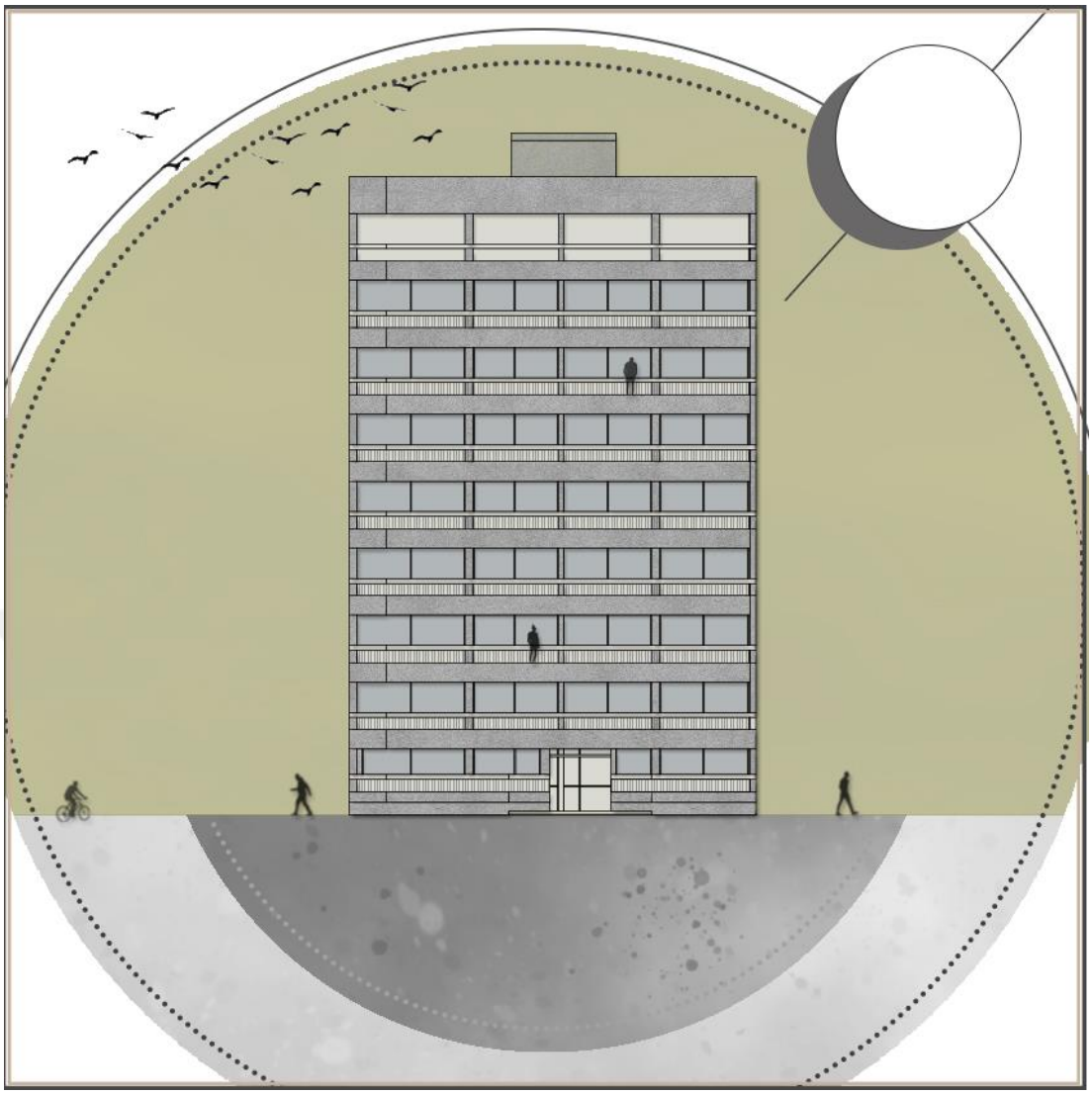


Figure 4.36. Facade characteristics of Dolunay Apartment Block. Drawn and produced by the author**.**

The building consists of a ground floor, seven typical floors, and a top floor. The building consists of a single block and there are total of 18 flats with two symmetrical flats on each floor. There is a law office on the ground floors of both Dolunay and Konak Apartment Blocks. The apartment building was built as a reinforced concrete carcass system. The two-sided adjacent building has two facades (front and rear) (Figure 4.37 and 4.38). Flat 4 has been visited on the second floor and interviewed with Heyecan Bayar. In this flat, most of the original interior details and furniture have been largely preserved with its architectural features and reflect the modernist life of the period.

Figure 4.37. Front and rear facade of Dolunay Apartment Block. (Author's archive).

Figure 4.38. Front facade of Dolunay Apartment Block with adjacent buildings. (Author's archive).

All flats are designed with the same plan scheme (Figure 4.39) and the plan scheme is similar to the other apartment buildings examined. The flats have a corridor plan scheme and while the living room is located at the front, two rooms are located at the rear of the building. Similar to the other buildings the small circulation area is designed at the entrance of the flat for providing access to other functions. After the door in this circulation hall, there is a corridor connection. The flats have a kitchen, two rooms, a bathroom, and a toilet aligned along this corridor. The living rooms and bedroom of the flats have a balcony with a regular rectangular form in the front and rear of the building. As in other apartment buildings, the front part of the building where the entrance door opens directly is divided for social functions, while the rear of the flat is used for more private areas.

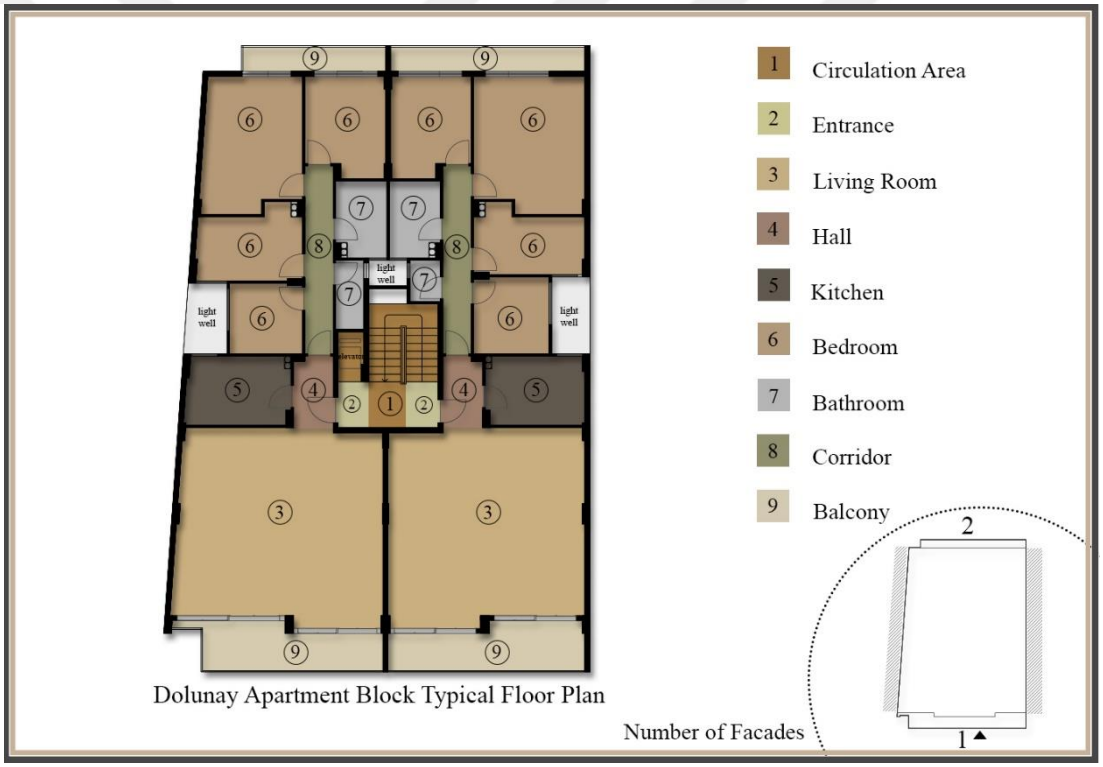
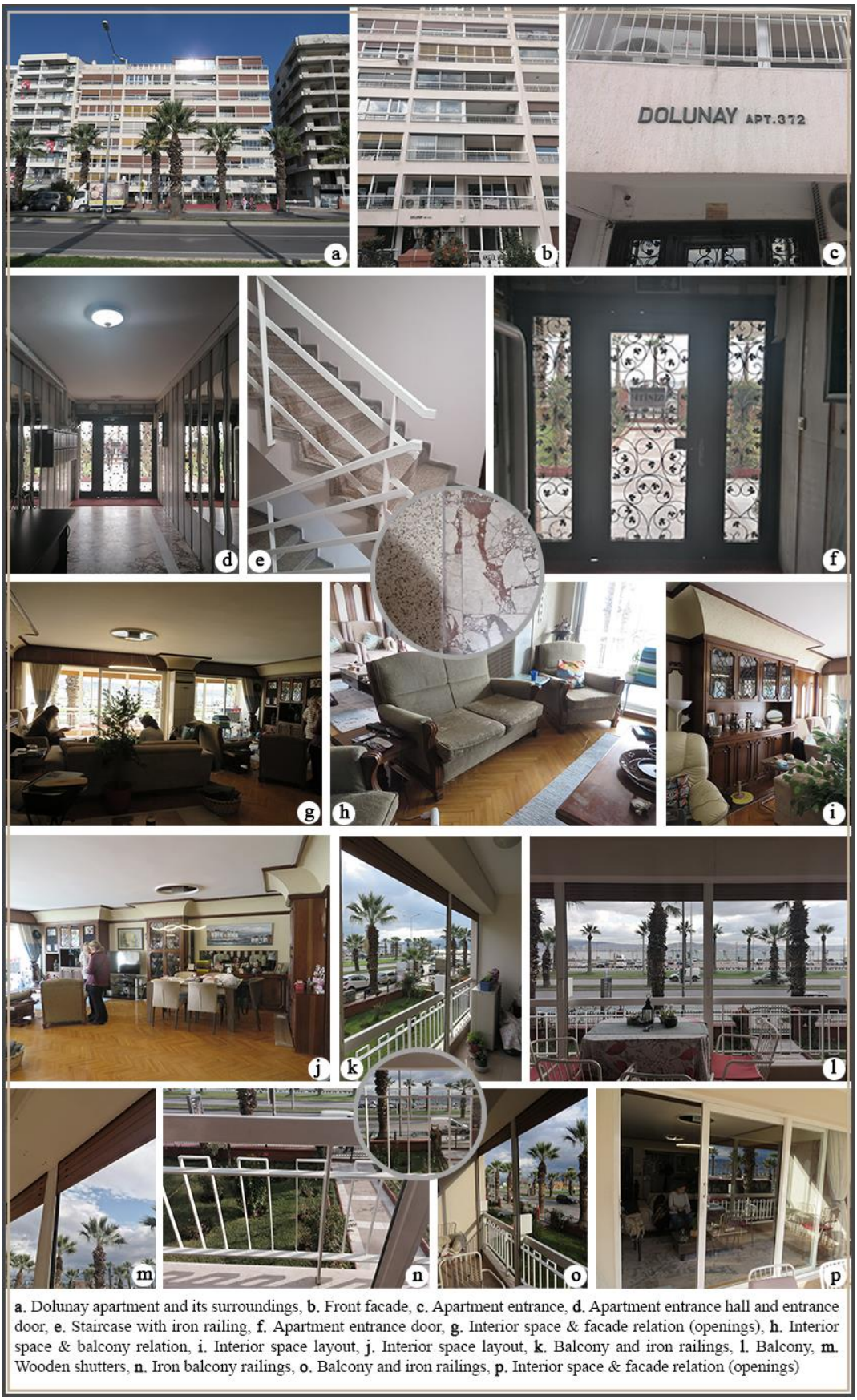


Figure 4.39. Dolunay Apartment Block floor plan and functions. Drawn and produced by the author.

The original patterned iron joinery entrance door, wooden shutters, staircases with iron railings in linear form, beige and brown color travertine floor covering on the entrance hall, beige color marble floor covering on the stairs, and linear and rectangular formed iron balcony railings are among the characteristic details of the building that preserve their originality (Figure 4.40).

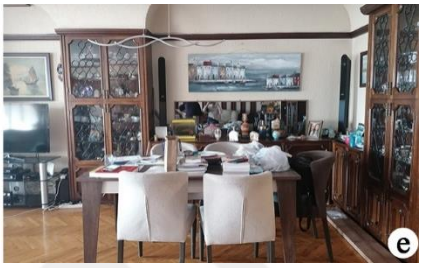
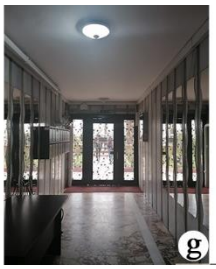
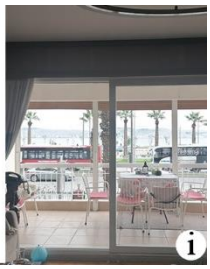


a. Dolunay apartment and its surroundings, **b**. Front facade, **c**. Apartment entrance, **d**. Apartment entrance hall and entrance door, **e**. Staircase with iron railing, **f**. Apartment entrance door, **g**. Interior space & facade relation (openings), **h**. Interior space & balcony relation, **i**. Interior space layout, **j**. Interior space layout, **k**. Balcony and iron railings, **l**. Balcony, **m**. Wooden shutters, **n**. Iron balcony railings, **o**. Balcony and iron railings, **p**. Interior space & facade relation (openings)

Figure 4.40. Dolunay Apartment Block photograph archive. Produced by the author. (Author's archive).

Table 4.11. Analysis of Dolunay Apartment Block tangible values. Prepared by the author.

Tangible Value Analysis of Dolunay Apartment Block	
Architectural and Interior Characteristics	Since there are two separate buildings adjacent to the right and left of the Dolunay Apartment Block, it has two facades (Figure 4.37). Both the front and rear of the building are oriented towards the outside. The circulation of the building is provided by the staircase located in the middle. Access to two flats on each floor is provided by this stair axis and elevator next to the stair. There are two flats on each floor with a symmetrical plan scheme. The plan scheme and layout of the functions (Figure 4.38) are very similar to the other apartment building's flats examined. While there are living rooms of two different flats on the front of the building, two bedrooms located towards the rear of the building. Two bedrooms, kitchen, bathroom, and toilet were placed along the corridor of the flat. A circulation hall is designed at the entrance of the flats and a direct pass is provided from this hall to the living room, kitchen and corridor. The door in this hall separates the private and social areas and on the other hand, provides a connection between these areas when necessary. Thus, these areas can be used independently from each other while at the same time they can be integrated into each other with the corridor connection. In the spatial organization of the flats, while private areas are placed juxtaposed, social areas are interrelated and positioned close to each other. The living rooms in the flats are associated with the front of the building, while the two adjacent bedrooms are associated with the rear of the building. These functions are connected with balconies on the front and rear of the building. Flat entrance, circulation hall, kitchen, two bedrooms, bathroom, and toilet are placed inside according to other functions and are not associated with the front or rear of the building. In flat 4 belonging to Heyecan Bayar, there are two different sitting groups located close to the balcony and openings in the living room (a-c). "Our living space was here as the main space... we had an area reserved for guests here..." (Heyecan Bayar, interview, 2020). Since the entrance door of the living room is located in the middle of the room, the living room is divided into two separate sections from this axis. The set, consisting of two single armchairs and a sofa, is positioned left of the room on the part that opens to the balcony (b). A dining table with six chairs is positioned behind this area and the wooden vitrine set continues along the entire wall of the left section (a-e). The other set, consisting of one triple and two single seats, is

	located right of the room in the part that opens to the balcony. The vitrine set, which continues along the wall on the opposite side, continues on the right part of the room (c-d). In one of the bedrooms, the bed is positioned parallel to the part that opens to the balcony, while in the other it is positioned vertically to the part that opens to the balcony. In both rooms, built-in wardrobes are placed close to the entrance door so as not to interrupt the openings and access to the balconies.      Furniture arrangements in the living room and bedrooms are related to balconies and openings on the front and rear of the building. As in the other flats examined, the facade layout, openings, and balconies affect the interior space. In this flat, interior elements were influenced by facade elements and shaped accordingly.
Openings	The building has a single entrance door which is located near the middle of the front of the building (f-g). After the ground floor, the complete glass front of the building is divided into symmetrical two equal parts for the two flats on each floor. Each part consists of fixed windows from floor to ceiling and balcony doors. There are thirty-two balcony doors on the front of the building, two of which belong to the same flat, providing access to the balcony. On the rear of the building, there are thirty-two balcony doors accessible from the bedrooms, two of which belong to the same flat. In the single flat, there are four balcony doors on the front and rear of the building, two of which belong to the living room and others belong to bedrooms.    

	Access to the outside in the flats is provided through balcony doors which have different widths for different functions (h-i). In the front of the building, fixed windows provide natural lighting and access to the view, while natural ventilation can be provided through balcony doors. In the rear of the building, both windows and balcony doors allow view, natural lighting, and ventilation in flats. There is a transparency effect on the front and rear of the building, which consists entirely of glass surfaces (f). While there is a regular pattern formed by fixed windows and balcony doors in front of the building, a rhythmic order is dominant with openable windows and balcony doors behind the building. Due to the openings in different sizes and positions for different functions, an interior and exterior relationship is provided from the front and rear of the building (h-i).
Balcony Types	Each flat has two balconies, one at the front and one at the rear of the building. The balconies on the front and rear of the building continue along the entire facade in horizontal and vertical lines. While one of the balconies (at front of the building) can be accessed from the living room, the other (at the rear of the building) can be accessed from the bedrooms. As in the examined apartment blocks, the balcony at the front of the building, which is larger, can be used more socially (j-l), while the balcony at the rear of the building, accessible from the bedrooms, is more private.  All of the balconies on the front and rear of the building, which are different in width, are in a regular rectangular form. Balcony railings are designed in a linear form that does not interfere with the interior and exterior integration (k-m). A wall-window-balcony relationship has been achieved on both the front and rear of the building. Unlike other buildings, wooden shutter systems (j) are used in all flats, which can close the balcony when necessary. Due to this characteristic shutter system, the facade of the building is differentiated from the other buildings. The fact that both balconies belonging to the flats are quite wide, open and canopied, emphasise the importance of balconies for flats and strengthens the relationship between interior and exterior (j-l). There are balconies on both open facades of the building (front and rear) and this enables the flats to be in connection with both sides.

Material Selection and Colour Usage	White colour dominates the entire facade of the building, which is mostly consisted of glass surfaces (n). The wooden shutters used in the balconies affect the completely white and glass appearance of the front of the building (o). The entrance door consists of three wings, two of which are fixed and one of which can be opened (p). Glass and original patterned black iron joinery are used at the entrance door of the building. The name and number of the building are located on the wall above the entrance door.  In the interior of the apartment building, a similar colour palette is encountered (q). The patterned marble in the white and beige tones was used on the walls in the entrance hall of the building. The same beige marble is continued on the surface around the elevator door. In the wall after the entrance hall and on the upper floors white color oil paint was used (s).  As in Gökçeoğlu Apartment Block, Gediz Apartment Block, and Çağlayan Apartment Block, the style, material, and colour of the balcony railings were continued in the interior of the apartment building. The balcony railings on the front and rear of the building have white oil-painted iron profiles in linear and rectangular forms (t). In the interior of the building, white oil-painted iron stair railings have a simple design formed by attaching profiles in a linear form along the slope of the stairs (r). Floor materials are also similar between the exterior and interior. In front of the building entrance door and entrance hall, travertine in beige and brown tones was used as a floor material (q). On the staircases and landings, a beige color marble with brown pieces inside was used (s). In the interior of flat 4, similar colors and materials were used. Oil paint in white-beige tones was used in the living room, bedrooms, circulation hall, and corridors (u). The marble, wooden parquet, and ceramic were used as the original floor

	material in the interior of the flats and the floors of the balconies were beige colour ceramic. There is a balance between interior and exterior in both floor and wall materials and colors. This strengthens the relationship between inside and outside and established a fluent transition.
Innovative and Original Details	Dolunay Apartment Block has many original and innovative details that reached today. The simple and symmetrical facade of the building reflects the modernist and cubic architectural features of the period (v). There is a dominance of white color on the facade and a transparent effect provided by large glass surfaces and permeable balcony railings that do not interfere with the visual connection. Additionally, the facade of the building stands out with the balconies and white iron balcony railings with linear and rectangular forms which continue horizontally and vertically both in front and rear of the building (v). The wooden shutters on the balconies of the flats are among the original elements of the building (w). "The shutters have not changed. They are also the same as they were originally made. It was just made electronic." (Heyecan Bayar, interview, 2020).   There is original patterned iron joinery at the entrance door of the building (x). In the interior of the apartment block, staircases with linear white oil-painted iron railings are original (y). In addition, wall and floor materials on the exterior of the building and interior of the building preserve their originality. In examined flat, there are architectural details and interior elements that preserved their originality such as a fixed wooden vitrine set with modules (z), ceiling detail consisting of wooden linear elements, built-in wardrobes, fixed and movable furniture, floor and wall materials.

Table 4.12. Analysis of Dolunay Apartment Block intangible values. Prepared by the author.

Intangible Value Analysis of Dolunay Apartment Block	
Expressiveness and Perception	The facade of the Dolunay Apartment Block resembles the facades of the other apartment buildings examined and consists entirely of glass surfaces. Glass surfaces consisting of floor-to-ceiling fixed windows and balcony doors directly affect the interaction between interior and exterior. This allows the outside to be observed from the inside and the inside to be perceived from the outside. The facade of the building, which is symmetrically divided into two equal parts, provides an idea of the interior space boundaries from the outside (a).  The interior-exterior interaction and experience, which is dominant in front of the building, continues even though it is interrupted rear of the building. There have been differences in the dimensions of the glass surfaces formed by the windows and balcony doors according to the interior space function. Wide balconies that continue horizontally along the facade on both sides (front and rear) allow to express the interior and to perceive the exterior inside (b-c). In addition, due to the balconies that continue in a horizontal and vertical alignment, a visual and formal ratio has been achieved on both facades. Unlike other apartment buildings, wooden shutters on the balconies of all flats reduce the transparency effect of the facade when they are closed (d). Thus, the dominance of glass surfaces on the facade leaves its place on the wooden surfaces. The simple facade layout of the building refers to the architecture of the period in which it was built and provides information to the viewers. In addition, the original architectural elements on the facade of the building were also maintained inside the building and inside the flat, thus ensuring the continuity of the experience.
User Characteristics	Flat 4 belonging to Heyecan Bayar was examined within the scope of the thesis. Additionally, an interview was also held with Sema Postacıoğlu and Gül Postacıoğlu Kocagöz about Dolunay and Konak Apartment Buildings. Heyecan Bayar was born in İzmir. She graduated from Bilkent University, Department of Business Administration. She lived with her family in Alsancak

	until 1978. In 1978, her father (Yılmaz Bayar) bought this flat on behalf of her mother (Neşe Bayar) and they moved. "My father (Yılmaz Bayar) was a contractor and civil engineer." (Heyecan Bayar, interview, 2020). In flat 4, the interior elements, fixed and movable furniture, floor and wall materials are still used by the homeowner and reflect the period. In the interior of the flat, interventions were avoided, thus, these elements preserve their originality since the time they were built. Before the Dolunay and Konak Apartment Blocks were built, there was a mansion belonging to the Postacıoğlu family on the same parcel. This mansion, which was built by a French architect in the 1880s, was bought by Ethem Postacıoğlu who is one of İzmir's first Muslim lawyers, in 1925. Konak and Dolunay Apartment Blocks were built in 1978 in the same parcel. "...when my mother and father moved to Konak Apartment Block, the colossal comfort, big rooms, high ceilings that they were so used to were not continuing anymore." (Sema Postacıoğlu, interview, 2020). "... it was a very important period for my family. Because it is the first time that they leave the mansion, enter an apartment building, and start living together with other people..." (Sema Postacıoğlu, interview, 2020). Dolunay Apartment Block contains original elements as a whole, with both architectural and interior elements. All the elements that reflect the period in the facade and facade elements, in the interior of the building, and in the interior of the visited flat have been preserved to a great extent.
Historical, Social and Cultural Patterns	As in all the apartment buildings examined, Dolunay Apartment Block's plan scheme reflecting the modern period residential architecture and the private and social areas separately from each other and at the same time can be integrated. Again, as in other apartment buildings, the wide and canopied balconies on the front and rear of the building convey the social life and extroverted family life of the period. The simple and transparent facade layout, the balconies that continue vertically and horizontally, and the linear and rectangular balcony railings reflect the architecture of the 1950-1980 period historically. The wide openings created by the fixed windows and balcony doors, as in the facades of the buildings examined, show that advanced construction techniques are suitable for building large rooms and wide openings. As in the other apartment buildings examined, the use of elevators is an indicator of technical innovations. The garden of the mansion,

	which was located on the same plot before the building was built, is now used as a parking lot and is historically represents the mansion. The plan organization, architectural details, materials, and interior design understanding of the building refer to the period historically and reflect the modern period residential life. The historical, social, technological, and economic features can be read from the facade and interior of the building and preserve its permanence today.
Context and Environment	While the front and rear sides of the Dolunay Apartment Block are in direct contact with the surrounding, the right and left sides of the building are connected with the adjacent apartment blocks (Figure 4.37). The front of the building communicates with the sea and the street, the rear of the building interacts with the surrounding buildings. In addition, the area at the back of the building belongs to the mansion's garden, is used as a parking lot. Dolunay Apartment Block, which consists of nine floors, is similar to the surrounding buildings in terms of the number of floors. The building on the left and the building on the right (Konak Apartment Block) consists of nine floors. The nearby buildings usually have seven, eight, or nine floors. The ground floors of the surrounding buildings are generally used as workplaces, while the upper floors are used for residences. There is a law office on the ground floors of both Dolunay Apartment Block and Konak Apartment Block. The buildings in the surrounding are similar to Dolunay Apartment Block in terms of architectural style and facade characteristics. The color and material usage, simple architectural approach, transparent facade, wide balconies are similar to the surrounding buildings. In this context, Dolunay Apartment Block has a relationship with its surroundings in terms of architectural approaches. The building is distinguished from the surrounding buildings with its wooden shutters, linear and rectangular balcony railings, and continuity of its characteristic and original features in the interior.
Interiority Context	As seen in the previous apartment blocks, the features and experience offered by the facade and facade elements were also continued in the interior. The architectural style, color, and material used on the facade and interiors of the building are similar, allowing a fluid experience and relationship between interior and exterior spaces. The fact that all these architectural and interior elements preserve their permanence and users avoid intervention, supports this relationship.

The wide openings, the transparency effect, and the wide balconies continue along the entire façade (e) affected the interior space directly (g). It can be said that these elements are effective in the plan organization and there is a tendency towards the view, natural ventilation, and natural light in order to increase the quality of the interior (f-g). In addition, these facade elements were effective in furniture layout and arrangement in the interior space of the examined flat. The different functions in the front and rear of the building were shaped according to openings and balconies. Also, these facade elements on the front and rear of the building supported the interior space functionally and aesthetically.

4.2. Evaluation

Since the modernization process experienced in every society and the reflection of this process on architecture are different, the building types and architectural approaches in each society also differ. Therefore, the analysis, documentation, and interpretation of the apartment buildings selected within the scope of the thesis from the Karşıyaka Region of İzmir, built with a modern understanding, is of great importance in order to understand the architectural approaches and residential life of the period.

Apartment buildings that can reach today are important in terms of urban identity, architectural culture, and socio-cultural sustainability. While these structures provide us with information about the cultural, social, technological, or economic approaches of the society, they also provide important details about the architectural language and attitude, housing practices, and modern housing culture. Apart from Erdoğan Apartment Block[13], five other apartment buildings are still in use today and their original designs and approaches are largely protected. In this context, the information they give about the socio-cultural structure of the period in which they were built, the materials and technologies of the period, lifestyle suggestions, architectural and

[13] Erdoğan Apartment Block was demolished in September 2020.

interior architectural features are important in the context of architectural history continuity.

In recent years, ordinary design approaches in housing architecture and interior solutions, which cannot go beyond the usual patterns, have been seen. In this context, apartment buildings and interior spaces with the characteristics of the period they were built, are important sources for urban identity and Turkish modern architectural/interior design history.

As a result, the analysis of the tangible and intangible values realized over the selected apartment blocks revealed that although each apartment building has different features that stand out, they have many common architectural characteristics. Analyses of the housing facades with their architectural and interior features have brought a holistic approach to the housing culture of that period. Therefore, housing policy, design culture, and the developments in architecture and interiors of the period were evaluated in detail.

The selected apartment buildings are architectural heritage with their design concepts, architectural and interior details, facade layouts, plan schemes, functional solutions, and material selections. Each apartment building reflects the original design approach of the period in which it was built. These buildings are examples of modern architecture with their simple designs, clear forms, open plans, mixed usage of forms (rectangular, cylindrical, and cubic), and the principle of transparent facade layout in the form of wide window openings. Each apartment building was built with a reinforced concrete construction system and at the same time represents the construction system and technical equipment of the period. In addition, a holistic approach is observed in the facades, architectural features, and interior solutions of six apartment buildings. The architectural approach seen on the facades was continued without interruption in the interiors, and the relationship between interior and exterior was supported (Figure 4.41).

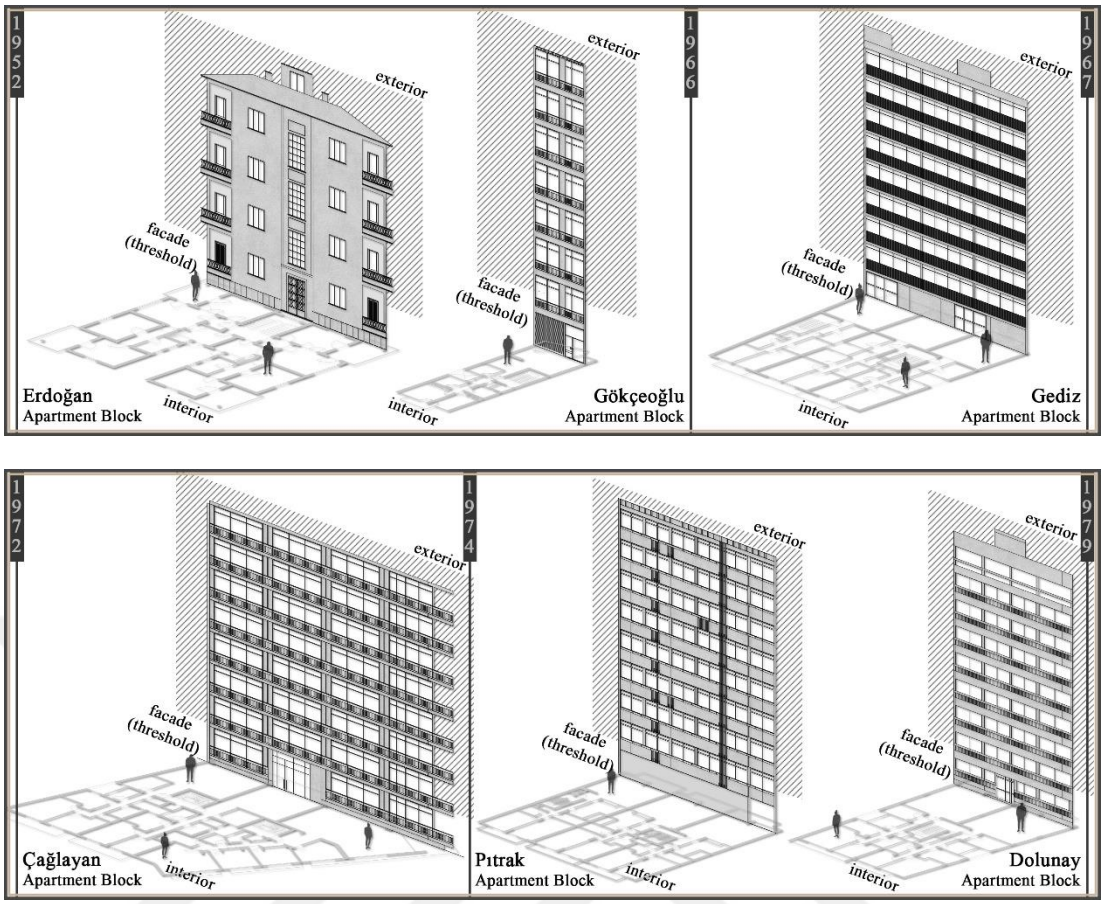


Figure 4.41. Illustration of facade and interior relation in selected apartment blocks. Drawn and produced by the author.

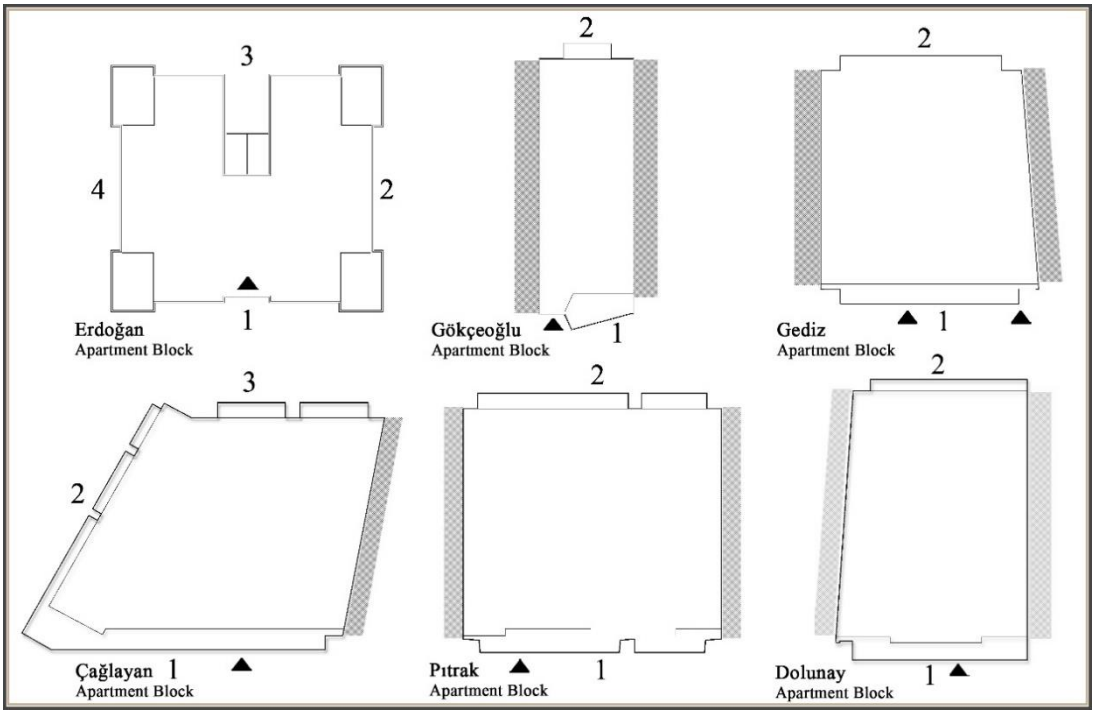


Figure 4.42. Number of facades of selected apartment blocks. Drawn and produced by the author.

Table 4.13. Comparison between selected apartment blocks. Prepared by the author.

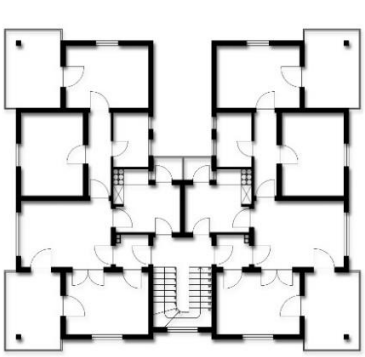
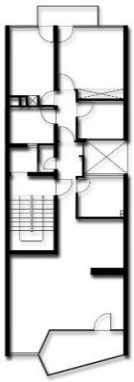
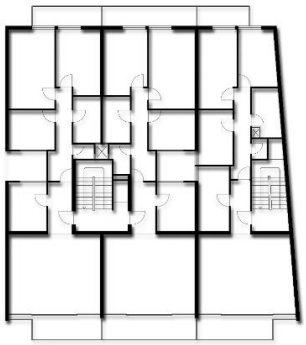
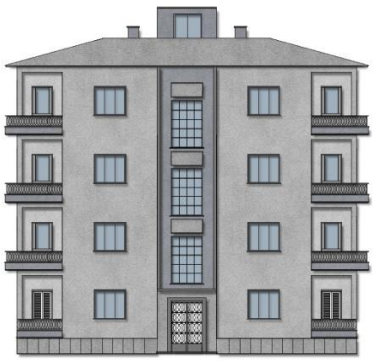
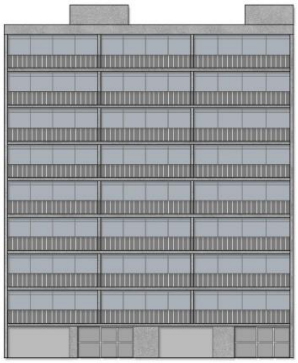
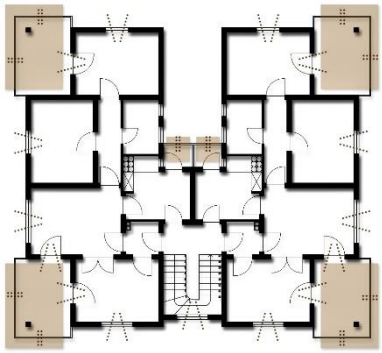
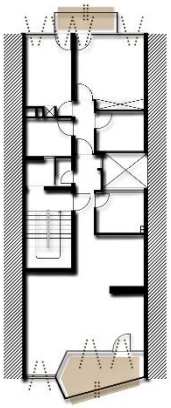
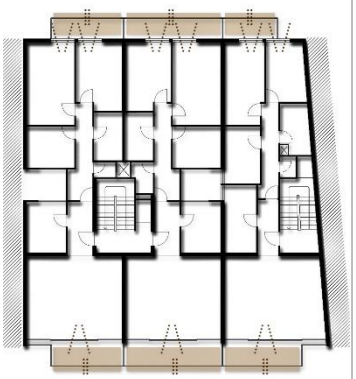
1950-1970	Erdoğan Apartment Block (1952)	Gökçeoğlu Apartment Block (1966)	Gediz Apartment Block (1967)
Plan Drawings			
Facade Drawings			
Facade-Interior Relations			

Table 4.14. Comparison between selected apartment blocks. Prepared by the author.

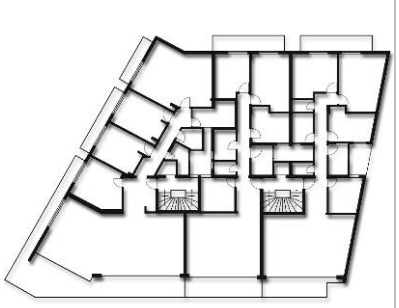
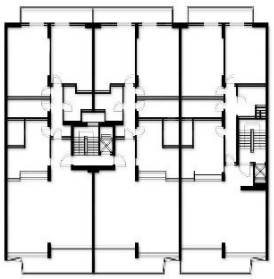
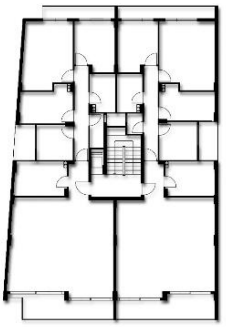
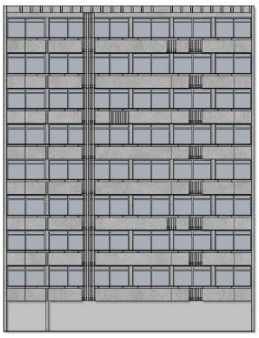
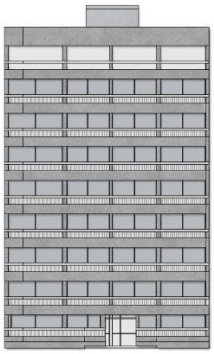
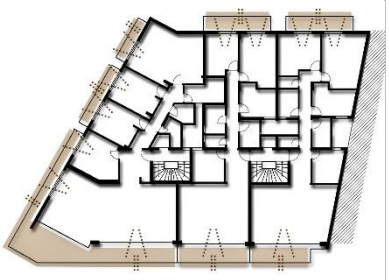
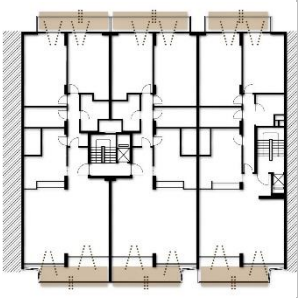
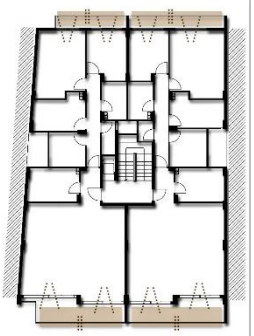
1970-1980	Çağlayan Apartment Block (1972)	Pıtrak Apartment Block (1974)	Dolunay Apartment Block (1979)
Plan Drawings			
Facade Drawings			
Facade-Interior Relations			

Table 4.15. Comparison between tangible values of selected apartment blocks. Prepared by the author.

	Architectural and Interior Characteristics
Erdoğan Apartment Block	  Flat 5 and 6 - Bedroom and Living room
Gökçeoğlu Apartment Block	  Flat 4 - Living room

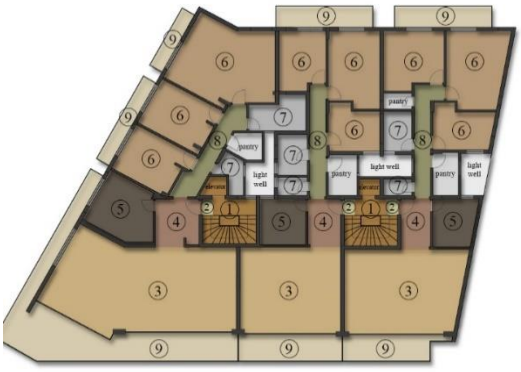
Flat 4 - Bedroom

Gediz Apartment Block

1 Circulation Area
2 Entrance
3 Living Room
4 Hall
5 Kitchen
6 Bedroom
7 Bathroom
8 Corridor
9 Balcony

Flat 12 - Living room

Çaşğlayan Apartment Block



1 Circulation Area
2 Entrance
3 Living Room
4 Hall
5 Kitchen
6 Bedroom
7 Bathroom
8 Corridor
9 Balcony

Flat 6 - Living room

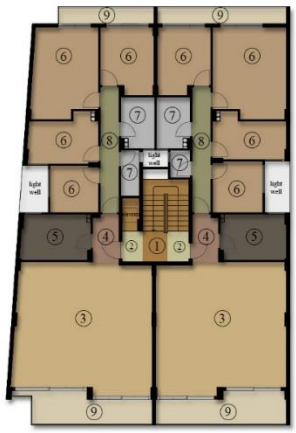
Pitrak Apartment Block

1 Circulation Area
2 Entrance
3 Living Room
4 Hall
5 Kitchen
6 Bedroom
7 Bathroom
8 Corridor
9 Balcony


Flat 15 - Living room


Flat 4 - Living room

Dolunay Apartment Block

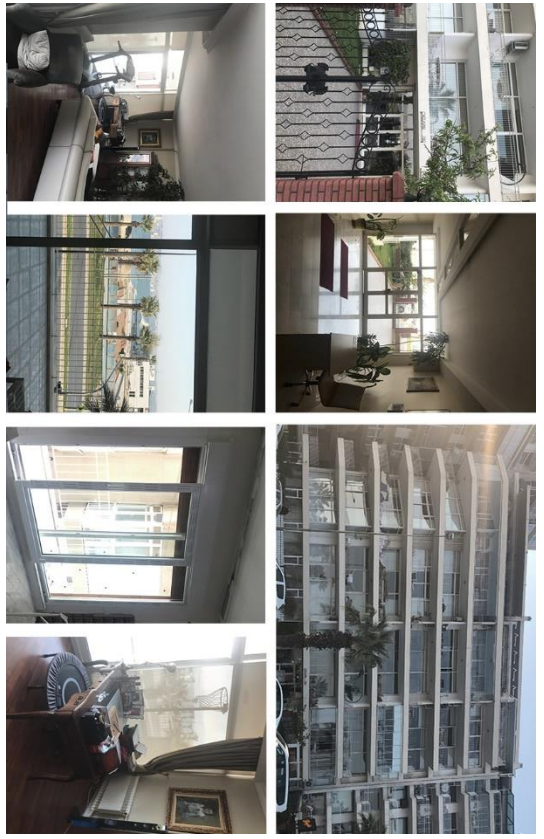


1 Circulation Area
2 Entrance
3 Living Room
4 Hall
5 Kitchen
6 Bedroom
7 Bathroom
8 Corridor
9 Balcony

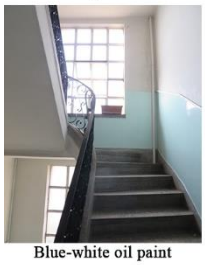
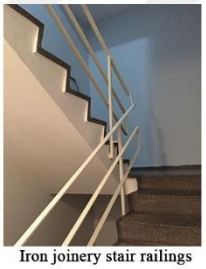
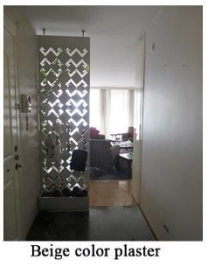


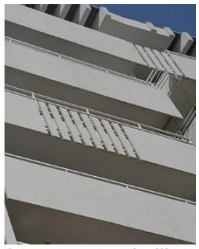
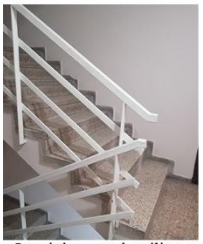
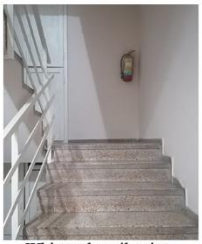
Flat 4 - Living room

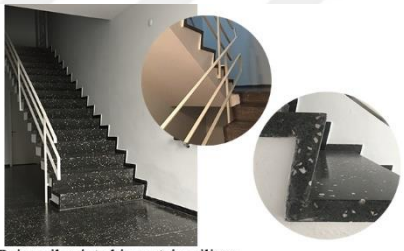
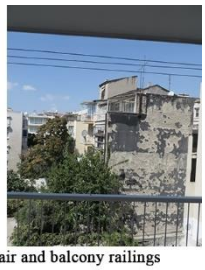
	Openings
Erdoğan Apartment Block	
Gökçeoğlu Apartment Block	
Gediz Apartment Block	

Dolunay Apartment Block	Pıtrak Apartment Block	Çasğlayan Apartment Block
		

	Balcony Types
Erdoğan Apartment Block	
Gökçeoğlu Apartment Block	
Gediz Apartment Block	
Çaşğlayan Apartment Block	
Pıtrak Apartment Block	
Dolunay Apartment Block	

	Material Selection and Color Usage
Erdoğan Apartment Block	 Brown-beige color facade  Iron joinery entrance door  Iron joinery balcony railings  Iron joinery staircase railings  Blue-white oil paint  White oil paint massive door  White color oil paint  Beige color oil paint
Gökçeoğlu Apartment Block	 White color facade  Glass-iron joinery entrance door  Iron joinery stair railings  Iron joinery balcony railings  Beige oil paint elevator door  White oil paint massive door  Beige color plaster  Wallpaper
Gediz Apartment Block	 White color facade  Glass-aluminum joinery entrance door  Travertine walls  Beige oil painted elevator door  Iron joinery stair railings  Iron joinery balcony railings  Beige color plaster  Yellow-beige color plaster

Çaşğlayan Apartment Block	 White color facade  Glass-aluminum joinery entrance door  Beige color oil paint Beige color travertine  Beige oil painted elevator door  Iron joinery balcony railings  Iron joinery stair railings  Beige oil painted massive oak door  Beige color plaster
Pıtrak Apartment Block	 White color facade  Entrance passage hall  Iron joinery stair railings  Balcony parapets and railings  Travertine wall  Green felt wall and floor  Wainscotting wall  Ceramic work on travertine wall
Dolunay Apartment Block	 White color facade  Wooden shutter  Glass-black iron joinery door  Marble entrance hall wall  Iron joinery stair railings  White color oil paint  Iron joinery balcony railings  White-beige color oil paint

	Innovative and Original Details
Erdoğan Apartment Block	 Cast iron joinery entrance door  Wooden shutters  Garbage chute system  Transom window in stairwell  Espagnolette window mechanism  White oil paint massive door
Gökçeoğlu Apartment Block	 Transparent facade  Glass-iron joinery door  Beige oil painted iron stair railings   Beige oil painted elevator door   Beige oil painted massive door
Gediz Apartment Block	 Symmetrical facade  Glass-iron joinery door   Beige oil painted iron stair and balcony railings  Beige oil painted elevator door  Massive oak wood door   Wooden shutters in bedrooms

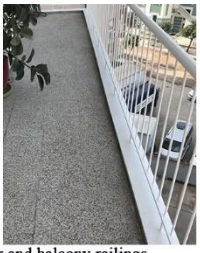
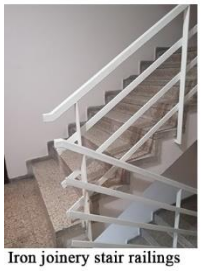
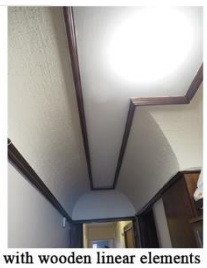
Çaşğlayan Apartment Block	 Symmetrical facade  Glass-aluminum joinery door   Beige oil painted iron stair and balcony railings and beige oil painted elevator door
Pıtrak Apartment Block	 Concrete parapets-elements  Concrete sunshading element  Concrete balcony parapets  Iron joinery stair railings  Wooden veneer door  Original design shelves  Suspended ceiling detail
Dolunay Apartment Block	 Symmetrical facade  Wooden shutter system  Wooden shutter  Black iron joinery door  Iron joinery stair railings  Fixed wooden vitrine set modules   Ceiling with wooden linear elements

Table 4.16. Evaluation of the tangible and intangible value analysis of selected apartment blocks. Prepared by the author.

Tangible Value Analysis	
Architectural and Interior Characteristics	The number of facades of the examined buildings is different from each other due to their location on the parcel and the adjacent structures. While Gökçeoğlu, Gediz, Pıtrak, and Dolunay Apartment Buildings have two facades (front and rear), Çağlayan Apartment Block has three and Erdoğan Apartment Block has four. Thus, different sides of the buildings are directed towards the outside. Gediz, Çağlayan, and Pıtrak Apartment Buildings consist of two blocks and there are three flats on each floor. Other buildings consist of a single block and while Erdoğan and Dolunay Apartment Buildings have two flats on each floor, Gökçeoğlu Apartment Building has one flat. Access to the flats and the circulation in each of the buildings are provided by the stair axes located in the center or adjacent to the right/left side. Although there are square meter differences in the flats, the plan scheme and layout of functions are similar in the six apartment blocks' flats. In all flats, the plan organization was shaped according to the facades (location, number, direction). In flats, living rooms with dining areas are positioned towards the front of the buildings, bedrooms towards the rear of the buildings, and the other rooms, kitchens, bathrooms, and toilets along the corridors. In other words, areas, where social activities take place, are positioned to the view and the outside, while the areas that require privacy are placed at the rear of the building or towards the inside. In all flats, the living rooms are associated with the front of the buildings and the bedrooms are associated with the rear of the buildings. These functions are connected with balconies on the front and rear of the building. Unlike other apartment buildings, in addition to living rooms and bedrooms, the kitchen and entrance hall are connected to the balconies from the different sides of the building in Erdoğan and Çağlayan Apartment Blocks. In each of the flats, an entrance hall is designed after the flat entrance door. While this entrance/circulation hall is directly connected to the living room and kitchen in all flats, it is also related to the corridor that provides access to more private functions. With the help of the door positioned in the entrance halls of the flats, private areas and daily (social) areas are separated from each other. In the spatial organization of the flats, social areas can be used independently from private spaces while at the same time they can be integrated into each other with the corridor connection.

	In all of the flats examined, the interior space and the placement of the furniture in the functions related to the facade are shaped according to the facade elements. In other words, the facade layout, openings, and balconies have been effective in the plan layout and furniture arrangement in the different functions of all flats. In all flats, the facade and its elements support the architectural features and create the interior characteristics of the spaces.
Openings	In each of the apartment buildings examined, the positions and dimensions of the entrance doors that provide direct access to the building are different from each other. Thus, entrance doors in different locations have different directing effects on users. While Gediz Apartment Block has two entrance doors, other buildings have one entrance door. In addition, unlike other apartment buildings, the entrance door of the Pıtrak Apartment Block is not positioned in front of the building, but inside the entrance hall that provides access to the parking lot. All of the entrance doors consist of transparent surfaces and provide direct contact with the interior of the building. In addition, the entrance doors of the examined buildings provide clues about the place to enter due to their size, scale, and glass surfaces. Openings are in the form of balcony doors and windows (fixed/openable) in all buildings. The location, size, number, and features of the openings differ in each of the apartment buildings due to their location in the parcel, the state of the street, orientation to the view, privacy, and the natural ventilation and light factor needed. In addition, the size and location of the openings shape according to the interior function and need. The openings are located on four facades of the Erdoğan Apartment Block, on the three facades of the Çağlayan Apartment Block, and on two facades, front and rear, of all the other apartment buildings. The facades of the buildings except Erdoğan Apartment Block consist of fully glass surfaces including fixed or opening windows and balcony doors. These glass surfaces extending from the floor to the ceiling on the facades are divided into sections according to the interior space boundaries. A more transparent effect prevails on the facades of the buildings other than the Erdoğan Apartment Block. Five apartment buildings, which dominated by transparent surfaces, are physically and visually more intertwined with the exterior space. In these apartment buildings, openings are the dominant element in the facade due to their size and they emerge as an individual element. On the other hand, compared to other apartments, the Erdoğan Apartment Block has a sense of closedness and the rhythmic composition has been created due to its symmetrical openings. Due to the openings connected to the outside from different functions in all buildings, view, natural ventilation, and natural lighting are provided to interior

	spaces. In addition, due to the openings, information about the interior space is obtained from the facades. As a result, the perception of exterior space has changed due to the openings in different sizes and locations in each of the buildings. On the other hand, it can be said that the openings are aesthetically and physically effective in the placement of the interior elements in the examined flats. In order to increase the interior experience and quality, the furniture and interior arrangement have been settled depending on the possibilities offered by the openings.
Balcony Types	There are some differences between the location, shape, size, and design of the balconies in each apartment building examined. The balconies are placed at the four corners in the Erdoğan Apartment Block, while in the Çağlayan Apartment they are positioned on the front, rear, and side facades. In Gökçeoğlu, Gediz, Pıtrak and Dolunay Apartment Blocks, the balconies are located on the front and rear facades. For this reason, access to balconies in each of the buildings is provided by different functions. All apartment buildings have access to balconies from the living room and bedrooms. In addition, it can be accessed from the entrance hall and the kitchen to the balcony in Erdoğan Apartment Block, while in the Çağlayan Apartment Block, in addition to other functions, it is possible to reach the balcony from the kitchen. While the balconies on the front facade, which can be accessed from the living rooms in all buildings, allow for more social use, the balconies at the rear of the building, which can be accessed from the bedrooms, are suitable for more private use. While all of the balconies in Erdoğan, Gediz and Dolunay Apartment Buildings have a regular rectangular form, Gökçeoğlu, Çağlayan, and Pıtrak Apartment Buildings have angled geometric shaped balconies in addition to regular shaped balconies. In other apartment buildings except for Erdoğan Apartment Block, the balconies continue horizontally and vertically along the entire facade. Balcony railings in Gökçeoğlu, Gediz, Çağlayan, and Dolunay Apartment Blocks are in a permeable and linear form without disturbing the interior and exterior interaction. In the Erdoğan Apartment Block, there are balcony railings in curvilinear form with original patterns. Unlike other apartments, Pıtrak Apartment Block has concrete balcony parapets instead of iron railings that give a transparent effect. As a result, although there are differences between the balconies of the buildings examined, due to the building plan, orientation to the view and the environment, cultural and social reasons, each of them provides physical and social welfare to the users. The balconies in all of the apartment buildings examined are designed as open, wide, and canopied. This emphasizes the importance of balconies for

	each building and strengthens the relationship between interior and exterior spaces.
Material Selection and Colour Usage	Different materials were used together on the facades and facade elements of the apartment buildings examined. White color dominates the facades of the buildings, which mostly consist of glass surfaces, except Erdoğan Apartment Block. Beige-brown-cream tones are used in Erdoğan Apartment Block's facades. Thus, different colors were used together only in the facade elements of the Erdoğan Apartment Block. Building entrance doors in all apartment buildings are glass consisting of iron or aluminum joinery details. Marble or travertine material was used around the entrance doors to highlight the building entrances of Erdoğan, Gökçeoğlu, and Gediz Apartment Blocks. Permeable iron material was used for the balcony railings of the buildings except for Pıtrak Apartment Block. Concrete balcony parapets were designed in the Pıtrak Apartment Block and this material was continued in the entire facade. The style, color, and material of the balcony railings used in all apartment buildings except the Pıtrak Apartment Block were also continued in the stair railings in the interior of the buildings. Thus, integrity has been achieved between interior and exterior spaces. In addition, in Gökçeoğlu, Gediz, Çağlayan, and Dolunay Apartment Blocks, white iron railings with a simple linear form were used in the stairs in a very similar manner with each other. A similar color palette is used between the interior and exterior of the buildings, except for the Erdoğan Apartment Block. On the other hand, there are similarities between interior and exterior in all buildings in terms of wall and floor material selection. In addition, similar materials specific to the period were observed in the facades, in the interior of the building, and the interior spaces of examined flats. The architects of the buildings applied the materials of the period to the buildings. Material choices in both visual and functional elements in buildings are balanced between interior and exterior. Thus, a fluent transition is provided when entering from outside to inside. As a result, the materials used in the facades of the buildings shaped according to the environmental conditions, and the interior materials are both affected by the facade and shaped according to the interior functions. The materials in the facades and interiors of the buildings were used in a certain harmony and met different needs. Thus, communication was established between the interior and the exterior with the diversity and harmony of the materials used in six buildings.

Innovative and Original Details	Modern architectural design approaches specific to the 1950-1980 period can be seen in all of the apartment buildings examined. Each building stands out with different characteristic elements specific to the period in which it was built. In addition, innovative and original details of each building are conserved today. The architects of these apartment buildings have included innovative details in their design approaches. They followed the architectural elements, design strategies, technological developments, new materials and techniques, construction technology, and trends specific to the 1950-1980 period and applied them to their works. All of the architects have designed elaborative works with innovative details to increase the architectural and interior space quality. These details, which are continued in a holistic manner on the facades of the buildings, interiors of the buildings, and interior spaces of the flats, have been carefully considered both in architectural and interior architectural scale. Thus, the architects of the period presented original works by considering interior materials and furniture as well as architectural projects. The architectural details differentiating in each of the buildings have given the architectural language and identity to all of the buildings examined. Innovative details seen on the facades and interiors have enabled the buildings to adapt to changing needs over time and contributed to the sustainability and efficient use of the buildings. In other words, these structures, bearing the characteristics of the period they were built, can be used today and respond to user needs due to their innovative details.
Intangible Value Analysis	
Expressiveness and Perception	Each apartment building examined has different meanings by the users inside and the viewers outside, due to different facade characteristics and facade elements. Although the experience, perception, and interior-exterior interaction of each building are different, they have a common architectural expression. The facades of five apartment buildings, apart from Erdoğan Apartment Block, that consist of transparent surfaces, directly affect the relation and perception between interior and exterior. The transparency effect on the facades allows interior users to perceive and experience the exterior, on the other hand, it allows citizens outside to make predictions about the interior layout and boundaries. Thus, each building's facade can be interpreted differently by different users. On the other hand, Erdoğan Apartment Block, which consists of limited glass surfaces compared to other buildings, provides information about the interior boundaries due to its symmetrical facade layout. Although there is a difference in the dimensions and locations of the openings in the front and rear of the buildings

	according to the interior functions, the solid-void relationship has been established in all examined buildings and interior-exterior integration has been achieved. The wide balconies in all the buildings strengthened the experience and perception at the intersection of the interior and exterior. In addition, due to the continuity of balconies and balcony railings on the facades of the buildings other than the Erdoğan Apartment Block, a regular proportion has been achieved visually and formalistically on the facades. In Pıtrak Apartment Block the design of concrete balcony parapets instead of permeable iron railings that reinforce the transparency effect has interrupted the perception and experience of the interior from the outside and the outside environment from the inside compared to other apartment buildings. In addition, the facade elements of six buildings' referring to the 1950-1980 period, emphasizing the architecture of the period, convey a historical message to the citizens. In addition, the continuity of original elements of the facade in the interior of the examined buildings and flats allow the buildings' experience to continue inside for the users.
User Characteristics	In order to analyze the user characteristics, users belonging to different flats were interviewed in all buildings except Erdoğan Apartment Block. All the users are those who have inhabited the flats since the year of the apartment blocks were built. There are users with different characters belonging to a different gender, age, and occupational groups in each of the flats examined. Therefore, it is also different for each user to be affected by the building, facade, and architectural elements. In addition, their expectations from these elements also differ. It has been observed that the users conserve and continue to use the facades, facade elements, and common areas of the examined buildings as originally as possible from the period they were built. In the interiors of the examined flats, the users generally avoided intervention and used the interior and original architectural elements in a holistic manner without changing them. According to the information obtained as a result of interviews with users, today, all buildings meet the needs of the users physiologically and socially with their facades and architectural elements. It has been observed that the facade elements and the interior elements shaped by these elements provide an environment suitable for the changing user needs and character. They have been effective in providing needed issues such as identity, security, privacy, indoor comfort to users. Although some changes have been made in line with the needs in some of the flats examined, the interior and furniture are generally still original and meet the users'

	needs. As a result, all apartment buildings except Erdoğan Apartment Block preserve all their architectural and interior features with characteristic elements to a large extent and reflect the period in which they were built.
Historical, Social and Cultural Patterns	Historical, social, economic, cultural, or technological developments between the 1950-1980 period were read through the examined apartment buildings. These developments can be read from the facades of the selected buildings as well as from the interior spaces. Additionally, these apartment buildings, which reflect all the elements of the period, were shaped according to the developments of the period. In other words, the historical, cultural, social, economic, and technological patterns seen in the society during the period in which they were built are reflected the architectural design of the examined buildings and can be read by the building users and city residents today. Similar approaches reflecting the elements of the period are observed in each of the apartment buildings examined. In the plan scheme of all the buildings, daily/social areas (dining area, living room, and kitchen) are separated from private areas (bedrooms, bathroom, and toilet). These private and social areas are separated from each other with the help of a door located on the corridor so that the guests are not included in the private areas. This situation is a common feature of the modern period housing scheme and reflects the social life of the period. Although the social life of the period was effective in the formation of this plan scheme, the necessity of narrow parcels, orientation to the view and the street also played a role. Another indicator of social life is the design of the wide, deep, canopied balconies in the buildings. Both features seen in the examined buildings convey the extroverted family life of the period. As a modernization of the housing plan, the living and dining functions are designed in a single, large compact room. Wide openings are used in the large living rooms on the front facades of all apartment buildings, except for the Erdoğan Apartment Block. This situation can be shown as evidence of the development of construction techniques. It can be said that the technical development of the construction process provides opportunities to build larger rooms and create larger openings. In addition, the use of elevators in all buildings except Erdoğan Apartment Block is an indicator of advanced technical equipment. In each of the buildings, facade features and interior elements specific to the architecture of the period were used. All architectural details referring to the 1950-80 period architecture historically refer to the period in which it was built. As a result, the features that can be read from the facades, architectural and interior elements, and plan layouts of the examined buildings enable us to understand the social, historical, economic, technological, and cultural characteristics of the

	period in which the buildings were built. In order for the facades and architectural elements of the buildings to sustain their existence, it is very important that they adapt to changing conditions. In this context, the facades and building elements of all apartment buildings that adapt to today's conditions are conserved and maintain their permanence with the values they have.
Context and Environment	It has been observed that the six apartment buildings examined are compatible with the context and the environment in terms of their architectural features and facade characteristics. While this situation contributes to the character of the city, it also emphasizes the importance of these buildings in the city memory. These six apartment buildings, which constitute an important part of the urban identity, have been shaped by their surroundings. Due to the location of each building on the parcel, the relation between its facades and the environment is different. Examined six apartment buildings are in direct contact with the surrounding buildings and the street. The front side of the five apartment buildings except Erdoğan Apartment Block is in direct interaction with the sea. Six apartment buildings are similar to the adjacent and surrounding apartment buildings in terms of the number of floors. In addition, although the use of color and material, balcony and balcony railings, wide openings are similar elements seen in the surrounding buildings, each examined building differs from the surrounding buildings with its characteristic and original elements. On the other hand, the fact that the apartment buildings examined were designed using the same design principles creates similarities with each other in the context of the facade. Having a common architectural language reflecting the characteristics of the period on the facades of the selected apartment blocks is of great importance for city users and apartment residents. These buildings are compatible with the nearby buildings as well as with each other in terms of context and environment. As a result of this similar formation, it is possible to say that the quality of life and experience have increased individually and socially. This directly affects both users and residents of the city.
Interiority Context	In six examined apartment buildings, the experience of people before entering the building extends inside and creates a fluid relationship between interior and exterior. The features offered by the facade and facade elements continued in the interior of the buildings and in the interior of the flats. The orientation before entering the building continues in the interior space, and it provided flexible and dynamic interaction between interior and exterior. This has expanded the meaning and limits of interiority context. The material, color, texture, pattern, and architectural style used in the facades of the apartment buildings examined are also continued in the interiors. The

	inevitable integration between facade and interior has supported the interior spaces in the examined flats functionally and aesthetically. In all the examined flats, it has been observed that the facade and its elements affect and shape the interior spaces. It can be said that different sizes and styles of openings and balconies belonging to different functions are effective in the interior space organizations in all buildings. An orientation towards these elements is seen in interiors for view, natural light, and ventilation. A harmonious relationship has been created with the facade and its elements in order to increase the interior quality and comfort in both plan organizations and furniture layouts. In other words, the identity formation of the interiors was supported by the facade and its elements.

CHAPTER 5
CONCLUSION

The sustainability of the architectural history and products and their transfer to future generations is getting harder from day to day. In this context, studies in the field of documenting and conserving architectural heritage are of great importance in terms of architectural history. As explained in detailed in the introduction part, this thesis focuses on documenting the architectural heritage and presenting an interpretative approach, based on housing facades.

Modern architecture/design has emerged with the reflection of different modernization processes seen in different parts of the world from past to present on residential architecture. Residential architecture is undoubtedly the most important factor determining the identity and quality of cities. Housing facades, on the other hand, are one of the most prominent and dominant architectural elements in residential buildings that allow the building to express itself. The modernism period of Turkish architectural history has been read and interpreted through the housing facades, which contain information about the society, region, period, lifestyle, social/cultural/political/economic values, and architectural approaches.

Changing demands in society, urban transformation policies, renovation works, lack of awareness in conservation and documentation and the values of building envelopes lead to irremediable interventions in housing facades. In recent years, the interventions on housing facades have negative consequences in urban, architectural, and interior scales. In order to minimize the damages of this process that will negatively affect the urban and architectural memory for future generations, it is extremely important to make multi-layered studies that will contribute to the identification, analysis/interpretation, and documentation of these housing facades.

One of the main objectives of this thesis was to consider housing facades, which serve as thresholds at the intersection of interior and exterior spaces, not only as an exterior

element but also as the most important part of the interior space. Housing facades have different purposes such as control, privacy, identity, security, and limit apart from the threshold task between interior and exterior. This thesis, which advocates that it is inevitable to consider housing facades together with interior spaces, aims to minimize the negative effects of the interventions on the facades on the historical urban pattern, architectural structure of the city life, and interior life quality.

Within the scope of the thesis, Donanmacı District, which bears the traces of the urban and architectural transformation that Karşıyaka has undergone and which is thought to contain qualified housing stock related to the historical range of the study, was selected as a case study area to carry out this multi-layered study. While determining the historical range of the research, historical processes considered to be important in the housing architecture were taken as reference. The year 1950 was chosen as the beginning and the study period is limited to the year 1980.

In the time period from 1950 to 1980, the concept of the facade has been studied in terms of proposed tangible and intangible values in the Donanmacı District of İzmir's Karşıyaka Region, which contains original examples as apartment building typology. This proposed analysis, while developed a holistic approach to the housing facade, it provided the necessary information to evaluate the facades as urban, architectural, and interior elements. Within the scope of a study of this scale, the existing housing stock was revealed, and awareness was raised by evaluating potential facades as urban, architectural, and interior scale.

The fact that the thesis includes all of the five main headings -*interior/interiority, modern housing culture in Turkey, İzmir housing culture, facades/elements and characteristics, tangible & intangible values*- discussed in the literature review part contributes to addressing these topics together in a holistic manner.

This thesis, which analyses the six apartment buildings through tangible and intangible values together with the facade elements and interior characteristics, ensures that the multi-storey houses of the period in Karşıyaka can be easily accessed by both citizens and researchers in terms of different criteria. Identifying and analysing the housing facades belonging to the 1950-1980 period in Karşıyaka, İzmir, and interpreting them from different perspectives is very important in terms of historical continuity, urban identity, architectural culture, and social memory. In other respects, by conducting this

study, the following three research questions defined within the scope of the thesis were answered and as a result of this, the following five main outcomes were obtained as a response to each research question: urban pattern/identity, architectural and interior, documentation, socio-cultural sustainability, and historical continuity outcomes.

1. How housing facades can be analysed as urban, architectural, and interior elements?

Urban Pattern/Identity Outcomes: Housing culture, which has an important place in the urban fabric, reflects the urban identity in the city as well as the changes in the society. The evaluation of the concept of the facade, which is one of the most prominent and visible architectural products in the urban fabric, over the selected apartment buildings reveals the importance of these buildings in the city and creates the urban pattern/identity value. Transferring these apartment buildings into architectural history enables architectural values in the identity of a city and its residents' memories to be preserved permanently. With this thesis, awareness will be provided not only in the architectural scale but also in the context of the urban, and it will be contributed to being more responsive about the "urban memory" that is rapidly disappearing with urban transformation.

Architectural and Interior Outcomes: Irremediable interventions on the facades create deterioration in the city silhouette as well as negatively affect the architectural and interior quality and experience. This thesis, which advocates dealing with housing facades not only on the exterior scale but also on the architectural and interior scale, discussed the effects of the facades on the architecture and interior. Explaining that architectural and interior characteristics of space can be influenced by facades as well as these factors influence the facade, this thesis deals with the dialogue and experience established by the facades through the selected case studies. By taking the facades together with the interior spaces deeper information can be read, such as the role of the domestic space in constructing Turkey's modern consciousness, modernized modes of living, everyday practices, spatial organization, material culture, and furnishings. Analysis and interpretation of the apartment buildings' facades and their interiors enabled us to develop a holistic understanding of the representation of modernity and domestic space relations.

2. *What are the effects of the examination of the housing facades with their tangible and intangible values in Karşıyaka İzmir between the years 1950-1980 period?*

Documentation Outcomes: This thesis provides the written and visual documentation of mid-century apartment buildings that were demolished or in danger of collapse even during the thesis research process. In addition, in the case study part of the thesis, 2D plan and facade drawings, written information and visual data of the selected apartment blocks were added to the literature with this thesis. Thus, this study provided to permanently visualize and document memories and data. In this context, while this thesis focuses on the analysis of selected housing facades, it also shows originality in terms of documentation. Documentation undoubtedly raises awareness about these apartment buildings and their facades, architectural and interior characteristics. The examined apartment blocks are the values that should be documented in terms of reflecting the period they were built with their architectural features and carrying this period to the future. The documentation enables city residents and researchers to easily access the apartment buildings' data.

3. *What is the role of housing facades on the socio-cultural sustainability of the Karşıyaka, İzmir? How are social awareness, sense of belonging, and continuity of social memory ensured by the references and hints contained in the facades?*

Socio-Cultural Sustainability Outcomes: The facades are the architectural elements that the continuity and change of the city can be read most clearly. The original housing facades and their elements that have survived to the present day are social values that need to be transferred to the future. As the most common building type codifying the aesthetics of Modern architecture Karşıyaka-İzmir's apartment buildings are more visible and accessible through this thesis especially regarding their facades and interiors. In line with these goals, it is aimed to provide social awareness and preserve social/cultural memory by conserving these characteristics with tangible and intangible value analysis through selected housing facades.

Historical Continuity Outcomes: The case studies discussed within the scope of the thesis are housing facades that have not been studied before in the historical process. In this context, the original contribution of the thesis has been to reveal, introduce, analyse and interpret these housing facades. By uncovering and documenting each historically significant housing facade, it has contributed to the historical continuity.

In the history of architecture, the introduction of selected housing facades to the literature without being changed or demolished has ensured the permanence of historical continuity. This thesis, which also contributes to the city's wider identity, allows us to understand the technical and architectural approaches of that period and is planned to lead the way in the continuity of the history of architecture.

While this thesis mainly examined the facades of the apartment blocks in terms of typological, visual and semantic aspects, addition, it made it possible to discuss the cultural, social, and urban structure of the selected period through the facades. This study has enabled the emergence of some important values while filling the gaps in modern housing literature with facade characteristics. In addition, it also revealed the role of the facade in the interaction between the urban scale and the interior.

Architectural forms and spaces also have connotations and symbolic values like language. They are open to personal and cultural interpretations and may change over time (Ching, 2011). In this context, the proposed tangible and intangible value system ensured to make a comprehensive interpretation specific to the selected housing facades between the period of 1950-1980 from İzmir, Karşıyaka. In addition, this thesis encouraged the documentation including information, references, and tips of the housing facades of the Karşıyaka Region of İzmir.

As a result, the studies carried out respectively within the scope of the thesis can be listed as follows:

-Literature review was made on the concept of the facade through its interiority characteristics and modern housing culture in İzmir and Karşıyaka;

-The multi-storey houses of Karşıyaka between the period 1950-1980 were determined and the buildings suitable for the scope of the thesis were selected;

-Archives (newspaper, magazine, article, book, etc.) were scanned for selected case studies;

-The selected case studies and the site were observed, and oral history studies and interviews were made with people connected to the buildings;

-All the data obtained were transferred to the digital medium to provide permanent documentation;

-Proposed tangible and intangible value analysis was conducted on selected buildings;

-The selected case studies evaluated according to their architectural features and facade characteristics.

As a result, this analysis based on tangible and intangible values made specifically for housing facades makes these selected modern housing units unique in today's conditions. Destruction of these without documentation inevitably affects the history of Turkish architecture/interiors/design negatively. This thesis is expected to construct a framework for further studies in terms of documenting a history of facades as urban, architectural, and interior components.

Selected apartment buildings are architectural elements that should be conserved in the city building stock with their facade characteristics and their position in the historical process. In addition, the buildings are capable of shedding light on the design of new buildings with their unique facade formations. This thesis, which brings a different perspective to the housing facades, which have great importance in the housing fabric, is planned to lead future studies. This study, which focuses on the Karşıyaka Region of İzmir on a small scale, aims to evaluate the facades from a different aspect. It constitutes an important resource for future research in terms of dealing with housing facades in different regions of İzmir and later in different cities in this context. With the method created in the thesis, it is thought that the housing facades in different case study areas from different periods/years can be examined and the design criteria can be determined.

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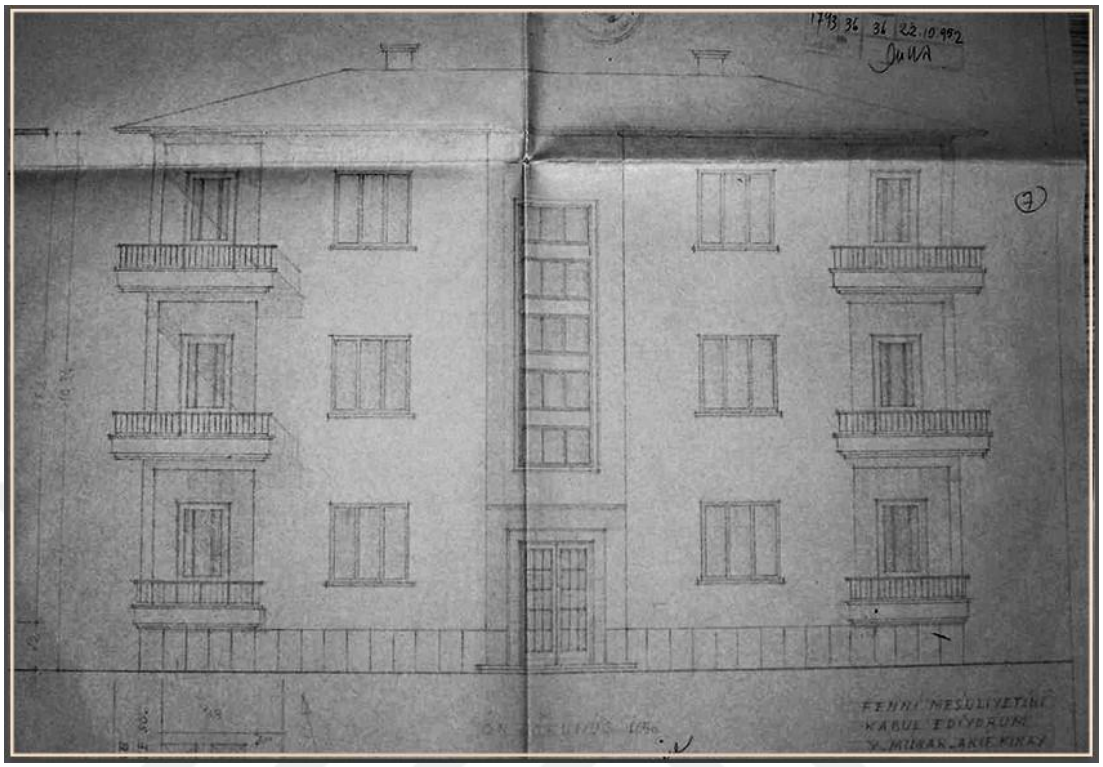
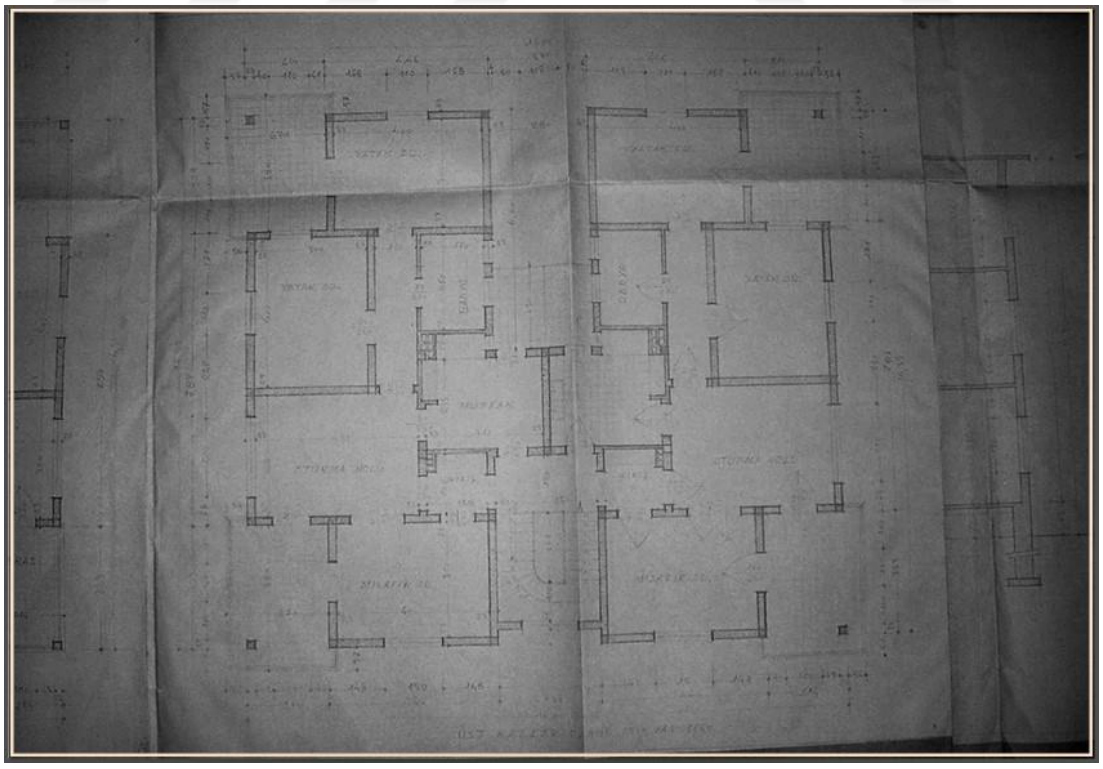
APPENDIX 1 – DRAWINGS OF SELECTED APARTMENT BLOCKS[14]

Erdoğan Apartment Block Facade Drawing

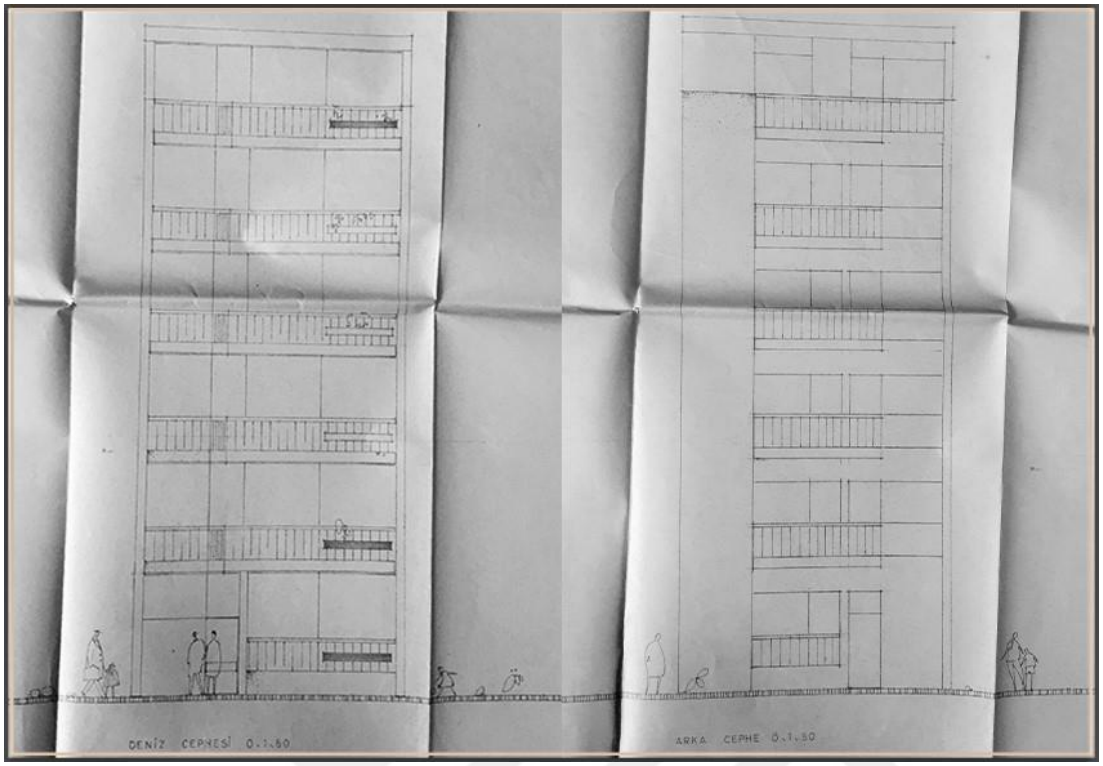


Erdoğan Apartment Block Floor Plan Drawing

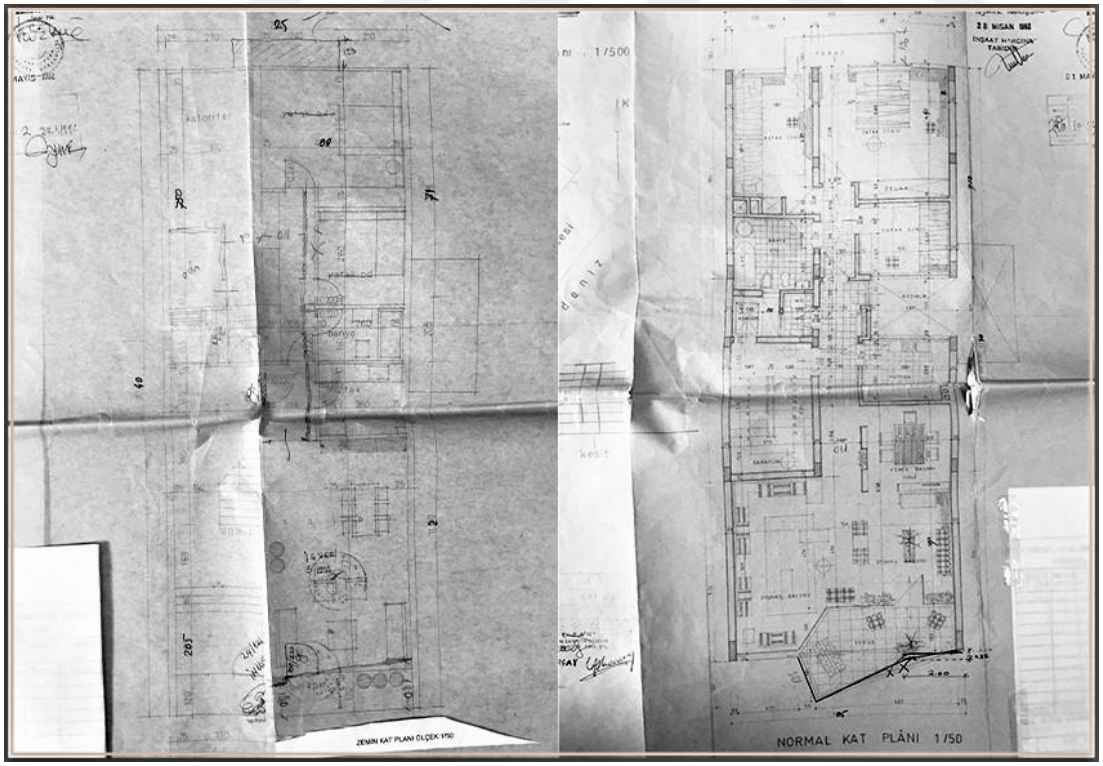


[14] All documents have been obtained from Karşıyaka Municipality Archive.

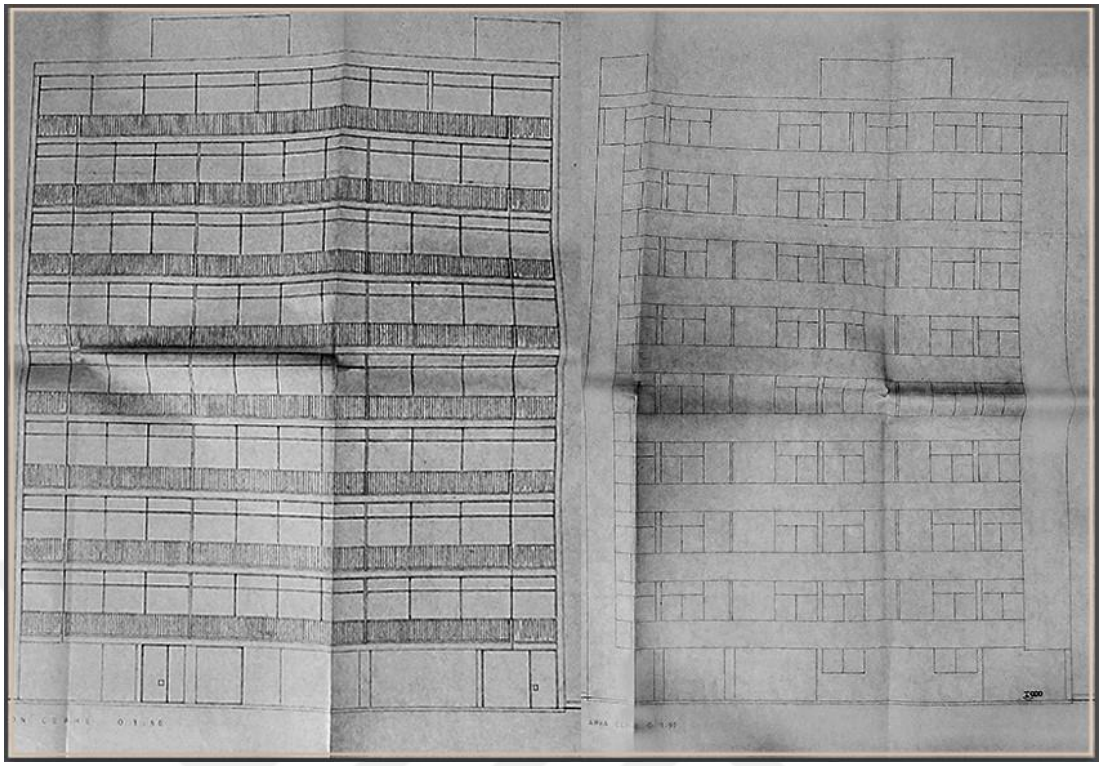
Gökçeoğlu Apartment Block Facade Drawing



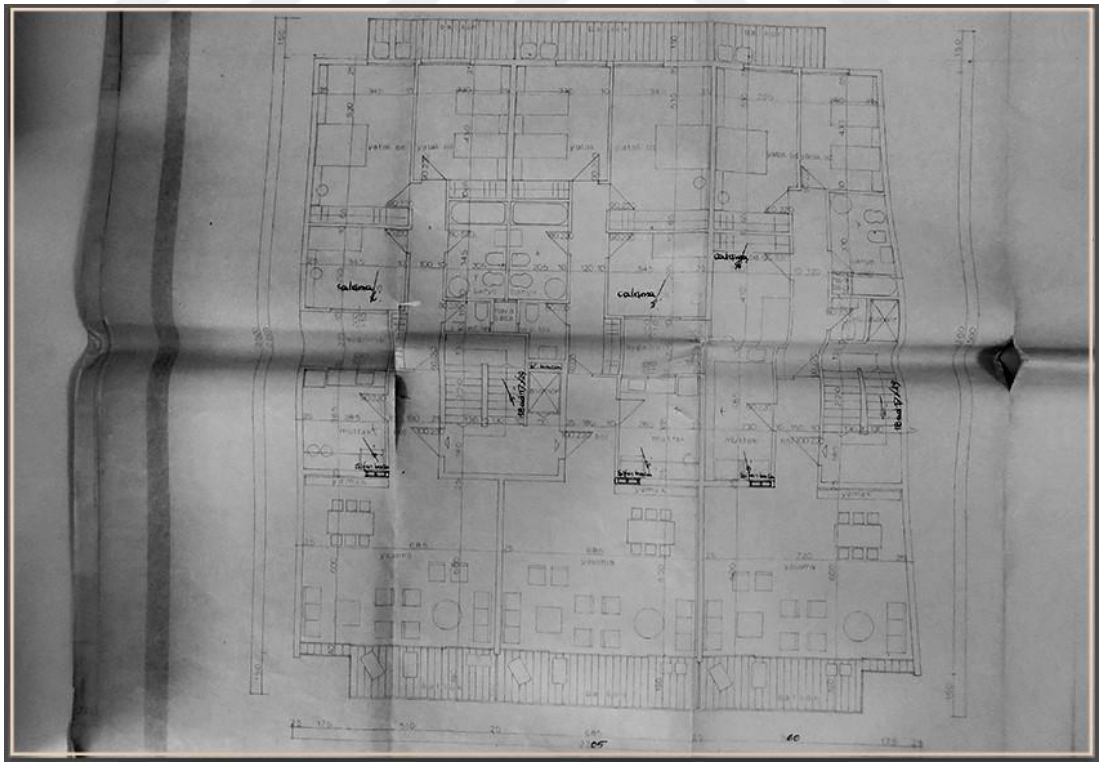
Gökçeoğlu Apartment Block Floor Plan Drawing



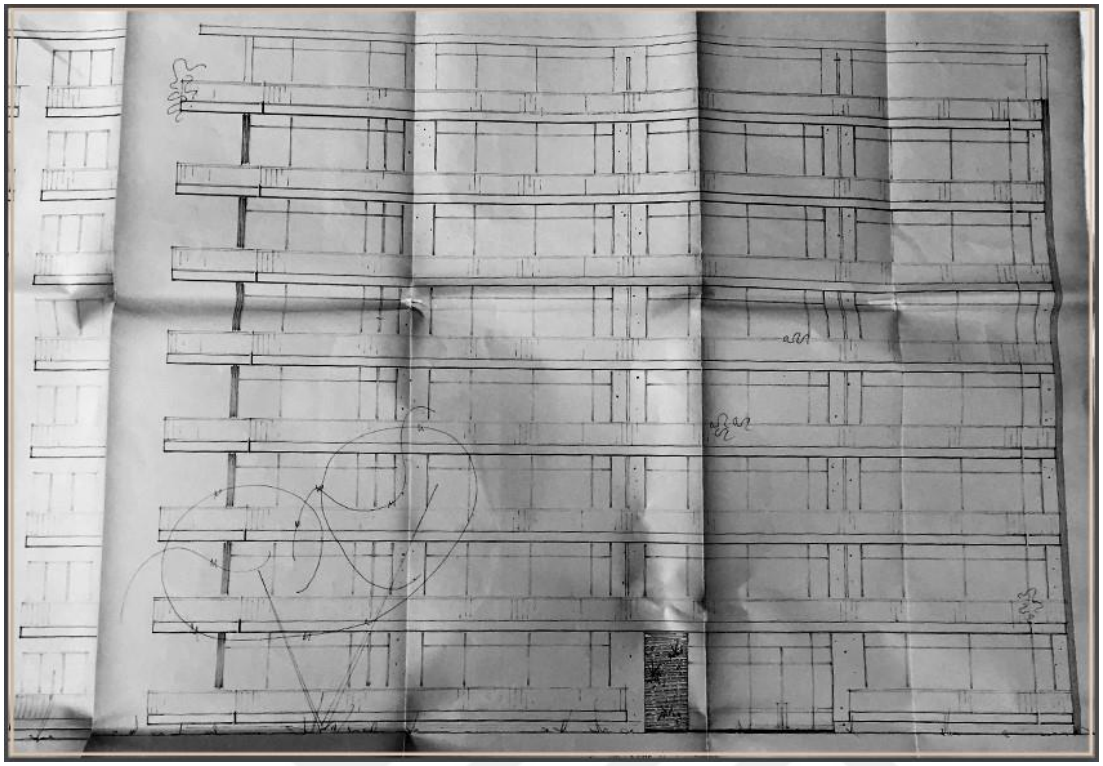
Gediz Apartment Block Facade Drawing



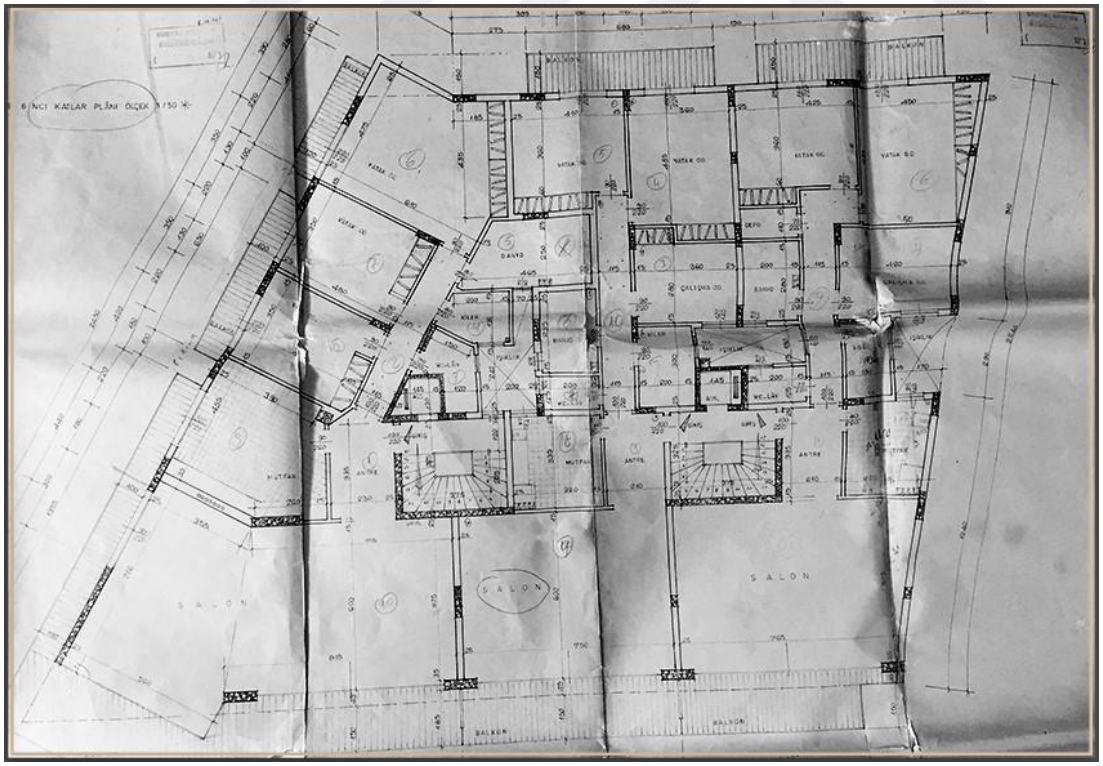
Gediz Apartment Block Floor Plan Drawing



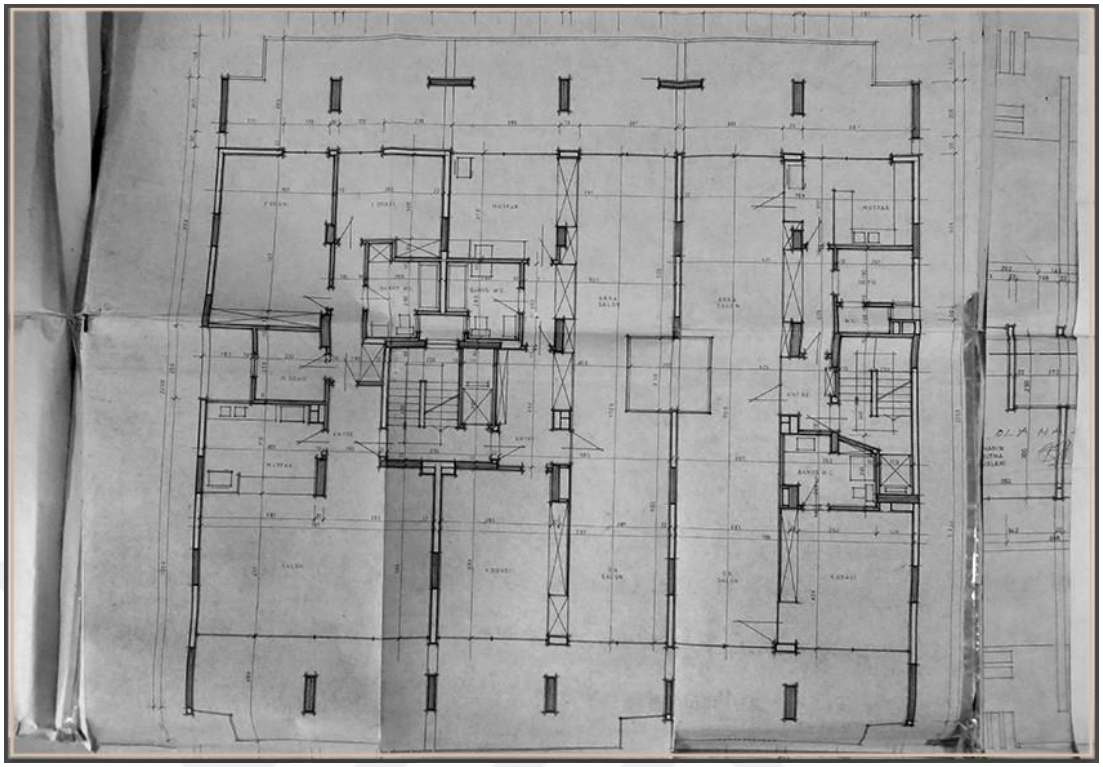
Çağlayan Apartment Block Facade Drawing



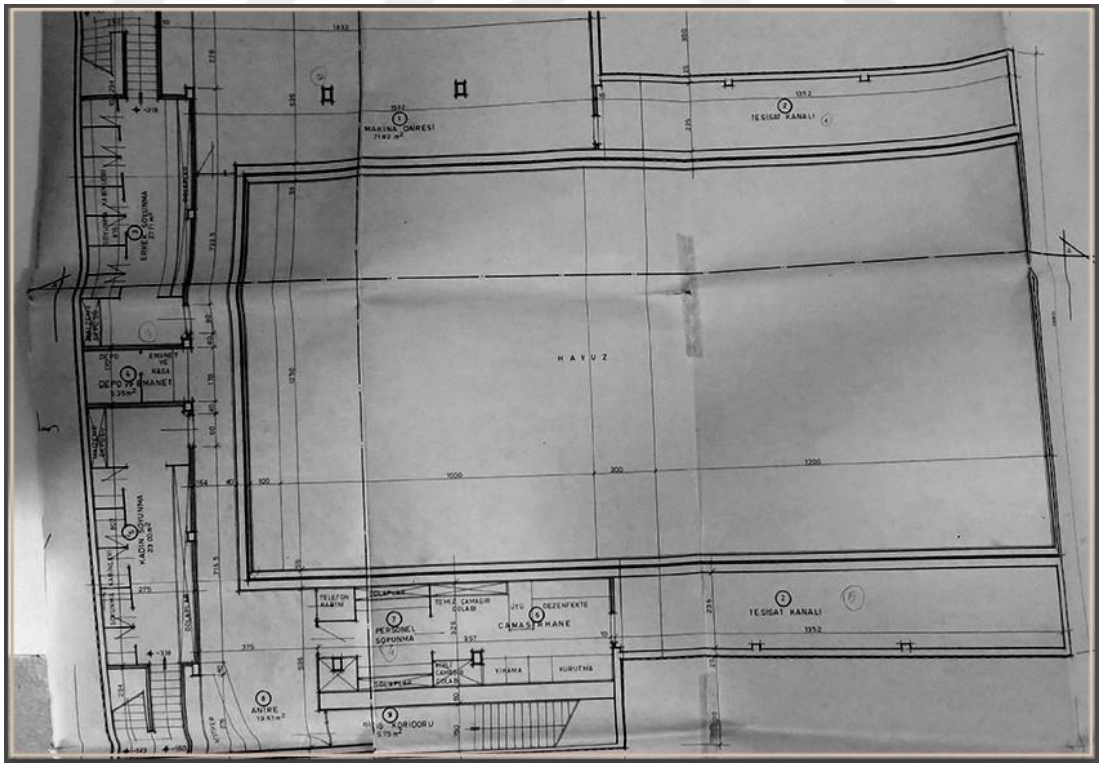
Çağlayan Apartment Block Floor Plan Drawing



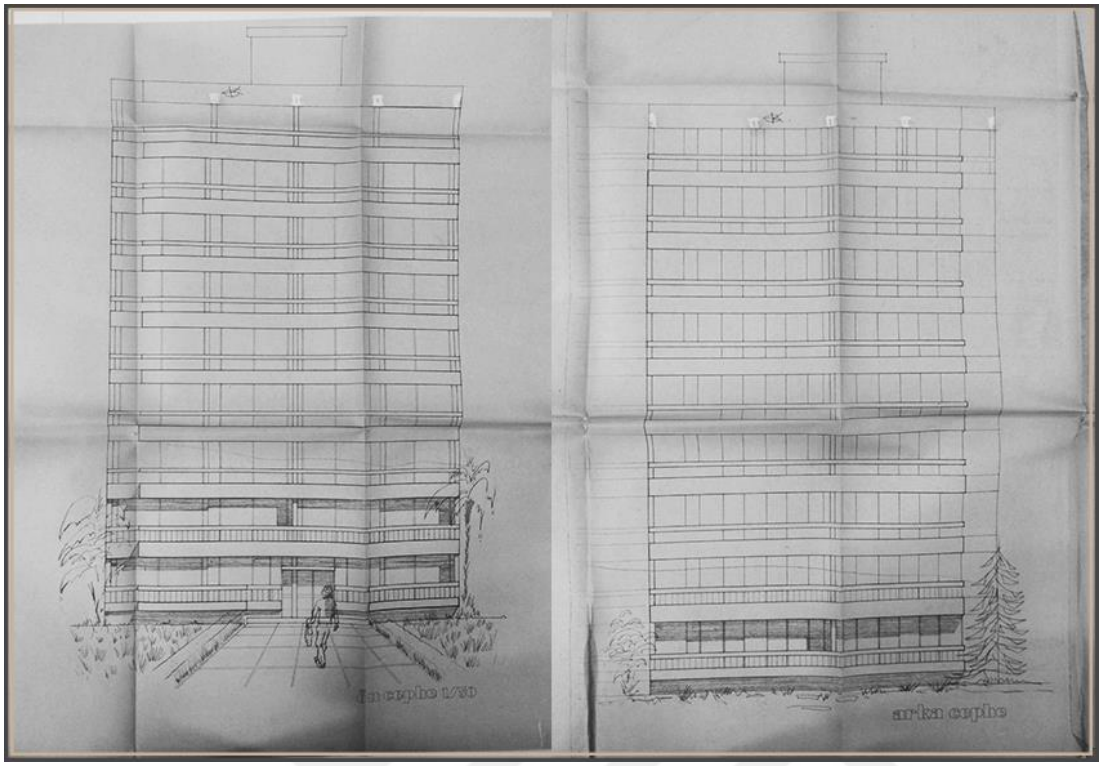
Pıtrak Apartment Block Floor Plan Drawing



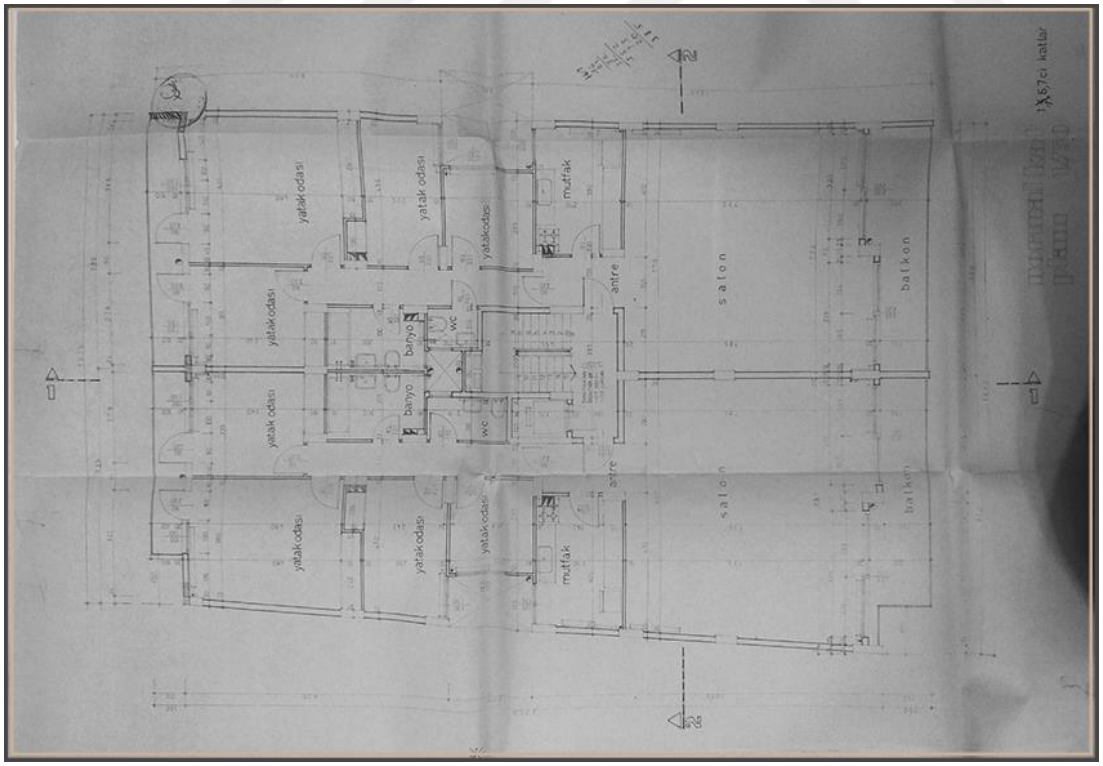
Pıtrak Apartment Block Basement Floor Plan (Pool) Drawing



Dolunay Apartment Block Facade Drawing



Dolunay Apartment Block Floor Plan Drawing



APPENDIX 2 – INTERVIEW DETAILS

Interviewer	Apartment Building	Visited Flat	Interview Date
Nejla Özakman	Erdoğan Apartment Block	Flat 5 and 6	March 2020
Ülkü Kayaalp	Gökçeoğlu Apartment Block	Flat 4	November 2018 and October 2020
Süha Tarman	Gediz Apartment Block	Flat 12	November 2017 and November 2020
Sedat Bozinal	Çağlayan Apartment Block	Flat 6	March 2019
Şule İplikçioğlu		Flat 12	
Meral Özsoy and	Pıtrak Apartment Block	Flat 4	November 2017
Rezzan Özek Akan		Flat 15	
Heyecan Bayar	Dolunay and Konak Apartment Blocks	Flat 4	December 2019
Sema Postacıoğlu and Gül Postacıoğlu Kocagöz		Flat 6	November 2019