

The mapping of photographer's studio in Izmir 1900-1950: From Frank Street to Kemeraltı

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Abstract

The purpose of this study is to discuss the link between the photographer and the city based on a close reading of the historical dislocation and the transformation of urban space. Therefore, it is possible to say that both in the past and today, migrations are changing urban spaces by influencing the social, cultural, and economic structures in cities. In this context, the study focuses on the mappings produced in photographer's studios in Izmir between 1900 and 1950. Mapping is a creative method that accommodates various representation possibilities and that consequently propounds unpredictable relationships. In this framework, in order to show both the experiences of the exile and their reflection in urban spaces, the network of photographers in the city have been visually analyzed. Before 1922, 62 photographers were active in İzmir. Around half of them were from Levantine or Armenian origin who settled in Izmir, and their studios were situated on the Frank and the Rose Streets of the city. After 1922, Turkish-Muslim photographers replaced them. Most of these Turkish-Muslim immigrant photographers preferred to open their studios around Kemeraltı as a significant commercial zone. Habits of urban space use and the Kemeraltı region were reshaped and defined together with the existence of these immigrants.

Keywords: Photographer's studios, İzmir, Mapping, Exile, Urban culture

Extended Abstract

Introduction: In consideration of the density of photography studios in Anatolia at the end of the 19th century and the beginning of the 20th century, Izmir province comes second, following Istanbul. It is not known who established the first local photography studio in Izmir. However, during this period the active local photography studios were operated by Levantine, Greek, and Armenian photographers, outnumbered by Levantine photographers. The studios are concentrated around the Frank Quarter and Gül Street, where non-Muslims reside, just as in Pera, Istanbul (Atay, 1997; Özendes, 1995; Daşçı, 2012; Sezer, 2018). In 1922, photography studios in the city were damaged along with the Frank Quarter, and most of them were destroyed together with their archives. The extent of the disaster, which was recorded in history as the Great Fire of Smyrna 1922, was revealed only at the end of the fire. Such a disaster has left behind a devastated urban fabric and, accordingly, huge problems regarding fundamental needs such as housing, nutrition, health, and education. In addition to these fundamental issues with such human extents, considering the disruption of the trade cycle, which is the livelihood of the city, it is seen that the city experienced a multifaceted collapse in spatial, cultural, and economic contexts. The fire damaged both the appearance and the people of the city. This period of change continued with the mandatory exchange of population known as Mübadele (Compulsory Population Exchange). There is no data on the newly established studios or those that continued to operate between 1922 and 1924. It can be said that the photography studios, along with their equipment and archives, were damaged, even destroyed due to the fire and that the above mentioned non-Muslim local photographers had to leave the city in conjunction with the compulsory population exchange. The city that immigrant photographers see when they arrived to Izmir, was trying to dress its wounds in all areas. Not only the changing demographic structure but also the idle fire zone at the heart of the city impelled daily life practices and locations to change. Since the 17th century, the use of urban space, especially focusing on trade and entertainment, has been radically

interrupted. At this point, immigrant photographers were positioned around Kemeraltı as a significant commercial zone. Habits of urban space use and the Kemeraltı region were reshaped and defined together with the new immigrants.

Purpose and scope: There are few studies focusing on photographers and their studios operating in Izmir before 1922. The first study on this subject was published by Fabio Tito and forum members affiliated with the Levantine Heritage Foundation in 2010. According to this research, it was determined that “62 photography studios” belonging to Levantines were operated in Izmir between 1860 and 1922. The complete list of these studios is provided with the source information (Tito, 2010). In the book of Engin Özendes titled “Photography in the Ottoman Empire,” published in 1995, 47 photographers were listed as actively operating in Izmir between 1839-1919. Along with local photographers, also the visiting photographers from Istanbul who came for short-term activities, took place in this list. In her 2012 study, Semra Daşçı listed 14 photography studios and regarding information that are mentioned in four trade yearbooks issued regularly between 1893-1896. Thus these three significant sources which incorporate the data on photographers and photography studios, have been the primary sources of this study. The data were arranged in parallel with the literature search, and a single list was obtained. Based on this list, a study was conducted focusing on the address information of the photography studios or data on their locations within the city. In the scope of the paper, the city’s dramatic change is read through the relations of the local photography studios with the city and their selection of places in the city.

Method: James Corner (1999) defined that the mapping is a creative method which accommodates various representation possibilities and thereby propounds the unexpected relationships. He classifies the creative mapping processes and discusses the four basic techniques as drift, layering, game-board and rhizome. The rhizome technique defined by Corner is the latest technique, which was initially improved by Gilles Deleuze and Felix Guattari. This technique represents an environment, which propounds the plural spatial readings, spatial usages and their effects along with multivariate and complex combinations. Through this mapping process in point, which is also a quantitative method, it is possible to re-read the compiled data by visualization. In this study, the relation of urban space and its usage with multiple variables is presented on the basis of studio locations of the 1900-1950 period.

Findings and conclusion: As a result, the photography studios, mostly belonging to European immigrants that appeared on Frank Street, left their place to new immigrants during the fire and the subsequent migration process. This *new immigrants* were mostly Turkish-Muslim photographers who came to Anatolia from Europe during the compulsory exchange period. Thus the existing photography studios’ owners have been changed by passing the control of one ethnic group to another one. This should be addressed both as a result of the population exchange process and the great fire. It seems that the consequences of the exchange process associated within the new formation of the city, would be different if the fire in 1922 did not occur.

Keywords: Photographer’s studios, Izmir, Mapping, Exile, Urban culture

INTRODUCTION

The formation of identity is a historical phenomenon associated with physical space. This is not a one-sided relationship, it is a mutual interaction. Space is shaped by activities and shapes them. At this point, studies focusing on groups outside the mainstream allow re-readings on spatial analysis. Within the scope of the study, the change in the spatial preferences of photographers as a craftsman group in the city is discussed together with historical breaks. Thus, a re-reading of the change in the use of urban space is presented.

In Frenk Street, where İzmir’s first photography studio is located, the functional and cultural continuity was interrupted both by the Great Fire of Smyrna in 1922 and the population exchange process. Then, during the reconstruction process involving the new city-dwellers (or migrants from Greece), the traces of Frank Street were washed away; and the commercial character of the Kemeraltı area, which was previously a secondary commercial area, has evolved. The aim of the study is not to reveal an unknown relationship between photographers and Izmir city history. As one of the many developments brought about by the historical environment in a certain period, it focuses on the photographer’s changing identity and location preferences.

METHOD

In the scope of the article, the city’s dramatic change is read through the relations of the local photography studios with the city and their selection of places in the city. James Corner (1999: 213, 228-250) defined *mapping* as a creative method that accommodates various representation possibilities and thus propounds

unexpected relationships. He classifies the creative mapping processes and discusses the four basic techniques as drift, layering, game-board, and rhizome. The rhizome technique defined by Corner is the latest and has initially been improved by Gilles Deleuze and Felix Guattari. It represents an environment that propounds plural spatial readings, spatial usages, and their effects, along with multivariate and complex combinations.

Within the scope of this study, the mapping process, which is also a quantitative method, has been possible to re-read the compiled data through visualizing. Based on the Goad plan of 1905, architectural elements on Frank Street that have survived or do not currently exist but can be located were determined, and a layered city map was created in line with these determined traces. The data on local photography studios working actively between 1900 and 1950 have been compiled, and their locations were marked on the map. In parallel with the city's changing demographic structure, the location preferences of the photographers in the city have been revealed. The identity and spatial shifts caused by the Great Fire (1922) and the Population Exchange (1923) processes that resulted in permanent spatial changes and transformations in Izmir were scrutinized. Visualized data not only provides a scientific result but also provides the ground for new questions and research. Thus, spatial re-readings and inferences are possible, especially in the intersection of urban and art history.

FINDINGS: FRANK STREET AND PHOTOGRAPHY HOUSES

Rauf Beyru describes in his book *Life in Izmir during the 19th Century (19. Yüzyılda İzmir'de Yaşam)* published in 2010, a group of people whose arrival in the city dates back to the early 15th century and who were called as "Franks" or sometimes as "Levantine". Some others consider the Franks or Levantines as an accumulation of various races transported or moved to Izmir, since all foreigners of European origin during the Ottoman period were described with these names. Although there is no consensus on the exact definition, it is accepted that all people who came from a European family and settled in this country are called Levantines. On the other hand, Frank is a name given to all foreign subjects. According to Cadoux (2003), in the Ottoman Empire, non-Muslims of Western origin, other than Greeks, Armenians, Jews, were called Franks because at the end of the 13th century these people lived in Izmir's area between the Mimar Kemalettin Street and Alsancak at present, which was known as the "Frank Quarter". The foundations of this area (i.e. the Frank Quarter) have been laid during the Byzantine period.

According to Doğan Kuban (2001), the Latins, who had the privilege of settling and trading in the city in the 13th century, settled around the port and in the part that would later become the Frank Quarter, making the city a center of trade and culture. In the 15th and 16th centuries, the city's settlement pattern that was formed in the previous centuries did not change, the Latins continued to live and trade around the harbor, and the Turks continued to live in the upper parts of the city. Emel Kayın (2010: 346) stated that the central trade in the 17th century was concentrated in the Kemeraltı region, where the inner port is located. By the 19th century, this Eastern style bazaar grew on the filled port area, and in the Frank Quarter and following the developing commercial activities on Frank Street, the Frank Bazaar was found, where European goods were sold. It is possible to say that by the end of the 19th century and the beginning of the 20th century, the most developed and vital regions of Izmir, in terms of trade, were the Frank Quarter and Fasula Square. By a rough description, this region is located at the intersection of Frank Street (Sultaniye Street) and Teşrikiye Avenue, about 100 meters behind the Italian Girls' School built in 1905 (Figure 1). Due to its proximity to the port and the dock, its nature as a commercial center, and the fact that it is a living space for the population interested in photography, the first photography studios in Izmir were opened in this region (Figure 1).

Izmir was first photographed on February 8, 1840. Following the arrival of the French painters Horace Vernet, Charles Marie Bouton, and Frederic Goupil Fesquet to Izmir on February 8, 1840, on their return from the Far East travel, Anatolia and therefore Izmir was photographed for the first time. Later on it has been understood from the photographs in periodic albums that the city was photographed by various people at different times and contexts. In this framework, the French writer Maxime du Camp recorded the vicinity of Izmir and Ephesus in 1843. The city of Izmir and the ruins of Ephesus were among the Anatolian cities where A. De Moustier took photos in 1862. In 1893, the album work prepared upon Sultan Abdulhamit's request, featuring students of schools in Anatolian sanjaks (districts), was also shot in Izmir (Sezer, 2018: 68-69; Özendes, 1999: 10-12). It is also known that Pascal Sebah and Abdullah Brothers from Istanbul came to Izmir at various times and

took studio photos (Atay, 1997; Tito, 2010). In 1842, foreign photographers started to sell photography equipment and instructed people in using these equipment in Izmir, along with Istanbul (Hannoosh, 2016: 4).

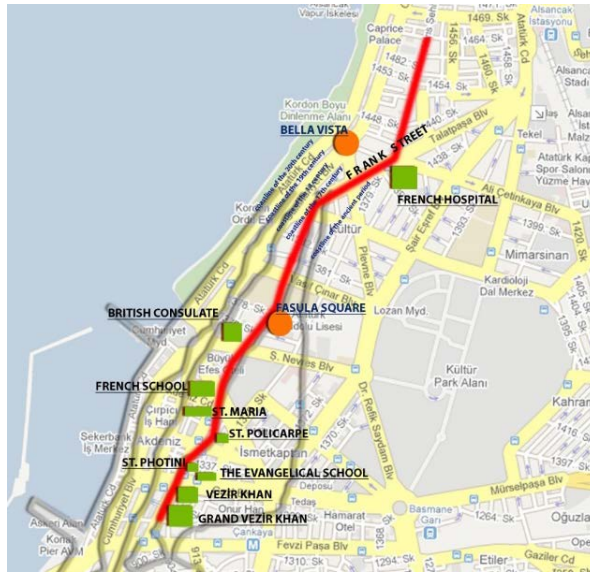


Figure 1. Frank Street in the 19th century

On the other hand, there are few studies focusing on photographers and studios operating in Izmir before 1922. The first data come from the research results published by Fabio Tito and forum members in 2010 affiliated with the Levantine Heritage Foundation. According to this research, it was determined that “62 photography studios” belonging to Levantines were operated in Izmir between 1860 and 1922. The complete list of these studios is provided with the source information (Tito, 2010). In the book of Engin Özendes (1995: 59-60) titled “Photography in the Ottoman Empire”, 47 photographers were listed as actively operating in Izmir between 1839-1919. Not only the names of local photographers but also the names of the visiting photographers from Istanbul who come for short-term activities, were listed. In her 2012 dated study, Semra Daşçı listed 14 photography studios and related information that are mentioned in 4 trade yearbooks issued regularly between 1893-1896. Within the scope of this study, the data on photographers and photography studios from these three sources were assembled. The data were arranged in parallel with the literature search, and a single list was obtained. Based on this list, a study was conducted focusing on the address information of the photography studios or data on their locations within the city (Table 1).

Table 1. Listing of pre-1922 photographer studios

Photographer / Studio (Özendes, 1995)	Photographer / Studio (Tito, 2010)	Photographer / Studio (Tito, 2010)	Photographer / Studio (Tito, 2010)	Photographer / Studio (Özendes, 1995)
1 Frith, Francis	20 E. Sarti	41 H. Bakas	61 C. Abdullah and A. Zilpoch	Abdullah, Cosmi
2 Kessirbachian, Kirkor Zaki	21 D. Iskender & B. Zirbdji	42 D.S. Athanassiades	62 Antoine Zilpoche	Zilpoch, Antoine
3 Lorent, J acob August	22 F. Reiser	43 El. Racas	63 Photographie El-Beder & Cie	El-Beder (Chiclian, B.)
4 Makinistyan, L.	23 S. Dragonetti & M. Sergio	44 X. Caracalos	64 Castania Frères	Castania Freres
5 Marathan	24 El Veder	45 B. Chichlian	65 F. W. Krabon	Kradow, F.W.
6 Matisian	25 Konstantinopolus A.B.	46 Ghéralis	66 A. (Alexander) Svoboda	Svoboda, A.
7 Mavyan, Mardiros	26 Ilias Bakos	47 Hadjélis	67 Rubellin père & fils	Pere, Rubellin
8 Pateraky Freres	27 T.G. Nesesian	48 Photographie l’Agnello	68 N.S. Athanassiades	Athanassiades, N.L.
9 Ragnello, R.	28 M. Chazelis	49 Photographie Soleil	69 G. Sosiadis	Sociades, Georges
10 Adjemian	29 N. Theodoru	50 I. Antovik	70 Spiro Calighéris	Galligheris, S.

11	Asfarian, T.F	30	Sislian	51	Baindirli	71	Carlo Bukmedjian	Bukmedjian, Carlo
12	Atjemian	31	S. Kalligeris	52	P. Geralis	72	Dhiamandopoulo Periclis	Dhiamantopoulos, Periklis
13	Bacas, E.	32	Michel	53	K. Doumanian	73	Sarian I.	Sarian, I.
14	Basmadjian, Ch.	33	N. Zambat	54	I. Zografos	74	Sociades Emm.	Sociades, Em.
15	Bedford, Francis	34	J. Zilpoche-Ch. Bukmedjian	55	G. Kalligeris	75	D. Zades	Zade, D.
16	Berggren, Guillaume	35	B. Chieilian	56	I. Kalligeris	76	A. Boyadjian	Boyadjian, A.
17	Bonfils, Felix	36	J. Minerva Nisso	57	S. Kalligeris	77	X. Karacolos	Karacalos, X.
18	d'Andria, D.J.	37	N. Pantzopoulos	58	A. Kokonis	78	Jules Lind	Lind, Jules
19	de Nerval, Gerard	38	Pierre D'andria	59	Danielo	79	Photographie l'Acropole	Acropoli
		39	Photographie L'agneau	60	I. Lind	80	N. Zographos	Zografos, Niko
		40	Ks. Karakalos					

When the density of studios in Anatolia at the end of the 19th century and the beginning of the 20th century is considered, Izmir province comes second, following Istanbul. Who established the first local photography studio in Izmir is unknown. However, the active local photography studios were operated by Levantine, Greek, and Armenian photographers. The most populous group here was constituted by Levantine photographers. The studios were concentrated around the Frank Quarter and Gül Street, where non-Muslims reside, just as in Pera, Istanbul (Atay, 1997; Özendes, 1995; Daşçı, 2012; Sezer, 2018). Among these photographers, it is necessary to mention Alphonse Rubellin specifically. Rubellin, thought to be a Levantine of French descent, opened a studio called “Rubellin Père et Fils-Photographie Parisienne” in Saruhan passage on the Frank Street, around 1860-1870. The recordings of the studio can be traced back to 1913. Most of the photographs of Izmir dated before 1922 that reached today were shot by Rubellin, and some of these photos have been printed as postcards later on (Tatlıbal, 2017: 163; Saygı Genç, 2018: 11; Daşçı, 2012: 49).

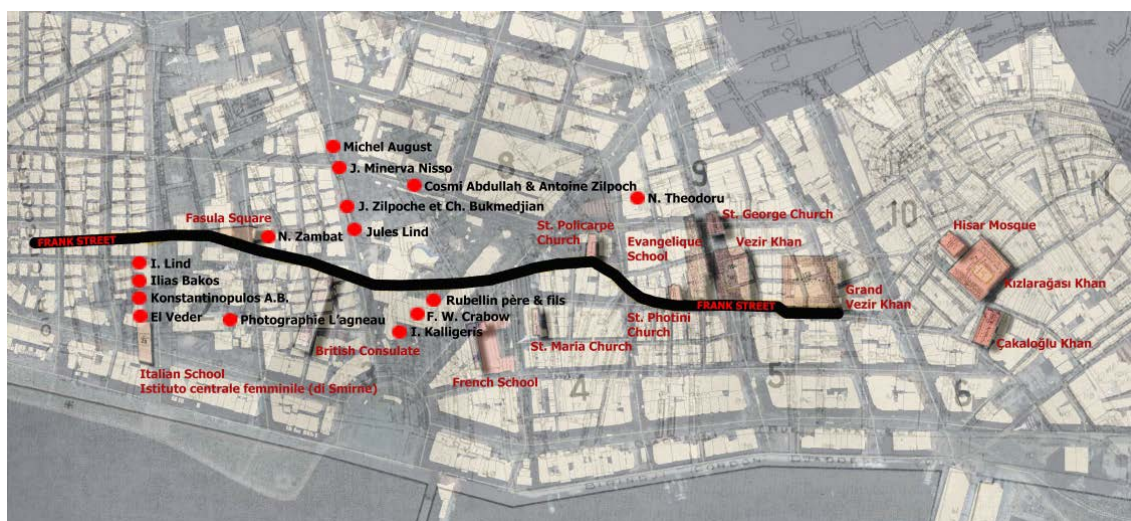


Figure 2. Non-Muslim photographers and their studios around Frank Street before 1922

During this period, photography studios primarily serve in the field of portrait and commercial photography. In sources such as trade yearbooks, one can find the pricing of the studios and brief information on the type and details of the service they offer. For example, in Izmir Trade Yearbooks of 1893 and 1894, the following explanation is given for the studio named Michel, located at Gül Street No. 47: “Large group portraits and all kinds of reproductions. ½ dozen commemorative portraits for ¼ Mecidiye. Natural-sized portraits for 1 Turkish lira” (Daşçı, 2012: 49). The photographer full name was mentioned as “Michel August” in the yearbook of 1895 (Tito, 2010).

In his book *Izmir during the Armistice - Before and After* Nail Moralı mentions the photographer Zografos while conveying his own memories of the pre-fire period. “In the Frank Quarter, photographer Zografos was

a very successful artist with his aquarelle enlargements. I liked a colorful enlargement of Zografos and bought it on the condition that it was not displayed” (2002: 103). The Levantine Heritage Foundation list mentions I. Zografos working at Rue Stamou and N. Zographos working at Rue Franque (Tito, 2010). In his book, Özendes (1990: 60) only mentions the name of Niko Zografos. Also, what Nail Morali mentions is probably the studio of Niko Zografos.

In 1922, photography studios in the city were damaged along with the Frank Quarter, and most of them were destroyed together with their archives (Table 2) (Figure 2). Etem Tem, a photographer alongside Mustafa Kemal during the war between 1919-1922, also mentions the fire and the burning photography studios in the interview he told about his entrance to Izmir and its aftermath.

Then we entered the city in cars. My first move was to find a photographer. I gave seven or eight rolls of films I shot in Kocatepe to a Rum (Greek of Turkish origin) photographer. We turned and walked around a little to pass the time... Then we came back. When the photographer saw us coming in, he shouted, “Your photos are amazing”. I looked, the photos were still wet... I looked at them... they were really great. I’ve been waiting for this moment all the way from Uşak to Izmir. It took another day for the photos to dry out and be ready. We returned to headquarters, Bornova, to come and get it the next day. The next morning we got to Izmir by car... the nation spilled on the roads... there was a holiday spirit... “Mustafa Kemal will come soon”, we said... You should have seen that moment... Izmir was burning... Either friend or enemy was obvious... Izmir was burning... we could barely get to the place where the photographer’s shop was. But what should we see?.. The shop burned down... I had a few films left that I could develop on that barn-like place in Uşak... all the others burned down along with the photographer's shop [Sonra otomobillerle şehre girdik. İlk işim bir fotoğrafçı bulmak oldu. Kocatepe’de çektiğim yedi sekiz rulo filmi bir Rum fotoğrafçıya verdim. Zaman geçirmek için etrafta biraz döndük, dolaştık... Sonra yeniden geldik. Fotoğrafçı geldiğimizi, içeri girdiğimizi görünce, ‘fotoğraflarınız bir harika’ diye bağırdı. Baktım, fotoğraflar daha yaştı... Doya doya baktım... Hakikaten birer harikaydı. Taa Uşak’tan İzmir’e kadar bu anı bekliyordum. Fotoğrafların kuruyup, hazır olması için bir gün daha lazımdı. Ertesi günü gelip almak üzere karargaha, Bornova’ya döndük. Ertesi sabah otomobille indik İzmir’e... Millet yollara dökülmüştü... Bayram vardı... ‘Biraz sonra Mustafa Kemal gelecek,’ dedik... Görmeliydiniz o anı... İzmir yanıyordu... Ne dost ne düşman belliydi... Cayır cayır yanıyordu İzmir... Fotoğrafçı dükkanının olduğu yere güçlüklerle varabildik. Fakat ne görelim?.. Dükkan yanmıştı... Uşak’ta o ahır bozması yerde yıkayabildiğim birkaç film kalmıştı elimde... Ötekilerin hepsi, fotoğrafçı dükkanıyla birlikte yandı kül oldu]. (Ak, 2001: 63-64)

Table 2. Listing of pre-1922 photographer studios and their address

Photographer / Studio	Address
1 Cosmi Abdullah and Antoine Zilpoch	Rue Franque, Local Bainsirli, vis-a-vis la Rue Hadji-Stam
2 Antoine Zilpoche	Rue Franque, a coté des sœurs de la charité, Smyrne
3 Photographie El-Beder & Cie	Rue Franque, Local Ruegg, Smyrne
4 F. W. Krabon	Rue Franque, N. 157, vis-à-vis Passage Aliotti, Smyrne
5 F. Reiser	Rue Franque, Smyrne
6 Rubellin père & fils	Rue Franque, Passage Psaro-Khan, Smyrne
7 Phot. Studio S. Dragonetti & M. Sergio	Rue Binbachi Chereffeddine bey No. 11
8 N.S. Athanassiades	Rue Franque, Smyrne
9 El Veder	Rue Gallazio
10 Konstantinopulos A.B.	Rue Gallazio
11 Ilias Bakos	Rue Gallazio
12 T.G. Nesesian	Rue Armenia
13 M. Chazelis	Rue Rodon
14 N. Theodoru	Dervişoğlu Hanı Sokak
15 Sislian	Passage Ruk
16 G. Sosiadis	Agios Dimitrios Sokak
17 S. Kalligeris	Katircioğlu Sokak
18 Spiro Calighéris	Local Rossi
19 Michel	Rue des Roses No 47.

20	N. Zambat	Place Fassola No 77.
21	J. Zilpoche et Ch. Bukmedjian	Petite Rue des Roses
22	Carlo Bukmedjian	Pass. Rue des roses
23	B. Chieïlian	Ann. p. 29 rue Gallazio 1
24	J. Minerva Nisso	Rue des Roses
25	N. Pantzopoulos	Rue Franque
26	Pierre D'andria	pass. Rue des Roses no.18
27	Dhiamandopoulo Periclis	Rue Hadjistam /Guys pasaji
28	Photographie L'agneau	Rue Fassola
29	Sarian I.	Rue Basmahané
30	Sociades Emm.	Rue Fardhi Socak, St-Dimitri
31	D. Zades	Madama Han
32	A. Boyadjian	Rue Basmahané
33	B. Chichlian	Rue Gallazio
34	X. Karacolos	Loc. Paterson
35	Jules Lind	Smyrna – Rue des Roses, 47
36	N. Zografos	Rue franque- en face de la maison Solari
37	I. Antovik	Madama Han
38	Baindirli	Odos (Rue) Rodon
39	P. Geralis	Odos Europaiki (Rue Franque)
40	K. Doumanian	Rue Basmane
41	I. Zografos	Rue Stamou
42	G. Kalligeris	Rue Franque
43	I. Kalligeris	Impasse Sponti
44	S. Kalligeris	Rue Armenia
45	A. Kokonis	Rue Rodon
46	Danielo	Rue Fasoula
47	I. Lind	Rue Gallazio

Great Fire of Smyrna (1922)

The Turkish War for Independence, which lasted for four years following the First World War, ended in 1922 in Izmir. During this period, when the Turkish army entered the city and the Greek army left, Izmir was the scene of all the events called the “Great Fire of Smyrna.” It is stated in various local and foreign sources that the fire started on September 13, 1922, and was barely contained and ended on September 18, 1922. “According to estimates, 25,000 houses were burned down, 300,000 people were left homeless, and thousands were injured, and died” (Kaya, 2010: 23). The fire ended, leaving permanent damages to the city. Following the destruction of the fire, all services were disrupted in the city, and there was a shortage of food and shelter. The chaos in the city decreased with the end of the fire, but the damage it caused in the city became more visible day by day. The fire completely destroyed various areas that had a real place in the city’s memory. The city’s population, which can be classified as Turks, Rums (Greeks of Turkish origin), Armenians, Jews, and Levantines due to its heterogeneous structure, was greatly affected by the fire.

The fire, which started simultaneously in more than one place in the Armenian Quarter, continued for about four days, resulting in the complete destruction of the area where today’s Izmir International Fair is located, which was the city center of that time, was completely destroyed, in other words, two-thirds of Izmir’s neighborhoods burned down, except Turkish and Jewish quarters [Ermeni Mahallesi’nde birden fazla yerde, aynı anda başlayan yangın yaklaşık dört gün devam ederek, o dönemin şehir merkezi olan bugünkü Fuar Alanı’nın bulunduğu bölgenin tamamen tahrip olması,

bir başka ifadeyle İzmir'in Türk ve Yahudi mahalleleri dışındaki üçte ikisinin yanması ile sonuçlanmıştır]. (Göktürk, 2012: 124)

It can be said that the city, which stands out with its multi-identity structure, is comprised of neighborhoods belonging to different groups, although the boundaries are relatively blurry. As a matter of fact, Alpaslan (2015: 169) states that there are no findings of physical segregation or divisions in these neighborhoods as in Jewish ghettos in Europe, yet, the groups living in these neighborhoods, as in many Ottoman and European cities, also adopt to live in closed communities. It should also be noted that as a result of the deformation in the spatial context of the Great Fire in 1922, especially the Rum (Greek of Turkish origin), Armenian and Levantine neighborhoods were largely destroyed, and the groups living there had to leave the city. The Fire of 1922, which was widely reported in the world press regarding its consequences, transformed the commercial continuity and spatial property structure of the city due to its complete destruction of the city's demographic structure and commercial centers, especially the Frank Street.

The extent of the disaster, which was recorded in history as the Great Fire of Smyrna 1922, was revealed only at the end of the fire. Such a disaster has left behind a devastated urban fabric and, accordingly, huge problems regarding fundamental needs such as housing, nutrition, health, and education. In addition to these fundamental issues with such human extents, considering the disruption of the trade cycle, which is the livelihood of the city, it is seen that the city experienced a multifaceted collapse in spatial, cultural, and economic contexts. As a matter of fact, while the new regime (Republic) established in the Anatolian lands, which emerged from the war of independence, took over Izmir with a largely destroyed urban fabric, it also faced the necessity of comprehensive planning in the city.

The Development and Zoning Process of the City after the Fire

Regarding Izmir, which became a ruin following the fire, new regulations and extensive restorations were required in order to make the city a center of attraction again in spatial, cultural, and economic contexts. Although the priority of the newly established Republican regime is the spatial development of Ankara, the capital, the devastating effects of the great fire have also prioritized interventions in Izmir. As a matter of fact, it can be said that the history of the modern construction of the city in a spatial sense was shaped by the Republican era. In this construction, the plan prepared in 1924 by the Danger brothers (Rene and Raymond Danger) under the supervision of Henri Prost takes place first. The plan, which represents a holistic approach to the city, includes decisions such as linear boulevards, vast squares, the creation of new residential areas in the Garden-City model, the regulation of the industrial regions, and the relocation of the port to the north of Alsancak. The radial axis leading to the wide squares are directed to the landmarks located on the square, which will form a visual record of the new regime in spatial and social memory. On the other hand, the new plan of Izmir is expected not only to zoning areas destroyed by fire but also to make the city take its rightful place in the economic order, which was at the forefront of the trade cycle.

The Danger - Prost plan, approved by the municipality of Izmir in 1925, is intended to be implemented rapidly despite economic insufficiencies, yet, with the World Economic Crisis of 1929, the implementation of the plan comes to a halt. With the election of Dr. Behçet Uz as the Mayor in 1931, the reconstruction works that slowed down became a priority again. "In 1932, Izmir Municipality receives an opinion from Hermann Jansen, who was planning the capital Ankara, regarding the current plan of Izmir" (Bilsel, 2009: 13). However, the German designer expresses a negative opinion on the current plan and criticizes, in particular, the width of the proposed boulevards and streets economically. In line with these criticisms, the plan is revised. Following these revisions, Kültürpark and Izmir International Fair, which has a fundamental value for Izmir, are added to the plan. With the fairs to be held in this area, it is aimed that the city will reclaim its value in the international arena, and this will accelerate economic growth.

Having played an essential role in the modern urbanization of İzmir, Dr. Behçet Uz contacts French architect Le Corbusier, and Le Corbusier presents his plan for Izmir in 1949. However, this plan was not accepted. Then, a project competition was organized on the planning of the city in 1951. Kemal Ahmet Aru and his team won the competition. This plan was adopted and implemented in 1953. According to Cana Bilsel (2009: 16), "one of the most important decisions that Kemal Ahmet Aru and his team have made for Izmir is the preservation of the historical commercial center in Kemeraltı."

“Both the migration of a part of the Europeans and the Rums and Armenians from the city, as well as the destruction faced due to the fire, required a spatial and socio-economic reconstruction of the city” (Kayın, 2010: 349). As a matter of fact, spatial changes have become visible in Izmir following the population exchange, especially in trade and housing areas. With the destruction of Frank Street, which is the main subject of Izmir’s commercial connection with Europe, due to the fire, Kemeraltı Region has come to the forefront as the city’s primary commercial area. According to Kayın (2010: 349), within the reconstructed spatial, socio-economic, and socio-cultural structure, the Turkish-Muslim immigrants who came to the city through exchange became an important subject.

Immigrant Photography Houses After 1922

The fire damaged both the appearance and the people of the city. The “Convention Concerning the Exchange of Greek and Turkish Populations” signed between Turkey and Greece in Lausanne on January 30, 1923, is the main element that shaped this process. This agreement covered the compulsory exchange of Greek Orthodox citizens living on the territory of Turkey except for Istanbul and Muslim Greek citizens residing on the territory of Greece except for Western Thrace, starting on May 1, 1923 (Ari, 2000: 1-2). The convention was the primary framework, but the migration process was not limited to exchange. The fact that the city, almost two-thirds of which was destroyed by the fire, entered a period of recession in every field, especially in trade, and that it was part of a national state structure, causing the non-Muslim population, who were excluded from the convention, to migrate over time.

There is no available data on the newly established studios nor did those sustain their operation between 1922 and 1924. It can be said that the photography studios, along with their equipment and archives, were damaged and even destroyed due to the fire and that local photographers left the city in parallel with the population structure that changed with the population exchange. In 1924, Hamza Rüstem appeared as the first Turkish-Muslim photographer of Izmir. In various respects, Hamza Rüstem is an important and determinant name for the history of Izmir photography. Hamza Rüstem was born in Crete in 1872. In 1895, while he was a student of the Istanbul Imperial School of Military Engineering (Mühendishane-i Berri-i Hümayun), he was arrested and tried after his relationship with the pro-reformist Young Turks was discovered. In 1896, he returned to Crete, escaping while being exiled. He met Bahaettin Rahmi Bediz there and began to photography in his studio (1896-1909-1924). In 1924, he settled in Izmir with his family and some of his employees as a migrant (mübadil) and established his studio in Kemeraltı in *Emirler Bazaar (Hamza Rüstem Passage)* (Ak, 2001: 77, 118). For that period, the most detailed description of the spatial use of photography studios in Izmir is made by Seyfi Ali Ak through Hamza Rüstem photography house:

For the photography house, the terrace floor above the closed section of the passage is rented, in where two studios, dark rooms, a study area, and customer admissions hall are prepared side by side, and then it began to serve as a photography studio. The photo shooting with electric light was not possible then. Therefore, the work is carried out in daylight. The roof and one side of the studio are made of glass placed on an iron structure. In this way, the necessary light for the photo shooting was provided in the studio via its high position and its windows at the top and sides. The necessary orientation of this light was controlled utilizing silk curtains, which were moved by the rails hung on the ceiling and sides. The photo shooting with daylight will last until 1938, and the shooting with electric light will begin in 1938; accordingly, the photography studio will be moved into the passage [Fotoğrafhane için ise, pasajın kapalı bölümünün üstündeki teras katı tutulur ve burada yan yana iki stüdyo, karanlık odalar, çalışma ve müşteri kabul salonu hazırlanır, fotoğrafhane olarak hizmet vermeye başlar. O dönemde henüz elektrik ışığıyla çekim söz konusu değildir. Bu nedenle gün ışığında çalışma sürdürülür. Stüdyonun damı ve bir tarafı demir bir yapı üzerine yerleştirilmiş camlardan oluşmaktadır. Böylece yüksekte ve üstü ile yanı camlardan oluşmuş stüdyoda çekim için gerekli ışık sağlanmış oluyordu. Bu ışığın gerekli şekilde yönlendirilmesi, tavana ve yanlara asılan raylar yardımıyla hareketleri sağlanan ipek perdeler ile gerçekleşirdi. Gündüz ışığı ile çekim 1938 yılına kadar sürecek, 1938’de elektrik ışığında çekim başlayacak, fotoğrafhane pasaj içine nakledilecekti]. (Ak, 2001: 119)

The Resne Photography House is among the first established Turkish-Muslim photography studios in Izmir, and the relationship between Bahaettin Rahmi Bediz and Hamza Rüstem is interesting. Bahaettin Rahmi Bediz, from whom Hamza Rüstem learned photography in Crete, settled in Istanbul with the declaration of the Constitutional Monarchy in 1908 and established the Resne Photography House in Babıali. He also becomes the first Turkish-Muslim photographer of the Palace. On the other hand, meanwhile, Hamza Rüstem took over the photography studio in Crete and continued to work under the name “Hamza Rüstem, owner of the Bahaettin

Photography House” (1909-1924). Hamza Rüstem resided in Izmir with the exchange in 1924 and established his studio of the same name. In 1927, after the troubles experienced in Istanbul and with the influence of Hamza Rüstem’s invitation, Bahaettin Rahmi Bediz moved his Resne Photography House to Izmir. In this process, the name of the studio, “Hamza Rüstem, owner of the Bahaettin Photography House,” has changed, and he continued to work as Hamza Rüstem (Ak, 2001: 119).

After the proclamation of the Republic, there was an increase in the number of photography studios opened by Muslim-Turks throughout the country, while studios owned by non-Muslims gradually decreased. Especially with the Surname Law of 1934, the necessity of renewing identities of the old script and adding photos has created a new market for portrait shooting. Besides, the documentation of the reflections of the early republican projects in everyday life is considered essential. Accordingly, photography has become a common business line. During this period, there was an increase experienced in the number of both traveling photographers and resident studios in Izmir. As before, during the Republican period, photography studios from Izmir have a fundamental place following Istanbul. The names of these photographers of Izmir are seen at events or government auctions on a national scale. For example, Photo Hamza Rüstem and Photo Resne from Izmir are among the studios invited to participate in the beauty pageants organized by Cumhuriyet Newspaper in 1929 and 1932 (Ak, 2001: 97).

Table 3. Listing of after-1924 photographer studios and their address

	Photographer / Studio	Address	Notes
1	Hamza Rüstem Photography House / Hamza Rüstem	Kemeraltı Bazaar, The top floor of the building in front of Emirler Shopping Arcade	1924
2	Resne Photography House / Baharettin Rahmi Bediz	2. Beyler Street, Ahenk dead-end street	1927-1936
3	Foto Cemal / Cemal Yalkış	Kemeraltı Bazaar	1938-1981
4	Halit Gökberk	Alanyalı Shopping Arcade, Konak	1938
5	Ethem Ruhi Taga	Yolbedesten, Konak	1940'lar
6	Hüseyin Fikri Göksay	Basmane	1942
7	Mustafa Kapkın	Karşıyaka	1943
8	Foto Balım / Ali Balım	Konak	1946
9	Yıldırım Foto/Kemal Mete	İnönü Avenue	1950

Among the first studio photographers of Izmir’s Republican period, in addition to Hamza Rüstem and Bahaettin Rahmi Bediz, Fikri Göksay, Ali Balım, Refik Sözer, Kemal Mete, Alim Uras, Fahri Çetin, Mahzar Çullu, Faruk Çullu, Hayri Ertan, İbrahim Fotocan, Mustafa Canitez, Mustafa Biner, Cemal Ecer, Hüseyin Göksel, Foto Gagın, Halit Gökberk, Ali Şenalan can be named (Ak, 2001: 117) (Table 3). Among these studio owners, it is possible to mention the qualitative and quantitative weight or determinacy of exchange or immigrant photographers. As mentioned earlier, Hamza Rüstem (1924) and Bahaettin Rahmi Bediz (Resne-1927) were Cretan immigrants. Cemal Yalkış, who started as a mobile photo shooter between 1924 and 1938, and then founded a studio in 1938, is a Macedonian immigrant. Halit Gökberk settled in Izmir in 1938 and Fikri Göksay in 1942. The migrant photographers of Izmir came and settled in a city that is trying to get back on its feet after the great fire and the compulsory population exchange. It is seen that the cleaning and rehabilitation of the fire zone lasted about 15 years and the rezoning process that began at the end of the 1930s had an impact on the relationship that photographers established with the city and on their location selections for the studios (Figure 3).

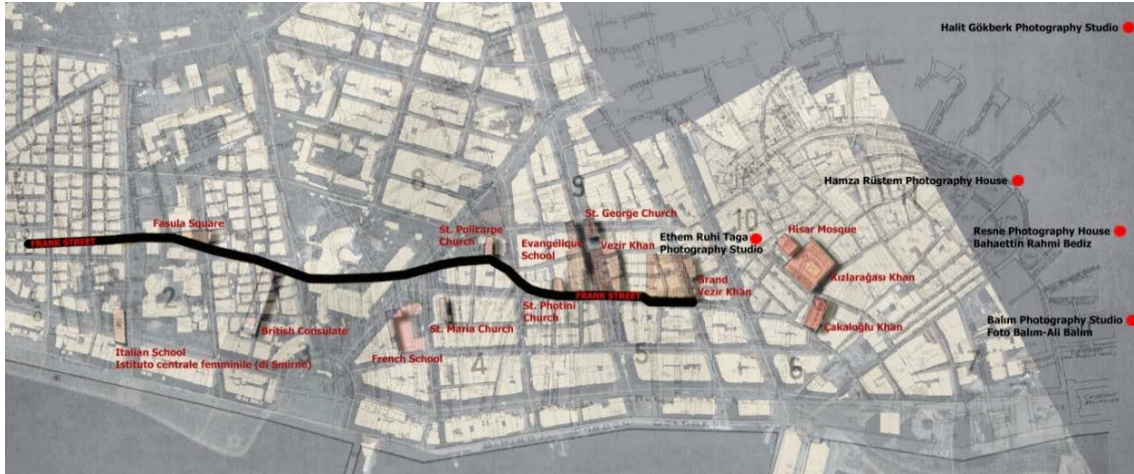


Figure 3. Turkish Muslim photographers and their studios in Kemeraltı district after 1924

CONCLUSION: FROM FRANK STREET TO KEMERALTI

European immigrants (Levantines), who started to settle in Izmir in the 13th century, were one of the influential communities in the formation of the city culture, although they were not populous in number. The Levantines, who are based around ports and have a more significant presence in areas associated with Europe, have been the most sheltered group of migrants in the city for centuries. In particular, they come across as the group to establish the first and direct relationship with commercial and technological innovations. In this context, it is expected that by the Levantines would operate the majority of the photography studios established in the city before 1922. Unlike Istanbul, Greek and Armenian photographers have a presence, but the Levantines have maintained their pioneering position. Thus, like other commercial activities, studios are concentrated around the Frank Quarter and especially on Frank Street.

Kayın (2010: 345) stated that “the most important element that is common in the city in 17-19th century Izmir is the port-based trade” and he states that this element failed to integrate the cultural and spatial patterns within the city due to its changing nature. At this point, perhaps a more clear distinction of the trade phenomenon within the city can be made through Kemeraltı and Frank Street. The fact that the spatial and cultural pattern cannot be integrated can be explained by the fact that the trade cycle in these areas is mostly in the hands of Muslim Turks in Kemeraltı and in the hands of Levantine merchants in Frank Street. The almost complete destruction of Frenk Street with the fire and the events that followed forced the photographers to emigrate, as did many European traders. The damage or complete destruction of the spatial and its contents has been a factor that widens the scope of migration. In this process, Levantine Photographers left their place to Turkish-Muslim Photographers. The city, where immigrant photographers see when they came to Izmir, was trying to dress its wounds in all areas. The changing demographic structure and the idle fire zone at the heart of the city caused daily life practices and locations to change. Since the 17th century, the use of urban space, especially focusing on trade and entertainment, has been interrupted. At this point, immigrant photographers were positioned around Kemeraltı as a significant commercial zone. Habits of urban space use and the Kemeraltı region were reshaped and defined together with the immigrants.

As a result, the photography studios, mostly belonging to European immigrants that appeared on Frank Street, left their place to the new immigrants during the fire and the subsequent migration process, that is, mostly the Turkish-Muslim photographers who came to Anatolia through the exchange. The city’s immigrant Turkish-Muslim photographers and photo studios changed hands both in terms of property and in the context of urban space. The photography studios in the city have changed from the control of one ethnic group to another one. This should be addressed both as a result of the population exchange process and the great fire. It seems that the consequences of the exchange process associated with the formation of the city, in a world in which the fire of 1922 did not occur, would be different.

The city requires continuity to exist. Like the city itself, identity formation also depends on continuity, and it cannot be evaluated independently from previous developments. The built environment is one of the primary elements that form the urban identity. The spatial equivalent of social and cultural stratification, which shows continuity, involves an ongoingness. In the case of Izmir, the spatial equivalent of the functional and cultural continuity was interrupted both by the Great Fire of Smyrna in 1922 and the population exchange process. Within the scope of the study, this change is discussed through the relationship that a group establishes with urban space. It is aimed to contribute to the social memory of İzmir regarding the use of urban space.

Authors' Contributions

The authors contributed equally to the study.

Competing Interests

The authors declared no potential conflicts of interest concerning this article's research, authorship, and publications.

Ethics Committee Declaration

The authors declared no potential conflicts of ethics and genders, concerning this article's research, authorship, and publications.

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Figure References

Figure 1: Yatagan, N., Özcan, N. and Alkan, S. (2009). Kaybolan frenk sokağının izleri üzerine... Proceedings of the National İzmir Symposium, İzmir, Turkey, 425-449.

Figure 2-3: Illustration designed by authors.

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