Le Corbusier



A Swiss in The Mediterranean

THE CYPRUS TALKS ON LE CORBUSIER



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editors

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CYPRUS INTERNATIONAL UNIVERSITY

FACULTY OF FINE ARTS, DESIGN AND ARCHITECTURE

A SWISS IN THE MEDITERRANEAN

THE CYPRUS TALKS ON LE CORBUSIER

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LE CORBUSIER IN TURKEY:

From the Voyage d'Orient to the Master Plan Proposal for Izmir on the Theme of a Green City

Cânâ Bilsel

FROM THE VOYAGE D'ORIENT TO THE MASTER PLAN PROPOSAL FOR IZMIR ON THE THEME OF A GREEN CITY

Prolog

Charles-Edouard Jeanneret-Gris undertook his journey to the East, in 1911, starting from Vienna, passing through Balkans, Serbia, Romania and Bulgaria, reaching İstanbul and Bursa in Turkey in the far most East, stopping in Greece and Italy on the way back to Paris. It is a well known fact that this formative voyage highly influenced the architect's thoughts on architecture and urbanism. His sketches of Parthenon formed a significant reference for the theoretical discourse that Le Corbusier introduced later in his work *Vers une Architecture (Towards a New Architecture),* his manifesto of Modern Architecture. The classical Ottoman mosques that he encountered in İstanbul inspired him with their pure forms; he observed in *Le Voyage d'Orient:* "An elementary geometry orders these masses: the square, the cube, the sphere."[1] Later in *Urbanisme* that he published in 1925, he resumed the same theme as: "The past, the present, the beyond, the immutable: An elegy of prisms"[2] In *Vers une Architecture*, he referred to Yeşil Mosque in Bursa to explain the development of a plan of architecture from within to without.[3] In İstanbul, he paid a particular attention to the pure volumetric composition of the classical Ottoman architecture. He was impressed by the silhouette of the city dotted with "the fervor of minarets" and "the calm of flattened domes."[4] He noted next to his sketches;

> "To the left of the Golden Horn is Pera, on the right İstanbul. Pera is Genoese, and bristling with tall, cramped, vertical houses; the checkered pattern of the windows gives a weighty cohesion to the mass. But the spreading red roofs of İstanbul are like a sea from which the mosques rise up serenely in their sculptural whiteness."

Le Corbusier praised especially the preponderance of green in the townscape of the Ottoman city, to which he referred later in *Urbanisme*, published in 1925, where he compared İstanbul to New York:

> "Of we compare New York with Stamboul, we may say that the one is a cataclysm and the other is a terrestrial paradise. New York is exciting and upsetting. So are the Alps; so is a tempest; so is a battle. New York is not beautiful, and if it stimulates our practical activities, it also wounds our sense of happiness."[5]

And he continued;

> "Stamboul: Everywhere the houses are surrounded by trees; a charming partnership between man and nature. [...] Trees everywhere, and rising from among them noble examples of architecture. The tree in any case helps our physical and spiritual well-being."[6]

The "green city" idea that he elaborated in his later works seems to have been influenced from this

1 Le Corbusier, *Le Voyage d'Orient,* Les Editions Force Vives, MGB, Meaux, 1966, p. 78
2 Le Corbusier, *The City of Tomorrow,* The Architectural Press, London, 1971, p. 67
3 Le Corbusier, *Towards a New Architecture,* The Architectural Press, London, 1972, pp. 167-169
4 Le Corbusier, *Le Voyage d'Orient*, op. cit.
5 Le Corbusier, *The City of Tomorrow,* op. cit., p. 64

observation as Prof. Enis Kortan argued in his book Turkish *Architecture and Urbanism through the Eyes of Le Corbusier.* The architect described the "city of tomorrow" with the following properties:

> "The gigantic phenomenon of the great city of tomorrow will be developed amid pleasant verdure. Unity in detail; a magnificent "tumult" in the whole; a common human measure and a proportional "mean" between the fact "man" and the fact "nature." This is what we need."[7]

And he concluded;

> "Here is a clear aim before us: the City of Tomorrow could be set entirely in the midst of green open spaces. The mistake made in New York was that the sky-scrapers were not built in parks. I shall be told that this is Utopian, but I am quite ready to take up the challenge."[8]

Le Corbusier conceived *La Ville Radieuse*, in 1935, as being composed of buildings and housing blocks elevated on *pilotis* superseded in large green areas. He further developed these ideas in *La Ville Verte,* which he introduced in his work *L'Urbanisme des Trois Établissements Humains* after the WWII. The "Green City" was to be the principal theme for the future urbanization of Izmir, when the architect was invited to prepare a master plan proposal for this Mediterranean city in Turkey.

Invitation of Le Corbusier for the Planning of İzmir

Le Corbusier was interested in preparing the master plan of Istanbul when a competition by invitation was held for this purpose by the Municipality of this city in 1933. The French planners, Alfred Agache, Henri Prost and Jacques Lambert and the German planner Herman Ehlgötz were invited to submit their proposals for the future development of İstanbul. Le Corbusier sent a letter to President Atatürk via the Turkish Embassy in Paris, including three catalogs and three books that presented his work. In this letter he expressed his interest in working on this city which had impressed him during his journey to the East. In an interview that he gave to Şemsa Demiren, published in the Journal *Arkitekt* in 1948, he said:

> "I know İstanbul very well. My last visit was during the old regime; that means quite a long time ago. But the beauties which I have seen, they are still vividly in front of my eyes. I still keep the quickly drawn sketches of Istanbul that remind me of her face. What a beautiful, colorful and vivid city you have!
> If it hadn't been for the letter I wrote to Atatürk, which was the biggest mistake and blunder of my life, today I would have been the one and not my great rival Prost to work on the urban design of the beautiful city of İstanbul.
> In this letter I was proposing to the great revolutionist of a nation who had just accomplished a revolution, to leave İstanbul as it is, in its present state even with the dust of the centuries on her buildings. But, later on I realized what a great mistake I had made."[9]

In this interview, the architect expressed his regrets not only for not being able to work on the planning of İstanbul, but also for having expressed a conservative point of view *vis à vis* this city.

Le Corbusier was invited to Turkey, not for the planning of Istanbul but for İzmir. In search for creating the modern Mediterranean city, the Municipality of Izmir established contact with Le Corbusier for the first time in 1938, asking his collaboration for the preparation of a master plan *(plan régulateur)* for this city. The architect, who was in charge of the planning of Algiers, replied that the task interested him at the 'utmost level.' Although the Directory of Urbanism in Ankara refused the

6 Ibid., pp. 80-81
7 Ibid., p. 82
8 Ibid., p. 82
9 Şemsa Demiren, "Le Corbusier ile Mülâkat", *Arkitekt*, n. 11-12, 1949, pp. 230-231. Enis Kortan writes that he was informed that Le Corbusier's letter, along with three catalogues and three books reached the Presidential archive in 1933; Enis Kortan, *Turkish Architecture and Urbanism through the Eyes of Le Corbusier,* METU, Ankara, 1991, p. 134



Le Corbusier's Master Plan Project fort the City of Izmir on the Theme of a Green City of 400.000 inhabitants, FLC

request of Izmir Municipality for commissioning Le Corbusier, the Mayor Dr. Behçet Uz signed a contract with the architect. The decidedness of the local government in this direction in spite of the refusal of the central authority was certainly an expression of its will for autonomy. Yet, the reason for Izmir's choice in favor of Le Corbusier can be explained above all by the propagation of the architect's reputation especially after his Algiers project. İzmir as a part of the Mediterranean world was not indifferent to the competitions going on among the Mediterranean ports in that period. The contract signed between Le Corbusier and the Mayor of Izmir, consisted of the preparation of a consulting report concerning the architect's views on the 'future development' of the city with a general scheme of a master plan. It was intended to form an independent planning office within the Municipality and to develop a detailed plan according to the principles to be put forward by this master plan.

However, Le Corbusier was not able to come to İzmir because of the beginning of the war in Europe. After the Second World War, it was Le Corbusier who renewed contact with the Municipality of İzmir. In the letter he wrote to the new Mayor of İzmir, he particularly noted that he was currently dealing with the reconstruction problems in France. After the agreement was reestablished, he visited İzmir in October 1948 and undertook the preparation of a general master plan scheme that he submitted three months later. Le Corbusier prepared a master plan proposal for Izmir with the theme "a Green City of 400.000 inhabitants." His master plan proposal for the future development of İzmir put forward a complete reorganization of the urban space according to the functionalist principles of urbanism as defined in Athens Charter of 1933. It was prepared following the systematic town planning framework of the *Grille d'Urbanisme* adopted by CIAM in April 1948.

CIAM Grid of Urbanism and Le Corbusier's Master Plan for Izmir

The "Project for a Master Plan for İzmir" is the only project that Le Corbusier prepared for a city in Turkey. However it is not a well known project probably because it is not as visionary as the architect's other city planning projects, such as the Plan Obus in Algeria, for Rio de Janeiro or Chandigarh, or maybe because it is considered as a schematic plan which could not be implemented. Yet it deserves due attention for being a plan that Le Corbusier prepared according to the methodological framework of *"Grille CIAM d'Urbanisme"* along with *"la ville verte"* – the green city- and *"la cité industrielle verte"* – the linear industrial settelment - models that he elaborated in his theoretical works.

Although the first contact of the Municipality of İzmir with Le Corbusier went back to 1938, the architect came to Izmir in fall 1948 to prepare the master plan of this city. The project, he titled "a Master Plan Project for 400,000 Inhabitants on the Theme of a Green city," completed in January 1949, reflected Le Corbusier's approach to urban planning in the years following the WW II. Indeed, Le Corbusier started to develop a methodological framework of urbanism, as well as the "green city" and "linear industrial city" models with the working group of ASCORAL from 1943 onwards, ideas that he further elaborated in the book, *Les Trois Établissements Humains (Three Human Settlements)*, first published in 1945.[10] This study introduced a comprehensive approach to urbanization, from the scale of the geographical region to the cell of the house: the *logis*. According to the theory of "three human settlements," three types of settlements formed the basis of human geography as well as the organization of work: 1. Unit of agricultural production, 2. Linear industrial settlement, 3. Radio-centric city of exchange.[11]

"La Grille d'Urbanisme" –the grid of urbanism- was designed by Le Corbusier and ASCORAL as a practical tool, inspired by the theory of the *Three Human Settlements.* As proposed by Le Corbusier at the 6th Congress of CIAM in Bridgewater, the grid was elaborated by the members of ASCORAL[12] in fall 1947, a year before Le Corbusier came to study the urban development of İzmir. Adopted by the Executive Council of CIAM in the spring of 1948 [13], it was designed as a "tool of classification and visual literacy" to facilitate the reading of the "geographical, topographic, technical complexities, movement patterns, human value, climate value, etc. etc.," and to allow a clear understanding of urban problems and "to find clear, organized, systematic and complete solutions" to these problems.[14] The grid, consisting of plates of 21 cm to 33 cm each, was organized in a matrix where a thematic classification and the four basic functions of CIAM urbanism were put in relation transversely. It provided a tool for both reading and planning the city, based on a nomenclature.

The project of Master Plan for the city of İzmir was prepared and submitted in accordance with the CIAM Grid. Specifically, as Le Corbusier stated on the first page of his explanatory report, "the CIAM Grid of Urbanism" was applied "on the theme of urbanization of the city of İzmir."[15] In his last letter to the Municipality, Le Corbusier wrote that his Master Plan for İzmir would be presented at the World Congress of CIAM in Bergamo in July 1949.[16] The invitation to the Congress, sent to members by ASCORAL, invited them to present their planning projects in accordance with the CIAM planning grid to allow the examination of urbanization problems created by the contemporary society as a whole.[17] We don't know whether the Izmir plan was finally presented in the Congress of Bergamo together with the plan of Buenos Aires and drawings of the *Three Human Settlements* presented by ASCORAL group.[18] But considering that the project for Izmir was developed

10 ASCORAL, *Les Trois Établissements Humains, Urbanisme des CIAM (Sections 5a et 5b), Une Civilisation du Travail*, De Noël, Paris, 1945.
11 Le Corbusier, *L'Urbanisme des Trois Établissements Humains,* Éditions de Minuit, Paris, 1959, p. 72-73
12 Le Corbusier, Dr. Peter Winter, André Sive, Pierre Jeanneret, Vladimir Bodiansky, André Wogenscky and George Candilis were part of this group, Eric Mumford, *The CIAM Discourse on Urbanism,* 1928-1960, The MIT Press, Cambridge, Massachusetts and London, 2000, p. 180
13 In *Œuvre Complète 1946-1952* , it is stated that the Planning Grid was created by ASCORAL in December 1947 and adopted by the Council of CIAM in Easter Session, from 28 to 31 March 1948 in Paris. Boesieger W. (ed.), *Le Corbusier Œuvre complète 1946-1952,* Birkhäuser Publishers, Bale, Boston, Berlin, 2006 (first edition 1953), p. 40
14 Le Corbusier, Ibid., p. 40

during the preparations of the 7th Congress of CIAM, it is possible even to think that it was conceived as an exemplary project to be exhibited in the congress.

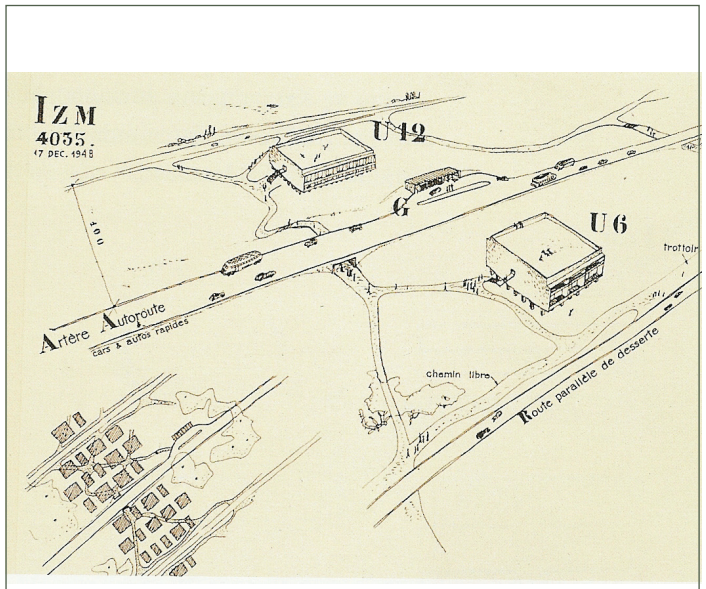
Project for a Master Plan for İzmir on the Theme of a Green City of 400.000 inhabitants

The project that Le Corbusier submitted to the Turkish Embassy in Paris included a total of 22 plates and 2 reports of the proposed master plan, with a copy of the *CIAM Grille d'Urbanisme.* He stressed, in the same letter that the grid, which served as a guide for his studies on İzmir, was "a completely new approach to study urban issues."[19] The plates and explanatory report were all organized on the basis of the CIAM Grid of Planning and the nomenclature defined by it.[20] It should be noted, however, that only five of the nine classes determined by the grid were studied in this project and report. These were "milieu," "land use," "the built volume and the use of ambient spaces," "ethics and aesthetics" and "legislation;" while the "equipment," "economic and social impacts," "finance," "stages of development" were not developed in the master plan project for Izmir.

The first category studied, "the milieu" defined a geographical approach to urbanization. The physical geography of Turkey, the major international and national transportation connections of İzmir, and the human geography, i.e. the concentrations of population on the national level, the agricultural production centers, crafts and industrial centers, and centers of intellectual culture were analyzed on five different plates. The second category studied was "land use," which Le Corbusier called "the two-dimensional layout." The principal road network of Izmir was indicated on the plate of "Access of principal roads to İzmir." Another plate illustrating the existing state of dwelling areas consisted in a zoning plan showing the existing residential areas classified as "tolerable" (in green), new residential areas to create (in blue) and residential areas defined as "slum" *(taudis)* "to be transformed" (in brown).

The third plate of this category entitled "Zoning of Working Areas" showed the existing workplaces; the port, the industrial districts, crafts and administration. A fourth plate represented the cultural facilities for "cultivating the body and mind:" the sports center and the civic center. Finally the last plate concerned the function of "circulation", i.e. "the principal urban communications."

"The built volumes and uses of ambient spaces" or "urban planning in three dimensions," as called by Le Corbusier, was the third category of the CIAM Grid



"Groupe de Logis" – group of dwellings and segregation of the motorized traffic from pedestrian freeways in Le Corbusier's Master Plan Project for Izmir (IZM 4035, 17 December 1948)

of Urbanism. The modalities of the development or transformation of different areas of the city were available as separate plates under this category. These were plates presenting "the new residential areas," "the transformation of the existing area behind the bazaar," "the urbanization in three

15 Le Corbusier; "Rapport remis par M. Le Corbusier à la Municipalité d'Izmir sur un Projet de Plan Directeur d'Urbanisme concernant cette Ville" (Fondation Le Corbusier), p. 1-2

16 Le Corbusier's letter addressed to Mr. Reşat Leblebicioğlu, Mayor of the City of Izmir, Paris, July 19, 1949; and Eric Mumford, op.cit., p. 187.

17 Eric Mumford, Ibid., P. 180

dimensions of H1 and H7 neighborhoods," "the location of buildings to house the administration, business offices, harbor, crafts and trade," "the future *Cité Industrielle Verte*" (future green industrial district) and "the Civic Center."

"Ethics and Aesthetics" constituted the last category studied in the project of master plan. In his report, Le Corbusier introduced the "subjective values" to be considered by planners during the implementation of the master plan. Three plates presented in this last category were "the Black Factory / Green Factory," "Working conditions: sun, space and greenery" and "the Aesthetics of the Road." Each category studied on the plates were considered in relation to the four functions of planning of the Athens Charter, i.e. "to dwell," "to work," "to cultivate the mind and body" and "to circulate."

The four functions of the Athens Charter

The master plan for İzmir was developed on the basis of a nomenclature that brought together the categories and the four functions that make up the CIAM Grid of Urbanism. The functions were shown on the plates with notations: "H" for *"habiter"* (dwelling), "T" for *"travailler"* (working); "TP" for the port, "IT" for the "industrial district", "TA" for "the business and the administrative districts", "CC" to "cultivate the body" and "CE" to "cultivate the mind. " The fourth function, the circulation (transportation) was represented by the letter "R" (R1, R2, R3, ... showing the main thoroughfares). This nomenclature based on the four functions was applied transversely in the drawings of different scales -of the above mentioned categories. Each function was represented and codified by a color: green for dwelling, red for working areas, blue for the cultivation of body and mind, and yellow and orange for transportation. Le Corbusier examined the "urban facts" grouped under these four functions also in the planning report.

"La Ville Verte" / The Green City

The Master Plan was conceived for a city of 400,000 inhabitants, while the population of Izmir was around 180,000 at that time. Although the technicians of the Municipality foresaw a population increase of 100,000 for the future city, Le Corbusier found it proper to increase this number in order to develop a "green city of 400,000 inhabitants" in Izmir.

The function of "dwelling" was represented by the letter "H" showing the residential areas both existing and proposed. Among these, "H1" referred to the new residential district that Le Corbusier proposed on the rocky heights of Karataş and Karantina at the southwest of the existing city. This new housing area, to be developed in accordance with the principles of "Ville Verte" was planned to accommodate 25,000 inhabitants.[21] A highway connected this district to the Civic Center located in Konak, the business district in Alsancak and Sports Centre at İnciraltı in the southwest.

The density of this area was calculated to house 350 to 400 inhabitants per hectare. The residential area consisted of dwellings mainly of two types. 6 dwelling units of U12 type (group of 12 *logis*) and 4 dwelling units of U6 (group of 6 *logis*).[22] Le Corbusier emphasized the anti-seismic property of the dwellings he designed specifically for Izmir. The height of the buildings was restricted to three storey and they were designed on a square plan to make them more stable. (However, their being raised on *pilotis* was not considered inconvenient from the seismic point of view.)

The dwellings were elevated on *pilotis* to allow "free pedestrian alleys" crossing the green spaces without obstruction. According to Le Corbusier, "despite appearances, the [green] spaces surrounding the dwelling groups [would] be sufficient to constitute a true 'Green City' where trees, lawns and flowers

18 Ibid.
19 Letter from Le Corbusier to Mr. Reşat Leblebicioğlu, Mayor of the City of Izmir, Paris, 20 January 1949 (Fondation Le Corbusier).
20 Le Corbusier, "Rapport ...", op.cit. p. 1-2
21 Le Corbusier, "Rapport ...", op.cit. p. 5-7 and 18
22 Ibid., P. 7

[would be planted]."[23] These gardens were conceived as belonging to the community to provide the accessibility of all, in all directions. No earthwork [would] be done off the roads; the ground [would] be left in its natural state with all its accidents to create gardens "full of picturesque and diversity". The dwellings would include *"brises-soleil"* overlooking the sea or the countryside. The similarity of the landscape in the perspective drawing of the Green City published in *L'Urbanisme des Trois Établissements*, with the view of the İzmir Golf from the southwestern heights of the city is worth noting here. In the Green City, the surface of the land was freed of buildings by increasing the number of floors of residential units.[24] However, in İzmir, as the number of floors had to be restricted for seismic reasons, the surface of free spaces had to be reduced, because it was imperative for Le Corbusier to maintain the density of housing around 350-400 people per hectare. According to the architect, this called into question the spatial quality of the "green city," for this reason the land was left in its natural state, providing free pedestrian movement. The housing sector in H1, the neighborhoods were served by a hierarchical transportation system. Black circles indicated schematically the location of various public services, schools, places of supply, movie theaters, meeting rooms, youth clubs etc.[25]

In the drawings of İzmir master plan, H2 represented the existing residential neighborhoods that had been redeveloped after the Plan of Danger and Prost. This plan dating back to 1924-1925 was revised by the Technical Department of the Municipality of Izmir in 1939, and implemented as a partial reconstruction plan of the districts destroyed by the fire of 1922.[26] As the construction was still underway in these neighborhoods in 1948, Le Corbusier contented to recommend the Municipality to ensure that the density was not too low. It is possible to see this advice as an expression of his criticism against the garden-suburb type of housing areas brought by the previous town plan.[27]

H3 in Karşıyaka located on the other side of the Gulf of Izmir, H4 and H5 in Turan and Bayraklı and H6 along the southern coast of Izmir Golf were the existing neighborhoods in which the master plan did not bring any changes outside the main traffic roads. However, Le Corbusier described the historic neighborhoods on the slopes of the citadel of Kadifekale and around the traditional commercial center as *"taudis"* (slums), and proposed their transformation.

Organization of the Working Areas

In the explanatory report, Le Corbusier then proceeded to consider the second function: "working". He first explained the urban rationale based on economic factors: Izmir was a maritime city that received goods from outside and distributed them in Turkey; it was also a center with opportunities to process raw materials. He then studied the influence of İzmir in relation to other areas work.[28]

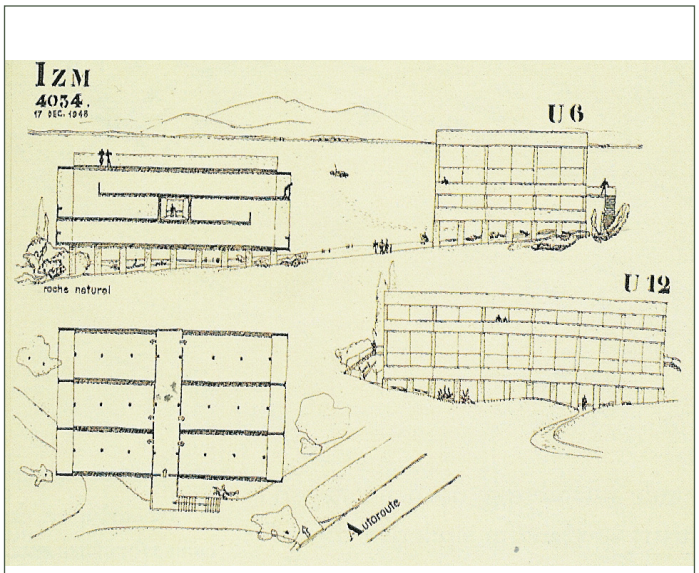
Under the category of "land use" or "layout in two dimensions," the Zoning Plan of 1: 20,000 scale, showed the distribution of functions in the urban space. "The zoning of work" was detailed in the legend of the plan. TP1 referred to the installation of a new port in the northeast of Alsancak, in direct relation with TI-1 the "existing industry to develop," and TI-2 "the new industrial district."

"La Cité Industrielle Verte"

Le Corbusier proposed the development of the sector, served by the railway and the sea, based on the model of *"Cité Industrielle Verte"* (the industrial green district), as part and parcel of the Green City. He stated that the site selected for this purpose, was designated as "very favorable for the installation of an industrial settlement based on the research of ASCORAL."[29] The new industrial settlement proposed for İzmir was developed with reference

23 Ibid., p. 6-7
24 Le Corbusier, *L'Urbanisme des Trois Établissements*, op.cit., p. 30-37
25 Le Corbusier, "Rapport ...", op.cit., p. 6
26 Bilsel Cânâ, "Ideology and urbanism in the early Republican period: Two Master Plans for Izmir and scenarios of modernization ," *METU Journal of the Faculty of Architecture*, vol. 16, no. 1-2, 1996, p. 13-30
27 Bilsel Cana, "Ideology and urbanism", op.cit. For Le Corbusier's criticism in respect of garden cities in terms of density, see *L'Urbanisme des Trois Établissements Humains,* op.cit., p. 30-37.

to the "linear industrial city" and "green factory" models developed by ASCORAL and published in *Les Trois Établissements Humains*.[30] In this collective work, the problem of industrial settlements was defined and the solution was sought following the material flow and the chain of industrial production. The "linear industrial city" was born from this approach. In the theory of Three Human Settlements, the linear industrial city was to be developed between two radio-concentric trading cities, with the establishment of industries along three roads: Waterways, railway and highway. In İzmir, Le Corbusier found a suitable ground to set up a linear industrial settlement along the coast between Alsancak and Bayraklı. However, the industrial district that was proposed here did not extend



"Corps de Logis" – Dwellings, (IZM 4034, 17 December 1948)

between two radio-concentric cities as in the *Cité Industrielle Linéaire*, but between the center of the city and its suburbs and was therefore more modest in scale.

Despite this contradiction, Le Corbusier particularly emphasized the industrial district he proposed to İzmir, taking advantage of the presence of the sea (the water route) and the railway that runs along the coast, he laid out a linear industrial district. To connect the industrial plants with the railway and the port, he suggested a second line parallel to the existing one. R1, R2, R3 and R5 were the existing and proposed roads, which provided access to the industrial city. R1 and R3 were speedways that passed tangent; those indicated by R5 ensured the movement of raw materials and manufactured goods to the interior of the industrial city. The architect proposed two alternative schemes (A and B) depending on the situation of the railway and the road R4 reserved to trucks. R6 passed from the northeast of the industrial district, connecting the latter with residential areas.[31]

The "Green Factory" defined the type of industrial plants to be established in the linear industrial district.[32] Indeed, it was through the establishment of this type of plants that the model was completed. The model of "green factory" was developed in detail, depending on the circulation of raw materials and circuit of the staff, as part of the theory of Three Human Settlements. Le Corbusier explained in detail the principles of implementation of the Green Industrial District in the report of the master plan for İzmir:

> "This *Cité Industrielle* is like the 'Green Factory,' that is to say, surrounded by lawns and tree plantations and provided with a strict road network between the staff who arrive at the factory at the south side where the score administration and social services are located on one side [...], and raw materials and manufactured products are taken on the other side."[33]

Later under the title "Ethics and Aesthetics," he focused on the values that made the green industrial district:

28 Le Corbusier, "Rapport ...," p. 9-10
29 Ibid., p. 10
30 Bilsel, F. Cânâ, "The Corbusier'nin İzmir Nazim Plan Önerisi Yesil ve Endustri Sitesi" (The master plan Le Corbusier Izmir and green industrial city), *Ege Mimarlık*, year 9, no. 33, 3 July 1999, p. 13-17
31 Le Corbusier, "Rapport ...", op.cit., P. 10-12
32 Le Corbusier, *L'Urbanisme des Trois Établissements Humains,* p. 106-113
33 Le Corbusier, "Rapport ...", op.cit., p. 11

"In summary, the principle of *'Cité Industrielle Verte'* imposed a preconceived order, [...] giving workers the impression of cleanliness and well-being, enjoyment of sun, space, greenery claimed by elsewhere for housing. [...] The measures taken early in Izmir may allow the realization of a model industrial city. All that is required is will".[34]

A *"Cité d'Affaire* of the Type *Ville Radieuse"*

Not far from the green industrial district, the business district was located on the tip of Alsancak: TA-1 is the new *"cité d'affaire"* that Le Corbusier suggested to build on this site adjacent to the port area TP1. This business district was to be formed by "one or several office buildings of *Ville Radieuse* (Radiant City) type."[35] The site was yet occupied by houses of the old neighborhood of Punta spared from the fire of 1922. However, apart from its proximity to the proposed industrial zone and port area, Le Corbusier found this cap suitable to locate high rise building blocks that would mark the skyline of the city from the sea.

In the same category, TA-2 referred to a *"Cité d'Administration"* to be developed in Konak where the administrative center of Izmir was already located. The seat of the municipality was also conceived as a building of the type *"Ville Radieuse"* (Radiant City.) The administrative center, which Le Corbusier proposed to be the nucleus of the future Civic Center to be located at the core of the historic commercial district.

Cultivating the body and mind

Next to the administrative center, Le Corbusier anticipated a *"Centre Civic"* (EC-2) in the historic center of the city. He described this center as "one of the most important articulations of the plan" and stated its objective as "the creation of an architectural façade [...] in the territory which has, historically, been the nervous center of the city."[36] The civic center that he proposed here included, next to the government building and the town hall, a theater, an outdoor theater, a museum,[37] eventually a university, the people's house, the union house for workers, department stores and cafés. According to Le Corbusier "the area [was] suitable for the installation of pleasant entertainment venues of all kinds."[38] The "small craft and trade" would radiate from the civic center towards the residential districts. This area indicated by the nomenclature TCa, was one of the critical points of the master plan, as here, the architect suggested to remove the fabric of the historic commercial center while maintaining the main shopping streets.

Le Corbusier integrated Kültürpark -the Culture Park, which had been inaugurated in 1938, [3] in his Master Plan as CE-1, as a place of culture under the category of *"cultiver l'esprit"* (cultivating the spirit.) As part of "cultivating the body," a large sports center (CC-1) was proposed in İnciralti at the southwest end of the city. It would serve also as a "weekend center" including "a beach, a pool, ball games of all kinds" and "clubs, restaurants, small weekend hotels, a camping area, etc".[39] Finally, the architect suggested transforming the old port into a marina (CC-2) for both city residents and foreign sailors. He also stressed that "cultivating the body" principle required the creation of sports areas in residential districts, and in the green industrial district.

The transformation of the "old neighborhoods"

The gradual transformation of the historic center and the old residential neighborhoods around it and on the slopes of Kadifekale was one of the most critical proposals in Le Corbusier's Master Plan project for İzmir. It is interesting to note that the

34 Ibid., p. 17
35 Ibid., p. 12
36 Le Corbusier, "Rapport ...", op.cit., p. 13
37 The museum is symbolically represented by the icon of the *Musée à Croissance sans Fin* (Museum of Endless Growth).

terms of transformation that the architect suggested for different parts of the historic city were different: The shopping streets of the historic center –that Le Corbusier called "bazaar"- were conserved with their traditional functions: "crafts and small business." Old shopping streets radiating from the center were also kept and reserved only for pedestrians. Behind the buildings, he designed a green strip that separated the historic shopping district from the new residential area in accordance with the zoning principle.

Le Corbusier intervened in the historic residential neighborhoods more radically. For this end, he suggested to impose a square grid on the existing fabric as a tool for progressive transformation of these neighborhoods. This grid of vehicular roads would be completely indifferent to the accidents of the ground and independent of existing streets. The connection of the grid to the main traffic roads was left to "the care of local technicians". Besides the separation of motorized traffic and the pedestrian streets, the grid had no hierarchy. The density of the new residential area that would be created with the removal of old neighborhoods was also calculated as 350 to 400 inhabitants, which was, interestingly, the existing population density in these old neighborhoods. While the historic fabric would disappear gradually, the monuments were to be maintained to the extent of opportunities. Le Corbusier's attitude towards historical monuments was revealed by the following sentence in his report:

> "If the route comes across, from time to time, historical remnants such as mosques with their *placettes* and khans, these historical values which may be pleasant and enjoyable centers are to be preserved."[40]

The qualification of the historic neighborhoods as "slum" certainly led to the decision to transform these areas according to the norms of hygiene of functionalist planning. This diagnosis in terms of the light, air and green areas that they provide justified partly the operation to be undertaken, as it had been prescribed in the Athens Charter.[41] It should be noted that Le Corbusier's attitude *vis à vis* the "old neighborhoods" responded also to the expectations of the municipal authorities, at least at the time the contract was signed with Le Corbusier.

But still, how to explain Le Corbusier's attitude towards the old neighborhoods, while he had shown a particular interest in the historical townscape and architectural heritage of the Ottoman city at the beginning of his career, remains unanswered. I would argue that, in fact, Le Corbusier had been particularly impressed by the green character of Istanbul as well as the silhouette of the historic city dominated by individual monuments. He particularly stressed the predominance of green spaces in Istanbul, which he used as a reference in his works, notably in *Urbanisme.* The idea that the city of tomorrow should be a city rising in the midst of green spaces, which was always present in Le Corbusier's projects of urbanism, was further crystallized in the *Ville Verte* model he elaborated in the postwar period. Hence, the architect's choice to develop the Master Plan project for Izmir on the theme of a "Green City" was not a coincidence. The model was integrally applied in this project, which also necessitated the transformation of the historic core of the city in conformity with its precepts.

Concluding Remarks

Le Corbusier's Master Plan project provoked a certain deception when it was received by the Municipality in early 1949. The letter from Mayor Reşat Leblebicioğlu confirming the reception of the project was dated almost six months later; the delay was probably due to the astonishment that it caused in Izmir. The reasons for this reaction could be multiple. First, the Master Plan was found inapplicable. It is certain that the Municipality did not have the means to carry out

38 Le Corbusier, "Rapport ...", op.cit., p. 13
39 Ibid., p. 12
40 Le Corbusier, "Rapport ...", op.cit. p. 9
41 Le Corbusier, *The Athens Charter,* Editions de Minuit, 1957, p. 87-90

such a radical project especially in its position with respect to the existing city. Le Corbusier's insistence in eliminating property divisions on the land was not appropriate at all in a context where land speculation constituted the basis of the urban economy, an irreplaceable source of wealth. These were probably the reasons why Le Corbusier's Master Plan proposal for the city of İzmir was immediately shelved. In the 7th Congress of CIAM held in Bergamo, the "projects" presented were found "very schematic" by CIAM members, even though we do not know exactly what was the reaction the Izmir project encountered.
The project, conceived by Le Corbusier as a guiding framework was never implemented, neither for the existing parts nor for the new extensions of the city. The inapplicability of this master plan proposal, finally led to the organization of an international urban planning competition for the city of Izmir in 1951. Yet, it is interesting to note that almost all the participants of this competition attributed the city a modern image of a large Mediterranean port city of the future. Modern office blocks surrounded by wide open spaces characterized the "civic centers" that they put forward. Like most of his urban projects, Le Corbusier's master plan proposal for İzmir was not implemented directly, but his ideas have continued to shape the cities of the world, in İzmir and elsewhere.