

*Kemeraltı*

*arts*

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*Kemeraltı*

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## **FROM THE EDITOR**

İzmir has been home to arts, crafts, commerce, innovation and different cultures for more than 8500 years. The commercial environment where this diversity can be experienced most intensely is the Historical Kemeraltı Bazaar. The area, which developed in parallel with the change of İzmir Port in history, has a geographical scope extending from the Historical Harbor area to the Agora Ancient City.

Kemeraltı, which is the carrier of the cultural richness it contains and the history of the city, announced its candidacy in the cultural heritage list of UNESCO in 2020.

One of the ongoing works on the infrastructure, restoration of historical places and intangible cultural heritage of Kemeraltı is the Kemeraltı Arts and Crafts Atlas study.

This book you are reading contains the reflections of the scientific-actual and academic findings developed around this study. We wish you to enjoy reading the joint work of an academy, private sector, non-governmental organization and volunteer organization and the richness obtained from this work, and invite you to discover Kemeraltı once again.

We sincerely thank all our project team, volunteers the elegant project partnership that made the project possible, and the magnificent artisans and craftsmen of Kemeraltı who opened their doors and hearts to us. May their inspiration and income be plentiful, and their presence in Kemeraltı forever.

**Dr. Sevay İpek Aydın**  
Editor in Chief





## PROJECT PARTNERS

### ***İzmir University of Economics, Creative Economy Research Center***

IEU-KREA handles portfolio studies as "portfolio and program management". Programs are of a spatial, regional or sectoral nature. IEU-KREA operates as a multidisciplinary research and application center on the axis of creative economy. It contains an inclusive approach in which art and craft are intertwined.

### ***TARKEM A.Ş.***

TARKEM (Tarihi Kemeraltı İnşaat Yatırım Ticaret A.Ş) is a multi-partner structure established on 19 November 2012 in order to create a new business model to protect and develop İzmir's urban values and to revive İzmir Historical City Center with this model.

### ***İzmir Historical Kemeraltı Craftsmen Association***

İzmir Historical Kemeraltı Craftsmen Association produces projects for the solution of the problems of the tradesmen in Kemeraltı, ensuring their representation before the relevant institutions and revitalizing the bazaar. Apart from the member associations of the association, it carries out its works in communication with all tradesmen. Association implements continuous projects aimed at increasing the trade of artisans.

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### ***Spectacled Tales***

As a child, the fairy tale is told as if it is not real. If your world is filled with slightly imaginary colors, and if you express it, they will accuse you of being really disconnected. I think it's time for that to change. We preferred to weave together in fictions that combine the mystery of the fairy tale language with the heart... And workshops were formed. Each workshop is independent of each other and creates a new, dynamic and variable directory with the "self" that the participants bring to the workshop.

## PROJECT TEAM



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TARKEM A.Ş. General Manager



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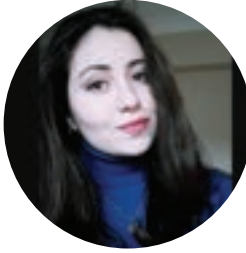
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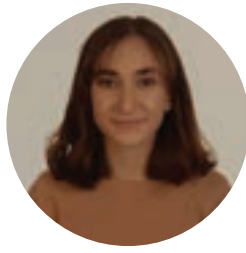
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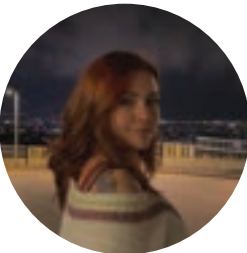
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## KEMERALTI ARTS AND CRAFTS ATLAS PROJECT

### Introduction

Having difficulty in keeping up with the changes from time to time, the Kemeraltı Bazaar, which has been one of the most important trade centers of İzmir since its establishment, still continues its existence. The bazaar, located in the region where Agora Ruins and Konak Square define the land and sea borders, takes its name from the district in which it is located. There are different explanations in different sources about where the name "Kemeraltı" came from. The first of these claims that it was named after the arches in the Roman Baths in the Ancient City of Agora. Asst. Prof. Akın Ersoy, Head of Agora Ruins Excavation Committee, stated that there was no document or evidence that can prove that it was not named after the arches unearthed during the excavations carried out in the region in 2010.<sup>1</sup> Another claim is that it was called Kemeraltı because the streets leading from Şadırvanlı Mosque to Havra Street had a covered appearance until recently.<sup>2</sup> The bazaar, which used to be a closed, vaulted and tiled bazaar in the past, has now taken on the appearance of an open-air bazaar. Historic Kemeraltı Bazaar serves as a bazaar for those who want to shop in İzmir, where they can find almost everything they are looking for.

Kemeraltı and its surroundings have been included in the UNESCO World Heritage Tentative List as the "Historical Port City of İzmir". There is a lot of work done to get on the permanent list. As a UNESCO candidate geography, it is necessary to conduct field studies and to determine the needs and competencies of the tradesmen to strengthen a Kemeraltı culture that is compatible with local development goals and meets international UNESCO standards in the candidacy process.

### Scope

#### Geographical Scope

İzmir has hosted many different cultures and religions riches throughout its history dating back to 8500 years ago. Since the day it was founded, it has become one of the most important port cities in its region, thanks to its geographical advantages as well as being a settlement for many different communities. Active commercial districts have emerged as a result of being a port city. The most well-known of these districts is the Kemeraltı Region. When looked at the history of the region, it can be seen that the ancient port of Smyrna and the Port Castle were located on the region where the bazaar is located today. The Port Castle was built by the Byzantines in the 12th century, to protect the İzmir Port, which was the center on the west side of the Silk Road. The merchants who came here from various regions in the direction of the Silk Road, brought their goods, which they carried with their caravans, to the inns and caravan palaces in the inner parts of the port, and exported them here through Genoese merchants. After the times when Anafartalar Street was still a coastline and the Kızlarağası Inn was located just behind the Port Castle, and near the sea, the bazaar took its current form as a result of the coastal filling works carried out in different periods.

<sup>1</sup><https://www.hurriyet.com.tr/yerel-haberler/izmir/kemeraltina-adini-veren-kemerde-restorasyon-40456464>

<sup>2</sup><https://izmir.ktb.gov.tr/TR-77370/kemeralti.html>

Today, the bazaar, which is estimated to have been established between 1650's and 1670's; starts from the Mezarlıkbaşı district and extends to Konak Square, including Anafartalar Street and the seaside. The bazaar is built on an area of approximately 88 hectares. Although port trade no longer takes place here, Kemeraltı Bazaar is one of the most important trade points of Izmir.

## **Sectoral Scope**

Craft is a traditional form of production based on manual dexterity and labor, handed down from generation to generation through master-apprentice training, and whose education lasts for many years. It has been defined as the "work, art, which requires experience, skill and mastery along with learning, to meet people's material needs" by the Turkish Language Association.

Hocaoğlu (2015) states that politicians realized that production-based economies have lost their influence in the new world order, and they started to search for new models and discovered that the source of these new models is creative people and the creative industries they created. In 1998, the Creative Industries Mapping Document has been published for the first time by the UK Government Department for Digital, Culture, Media & Sport (DCMS) (Hocaoğlu, 2015). DCMS defines creative industries as "a combination of sectors based on individual creativity, skills and talent, with the potential to develop and use intellectual property and create value and employment". (DCMS, 2001:5). With this definition, crafts have also found a place in the creative industries. The concept of creative industries, which was addressed at the national level for the first time by England, was included in the international economy and development agenda with the "UNCTAD XI Conference" organized by the United Nations in 2004. Creative industries are defined as "the stages of creation, production and distribution of products and services using creativity and intellectual capital as basic inputs" by UNCTAD (UNCTAD, 2008: 13). Based on these definitions, it will be possible to say that creative industries are based on artistic creativity.

## **Research Background**

### **Historical Background**

The last stop of the Silk Road in the West, Port Castle, located in the most important port of the Eastern Mediterranean Basin, was built by the Byzantines in the 12th century to protect the Izmir Port, which is located in the area where the current Kemeraltı Bazaar is located. The commercial activity that started at that time with the trade of the products coming to the region through the port to be sold to the ships in the port, still continues.

The castle, throughout its history, was ruled by many different powers, such as Genoese, the Aydinids, the Knights of St. Jean, the Timurid Empire. The castle, which first appeared in Ottoman sources as "Kal'a-Izmir-i Cedid" (New Izmir Castle) in the 16th century, and, more importantly, the inland port, determined the characteristic features of Kemeraltı. The region became one of the biggest trade centers of the Ottoman Empire by the 17th century. The ships arriving at the port brought various goods to both the domestic and foreign markets, which led to the opening of many trading houses in the region.

One of the leading trading houses is the Kızlarağası Inn, which was built in 1744. The merchants, who carried their loads with camels from various places along the Silk Road, arrived here as the last stop and unloaded their goods. This bazaar, which was the heart of the commercial life in İzmir in the 19th century, included old inns and covered bazaars. The shops here mostly met the needs of local people and low-income families.

Today, İzmir Historic Kemeraltı Bazaar houses 14,482 workplaces with more than 800,000 product types and more than 10,000 tradesmen and merchants in approximately 88 hectares of an area out of 270 hectares and in more than 230 business lines. Covering all public institutions and organizations of İzmir, with 75,000 employees and daily visitors varying between 150,000 and 750,000, the Bazaar, which also contains most of İzmir's cultural and historical heritage, is the most important connection point of the eastern and western markets after İstanbul.<sup>3</sup>

### **Socio-Cultural Background**

One of the most important issues affecting the business culture of Kemeraltı is the cultural richness of its structure. Due to the fact that İzmir is a port city, it is highly preferred by those who need to migrate and want to engage in commercial activities. It can be said that the intersection of different ethnic groups started in the 17th century, when the commercial identity of the city reached its peak, and in the 19th century, the intersection reached its peak point. As a result of the differentiating commercial and political structure in this period, İzmir received significant migrations on a world scale. As a result of these migrations, it has developed a multilingual, multicultural, heterogeneous urban identity and has turned into one of the most important commercial centers of the Mediterranean region.

Although the distribution of neighborhoods in İzmir has developed based on levels of income today, it is seen that this structuring took place depending on ethnicity and belief in the Ottoman period.

Levantine, who were busy with trade, established their neighborhoods in the port area, Jews around İkiçeşmelik and Havra streets, Greeks in Karataş, Turks on the outskirts of Kadifekale, and Armenians around the region where Basmane Station is located today. The Muslim and Jewish population, engaged in local trade, settled in the traditional trade center in Kemeraltı and the settlements around this center. Levantines, Greeks and Armenians, mostly engaged in international and large-scale trade and dominating this area, settled in the developing Frank District in the north. (Çetintahra & Ünverdi, 2018).

Most of the historical texture was destroyed in the great fire in 1922, and developing in line with the goals of the Republican regime, with the realization of the 1st Economics Congress and the "İzmir International Fair", which was built in the area destroyed by the fire in 1936, modern İzmir continued to develop by adding the mission of fair organization to its commercial identity. By the 1950s, the city entered the process of "urbanization" with a severe and permanent socio-economic change. It turned into a concrete jungle, and its historical texture and identity began to be destroyed rapidly (TARKEM, n.d.).

<sup>3</sup>[https://www.mimarizm.com/makale/7000-yillik-bir-carsi-kemeralti\\_113872?sourceId=113865](https://www.mimarizm.com/makale/7000-yillik-bir-carsi-kemeralti_113872?sourceId=113865)

## Methodology

Izmir University of Economics Creative Economy Research and Application Center, Gözlüklü Masallar Atölyesi, Izmir Historical Kemeraltı Tradesmen Association, Historical Port City of Izmir Site Presidency and TARKEM (Historical Kemeraltı Construction Investment Trade Inc.) came together and planned to implement a project that will make its crafts and craftsmen visible in Izmir Kemeraltı. With the project, which started with the name Kemeraltı Crafts Atlas, Kemeraltı, which has a history of approximately 2500 years, set out to make the crafts and craftsmen, which started to sink into oblivion, more visible. Kemeraltı craftsmen and their lines of work were identified during the project preparation phase. It has determined the A work schedule, in line with the craftsmen to be reached, has been determined.

A kick-off meeting was held on January 14, 2022 hosted by the project partner TARKEM and under the leadership of TARKEM General Manager Serenç İneler. Representatives of the partners and the volunteer field team attended this meeting. After the partners introduced themselves at the meeting, the project content and calendar were introduced. After the meeting, a guided tour of Kemeraltı was carried out for the volunteer field team where they explored possible routes for field study. Through the tour and meeting, it was ensured that the field team had the opportunity to meet before going down to the field and exchange ideas about the work they will do.

A set of questions was created by IUE+KREA for the interviews with the craftsmen. On February 2, 2022, IUE+KREA director Dr. Sevil İpek Aydın delivered field study training and the question set was introduced and expectations were conveyed. Teams of two were formed and these teams were matched with the 15 craftsmen, that each team was targeted to reach. Semih Girgin, president of the Historical Kemeraltı Tradesmen Association, reached out to the craftsmen and determined the meeting date and time. Field study started on February 4, 2022 in accordance with the project schedule. Since the first day of the work was intended as a warm up day, it was ensured that all volunteer teams and the shooting team gained experience by coming together in the interviews. In the following days, the teams continued their meetings in accordance with the appointments and the availability of the participants. Although the work started in line with the predetermined lists, some of the names on the list could not be reached due to reasons such as not being in the region anymore, retiring and passing away. In addition, new names were reached with the guidance of the interviewees and the snowball effect was observed in this process.

The research was carried out with the method of discourse analysis, one of the qualitative research techniques. The field study, which included one-on-one interviews, audio and video analyzes, was carried out with a field team of 10 people. Field studies were completed in 5 days.

## Findings

Within the scope of the research, a list of craftsmen/artists of 80 people was taken as the basis. In this context, the total number of people who accepted the interview and could be reached was 30. Among the people that could be reached, only 20 craftsmen agreed to take part in this study.



During the field study, the presence of the artists in the region was considered as important as the craftsmen, especially in line with the interviews held in Başıdurak Touristic Handicrafts Bazaar, and it was decided that they should take part in this project as well. The name of the project was revised accordingly as 'Kemeraltı Arts and Crafts Atlas' and 9 artists were included in the project. In addition, 1 supportive professional was interviewed.

The change in the name of the project reveals the change in the region. Considering the usage habits and the state of technology in the past, it is observed that while there was more interest in crafts, this interest is extremely low now. Parallel to this decline in interest, the number of craftsmen living in the region has decreased tremendously. Various attempts have been made to preserve the texture and tradition of the region and to prevent it from being a bazaar where only cheap products are sold. One of these attempts is Başıdurak Mosque Touristic Handicrafts Bazaar, which was restored and put into use by the İzmir Chamber of Commerce. Kemeraltı The shops under the 370-year-old Historic Başıdurak Mosque, located in Kemeraltı Bazaar, were restored together with the Mosque and turned into a handicraft bazaar unlike the rest of the bazaar. Instead of shops where products of Far East origin, cheap and far from İzmir and Kemeraltı culture, are sold, which dominates throughout Kemeraltı, it has the feature of being a handicrafts bazaar consisting of places compatible with the texture of the region, where traditional handicrafts are performed and exhibited, and sold at the same time. 3 people interviewed are located in this bazaar.

Of the 30 interviewees, 20 are craftsmen, 9 are traditional handicrafts and 1 are supportive professional engaged in industrial production. In-depth interviews were conducted in 10 of 30 interviews. During these interviews, each interview with the shooting team was fictionalized as a short film. In addition, images were recorded to be used in the documentary produced within the scope of the project. While determining the people for in-depth interview, attention was paid to the distribution of traditional handicrafts and crafts. While 5 people were chosen among the craftsmen, the other 5 were chosen among the traditional handicrafts performers. Semi-structured interview method was used in the interviews with the remaining 20 people.

While examining the questions asked to the participants, a large part of the participants such as 96.7% declared that they do not have trademark registrations. (Chart 1)

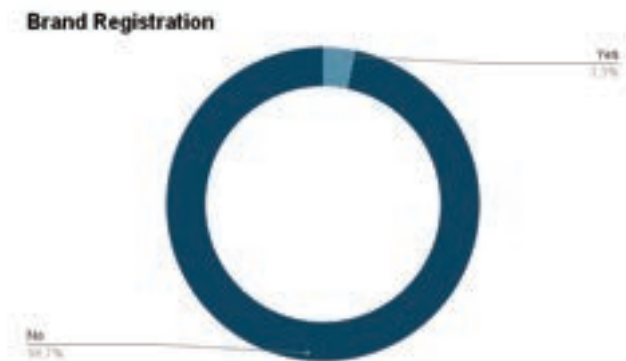


Chart 1. Trademark Registration

On the other hand, 53.3% of the participants reported that they participated in international events or had international trade relations. (Chart 2)



Chart 2. Internationalization

The survey results show that 33.3% of the participants use digital platforms to increase their visibility. (Chart 3)

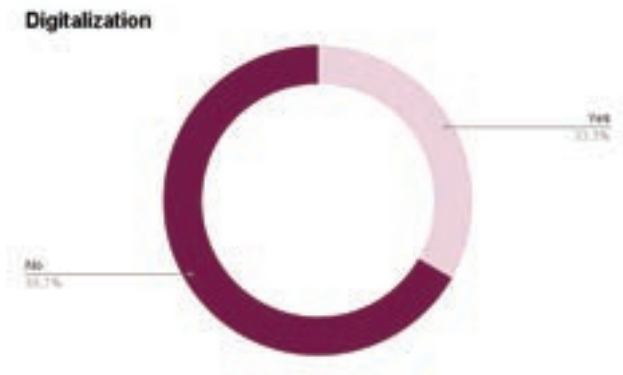


Chart 3. Digitalization

The answers of all the interviews were collected in a common Google Form. The data obtained from the field was processed in accordance with Dublin Core standards and a database was created on the website. In addition, data were visualized with visualization methods via Kumu.io, an online data mapping system, and the participants were mapped by associating them with Kemeraltı based on their field of work.

As a result of the project, a digital archive was created to make arts and crafts in Kemeraltı more visible. Access to this archive is carried out via zanaatatlasi.com. In addition, a printed atlas was produced in accordance with the name of the project. The locations of the artists and craftsmen reached are marked, and information about the project is included in this atlas.



While grouping the arts and crafts that are the subject of the study, the list created by the Izmir Development Agency and the grouping specified in the Law on Tradesmen and Craftsmen Professional Organizations published in the Official Gazette<sup>4</sup> No. 11771 were used. Groups were formed using both lists. (Table 1)

	Field of work
Turkish Ornaments and Handicrafts	Miniature, Ornamentation, Tile Art, Calligraphy, Carving, Ceramic, Jewelry Design, Mother of Pearl inlay, Traditional Instrument Making, Felt, Gemstone Cutting and Processing, Glass Bead Craftsmanship
Mine Works	Coppersmithing, Tinsmithing, Brass Casting, Goldsmithing
Wood Works	Wooden Barrel Craftsmanship, Carpentry
Weaving	Knitting
Leather Works	Leather Trading
Other Crafts	Macramé Cord Manufacturing

Table 1. Kemeraltı Artist & Craftsmen's Field of Work

## Evaluation

### GENERATION, MASTER-APPRENTICE, SUSTAINABILITY

It was aimed to measure how many generations the arts and crafts have been going on and whether they will be transferred to the future by asking the participants which generation they belonged to and whether they had apprentices. Among the participants; 9 people introduced themselves as the first generation, 16 people as the second, 3 people as the third, and 1 person as the fourth generation. (Chart 4) One of the participants said that they did not establish a master-apprentice relationship because they had an academic background, and therefore could not specify a generation. Among the participants who defined themselves as the first generation, there are those who learned their art and craft through a course or on their own.

Although most of the participants stated that they were second generation, there were also some who talked about the masters of their masters during the interviews. Based on this situation, it can be said that the participants only knew their masters and did not have previous knowledge, or that they only saw their masters as a milestone in their own period. In the questions asked about the master-apprentice relationship, the general opinion was that apprenticeship is a long-term process, but the new generation was lacking the required patience. It has been mentioned that the new generation's desire to earn money in an easy way and apprenticeship conflicted.

Some of the interviewees stated that they were the last people to practice this profession and that they had no apprentices. While it is seen that the craftsmen have moved away from raising apprentices due to their own will and the indifference of the candidates, many of the artists still train apprentices. In addition to the master-apprentice relationship, the transfer of arts and crafts continues with the trainee-trainer relationship.

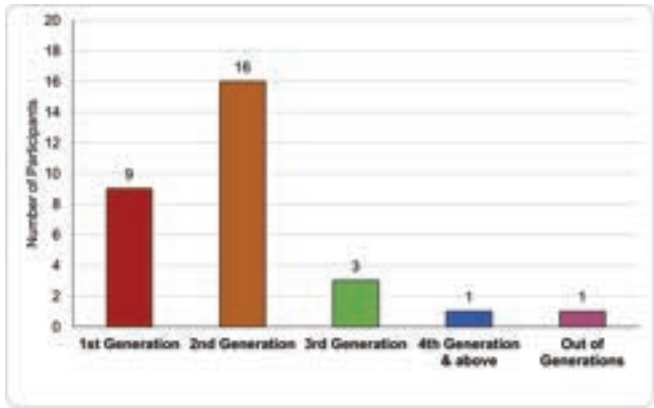


Chart 4

**DIGITALIZATION**

Digitalization and the use of social media are among the most important factors of being visible today. In order to examine the visibility activities of the participants, they were asked what they thought about digitalization and whether they took any action in that regard. 33.33% of the participants stated that they do not use digital platforms. Among the reasons for not using are that they are not good with technology, they do not need it, and the fact that appearance of their products does not reflect the reality sufficiently when transferred to digital. 10% of the participants stated that they use e-commerce sites for sales purposes. The remaining participants stated that they were promoting and selling through social media. While 20% of the participants use social media for promotional purposes only and continue trading physically, 36.67% of them continue their order taking and sales transactions through social media as well as promotion. (Chart 5)

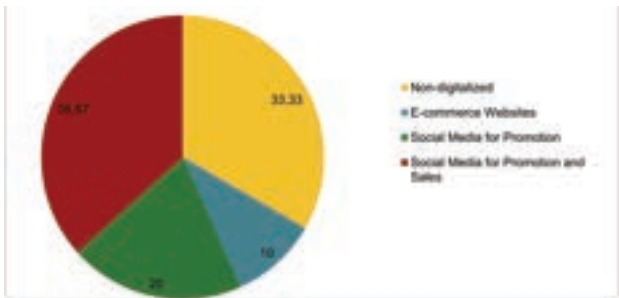


Chart 5

## INTERNATIONALIZATION

Participants were asked whether they have taken any steps for internationalization to learn about their visibility abroad. Of the 28 people who answered this question, the number of those with and without an attempt is equal. 14 of the participants stated that they do not have any international connections and do not make sales. The costs being very high, the fact that they are not widely known, finding the foreign market risky for the small producer, feeling more comfortable in the local area were shown as reasons for not making any international connections or sales. 11 participants stated that they are involved in international trade. It has been mentioned that there are those who bring their products for repairs from abroad, customers who place individual orders abroad, and customers who order the products to be sold abroad. Among the countries where orders are received from are USA, England, Montenegro, Germany, France, United Arab Emirates, Saudi Arabia, Qatar, Bulgaria, Greece, Italy and Mexico. 2 of the participants stated that they participated in international competitions and received degrees there, and that they continued their international commercial relations thanks to the networks they established. 1 of the participants stated that they would participate in the events if they were invited. (Chart 6)



Chart 6

## Conclusion

The Kemeraltı Arts and Crafts Atlas project aimed to examine the existence of arts and crafts in the Kemeraltı region, to reveal their relationship with the regional culture, and to increase their visibility in this context. Within the scope of the research, 30 artists and craftsmen were reached in Kemeraltı. In-depth interviews with 10 people were turned into short films. In addition to this, 1 project documentary was fictionalized. The Kemeraltı Arts and Crafts Atlas book has been produced as a printed source about the process. A map was also created along with the book. Finally, zanaatatlasi.com website was prepared and a digital archive was created for artists and craftsmen in the region. On the following pages you will find the project process and its outputs. We wish you a pleasant reading.

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***ARCHIVE***

***ARCHIVE***

## Abdurrahman Albeni, Woodworking Craftsman



Adress: 874 Street, No:34 Kestane Pazarı Konak/İzmir

Talking about the importance of owning the business, Albeni works in his workshop on bespoke and assembly works rather than design. When asked what should be done for the continuity of his profession, he stated that the work should be done lovingly and with ownership.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

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## Ali Uğur Kalender, Brass Casting Craftsman



*Kalender Döküm*

Instagram: @kalenderdokum

Website: [www.kalenderdokum.com.tr](http://www.kalenderdokum.com.tr)

Adress: 863 Street, No: 6/A Konak/İzmir

He started to work at his father's atelier at the ages of 8-9. Kalender graduated from university as an engineer in 1995. However, after a couple of years of working as an engineer, he got back to his father's job. He has been working as a manager in the sales department for 12 years. Although the priority in the workplace is to produce for customer demand, production is also made for the needs of the sector. While the promotion of the products is made through Instagram, sales are made through approximately eight e-commerce sites. Kalender, who complains about the lack of newly trained personnel, says it has become challenging to find a master and apprentice. Kalender, who complains about the lack of newly trained personnel, says it has become challenging to find a master and apprentice.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Ayşegül Devecier, Miniature | Ornamentation Artist



*Ayşegül Devecier Sanat Galerisi*

Instagram:  
@ayseguldeveciersanatatolyesi

Adress: Kemeraltı Başdurak Camii  
Turistik El Sanatları Çarşısı  
Konak/İzmir

She completed her undergraduate studies at Süleyman Demirel University, Ornaments and Miniature Department, and her graduate studies at Marmara University, Faculty of Fine Arts. Devecier, who works in the field of miniature and ornaments, practices her art as the 3rd generation and states that every step that will carry the art forward is applicable by adhering to the tradition. She has worldwide success in the field of ornaments.

3. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

-  
19  
-

## Ayşe Burcu Özkan, Miniature | Ornamentation Artist



*Levn Art*

Instagram: @levnsanat

Adress: 871 Street No:19 Floor:2 No:110  
Kızlarağası Hanı Hisarönü,  
Konak/İzmir

She has been working with the marbling artist Fatma Sarıbaş for 13 years at Levn Art, Traditional Turkish, and Islamic Arts Atelier. Özkan graduated from Dokuz Eylül University, Faculty of Fine Arts, Miniature and Ornaments Department, and founded Levn Art together with Fatma Sarıbaş. In order to increase awareness and recognition of Traditional Turkish Arts, they give lessons, work on orders, and use their atelier as a gallery.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Birgöl Barış, Ceramic Artist



### Tierra Art Atelier

Adress: 920/1 Street, Piyaleoğlu Pasajı  
Konak/İzmir

Instagram: @tierra.art.atelier

Birgöl Barış, a graduate of the Department of Justice, continues her education on ceramics, which has always been her field of interest and continues her production in her new atelier, Tierra Art Atelier. Inspired by her interest in archeology and archaeological sites, Barış takes part in various workshops.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

-  
20  
-

## Cengiz Şerefli, Jewellery Designer



### Asil Gümüş

Instagram: @asil\_gumus

Sale Shop Adress: 871 Street No:19P55  
Atelier Adress: 871 Street No:19P140  
Kızlarağası Hanı, Konak/İzmir

He has been practicing this profession for 47 years as the first generation. Şerefli states that he draws his inspiration from the books he reads, the emotions he feels, sadness and happiness. He uses the signature "Cengiz Ustam" that he created for his special orders.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION



## Ebru Camkiran, Tile Artist



*İzmir Çini*

Instagram: @ebrucamkiran

Adress: 920/1 Street No:11, Piyaleoğlu Pasajı Konak/İzmir

In 1997, she started to learn the art of tile during her university education in Kütahya. Camkiran states that no one in her family was interested in tile art. She currently pursues her art in her hometown, İzmir. While inspired by nature and life, she tries to keep the meaning of tradition properly alive at her atelier.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

-  
21  
-

## Gülay Atıcı Ertan, Gemstone Cutting and Engraving Artist



*Nehir Doğaltaş Atölyesi*

Instagram: @gemstonejewelry

Adress: Kızlarağası Hanı, Konak/İzmir

Ertan, a graduate of Russian Language and Literature, started collecting precious stones as a hobby in 2000, then wondered how they turned into jewelry and decided to do this business with the knowledge she read from books. With the machine she bought in 2002, she started to cut stones by trial and error method with the knowledge she gained from the books. She started her profession as a hobby, opened her workshop in 2006, and continues her work here. Since the stones look far from their natural brightness in the photographs, she stays away from digitalization.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Hüseyin Hüsnü Alp, Evil Eye Beads Craftsman



### Alp İzmir Nazar Boncuk

Instagram: @alpnazar,  
Website: <http://www.alpnazar.com.tr>

Adresss: 856 Street No:51 Konak/İzmir

Alp family has been making glass beads for 55 years. Hüseyin Alp has been doing his job for 40 years as a second generation. In addition to this, he developed his chemistry knowledge by working as a pharmacist and researcher for years and became one of the first to color the beads. He also brought together ceramic and glass and received the patent for the product as the first person to do this work. Since each of the beads is produced uniquely, it contradicts the "same as in the photo" understanding that dominates e-commerce.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

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22  
-

## İbrahim Lütfi Yıldırım, Coppersmithing Craftsman



### Yıldırım Bakırcılık

Adress: 892 Street No:24, Konak/İzmir

Yıldırım continues his father's profession, which he started to learn during his primary school years. While emphasizing that patience and time are necessary for his job, he stated that he now trains interns only to be a clerk. He said that the interest in copper has increased since copper is a healthy metal, and its popularity has increased in recent years, but the sales are low due to economic problems.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## İlayda Şenoğlu, Jewelry Designer



### Üç Nokta Taki

Instagram: @izmirbeyi\_ucnuktaki

Adresd: 871 Street No:19 Floor:2 No:158, Kızlarağası Hanı Konak/İzmir

She has been continuing her profession for five years, which she learned from her father. Şenoğlu, who mainly works with natural stones, stated that she got her inspiration from nature. Expressing that the products result from 4-5 stages, she emphasized that patience is essential in this business. They continue their sales in their shops and on Instagram.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

23

## İlkay Kanar, Calligraphy | Ornamentation Artist



### Yazihane

Instagram: @yazihane\_hat

Adress: Kemeraltı Başdurak Camii  
Turistik El Sanatları Çarşısı  
Konak/İzmir

Kanar, who has been working for the continuity of the knowledge he has received from his masters for more than 20 years, continues his art in Başdurak Mosque Handicrafts Bazaar. He also produces the paper and ink he uses in calligraphy, an ancient art. He works for the continuity of his art by training apprentices in his workshops in Kemeraltı.

3. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## İlker Güdücü, Leather Craftsman



*Nina Atelier*

Instagram: @nina202298

İlker Güdücü, who has worked in different areas related to leather, now produces bags and notebooks with his wife.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

24

## İnan Yıldırım, Coppersmithing Craftsman



*Bakırcı Orhan*

Facebook: @YildirimBakircilik

Adress: 876 Street No:4/6 Büyük  
Demirhan, Konak/İzmir

Yıldırım, who is a graduate of the Faculty of Veterinary Medicine, has been carrying on the business he inherited from his father for 23 years as the 2nd generation. Stating that solder traces on handcrafted products are perceived as mistakes by their customers, Yıldırım said that they could not turn to e-commerce due to such reasons. He is currently working with his sister.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## İsmail Damar, Knitter



### Örücü İbrahim

Adress: 848 Street 2. Beyler Konak/İzmir

Since the age of 10, he has continued knitting, which is his father's profession, with his older brother. With their processes, they knit used clothes, sneakers, car upholstery, torn, burnt, and deformed parts in the same way as before and return them to the economy. He thinks that his profession has no future because the new generation is indifferent, and this job requires much patience. Since it is a time-consuming and challenging job, he does not need to advertise.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

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25  
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## Kadir Gündüz, Leather Craftsman



### Gün Deri

Instagram: @gunanadolu

Adress: 871 Street No :19 Kızlarağası Hanı Konak/İzmir

Gündüz started learning the leather business from his masters in Ankara Yüksel Street in 1988. He has been working with his brother in the same street and shop in Kemeraltı since 1996. They produce and sell products such as leather bags, notebooks, wallets, and jewelry. Gündüz stated that they have problems in e-commerce because it is challenging to standardize handicrafts. They promote their products with their Instagram posts for their customers who live far away.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION



BRAND REGISTRATION



## Mehmet Ağca, Mother of Pearl Inlay Craftsman



*Mehmet Kari*

Facebook: @Sedefkarmehmet

Adress: 853 Street No: 13 / B 40-43  
Özyurtsever İşhanı / Bedesten Çarşısı  
No:9/I Konak/İzmir

The self-taught artist started his career as an apprentice at the age of 10 and continues. He works in various fields such as mother-of-pearl inlay, filigree, patterner, engraving, gold-silver plating, jewelry design, and wood carving-relief. Ağca, whose designs all belong to him, creates products in which he uses many arts together. He also promotes these products on social media.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

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26  
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## Mehmet Ali Özdamar, Silversmithing Craftsman



*Nehir Gümüş*

Instagram: @nehir\_alyans\_gumus

Adress: 871 Street No:19 Kızlarağası  
Hanı K:2 / 157, Konak/İzmir

Özdamar, who received apprenticeship training, has been continuing his profession for about 23 years. He works mainly on silver and designs products for the demands of his customers. Stating that he received orders via Facebook and Instagram, Özdamar complains that no more apprentices are being trained and states that studies should be carried out to make it more encouraging.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Mustafa Söğüt, Jewelry Designer



Adress: Tezcan İşhanı Floor: 6,  
Konak/İzmir

In his profession, which he started as an apprentice in 1978, he has designed jewelry for many worldwide names, including Celine Dion, Clint Eastwood, and Sezen Aksu. He says that he has a great interest in ancient times, especially the Ottoman Empire, and they inspired him. Stating that he has a particular interest in rings, Söğüt now works for the ride in his atelier.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Nuri Tutpınar, Oud Craftsman



*Nur Music*

Adress: 2.Beyler Kemeraltı,  
Konak/İzmir

He has been producing Turkish Classical Music Instruments, which he started as an apprentice, for 65 years. He mostly worked on oud. In the past, he has sold many ouds to Greece. Nowadays, he is doing more arbitrary work in his workshop.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION



**Örücü Hasan**

**Adress:** 848 Street No: 80/P-3 2. Beyler Konak/İzmir

He started his career as a tailor's apprentice for ten years. Afterward, he moved to knitting, which is considered more valuable and has been continuing for 54 years. Emphasizing that it is essential to understand the language of fabrics, Güvenir is one of the last representatives of this profession. While emphasizing that learning the profession requires a long time and effort, he also states that the profession has no future.

**2. GENERATION**



**INTERNATIONALIZATION**



**DIGITALIZATION**

**Rauf Zenger, Naht Artist**



**Rauf Art**

**Instagram:** @raufzenger\_sanat

**Adress:** Üzümcü İş Hanı Floor:1 No:109 Konak/İzmir

Zenger is a national artist in the field of naht, who makes naht art, ship models, and natural products and jewelry. He discovered his inclination for the fretwork in the course, which he started to learn relief. Zenger has been continuing his art professionally for the last 5-6 years, which he started to learn in 2007. He thinks that the photographs taken are insufficient to reflect the natural state of the works, and he shares social media posts for promotional purposes only.

**1. GENERATION**



**INTERNATIONALIZATION**



**DIGITALIZATION**



## *Sami Atık*, Goldsmithing Craftsman



*SESA Kuyumculuk*

Adress: Kuyumcular Çarşısı 936 Street  
No:5/101 Konak/İzmir

He has been doing this job for 46 years. He does not use digital channels. He thinks that in order for his profession to be permanent, it is necessary to continue to train talented students.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

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29  
-

## *Süleyman Akdemir*, Ironsmithing Craftsman



*Kemeraltı Demircisi*

Instagram: @kemeraltidemircisiali

Adress: 873 Street No: 77 Konak/İzmir

Akdemir, who is 25 years old and has been in business for about ten years, continues his business with his father as the 4th generation. He states that he got his inspiration from what he learned from his grandfather and a hundred years of experience passed on to him. Emphasizing that crucial importance should be given to labor, Akdemir said they make domestic and international sales through e-commerce sites.

4. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Şener Atik, Goldsmithing Craftsman



### Saray Kuyumculuk

Adress: Kuyumcular Çarşısı 936 Street  
No:10-B Konak/İzmir

He started his profession as an apprentice and has been continuing for 43 years. Atik, which produces according to the needs of its customers, stated that he was inspired by the knowledge and works of the masters in the past.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

30

## Tamer Tekeli, Macrame Cord Manufacturer



Akasya / İZBAY Ticaret LTD. ŞTi.

Adress: Kemeraltı Mahallesi 873 Street  
Kestane Pazarı No:6 Konak/İzmir

The business was established in 1992 and has passed over to Tekeli since 1996. He still carries on the work he learned from his father in his workshop. Threads, which were produced by hand in the past, are produced here using machines. Due to the capacity of its business, Tekeli does not consider taking a step into e-commerce.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Yalçın Ayarcıoğlu, Felt Artist



### *Nela Collection*

Instagram: @nelacollection

Adress: Kemeraltı Başdurak Camii  
Turistik El Sanatları Çarşısı  
Konak/İzmir

After working in the public sector for many years, he has dealt with felt for ten years, which he met by chance. He cares about increasing the interest of his visitors towards felt. He produces various items, accessories, and clothes based on the day's needs with felt and continues his works at Başdurak Mosque Touristic Handicrafts Bazaar.

1. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

31

## Yaşar Bartık, Coppersmithing Craftsman



Instagram: @yasarbartik\_kalay

Adress: Palamut İş Hanı 6/13  
Konak/İzmir

He has been dealing with tinsmithing and coppersmithing since he was 12 years old. Bartık mentions that it is inspiring to love his profession, which he is the third generation. He works with his older brother Aziz Bartık. He said they are not interested in e-commerce since they only work with cash payments.

3. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

## Yaşar Çan, Wooden Barrel Craftsman



Adress: 920 Street No: 25 Azizler Sokağı Konak/İzmir

Çan continues his craft, which he started as an apprentice at the age of 6-7, inspired by the spirit of the trees. Thanks to the bond he establishes with the trees, he gives them brand new forms. Besides continuing his sales on Trendyol, he also sells barrels in France. He complains that his profession does not receive enough value and support.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

32

## Yaşar Dağlı, Tinsmithing Craftsman



Sahra

Instagram: @fenerciyasar  
Facebook: sahraturistik

Adress: 892 Street No:70 Taşçılar İçi Konak/İzmir

Yaşar Usta, who first started to work with the renovation of lighthouses, then started to work in demand in the market, such as garden lighthouses and terrariums with the change of business. He continues to work in his atelier.

2. GENERATION



INTERNATIONALIZATION



DIGITALIZATION

***PROCESS***

***PROCESS***



34



***"Through this project, I had the opportunity to meet a completely different face of the city I live in, which I never knew. I learned how deep-rooted history and how much value the region has by destroying the concept of "the bazaar you go only for wedding shopping" in my mind. I learned very valuable information about their fields in such a short time from all the artisans and craftsmen we met and interviewed. I am very lucky to have had such a good experience."***

**D. Aslı Doydu**

*Sanat  
& Zanaat  
atlası*





*“ As a student living and studying in Izmir, it was very enjoyable and meaningful to take part in the Kemeraltı Art and Craft Atlas project. I met many valuable craftsmen and artists in Kemeraltı. I learned from them both about their work and during our conversations, I listened to anecdotes from their life experiences. At the same time, this project was my first fieldwork experience, throughout the project I discovered the intricacies of interviewing and the challenging but enjoyable aspects of fieldwork. ”*

**Aylin Akay**



**Kick Off Meeting, 14/01/2022**



Yalçın Ayarcıoğlu and Project Team



*“ Working in the Kemeraltı Art and Craft Atlas project gave me beautiful memories that I will never forget. Doing research in the depths of Kemeraltı, meeting various textures and people are just a few of the things that the project contributed to me. Apart from this, I had gains such as project management, conducting qualified research, and field work. I would like to thank everyone who contributed to the project and our craftsmen and artists who shared their experiences and knowledge with us. ”*

Melis Kılıç





*“ To be honest, this project gave me better experiences than I expected, seeing many aspects of Kemeraltı and being my first fieldwork holds a special place for me.”*

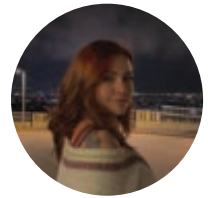
**Yunus Emre Arap**



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-

*“ It was a very beautiful and unforgettable experience. I met new people, new lives, talents, efforts and veterans. I feel very lucky and happy to be involved in such a project. ”*

**Doğa Varolsan**



*Sanat  
& Zanaat  
atlası*



**Mustafa Söğüt Interview.**



*' I would like to express that I am proud to take part in the Kemeraltı Art and Craft Atlas project, which we carry out together with the Creative Industries and Cultural Economy student club. I gained many lessons and experiences from our valuable craftsmen and artist elders that we met during the fieldwork. This process gave me awareness in many ways. Seeing how precious and valuable works that touch the soul come out in those tiny workshops that we pass by and that we are often not even aware of; The struggle in the life story of each master, their respect for their work and their passion made me say once again that I took part in this project. I would like to thank once again IEU+KREA, TARKEM A.Ş, Spectacled Tales and İzmir Historical Kemeraltı Craftsmen Association for bringing us together with such nice people. '*

**Hatice Yıldız**



1. Ali Akdemir  
2. Ayşegül Devecier  
3. Birgül Barış  
4. Ebru Camkiran  
5. Hüseyin Hüsnü Alp

6. İlkey Kanar  
7. Kadir Gündüz  
8. Mustafa Söğüt  
9. Nuri Tutpınar  
10. Yalçın Ayarçioğlu

11. İbrahim Lütfi Yıldırım  
12. İnan Yıldırım  
13. Ali Uğur Kalender  
14. Yaşar Bartık  
15. Ayşe Burcu Özkan



16. Rauf Zenger  
17. Mehmet Ağca  
18. Hasan Güvenir  
19. İsmail Damar  
20. Tamer Tekeli

21. Yaşar Çan  
22. Abdurrahman Albeni  
23. Gülay Atıcı Ertan  
24. Yaşar Dağlı  
25. İlayda Şenoğlu

26. Cengiz Şerefli  
27. Şener Atık  
28. Mehmet Ali Özdamar  
29. Sami Atık  
30. İlker Güdücü

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[www.zanaatatlasi.com](http://www.zanaatatlasi.com)



