

**THE SOCIAL CONSTRUCTION OF MEANING IN LANDSCAPE
ARCHITECTURE: A CASE STUDY OF GENÇLİK PARKI
IN ANKARA**

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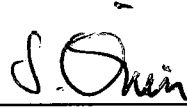
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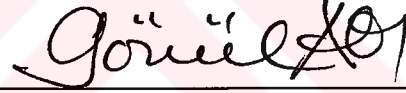
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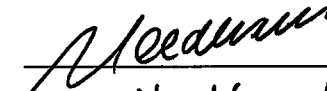
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Supervisor

Examining Committee Members:

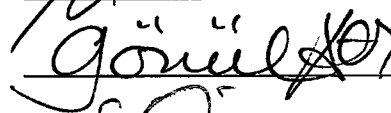
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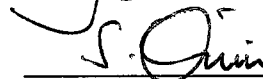
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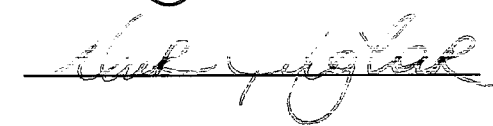
Prof. Dr. Gönül Evyapan



Assoc. Prof. Dr. Selahattin Önür



Assoc. Prof. Dr. Nur Çağlar



ABSTRACT

THE SOCIAL CONSTRUCTION OF MEANING IN LANDSCAPE ARCHITECTURE: A CASE STUDY OF GENÇLİK PARKI IN ANKARA

Uludağ (Sökmen) Zeynep

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Supervisor: Prof. Dr. Gönül Evyapan

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This research concentrates on the development of urban landscapes in a socio-cultural context with an emphasis on the example of public parks. As it is the case in all social processes, a landscaped environment develops and shapes to a certain meaning and identity with reference to changing natural and social inputs. For re-establishing the identity and uniqueness of places by processes of social meaning attribution, the necessary social analysis is conducted within the theoretical framework of Giddens' 'structuration theory' and Hägerstrand's 'time-geography'.

The study illustrates the history of Gençlik Parkı, the first urban park in the capital city Ankara in Turkey. The Turkish

Republic is a unique case being one of the first nation-state that was founded after the 1st World War. To propagate the new ideology of this nation-state and to form a new society Gençlik Parkı assumed the role of an agency.

Historical documents and official letters from the archives and articles from journals provided the source for the historical analysis. The research has shown that the social meanings of the park changed radically in time and that, its initial social meaning as well as the meanings it assumed in later periods can be studied within the framework of structuration theory.

Keywords: Social construction of meaning, landscape architecture, time-geography, Ankara in the Republican period, Republican ideology, public space.

ÖZ

PEYZAJ MİMARLIĞINDA TOPLUMSAL ANLAM ÜRETİMİ: ANKARA GENÇLİK PARKI ÖRNEKLEMESİ

Uludağ (Sökmen) Zeynep

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Bu araştırma kentsel peyzajın sosyo-kültürel süreçler içerisinde oluşumu üzerine kurgulanmakta ve özellikle kent parklarının gelişimini ve anlamlandırılmasını vurgulamaktadır. Bütün toplumsal olaylarda olduğu gibi bir peyzaj çevresi de değişen doğal ve sosyal verilere bağlı olarak belirli bir anlam ve kimlik olarak gelişir ve şekillenir. Bu kimliğin ve bütünlüğün, sosyal anlamlarının oluşturularak yeniden kurgulanabilmesi için gerekli olan sosyal analiz yöntemi Giddens'in 'yapılanma kuramı' ve Hägerstrand'ın 'zaman coğrafyası'nın teorik çerçevesine göre oluşturulmuştur.

Bu çalışmada başkent Ankara'nın ilk kent parkı olan Gençlik Parkı'nın tarihsel hikayesi anlatılmaktadır. Türkiye Cumhuriyeti I. Dünya Savaşı'ndan sonra kurulan ilk ulus-

devletlerden olduđu için önemli bir örnektir. Gençlik Parkı, yeni kurulan Cumhuriyetin ideolojisinin yayılması ve yeni toplumun oluşturulması için bir araç olmuştur.

Bu tarihsel analizi yaparken, arşivlerdeki tarihi belgelerden, yazışmalardan ve gazete makalelerinden yararlanılmıştır. Bu araştırma sonunda, parkın anlamının zaman içerisinde radikal olarak deđiştii ortaya çıkmaktadır. Parkın kurulduđu zamandaki anlamının ve deđişen zaman içerisinde kazandıđı farklı anlamların 'yapılanma kuramı' çerçevesinde incelenebileceđi gösterilmiştir.

Anahtar Kelimeler: Toplumsal anlam üretimi, peyzaj mimarisi, zaman coğrafyası, Cumhuriyet dönemi Ankara'sı, Cumhuriyet ideolojisi, kamusal alan.

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CHAPTER 1

INTRODUCTION

1.1 Problem Definition

A landscaped environment possesses a meaningful identity only if its production is through a genuine socio-cultural process, and thus it has the ability to survive parallel to the socio-cultural changes in this process. The problem studied in this research is the understanding of the change in the meaning of urban landscaped space, as a result of the socio-cultural changes in an urban society. This study stemmed from the need to understand the social construction of meaning in urban landscaped space. It aims to comprehend the cultural *identity* and *uniqueness* of places in the contemporary landscape architecture. This objective will be successfully met to the extent that it may account for the production and reproduction of meaning in cultural life in the urban context.

The primary focus of social and behavioral scientists involved with human-landscape interaction has generally been the aesthetics and specifically the perception of visual quality or scenic beauty and landscape preferences. However, the relationship of humans with landscape is not limited to visual perceptions of aesthetic or scenic factors that fail to consider the socio-cultural dynamics and multi-sensory characteristics

of human-landscape transactions. Changing tendencies and resultant physical environment creation in landscape architecture reflect the changing social systems and ideologies about the relationship of society to the public sphere and nature.

To address the characteristics and dynamics of both humans and landscapes, a transdisciplinary and multi-paradigmatic approach is required. Especially, the changing concept of 'nature' and 'man-nature' interaction towards the end of the twentieth century, necessitates re-examination of the development patterns of open urban green spaces with the new discourse about space in the post-modern decade.

The way human-beings see themselves in relation to nature is fundamental to all cultures and has had a profound impact on garden traditions. Indeed human activities are shaped by social and cultural processes and structured by meanings that people derive from the context in which those actions occur. Thus, garden tradition has evolved with inputs from its own historic past and with the human activities of the still living cultures.

All through the history of landscape architecture, open and green spaces, whether inside the cities or in the countryside, were developed and shaped to a certain meaning and identity with reference to the changing natural and social inputs. In other words, the ever changing social structure of the society has been reflected in both the physical and social characteristics of the contemporary landscape development. Firstly, organized landscapes have served as a symbol of

cosmos, heaven, ideal world, religion, power, despotism, richness, royalty, and as a cure for unhealthy conditions in cities; and now, they act as a crucial service not only for the viability of urban life but also, for the reproduction of labor. Thus, organized landscapes have always been the reflections of power, state ideology, political and social struggles. Consequently, landscape design, as an aspect of landscape has inevitably had cultural and historical resonance in the continuum of the past, present and future.

This research is focused on gaining an understanding of the changes in meanings and the values associated with landscape, of human interactions and of the relationships of perceived environmental quality with both physical-natural and socio-cultural elements of landscape in the urban environment.

1.2 Statement of Objectives

The main objective of this study is to analyze critically the aspects of politics of space and socio-cultural phenomena in the production and reproduction of organized landscape within the urban environment. A study of social change and the social construction of meaning in landscape, necessitates a deep investigation of the changing socio-cultural dynamics in the society, towards revealing the changing social and cultural meanings and ideologies in the production of the physical environment.

This research concentrates on the premise that; the contemporary form of green spaces can be approached

principally as a historical and socially specific mode of design which can be understood by grasping the relationship between space and the elements of social organization, and socio-cultural change, such as, social movements, economics, politics, ideological and cultural values. Within this scope, this study aims to investigate the patterns of man-landscape interaction within its socio-cultural context and to reveal the physical and social transformation in landscape design specifically in the development of *public parks*. The study focuses on the concept that space is a social construction in all its dimensions. The concept of social space necessitates the evaluation of the elements of space to a principal analysis of the effects of social movements and state ideologies. The insights, derived from this cultural process will provide us the way of re-establishing the identity and uniqueness of places in the contemporary landscape architecture. Thus, to be specific, the articulation of the changes in cultural, social, political and economic activities within urban landscaped spaces also represent the changing perceptions of meaning and changes in the social construction of meaning in landscape designs, particularly public parks.

Since landscape design is a social construct, it follows that understanding man-landscape interaction is also culture bound. It needs the expression of beliefs, feelings and emotions of a given culture. Hence, the meaning of landscape is socially constituted and it survives as long as it protects its social and cultural value, which lies in its use for production and reproduction of cultural life. This meaning also, helps as a constituent element of changing cultural practice in the urbanization of cities. So, it is important to understand the

changing meaning of landscape for social reproduction and constitution of urban consciousness. As Harvey says;

Increasing urbanization makes the urban the primary level at which individuals now experience, live out, and react to the totality of social transformations and structures in the world around them. To dissect the urban process in all of its fullness is to lay bare the roots of consciousness formation in the material realities of daily life. It is out of the complexities and perplexities of this experience that we build an elementary consciousness of the meanings of space and time; of social power and its legitimations; of forms of domination and social interaction; of the relation to nature through production and consumption; and of human nature, civil society, and political life. (Harvey, 1985:251)

In this changing perception of meaning, another objective of the study is: to search for a critical analysis of the social production of space and to provide a social consciousness for understanding the changes in the meaning of landscape in the urban milieu as well as physical transformations sometimes parallel to urban transformation. This study then suggests that, landscape design is a '*social production and reproduction*' which creates a practice of its own, based on a system of social and cultural power. Thus, it affects and also is affected by social structures, social agents or collective activities of agents which construct the society. In other words, landscape design is not only a personal manifestation of an agent but also, a product of a historical context, socio-cultural context and social relations in a society. Therefore, social and cultural analyses; policies, ideologies, and the agency factor, all contribute to the understanding of the changing social structure and the establishment of the meaning and identity of places in the urban social milieu.

The study aims at contributing towards an interpretation of social life with a systematic analysis of the changes in social and cultural system in a society, which will help define the nature of socially constructed meaning in relation to cultural and social change.

The design of landscaped spaces, that far mainly used as a tool to serve political power, after the Industrial revolution came under the influence of contemporary views of human beings and the social reality of urban life. Early pleasure gardens and gardens of the courtly life were replaced by the first public parks (1840-1900), then, parks as instruments of social reform (1900-1930), parks as active recreational facilities (1930-1965), and now as open space systems serving both the ecological and more passive recreational purposes (Cranz, 1989). Today, the changing concept of public park with new social, cultural, and symbolic meanings creates new relationships with the citizens and has a new mission in a modern world where the death of public space is in discussion.

Since landscape design has ideological origins and is a space of social interaction, it requires a critical study of social, geographical and historical theory. This critical analysis would involve issues of individual and collective action, of construction of new social and cultural realities, new relationships, and of representation of both action and political decisions in the urban milieu. Changing perception of environment and man-environment interaction also provides a solid sense of social change.

As will be discussed in the following chapter, public parks emerged from particular social contexts in each period and in that sense, they possess a meaningful identity. The social meaning of this identity is hidden in the social practices of that period. With the changes in the socio-cultural environment of the societies towards the 19th century, a new understanding of nature and culture emerged. This social change caused a spatial change in the urban environment and thus in the urban landscaped space. This historical change begins in design practice with the development of many underlying tendencies, movements, and styles as well as utopian projects. Hence, daily life of the citizens changed with changing social relations and the spatial environment of those relations. The result was the change in the public sphere. Industrialization, urbanism and new political systems are among the important features of the modern social world which were also the main causes of the change in the public domain. So, the emergence of modern man in the modern society created the first public man.

In contemporary social theory, the change in the public sphere is discussed by social theorist like, Habermas, Sennett, or the Frankfurt School theorists. For Habermas, the change in the public sphere was a structural transformation. (Habermas, 1997) The weakening of the public is not just a matter of new lower class entrants being mere consumers or substandard participants. On the contrary, Habermas asserts that the consumption of mass culture increases with wealth, status, and urbanization. And the result is that, the public sphere as a whole is transformed, not just diluted around the edges. (Calhoun, 1994:25)

In fact, the changes in the 19th century public sphere were important for the creation of the bourgeois society. However, this transformation was an evolution rather than decline of the public sphere. The numerous features of modernity created new patterns of urban life. This change in the social and structural systems of societies is replicated as modernization and extends out from its original western base to take in the whole world.

The establishment of modern Turkish Republic is a unique experience. The constitution of a modern society out of a traditional one with radical changes in political, social and cultural spheres was an evolution in the 20th century. In that sense, the establishment of the largest public park of the Turkish Republic in the capital city Ankara was a unique experience in the first half of the century. Gençlik Parkı has a significant social meaning different from other examples in Turkish experience. It was not designed for the reproduction of labor force only. What makes it special among other public parks or district parks was the ideological and social meaning attributed to the park. Therefore, in this research we will attempt to read the social construction of meaning in landscaped environments and Gençlik Parkı will be investigated as an example.

In the second chapter I shall try to reveal the emergence of the first public parks out of the social context of the 19th century Europe and then, I intend to question the Turkish experience in landscape parks design practice, with respect to current culture and politics; and discuss certain ideological issues about the relationship of society to the natural world

and changing public and private space concept with the changing perception of environment and man-landscape interaction.

In the third chapter of this research as a case demonstration, I shall try to reveal the changes in spatial and social structure of Gençlik Parkı, which has a visible relation with the social and cultural changes in Turkey, by introducing frames of meaning associated with certain contexts of social life from the beginning of the Turkish Republican period to the 1990s.

The fourth chapter is devoted to conclusions. It concludes with a brief summary and discussion on the important aspects and contributions of this study.

1.3 Methodology

This research is devised as a critical analysis to the aspects of politics of space and socio-cultural phenomena in the production and reproduction of landscaped spaces at urban scale, in order to understand the changing meaning of those spaces as a result of the socio-cultural changes in an urban society. With this scope, the study particularly specializes on public parks as the most significant products of urban landscape in the modern era. So, to make a social and cultural analysis in order to evaluate the factors that are effective in the constitution of the meaning and also, the factors that are effective in the change of this meaning, it is necessary to make an empirical inquiry.

A public park is a social space which is produced and reproduced with social interaction in space-time relation. The importance of public space lies in its potential as a mode of societal integration. In a sense public discourse is a possible mode of coordination of human life. Although public parks are significant spaces of social interaction, until today, they have hardly been evaluated within the categories of social sciences, and been the subject matter of rich discussions in the established researches in social sciences. In researches conducted and in articles, parks are evaluated only in terms of landscape architecture and urban design.

An important reason of this stems from the theoretical position of the social sciences which emphasized the processes and changes in the societies and neglected space as a statically, stationary figure until the end of the 20th century. As a result of this closedness and concrete expressions of the repression of space in social sciences, history was defined only as the description of the chronology of events, without having a spatial dimension. Besides that, geography which has space as the main subject matter, was neglected and put apart as a discipline and was defined only as a pattern design of spatial problems. A repression of time and space in social theory, was definitely a repression of history and geography. As a result of this repression in social sciences, a significant social object such as the public park has never been considered as a subject matter in social researches.

Now by the end of the 20th century, it is accepted and emphasized that the limits of presence are spatial as well as temporal. Such analysis involves the co-ordination of the temporal and spatial in intricate ways. Within the neat traditional breakdown between social science and history, social science is concerned with laws of a universal nature and makes generalizations that is indifferent to time and place; and history analyzes the unfolding of events situated in time-space, since an analysis of an event necessitates an analysis of time and space together. So, social scientists, historians and geographers should be regarded as specialists along a dimension of space and time.

Anthony Giddens is the major figure who emphasizes the significance of both spatial and temporal dimensions in social theory. As the founder of the 'structuration theory', Giddens leads on directly to the main themes, especially to that of the study of time-space relations. In his view the structural properties of social systems exist only in so far as forms of social conduct are reproduced chronically across time and space. An ontology of time-space as constitutive of social practices is basic to the conception of structuration, which *begins* from temporality and thus, in one sense 'history'. (Giddens 1995:3) Giddens' understanding of structuration theory as a social theory stems from this conceptual framework. As Giddens writes,

...I use the term 'social theory' to encompass issues that I hold to be the concern of all the social sciences. These issues are to do with the nature of human action and the acting self; with how interaction should be conceptualized and its relation to institutions; and with grasping the practical connotations of social analysis... Social theory

has the task of providing conceptions of the nature of human social activity and of the human agent which can be placed in the service of empirical work. The main concern of social theory is the same as that of the social sciences in general: the illumination of concrete processes of social life. ... I understand 'sociology', by contrast, to be not a generic discipline to do with the study of human societies as a whole, but that branch of social science which focuses particularly upon the 'advanced' or modern societies. (Giddens, 1995:xvii)

With the recovery of time and space for social theory, Giddens reconstructs the relationship of social theory with history and geography in structuration theory. That means, theorizing agency, structure and contextuality which means space as well as time is the focus of this theory. Thus, the idea of social reproduction and structure are very closely related to one another in this sociological analysis.

In social theory, theorists worked with antagonistic categories which was called dualism till the end of the 20th century. Some theorists like Weber emphasized the significance of agents in social theory and for some theorists like Durkheim and Parsons structure had primacy over action and agent. In historic materialistic view; structure takes priority over agency in the explanation of historical change. Marxism is fundamentally concerned not with behavior but with the forces and relations constraining and directing it.

The rise of 'Anglo Marxism', the remarkable penetration of English speaking intellectual culture by Marxism over the past twenty years, helped to bring together history and social theory. The question of structure and subject agency has been placed firmly at the top of the agenda for social theory by the

recent emergence in the English-speaking world of a version of Marxism which treats individual action as primary, reducing social structures to the consequences of such action. (Callinicos, 1988:3) Anthony Giddens as a practitioner of analytical Marxism has accepted this premise in his agency thesis. The ever existing dualism in social theory, the attempts to formulate human agency and structure as dualism are reconceptualized as the duality of agency and structure in his structuration theory.

According to the notion of duality of structure, the structural properties of social systems are both medium and outcome of the practices they recursively organize. Structure is not 'external' to individuals: as memory traces, and as instantiated in social practices, it is in a certain sense more 'internal' than exterior to their activities in a Durkheimian sense. Structure is not to be equated with constraint but is always both constraining and enabling. This, of course, does not prevent the structured properties of a social system from stretching away, in time and space beyond the control of any individual actor. (Giddens, 1995:25)

So, in structuration theory the constitution of agents and structures are not two independently given sets of phenomena, a dualism, but represent a duality. This duality is conceptualized as the duality of structure which is always the main grounding of continuities in social reproduction across time-space. This conceptual framework also explains the terminology of the 'structuration theory'. The word '*structuration*' in the theory comes from the combination of the words '*structure*' and '*action*'.

In advancing the cause of agency Giddens has drawn sociologists' attention away from structural interpretations in

structuration theory. The agency thesis reminds that people are the actors who move events that initiate changes in the society. The actions of individuals are influenced by the structural characteristics of the societies in which they are brought up and live; at the same time they recreate and to some extent change those structural characteristics in the society. Thus this theory mainly stresses the existence of the individual in society and society in the individual. In other words, neither the individual nor the society are finished entities; but are emergent properties formed and reformed through the action of each upon the other (Flanagan, 1993:140).

So, we may say that, structuration theory emphasizes that social structure is reproduced by the action of individuals that are social agents and also individual action is reinforced and informed by social structure. In other words, the orthodox conception of agents is consistent with invoking structures to help explain human action. As Giddens says; "The basic domain of study of the social sciences, according to the theory of structuration, is neither the experience of the individual actor, nor the existence of any form of societal totality, but social practices ordered across space and time." (Giddens, 1995:2-3). Agency is important in structuration theory because the basic premise of the theory is that social structure is modified continuously by the action of its agents. In other words, continuity in social reproduction in time and space is possible only by the action of agents.

This 'reconstitutive' aspect of social science and the emphasis on the interaction between structure and agency had a particularly powerful impact on urban sociology. At various

junctures in his work, Giddens (1994a, 1994b, 1995) draws attention to cities and the wider effects of urbanism, and argues that urban sociology deserves a central place in sociology's effort to comprehend the modern world. In Giddens' terms, 'urban sociology' is one of the main concerns that has been shared by geographers and sociologists and where interchange between the two disciplines has been most profuse. (Giddens, 1995:365) Historically, cities have been the main "power containers" in the process of industrialization. Cities and their radiating influences have produced a created environment that provides a much different time-space context for experience and social relations than that provided by a nonurban milieu. (Flanagan, 1993:141)

After the 80s, the emphasis on localism and agency has threatened to overwhelm other issues in the practice of urban sociology. Giddens defines structure in structuration theory as rules and resources, recursively implicated in the production of the social system. The structures of society are rule-resource sets, involved in the institutional articulation of social systems and the day-to-day activity of social actors; its agents draw upon and reproduce structural features of wider social systems. It is easy to see how such an interpretation of social life would make Giddens impatient with the way most social scientists concerned with the city have traditionally interpreted the relationship between structure and behavior. (Flanagan, 1993:140)

Also, by the mid-1980s, realism in geographers' discussions has been closely engaged with human agency and structure and their attention to the significance of space owes

much to this 'structuration theory'. (Unwin, 1992). From this point of view, realist perspectives on the relationships between spatial and social structures motivated geographers to gain an interest in places and spatial structures in order to develop an understanding of the role of space in society. This interest has been accorded by many geographers.

Historians like Braudel and Goffman are important figures who accepted the pre-eminent concern of time, not as chronological duration but as inherent in the complexities of social reproduction. The dialogue between structure and action is represented in their works. In that sense history is the structuration of events in time and space through the continual interplay of agency and structure: the interconnection of the mundane nature of day-to-day life with institutional forms stretching over immense spans of time and space. (Giddens, 1995:363)

History is the process through which human beings constantly make and remake their lives. Hence, in the historical analysis to uncover the eternal conflict between human agents and the objective conditions of their actions is of prime importance. With the growing convergence of history and social theory, structure and agency are so closely interwoven that to separate either and give one primacy over the other is a fundamental error. This view also involves that actions are the reflections of beliefs and desires of agents and are the initiators of physical movements. In other words, to explain social structures in terms of individuals and make reference to the properties of social structures is important for the study of a historical change.

Consequently, there are two basic premises of structuration theory. First one is to go beyond the ever existing dualism in social sciences in the 20th century and emphasize the co-ordination of the spatial and temporal dimensions in social theory. The second significant consequence of the theory is, the elimination of the borders between different disciplines in social sciences. Incorporating time-space in the heart of social theory means thinking again about some of the disciplinary divisions which separate *sociology* from *history* and *geography*. In that sense, structuration theory has something common with geography, history and sociology. According to Giddens, there is no difference between historical research, social research or geographical research. He says,

If there are divisions between social science and history, they are substantive divisions of labor; there is no logical or methodological schism. Historians who specialize in particular types of textual materials, languages or 'periods' are not freed from involvement with the concepts of, and the dilemmas inherent in social theory. But, equally, social scientists whose concerns are the most abstract and general theories about social life, are not freed from the hermeneutic demands of the interpretation of texts and other cultural objects. (Giddens, 1995:358)

So, time-space relations are at the very heart of social theory, as interpreted through the notion of structuration, and should hence also be regarded as of considerable importance for conducting empirical research in the social sciences. This thesis is based on the premise that, when a product of a genuine socio-cultural process, a "place", and in our case a landscaped environment, will withstand the test of time-space and will retain a meaningful identity. To depict this meaningful

identity then, it is necessary to understand the social construction of meaning in urban landscaped places.

In the thesis research, time-space relations are treated as fundamental to the production and reproduction of social life rather than as making up boundaries to social activity which can be left to specialists in other disciplines – geographers and historians. In that sense, the empirical research I shall conduct, connects with the major tenets of structuration theory. Therefore, in this research to establish the social meaning of public parks and in particular Gençlik Parkı, the historical and social analysis of the park is done within the theoretical framework of the structuration theory. Thus, this study, relative to the historical analysis of the constitution of Gençlik Parkı and Turkish landscape architecture, is also a social analysis of the case. This study tends to offer accounts of human conduct, which imply that this conduct is the outcome of social causes outside the influence of the actors involved.

Another significance of the structuration theory for this research is its methodological framework. Giddens often emphasizes that, structuration theory will not be of much value if it does not help to illuminate problems of empirical research. However, the study of practical consciousness and discursive consciousness must be incorporated into research work. In this research there will be an empirical study associated with the theoretical concepts of structuration theory.

...I do not believe that there is anything in either the logic or the substance of structuration theory which would somehow prohibit the use of some specific research technique, such as survey methods, questionnaires or whatever...The points of connection of structuration

theory with empirical research are to do with working out the logical implications of studying a 'subject matter' of which the researcher is already a part and with elucidating the substantive connotations of the core notions of action and structure. (Giddens, 1995:xxx)

So, in indicating some of the implications of the structuration theory for empirical research, Giddens does not suggest a specific format of research which everyone henceforth should adopt. It is, however, both possible and worthwhile to look more generically at the tasks of social research informed by structuration theory and at the consequences of the foregoing discussion of research work for the traditional debate between 'qualitative' and 'quantitative' methods in social research.

In the historical analysis of this research, to solve the public/private dichotomy in public sphere is necessary to understand the social construction of meaning in public spaces. This research emphasizes that the public sphere became an arena of ideological and political struggle in architecture, landscape architecture, and urban design for social change. In other words, the attitude towards nature and culture was transformed into a form of power. This power of State or ideology has often been the agency of the social construction of meaning in urban landscaped spaces in different social backgrounds and in different periods. However, unless paralleled by a genuine socio-cultural process, the meaningfulness cannot be justified, and so, will not survive.

In this research the social construction of meaning will be discussed within the framework of Giddens' structuration theory; not in terms of the meaning in semiotics or semantics

as in the theory of Saussure. By investigating the social construction of meaning in public spaces, the research aims to understand the relational character of the codes that generate meaning to be located in the ordering of social practices that are constructed in the rich context of social activity.

In modernist understanding, public space is not understood *agonistically* as a space of competition for acclaim and immortality among a political elite; it is viewed democratically as the creation of procedures whereby those affected by general social norms and collective political decisions can have a say in their formulation, stipulation, and adoption. (Benhabib, 1994:87) This conception of the public is different than the liberal one, for although Habermas and the liberal thinkers believe that legitimation in a democratic society can result only from a public dialogue, in the Habermasian model this dialogue is judged according to the criteria represented by the model of a "practical discourse". The public sphere comes into existence whenever and wherever it is affected by general social and political norms of action engaged in a practical discourse, evaluating their validity. (Benhabib, 1994:87) In this view public participation is of prime importance which also symbolizes democratization in contemporary societies and growth of the autonomous public spheres. It is also the ideal of the public sphere which calls for social integration. In that sense, this discussion in the public sphere strengthens the agency thesis of Giddens' structuration theory.

The studies on public sphere as an institutional location for public affairs, mainly focuses upon the bourgeois society of

the 18th to 20th centuries and recover its continuing importance. In this public sphere, the practical reason, location for public affairs, was institutionalized through norms of reasoned discourse. In fact, the extent of participation was an essential dimension of publicness and also a key criterion for evaluating a public sphere. It also affected the rise of sociability in the society. The participants of a public sphere are private citizens and are the agents of a State. In that sense, the evaluation of a park as a public space necessitates focusing upon the understanding of human agency and of social institutions, which is also the basic premise of the structuration theory.

To understand structuration theory, it is necessary to understand the two basic concepts of the theory which are '*structure*' and '*agency*'. In structuration theory, as indicated before, structure is defined as rules and resources drawn upon in the production and reproduction of social action and are at the same time the means of system reproduction (the duality of structure). Rules and resources as the most important aspects of structure are recursively involved in institutions which are the more enduring features of social life. While speaking of structural properties of social systems, Giddens means their institutionalized feature, giving '*solidity*' across time and space. Social systems, as reproduced social practices, do not have '*structures*' but rather exhibit '*structural properties*' and that structure exists, as time-space presence, only in its instantiations in such practices and as memory traces orienting the conduct of knowledgeable human agents. (Giddens,1995:17) Hence, social systems have structural properties in the sense that relationships are defined within time and space. As Giddens writes,

In structuration theory, structure has always to be conceived of as a property of social systems, 'carried' in reproduced practices embedded in time and space. Social systems are organized hierarchically and laterally within societal totalities, the institutions of which form 'articulated ensembles'. (Giddens, 1995:170)

While examining the mechanisms of social reproduction it is important to emphasize that society is not a creation of individual actors and that the structural properties of social systems endure beyond the life times of individuals. But structure, structural properties, or 'structural parameters' exist only in so far as there is continuity in social reproduction across time and space. And such continuity in turn exists only in and through the reflexively monitored activities; in other words, routine activities of situated actors, having a range of intended and unintended consequences. This conceptual framework in structuration theory also demonstrates that, a 'structural approach' to the social sciences cannot be severed from an examination of the mechanisms of social reproduction. In this research, in the social analysis of public parks, this concept will be of use to explain the structural change with high rates of mobility of human action.

According to structuration theory, the moment of the production of action is also one of reproduction in the contexts of the day-to-day enactment of social life. This is so even during the most violent upheavals or most radical forms of social change. (Giddens, 1995:26) In reproducing structural properties of social systems, agents also reproduce the conditions that make such action possible. In that sense, social life is in many respects not an intentional product of its

constituent actors, in spite of the fact that day-to-day life is chronically carried on in a purposive fashion. So, human history is created by intentional activities but is not an intended project; it persistently eludes efforts to bring it under conscious direction. Human social life is formed and reformed in praxis – in the practical activities carried out in the enactment of everyday life. This is exactly the kind of view I have tried to argue for setting out the basic tenets of structuration theory in this research while introducing a basic element such as Gençlik Parkı which would change both structure and agency in the modern Turkish society.

All social interaction is vital for structuration theory. Social interaction refers to encounters in which individuals engage in situations of co-presence. Thus social interaction depends upon the 'positioning' of individuals in the time-space contexts of activity. Hence social interaction is engaged to social integration whereby the institutions of social systems are articulated. Social relations concern the 'positioning' of individuals within a 'social space' of symbolic categories and ties. In that sense, social relations are certainly involved in the structuring of interaction but are also the main 'building blocks' around which institutions are articulated in system integration.

So, positioning of actors in social interactions is fundamental to social life and to structuration theory. Actors are positioned in the immediate circumstances of co-presence in relation to others, but also in relation to the seriality of encounters in time-space. Thus actors are positioned with their daily biographies and also with their life-time biographies in

social life. For every individual, positioning in the time-space paths of day-to-day life, is also positioning within the life cycle of the life path. In structuration theory Giddens defines the positioning of actors in contexts of interaction and the interlacing of those contexts themselves.

Every individual is at once positioned in the flow of day-to-day life; in the life span which is the duration of his or her existence; and in the duration of 'institutional time', the 'supra individual' structuration of social institutions. Finally, each person is positioned, in a 'multiple' way, within social relations conferred by specific social identities; this is the main sphere of application of the concept of social role. The modalities of co-presence, mediated directly by the sensory properties of the body, are clearly different from social ties and forms of social interaction established with others absent in time or space. (Giddens, 1995:xxv)

It is not only individuals who are positioned relative to one another, the context of social interaction is also positioned in time-space context. That means, all social life occurs in, and is constituted by, intersections of presence and absence in changing time and space. And actors with their daily-biographies and life-time biographies have a trajectory in the life path in time-space context. According to Giddens, in examining this notion of structuration with the contextuality of social interaction, the techniques and approach of time-geography are highly illuminating. Time-geography as developed by Hägerstrand, has as its principal concern the location of individuals in time-space and takes as its starting point the very phenomenon which Giddens emphasized- the routinized character of everyday life.

Time-geography is concerned with constraints that shape the routines of day-to-day life and shares with

structuration theory an emphasis upon the significance of the practical character of daily activities, in circumstances of co-presence, for the constitution of the social conduct. (Giddens, 1995:116)

Time-geography and geographers' sensitivity to space and place which is of even greater importance, are important references which Giddens gives particular attention to, in structuration theory. Also, they are reference to one of the respects in which sociology can profit from the writings of geographers.

Time geography provides the necessary method to analyze how daily lives of the citizens are zoned in time and space combined, by looking at how activities occur during definite periods and at the same time involve spatial movement. As an indication of life path, time geography helps to make generalized patterns of individuals of their time-space movement within the 'life cycle'. This is in turn connected with the human body, its means of mobility and communication, and its path through the life-cycle. The webs of interaction are formed by the trajectories of agents. Trajectories of daily, monthly, and overall life paths of individuals in their interaction with one another would involve generalized patterns of time-space movement within the life-cycle.

The typical patterns of movement of individuals, in other words, can be represented as the repetition of routine activities across days or longer spans of time-space. Agents move in physical contexts whose properties interact with their capabilities, given the above constraints (capability constraints such as; the need for sleep or food at regular intervals ensures certain limits to the structuration of daily activities), at the same time as those agents interact with one another. Interaction of individuals moving in time-space compose 'bundles'

(encounters or social occasions in Goffman's terminology) meeting at 'stations' or definite time-space locations within bounded regions (e.g. homes, streets, cities, states, the outer limit of terrestrial space being the earth as a whole — save for the odd space traveler or two in the current age of high technology). (Giddens, 1995:112)

Hägerstrand's dynamic 'time-space maps' are important in providing a graphic form to the movement of human beings in time and space as a biographical project. Figure 1.1 shows the diagrammatic representation of daily time-space paths according to Hägerstrand (1970).

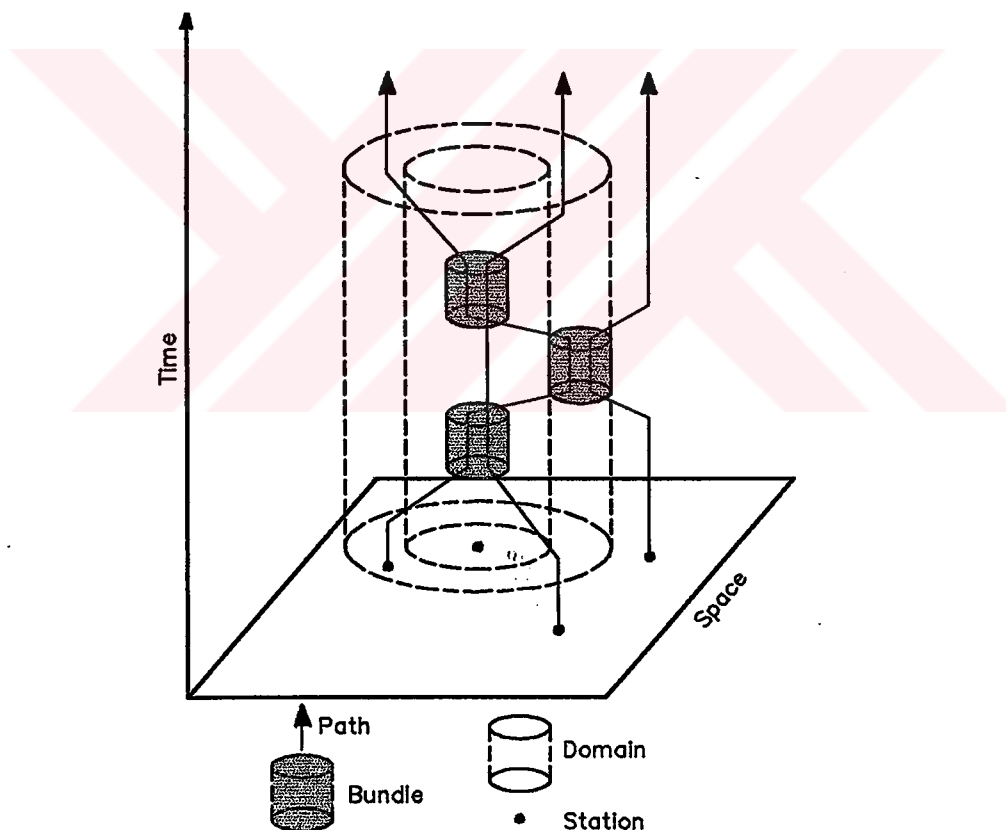


Figure 1.1 Diagrammatic representation of daily time-space paths. (Harvey, D., **The Condition of Postmodernity**, p.212)

By looking at the trajectories of individuals in time-space map it is easy to build up a characterization of his or her routine activities as a portrayal of his or her life-path. So the map indicates the individuals generalized patterns of time-space within the life-cycle.

However, Giddens criticizes Hägerstrand's ideals as he tends to treat 'individuals' as constituted independently of the social settings which they confront in their day-to-day lives. Time geography suggests a very effective critique of 'place' in terms of demonstrating the significance and in studying human social conduct in the analysis of organization of time-space. Its emphasis is upon the integration of temporality into social theory. The notions of place or location are used in a relatively unexamined way; 'stations', 'domains', etc., are themselves taken as givens, the outcome of uninterpreted processes of institutional formation and change. The concept of 'place' is used in structuration theory as in geographer's sense of place. The term place cannot be used in social theory simply to designate 'point in space'. It has spatiality as well as temporality. While developing his theory Giddens has introduced two important notions: the concept of *locale* and of *presence availability* as involved in the relations between social and system integration. (Giddens, 1995:118)

The concept of *locale* in structuration theory is social, physical, and temporal as it can be seen from Hägerstrand's 'time-space maps'. It provides a social space for social agents in experiencing social relations and social interaction. It has physical properties in the material world as places where routine activities of different individuals intersect. Its

temporality comes from its being in the time in which social construct occurs. So, locales are not just places but settings of interaction in turn being essential to specifying its contextuality. Here, context connects the most intimate and detailed components of interaction to much broader properties of the institutionalization of social life.

Locales may range from a room in a house, a street corner, the shop floor of a factory, towns and cities, to the territorially demarcated areas occupied by nation-states. But locales are typically internally *regionalized*, and the regions within them are of critical importance in constituting contexts of interaction....One of the reasons for using the term 'locale' rather than 'place' is that properties of settings are employed in a chronic way by agents in the constitution of encounters across space and time. (Giddens, 1995:118-119).

For Giddens the feature of settings are also used, in a routine manner, to constitute the meaningful content of interaction. Hence, the locale is crucial for the structuration of social conduct across space and time, and thus it is crucial for the constitution of social life. Consequently, it represents the production and reproduction of social life, which is constituted through social relations, cultural norms and meanings.

Human social activity takes place in locales with the coordination of the daily paths of individuals. Thus, 'locales' and 'sense of place', are concretized aspects of the duality of structure. They are vital for the constitution of encounters in time-space and routinization of day-to-day social activity.

The dialectic of 'daily path' and 'life path' is the way in which the continuity of the biography of the individual is expressed in, and also expresses, the continuity of institutional reproduction. A sense of place seems of

major importance in the sustaining of ontological security precisely because it provides a psychological tie between the biography of the individual and the locales that are the settings of the time-space paths through which that individual moves. Feelings of identification with larger locales – regions, nations, etc., – seem distinguishable from those bred and reinforced by the localized contexts of day-to-day life. (Giddens, 1995:367)

The study of day-to-day life is integral to analysis of the reproduction of institutionalized practices. Day-to-day life is bound up with the repetitive character of reversible time – with paths traced through time-space and associated with the constraining and enabling features of the body. The routines of daily life involve people in more or less constant face-to-face interaction with others and thus make up the bulk of social activities. Routine is, in that sense, a predominant form of day-to-day social activity which is vital to the psychological mechanisms whereby a sense of trust or ontological security is sustained in the daily activities of social life. (Giddens, 1995:xxiii) In the enactment of routines, agents sustain a sense of ontological security. Most daily practices are not directly motivated. Routinized practices are the prime expression of the duality of structure in respect to the continuity of social life.

The routines of day-to-day life are fundamental to even the most elaborate forms of societal organization. In the course of their daily activities individuals encounter each other in situated contexts of interaction – interaction with others who are co-present (Giddens 1995:64) So, the regular or routine features of encounters, in time as well as in space, represent institutionalized features of social systems. In that sense, encounters involve spacing, as regards both the position of

bodies in relation to one another and also in seriality of spacing of contributions.

In the social analysis related to the Gençlik Parkı case, time-space constitution of social life in Turkey will be considered. As Giddens says, analyzing the time-space coordination of social activities means studying the contextual features of locales (places) through which actors move in their daily paths and the regionalization of locales stretching away across time-space. (Giddens 1995:286). Hence, the structuring of social relations across time and space, and spatial changes in the urban landscape particularly in the case of Gençlik Parkı will be investigated.

According to Giddens spatial configurations of social life are just as much a matter of basic importance to social theory as are the dimensions of temporality. (Giddens, 1995:363) Within this conceptual framework it can be said that the introduction of Gençlik Parkı as a major element in urban space can be interpreted as an intervention of State in shaping the daily lives of Republican citizens.

In structuration theory as in human geography, spatial forms are always social forms. In constructing spatial theories which are the patterns or systems in the domain of spatial problems, there are no logical or methodological differences between human geography and methodology. Space is not an empty dimension along which social groupings become structured, but has to be considered in terms of its involvement in the constitution of systems of interaction. A new social

space will lead to new types of interaction and to the constitution of a new - unprecedented social formation.

Human activities take place by appropriating and transforming nature and the created environment of modern urbanism is the most evident example of this. The establishment of an urban park as the first example in its scale and with its design is an unprecedented social formation and a new event in the newly established capital city of the Republican Turkey. Human activities taking place in the park also shape the individual into a new mold.

Pred's studies combining as they do the empirical study of urbanism with a perspective influenced by both time-geography and structuration theory may be quoted as instructive examples.

...the concept of the 'situated character of social interaction can be adequately fleshed out empirically only if we grasp how the 'reproduction of particular cultural, economic and political institutions in time and space are continuously bound up with the temporally and spatially specific actions, knowledge build-up, and biographies of particular individuals. (Giddens, 1995:367)

In the case study this will be identified on a locale which is Gençlik Parkı. With the establishment of the park the 'daily' and 'life-time' biographies of the citizens having traditional Ottoman life style were intended to be abandoned and a new biography, the biography of a modern urban man, a modern social agent was intended to be constituted. In that sense Gençlik Parkı was an intervention of the State in shaping the daily lives of Republican citizens. Thus, in the empirical

research that will be conducted in the thesis, it is necessary to understand and to reveal the changes that were intended to be constituted in the 'daily' and 'life-time' biographies of the citizens with the establishment of Gençlik Parkı. The tie between the biography of the individuals and the time-space paths through which the individuals move in their traditional life styles has thus changed.

A time-geographer would certainly consider Gençlik Parkı as a major *station*. On the other hand, the huge park is certainly a *locale* in terms of structuration theory, in which mobility of agents comes to a halt, and their daily intra-urban trajectories constitute parallel lines in the form of *activity bundles*. (Fig.1.2) In other words, it is a locale in which the routine activities of different individuals intersect. Individuals, citizens of different status and origin would be co-present in Gençlik Parkı, in its public space. Full conditions of co-presence would exist here, in unmediated forms enabling face-to-face contacts in the park. Thus, Gençlik Parkı would be a station, a locale, a setting of interaction, in which routine encounters occur.

As a locale Gençlik Parkı would have the capacity to create an *activity bundle* in the time-space map of the city. Thus it would have the capacity to re-shape the activities of the citizens. It is an unprecedented new element, a social formation in the daily and life-time biographies of the citizens. The citizens who experienced this social space would change their traditional patterns of life styles and consciously or unconsciously would enter into a modern life. In that sense Gençlik Parkı has become a social institution.

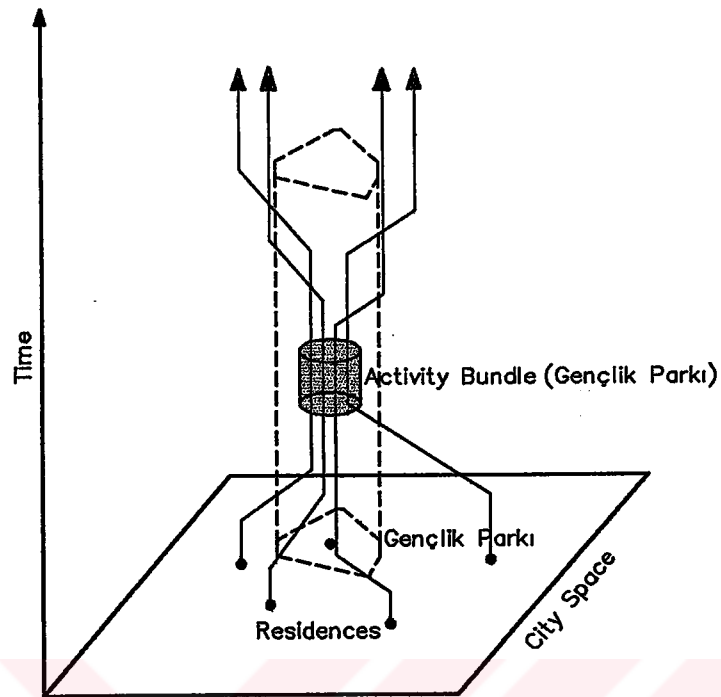


Figure 1.2 Diagrammatic representation of daily time-space paths in Ankara after the establishment of Gençlik Parkı.

The establishment of the Turkish Republic was the instance of a fundamental break with the past forms of society and caused the abolishment of a number of elements of the traditional society. Specifically, modernization involved a process of secularization and that meant leaving behind the traditional, religious life style. Although religious practices are still in being, they have lost their centrality in the life of society as a whole. In modern Turkey, an important contribution of secularism was participation of women in political and social life, having common rights and duties with men. They became participants of the social life, thus the public sphere.

However, the political rights accorded to women with rules and regulations are not sufficient to complete the process

of modernization of the society. In fact, the triumph of a principle in a political sphere did not guarantee its strict performance in practice. Republican bureaucrats whose major aim was to create the modern, ideal Turkish citizen, through a series of revolutions had to perform this also in the public sphere. The change in the social structure and political rights had to be reflected to the social experiences in the daily life of the Republican citizens. A public park as a space of social interaction could undertake this. In a public park different kinds of social activities co-exist and can be shared by all, women and men together, regardless of sex, status and ethnic origin. So, it is a significant public space, towards modernization in the public sphere. To share the same public environment, such as a public park, should, in that sense, be very important for the education and socialization of the civilized citizens within the regularity of the day-to-day conduct in city life.

As indicated in the theoretical concepts of the research, a spatial change and thus a change in the trajectories of the individual is crucial for any kind of social change and reproduction of social life. Gençlik Parkı as a public park was the rationalization of the idea of modernization (as the ideal of the Republican regime) which operated in the level of social development with the control of the State. In that sense, Gençlik Parkı is an extension of the revolutions in the urban milieu and into daily lives of citizens. The modern urban social life would be experienced in the park, where women and men co-exist with several activities and share a common social experience. Citizens would encounter in the controlled space of the park for the experience of a new social life; the encounters of women and men would become routinized.

As indicated before, the concept of *routinization*, as grounded in practical consciousness, is vital to the theory of structuration. Routine is integral both to the continuity of the personality of the agent, as he or she moves along the paths of daily activities, and to the institutions of society, which *are* such only through their continued reproduction (Giddens 1995:60). The reflexive constitution of daily activities becomes the routines of day-to-day life through which the body passes and which the agent produces and reproduces. In that sense, the most significant function of the park was to be a locale for the constitution of new routine. An examination of the social analysis of Gençlik Parkı is very important in the sense that it provides a major clue in explaining the characteristic forms of relations in the daily lives of the citizens and also the reflexively constituted processes inherent in the episodic character of encounters.

These encounters in social life are contingent and episodic. Their episodic characterizations are related to the modes of institutional change. So, analyzing social change shattering the traditional urban life and promoting new forms of social order as in Gençlik Parkı case, episodic characterizations had to be considered. In analyzing social change, Giddens emphasizes the relevance of five concepts. (Giddens, 1995:244)

1. Structural principles: Analysis of modes of institutional articulation.
2. Episodic characterizations: Delineation of modes of institutional change of comparable form.

3. Intersocietal systems: Specification of relations between societal totalities.
4. Time-Space edges: Indication of connections between societies of differing structural type.
5. World time: Examination of conjunctures in the light of reflexively monitored 'history'.

According to Giddens all social life is episodic. He intends the notion episode, like most of the concepts of structuration theory, to apply to the whole range of social activity. To characterize an aspect of social life as an episode is to regard it as a number of acts or events having a specifiable beginning and end, thus involving a particular sequence. To make an episodic characterization means making a number of conceptual decisions: about how social form is the 'starting point' of a presumed sequence of change, about what the typical trajectory of development is and about where the 'end point' is said to be (Giddens 1995:246) In referring to large-scale episodes Giddens stresses identifiable sequences of change affecting the main institutions within a societal totality, or involving transitions between types of societal totality. Giddens gives as an example, the emergence of agrarian states.

To treat the formation of a state as an episode means analytically cutting into 'history', that is, identifying certain elements as marking the opening of a sequence of change and tracing through that sequence as a process of institutional transmutation. State formation has to be studied in the context of the involvement of a pre-existing society in broader intersocietal relations (without of course, neglecting endogenous forms of change), examined in the context of the structural principles implicated in the relevant societal totalities. (Giddens, 1995:244)

In that sense, the state formation of the modern Turkish Republic has to be studied in the context of the involvement of the Ottoman State with broader intersocietal relations. In fact, it is a large-scale episode which should be examined in the context of the structural principles as the analysis of changes in the modes of institutional articulation. Giddens insists on the concept that social change must be studied in 'world time' in order to emphasize the influence of varying forms of intersocietal system upon episodic transitions.

If all social life is contingent, all social change is conjunctural. That is to say, it depends upon conjunctions of circumstances and events that may differ in nature according to variations of context, where context (as always) involves the reflexive monitoring by the agents involved of the conditions in which they 'make history' (Giddens 1995:245)

Human societies, or societal systems, would plainly not exist without human agency. But, human beings 'make history' does not mean that actors create social systems: they reproduce or transform them, remaking what is already made in the continuity of praxis.

There is, of course, a difference between history as events which elapse and history as writing about those events... History in the first sense is temporality, events in their duration. We tend to associate temporality with a linear sequence, and thus history thought of in this way with movement in a discernible direction. But this may very well be a culture-bound fashion of thinking about time; even if it is not, we still have to avoid the equation of history with social change. For this reason it is worth speaking of 'historicity' as a definite sense of living in a social world constantly exposed to change...(Giddens, 1995:xxvii)

According to Giddens, history trades on two meanings: the occurrence of events in the elapsing of time and the chronicling or explication of those events. (Giddens, 1995:201)

The emergence of state-based societies alters the scope and pace of 'history' by stimulating contradictions. State brings into being, or at least greatly accentuate, social relations across considerable reaches of time and space by generating and consolidating centralized power; 'drawing in' various aspects of social activity within their scopes, states simulate the development of other ties and interconnections. (Giddens, 1995:196) The formation of nation-states, whose development is intertwined with that of industrial capitalism as a mode of economic enterprise, also creates social contradictions. As Giddens says;

Nation-states to express the matter in an oversimplified way, are the new power containers that replace cities. The transformation of the city-countryside relation through the emergence of 'created environments'—exemplified by, but not limited to, the 'built environment' of modern urbanism – is part and parcel of the formation of the nation-state. The transmuted character of space and of time is essential to both the political formation of the state and the differentiated 'economy'. Such a process of transmutation severs structural from existential contradiction, and the former now becomes pre-eminent over the latter. (Giddens, 1995:197)

The modern world emerges out of discontinuity of the past traditional world. It is due to the nature of this discontinuity that the dichotomy between the public and private spheres of the society was born. Here, this research is interested in the primary contradiction of the modern

(capitalist) nation-state which is to be found in the mode in which a 'private' sphere of 'civil society' is created by, but is separate from and in tension with, the 'public' sphere of the state. The origins of the modern state are also the origins of the sphere of civil society. (Giddens, 1995:197)

Agents in a routine way, incorporate temporal and spatial features of encounters in processes of meaning constitution. Some philosophers have tried to drive overall theories of meaning or communication from communicative intent; others, by contrast, have supposed that communicative intent is at best marginal to the constitution of the meaningful qualities of the interaction, 'meaning' being governed by the structural ordering of sign systems. In the theory of structuration, however, these are regarded as of equivalent interest and importance, aspects of a duality rather than a mutually exclusive dualism. The communication of meaning, as with all aspects of the contextuality of action, does not have to be seen merely as happening 'in' time-space. (Giddens, 1995:29-30)

Action has an important role in the discussion of power in the agency thesis. According to Giddens, action depends upon the capability of the individual to make a difference to a pre-existing state of affairs or course of events. An agent ceases to be such, if he or she loses the capability to 'make a difference', that is, to exercise some sort of power. (Giddens, 1995:14) Particularly, in the sense of transformative capacity, action logically involves power. It is the intent or the will of the agent with the capacity to achieve desired or intended outcomes. In that sense, power is logically prior to subjectivity, to the constitution of the reflexive monitoring of conduct.

To express the duality of structure in power relations Giddens gives the definition of resources as structured properties of social systems, drawn upon and reproduced by knowledgeable agents in the course of interaction. (Giddens, 1995:15) Power is never merely a constraint, but it is at the very origin of the capabilities of agents to bring about intended outcomes of action. Thus power characterizes not specific types of conduct but all action, and it is not itself a resource. Resources are the media through which power is exercised, as a routine element of the instantiation of conduct in social reproduction. (Giddens, 1995:16)

The notion of time-space in structuration theory connects in a very direct way with the theory of power. Power is generated in and through the reproduction of structures of domination which are constituted by the resources.

Power within social systems which have the continuity over time and space presumes regularized relation of autonomy and dependence between actors or collectivities in contexts of social interaction. But all forms of dependence offer some resources whereby those who are subordinate can influence the activities of their superiors. This is what I call the *dialectic of control* in social systems. (Giddens, 1995:16)

In that sense, the power of national ideology and Atatürk, and afterwards the design power of Jansen were a source of causation in the social construction of meaning of the park. Thus they were the agencies to develop the codes of a new social experience for the constitution of the modern Turkish society.

CHAPTER 2

EMERGENCE OF PUBLIC PARKS IN THE LATER PERIOD OF THE OTTOMAN EMPIRE

This study attempts to approach urban landscape designs from the point of view that they are developed and shaped to a certain extent by processes of social meaning attribution and cultural identity. Environment and social context are considered to be influential in this process. In other words, they affect and also, are affected by the social structure and socio-cultural change within the society, and so, can be approached principally as both a social constructor and a social product of the society.

The study of the history of urban landscape helps to find out the changes in meaning and values in design practice, that have both provided the necessary conditions for social change as well as answered the conditions that resulted from social change. The social history of landscape architecture from the period beginning with the emergence of the first public park as source of possible clues to cultural themes and to aspects of socio-cultural change in the society, will therefore, be examined in this chapter. The primary aim of this historical and social analysis is, in fact, to expose the socio-spatial environment of first public parks in which the social production of space has been reproduced and performed in a cultural

setting with a growing sensibility towards the environment and public realm.

Understanding the social structural change of the society with the changing productive modes of life and, thus, with the changing needs in human nature, actually necessitates an in depth empirical inquiry. However, this research will more specifically concentrate on the construction of a knowledge base in relation to cultural and social change, in order to comprehend the cultural identity and uniqueness of places in the contemporary landscape architecture.

It becomes necessary to find out the nature of the changes in the social and cultural history of landscape architecture for a relevant interpretation of man-nature interaction, in particular, in public park design in the 19th and 20th centuries.

2.1 The Impact of the Concept of Public Realm on the Urban Landscape

The principal aim in this part of the research is to draw a framework that would identify the historical roots of the transformation of public sphere and the constitution of public as a specific realm in modern societies. As a result of the socio-cultural changes in the 19th century, the bourgeois public sphere developed a certain form of public space. A new social experience, together with a modern public man and modern citizen that grew in those public places; such as coffee houses and public parks, depended on the socio-cultural change with

the rise of early capitalist economy and national power. Thus, this process led to the development of the notion of society separate from the feudal power and ruler, and of the notion of private realm separate from the public.

The bourgeois public sphere institutionalized, according to Habermas, not just a set of interests and an opposition between state and society but a practice of rational-critical discourse on political matters. The very idea of the public was based on the notion of a general interest sufficiently basic so that discourse about it need not be distorted by particular interests and could be a matter of rational approach to an objective order, that is to say, of truth. (Calhoun, 1994:9) Habermas is quoted in Calhoun as;

The bourgeois public sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the general rules governing relations in the basically privatized but publicly relevant sphere of commodity exchange and social labor. The medium of this political confrontation was peculiar and without historical precedent: people's public use of their reason. (Calhoun, 1994:9)

Within the public sphere, public culture is produced and reproduced by many social encounters that make up daily life in public places. So, parks are the spaces in which people experience public life and interact with each other. Therefore, they are significant social spaces where encounters occur for the creation of a new public sphere.

Public parks within this framework, carry a significant social meaning as an agency -though minor- in the constitution of new social routines. They can significantly reflect the thoughts and ideals of a society about public space by incorporating human policies, individual actions, urban plans and natural ecologies into their programs. By supporting the constructive tension between culture and nature, they have been the places of changing social experience. In that sense, they have not only meant leisure and recreation for society. They were where new relationships and organizations were created for sustaining a new life style. In other words, they were where public man was developed in the urban environment.

To understand that transformation in the public sphere in public parks, it is necessary to find out the socio-cultural change in the society and in the physical environment. In other words, by studying the history of public parks in landscape architecture, one can find the cultural and social means and ideologies developed in the urban environment that would provide a change in the social construction of meanings in the public sphere.

2.1.1 Emergence of Public Parks as Elements of Modern Urban Landscape

The western experience of industrialization became the model for the modernization and urbanization for the rest of the world. Migration to the major cities, demographic changes in population, changes in the urban life styles, expanded the

baroque city in the 18th century. Plazas of the 17th century which had been designed as isolated, enclosed spaces, were opened and widened so as to intensify the dominance of the ruler and rich landowners. These changes are more obviously observed in the great centers of population in the west, particularly in London and Paris.

With the rise of the wealthy fashionable society, its growing desire to amuse itself introduced a new element into the cities of the 17th and 18th centuries. The organization of time and leisure became the main social concern. There was enough leisure to produce a leisure industry; and society became an extremely important element of this industry. This leisure industry produced various forms of entertainment and spectacles. Besides promenades on which cruised coaches, it produced, theaters, opera houses, pleasure gardens, assembly rooms, race-courses, coffee-houses, shops and new housing environments. Entire neighborhoods and ultimately entire towns grew up to cater for it.

The monumental squares of the early 18th century were the initiators of a new public culture in terms of restructuring the massing of population in the city. The changes in the socio-cultural and political life changed the freedom with which people might congregate. Development of three important public spaces; the public park, the cafe and the theater carry a significant social meaning in the changing public domain, since they were the spaces of specialized activity for the assemblage of a crowd.

In London and Paris, there were different attitudes to the open space, especially to the open space of a town square. In the French tradition a square was a public place under the permission of royalty, and the tradition was too strong to be broken. However in England squares had often contained markets and the idea that a square was a place for public assembly was far less strong. (Girouard, 1985:224) In London, in that period, a square was the joint creation of the great landlord and the speculative builder, which had begun to provide for the more elegant housing of the aristocracy and gentry. This kind of housing had become a rich field for investment. (1)

In the beginning of the 19th century the initiators of the industrialized society played an important role in terms of social structures and human agency in history. It is undoubtedly the social character of human relationships which enabled them to communicate in a society with the forces and relations of production, and thus to create the productive modes of life. As modes of production changed with industrialization, the social structure of the society changed; and industrialized society opened a new era with its new agencies and social system.

The two important contributions of the 19th century were the rapid growth of technology and a steady increase in concern for the living and working conditions of all men. Workers or the poor men grew more and more established in their rights. The concentration of the population in the cities and the development of the 'aristocratic society', often the landed classes, in which political authority was firmly vested,

controlled both the government and the changes in the urban environment.

The social structural changes of the industrialized society; changes in the life style patterns, the economic structure of the society, the policies, the means of production and demographic changes ended with an overall cultural change in the society. Both the form and the contents of urban life were in consequence radically altered. New life styles, new behavior patterns, new social relationships, all initiated major spatial changes in the urban space. These developments ended with the emergence of industrial towns on the urban scene. Within this socio-cultural background, these spatial changes in the 19th century urban space can be accepted as a transition to public service.

Increased access to new technologies of transportation and communication and the related decline of the public realm have also profoundly transformed the perception of space and time, lifestyles as in the case of urbanism and suburbanism, and our sense of community and self.

Having begun in the eighteenth century with the rise of the bourgeoisie (Habermas, 1997; Sennett, 1977), the decline of the public realm was accelerated by the emergence of a mass society during the early part of the twentieth century. (Ellin, 1996:105). So, development of new lifestyles, and the rise of mass society and the decline of public realm, urged people to search for new meanings in the urbanized city life. With the development of new meanings and the socio-cultural

change in the societies, the concept of urbanized landscape also changed.

2.1.2 The Changing Concept of Nature and Man-Nature Interaction that Paved the Way to “Parks Movement” and to a New Concept of Public Park

During the second half of the 18th century, philosophical debate had shown the possibility of replacing the static renaissance view of nature by a dynamic developmental one. By 1750, men were beginning to recognize that the present face of the world might carry enduring traces dating from much earlier, even pre-human times. The development of geography and geology between 1750-1850 created new ideas and a dynamic approach to nature. Classical concepts of nature and landscape were greatly changed with the contribution of the English Landscape Gardening school in that period.

During these times a laudable interest in nature was growing steadily, but it was deeply affected by the romanticism of the age. As a consequence of this effect, "Nature" was capitalized in a limited expression with visual qualities that excluded humans. As Newton declares;

A majority of present day landscape architects would probably agree that the eighteenth century brought, mainly, an unfortunate distortion of nature as a failure.. to distinguish between the native glories of open landscape and the architectonic requirements of areas closely associated with human habitation. (Newton, 1973:219)

In the early 1800's, attitudes toward nature and views of the outdoor world tended to change with the changing idealized concepts of the society. For the first time, there was a general interest in gardens and in the total physical landscape, much writing and criticism and open debate and much articulated concern. As a result, man began to be seen as in need of contact with nature and not only the privileged man but ordinary man as well.

The concept of "park" began to be understood out of the concept of "a kind of green open space with trees or pleasure gardens of the court life". Towards the end of the century, it began to be accepted as a public, social gathering place and a healthy place to realize man's contact with nature. The most important contribution of the landscape gardening movement can be accepted as the new form of parks which would now be called a "public park".

In the period just before the birth of the movement for municipal parks in Europe in the early 19th century, landscape parks were the property of nobility and royalty. People outside of this palatial life, in other words the public, enjoyed the right to use that park only when royal graciousness so provided.

The concepts such as bringing the city dwellers in contact with nature for a healthy environment and providing a relaxing effect upon the overstrained urban ego, began to be discussed. When the pleasure garden of the nobility with the older baroque elegance had disappeared with the expansion and congestion of the city, the same element re-entered the city in appropriate quarters, such as Broadway, Piccadilly,

Soho, Montmartre, the Rembrandtplein. These palatial institutions registered their presence on the new city plan. According to Mumford, the finest contribution of these institutions to the city was; "...the opening of the royal park: a feature all the more necessary because of the building over of the smaller pleasure grounds and playing fields that had once engirded the medieval city". (Mumford, 1987:436)

So, the doing over and extension of the broad landscape park in the city was perhaps the most fortunate contribution the palace made to urban life. In Mumford's words;

Nothing has done more to keep the centers of London, Paris and Berlin from stifling congestion and ultimate disintegration than St. James's Park, Green Park, The Tuileries, the Tiergarten. Though the space occupied by these parks might perhaps have been better apportioned throughout the city, if they had been planned, not for the king's convenience, but for the commons, they at least kept in constant view the aristocratic concept of space and verdure, as an essential part of urban life... (Mumford, 1987:436)

But in the matter of providing parks, the spirit of the age asserted itself. Several examples of public parks were developed in different countries. However, each of them had a special, significant social meaning emerged from its own socio-cultural context.

Picturesque planning, which had been England's main contribution to landscaping in the 18th century, was now extended from the gentleman's park to the city and from the private to the speculative purpose. So, in the 1830's London had an unusual series of parks; St. James's Park, the Green

Park, and Hyde Park and Kensington Gardens; the new Regent's Park was on its way. All these were Crown properties and as the population of London had grown, these parks had been allowed to become public grounds, and all were in the fashionable West End. (2)

Thus the design of these public parks in England, in order to create healthy environments, had this other important reason which was to make the city beautiful, in order to increase land values. This economic basis of the city and the displacement of the population increased urbanization, and urbanization increased in almost direct proportion to industrialization. A new kind of urban order in which business took precedence over every other kind of activity emerged. (3)

The French Revolution had opened the royal gardens of Paris. But, the responsibility of the municipality to provide public parks for its citizens had not yet been established. The history of the transference of responsibility for providing public breathing spaces, small and large, from kings and benevolent proprietors to the municipality itself may be well traced not only in England but also in Germany, both of which countries offer precedents for the Central Park New York City in setting about the establishment of this great public pleasure ground. (Olmsted, 1970:4)

In fact, the gardening revolution of Britain in the 18th century influenced the whole Western world and initiated a shift from private to public service. With the changing socio-cultural context of the society in the 19th century this transition to public service was supported and accelerated. With

conscious efforts under the concept of; "*design of outdoor space for human use*", started the "Parks Movement" in the mid 19th century.

2.1.2.1 The Birkenhead Park

After the 1830s, parallel with the traditional landscapes, there thus evolved a new concept: the collective environment for the lower classes. The leading pioneer was Robert Owen (1771-1858) with his new ideas for New Lanark (1835). (Jellicoe, 1987:261) He was the first who enunciated the modern doctrine that environment makes character and that the environment is under human control. Although there had previously been parks with public access, the first built and owned by the public specifically to improve its own industrial conditions was, *Birkenhead* (1843). (Jellicoe, 1987:261) (4)

As a result of the demographic changes in the population, development was largely left to individuals and the industrial cities began to be decorated randomly with the newly conceived *public park*. The two great progressive trends, the technical and the social, joined hands with a call for the landscape gardening movement to bring into being two works of immense importance as marking the transition of landscape architecture from the service of wealthy private patrons to the service of the public at large: Victoria Park in East London and Birkenhead Park across the Mersey from Liverpool. (Newton, 1973:223) The Birkenhead Park, differed geographically, sociologically, and technically from Victoria Park.

Victoria Park, created in a congested urban surrounding, was more clearly a response to the Reformer's drive. Birkenhead Park, provided as part of a virtually new town, resulted from technical advances as well as social ones. (Newton, 1973:223) The political and social changes, technological advances and social movements came together to bring about Birkenhead's birth. The technical and aesthetic quality of the design of the parks is of far less importance than the simple fact of the parks having come into being with the social meaning they carry to future generations.

So, the Birkenhead park was entirely different from those parks which had been mainly for increasing the land values by the neighboring properties held by the Crown. It was in complete public ownership. Birkenhead in London and Bois de Boulogne in Paris, helped to guide public opinion in America and the thinking of F. L. Olmsted in creating the Central Park in New York city. Central Park is by general agreement a far greater work of art than Bois and Birkenhead. But, Birkenhead and Bois have historical precedence.

2.1.2.2 Early Public Parks in the North American Experience

By mid 19th century, American cities were experiencing a severe environmental crisis that involved overcrowding and resulting unhygienic conditions. Design of a picturesque park which transformed the design elements of the English aristocratic estate into a municipal park would be a positive response to those pervasive environmental conditions.

In the USA , the English influence was effective among landscape architects pioneered by Frederick Law Olmsted who initiated a sequence of public parks, in partnership with the English architect Calvert Vaux, whose progress can be charted in five stages: Central Park, New York (1857); Prospect Park, Brooklyn (1866); Riverside Estate, Chicago (1869); The Parkway, Boston (1880); and The World's Colombian Exposition, Chicago (1893). (Jellicoe, 1987:281)

The Central Park introduced a new concept of landscaped urban space that was "inward-looking, large in size but deliberately small in its many rich and varied elements". (Jellicoe, 1987:281) Eventually Olmsted's vision almost alone led the American nation from the concept of the isolated urban park to that of city and countryside as needing to be a part of a single comprehensive design of a "green system". (5)

So, the modern urban park has grown from the private 18th century landscape park, containing the principle of creating man-landscape interaction, for use in a public realm. They became the pleasure grounds designed to facilitate activities that provided exercise of sports, certain amusements that aroused the cultural awareness of the masses, and appreciation of scenery which was necessary for the psychic restoration of the citizens.

2.1.2.3 The Garden City Movement

Contribution of the Garden City Movement to the development of public parks and approval of a new social life,

is worth discussing for understanding the social construction of meaning in urban landscaped environment. In that sense, it is necessary to re-examine Howard's social objectives and explore the origins of the Garden City Movement within the social reformist movements of the late 19th century and 20th century England.

Howard's proposal for the garden city was incomplete opposition to urban speculation, land ownership. It marked a turning point in the conception of both social and economic policies of the government. To understand the discourse of this movement, it is important to understand Ebenezer Howard's social message. (6)

According to Howard's famous illustration of the 'The Three Magnets'; there are in reality not only two alternatives: town life and country life but a third alternative, in which all the advantages of the active town life is combined with the beauty and delight of the country. This third magnet as a perfect combination of town and country would create a social movement and declare itself to be the source of all beauty and wealth; as in Howard's words;

...the certainty of being able to live this life will be the magnet which will produce the effect for which we are all striving- the spontaneous movement of the people from our crowded cities to the bosom of our kindly mother earth, at once the source of life, of happiness, of wealth, and of power. (Osborn, 1970:46)

In this 'healthy, natural and economic combination of town and country life' the land would be owned by the municipality, the community; and the inhabitants were to be

self-governing. This public ownership, self-government, and local management and planning of the land were the new and crucial concepts of the initial social meaning of this proposal.

Howard believed in the individual reforming spirit in men and built his ideals on the social and economic environment in which these inclinations develop and make a combined effort; collective behavior, as a social agency. He emphasized that, the combined effort and the individual effort of men, were both important and had to exist at the same time. For him people had to be free in their individualistic lives and they had to gather under co-operations in the community. So, the garden city was to work on the basis of this 'associated individualism' on the one side and co-operatives on the other side. Men would be discontented in a rigid socialistic community; so, human independence, self-seeking and initiative had to be recognized and accommodated. (7)

Howard proposed the creation of independent towns, not connected with any one man or industry. In this respect Howard was a political theorist; not a dreamer, but an inventor. Whether revolutionary or not, Howard initiated a social movement and thus, created a social and cultural change. He attacked the whole problem of city development, not merely as a physical growth or environmental pollution but as the interrelation of urban functions within the community and the integration of urban and rural patterns to create new social relationships both in the urban and rural life.

His proposal propagated the parallelism of an ideal social life and its ideal physical embodiment, richly endorsed ;

with green parks to enrich the socio-cultural course of the society. This proposal was adopted, only partly in many instances, but since the life style proposed was never fully realized, was always prone to change beyond recognition.

2.1.2.4 The City Beautiful Movement

The Park Movement initiated by Olmstead and his two principal followers Jacob Weidenmann and Horace William Shaler Cleveland with their development of a general plan for a city park system, and later by Charles Eliot's Metropolitan Park system which aimed to give an end to the planless design of parks just for scenic values in the final years of the 19th century, changed the perspective of urban landscape design tradition in America and in turn, in Europe.

Following those years, the heightened public awareness brought about tangible results which ended with a tremendous increase in literary grounds about "grass-roots" emphasis and emphasis on the pleasant appearance of the cities. The Columbian Exposition in Chicago opened a new era in 1893 by initiating the meaningful relation between landscape and cityscape in city planning with an increase in public interest in civic design. So, the emerging new design current was the "City Beautiful Movement". The ideals of the Park Movement were fused into the ideals of the City Beautiful Movement and initiated a collaborative era to which many professions could offer specialized contributions.

On the other hand, the "City Beautiful Movement" as the second trend of the Anglo Saxon school was a Beaux Arts' tradition, which was picked up from the Baroque period. In the American administrative centers such as: Washington DC and in new administrative centers of the English population such as New Delhi, Canberra, the movement was used as an indication of monumentality, power of the state and also, to protect the distance between the community and the State. (Bilgin, 1997:80) Thus the social meaning of these landscaped urban environments were constructed on this ideology of power. In other words, they became the symbol and the agency of the state ideology.

In the early decades of the 20th century, the "City Beautiful Movement" gave way to "City Functional" which carried the roots of the so-called modern movement, with its roots in rationality, and to the development of a new direction among city planners, away from design and toward political science.

In the early 1900's larger incomes, earlier retirement, shorter work weeks, and longer vacations, left more people with more time in their daily lives. Accordingly, the phrase "leisure time" first appeared in the Recreation Magazine in April 1907. (Cranz, 1989:62) So, between 1900 and 1930s, with the emergence of the concept of leisure time, parks were designed as the instruments of social reform. This reform was initiated with a rapid creation of municipal facilities; increasing recreational services, beaches, sport facilities, picnic areas, etc. These widening range of activities were grouped under certain recreative categories such as; physical, social,

aesthetic, and civic, or active, passive, and social. (Cranz, 1989:69)

After the 1930s, the term “recreation” had defined the new ideological position of parks. The idealistic efforts to use parks as a mechanism of social reform was abandoned. American cities were the precedent of this change. When the ideology of reform through mere contact with nature was replaced with active recreation, commercial procedures of entertainment commodities changed the social meaning of parks. Parks were accepted as delivering services on increasing recreative demand, with a commercial mentality. By acknowledging that their function was to meet the public demand for leisure activities, they made themselves subject to demand rather than to a norm of public service not necessarily reflected in demand.(Cranz, 1989:107) This change also reflects the change in policies and bureaucratization of the system thinking and the loss of idealism in park design. Parks began to be used as a social power for political means which encouraged activities to stimulate community interaction and integration.

Towards the end of the century, the concept of the public park is still on agenda with the new ideal of integrating the physical park and the recreational program as a public service. They are vital for the survival of the cultural and social values in the city life. Hence, they are the ideal reflection of the city culture. So, as an urban element, they have an important place in state policies.

Consequently, it can be said that, in the 20th century, with a new social meaning, public parks were again social public places where new life style patterns and social relations were experienced. Thus, once again the potentiality of parks to shape and reflect social values and reciprocally the social construction of their meaning emerges to the fore.

2.2 Emergence of Public Parks in Late Ottoman Empire as a Reflection of the Western Parks Movement

A study of social change in the analysis of social history of landscape architecture, requires attention to the issues such as the changes in the social and cultural meanings of the physical environment, changing beliefs, values and life styles, and social construction of reality in the changing social system. Public parks emerged in the western world, though having different social meaning all initiated a change in the public sphere. Besides meeting the needs of the newly developed leisure time activities and recreation, they have always acted as instruments for the development of new social routines.

Parallel to these changes in the public domain in the western world the traditional concept of 'public sphere' in the Ottoman society also changed with the westernization movement. The emergence of first public parks in the Ottoman city played an important role in changing the daily trajectories of the citizens and initiating new social routines. Thus a modernized life style emerged out of a traditional Ottoman society. During the forthcoming historical analysis, social change will be studied within this conceptual framework with

particular emphasis on the initial social meanings of parks in the socio-cultural context of the period they have emerged from.

In the tradition of Turkish gardens 'mesira' grounds are the most important and characteristic examples to represent the relationship between Turkish culture with nature. Another significance of the 'mesira' grounds was their being for public, as a social park. As, Evyapan says,

The 'mesira' grounds belonged to the townspeople collectively. They were anonymously appointed and partially organized public grounds. Nevertheless, there was a certain degree of formal arrangement for sports and games such as targets for shooting; other provisions, usually acts of charity, were fountains and open air prayer places. (Evyapan, 1993:1)

In the period when most of the other countries did not have such open spaces in the meaning of a park open to public and used by certain rules, the Turks had those 'mesira' grounds open to the recreation of all citizens. In other words, Ottomans had those mesira grounds for the community whereas in Europe, private gardens belonging to the court and courtly society were decorating the cities without taking the public into consideration.

Nature was accepted as a reality in Turkish garden art. Therefore, the extreme formality of renaissance and baroque styles of the West, the concept of axis and symmetry, did not find much of a place in the Ottoman garden. Turkish garden art reached its peak point in the 'Tulip Period' (1703-1730) by which time Ottoman conquest had reached the limits of its

expansion on three continents. Ottoman culture being home to different civilizations throughout its history, had a rich social and cultural background. İstanbul as the capital city of the Ottoman empire and the home of the Ottoman dynasty and courtly society, was the most significant city to provide this splendid environment of art and culture in that period. Kuban declares,

İstanbul produced the Turkish culture and Ottoman literature, İstanbul offered high education, İstanbul produced Ottoman art and architecture through the works of official architects of the Sultans. İstanbul was not only the '*Ventre*', but also the '*Head*'. (Kuban, 1996:310).

Hence, as a cosmopolitan city, İstanbul had the appropriate expression of the social and cultural life of the Ottoman Empire. When compared to the other cities of the Empire, İstanbul was unique and dominant and truly Ottoman, while even after a rule of six hundred years Anatolian cities were still dominated by the Seljukid tradition rather than Ottoman culture. İstanbul, of not a unified society and social system, was composed of firstly the Muslim Turks, secondly the non-Muslims who, while on a secondary level in the social hierarchy, nevertheless enjoyed a great deal of importance in economic life. The third component, the State, symbolized by the Sultan, the military and the administrative structure, imposed everything from the top. (Kuban, 1996:205)

The Tulip Period was the most significant period in Ottoman history, with respect to the transformation of an entire vision of city life and public realm. The seeds of the process of Westernization which were the incentives of a radical social and cultural change in Ottoman society, were sown in that

period. Following this social and cultural change imposed from the top, the spatial environment of the city also changed and initiated reconstruction in urban scale, concentrating especially on civil architecture. The changes in the spatial structure of the city, in turn, initiated further transformation in the social life of the citizens.

The most important factor initiating these social transformations, was the change in the foreign policy of the Ottoman Empire. In that period, for the first time in history, the Ottoman Empire entered into regular contact with the European ambassadors in Istanbul and began sending Ottoman employes abroad to Paris and to Vienna. This was the initial so-called Westernization of the Empire, which opened the way in the coming decades, to a remarkable transformation of institutions and, more radically, of artistic styles. (Kuban, 1996:337)

The emerging new concept of public sphere in the Tulip Period was one of the most obvious results of this cultural interaction. Although, it was initiated and diffused among the elite society, there was a radical shift from the traditional Ottoman life styles to Europeanized patterns. The first reflection of this change in the urban environment was the establishment of several palaces, mansions, kiosks and gardens which were built on the shores of the Golden Horn and the Bosphorus in the Tulip period. Although, architectural styles and landscape designs were still Turkish, the life style they proposed was European.

Among these new residences built in the Tulip period the Sa'dabad Palace and gardens had a significant importance

since they initiated a new social life participated both male and female society in the traditional Ottoman city and thus made a turning point in the traditional concept of public space in that society. It was also the incentive of the changes that would develop a new concept of public park that flourished in 19th century İstanbul. Participation of the ladies of the court in these gardens developed new relationships among the courtly society and a new experience of outdoor space. For the first time they found the freedom of using a promenade and a park. This new, leisurely life style of Imperial women can be depicted from the sketches belonging to that period. (Figs. 2.1, 2.2) Besides the leisurely life that women led in the Sa'dabad gardens, night-time entertainments in those gardens were quite common and known as Tulip Entertainments. This social move initiated in the court and courtly society as a result of the spatial change, would attempt to create a free social space for new life style patterns in the future decade. As Kuban declares,

Sa'dabad was not only an imperial residence, it was also a symbol in the social life of the court, a step towards women's emancipation. It seems to have brought to the women of the court a liberty which they had rarely experienced before. (Kuban, 1996:342)

Also, the Sa'dabad Palace was an important figure in the city with the transformations it created in the urban landscape. By the construction of the palace, land values around the Golden Horn increased and a concern of the social strata in urban designs projects began to be discussed.

Establishment of new districts and quarters outside the city walls were the most important change in the urban environment in the 18th century. Also, new fountains which



Figure 2.1 Women of the imperial Harem at Sa'dabad.
Enderuni Fazıl Bey.
(Kuban, D., *İstanbul an Urban History*, p.343)

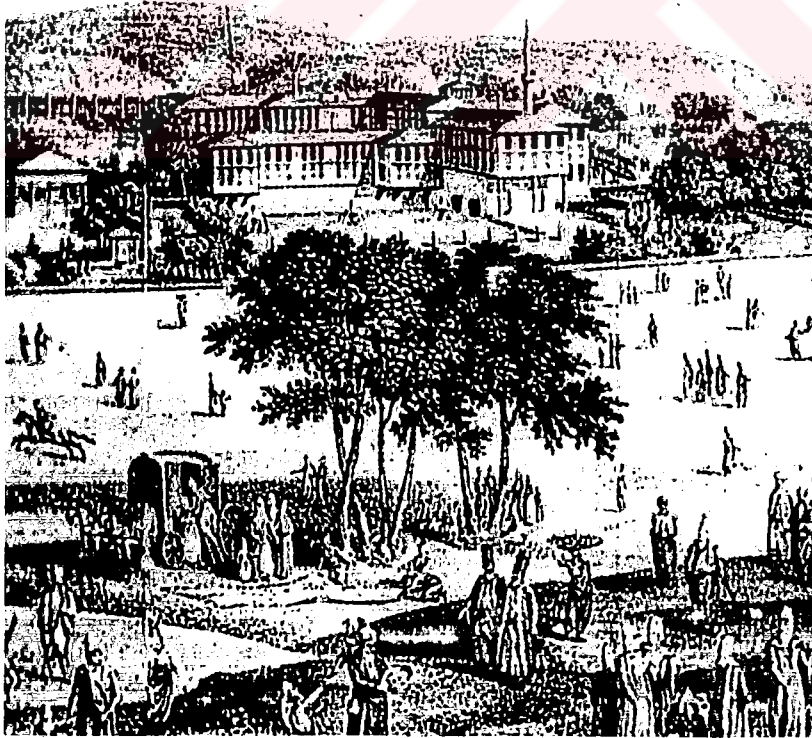


Figure 2.2 The Sa'dabad Palace. Espinasse.
(Kuban, D., *İstanbul an Urban History*, p.342)

were designed as monumental buildings detached from other buildings or walls began to define the urban space and create a new urban landscape around themselves. (Figs. 2.3, 2.4) These developments were the representation of a new social life and developing social relations outside the homes in the city public space. According to Batur, with this change in the architecture of the city, the norms and symbols of the concept and image of an urban environment had changed. (Batur, 1985:1042)

Changes in the social and spatial environment of İstanbul and as a result, the changing concept of public space, introduced with new public gardens, reorganized mesira grounds and fountains, initiated a new concept of city life. (8) Existing gardens of the palaces were transformed according to the European models, so they lost their previous identity considerably. As Evyapan says,

In the second half of the 19th century, as, in the westernizing Ottoman lands and in particular in İstanbul, urbanization accelerated, and adopting a European life style became the vogue, public town parks after the western counterparts of the “park movement”, began to appear alongside the “mesira”. It is of note that the “mesira” in the environs has served to the traditional people in the Anatolian towns and in İstanbul, while the western style town parks were where the foreigners, and the Turks adapting a westernized life style, met their recreational needs. (Evyapan, 1993:1)

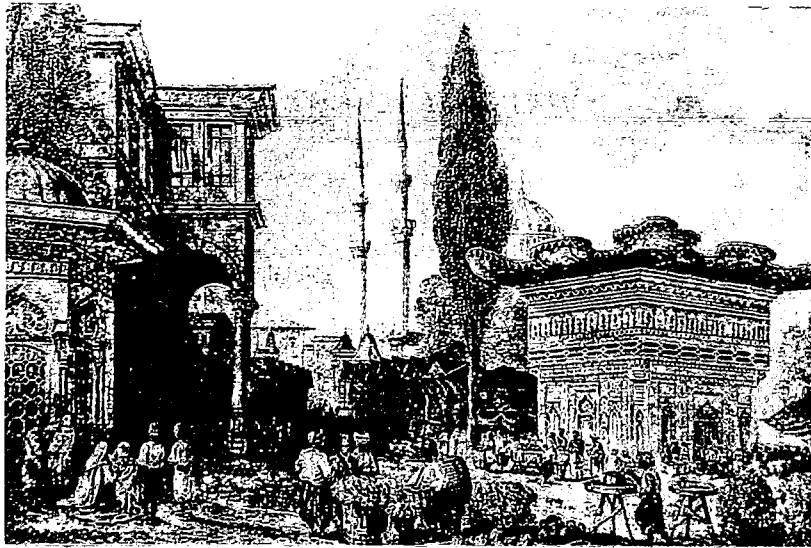


Figure 2.3 Fountain square and market at Tophane. Bartlett.
(Kuban, D., *Istanbul an Urban History*, p.386)

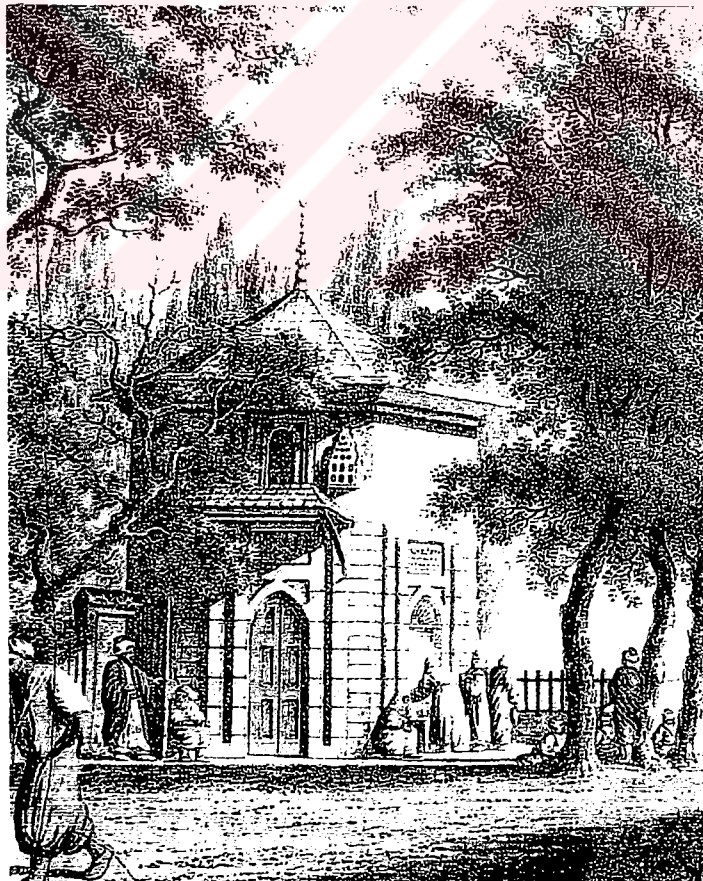


Figure 2.4 Water distribution station at Pera. L. Mayer
(Kuban, D., *Istanbul an Urban History*, p.359)

2.2.1 Modernization and the Changing Public Domain

Towards the end of the 19th century radical economic, technological and scientific changes in the western world initiated new cultural and social movements. As a result, industrial society began to diffuse to the world.

In the same period Ottoman society had a monolithic religious and despotic imperial power structure. Through the efforts of the New Ottomans' towards modernization and renovation, the Ottoman society was close to the changes in Europe. Later 'Young Turks' (Jön Turks) started a political movement against the reign of Abdülhamid. (9)

Ottoman rulers of the 19th century were firmly determined to keep up Ottoman civilization to the European level with new developments. The new Ottoman administration attempted to reinterpret western military, social and political institutions. Thus, the traditional Ottoman society was left open to direct and indirect influences of class struggles, socio-economic expansion and national revolutions, that marked the general set up of the 19th century Europe after the French Revolution. (Yavuz, 1986:267-68)

Although these attitudes accelerated the process of westernization in the Ottoman society, radical changes happened only after the revolution of 1908. It was then that the first political party was established; the concept of nationalism and the Turkish nation began to be constructed and the concept of the Turkish society was established with the rising

demands of nationalism. In the meantime, rapid developments in European nationalism had become particularly effective in providing an ideological basis for the disintegration of the Empire, which had a multi national and multi religious demographic structure. (Yavuz, 1986:268)

In western societies, the superiority of oligarchies and autocracy forced the individuals to struggle for their liberty and equality. These were the main factors why social problems and social movements were born in those countries. In the case of western societies where class difference was dominant, social movements mobilized the masses and there began a struggle for the emancipation of the individuals from the absolute power of religion and the State with the belief in the superiority of human rights, superiority of knowledge and science over beliefs and tradition and the success of absolute knowledge. Eventually the western social structure and economy came to be based on individualism, liberalism, private enterprise, parliamentarism and capitalism. (Berkes, 1973:351) On the other hand, the Ottoman society was not a class society. In the process of westernization in the Ottoman society, as an imitation of the west, these social movements were imposed from the top and thus realized. They did not stem from a social strata, they were elitist and not social in that sense. The autocratic constitution of the society and its socio-economic conditions assisted in the evolution of that synthesis.

The 18th century is the century of enlightenment for the Ottoman administration, not in the sense of the Age of Enlightenment, but in the sense of an apprehension of the existence, and perhaps superiority of a European world....The relation between arms, techniques, sciences, arts and environment were not clearly understood, but

they permeated, even if unconsciously, all fields of activity, and this was expressed in the physical environment varying from dress to the form of palaces and the creation of the built environment. The transformation lasted more than two centuries in different compartments of everyday life. (Kuban, 1996:361-62)

After the Second Siege of Vienna, the Ottomans continuously lost territory and political power. The socio-political and cultural reforms of the Ottoman society were carried out in that period of retreat from Europe. In spite of this political and economical decline, developing western culture and technology encouraged the Christian-Muslim confrontation in the popular discourse. In addition to the aim of westernization, in spite of religiously motivated reactions, the rising demands of nationalism paved way for reform movements of the Ottoman Empire. The Sultan and his statesmen imposed those movements of socio-cultural change; and thus became the primary agents of westernization in Turkey. (10)

The westernization process took root with educational reforms with the secularization of the school system. The fruits of this change in the educational system began to be seen towards the second half of the 19th century. A secular class of state employees and Turks began to be involved in administration and trade. The changing social life style and cultural identity of the society also affected the institutions of the State. So, *Tanzimat* opened the way for stronger control of state power over the *ulema*, and, by bringing more equality to other religious communities, increased the sense of secularity of the government. (Kuban, 1996:378)

As a consequence of changes in trade industry, transportation technologies and demography, urban fabric changed not only in the Ottoman capital but also in the Anatolian towns. (Tekeli, 1985:879) So, planning efforts for rebuilding of cities became a part of this westernization process. In the West, in industrialized cities, paradigms of urban planning were created due to the social problems and realities of these societies. But, in Turkey urban planning efforts were urged from different social groups for different reasons. The reasons of change in this industrialization process were not the real problems of an industrial town; instead, they were the problems of a changing country in strain to join the world economy. For this reason, efforts of urban planning were initiated from the top, from administrative and bureaucratic institutions in an elitist way with lack of social support. (Tekeli, 1991:6)

The physical transformation in the traditional Ottoman city was an outcome of the policy aimed at the creation of a great industrial state. As a result of this social and cultural change, a genuine break with the past occurred. The organic texture and scale of classical Istanbul was in part destroyed with the introduction of the new institutional buildings which were built on imperial domains, replacing the imperial pavilions, mansions, leisure gardens or old palaces. Therefore, the first physical transformation of the city begins with the conversion of the imperial domains into public property. (11)

Development of new trade policies and trade agreements increased the population of the foreigners in Istanbul. Soon after the increased sense of secularity of the government and

change in the population especially in İstanbul, the oriental Ottoman life style began to change as if to imitate a westernized life style. All institutions witnessed changes; construction of modern schools, banks, imperial palaces, apartment houses, parks, restaurants and development of the first Ottoman theater, underground and other transportation services all changed the physical environment of the Ottoman capital. Following these spatial changes, life style also changed despite the old state structure. Soon, it was impossible to be totally unaffected by the social and spatial transformations imposed by the palace. As a result of these changes, İstanbul became a European metropolis and the Ottoman society, starting from the courtly society, began to experience at least partly the new European life style.

In 1857, İstanbul was divided into fourteen municipal sectors under the *Şehremanet*. At first, the main responsibility of *Şehremaneti* was the construction of buildings and roads. From 1858 onwards, the duties of district municipalities were extended to cover control of the construction of buildings and roads, markets, health, cadastral surveys of the urban areas, cleaning, maintenance and planned development. (Kuban, 1996:383) Among these municipalities, the municipal region of Pera, which was called the Sixth District Administration (*Altıncı Daire-i Belediye*) (Kuban,1996:383) was the leading administrative figure of the modernization process in the urban scale.

With its cosmopolitan population, Pera was a distinct world, a part within old İstanbul. Foreign embassies, foreigners, and the new *bourgeois* class of the Christian

society, constituted the population of Pera. To meet the high demands of this cosmopolitan population of Pera which already had their theaters, cafés and promenades, the Municipality introduced other sorts of westernized urban spaces to the traditional city, İstanbul. Thus, the truly consequential spatial changes in the urban scale first appeared in this district, which was largely under the protection of foreign powers. The development of the first public parks constituted by the Municipality was one such example. It is interesting to see that the "Parks Movement" of the west, was instrumental for the introduction of western style public parks in İstanbul during the 1860's. (Çelik, 1986:69)

The first two public parks of Pera, the Taksim Park next to the Great Military barracks -Taksim Kışlası, and the Tepebaşı Park in the theater district, were laid out in the classical French style. The parks created a favorite promenade and a special social space of close interaction with nature.

The Taksim Park was started in 1864 over a cemetery that had always been noted for its prospect overlooking the Bosphorus, Scutari and the Princess Isles. With a make-shift coffee-house, the place had come to be known as Bella-Vista, thus slowly graduating into an impromptu public park. The planned park took five years to take shape. A rectangle of 250m. x 200m., the central section was on formal lines, while at the edges an informal landscaping style was employed. (Evyapan, 1993:39)

The Tepebaşı Park was another remarkable public garden in the Pera region. (Fig. 2.5) It was also laid-out over a cemetery overlooking the Golden Horn which had already provided a close contact with nature to the citizens. (Figs. 2.6, 2.7, 2.8, 2.9) Both of the parks were favored by the foreign

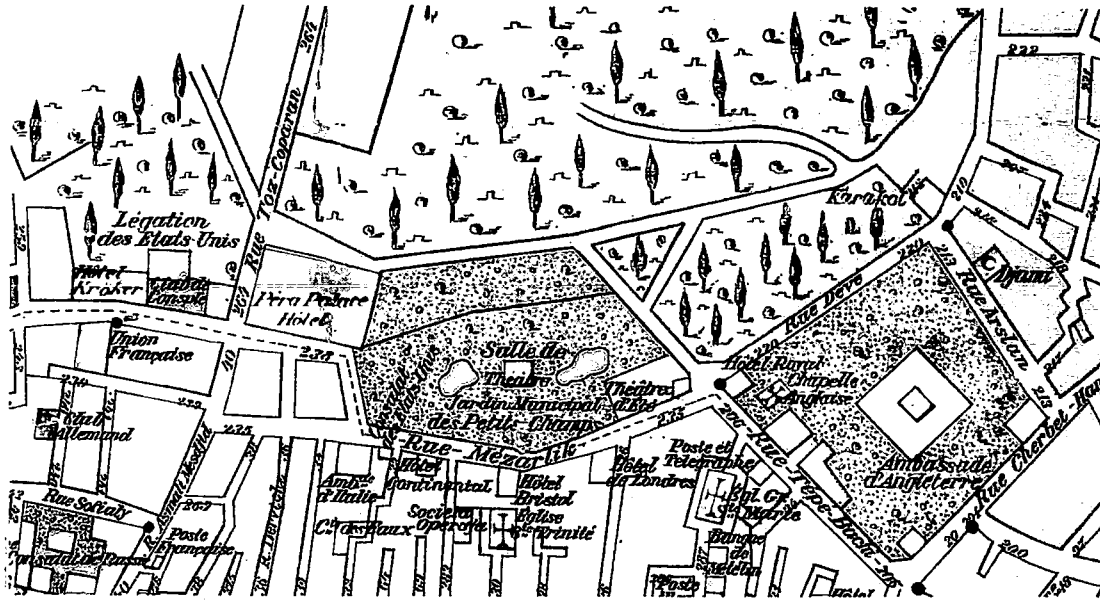


Figure 2.5 Plan of the Tepebaşı Park. A. Godfrey, 1905-1910.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.29)

colony, Pera's Levantines and high class Turkish people. De Amicis defines that era as 'the splendid rich and gay world of Pera pouring out to scatter itself among pleasure gardens, beer-houses and coffee-houses'. (De Amicis, 1993:62) In summer afternoons, music was played by French and Italian orchestras from a European style kiosk, and they performed plays and operettas. In the park, there were commercial entertainment facilities such as cafes, casinos for gambling, indoor and open-air bars, and next to the park there were sport facilities such as two football and basketball fields and horse and donkey riding tracks. (Evyapan 1993:39) (Figs. 2.10, 2.11, 2.12, 2.13)

Following these new public town parks, the Çamlica People's Park of 1870 was also one of the earliest in İstanbul, and in fact in the Empire. Different from the initial two parks, it

was situated on the Anatolian side near Scutari (Üsküdar), not in the Pera region. However, it was situated on a beautiful vista, on a unique spot marking the beginning of the Bosphorus. (Evyapan 1993:39)

From the dissolution of the Sixth District Administration in 1870 to the proclamation of the second constitutional monarchy (i.e. the 'Young Turk' Revolution of 1908), there was a decline in the urbanization process in İstanbul. After the deposition of Abdülhamid II (1909), the Young Turks were eager to show, like the late Sultans, their fervent desire to modernize İstanbul. (Kuban, 1996:411) During that period, improvements in the urban scale continued with new cadastral plan studies. Before the First World War, during the mayorship of Cemil Paşa (1912-1914), a number of parks were built. As already mentioned, the outer Topkapı Palace Garden was opened to the public as Gülhane Park; at Atmeydanı, the area between the mosques of Ayasofya and Sultan Ahmed, was laid out as the Sultanahmet Park. (Fig. 2.14) He also laid out two more green areas, the Fatih park between the Şehzade and Fatih mosques, and the Doğancılar Park at Scutari, the former a training ground for the Anatolian campaigns of the Ottoman Army. (Kuban, 1996:412) Also during his mayorship the Tepebaşı Park was reorganized. Other public parks followed: Haydarpaşa and Kadıköy parks were in existence by the turn of the century. Moreover, there appeared parks with an emphasis on sports facilities and fields as those in Beykoz and Baltalimanı; a horse racing track in Büyükdere; a camping site in Kilyos, etc.(Evyapan 1993:39-40)

As a result of the gradually changing urban pattern, some open green spaces were now occupied by the new residential areas. The Municipal parks, which were mostly laid out with the transformation of cemeteries into public parks, began to shape the urban environment and socially be in the service of all the citizens. The initial social meaning of these parks as symbols of the westernized life style lies in fact, in the socio-cultural context of the period.

After the First World War and following the War of Independence, the capital city was transferred to Anatolia and Ankara became the capital of the new state. Hence, Istanbul, capital city of more than a two and a half millennia, lost its historic status. After the establishment of the Turkish Republic in 1923, modern public spaces in the urban environment as the representation of modern Turkey, began to be built in the new capital Ankara. This process is depicted by Evyapan as follows;

Anatolian towns, and most of all the new capital Ankara, until then in the shadow of Istanbul and neglected, with the declaration of the Republic, were lavished with unprecedented attention as to their rebuilding to reflect the future oriented intentions of the young Republic, and of a nation being reborn. The style chosen was the 20th century western populist-functional approach. What this meant in terms of public open spaces was that, in the town center by the square faced by the Town Hall, would be the City Park... where the family had their daily evening strolls....Not many parks have followed the City Park, which therefore has had to undertake additional functions, thus losing the original pure, healthy, bright public park image; or worse still, has lost chunks to buildings or to the enlargements of the roads. (Evyapan, 1993:40)



Figure 2.6 A view from Tepebaşı Cemetery. Henry Cook.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.29)



Figure 2.7 A view from Tepebaşı Cemetery towards Haliç and Kasımpaşa. London News.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.19)



Figure 2.8 The Tepebaşı Cemetry.
(Gülersoy, Ç., *Tepebaşı Bir Meydan Savaşı*, p.14)

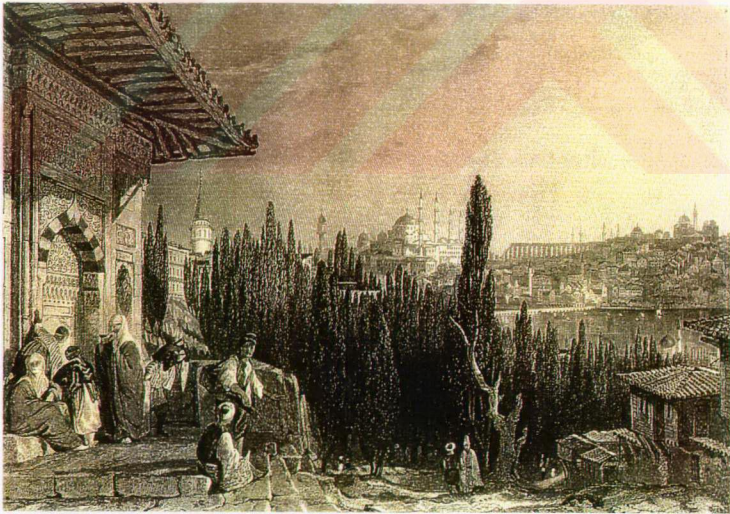


Figure 2.9 A fountain near the Tepebaşı Cemetry.
(Gülersoy, Ç., *Tepebaşı Bir Meydan Savaşı*, p.14)



Figure 2.10 The Tepebaşı Park.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.31)



Figure 2.11 The Tepebaşı Park and the theater.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.34)



Figure 2.12 The Tepebaşı Park in wintertime.
(Gülersoy, Ç., **Tepebaşı Bir Meydan Savaşı**, p.43)



Figure 2.13 The Tepebaşı Park and the visitors.
(Gülersoy, Ç., *Tepebaşı Bir Meydan Savaşı*, p.37)

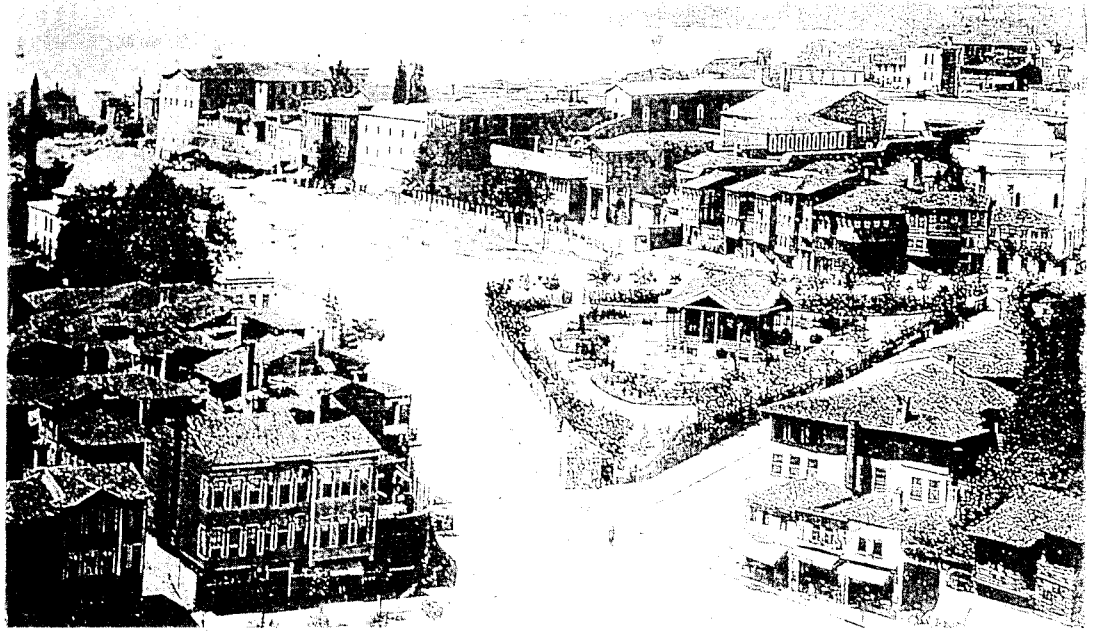


Figure 2.14 The Sultanahmet Park and Ayasofya Square
(Çelik, Z., **The Remaking of İstanbul**, p.61)

2.2.2 Modernization and the Daily-Life in the 19th Century Ottoman Society

The concept of daily life refers to a set of day-to-day social activity, depending on the changing space and time paradigms with economical, political, cultural and religious practices within that society at a certain temporality of events in history. Changes in the daily life of the 19th century Ottoman capital were first initiated at the smallest spatial units of the city, districts and *mahalles*. Between 16th and the 18th centuries, “districts” were enclosed spaces where daily life survived within religious culture. (Işın, 1995:81)

In Ottoman cities, the concept of the square or avenue were not present as denoting urban public spaces. Before the 19th century, the only public spaces of the traditional Ottoman society were devised for the gathering of crowds. Courtyards of the mosques, mesira fields, bazaars and fountains may be cited as examples. Traditional religious culture was a significant control mechanism in these public spaces and inverted public life.

In the classical period of the Ottoman Empire, the coffee house constituted a stage where the religious daily culture was lived and carried out from the district to the city for the integration of the citizens. In those times they were the only and unique entertainment centers of the city. (Işın, 1995:67) Also, they were the places where cultural values and norms were reproduced, ethical, social and even political subjects were discussed. (Figs. 2.15, 2.16)

However, in the 19th century, population increase and other economic factors affected the socio-cultural environment of districts and their traditional life style which eventually dissolved into a multi-centered urban life. In other words, the homogeneous and unique cultural dynamics of neighborhoods gradually disappeared and were replaced by heterogeneous public life of the city. Işın defines this period of rapid change in the social structure, as "the period of integration of the parts into the whole". (Işın, 1995:82) Thus the first changes in public space in the Ottoman city, began with the change of the traditional district life.



Figure 2.15 A traditional coffee-house in İstanbul.
(İstanbul Life Magazine, October, 1997:52)

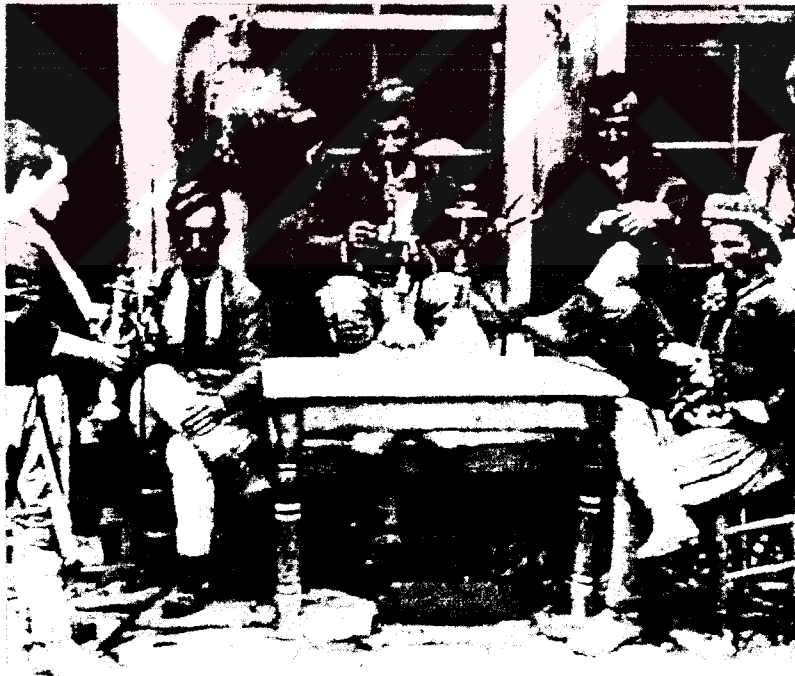


Figure 2.16 A traditional coffee-house in İstanbul.
(İstanbul Life Magazine, October, 1997:70)

Subsequent to the proclamation of Tanzimat, powerful state control over *ulema* and the increased sense of secularity in the State caused the integration of individuals belonging to different ethnic societies (millet). Also, with the Tanzimat, restrictions for Muslim and non-Muslim inhabitants were mostly abolished. So, different ethnic groups (millet) living in their own districts having a religious identity all mixed and constituted a new daily life style in the city. This integration, meant a cultural transformation between different social and religious groups, and created a new concept of public space.

After the construction of the first bridge over the Golden Horn in 1836, the Muslim population who had started to get to know Galata before the Tanzimat, were now introduced to the European provincial life style. (Işın, 1995:127) The cultural integration of Scutari and Galata began in that period. The architectural dichotomy between the old quarters with their traditional wooden houses and recently developed 'chic' quarters in the Beyoğlu-Şişli area with their new apartments, was the expression of a great economic imbalance between the various sections of the society. (Kuban, 1996:399) Especially the young generation was affected from this economical imbalance. They were attracted to the magic world of Galata and the cosmopolitan western environment. New social relations at new, modern public spaces developed the social practice of daily life, by the way they learned how to participate in a social life at those modern spaces such as hotel lobbies, restaurants, theaters, cafes or parks.

With this great socio-cultural and physical change from the traditional to a Westernized structure, social life of the inhabitants thus began to change. Although, at some regions in the İstanbul peninsula, lifestyle maintained older patterns, residents of other districts like Galata, Pera were willing to live a-la-franga. At the end of the century, as a result of these physical and social transformations, the first “public man” in the Ottoman society emerged with his new social, recreative and physical needs. The smallest unit of the society, which is the family, was the close and intimate part of the society till the Tanzimat Period. Modernization first brought the family in front of the society and then erected the individual. (Işın, 1995:89)

The entertainment culture developed in the 19th century İstanbul was socially emphasized an individualistic activity contrary to the collective activities of the previous period. This culture slowly attracted the whole society and invited them to participate in modern public spaces. The first participants of this new culture were the upper-classes. Hence, they were the first ones who left the traditional culture and constructed an extroverted social structure. In the period of modernization even traditional coffee houses assumed an entertainment function for the still tradition-bound districts.

The new consumption society developed a rich and lively street life with new shop fronts, ‘bon marchés’ and imported new materials at Beyoğlu. For the first time in the Ottoman society, a special status as “public personality” was introduced, who gazed at shop windows just for leisure. (Işın, 1995:99) With the dynamic of this new public personality, the Ottoman

citizen began to discover the beauties of city life in İstanbul. Later with the emancipation of individuals from traditional religious rules, the family structure, social relations and even dressing styles changed. Turkish women began to participate in the new social life in public spaces and removed their veils.

By the end of the century the traditional street pattern was gradually replaced by the planned city of the foreign agencies. The modern control system of the Municipality, and the developing new physical planning attitudes constituted a new concept of public space. Thus the public domain was transformed, with the opening up of private life to streets, promenades, parks and squares, cafes and pleasure resorts. With the changing street network in the planned neighborhoods, and especially with the abolition of culs-de-sac because of great fires, streets lost their semiprivate character and became "thoroughfares". (Çelik, 1986:80)

Development of public parks like in the west was a sign of this social and cultural change in the society. The new functionality of these urban landscaped areas initiated a new entertainment culture in city life as well as bearing a significance in economic and political life. They acted like a stage where public activities could be realized, exhibited and participated in a pluralistic way. With the social meaning they possessed, they helped to change life style patterns with a changing spatial environment.

Old culture and traditional life style was still alive in old quarters where wooden houses in spite of the great fires and continuously changing population predominate. However,

fountains, bazaars, cemeteries lost their previous significance and vigor. To conclude, daily life in the traditional Ottoman city slowly changed, depending on the changing economical, administrative and entertainment world of the new institutions and their modern spaces. So, these modern public spaces became the agency for the constitution of a new westernized society in the classical Ottoman city.

2.3 Concluding Comments

To understand the social construction of meaning in urban public spaces, it would be necessary to find out the shift between public and private space in modern culture by investigating the historical changes in the public domain. The alternating emphasis on public and private life ought to be illuminated through a historical comparative study of social life in the street and park which is a seat of modern public life, based on an impersonal, bourgeois, secular society in the city.

Although the use of key terms 'public' and 'private' go back to the 1470's (Sennett, 1977:16), the discussion of the term "public domain" in western culture begins with the 18th century. The first changes in the public domain as it regards the social construction of meaning in urban public spaces were initiated in the early years of the 18th century. At that time the word "public" assumed its modern meaning, therefore, it meant not only a region of social life located apart from the realm of family and close friends, but also that this public realm of acquaintances and strangers included a relatively wide diversity of people. (Sennett, 1977:16)

In the 18th century, as a result of the urbanization process, industrialized towns grew and public places developed. These places were the meeting places for foreigners. Giddens in his structuration theory emphasizes the importance of "the routine" in social life. (Giddens 1995) The character of action in time-space, the routinization of activity and the repetitive nature of day-to-day life are all necessary for a powerful analytical understanding of the encounters involved in daily life. In that sense, public parks constitute social spaces to develop routinization of activities and encounters in the daily city life.

The development of the first public parks as new elements in urban landscaped areas, and the development of other public spaces as social centers, modified urban life style. As a result of this modernization period, a new public culture was shaped. Sennett writes;

This was the era of the building of massive urban parks, of the first attempts at making streets fit for the special purpose of pedestrian strolling as a form of relaxation. It was the era in which coffeehouses, then cafes and coaching inns, became social centers; in which the theater and opera houses became open to a wide public through the open sale of tickets rather than older practices whereby aristocratic patrons distributed places. Urban amenities were diffused out from a small elite circle to a broader spectrum of society, so that even the laboring classes began to adopt some of the habits of sociability, like promenades in parks, which were formerly the exclusive province of the elite, walking in their private gardens or "giving" an evening at the theater. (Sennett, 1977:17)

So, as the public domain changed in the 18th century bourgeois society, the patterns of social interaction developed among citizens without depending on fixed feudal privileges or authoritative control of the royal families. The struggle for public order in the 18th century industrial city ended with the transformation of public life and the development of the new public geography of the 19th century. The new public geography, with claims on public and private life, constituted a new urban culture. A new balance between public and private geography in the Enlightenment did exist. But, fundamental changes in the ideas of public and private followed upon the great revolutions at the end of the century and the rise of a national industrial capitalism in more modern times. (Sennett, 1977:19)

Sennett notes that, there are three major components in this change. These were: firstly, a double relationship which industrial capitalism in the 19th century came to have with public life in the great city; secondly, a reformulation of secularism beginning in the 19th century which affected how people interpret the strange and the unknown; and thirdly, a strength which became a weakness, built into the structure of public life itself in the 18th century. (Sennett, 1977:19)

The traditional urban space in a typical Islamic Turkish city consisted of the mosque and the fountain surrounded by open spaces. (Fig. 2.17) European cities on the contrary had massive monumental buildings and axial, long avenues and symmetrical layouts which represented the social order in city life. Ottoman cities, in their traditional social order, neither oppressed the individual under the massive, monumental

design of buildings, nor dictated a social order in the daily life under the hard discipline of socio-cultural symmetry. (Işın, 1995:134)

The public sphere in the Ottoman society before the modernization period was not developed in today's sense of sociability. In the traditional Islamic Turkish city, as easily observed in the configuration of streets, the conflict between private and non-private space seemed to have been resolved in favor of the private, thus left to the spontaneous activities of the citizens. (Kuban, 1996:368) That is in fact a part of the mentality in Islamic cultures concerning the nature of man-world relationship. The organic street pattern of the pedestrian city was the clearest expression of this socio-cultural structure. (Figs.2.18, 2.19) Citizens did not have specific places in public, whose sole purpose was to bring them together. Even at districts, streets, shopping grounds, bazaars, courtyards of mosques or at mesira grounds, there was an intimate contact only among male society which decreased the sociability of female inhabitants.

Mesira grounds represent an important aspect of the recreative culture in the daily life of citizens, in the pre-modern period. They were public places for collective activity and entertainment of citizens; the way people entertained themselves at mesira grounds was not individualistic, instead, the aim of such gathering was to pass time collectively with a group of people coming from the same socio-cultural background. (Işın, 1995:84) Certain rituals of daily life helped to gather citizens around a social ideal. The same kind of entertainment and provisions for the ordinary people were seen

even at Bayram days or circumcision feasts of heirs to the throne, though varying from modest to sumptuous. Until the second half of the 19th century, symbolism of power had never been emphasized in the urban space in İstanbul. For instance, until the construction of the Dolmabahçe Palace, İstanbul did not have a designed street, a large boulevard aligned with trees. (Kuban, 1996:371)

In the classical period, mesira fields and coffee houses were the only public spaces in the urban environment. Later, modern public parks, cafes and theaters created a new dialogue among inhabitants of the city. As the most elaborate forms of societal organization in that period, they became the agents of social interaction; interaction with other ethnic groups who were co-present in those public spaces.

The modernization period of the Ottoman society was marked by the changes in the public domain; a general transformation of social relations and the first appearance of public space in modern terms. In the modernization period, the bureaucratic elite and upper-class society in the Ottoman cities, tried to imitate the Europeanized life style, as the Ottoman modernists believed in the universality of the European myth; not only in its technological advance but also its advance in socio-cultural life.

Thus the Ottoman society witnessed a new social movement based on reformist ideals of the Ottoman elite. Towards the end of the 19th century, the change in design practice both in architecture and landscape architecture, gradually but definitely began to emphasize a more complex

public realm and a new understanding of nature and art. The Tepebaşı and Taksim parks helped develop a new urban culture which challenged to change the general patterns of traditional Ottoman life in open public spaces in İstanbul.

Up to this point, the impact of the concept of public realm on the urban landscape and the emergence of public parks with specific social meanings embedded in the socio-cultural context of the period has been illustrated. Also, it has been discussed that public parks besides their recreative functions are important elements for the development of public culture and new social routines in the society. In that sense, to understand the specific social meaning of a public park it is necessary to evaluate the social and cultural environment it has emerged from. The next chapter intends to explore the social construction of meaning in Gençlik Parkı, with the social analysis of parks in general in Republican Turkey.

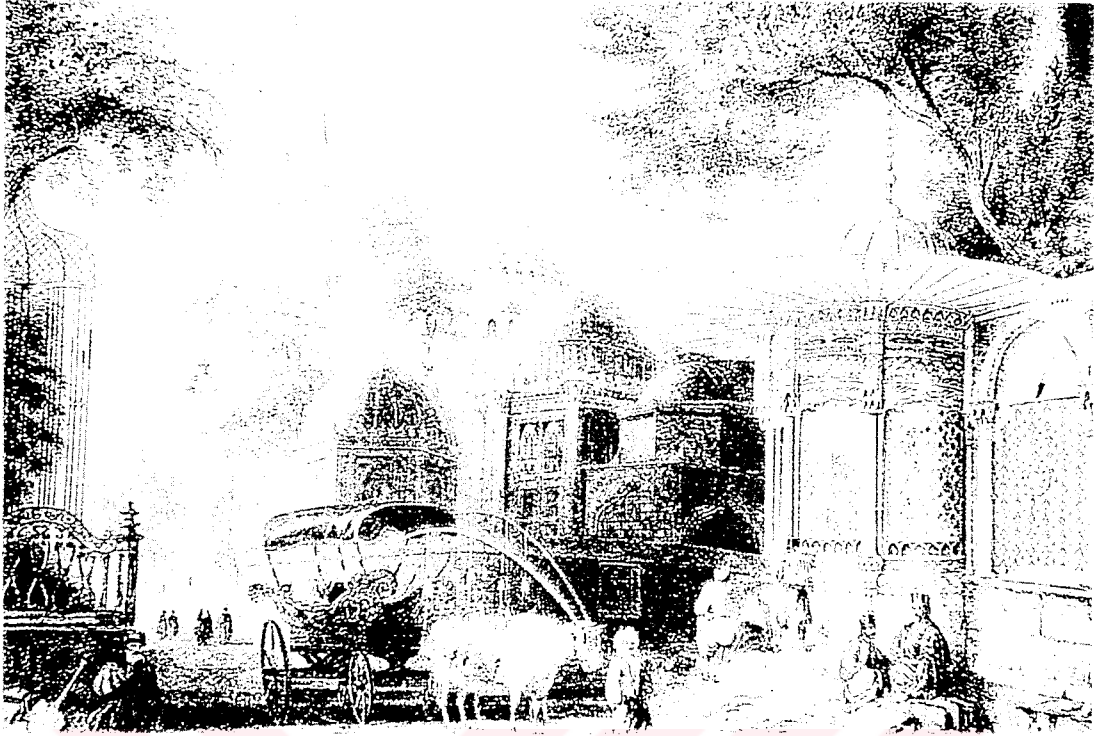


Figure 2.17 Urban Space at Şehzade. Bartlett.
(Kuban, D., **İstanbul an Urban History**, p.368)



Figure 2.18 Süleymaniye Street with wooden mansions.
(Kuban, D., **İstanbul an Urban History**, p.368)



Figure 2.19 Yüksek Kaldırım at Galata.
(Kuban, D., *İstanbul an Urban History*, p.386)

NOTES

1. The idea of accommodating population in the city through the building of squares initiated the development of new residential squares in the cities. The first residential squares in London, Covent Garden, St. James's Square and the Bloomsbury Squares were open centers on the continental model. (Girouard, 1985:224) The square made its first appearance (though it was not yet so called) in the Covent Garden plaza, promoted by the 4th Earl of Bedford and designed by Indigo Jones, under the reign of Charles I in 1631. (Rude, 1971:12) The first square to contain an enclosed garden for the residents was King Square (today the Soho Square) which was laid out in 1680. (Girouard, 1985:224 gives reference to Philips *Mid-Georgian London* pp.231-1) This example inspired the others and by the mid-18th century, there were eleven residential squares in London. A private residential garden became the essential requisite of success for a residential square, of which there were sixteen to the west of the city by the 1790s. (Girouard, 1985:224) In fact, these new squares were planned to meet a new upper-class need who were originally aristocratic and merchant families. The essential feature of these squares was that they were not to be filled with street vendors, acrobats, flower sellers, and the like, as was Covent Garden; they were to be filled with shrubs and trees. (Sennett, 1977:55 quotes from Giedion, 1963:619)

2. As Mumford writes;

... the city from the beginning of the nineteenth century on, was treated not as a public institution, but a private commercial venture to be carved up in any fashion that might increase the turnover and further the rise in land values. (Mumford, 1987:486)

3. Nevertheless, these changes in the urban order did make a substantial contribution to the industrial town through reaction against its greatest failure: by procuring means of sanitation and public hygiene for general public health; and to this purpose, providing urban parks. The increasing population in towns, the expanded roads criss-crossing the countryside, and pollution damaging the life of man and nature in the industrialized towns urged the development of an environmental consciousness in the urban society. To bring back fresh air, pure water, green open space and sunlight to the city became the first object of sound planning: the need was so pressing that despite the passion for urban beauty, Camillo Sitte insisted upon the *hygienic* function of

the *urban park*, as a *sanitary green*, to use his own expression: the 'lungs' of the city, whose function became newly appreciated through their absence. (Mumford, 1987:541)

4. Birkenhead Park was designed by Joseph Paxton as a combined project of suburb and open space, the first to be created from public funds and to be owned by public itself. The park was designed at the crowded East End of London, a site of poverty with no outdoor breathing space. It was a perfect target for the Reformers to improve the overall social climate of London by reducing its destitution and consequent violence, crime and epidemics. More humane conditions in the East End would certainly remove one of the worst sources of trouble; and one of the best ways to bring this about would be through establishment there of a park for public use. (Newton, 1973:224)

5. Boston and Chicago, both in 1893, saw the first attempts to organize into a single concept the complete recreation areas of a major city. The Metropolitan Park System of Boston grew from Olmsted's proposal to convert the marshlands of *Back Bay* into a public park. (Jellicoe, 1987:283)

6. From the writings it can be seen that Howard's fundamental interest was in social change rather than in physical forms.

7. Osborn in the preface of his book, writes about the essence of Howard's optimistic outlook which is that; men were in considerable measure, "inherently co-operative and egalitarian". According to Aalen, Howard sided essentially with Kropotkin and against the Social Darwinists. (Aalen, 1992:28) In Aalen's view, Howard's ideals were misunderstood and unmistakably allied by the anarchic utopian tradition.

8. As Kuban writes,

Even the idea of a porticoed street was reintroduced by the construction of the grandvizier İbrahim Paşa's complex (the so-called *Direklerarası*) at Şehzadebaşı, near the Şehzade Mosque. This was the first time an introvert society had been introduced to urban and extrovert lifestyle. This new tendency towards an enjoyment of the urban environment was the real beginning of the so called Westernization of the Ottoman society of the capital, in terms urban form and scale." (Kuban, 1996:336)

9. This movement is called the 'Jeune Turc' movement. They struggled for revolution, nationalism and liberalism in the Ottoman society.

10. The reign of Mahmud II (1808-1839), was a period of rapid westernization and the end of pre-industrial age in İstanbul. Changing urban images and changing socio-cultural structure

largely through the efforts of Mahmud II, continued during the reign of the following Ottoman Sultans. The *Nizam-ı Cedid* - the new order of Selim III, and the *Tanzimat* - the administrative reforms of 1859-1876, the two important factors of this socio-cultural change, were constituted again by an elitist movement. In other words, the origins of the socio-cultural change in Ottoman history were neither entirely social nor entirely military, they stemmed mostly bureaucratic institutions. Rulers of the Ottoman Empire were thus the main initiators of this structural change and reform in the society, which set the mechanisms of change in motion.



CHAPTER 3

GENÇLİK PARKI AND THE CONSTITUTION OF THE MODERN TURKISH SOCIETY

The first public parks emerged in 19th century Europe after the Industrial Revolution as compensation to the environmental deficiencies of the industrialized cities. With the healthy environment they provided and the visual quality they brought to the cities they contributed to a positive change in the urban socio-cultural life. More important than this, they provided equal recreational service for all classes in the society, and thus, a new concept of public domain developed.

In the West, this structural transformation in the public sphere was a result of the social movements which initiated a socio-cultural change and thus transformed the social life in industrialized cities. In the Ottoman Empire this transformation was initiated with the reformist ideals of the Ottoman elite as an imitation of the westernized life style. The change in the public sphere was the result of this westernization movement. However, in the Republican era a new concept of public sphere was developed through the modernization efforts of the new regime. In the early years of the Republic, in pre-industrialized cities of the Republican Turkey, and in the new capital city, public decisions were all developed with the political power of state ideology. Likewise, the emergence of public parks in the

urban landscape and the change in the public sphere was an instrument of the state ideology to create the new cities of modern Turkey.

This chapter is devoted to re-constructing the changing social meanings attributed to Gençlik Parkı in the urban history of Ankara. If we look back to the initial years of the establishment of the park, this research reveals that it has a unique social meaning and a special mission different from the meaning and the mission it owns today. The meanings embedded in its spatial characteristics through the years, are demonstrated in this part of the study.

In the first part of this chapter, the recent urban history of Ankara from the time of Jansen's plan, is investigated in order to demonstrate the urban environment of the capital city and the Republican ideology from which the park emerged. In the second part of this chapter, the social meaning of Gençlik Parkı in the daily lives of the citizens in the Republican Ankara is examined within the social context of different periods. The development of the park is explained with reference to the reports of the Planning Council and articles in newspapers examined within a chronological order.

The process of the social construction of meaning can be taken up as a special case of the process of 'Re-presentation'. In Lefebvre's model the process of re-presentation is defined with three concepts; *the spatial practice*, *the representations of space* and *the representational space*. *The spatial practice* is the society's space which embraces production and reproduction of social practices in particular locations. It

embodies a close association, within perceived space, between daily reality (daily routine) and urban reality (the routes and networks which link up the places set aside for work, 'private' life and leisure). (Lefebvre, 1993:38) *Representations of space* is the conceptualized space which tends towards a system of verbal (and therefore intellectually worked out) signs, meanings, concepts. (Lefebvre, 1993:39) *Representational space* is directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users'. It tends towards coherent systems of non-verbal symbols, signs, and codes. (Lefebvre, 1993:39)

Lefebvre defines these three components as the perceived-conceived-lived triad (in spatial terms spatial practice, representations of space, representational spaces). (Lefebvre, 1993:40) The relation between the lived, conceived and perceived realms, in spatial terms the codes, concepts and practice constitute a coherent whole. According to Lefebvre,

There is a proper role for the decoding of space: it helps us understand the transition from representational spaces to representations of space, showing up correspondences, analogies and a certain unity in spatial practice and in the theory of space (Lefebvre, 1993:163)

In other words, in this model there is a continuous transition between these three parameters. As social practice changes, the representations of space - meanings change, and as the meanings change the social practice reproduces new meanings. Also, the new meanings reproduced in the social practice change the representational space - codes and the changing representational space changes the social practice.

Since Lefebvre locates the meaning of space into the experiences of everyday life, his model has the basic premise of the 'agency' thesis within the conceptual framework of structuration theory. In structuration theory, it is always the case that the daily activity of social actors draws upon and reproduces structural features of wider social systems. In each form of social change, the moment of the production of action is also one of reproduction in the contexts of day-to-day enactment of social life. In that sense, individuals as agents with their own actions, have the possibility to constitute and reconstitute the social practice in their activities. This social practice reproduces new social meanings and new codes, as new routines emerge.

This research will illustrate that the case of Gençlik Parkı can be taken up as an example of this process, as a symbol of representation of the everyday life. Although it is not explicitly stated, it should act as an 'activity bundle' that will link both the old city and the new city, and also act as a matrix where a new social life style will take place. If this model is correct, for this case, the values and norms represented by Gençlik Parkı in the initial years would not be same as the ones that were represented in the following years and today.

To understand the meaning that a landscaped environment possesses, and to reveal the social construction of the meaning, it is necessary to construct these three parameters. The Republican ideology reproduces and symbolizes itself with the establishment of Gençlik Parkı in the social life of the city. To create the modern Turkish citizen, the Republican ideology establishes Gençlik Parkı.

Thus Gençlik Parkı becomes the symbol of the Republican ideology and changes the traditional social practice in the city after being used by the citizens. The changing social practice reproduces new meanings, as time passes. Reproduction of new meanings also changes the *representational space*. Thus, Gençlik Parkı as the *representational space* of the Republican ideology changes. In other words, the initial social meaning of the park changes with the change of the initial social practice in the city. Moreover, as its meaning changes, its spatial characteristics also change.

So, codes and social practices are both reproduced with routines and with each other. Therefore, the social practices in the initial years of the park are not the same as the social practices in the following years. Also, the initial social meaning of the park is not the same with the meaning it owns today. To reveal the initial social meaning and uniqueness of Gençlik Parkı, the social practice in its initial years which is the 40s, and the Republican ideology should be investigated. Also, to reveal the social construction of new meanings and the changing representational space, the social context of further years should be investigated.

3.1 Recent Urban History of Ankara from the Time of Jansen's Development Plan

After the First World War, the Turkish National War of Independence against the imperialistic intentions of the European nations and separatist activities of minority

nationalists in Turkey was realized with success. It was effectively the end of the Ottoman Empire and the beginning of the new Turkish Republic, established on the mainland old territory of the Ottoman Empire.

After the proclamation of the Republic, Turkey became a nation-state and those living within the borders of the Turkish Republic became citizens, having common rights and duties, and knowing themselves to be part of a nation. So, a sound and modern constitution of Turkish society structured on the ideals of personal freedom, participation, and national administration was started. With a series of radical reforms started by Mustafa Kemal Atatürk, in social, cultural and political spheres, the fundamentally feudal and religious society was on its way to being a contemporary nation with the secular Turkish Republic. His reforms did not merely aim to modernize particular institutions like Ottoman reforms did, instead they aimed to modernize the whole society by creating a Turkish individual and citizen.

Turkey has since been in a process of continuous and multi-faceted transformation under the influence of both external factors and internal dynamics. This transformation includes changes in the national economy, the emergence of new economic functions, the formation of new social institutions necessitated by these developments, changes in the class structure, and the formation of a new life style. (Tekeli, 1984:10)

The jubilant new nation was ready to assume a new social and environmental image through an active building

program that was to re-vitalize numerous Anatolian towns lying in ruins after long years of war, poverty and neglect. (Yavuz, 1986:273) In Western countries the urbanization process began with the Industrial Revolution but, for Ankara, the capital city of Turkey, the urbanization period started with the establishment of the Republic.

The announcement of Ankara as the capital city was a revolutionary decision resting on a significant ideological basis. Tekeli defines three groups of reasons that lie behind the decision of the announcement of Ankara as the capital city of the newly established Turkish Republic. (Tekeli, 1984:10, 1994:148) The first group of reasons are about the strategic and political position of Ankara. A move to the interior of the country signaled a clear break away from the network of old economic dependencies and imperialistic power of western societies. Istanbul had been a part of a network of harbor cities developed through the 19th century which was totally dependent on and linked to the mercantile interests of Great Powers. The Republic sought to release itself from the Ottoman image and to symbolize the national state. Moreover, the move meant the rejection of the cosmopolitan cultural values of Istanbul and to create a national bourgeoisie inculcated with Republican ideals. Also, strategically, a move to the interior was important for the defense of the capital city.

The second group of factors are generally about the spatial organization of the country. A constitution of a sound national economy among all regions was started. Hence, Ankara gave a start to the development of the Middle Anatolian

region and a stop to the unequal development among the other regions in the country.

The factors in the third group are mainly in urban scale. The issue was to establish a new capital city where a modern, civilized, and westernized life could flourish. In that city, the life style patterns of the Republican national bourgeois would be developed and it would be a model for the other cities in the country. The success of the Republican regime would be identified with the development of Ankara as a modern city. Thus the development of Ankara as a capital city was mainly to create a new image for Turkey with Republican ideals and national goals.

Ankara was not only the symbol of a modern Turkish city but also, it was the symbol of the modern Turkish life style. Therefore, as well as its spatial characteristics, the social life that would be experienced in its spatiality would help to create the modern Turkish life style and citizen. Falih Rıfki Atay in one of his articles in *Ulus* dated 12.11.1935:1, defines Ankara as the symbol of developing Turkey.

Ankara is not only a center for us. It is a school which teaches us the ways and styles of re-building an Anatolian town. The things we have succeeded in making Ankara will be more easily realized in other Anatolian towns....Till we have experienced Ankara we have forgotten city planning and architecture. By making Ankara we have re-created the Turkish Nation's creative character...Turkish people have the right to be proud of Republican Ankara and love the city. Because, it is not a city of representation like other eastern cities, it is the original work and success of Turkish people. Ankara represents the Turkish Nation's power, will, courage and understanding of new Turkish life style... (translated by the author)

A journalist from Yugoslavia defines Ankara as 'the city of a miracle' in his article "Ankara and the Rising Turkey" published in *Ulus* 18.11.1936:5.

...Any foreigner who visits Ankara will inevitably emphasized from this successful work of human beings won against the nature...The most beautiful works in America and Europe are taken as an example in making Ankara, for the city which represents a great success in respects of architectonics. Although, Ankara is only a ten years old child it is already furnished with wide boulevards, residences, official buildings, reserved park areas to be laid out in future years, and the stadium which shames us, other Balkan cities, and in that sense, it deserves to be the brain and heart of Turkey. However, in the near future I can envisage that, Ankara will not only be the leader in administration it will also be the leader of all Asia. (translated by the author)

Again F. R. Atay in one of his essays in *Ulus* dated 28.4.1942:1, defines Ankara as an unbelievable work, which renewed the self-confidence of the Turkish people. Obviously, Atatürk's preference of Ankara was not only a revolutionary decision for Ankara but also for the whole country and nation.

The National Leader knew that creating Ankara for ourselves was also re-creating the country. Our benumbed power would wake up and desire would overflow...Ankara was not only the Governmental center but it became the symbol of this revival. (translated by the author)

This small, dusty town of narrow, winding streets and simple mudbrick houses was far from meeting the demands of a suddenly inflated population of government officials, foreign missions and army officers, most of whom had to abandon the comfortable luxuries of Imperial Istanbul, for the meager

provisions of the new capital. (Yavuz, 1986:273). It was impossible to find public places in the urbanscape to meet the social needs of the new citizens and more importantly, it was quite impossible to house the newcomers. At that time most of the bureaucrats who came from İstanbul were staying as guests in the insufficient houses of the local families.

For Ankara, urban planning efforts began immediately after the declaration of its becoming the capital. The constitution of a modern life-style which is the basic political decision and ideal of the Republican ideology, could not be realized only with legitimization or policies. It was necessary and crucial to introduce the Republican citizens with a new public domain in the urban scale. This had to be achieved with the design of new buildings and new public spaces in the urban milieu.

Since there was not an inherited city planning tradition from the Ottoman Empire and since the initial pragmatic implementations for Ankara had been unsuccessful planning efforts, Republican leaders decided to announce a restricted international competition.

Two of the three invited competitors were German. Herman Jansen, the winner of the Berlin Plan competition, was an architect with Sittean experience. Brix was teaching in the Charlottenburg Hochschule. The third competitor, Jaussely, was educated in the Ecole des Beaux Arts. He had won the competition for the Barcelona plan and had implemented it. And he had also won first prize in the 1919 Paris Planning Competition. Having turned to the west, the Republic had not found a single solution there. The opinions fluctuated between Jaussely's impressive, grand capital city design in the

French tradition and Jansen's Sittean, more modest, socially and historically conscious plan. (Tekeli, 1984:19)

The jury, composed of Republican leaders and bureaucrats, chose Jansen's plan. Decisions that are taken by the members of the government may not represent the desired outcome of all, or the most desired outcome of any, of those who participate in making them. In such circumstances as Giddens says, it makes sense to say that participants 'decide' (individually) 'to decide' (corporately) upon a given course of action (Giddens 1995:221). In that sense, the members of the jury were the main initiators or executors of whatever decisions were taken and whatever policies followed for the implementation of the new plan of the modern capital city.

Since the Republic did not have a single set of ideologically derived criteria, there was no particular preference among schools of city planning. Nevertheless, the choices pertaining to the organization of planning were consistent with the nature of the regime. Thus, the plans made in this period were shaped more by the city schemes demanded by the regime than by the actual problems of the city and considerations of implementation. (Tekeli, 1984:19)

So, urban planning efforts for the capital city started with Jansen's plan in 1928. Coming from the tradition of the leader urbanists like Camillo Sitte, Karl Henrici and Theodor Fischer, Jansen proposed to re-make the city as an aesthetical object, as a work of art. According to Sitte, the loss of meaning in public spaces as a result of modernization should be regained because the 'geist' and the cultural values which held the society together could be re-constituted with the help of the

public spaces. (Bilgin, 1997:80) Thus, Jansen as an experienced planner, used the old and the new values of the city in a balance and gave a special emphasis to the public spaces and recreation spaces, considering the natural values of the city landscape.

3.2 The Social Meaning of Gençlik Parkı in the Daily Lives of the Citizens in the Republican Ankara

The Republican ideology which aimed to induce a social structural change to create a westernized society with several revolutions, had to perform this in the public sphere, in the urban environment. However, establishing modern boulevards and buildings were not sufficient to change the social life in the city. To create a modern citizen, a new social experience that would affect the traditional life styles of the citizens and initiate new routines, had to be devised.

It is obvious that there was a need for public spaces where all citizens regardless of sex, status and ethnic origin, would share a new social practice. Such a public space would also be important for the diffusion of the Republican ideology as an extension of the revolutions in the daily lives of citizens. For the re-construction and implementation of the new social life in the Republican Turkey, recreation would be a new social experience. The establishment of a public park could perform this in the public sphere.

İzmir was one of the pioneering cities where significant attempts of the new regime in the public sphere and in the

urban landscaped environment could be observed. One of the first public parks of the Republican period the Bahribaba Parkı was established in İzmir in the 1920s. Later, in 1935-36 the Kültürpark came as even a more significant example to illustrate the change in the public realm with the Republican ideology.

The Kültürpark, realized through the efforts of the Mayor Behçet Uz was laid out on a land of 360.000sq.m. formerly devastated by a fire, and was endowed with several facilities like museums, playgrounds, a stadium, a people's theater squares and promenades and an exhibition ground. (Seymen, 1990:181) The aim was not only to meet the recreative needs of the citizens by creating a healthy environment with a huge park but for the cultural training of the young generation for the benefit of the revolution and ideology of the new regime.

After the establishment of the park in 1936 the 'İzmir International Fair' which had a historical precedence, began to be realized in the Kültürpark. The fair was an attempt not only on national scale but also on an international scale to introduce the national industry to the world and to create a social interaction and a social movement in the country. Although, the fair was an economical activity and had a commercial mission, together with the cultural mission of the Kültürpark they had initiated an urban consciousness in the city and moreover in the country. In the following years, the Kültürpark was taken as an example for new urban landscape projects. The park was not only a beautiful landscaped environment but also a social school for the education of the citizens as well as the whole nation. It was a symbol of the

modern Turkey and modern social life in the city. Therefore, the initial social meaning of the park had a specific importance for representing the Republican ideals in that period.

So, it can be said that, the meaning of recreation and the social experience of the modern Turkish citizens were defined and implemented under the framework of the Republican ideology. The public space to be developed to meet that recreational need would inevitably be the symbol of the Republican ideology and thus the modern Republican urban life.

In that sense, the establishment of Gençlik Parkı in the capital city was the most significant attempt in the urban landscaped environment. The park was developed as a *representational space* of that ideology. It was established, firstly to create the need of recreation appropriate to the ideals of the Republican leaders, and then to meet that need. Hence, it was the rationalization of the idea of modernization which initiated a radical change in the public sphere.

In Ankara, before the Republican era, the only recreation areas, were the summer resort houses (*bağlar*), private gardens and high pastures. The area occupied by the Opera Building, İller Bankası and Türk Hava Kurumu Buildings today was where the cemeteries of the Catholic and the Muslim societies were located. (Fig. 3.1)

Before the Republican era, there was only one park, in the town, the “Millet Bahçesi” which was situated at the old city center outside the citadel area. A narrow, dusty road

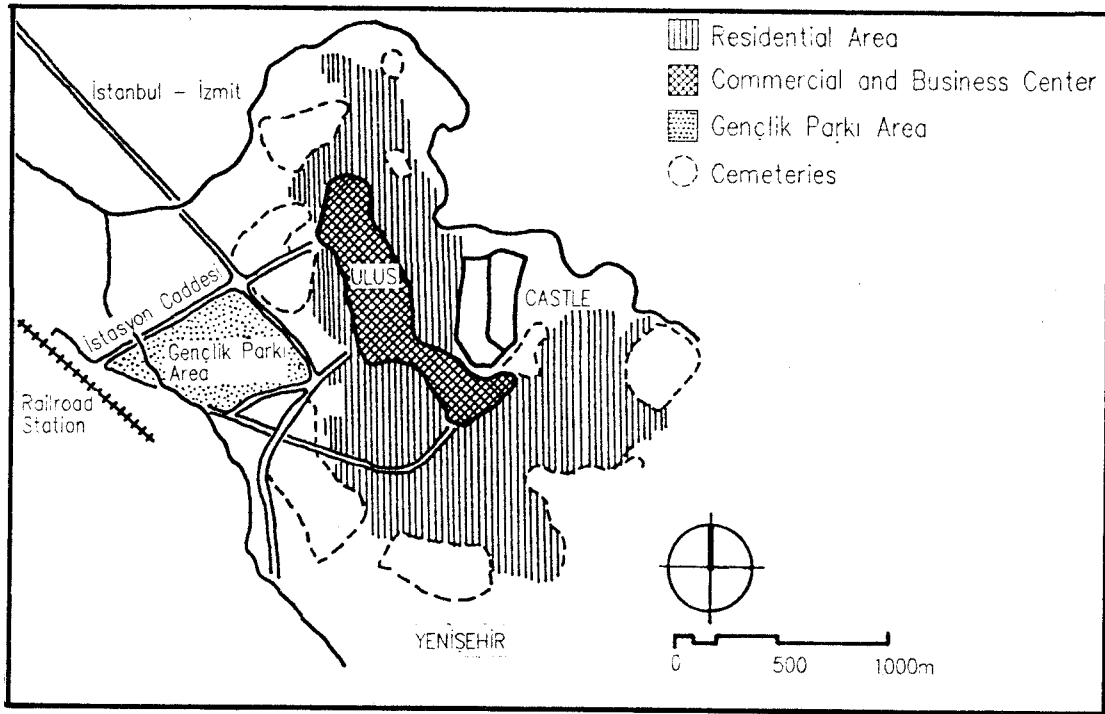


Figure 3.1 Plan of Ankara before the Republican Era.
 (Aktüre, S., **Urban History and Conservation Issues of Turkish Cities**, p.74)

connecting the station to the city center, reached Taşhan Square (today Ulus Square) next to Millet Bahçesi and the First National Assembly Building at the opposite corner of the park. (Figs.3.2, 3.3)

So, in the early years of the Republican era, before the establishment of Gençlik Parkı, Ankara had a very restricted social life. By investigating the existing activity structure of the city in the early years of the Republic a hypothetical time-space map of the typical daily trajectories of the citizens can be depicted. (Fig.3.4) Before the establishment of Gençlik Parkı the few public spaces in the city center were not sufficient to change the daily trajectories of the citizens. Therefore, particularly on workdays the daily trajectories of the citizens might regularly move between the work place at



Figure 3.2 Hergelen Square, Ankara (1926).
(70. Kuruluş Yıldönümünde T.C Albümü, p.401)



Figure 3.3 Opera and Hergelen Squares, Ankara (1934).
(70. Kuruluş Yıldönümünde T.C Albümü, p.290)

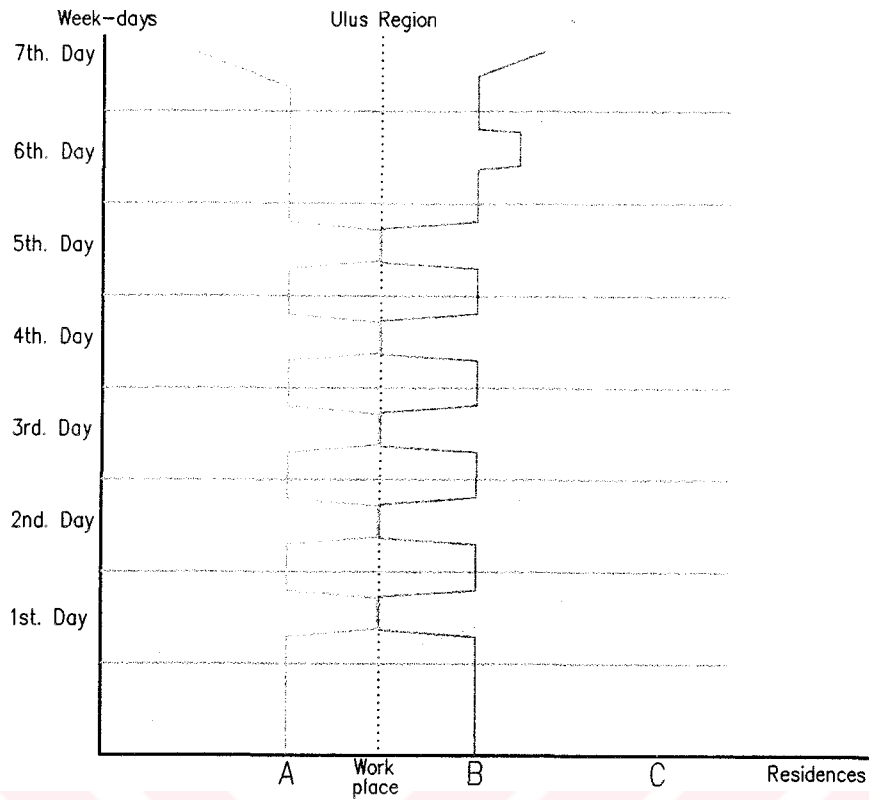


Figure 3.4 The work place - residence interaction of three hypothetical citizens in Ankara in the early years of the Republican era. (Re-drawn according to Hägerstrand's time-space model)

business center, (the Ulus region) and the residences. Only on weekends, citizens could find the opportunity to use the public spaces in the periphery which consisted particularly of recreation areas around the creeks. (Karaosmanoğlu, 1996) Thus, the daily trajectories of the citizens could change at week-ends with the use of those grounds outside the city.

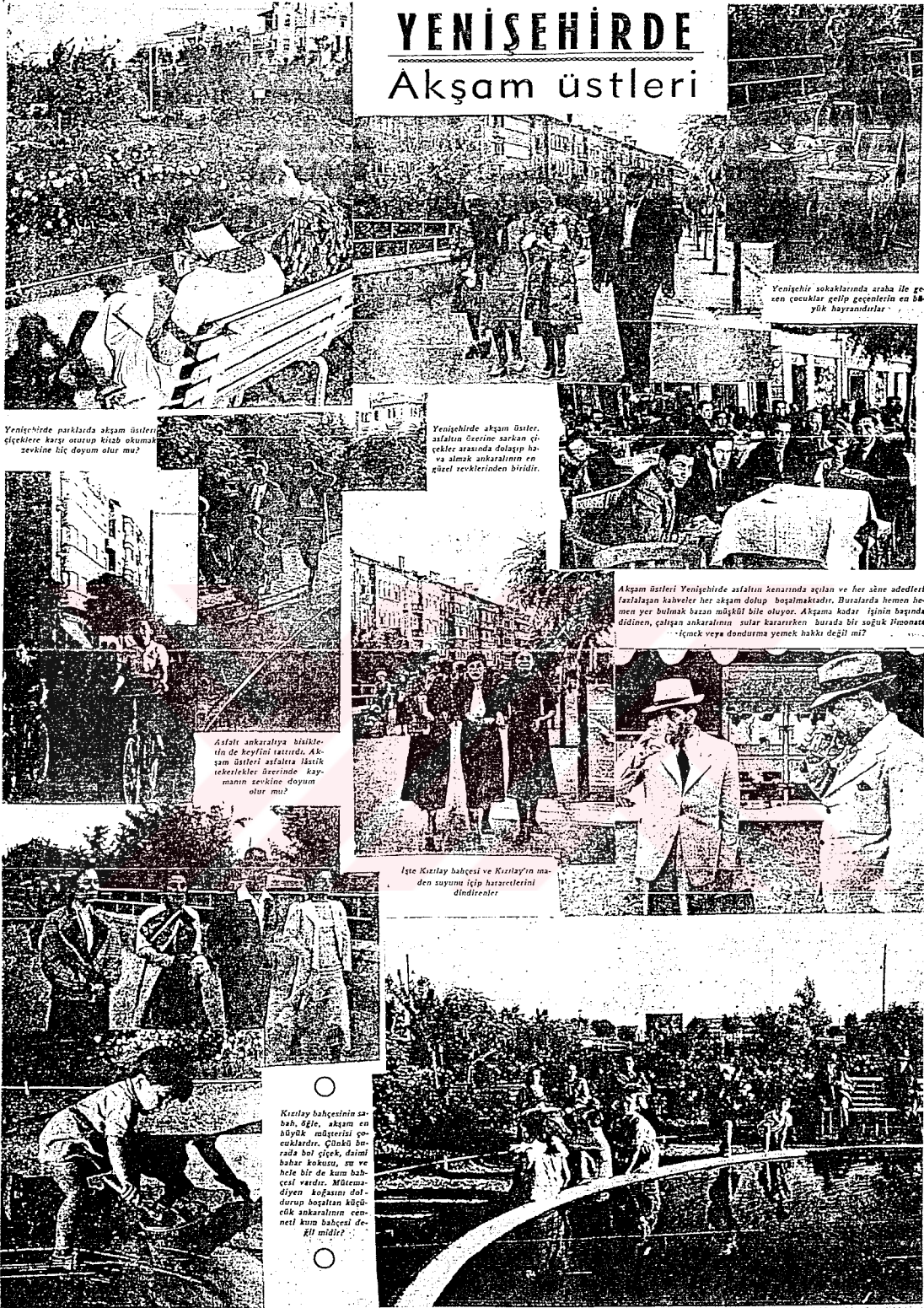
During the planning and construction years of Gençlik Parkı in the 30s, the public spaces in the city were only the bazaars, a few district parks, the Güven Park and the Kızılay Bahçesi in Yenışehir, the coffee-houses, a few restaurants and two cinema-houses. Particularly, the part of the Atatürk

Boulevard at Yenışehir flanked with cafes and with parks, was the locale of the new public spaces of the Republican bourgeoisie. (Fig. 3.5) Other than those, although far from the city center, Atatürk Orman Çiftliđi, Karadeniz Plajı and the Çubuk Dam were popular recreation places for the citizens in those days. (Figs. 3.6, 3.7, 3.8) Particularly, the Çubuk Dam was considered as 'the Bosphorus of Ankara'. (*Ulus*, 26.7.1937:2)

Coffee-houses had a significant place in the social life of the citizens. They were the most popular public spaces where significant social interactions occurred. There is an interesting article in *Ulus* dated 25.1.1935:1,5 mentioning the importance of cafés in the development of social life in the capital city. It indicated that because of the scarcity of the public spaces in the city, cafés had a special place in the socialization of the citizens. As well as serving the citizens, they were important places for the newcomers, particularly the ones in search of a job. They were about the only entertainment and pleasure grounds where cultural activities as well as social interaction occurs. However, the standards had to be raised.

Although, Ankara is the city of intellectuals, there is only one coffee-house/café where you can find foreign magazines. Magazines in French and German...For the development of social life we demand from the government to improve the coffee-houses and make them beneficial for the ethics and the revolutions in the society. (translated by the author)

YENİŞEHİRDE Akşam üstleri



Yenişehirde parklarda akşam üstleri çiçeklere kargı oturup kitab okumak zevkine hiç doyum olur mu?

Yenişehirde akşam üstleri, asfaltın üzerine sarıkan çiçekler arasında doluşup hava almak ankaralının en güzel zevklerinden biridir.

Yenişehir sokaklarında araba ile geçen çocuklar gelip geçtinin en büyük hayranıdır.

Akşam üstleri Yenişehirde asfaltın kenarında açılan ve her ömre adanmış lazımlayan kahveler her akşam dolup boşalmaktadır. Burarlarda hemen hemen yer bulmak bazen mümkün bile oluyor. Akşama kadar ışığın başından didinen, çalşan ankaralının sular kararsızken busada bir soğuk ilmoonada içmek veya dondurma yemek hakkı değil mi?

Asfalt ankaralıya bisikletin de beyfını rızetinde. Akşam üstleri asfaltta lastik tekerlekler üzerinde kaymanın zevkine doyum olur mu?

İçte Kızılay bahçesi ve Kızılay'ın manden sayımı için hatıralarını dindirenler

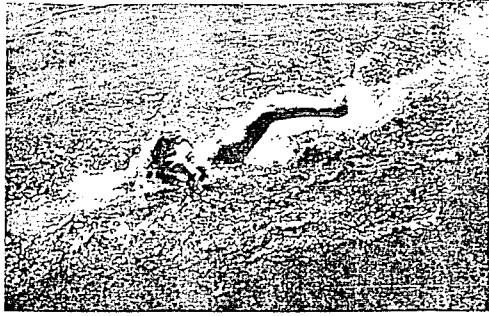
Kızılay bahçesinin sabah, öğle, akşam en büyük müğterisi çocuklardır. Çünkü burada bol çiçek, daimi bahar kokusu, su ve hele bir de kum bahçesi vardır. Mütemadiyen koğasını dolurup boşaltan küçük ankaralının cenneti kum bahçesi değil midir?

Figure 3.5 Atatürk Boulevard at Yenisehir, Ankara. (Ulus, 10.6.1938, p.7)



Dağgeçir'in su ve yeşil bahçelerini dindiren çiftlik plajına giden şu genç kısdaki sevince bakın... O, biraz sonra plajın serin dalgelerinde rahat bir nefes alacaktır.

Çiftlikte Yaz



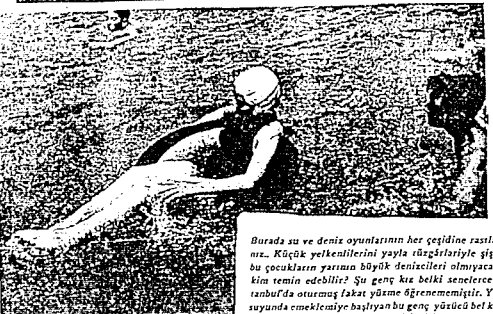
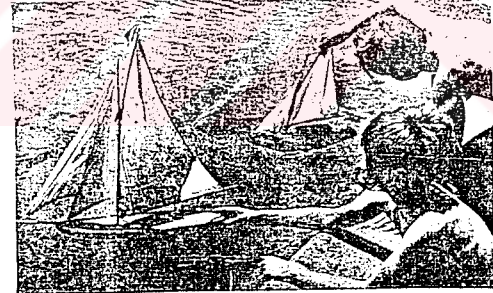
Plajın sonu yazın güneşinde yansık ve dağlarla biraz muhabbet etmek de lazım. Soldaki delikanlı, deniz kıyısındaki diğerleri bile imrendi zekek bir neşe içinde kuluç arıyor.



... Burada dağcıları sonra şaka ve müziğe... Solda neşe içinde oynayan ve yören genç kızlar... 1932 Ankara'nın en genç hayıllılığı bile bu... Burada bu asbil ve spor ve neşenin doğabileceğini düşünememişler mi idi acaba?



Dağgeçir'in bitirlik zevki güneş ve Karadeniz banyosu...



Burada su ve deniz oyunlarının her çeşidine rastlarız... Küçük yetkenilerini yalta rüzgârlarıyla şişiren bu çocukların yazının büyük denizcileri olmayacağı kim temin edebilir? Şu genç kız beki senelerce İstanbul'da oturmuş fakat yüzmeye öğrenmemişti. Yazın suyunu emeklemeye başlayan bu genç yüzcü belki de yazın Moda'nın yüzmeye bilicisi olacaktır.



Herkes çiftliğin yeşilinden plajından gazinosundan... istilade etmeye, bazıları da nefis kira klesine dadanmıştır. Yukardaki çocuğun ceblerinin ş...'liğine ve yüzündeki cilli ciddiyete bakın

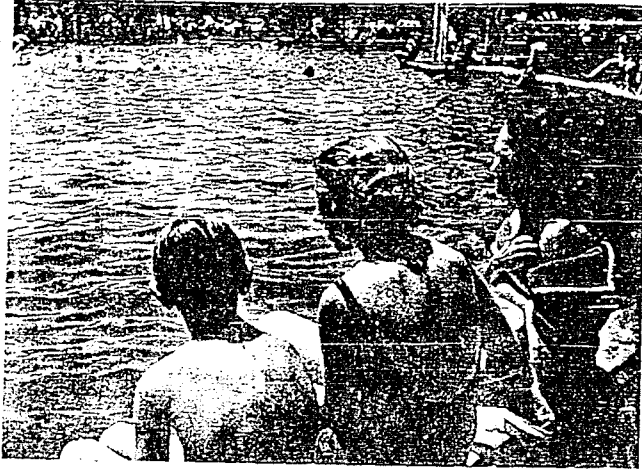
Figure 3.6 Atatürk Orman Çiftliği, Ankara. (Ulus, 28.6.1938, p.7)

Sıcak tatil gününden

Karadeniz ve baraj



Bu küçük sarışın ankaralı Karadeniz havuzunun en hareketli müdavimlerindedir. Havuzda banyosunu aldıktan sonra şirlişiplak güneş banyosunu almaya bayılır.



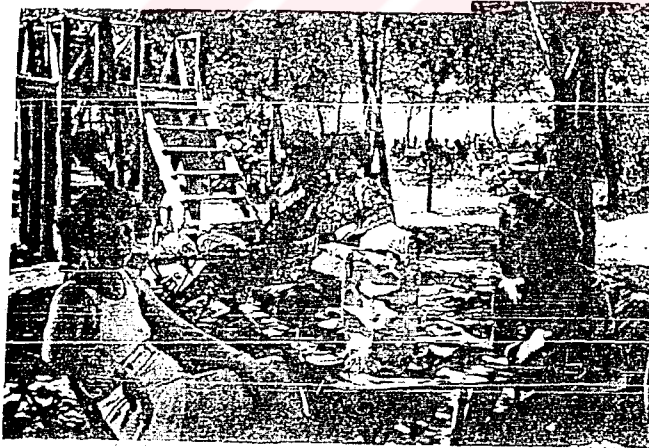
Çiftlikteki Karadeniz havuzu, dün serinlemek isteyen ankaralılarla dolu idi. Yukarıdaki resimde bir deniz kıyısı plajını hiç de aratmayan havuzun kenarında dinlenenleri görüyorsunuz.



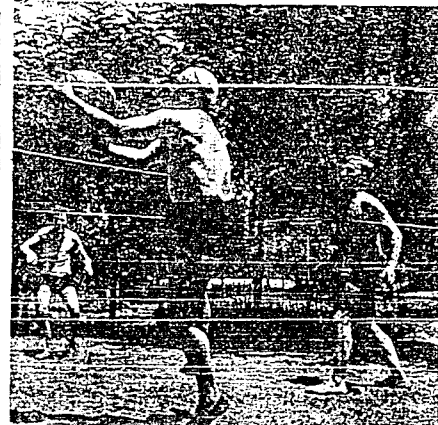
Dün barajda işde ağaçların serin ve hokulu gölgeleri altında dinlenenler çoktu. Bir tarafta yiyecekleri, içecekleri ile gelenler çokluk çocuk almış eğleniyorlardı.



Diğer tarafta barajın gazinosu da hıncahınç kalabalıktı. Burada dinlenenler biraz sonra yukarı çıkıyorlar ve oradan akan suları seyrediyorlar ve bir tur yaparak geri dönüyorlardı.



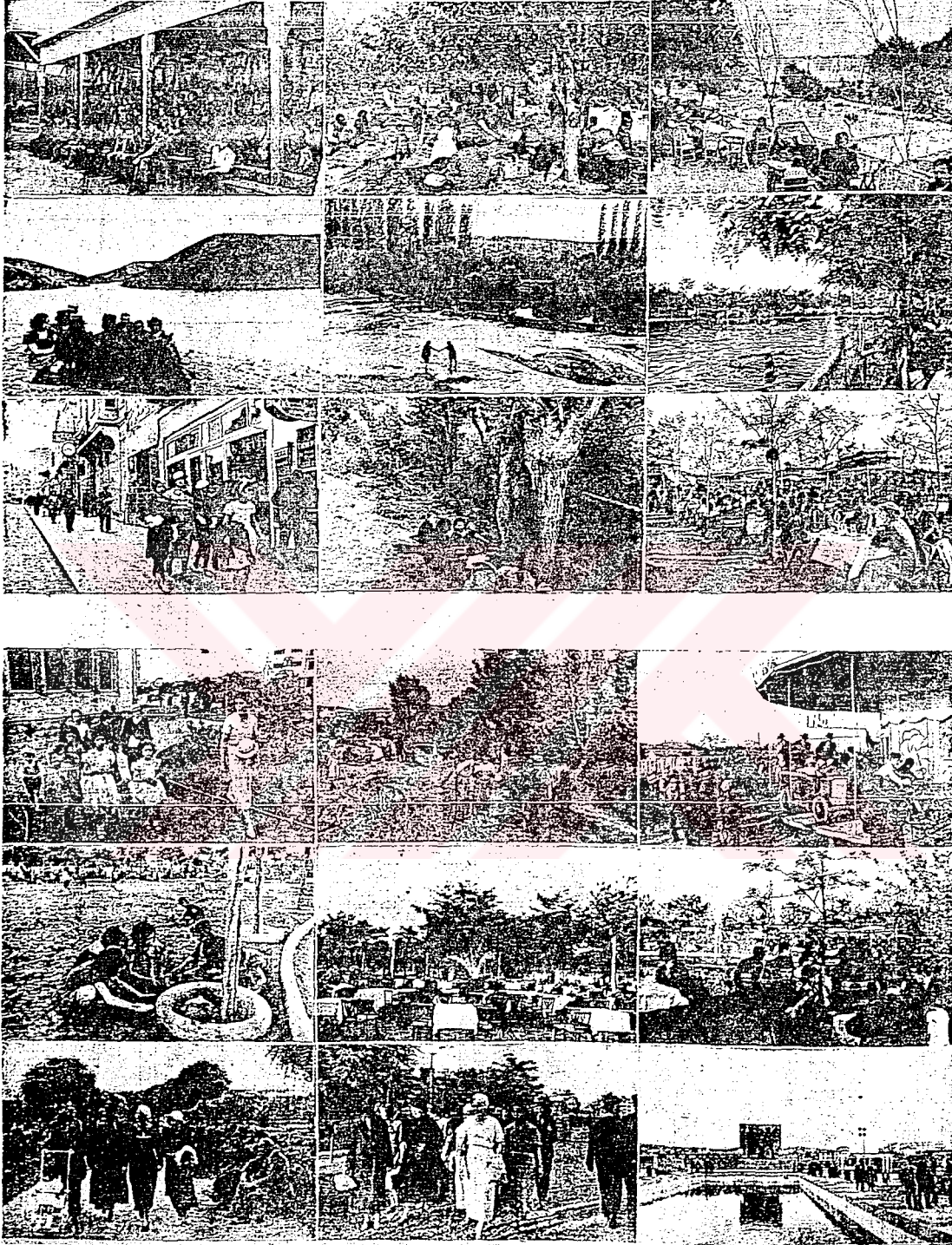
Yukarıdaki resimde yine Çiftlikte Karadeniz havuzunda yüzülükten sonra göğede dinlenmeleri görüyorsunuz.



Havuzda banyodan sonra açık havada top oynayanlar tekrar suya girip serinlenmeye hazırlanıyorlar.

Figure 3.7 Karadeniz Plajı and the Çubuk Dam.
(Ulus, Collection, 12.7.1937, p.8)

Ankara'da ilk pazar azadı



Dünkü ilk pazar azadı dolayısıyla, bütün Ankara kurlara ve bahçelere dökmüşü. Fotoğraf arkadaşımızın, Orman Çiftliğinde, Çubuk Barajında, Kamutay, şehir ve Kızılay bahçelerinde, Maimak'ın ve şehir sokaklarında çektiği yukarıdaki resimler bu tarihî günü saptamaktadır.

Figure 3.8 Leisure on a Sunday in Ankara.
(Ulus, 3.6.1935, p.8)

The article shows that the cafés and restaurants were like a social school for the citizens to share a common social activity. Besides the cafés, the number of restaurants were also insufficient. In 1935, there were only three “first class” and six small restaurants in Ankara (Ulus, 27.1.1935:1,3) gathered around the Anafartalar Street, one of the most popular streets of Ankara.

Also in the 30s, there was no public place to initiate a night life in Ankara. Two cinema-houses and two bars were insufficient to create a colorful night life, and thus most of the foreigners and visitors did not want to stay in the city for long (Ulus, 29.1.1935:1,6), to the complaint of hotel owners. Only, during the Republican Bayram on 29th October, the hotels became totally full and some of the visitors were obliged to sleep in cars.

One of the significant efforts in creating a new social life in the city was the cultural activities developed with the Republican ideology. ‘Halkevleri’ (People’s House) were the only places developed by the regime, for the realization of the social and cultural activities for the education of the citizens. This cultural movement initiated a new musical life in Ankara in 1935. (Ulus, 13.2.1935:5) Foreign musicians were invited to give concerts in the capital city. Since there was no opera house or a theater in Ankara, the concerts were realized in the Ankara Halkevi.

Another extension of this cultural movement was to make Ankara ‘a city of congresses’. Burhan Belge declares that the

word congress was born for the Turks with Kemalism. (Ulus, 10.10.1935:3) After the establishment of the Turkish Republic, there were several congresses realized in Ankara. B. Belge in his article wants the participation of the citizens to this social and cultural activity in the city.

Ankara has to create the citizen of Ankara. The district of the citadel, which seems to turn its back to all the movements in the city, or the office workers who do not participate in all of the activities in the city and who care only for his restricted budget and the money he will spend in the market or the bazaar has to wake up from this numbness. We want from the Mayor to place the congress as a significant activity in the lives of the citizens of Ankara. (translated by the author)

Another important effort to create the modern Republican citizen was the emphasis on sports. The government encouraged the young by propagating sports for the health of the next generations and for their socialization. Especially, skiing, bicycle and horse riding, ice-skating, and swimming were considered as favorite sports. (Figs. 3.9, 3.10, 3.11, 3.12, 3.13) In wintertime, the Dikmen hillside was a favorite place for the ski lovers. (Fig. 3.14) The newspapers, which represented the ideals of the regime, often published photographs of the sportsmen on their front pages.

On 15.12.1936, the Ankara Stadium was opened to the citizens by the Prime Minister with a ceremony. (Ulus 11.12.1939:6, 15.12.1936:1,5,6) Thus, the ceremonies of the Republican regime found a place in the capital city. Also, the young generation would be trained as healthy sportsmen in the sports grounds in the Stadium. The establishment of the Stadium was thus another radical social change in the city life.



Sergi evi
arkasındaki
patinaj yeri
büyük
bir rağbet
görüyor

Bu sütunlardaki
resimlerde yani
patinaj sahaan-
da kayarak eğ-
lenen gençleri
görüyorsunuz

Yarın Ankarada büyük bir spor hareketi başlıyor

MİLLİ KÜME DIŞINDA KALAN TAKIM-
LAR VE MEKTEBLER ARASINDA FUT-
BOL MÜSABAKALARI VE GENÇ MEK-
TEBLİ KIZLAR DA VOLEYBOL VE
BASKETBOL MÜSABAKALARI YAPA-
CAKLAR.

Yarıdan itibaren şehrimizde büyük bir spor ha-
reketi başlamaktadır. Futbol ve atletizmi ihtiva eden
bu hareket içinde bütün Ankara sporculuğu vazife
almaktadır. Yani, spor kulüblerimize mensub spor-
cuların maada yüksek ve orta mektebler talebeleri
yapılacak müsabakalara girmektedirler. Gene mem-
nuniyetle haber aldığımız göre, yüksek ve orta mek-
teblerin kız talebeleri de, ilk defa olarak, müsabaka-
lar yapacaklardır.

Bölge Başkanlığının işaretleriyle işe
başlayan futbol ve atletizm ajanları bu
hususla geniş bir program hazırlamış-
lardır. Bu program mucibince yarın
başlamak üzere üç program dahilinde
futbol maçları yapılmaktadır.

Stadyum kupası maçları :

Birinci katagoriye millî küme ta-
kimleri dışında kalan Ankara Gücü,
Gençler Birliği, Güneş, Galatasaray ve
Demir Çankaya takımları dahildir.

İkinci katagoriye Gazi terbiye enstitüleri,
Ticaret lisesi, Harbiye ve mülkiye mekteble-
rinden mürekkebtir.

Üçüncü tertipte erkek ve gazi lisele-
riyle ticaret, sanat, inşaat usta, musiki
muallim mektepleri vardır.

Bu üç grup, lik maçları usul daire-
sinde karşılaşacaklardır. Yani kazanan
3, berabere kalan 2, kaybeden 1 puan
alacaktır. Grubunun birincisi olan ta-
kımın (stadyum kupası) verilecektir.

Şild maçları :

Bölge, bu yılın şild maçlarını da ne-
ticelendirmeye karar vermiştir. Bu
turnuvanın dömi finalini yapmak için
Muhafız Gücünün Millî kümede maçı
olmayan bir hafta içinde Güneşle kar-
şılaşması lâzım gelmektedir. Bu tarih-
te 26 marta rastlamaktadır.

Bayanlar arasında :

Yukarıda yazılan müsabakaların de-
vam ettiği günlerde kız lisesi, İsmet-
paşa Enstitüsü, ticaret lisesi, musiki
muallim mektebi, türk maarif temiyet-
li lisesi ve yüksek mekteblerin kız ta-
lebeleri arasında da basketbol ve vo-
leybol müsabakaları yapılacak ve bu
müsabakalarda kazanacak takımlara da
yine birer kupa verilecektir.



Figure 3.9 Ice-skating in Ankara.
(Ulus, 4.3.1938, p.7)



Dünkü at yarışlarını seyredenlerden bir grup

Dünkü yarışlar çok güzel oldu

Dün ilkbahar at yarışlarının altıncısı şehir ipodromunda yapıldı. Koşular fevkalâde bir râğbet gördüğünde müşterek bahis beklenildiğinden çok fazla para verdi.

Dün müşterek bahiste satılan bilet yekünü yirmi yedi bin lirayı tecavüz etmiştir. Muhasebe de gayet muntazam işlemiş ve neticeler gecikmeden ilân edilmiştir. Yarış yerinde yirmi iki gişe satış yaptığına göre vasat olarak her memurun satışı bin iki yüz lirayı bulur. Makîna ile çalışmayan bir gişe memurunun bundan fazla satış yapması çok zordur. Bu şerait dahilinde gişelerin önündeki izdihama mâni olmak imkânı yoktur. Her zaman yazdığımız gibi gişe adedi fazlaştırıldığı; takdirde satış hem çok kolaylaşmış hem de çok fazla olmuş olacaktır.

Koşuların neticelerine gelince:

BİRİNCİ KOŞU: Uç yaşındaki hâlis kan taylara mahsustu. Mesafesi 1400 metre ikramiyesi 300 lira idi.

Bu koşuya Çelenk, Yaman, Ceylan, Akıncı, Ceylan Tek, Yüksel ve Altı; isminde yedi tay koştu. Dünkü nüshamızda bu koşunun favorisi olarak gösterdiğimiz Çelenk ve Ceylan beklenen koşularını yaptılar. Fakat Konyadan gelen ve kuvvetli olduğu söylenen Yüksel ismindeki tay son saniyelerde Çelenk ile çetin bir mücadeleden sonra bir burun farkla birinciliği kazandı. Jokey Aptullah son hücumlarında Çelenk'i çok güzel götürdü. Çelenk ikinci, Ceylan Tek üçüncü oldu. Zaman 1,39 dakikadır.

Müşterek bahis ganyan 590, plâsö sırasıyla 150, 125, 130 kuruş verdi.



Dünkü at yarışlarını seyredenlerden bir grup



At yarışlarını seyredenlerden iki grup



Figure 3.10 Horse-races in Ankara.
(Ulus, 13.6.1938, p.7)

Kalabalık bir seyirci önünde yapılan



Dünkü At yarışları

Dün ilkbahar at yarışlarının yedinci şebir ipodromunda yapıldı. Yarış yerli her zamanki gibi hıncahınc doluydu. Daha saat ikide müsterek bahis gıfelerinde gıfte bahis biletleri satılmaya başlanmıştı. Kalabalık bastırmasından gıfterden rahat bilet alabilmek için erkenden gelmeler gerek.

Dünkü kuyular ekseriyetle tahmin ettiğimiz neticeleri vermiştir, fakat gıfte ve ikili bahiste favori atlar üzerine çok oynandı. İğün daha kuyuların başlamasına usun zaman varken gıfelerde bilet kalmamıştı. Müsterek bahis idaresinin bilet bastırırken bunu nazarı dikkate alması ve tezaferdecesine fazla bilet bastırması lâzımdır. Maalesef gıfte adedleri henüz artırılmadığı için her zamanki ıstıhâmın önüne geçmek kabili olamadı.

Kuyulara tam saat 15 buçukta başlandı.

Birinci kuyu

Uğ yaşında ve hiç kuyu kazanmamış yeni yarışkan İngiliz taylar mahsusu. İkramiyesi 250 lira mesafesi 1400 metre idi.

Bu kuyuya Kop, Uğar, Alceylan ve Tayyar isiminde dört tay yarıştı. Fakat Tayyar kuyuya girmediği için kuyu diğer üç tay arasında oldu. Tahminlerimizde Kop ve Uğar'ın müskavi şansı olduğunu yazmıştık. Fakat kuvveti hakkında hiç bir malûmatımız olmayan ve kuyudan bir iki gün önce de bir kaza geçiren Bay İbrahim Nâgman Alceylan kendisinden beklenmeyen bir kuyu ile rakiblerini geçti. Arkasında Uğar ikinci, Kop üçüncü oldu.

Koşunun çok ağır bir tempo ile gitmesi tayına çok sıkıntı oldu. İken jockey Davudun işini kolaylaştırıldı. Zaman bir dakika 34,5 saniyedir.

Müsterek bahiste Alceylan ganyan oynayanlar 390 kuruş aldılar.

İkinci kuyu

Uğ ve daha yukarı yaştaki hafifkan İngiliz at ve kısraklara mahsus handikaplı. İkramiyesi 300 lira mesafesi 1800 metre idi.

Bu kuyuda Dandy 60, Tomru 57, Spring Board 54, Koalisiz 52, Zavada 50, Baylan 49 kilo ile kopaçlardı. Start verdiği zaman Zavada yılmadı ve kuyu diğer atlar arasında cereyan etti. Kuyuyu Bay Asım Çirpa'nın Dandy ve Tomru isimindeki iki atında birinci kazanması en kuvvetli ihtimaldi. Tomru son virağa kadar rekiflerinin önünde gitti. Pek yakın mesafeden kendisini takip eden Spring Board öze yola döner dönerer hücum ederek Tomru'yu geçti. Koşunun bundan sonrası Dandy ile Spring Board arasında kuvvetli bir mücadele halinde geçti. Sonunda bir boyun ara ile Dandy birinci oldu. Spring Board ikinci, Baylan üçüncü oldu.

Dandy'nin jockeyi Bayram bu kuyuda biraz rakibini ihmal etmiş olsaydı kuyu bir şüphesiz bitirdi. Zaman 1,56 dakikadır.

Müsterek bahis ganyan 125 pişase sırası 185 ve 265 kuruş verdi.

Üçüncü kuyu

Dört ve daha yukarı yaştaki ve senesazındaki, kazağları 250 lirayla geçmeyen yarışkan arab ve haliskan at ve kısraklara mahsus. İkramiyesi 190 lira mesafesi 2000 metre idi. Bu kuyuya Unlu, Alceylan, Kismet, Merzak, Münel, Duman, Necme ve Uysal isiminde sekiz at iştirak etti.

Start verildiği anda önce geçen Bay Mustafa'nın Kismet isimindeki jockeyi Od'un altında çok güçlü bir kuyu yaparak birinciliği kazandı. Sonunda kuvvetli hücumuna rağmen rakibi gıfteye muvafık olmayan Un-



Yarışları merakla takip edenler

bu ikinci, Merzak üçüncü oldu. Merzak bu mevsim zarfında yaptığı kuyularda daima geçmişti. Bugünkü kuyusu şimdiden sonrası için ümid vermektedir.

Koşunun zamanı 2,25 dakikadır. Müsterek bahis ganyan 320, pişase sırası 145, 140 ve 705 kuruş verdi.

Dördüncü kuyu

Uğ yaşındaki yarışkan arab ve haliskan arab taylara mahsus. İkramiyesi 300 lira mesafesi 1400 metre idi.

Bu kuyuda Ceylan tek, Ceylan, A'zincel, Yaman, Yükele, Çelenk ve Ferhan isiminde yedi tay koştu. Bu taylar arasında son üç tane için rakiblerinden şansı olduğunu yazmıştık. Nitekim kuyu da bunların geçmesi ile bitti. Jockey Sabit'in bindiği Bay Mehmed Atak'ın Ferhan birinci, bir boyun ara ile Çelenk ikinci, yarım at boyu gerisinde de Yükele üçüncü oldu. Zaman 1,39 1/2 dakikadır.

Müsterek bahiste en çok bu taylar üzerine oynandığı için pişasede bir şey vermedi. Yalnız Ferhan ganyan oynayanlar 185 kuruş aldılar.

Beşinci kuyu

Dört ve daha yukarı yaştaki yarışkan İngiliz at ve kısraklara mahsus handikaplı. İkramiyesi 280 lira, mesafesi 2000 metre idi.

Bu kuyuda Ceylan 59, Sada 56, Gülcan 55, Bozkurt 53 kilo ile koşular. Koşunun bitmesine 200 metre kala önce geçen Bay Fahri Atasığ'ın Ceylanı kuyuyu kolay kazanarak zannedilen arkadaş kuvvetle hücum eden jockey Mustafa Bozkurtla Ceylanı yakaladı ve muvafık yerinde kalaysı kuratarak kuyuyu kazandı. Ceylanın jockeyi Filippa bir kuyu kaybetmekle gıftelinin cezasını öpmiş oldu.

Ceylanın bir boyun arkasında Gülcan üçüncü idi. Zaman 2,20 dakikadır.

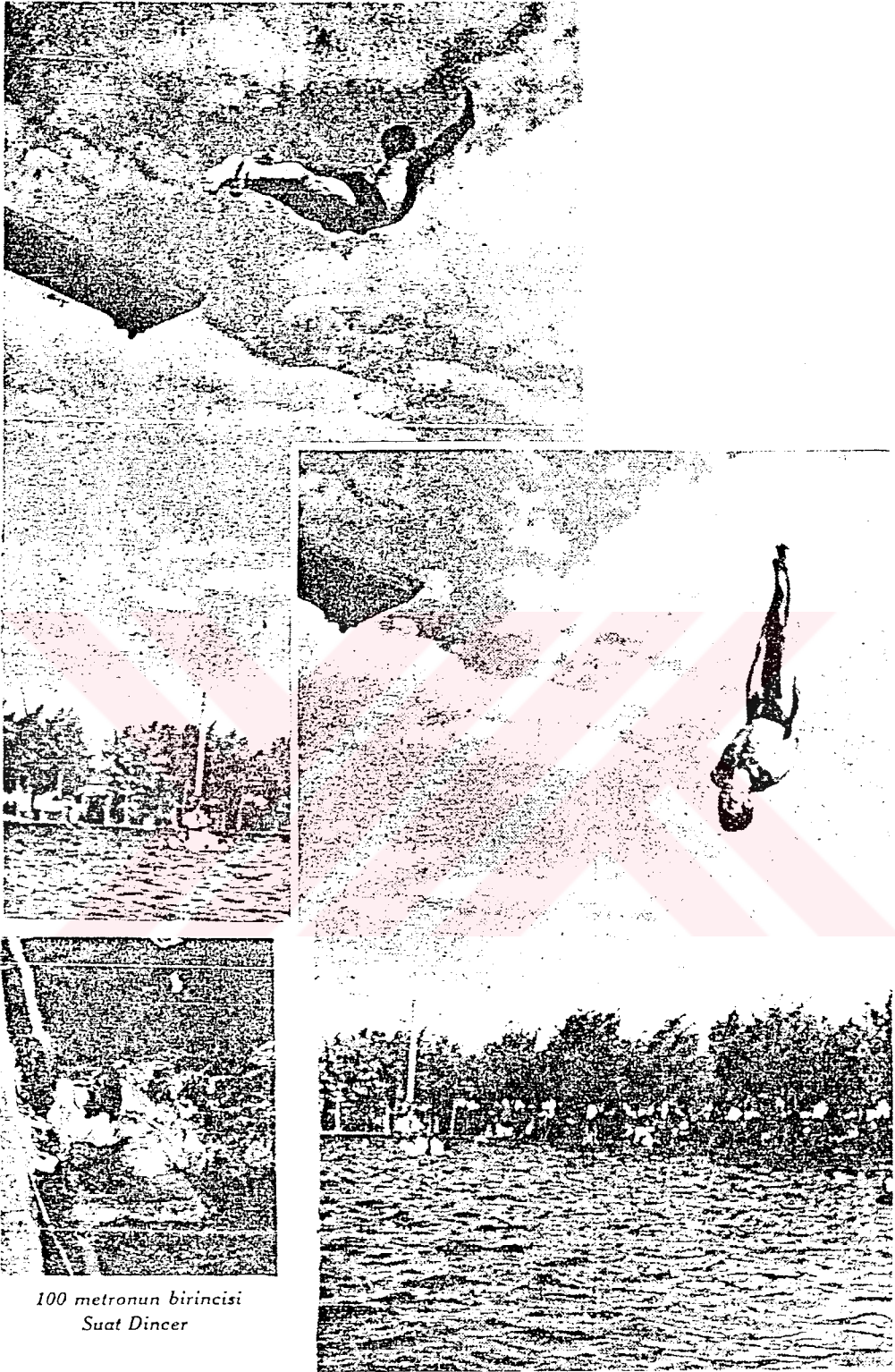
Müsterek bahis ganyan 565 pişase 155 ve 125 kuruş verdi.

Üçüncü ve dördüncü kuyular arasında olan gıfte bahsi bulmak geçen haftalar kadar zor olmadı için Kismet — Ferhan gıftine oynayanlar bir İhtisara mukabil 11,90 lira aldılar.

İkili bahis dördüncü kuyuda idi. Burada da en çok oynanan gıftlerden biri yani Ferhan — Çelenk gıfti bir liraya mukabil 6 lira verdi.



Figure 3.11 Horse-races in Ankara. (Ulus, 20.6.1938, p.6)



*100 metronun birincisi
Suat Dincer*

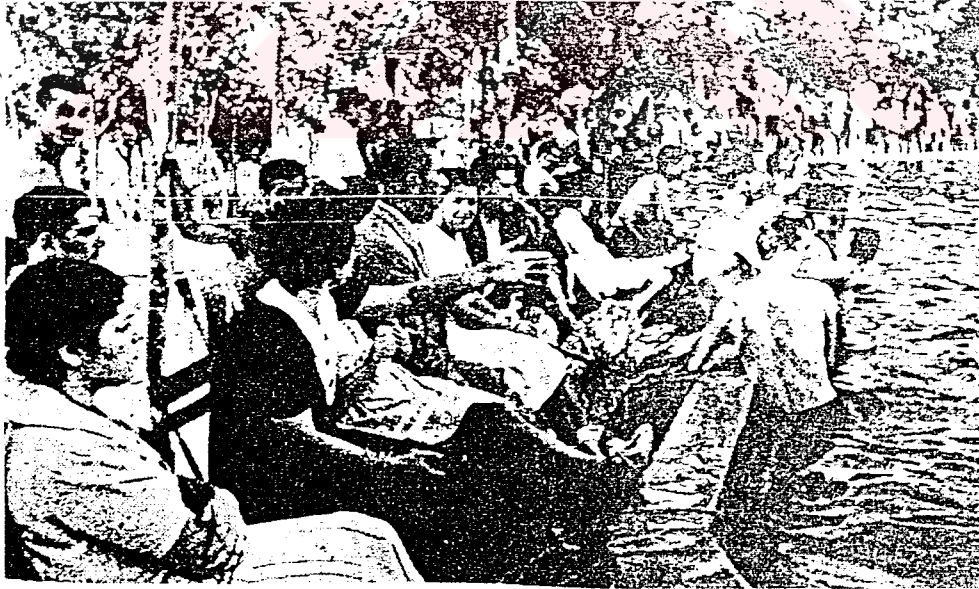
Figure 3.12 Swimming competitions in Ankara.
(**Ulus**, 25.7.1938, p.7)



Müسابakaya iştirâk edenlerden bir grup



Büyükler yarışırken azakta eğlenen küçükler



Müسابakaları alâka ile seyredenlerden bir grup

Figure 3.13 Swimming competitions in Ankara.
(*Ulus*, 25.7.1938, p.7)

Dün 200 den fazla sporcu Dikmen'de kayak yaparak çok neşeli bir gün geçirdi

Dün futbol maçlarının büyük bir rağbet görmemesine mukabil, Dikmen sırtları kayak yapan birçok sporcularla dolmuştu. Halkevi ve Ankara bölgesine bağlı kulüplerle Siyasal Bilgiler Okulu, Ziraat ve Gazi Terbiye Enstitüleri, devlet konservatuarı, Polis Koleji kayakçıları, 200 kişiden fazla bir kabile halinde, Dikmen'in karlı sırtlarında kendilerini bu güzel sporun neşesine terkettiler. Beden Terbiyesi Genel Direktörlüğünün yaptıracağı bölge emrine verdiği Dikmen Kayakevi'nde öğle yemeği yiyen gençler, bu fasladan istifade ederz akordeon çalmak ve dans etmek suretiyle de eğlendiler. Hava çok güzeldi. Saat 15.30 da kayakçılar birer ikişer çehre dönmeğe başladılar. Kar devam ettiği takdirde gelecek hafta herhalde daha büyük bir kalabalık Dikmen sırtlarına gelecektir.

(Dünkü kayak partisine ait resimlerinize diğer spor haberlerimiz 5 inci sayfadadır.)

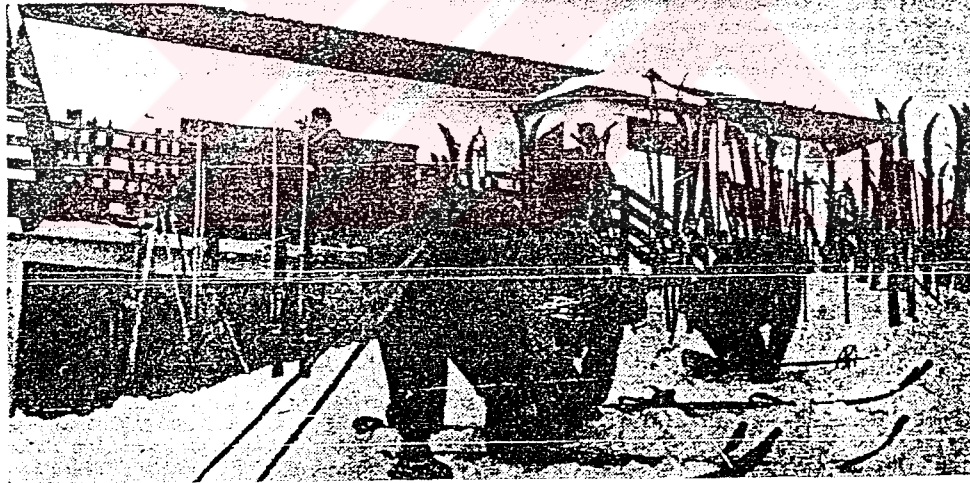


Figure 3.14 Skiing in Dikmen, Ankara.
(Ulus, 15.1.1940, p.1)

In the following days, new establishments, such as the Parachute Tower, were opened to use on 29.10.1937, and the Zoo on 29.10.1940, initiated new social activities in the city.

At the end of the 1930s, Ankara had become a modern capital city as representative of the ideals of the Republican regime. The traditional landscape of this small Anatolian town was now totally replaced with a modern cityscape. *Ulus* dated 25.8.1937:1,4 has published the article of a Belgian journalist B. Henri Liebrecht from the newspaper '*Le Soir*' on 10.10.1937, commenting about Turkey in 1937. Liebrecht defines Ankara as a modern capital in the middle of a desert.

A few minutes ago we were in the middle of a desert; as soon as we got out from the Station we found ourselves in the middle of an active and lively city with modern boulevards in contrast to the narrow, curved streets of İstanbul...Except for the American experience which provided us with the Washington City a century before, no other nation had ever established its governmental center on a barren land by making an urban plan. (translated by the author)

In the same article Ankara was defined also as a city of culture and science with its library, museum, and Halkevi. Appreciating this cultural movement and historical consciousness in the city, the reporter emphasizes the importance of the efforts given to the education of the citizens in detail.

The first theater was established on 29.12.1937 in Ankara and began to give performances in the Ankara Halkevi building. This change in the cultural life of the city was also a change in

night life. Later, the Exhibition House near Gençlik Parkı was altered and was opened on 21.2.1947 as the New Theater and Opera Building.

To understand the initial social meaning of the park more profoundly, besides evaluating the socio-cultural context of the planning and the establishment years of Gençlik Parkı, it is also necessary to understand the planning decisions, objectives and politics of design. So, the next part of the research intends to trace the development of Gençlik Parkı, with the socio-cultural phenomena in its production and the changing policies in the planning process.

3.2.1 Development of Gençlik Parkı and Its Early Years (1940-1950)

Mainly, three factors affected the establishment of Gençlik Parkı. The political factor is the ideology of the State and the new regime; the second factor is the urban identity of the capital city Ankara in which the park was laid out, and the third factor is the social structure of the modern Turkish society and the social practice to be developed in the park. These three factors which constitute the political, cultural and social interpretation of the history of Gençlik Parkı will be taken as the perimeters of the methodological framework of this part of the research.

In 1935, Gençlik Parkı was projected in Jansen's plan as a city park for a population of 300.000 citizens close to the city center on 260.000 sq. ms. The area where the park was laid

out, was a swampy, unhealthy piece of land at the İncesu Valley. (Figs. 3.15, 3.16) It was the flood plain of the İncesu Stream and a source of infection of malaria. Some historical references mention wild duck hunting on that land. Also, there was a football field, called 'Ay-Yıldız' in the initial years of the Republic. (Sağdıç, 1993:104) (Fig. 3.17)

Jansen gave importance to the natural green values and aesthetics of the city. In his development plan he proposed the swamp area of the İncesu Valley as a recreational area for sports activities and greenery. (Ankara İmar Planı, 1937) Eventually the Hippodrome, and the chain of parks (Kore Parkı, Abdi İpekçi Parkı and Kurtuluş Parkı) were laid out through the İncesu Valley as foreseen by Jansen. One of the most successful decisions in his plan was the way he handled the railroad crossing the center city by having it run alongside and in between the two large parks, the Gençlik Parkı and the Kurtuluş Parkı, and thus avoiding any sense of dissection of the city in two.

The Gençlik Parkı is planned on the east-west direction to welcome the newcomers to the city from the train station on the west. It also aims to give vistas to the old city center, toward the citadel. (Fig. 3.18) At the south, there is the Opera Building (in Jansen's plan the Opera Building did not exist) and in the north-west direction it is defined by the Stadium and the Hippodrome. With cultural activities; open-air theaters, Turkish music concerts, restaurants, nature gardens for the children, and passive recreation areas, the park was planned to meet the requirements of the newly westernizing, elite society of the young Turkish Republic.



Figure 3.15 The area prior to Gençlik Parkı.
(Sağdıç, O., *Bir Zamanlar Ankara*, p.104)



Figure 3.16 The area prior to Gençlik Parkı.
(Post card)



Figure 3.17 'Ay-Yıldız' football field in the area prior to Gençlik Parkı. (Sağdıç, O., **Bir Zamanlar Ankara**, p.105)

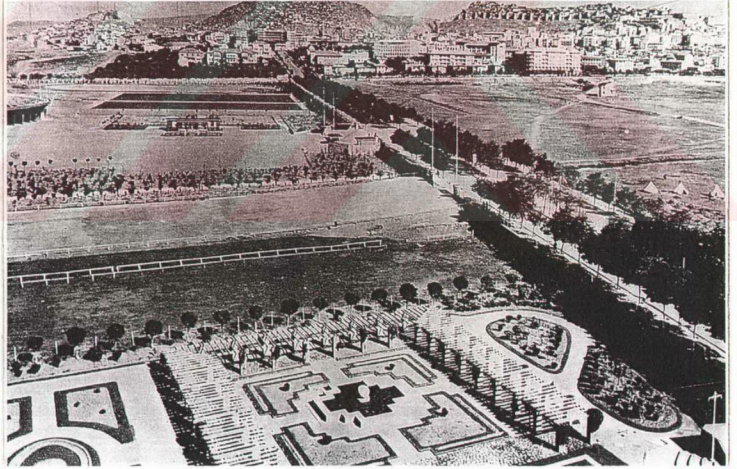


Figure 3.18 The area prior to Gençlik Parkı.
(70. Kuruluş Yıldönümünde T.C Albümü, p.402)

In the first years of the Republic the train station was the only door opening Ankara to other cities in Turkey and even to Europe and to other foreign countries. It was the door at which the new capital city of the modern Turkish Republic was opened to the world. Turkish people and foreigners were introduced to the city at this point, the train station. Thus, the station had a strategic and political importance as well as a social significance. Jansen's plan had a special emphasis on this part of the city. Also, he gave importance to the old city and to the citadel area. The Gençlik Parkı was planned at that strategic point next to the station. The park which welcomed the newcomers at the door of the station would also direct attention towards the citadel. In other words, the vista of the park would connect with the perspectives of the citadel area towards the old city.

Thus, the image of the modern Turkish Republic, represented and symbolized with this new public park was being connected with the historic and traditional values of the city. The historic values of the city and the symbolic values of the modern capital lived together at this point where the newcomers were introduced to the city.

Different from the other parks in Ankara, the establishment of Gençlik Parkı on a land of 270.000sq.m. for a city of 123.000 citizens was an exaggerated attempt of the Republican leaders. It was also an exaggerated attempt when compared to the cities in the neighboring countries or some European cities. Especially, to establish that great pool in the middle of the city in an arid climate was a challenge to create

an alternative nature. This challenge in the symbolic world had two aims: the first one was to create a wonderful and impressive nature on the barren land and thus to represent the power of the new regime; the second one was to meet the passionate desire for the sea for particularly the bureaucrats who used to live in İstanbul. Also for the foreigners, Ankara should not be produce the image of a desert.

For most of the foreigners, Ankara was a barren land with restricted social activities, with little landscaped environment and urban public institutions. Yakup Kadri Karaosmanoğlu in "Ankara", reflects the nostalgia this caused in the recruits from İstanbul and the foreign colony. The disappointment for them of being in Ankara is reflected in the following dialogue;

...This Anatolian landscape has no language. In İstanbul every place speaks with you, tells you something. The land, the nature is like a living creature.

This landscaped environment has also a language, but we do not understand it. Have you ever listened to an Anatolian song from the heart in your life? The malaria and the passion of this creek, these naive trees and the rocky hills at the back are all in those songs...Every morning when I wake up I feel the honor of being in Ankara. ...For the first time in my life I feel that I am living in a community that belongs to my nation, born of the same blood and flesh with me . Please don't resemble this place (a creek near Aktepe in Ankara) to Göksu. Resembling it to Göksu is like swearing. Here, it is only a small creek in the Ankara of 1921. Ankara of 1921. Madam... After four or five years, this simple sentence, will be like a line in the Holy Book, and being included in it, will be the sole meaning of your life. (Karaosmanoğlu, 1996:87-89) (translated by the author)

Gençlik Parkı transformed a wide and unhealthy swamp area in the city into a beautiful, scenic and functional public

park. Thus a significant product of Turkish landscape architecture was created not only with its spatial characteristics but also with the social experiences provided to the citizens. The transformation of such a swamp into an urban park was symbolically the creation of a new social order.

Hence, Gençlik Parkı constitutes a powerful metaphor for social change, not only as an introduction of an ideal city park into the urbanization process, but also a transformation of the past into the future. Inspired by nationalist ideology and ideals, the design practice of Gençlik Parkı, therefore, can be taken up as metaphor for Republican ideals and power and of the dominant ideology.

So, the design of Gençlik Parkı had ideological roots deep in the Turkish Republican nationalistic culture. In order to find out the social and physical evolution and development of Gençlik Parkı and its utilization, a systematic examination of traditions, values and norms of the society, ideology of the State and identity of the designer is necessary.

Historical documents in the archives are significant for the establishment of the story of the park. Letters date back to 1932, exchanged between the Ankara Municipality Planning Council and the Ministry of Interior Affairs about the plan of the pond in Gençlik Parkı area in Jansen's plan and its water supply project are the first documents in the archives of the Municipality relative to Gençlik Parkı.

In a letter written on the 26.9.1932, the Director of Ankara Planning Council gave information to the Ministry of the

Interior that they had examined the plan, the report about the pond close to the Ankara Station proposed in the Jansen Plan (scale:1/4000) and the water supply project prepared by the Directorate of Water Works, Ministry of Public Works. The letter states that in a technical report the estimated construction cost of the exterior stone walls of the pool would reach 550.000TL. If cast out of concrete, the estimated cost would be as high as 525.000TL. Water would be supplied from the Çubuk Dam through the city water supply system with an estimated cost of 500.000TL. With an additional expert report, this letter asked for the approval and order by the Council of Ministers for the realization of the project.

In the meeting held on 24.1.1933, the Council of Ministers decided for concrete walls because of its static strength and its being cheaper, rather than of stone. For the pool water would be supplied through the city supply system. The cabinet required the estimated costs to be prepared in accordance with this decision (decision no.13811).

Eight months later, "to beautify the city landscape", the Republican bureaucrats revealed their preference for the lake as proposed in Jansen's plan (no.3188) for Ankara, instead of the pond, the realization of which was ordered in the decision of the Council of Ministers. Thus, the first step in the planning process of Gençlik Parkı was the letter (no.2099D) of the director of the Planning Council written to Jansen on 25.9.1933. In that letter, Jansen was asked to prepare the plans of the lake and its environment. Subsequent to Jansen's proposal, in the reports of the Council the pool was referred to as 'the lake'.

Jansen's reply came on the 11th October, 1933 (letter no.2422D). He accepted to make the plans, details and the survey report for a sum of 3750TL. The plans would be prepared by Jansen at his office in Berlin.

After Jansen's reply, the Planning Council, in the meeting dated 28.11.1933, announced the decision (decision no.227) about the establishment of the largest urban park in the city, the Gençlik Parkı. The Commission allocated 3750TL. for the plans of the park and its lake and hence, decided to make it the subject of discussion in the 1934 budget meeting.

On 27.1.1934, the Commission was informed that the amount of money that Jansen demanded from the Turkish Government existed in the budget of 1933. The sum could be supplied from the remaining savings in the budget separated for the wages of the foreign specialists. The decision (decision no.12) was taken by the Commission to sign a contract with Jansen on the same day.

On 20.2.1934, the first draft of the contract to be signed between the Turkish Republic, the Ministry of Interior Affairs - Ankara Planning Council on one hand and Prof. Dr. Ing. Hermann Jansen on the other was sent to Jansen. The contract listed the issues and work of conducting the complete projects of Gençlik Parkı; the park which was proposed in Jansen's development plan of Ankara in scale:1/4000, on the site between, Ankara Station-Cumhuriyet Square and Station-Samanpazarı roads. (Figs.3.19, 3.20)

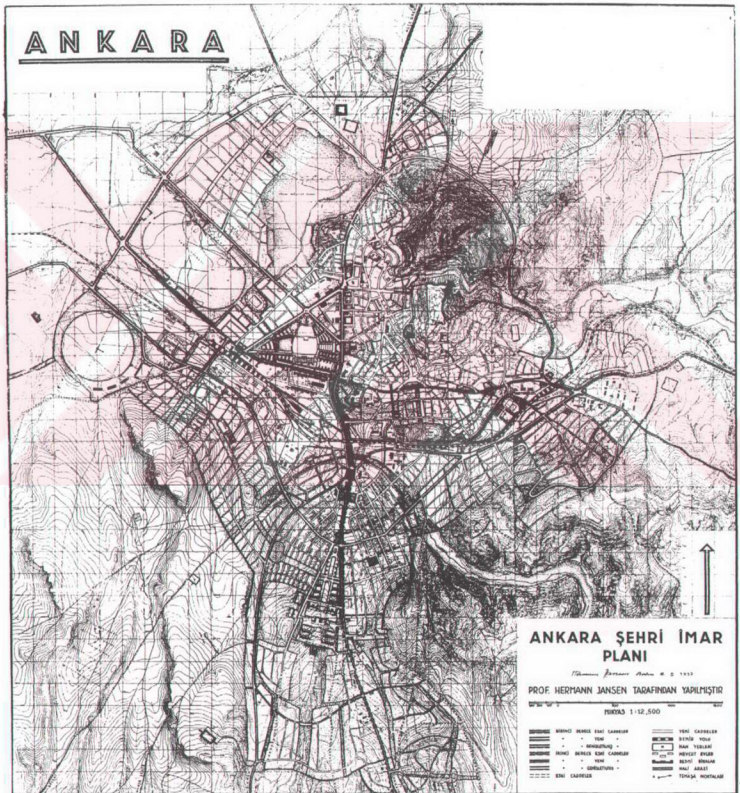


Figure 3.19 Development plan of Ankara (1932). H. Jansen. (Greater Ankara Municipality Planning Council)

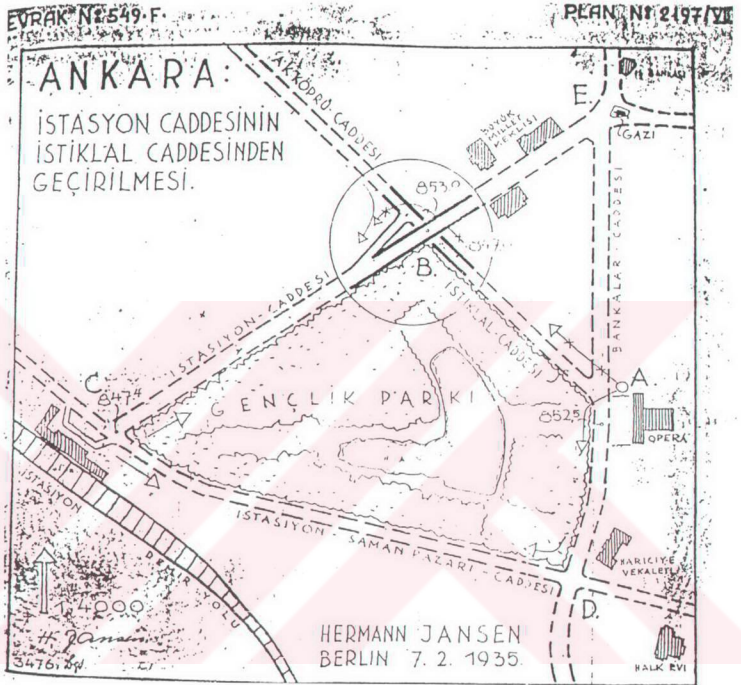


Figure 3.20 The initial drawings of Gençlik Parkı (1935).
H. Jansen. (Greater Ankara Municipality Planning Council)

In his reply on the 15th March, 1934, Jansen declared that since he had already been “the supervisor of the Planning Council and since he had been proud of doing that honorable work for the Turkish Government”, he would not accept any payment other than his expenses in the office which would be 3750TL. He requested 1500TL. of that total amount in two

months' time after the submission of the site plan in scale:1/1000. The remaining 1000TL. would be paid on 20.12.1934, and 1250 TL. on 1.2.1935. As an annex to this letter, Jansen sent a more detailed plan of the park in scale:1/1000 (plan no.3350) and a perspective drawing (no.3351). (Figs.3.21, 3.22)

Furthermore, in this letter Jansen wanted the Turkish Government and the Planning Council to implement all the plans that he would make. According to Jansen, revisions would be done either by him or under his supervision. Besides the landscape project, he demanded to undertake the projects of all the buildings in the park area, such as: the coffee-house, the boat house, pavilions, dancing hall-stadium, tennis court buildings, etc. This letter indicated that Jansen intended to make a unique and important contribution for the capital city with the design of Gençlik Parkı.

After the approval of the site plan and perspective drawing (Council deliberations no.3350 and no.3351), Jansen was to start the implementation plans for the park. This is a unique example in the history of Turkish urban planning as the approval process was conducted swiftly even without an officially signed contract. The explanatory architectural report of the two additional projects reached the Planning Council by a second letter dated 19.3.1934, (letter no.137).

In the report Jansen explained the significance of the park's location being close to the city center and next to the Stadium where all official ceremonies took place at Bayrams. The park also would be a good, calm and healthy recreation

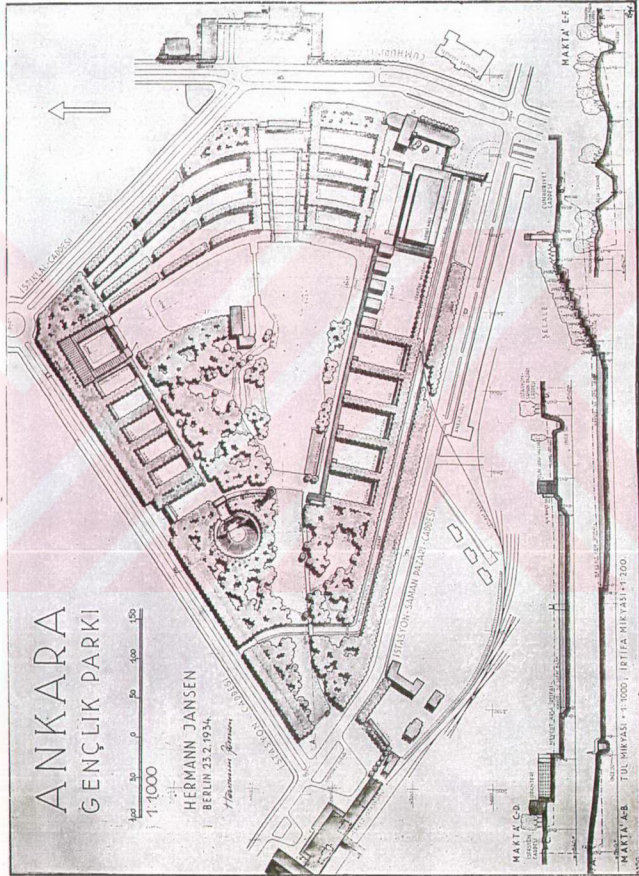


Figure 3.21 The site plan of Gençlik Parkı. H. Jansen. (Ankara İmar Planı)



ANKARA: GENÇLİK PARKI

HERMANN JANSEN, BERLIN 17.3.1936

Figure 3.22 Perspective drawing of Gençlik Parkı. H. Jansen.
(Ankara İmar Planı)

area for the young sportsmen training in the sports grounds at the Stadium.

The main promenade in the park was designed not only for the recreation of the citizens, but also, as a short cut to take the newcomers to the city from the station to the city center. This promenade, starting from the square in front of the station, continued with a slight curve to the bridge over the İncesu Stream and joined to the main axis of the park. At the entrance of the park, the first building that attracted the attention of the users with its slight construction was a viewing tower.

When the promenade reached the shore of the lake, a large trellis and sitting places under a pergola met the users with a beautiful view on the old castle. The direction of the trellis provided a continuous perspective of the castle and the old town, over the wide cascade of water. The trellis, because of the level difference between the Cumhuriyet Street and the lake, created a shady area for resting and contemplation. Cascading water showering down ten pools at different levels and the flower gardens around them, were the most attractive parts of the park. Passing through an orangery and rose gardens, shaded with rows of trees, the promenade reached the open air theater capable to accommodate some 2500 audience.

At the south of the park, parallel to the İncesu Stream a landscaped area was reserved for exhibitions and for the children as a playground. The exhibition area was suitable for

small and large size exhibitions. Also, that area had a connection with the railroad next to the park.

At a central place, in between closely planted trees like a small forest, a coffee-house from where cascades, trellis, and exhibitions could be watched, and next to it, a boat house was planned for renting boats, to give the pleasure of sailing and rowing to the citizens of Ankara.

At the west side of the park several groups of trees and small kiosks and pavilions were planned. At four different locations in the park area, toilets would be constructed. Playgrounds for the children were separated from the squares and sitting places, thus the calmness of the park was ensured. The location of the park in the city plan would give opportunity to all citizens to benefit from the aesthetical experience and recreational facilities of the park.

Considering the hot and arid climate of Ankara, Jansen did not plan wide grass areas at the park. The level differences he created at the site were not just for scenic or aesthetical values, but also, for providing a natural watering system for the plants; trees and flowers. It is seen that, although Jansen was not trained as a landscape architect, he was very sensitive to the natural values of the land and plants.

After receiving Jansen's reply on the 15th March 1934, the Planning Council prepared the final draft of the contract and sent its translation in German to Jansen's address on 16 April 1934. According to the final contract, general plans, construction projects, and landscape project of the Park would

be prepared by Jansen and the planning process would begin after he had received certain site data. The Planning Council would provide the existing site plan of the park area in scales:1/1000 and 1/500, indicating the coordinates of the levels higher than 50cm on the site. Also, the longitudinal sections of the roads around the park area and the plan showing the locations of entrance and disposal of water and levels of water supply system to the park would be provided.

The site plan of the park would be prepared in scale:1/1000. Jansen would have to have the approval of the commission for the revision projects till the whole project would be completed.

Due to the contract, Jansen was supposed to prepare the site plan of Gençlik Parkı in scale:1/500, with necessary longitudinal and transverse cross sections from the site; the site plan of the lake indicating its location and shape in scale:1/500 and its sections; plans and sections of cascading levels, stairs and trellis pergolas in scales 1/20 or 1/100; the implementation plans of the two small pavilions existing in the site plan; the landscape project of the İncesu canal indicating the locations reserved for planting trees; plan of the open air theater in scale:1/10; and necessary architectural and technical reports.

Jansen was to submit these projects in two to four months after the contract signed by the Planning Council was sent to his address. With the contract, the Planning Council was supposed to implement the project according to the approved plans prepared by Jansen. In case of revisions, Jansen's

permission and agreement would be asked for. During the construction process necessary measurements and calculations would be done on behalf of Jansen by the Planning Council or the contractor. Jansen was supposed to give necessary information in the construction process.

For his expenses in the planning process, Jansen was supposed to receive 3750TL. to his account in İř Bank, that would be exchanged to Reichsmark and sent to his account in Berlin with the permission of the Planning Council. At the meeting of the Commission on 21 April 1934, the commission decided (decision no.58) to pay Jansen, 2500TL. instead of 3750TL. because of the changes in the final draft of the contract which would not include the civil engineering projects of the pool.

As of May 19th 1934, Jansen still had not received the necessary plans and information from the Council. In his letter (letter no.138) he complained about the delay and informed the Government that this delay would also cause a delay of the plans. Jansen also demanded the signed copy of the Gençlik Parkı contract together with the contract that he had signed in June for the city plan of Ankara. By July 1934, Jansen had written seven more letters demanding the contract and plans. During that time some financial problems about the payment were in the process of being solved by the accountants of the Ministry of the Interior. Finally, the Planning Council informed Jansen with a letter on 21.7.1934 that there were some financial changes in the accounts and the contract would have to be signed again, after the decision of the Council of Ministers that approved the plan.

Thus, with the request of the Planning Council of the Ministry of Interior Affairs, the meeting of the Council of Ministers was held on 24.7.1934, where Mustafa Kemal Atatürk presided. With the decision of the Council of Ministers (decision no.1071) the plans of Gençlik Parkı were approved on 24.7.1934. The planning Council informed Jansen about the change in the contract and asked for his agreement. The only change was the date and amount of the payment in the contract.

Jansen's reply of the 3rd of September, 1934 informed the Council that he accepted the proposed modification in the contract. In the same letter he was complaining about receiving only the Turkish copy of the contract. Nevertheless, he had had it translated and changed the word "charge" as "expense", since that payment was not a charge, but it was only for the expenses of the project. Finally, the contract was signed on behalf of Jansen and the Planning Council and would be valid from 25.8.1934 on (deliberation no.2074).

Till the end of 1934, correspondence between H. Jansen and the Council were mainly about the levels and plans. However, one of them is significant, it points out to Jansen's analogy in the design of cascades with the cascades of the Wilhelmshöhe Palace in Kassel in Germany. Jansen had calculated the amount of water necessary for the park to be used not only for the big cascade, but also for the orangery and the lake as 500lt/sec. In the Wilhelmshöhe cascades that amount was 250-300lt/sec. and the dimensions were 11-14 meters.

This letter and those that followed acknowledge help from an important name, that of Prof. Kunze, who at that time was employed as a specialist in the Directorate of Water Works in the Ministry of Public Works, and was supervising Jansen's work on the cascades. The design of cascades and water supply for the park will start a growing struggle between the Ministry of Public Works and the Ministry of Interior Affairs in the following years.

In 1935, the documents relate mainly to cascades and the water supply project. In Jansen's letter written on the 19th January 1935, it was understood that Jansen had finished the design of the cascades. As an annex to his letter, he sent the plans no.3470 and 3471 with the site plan of cascades in scale:1/200. (Fig.3.23)

The cascading levels of water had six steps. The final cascade of 4m. height and 18m. width, was the biggest one. Water would fall from this final step on to the lake. A promenade designed with pergolas passed under this cascade, providing citizens the pleasure of watching the lake and sitting under a falling water. A flower garden of 3m. wide was designed so as to frame the cascades. On the two sides of the cascades, sculptures of a deer, a hippopotamus etc., for spouting water were designed. Another water spout was designed in the middle of a round pool placed at the square over the cascade to be seen from the Cumhuriyet Street and the Opera Square. The stairs coming down near the cascades and the terraces they connected, created a beautiful promenade reaching the big pool.

PLAN Nİ 2201



EVRAK Nİ 2201

HERMANN JANSEN BEK N. 1935

ANKARA GENÇLİK PARKI, BÜYÜK ŞELE

Figure 3.23 Perspective drawing of cascades. H. Jansen.
(Ankara İmar Planı)

Design of cascades and the lake initiated a correspondence between Jansen and the specialists on the water supply system of the city. On 9.2.1935 Jansen received a reply from another specialist Walter, employed in Water Works. It was a very detailed letter giving information about the water supply system, installations and the amount of water to be provided from the Çubuk Dam. (Fig.3.24) In brief, the letter indicated that to provide the amount of water required for Gençlik Parkı (500lt/sec.) was impossible to produce even under normal climatic conditions.

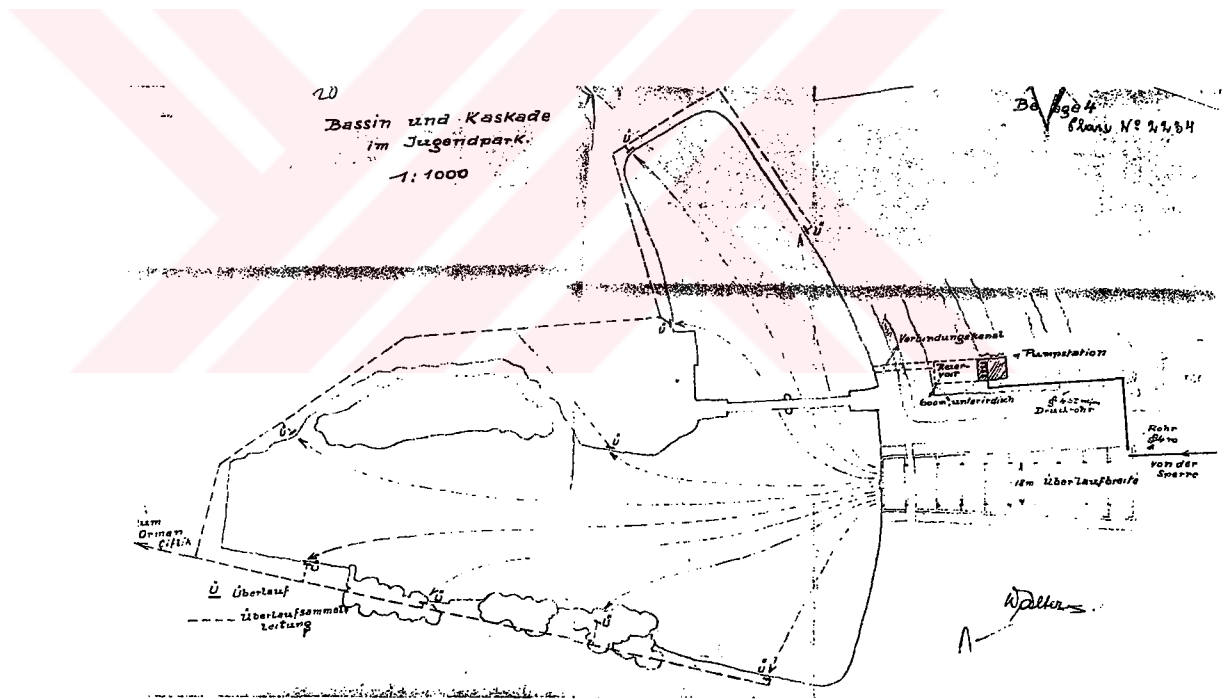


Figure 3.24 Water supply project for the pool and cascades. Walter's report. (Greater Ankara Municipality Planning Council)

On 18.2.1935, another report of the Water Works Commission prepared by Walter was given to the Planning Council. In the following months Jansen submitted some plans and finally on the 25th May 1935 (letter no.213) he submitted the total project indicated in the contract and the architectural report. In Jansen's final design, besides the indicated works, there were also three tennis courts between the square in front of cascades and the exhibition hall.

However, till August he did not receive an acknowledgment of receipt from the Council. In his letter of 21.8.1935 (letter no. 232) he was asking whether the plans had reached Council or not.

On the 31st of May a payment was made to his İş Bank account for 1098TL. and 14kuruş. He asked for the remaining amount to be paid by August. On the 10th of October the remaining 1401TL. and 86kuruş was settled.

The first public announcement of Gençlik Parkı was made on the first page of *Ulus* dated 20.7.1935 with the heading "Ankara is going to be the Most Beautiful Turkish City". (Fig.3.25)

In the development plan the area on the left side of the street between the National Assembly and the Station is planned as Gençlik Parkı. Today, in place of that park which is planned by Professor Jansen there is only a small city garden and a building of the Directorate of Garden Works. After the establishment of the park it will meet all the needs of the citizens as a recreation and resting place. This article explains the original beauty of such an honorable work in the city which will be laid out in the most crowded and developed part of the city: (translated by the author)

Ankara, en güzel türk şehri oluyor

Ankara'nın genel bayındırlık planında; Kamutaydan doğru gidilen en güzel ve geniş olan Gençlik Parkı olarak ayrıldı. Bugün içinde bir direk bürkümü kurmuş bulunan bu alan Profesör Yansen tarafından yapılmış olan Gençlik Parkı planının yerleştirilmesinden sonra en güzel ve bütün ihtiyaçları karşılayacak bir yerin kurulması için çalışılmaktadır. Bu yazın Gençlik Parkı bittikten sonra şehrin en kalitelisi ve en güzel parkı olarak başında yapılacak olan bu büyük eserin anlatılmaktadır.

Anayolu:

Parkın anayolu yalnız gezinti için değil, yaya yürüyüşleri istasyonlardan geçire gülmeyecek en kadim ve aynı zamanda Ankara'ya gelen yabancılar için bir ekleme olarak bir yol olacaktır. Bu yol istasyonun önündeki meydanlıktan hafifçe kıvrılarak gidecek ve bir köprü ile incesayın üstünden geçip Gençlik Parkı'nın ana meydanına girilecektir. Gençlik Parkına girilince ilk önce "nezari kule", göze çarparaklar. Ve bu hal yolun büyük havuzun kapladığı açık kuzma kadar devam edecektir.

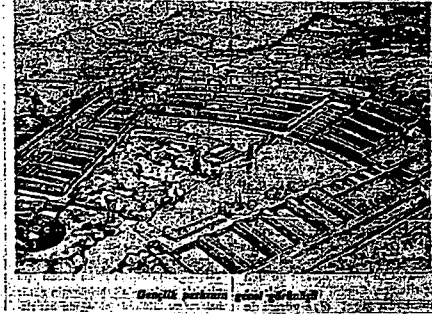
Yol, bu havuzun boyuna 700 m kenarındaki oturmaya ayrılmış bir taraftan, yabuk aarmak mevziden çiçeklerle süsli ve kenardan 1.20 metre yükseklikte yapılan güzel bir pardeğin önünden geçecektir. Bu suretle büyük tarafa enstalasyonuna çok güzel bir görünümlü elde etmek mümkün olabileceği gibi bunun üstünden geçerken "eki Hisar" da iyi bir pozisyonla doğrudan doğruya bu güzel "göl"ün önüne

fonu olacaktır. Çardağın yüksekliği, Gençlik Parkının esas mihverinde büyük tarafa enstalasyonunu ayrılan geniş kaskad üzerinden bakılınca her zaman eski Hisarın perspektif halinde görülmesine hizmet edecektir.

Büyük tarafa, düzeltilmiş Çardağın yüksekliği, Gençlik Parkının esas mihverinde büyük tarafa enstalasyonunu ayrılan geniş kaskad üzerinden bakılınca her zaman eski Hisarın perspektif halinde görülmesine hizmet edecektir.

anayolu çarşının en güzel yerindeki yükseklikte ayrılmış olan ve lanılarak gülmeyecek olan dört büyük basamak üzerine yapılacaktır. Buna karşılığında 10 tane havuz ile aşağıya doğru inecektir.

(Sorumlu İnceleme)

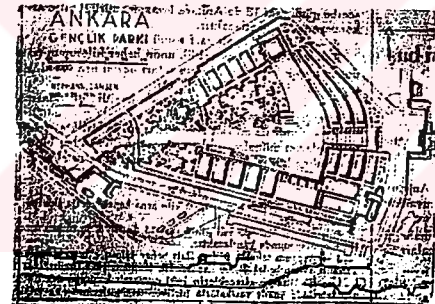


Ankara, en güzel türk şehri oluyor

(Baş 1. ci sayfa)

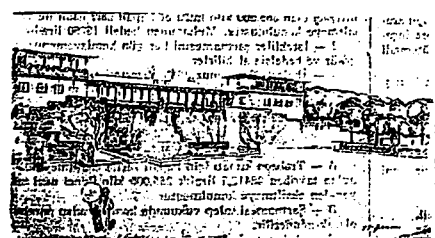
Kaskadın çevresi, sergiler için aydınlatılmış ve renkli çiçeklerle süslenmiş ve renkli çiçeklerle süslenmiştir. Bunlar gençlik parkının türlü renklerle bezemeli mekânı olacaktır.

bu sara ağaçlar ve tinal şekline (kaskad) ile gülmeyecekleri gül bahçeleri, limonlu kadar geleceklerdir. Bunun unutulmuşu olan geniş yol (aşağı yukarı: 2.500 kişilerin ot-



avuzun üstünden heri doğru bakınca bu havuzun kuzay tarafında bulunan ilimlik görülecektir. Bu limonluk, avluunda biraz gülmeyecek yapılan bir

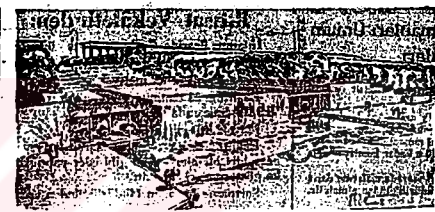
rasağı yerli olan) açık hava tiyatrosu olacaktır. Bu tiyatrodan, türlü piyesler için faydalanacaktır. Bu kurağı dört çabete göre böyle bir durum ver-



Gençlik parkında Oranjeri

... bahçesini her tarafından çevreleyen bir kurağı grupudur. Bunların en büyüğü bir palmiye kurağıdır. Bir çok ba-

lecekler ki, öğleden sonra ve akşam üstü bile işleri aydınlık olacaktır. Parkın güney kısmı, sergi ve e-



Parkın büyük çaylayış

çocukların oynamaları için yapılacak bir sara meydanları doldurulacaktır.

Sergi:

1 - Cumhuriyet caddesi üstünde (burası için hazırlanan projeyle göre) güzel aralar sergisinin açık düzenleri ne gelen zatlara kabul ayrılmış yerleri olan bir bölge.

2 - Aşağı yukarı 5000 metre mürab bu yüksekçe büyük bir sergi bölüğü.

3 - Yapı ve tarım makinelerinin, çöl demiryollarının yerlerine konulma ve düzenlenmişini gösteren bir (tarbiyat) alanından meydana gelmekte olup (tarbiyat) alanı içinde küçük ölçüde özel sergilere ayrılmış u-fak sergi bölgesi yapılacaktır. Demiryolu, serginin bütün kısımlarıyla birleştirilecektir. Havuzun iki kolu ile kapalı olan (naviye) ve park tarafında ve büyük bir şekilde çiçek ve başka bitkiler dikilecektir. Küçük bir orman bahçesinde ağaçların kenarına oturma için yapılacak tarafa ile birlikte bir bahçe yapılacaktır. Bunun havuzun üstünden aşağıya, kaskadlara ve sergiye doğru yükseklikte merkezli bir yünayedir.

Sandık gerintisi yapılabilmek için bahçenin yanında kayak kiraya veren bir yer yapılacaktır. Parkın batı tarafındaki ormanlar arasında ayrılmış olacak ve bugün şehirde az bulunan küçük payonlar sergilenecektir. Tu-valer yerleri parkın dört bir çevresine yapılacaktır.

Gençlik parkı dinlenme bakımından kendisinden türlü suretlerde faydalanmayı imkânı kaldığından, oraya gelebilecek ve dilediği gibi öğlenecektir.

Çocukların oynamaları için ayrılmış meydanlar ayrıca kurulduklarından, ileri yapılabilmek oturmaçıkları tarafa ve alanlarda aranan süsün ve sessizlik elde edilecek olacaktır.

Parkın türlü yerlerinde gerek usula, gerek yakına bakıldığında; düz toprakta türlü düzey ayrımlar dolayısıyla gezinilen olduğu gibi oturanlar da güzel bir pozisyon karşısında bulunacaklardır.

Ağaçların ve süsleyici çiçeklerin da bu iyi yetişmesi için gülmeyecek alanlar sara sara dikilecek ağaçların ortasına dikilecektir.

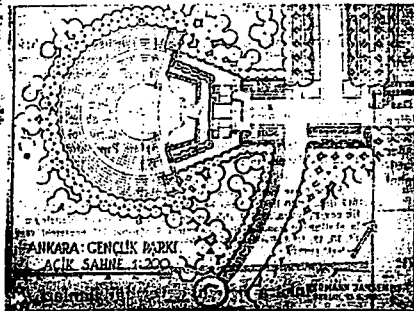


Figure 3.25 The first public announcement of Gençlik Parkı. (Ulus, 20.7.1935, pp.1,5)

The rest of the article pertains to the design of the park as it was in Jansen's architectural report. A perspective of Gençlik Parkı by Jansen was produced on the first, and other plans and perspectives on the fifth page with the rest of the article. In fact, this article is a good example indicating how Government and citizens were proud of this urban park and the capital city and moreover, how they were excited with the social experience that they would have in that place.

In 1935 the newspapers, particularly *Ulus*, frequently mention Jansen and the plan he prepared for the capital city. There are also other news about Jansen such as the article in *Ulus* dated 3.10.1935:3 mentioning him as being considered to be the supervisor for the planning of some other cities in Turkey. Another significant article in *Ulus* dated 11.11.1935:1,5 mentions a conference given by Jansen with an impressive heading; "The Concepts and Aims of a City Plan- Ankara the City of Future Years - Cascades - Parks - Sport Grounds - Housing Policy - the Implementation of the City Plan". The article has two paragraphs for Gençlik Parkı and presents the "most beautiful park in Turkey", designed by an expert. Also, Jansen's emphasis on the sport grounds and swimming pools for the training of the young Turkish generation is emphasized repeatedly.

On 19.11.1935, the Ministry of Interior Affairs requested from the Ministry of Public Works to realize the construction of Gençlik Parkı, emphasizing the significance of the park for the city and for recreation of the citizens. Then, the Ministry of Public Works demanded Jansen's plans from the Ministry of

Interior Affairs on 19.11.1935 with letter no.4372. The project was examined for starting the construction process. With law no.2866 and date 25.12.1935, responsibility for construction work was assigned to the Ministry of Public Works. The construction cost for the water supply project and mechanical installations of the pool and the park amounted to 600.000TL.

But after 1936, the story of the construction of Gençlik Parkı showed a sudden change with the passing of law no.2866. The change began on the 21st January 1936, with the letter of the Ministry of Public Works, written by the Minister Ali Çetinkaya, to the Prime Ministry. The letter stipulated that the Ministry of Public Works had examined the approved plan and decided to replace Jansen's project with a new plan for a number of economical and aesthetical reasons.

The arguments could be summarized as follows: a) the excavation requirements in Jansen's plan would be 106.000m³, but for its alternative this amount would not exceed 60.000m³. b) Water to be transmitted from the Çubuk Dam with pipes in a cross-section of 400m/m would not provide the sufficient head for a waterfall from a cascade of 18m. wide as planned in Jansen's project. On the other hand, the new project envisaged a modest cascade of 2m. c) In Jansen's design the pool covered an area of 35.000sqm., however, the new plan provided similar impression with 32.000sq.m. Moreover, Jansen's design had small hills on the side of the İstasyon Street and thus hid the park partly to the people passing through the street. So as to ensure a harmonious composition with the Stadium the proposed hills were canceled.

The new project revised according to these principles was found satisfactory by the Ministry of Public Works with respect to water supply and landscape design. The estimated construction costs of the pool would be 500.000TL. for Jansen's plan, and 300.000 TL. for the revised plan. Thus, with the amount of 600.000TL. to be reserved for the construction of Gençlik Parkı, an important part of the promenade could also be realized by the Ministry of Public Works. Finally, the letter indicated that the area reserved for a park in Jansen's city plan would still be used as a park, but in more economical and functional ways. To start the construction, the Ministry of Public Works requested the approval of the Prime Ministry for implementing the new plan. On 31.1.1936, the Undersecretary of the Prime Ministry, Kemal Gedeleş asked for the opinion of the Ministry of the Interior about the new project and sent new plans for examination as an addition to that letter.

The new project was examined by the Planning Council and the Ministry of Interior Affairs, and a report was sent to the Prime Ministry (5.2.1936). This report indicated that the new project was obtained by changing the places and dimensions of landscape elements in the approved plan and suggested that, instead of making a new project, by making small changes in the dimensions of the pool and the cascade, it would be possible to economize Jansen's plan. The difference in the excavation costs of plans was a maximum of 20-25.000TL. which was a very small amount when compared to the whole expenditure for the park. The letter ended with the words explaining the success and aesthetics in Jansen's plan and found it unnecessary to change the approved project. However,

the decision was again left to the Prime Ministry and the Council of Ministers.

The Council of the Ministers convened on 8.2.1936 under the presidency of Mustafa Kemal Atatürk and approved the new project instead of Jansen's plan. The main reasons of preference were declared as economical and aesthetical.

The designer of the new project was a French architect, Theo Leveau. However, very interestingly, in the archives, there are no documents relative to the correspondence between Council and Leveau. The only information about T. Leveau was his being a city planner and a landscape architect employed by the Ministry of Public Works in the Planning Council.

Meanwhile, Jansen unaware of the changes in the project had written a letter on 18.2.1936 to the Director of the Planning Council, Semih Bey, and mentioned his satisfaction for allocating 600.000TL. for the construction of the park in the 1936 budget. Moreover, in the same letter he asked permission to find a specialist, a landscape architect from Germany for the Turkish Government, to work as a supervisor for the construction of the park.

When informed about the new plan prepared by Leveau, Jansen immediately came to Ankara. On the 26th March, 1936, Jansen sent a letter from Belvü Palas to the Ministry of Public Works, to Minister Ali Çetinkaya. Jansen had learned from a newspaper dated 12.3.1936 in Ankara that the construction of the park planned by architect Theo Leveau had started. Jansen

declared that this plan was an illegal copy of his design, a plagiary and therefore, he disapproved Leveau's plan and reserved all his rights against him.

On 28.3.1936, Jansen sent a copy of that letter to Şükrü Kaya, the Minister of Interior Affairs, reminding him that he had prepared the plans of Gençlik Parkı without demanding any charge from the Turkish Government only by laying down the implementation of the project as a condition. During that time an important article was published in a newspaper called "Jenaischen Zeitung" in Germany. The exact date of the newspaper is not known, but the Ministry of the Interior General Directorate of the Press informed Jansen about the article on 16.1.1936. The article mainly concentrated on Jansen's works in Turkey and his success with the city plan of Ankara. Germans were proud of Jansen since his name would always be remembered as the planner of the modern Turkish capital city. Besides that, it was an important document in showing the ideals of the Turkish Republic and characteristics of the modern capital and its urban park. Gençlik Parkı would be the most beautiful park of Turkey and probably of the world. Giving some details about the park, the lake, the cascades, coffee-house, and exhibition hall, the article ended with mentioning Prof. Kunze from Dresden who would make the water supply project of the park.

The Director of the Planning Council, Semih Bey, had informed Jansen about their opinion on Leveau's plan on 9.4.1936. The last letter from Jansen was sent on 22.5.1936 to the Planning Council. It was also the last document till 1940s. The letter mainly concentrated on his critics about the

implementation of the city plan, but in the last paragraph he mentioned Gençlik Parkı. At the demand of the Council, he sent five copies from the perspectives of the park, and wanted to be informed about the communication between the Planning Council and the Ministry of Public Works. In 1939, after the death of Atatürk at the end of 1938, Jansen resigned from his work as a supervisor of the Planning Council and left Ankara.

On 30.11.1939:2 *Ulus* announced that the Planning Council within the Ministry of Interior Affairs would be transferred to the Ministry of Public Works. In fact, it is a question why the Planning Council still wanted the perspectives of the park from Jansen, since the other plan had already been approved. Another question is that there was no agreement or contract, or even a letter about Gençlik Parkı exchanged between Theo Leveau and the Planning Council. The documents of 1941 were mainly about the mechanical equipment of the park written on behalf of the Ministry of Public Works and the Ankara Municipality.

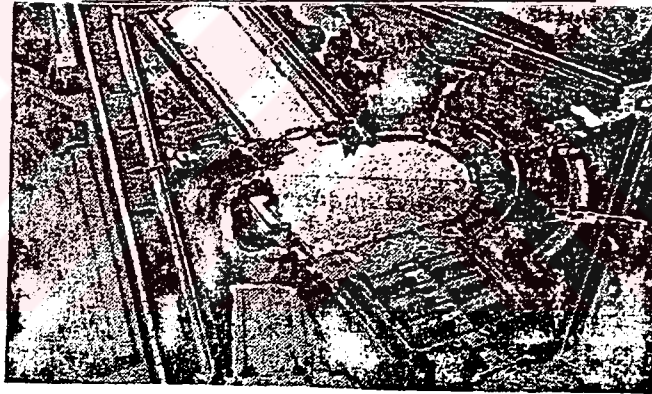
The evolution of the construction process could best be followed from the articles in the newspapers of that period. Especially, *Ulus* the leading newspaper in the single party period is important as it reflects the Republican ideology and the works of the Government to citizens in a detailed way.

The beginning of the construction of the park is announced in *Ulus* dated 4.6.1938:1,2 with the photographs of Leveau's plan and perspective under the heading "We Are Building Up Gençlik Parkı" on the first page. (Figs. 3.26, 3.27) An article by Nasuhi Baydar mainly emphasizes that the

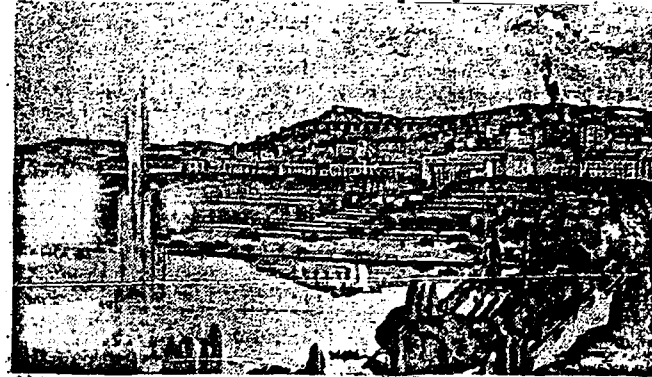
characteristics that make cities beautiful are not only the wide boulevards, infrastructures, buildings, monuments, city lighting or other properties that provide order and comfort to the citizens. It is the parks which make the people interact with nature and thus make them healthy, calm and comfortable. In his words,

Yet, Ankara is going to obtain the park which she longs for. Not only with its scenery but also, with the playgrounds for the children and the young, a large water surface, greenery, flowers, a shady promenade extending for kilometers, gazinos, entertainment places, and an open air theater, it is obvious that it will alter the urban life in Ankara. The construction process is going to start this year. (translated by the author)

Gençlik parkını yapıyoruz..



Ankara Gençlik Parkının Kuşbakışı manzarası



Adadaki gazinodan şelşeleli havuzlara ve gelecek yıllarda inşa edilecek olan Opera binasına değin. (Yazısı 2. inci sayfada)

Figure 3.26 The first announcement about Gençlik Parkı on Leveau's plan. (Ulus, 4.6.1938, p.1)

Ankara gençlik parkını yapıyoruz..

Şehirlere güzel vasfını izafe eden hususiyetleri geniş yollarda, kanalizasyonlarda, binaların inşa tarzında, bol ve temiz suda, antlarda, ucuz aydınlanma ve ısınma vasıtalarında ve, kısaca, şehirlilere kolay ve rahat yaşama imkânları temin eden bütün modern tesislerde arayabilirsiniz. Şayet her şeyi ile güzel olan bir şehirde ne olduğunu derhal tayin edemediğiniz bir eksiklik his ederseniz, bu eksikliklerin, yapılarıdaki geometrik hatların sertliği ve yollardaki insan ve münakaale vasıtalarının hareketliliği ile yorulan gözlerin ve kulakların muhtaç oldukları sükûnu bulamamasından; mahalleleri ve hattâ sadece bina bloklarını birbirinden ayıran geniş bahçe ve parkların azlığından ileri geldiğine hükmedebilirsiniz. Şehirli yorulup da dinlenmek istediği zaman, unsurlarından biri olduğu tabiati kilometrelerce uzakda değil, evinden nihayet bir kaç yüz metre ötede bulabilmelidir. Güzel bildiğimiz şehirler güzelliklerini — bir çok hususiyetleriyle birlikte — bahçelerine, parklarına, ormanlarına borçludurlar: Eski İtalyan şehirlerinden bahçelerini kaldırırsanız; geriye diğer Avrupa şehirlerindekilere az çok benzeyen sokaklar, binalar, anıtlar kalır. Şehirlerde bahçeleri insan vücudunda ciğerlere benzetebiliriz; şehirliler onlar sayesinde nefes alırlar.

Yeni Ankara, bahçeli evlerden mürekkep bir şehir farzedilse bile şehir plânı umumî bahçe ve parklarının azlığından dolayı daima tenkid edilecektir. Hacet tepeden fidanlığa inip oradan Kocatepede nihayet bulacak bir park bile Ankaranın, Samanpazarından başlayıp Cebeci ve Yenışehirin bir kısmını ihtiva eden en geniş parçası için kâfi değildir. Yenışehirdeki bir kaç bahçe küçük skuarlardan ibarettir.

Ankara mahrum olduğu bir parka sahip olmak üzeredir: Yalnız umumî manzarasında değil, çocuklara ve gençlere türlü türlü oyun sahaları, ve bütün halka bol su, bol yeşillik, çiçek, kilometrelerce gölgeli yol, gazinolar, eğlence yerleri, açık hava tiyatrosu gibi huzur ve rahat vesileleri arz ederek şehrin yaşayışında dahil değişiklikler yapacağı muhtak olan Gençlik parkı'nın inşasına bu sene başlanacaktır.

Ankara istasyonundan çıkılıp şehre gelinirken sağ tarafta, 19 Mayıs stadyonunun karşısında geniş bir boşluk vardır ki ortasında tek başına kalmış bir bina görülür. Bir müselles andıran bu sahanın ikinci dır Dil ve Coğrafya

Yazan: Nasuhi Baydar
rafya Fakültesi önündeki cadde ve bu caddenin hafif bir inhina ile devam eden Bankalar caddesi, üçüncü dır ise istasyondan Samanpazarına doğru giden yoldur. Tirden çıkar çıkmaz yolcuyu bir barabe manzarası ile karşılaştıran ve şehirle Yenışehir arasını — Ankara iki ayrı parçadan mürekkebmış gibi — çirli çplak bırakan bu boşluk şehir plânında gençlik parkına tahsis edilmiştir.

İki sene evvel inşasına başlanacakken bir zaruret ilcasıyla şimdiki kadar geriye kalan park plânını Nafia vekâleti emrinde çalışan şehirci ve bahçeci mühendis Bay Lövo tanzim etmiş, Kamutay da son toplantılarında, parkın inşasına bu senelik 300.000 lira tahsis etmiştir. İçe yakında başlanacak ve mevsim sonuna kadar yan duvarlar, medhaller, ve havuzlarla köprüler bitmiş olacaktır.

Gençlik parkı plânının kısa bir tarrhçesi vardır: İlk plânı Projeor Yansen yapmıştır. Bay Lövo da başka bir plân yapmıştır. Hükümet ikinci plânın tathikini tensib etmiştir. Yansen ve Lövo plânları arasında şu farkları görmek kabildir:

— İlk plânda, müselles şeklinde olan arazinin bütün dışları dışına birbirine benzeyen ve birbirini takip eden bir takım hendesi şekiller koymak suretiyle meydana getirilen bir diğer müsellesin içine göl ve ağaçlar yerleştirilmiş olduğundan *dhâli ve mahdud terkib hissi* verecektir; manzara ihdas olunmuştur.

— Lövo plânında, sahanın bir müselles olduğu dikkate alınmıyarak uzun kısma ve bir uçtan diğer çaca, geniş bir perspektif, ve bu suretle *azami genişlik* temin edecek olağan yerleştirilmiştir. Hendesi hatları geri ve ağırıklar dışarı alınarak yollar alâkayı calib istikametlere doğru açılmış olduğundan *genişlik ve terkib hissi'nin* husulüne imkân verilmiştir.

— Yansen plânında hendesi vesetbest mntakalar — aralarında istihaleye, rabıtaya lüzum görülmeksizin — birbirini kateder surette tanzim edilmiş olduğundan *birlik noksanı* mahatıra getirecek bir manzara hasıl olmuş; hendesi şekiller değişik olmadıkça plânı terkib edenler üzerinde *yansı ve estetiğe* muhafif bir his tevli edilmiştir.

— İkinci plânda muhtelif mntakaların birden bire ayrı ayrı parçalanmış gibi görünmesine nazil olacağını kânlar aranmış ve parkı bir küll hâle getirecek *shenk'in* temini için mümkünse hepsi düşünülmüştür.

Bu kompozisyonda artistik tescil derhal kendini göstermektedir.

Parkı şöyle tarif edebiliriz: İhtiva medhal dış bakanlık binası ile eğlencevi arasındadır. İçeri girilince zemini ilerdeki üç gelâleli havuzun tepesinde 7 metreyi bulmak üzere, yavaş yavaş yükselmektedir. Bununla beraber genişliği ve uzunluğuyla nazariatınüne sermek... Filvaki, manzarasını ferahlığı kolayca tasavvur edilebilir: Yarım kilometreye yakın bir göl ortası, bir tarafında geniş bir bahçe resmekte, ve diğer tarafında da, bahçecilik üzerinde gazino bulunmaktadır. Bahsettiğimiz kavsin kenarı büyük lük'le çevrilmiştir. Kavsin dışına ve geçen sene yıkılan limonluğuyurinde — müdevver ve çok geniş müdahale bir limonluk vardır. Gölün genişlik merkez kısmından sonra bir *ahıl* şeklinde daralarak Ankara istasyonuna doğru uzanan kısmının solundaki bütün tertibatı ile çocuk bahçelerine bunun ilerisinde' de lünapahha mahsus bütün eğlence imkânlarıyla gençlere aid sahalar görülmektedir: Gölün sağ kaval ötesinde açıldıkça tiyatrosu bulunmaktadır. Plân, bide kuş bahçesi — bir nevi çiftleme tasavvur etmiştir. Parkta ayrıca halk kahvesi düşünülmüştür. Gölün ortasında kırk metreye kadar yükseklen bir fışkiye, parkın muhtelif yerlerinde fışkiyeli havuzlar yapılmıştır. İşte yirmi yedi hektar bir arazi üzerine inşa edilecek olan Ankara gençlik parkının umumî manzarası budur.

Plânın tanziminde âmil olan anlamlı kriterleri tahsil etmek istersek diyebiliriz ki Ankara ikliminde birer damla la unsuru olan bol su, bol yeşillik, gölge, B. Lövo'nun başlıca kaygıları olmuştur. Bunları temine uğraşarak, gururumuza hitab eden *tişam* ve ruhumuzu okşayan *estik* endişelerinden de kendini azad etmek istememiş, bunları temin için en büyük gayreti sarfetmiş, ve hakikaten muvaffak olmuştur.

— Park ne zaman bitecek ve bütün heybeti ile seyredip içindegezeceğiz?

— İsticalde haklıyız. Fakat *geliş* dikilip gelişmek için — Yetişmiş ağaçlar getirip yerlerine koymakla — bir kaç sene bekleyecek kadar sabırlı olmamız lazımdır. Ancak gelecek yaz, üzerinde kürek çekip yollar kullanabileceğimiz, türlü eğlencelerinden istifade edebileceğimiz hava ile parkın ana çizgileri meydana getirmiş olacaktır.

Bu güzel eseri tahakkuk ettiren çalışanlarla beraber Ankara halkına da tebrik etmeliyiz.

Figure 3.27 The first announcement about Gençlik Parkı on Leveau's plan. (Ulus, 4.6.1938, p.2)

Baydar refers to the existing site in 1938 as a place of wilderness which divides the city into two parts. As indicated in this article the site of Gençlik Parkı is presented as a very strategic area between the old and the new Ankara. In that sense, it reflects a transition from the old urban fabric to the modern city. Besides its spatial significance, although it was not explicitly indicated, it would symbolize a change from the old life styles to the new, from the traditional habits to new social routines.

Also in the same article it is understood that the plan was prepared by Theo Leveau. For the fiscal year of 1938, the Council of Ministers reserved 300.000TL. for the realization of the park. The construction process would begin in the following days; and until the end of the season, the surrounding walls, entrances, pools and bridges would be completed. The article also mentions Jansen's plan for Gençlik Parkı and explains the reasons of the Government for the preference of Leveau's plan:

-In the first plan, on all sides of the triangular shaped park area, some geometrical arrangements are proposed so as to create a smaller triangular shaped area in the middle of the park where the pool and trees are placed. In that sense, this plan will create a restricted area for the use of the citizens.

-In Leveau's plan, the triangular shape of the park area is not taken into consideration and through the longer side of the land, the pool is placed, to create a wide perspective from one end to the other by providing a maximum width. By designing the geometrical arrangements on the inside and planning the group of trees on the outside, the promenades are planned towards the directions that attract the attention, a sense of order, spaciousness, and wholeness is achieved.

-In Jansen's plan, the geometrically and organically planned parts of the park do not have a relation with each

other. Therefore, they do not give a sense of unity to the users and thus create a tiresome and non-aesthetical view.

-In the second plan, the perception of several locations as different parts is prevented and thus a unity and harmony is created in the park. The artistic effect of this composition can be grasped immediately. (translated by the author)

Baydar estimated that the construction period would last up to the following summer. At the end of his article he concludes by congratulating the Government and the Turkish people for realizing such an 'honorable work'. This suggests that the establishment of such an urban park is very significant and unique social experience for Turkish people at that time.

In Leveau's plan (Figs. 3.28, 3.29, 3.30, 3.31, 3.32, 3.33, 3.34, 3.35, 3.36) Gençlik Parkı had five entrances: The main entrance of the park was between the Exhibition House (today the Opera Building) and the building of the Ministry of Foreign Affairs facing the Opera Square. The second entrance was across the Evkaf Apartments near the Station. The third one was opposite the First National Assembly Building, the fourth one faced the entrance of the 19 Mayıs Stadium and the fifth entrance was on the right side of the Exhibition House for the users who wanted to wander in the park by riding horses.

From the main entrance on the Opera Square, the park ground slightly sloped down and descended 7m. at the end of a pool having three cascading levels of water. The reason of this leveling was to exhibit the lake with all its attractive and impressive body in front of the entrance. For the gathering of the people in ceremonies a wide plaza was planned between the cascades and the lake.



Figure 3.28 Plan perspective of Gençlik Parkı. T. Leveau.
(Bayındırık İşleri Dergisi)

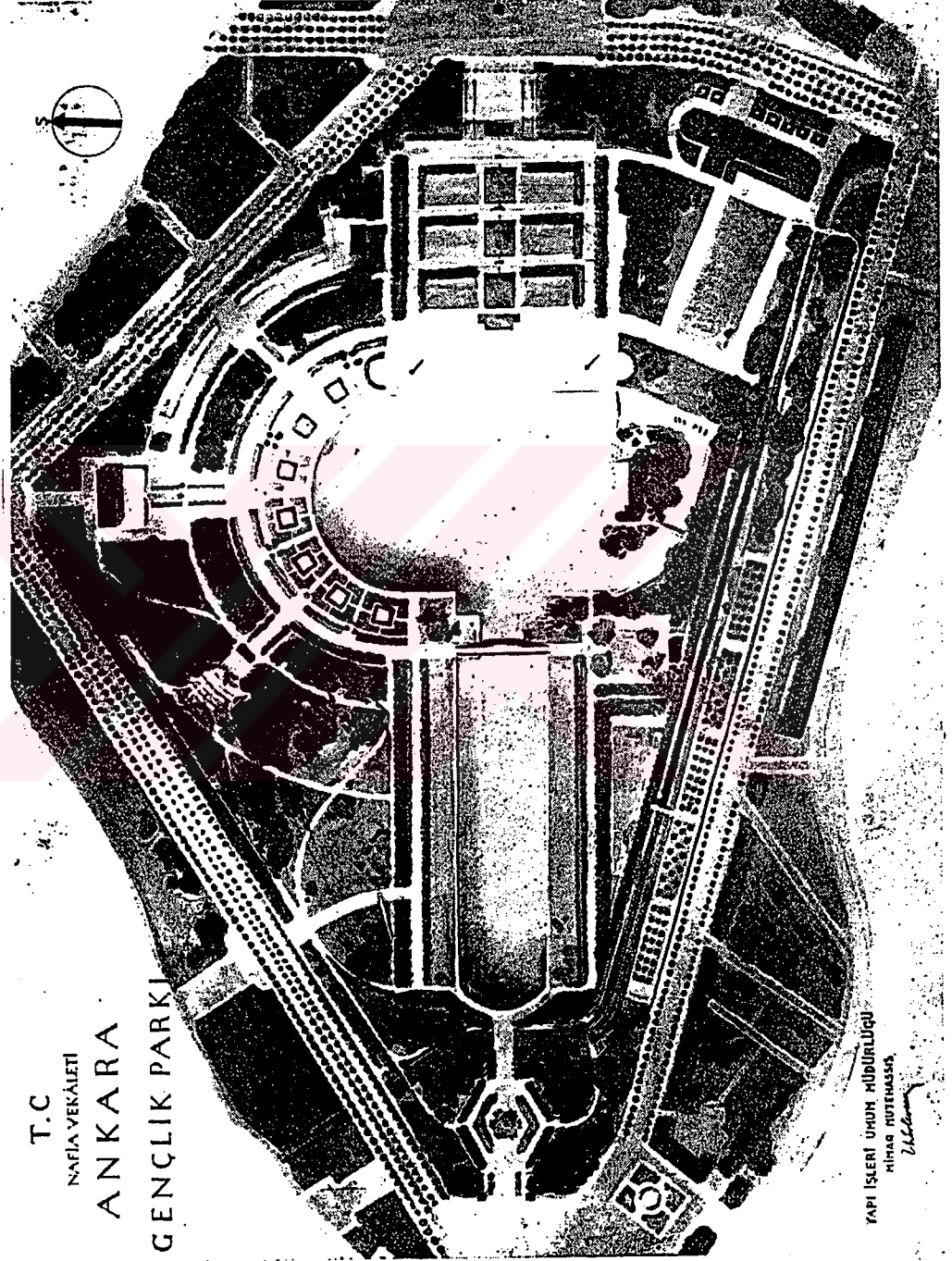


Figure 3.29 Site Plan of Gençlik Parkı. T. Leveau.
(Bayındırılık İşleri Dergisi)

PLAN N° 1°

T.C. NAFIA VEKALETLİ
ANKARA
GENÇLİK PARKI

1935 YILINDA
TANIMLANAN VE
KURULAN
GENÇLİK PARKI

1:1000

- NOT: MİMARLIK, İNŞAAT VE MÜHÜRLEME İŞLERİNE İLİŞKİN
TUTANAKLAR VE MÜHÜRLEME İŞLERİNE İLİŞKİN
TUTANAKLAR VE MÜHÜRLEME İŞLERİNE İLİŞKİN
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TUTANAKLAR VE MÜHÜRLEME İŞLERİNE İLİŞKİN
TUTANAKLAR VE MÜHÜRLEME İŞLERİNE İLİŞKİN

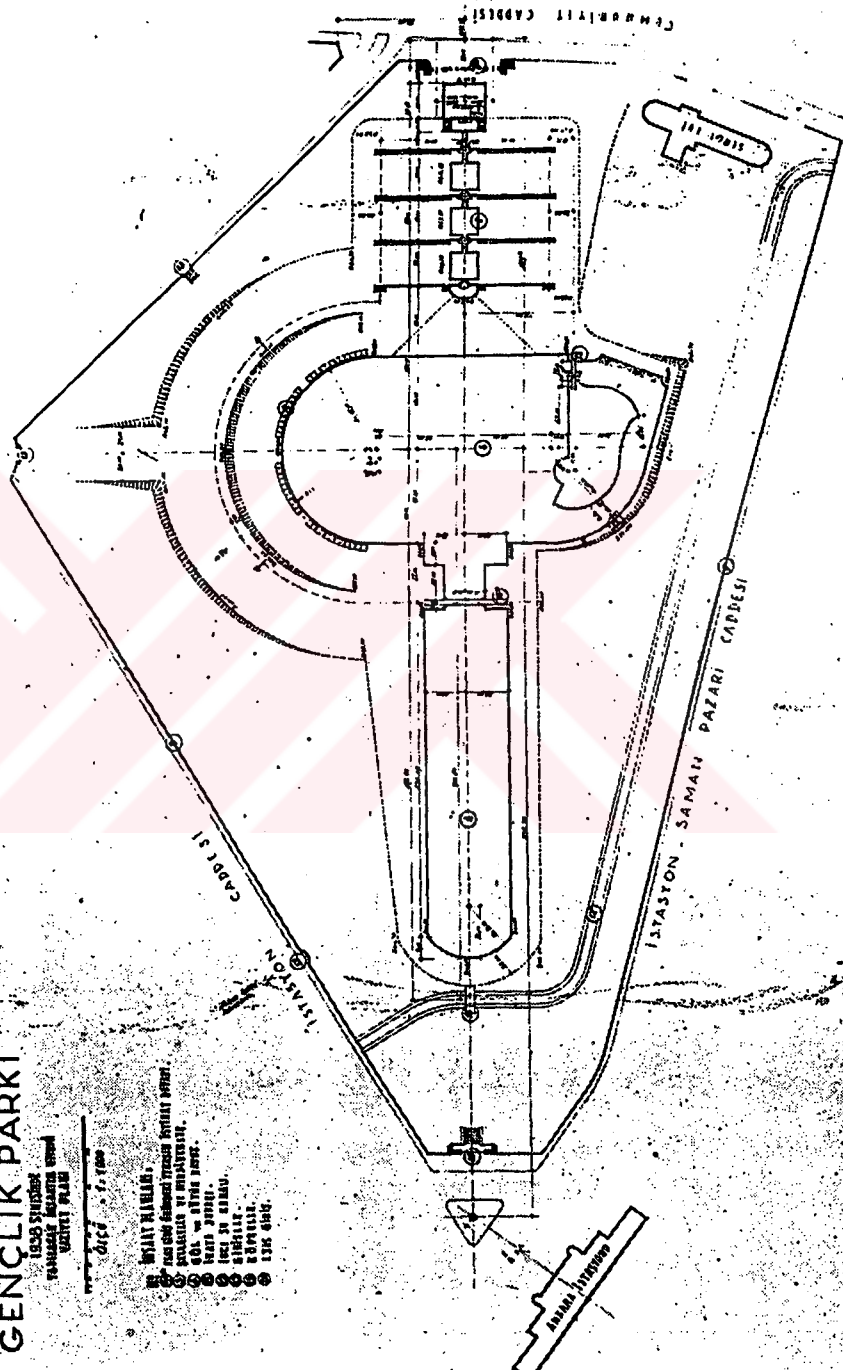


Figure 3.30 Plan of the pool and cascades. T. Leveau.
(Bayındırlık İşleri Dergisi)

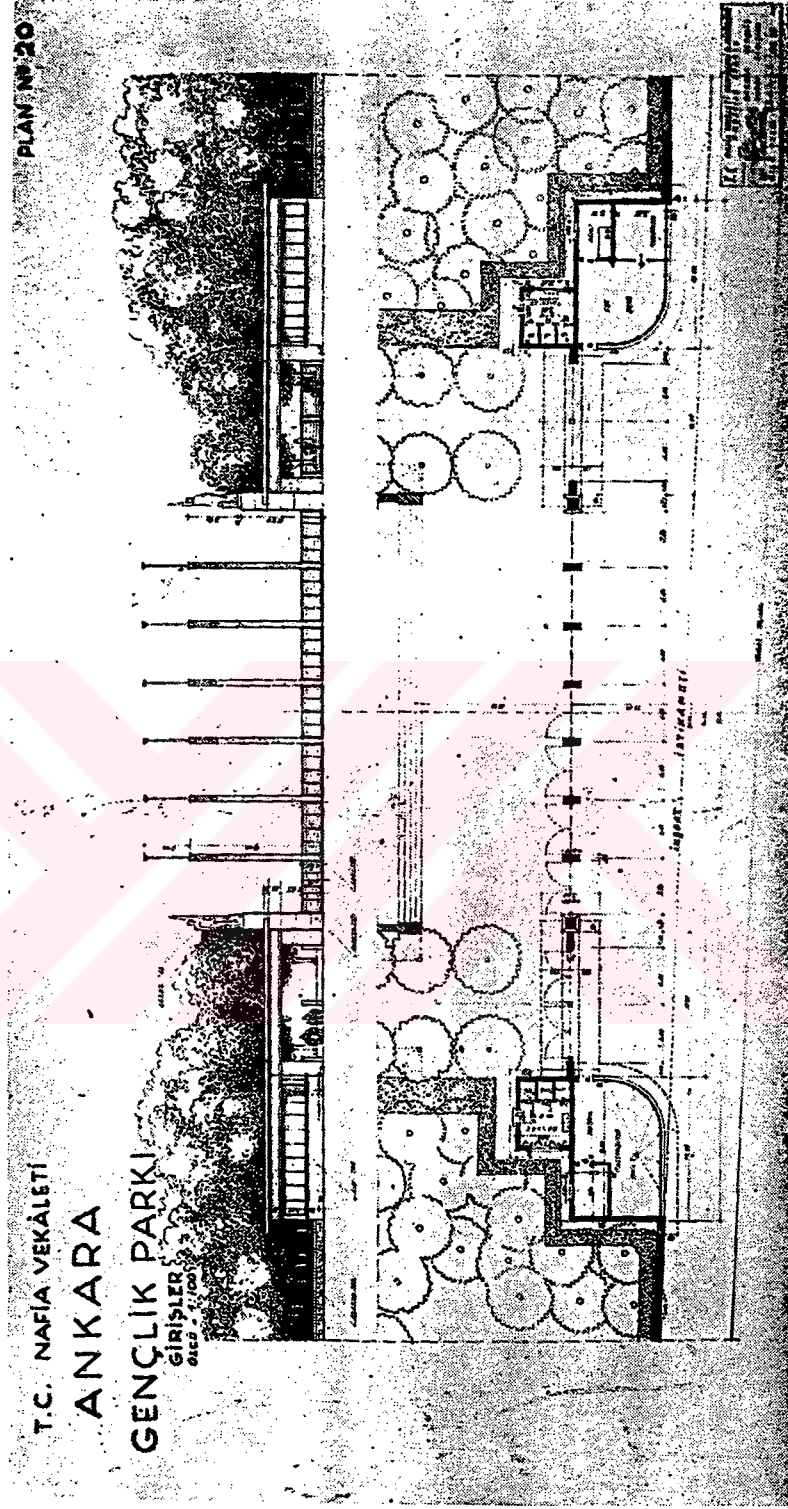


Figure 3.31 Plan and elevation of the main entrance.
T. Leveau. (Bayındırlık İşleri Dergisi)

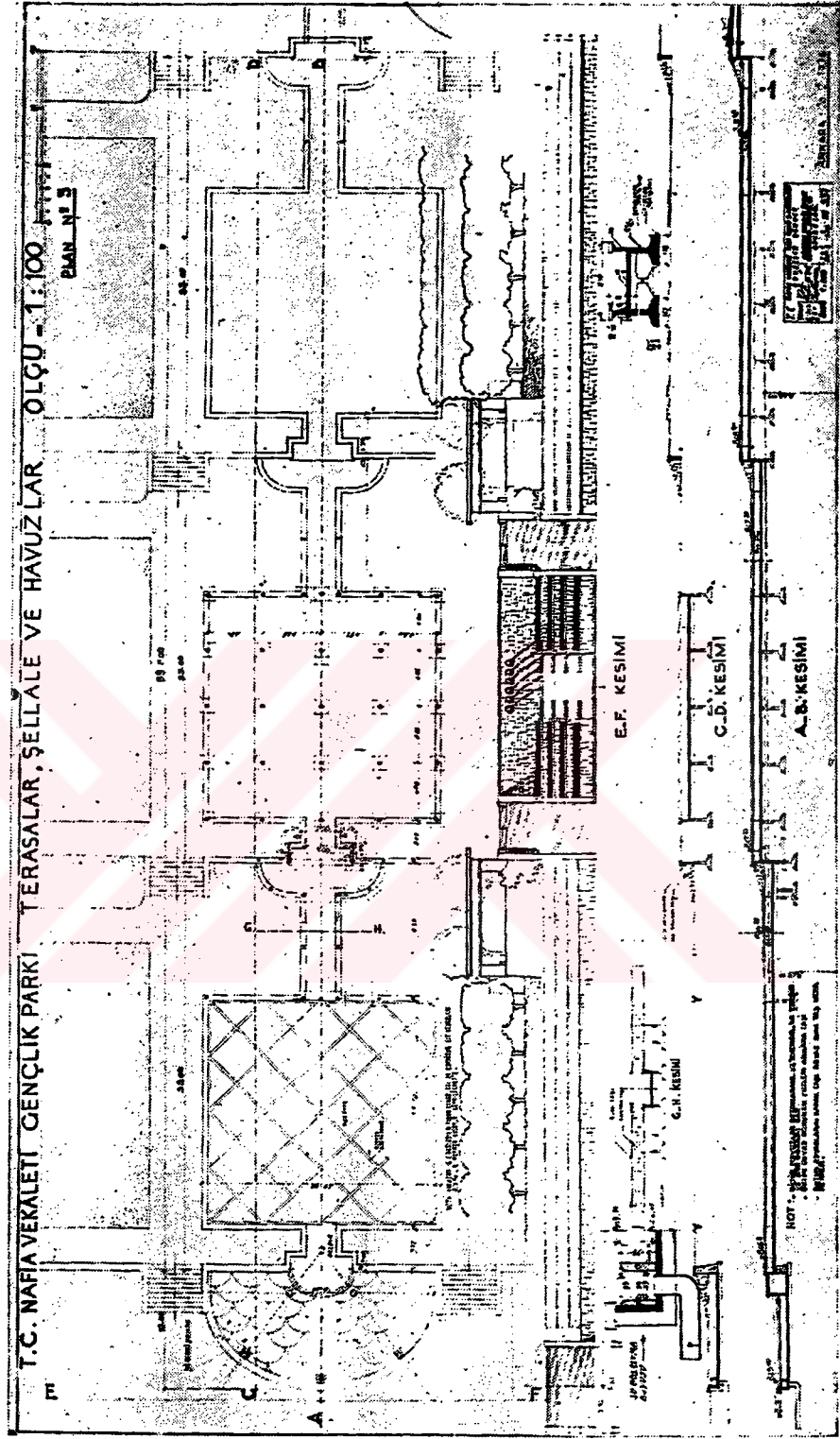


Figure 3.32 Plans and sections from the terraces, cascades and pools. T. Leveau. (Bayındırlık İşleri Dergisi)



Figure 3.33 Perspective drawing of the cascades. T. Leveau.
(*Bayındırlık İşleri Dergisi*)



Figure 3.34 Perspective of the pool and cascades from the main entrance. T. Leveau. (*Bayındırlık İşleri Dergisi*)

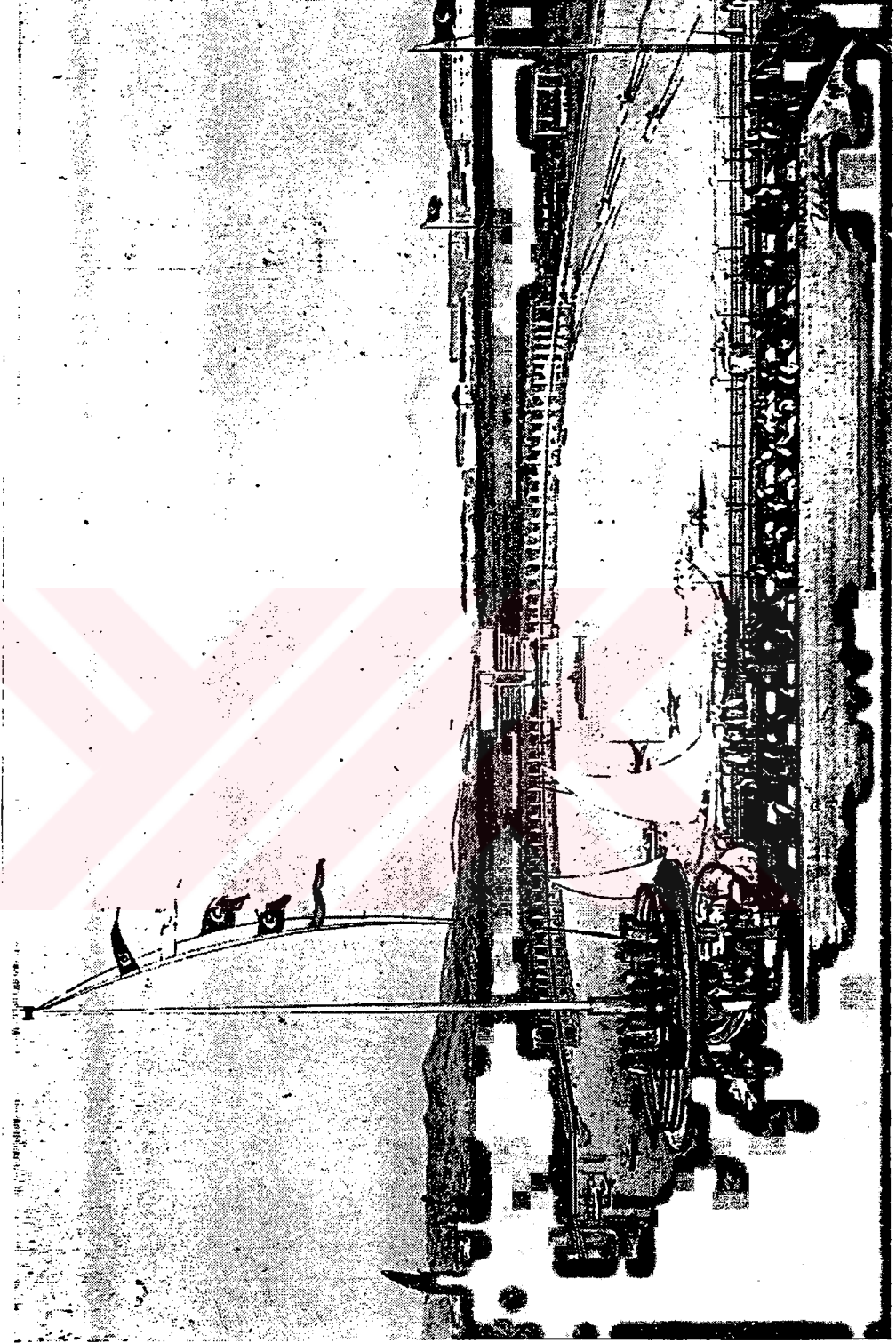


Figure 3.35 Perspective of the park. T. Leveau.
(Bayındırılık İşleri Dergisi)

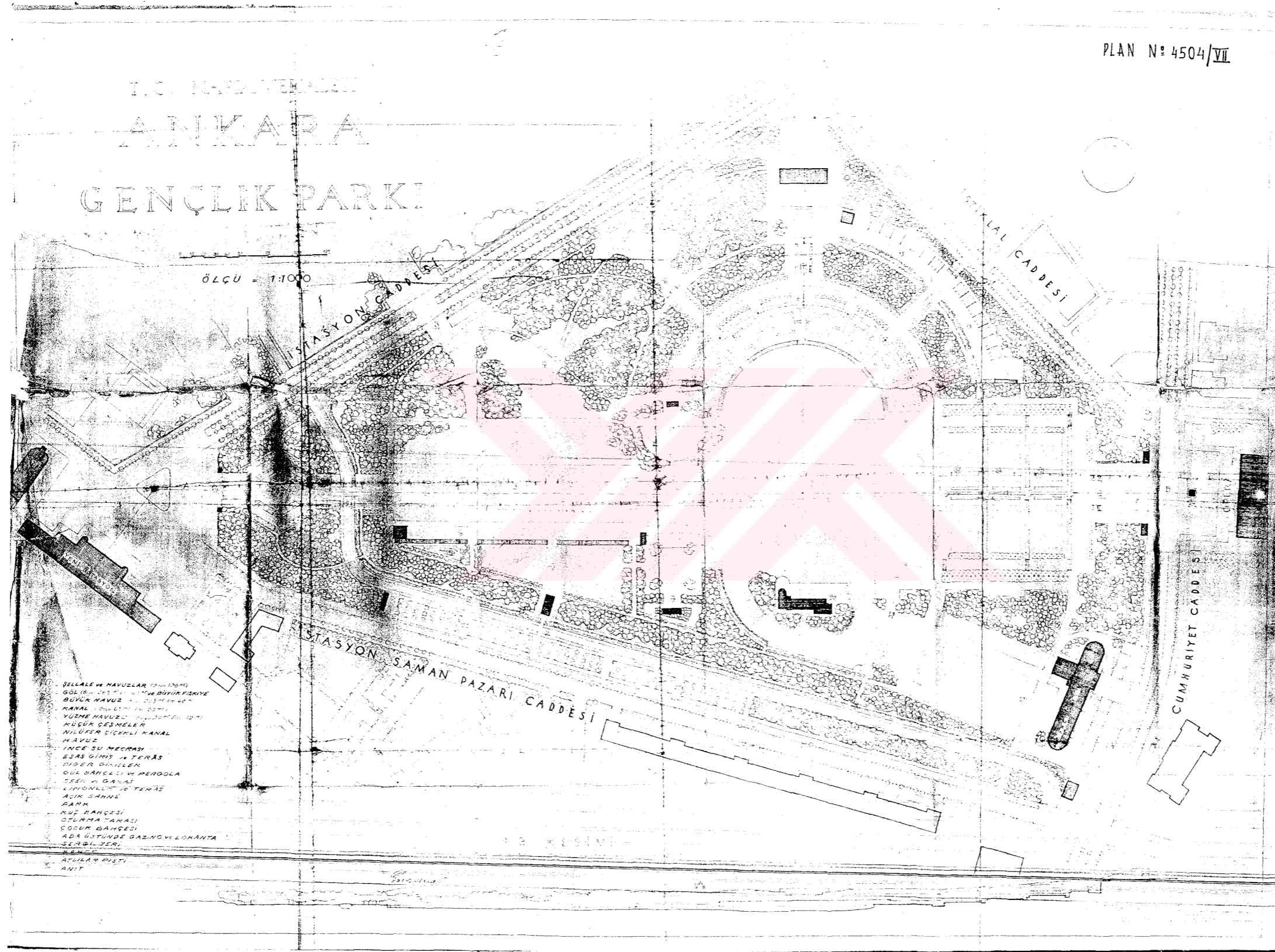


Figure 3.36 Site Plan of Gençlik Parkı. T. Leveau.
(Greater Ankara Municipality Planning Council)

One side of the lake made a wide curve and on the other side an island was planned where a gazino would be located. Outside the curved part of the lake, an orangery was placed. After this wide central part, the lake became narrower and took the shape of a horseshoe as it reached the station. On the left side of the lake, playground areas were planned. Close to the children's playground there were sitting and resting places for the adults, refreshment buffets and cloak-rooms. Between the lake and the İncesu canal, on the wide area close to the Station (which today is occupied by the Lunapark) entertainment grounds for the young were planned. On the right side of the curved part of the lake an open air theater was planned. Also, an aviary was planned. Besides that, a coffee-house was also proposed.

In the lake, Leveau planned one big and one small island, and bridges that connected them to the park. On the larger island, there would be a gazino, and the smaller one would be for landing row-boats. The water spout in the middle of the lake would reach to 40m. in the day time. There were also other water spouts at different positions. According to this plan, the site was approximately 280.000sq.m. and the pool was 44.000sq.m.

Inner promenades in the park were about 14.000m. long. In the initial years, these promenades were paved with sand and pebbles; later they were covered with concrete. Water supply to the pool was directly from the Çubuk Dam. According to the calculations made, water transmitted from the dam with a 180lt/sec would fill the pool in 60 hours. In winter time, the

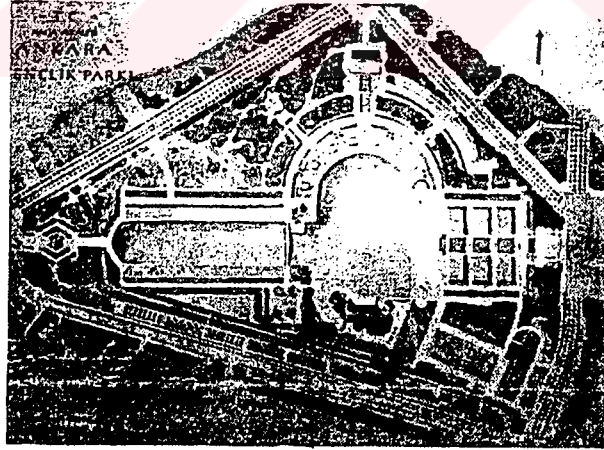
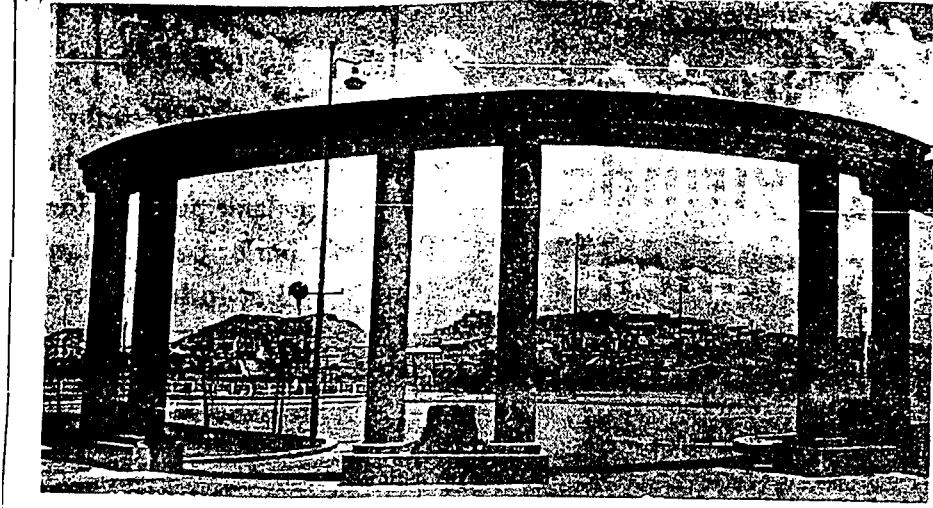
pool would be frozen and transformed into the biggest known ice-skating ground.

Ulus dated 7.6.1938:8 published the other plan and perspective of the park with a photograph taken from the Station towards the park area. Informing the citizens about the development of the park was to make them conscious about the city and the new park. (Fig. 3.37)

On 5.9.1938:2 *Ulus* published photographs taken from the park. The construction of the buildings and the pools were completed, and the excavation of the lake and the canals was started. (Fig. 3.38)

In 1939 the construction of Gençlik Parkı was continuing, even though that year was the beginning of the Second World War and Ankara suffered great shortages. Water supply project for the park was ordered and realized in the same year. Water pipes were produced at Karabük iron and steel mill and were brought to Ankara. The floor of the lake was constructed with reinforced concrete.

The construction of the pool was completed in 1940. Other than this, the reinforced concrete bridge connecting the larger island to the park and the small bridge on the other side of the park close to the Exhibition House (today the Opera Building) were constructed. The efforts for the arrangement of the two islands, and the construction of the outer walls around the park area were completed. *Ulus*, dated 27.9.1940:4, (Fig.3.39) gives a detailed information about the construction;

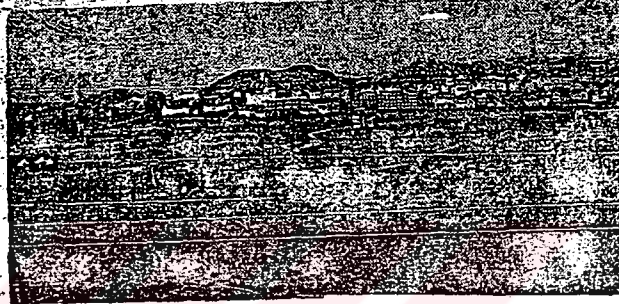
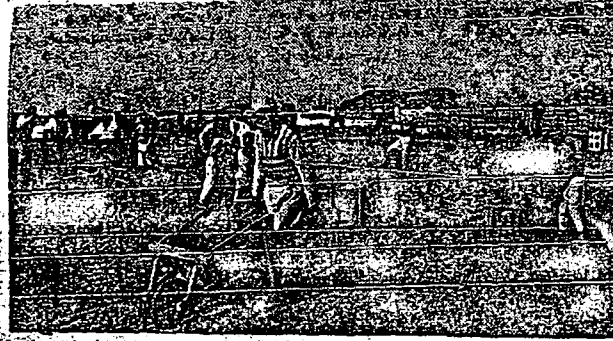


Gençlik parkının plânları

Ankara'nın mahrum olduğu büyük bir parka kavuşmak üzere olduğunu, istasyonun tam karşısında şu yukarıda resmini gördüğünüz sütunların arkasında gençlik parkının bu sene yapılacağını yazmıştık. Bu münasebelle parkın umumî bir plânını ve istikbalde alacağı şeklin bir başka görünüşünü neşrediyoruz.

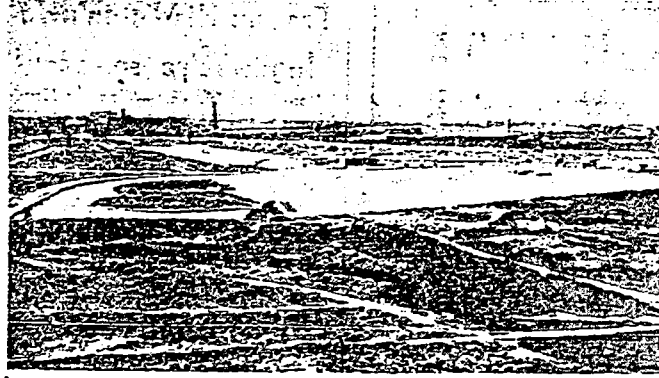
Figure 3.37 News about Gençlik Parkı.
(Ulus, 7.6.1938, p.8)

Gençlik parkı inşaatına başlandı



Gençlik parkının inşasına başlanmıştır. Binaların ve havuzların yerleri tesbit edilmektedir. Havuzun hafriyatı yapılmakta olup, bir takım kasalar da açılmaktadır. Resimlerimiz, toprak hafriyatıyla mühendislerin çizimlerini ve gençlik parkının yapacağı sahnenin bugünkü şeklini göstermektedir.

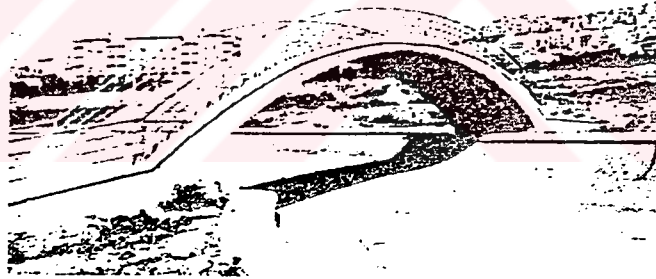
Figure 3.38 News about the construction of Gençlik Parkı.
(Ulus, 5.9.1938, p.2)



Gençlik Parkındaki havuz inşaatından bir görünüş

GENÇLİK PARKI İNŞAATI

Ankara çok güzel ve cazip bir parka kavuşacak



Parktaki köprülerden biri

1939 senesi bîdayetinde inşasına başlan "Gençlik Park" ın mevcut imkânlar nisbetinde ikmalî için uğraşılmaktadır. Bundan evvelki bir sayımızda Parka su getirilmesi için "eksilme" açıldığını ve tesisatın Karabükte imal edilen boru ve kumklerle yapılacağını yazmıştık. Takriben 280000 metre marabбалık bir arazi üzerine inşa edilmekte olan bu muazzam eser 44000 metre marabбалık bir havuzu ihtiva etmektedir. Zeminî betonla döşenmiş sunî bir gölü andıran havuzun içinde iki tane ada vardır. Adalardan birincisi büyük diğeri küçüktür. Gazino büyük adanın üzerinde kurulacaktır. Küçük adaya ise ağaç sandal veya küçük kotra ile yanaşılacaktır.

Gençlik Parkı için yaptığımız tetkike nazaran inşaat vaziyetini şu şekilde toplıyabiliriz: şimdiye kadar yapılmış ve ikmal edilmiş işler; havuzun zemin kısmı ve

mevcut plâna göre tesbit edilmiş teferruâtı tamamen bitirilmişdir. Bundan başka havuzun bir kısmını büyük adaya bağlayan beton köprü inşa edilmiş ve parkın sergi evine doğru olan kısmındaki küçük köprünün inşaatı da tamamlanmıştır. Havuzun içindeki iki adanın da düzeltilmesi ve tahdidî için sarfedilen faaliyet sona ermiş bulunmaktadır. Parkın içinde bulunduğu bahay çevrelîyen dış duvarların inşaatı tamamlanmıştır.

Yapılmakta olan işler: Sergievinin yanından istasyona giden asfalt yola mevzî surette akmakta olan İnce su deresi üzerinde 3 ahsap köprünün inşaatı ile uğraşılmaktadır. Yapılmakta olan kısımlardan biri de Parkın "Antre" leridir. Parkın 5 tane antresi vardır: Bunlardan ilki Büyük Millet Meclisi karşısında, ikincisi 19 Mayıs stadı-yomu antresinin karşısında, üçüncüsü Evkaf apartmanının karşısında, dördüncüsü

Figure 3.39 News about the construction of Gençlik Parkı. (Ulus, 27.9.1940, p.4)

Now, construction of the three wooden bridges on the İncesu Stream which flows parallel to the road passing next to the Exhibition House and to the Station, is going on. Also, entrances of the park are under construction. Besides that, construction of an amphitheater for the children and leveling of the site and cultivation of the soil will be undertaken. The İncesu Stream will not be destroyed but will be canalized within a reinforced concrete canal....Also, for the main entrance at the left side of the Exhibition House, cascading levels of water are designed. The cascades will be constructed completely out of concrete. Near the cascades columns for the flags will be constructed out of Ankara stone. This entrance will be decorated with light fixtures of different colors....Two big glass structures will be constructed, one for the gazino and the other for the cultivation of plants as a hothouse. Mechanical equipment for watering the park, construction of the bridges with concrete, and planting trees at the site will be undertaken immediately. (translated by the author)

In 1941 the construction process of Gençlik Parkı was nearly completed. *Ulus*, dated 17.6.1941:1 announced that for the larger pool, water would be supplied with canals from the Çubuk Dam during summer. Also, around this pool, trees would be planted in the following planting season. (Fig. 3.40)

On 26.7.1941:2, *Ulus* announced that the pool had started to be filled with water. Water level at the pool had already reached one meter and was continuing to rise. The walls around the park and some details about the bridges were going to be finished in a short time. Pavements and other arrangements in the park were also completed. (Fig.3.41)

“A Decorative Work for Ankara” was the headline of *Ulus*, dated 3.8.1941:1. For some time now, citizens were watching this new work at Ankara with pleasure and happiness. The wide

surface of the pool from the Exhibition House to the Station was now full of water. In daytime it provided a refreshment to the citizens and at nights the colorful lights of the Station restaurant, the Parachute and Marathon towers and street lamps were reflected on this wide water surface and decorated the city silhouette. The rowboats or other small boats would be on the pool so as to give the pleasure of rowing and to develop this sport among the citizens who longed for the sea and large water bodies. (Fig. 3.42)

Kemal Zeki Gencosman defines Gençlik Parkı as “A Heaven in the Middle of a Barren Land” in *Ulus* dated 26.3.1942:2, mentioning the beautiful landscape of the park, cascades, pergolas and the promenade, and even more impressive the water spout in the middle of the pool. Especially, in the evenings, while the sun was going down, the sprinkling water was creating a very attractive scenery at Gençlik Parkı. He defines the smaller island as the island of swans and the larger one with a restaurant as being host to musical entertainments. (Fig.3.43)

...Now you are in front of the newest work of the Republic. Next to the Station on a land of 27ha., there is a poetical world. Separated from each other with six marble columns (representing the six principles of the Republican Party), stand seven large doors. On the two sides of the entrance doors, there exists two marble sculptures representing youth. Now we are entering. We are going near the pool lying out towards the Station in front of us. But there is no need to hurry. We are going to sit and rest near the cascades and watch the spouts of water coming out from the lion sculptures and the water fall from the cascades. We are going to pass through the pergolas....Water. This was the whole desire of Ankara. Çubuk Dam brought the first great amount of water to dry lips of that barren land. But it is so far away...Gençlik

Parkı brings this water from kilometers away to the city center... (translated by the author)

As surmised, this large and rare body of water was very precious for Ankara with its hot and arid climate. The spout of water in the middle of the grand pool rising up 40m. was the unique and the attractive landmark in the skylines of the historical Anatolian town. To experience this cool and fresh environment with a beautiful landscape with new playgrounds, restaurants, dancing halls, labyrinths, open air theater, horse riding paths and Lunapark, was a very new and hitherto unknown experience for the citizens. Thus, this new spatial practice created new codes in the society and initiated a process of re-presentation. In another article in *Ulus* dated 29.3.1942:2, Gencosman defines the park as a culture park. (Fig.3.44)

Gençlik Parkı brings a new and fresh zeal, a youthful spirit like its name and vitality to the new regime's Governmental Center. It is far from being an entertainment and recreation center. We can call it a 'culture park' with its overall meaning. The Republic exerts a special effort to dedicate this wonderful work, this park to the young generation, who is loved and trusted by the nation. (translated by the author)

It is indicated in the article that the construction process was completed but planting was still going on. Besides its recreative function, the park would be an arboretum of the Middle Anatolian trees. About 80 thousand trees would be planted and the park would be like a forest. The most desired will of the citizens of that barren land was in fact water and greenery.

On 8.8.1942:1 *Ulus* informs that Gençlik Parkı beach would be opened shortly. Resembling the pool to a sea in the center of the city, the article under the photograph mentions the impatience of citizens to use the park. However, some facilities were not completed and therefore, the park was not opened. The larger island on which a gazino was planned was now changed to a beach. Necessary facilities for the beach were under construction; sand would be brought to the beach from where swimming, rowing and sailing would be made possible.

Ulus on 8.5.1943:1 announces that Gençlik Parkı would be opened on 19.5.1943. On a land of 260.000sq.m, 60.000 trees were planted. The day before that announcement, journalists were invited to the park to wander around and to get information from the Director of the Technical Commission in the Ministry of Public Works, Remzi Bey. (Fig.3.45)

On 19.5.1943 Gençlik Parkı was opened with a ceremony right after the celebrations of the Youth and Sports Bayram in the 19 Mayıs Stadium. *Cumhuriyet* dated 19.5.1943:1 gives this announcement with an article defining the characteristics of the plan.

Our National Leader İsmet İnönü honored the park at 18.00 PM. yesterday and took information from the Undersecretary of the Ministry of Public Works. Today, Gençlik Parkı will be opened at 16.00 PM. with a ceremony... (translated by the author)

The park was inaugurated by the Prime Minister Şükrü Saracoğlu. The president of the Great National Assembly, Ministers, Members of the Parliament, Generals, important

Government officers, and a crowd of citizens participated in the opening ceremony. The first speech was given by the Prime Minister with thanks to the Minister of Public Works Sırrı Day, to other Ministers and officers and to the people who participated in that ceremony. Then the visitors walked through the park and watched the young people sailing on the pool. (Fig. 3.46)

On the same day *Ulus* published an essay written by Ömer Liva Türkmen with the headline, "Government's Beautiful Present to the Citizens of Ankara on the 19 Mayıs Bayramı: Gençlik Parkı". In the essay, besides mentioning Turkish people's sensibility and aesthetics in garden arts, he explains the importance of the Gençlik Parkı for Turkish citizens and its being an aesthetical object in the city. As far as afforestation efforts are concerned, then president of the Republic, İsmet İnönü made important suggestions during his visit to the nursery in the Çubuk Dam. Completion of the construction of children's playground, restaurant, Lunapark, and the open air theater were left to the future because of the restrictions in construction materials. To initiate sports activities in the park, temporary changing cabins for swimmers, a boat-house and resting places in and around the island were established. In a short time, these establishments would be handed over to the General Directorate of Physical Education.

The inauguration of the park though unfinished was in order to meet demands of citizens for open air recreation, greenery and sun-bathing without any more delay for the following hot summer days. The articles in the newspapers of

those days reflect the increasing significance of the park in the everyday life of the citizens and in the public sphere.

Nafia Vekilimizin beyanati

Gençlik parkındaki havuza Çubuk barajından su geliyor

Su işlerinin tanzimi ve yeni elektrik santralleri inşası için projeler yapıldı

İstanbul - Avrupa tren seferleri yakında yeniden başlayacak

İstanbul, 16 (Telefonla) — Nafia Vekilimiz General Ali Fuat Cebesoy bu akşam Ankara'ya hareket etti. Vekil gazetecilere yaptığı beyanatta dedi ki:

— Nafia Vekilimiz memleketin su ve sulama ihtiyacını temin için büyük bir proje hazırlamıştır. Yakında Büyük Millet Meclisine sevkedilecek olan bu proje şu mühim noktaları ihtiva etmektedir:

- 1 — Sulama işi,
- 2 — Su rejiminin düzeltilmesi,
- 3 — Su feyzanlarına tahribatını önlemek için alınacak tedbirler ve yapılacak tesisat.

İnşaat ilerlemekte olan Ankara Gençlik parkı birer üredir. Burada yapılan havuzun su ihtiyacını temin etmek için bu yaz Çubuk barajından kanallarla su getirilecek ve bu şekilde Ankara'ya büyük bir havuz karandırlacaktır. Çok geniş bir sahayı kaplayan bu havuzun etrafı önümüzdeki açılma merhalesinde baştan başa teçir edilecektir.

Elektrik işleri

Elektrik işleri de su işleri gibi Nafia Vekilimize inikâl etmiştir. Bu münavebette memleketin her tarafında tularardan ve muhtelif kuvvetlerden istifade edilerek elektrik enerjileri sebepleri aranıyor ve hazırlanıyor. Bu meyanda Kütahya civarındaki limyitlerden de istifade ile büyük bir elektrik santralinin (Sona 3 üncü sayfada)

(Baş 1. İnci sayfada)

kurulması mukadderdir. Bu büyük enerji meabasının tarbikına geçilmesi için bütün resimler bitirilmiş ve projeler hazırlanmıştır. İnşaat başlamak bir para meselesidir. Memleketin her tarafındaki suların istifade edilerek yer yer elektrik santralleri kurulması için devamlı şekilde emümler yapılmaktadır.

Diğer taraftan Sakaryadan istifade edilerek Ankara ve civarı için bir elektrik santrali kurulması hakkındaki emümler de bitirmek üzere.

Yol faaliyeti

Trakya'da ve memleketin diğer taraflarındaki yol faaliyetine gelinece:

Bundan evvel Trakya'ya yaptığım tetkik sayahatimde yol faaliyetinin memnuniyetbahş bir şekilde ilerlediğini gördüm. Esasen memleketin her tarafında büyük yol faaliyeti vardır. Bütün eski yollar tamir edilmekte, yenden birçok yollar yapılmaktadır. Urunköprü, Svingrad hatı üzerindeki köprülerin tamiri işiyle Münakalat Vekilimiz meşgul olmaktadır. Fakat size şâyilseyebilirim ki bu köprüler tamir edilmektedir ve yakında İstanbul'la Avrupa arasında tren seferleri yeniden başlayacaktır.

Figure 3.40 News about the construction of Gençlik Parkı. (Ulus, 17.6.1941, pp.1,3)

Gençlik parkına

su verildi

Burada inşaat süratle ikmal edilecek

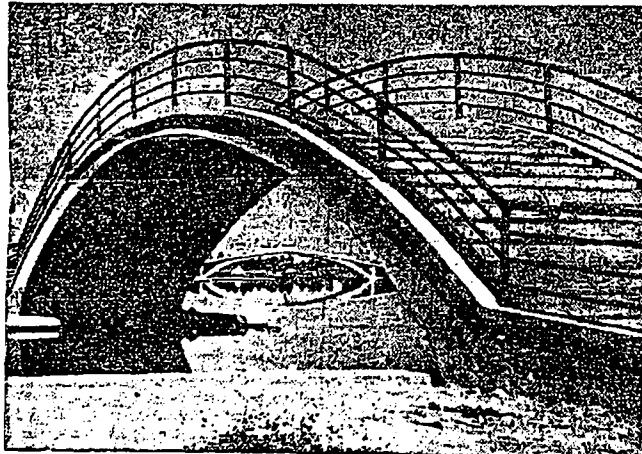
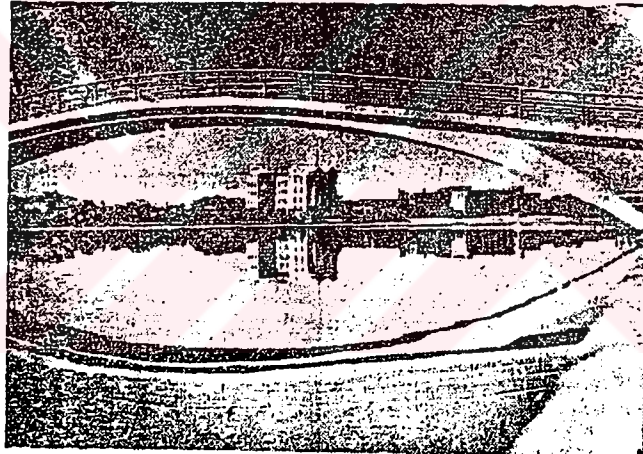
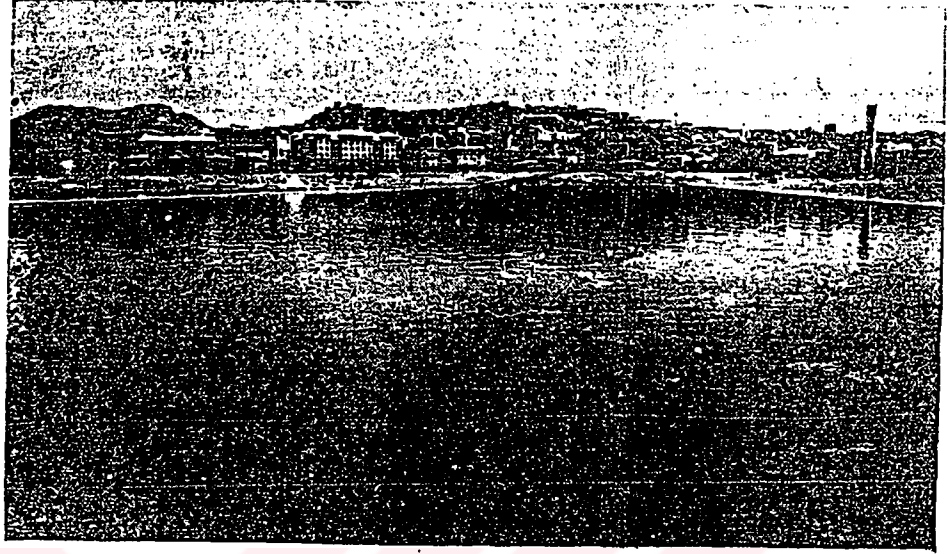
Atatürk Bulvarı ile İstasyon caddesi arasındaki Gençlik parkına su verilmesi için yapılmakta olan tesisat ikmal edilmiş ve parktaki havuza su verilmiştir. Parkın suyu Çubuk barajından temin edilmekte olup büyük künklerle su havuza getirilmiştir. Künkler Karabük demir ve çelik fabrikasında imal edilmişlerdir.

Havuzdaki su halihazırda bir metreye yaklaşmış olup havuzun doldurulmasına devam edilmektedir.

Diğer taraftan Gençlik parkındaki top rak tesviyesi işleri sona ermiştir. Dış duvarlarla köprülere ait bazı teferruat pek yakın bir zamanda bitirilecektir.

Parkın ağaçlandırılması hususunda a - şağ dikme mevsiminde derhal faaliyete geçilecek ve Nafia Vekilimiz Ali Fuat Cebesoy'un geçen ay İstanbul gazetesine yapmış oldukları beyanatta da teyit eylediği veçhile Gençlik parkı inşaatının süratle ikmaline çalışılacaktır.

Figure 3.41 News about the construction of Gençlik Parkı. (Ulus, 26.7.1941, p.2)



Ankara'yı süsleyen yeni bir eser

Gençlik parkındaki
havuza su verildi

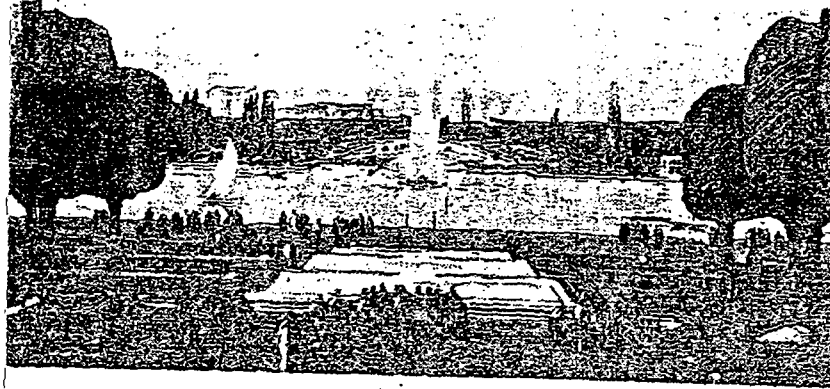
Bir kaç gündüzenberi Ankaralılar, şehri süslüyen yeni bir eseri zevk ve memnuniyetle seyrediyorlar: Gençlik parkındaki büyük havuz su ile doldurulduğu için, gündüzenleri parkın Sergievinden istasyona kadar uzanan geniş sahası üzerindeki bu büyük ve mavi su parçası insana bir ferahlık hissi vermekte, geceleri de Gar gazino-sununun, Paraşüt ve Maraton kulüplerinin, ve caddelerdeki yüzlerce lambanın sulara aksederek parıldayan renk renk ışıkları, baş şehrin manzarasına yeni bir revnak ilâve etmektedir.

Gençlik parkı sahası, hazırlanan plân mucibince ağaçlandırıldığı zaman, havuzun güzelliği bir kat daha artacaktır.

Havuzda kayak, sandal ve pedibot gibi küçük deniz vasıtalarının da bulundurulacağını ve bu suretle deniz hasreti çeken Ankaralıları, ufak ölçüde de olsa, kürek sporıyla meşgul olmak imkânının verilmesi öğretiliyor.

Resimlerimizden yukarıdaki, havuzun istasyon cihetinden Sergievini ve Ankara kalesini içine alan manzarasını, ortadaki, havuzun köprülerinden birinin altından Gar binasıyla Devlet Demiryolları umumî idaresi binasını, alttaki de havuzdaki köprüleri gösteriyor.

Figure 3.42 Headline news about Gençlik Parkı.
(Ulus, 3.8.1941, p.1)



Gençlik parkının yarınki şeklini gösteren plân

BOZKIR'DA CENNET

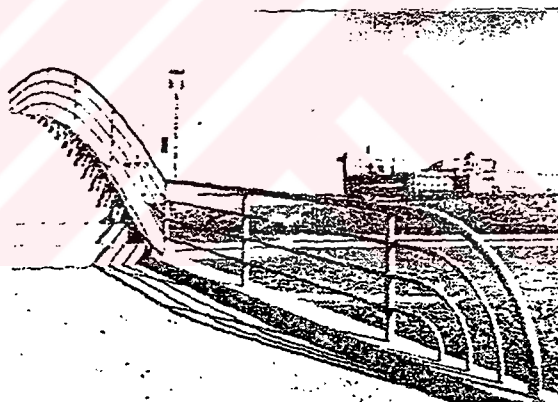
Gençlik parkında bir dolaşma

Opera Meydanından, yüzünü- zü Ankara'nın sevimli ka- pısına, gara dönüyorsunuz. Arkanızda, kaleye doğru, set set yükselen eski Ankara, sağınızda ve solunuzda, artık yitilmiş akas- yaların ve at kestanelerinin ko- yu gölgeye bıraktığı geniş bul- varların içi yanındaki, muazzam binaları, zarif köşikleri ve çiçekli bahçeleriyle yepyeni Ankara var- dır. Arkanızdaki taş duvarlar, u- zun asırların tarihini okur; içi yanınızdaki beton yapılarına, on beş yirmi yılın emeği karışmıştır.

Ne o, ne bu... gerçekte siz, cun- huriyetin Ankara'da kurduğu en taze eser önünüzde. Çarın ara- zında, Ankara'nın 27 hektarlık ar- zasına yerleştirilmiş bir şir ilke- si vardır.

Altı mermer sütunla birbirle- rinden ayrılmış yedi büyük kapı, ağıktır. İki başta, gençliği temsil eden mermerden yapı ve mer- mer yüzü iki genç heykeli dü- rüyor. İşte giriyoruz. Gara doğru uzanan gölün kenarına incecik. Fakat acele etmeyelim. Kaskatı- rın taraslarında durup dinlenecek, aslan ağzlarından fıskıran suları, çağlayanların köpüklerini seyrede- ceğiz. Pergolalardan geçeceğiz. Kokuları ortalık saran çiçekler gönlümüzü acacak, yükselmiş ha- nimelleri, yüzlerimizi oksiyacak- lar.

Bütün parkın altında biri de- mek olan büyük gölün ken- narına inince, parlak suya, Ankara'nın silüetini seyredeceğiz. Bütün şehir, bu aynanın üstüne kapanmış gibidir. Çatılar kırışı- yor, titreyiyor; pencereler kâh ge- nişleyip, kâh daralıyorlar. Kıyı boyunca sıralanmış "sal-



Köprü'nün üstünden bir görünüş

Yazan :

Kemal Zeki GENCOSMAN

kım sâbütler suya saçlarını yükü- yorlar". İnce dalları, göde dalga- cıklar yaratan rüzgârda, yeşaze- leniyorlar.

Gölün ortasındaki fıskiye, dü- rümeden, 30 metreye su fıskırıyor. Damlalar, güzel Ankara gurubıyla aranızda pırıldaşa pırıldaşa, gölün düz yüzüne serpiliyorlar; göle yağ- mur yağıyor.

Su...
Bu, Ankara'nın bütün bir has- retliydi. Dudağı çatlamış bozkırın göğsüne, ilk bol suyu baraj aktı. Fakat uzak... Gençlik Parkı, bir- kaç kilometredeki bol hayat haz- nesini, Ankara'nın tâ göbeğine

setirmiştir.
Bozkırda, tabiatın en cimri bir başığı olan su, katra ve damla ha- linde değil, işte büyük bir göl ö- çüsünde, gözlerimizin önünde a- vuçlarımızın içinde, ayaklarımızın altındadır. Bütün bu serinliği du- yuyoruz, yalnız kıyılarındaki tarh- larla değil, gönüllerimizde de ye- şerecek çimenler, bitecek çiçekler, bu suyu bekliyorlardı.

Havuzun iki kıyısını birbirine bağlayan üç mafsallı beton köprü- nün başındayız. Büyük köprü de biraz aşağıdadır. Bu köprü ve karşısındaki ada ile parkı birbiri- ne bağlamaktadırlar.

İster göl, diğer havuz diyelim. Ankara'nın göbeğindeki bu deryanın ortasında iki de a- dâcık vardır. Büyüğündeki gazli- noda yemeğimizi yiyecek, müzik dinliyeceğiz. Küçüğü, "Kuşular adası"dır. Üstündeki kulübeler de su kuşları içindir.

Bir yanda, muazzam bir açık hava tiyatrosu vardır. Bir tarafta çocuk bahçesi, kum havuzları ve yanında anneler için ayrı yerler. Çam kafesler, seriler, kıy çiçekle- rini yeşiltirecektir.

Ama, parkı henüz tamamiyle görmüş sayılmayız. Daha kaysk kulesinden atlamadık, salınokla- ra, altıka-neye, binmedik, oyun meydanından ve lâhrianten geç- medik, kukla ve karagözlü seyret- medik, açık hava lokantasının ta- rasında dinlenmedik, danside eğ-



Kıyı

medik. Ve kum havuzlarından çı- kan çocuklar, belki daha çok, e- lektrikli otomobillere, tayyare dö- lapiyarına binmeyi istiyebileceklerdir. Gene pergolalardan, kemerli ve



Bir köprüaltı

tahta köprülerden, Çin ve Vene- dik köprülerinden geçerek gül bahçesinde dolaşacak, bir yeşil dehlüz; gölün başındaki müzik, köşkünde ruhumuzu doyuracağız.

Figure 3.43 Headline news about Gençlik Parkı. (Ulus, 26.3.1942, p.2)

ŞEHİR RÖPORTAJLARI

Gençlik Parkı

Park yalnız gezinti yeri olmaktan uzaktır

Drada Orta Anadolu'da yetişen ağaçları da görebileceğiz

Yazan:

Kemal Zeki GENCOSMAN

Sık ağaçlar, bizi sık sık ayaklar altında çürdüyen kumlu, çakıllı, ince ve dar yollara çekecekler...

Yolumuz ters düşüdükları gözü kapladığı dehşetlerden başka bir, küçük ve büyük navuzların kenarına çıkacaktır. Salkım soğutlerin ve kavakların sudaki hayallerini güttüğe daha uzamış göreceğiz.

Pakat gölü siz, yalnız küçük dalacakların elverişli salkın bir su tüketi sanmıyoruz: hayır, iste karaklı ritimden zalkın rutalar, küçük sarpiller, yarı motorleri; kimi beyaz yeşkenlerin alıştırerek kimi dümenleri habire kırarak volta vuruyorlar.

Gençlik parkını nasırlı pozların ki eski hasretinde, sudan ve ağaçtan açılmıştır. Hayatın da sırtı, bu ki tükemde değil midir?

Rehinin hükümet merkezine yepyeni ve taptaze bir sevik, adıyla bir, likte genç bir ruh, dördü ve canlı bir hayat getiren gençlik parkı, yalnız bir eğlence sahası olmaktan bir hayli uzaktır. Ona geniş minnatıyla, bir Kültürpark da dırdırdırdık. Fakat Cumhuriyet, bu güzel eserini çok sevdiği ve güvendiği gençliğe ithaf ve armağan etmeğe hususî bir ehemmiyet vermiştir.

Anadolu'nun ortasındaki bu gençlik parkında, her is nitelik zaman, 50 bin fidan yetişmiş olacaktır. Bu, bir orman demektir, hem de öylesine bir orman ki, onun yollarında dolansalar, bu iklimde yetişebilecek ağaçların, yeşil ve yabanca, her cesidini, küme küme gördü, tanıyabileceklerdir.



Bit çam dalının yanından göl ve Ankara'nın siloeti

Bugüne kadar, birçok cinslerden 50 bin fidan köklerini Gençlik Parkı oprağına alıyormuş bulunuyor. On beş gün sonra bu rakam kırk bin olacak, böylece park yarı yarıya ormanlaşmış bulunacaktır.

Sanatkar bahçe mimarı M. Levonun, Gençlik Parkını en son seçimi gösteren planında, ağaçlar için üç renk kullanılmıştır: sarılar bodur ağaçlardır, yeşiller büyük bodur ağaçlardır, maviler de çamlar için kullanılmıştır.

Bodur ağaçların birincisi çeşitli sayayın mı? Frenk güdümü, çibahariler, japon arıvaları, kırma yapraklı erikler, erivanlar, çamgiller, sumaklar, leylaklar, kartopu kimmeleri, yabanca hanımelleri, taflanlar, gül bırımler, sarı saklıklar, çitler vs...

Görüyor musunuz, yalnız ağaçların adları bile, insanın hayalinde bir serinlik yaratmakta, dışerlette taptaze bir hava doldurmata yetiyor.

İste size birkaç da büyük ağacın adı: kavak, söğüt, sakam söğüt, karpasac, güreç, meşe, çitlembik, akdiken, alıç, çınar, çeşitli kimmeler, iğde, akasya, akçakaç, atkesanest, kızılcaç, dut... vs.

Fakat parkın en ihtisamlı köşeleri, şüphesiz ki çamlıklar olacaktır. Dün sapsarı bir bodur parçaya olan bu düşünce, yarın yeşilli bir cennet havası getirecek olan çamların da, stüdyo adlarını biliyoruz: kökçalar, abteler, sedir çamları, ladin çamları, karacım, sarıçam, kızılçam, Halepçami, Dolgeç çamı, her çeşit man, servil, portak çamları ve ardıcılar.

Bugüne kadar, bütün bu saydığımız cinslerden ağaçlar yerlerine yerleştirilmiş bulunuyorlar; ve park umumî hatlarıyla meydana çıkmıştır. Ancak henüz bitmiş gözüyle bakılmıyor. Daha yapılacak bir hayli vardır. Parkın planını vadedildiği son şekline getirmek için, Nafis Veldi'nin yapı ve imar ileri üzerine alınmıştır ve park, bugünkü haliyle daha çok bir arı kovanasını andırıyor.

Bu bir çeşit anıksızlık içinde, parkın yarınki son şekline doğru giden her saatinde birkaç adım daha atılmış olduğunu görüyoruz.

Parkın yapı olarak pek büyük işleri kalmamıştır. Şimdi daha çok ağaçlandırma işi üzerinde çalışılmaktadır. Bunda gaye açıktır: parkı dolandıran, orta Anadolu toprağında yetişen yeşil ve yeşilleşen yabanca her çeşit ağaçları, burada, grup grup görecektir. Böylece park, orta Anadolu'nun bir "ağaç müzesi" haline dönüşecektir.

Şimdi parkın pek kısa zamanda ağaçları güzel şekline dekorunu tamamlayacaktır. Göl bahçelerinde dolansalar ve kuşları sevmek için çok çalışacaktır.

Figure 3.44 Headline news about Gençlik Parkı. (Ulus, 29.3.1942, p.2)

Gençlik Parkı plâjı yakında açılıyor



Ankara'nın büyük bir ihtiyacını karşılamak üzere yapılan Gençlik Parkı havuzu Ankara'nın ortasında bir deniz manzarası yaratmaktadır. Vakti henüz parkın bütün tesisleri ikmal edilmediği için halka açılmamıştır. Bu sebeple herkes parkın kenarında gezirken oradaki muhtazam dikilmiş ve yemyeşil sıralanmış ağaçlara değil, onların arasından, bir deniz manzarası arzeden havuza, deniz hasretleriyle yazın içini çeke çeke, bakmakta ve her gün sabırsızlıkla parkın açılmasını beklemektedir.

Yazın bu sıcak günlerinde şehrin büyük bir ihtiyacı giderilmek üzere havuzun bir kenarında bulunan ve asıl plânında gazino olarak yapılması tasarlanmış olan adanın, plaj haline konulması kararlaştırılmıştır. Bu maksatla iki aydanberi çalışılmakta ve plajın tesisleri ikmal edilmektedir. Bu tesisler ayın 15'inde sona erecekse de birkaç gün de kum serpilmesi ve sair noksanları ikmal için geçecektir. Ondan sonra havuzun yüzmelere ve kürek, yelken gezelmelerine açılacağını tahmin edilebilir.

Gençlik Parkı 19 mayısta açılıyor

260 dönümlük bir sahaya
kurulan parka 60.000 ağaç dikildi



Camlarla bezegen Gençlik Parkından bir görünüş

Ankara'nın en güzel köşelerinden biri halinde yükselen Gençlik Parkı önümüzdeki 19 Mayıs'ta açılıyor. Gençlik Parkı'nın plânında çizilmiş olan bütün tesviri tamamlanmış değildir. Fakat Park daha şimdiden, yaz günlerinde geniş su hasretini doyurmak için uzaklara çekilmiye mecbur kalan Ankara halkının, bu hasretini dindirebilecek hale gelmiştir.

260 dönümlük bir saha üzerinde vücudun çekilmiş olan Park'a bugün - ne kadar 60 binden fazla ağaç dikilmiştir. Bu ağaçlar, daha şimdiden Park'ın dört bir tarafını çevreleyen yollara gölge verecek haldedirler. Ağaçlar, mütehasşisler tarafından seçilmiş, dikilmiş ve bu işler yapılırken bahçenin estetik güzelliğiyle beraber, sağlık bakımından değerleri de düşünülmiştir.

Bilindiği üzere Park'ın geniş havuzlarına Baraj suyu getirilecek sülherde kayıkla gezip dolaşmak da kabül olacaktır.

Parkın son hazırlıklarının da bitmek üzere bulunması vesilesiyle dün şehirimizdeki gazeteciler Park'ı dolaşmaya çağırılmışlardır. Nafia Vekâleti Fen Heyeti Müdürü E. Remzi tarafından bu güzel eser ve ileride alınacak işler hakkında izahat verilmiştir.

Figure 3.45 Headline news about Gençlik Parkı.
(Ulus, 8.5.1943, p.1)



Başvekilimiz Gençlik Parkı'nın açılış töreninde kordelâyı kesiyor

Ankara Gençlik Parkı dün açıldı

Kurdeleyi Başvekilimiz kesti

Ankara Gençlik Parkı dün saat 16 da açılmıştır. Açılış töreninde Büyük Millet Meclisi Reisi B. Abdülhalik Renda, Başvekil B. Şükrü Saracoğlu, Dahiliye Vekili B. Recep Peker, Maarif Vekili B. Hasan Ali Yücel, Nafta Vekili B. Sırrı Day, İktisat Vekili B. Fuat Sirmen, Sağlık Vekili Dr. Hulusi Alataş, Gümrük ve İnhisarlar Vekili B. Sıat Hayri Ürküplü, Ziraat Vekili B. Şevket Hatipoğlu, Münakalat Ve-

(Sana 3 üncü sayfa)

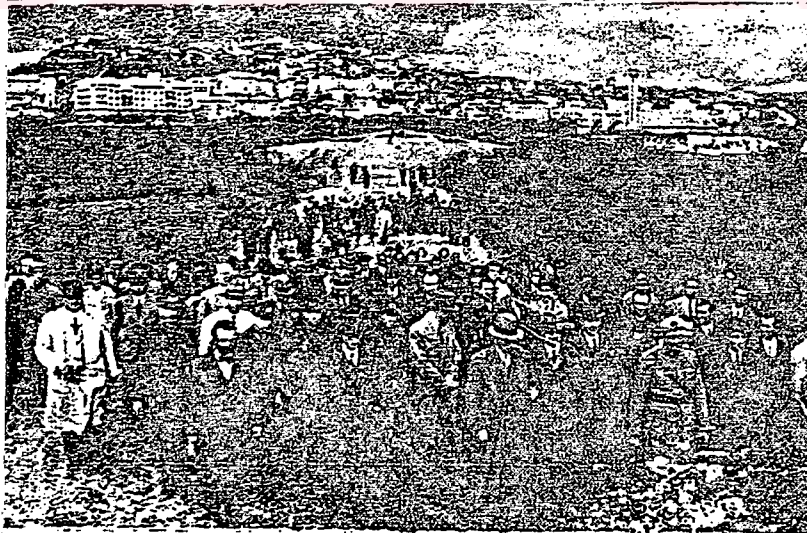
(Baş 1 inci sayfa)
kili Gl. Ali Fuat Cebesoy, Ticaret Vekili B. Celâl Sait Siren, Müstakil Grup Reis Vekili İstanbul mebusu B. Ali Rana Tarhan, Mebuslar, Generaler, büyük Devlet memurları ve kalabalık bir halk kütlesi bulunmuştur.

Başvekil B. Şükrü Saracoğlu bütün yurda örnek olmasını dilediği bu güzel eseri meydana getirenlere teşekkür ederek parkı açmış ve Nafta Vekili B. Sırrı Day Büyük Millet Meclisi Reisine, Başvekil Vekil arkadaşlarına ve diğer davettilere törene şeref vermelerinden dolayı teşekkür ederek sözü Vekillik Yapı, Yol, İmar Dairesi Reisi B. Muammer Çavuşoğlu'na bırakmıştır.

B. Muammer Çavuşoğlu parkın kapısı önüne konulan kürsiye gelerek Başşehre halk ve gençliğin faydalanabileceği yeni bir gezinti ve spor yeri kazandırmak yolunda büyüklerimizin gösterdikleri alâka ve yardımlara teşekkür etmiş, parkın yapılışı, vaziyeti ve gelecekte alacağı şekil üzerinde malûmat vermiştir.

Bundan sonra, davetliler parkı ve içindeki tesisleri görmüşler, büyük havuzda bulunan yelkenli kayıklar, motorlar ve sandallarla dolaşan gençleri seyretmişlerdir.

Park dünden itibaren umumî açılmıştır.



Gençlik Parkı'nın açılış töreninden sonra davetliler parkı gezmişlerdir.

Figure 3.46 Headline news of the opening ceremony. (Ulus, 20.5.1943, pp.1,3)

After the establishment of the park, its landscape and the great pool was very much appreciated by the citizens. In the initial years, the social activities realized in the park were often published in newspapers on the front pages. One of the islands in the pool was arranged as a beach. Thus, the passionate desire for the sea in the hot climate of Ankara subsided. Sailing, rowing, swimming were fashionable activities. The Republican leaders encouraged sports, organized swimming, rowing and sailing competitions in the pool. The realization of water sports competitions at the center of the city was in fact a very impressive representation of the ideals of the new regime.

In its early years Gençlik Parkı constituted a significant recreation center in all seasons. In summer time, besides water sports, musical entertainments at the 'Gençlik Parkı Gazinosu' became popular particularly for the jazz lovers. Of course, this active life in the park went on with different activities also in winter time. Ice-skating on the frozen pool was one of the most popular wintertime activity. *Ulus* published a photograph of young people and children ice-skating on the frozen pool on 27.12.1943:1. The article emphasizes the enjoyment of the skating young sportsmen and their spectators. (Fig. 3.47)

Gencosman in another article "Ankara from the Air" in *Ulus* (28.4.1944:1,2) publishes the aerial photographs of Ankara and Gençlik Parkı and mentions the park as being the most beautiful place in the city. Three months later, young people swimming in the pool were the headline news in *Ulus* (26.6.1944). (Fig. 3.48)

**Gençlik Parkının
donan havuzunda
dün paten yapıldı**



Dün Gençlik Parkı havuzunda patinaj yapan gençler

Son günlerde şehrimizde havalar soğuk fakat aydınlık geçmektedir. Soğuğa rağmen güneşli havada yürümek Ankaralıların başlıca zevkini teşkil ediyor. Dün de hava çok güzeldi. Birçok Ankaralı Çankaya yoluna, Dikmen'e yürüyüşe çıkmışlardı.

Sporcu gençliğin bir kısmı da Gençlik Parkında toplanmıştı. Parkta havuz soğukların tesiriyle donduğu için üzerini kalın bir buz tabakası kaplamıştı. Bundan faydalanan gençler geniş buz sahası üzerinde patenle kayıyorlardı. Dünkü pazar sabahının başlıca eğlencesini bu teşkil etmişti. Kayanlar, kaymağa çalışanlar, kayarken düşenler pek çoktu. Kayanlar kadar, seyirciler de neşeli bir gün geçiriyordu.

Gençlik Parkı sade yaz günlerin de serinletici, dinlendirici, su sporlarına müsait güzel bir köşe olmakla kalmamakta, Ankara'ya kış sporları ve eğlencesi de temin etmektedir.

Figure 3.47 Ice-skating in Gençlik Parkı.
(Ulus, 27.12.1943, p.1)

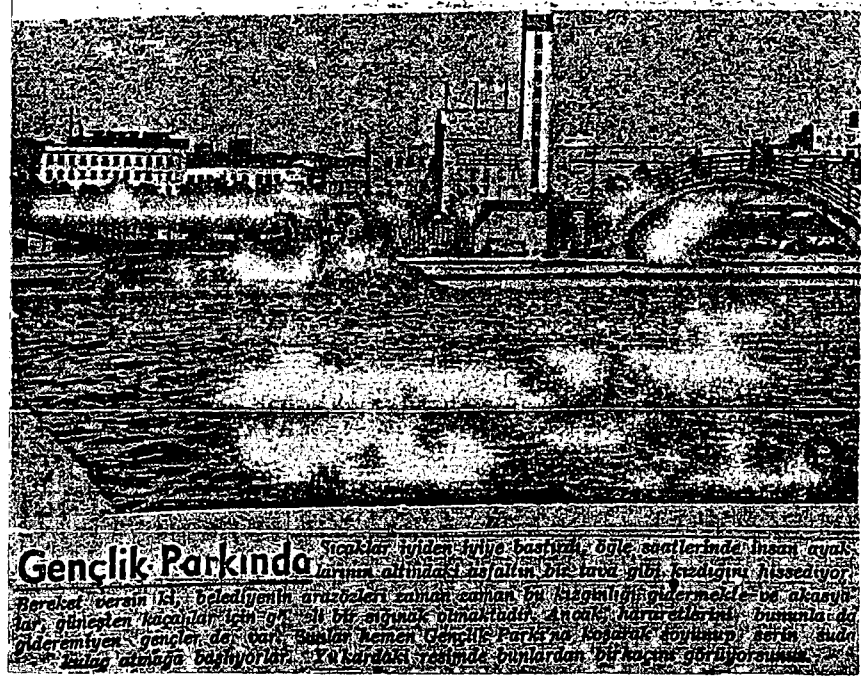


Figure 3.48 Swimming in the Gençlik Parkı pool.
(*Ulus*, 26.6.1944, p.1)

On 29.6.1944 in its first page, *Ulus* announces the opening of the Gençlik Parkı pool to the public. Thus the park would meet the most important need of the citizens in hot summer days. On the same page sailing young women are given in the photograph. (Fig.3.49) On 7.7.1944:1 *Ulus* has published the photograph of small children sun-bathing on the Gençlik Parkı beach. (Fig.3.50) On 10.7.1944:1, an article published in *Ulus* mentions the significance of the location of the park in the city center for the benefit of all citizens and the swimming and sailing people in the park. The arguments are supported by photos. (Fig.3.51) In another news in *Ulus* dated 18.7.1944:1, the sports women, training in swimming and athleticism in the 19 Mayıs Stadium, come to Gençlik Parkı for training in rowing on certain days of the week. (Fig. 3.52)

On 30th August the Triumph Day, swimming and rowing competitions were organized in Gençlik Parkı and were realized in front of a crowd of spectators. The same day Mrs. İnönü honored the park and sailed with a motor in the pool. The news about the competitions and Mrs. İnönü were published in newspapers with photographs in the following days. It is interesting that although the pool was not an Olympic pool with its dimensions and form, it was used for competitions by placing culverts in the pool. (Figs. 3.53, 3.54)

This should have raised public interest. Since two weeks later on 18.9.1944, *Ulus* announces the swimming, rowing and sailing competitions realized in Gençlik Parkı with photos on the first page. (Fig.3.55) As it was the case the year before, *Ulus* produced photos of the ice-skators on the pool on 19.12.1945:1. (Fig. 3.56) The same article also announces the opening of an ice-skating ground at the back of the Marathon Tower.

After 1945, the news and photographs about Gençlik Parkı are no more on the front pages with photographs. None the less one mostly sees announcement of casinos established in the park. On 16.6.1946:6 *Ulus* announces a jazz concert at '*Gençlik Parkı Gazinosu*'. In the following days such announcements were again in the news. (Fig. 3.57)

In 1948, the Municipality took over the responsibility of Gençlik Parkı and made the cadastre. In the next decade with the changing social practices in the city and with the commercial mentality of the Municipality, the socio-cultural

environment of the park changed and new social meanings were produced.

Until the end of the 1940s, this original landscape of the park did not change. Through those years the park became the symbol of Ankara and Turkey such that it was represented on the Turkish Lira. Also, its pictures were printed on the stamps, and on post cards.

The establishment of Gençlik Parkı was all in all, a radical change in the daily life of the citizens. One of the most important points about the establishment of Gençlik Parkı which affected the daily life in the city was the significance of its location in the city center, between the old and the new city. Connecting the two different city sections and uniting them instead of separating, the park became a space of social interaction where several encounters occur. Daily trajectories of the citizens thus changed and began to encounter around the new social experience in the park. In that sense, the park became a “locale” for the constitution of a new routine and acted as an activity bundle in the center of the city. Within this conceptual framework the possible impact of the park in the city center can be observed on a hypothetical map showing the daily trajectories of the citizens after the establishment of Gençlik Parkı. (Fig.3.58) The diagrammatic representation of daily time-space paths of individuals indicates that with the establishment of Gençlik Parkı, a new social formation in the city center, the daily trajectories of individuals change on workdays as well as on weekends since the citizens could find the opportunity to use the park close to their work place and residences.

Gençlik Parkı yüzme havuzu halka açılıyor



Gençlik Parkındaki yüzme havuzu bugünden itibaren halka açılacaktır. Yazın bu sıcak günlerinde büyük bir ihtiyacı karşılayacak olan bu havuzdan bugünden itibaren herkesin faydalanabileceğini sevinçle öğrendik. Yanda: Gençlik Parkında geçen bir bayan, aşağıda, sandal gezintisi yapan Ankara-lılar görülmektedir.

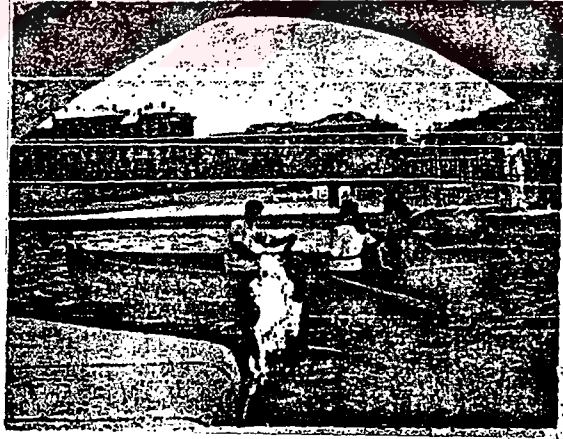
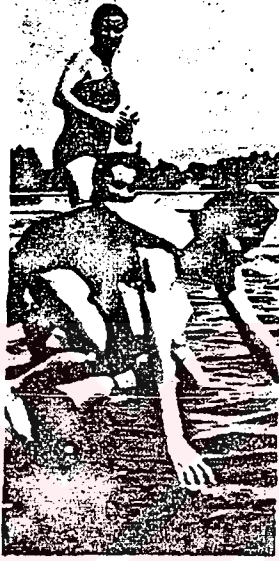


Figure 3.49 Gençlik Parkı pool opens to public.
(Ulus, 29.6.1944, p.1)



Figure 3.50 Children on the Gençlik Parkı beach.
(*Ulus*, 7.7.1944, p.1)



Gençlik Parkında pazar eğlenceleri

Gençlik Parkı şehrin ortasında olması ve her tarafa yakın bulunması dolayısıyla halkın büyük rağbet göstermeğe başladığı bir gezinti yeri olmuştur. Yukarıda: "deniz" banjosu yapanlar Aşağıda: san dala dolan bir aile



Figure 3.51 Leisure on a Sunday in Gençlik Parkı.
(Ulus, 10.7.1944, p.1)

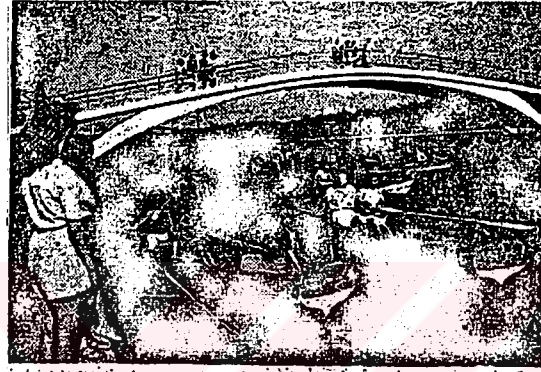


Figure 3.52 Training sports women in Gençlik Parkı.
(Ulus, 18.7.1944, p.1)

Gençlik Parkında yapılan müsabakalara ait resim



Dün Gençlik Parkında yapılan yüzme ve kürek yarışlarına iştirak eden Bayanlar bir arada



Sayın Bayan İnönü dün Gençlik Parkında yapılan su sporları müsabakalarını takibederlerken



Gençlik Parkında Bayanlar arasında yapılan yüzme yarışlarından enstantane



Gençlik Parkında Bayanlar arasında yapılan kürek yarışlarından enstantane

Figure 3.53 Swimming and rowing competitions in Gençlik Parkı on 30th August the Triumph Day.
(Ulus, 31.8.1944, p.8)

30 Ağustos kürek ve yüzme yarışları



30 Ağustos Zafer Bayramı dolayısıyla dün Gençlik Parkı havuzunda yüzme ve kürek müsabakaları yapılmış ve bu müsabakaların büyük bir halk katılımıyla izlenmiştir. Yukarıdaki resim müsabakaların takibinden sonra Bayan İnönü motorlu bir yarışta yarışmalar arasında alınmıştır. (Haberlerimiz 2. no. sayfadadır.)

Gençlik Parkını dolduran binlerce seyirci önünde SU SPORLARI müsabakaları dün yapıldı

30 Ağustos Zafer Bayramı münasebetiyle Beden Terbiyesi Ankara bölgesi tarafından Gençlik Parkında yapılan yüzme ve kürek yarışları çok kalabalık bir seyirci önünde muazzam ve heyecanlı oldu. Kürek yarışları yapılmadan önce Bayan İnönü de Gençlik Parkına tefrif buyurdular ve bilhassa kızlar arasındaki kürek yarışlarını ataka ile takibettiler.

Yüzmeleere Ankara'nın tamamını yitirdikleri ile su sporları kulübü yüzme yarışları için yarışları başlatmış ve yarışlarına mevsimin başlangıcından beri muazzam bir surette Beden Terbiyesi Ankara Bölgesince çalıştırılan bayanlar ile su sporları bayanları katılarak yarışları ilk defa geniş ölçüde yapılan bu müsabakalar Ankara'nın seyircilerinin hevesine gittiği gibi ataka ile de yarışları sonuna kadar takibettiler. Güzel bir su sporları günü geçiren Ankara bölgesi su sporları kulübü her yıl ederik Kazanışları yarışlardan sonra mükafatları verilmektedir.

100 metre serbest (erkekler). Bu müsabakaya 6 yarışçı girdi. 1 - Mustafa Kocaçalan A.G., 2.06. 2 - Niyazi Yıldırım B.Y., 3 - Mehmet Erdemir B.Y.

Gidiş - geliş kürek yarışları (bayanlar) ikinci kategori: Bu müsabakaya sekiz kürekli katılarak yarışları 1 - Neşe Tokur B.Y. Bölge kürekçisi, 2 - Yıldırım Farukbayrak Bölge kürekçisi, 3 - Jale Örsan Bölge kürekçisi.

100 metre serbest (kadınlar). Bu müsabakaya sekiz yarışçı katılarak yarışları 1 - Ergün Karasu B.Y. 40.4, 2 - Saim Saygılı B.Y., 3 - Suha Ökte-mer.

54 metre kurbuğlama (bayanlar). Bu müsabakaya beş bayan katılarak yarışları 1 - Dorot Mezbaha 1.08.2 - Semha Erilgen, 3 - Hamdiye A. Ergün.

100 metre serbest (erkekler). Bu müsabakaya 6 yarışçı girdi. 1 - Nejat Nakıcaş A.G. 1.16.3, 2 - Fuat Okayer D.T.G., 3 - Mahmut Aksoy B.Y.

100 metre kurbuğlama (erkekler). Bu müsabakaya 7 yarışçı girdi. 1 - Mehmet Çimçimdar M.T.G. 1.48.9, 2 - Kamil İğci H.S., 3 - İbrahim Ergenç B.Y.

100 metre süratli (erkekler). Bu müsabakaya 6 yarışçı katılarak yarışları 1 - Ferit Kotay B.Y. 1.25.8, 2 - Mahmut Pars ferdi 1.39.1, 3 - Hikmet Renkgörü B.Y.

210 metre serbest (erkekler). Bu müsabakaya 6 yarışçı girdi. 1 - Murat Kocaçalan A.G., 2.06. 2 - Niyazi Yıldırım B.Y., 3 - Mehmet Erdemir B.Y.

Gidiş - geliş kürek yarışları (bayanlar) ikinci kategori: Bu müsabakaya sekiz kürekli katılarak yarışları 1 - Neşe Tokur B.Y. Bölge kürekçisi, 2 - Yıldırım Farukbayrak Bölge kürekçisi, 3 - Jale Örsan Bölge kürekçisi.

1 - Yıldırım Farukbayrak 2.06. Su Sporları kulübü, 2 - Ziya Özkan S.S.K., 3 - Orhan Güneş S.S.K.

Gidiş - geliş kürek yarışları (bayanlar) ikinci kategori: Bu müsabakaya sekiz kürekli katılarak yarışları 1 - Şükriye Yener 8.04 Bölge kürekçisi, 2 - Merzuka AKCAN Bölge kürekçisi, 3 - Hayriye Edin Bölge kürekçisi.

Gidiş - geliş kürek yarışları (kadınlar) tecrübesizler. Bu müsabakaya sekiz kürekli katılarak yarışları 1 - Hilal Aydın Mataracı 5.15.5 Su Sporları kulübü, 2 - Orhan Mevcaplı S.S.K., 3 - Aydın Demir S.S.K.

Gidiş - geliş kürek yarışları (kadınlar) tecrübeliler. 1 - Gengiz Ersoy 5.11 S.S.K., 2 - Rüçhan Alpak su S.S.K., 3 - Fehmi Çakır S.S.K.

Orhan Farukbayrak diskalifiye edilmiştir. Gidiş - geliş kürek yarışları (erkekler). 1 - Necdet Mevcaplı 4.59 S.S.K., 2 - Aydın Ener S.S.K., 3 - İhan Mevcaplı S.S.K.

Hava rüzgârsız olduğundan yöle ve şarpları arasında müsabakalar yapılmamıştır.

Her müsabaka birinciden üçüncüye kadar derece alan sporculara Beden Terbiyesi Ankara Bölgesi Başkanının Kerim Bülke tarafından mükafatları dağıtılmıştır.

28 Eylülde bu müsabakaların tekrarı ve bilhassa yelken yarışları yapılmış H. T. Bölgesince düzenlenmiştir.

Figure 3.54 Swimming and rowing competitions in Gençlik Parkı on 30th August the Triumph Day. (Ulus, 31.8.1944, p.8)



**Gençlik Parkında
dün su sporları
müsabakaları yapıldı**

Dün Gençlik Parkı havuzunda yüme, kürek müsabakalarıyla yelken gösterileri yapıldı. Yarışmalarından önce, kürek müsabakalarına iştirak eden bir boyama, sağıdaki da, yelken gösterileri yapan bir yelkeni gözetmiş. Müsabakaların katılımcı diğer spor meraklıları, resmi saygınlara...

**Gençlik Parkında
dün yapılan kürek ve
yüzme müsabakaları**

Dün Gençlik Parkındaki su sporları kulübü havuzunda yüme ve kürek müsabakaları yapıldı. Su Sporları Ajanlığı tarafından Gençlik parkında ikinci defa tertiplenen bu müsabakaları iyi bir surette neticelenebilmesi için Su Sporları Kulübü her türlü yardımda bulundu. Küçük Yöleler yarışları rüzgârın sert oluşundan dolayı yapılamadı.

Havanın rüzgârlı biraz da soğuk olmasına rağmen bir hayli seyirci vardı. Elde edilen teknik dereceler aşağıdadır:

54 METRE SERBEST YÜZME:
"Küçükler arasında" I — Ergun Karasu B. Y. 39.7. II Suha Öktemer H. S. 42.7. III — Muharrem Eyup-oğlu B. Y. IV — Tuncer Bülent.

54 METRE SERBEST YÜZME:
"Bayanlar Arasında" I — Doroti B.T.B. 1.06.4. II — Sevim Güvener B.T.B. 1.12.3. III — Türkân Sedef B.T.B., IV — Sevinç Ögel B.T.B.

54 METRE SIRTÜSTÜ "Küçükler arasında" I — Saim Saygılı B. Y. 50.7. II — Ömer Dizarlar B. Y. 55.3. III — Muharrem Eyup-oğlu B. Y. IV — Suha Öktemer H. S.

54 METRE KURBAĞALAMA:
"Küçükler arasında" I — Sayhan il-

ker B. Y. 51.5. II — Faruk Unal F. 52.9. III — Mustafa Sögüt H.S. IV — Saim Saygılı B. Y.

Bayanlar arasında 1200 metrelik kürek yarışları II kategori:
I — Türkân Sedef B.T.B. 6.24.7.
II — Neşe Terek B.T.B. 6.58.8.
III — Yıldız eratalay B. T. B. IV — Doroti.

Küçükler arasında 600 metrelik kürek yarışları: I — Yıldırım Parla S.S.K. 3.19. II — Doğan Gökaaltık S.S.K. 3.8.1. II — Ziya Özkan S.S.K.

Bayanlar arasında 1200 metrelik kürek yarışları I kategori:
I — Sükriye Yener M.T.B. 6.7.—
II — Sevim Güvener " 6.16.6.
III — Merzuka Akcan "

II kategori erkekler arasında 1200 metrelik kürek yarışları: I — Kaya Aydar S.S.K. 5.45. II — Aydın Deniz S.S.K. 5.54.5.

I Kategori erkekler arasında 1200 metrelik kürek yarışları: I — Cengiz Erman S.S.K. 5.06.8. II — Rüçhan Alpansu S.S.K. 5.22.—

Bu yarışta iki kürekçi yol kes-tiklerinden diskalifiye oldular. Erkekler arasında 1200 metrelik Skif yarışları: Üç kardeş arasında olan bu yarışta:
I — İhsan Müstecaplı 5.08. II — Necdet Müstecaplı 5.09. III — Oğuzhan Müstecaplı 5.14 oldular. Kürek yarışlarından sonra boyu yöleler gösterisi yapıldı.

Figure 3.55 Water sports in Gençlik Parkı.
(Ulus, 18.9.1944, pp.1,2)

BUZ ÜSTÜNDE KAYANLAR



İst. pehriyinde dalaşa sifirin altında... Her taraf buz içinde... Bu arada Gençlik Parkındaki havuz da buz tuttu. Dün 60 buzla beraber kızlar bile vardı. Fakat Stadyumun, Maraton kulüp, arkasındaki sahada patinaj için güzel bir sahaya açılmıştır. Havalar don gittiği müddetçe istiyenler burada saat 8 ve 12 arasında patinaj yapabilir. Pateni elmyanlara da kira ile kullanabilirler.

Figure 3.56 Ice-skating in Gençlik Parkı.
(Ulus, 19.12.1945, p.1)

Sayın Ankaralılar

Bir haftadanbri suların ~~hazırlanmış~~ açılmış bulunan

Gençlik Park Gazinosu

bu akşamdan itibaren sayın müşterilerine

açılmıştır

DİKKAT: Her sene olduğu gibi bu sene de

mükemmel Müzik - Caz

Sayın Ankaralılar :

Unutmayınız ki ?

Gençlik Park Gazinosu

temiz hava, temiz servis, mükemmel caz ve dans eğlenceleriyle sizleri bütün yorgunluklardan kurtarabilir.

3054

Figure 3.57 Announcements of 'Gençlik Parkı Gazinosu'.
(Ulus, 16.6.1946, p.6, 18.6.1946, p.6)

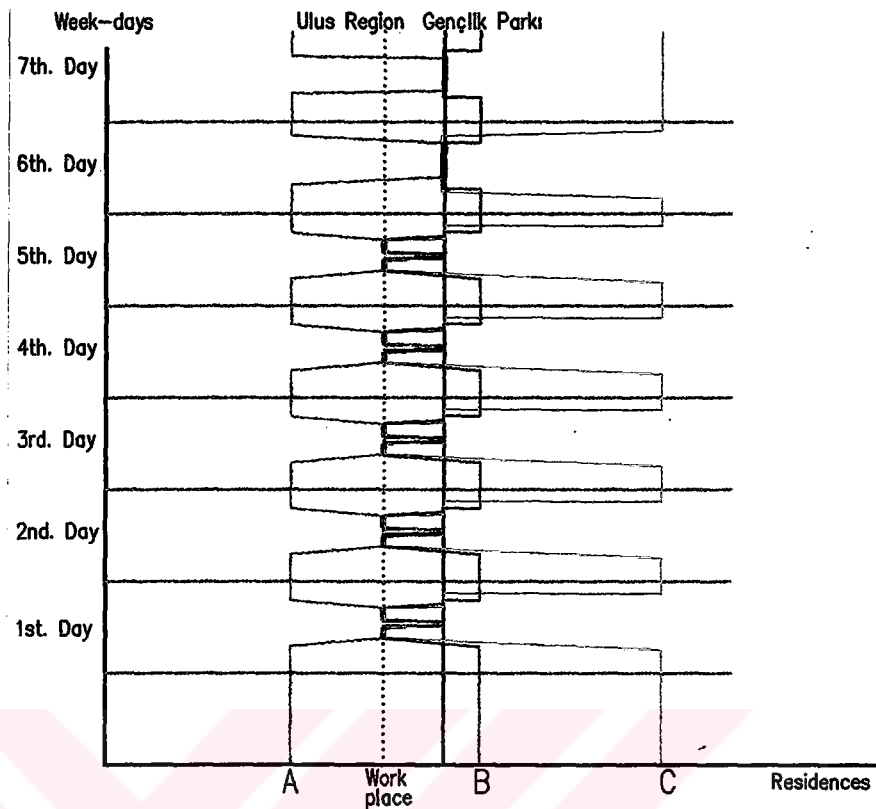


Figure 3.58 The possible impact of Gençlik Parkı on the daily life paths of individuals. (Re-drawn according to Hägerstrand's time-space model)

3.2.2 Gençlik Parkı Between the Years 1950-1960

The two decades of single party rule in Turkish politics ended in the late 1940s. With the establishment of the Democratic Party, transition to a multi-party system came in 1946, and took power in 1950. After this, important changes in Turkish politics and social life took place. Even though the Turkish Republic kept out of the 2nd World War, the war years were a period of inflation, hardships and tight governmental control. Once the war was over, Atatürk's program of modernization was resumed. (Holod, and Evin, 1984:6)

By the end of the war, the long years of German influence gave way to the more liberal American influence as in the other countries of post-war Europe. The centralized power of the State was loosened slightly by the government, as the result of an expanding economy shaped by foreign aid and inflation. The following decade witnessed a partial liberalization of the national economy together with the rapid development of industry, established through private and foreign capital investments. (Yavuz, 1986:279) Thus, a new consumption society developed paralleled with changing life styles.

Ankara, as the capital city whose population had reached 300.000 by the 1950, confronted a great deal of building activity to meet the extraordinary demand for housing and other public services as a result of migration from Anatolia. This migration had a profound effect on the urban texture. As a result of these demographic and social changes in the population, the urban environment changed. Hence, to meet the changing needs of the new consumption society and the increasing population the socio-cultural environment of the park has changed.

Since the end of the rule of the single party period, there was no more a dominant Republican ideology dictating and propagating the ideal recreational life to the society in order to create the modern Turkish citizen. The multi-party period was the first period of democratization of the society which initiated the development of a new interpretation of populism. As Tekeli declares,

The earlier motto, "in spite of the people, for the people," justified by the goal of modernization during the single-party regime, was now replaced by a populist approach seemingly respectful of people's choices and anti-bureaucratic sentiments. (Tekeli, 1984:24)

Thus, as an influence of these social, political and cultural changes in the society, a new recreational life was developed. Hence, the social and spatial environment of the park began to shape with new social meanings. Towards the mid 1950's restaurants, buffets, and musical entertainment places began to appear in the park. In 1952, a Lunapark was inserted to Gençlik Parkı to the great appreciation of citizens after the example of an Italian company that had visited the previous year. In 1956, an exhibition was started in the park under the name of "Ankara Today" where two and a half million people participated. In 1957, two small entertainment trains were put in service for the visitors for sightseeing at the park, initiated by the TCDD administration.

In fact, the establishment of the Ankara Exhibition was a radical change in the history of Gençlik Parkı. The meanings reproduced in the social practice changed the representational space, the codes. Thus new social meanings emerged within the changing social practice and spatiality of the park. The park was no more used for the competitions of water sports; the use of the pool and the use of the landscape had changed. Now, the codes were different; the park became an entertainment place with new establishments, such as the Lunapark, restaurants, gazinos, cafes, open air theater, a mini

golf club, etc. The users of the park were now the users of these establishments in the park.

Towards the end of the 50s, although the park was intended to be used for winter sports, this was not realized. However, the exhibition was re-established in 1958. Finally, in 1959 a new revision plan prepared by the Planning Council legitimized the changes in the spatial environment and thus the new social meaning of the park.

One of the most significant development of the 50s was the establishment of an airport in the city. Thus, the Main Station began to lose its significance for the city as the single door opening to the world. This change in the meaning of the Station also changed the meaning of the park. So, towards the end of the 50s, the park had a different social meaning in the city life. It was no more the first place to welcome the newcomers to the city, but it was a place of entertainment and commercial activities with new codes of recreation. However, in spite of the changing social meanings and practices, the park was still the most significant public place in the urban environment in the 50's.

In 1956, the 'Ankara Exhibition' that lasted up until 1.11.1958, was established at Gençlik Parkı by the Municipality Exhibition and Tourism Directory (Belediye Sergi ve Turizm Amirliği). (Fig.3.59) For the arrangements of the exhibition the park was closed for four days. After the opening of the exhibition by the Municipality the entrance fee for the park was made 25krş. The manager of the Lunapark because of the park's being closed for those days and because of the high

rate of entrance fees wanted to cancel his contract. This disagreement between the Lunapark and Municipality makes a headline news in *Ulus* dated 15.5.1956:2.

GENÇLİK PARKI
ANKARA SERGİSİ
19 Mayıs - 19 Eylül

Atatürk Müzesi – Atatürk e ait tarihi hatıralar,
Çocuk Bahçesi – Kukla, karagöz, çeşitli oyunlar,
Çiçek Sergisi – En nâdide çiçekler teşhir ve satışı,
Luna Park – Yeni tesislerle çeşitli eğlenceler,
Açık Hava Tiyatrosu – Tiyatro, konser ve spor temaları,
Göl Gazinosu – Havuzun ortasında dans ve atraksiyon.

Minyatür Golf – Milli Oyunlar – Semaverli çayhanalar
– Sandal ve Motör Gezintileri – Renkli Su oyunları –
Çarşı ve Büfeler...

Büyük, Küçük Herkes İçin
Dinlendirici ve Eğlendirici

NEZİH BİR PARK
GENÇLİK PARKI
ANKARA SERGİSİ
19 Mayıs - 19 Eylül

Figure 3.59 Announcement of the 'Ankara Exhibition'.
(*Ulus*, 22.7.1956, p.4)

On 19.5.1956:4 *Ulus* announces the opening of the "Ankara Exhibition". An article by Ayçetin Tulgar suggests that, 140 shops, 27 buffets and a market, one open air theater, another theater called the 'People's Theater' for a 300 audience, a club for 200 children, two coffee-houses, a mini

golf club, a library, and an Atatürk Museum were established for the exhibition. For the theater performances a contract was signed with İsmail Dümbüllü and his group. Also, a casino and a dancing platform swimming in the pool was established on the island. No less than ten additional rowboats and a motor-boat were brought to the pool. Several spouts of water and projectors for the lighting of the pool at nights were added.

The main reason for the realization of these arrangements and the exhibition by the Municipality was economical. The other reason was to meet the entertainment requirements of the increasing population.

Ulus published several announcements about the exhibition and the performances to be realized in the open air theater. The cultural activities arranged in the park were appreciated by citizens and thus promoted by the Municipality. The news in *Ulus* on 2.8.1956:2 was interesting. The Municipality forbade alcoholic drinks in the casinos and increased the rents in the park, in spite of the oppositions raised by the managers of the establishments. (Fig.3.60)

On 14.8.1956:6, *Ulus* has published an interview with the users of the mini golf club, from which is surmised that the park brings vitality and movement to the city life particularly providing a colorful night life with its establishments such as the mini golf club. (Fig. 3.61)

On 31.10. 1956 the "Ankara Exhibition" was closed with a ceremony. The Municipality then sought to initiate other activities in the park for wintertime. On 25.9.1956:2, *Ulus*

announces the realization of winter sports at the park for which the necessary equipment would be provided by the Municipality. However, it was not realized.

Ankara sergisindeki gazinocuların durumu

Belediyenin rakı ve votkayı menetmesi üzerine gazinolar müşterilerini kaybetti

Ankara Belediyesi'nin iki gün önce aldığı bir kararın Gençlik Parkında bulunan Ankara Sergisi'ndeki sokak gazino sahipleri çok müşkül bir vaziyette kalmışlardır. Belediye, Park'taki gazinoların rakı ve votka satmalarını men etmiş, bu sebeple de gazinolar müşterilerine büyük bir kısmını kaybetmişlerdir. Ayrıca Sergi açılınca evvafca metresel baş kuruttan kiraya verilen arsaların aylık kira ücretleri 10 kuruştan tahakkuk ettirilirmeye başlanmış ve elektrik ktlıvattı da 13 kuruş olarak vaad edilmişken 24 kuruştan alınmaya başlanmıştır. Gazino sahipleri bu durum karşısında ne yapacaklarını şaşırılmışlardır. Belediye Başkanı ve Va II Muavinine müracaat eden gazino sahiplerine sabır tavsiye edilmiştir.

Figure 3.60 News about the 'Ankara Exhibition'.
(Ulus, 2.8.1956, p.2)

At the beginning of 1958, the characteristic "Ankara Exhibition" was re-established at the park. To make the exhibition more attractive, the Municipality initiated a planning process and asked for the agreement of the Planning Council. In a letter dated 3.12.1957, the Mayor informed the Planning Council about the commission composed of specialists from the Municipality, from the Directorate of Water Works; Bülent Yıldırım (Director of the Exhibition), the Planning Council; Melih Aroyamak (ms. architect) and the Directory of Garden Works (Bahçeler Amirliği); Bilal Eron (ms. landscape architect) would prepare the preliminary project and the activity report by 20.12.1957. The commission would meet at Gençlik Parkı every day. The necessary technical equipment and draftsmen would be provided on behalf of the Planning Council and the

documents by the Water Works and the Authority of Garden Works.

On 12.12.1957 the revision of the plan was finished and the preliminary project in scale:1/1000 submitted to the Municipality Committee. On 18.1.1958, the Director of the Exhibition asked the permission of the Planning Council to approve the site plan showing the existing edifices and the ones under construction.

The revised site plan covering both the existing buildings and the ones to be constructed in the park area was approved in the meeting of the Planning Council on 18.4.1958 with decision no. 5336 to inform the Municipality Exhibition and Tourism Directorate and to be immediately realized. New policies were developed for the revised site plan.

After the "Ankara Exhibition" ended on 1.11.1958, the Municipality decided the demolition of temporary structures built without an architectural plan. Thus, the park regain its recreative character. The same commission was asked to prepare a report for the park indicating the architectural program of the buildings to be constructed. The program prepared by the commission under the supervision of the Municipality Exhibition and Tourism Directory was submitted to the Planning Council on 22.1.1959 and the examination and approval of the revised project was asked for.

The revised project emphasized the recreation of the citizens in a calm atmosphere. New "passive" recreation areas were planned and the existing ones were renewed. Instead of

the demolished sixteen undesirable restaurant buildings, only two modern restaurants were planned in the park. Also, one patisserie and instead of the demolished twenty insufficient buffets, twelve regular buffets, and again instead of the demolished theater and the '*Çamlıksenar Gazinosu*', a 'People's Theater' with an architectural plan and having aesthetical values would be constructed. In the next meeting of the Planning Council on 30.1.1959, the Council took decision no.82 to approve the proposed plan. (Fig. 3.62)

Thus, aesthetical values and visual quality of landscape gained importance. Under the condition of maintenance of the passive recreation and picnic areas in cleanliness and order arrangement of new recreation areas in the park were approved. The construction works begun on March in 1959. However, on 27.3.1959, with the decision of the Planning Council (decision no.251) the sites of these projects were changed in the approved site plan in order to preserve the trees and landscaping of the park during the construction process.

In a subsequent deliberation the Planning Council approved the construction of the proposed bridge for vehicles to connect the '*Göl Gazinosu*' on the larger island to the park on 24.4.1959 (decision no.309). It was emphasized that the proposed concrete bridge should not modify the shape of the pool. (Fig. 3.63)

In May 1959, the details of buffets were prepared in order to start the construction process. On 5.9.1959 the Tourism and Exhibition Directory demanded from the Planning Council to

give approval to the proposal of an oriental music hall '*Saz Bahçesi*', two 'kebab' houses, and eight exhibition buffets. The Planning Council accepted this demand in a meeting on 11.9.1959, with decision no.767.

In the same year, from July until December, the most popular subject in the documents of the Council was a musical restaurant, '*Yıldız Gazinosu*'. Most of the communication was about a proposal for an annex, which was refused by the Planning Council in December, as being against the approved site plan of the park.

In 1959, although permission for new establishments was granted, additions to existing buildings were strictly refused. After the 60's the Planning Council had often been obliged to struggle against the attempts to enlarge the existing buildings, and to demolish the illegally built ones.

The 1950s ended with an unprecedented volume of building activity; the often haphazard industrial investments became partly responsible for the great budget deficits and the economic troubles in the country. The inflationary policies of the government accelerated the development of the consumption society and led to massive investment in housing and land by individuals.

Minyatür Golf Kulübünde neşeli geçen birkaç saat

Minyatür kulübün minyatür havuzu - Hacettepeliler maça hazırlanıyor - Hadi baba Kâzım

ANKARA'ya geceleri hâkimaten hareket iş sahiplerine de bereket getiren Gençlik Parkındayız. Bir tarafta Yeni tiyatrosunun Kara Yılanı asılmış davulun tokmağına, diğer taraftan bir başka tiyatrosuna faul heyetli tutturmuş Acemâştrandan bir beste, bütün bunlara Gençlik Parkı Ahmet Etmeççi reklam İstasyonu nun plak ve reklam neşriyatını da ilâve edebilirsiniz. Ayrıca uzaklardan, ada gazinosundan Orhan Sezener orkestrasının kırarak bir caz parçasını da dinlemek için farca dâvâta minir.

Gençlik Parkındaki Ankara sergisini gündüzde kolaylıkla hatırlarsınız. Havuzun İstasyon tarafındaki kısmının sol tarafında nihayetçe doğru Ziraat Bankasının sergi gübresi var. İtem bunun karşısında da ağaçların arasında yerleştirilmiş renk renk orijinal fenerleri ile minyatür golf kulübü. Burayı İsteyen, Ankarağücütünü e-fendilikçi ile tanıyan kaleci'si Nuri. Sporunun hâkimi ruhiyesini gayet iyi bilen Nuri minyatür golf kulübünü o kadar güzel tanıyan etmiş ki, burada bir saat golf oynayan veya sadece oynayanları renkli fenerler altında seyredenler, etrafın gürlüğüne rağmen tam manasıyla dinlemek imkânını buluyorlar.

Kapıda girince hem büfe hem de golf makinesine tahsis edilmiş yerin hemen önünde yine minyatür bir havuz var. Fısılcıyından çıkan sular Gençlik Parkı havuzundaki gibi metrelerce yukarıya fıskırıyor ama, yine de etrafında oturanlara haz veriyor.

18 oyun yeri bulunan saha bir hayli kalabalıktır. Meraklılar neşe içinde golf oynuyorlar. Ustalar gayet emin atışlarla etrafını çaptırırken acemilerin atışları da arkadaşlarını kahkahalarla güldürüyor. Meraklıların büyük bir ehsereyimi Hacettepeliler futbolcular teşkil ediyor! Korkut, Kâzım, Tayyar, Needet, Tuğrul, Oktay, İhsan.

KULÜP Müdürü Needet Koyaş gelenleri gayet nazikâne karşılayıp yer gösteriyor.



DİZİMLER — Golf kulübünde gamsını deneyenler arasında dağlarımız da mevcuttur. Resimde Arçetin Tolpaç, atışını merakla bekliyor.

teriyor. her arzularına yerine getirilmesi için personele devamlı tahminat veriyor.

★

Tayyar, Needet ve Kâzım arasındaki müsabaka bütün heyecanı ile devam ediyor. Arka dağları her atışta Kâzım'ın genç rakiplerine karşı teşvikle mesguller.

— Hadi baba Kâzım. Bu sefer değirmeni bir atışta geçmelisin.

Belki tesadüf, belki de Kâzım'ın mahareti olacak değildir men bir atışta aşılıyor ve top süzülür süzülür ufak çukura giriyor. Tayyar ve Needet:

— Yanma yahu diye çırpınırken Kâzım'ın taraftarları bir alkışdır tutturuyorlar.

★

Needet Koyaş golf kulübü hakkında bazı malûmat verdikten sonra söz şöyle devam ediyor:

— Hacettepeliler 25 Ağustos'ta başlayacak olan teşvik turnuvasına hazırlanıyor. Dört gün devam edecek olan bu orijinal turnuvaya müsabıklar beşer İkra vermek suretiyle İştirak edecekler. İlk gün 18 oyun yerinde altmış ekoru tutanlar lerdüfinale kalacaklar, ertesi gün elliyi tutanlar dümifinale ve kırkı tutanlar da finale kalacaklar. Finalde derece olacak üç müsabaka birer kupa verecek sibi, dümifinale kalacaklara da birer golf kitabı takdim edilecektir.

Ve Needet Koyaş:

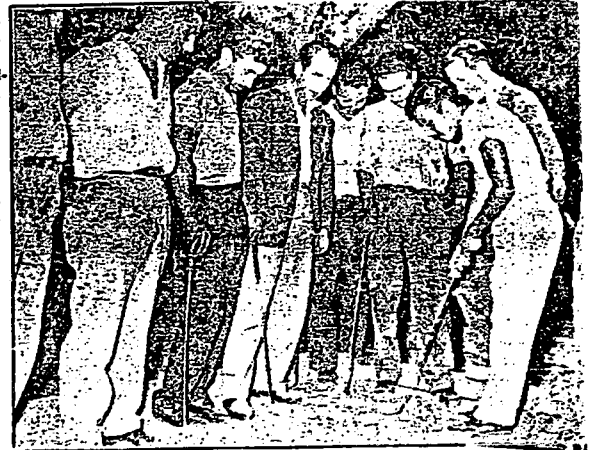
— Hep seyrederek geçiyorsunuz biraz da biz oynarız işi üzerine elimizde golf ekip ve toplarla çıkıyoruz ama

Halkın oyalama işi minyatür golf. Bunun için sahada oynamamıza bir iki kişi yok. Biliyorsunuz daha beşli ve eğlenceli oluyor. Bir iki atış görünmez yerinde topu baskı alını arada dâhî hâle ulaştırılmadıkça diğer oyun için çetin yerlerde bir iki fada bu işi başarmam mümkün olmuyor.

Böylece bir oyun tamamlayıp yerimizi yeni golf meraklılarına terk ederken günün bir iki saatine hoş geçirmişiz zamanı huzur içinde geçirdik.

«Futbol yok, şa'pele de diyenlere hemm tavsiye ederiz. Minyatür golf meraklıları rekabetlerinden bunca zamanın edecek kâhâhâ».

Cemal KAYA



HACETTEPELİLER — Minyatür golf kulübünde teşvik turnuvasına hazırlanıyorlar. Resimde İhsan Tolpaç'ın atışını arkadaşları merakla bekliyor.

Figure 3.61 New activities in Gençlik Parkı. (Ulus, 14.8.1956, p.6)

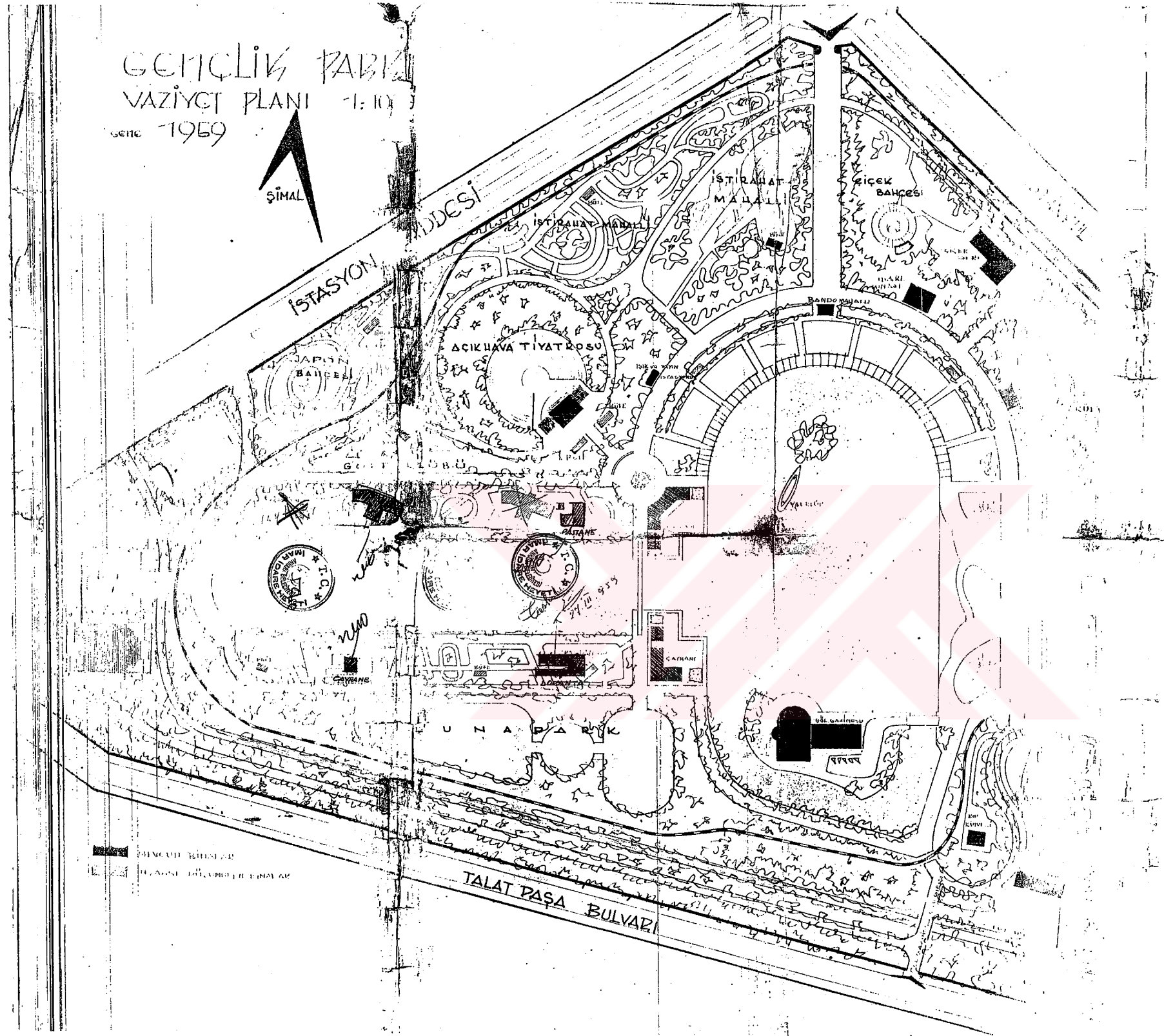


Figure 3.62 The approved revision plan of Gençlik Parkı (1959).
 (Greater Ankara Municipality Planning Council)

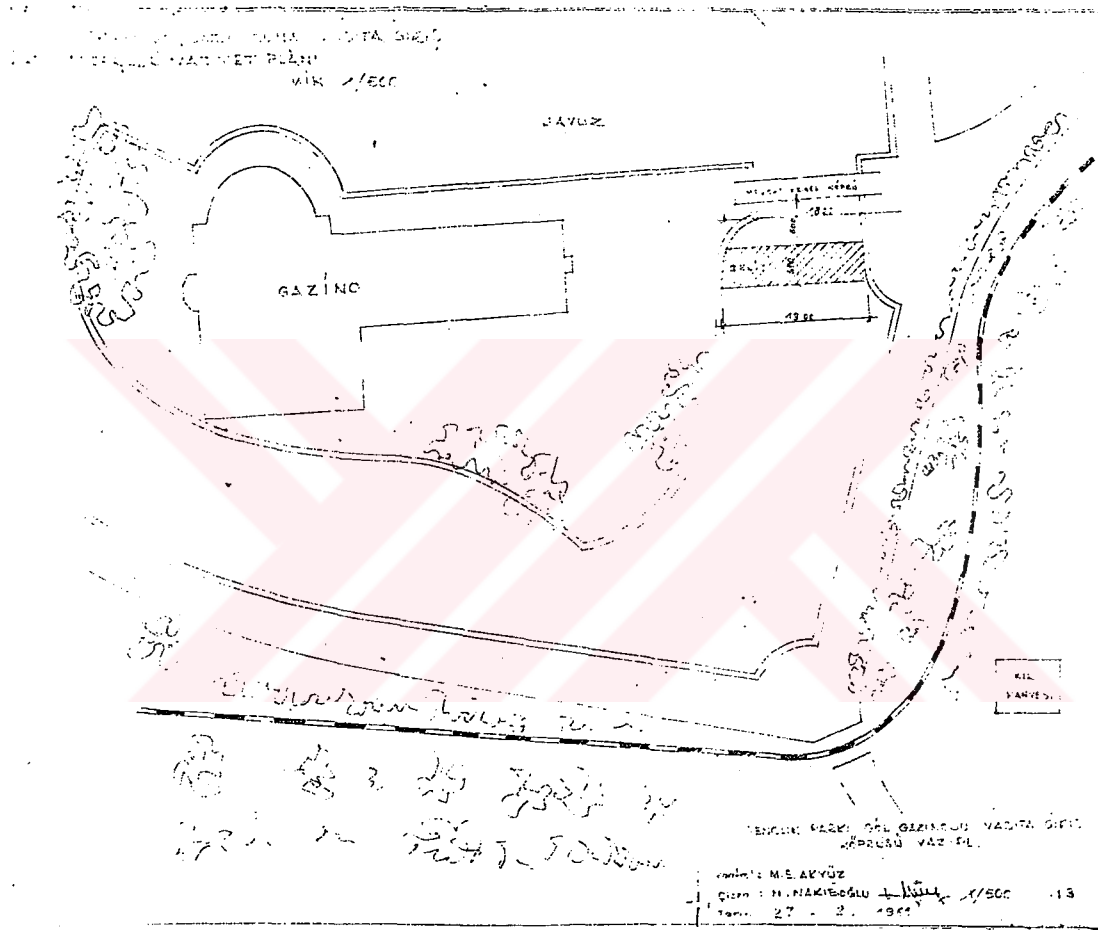


Figure 3.63 The proposed bridge for the casino in Gençlik Parkı. (Greater Ankara Municipality Planning Council)

3.2.3 Gençlik Parkı Between the Years 1960-1970

The 1960s began with a more liberal atmosphere after the military intervention of 1960. The new Constitution of the nation mainly concentrated on social issues, democracy and promised a better system of equal rights. Following this, a series of social reforms which allowed a broader freedom of expression to the people with an uninhibited display of creativity in the arts and publications was on the way to change the social and political life. The 60s were the years with a growing problem of unemployment and enlarged population in the rapidly growing cities.

The new Constitution also established bureaucratic and economic mechanisms. After ten years of chaotic liberalism, a planned economy was again adopted. Consequently, economic, social and spatial planning concepts were introduced. The objectives were rapid industrialization of the country and a more equitable distribution of income. (Yücel, 1984:120)

One of the most significant effects of the new Constitution was the establishment of State Planning Organization which had flourished a new concept of planning in the country. Thus, a radical change in planning decisions, policies and regulations was initiated.

This institution was established with the idea that scientific development planning could be achieved outside the realm of politics. Planning helped the social sciences to acquire the status of positive sciences, which could then be used in formulating policies and orienting activities. (Tekeli, 1984:27)

So, the change in bureaucracy, planned economy and planning concepts were the most significant policies developed in that period. The result was the development and diffusion of social consciousness. (Tekeli, 1884) The immediate reflection of these changes thus be observed in the urban environment.

A following influential result was the rapid urbanization of big cities and a rapid change in cultural and social values. The consumption society which began to form in the 50s, limited to a privileged elite, was now more widespread in the society. The introduction of new consumer goods, such as television, electrical goods and cars as the products of newly developed industries also changed the lifestyles. Particularly, cars were becoming an inseparable part of the new urban life. The increase in this consumption would have a profound effect on the urban texture in the following years.

A significant reflection of these changes in Gençlik Parkı started with the investigation of the park due to the recent revision plan. A control of the revisions and new arrangements in the park thus began.

As an inevitable result of the increasing consumption in the society the number of cars in the city traffic increased. The immediate reflection of this change in park's environment was the arrangements to round off the corner of the İstiklal Street to provide an easy turn for the drivers. So, a revision plan of the side-walk at the Gençlik Parkı corner was prepared and approved in 1962. The introduction of a car park area in 1965 was also a radical change in its spatial environment.

The change of the function of *Göl Gazinosu* on the big island to a wedding hall, the organization of touristic exhibitions, cultural conferences, cultural films and the advertisement billboards in the park were all reflections of the changing social practice and the changing meanings in the 60s.

With the order of the Planning Council on 10.2.1961 (no.703), the construction process of the bridge started. However, on 10.3.1961 the construction which involved filling the pool, was stopped, as it was controlled at the site by the Assistant Mayor (Belediye Reis Muavini) Celal Özek, Director of the Planning Council, Orhan Deniz and Director of the Park and Garden Works Bilal Eron. A new project for the bridge was decided to be undertaken.

Besides the new buildings, on 29.4.1960, the plans of the two proposed public toilets, was approved. On 29.6.1965, again the project for two public toilets appropriate to the approved site plan of the park, was approved by the architectural office of the Technical Commission (Fen İşleri Müdürlüğüne ait Mimari Projeler Müdürlüğü).

At the end of the year, the construction of another bridge for the Yacht Club connecting the club building with the park was proposed. Hence the users would not reach the club building by boats. On 9.3.1960, the Planning Council refused the construction of the bridge. On 23.8.1960 the same proposal was submitted to the commission and the permission of the Planning Council was asked for. In the following meeting of the Council, on 7.9.1960, the Council decided (decision no.593) to

keep the island in the pool as green without damaging its original landscape and to remove the existing unsafe bridge with the building of the Yacht Club, considering the aesthetics of the park. Development of this decision was a significant result of the changing planning concepts in that period.

On 11.8.1960, (no.39-34) Inspector Arif Tümer from the Civil Administration of the Ministry of Interior Affairs (İç İşleri Bakanlığı Mülkiye Müfettişliği) started an investigation about Gençlik Parkı. In a letter demanding the approved site plan of Gençlik Parkı from the Municipality Planning Council, he started to investigate the buildings established since 1959. The investigation concentrated mainly on the application of the revision plans of the existing buildings and additions to those buildings and the newly built establishments according to the approved site plan.

The inspector, on 6.6.1961 repeatedly asked whether there was a revision plan of the park and for information about the construction of the buildings with reference to the approved site plan. Finally, on 10.6.1961 a reply was issued to the Civil Administration of the Ministry of Interior Affairs, to the effect that, the approved site plan for the park dated 30.1.1959 (no.82) was later modified so as to preserve the existing trees and the second plan was approved on 27.3.1959 (no.251). For the other information, they advised to contact with the Directorate of Gençlik Parkı.

One of the most important decisions of that year was taken on 28.9.1960. To improve the visual quality of the park, the Council revised the plans of the existing restaurants and

the hygienic conditions of those establishments. On 25.2.1961, the Assistant of the Mayor Orhan Kaleli wrote to the Planning Council, complaining about the park's being out of order because of the recently established shops, buffets, peddlers etc., and demanded to be informed after an investigation of the existing situation.

In 1961 the disorder caused by the advertisement billboards constituted one of the most discussed problems. The advertisements mostly belonging to the establishments at the park threatened the aesthetics and order of the park. On 13.6.1961, the director of the "Gençlik Parkı Exhibition", Rafet Bora, proposed "advertisement towers" at certain places of the park. Thus, the plan of those towers and the site plan showing their locations were began. However, on 18.7.1961, since the project was proposed by the Directorate of Gençlik Parkı, the Planning Council did not undertake this project and demanded the Directorate to submit the preliminary drawings to the Council.

In 1964, the advertisement billboards were again on the agenda. Those at the entrance of the park were replaced by arrangements of flowers with decision no.6223 dated 3.7.1964. However, on the same day the Directory of Gençlik Parkı proposed to place advertisements on the two sides of the bridge connecting the Island tea-house and garden to the park, in order to hide the ugly construction of the bridge and generate revenues for the Municipality. The proposal was discussed considering eventual returns to the Municipality and its effects on the aesthetics of the park. However, it was refused on 26.12.1964 (no.8182/64), and the demolition of tea-

house on the island was decided and the “island” was kept as green.

In the 60s, Gençlik Parkı was taken up as an example in the design of several parks. For instance we see that, the Municipality of Konya, requested the plans of Gençlik Parkı from the Planning Council to be a reference to the ‘Culture Park’ which would be realized at Konya (18.10.1961). On 3.11.1961, the Director of the Planning Council Orhan Deniz gave the order of sending one copy of the site plan to Konya. On 8.9.1962, the Ministry of Education demanded the plans, details and information about the management of Gençlik Parkı from the Planning Council to be given to a French architect Bernard Michau who had appreciated Gençlik Parkı and wanted to use the documents in the plan of a park in Mulhouse. Only one plan in scale:1/1000 was sent to Bernard Michau on 2.11.1962. On 13.10.1961, the Directorate of Building Control (Yapı Kontrol Müdürlüğü) submitted a report to the Planning Council pertaining to the establishments controlled on behalf of the directorate. The illegal constructions that were not realized according to building norms and regulations and the ones which spoilt the aesthetics and order of the park with their unhygienic conditions were to be identified. On 14.11.1961 the Director of the Planning Council demanded that the Directorate of Building Control start the necessary official work and issue charges for breach of contracts between commercial establishments and the Municipality.

On 12.12.1961, the Technical Commission of the Ankara Municipality (Ankara Belediye Reisliği Fen İşleri Müdürlüğü) informed the Planning Council about the report of the General

Directorate of the Public Security and Traffic, dated 25.11.1961 (no.12610) demanding to round off the corner of the İstiklal Street to provide an easy turn for the drivers. To make the necessary revisions, the site plan of that part of the park was demanded from the Council. On 6.2.1962, the revision plan of the side-walk at the Gençlik Parkı corner was prepared and on 30.3.1962 with decision no.285, the revision plan was approved by the Council.

On 3.6.1963, the Municipality prepared the project of an open air theater to be constructed at Gençlik Parkı and submitted it to the Technical Commission. (Fig. 3.64) However, the project was not realized. But one of the most important developments in park's history took place one year later.

In the beginning of 1964, an architectural project competition was planned for Gençlik Parkı. But later on, the Council realized that it would require a large budget. The Director of the Planning Council Orhan Deniz advised the Municipality on 5.3.1964 to cancel the competition considering the financial load it would impose on the Municipality. He proposed to make the necessary revisions to beautify the park and to cure the unhygienic conditions, according to the approved site plan of 1959. Nevertheless, if the Municipality was intent to realize a competition, he proposed to make changes at certain points in the specifications such that the establishments should be only one story high; the İncesu Stream could be covered and new establishments could be planned on that area; the walls surrounding the park to be transparent ironwork over a base of 0.50cm. solid wall. Finally,

he declared the necessity of the approval of the specifications by the Chamber of Architects.

Subsequent archive documents show that the architectural competition for the park was canceled. Municipality started construction work in accordance to the approved site plan of 1959 with the aim of creating the original landscape. Probably, with this aim, a control of the appropriateness of the existing establishments to the approved plan of Gençlik Parkı and improvement of the park were the main subject matter of the communicated official letters in 1965. Most commercial establishments had illegal additions to existing structures in that year. In a memorandum dated 18.12.1965 the Director of the Planning Council declared that all illegal establishments inappropriate to the approved site plan were to be demolished.

Nonetheless, the Planning Council decided that the need for a car park area was urgent. On 19.1.1965, the oriental music hall at the back of the children's playground was transformed for this purpose. However, considering the *Göl Gazinosu* that would be used as a wedding hall and considering the entrance of the traffic to the park area from the door next to the wholesale bazaar, another car park area had to be investigated. The proposal was given to the Planning Council on 29.1.1965 by the Director of Gençlik Parkı Hamdi İnal with an additional report and plan. On 5.3.1965 with decision no.145, the plan of a car parking area and the revision plan of the park was approved by the Council after a survey on the site. (Fig. 3.65)

In 1966, buffets to be constructed at the station of the miniature train and the improvement of the existing buffets were discussed. On 13.4.1966 to initiate a new activity at the park, a touristic exhibition was decided to be realized by the Council (decision no.3319). The area between the old Tekel buffet and the golf ground was reserved as a touristic exhibition place for the Bulgarian Embassy.

On 14.6.1966 with the demand of the Ministry of Education to exhibit their publications, to show cultural films, and to organize cultural conferences, the relaxation place on the left side of the cascading pool was decided to be organized for this purpose.

On 6.6.1966 EGO (Electric-Gas and Bus Management Department) demanded to build an administration and control center at the park entrance on İstiklal Street. This demand was refused in the meeting of the Council dated 23.1.1967 with decision no.31, considering the possibility of its disturbing the park. The Council proposed its construction outside the park area.

On 25.8.1969 the Direction of Real Estate and Expropriation (Emlak İstimlak Müdürlüğü) demanded from the Municipality to give permission for the construction of a building to be rented by the Assembly of Canary Lovers on the land near the Mini Golf Club. On 5.9.1969 permission was granted by the Council.

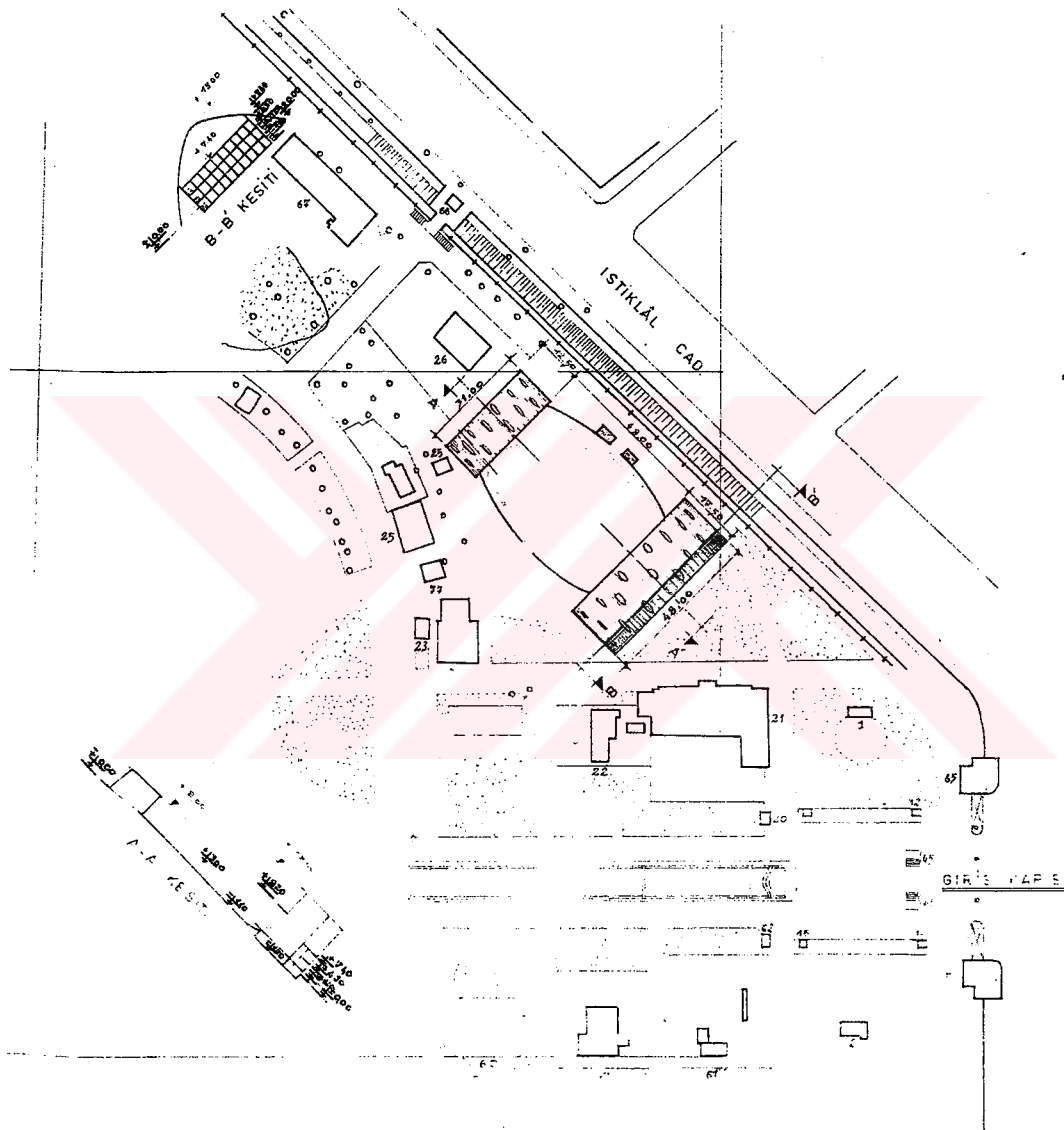


Figure 3.64 Plan and sections of the proposed Open Air Theater in Gençlik Parkı.(Greater Ankara Municipality Planning Council)

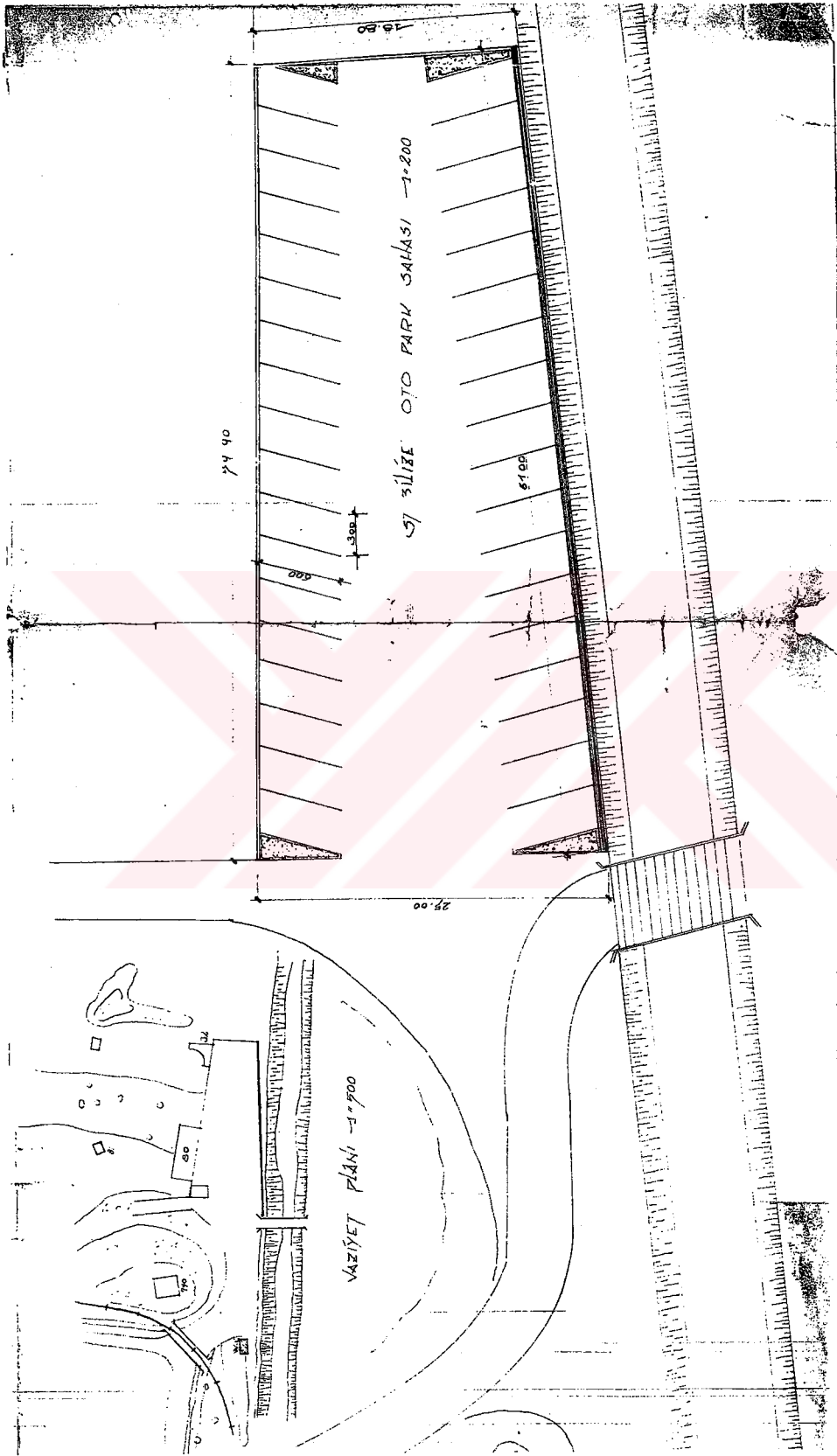


Figure 3.65 Plan of the car park area in Gençlik Parkı.
(Greater Ankara Municipality Planning Council)

3.2.4 Gençlik Parkı From the 1970s Onwards

The political and social disorders of the 1970s such as the student riots, political assassinations were the results of the social reforms of the 60s as well as being a reflection of the social movements developed in the rest of the world in the same period. The 70s ended with another military intervention of September 12, 1980.

One the most significant changes in the course of social life was the start of the broadcasting of the first TV channel in the early years of the 70s. The introduction of this information technology was in fact, a radical change in the intellectual and cultural contexts bringing a news network from the country and from abroad into peoples home. The reflection of this in the public sphere was an inevitable decrease of social interaction in public spaces. This was effective also on public parks. However, since public parks meant interaction with nature as well as social interaction their meaning for the citizens did not entirely diminish.

However, the social and political unrest in the country was a threat to the safety of Gençlik Parkı in the 70s. In those days the park had often witnessed the quarrel of young radical groups. The user profile of the park thus changed. However, the establishment of tea-houses, buffets and restaurants were again realized.

On 11.3.1975 a new revision plan of Gençlik Parkı in scale: 1/1000 was approved by the Planning Council with

decision no.169. The new revision plan included several tea-houses with their open air terraces, buffets, and restaurants which inevitably changed the original landscape. (Figs. 3.66, 3.67)

In 1980 a problem about the cadastre of a parcel in the park area was on discussion. The parcel which was registered to the Governor General of Ankara (Ankara Vilayeti), the General Directorate of Physical Education (Beden Terbiyesi Genel Müdürlüğü) and to the Municipality, was reserved as car parking area with the organization of the Municipality Planning Council on 26.1.1981.

The commercial mentality of the Municipality was still effective in the 80s. *Cumhuriyet* dated 12.2.1981:4 announces the '1st Ankara Cheap Dressing Fair' (1. Ankara Ucuz Giyim Fuarı) to be realized between 15 February - 15 March in Gençlik Parkı. The Mayor Süleyman Önder, who initiated the project in Ankara, wanted to make it a continuous, traditional activity. This is a good example to illustrate the changing socio-cultural environment and user profiles in the park.

After the military intervention in the beginning of the 80s, the Turkish Armed Forces gained political power and established domination over industry, science, arts and culture. With this official ideology, norms and values of the social system changed. Nationalism came to the fore. Particularly in 1981, for the celebrations for the "100th Year of Atatürk's Birth", cultural norms and values gained in importance.

The first such attempt of the government was to develop the "Atatürk Cultural Center" project. Gençlik Parkı was included in the area of the Atatürk Cultural Center. It was a challenge to re-capture its unique social meaning and cultural identity. Some arrangements to that effect began at the park, due to the suggestions of the National Committee.

On 23.4.1981 with law number 2450, paragraph 3, Gençlik Parkı was included in the area of the Atatürk Cultural Center. (Fig. 3.68) The celebrations of the " 100th Year of Atatürk's Birth" and the establishment of the "Atatürk Cultural Center" initiated a cultural activity which would also include the first urban park of the capital. A challenge to recapture the initial social meaning and cultural identity of Gençlik Parkı and to preserve its identity as a symbol of the capital Ankara and modern Turkey became once again a concern.

Another important decision in 1981 was the permission given to the soldiers for entering the park. In fact, this permission was a radical change in the social structure of the park. After the permission, particularly on weekends and on vacations, the park would become overcrowded. This decision should have affected the rate of utilization of the park by the upper classes. However, the wedding ceremonies realized at the wedding hall were still popular for all.

The fourth gathering of the National Committee (Milli Komite) was held on 28.12.1988, attended by the Council of Ministers and the Mayor and presided by the President Kenan Evren. The decisions reached were a new attempt of the Government to recapture the significance and cultural identity

of the park. Accepting the general principles of the site plan of Gençlik Parkı as the 3rd District (III. Bölge) in the area devoted as the Atatürk Cultural Center in scale:1/1000, the committee proposed some changes in the details of the plan. (Fig.3.69) All the promenades in the park area were decided to be broadened and secondary pathways to be increased in number. The existing Lunapark was to be demolished and in its place, which was approximately 3.500sq.m., an educational entertainment park, like a science fiction playground for children, was to be planned according to the proposal of the Ministry of Culture and Tourism. The newly proposed open air demonstration area at the back of the Opera Building in the new plan was to be arranged with platforms.

The buildings that did not merit conservation were to be demolished and new functions were to be given to those buildings to be conserved. Within the direction of the decisions of the National Committee and considering their suggestions the Greater Ankara Municipality would prepare the development plan of the park in scale:1/1000, under the control of a sub-committee. The sub-committee would constitute a "Project Control Group" to control the implementation of the development plan in scale: 1/1000, rearrangement of the park entrances, and the issues such as diminishing the size of the pool, construction of the promenades and other changes. The following decisions of the National Committee were mainly about the cultural activities to be realized in the other districts of the Atatürk Cultural Center.

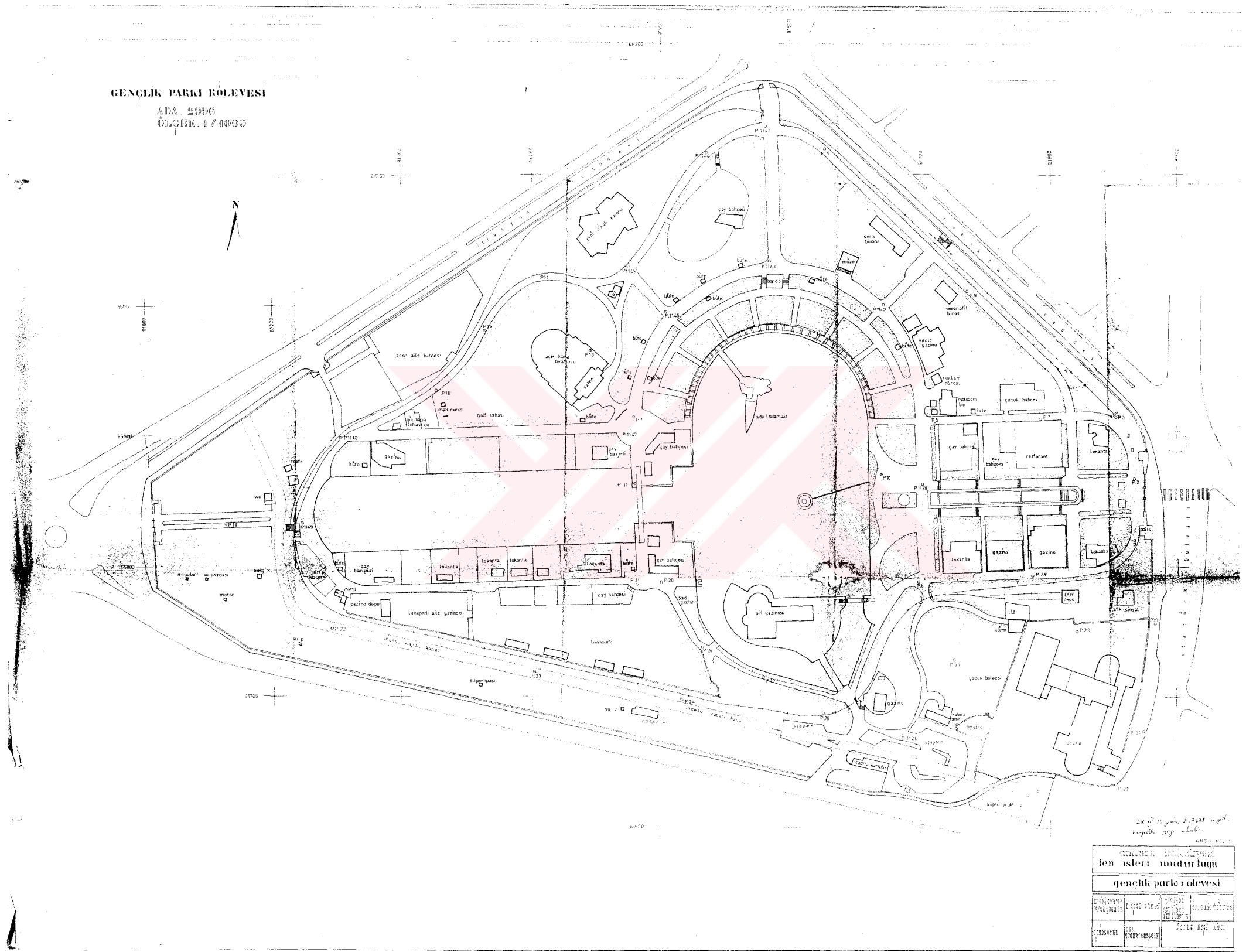


Figure 3.66 Site plan of Gençlik Parkı in 1976.
 (Greater Ankara Municipality Planning Council)

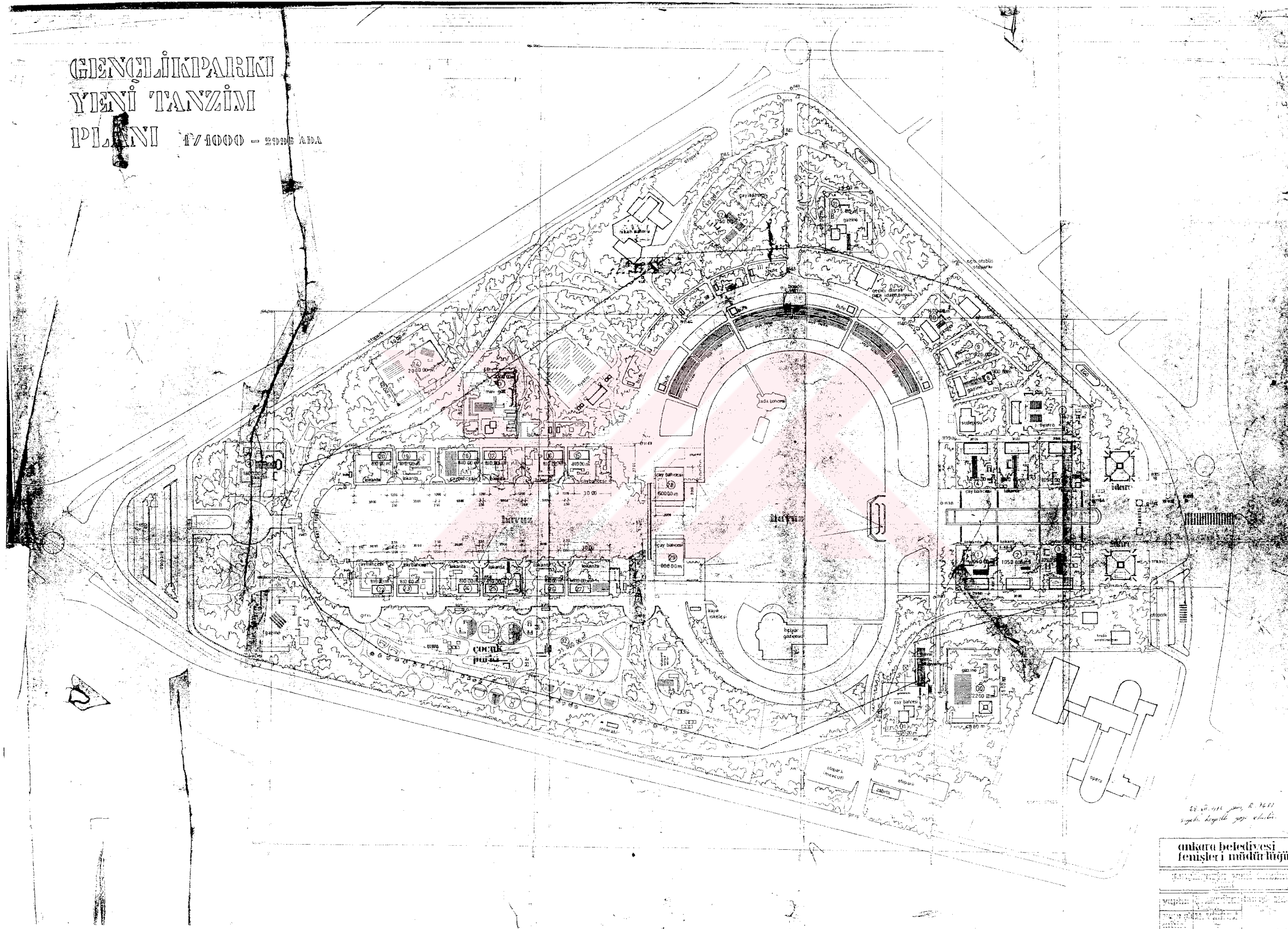


Figure 3.67 Revision plan of Gençlik Parkı in 1976.
(Greater Ankara Municipality Planning Council)

ATATÜRK KÜLTÜR MERKEZİ ALANI

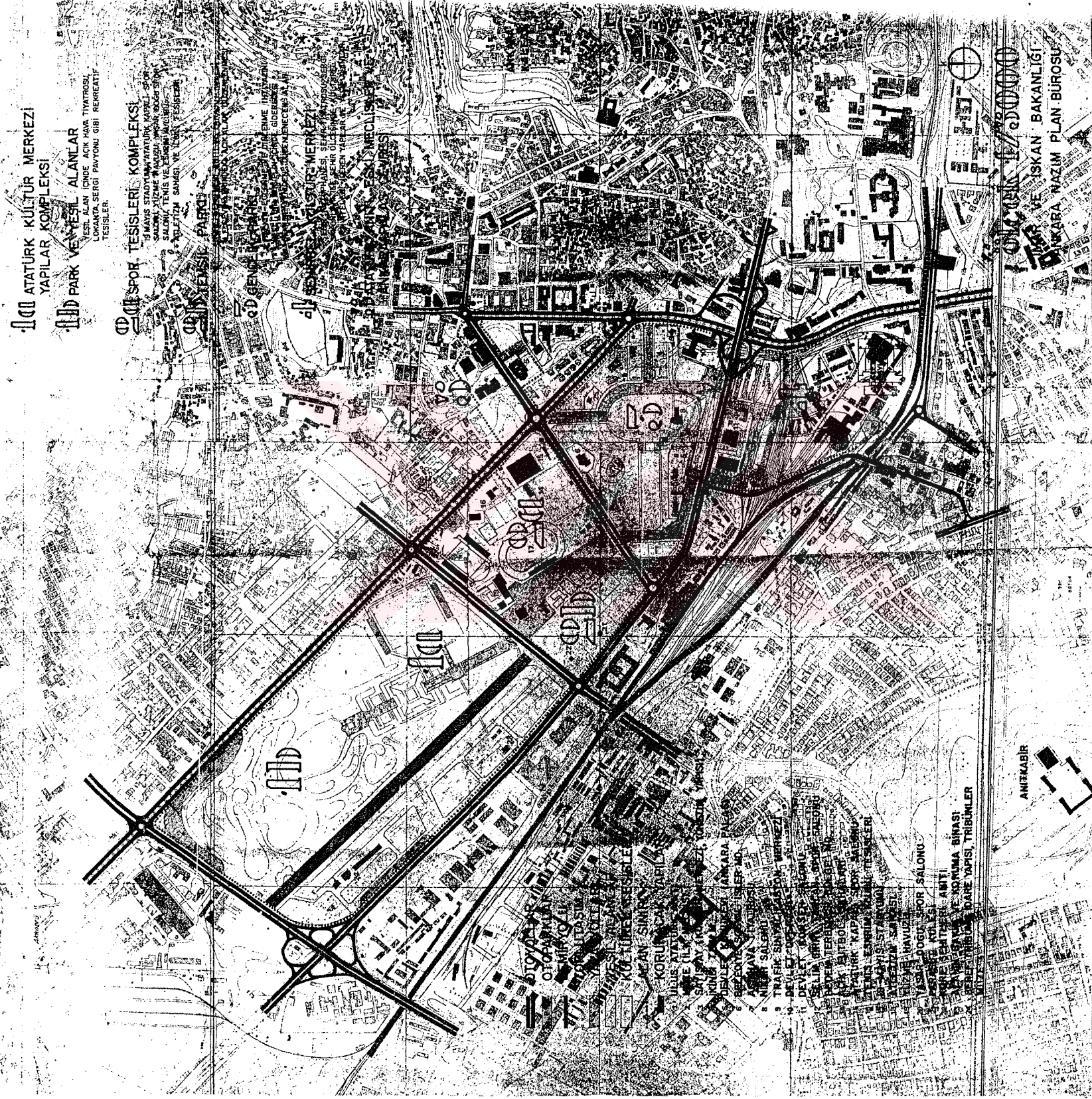


Figure 3.68 Plan of the Atatürk Cultural Center Area.
(Greater Ankara Municipality Planning Council)

GENÇLİK PARKI
(ANKARA)

L.124



Figure 3.69 Site plan of Gençlik Parkı approved in 1987.
(Greater Ankara Municipality Planning Council)

Towards the mid 80s, Turkey entered an era of liberalism. The social effects of this liberal-economic system was the changing life style patterns of the society and the development of new images with new architectural programmes to meet the needs of the changing liberal society. Also, with the developing communication and information possibilities Turkey became a part of the pluralistic western society. Thus, a significant aspect of the pluralistic world, which is the concept of Post-Modernism, affected both the architectural and the socio-cultural environment. Despite that, with the changes in political, economic and social structure, the 80s carry a significant importance both in history and in the urban history of Turkey.

To meet the needs of the new consumer society, the development of large trade centers, shopping malls, five star hotels and high-street patterns like Tunalıhilmi and Çankaya Streets in Ankara are important examples for the changing living patterns in the urban context. Moreover, the development of new housing environments in the suburbs, particularly for high income groups initiated a new urban life style with its own social environment, urban greens, sports centers, and even shopping malls.

Thus, a new public life developed in the suburbs and also in the city center. The concept of leisure time and recreation joined with the concept of shopping and developed a new concept of public sphere. As symbols of this new concept, new shopping malls, trade centers and shopping streets were developed and became the most utilized and preferred public

places in the city. The introduction of new cafes, bar-galleries and the pools of five star hotels in the city were also alternative popular public places. (Figs. 3.70)

So, in the 80s modernization reshaped public spaces and thus the public culture. Thus, with the changing concept of public space the social meaning of parks changed. Particularly, the high income society, who met their recreational needs in their private gardens in the suburbs, did not prefer to use the urban parks. So, the development of new urban quarters decreased the rate of utilization of Gençlik Parkı by the higher income society.

In the 80s, 'environmental consciousness' and 'ecology' were being discussed in the world. The reflections of this environmentalist discourse in Turkey was the development of the urban consciousness in the cities. The municipalities began to organize competitions for urban renewal projects, environmental design and culture based architectural conceptual projects. These projects created new images in the urban context and developed a historical urban space concept in the cities. The 'Altınpark' project of Ankara Municipality, 'Yenikapı Culture and Amusement Park' project by İstanbul Municipality, 'İnönü Park' project or 'Culture and Amusement Park' projects of Adana Municipality or 'Culture Park' project of Bursa Municipality can be cited as examples which created new images and opened new vistas in the urban scale.

At the end of the decade, the new interest of the municipalities wishing to display their political power began to change the urban landscape. Development of new parks,

pedestrian streets, and plazas were all for the show of the municipalities toward more votes. The newspapers often announced the opening of a district park in the city.

New large parks like Altınpark and Seymenler constituted important elements of the urban environment. Particularly, Seymenler Parkı decreased the attractiveness of Gençlik Parkı by the users of higher income society who had stayed in the center city.

However, Gençlik Parkı with its significant location, scale and landscape was still the most densely used park in the city in the 1980s. In a research realized by the Ankara Planning Bureau (A.N.P.B.) (Ankara Nazım Plan Bürosu) in 1985, it was indicated that, Gençlik Parkı was used by 65% of the households in the city. Also, the same research indicates that the park was attractive mostly for the low-middle income group (75%).(Altaban, 1985)

By now, 'culture' had become more of an instrument of the municipalities. In the summer of 1989, a cultural movement was initiated in the parks by the Municipalities. *Cumhuriyet* dated 7.7.1989:6 with the headline "The Cultural Attacks on Parks" announces that, from the 13th July onwards musical shows and signature days would be realized in the parks. The efforts that make people "feel free as if they are in their own garden" were initiated by the Greater Ankara Municipality. To realize this end, the music groups or symphonic orchestras would perform in the parks.

Başkent'te alternatif kahvehane

HAKAN AYGÜN

ANKARA — Başkent'te artık kahvehaneler değişik bir anlayışla açılıyor. "Alternatif" kahvehane olarak nitelenen bu tür kahvehanelerin başında Selanik Caddesi'ndeki "Cafe Selanik" geliyor.

Masalar, mavi-beyaz ekose kumaşlarla örtülmüş. Kahveye "ter" süsü verilimeye çalışılmış. Geniş ve yüksek tavana, "domesinin" olmayı olabildiğince engelliyor.

Yakalarına "tasarım kartları" iliştirilmiş garsonlar, el ele tutuşmuş sevgililere hizmet ediyorlar. Sevgillerin gözü, bezik bricçe değil, birbirleri üstünde. Çokça okey oynanıyor. Bric oynayanlar da yok değil. Sürekli müzik çalıyor. Ancak, bric oynarken, "arabesk" çalması hiç de iç açıcı olmasa gerek.

Kahvehane müşterilerinin büyük çoğunluğunu öğrenciler oluşturuyor. Diğer kahvehanelerin aksine, "sakalsız ve bıyaksız" erkeklerin çokluğu dikkati çekiyor. Bayanlar, küçümsenmeyecek sayıda.

Duvarları üstü işlenmiş bakır panolar süslüyor. Bir köşeye, "Aleaddin'in Sihirli Lambası" iliştirilmiş. Bir diğer köşede, bakır mangallar, içindeki odun kömürü sırsı neryetine duruyor. Kahvenin, sadece dekori "şark tarzda" düşünülmesi. Genel görüntüsü, hemseri, amel, köy, mahalle, sabah kahvelerinden oldukça farklı. Değişmeyen tek şey, ocağın boyuna doladığı havlu, tertemiz çaycağına, bembeyaz duvarların ferahlatan görüntüsü eşlik ediyor. Duvarlardan birini Naim Süleymanoğlu'nun oldukça "makro" bir fotoğ-



Alternatif kahvehane — Kahvehane müşterilerinin büyük çoğunluğunu öğrenciler oluşturuyor. Yakalarına tanımlı kartı takmış garsonlar elele tutuşmuş sevgililere hizmet veriyorlar. (Fotoğraf: Barış Bil)

rafı süslüyor.

Sedef İştemelli tavanın başına oturmak doğrusu daha bir keyifli oluyor. Kahvehanenin hemen karşısındaki vergi dairesinin üstündeki "vergi kalkınmasının temeldir" yazısı gözümüzü çarpıyor ve kahvehane sahibinin "iyi vergi ödemesi" gerektiğini düşünüyoruz. Çünkü, hem içersin kalabalık hem de hesaplar kabank. "52"ye ya da tavlaya el atmanın bedeli 1 saat ve adam başı 500 lira.

Kahvenin küçük bir kütüphanesi var. Her isteyen, kütüphanedeki 10-15 kitapları, "Kutsal Değer Vergisi", "Devlet Memurları Kanunu", "Türkiye-AET ilişkileri" ve "Voleybolda Takım

Gelişimi ve Taktik" adlılarını okuyabilir. Zaten "kütüphane" yeni kahvehaneye "küpa" alınabilmesi için sorumluluk. Amaçladıkları "alternatif" olmadıklarını belirten kahvehanenin sahibi, Zarf Nuhut, kitapların sayısını arttıracaklarını söylüyor.

Nuhut, kahvehaneye ayda 2.5 milyon lira kira verdiğini de kaydediyor. Müşteri bulmakta sıkıntı çekmediğini sözlerine ekleyen Nuhut, Ankaralıları "çoluk çocuk" oturmaları için kahve- ne çağırıyor.

Nuhut, kahvehaneyi açarken karşılaştıkları güçlükleri de şöyle sıralıyor:

"Geçerler, allelerin oturabilecekleri, ders çalışabilecekleri, ki-

tap okunabilecek bir ortam yaratmaktaki amacımız. Böyle bir ortamda konuklarımızın çaylarını, kahvelerini rahatça içebildikleri gibi, bir küçük dilim pasta, bir sütlaç veya bir sandviç alabilmelerini de istiyorduk. Ancak, bize bunu yapamazsınız dediler. Yemekli kahve ya da içki içti kafeterya olmaz diye geri çevrildik."

Kahvede peyke, hasır veya tahta masa ve sandalyelerin yerini metalleri almış. Diğer kahvelerin tersine, ortahği işsizler doldurmuş. Müşterilerin, giyimlerinden kolayca anlaşılıyor. İlk "kahvehane"nin 1554 yılında açıldığı Türkiye'de o günden bugüne değişmeyen tek olgu, mütevazı acı kahve.

Başkent'in yeni tutkusu

"Bar galeriler"

ANKARA (Cumhuriyet Bülteni) — Her geçen gün kültürel kimliği daha bir varlaşıyor Ankara'nın. Başkent, Anadolu'nun siyasal merkezi olduğu kadar, kültürel merkezi de olmanın kulvarında yarışıyor. Jansen'in planı, karmaşık ve hızlı büyüme sürecinde yitip giderken, yeni yepyeni bir kent olmanın gerçeğini yaşıyor Ankara. Bu yenileşme sürecinin en dinamik boyutunu kültürel-sanatsal etkinlikler oluşturuyor.

Başkent'te sanatın her alanını kapsayan festivaller geleneksel-sürken, parklar kültür alanlarına dönüştürmeye, sanat üretken kurumlar da çoğalmaya başlıyorlar. Bu çoğalma sürecinde "galeri"ler önde geliyor. Ankara'da devlet ve banka galerilerinin dışında 50'yi aşkın özel galeri bulunuyor. Önceleri yalnız-

ca resim-yontu sergileyen galerilerin bir kısmı, şimdilerde ayrımlı yeni bir boyut kazandı; "bar-galeri" kavramı yerleşiyor, Başkent'in diline.

Bu yeni kavramın içerdiği mekanlar, sanatçıları ve sanatseverleri buluşturma uğraşındalar. Barların sonuncusu ise, 10 Haziran'da açılan "Valör Bar-Galeri".

"Valör Bar-Galeri", açılışından bu yana Başkentli sanatseverlerin -biraz da "içki-severlerin" uğrak yeri haline geldi. "Valör"ün açılışından, Anara'nın ressamların, tiyatro yazarlarının, tiyatrocularının, şairlerin, gazetecilerin, müzisyenlerin, eleştirmenlerin, karikatürcülerin pek çoğu sbyleşip, eğlendiler.

Küçük ama sıcak bir mekân Valör; sanat çevresinin iletişim

merkezlerinden birisi olma amancında. İlk günlerde yaratıldığı çokkulu etkinliğe bakılırsa, başaracak da bunu.

"Bar-galeri"ler çiçek açıyor Ankara'da. Öyle görünüyor ki, daha çok yeni sanat mekanları olacak Başkent'in.



Önceleri yalnızca resim-yontu sergileyen galerilerin bir kısmı şimdilerde yeni bir boyut kazanıyor "bar galeri".

Figure 3.70 Alternative public places in Ankara (Cumhuriyet, 24.4.1989, p.6, 27.4.1989, p.8)

The reflections of this cultural attack in Gençlik Parkı was the establishment of an open air cinema and the performances realized in the open air theater. The engagement of cultural activities initiated a new social practice in the park. However, the decrease in the quality of the establishments; casinos, bars, restaurants, and cafes, and their users changed the park's environment.

After 1989, in the newspapers only the news about the Luna Park and the performances to be realized in the theater were published. *Cumhuriyet* dated 3.5.1989:6 mentions the entertainment grounds in Luna Park and gives the list of their charges and the entrance fee to Gençlik Parkı which is 100TL. *Cumhuriyet* dated 1.8.1989:6 and *Hürriyet* dated 1.8.1989:13 inform the citizens about a fire in the 'Fear Tunnel' which destroyed some pavilions in the Lunapark.

The pleasure of rowing is still the unique entertainment of the citizens of Ankara which can be experienced nowhere else in the city center. On 9.6.1989:10 the *Cumhuriyet* Collection has published a photograph showing the row-boats and people rowing in the pool with the headline "Fun With the Row-Boats".

Other news about Gençlik Parkı in the same year were about the performances of the 'People's Theater' in the open air theater in the park. *Cumhuriyet* dated 23.1989:6 gives information about the performance called "Devr-i Tonton" which was a criticism of the Government. The article indicates that, especially, Government office workers and blue-collar workers appreciated this performance. Another performance,

called "Deliler Boşandı" by Aziz Nesin was also appreciated and got published in the newspapers.

On 2.8.1989:6 *Cumhuriyet* announced an open air cinema performance to be realized at the open air theater in the park for ten days, free of charge, as a revival of the tradition of the open air cinema which was left in the memories of the citizens from years before. On the other hand, it was a new experience for the young under twenty five. The excitement that open air cinema caused and the appreciation of the citizens were reflected in the news in the following days. In fact these performances were a few cultural activities which had been totally abandoned as the park became invaded with gazinos, bars, pavilions and the Lunapark.

The 90s was a period of rapid urbanization. The changes in the public culture and urban public spaces constituted new routines in the society. A new public life developed in the suburbs with shopping malls, restaurants, markets, and cafes. This shift in public's attention to new public spaces, however, has not entirely decreased the vitality of urban parks, still engaged in the realization of several cultural and social activities, such as concerts, fireworks, performances, etc.

In 1997 Ankara had a population of 3.600.000 people (Hürriyet, 7.2.1998:7). Gençlik Parkı which was designed as an urban park for 123.000 people in the late 30s now serves three and a half million people. In the establishment years of Gençlik Parkı the number radios in Ankara was only 6766. (Ulus, 15.1.1939:9) Today, approximately forty-five television channels are broadcasting in the country. This wide range of

communication possibilities inevitably changes the meaning of public sphere and social interaction. In Gençlik Parkı case, although the social practice and the spatial characteristics of the park as well as its social meaning have changed, today it is still the most densely used park in Ankara. (Belser, 1993:145-146) Also, it is one of the landmarks in the urban environment, and one of the symbolic aspects of the capital city. (Figs.3.71, 3.72, 3.73, 3.74)

In spite of its high rate of utilization in the 90s, the park does not constitute a safe and comfortable environment for ordinary citizens. There is an increase in the crime rate when compared to the previous years. Street children and the unemployed who have made the park their safe haven create a potential for crime. Approximately 200 children live at the park sleep under the bridge and bath in the pool. Some of them are addicted to alcohol and narcotics. (Atauz, 1990:22) Most users are disturbed by the street children because of their habits of stealing and non conventional misbehavior. (Atauz, 1990, Uludağ, 1997)

The decision of the Municipality to abolish toll collection at park gates in 1990 also influenced this change in the social structure of the park. Although some arrangements were done to improve facilities and landscape of the park, they were not major radical changes. As a result of this decay in the socio-cultural status of the park, the increase in the crime rate and decrease in the level of socio-cultural and socio-economic user profiles, the middle and high income families start to keep away from the park.

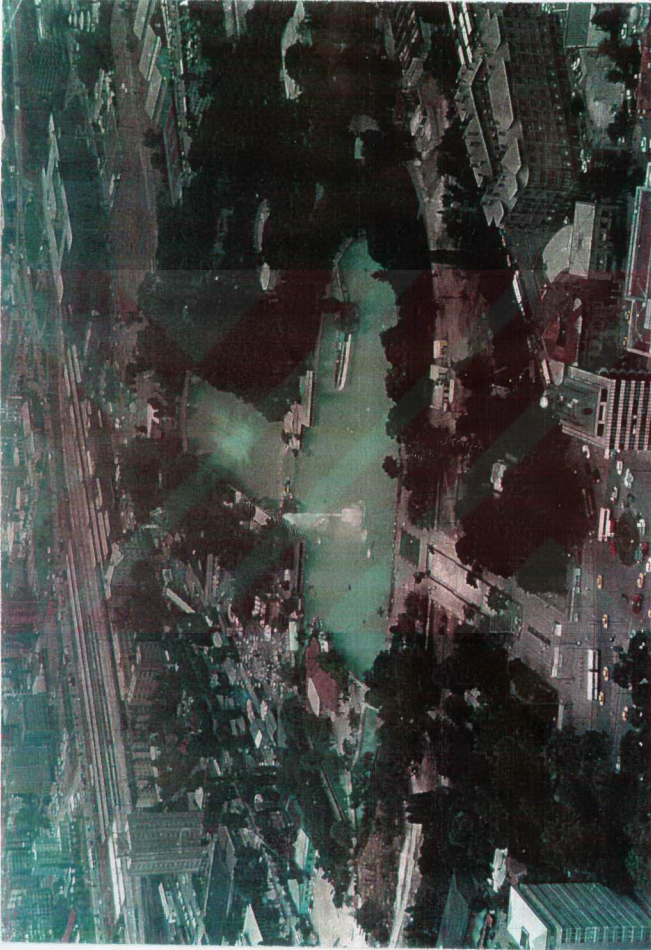


Figure 3.71 Gençlik Parkı in the 90s.
(Vedat Sancaktar Collection)



Figure 3.72 Gençlik Parkı in the 90s.
(Sağdıç, O., **Bir Zamanlar Ankara**, p.142)



Figure 3.73 Gençlik Parkı in the 90s.
(Sağdıç, O., **Bir Zamanlar Ankara**, p.141)



Figure 3.74 Gençlik Parkı in the 90s.
(Sağdıç, O., **Bir Zamanlar Ankara**, p.141)

On 7.9.1990 the Planning Council initiated the project for the entrances to the Gençlik Parkı to improve and make them convenient for Ankara and Gençlik Parkı. On 15.11.1990 the president of the Planning Council, Raci Bademli, informed the Municipality Directorate of Social Services (Ankara Büyük Şehir Belediyesi Sosyal Hizmetler Daire Başkanlığı) that the project of re-designing the entrances to Gençlik Parkı would be handled within the framework of the architectural competition announced as "Beautiful Ankara City Structure" (Güzel Ankara Kent Omurgası). Nevertheless, the project would be evaluated by considering the concepts accepted for the Atatürk Cultural Center planning attitudes.

On 13.9.1990 the Ministry of Culture demanded from the Greater Ankara Municipality to reconstruct the exterior walls of Gençlik Parkı which were recently demolished by the Municipality, without the permission and approval of the National Committee. Since Gençlik Parkı was included in the Atatürk Cultural Center Area, for all the changes the agreement of the National Committee had to be asked for. So, this destruction had to be immediately stopped and the work of reconstruction had to be started. Also, in the letter, the Ministry of Culture demanded from the Municipality to be informed about all kinds of construction, destruction, establishment or renting.

The reply was given to the Ministry of Culture on 26.11.1990 by the president of the Planning Council Raci Bademli. The letter informed the Ministry that the surrounding walls in Gençlik Parkı area were not destroyed, but only the entrance doors and the railings furnished over the walls were

removed and the entrances were let free of charge. This decision of the Municipality produced a radical change in the social structure and status of the users and safety conditions of the park, resulting in a change in the matrix of use of the park.

On 29.1.1991 the Greater Ankara Municipality Directorate of Real Estate Expropriation and Management (Emlak İstimlak ve İşletmeler Daire Başkanlığı) demanded from the Mayor to constitute a commission to control the establishments, since they extended their facilities out of the permitted area given to their use. On 30.1.1991 the concerned letter was sent to the Planning Council; on 15.2.1991 this commission completed the investigation and submitted the drawing concerning those establishments to the Planning Council.

On 22.1.1992 the Directorate of the Park and Garden Works informed the Planning Council that they were going to start the improvement project for Gençlik Parkı with infrastructure works. The reply was given to the Directorate of Parks and Garden Works by the Planning Council on 2.3.1992 informing that there was not any approved plan belonging to Gençlik Parkı as the 3rd District in the Atatürk Cultural Center. The only plan representing the whole area defined as the Atatürk Cultural Center in scale:1/2000 would be revised and submitted to the concerns of the National Committee. After the approved plan of Gençlik Parkı was obtained, the infrastructure project would be prepared according to that approved plan. Thus the works for the improvement of the park would be continued without creating a large financial burden for the Municipality.

On 18.3.1992 the Directorate of Parks and Garden Works informed the Mayor about their intentions to improve the park. They decided to make some permanent changes to reserve the surrounding area of the lake as a promenade and in that sense to move the establishments 3m. away from the lake. The proposed improvement plan was approved by the Planning Council on 11.5.1992 indicating that to remove the establishments around the lake and leave that area for public use was the proposal of the National Committee in the meeting dated 28.12.1988. So, until the implementation of the prepared development plan, this proposed improvement plan could be realized. (Fig.3.75)

On 27.4.1992 again a commission was established to make the necessary measurements and to control the illegal establishments and extensions of buildings out of the permitted area. The measurements of the commission were completed and submitted to the Planning Council on 9.6.1992.

On 3.9.1997 the Technical Commission demanded from the Planning Council with letter no.3475 to make the measurements of the pool at Gençlik Parkı. On 23.9.1997 the reply was given to the Directorate of the Management and Participation (İşletme ve İştirakler Daire Başkanlığı) by President of the Planning Council, Faruk Erciyas, to the effect that the measurements were taken from the air-maps prepared by the General Directorate of Ankara Water and Sewerage Works (Ankara Su ve Kanalizasyon İdaresi Genel Müdürlüğü) in scale:1/1000. The pool was measured as 4422sqm. and it was understood that there was not any change on the exterior

dimensions of the pool between the years 1987 and 1995. (Figs.3.76, 3.77)

To understand the existing social practices in the park and to understand the formation of social meanings and cultural norms in the park in the urban context of 1996, a survey research was carried out and the social and cultural context of Gençlik Parkı was evaluated by means of a questionnaire. (Uludağ, 1997) The data indicates that the park mostly attracts the low and low-middle status groups coming from the north, north-east and north-west sectors of the city, namely citizens from the districts of Yenimahalle and Mamak. (Fig. 3.78)

The same research also indicates the behavior patterns of the users in the park. (Fig.3.79) During day-time people usually prefer to take a rest or have a walk around the pool. The most crowded places are the sitting places, involving passive outdoor recreation. Then come the playground for children and refreshment areas and restaurants.(Fig.3.80) Picnic areas are usually full at the week-ends particularly in summer time. At night time, the park has a very different identity; its day time calmness is all gone. The park changes predominantly its quiet character and is transformed as an entertainment center with casinos, restaurants and Lunapark. The users of the night life have a different socio-cultural background. Thus, the social practices change, and as a result, new social relationships appear in the changing socio-cultural environment of the park at night time.

The establishment of Metro station in Gençlik Parkı will have probably a positive impact on the park. (Fig.3.81) It may act as a tool to re-vitalize the activity structure of the park and initiate new social routines.

3.3 Concluding Comments

In this part of the study the social construction of meaning of Gençlik Parkı is evaluated by re-constructing the events within the socio-cultural context of different periods. Thus, writing the history of Gençlik Parkı is an inquiry into normative ideals and actual history, searching for the social conditions for a rational critical debate about public issues in Turkey. It focuses upon the Republican Period and aims to reach beyond the realities of this history to recover the initial meaning of the park.

The research illustrates the conditions which influenced the rise of the park. When the young Turkish government initiated the planning and building of the new capital-Ankara, the incentives were Republican ideals and nationalistic goals. The Modernization Movement began with a series of reforms by Mustafa Kemal Atatürk and extended to cultural, intellectual, and therefore, architectural spheres, created the new image of the modern capital city-Ankara.

There was the necessity to prove that this new national expression was as modern and as universal as the principles of the Modernization Movement. As a result, the design of a public park at the heart of the city in a westernized style would

certainly create the necessary social environment for the citizens of the capital city of the new Turkish Republic.

However, the codes of a new social environment were not extant in the society. The ideology of the new regime gave reference to a modern urban life whose codes were not extant before. The Republican leaders had to establish these codes for the constitution of the modern society. The construction of new government buildings, the changes in dressing, etc., were the codes for the constitution of the modern society. The Republican leaders introduced first a series of new codes for society and then intervened in the realm of social reproduction, such as, parks, housing environments, etc. So, a new concept of social space and social experience were developed. The park thus was not established to meet a socio-cultural need in the civil society, but as a tool to stimulate that need by itself. It follows that, it was one of the most important public places constituted in the Republican era to change the social life in the urban environment.

Thus, Gençlik Parkı was established as an agency of the Republican ideology and has sustained its symbolic meaning up to very recent times. In that sense, the initial social meaning of the park is important for representing the Republican ideals and national ideology of the period.

With the establishment of Gençlik Parkı, the modern Turkish citizens experienced new processes of recreation and socialization in a public space. Thus the park acted as a school for new social relations, socialization and culturally unprecedented social experiences. In that sense, it is important

and unique for the constitution of a modern urban society in Ankara. Therefore, it was not planned and realized to meet the local recreation requirements. It was designed to constitute an unprecedented activity bundle in the daily trajectories of modern city dwellers. Both, the social and spatial interaction was new for the citizens in the shared environment of the park. Especially, for a traditional society who used to go to mesira grounds and sit on the grass, this was a new experience to sit on banks in an environment shared by both the male and female society.

However, with the changing social practices its initial social meaning changed. We have also seen that through out the period of rapid urbanization, the social, cultural and ideological changes had non negligible impact on the socio-spatial environment of the park. In other words, the changes in the social and the spatial structure of the city shaped not only the park environment but also, the behavior of the users. Thus, the changing social meaning of the park is hidden in the social context of that period. (Figs.3.82 - 3.96)



Figure 3.75 The proposed landscape plan of Gençlik Parkı.
(Greater Ankara Municipality Planning Council)



Figure 3.76 Gençlik Parkı aerial view in the 1980s.

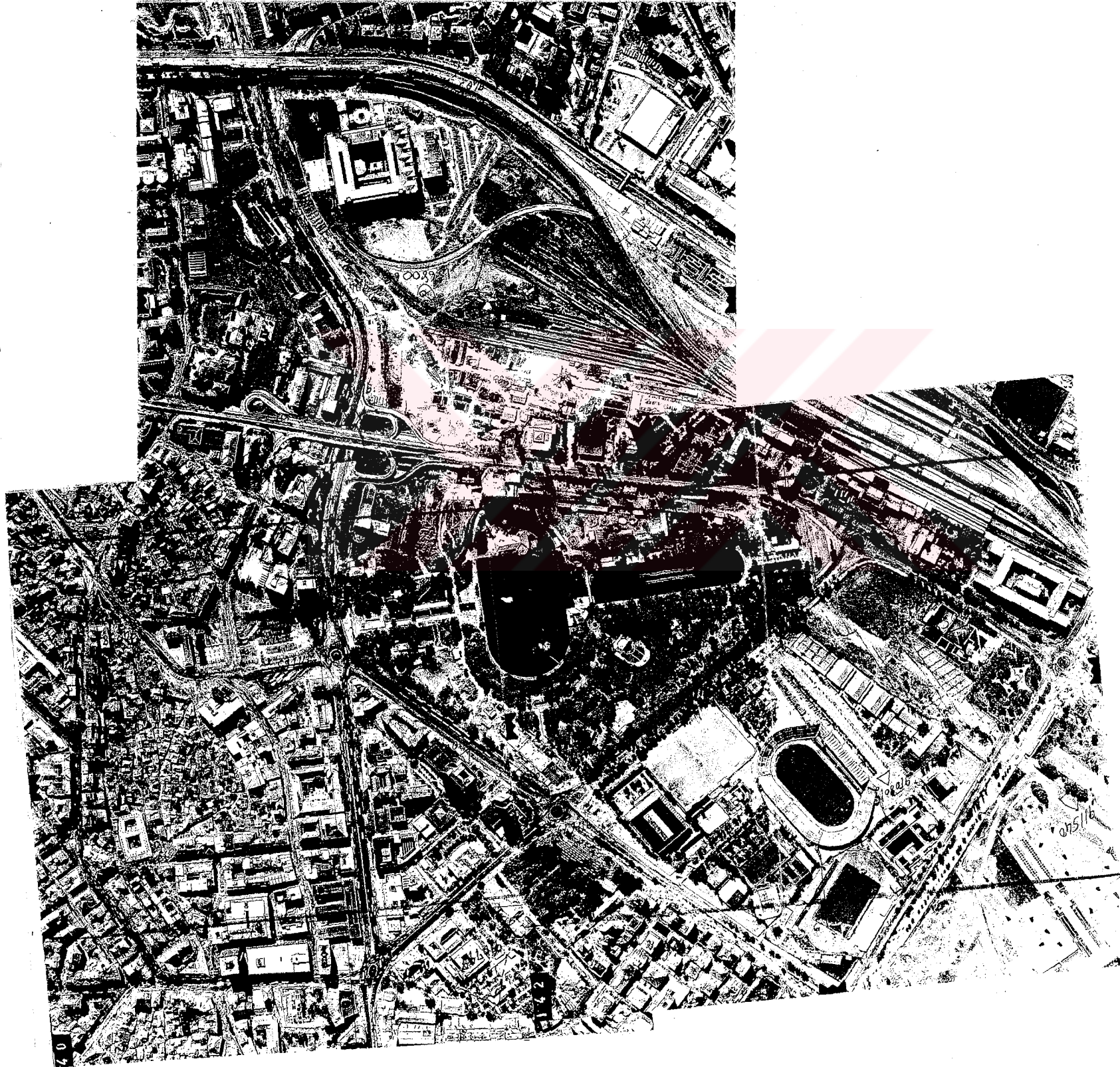


Figure 3.77 Gençlik Parkı aerial view in 1995.
(Greater Ankara Municipality Planning Council)

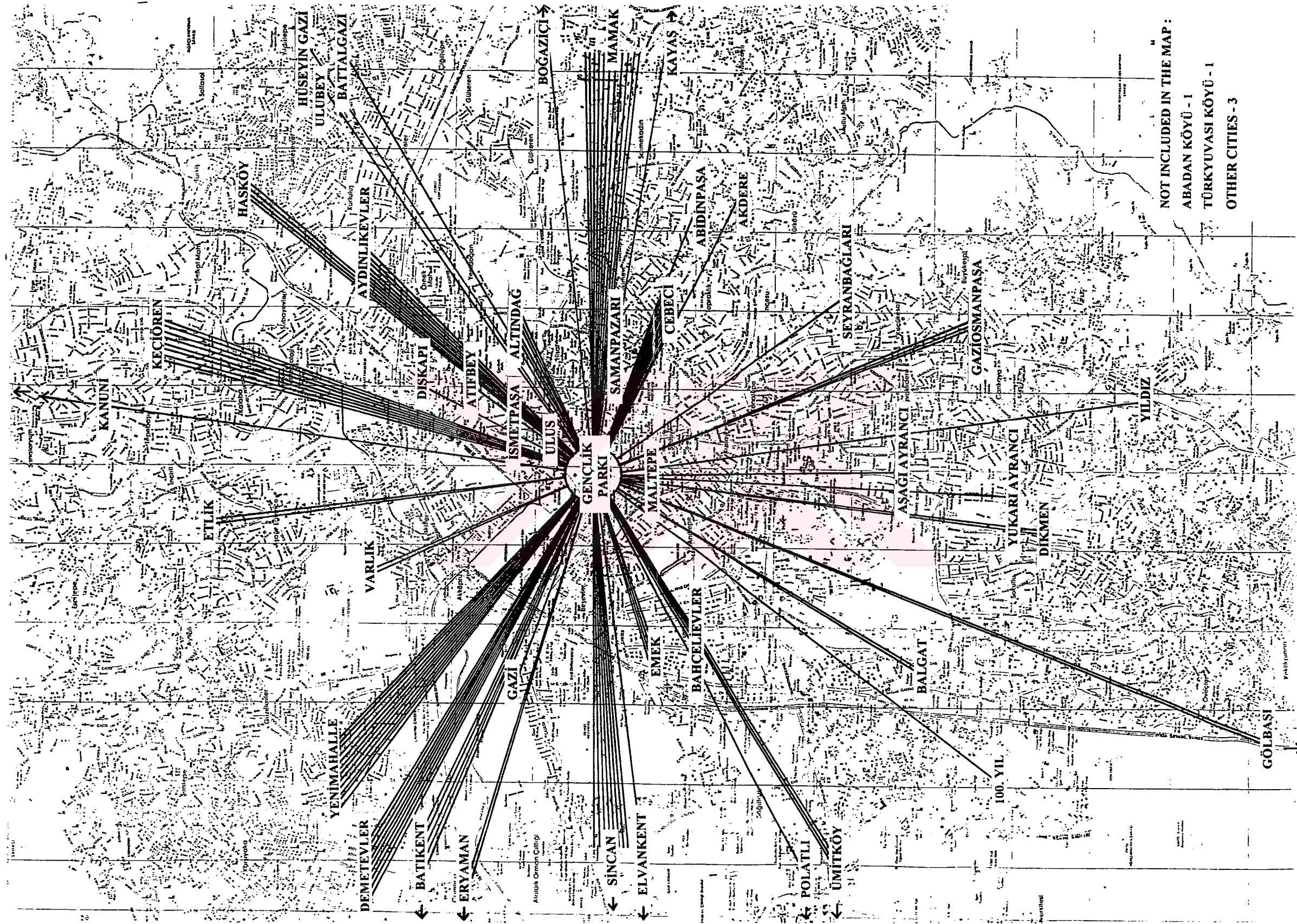


Figure 3.78 Map of use intensity of districts.
 (Uludağ, 1997)



Figure 3.79 Existing activity structure and behavior mapping of Gençlik Parkı. (Uludağ, 1997)



Figure 3.80 Existing buffets, tea-houses and restaurants in Gençlik Parkı.

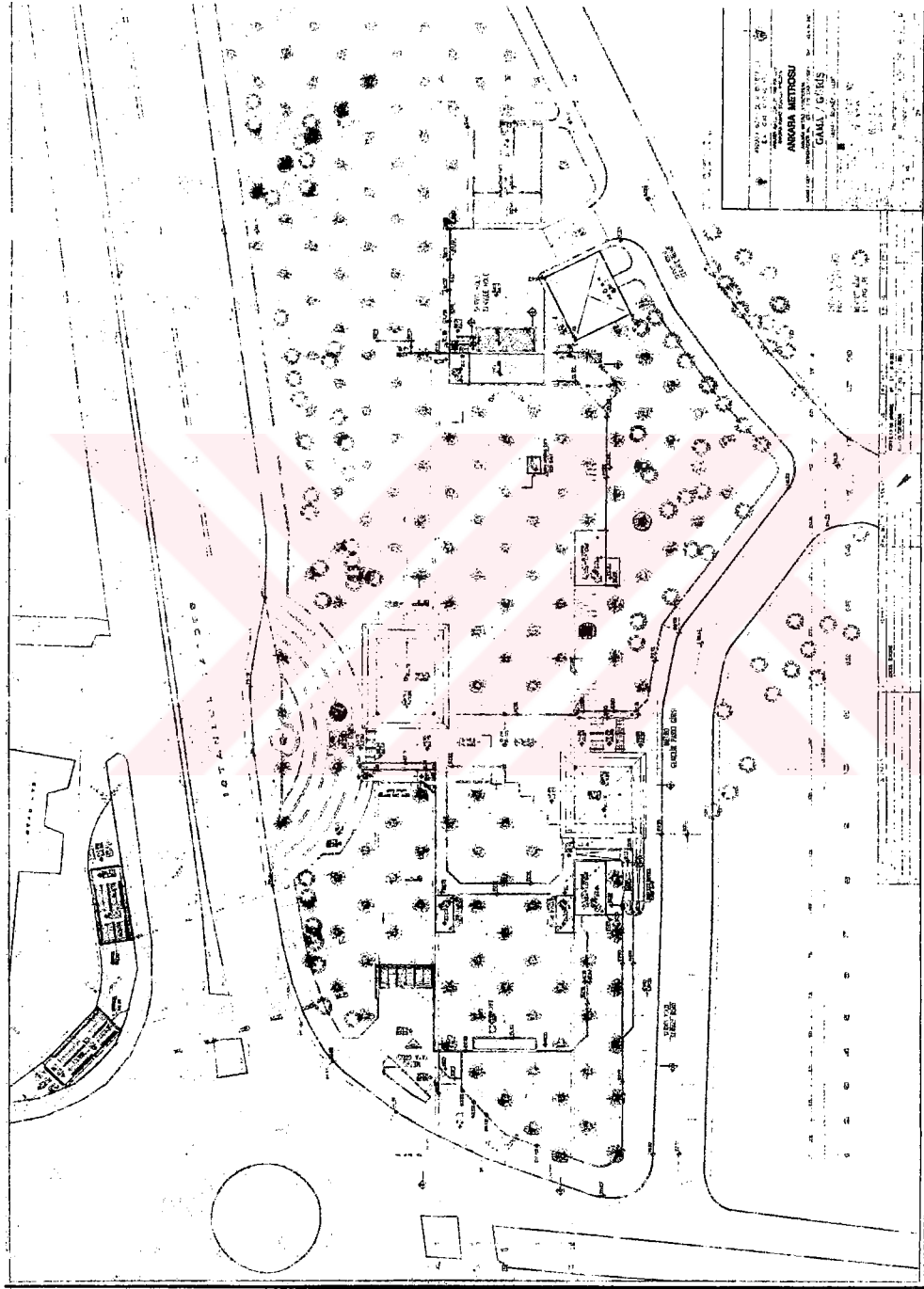


Figure 3.81 The site plan of Metro Station in Gençlik Parkı
(Mimor Architectural Office)



Figure 3.82 Gençlik Parkı in Ankara City Plan after the 40s.
(Greater Ankara Municipality Planning Council)

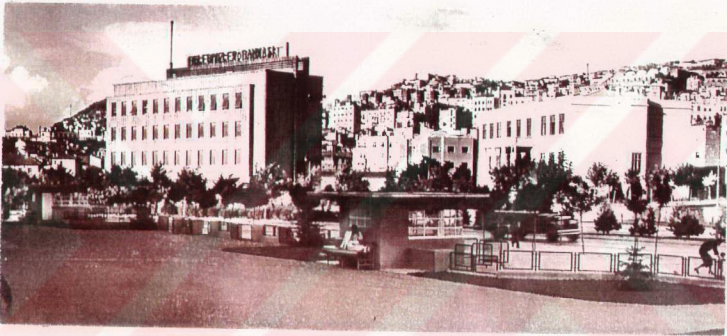


Figure 3.83 Gençlik Parkı in the 40s
(Sağdıç, O., *Bir Zamanlar Ankara*, p.105).

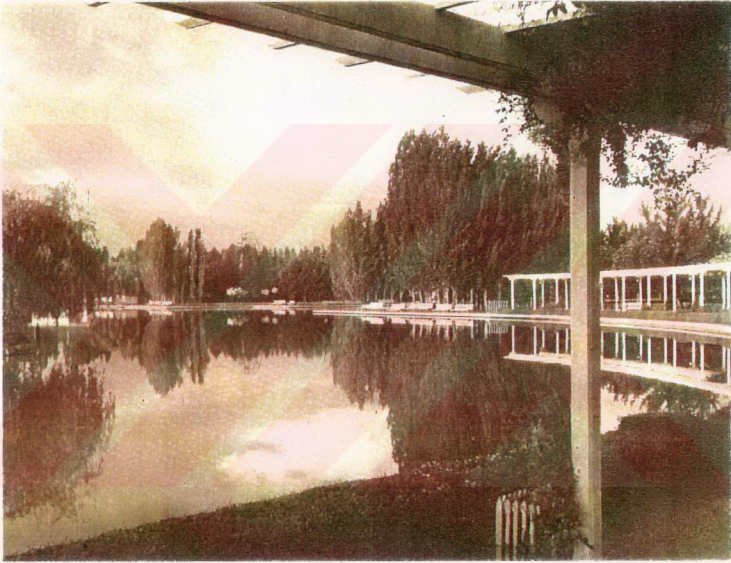


Figure 3.84 Gençlik Parkı in the 60s.
(Turkey)



Figure 3.85 Gençlik Parkı. (October, 1997)
(Photograph by the author)

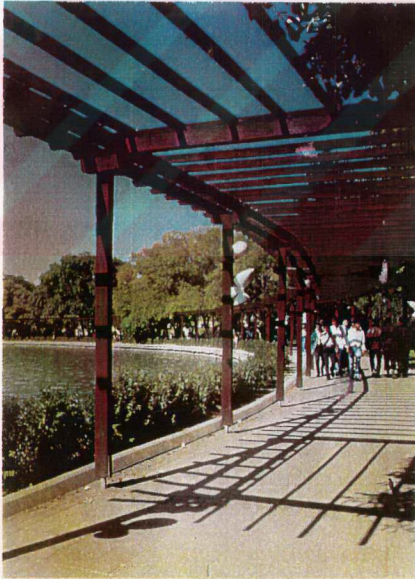


Figure 3.86 Gençlik Parkı. (October, 1997)
(Photograph by the author)



Figure 3.87 Gençlik Parkı. (October, 1997)
(Photograph by the author)

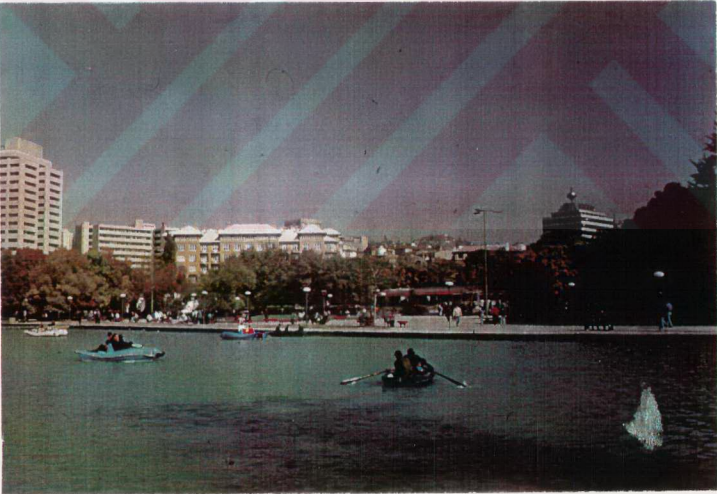


Figure 3.88 Gençlik Parkı. (October, 1997)
(Photograph by the author)



Figure 3.89 Playground area in Gençlik Parkı.
(October, 1997) (Photograph by the author)

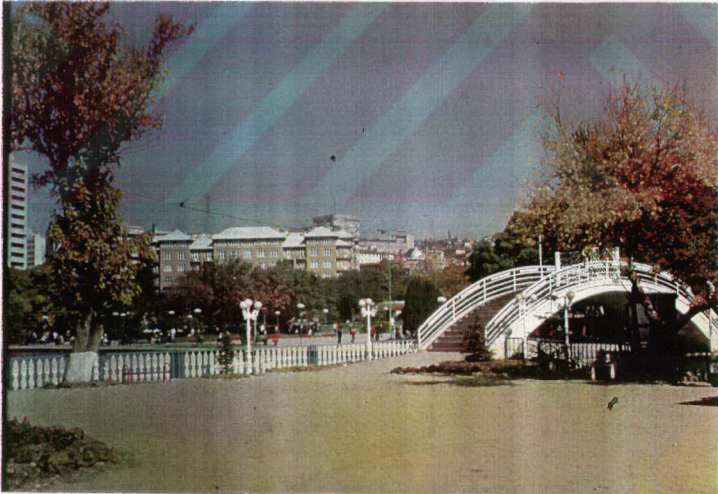


Figure 3.90 A view from the island. (October, 1997)
(Photograph by the author)



Figure 3.91 Gençlik Parkı. (October, 1997)
(Photograph by the author)



Figure 3.92 Gençlik Parkı. (October, 1997)
(Photograph by the author)



Figure 3.93 Metro Station in Gençlik Parkı
(October, 1997) (Photograph by the author)



Figure 3.94 Visitors in Gençlik Parkı. (October, 1997)
(Photograph by the author)

CHAPTER 4

CONCLUSION

In this study the social construction of meaning in a landscaped environment, that is Gençlik Parkı in Ankara, is evaluated with reference to a conceptual framework which emphasizes structure-agency and space-time relations as fundamental to the production and re-production of social life. Although production of a landscaped environment is an actual work, it possesses a meaningful identity only if its production is through a genuine socio-cultural process. Thus, it has a social meaning which is embedded in the social context it emerges from, and hence, it has the ability to survive parallel to the socio-cultural changes in this process.

Emphasizing that all social interaction is situated within time-space boundaries, the production of social space can not be constituted apart from time-space context. This research examines the relationship between social practices in the changing socio-cultural environment and their implication on the spatial structure within the theoretical framework of structuration theory. This is the progressive angle of the thesis to emphasize agency and structure, locality, place and time and reproduction of social life in the analysis of social construction of meaning.

This research indicates that parks not only mean greenery, grass and trees to people. They carry on to future generations social and cultural values. Not only in terms of behavior, but also in terms of contemporary cultural symbolism, parks have a significant place and role in the social structure and the intellectual and moral life of urban culture. In this research, the 'object' of interest is expected to shift from things in space to the actual production of space, in order to reveal the social construction of meaning in that landscaped environment.

Every social space is the outcome of a process with many aspects and many contributing currents, signifying and non-signifying, perceived and directly experienced, practical and theoretical. In short, every social space has a history, one invariably grounded in nature, in natural conditions that are at once primordial and unique in the sense that they are always and everywhere endowed with specific characteristics (site, climate, etc.). (Lefebvre, 1993:110)

In this research the history of public parks is treated as in Lefebvre's definition of social space in relation to the time and to the social context of the society. The transmuted character of space and of time is essential to both the political formation of the state and the emergence of its 'created environment'. In writing the history of public parks, the events and the space engendered by time, which is always actual and synchronic, is evaluated within the social context of the urban environment.

In the second part of the study the public/private dichotomy in public sphere is evaluated to understand the changes in the public domain and to reveal the social

construction of meaning in public spaces. The research indicates that public spaces, particularly public parks, are essential for the development of public culture. On the other hand, urban parks are important for the role they played and continue to play in urbanization and in the social structure of the cities. The power of State and ideology has often become the agency of the social construction of meaning. In the case of urban parks, social, economic, political and psychological processes influence park design, location, size, shape, composition, planting and landscaping. In the context of industrialization, parks were attempts to gain control over the social and physical consequences of urbanization. According to Cranz, their past and potential use in the processes of creating social, psychological, and political order, of planning and controlling land use, and of shaping civic form and beauty make them important today. (Cranz, G., 1989:xii)

Parallel to the changes in the public domain in the western world, a new concept of 'public space' developed in the Ottoman society with the westernization movement. The traditional mesira grounds as popular recreation places were important public spaces that demonstrate the recreative culture, collective activity and entertainment of the citizens of that period. Toward the end of the 19th century, the Tepebaşı and Taksim Parks became the pioneers to develop a new urban culture and a challenge to change the traditional public realm. However, different from the western society, the new types of public spaces in the Ottoman society were mostly used by the male society due to the norms and values of the Islamic culture.

In Republican Turkey, Gençlik Parkı was established in the capital city as an alternative to the traditional mesira grounds and to the traditional recreative culture as well as to the western style parks of limited use. The construction of the social meaning of Gençlik Parkı is evaluated in the third part of the study to reveal its initial unique social meaning embedded in the social context of the 40s. Then, its changing social meanings are illustrated within the social context of different periods.

The study of the day-to-day life at Gençlik Parkı is integral to the analysis of the reproduction of institutionalized practices in the new capital. The regularity of social life in the life process or 'cycle' of individuals with their daily activities changed, also by changing the life-long process of institutions. Repetitive activities, located in one context of time and space, have regularized consequences in constituting routines, unintended by the individuals who engage in those activities, in time-space contexts. Thus, routine is founded in tradition, custom or habit. So, with the changing habits of the citizens, a new urban life was constantly being re-created out of the traditional life in the city.

Gençlik Parkı, as an unprecedented social experience, can be accepted as a revolution in the daily lives of the Republican citizens where the concept of citizenship was being re-defined. It was a revolution, though on a minor scale, in the urban milieu. The intended social changes of the Republican ideology would not have been realized in the urban society, if such an urban park had not changed the ever existing traditional trajectories of the citizens by creating an

unprecedented activity bundle in a new social locale. It may even be said that, but for this park, existing traditional trajectories of the individuals would not have been changed and such a great social change may not have been realized in the modern capital Ankara.

Republican ideals, which aimed at a radical social change could not have been successful, unless at the same time a conscious spatial change took place. This change would have focus upon spatial liberation and reconstruction of the new capital, while taking control over the forces of production of space. Thus, Gençlik Parkı can be said to have initiated a social change in the Republican Turkish society.

The modern city and the new forms of institutional order change the conditions of social and system integration by the spread of urbanism. Thereby, the nature of the 'created environment' has changed as a result of the commodification of space with the passing of time. Parallel to the urbanization of Ankara, Gençlik Parkı had a transformation in its spatiality in time. Increasing commercial activities and, in contrast, fading away of the cultural activities and natural life at the Park were surely the most distinctive consequences of the rapid urbanization of Ankara.

The work on Gençlik Parkı in Chapter Three demonstrates that the conditions which influenced the rise of the park, and which have subsequently sustained its symbolic meaning, are to a substantial degree political and ideological. Gençlik Parkı was a locale for social gatherings in the first years of the Republic through the cultural activities (theaters,

performances, etc.), sports events, special concerts etc., held in the park. However, social interaction in the park has changed together with the changing social structure of the city, and through time, with the changing social context, it assumed a series of social meanings. Today, it is a place where people go only to spend a limited time in a relatively green environment or for entertainments provided by the Lunapark, the gazinos, and restaurants.

This research reveals the initial unique social meaning of Gençlik Parkı by investigating the social context of the 40s and the changing representational space as the social practice changes. Hence, the changing spatial and social structure of the park due to its changing social meanings is illustrated. The main contribution of this research is to write the history of Gençlik Parkı by re-constructing the events through time, in the daily life of the citizens in order to illustrate the changing social meanings of Gençlik Parkı constructed layer by layer in each period in its own socio-cultural context.

The great public spaces of modern cities, streets, parks, museums, shopping malls, sports centers, restaurants, cafes, and galleries are important means of framing a vision of social life in the city, and a vision of the modern citizen who interacts in urban public spaces everyday. Today the vision of social life in Gençlik Parkı is far from the expected ideal public life and ideal recreation of the “Republican bourgeois”. The park is no more the agency of Republican ideology and the users are no more the ideal modern citizens. In that sense, Gençlik Parkı today is an ‘unintended consequence of purposeful action’ (Giddens 1995) for the Republican ideology.

In the Gençlik Parkı case, the continuous challenge to turn back to the original landscape is probably in order to re-create the Republican ideology. However, it is impossible to recapture its initial cultural identity and original landscape, since its initial social meaning no longer exists. Today, in Ankara as a 'capital city', only a few urban features have survived that carry the memory and glory of the Republican ideology and have the traces of the life style belonging to the initial years of the Republic. Gençlik Parkı, though altered considerably, is still one of these few examples.

Gençlik Parkı, as an early and unique representation of the Republican ideology in city space and in the public sphere, has undoubtedly a significant place in the urban history of the capital. The meaning it carries in the social and urban history of Turkey is even more important than its significance as an early urban park in the history of Turkish landscape architecture in the Republican period. Therefore, its preservation will illustrate its story and social meaning for future generations.

In that sense, this research is an attempt to create a historical consciousness in the society which necessitates an investigation of other cases of landscaped environment and social meanings in their socio-cultural context. Today, public realm has changed; thus, the notion of park and public park has changed. The growing sensibility towards the environment and public realm represents a great advance and change in urban design, architecture, and landscape architecture. Olmsted's ideal in the Central Park as a utopic world of nature,

an idealized garden, detached from the city has been replaced by Tschumi's Park La Villette in Paris, a park which is a reflection of dynamism, interpretive space for the participation of the citizens, and new social relations in the park, within the city. Nevertheless, each example having a significant social meaning embedded in its own socio-cultural context and time is a significant contribution to the development of urban history.

So, public spaces as stages of public culture and social interaction are important means for representing a vision of social life in the city. They enable us to conceptualize and represent the city life, social routines, ideologies and socio-cultural changes. In that sense, the construction of social meaning and historical identity of public spaces is a significant contribution for urban historiography.

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CURRICULUM VITAE

PERSONAL DATA

Full Name : ZEYNEP (SÖKMEN) ULUDAĞ
Date of Birth : 13.10.1965
Place of Birth : ANKARA
Nationality : TURKISH

EDUCATION

1971-1982 : T.E.D. Ankara College
1982-1986 : Middle East Technical University, Faculty of
Architecture, Department of Architecture
1986-1989 : Middle East Technical University, Faculty of
Architecture, Department of Architecture,
M.S. in Architecture
1989-onwards : Middle East Technical University, Faculty of
Architecture, Department of Architecture,
Ph.D. student in Architecture

PROFESSIONAL AND ACADEMIC EXPERIENCE

1986-1987 : Mimor Architectural, City Planning and
Consultant Office, Ankara.
1987-1994 : Uludağ Architectural Office
1993-1994 : Bilkent University, Faculty of Art, Design and
Architecture, Department of Interior
Architecture and Environmental Design,
Part- time Instructor.

1994-onwards : Gazi University, Faculty of Engineering and Architecture, Department of Architecture, Research Assistant.

COURSES GIVEN

Technical Drawing and Lettering I, II : Bilkent University,
Architectural Design 201, 202 : Gazi University
Architectural Design 301, 302 : Gazi University
Architectural Design 401, 402 : Gazi University

ARCHITECTURAL COMPETITIONS AND AWARDS

1984-1985 : Building and Industry Center Architectural Students Merit Award
1988 : GÜRİŞ, Beytepe Villas, Ankara, 1st Prize. (With Özhan Sökmen)
1992 : National Architectural Competition of Typical 200 Bed Psychiatry and Rehabilitation Center, Ankara. 3rd Mentionable Prize. (With Orhan Uludağ)

PUBLICATIONS

Çağlar, N., and Uludağ, Z., "Atria: Architectural Expression of Public Responsiveness in the High-Rise", **Habitat and the High-Rise, Fifth World Congress of the Council on Tall Buildings and Urban Habitat**, Amsterdam, The Netherlands, May 14-19, 1995. (Participated in the Congress)

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International Building and Life Fair and Congress'95,
Union of Chambers of Turkish Engineers and
Architects, Section of UIA in Turkey, Bursa, Turkey,
April 25-30, 1995. (Participated in the Congress)

Çağlar, N., Uludağ, Z., and Dinç, P., "1980 Sonrası
Türkiye'sinde İdeolojik, Toplumsal, Mimari Yapı
Etkileşiminin Ankara Kenti Bağlamında İrdelenmesi",
İdeoloji, Erk, Mimarlık Sempozyumu, Dokuz Eylül
Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, İzmir,
11-13 Nisan, 1996.

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Technology-Communication-Architecture Interaction", 8th
International Building and Life Fair and Congress'96,
Union of Chambers of Turkish Engineers and
Architects, Section of UIA in Turkey, Bursa, Turkey,
April 16-21, 1996.

Çağlar, N., and Uludağ, Z., "The Social Production of Urban
Space with the Changing Ideologies: A Case Study of
Ankara", **IAPS 14 Conference on Evolving**
Environmental Ideals: Changing Ways of Life, Values
and Design Practices, Stockholm, Sweden, July 30-
August 3, 1996. (Participated in the Conference)

ARCHITECTURAL PROJECTS

1986-1987: Conference Hall of the Konya Chamber of
Commerce Building, interior design projects and
details. (With Özhan Sökmen)

- 1986-1987 : ASELSAN Building Dining Hall, interior design and environmental design projects, Ankara.
(With Özhan Sökmen)
- 1989 : Kaleli Çayyolu Villas and Social Units, Ankara.
(With Orhan Uludağ)
- 1989 : A Shopping Building, Ankara. (With Orhan Uludağ)
- 1989-1990 : Administrative Building of Düzce Drinking Water Purification Complex, Düzce.(With Özhan Sökmen)
- 1990-1993 : Uludağ Kebapçısı Touristic Restaurant and General Directorate Building, Ankara.
(With Orhan Uludağ)
- 1991 : General Directorate of Faisal Islamic Bank of Cyprus, preliminary projects. (With Özhan Sökmen and Orhan Uludağ)
- 1991 : Gerede-Ankara Motorway Toll Booths and Canopies. (With Orhan Uludağ)
- 1991-1992 : Ankara Kızılay Metro Station.(With Özhan Sökmen, Orhan Uludağ)
- 1992 : Decoration of a Shoe Shop at Karum, Ankara.
- 1992 : Decoration of Tükel Apartment House, Ankara.
- 1993 : Kaleli House, Ankara. (With Orhan Uludağ)
- 1993-1994 : Ministry of Finance, Ankara Financial Office Building. (With Özhan Sökmen and Orhan Uludağ)
- 1994 : An Apartment Building With 9 Flats, Keçiören, Ankara. (With Orhan Uludağ)