

REVEALING THE VALUES OF A REPUBLICAN PARK:
GENÇLİK PARKI DECIPHERED IN MEMORY AND AS MONUMENT

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

CAN AKANSEL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

FEBRUARY 2009

Approval of the thesis:

**REVEALING THE VALUES OF A REPUBLICAN PARK:
GENÇLİK PARKI DECIPHERED IN MEMORY AND AS MONUMENT**

submitted by **CAN AKANSEL** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,

Prof. Dr. Canan Özgen
Dean, Graduate School of **Natural and Applied Sciences** _____

Assoc. Prof. Dr. Güven Arif Sargin
Head of Department, **Architecture** _____

Assoc. Prof. Dr. Ali Cengizkan
Supervisor, **Architecture Dept., METU** _____

Examining Committee Members:

Assoc. Prof. Dr. Baykan Günay
City and Regional Planning Dept., METU _____

Assoc. Prof. Dr. Ali Cengizkan
Architecture Dept., METU _____

Assoc. Prof. Dr. Güven Arif Sargin
Architecture Dept., METU _____

Dr. Mustafa Haluk Zelef
Architecture Dept., METU _____

Assoc. Prof. Dr. Zeynep Uludağ
Architecture Dept., Gazi University _____

Date: February 9th, 2009

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: CAN AKANSEL

Signature:

ABSTRACT

REVEALING THE VALUES OF A REPUBLICAN PARK: GENÇLİK PARKI DECIPHERED IN MEMORY AND AS MONUMENT

Akansel, Can
M. Arch; Department of Architecture
Supervisor: Assoc. Prof. Dr. Ali Cengizkan

February 2009, 162 Pages

This thesis on one of the most significant productions of the Early Republican Period, reveals the values of the urban park; namely Gençlik Parkı, and analyzes its disintegration process with changing decades and conditions. There are several discourses, which are practiced in Gençlik Parkı, are found valuable; therefore, it is considered to be preserved. These discourses may be considered as; Gençlik Parkı consists the values of the Republican Period, it is the urban space for the cultural formation of the society, it is the historical stage for the social and historic events in Ankara, it is one of the green zones within the growing city. On the other hand, the architectural, namely the “objective” values of the park are not considered within these discourses. In this sense, the main concern of the thesis will be to read the drastic change in the treatment of the “values” of Gençlik Parkı after its foundation through successive decades of different administration and usage to the current situation. The values pertaining to the modern monument will be envisaged in the terminology of Alois Riegl, who has put forth his views in the late 19th century. In other words, our concern is to examine the urban artifact which is one of the most significant productions of the Republican Period, and to explore the values, and analyze its disintegration process with changing decades and conditions. Moreover, this thesis searches an answer to the question, “Do we really know Gençlik Parkı?”

Keywords: Urban Architecture, Alois Riegl, Value, Monumentality, Social Memory

ÖZ

BİR CUMHURİYET PARKININ DEĞERLERİNİN ORTAYA ÇIKARILMASI: BELLEKTE VE ANIT OLARAK ÇÖZÜLEN GENÇLİK PARKI

Akansel, Can
Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Doç. Dr. Ali Cengizkan

February 2009, 162 Sayfa

Erken Cumhuriyet Döneminin en belirgin üretimlerinden birini sorunsal olarak ele alan bu tez, Gençlik Parkı'nın "değerlerini" açığa çıkartmakta ve değişen zaman ve koşullar içindeki aşınma sürecini analiz etmektedir. Gençlik Parkı'nın neden değerli olduğu ve korunmaya layık olduğu üzerinde birçok söylemsel pratik bulunmaktadır. Bu söylemler; Parkın Cumhuriyet değerlerini barındırması, kent kültürü oluşum mekânı olması, sosyal olayların tarihsel sahnesi olması, büyüyen kentte yetişmiş yeşil alanlardan biri olması, şeklinde sıralanabilir. Öte yandan, parkın mimari, diğer bir deyişle "nesnel" değerleri bu söylemler arasında yer almamaktadır. Bu bağlamda, bu tezin asıl ilgisi, kuruluşundan itibaren farklı yönetimler altındaki ardışık yıllarından günümüze kadar, Gençlik Parkı'nın değerlerini ele alış tarzındaki esaslı değişimi okumaktır. Modern anıta ait olan değerler; 19.yüzyılın sonlarında Alois Riegl'in tariflediği terimler ışığında canlandırılacaktır. Diğer bir deyişle, ilgimiz Cumhuriyet Döneminin en belirgin üretimlerinden biri olan bu kentsel yapıyı incelemek ve değişen zaman ve koşullar içindeki aşınma sürecini analiz etmektir. Dahası, bu tez "Gençlik Parkını gerçekten biliyor muyuz?" sorusuna yanıt aramaktadır.

Anahtar Kelimeler: Kentsel Mimari, Alois Riegl, Değer, Anıtsallık, Sosyal Hafıza

To my family...

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr. Ali Cengizkan for his guidance, advice, criticism and patience throughout my research.

I also like to express my appreciation to the jury members Assoc. Prof. Dr. Güven Arif Sargın, Dr. Mustafa Haluk Zelef, Assoc. Prof. Dr. Baykan Günay, and Assoc. Prof. Dr. Zeynep Uludağ for giving me valuable comments regarding this thesis.

I wish to thank Evrim Özlem Kale for clearing my confusions in the progress of my study and through the thesis by giving precious supports. Moreover, I would like to thank my colleagues and friends; Yaşan Akinbingöl, Aslıhan Kocaman, and Onur Yıldız for providing me with the necessary mental and technical support. I would also explicitly state my appreciation to the members of ARCH 713 Studio in Fall 2007, which is given by Ali Cengizkan and Didem Kılıçkiran. I would like to express my special appreciation to Ebru Yılmaz Yüksel for her substantial professional and personal guidance to me.

Finally, I wish to express my eternal gratitude to my family for their endless patience, emotional support, presence, confidence and tolerances to me.

TABLE OF CONTENTS

ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS.....	viii
LIST OF FIGURES.....	x
CHAPTERS	
1. INTRODUCTION.....	1
2. THEORETICAL FRAMEWORK.....	6
2.1. Prologue.....	6
2.2. Alois Riegl and Monumentality.....	7
2.2.1. <i>Kunstwollen</i>	8
2.2.2. The Structure of <i>Values</i>	10
2.2.3. The <i>Values</i> of the Monuments.....	14
2.2.3.1. <i>Age Value</i>	14
2.2.3.2. <i>Historical Value</i>	17
2.2.3.3. <i>Intentional Commemorative Value</i>	18
2.2.3.4. <i>Use Value</i>	19
2.2.3.5. <i>Art Value</i>	20
2.2.4. Interpretation of <i>Values</i>	22
2.3. Comprehension of the <i>Values</i> of Gençlik Parkı in a Lynchian Categorization.....	24
2.3.1. The Elements of the Categorization.....	25
2.3.2. The Interrelation of the Elements.....	27
2.3.3. The Decision of the Elements.....	28
2.3.4. The Promise of Lynchian Categorization.....	30
3. VALUES OF AN URBAN PARK: GENÇLİK PARKI.....	31
3.1. Idea of “the” Park in Ankara.....	32
3.2. The Architectural Design Values of an Urban Artifact.....	35

3.2.1.	The Early Proposals: 1928-1935.....	41
3.2.1.1.	The 1932 Phase.....	43
3.2.1.2.	The 1933 Phase.....	48
3.2.1.3.	The 1934-1935 Phase.....	54
3.2.2.	The Final Proposal by Theo Leveau: 1935-1936.....	63
3.2.3.	The Implementation and the <i>Values</i> of the Park: 1936-1945.....	71
3.2.4.	A Review of Riegl.....	79
3.3.	The Complementary Values of an Urban Artifact.....	80
3.3.1.	The Environmental Values of an Urban Artifact.....	81
3.3.2.	The Social Values of an Urban Artifact.....	88
3.3.3.	The Cultural Values of an Urban Artifact.....	99
3.4.	The Recall of the Values.....	101
4.	THE “DEVALUATION” OF GENÇLİK PARKI.....	103
4.1.	The Modifications of Gençlik Parkı between the Years 1950-1980.....	104
4.1.1.	Early Modifications: The 1950s.....	104
4.1.2.	The Modifications in the 1960s.....	113
4.1.3.	The Modifications in the 1970s.....	116
4.2.	The Modifications after the Year 1980.....	120
4.2.1.	The Modifications in the 1980s.....	121
4.2.2.	The Modifications in the 1990s.....	125
4.3.	The Latest Modifications: the 2000s.....	128
4.3.1.	The “Regeneration”.....	136
4.3.2.	The “Construction”.....	144
4.4.	The Inference.....	149
5.	CONCLUSION.....	151
	REFERENCES.....	157

LIST OF FIGURES

FIGURES

Figure 2.1	A Hundred Turkish Liras, Emission No: E5, Print No: II, In Circulation Date: 02.07.1956 (T.C. Merkez Bankası).....	23
Figure 3.1	1924-25 Lörcher Plan (Ali Cengizkan, Ankara'nın İlk Planı 1924-25 Lörcher Planı).....	33
Figure 3.2	The area named as "Ay-Yıldız" Parkı prior to Gençlik Parkı (Atilla Cangır, Cumhuriyetin Başkenti).....	34
Figure 3.3	<i>Bahçeler Müdürlüğü</i> Building located on the area prior to Gençlik Parkı (Atilla Cangır, Cumhuriyetin Başkenti).....	34
Figure 3.4	The Plan showing the actual situation of the area prior to Gençlik Parkı, 1928 (Architekturmuseum TU Berlin, Inv. Nr. 22714).....	35
Figure 3.5	The Proposal of Commercial Buildings and Water Element on the District prior to Gençlik Parkı (Ali Cengizkan, Ankara'nın İlk Planı 1924-25 Lörcher Planı).....	38
Figure 3.6	The Conceptual Plan which is prepared for 1928 Competition by Hermann Jansen (Architekturmuseum TU Berlin, Inv. Nr. 22600).....	42
Figure 3.7	The Plan of the Commercial District by Hermann Jansen (Architekturmuseum TU Berlin, Inv. Nr. 22584).....	42
Figure 3.8	The Proposal Plan of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22880).....	43
Figure 3.9	The Superposed Plan of Gençlik Parkı over existing situation dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22719).....	44
Figure 3.10	The Proposal Profiles of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22881).....	46
Figure 3.11	The Perspective View of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22907).....	47

Figure 3.12	The design proposal of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22882).....	49
Figure 3.13	The Perspective View of the <i>Pergola</i> dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22906).....	49
Figure 3.14	The Perspective View of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22904).....	50
Figure 3.15	The Perspective View from the Café by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22909).....	51
Figure 3.16	The Perspective View of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22913).....	52
Figure 3.17	The Perspective View from Exhibition Hall through the Pool allocated along İstasyon Street edge by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22905).....	52
Figure 3.18	The Perspective Views of the Exhibition Hall Proposal allocated on the area today by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22912).....	53
Figure 3.19	The Design Proposal of Gençlik Parkı which is approved by the Council of Ministries dated 1934 (Architekturmuseum TU Berlin, Inv. Nr. 22883).....	54
Figure 3.20	The Last Design Proposal of Gençlik Parkı by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22884 & 22885).....	55
Figure 3.21	The Plan of the Exhibition Hall by Şevki Balmumcu with its initial surrounding by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22903).....	56
Figure 3.22	The Plan and Sections of the Patio with <i>Pergola</i> and Café by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22891 & 22892).....	57
Figure 3.23	The Plan and Side View of the Bridge by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22890).....	58
Figure 3.24	The Plan and Section of Cascades and Main Entrance of Gençlik Parkı dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22896 & 22897).....	58

Figure 3.25	The Plan of Orangery by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22888).....	59
Figure 3.26	The Section, and Perspective View from Orangery by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22889, 22915).....	60
Figure 3.27	The Plan and Sections of Amphitheatre and Stage by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22893, 22894).....	61
Figure 3.28	The Detail Drawings of Cascade by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22899).....	62
Figure 3.29	The Diagram depicting the Constructive Components of Gençlik Parkı by Jansen (by the Author).....	63
Figure 3.30	The Design by Theo Leveau, Plan and Top View dated 1936 (T.C. Nafia Vekaleti, Bayındırlık İşleri Dergisi).....	64
Figure 3.31	The Perspective Views of Pool and Lake (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	66
Figure 3.32	The Perspective View of the “Swan Island” (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	67
Figure 3.33	The Perspective View of Cascades of Gençlik Parkı (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	67
Figure 3.34	The Perspective View of the Lake from the Terrace of the Café Building (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	68
Figure 3.35	The Plan and Elevation of Main Entrance by Theo Leveau dated 1936 (T.C. Nafia Vekaleti, Bayındırlık İşleri Dergisi).....	69
Figure 3.36	The Detail of the Highest Level of Cascades (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	70
Figure 3.37	The Diagram depicting the Constructive Components of Gençlik Parkı by Leveau (by the Author).....	70

Figure 3.38	The Construction Plan of Gençlik Parkı dated 1936 (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	72
Figure 3.39	The District of Gençlik Parkı on the right-hand-side at the beginning of Realization Phase in end of 1938 (Atilla Cangır, Cumhuriyetin Başkenti).....	73
Figure 3.40	The Construction of “the” Bridge (T.C. Nafia Vekaleti, Bayındırlık İşleri Dergisi).....	73
Figure 3.41	The Pool of Gençlik Parkı in the Construction Phase and after Construction prior to Plantation (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	74
Figure 3.42	The Article about the Beach of Gençlik Parkı (<i>Ulus</i> , 8.8.1942).....	75
Figure 3.43	The Beach of Gençlik Parkı, 1942 (T.C. Nafia Vekaleti, Ankara Gençlik Parkı).....	76
Figure 3.44	The Article about the Citizens Ice-skating in Gençlik Parkı (<i>Ulus</i> , 19.12.1942).....	77
Figure 3.45	The Article about the Water Sports Competitions in Gençlik Parkı (<i>Ulus</i> , 31.08.1944).....	78
Figure 3.46	Çubuk Dam Lake (Atilla Cangır, Cumhuriyetin Başkenti).....	86
Figure 3.47	Marmara Pool in Gazi Orman Çiftliği (Atilla Cangır, Cumhuriyetin Başkenti).....	86
Figure 3.48	The Perspective of Proposal of Cumhuriyet Bahçesi by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22741).....	87
Figure 3.49	The Perspective of Proposal of Bentderesi area by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22759).....	88
Figure 3.50	The article in <i>Ulus</i> dated 26.03.1942.....	98
Figure 3.51	The article in <i>Ulus</i> dated 29.03.1942.....	98
Figure 3.52	The article in <i>Ulus</i> dated 27.12.1943.....	100
Figure 3.53	The article in <i>Ulus</i> dated 10.07.1944.....	100
Figure 3.54	The advertisement in <i>Ulus</i> dated 18.06.1946.....	101
Figure 4.1	The Aerial View of Gençlik Parkı, 1953 (VEKAM, Photograph and Postcard Archive, no. 523).....	107

Figure 4.2	<i>Bugünkü Ankara</i> Exhibition in Gençlik Parkı on the Background, 1956 (Atilla Cangır, Cumhuriyetin Başkenti).....	108
Figure 4.3	The Advertisement in <i>Ulus</i> dated 22.07.1956.....	109
Figure 4.4	The Mini train and its Path at the Edge of Gençlik Parkı, 1957 (Demiryol Dergisi).....	110
Figure 4.5	The Curvilinear Path determining the Edge of the Pool in 1955 (Atilla Cangır, Cumhuriyetin Başkenti).....	111
Figure 4.6	The Photo showing the Seating Units and the Path at the Edge of the Pool, the 1950s (VEKAM, Photograph and Postcard Archive, no. 1345).....	112
Figure 4.7	The Area former to the Car Park behind the Opera House in the end of 1950s (Author, Anonymous Postcard).....	112
Figure 4.8	The Café Building (<i>Göl Gazinosu</i>) in 1965 (Atilla Cangır, Cumhuriyetin Başkenti).....	115
Figure 4.9	The Tea Houses on the Edge of the Pool in 1965 (Atilla Cangır, Cumhuriyetin Başkenti).....	115
Figure 4.10	The Path covered with <i>Pergola</i> in the late 1970s (Anonymous Postcard).....	118
Figure 4.11	Ice skaters in Gençlik Parkı (<i>Günaydın</i> , 06.01.1973).....	119
Figure 4.12	The Plan of Gençlik Parkı approved in 1976 (Uludağ, 1998, p.230).....	119
Figure 4.13	The Diagram depicting the Components of the Park (by the Author).....	120
Figure 4.14	The General View of Gençlik Parkı in the late 1980s (Author, Anonymous Postcard).....	123
Figure 4.15	The Seating Units from the early times of Gençlik Parkı in the late 1980s (Author, Anonymous Postcard).....	123
Figure 4.16	The Plan of Gençlik Parkı approved in 1987 (Uludağ, 1998, p.233) and the Diagram depicting the Components of the Park (by the Author).....	124
Figure 4.17	The Plan of Gençlik Parkı approved before 2000s (Author).....	127

Figure 4.18	The Diagram depicting the Components of the Park (by the Author).....	127
Figure 4.19	The Cover of the Official Publication of the Ankara Greater Municipality <i>Büyükşehir Ankara</i>	131
Figure 4.20	The Article about the Opposition in Gençlik Parkı (<i>Gazete Ankara</i> , 17-23.07.2005).....	132
Figure 4.21	The Article about the “Demolition” in Gençlik Parkı (<i>Sabah</i> , 07.07.2005).....	132
Figure 4.22	The Presented Model of the “Regeneration” Project of Gençlik Parkı by the Municipality (The Chamber of Architects Ankara Office).....	134
Figure 4.23	The Article about the approved “Regeneration” Project of Gençlik Parkı (<i>Sabah</i> , 12.07.2005).....	135
Figure 4.24	The Site plan of the approved “regeneration” project of Gençlik Parkı (Greater Ankara Municipality Department of IT and Project Production).....	137
Figure 4.25	The Diagram depicting the Constructive Components of the Park (by the Author).....	138
Figure 4.26	The Perspective View showing the Path “System” of the Park (Greater Ankara Municipality Department of IT and Project Production).....	139
Figure 4.27	The Perspective View of the Park (<i>Büyükşehir Ankara</i> , 182).....	140
Figure 4.28	The Perspective View showing the <i>new</i> form of the Pool (Greater Ankara Municipality Department of IT and Project Production).....	141
Figure 4.29	The Perspective View showing the Buildings in the Image of the Park (Greater Ankara Municipality Department of IT and Project Production).....	142
Figure 4.30	The Perspective View showing the Adjunctive Components of the Park (Greater Ankara Municipality Department of IT and Project Production).....	143
Figure 4.31	Photos of the Demolition Progress (Author, 16.04.2007).....	145

Figure 4.32	A Photo showing the still functioning Components (Author, 16.04.2007).....	146
Figure 4.33	The Running Motor Track in the Pool (<i>Hürriyet</i> , 02.10.2007).....	146
Figure 4.34	The Bridge in Gençlik Parkı; The Bridge after Demolition (Atilla Cangır, Cumhuriyetin Başkenti, no.617; Author, 18.06.2008).....	148
Figure 4.35	A Panorama showing the situation of the Construction Process (Author, 05.07.2008).....	149
Figure 5.1	Diagram depicting the existing and new structures in Gençlik Parkı.....	155

CHAPTER 1

INTRODUCTION

Collective memory is a socially shared memory supported on the representations of the past. It constitutes the present identity of a nation, a social group, a collective intention. Collective memory is generated from the multiplicity of experiences and reminiscences of a society. Constructing a “unity” of a memory in a society from the multitude of reminiscences may come into being through continuous experience of values. These values might be experienced in and by the existence of monuments of different kinds.

The main concern of the thesis will be to read the drastic change in the treatment of the “values” of an urban park in Ankara, namely Gençlik Parkı after its foundation through successive decades of different administration and usage till the current situation. In other words, our concern is to examine a particularly important urban artifact which is one of the most significant productions of the Republican Period, and to explore the values that made it, and complemented by the analysis of its disintegration process under changing decades and conditions. Moreover, as an issue, do we “know” Gençlik Parkı?

From the very first years until recent days, the disintegration and partial demolition of Gençlik Parkı is a problem which is stated to be prevented. Thus, according to many discourses that have been made by the time, Gençlik Parkı should be preserved. One of these cases is that Gençlik Parkı is being destroyed under the attempts of the so called “urban transformation”, and thus, the Republican values which were laid not only by the discursive but also by the practice of the modernization process of the society, and by conclusion, if not through deliberate attempts, are being undermined. Gençlik Parkı is one of the main projects of constructing a new society in the young Republic. This park is a

prestige object of the new regime and a tool of modernization, a project of the Republic for its reflection about the daily-life of the citizens as members of a nation, construction of a place to be lived in. It is an experiential attempt both to formate people's daily lives and to mould the entire capital of the young Republic as a modern urban and public space. Another aspect is that Gençlik Parkı is the space of urban cultural formation and the historic stage of Ankara. Gençlik Parkı forms an attempt to shape and construct a new public life for the young citizens of the Republic. It intended to change the "tradition" of the people's new social life and to represent it in the entire country. One further aspect is from the point of view of city planning which states that, Gençlik Parkı is a unique green area in the center of the growing city and is the first water element in the middle of the moor.

All of these discourses are valid and potent in order to explicate why Gençlik Parkı should be preserved, avoiding it from the disintegration and deconstruction it is faced with, and find a way to conserve it. However, the architectural value has not still been stated among these discourses, in the sense of how the place was constructed, how it attained such value. The main issue of this thesis is that Gençlik Parkı is a unique urban element composed of qualified spaces which made them "architectural". Because of this reason, it should be treated as a monument and be conserved. Thus, in this study, Gençlik Parkı is dealt as an historic architectural, environmental, social, and cultural monument in terms of what Alois Riegl meant in his influential essay *The Modern Cult of Monuments: Its Character and Its Origin*.

This study claims that Gençlik Parkı is a unique example of the Republic which has certain architectural, social, environmental, and cultural values that should be revealed. Such architectural values and others that created the object of the collective memory of not only the capital's citizens but also generated and constructed views about urban outdoor and public facilities to be put into effect in all urban circumstances and settlements throughout the Republic. As Alois Riegl defined the "monument":

A monument in its oldest and most original sense is a human creation, erected for the specific purpose of keeping single human deeds or events (or a combination thereof) alive in the minds of future generations.¹

As it is inferred from the essay, *The Modern Cult of Monuments: Its Character and Its Origin*, there will be two objectives of this study. First one is to reveal the founding values of Gençlik Parkı as it was realized. Second one is to analyze the disintegration process of the park through the modifications to which it is subjected, to show how these values of vital importance were replaced by others consciously and unconsciously. In other words, the disintegrations which Gençlik Parkı has been through will be analyzed, and how the values of Gençlik Parkı were undermined will be shown. In this context, this thesis will cover the coming chapters as follows:

In the second chapter, the essay of Alois Riegl, *The Modern Cult of Monuments: Its Character and Its Origin*, is going to be explicated and developed, as to support the theoretical framework to this study, through which the importance of his conception on monumentality will be illustrated. Riegl analyzes the relationship of monuments and their respective values in the modern era in two main categories. First one is *The Relationship of Commemorative Values to the Cult of the Monuments*. He considers this under three subtitles as, *Age Value*, *Historical Value* and *Intentional Commemorative value*. A second category that he mentioned is *The Relationship between Present-Day Values and the Cult of Monuments*. He handles this under two subtitles as, *Use Value* and *Art Value* – which is divided into two, *Newness Value* and *Relative Art Value*. The terms, which Riegl designates in his essay, promise to assess the values which Gençlik Parkı has acquired through the interaction of human, nature, time, and object patterns. In other words, the conception of Riegl is significant due to reveal the *values* which are pertained to an urban artifact. After this analysis, we are going to derive a hierarchical approach of the elements, which generate the park, from the book *The Image of the City* by Kevin Lynch. Lynch defines the elements

¹ Alois Riegl, (1982) “The Modern Cult of Monuments: Its Character and Its Origin”, in K. W. Forster & D. Ghirardo (Trans.), *Oppositions*, 25, New York: The Institute for Architecture and Urban Studies, First Published in German (1928), p.21

which create the city or a part of the city, namely, paths, nodes, edges, districts, and landmarks. We are going to use these terms in order to elaborate the components of our case in the related chapter.

In the third chapter, we sought to reveal the founding values and analyze them within the context of Riegl's comprehension of monuments as urban artifacts. In this chapter, the values of Gençlik Parkı are going to be interpreted: what these values are, and how they are determined and "coded" by means of Lynchian terms. The epoch of Gençlik Parkı which the analysis will focus on is referred to the years beginning from 1928, when the first design proposals were made, till early 1940s, when the construction phase was entirely complete and the *use value* began to be experienced. In this way, the founding and principal values of Gençlik Parkı, its construction years and the first years of its use will be analyzed. In this sense, we are going to deal with Gençlik Parkı as an object, whilst isolating it to its apparent content, and reveal the architectural values. Then, we are going to examine the social, cultural, and environmental values. As a consequence, the architectural, social, cultural, and environmental values of the park are going to be revealed as Gençlik Parkı shall be handled as a "monument" in Riegl's terms.

In the fourth chapter, the modification process and disintegrations that Gençlik Parkı has been through from the beginning of the design phase and the beginning of the construction phase will be investigated through first hand materials. The modifications after the 1950s of Gençlik Parkı are going to be investigated within several decades. Finally, the transformation project applied under the supervision of the Ankara Greater Municipality will be analyzed in the context of this study.

In the context of the whole study, this thesis has a foresight and expectation that, after the 1980s, road enlargements, search for car-parking areas and subway construction caused the erosion of the values created by and experienced through the Gençlik Parkı. Moreover, the land value was modified as the ownership was transferred from the Culture of Ministry and Tourism to the

Greater Municipality – which ended up with the act of demolishing the “unused” structures, cutting off the running-water and electricity, mounting concrete obstacles in the entrance gates in 2006. Due to all these interferences, the park has been treated as a “wreck”, as a “demolished area” and was claimed to be “a degeneration zone”. However, it not only affected the social transformation process, but also was affected from the social transformations. Gençlik Parkı is one of the most important projects of the Republic for its reflection about the daily-life of the new citizens of a nation, construction of a public outdoor place to be lived in, which deserves to be saved, in order to make-remember the processes from which today’s society was born.

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Prologue

This prologue, it seeks a way to account for the theoretical framework of the discussions on Gençlik Parkı, as a basis to the revelation of its values and how these values were undermined in time. For this purpose, on the major part analysis of the conception of “monumentality” defined by Alois Riegl in the essay *The Modern Cult of Monuments: Its Character and Its Origin* will be used. As Riegl elaborates the conception of “monumentality”, he unveils the pertaining “values” of the monuments which are related to human, nature, time, and object interaction. These “values” are the main theoretical basis in the course of this study.

In order to integrate this theoretical approach with our case, and to simplify the deciphering of elements which formed the values pertaining to Gençlik Parkı; the hierarchical terms derived from the book *The Image of the City* by Kevin Lynch will be the general systematic for unfolding these elements of the park. As Lynch defines the notions² that create the city or a part of the city, he discriminates the elements and categorizes the arguments upon them before reintegrating them. This three phase reading will constitute the main course in the discussion of the values pertaining to Gençlik Parkı. In other words, the method used to understand the components in our case of Gençlik Parkı, will be taking elements that originated and made the values of the park, and disintegrate these elements and deal as singular objects in a sequential order, and reintegrate as to read the values in Riegl’s terms.

² These notions are limited with the object qualities of themselves without referring to the other qualities such as social meaning, functional influences, or historical background.

2.2. Alois Riegl and Monumentality

Prior to the analysis of the essay *The Modern Cult of Monuments* which is one of the essential points of this thesis, it is worthy to develop insights on Alois Riegl and his conceptual background as a contribution. Alois Riegl (1858-1905), an Austrian art historian, actually had a law education, and was one of the first members of Vienna School of Art History. The year 1889 when his first book *Altorientalische Teppiche* (Antique Oriental Carpets) was published, his conceptual contribution to the History of Art was barely visible. Ignasi de Solà-Morales stated about his initial background of professional and theoretical formation that his professional formation was based on his curation work in the Museum of Decorative Arts in Vienna, and his theoretical formation was based on the pursuit for a new comprehensive approach to the work of art, as “to reconstruct the meaning of the work of art at a moment when the Enlightenment model of the Museum as a collection was in crisis and when, for the same reasons, the idea of art history as a purely classificatory discipline was also in crisis.”³

These initial years of Riegl’s theoretical formations coincide with the time of specific considerations of a work of art were becoming exiguous. De Solà-Morales states that classical comprehension of the work of art could not be adequate for the “seeming complexity and diversity of artistic phenomena.”⁴ Moreover, he explains this manner of comprehension was changed by Riegl as it was “derived from the conditions of the object and to emphasize those that related to the productive subject, and especially to the viewing subject.”⁵ Kurt W. Forster elaborates the reason of this demand for a new approach in this sense. He stated that his career as a curator in the museum gave Riegl the occasion of dealing with numerous works of art. As consequence, he sought to “invent” a new way for dealing with the art works, as he did not cogitate a rationale approach for

³ Ignasi de Solà-Morales, (1982) “Towards a Modern Museum: From Riegl to Giedion”, *Oppositions*, 25, New York: The Institute for Architecture and Urban Studies, p.69

⁴ Ibid, p.70

⁵ Ibid, p.70

the existing proceeding manner. Riegl had dissatisfaction about the “prevalent chronicling of events in a narrowly objective sense.”⁶

2.2.1. *Kunstwollen*

These formative years of Riegl’s theoretical background brought a new concept which is the essence of his essay *Der moderne Denkmalkultus, sein Wesen, seine Entstehung* (The Modern Cult of Monuments: It is Character and Its Origin). His years in the Museum of Decorative Arts brought him to conceive the stylistic developments in a diverse way. Riegl named it as *Kunstwollen* which is possibly be translated as “will to art”. Forster argues on Riegl’s formation of *Kunstwollen*:

If the idea of progress meant that large chapters of history had to be relegated to various “dark ages”, and if materialist explanations hoped to reduce every human product to its basis in material, technique, and purpose, then the particular values over time continued to elude the historian. He found the “spirit” not to hover above the melee but to exist only within it, and he felt the objective assembly of facts to be profoundly impossible since they were never facts without qualities.⁷

Kunstwollen is a significant concept whilst Riegl constructed his theory of Art History on value, memory, and monument. Moreover, the ultimate product of this approach is the specified essay. Forster argues on the appellation and categorization of this concept that Riegl had brought. He states that, “Riegl named the thrust of interests and attitudes in a particular phase of artistic development the *Kunstwollen* of an epoch.”⁸ Forster elaborates the similar character of Riegl’s conception of *Kunstwollen* as:

More than allusion connects Riegl’s discovery of an underlying *Kunstwollen* to Freud’s recognition of the libido in its individual manifestations and collective force. Born two years after Freud (1856-1939), Riegl’s fundamental ideas, like Freud’s, took shape during the 1890s in the unpromising form of highly specialized and isolated case studies.⁹

⁶ Kurt W. Forster, (1982) “Monument/Memory and the Mortality of Architecture”, *Oppositions*, 25, New York: The Institute for Architecture and Urban Studies, pp.4-6

⁷ Ibid.

⁸ Ibid., p.6

⁹ Ibid.

Forster stated the importance of Riegl's concept by comparing it with the Freudian approach which is the core subject of that specific epoch. However, it is possible to say that Riegl could not mature his concept into a "theory" as referred to what Freud did in the same epoch.

Prior to his essay *The Modern Cult of Monuments*, Riegl even claimed to replace some putative approaches to the Art History as periodic and typological conceptions with "the concept of continuous historical evolution which generates its own changing values."¹⁰ After his presentation of *Kunstwollen* to the historian medium, the comprehension of artistic developments and aesthetic values had changed:

The relativity of historical relationships was not simply of shifting values but also of the varying circumstances of the beholder whose perceptions were themselves contingent within history. This was an especially significant insight, carried forward in the research of Aby Warburg, Walter Benjamin, and others.¹¹

Another diverse and interesting argument on Riegl's concept of *Kunstwollen* comes from Anthony Vidler. Vidler argues on the variety of approaches presented by the contemporaneous theoreticians of Riegl. He compares the concept of *Kunstwollen* with the distinctive approaches, like dealing with the works of art as they are in a sequential order – a chain of prior works; or, contrary orders:

The concept of *Kunstwollen*, introduced by Alois Riegl, is just one formulation of the relation of art to society which attempts to overcome the strict separation insisted upon by Neo-Kantians like Konrad Fiedler or technological-functional determinists like Gottfried Semper. Similarly, the *formal* categories proposed by Adolf Hildebrand or by Heinrich Wölfflin are derived from a psychology of perception that attempts to return the characteristics of objects to the vision that perceives them, and thereby to society itself.¹²

From all of these arguments, it can be inferred that *Kunstwollen* presented a novel approach to the theoretical medium of art history. It is the comprehension

¹⁰ Ibid., p.7

¹¹ Ibid.

¹² Anthony Vidler, (1982) "The 'Art' of History: Monumental Aesthetics from Winckelmann to Quatremère de Quincy", *Oppositions*, 25, New York: The Institute for Architecture and Urban Studies, pp.53-54

of a work of art in its own unique epoch by not sequencing or comparing it with the other works in the same or different epoch.

2.2.2. The Structure of *Values*

History, he argued, has not only given rise to different kinds of monuments but also exposed them to widely varying appreciation throughout time. The very idea of the monument proved to be at once historically determined and relative to the values of every time.¹³

Whilst analyzing the essay *The Modern Cult of Monuments* by Alois Riegl, it is worthy to argue on his intention and the way he dealt with the issue. As formerly cited by different authors who express their thoughts and critics about Riegl's essay in the journal *Oppositions* which published a special issue on this subject, Riegl did not only brought a new concept, he also intended to challenge the traditional approach to all works of art – both recent and historic – aiming to replace it. In his essay, he carefully unveiled distinctive values of monuments and he formulated an evaluation method to all monuments. Moreover, Riegl explained how some “monuments” and their values attract people's attention and care whilst some cannot be attracted – to be often abandoned. Actually, the reason for choosing this essay is that Riegl unfolded the criteria, the method of dealing with a monument.

The essay *The Modern Cult of Monuments* mainly analyzes the relationship of monumentality of architectural and artistic works with the concept of value on two subjects which are *The Relationship of Commemorative Values to the Cult of the Monument* and *The Relationship between Present Day Values and the Cult of Monuments*. Riegl considers the first subject under three subtitles as, *Age Value*, *Historical Value* and *Intentional Commemorative value*. He handles the second subject under two subtitles as, *Use Value* and *Art Value* – which is divided into two, *Newness Value* and *Relative Art Value*. This essay is mainly a milestone text for that specific epoch because it dealt with the situations of monuments in the modern era that was not done as before. Riegl sought to simplify the complexity

¹³ Kurt W. Forster, (1982) p.6

of the values that monuments have by categorizing and “fragmenting”¹⁴ these values. Moreover, he supported his conceptual construction by giving pertinent examples on each subject that he considered.

At the beginning of his essay, Riegl analyzed the context and meaning of monuments up to his time. He argued on “intentional” monuments, apart from “unintentional” ones, and he sought to describe historical value on this presumed notion. “The essence of every modern perception of history is the idea of development.”¹⁵ He adds that, “[i]t is important to realize that every work of art is at once and without exception a historical monument because it represents a specific state in the development of the visual arts.”¹⁶ As to give an example:

Conversely, every historical monument is also an art monument because even secondary literary monument like a scrap of paper with a brief and insignificant note contains a whole series of artistic elements – the form of the piece of paper the letters, and their composition – which apart from their historical value are relevant to be development of paper, writing, writing instruments, etc.¹⁷

Just at this point, he questioned that people “really appreciate the historical value of a work of art.”¹⁸ Riegl answered this question by saying that the first recognizable value of a monument is its historical value.¹⁹ Then he passed to determine art value due to the modern approach or the customary “former” approach to works of art. The “former” approach presents art value in reputedly objective which lacks of the definition of aesthetics. However, the art value of a work of art is constructed by the requirements of the modern *Kunstwollen* which are changing according to subject to subject, and time to time.²⁰ Then he elaborates his point as, “[i]f there is no such thing as an internal art-value but only a relative, modern one, then the art-value of a monument ceases to be

¹⁴ Here, the word “fragment” is used because it explicates the dissolution of a complex problem. Fragmentation can be defined as being parted of the whole subject. Each part is a whole on its own. However, at a time of being together, the fragments complete a diverse whole.

¹⁵ Alois Riegl, (1982) p.21

¹⁶ Ibid., p.22

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid., p.23

commemorative and becomes a contemporary value instant.”²¹ As a consequence, the art value of a monument would not pertain to a ceased notion: it would belong to the obtaining notion contemporaneously.

Riegl also argued on the difference between intentional and unintentional monuments related with their historical epoch. He stated that, “In contrast to intentional monuments, historical monuments are unintentional, but it is equally clear that all deliberate monuments may also be unintentional ones.”²² Moreover he adds that every object cannot be determined as monuments, “[i]t is not their original purpose and significant that turns this work into monuments, but rather our modern perception of them.”²³ According to Riegl, the commemorative value describes both the intentional and unintentional monuments, besides, the unchanged and unique state of the monuments is concerned and desired to be restored. This commemorative value is defined by the makers of them in intentional ones, whilst, it is defined by us in unintentional ones.²⁴

As Riegl proceeded to identify the relation, he stated that historical monuments have not mere historic value. Historic value comes with its age value for intentional ones. From this point of view, the modern cult of the monuments is not only concerned with the historical monuments, it should also consider the state of the monuments which involves absolute age value.²⁵ Riegl elaborates the state of age value that, “[j]ust as intentional monuments are part and parcel of historical monuments, so all historical ones can be categorized as monuments having an age-value.”²⁶ Moreover he clarified that the three – namely, monuments of age value, historical monuments, and intentional monuments – categories of monuments that can be involved in one another, is one consequence of meaning arising from that monument.²⁷

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid., p.24

²⁷ Ibid.

The changing attitude to the objects that “belong” to past, which started from the Renaissance, reflected the idea in Riegl’s mind that the relation and connection between intentional and unintentional monuments is not a mere changing but an evolving problem: “At a time when unintentional monuments were not yet recognized as such, intentional monuments were also allowed to fall into decay as soon as those for whom they were erected and those who had an interest in preserving them had vanished.”²⁸ Moreover, he elaborates the comprehension of age value in unintentional and intentional monuments due to their commemorative value that the identification of commemorative value is clearer than of an age value in the argued sense.²⁹

When Riegl analyzed the relationship of age value and historical value, he stated that age value is a consequence of historical value, and commemorative value is the result of the transaction of these two values, as they develop a certain relationship according to their appearance:

[...] the objective value in monuments, the development itself became, as it were, the source of value which necessarily began to eclipse the individual monument. Historical value, which was tied to particulars, transformed itself slowly into developmental value, for which particulars were ultimately unimportant. This developmental value was none other than the age-value we have encountered before; it was the logical consequence of the historical value that preceded it by four centuries. Without historical value, there could not have been an age-value. [...] This becomes clear in the transformation of commemorative value as described above, inasmuch as historical value recognizes individual events in an objective manner, while age-value disregards the localized particulars and treats every monument without regard to its specific objective character. In other words, it only takes into consideration those characteristics which reveal the ways in which they integrated the monument’s particulars into the general thereby substituting for its objective individuality merely subjective effects.³⁰

In this context, the issue of *value* reading on comprehension of the *values* pertaining to Gençlik Parkı, which is our main concern, should be elaborated at this point. In the general course of our study, it is going to be observed that, several studies and works have been generated about the park such as,

²⁸ Ibid., p.26

²⁹ Ibid., p.28

³⁰ Ibid., p.29

historical researches, nostalgic texts, revival projects, etc. On the other hand, regarding to what Riegl's conception of the *values* promises to our main concern, it may be stated that the interrelation of time, object, human, and nature influences on artifacts are envisaged through these *values*. For instance, Gençlik Parkı, as an object, have unique values both related to its very existence in recent, and also related to its existence due time in Riegl's terms. In this sense, these *values* may be considered to unveil our comprehension on the park respectively.

2.2.3. The *Values* of the Monuments

Up to this point, it has been made a general revelation of the values described by Riegl, and the way that he dealt with the issue. For analyzing further, it is worthy to argue on each value separately in their own context with respect to Riegl's words. Riegl analyzed the first "fragment" of values acquired by the monuments, age value. As he fragments the totality of the values pertained to a monument, nevertheless, these values are not acquired by a monument at the same time. Riegl had chosen age value to analyze firstly, not only because it surpasses amongst other values in the future but also monuments have been most likely to be examined in its context.³¹

2.2.3.1. *Age Value*

Age Value as Riegl spoke of "[...] betrays itself at once in the monument's dated appearance."³² He argues about the interaction of age value and effect of human-nature interaction that the creative activity of human is to bring order to the nature's desultory elements by generating distinctive entities.³³ Accordingly, Riegl explains the involvement of creative activity due to his unique conception of art history which presents that "the development of the *Kunstwollen* is tending toward an integration of the individual art object with its environment, and

³¹ Ibid., p.31

³² Ibid.

³³ Ibid.

naturally our own era proves to be the most advanced in this respect.”³⁴ He also adds about the relationship of man’s and nature’s activity on monuments, and its consequential product that “as soon as the individual entity has taken shape (whether at the hands of man or nature), destruction sets in, which, through its mechanical and chemical force, dissolves the entity again and returns it to amorphous nature.”³⁵ By means of this, the *age value* would be considered as the consequence of the stated process. Moreover, the appearances of this process in the sense of our perceptive activity would be signified as “obvious”.³⁶

Riegl argues on the intervention to the monuments that are affected by human and natural activity on:

Every artifact is thereby perceived as a natural entity whose development should not be disturbed, but should be allowed to live itself out with no more interference than necessary to prevent its premature demise. Thus modern man sees a bit of himself in a monument, and he will react to every intervention as he would to one on himself. Nature’s reign, even in its destructive aspects—which also brings about the incessant renewal of life—claims equal right with man’s creative power. What must be strictly avoided is interference with the action of nature’s laws, be it the suppression of nature by man or the premature destruction of human creations by nature. If, from the stand point of age-value, the traces of disintegration and decay are the source of a monument’s effect, then the appreciation of this age-value cannot imply an interest in preserving monuments unaltered, and indeed such efforts would be found entirely inappropriate. Just as monuments pass away according to the working of natural law—and it is precisely for this reason that they provide aesthetic satisfaction to the modern viewer—so preservation should not aim at stasis but ought to permit the monuments to submit to incessant transformation and steady decay, outside of sudden and violent destruction. Only one thing must be avoided: arbitrary interference by man in the way the monument has developed. There must be no additions or subtractions, no substitutions for what nature has undone, no removal of anything that nature has added to the original discrete form.³⁷

It is important to signify the “arbitrary interference by man in the way the monument has developed” in the sense of the monuments’ attained value referenced from the natural and unique interrelation of its existence and passing time. Moreover, the monuments should not be abandoned under sudden

³⁴ Ibid., pp.31-32

³⁵ Ibid., p.32

³⁶ Ibid.

³⁷ Ibid., p.32

influences, instead, they should be left to the natural decay of due time in Riegl's terms.

As to be a second issue, Riegl also argues on the preservation of monuments that besides its age value – which is strictly related with its “over-aged” appearance –, every monument deserves to be saved, cared for, and protected against the destructive effect of passing years.³⁸ Hereby, the mentioned preservative approach is in against of the destructive effect, not the natural one.

A related issue to this, which is about the current artworks, is on the identification of age value. Alan Colquhoun summarizes that its constitution was based on the relation and variance of recent and modern artifacts.³⁹ He analyzes the relation of newness and oldness of an artifact in Riegl's sense as:

Although evidence of decay is no longer, as it was in Riegl's day, the most crucial element in our sense of age-value, it would seem that it is sent the age of historical buildings that constitutes their value today, rather than their qualities either as intentional or unintentional monuments. The past is valued for its “pastness” and not because it provides models for a normative architecture or represents timeless architectural values (as it did from 1450 to roughly 1800), nor because it can be accurately reconstructed as evidence of the organic relationship between monuments and the societies which produced them (as was the case in the nineteenth century).⁴⁰

As stated, being of “past” is valuable in the sense of its contribution to the character of the unique creation. This is also a remarkable issue related to our case due to the importance of “natural” decay. The “old” is important and valuable in the sense of its inherence and uniqueness of “existing”.

Age value is handled in a comprehensive way because it is the value that it is related with all other values determined by Riegl. As not only it constitutes itself for being from the “past”, but also it is the most recognizable value of a monument.

³⁸ Ibid., p.34

³⁹ Alan Colquhoun, (1982) “Thoughts on Riegl”, *Oppositions*, 25, New York: The Institute for Architecture and Urban Studies, p.79

⁴⁰ Ibid.

2.2.3.2. *Historical Value*

Historical Value as Riegl stated, “[...] arises from the particular, individual stage it represents in the development of human activity in a certain field.”⁴¹ According to Riegl, the effect of natural decay beginning from its creation is not considered in the sense of the existence of historical value. The main focus is to preserve the monument in its novel state to have the historical value more obvious.⁴² Moreover he argues on the seemingly contradiction between age value and historical value that, “[t]he objective of historical value is not to conserve the traces of age which have been produced by nature since its creation, but rather to maintain as genuine as possible a document for future art-historical research.”⁴³ He elaborates from the point of preservative approach, all restoration activities are open to deviation and the novel and original state of a monument is the only trusted source for an appropriate reconstruction. The difference between historical value and age value lies upon this premise: the manipulation of a monument. “Natural decay cannot be reversed, and should not be, from the stand point of historical value; but continuing decay in the future, while acceptable and in fact inevitable for age-value, is pointless and must be avoided from the stand point of historical value, because any further decay would make scientific reconstruction of the original artifact correspondingly difficult.”⁴⁴ Riegl argues on this contradiction as to reveal the relationship between age value and historical value that:

From the foregoing, it is clear that memory-value, as powerful as it is in modern culture, does not yet manifests itself exclusively as age-value. On the other hand, historical value, based as it is on scholarly research, is as little capable of winning the masses as are the doctrines of philosophy, but as we have pointed out regarding the analogous role of philosophy during antiquity, the notion of historical value has been gaining ground for the past four centuries. This greatly enhances the acceptance of developmental ideas, but age-value is unlikely to be its education that is increasingly based on the idea of historical evolution – although there is no lack of vociferous opposition to the idea that learning about history is a reliable means or even a goal of culture. [...] Thus, in the handling of

⁴¹ Alois Riegl, (1982) p.34

⁴² *Ibid.*

⁴³ *Ibid.*

⁴⁴ *Ibid.*

monuments, there is not necessarily a conflict between age-value and historical value, but the possibility remains, especially when the viewer is almost equally struck by both. The interests of one are conservative, and the other radical. Historical value is conservative and seeks to preserve everything in its current condition. On the other hand, the advantage of age-value lies in the fact that it is easier to achieve-strictly speaking, it is the only viable strategy.⁴⁵

In general it can be said that *historical value* is more responsive than *age value* because, for preservation reasons, *historical value* may not be considered in case of the devastating effects of nature-time. From the standpoint of *historical value*, the original status of a monument or a work of creation should be treated as an “artifact” and should not be an issue of decay – both man-made and natural.

2.2.3.3. *Intentional Commemorative Value*

Intentional Commemorative Value, as Riegl puts, “aims to preserve a moment in the consciousness of later generations and therefore to remain alive and present in perpetuity.”⁴⁶ He analyzed it with respect to age value and historical value as:

While age-value is based solely on the passage of time, historical value, though it could not exist without recognizing time’s passage, nevertheless wished to suspend time. Intentional commemorative value simply makes a claim to immortality, to an eternal present and an unceasing state of becoming. It thereby battles the natural processes of decay which militate against the fulfillment of its claims.⁴⁷

When analyzing the recent value of a monument, it can be said that it is conflicting with age value because age value determines the relation between the effects of passing years on a monument. However the values attributed to a monument by its recent day relations is determined as it is recently in use.

⁴⁵ Ibid., pp.35-37

⁴⁶ Ibid., p.38

⁴⁷ Ibid.

2.2.3.4. Use Value

Use Value is about, as Riegl determines, that “[m]aterial life is a prerequisite for psychic existence, and indeed is more important because there is no psychic life without a physiological basis.”⁴⁸ According to Riegl, an old creation – e.g. an old building – should be appropriately adapted to the actual conditions of usage by people satisfying a certain quality of life. In this sense, use value is irrelevant to the treatment of a monument, whilst it does not affect the existence of a monument. Moreover, use value overlaps age value due to the *newness* and usage reasons for that monument.⁴⁹ After arguing that a monument which is turned out to be not in use and remained as a wreck, Riegl stated that “[o]nly works for which we have no use can be enjoyed exclusively from the stand point of age-value, while those which are still useful impede such pure contemplation.”⁵⁰ Moreover, he summarizes this conflict between age value and use value as:

If the enduring practical use of a monument has great significant in terms of age-value, then the conflict between age-value and use-value diminishes substantially. [...] The cult of age-value can make concession to keeping more recent works in good repair so that they may continue to serve human needs. The conflict between use and age-value is most likely to surface in monuments which are on the borderline between usable and non usable, medieval and modern. In most cases the decision will be made with reference to yet other values.⁵¹

Here, the significant point is to decide on which notion of a monument is more *valuable*. In the sense of *use value*, it is more crucial to have a monument still “alive”, whilst, *age value* imposes to preserve its “pastness”. As a consequence, age value should compensate to use value in order to keep the existence and “decay” of the monument.

⁴⁸ Ibid., p.39

⁴⁹ Ibid.

⁵⁰ Ibid., p.42

⁵¹ Ibid.

2.2.3.5. Art Value

When analyzing the art value of a monument, Riegl used the concept *Kunstwollen*. Moreover, he determined *Art Value* in two subtitles as *Newness Value* and *Relative Art Value*:

In the modern view, every monument possesses art-value only insofar as it responds to the modern *Kunstwollen*. The requirements of the *Kunstwollen* are twofold. First, modern art-value shares with that of earlier periods the notion that every work of art needs to be a discrete entity which reveals no decay of shape or color. In other words, each new work already possesses art-value because of its newness alone; we may call this its essential art-value or simply newness value. Second, the specific nature of the perception of a monument makes for a distinction between modern *Kunstwollen* and those of earliest times; we may best call it relative art-value as it is not objective and lasting but undergoes constant change. Clearly, no monument satisfied both requirements at once.⁵²

Riegl argues on *newness value* as it is the most significant opponent to *age value*. A monument which is effected by the aging, it should be restored, with respect to *Kunstwollen*, according to look new.⁵³ Riegl stated that:

The new, in its integrity and purity, can be appreciated by anyone, regardless of education. Newness-value has always been identified with art in the eyes of the masses, while relative art-value can only be appreciated by the aesthetically educated modern person. The masses have always enjoyed new things and have always wanted to see the hand man exert its creative power rather than the destructive effects of nature. [...]The apostles of age-value initially met with great resistance, because most people considered it natural to repair the damaged edge of a piece of furniture or to restucco a sooty wall.⁵⁴

Moreover Riegl argues on the conflict of newness value and age value of a monument that, "On the one hand is an appreciation of the old for its own sake which objects to renovation; on the other an appreciation of the new for its own sake which attempts to remove all traces of age."⁵⁵

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid., pp.42-43

⁵⁵ Ibid., p.44

Here it is crucial to quote from Riegl, as he defined the strict relation of newness value of a monument and its age value where both of them are indispensable. Even age value is the effect of “man’s activity”:

The obviousness with which newness-value manifests itself is still far stronger and more immediate than the effect of age-value. Since newness-value has enjoyed validity for thousands of years, its adherents claim for it absolute and lasting preeminence. This only goes to show the extent to which the cult of age-value is depended upon the advanced of historical value. Far broader support must be won for the cult of historical value before the majority will mature in their appreciation of age-value. Where the newness-value of a monument in continuous use conflicts with age-value, not only practical but also ideal considerations would counsel compromise. Fortunately, this task is not as difficult today as it might at first appear. First of all, newness-value as such in no way negates the cult of age-value: only works of commemorative value are denied age-value, but new ones are not only entitled to it but in recent times have begun require it even more explicitly. In our modern view, the new artifact requires flawless integrity of form and color as well as of style; that is to say, the truly modern work must, in its concept and detail, recall earlier works as little as possible. There is an undeniable tendency strictly to separate newness-value from age-value. But the possibility of compromise comes from the recognition of newness-value and the overwhelming aesthetic power it assumes whenever the circumstances are favorable.⁵⁶

Relative Art Value as Riegl stated, “[...] offers the possibility of appreciating works of former generations as evidence not only of man’s creative struggle with nature, but also of his peculiar perception of shape and color.”⁵⁷ Moreover he defines the two aspects of this value as positive and negative. When it is taken positive, Riegl stated that, “[...] where the monument’s conception, shape, and color satisfy our modern *Kunstwollen*, it follows that this value should not be allowed to diminished in significance in order to conform to the expectations of age-value.”⁵⁸ When it is taken negative, Riegl explains the activity of relative art value on age value as:

The negative implications of relative art-value conflict less with age-value, and they concern not only what is deemed worthless by the modern *Kunstwollen* but also what is outright objectionable to it. What appears worthless might as well be abandoned completely and left to age-value; but what goes against the

⁵⁶ *Ibid.*, p.44

⁵⁷ *Ibid.*, p.48

⁵⁸ *Ibid.*

grain, appearing stylistically out of key or downright ugly in the view of the modern *Kunstwollen*, generates a demand for deliberate destruction.”⁵⁹

What the important point according to *relative art value* is to be convenient to modern and contemporaneous *Kunstwollen* of that specific epoch. If it is convenient, than it is more applicable than age value and should remain. In the contrary state, the relative art value is still in significance with some compensation to age value. In both cases, relative art value is the one of the focus points of what should be preserved from the “old” artifact.

2.2.4. Interpretation of Values

In order to embody the pertaining “values” to monuments which Riegl unveiled, it is worth to briefly introduce an instance related to our case. Riegl’s fragmentation of values started with *age value*⁶⁰ of a monument or just an object which attributed as a value of that object for it just belongs to past. An object has a *historical value*⁶¹, if that object reflects an essence of a specific period of time, a historical epoch. Whilst that object reflects a commemorative “gesture” of a specific period which it has been intended to be, *intentional commemorative value*⁶² takes place. All of the mentioned values together formulate the values which “naturally” come from the past.

For instance (Figure 2.1), a banknote which was called in for several years ago and not in circulation recently, has an age value for just belonging to years before. Moreover, it has a historical value because of the same reasons for age value, adding that it was money used for several years and reflects the economical situation of that epoch. Just by looking its monetary value, one can start to analyze the specific economical situation. It also has an intentional commemorative value in two ways. The pictures on both sides, namely Atatürk and Gençlik Parkı, gave the money a cultural legitimacy revealing contemporary

⁵⁹ Ibid., p.49

⁶⁰ Ibid., pp.31-34

⁶¹ Ibid., pp.34-38

⁶² Ibid., p.38

values and appraised achievements. On the other hand, Gençlik Parkı acquired an intentional commemorative value by being announced as a symbol across the country.



Figure 2.1 A Hundred Turkish Liras, Emission No: E5, Print No: II, In Circulation Date: 02.07.1956 (**T.C. Merkez Bankası**)

As Riegl argues on the example of a piece of parchment from fifteenth century, the instance that is given suddenly shifts in our minds:

Modern interest in such an instance is undoubtedly rooted purely in its value as involuntary monument; however, its value as memory does not interfere with the work as such, but springs from our appreciation of the time which has burdened it with traces of age. We have disguised historical monuments from intentional ones as a more subjective category which remains nonetheless firmly bound up with objects, and now we recognize a third category of monuments in which the object has shrunk to a necessary evil.⁶³

⁶³ Ibid., p.23

The recent values of that object have been acquired for the relationship of the daily interactions of that object. *Use value*⁶⁴ is acquired when that object is in use at that recent time. *Art value*⁶⁵ is fragmented into two values – *newness value* and *relative art value* – which is strictly framed within the concept of *Kunstwollen*. *Newness Value* is referred to what newness it brought within in the specific epoch by its own kind. *Relative Art Value* is acquired whilst the object has the uniqueness and the ultimate amongst its simulant ones.

2.3. Comprehension of the Values of Gençlik Parkı in a Lynchian Categorization

The first part of this chapter aimed to present the theoretical framework which finds its basis upon the conception of *values* defined by Alois Riegl. As illustrated in Riegl's terms, the diversity and "abstractness" of the *values* pertaining to artifacts – monuments necessitate a convenient hierarchical approach and terms to follow the course of our theoretical basis in this study. Similarly, the course will be fragmenting the whole subject into different components of this "whole" in order to unveil the *values*. The hierarchical approach and terms, which are going to be followed in our case, are derived from the book *The Image of the City* by Kevin Lynch.

In this book, Lynch presents a systematic approach to urban legibility to articulate the elements which form the city⁶⁶ in order to be "the ease with which its parts can be recognized and can be organized into a coherent pattern."⁶⁷ In this sense, the parts of a city – e.g. districts, roads, landmarks – should be defined respectively and should conform to a pattern when they come together. For instance, one can recognize trees, rocks, or a water element separately in a panorama, whilst these components form the "unity" of the pattern in the scene. "[...] an ordered environment", in this sense, "may serve as a broad frame of

⁶⁴ Ibid., pp.39-42

⁶⁵ Ibid., pp.42-50

⁶⁶ In our case, this will be a part of the city which is the *district* of Gençlik Parkı.

⁶⁷ Kevin Lynch, (1960) *The Image of the City*, Cambridge: The Technology Press & Harvard University Press, p.2

reference, an organizer of activity or belief or knowledge.”⁶⁸ Moreover, a physical setting, in the mentioned sense, implements a social function by constructing collective memory of groups, and meets some specific needs as promising a secure and fresh environment to people.⁶⁹ Lynch also elaborates a character of an ordered environment as:

An environment which is ordered in precise and final detail may inhibit new patterns of activity. A landscape whose every rock tells a story may make difficult the creation of fresh stories.⁷⁰

Consequently, Lynch’s elaboration of an organized environment is analyzed in three components as identity, structure, and meaning. By identity, the image of an object should be identifiable separately amongst other elements. Moreover, this image should fit the pattern relation with the other objects and the observer. Lastly, this image should be meaningful to the observer practically or emotionally.⁷¹

These descriptions lead to a fragmented approach that will specify the city image in its simplest sense. By this way, the hierarchical approach in our study will be derived from these components of which Lynch has dealt.

2.3.1. The Elements of the Categorization

The notion of a distinction of “elements” of the city due to the unity of the overall pattern is presented fragmentally as the main course of the study by Lynch. These are such elements that execute successfully on their own, and at the time of coming together, they operate collectively to success the overall pattern of the city. The elements are “unique”, and are sharing the similar collection of images.

Lynch states that the analysis of the mentioned approach is limited due to its physical and apparent context: it is isolated from its influents, such as social

⁶⁸ Ibid., p.4

⁶⁹ Ibid.

⁷⁰ Ibid., p.6

⁷¹ Ibid., p.8

meaning, function, history or even name of it. These influents are parried until the character of its form is unveiled.⁷² In this context, Lynch classifies these contents into five types of elements: paths, edges, districts, nodes, and landmarks. In general, these elements may differ according to the other functions attached to their identity; however, the brief definitions made for each by Lynch are as:

Paths. Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the environmental elements are arranged and related.

Edges. Edges are the linear elements not use or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. They are lateral references rather than coordinate axes. [...] These edge elements, although probably not as dominant as paths, are for many people important organizing features, particularly in the role of holding together generalized areas, as in the outline of a city by water or wall.

Districts. Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters "inside of," and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside. [...]

Nodes. Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, place of a break in transportation, a crossing or convergence of paths, moments of shifts from one structure to another. Or the Nodes may be simply concentrations, which gain their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square. [...]

Landmarks. Landmarks are another type of point-reference, but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. [...] ⁷³

Within the context of these definitions, the stereotypes and similarities about the components in the city pattern become invalid due to their identities and

⁷² Ibid., p.46

⁷³ Ibid., pp.47-48

characteristics. Just as a railroad may be a path or an edge, so that an urban park may be a district or a node. They may be superimposed and/or fixed in one another. In Lynch's words, "Districts are structured with nodes, defined by edges, penetrated by paths, and sprinkled with landmarks."⁷⁴ In this sense, a further illustration of these elements and defining their specialties is crucial. The hierarchical approach, which is going to be used in our case, is to differentiate the data according to Lynch's analysis and reintegrate them and unify the whole object in order to uncover the *values*.

2.3.2. The Interrelation of the Elements

The definitions of the elements, which construct the overall pattern of the city, were made so far in Lynch's terms. The next phase would be to dwell on the relationships between each other. As the interaction between these elements would strengthen the character and quality of each other, besides, this may also weaken or even "destroy" such considerations. The location of a landmark would strengthen the center which it is allocated, or it may be "misleading". It may be an element which refers to the continuity of a district or vice versa. Districts index a number of elements such as, paths, nodes, and landmarks; as it is the largest element amongst others. On the other hand, paths create the most intense interrelation as they are the most prominent and perceptible elements in the pattern. As nodes may refer to the "natural" consequence of the relation of paths in the pattern, they would strengthen the orientation of the observer within the city pattern. All of these elements work together in order to create a certain pattern in the city.⁷⁵

At this point, a crucial question arises: how can we identify one element in a pattern in terms of Lynch? Moreover, the respond to this question is going to be referred by the next chapter, in which the *values* of Gençlik Parkı are going to be analyzed by the aid of the hierarchical approach and terminology presented by Lynch.

⁷⁴ Ibid., p.48

⁷⁵ Ibid., p.84

2.3.3. The Decision of the Elements

The determination and identification of the terms, path, edge, node, district, and landmark presented by Lynch are going to be discussed in the sequential order that we have encountered. Firstly, it would be coherent to begin our analysis with the paths. As mentioned before, paths may be defined as the primary element of the city which is recognized conveniently amongst the other elements of the city pattern. The whole of this pattern could be referenced around the existence and variations of paths. Lynch discusses about the main characteristics of the path as:

The key lines should have some singular quality which marks them off from the surrounding channels: a concentration of some special use of or activity along their margins, a characteristic spatial quality, a special texture of floor or façade, a particular lighting pattern, a unique set of smells or sounds, a typical detail or mode of planting.⁷⁶

One of the most perceptible characteristics of a path is the physical quality of “progression”. According to Lynch, a path should have a certain quality of “progression” like a gradient or a directional differentiation. Topographical quality of a path such as the slope of that line is the most common gradient quality. Furthermore, the progression of “thickening of signs, stores, or people may mark the approach to a shopping node: there can be a gradient of color or texture of planting as well; a shortening of block length or a funneling of space”⁷⁷ would identify a path as it has the most significant characteristics. All of these qualities create the path by which the other elements in the city pattern may be oriented. This gradient change may also have a rhythm, so that, the path would have a “scale” quality. At the time, when the “flow” indexes such a rhythm, would make its own experience. Lynch discusses on this issue as:

Observers are impressed, even in memory, by the apparent “kinesthetic” quality of a path, the sense of motion along it: turning, rising, falling. [...] Any visual exposure of the path, or its goal, heightens its image. A great bridge may do this, an axial avenue, a concave profile, or the distant silhouette of the final

⁷⁶ Ibid., p.96

⁷⁷ Ibid., p.97

destination. [...] The path might be so shaped that the flow itself becomes sensuously evident: split lanes, ramps, and spirals would allow the traffic to indulge in self-contemplation.⁷⁸

The edge is identified under the conditions of when it satisfies the qualities for bounding two regions, as it may be stated to be a lateral “interface”. Lynch stated on being “interface” of an edge as:

Particularly, where the regions bounded are not of contrasting nature, then it is useful to differentiate the two sides of an edge, to orient the observer in the “inside-outside” sense. It may be accomplished by contrasting materials, by a consistent concavity of line, or by planting. Or the edge may be shaped to give orientation along its length, by a gradient, by identifiable points at intervals, or by individualizing one end with respect to the other. When the edge is not continuous and self-closing, then it is important that its end have definite termini, recognizable anchors which complete and locate the line. An edge may be more than simply a dominant barrier if some visual or motion penetration is allowed through. [...] It then becomes a seam rather than a barrier, a line of exchange along which two areas are sewn together.⁷⁹

As being a point of “reference”, a landmark may not be in a great scale. According to Lynch, it may be a doorknob as well as a dome.⁸⁰ However, the important notion is the allocation of that landmark, in the sense that, its perceptual concentration would allow it to be differentiated from the “background”.

As mentioned before, a node in its simplest sense; is a point of “junction”, a cluster of “thematic” homogeneity, and may be a combination of both. According to Lynch, this condition of a node would be inferred by being a perceptual and attractive point:

The first prerequisite for such perceptual support is the achievement of identity by the singular and continuous quality of the walls, floor, detail, lighting, vegetation, topography, or skyline of the node. The essence of this type of element is that it be a distinct, unforgettable place, not to be confused with any other. Intensity of use strengthens this identity, of course, and sometimes very intensity of use creates visual shapes which are distinctive [...] ⁸¹

⁷⁸ Ibid., p.98

⁷⁹ Ibid., p.100

⁸⁰ Ibid., p.101

⁸¹ Ibid., p.102

The definition of a node would be more recognizable as it has a “closed boundary” and could not be reached from every side. In this sense, if the node is defined within objects of attention, the *node* quality is going to be increased. Furthermore, if a “junction” of a path fits to a breakpoint of a path, the perceptive quality is also going to be increased.⁸²

In Lynch’s words, “[a] city district in its simplest sense is an area of homogeneous character, recognized by clues which are continuous throughout the district and discontinuous elsewhere.”⁸³ When we argue on the “homogeneity”, we refer to the qualities and characteristics of a district such as, building type, topography, continuity of color, texture, material, scale or façade detail, lighting, planting, or silhouette.⁸⁴

2.3.4. The Promise of Lynchian Categorization

So far, we have made an interpretation of Lynchian hierarchical categorization in general terms. The hierarchical terms are crucial to our case, in the sense, how the integrity of Gençlik Parkı may be handled, and what the terms suggested by Lynch promise to our case. Thus, these arguments should be discussed at this point. Firstly, within its unique integrity, Gençlik Parkı is an example of the urban parks which involves a diversity of changing characteristics of defining the elements and components in single urban area. For instance, a pedestrian walkway may both correspond to a path and a district at a time – or even a landmark – in different epochs. Moreover, a district defined by its characteristics in Lynch’s terms may emerge and disappear in different times. In this sense, this diversity of the change in the definition of the characteristics and quality of the elements may be assessed by the hierarchical categorization promised by Lynch. Secondly, a hierarchical approach to ease the comprehension of the components in Gençlik Parkı may be derived from the interrelation of these terms.

⁸² Ibid.

⁸³ Ibid., p.103

⁸⁴ Ibid.

CHAPTER 3

VALUES OF AN URBAN PARK: GENÇLİK PARKI

This part of the study aims to reveal the founding values and to analyze them within the context of Riegl's comprehension of the monuments as urban artifacts. In this chapter, the values of Gençlik Parkı are going to be interpreted: what these values are, and how they are determined and "coded". The focused epoch of Gençlik Parkı in this chapter – mentioned as the foundation years – it is referred to the years beginning from 1928, when the first design proposals were made, till the early 1940s, when the construction phase was entirely completed and the *use value* began to be experienced. In this sense, the founding and principal values of Gençlik Parkı, the construction years and the first years of the park will be analyzed.

The revealing study of the values of Gençlik Parkı will be handled in a fragmentized manner. These values will be dealt in four fragments, namely, the architectural values, the environmental values, the social values, and the cultural values. The architectural values of the park will be analyzed by classifying and "reading" the original design made by Hermann Jansen from 1928 to 1935, and making a comparative analysis between Theo Leveau's and Jansen's "contemporaneous" and successive design proposals regarding to Lynchian hierarchical approach . The environmental values of the park will be studied in accordance with the landscape standards and the theory of landscape architecture. The quality of life and the quality of environment are two aspects that will be dealt with the respect of urban space. The social values will be analyzed by assuming Gençlik Parkı as an object for ideological construction in the society's memory. The cultural values will be analyzed according to the cultural contribution that the design of Gençlik Parkı made to the individuals' daily

life. In order to acquire this, the written sources such as newspapers and periodicals of that specific epoch will be investigated.

All of these values are going to be analyzed in two phases regarding Lynchian hierarchy to be read in accordance in Riegl's term of cult of monuments. Although Gençlik Parkı may not be taken just as an object; in the first phase, the analysis of Gençlik Parkı is going to be limited to its physical and apparent context, and parried from its influents such as social meaning, cultural contribution, and environmental features in order to unveil its objective values. In the second phase, the social, cultural, and environmental influents of Gençlik Parkı are going to be analyzed according to Riegl's conception and supervened to the first phase.

3.1. Idea of “the” Park in Ankara

Traces of the idea of founding a park in the center of the Capital city related to the formation of old city and the new city is found at the beginning of the competition of a development plan for Ankara in the year 1927. This competition was important with regard to its proposed program and nineteen articulated “requirement list” which may be considered as a guide for the designs. One of the demands in this requirement list is taking the citadel as the main focus point for both the old and the new settlement. Accordingly, the relationship between the train station and the citadel becomes a crucial aspect in the design. In this sense, the east side of the street connecting the train station and the parliament house was stated to be considered for sports facilities, and the west side was stated to be considered for structuring as an edge of 40-50 meters. This west side is going to be the site for Gençlik Parkı. There were two alternative demands in the requirement list for this site. Regarding to the dominant vista of the citadel, there should be a great plain of green area in the midst of structures. As a second alternative, regarding to the land costs at this edge, it might be a source of income in case of planning commercial buildings in this site.⁸⁵

⁸⁵ Gönül Tankut, (1993) *Bir Başkent'in İmarı Ankara: (1929-1939)*, İstanbul: Anahtar Kitaplar Yayınevi, p.63

On the other hand, according to Ali Cengizkan; the “requirement list”, which was submitted to the competitors by the Municipality, was highly “influenced” by the plan prepared by Carl Christophe Lörcher in 1925. He discusses that all of the documents and values, which were redounded by 1924-25 Lörcher Plan to the Ankara Municipality, were transferred into the list as requirements and data given to the competitors.⁸⁶ (Fig. 3.1)

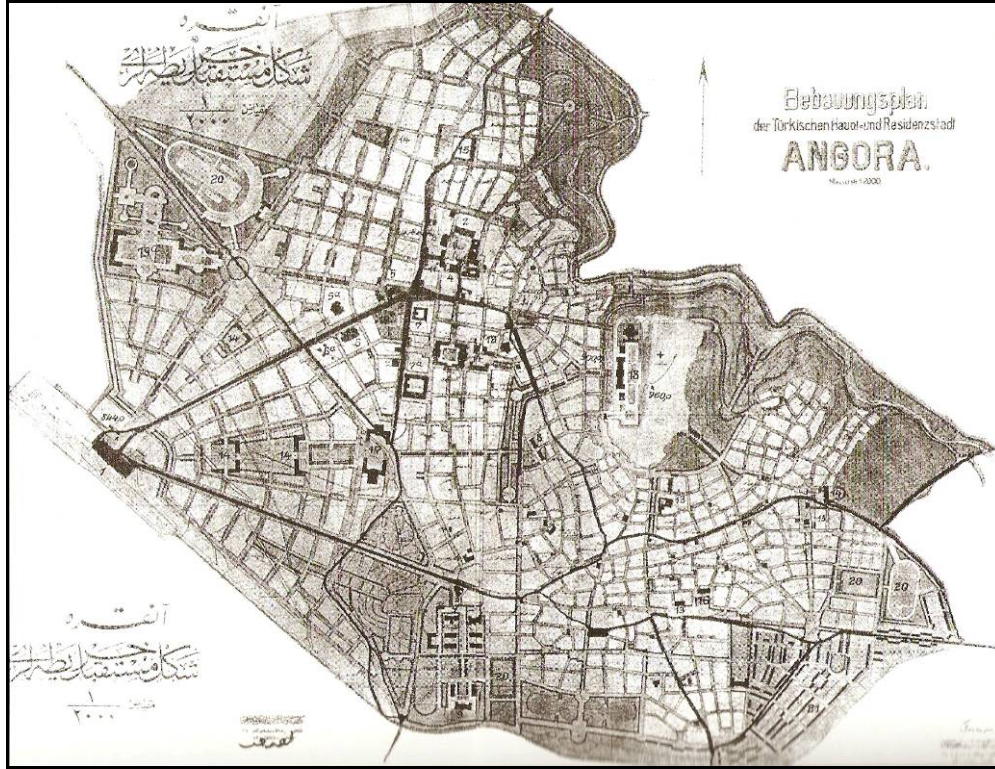


Figure 3.1 1924-25 Lörcher Plan (Ali Cengizkan, **Ankara'nın İlk Planı 1924-25 Lörcher Planı**)

The condition of the site before the design and construction phase of the park is another important issue to be dwelled on at this point. The site chosen for the park's construction was the swampy plain of İncesu Valley which is the overflow area of İncesu brook. (Fig. 3.2) This area was called as “Ay-Yıldız Parkı” because of the existing soccer field's name. In 1925 this area was left to *Nafia* Vekaleti from the Municipality, under the struggle with malaria infection zone, with the

⁸⁶ Ali Cengizkan, (2004) *Ankara'nın İlk Planı 1924-25 Lörcher Planı*, Ankara: Ankara Enstitüsü Vakfı – Arkadaş Yayıncılık, p.108

decision of the Council of Ministries numbered 2175 dated 23.06.1925. Moreover, *Bahçeler Müdürlüğü* building of the Municipality of Ankara, which was demolished during the construction process, was located on this area. Prior to the construction of Gençlik Parkı, citizens were using the public open park of Second National Assembly Building which had a pool containing red fish.⁸⁷ (Fig. 3.3, 3.4)

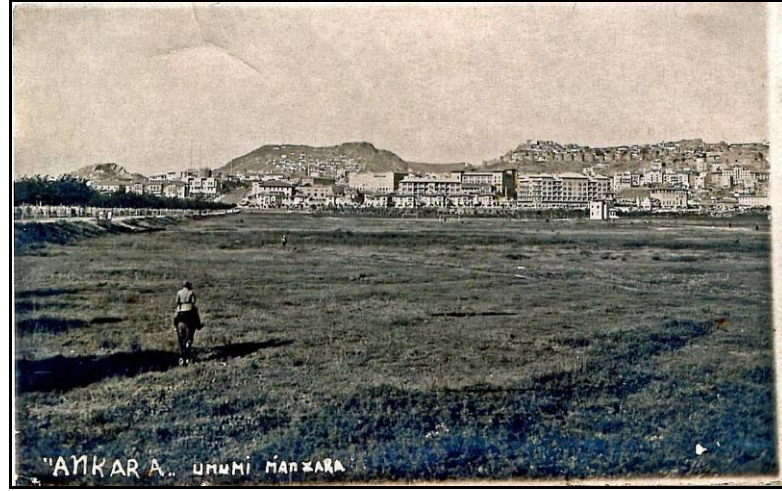


Figure 3.2 The area named as “Ay-Yıldız” Parkı prior to Gençlik Parkı (Atilla Cangır, Cumhuriyetin Başkenti)



Figure 3.3 *Bahçeler Müdürlüğü* Building located on the area prior to Gençlik Parkı (Atilla Cangır, Cumhuriyetin Başkenti)

⁸⁷ Yalçın Ergir, (2004) “Ankara 1920’ler ve Ötesinden Beriye”, *Düş Hekimi-4*, [Internet, WWW], Address: <http://www.ergir.com/Ankara.htm>, [Access: 12.12.2008]

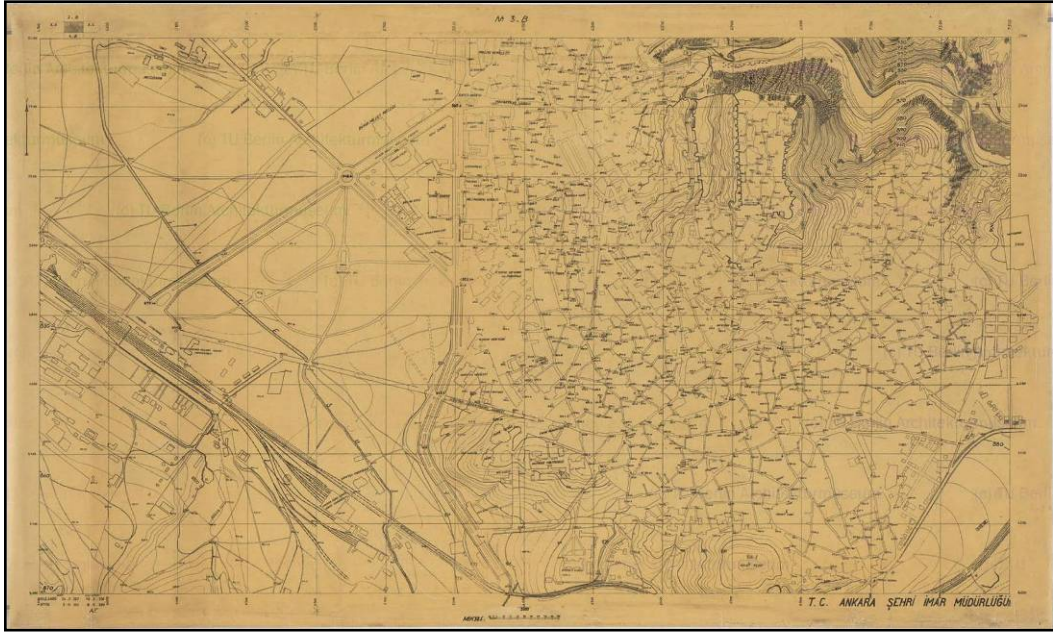


Figure 3.4 The Plan showing the actual situation of the area prior to Gençlik Parkı, 1928 (Architekturmuseum TU Berlin, Inv. Nr. 22714)⁸⁸

3.2. The Architectural Design Values of an Urban Artifact

The general design decisions of Jansen were influenced by several notions in the sense of dealing with the physical environment. These notions would be elaborated as his concern of sustaining public health and weal which he supposes as a social phenomenon by physical environment, his tendency of determining green areas in and out of the city, his reluctant compromise with the traffic era, his consciousness about industry, his emphasis of laborer district. All of these statements about Jansen's professional approach may be regarded both as his progressive and conservative concepts.⁸⁹

Actually, the consideration of the green areas in this concept could be read even in the report that Jansen had submitted his initial ideas about the development

⁸⁸ The reference of the original drawings for Ankara between 1928 and 1935 regarding Jansen is: Technische Universität Berlin, (2004) "Architekturmuseum in der Universitätsbibliothek", [Internet, WWW, PDF], Drawings available in PDF Format, Address: <http://architekturmuseum.ub.tu-berlin.de/index.php?set=1&p=51&sid=123249125772147&z=1>, [Accessed: 18.05.2008]

⁸⁹ Gönül Tankut, (1993) p.67

plan of Ankara before the competition process to Prime Ministry with register number 4/6734 and dated 17.10.1927. In the fourth and fifth articles of this report, Jansen states that the existing brook districts should be reserved and amended. Moreover, he stated that the recreation facilities should be near the train station.⁹⁰ Gönül Tankut discusses the notions that Jansen had possessed and elaborates the approaches as they are “considering the artistic value of the old texture of the city, and balancing the old and the new districts of the city by separating them from each other and unifying them with a primary connection.”⁹¹ Besides, she states that the approach is based on having the historical environment orient the new development process, also, having large green zones and parks in the city develops a green belt outside the city.⁹² This approach may be determined by the “garden city” movement from the 19th century.⁹³

The first design proposals made by Hermann Jansen are dated to the year 1928, which were prepared for the competition of the development plan for Ankara. From the first proposal to the final proposal – and even the design by Leveau – it is seen that the axial approach from train station through the citadel is one of the most important decisions of the Ankara City Plan. The citadel was the *landmark* of the whole city. In the city plan proposed by Jansen, which he released for the competition, the concerned area was considered as a district with a water surface and commercial activities. However, the decision and planning of this district for central commercial activities and definition of a water surface with an urban square was observed in Lörcher’s planning. It may be implied that Jansen has

⁹⁰ Ali Cengizkan, (2004) p.203

⁹¹ Gönül Tankut, (1981) “Jansen Planı: Uygulama Sorunları ve Cumhuriyet Bürokrasisinin Kent Planına Yaklaşımı”, in Ayşıl Tükel Yavuz (ed.), *Tarih İçinde Ankara*, Ankara: ODTÜ Mimarlık Fakültesi, pp.305-306

⁹² Ibid.

⁹³ This urban planning theory was originated from England. The 19th century urbanist Ebenezer Howard was the founder of this theory. Mainly, this theory is based on avoidance of land speculation, limiting the population increase and physical development of city, and balancing the rural and urban districts of the city functionally. For further information, it can be referred to Robert Fishman, (1994) *Urban Utopias in the Twentieth Century*, fifth Printing, first printed in 1946, London: MIT Press. As a relation, Jansen was attended to a seminar called “Garden City Movement in Vienna” in 1926. (Gönül Tankut, (1993) p.74)

“inherited” the design of this district from Lörcher. Moreover, the overall decisions regarding the axial approach to the citadel were also “inherited” by Jansen. As Cengizkan states that:

The 1924 Lörcher Plan redounded and bequeathed several qualities to the 1928 and eventual 1932 Jansen Plan, such as road axis, urban squares, housing and industrial districts, main characteristics of *Devlet Mahallesi*, quality of settlement of the new city around the citadel which is seen as a “crown”, “Garden City” concept and application, and most importantly, determining the development direction of Ankara to the south.⁹⁴

Till the year 1932 he made proposals of this area according to this conceptual approach. In these drawings the İncesu stream is the main water supply for the large pool. In the year 1932, Jansen changed his design proposal to an entirely green district including a larger water surface in the midst of the axis from the train station through the citadel, which he sought to create reclamation area from İncesu Valley. This shift in the decision of function in the concerned area may be explained by the process after the competition. According to Tankut, the progress of Ankara City Plan by Jansen should be analyzed in two periods. The period between 1929 and 1932 is determined as “pre-application” phase, and the period between 1932 and 1939 is determined as “application” phase, regarding to the approval of the design.⁹⁵ In the pre-application phase, the general reasons that affected the design process are stated to be uncertainties and deficiencies of legal, administrative, economical, and technical structure of the young state.⁹⁶ Although there does not exist any specific reason about this shift both in the 1928 and 1932 reports, this shift may be explained by the existence of two alternative programs for that site in the 1928 competition requirement list; as mentioned, and the uncertainty of the conditions of that phase.⁹⁷ On the other hand, the reason of the shift in the decision of having an urban park instead of commercial buildings may be assessed with the economical conditions of building construction on such

⁹⁴ Ali Cengizkan, (2004) p.107

⁹⁵ Gönül Tankut, (1993) p.91

⁹⁶ Ibid., p.111

⁹⁷ According to Tankut, in the competition projects, the approach of having a pair of Station Street – commercial district is appropriate for the industrialized western cities. However, the evolution of Turkish cities was different and the stations were not able to attract the commercial activities. (Gönül Tankut, (1993) p.80)

a broad lot. When discussing on the reason of the unrealized part of the Lörcher Plan, Cengizkan implies on the expense of proposition of curing the concerned swampland by buildings.⁹⁸ (Fig. 3.5)

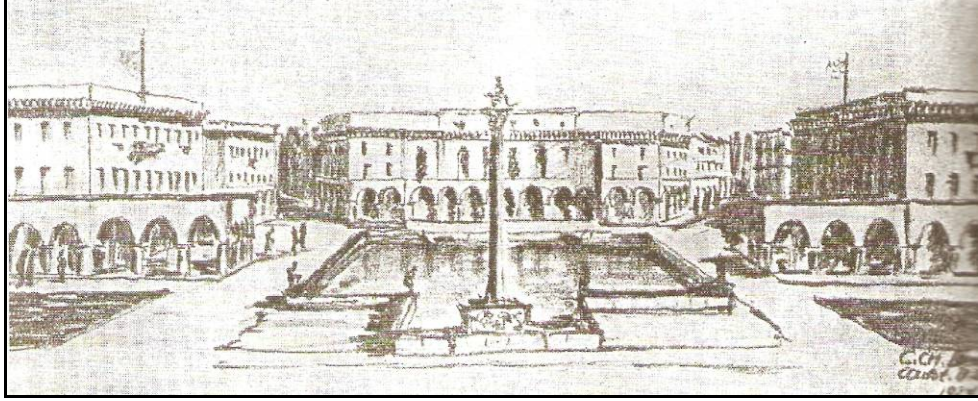


Figure 3.5 The Proposal of Commercial Buildings and Water Element on the District prior to Gençlik Parkı (Ali Cengizkan, **Ankara'nın İlk Planı 1924-25 Lörcher Planı**)

The general approach of Jansen may be found to be consistent with regard to the overall design of the city in two aspects. Firstly, constituting an axial relationship between the old district and the new train station is the focus point of this design. With the dominance of the citadel, the old district was determined as a *landmark* for the whole city image. In his report, Jansen defines the citadel as “the crown of the city”.⁹⁹ Moreover, he states that the citadel, which is a national monument, should be repaired and renovated for strengthening its importance: The old district, reaching to the preserved state of the citadel, is never going to be changed, especially; it is going to be protected with an old district regulation. In this sense, the *district* becomes the *landmark* of the city. Jansen also elaborates the Gençlik Parkı by defining it as the “heart” of the parks in Ankara, regarding to its impact on the strangers having vista from the station. A great pool is leveled down with tree terraces, and above all, the citadel is going to rise.¹⁰⁰ In this sense, Gençlik Parkı refers to a *landmark* in the city image as being a *district*. Secondly, existence of green zones can be read on plan in many districts like, Hacettepe, Bentderesi, Stadium, Hippodrome, the park at the north-west of the

⁹⁸ Ali Cengizkan, (2004) p.121

⁹⁹ Hermann Jansen,(1937) *Ankara İmar Planı*, İstanbul: Alaeddin Kırıl Basımevi, p.18

¹⁰⁰ *Ibid.*, pp.18-19

citadel. Jansen stated that the duty of a city planner should be to determine a network of green districts by dealing with the existing natural values as lakes, forests, hills, dominating nodes and parks.¹⁰¹ İncesu Valley – like mentioned districts – was one of the focus points to be regenerated related with the hygiene issues in Jansen’s plan. He proposed on these areas to be green zones.¹⁰²

Beginning from the year 1932, after the approval of the plan, Gençlik Parkı started to emerge with its main outlines in Jansen’s drawings. In the following two years, Jansen’s bureau in Berlin produced many design proposals. In 1934, the design proposal was accepted and approved by the Council of Ministries with the register number 2/1071 dated 24.7.1934. After the approval, Jansen made a great contribution to the design of the park as to produce several drawings of the buildings inside the park, the details of the pool and even the statues in the pool until the year 1935. In the meantime, a French architect, Theo Leveau, was engaged as a consultant for *Nafia Vekaleti* in order to study and prepare some significant building projects and typologies, and city planning works, with the decision number 2/2628 dated 25.5.1935. According to Tankut, Jansen was informed that Gençlik Parkı was going to be realized by *Nafia Vekaleti*. He was against to this intention because of the professional incapability of engineers in *Nafia Vekaleti*. Gençlik Parkı is one of the most stunning elements of the plan, and in case of its failure, it would be called as a disaster for Ankara.¹⁰³ Although Jansen was ready to work in this project without an income¹⁰⁴, his design was dismissed in the year 1936. Zeynep Sökmen Uludağ discusses about the reason of dismissal, and states that the acceptance of law no.2866 and dated 25.12.1935 changed the authority, and assigned *Nafia Vekaleti* to the construction work of the park. After this change in the authority, the dismissal process began with the letter by *Nafia Başvekili* Ali Çetinkaya stating the replacement of a new design in place of Jansen’s design concerning some economical and aesthetical reasons. The reasons of dismissal of Jansen’s plan

¹⁰¹ Ibid., p.11

¹⁰² Fehmi Yavuz, (1952) *Ankara’nın İmarı ve Şehirciliğimiz*, Ankara: A.Ü. Siyasal Bilgiler Fakültesi, p.34

¹⁰³ Gönül Tankut, (1993) p.139

¹⁰⁴ Ibid.

were summarized as, the difference of excavation requirements of the projects, the scale difference of the cascades, and the dimensional difference between the pools.¹⁰⁵ Following the dismissal process of Jansen's design for some aesthetical and economical reasons, the design was brought to a "modest" level by Theo Leveau. The design by Leveau was accepted and approved in the year 1936 with the register number 2/4006 dated 8.2.1936. Jansen had a special interest to this project, despite calling the design by Leveau as a "plagiary"¹⁰⁶ of his design, until his resignation from the Planning Council as a supervisor in the year 1939. The official date, when the relationship between Jansen and Ankara was over, is 17.01.1939.¹⁰⁷

From this point on, this design process will be analyzed in a fragmentary manner. Firstly, the early proposals are going to be analyzed regarding to Lynchian approach. These early proposals are the design phases which were prepared by Jansen between the years 1928 and 1935. Secondly, the last proposal by Leveau, which is prepared to be applied, is going to be discussed in the same hierarchical approach. Finally, the realized design is going to be analyzed accordingly. All of these analyses are going to be used for reading the values in Riegl's terms of values.

Although Lynch has promised the terms for the analysis of the city, we are going to use his terms in order to clarify the image of the design phases of Gençlik Parkı. The fragmenting within his terms is not suitable in our case for two reasons. Firstly, within the analysis, it is going to be considered that the terms promised by Lynch; namely, paths, edges, nodes, districts, and landmarks, are changing throughout the design progress. For instance, a walkway, which is surmised as a path in a design phase, is shifted to an edge or even a landmark by itself. Secondly, our case is, in general terms, a district of the city which does not promise such a variety of elements in Lynch's analysis of a city. In this sense,

¹⁰⁵ Zeynep Sökmen Uludağ, (1998) *The social construction of meaning in landscape architecture: A case study of Gençlik Parkı in Ankara*, Unpublished Ph.D. Thesis, Ankara: METU, pp.154-159

¹⁰⁶ Ibid., p.158

¹⁰⁷ Gönül Tankut, (1993) p.144

we are going to fragment and analyze the mentioned phases of Gençlik Parkı, referring to the Lynchian hierarchical approach, as the constructive components: the green districts, the pool, the patios, and the buildings; and the adjunctive components: large and small park outdoor furniture. This analysis is going to conclude with an interpretation of these components and phases regarding to Riegl's terms in order to unveil the objective values of the park.

3.2.1. The Early Proposals: 1928-1935

The first proposal for the considered site of Gençlik Parkı was prepared in 1928 for the competition by Jansen. In this proposal, the major part of the site was arranged as commercial district¹⁰⁸, which is also predicted in the requirement list of the competition, with a water surface in green district in the same lot. (Fig. 3.6) Although there does not exist any statement about the reason of this approach in the competition explanation notes by Jansen¹⁰⁹, this duality in the approach of design may be resulted from the uncertainty in requirement list of the competition, as elaborated before. In this plan dated 1928 (Fig. 3.7), Jansen proposed a major path named as *Pazar Caddesi*¹¹⁰ defined by two rows of shops, and minor paths defining a pool at the node of these paths.

¹⁰⁸ The name of this district was labeled as *Geschäftsgebiet* in the legend of the plan no.2327 dated 14.11.1928.

¹⁰⁹ Gönül Tankut, (1993) p.80

¹¹⁰ A perspective was drawn through this path to the landmark citadel in 1928 competition. (Architekturmuseum TU Berlin, Inv. Nr. 22589)

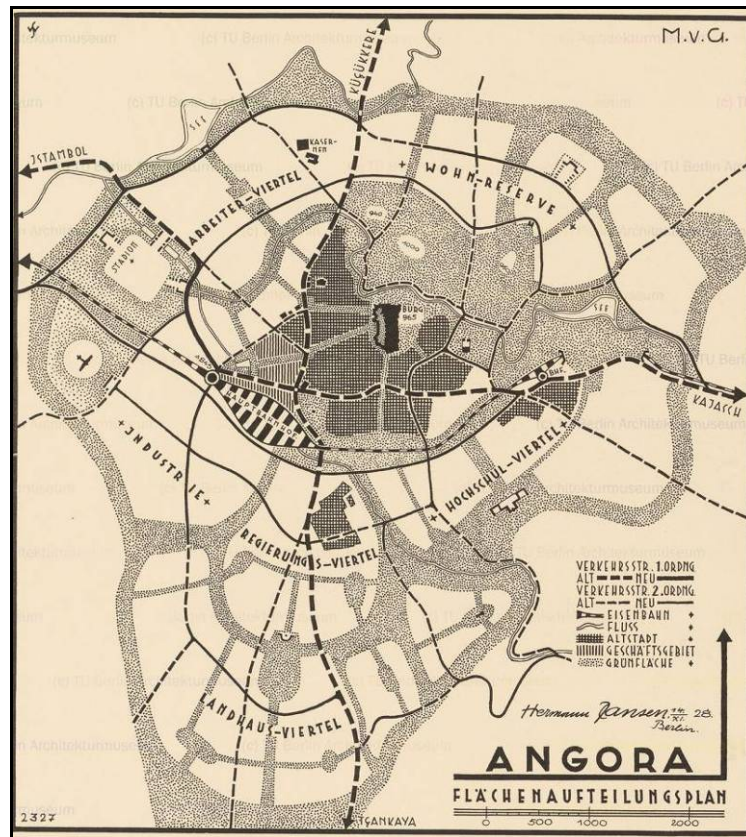


Figure 3.6 The Conceptual Plan which is prepared for 1928 Competition by Hermann Jansen (Architekturmuseum TU Berlin, Inv. Nr. 22600)

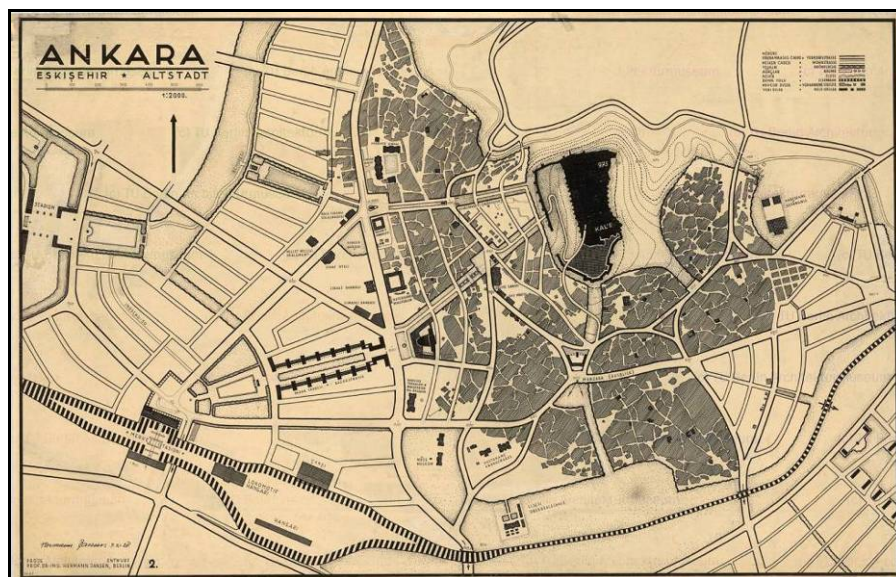


Figure 3.7 The Plan of the Commercial District by Hermann Jansen (Architekturmuseum TU Berlin, Inv. Nr. 22584)

3.2.1.1. The 1932 Phase

The year 1932 is crucial in the formation of Gençlik Parkı due to attaining the application phase after the competition, and the emergence of initial drawings and design decisions were developed. (Fig. 3.8) The first constructive components of the park are emerged at this phase.

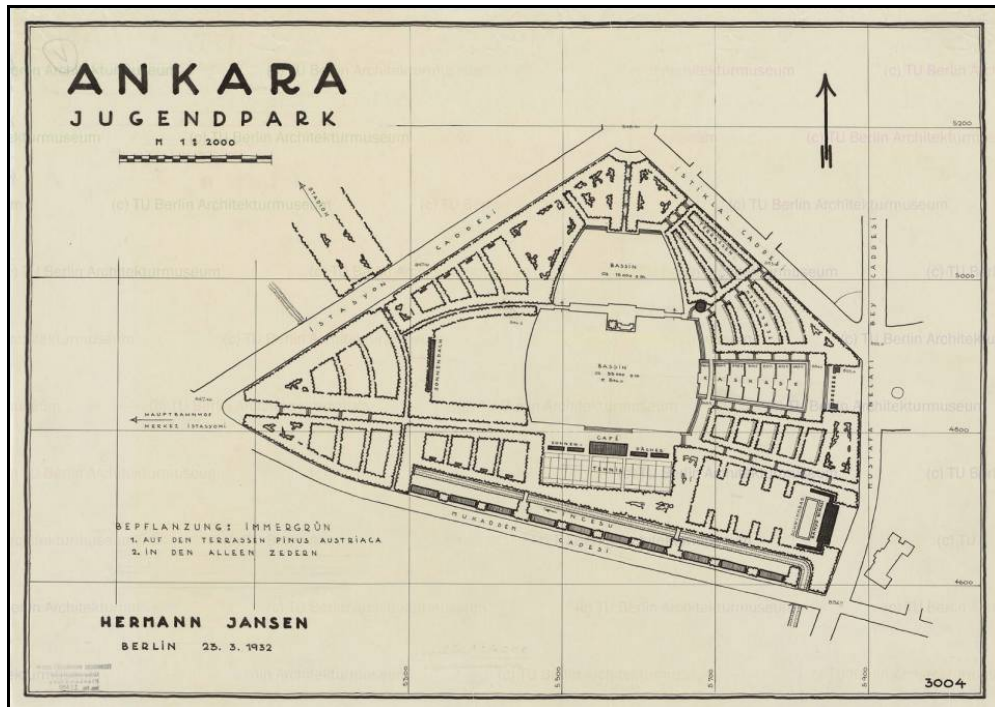


Figure 3.8 The Proposal Plan of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22880)

One of the remarkable constructive components in this phase are the paths. The promenade is the core recreational activity which could be experienced in a park like Gençlik Parkı – as it was designed. This premise can be explained in two aspects: firstly, the existence of the pool as a landmark with amusing open spaces surrounding it; brought a recreational activity to the citizens of Ankara which has a terrestrial climate all year long. Moreover, the cafés and terraces strengthened the experience and validity of these activities. Secondly, housing the central location of the historical city district, Gençlik Parkı offered a “corridor” to the pedestrians both going from station to commercial zones situated around

the citadel district, and using the surrounding paths. When the existing plan of the considered site is investigated, the existing situation of the paths was influential to the main decisions of the paths, in directional sense. (Fig. 3.9)

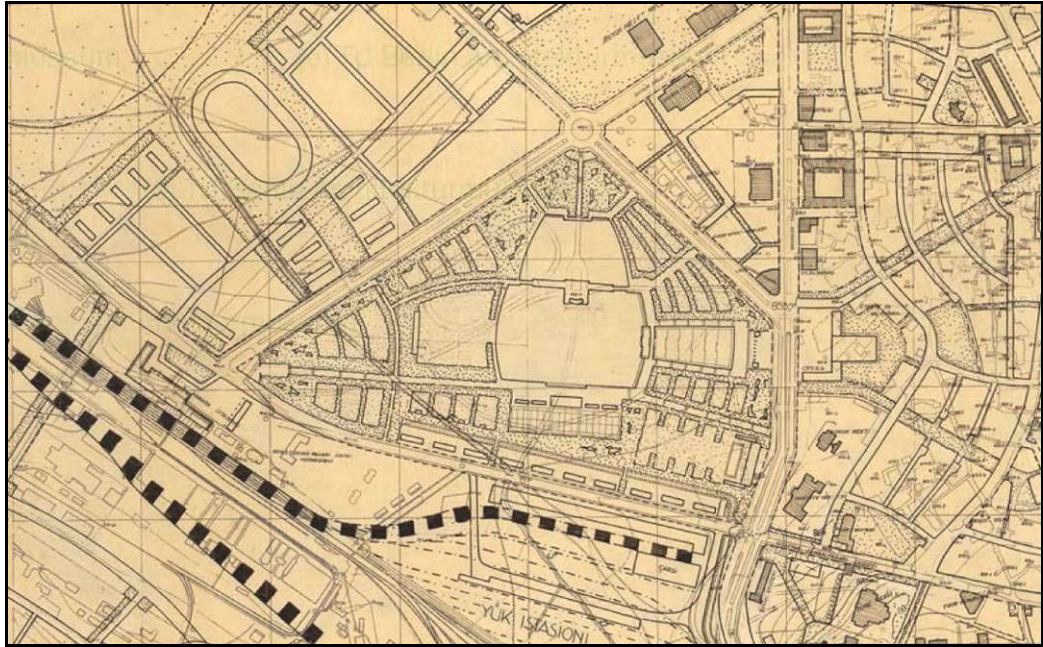


Figure 3.9 The Superposed Plan of Gençlik Parkı over existing situation dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22719)

Accordingly, the first proposal made by Jansen constituted its paths on these two main axis. First one was for pedestrians coming through the train station going to the citadel direction or vice versa, which may be denoted as the main path and axis of the park relating the visual quality with the citadel. The second axis that Jansen had a special emphasis on was the free formed patios connecting the İstasyon Street edge and Samanpazarı Street edge of the park. For the first premise, from the year 1932, when the first drawings emerged, till 1935 this axial patio existed with minor diversities. In the design dated 1932, this axial patio connects the train station and Cumhuriyet Caddesi in an orthogonal manner. This path was enlarged on the pool's edge, as to define it, with café building creating a node. Another path which endures till the last proposal is the patio connecting the two edges of the pool with a bridge.

The reason of proposing a second axis of free flowing patios connecting the İstasyon and Samanpazarı streets may be assessed by the requirement of connecting the sports facilities located on the other edge of the İstasyon Street and the overall pattern of the paths in the park. Another reason may be to adapt this major axis to the existent walkway pattern which connects the Samanpazarı and İstasyon Street in an organic manner.

Whilst mentioning about the objective values which Gençlik Parkı has possessed, it is worthy to discuss the green phenomenon that the park has created. The creation of urban space with greenery elements like low and high trees, bushes, etc. is one of the main values that are emerged with Gençlik Parkı in the capital city, Ankara. The green phenomenon, which the park determined, is the most significant characteristic to define districts in the park.

In the year 1932, when the first detailed drawings – not the conceptual ones – had been proposed to *Nafia Vekaleti*; in these drawings, the urban space which had been created would be analyzed in two ways. Firstly, the salient characteristic was set as to define the open spaces in the park with geometrically organized green elements. The second characteristic of the design attempt was creating level differences between the entrances of the park and the pool level. (Fig. 3.10) This approach is chosen because of focusing the vista through the citadel and strengthening this relationship against the existing relatively “high-rise” structures.¹¹¹ For the first premise, it would be stated that the plantation used for the park would be ever-green¹¹² trees like, pines and cedar trees. Because of the drawing which is not detailed, the usage of open spaces defined by the green elements cannot be easily recognized and assessed. However, from the existence of the tennis courts and swimming pool – where today the Opera House exists – it would be claimed that these areas were also designed as recreational facilities.

¹¹¹ Fehmi Yavuz, (1952) p.36

¹¹² Jansen uses the term *Bepflanzung: Immergrün* in the plan no.3004 dated 23.3.1932

In this phase we may assess three different districts may be recognized regarding the green phenomenon. The first and may be the most significant district is the green zone determined with the reference of the cascades. The other two districts are linear green zones which are serving to the park as the edges along İstasyon and Samanpazarı Streets.

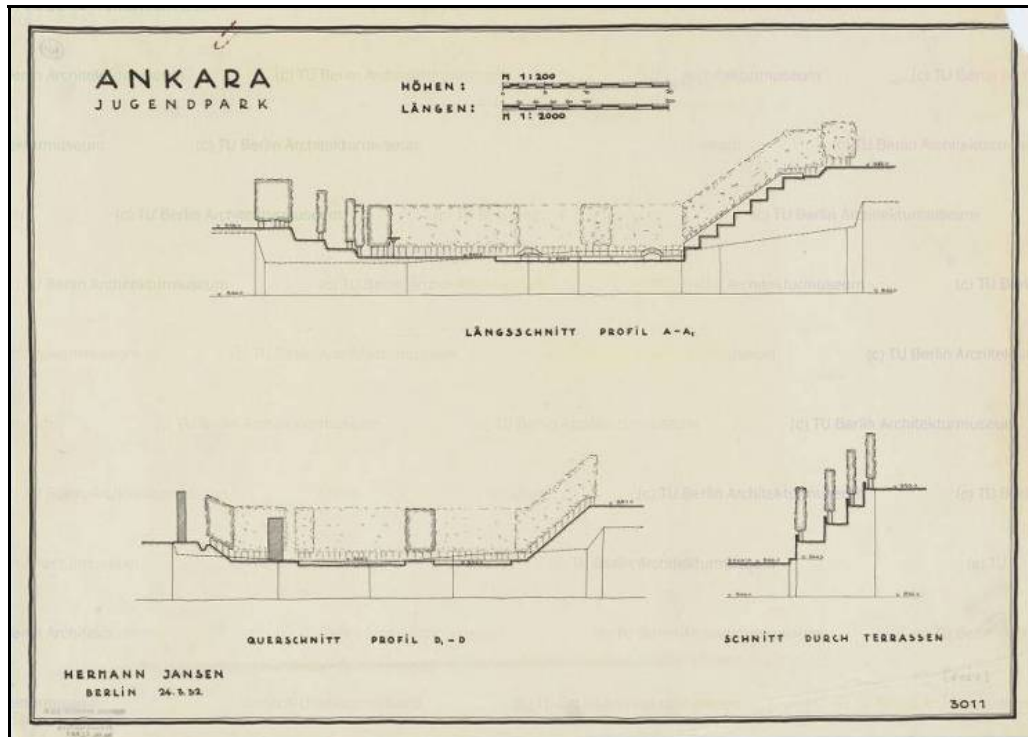


Figure 3.10 The Proposal Profiles of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22881)

The creation of a water surface in the midst of the marsh of the “Old City” was one of the main themes of Gençlik Parkı from the very beginning of its design. From the very first conceptual drawings of Jansen to the latest planning of Leveau, existence of a pool is the core subject of this park, which Jansen is observed to be adopted from the data of Lörcher Plan. As mentioned before, in the conceptual drawings of the year 1928, a green zone with a pool and a commercial zone emerged in this phase. (Figs. 3.6, 3.7) This pool was fed by İncesu stream. The scale and form of the pool is differing from one to another. The reason for this diversity of both scale and form is not determined clearly,

however, one reason may be the utilization and functional difference such that, the larger one called as the “lake” is used for sporting facilities, and the other one is used for recreational reasons.

In 1932, when the first site plan of Gençlik Parkı emerged, two separate pools were proposed. (Fig. 3.8) One of them had 15000m² and the other one had 33000m² surface area. These two pools were connected with each other by the sub-flow of two different bridges. This path is also an edge defining these two water surfaces. Moreover, seven leveled cascade were proposed pouring through the pool area. (Fig. 3.11) This water surface determines the most significant district in Gençlik Parkı. Its unique existence, not only in the park but also in the whole city, may be assessed as a landmark which is also a district.



Figure 3.11 The Perspective View of Gençlik Parkı dated 1932 (Architekturmuseum TU Berlin, Inv. Nr. 22907)

The buildings and structures designed in Gençlik Parkı were one of the specific characteristics in two aspects. For one aspect, these structures were not only for the purpose of amusing the citizens, but they were also defining the parks general layout. In another aspect, these buildings were like tools, as the citizens visiting the park were able to experience the Gençlik Parkı through them.

In the design phase dating to the year 1932, there were proposed two different buildings. (Fig. 3.8) One is the café building, which preserved its function till the last design both in Jansen and Leveau proposals, serving both to the pedestrians and the tennis courts. In this design phase, the building is represented with a rectangular shade. The relationship between the main path and this café building with an enlargement determines a node. Another building is the Bath Building, which it was preserved till the exact area was decided to be an exhibition area in 1933, was designed for swimming activities.

3.2.1.2. The 1933 Phase

The year 1933 is the most important phase in the design of Gençlik Parkı due to the decisions which are rendered with its general layouts. Till the last proposal, Jansen kept these decisions in their major terms. (Fig. 3.12) The districts; which are defined by green edges, penetrated by paths, and perceived upon landmarks, were determined and remained their continuity in terms of constructive components. Moreover, the adjunctive components in small or larger sense, such as illumination elements, seating banks, tiling on the paths, are emerging in this phase.

The design of the paths is changed into a more complex one by Jansen, which he proposed a *pergola* over the patio, and he connected this patio to the surrounding path along the edge of the pool. Moreover, he located this path as not only to be promenade way, but also an intermediary space connecting the pool and the *kindergarten* as to be a node. (Fig. 3.13) Also, in this phase of the design, the existence of the bridge became important because it connects the two sides of the pool – the cascades and the café sides – and it kept the continuity of the pedestrians flow.

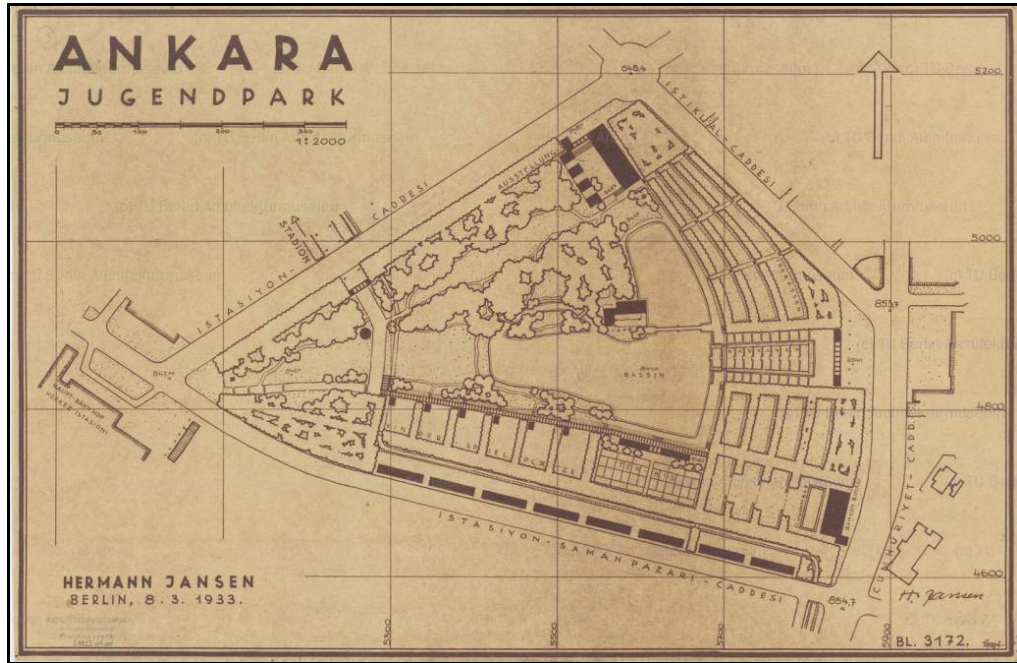


Figure 3.12 The design proposal of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22882)

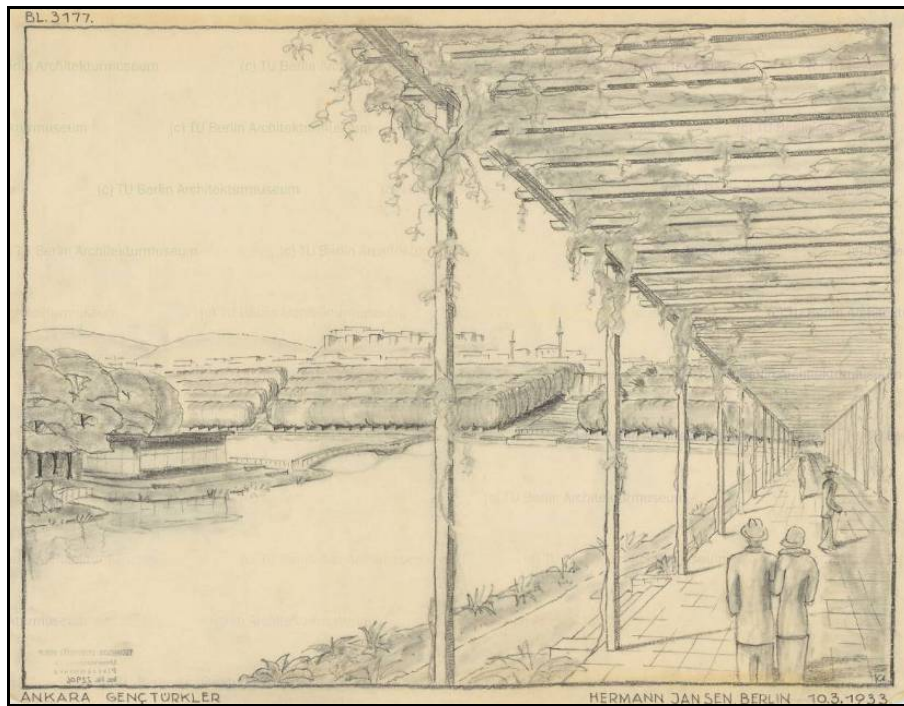


Figure 3.13 The Perspective View of the Pergola dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22906)

The change in the design of the green areas of Gençlik Parkı was a shift in the treatment of the green elements as to define open spaces in the year 1933. (Fig. 3.12) Although the main outline of the arrangement of the green elements was not changed, the treatment of these elements was differed from the former design proposal. The first change is the ratio of the green areas versus open spaces. In this phase of the design, the open spaces were increased on the İstasyon Street and Train Station directions, the arrangements on the other parts – where the funfair is situated recently and İstiklal Street direction – of the park was kept on conceptually. The second difference is the formation of the open spaces. In İstasyon Street direction, Jansen designed free formed open spaces which created a more “organic” design. (Fig. 3.14) In this arrangement, the differentiation between the districts regarding green phenomenon is significant in this sense.

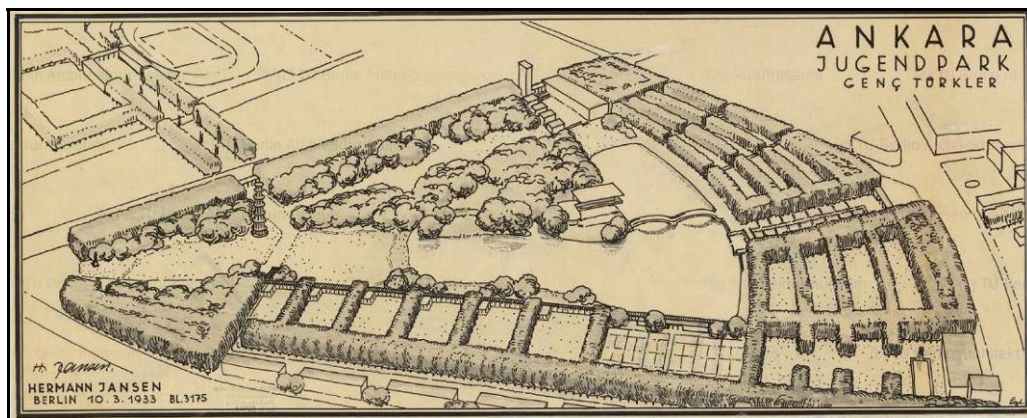


Figure 3.14 The Perspective View of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22904)

In the year 1933, when the design of Gençlik Parkı was shifted to a diverse phase, the formation and scale of the pool was also changed. (Fig. 3.12) The dimensions of the pool were enlarged. The first design drawings of the pool have merely a balanced form like a rectangular shape. However, the pool design in 1933 has a more unique and free forms – more longitudinal in both directions through the citadel and parallel to citadel as to have referenced from the landmark. This pool district has increased its determination of a landmark in the midst of green districts in this sense. Moreover, the emergence of one island was

executed in this phase. This island is allocated merely for *promenade* and amusement purposes, which it became a landmark in these senses.

The other constructive component, which is the café building, was taken as in its original form with two rectangular masses perpendicular to each other and a curvilinear projection through the pool in this phase. (Figs. 3.15, 3.16) Besides the existence of the two buildings which exist in the 1932 proposal, namely Bathing Building and café, there was added the exhibition hall building on the edge of İstasyon Street. This function determined a district referring to the pool visually and penetrated by the gradient continuity of path texture. Actually, we see the traces of this district during the 1932 proposal.¹¹³ (Fig. 3.17) However, in the second half of the 1933, Jansen proposed an exhibition hall, where the exhibition hall and later Opera House is situated today. (Fig. 3.18) In this sense, the first proposal of an exhibition hall for Ankara was prepared by Jansen.

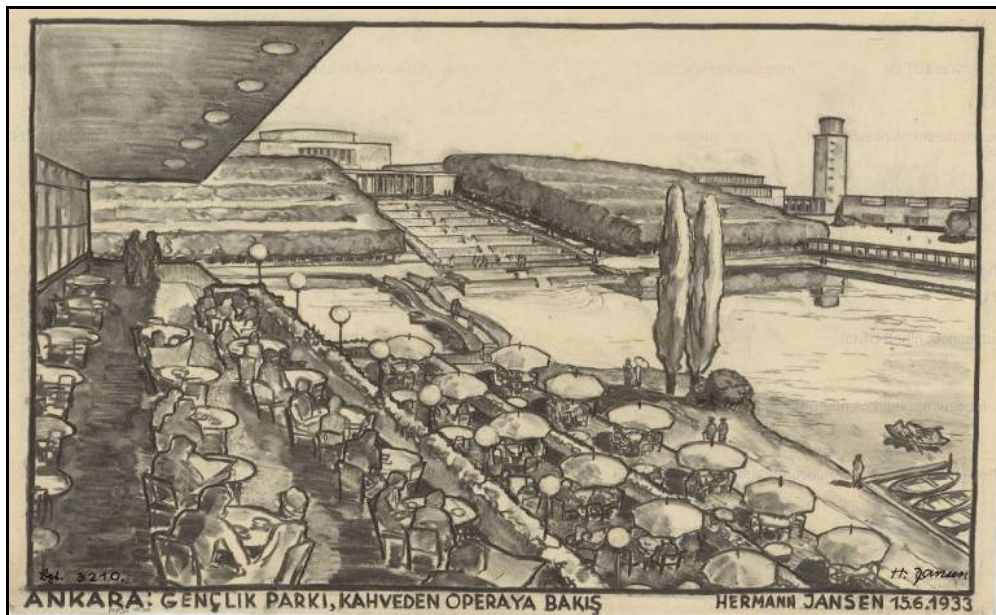


Figure 3.15 The Perspective View from the Café by Hermann Jansen dated 1933
(Architekturmuseum TU Berlin, Inv. Nr. 22909)

¹¹³ The draft works by Jansen on 30.6.1932 proposal drawings. (Architekturmuseum TU Berlin, Inv. Nr. 22900, 22901, 22902)



Figure 3.16 The Perspective View of Gençlik Parkı dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22913)

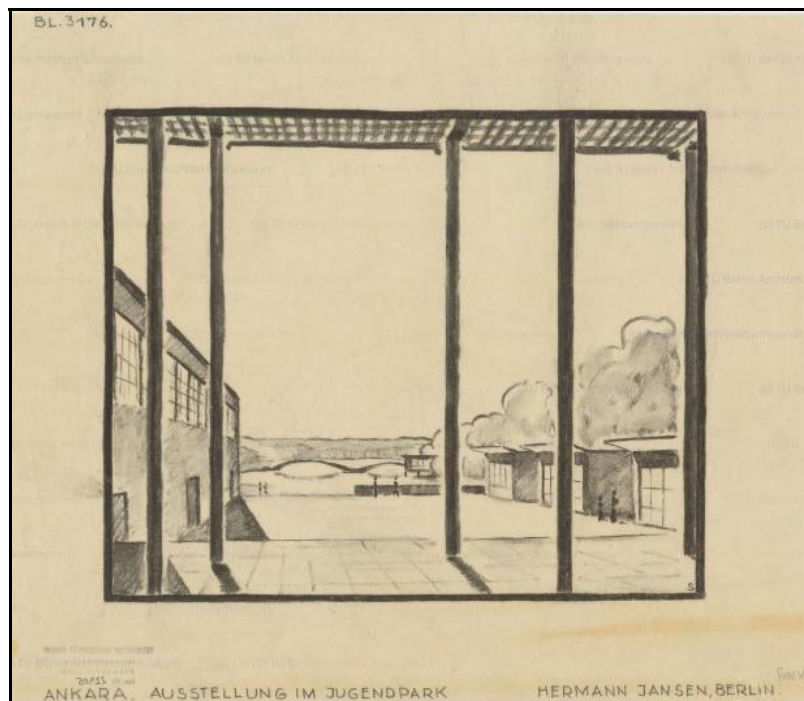


Figure 3.17 The Perspective View from Exhibition Hall through the Pool allocated along İstasyon Street edge by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22905)

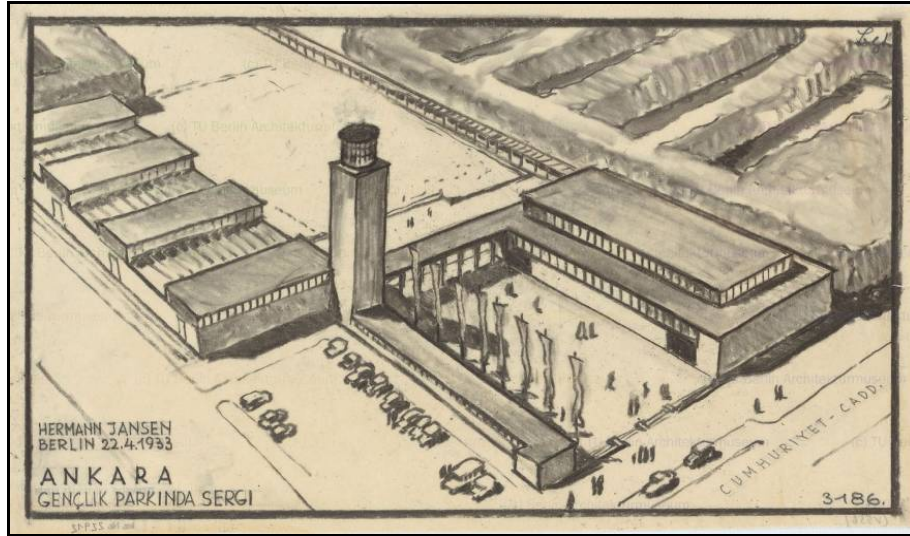


Figure 3.18 The Perspective Views of the Exhibition Hall Proposal allocated on the area today by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22912)

The reason for this displacement of the district of exhibition may be explained by replacement of another district which is determined by the orangery building in place of Bathing Building.¹¹⁴ The orangery building was also one of the specific buildings which did not change its existence till the last design. This building was located at the edge of İstasyon Street, and the first proposal of this building was dated to 1933. Orangery was designed as a green house where several kinds of plants and flowers were cultivated and be exhibited.

The adjunctive components are emerged in this phase. For instance, the observation tower as a landmark is proposed by Jansen. (Fig. 3.14) The initial appearance of illuminating elements, tennis courts, *pergola* may be assessed from the proposal drawings. At the end of the 1933 phase, Gençlik Parkı met its overall texture and image in the sense of its paths, edges, districts, and landmarks.

The other important characteristic of this phase is the production mode of the design. According to Tankut, there were two architects assisting Jansen for production of the design, namely Walther Bangert and Alfred Cuda. Alfred Cuda,

¹¹⁴ The Bathing Building was proposed on the site for hippodrome in the drawing no. 3355 dated 5.3.1934 (Architekturmuseum TU Berlin, Inv. Nr. 22879)

who prepared a doctorate thesis titled “City Construction in Turkey” (*Stadtaufbau in der Türkei*) and continued his working until his resignation for military service in 1939, was one of these two assistants. The importance of his existence in the production process of this design is that he prepared the only written document other than Jansen’s, which were 1927 and 1932 reports.¹¹⁵ In the course of this chapter, we observe an abbreviated signature in some drawings other than Jansen’s, as “Bgt” which refers to the drawings made by Walther Bangert, and “AC” which refers to the drawings made by Alfred Cuda.

3.2.1.3. The 1934-1935 Phase

In the year 1934, the overall design process of Gençlik Parkı was finalized with the approval of plan by the Council of Ministries register no. 2/1071 dated 24.7.1934. (Fig. 3.19) After the approval of the plan, the period of two years was for preparing the detailed drawings of the constructive and adjunctive components of the park. The plans of 1934 and 1935 are very similar to each other with minor diversities regarding to the details. (Fig. 3.20)

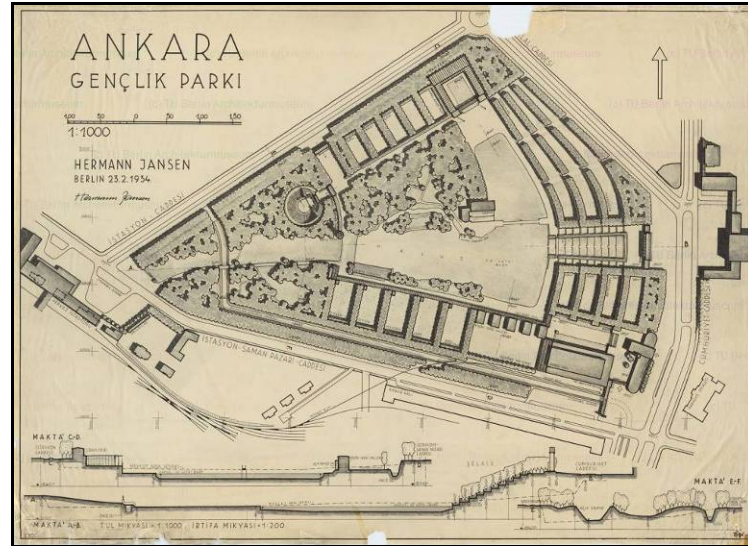


Figure 3.19 The Design Proposal of Gençlik Parkı which is approved by the Council of Ministries dated 1934 (**Architekturmuseum TU Berlin**, Inv. Nr. 22883)

¹¹⁵ Gönül Tankut, (1993) p.137

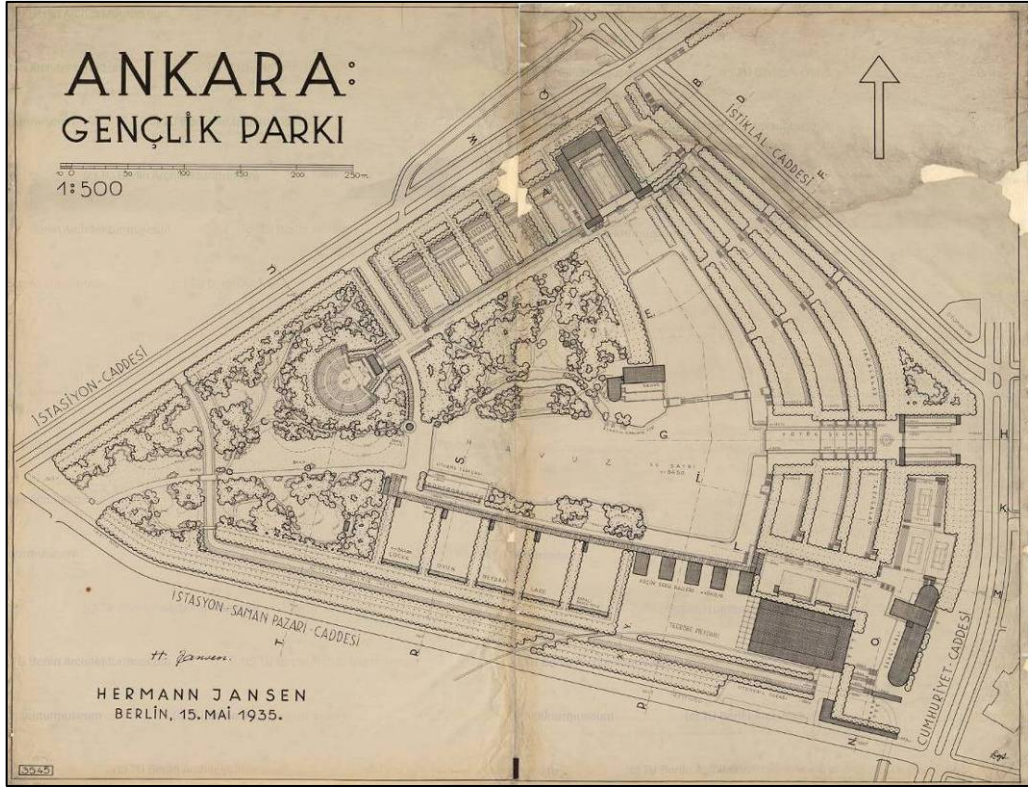


Figure 3.20 The Last Design Proposal of Gençlik Parkı by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22884 & 22885)

The first of the significant constructive components of Gençlik Parkı are the paths. The main axis, which remained from the very first proposal till the last, has the train station one end and an enlarging space creating a node with the edge of green elements one end in the 1933 proposal. In the years 1934 and 1935, the one end to the train station of this axis was remained the same. (Fig. 3.20) However, with the construction of the exhibition hall in the year 1933-1934 by Şevki Balmumcu, the other end of this axis was transformed into an entrance gate to the park. Jansen designed open-air exhibition spaces at the end of this axis in relation with the newly built exhibition hall, in order to be unified. (Fig. 3.21) Although, there is a minor difference between the 1934 phase and the 1935 phase, which Jansen proposed tennis courts instead of green terraces on this zone.

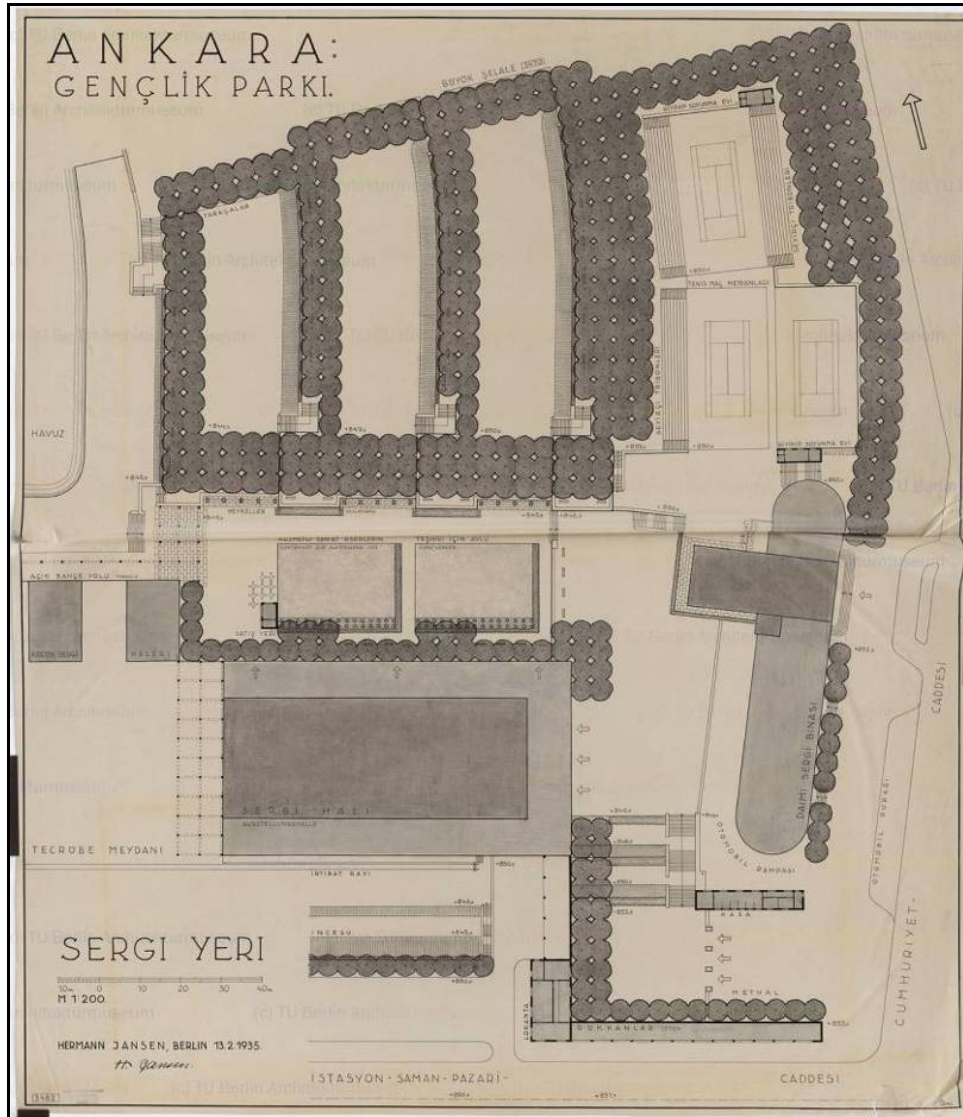


Figure 3.21 The Plan of the Exhibition Hall by Şevki Balmumcu with its initial surrounding by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22903)

At this point, the exhibition hall determines a landmark in the sense of creating a unique exhibition space in the city texture. In 1935, whilst Jansen was preparing his last drawings of Gençlik Parkı, he also produced the detailed plans of this axis of path with pergola and cafés. (Fig. 3.22) Consequently, there are two different qualities regarding the paths in Gençlik Parkı. One is the path which emphasizes the axial relationship from the train station through the citadel; also determines the edges of the pool. The other path cluster is the “organic” system which is enclosed in the free structured green district.

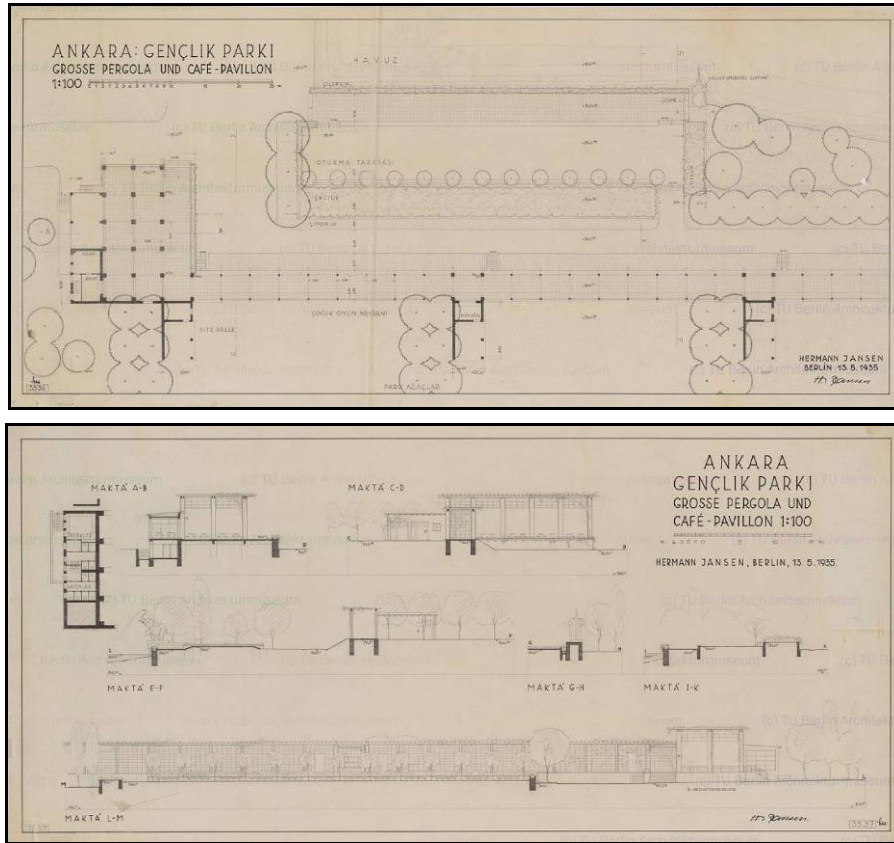


Figure 3.22 The Plan and Sections of the Patio with Pergola and Café by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22891 & 22892)

The bridge is one of the constructive components, which is detailed in the 1935 phase. Although, two small bridges were proposed in the 1933 phase, there was one large bridge in the 1934 and 1935 phases. This large bridge with a span of 40 meters connects the two edges of the pool, which are also the paths. In this sense, this bridge determines a landmark regarding to its uniqueness in the park, whilst it is also a path connecting the two edges of the pool. (Fig. 3.23)

The green phenomenon, determining the significant districts of Gençlik Parkı, is not changed according to its overall layout in this phase. The three districts regarding green elements are as: the terraced green district with the cascades, the green district determining the edge of İstasyon Street and Samanpazarı Street, and the “organic” arrangement of green district with nodes and paths.

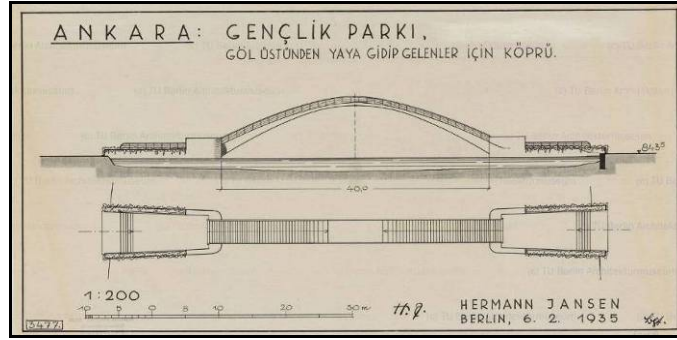


Figure 3.23 The Plan and Side View of the Bridge by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22890)

The design and dimensions of the pool is not changed in the 1935 phase. However, the design of cascades is differentiated in the sense of the leveling. In the 1933 and 1934 phases the height difference is balanced with several numbers of decreases; on the other hand, in the 1935 phase, the number of decreases is limited to seven layers. (Fig. 3.24)

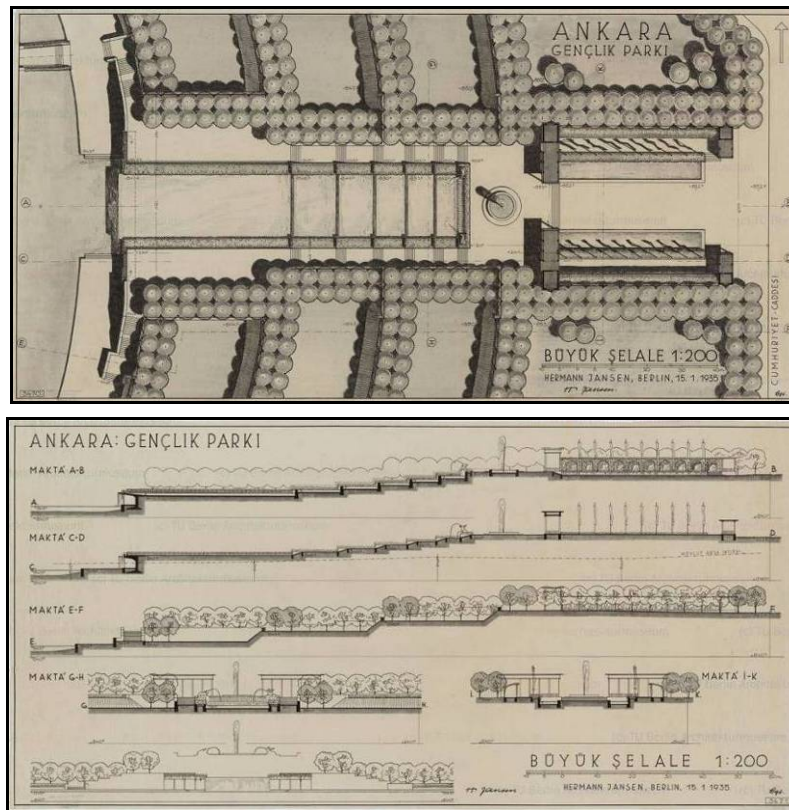


Figure 3.24 The Plan and Section of Cascades and Main Entrance of Gençlik Parkı dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22896 & 22897)

The enlisted constructive components are finalized by Jansen in the 1935 phase. For the exhibition function that Jansen predicted, in the year 1934, when the competition over the exhibition hall was terminated with the design by Şevki Balmumcu, Jansen rearranged the area allocated for the building and made another proposal for the area facing to the park edging the exhibition hall. (Fig. 3.21) In this design, Jansen proposed several open and closed exhibition spaces in relation with the permanent exhibition hall, which connects to the main path. He also proposed stores and restaurants in this area. Moreover, Jansen also proposed tennis courts, as he constantly insisted on from the beginning of his design phases. This zone may be determined as a district regarding the function. The proposed design of café building was kept its original form as in 1934 and 1935 proposals, but just the location was modified. In Jansen's design, terraces and semi-open, open spaces were proposed facing to the water surface of the park. (Fig. 3.19) The orangery building is not changed, however in 1935; Jansen detailed his design with locating its exact position. (Figs. 3.25, 3.26)

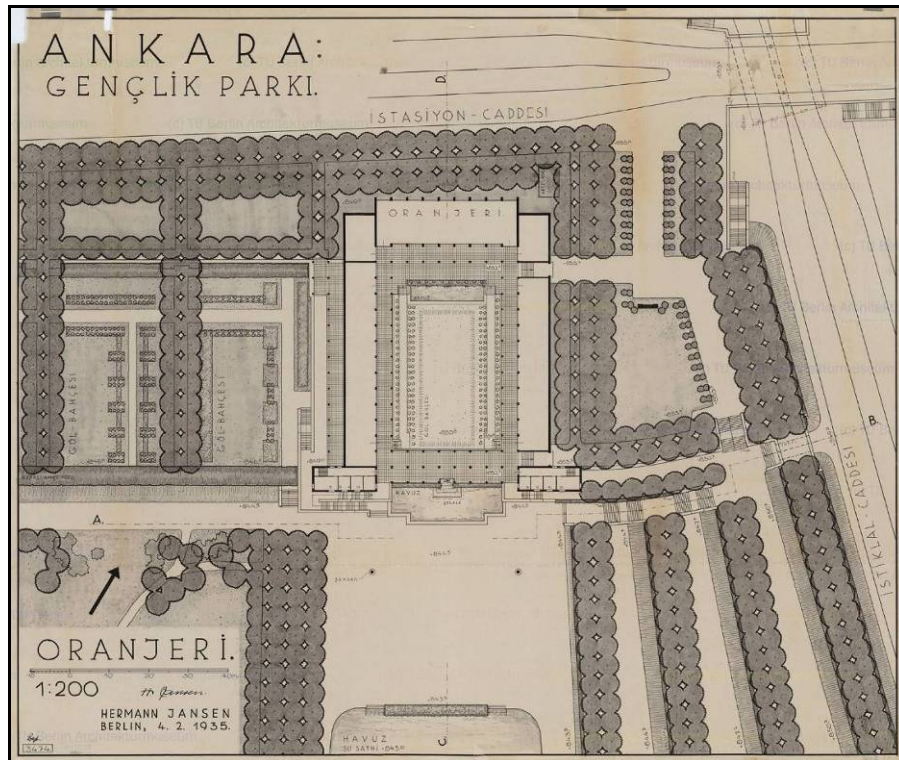


Figure 3.25 The Plan of Orangeri by Hermann Jansen dated 1935
(Architekturmuseum TU Berlin, Inv. Nr. 22888)

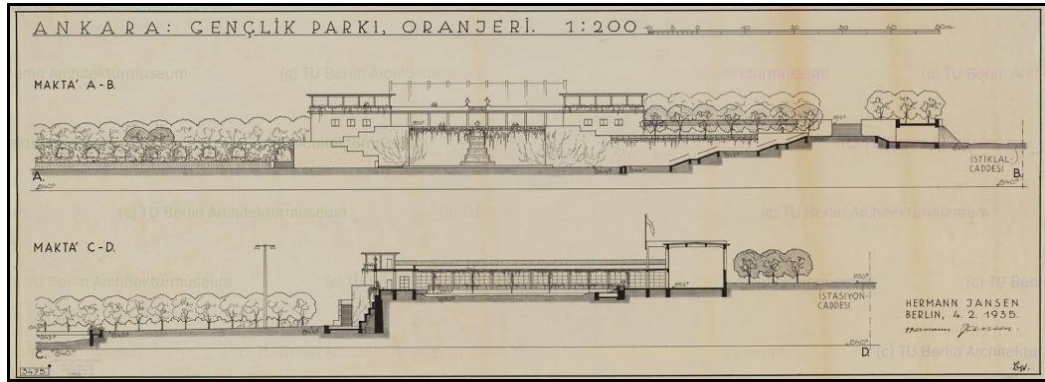


Figure 3.26 The Section, and Perspective View from Oranjeryi by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22889, 22915)

The open air theatre was the latest designed structure in Gençlik Parkı dated 1934. It was designed for theatrical and musical performances to be staged for nearly 700 people. This theatre was not located on a slope; however, it was planned with shift of levels artificially. Its stage direction was on the north-east, which is perpendicular to the axis of orangery, in order to prevent sunset light through the audience. It was also designed a small stage building for the stage takers. This theatre was related with the watch tower which was actually designed in the 1933 phase. (Fig. 3.27)

The adjunctive components of Gençlik Parkı are determined, and these components are detailed mostly in this phase. (Fig. 3.28) These adjunctive components should be considered as landmarks due to their uniqueness regarding to their functional and aesthetical quality, in the sense of Lynch's terms. The most significant adjunctive component of Gençlik Parkı which Jansen proposed, is the observation tower allocated in the node of paths connecting the

open-air theatre and the pool. The *pergolas* are elements which Jansen used widely in his design. These elements are used for covering the mostly used paths which are predicted as the main axis path and the path connecting the open-air theatre and the tower. This quality is the most significant characteristic of the definition of paths in Gençlik Parkı. Sculptures are also promised in Jansen's proposal. They are located in specific positions such as the main entrance of cascades, the orangery building, and the stage of open-air theatre. The other adjunctive components are the illumination elements and flag poles which are proposed for specific locations in the park.

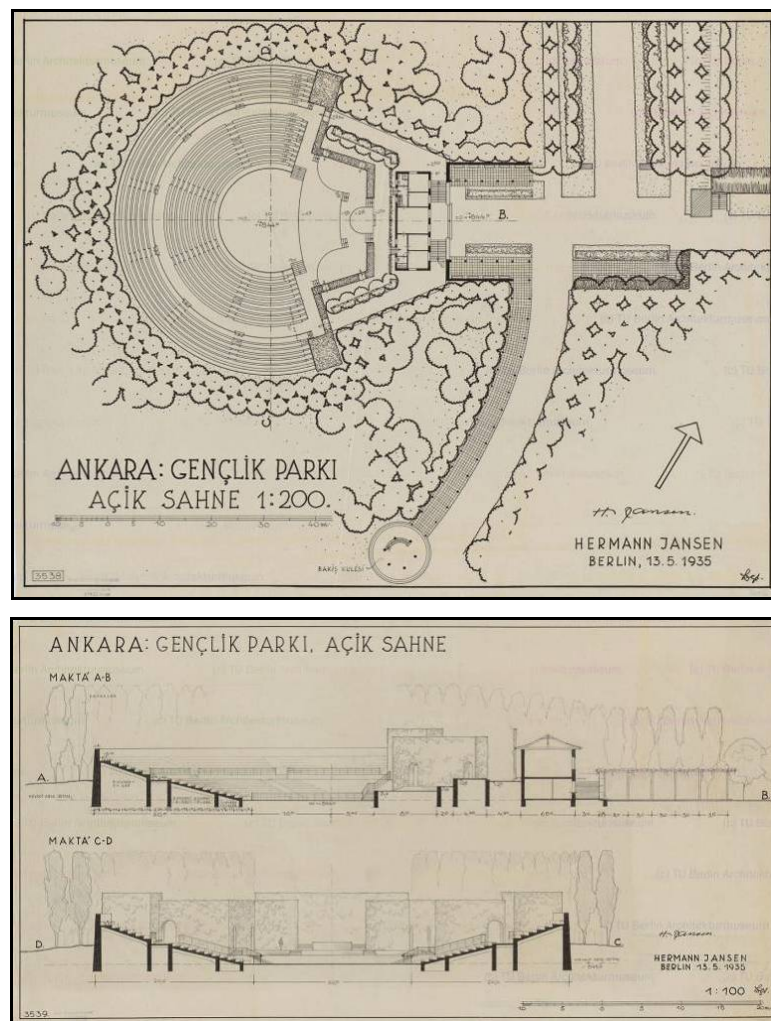


Figure 3.27 The Plan and Sections of Amphitheatre and Stage by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22893, 22894)

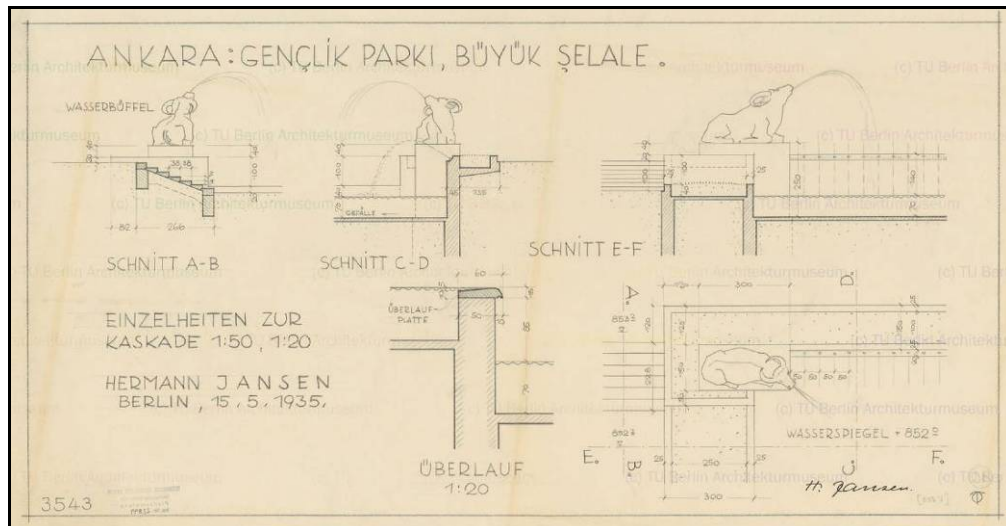


Figure 3.28 The Detail Drawings of Cascade by Hermann Jansen dated 1935 (Architekturmuseum TU Berlin, Inv. Nr. 22899)

According to our analysis of the proposals by Jansen, it may be assessed that six different districts were designed: a pool district, a free district, an exhibition district, an entertainment district, terraces district, and orangery district. (Fig. 3.29) The determination of these districts are regarding to some qualities such as function, topography, texture, form and space. Every district is identified its uniqueness by the separation of these qualities. These districts define the edges of the park. Moreover, the pool creates a district which may also be inferred as a landmark amongst other districts, both in the image of the park and the city.

The paths do not only define edges of the districts but also promise a functional quality to the districts. These paths are determined regarding to texture, form, and topography. The junctions of these paths define the nodes which merely correspond to the specific pedestrian flow. The landmarks are also significant in this proposal in the sense of their perception in the image of the park. For instance, the observation tower is allocated on the node of primary and secondary paths. The ratio of “grey” and “green” districts, regarding to the building activity in the districts, is significantly balanced to the side of “green” districts. In other words, the number of buildings which Jansen proposed in the park is limited to three clusters; namely, the cluster of exhibition hall, café building, and orangery.

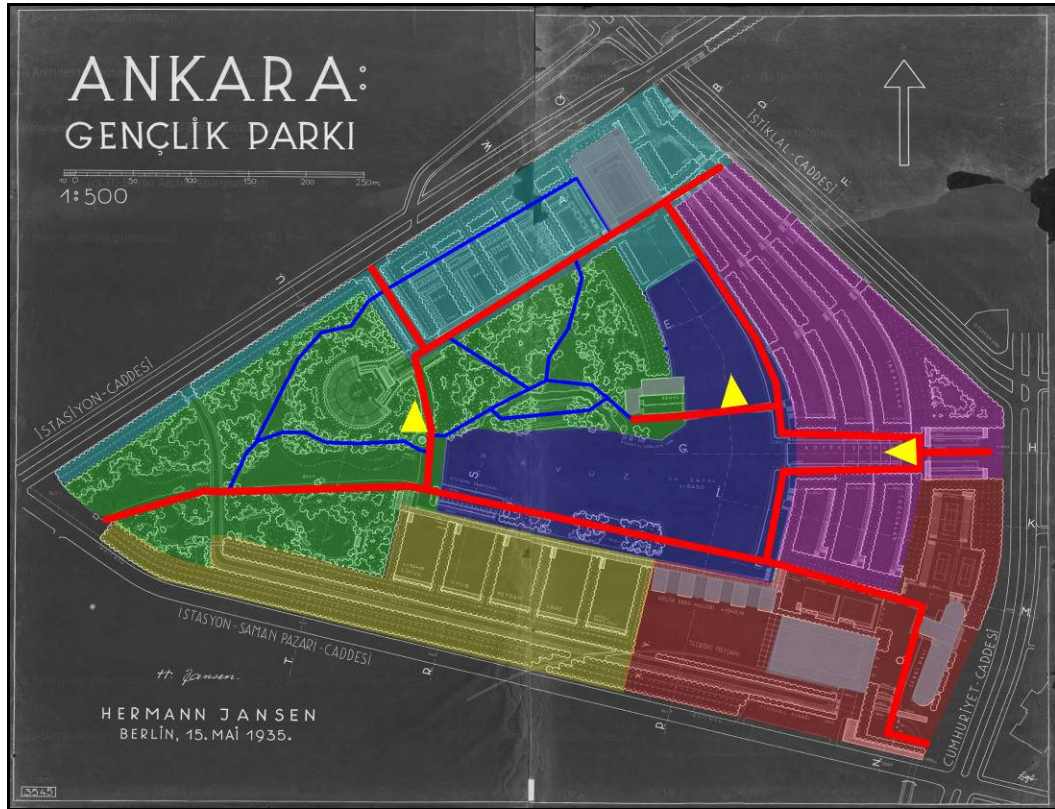


Figure 3.29 The Diagram depicting the Constructive Components of Gençlik Parkı by Jansen (by the Author)

(Legend: ▲ : Landmark — : Paths (Primary) — : Paths (Secondary) ■ : Pool District ■ : Free District ■ : Exhibition District ■ : Entertainment District ■ : Terraces District ■ : Orangery District)

In order to make a brief concluding comment, it is observed through these documents – step by step – the design principles are developed by Hermann Jansen, to decide for the qualitative values of design used in Gençlik Parkı.

3.2.2. The Final Proposal by Theo Leveau: 1935-1936

Theo Leveau started his design work after the assignment of his consulting duty in *Nafia Vekaleti* in the year 1935, after Jansen submitted his latest works. Leveau did not merely change the major constructive and adjunctive components of Gençlik Parkı in his design. Although the change is not very drastic, his proposal shifts some of these components radically in this sense. (Fig. 3.30)

The most significant constructive component is the paths in Leveau's design. Leveau proposed patio covered with *pergola* on the curvilinear edge of the lake; however he did not proposed small cafes. Leveau kept the axis, which designed as the main path in Jansen's proposal, as the main axis of the pool; consequently, this axis lost its importance as in Jansen's design. Instead of this, the main pedestrian flow in Leveau's plan was the all over paths determining the edge of the pool, crossing secondary paths to this main path.

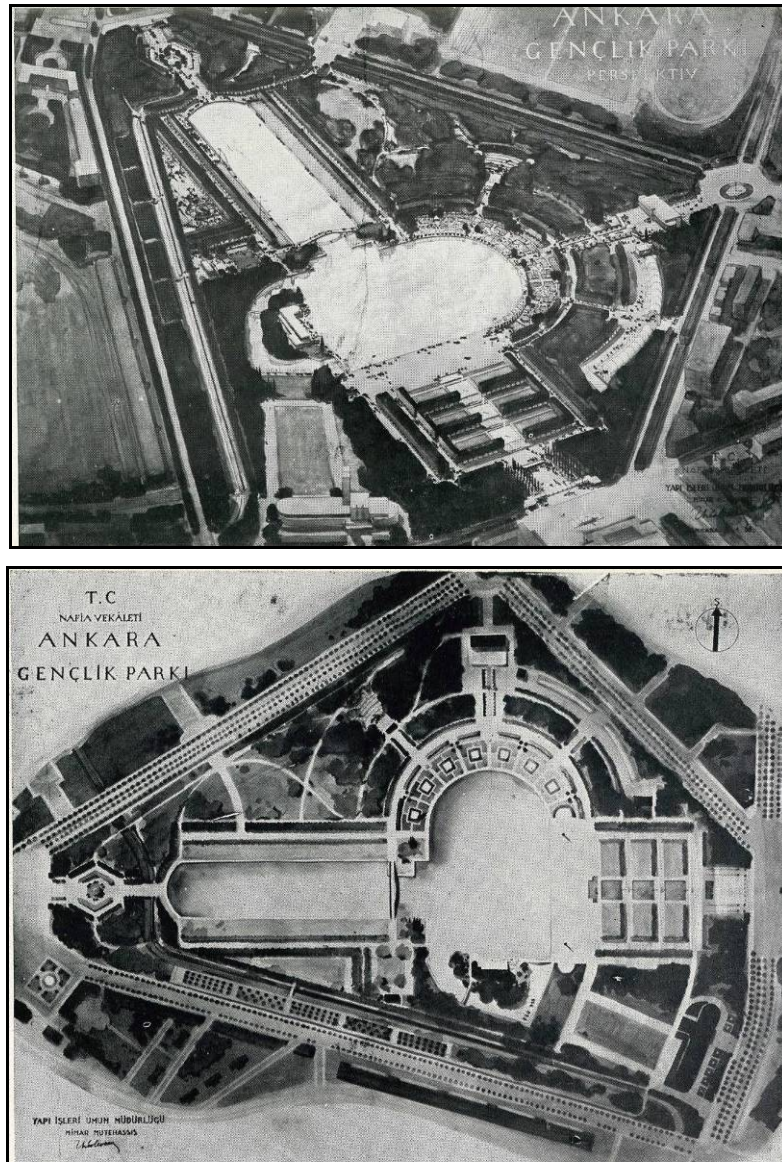


Figure 3.30 The Design by Theo Leveau, Plan and Top View dated 1936 (T.C. Nafia Vekaleti, *Bayındırlık İşleri Dergisi*)

For the second premise, the secondary pedestrian axis that connected İstasyon and Samanpazarı Streets was intersecting with the first patio, and it surrounds all over the pool's edge. This axis was remaining in the design phase dated 1932; however, in the other phases this patio was transformed into a free-flowing promenade activity, which passed from the green zone and connected to the edge of the pool. In Leveau's design, this activity expanded all around the park and intersected with the main circulation around the edge of the pool.

Regarding to the green phenomenon which constitutes the districts, the design of Theo Leveau is not completely different from the design by Jansen, but a continuation of the original. The free formation of green elements on the İstasyon Street direction also existed. Moreover, the area of funfair in Leveau's plan is similar to Jansen's plan. In his design, Jansen proposed a series of courtyard like *kindergartens*. However, the scale and dimensions of these areas are entirely different. The most significant difference from Jansen's design is the absence of rose gardens in Leveau's plan. Also the terraces, which Jansen had proposed, did not exist in Leveau's design in the same manner of Jansen's: the formation, multitude, and variety of green elements are diverse from each other. On one hand, the plan of Jansen proposed the variety from pines to roses; on the other hand, the design of Leveau used only the variety of trees.

The proposal of pool district by Leveau is significant in the sense that, Leveau's design was arranged as to be the long and narrower part is called "the pool" (232x58 m) and the larger part is called "the lake" (260x136m).¹¹⁶ (Fig. 3.31) The emergence of one island is dated to 1933. This island is allocated merely for *promenade* and amusement purposes. However, in Leveau's design, there were planned two separate islands: one for the café building and one for the swans to be hosted. Although, the island for swans was not build for the purpose it was designed for, it can be said that the approach to the island design is one of the least differences between Jansen's and Leveau's approach. (Fig. 3.32) The other island was for an entirely different utility from the one in Jansen's design: this

¹¹⁶ Anonymus, (1943) *Ankara Gençlik Parkı 19-V-1943*, Ankara: T.C. Nafia Vekaleti Neşriyatı-Tan Matbaası, p.3

island was hosting a café building – later it would be converted to be used as casino and wedding hall. The bridge, covering the pedestrian flow to the café building on this island, is apparently similar to Jansen’s proposal.

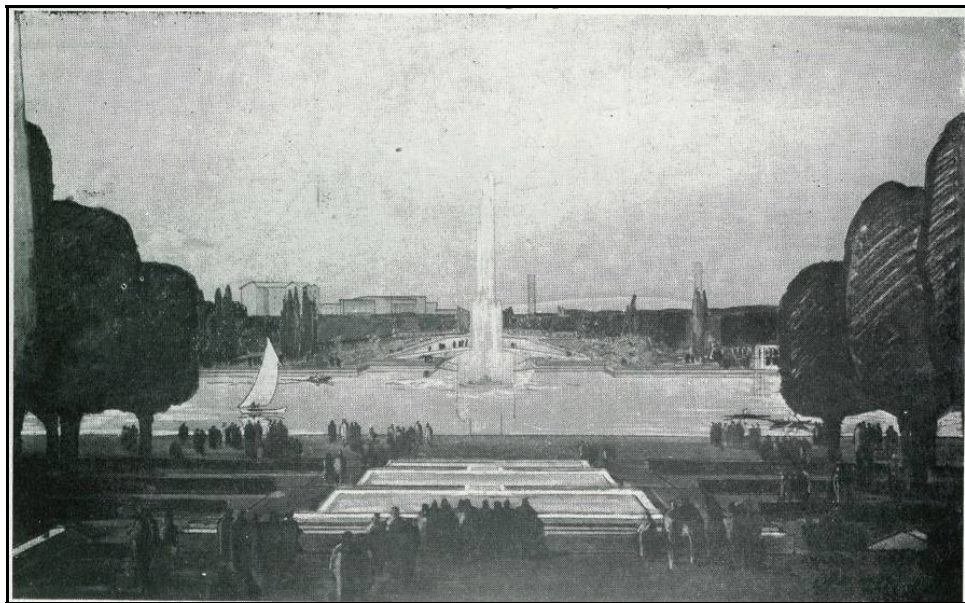
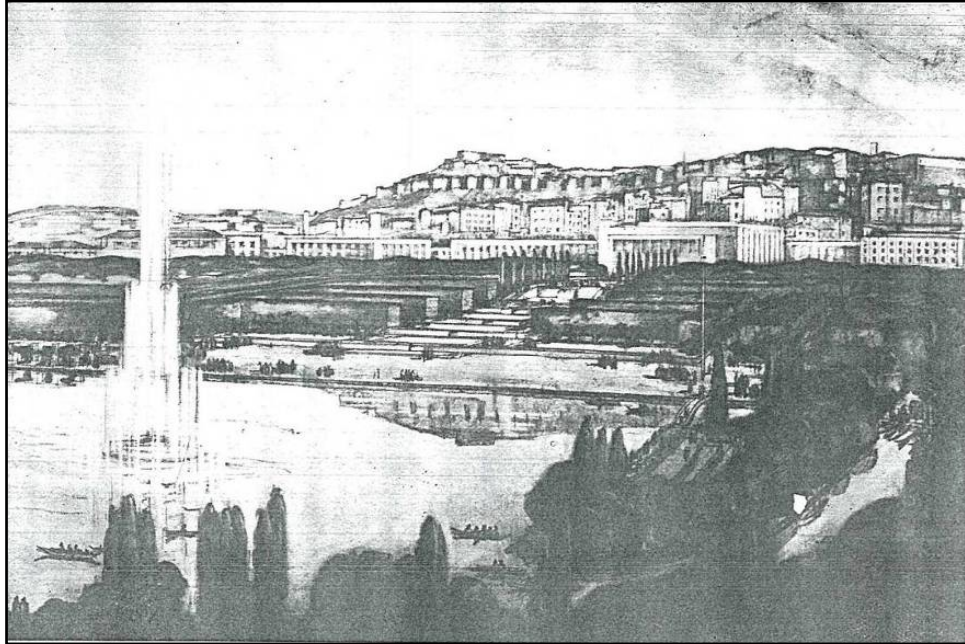


Figure 3.31 The Perspective Views of Pool and Lake (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

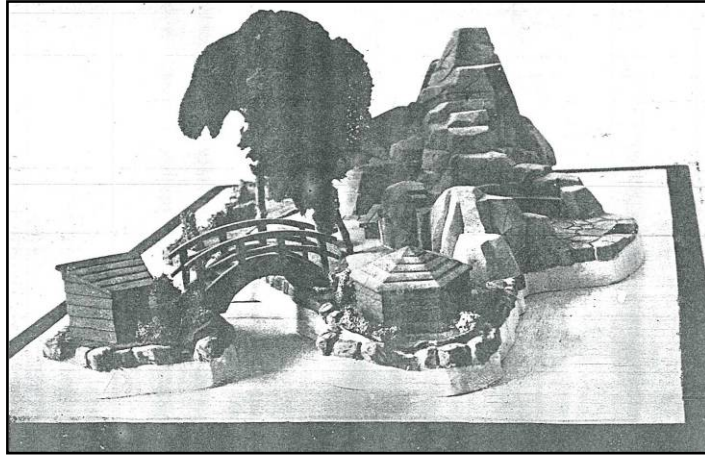


Figure 3.32 The Perspective View of the “Swan Island” (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

The design of cascades is also one of the differences between Jansen’s and Leveau’s designs. (Fig. 3.33) In Jansen’s design, the arrangement of cascades were highly discriminated in seven levels, and larger in dimension, whereas in Leveau’s design, the level was lower and its quantity is three, and dimensionally smaller. This brought the design larger of walking lanes through the main entrance – gathering the citizens on this larger plaza for ceremonies or other activities; however the level effect through the pool was altered. Moreover, it made the design economically more “efficient” regarding the Jansen’s approach.

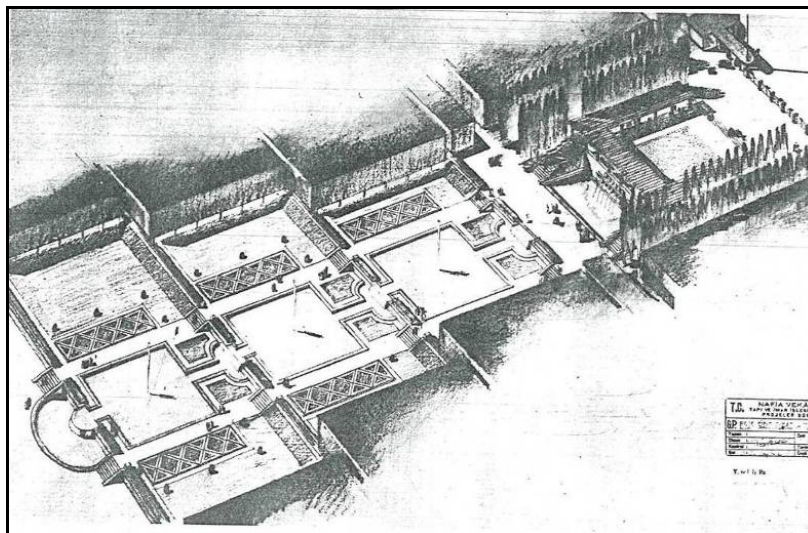


Figure 3.33 The Perspective View of Cascades of Gençlik Parkı (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

One of the most significant changes is observed in the treatment of buildings as the constructive components in the park. Regarding to the most important component in the park, which is the café building, Leveau kept this building's layout and its original function. (Fig. 3.34) However, its location was changed as in Jansen's plan it was located next to the free formed island, and in Leveau's design it was located on the bigger one of the two islands and it was reached with two minor bridges. The theatre complex is one of the least altered components in Leveau's planning. Its exact location did not change but its direction was rotated to south-east. Also, Leveau did not propose a watch tower as a landmark and a stage building; instead, he just planned the amphitheatre part.

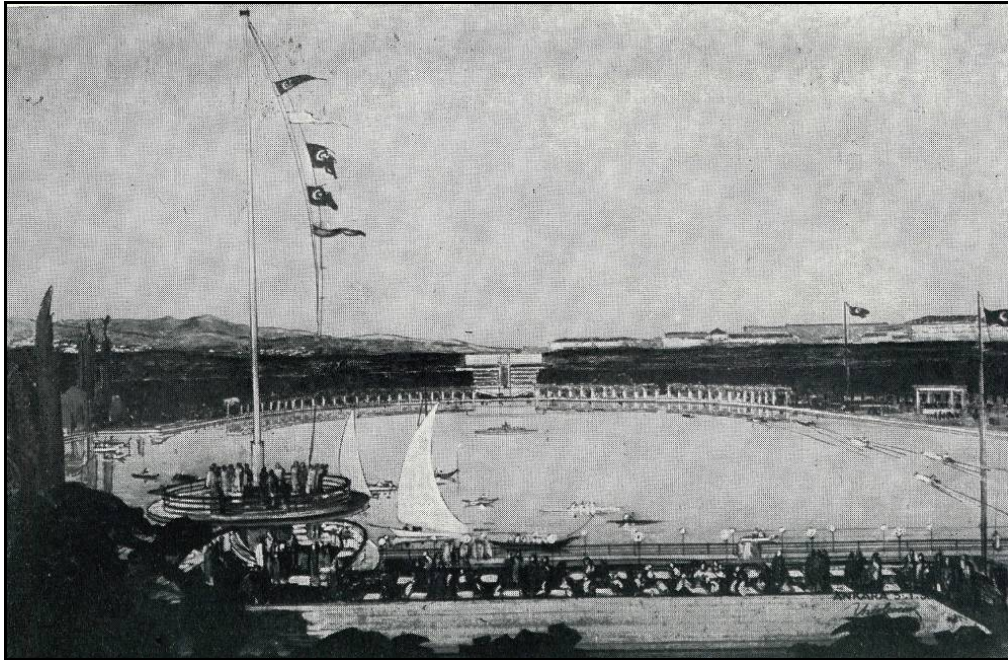


Figure 3.34 The Perspective View of the Lake from the Terrace of the Café Building (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

The main entrance structure of Gençlik Parkı is an element which should be covered in this context, because this structure was designed as permanent. (Fig. 3.35) Both Jansen and Leveau proposed only the main entrance structure in order to emphasize the axial relationship with the citadel, although, there were four other entrances planned as, one from İstasyon Street facing the Stadium,

one from the Train Station, one heading the National Assembly Building, and last one from Exhibition Hall. On the other hand, the proposal of Jansen and the one of Leveau had a significant relation with the cascades through the lake, that both of them defined an intermediary space between the outside and the park. However, the design of Leveau lost this relationship in such case that it presented a façade view through the outside in front of the space.

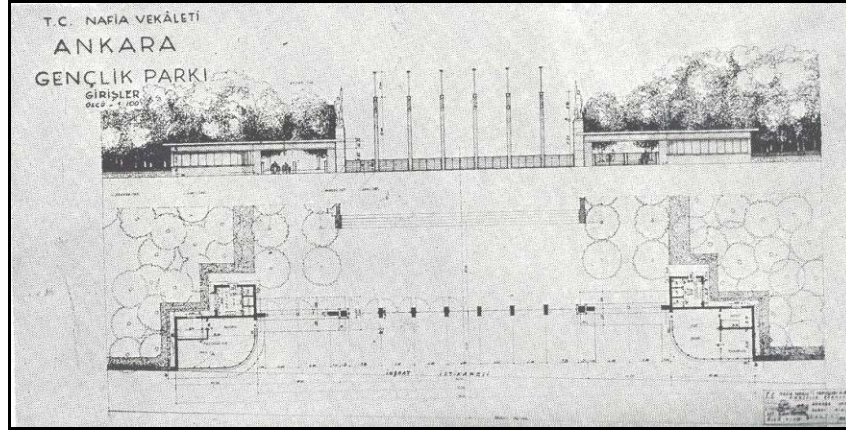


Figure 3.35 The Plan and Elevation of Main Entrance by Theo Leveau dated 1936 (T.C. Nafia Vekaleti, **Bayındırlık İşleri Dergisi**)

The adjunctive components in Leveau's design are very significant due to the change in the constructive components. Firstly, the absence of an observation tower misses a landmark in the park. However, Leveau determined another landmark on the similar node, which is the great bridge, in a rational sense. The *pergola* over the curvilinear path strengthens the identification of a quality of the path. The characteristic of this path, as also being an edge, makes this path also a landmark, in this sense. Implicated sculptures are considered to be on the backside of the highest level of the cascades. This characteristic is also similar in the Jansen's proposal. (Fig. 3.36) In this sense, the details and materials in Leveau's design is rational regarding to the continuity and uniqueness in the whole image of the park.

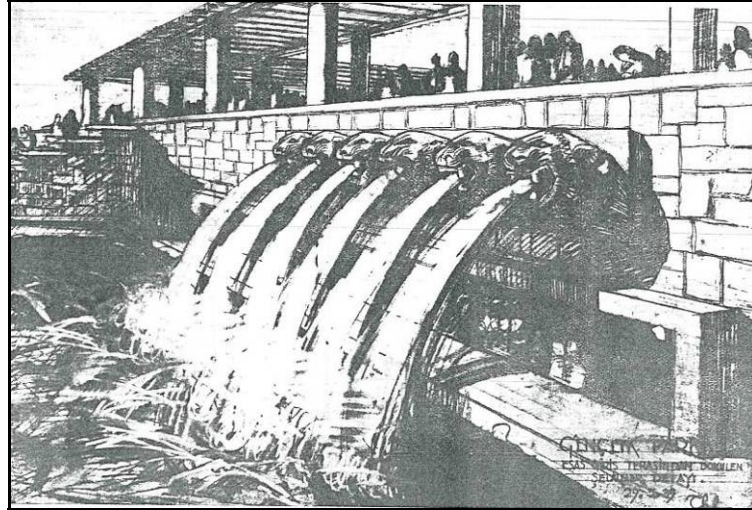


Figure 3.36 The Detail of the Highest Level of Cascades (T.C. Nafia Vekaleti, Ankara Gençlik Parkı)

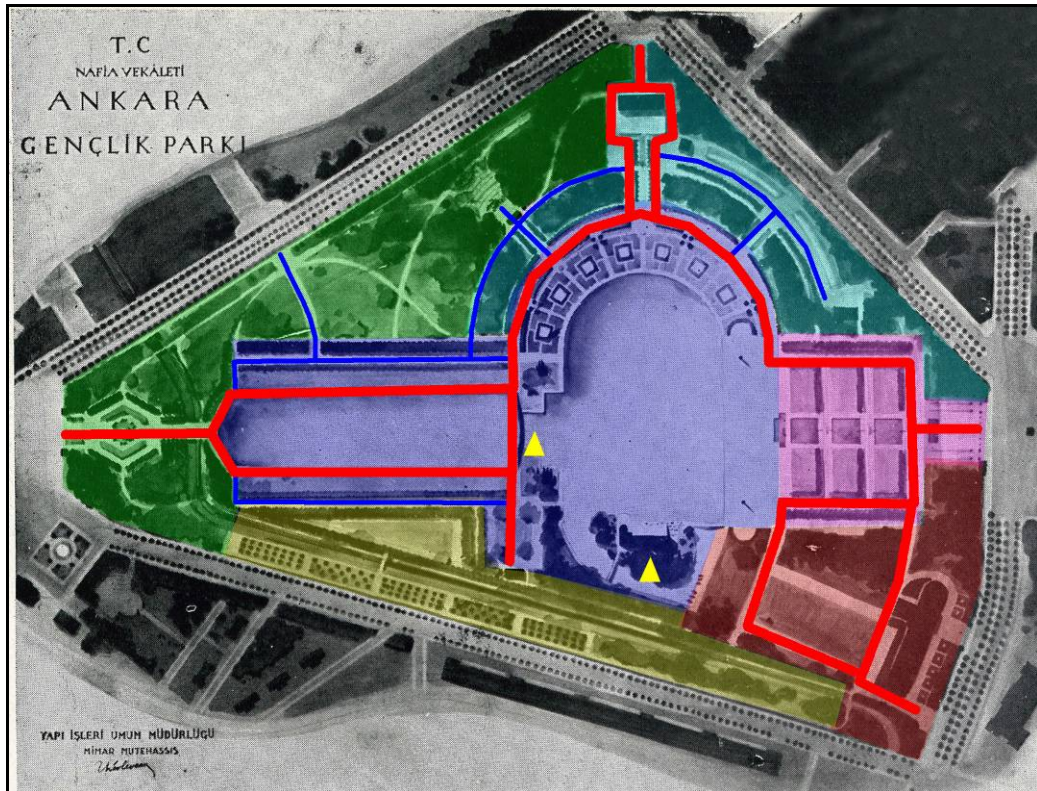


Figure 3.37 The Diagram depicting the Constructive Components of Gençlik Parkı by Leveau (by the Author)

(Legend: ▲ : Landmark — : Paths (Primary) — : Paths (Secondary) ■ : Pool District ■ : Free District ■ : Exhibition District ■ : Entertainment District ■ : Terraces District ■ : Orangery District)

According to our analysis of the constructive and adjunctive components of Gençlik Parkı by Leveau, the influence of French formal gardens on Leveau's design may be assessed, in the sense of its overall image and major formation. (Fig. 3.37) The general layout of the park resembles the arrangement of a French formal garden, in general terms, which is identified by geometrical and symmetrical lines. We observe this in the overall image of the park, especially, the axial and geometrical arrangement of the pool district. The identity of other districts is not changed, in the sense of their quality. However, the scale of these districts is differed regarding to the function. The primary paths are merely the edge of the pool district. On the other hand, secondary paths are carrying the pedestrian flow regarding to the function. The curvilinear gradient of the path is the major characteristic in this sense. The nodes are not significant due to the identification of landmarks. In Leveau's design, the most significant landmark is the bridge connecting the two edges of the geometrical pool. Another landmark is the island which hosting the café building. The ratio of built environment to the green environment is similar to the former design by Jansen.

3.2.3. The Implementation and the *Values* of the Park: 1936-1945

The design of Leveau was also an evolving process similar to Jansen's proposals. Besides, being some specific differences in constructive components between the Leveau's design and the construction phase due to the characteristics of districts regarding to their function, texture, and continuity; there are not any radical changes in overall image of the park. The most significant change is observed in the function of exhibition district. This district, which it was designed for exhibition purposes, is transformed into a horse riding pit in this phase. The other districts remain on some minor changes. The primary paths are arranged again to reference to the edge of pool. (Fig. 3.38)

According to these changes and arrangements, the construction work of Gençlik Parkı started in the year 1938. (Fig. 3.39) In the first stage, the construction of pool district and primary paths were accomplished. It was the year 1940 when the construction of pool district, which is the core constructive component of the park,

was completed – however, it could not be possible to complete the terraces district covering cascades connected to the lake before its official opening in 1943. It was the beginning of experiencing Gençlik Parkı. From this point on, we are going to continue our discussion by integrating the terms of Riegl with the analysis, in this context. Accordingly, the acquired values are emerging after the embodiment of the park. (Figs. 3.40, 3.41)

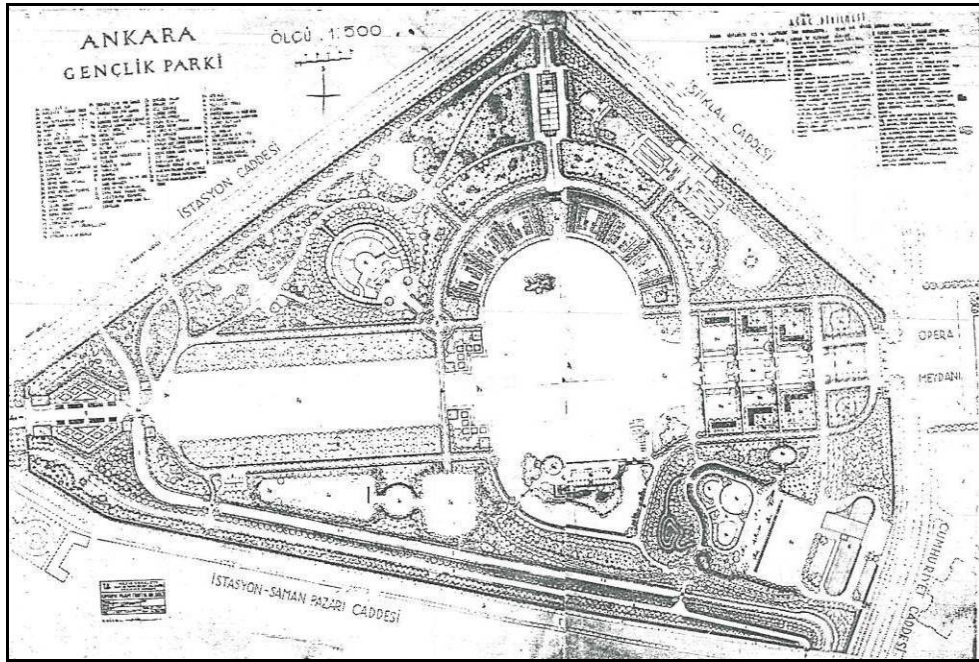


Figure 3.38 The Construction Plan of Gençlik Parkı dated 1936 (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

The construction of the pool was important in such senses that: firstly, being the core district of the park; secondly, it was the first and unique *use value* in Gençlik Parkı. In 1942, just prior to its official opening, this pool was used for water sports activities such as, swimming, rowing, and sailing. This *use value* was unique for the park because it was created by bringing sand to the great island and organizing it as a beach. It both satisfied a craving of a “sea” and created an indispensable activity for the citizens of the capital.



Figure 3.39 The District of Gençlik Parkı on the right-hand-side at the beginning of Realization Phase in end of 1938 (Atilla Cangır, **Cumhuriyetin Başkenti**)

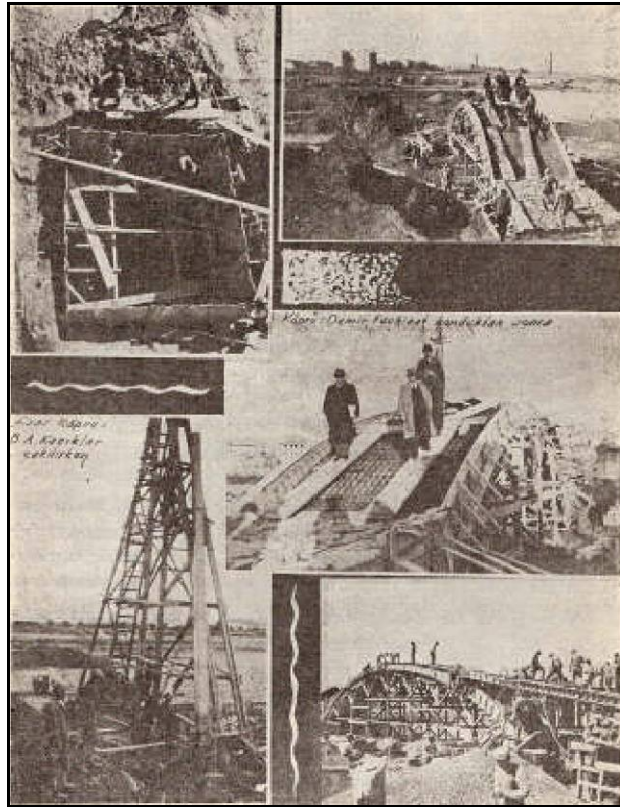


Figure 3.40 The Construction of “the” Bridge (T.C. Nafia Vekaleti, **Bayındırlık İşleri Dergisi**)

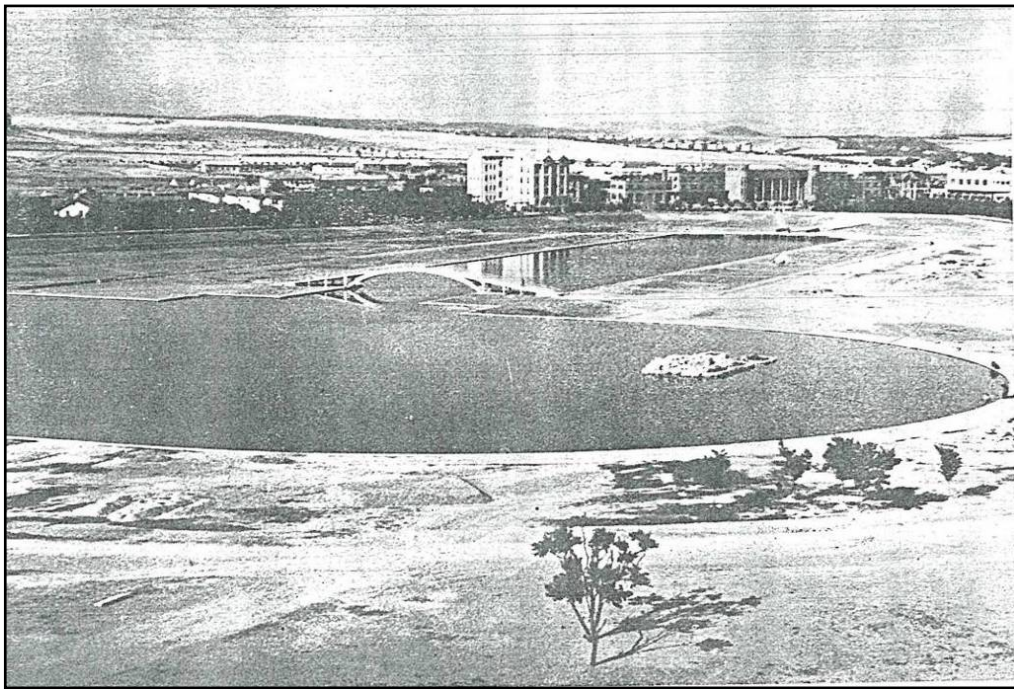
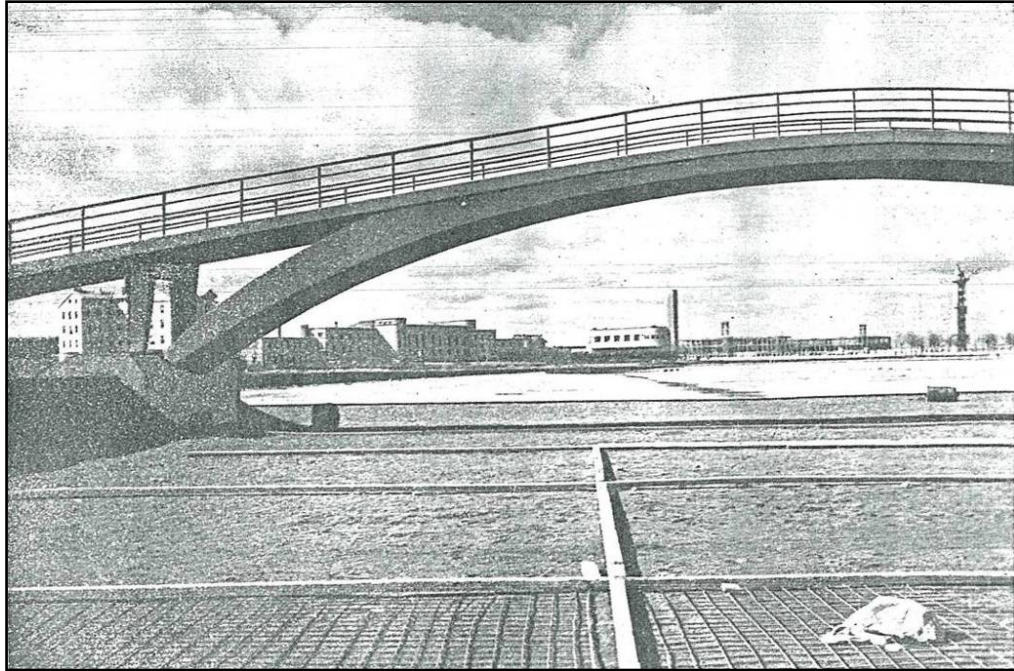


Figure 3.41 The Pool of Gençlik Parkı in the Construction Phase and after Construction prior to Plantation (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

In these senses, it would be stated that, the *newness value* which the construction of the pool brought a *use value* with its proposition of a brand new activity to the city and the whole country. At this point of view, it would be stated

that, Zeynep Sökmen Uludağ argued on the *newness value* which the existence of the pool had promised. As she stated, “As surmised, this large and rare body of water was very precious for Ankara with its hot and arid climate. [...] Thus, this new spatial practice created new codes in the society and initiated a process of re-presentation.”¹¹⁷ Another aspect which should be mentioned is, in addition to this construction phase, that there were planted an amount of 62070 green elements on the related districts which would be considered as a part of this approach.¹¹⁸ Hence, it could be considered as an intentional attempt to legitimize the place of Gençlik Parkı in the collective memory of the society. The first fragments of individual memories were started to be collected in the society before it was opened. Just as people passing by, their gaze was focused to this landmark in the midst of the capital. (Figs. 3.42, 3.43)



Figure 3.42 The Article about the Beach of Gençlik Parkı (*Ulus*, 8.8.1942)

¹¹⁷ Zeynep Sökmen Uludağ, (1998) p.180

¹¹⁸ Anonymus, (1943) p.6

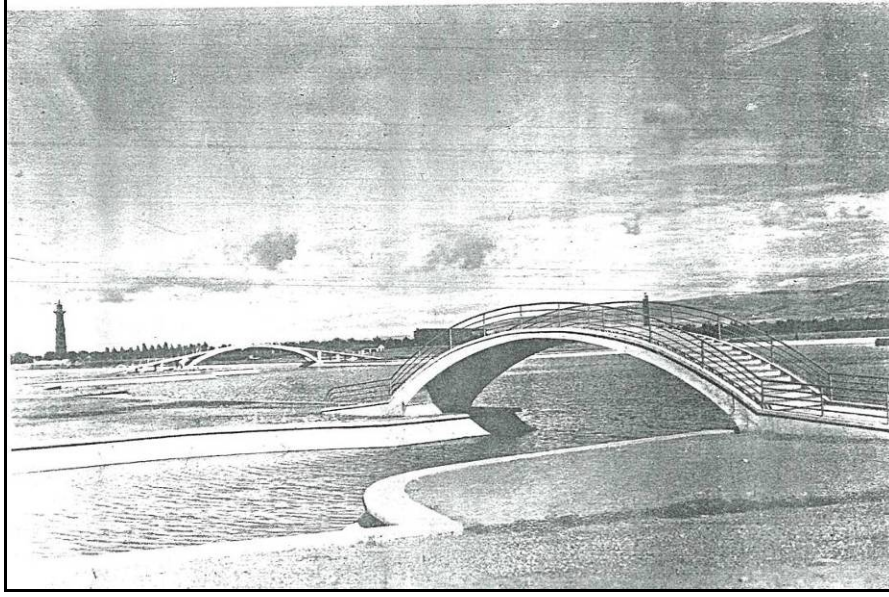


Figure 3.43 The Beach of Gençlik Parkı, 1942 (T.C. Nafia Vekaleti, **Ankara Gençlik Parkı**)

On May 19th, 1943, Gençlik Parkı was opened officially after the national celebrations with the presence of the president İsmet İnönü. This ceremonial opening was mentioned in *Cumhuriyet* dated on the same day as: “Gençlik Parkı will be opened tomorrow (today) at 4 pm with the ceremony.”¹¹⁹ Then, the article interpreted the finished and planned constructions in the district of Gençlik Parkı. The *historical value* of Gençlik Parkı was started on this opening day.

Although the park was officially opened, some of the planned facilities and buildings were unfinished due to the different usages attached to the function of the park. For instance, the designed café building on the great island was not able to be used until 1946, because of the existence of the beach and related facilities located on the same location.¹²⁰ The *use value* and *art value* was postponed for the sake of the *newness value* of satisfying the craving of sea for the citizens. It was the start of creating the image of the park in the individuals’

¹¹⁹ Anonymus, (1943) “Gençlik Parkı Bugün Ankarada Merasimle Açılacak”, *Cumhuriyet*, no. 6737., May 19th, 1943, p.1

¹²⁰ İnci Aslanoğlu, (2001) “1930-1950 Yılları Ankara’sının Eğlence Yaşamı İçinde Gazino Binaları”, in Y. Yavuz (Ed.), *Tarih İçinde Ankara II*, Ankara: ODTÜ Mimarlık Fakültesi, p.330

memories, which then transferred to the collective memory. With the existence of the pool, the *newness value* and *use value* will be transformed to a *historical value*, by all year usage.

In its early years, the main subject which formed the collective memory was the activities related with the pool. In summer, water sports like swimming competitions, sailing and rowing competitions were took place; in winter, ice skating was the prominent activity that citizens were considerably parted in. (Figs. 3.44, 3.45) After the opening of “Gençlik Parkı Gazinosu”, namely café building, the musical performances were taking place in the urban scene in Ankara. In this sense, the *intentional commemorative value* of Gençlik Parkı would be mentioned, as its intention of construction, which is serving as a recreational facility especially with water sports to the youth of young Republic, was fulfilled whilst in its early years. This intention was explained as “giving the opportunity of doing all kinds of water sports to the youth of the country”.¹²¹



Figure 3.44 The Article about the Citizens Ice-skating in Gençlik Parkı (*Ulus*, 19.12.1942)

¹²¹Anonymus, (1943) *Ankara Gençlik Parkı 19-V-1943*, Ankara: T.C. Nafia Vekaleti Neşriyatı-Tan Matbaası, p.1



Figure 3.45 The Article about the Water Sports Competitions in Gençlik Parkı (*Ulus*, 31.08.1944)

Up to the end of 1940s – in the year 1948, the park was ceded to the Municipality by Nafia Vekatteti – the construction phase did not change the design of Gençlik Parkı, such that it had no prominent interventions affecting the park. This epoch was the constitution of *values* as its existence in the urban scene and daily life of individuals was a contribution to the public sphere in architectural, social, cultural, and environmental senses. The *newness value* and *use value*, besides its *intentional commemorative value* were emerging in this epoch.

This decade of foundation years would also be considered in the sense of the interaction between the individuals and the park. As mentioned, whilst the park acquired a field in the daily life of individuals, it had an effect on the formation of the society. In these years, Gençlik Parkı played an indispensable role as an object to present completely diverse activities in related districts that had never been existed before. Hence, it would be considered that the park formed the society in an intentional manner, as being an object which is affecting and forming the demands of the society. However, after this epoch, Gençlik Parkı started to be affected by the changing demands of the society. The “devaluation” process sought to be defined after this decade.

3.2.4. A Review of Riegl

The architectural design value of Gençlik Parkı is an issue which was analyzed through the drawings of Hermann Jansen and Theo Leveau up to this point. As a consequent to this analysis, it is important to argue on these values and read them in respect to Alois Riegl's terms of cult of monuments. From the analysis, it is obvious that Leveau's design of Gençlik Parkı has a "synchronized" design value according to Jansen's design, because most of the content of the program and functions were inherited from the former design, although the design of Leveau was realized. Moreover, the forms of the architectural elements were also inherited from Jansen's design. In this respect, the architectural design value is going to be read under the context of Riegl's conceptual framework. For following the same order to keep the esteem of the former sections, it is going to be followed a similar approach. In this sense, the context of the design, which it has been fragmented and investigated within the Lynchian hierarchical terms, is going to be analyzed.

The context of the drawings, namely the design, is the essence which is important to read. First of all, the uniqueness of the design according to its epoch brought a *historical value*. The absence of such a design in the capital and also in the whole country up to that time strengthens the determination of such value. From this point of view, the design has a *newness value*, because it brought a new position, a new discourse in its specific epoch and in the context of its *Kunstwollen*. The focus of green elements, the introduction of such a large water surface in the midst of the Old City, the program which the design has adopted to the urban scale; all of these arguments clarify that the design has a *newness value*, besides an *art value*. The detail of the design – from the diversity and hierarchy of districts, paths, nodes, edges, and landmarks up to the sculpture like fountains, the ivies on the walls, etc. – makes the meaning of its *art value* more apparent to us. Even this *art value* is surpassed by the latter design; the design by Jansen keeps its importance by being the first in the sense of mentioned context.

Moreover, by the program which the design of the park proposed to the city, it can be said that it come to have an *intentional commemorative value*. Its strong relations with the Old City and citadel, proposing artificial and natural elements together, its building functions intended to set up the memory of both individuals and the society. Citizens would experience the park through the intended manner of life determined by the design of Jansen.

From the view of its *relative art value*, the Leveau's design is also important to be examined. The difference in possible *values* of several parts of the park is so obvious that it should be concerned in the context of its design. This would be comprehended with specific instances. The *newness value* of proposing an open air exhibition area related with the existing exhibition hall is replaced by the possible *use value* of a horse pit area in the same area in Leveau's design. The possible *use value* of designing an observation tower as a landmark in the park is changed by *relative art value* and another possible *use value* of a node as a landmark. The intention of creating terraced green districts is changed by the *newness value* of small cafes. The change in the *newness value* – the scale and shape of the pool and the determination of the district – would be explained by the *historical value* that the pertinacity of constructing the pool against all adversities in Leveau's design. In this context, it can be said that the design of Gençlik Parkı would preserve its *historical value*, which may be gathered from the collective memory of the society, and *newness value*, which it is the "first" in the senses that its promised function and aesthetical quality.

3.3. The Complementary Values of an Urban Artifact

The analysis, that we have made so far, was merely focusing on the architectural values of Gençlik Parkı. In this analysis, the main essence was the values which the park has acquired regarding to its object qualities and characteristics. From this point on, the other influents, which we parried from its existence in order to unveil the object; such as social meaning, cultural contribution, and environmental features are going to be analyzed according to Riegl's terms. Gençlik Parkı was designed for recreational activities and this characteristic

affected the main arrangement of the districts of the park. Thus, the environmental features of Gençlik Parkı are going to be analyzed in this sense. The social meaning of the park is essential, in the sense that, this park is an object and subject of the social formation of the young Republic. Finally, the cultural contribution to the social sphere, which Gençlik Parkı pertained, is going to be analyzed regarding to the survey of daily life in that specific epoch.

3.3.1. The Environmental Values of an Urban Artifact

Among its all other characteristics, Gençlik Parkı was planned as a recreational activity area for the citizens in the midst of the Old City. However, Gençlik Parkı has a special importance amongst other recreational zones designed in Ankara, both by its location and design. In this context, it important to analyze and argue on the environmental values of Gençlik Parkı as to reveal its position in contributing to recreational activities in Ankara with its design and existence. In order acquire a conclusion; this is going to be investigated according to the specific terms of landscape architecture theory as, quality of life and quality of environment – namely, the quality notion in urban spaces.

The quality concept in urban environment is directly related with the quality of life itself. As Harvey S. Perloff stated that, “The quality of the environment in which people live, work, and play influences to no smaller degree is the quality of life itself. The environment can be satisfying and attractive and provide scope for individual development or it can be poisonous, irritating, and stunting.”¹²² One of the ways that the relationship between environment and human is constructed is landscape. Its quality, formation, and shape define the landscape architecture. “By quality we mean the relationship between an individual, a group of people, or a community and the landscape which surrounds them.”¹²³, states Garrett Eckbo, “By landscape we mean the total complex of physical elements within a given

¹²² Harley S. Perloff, (1970) “Preface”, in H. S. Perloff (ed.), *The Quality of the Urban Environment*, Washington D.C.: Resources for the Future; distributed by the Johns Hopkins Press, Baltimore, p.v

¹²³ Garrett Eckbo, (1964) *Urban Landscape Design*, London: McGraw-Hill Book Company, p.3

area or movement zone.”¹²⁴ Moreover he states that, “The physical landscape evolves as a result of interaction between man, as an individual and as part of human society, and ‘nonhuman’ nature, as a set of processes and a storehouse of materials.”¹²⁵

One of the definitions of quality concept in urban landscape is that the design of urban space should cover some specific characteristics of goals. Michael D. Murphy defines these goals under two sets: quality of life and quality of environment. He analyzes the quality of life criteria as:

Human needs. The landscape setting is organized to satisfy the full range of basic physiological needs for the user populations.

Function. The arrangement is a functionally appropriate organization of the built landscape that creates convenient and mutually beneficial relationships among adjacent activities.

Access. Use of environment is predicated on access to it. Access to and use of the landscape is provided to improve people’s contact with the environment while at the same time protecting it from abuse and deterioration from overuse.

Health and welfare. The patterns of activities and design details promote society’s general welfare by assuring relationships and conditions that protect people’s safety and security, and enhance human health and well-being.

Social interaction. The landscape is arranged to facilitate social interaction among homogeneous social groups and afford choices to users that preclude forced contact with others through the development of public spaces appropriate to the users’ shared activities and social values.

Accommodate diversity. The landscape is arranged to enhance opportunities for harmonious interactions among heterogeneous social groups through the development of public spaces appropriate to people’s diverse economic and social backgrounds as well as their community interaction desires.

Community involvement. The landscape setting is based on community participation and community values to enhance people’s ability to actively participate in controlling and shaping their shared living environment.

Community sense of place. The landscape setting expresses a culturally specific sense of place that is symbolic of, and responsive to, the unique characteristics of local cultural conditions and traditions.

Equity. The landscape setting is efficient and economical as well as compelling as an appropriate setting to foster human interaction, social equity, and cultural evolution.

Historic precedent. The landscape incorporates and protects historically and culturally significant features of the local and regional environment into the setting to preserve cultural identity, maintain a narrative record of cultural heritage, and enrich people’s knowledge and experience of place.

¹²⁴ Ibid.

¹²⁵ Ibid.

Aesthetic experience. The landscape incorporates sufficient novelty and complexity into a unified and harmonious setting to stimulate a compelling sensual response and enrich users' aesthetic experience.

Legibility. The landscape provides sufficient order and clarity to satisfy people's cognitive need for environments that make associational sense by revealing the nature and character of the setting and how it is to be used.¹²⁶

Murphy also analyzes other criteria which is quality of environment under six main categories as:

Environmental fit. The landscape is arranged to reduce conflicts between human activities and natural site processes. The landscape setting employs existing ecological and geomorphic processes to meet human use and management functions such as site drainage, climate amelioration, or plant maintenance requirements.

Environmental health. The landscape is organized to maintain and enhance the health, diversity, and stability of existing ecosystems. The setting protects critically important environmental processes through their integration into the built landscape (and vice versa) to ensure their continuing vitality and provide benefits such as clean air, clean water, and healthful living conditions.

Resource conservation. The landscape is organized to maintain the availability of renewable environmental resources and promote their management to ensure the ongoing provision of food, fiber, shelter, and fuel.

Environmental sense of place. The landscape expresses an environmentally specific sense of place that is responsive to, and integral with, the unique characteristics of local ecological and geomorphic conditions.

Integration. The changed conditions integrate into the existing context of the landscape in ways that take advantage of existing opportunities without undue disruption of ongoing natural processes.

Flexibility. The changed conditions retain sufficient flexibility to accommodate future change and evolution without undue disruption of ongoing human activities and natural processes.¹²⁷

As taking the criteria into consideration which Murphy determined for our analysis, it can be said that Gençlik Parkı may be considered as an example for these criteria. First of all, according to the quality of life criteria which Murphy suggests, an urban space should promise such characteristics which satisfy the requirements of individuals and society in the functional, wellness, and aesthetical senses. The part of our analysis regarding to the reasons and consequences of the construction of Gençlik Parkı would allow us to observe these criteria. Secondly, according to the quality of environment criteria, the

¹²⁶ Michael D. Murphy, (2005) *Landscape Architecture Theory*, Texas: Texas A&M University, pp.166-167

¹²⁷ Ibid., p.168

landscape of urban space should integrate with its initial surrounding in these senses.

The recreation activities which the design of Gençlik Parkı represented to the capital were unique in terms of its *newness value*. Before discussing on these, it is worthy to examine the definition of recreation and its reflections in the capital before and whilst the design was proposed. Recreation, in literal terms, can be defined as the restoration of the strength of bodies and minds. Marion Clawson have defined the meaning of recreation that, "Recreation refers to the human emotional and inspirational experience arising out of the recreation act."¹²⁸ Clawson also argued on the situation of the urban parks in their recreational capability as, "Recreation, in the broadest sense, is a common chief purpose; but recreation in turn includes an extremely wide range of activities, from merely sitting down to enjoy a pleasant view to the most active kind of sports. The provision of a perspective or a vista upon man-made improvements, or the sheer relief from sensations of crowding, may also be important values to such areas."¹²⁹

Garrett Eckbo argues on the major goals of the existence of recreational parks that, a balanced recreational park have some differences and complexities comparing to a green park. He also adds that "[s]pecific programs will be written by specific directors and communities, but in general the park must serve all age groups and balance active with passive, physical with mental, and intellectual with emotional facilities."¹³⁰

Moreover, Clawson also argues on the water bodies – both natural and artificial – that they serve as an urban element in the quality of the environment. He argued on the artificial water bodies as:

¹²⁸ Marion Clawson and Knetschl, Jack, (1971) *Economics of outdoor Recreation*, Baltimore: Resource for Future Publication, John Hopkins Press, p.6

¹²⁹ Marion Clawson, (1970) "Open (Uncovered) Space as a New Urban Resource", in H. S. Perloff (ed.), *The Quality of the Urban Environment*, Washington D.C.: Resources for the Future; distributed by the Johns Hopkins Press, Baltimore, p.141

¹³⁰ Garrett Eckbo, (1964) p.101

Artificial water bodies in an urban setting may provide one or more of several open space values. They certainly provide vistas across the water and perspective to what lies on the other side, although this may not be the cheapest or best way of providing such vistas and perspective. [...] Water bodies, even artificial ones if the shore line has a reasonable pretensions to naturalness and if the water is not too offensively polluted, have their own charm and attractiveness, at least to many persons. [...] The water surface may provide recreation of various kinds; boating is usually possible, perhaps water skiing if the area is large enough, possible fishing under favorable circumstances, and more rarely swimming.¹³¹

The recreational activities can be dealt in two major groups which are mainly outdoor activities. M. Hanefi Caner argued on this grouping as, "In general, we can collect the recreational activities in two groups as active and passive ones: in the former activities such as swimming, rowing, mountaineering, running, playing, the amount of energy consumed is high and the activities are mostly preferred by the children and the young people. The latter type includes less energy-consuming activities such as walking, fishing, reading, watching the nature and sun-bathing."¹³²

Considering the epoch of Gençlik Parkı had been designed, it is worthy to mention about the recreational activities that took place before and whilst the design in the capital. İnci Aslanoğlu stated that the leisure and amusement activities, which were counted as recreational activities, were limited in the early years of the Republican Epoch.¹³³ Moreover, Aslanoğlu stated that the major leisure activity on the hot summer days was to make picnic in the Hatip Brook and İncesu Stream. The cafes arranged across the Anafartalar Street were the necessary and sufficient recreational and leisure places; even they are closed at 23:00 o'clock and have radios in some of them. The open-air cafes created by putting chairs on the street, which were made by patisseries like Kutlu and Özen on the Atatürk Boulevard, were demanded as being places both men and women together. In the winter, the major leisure activity is skiing and skating on the hills of Dikmen and the area behind the exhibition hall, however, the main problem

¹³¹ Ibid., p.167

¹³² M. Hanefi Caner, (1976) *A Recreational Approach and the Green Areas and Open Spaces in the City of Ankara*, Unpublished M.S. Thesis in City Planning, Ankara: METU, p.4

¹³³ İnci Aslanoğlu, (2001) p.327

existed in the winter. The first recreational area which satisfied the need for this kind of activity for the citizens of Ankara, was Gazi Orman Çiftliği dated to 1925. And the second area for this kind of activities was Çubuk Dam Lake dated to 1929 to 1937.¹³⁴ (Figs. 3.46, 3.47)



Figure 3.46 Çubuk Dam Lake (Atilla Cangır, **Cumhuriyetin Başkenti**)



Figure 3.47 Marmara Pool in Gazi Orman Çiftliği (Atilla Cangır, **Cumhuriyetin Başkenti**)

¹³⁴ Ibid., pp.327-329

However, being so important in the sense of recreational facilities, these areas could not satisfy the demand for the leisure and recreational activities as Gençlik Parkı would. Because, both of these areas are outside the center of the city and they are scarcely accessible by train or minibuses. But the location and the relation with its environment Gençlik Parkı came into prominence. Besides, the design of the park promised more diversity and intensiveness of recreational activities amongst its kindred by its function and *art value*, *newness value*. From this point of view, it can be said that, Gençlik Parkı has an *historical value* by being the most significant in its epoch. Moreover, it has a *newness value* in this sense.

Actually, the existence of other designs, in the sense of being in the city center like Bentderesi or Cumhuriyet Bahçesi recreational area or the hills of the citadel, Gençlik Parkı was still the most significant one because the others did not actually be realized. Moreover, these areas did not have the same significance of the terms of uniqueness of Gençlik Parkı. (Figs. 3.48, 3.49)



Figure 3.48 The Perspective of Proposal of Cumhuriyet Bahçesi by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22741)

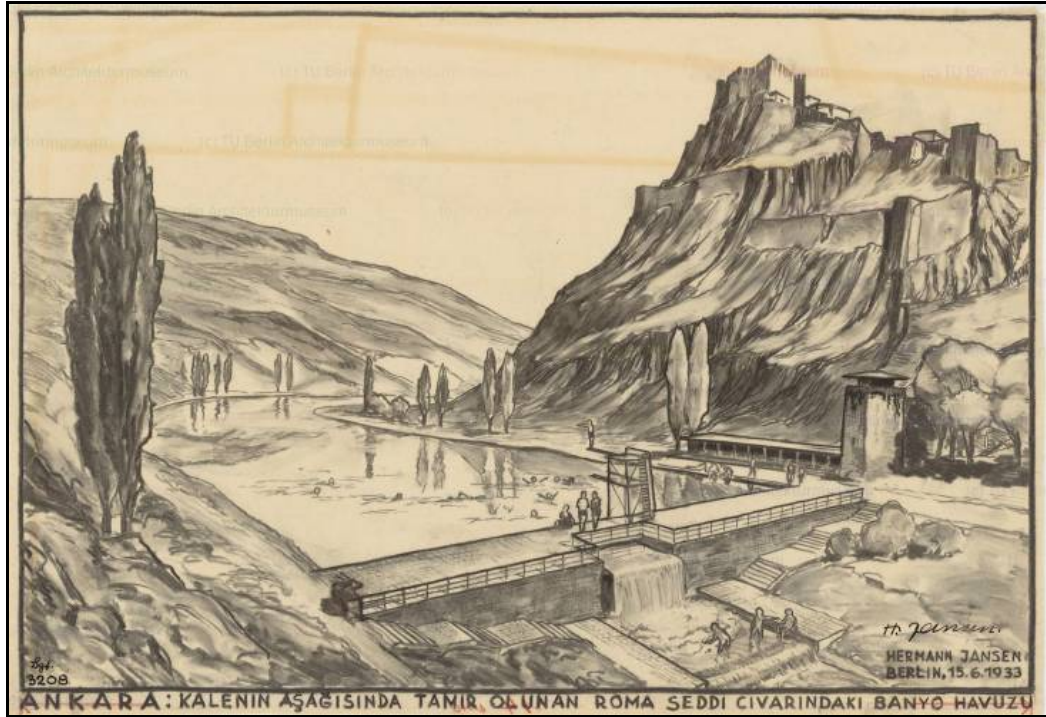


Figure 3.49 The Perspective of Proposal of Bentderesi area by Hermann Jansen dated 1933 (Architekturmuseum TU Berlin, Inv. Nr. 22759)

3.3.2. The Social Values of an Urban Artifact

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.¹³⁵

For evaluating the values the design of Gençlik Parkı, the social values which the design of the park enhanced to the modern society of Republic. The program and the functions that proposed by the park was inevitably related with the new regime's ideology. In this part of the study, it is going to be analyzed the spatial construction by means of its design to urban scale which was served as a tool for the modernization project of Republic.

¹³⁵ David Harvey, (1985) *Consciousness and the Urban Experience*, Baltimore: The Johns Hopkins University Press, p.251

In order to analyze this context, it is important to examine ideology and its tools and reflections of constructing spatial organizations. Even the term ideology have several definitions, the definition by Mike Cormack is worthy to mention about at this point. He stated that:

An ideology is not, however, a simple, undifferentiated structure, but a complex of overlapping and sometimes contradictory elements articulated together. Rather than being inherently powerful and difficult to avoid, it is, on the contrary, a structure of variable strength which, when interacting with individuals, can result in a variety of positions.¹³⁶

The term *ideology* has a history of nearly 200 years. Destutt de Tracy, a French philosopher was the one who used this term firstly, “to describe his project of a new science which would be concerned with the systematic analysis of ideas and sensations, of their generation, combination and consequences.”¹³⁷ Although the definition of the term seems to have a quite positive meaning, the unique specialties of the period of French Revolution and happenings after this period, started to bring ideology to a merely negative meaning. This “new science of ideas” has “slipped into the political arena”¹³⁸ by having comprised with the republican ideas in the Napoleonic period. John B. Thompson defines this situation that “[i]t ceased to refer only to the *science of ideas* and began to refer also to the *ideas themselves*, that is, to a *body of ideas which are alleged to be erroneous and divorced from the practical realities of political life*”¹³⁹. This situation brought ideology a negative meaning from “positive and pre-eminent science”¹⁴⁰ to “abstract and illusory ideas”.¹⁴¹

The term ideology gained new meanings with Karl Marx’s writings. These writings have an important position in the history of ideology. “If for de Tracy the link was direct and explicit (ideology was the pre-eminent science that would facilitate progress in human affairs), for Napoleon it was implicit and oppositional (ideology

¹³⁶ Mike Cormack, (1992) *Ideology*, Ann Arbor: The University of Michigan Press, p.16

¹³⁷ John B. Thompson, (1990) *Ideology and Modern Culture: Critical Social Theory in the Era of Mass Communication*, California: Stanford University Press, p.29

¹³⁸ Ibid., p.32

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

was the pretentious philosophy that incited rebellion by trying to determine political and pedagogical principles on the basis of abstract reasoning alone).”¹⁴² Thompson continues to his argument “[t]he unique contribution of Marx consists in the fact that he took over the negative, oppositional sense conveyed by Napoleon’s use of term, but transformed the concept by incorporating it into a theoretical framework and political programme which were deeply indebted to the spirit of the Enlightenment.”¹⁴³ He also argues on the Marx’s approach on ideology that “[f]or Marx’s work offers us not so much a single coherent vision of the social-historical world and its constitutions, dynamics and development, but rather a multiplicity of views which cohere in some respects and conflict in others, which converge on some points and diverge on the others, views which are sometimes explicitly articulated by Marx but which are sometimes left implicit in his arguments and analyses.”¹⁴⁴

Although Marx and Engels had so many arguments on ideology with respect to especially economic aspects of social life, the most important concept that he brought to ideology – one of the main points of this paper, which is class consciousness. This concept came up with the term of “dominancy”. Thompson states this argument as follows:

“The ideas of ruling class”, they remark at one point, “are in every epoch the ruling ideas, i.e. the class which is the ruling *material* force of society, is at the same time its ruling *intellectual* force.”¹⁴⁵

Another important idea that Marx argued is, the symbolic meanings of traditions which are for “sustaining a social order”¹⁴⁶. Thompson explains this idea that, “[i]n highlighting the ways in which words and images can re-activate a tradition that serves to sustain an oppressive social order and to bar the path of social change, he staked out the theoretical space for a new conception of ideology.”¹⁴⁷ Moreover, Thompson states, “[i]t is a concept which urges us to examine the

¹⁴² Ibid., p.33

¹⁴³ Ibid.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid., p.37

¹⁴⁶ Ibid., p.44

¹⁴⁷ Ibid.

ways in which social relations are created and sustained by the symbolic forms which circulate in social life, taking hold of people and orientating them in certain directions.”¹⁴⁸

Symbolic forms not only sustain social order but also “serve to *establish and sustain* relations of domination.”¹⁴⁹ Thompson describes this, “[...] to establish, in the sense that meaning may actively create and institute relations of domination; to sustain, in the sense that meaning may serve to maintain and reproduce relations of domination through the ongoing process of producing and receiving symbolic forms.”¹⁵⁰ Here, it is needed to define what the symbolic forms are. “By ‘symbolic forms’ I understand a broad range of actions and utterances, images and texts, which are produced by subjects and recognized by them and others as meaningful constructs.”¹⁵¹ Moreover, he continues “We can speak of ‘domination’ when established relations of power are ‘systematically asymmetrical’, that is, when particular agents or groups of agents are endowed with power in a durable way which excludes, and to some significant degree remains inaccessible to, other agents or groups of agents, irrespective of the basis upon which such exclusion is carried out.”¹⁵² The usage of Gençlik Parkı in its own manner brought a “ritual”. The usage of its pool for water sports by both men and women was a shift in the social agenda by means of “symbolic forms”. Adding to these arguments, Thompson also states and defines the modes of operation of ideology which may be linked “with *strategies of symbolic construction*.”¹⁵³ These modes of operation are:

- Legitimation; rationalization, universalization, narrativization
- Dissimulation; displacement, euphemization, trope
- Unification; standardization, symbolization of unity
- Fragmentation; differentiation, expurgation of the other
- Reification; naturalization, eternalization, nominalization/passivization¹⁵⁴

¹⁴⁸ Ibid.

¹⁴⁹ Ibid., p.58

¹⁵⁰ Ibid.

¹⁵¹ Ibid., p.59

¹⁵² Ibid.

¹⁵³ Ibid., p.60

¹⁵⁴ Ibid.

After a brief introduction to the definition of the term ideology and its modes of operation, which will be called “tools” of ideology in the following arguments, it is worthy to argue on the term of hegemony which Gençlik Parkı would be intended to be a tool for hegemony over society.

It is important to state that, in order to clarify this context, the views of Althusser and Gramsci should be highlighted, first. Mike Cormack argues the views of Althusser about ideology as, “[o]ur sense of ourselves and our role in society are, for Althusser, ideological constructions, maintained by the ever-present working of ideology.”¹⁵⁵ He opens up this argument by stating that Althusser used the term “subjectivity”, namely referring to, “[...] idea of a *subject of* an action [...]” and “[...] idea of being *subject to* something [...]”.¹⁵⁶ He also defines the term of subjectivity as follows:

In ordinary use of the term, subject in fact means: 1. a free subjectivity, a centre initiatives, author of and responsible for its actions; 2. a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting his [*sic*] submission.¹⁵⁷

After defining the term subjectivity, Cormack explains the views of Althusser about state’s tools of domination, which are stated as Ideological State Apparatus (ISA) and Repressive State Apparatus (RSA). He discusses on the definitions of these two notions as:

The latter refers to the state’s means of exercising overt force over its subjects by, for example, using the police, the military and the penal system. The ISA, on the other hand, is the state’s means of exercising covert force. [...] It may seem puzzling that Althusser should wish to identify these as elements of the *state* apparatus. The reason is that the state is identified as the apparatus of the dominant class and therefore the dominant ideology (which the ISA works to reproduce) is the ideology of the state. Thus a broad definition of the state according to its function allows Althusser to see any reproduction of the dominant interest as working for the state.¹⁵⁸

¹⁵⁵ Mike Cormack, (1995) p.11

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid., p.11

About Gramsci's views about hegemony, Cormack argues that "[h]e suggested that in order to retain its hegemony (that is, its moral and political claims to leadership) the dominant class will articulate (that is, join on to its own concerns) some of the aspirations of the subordinate classes, thus incorporating elements from the subordinate ideologies into the dominant ideology."¹⁵⁹ Cormack also defines the reactions of individuals to a dominant ideology - which can be related to the views of Gramsci about hegemony – that individuals can react to a dominant ideology in three ways, whether in politic or cultural aspects referenced from the views of Frank Parkin.¹⁶⁰ He states that "[t]he first is simply to accept the dominant account. Parkin argues that this leads to a deferential or aspirational attitude – we a deferential or aspirational attitude – we *defer* to the dominant understanding, and *aspire* to succeed within those terms. The second reaction is to accept a subordinate ideology (for Parkin, the typical example is that of a working-class community) seen by those within it as different from but inferior to the dominant ideology."¹⁶¹

To relate ideology and spatial organizations; Fredric Jameson argues on some terms of *ideology*:

[...] it is possible to say that the vice of our initial question lies there, that is still insists on posing the problem of the relationship of the individual subject and of the subject's "lived experience" to the architectural or urban spatial object, however the latter is to be construed. What is loosely called "structuralism" is now generally understood as the repudiation of this phenomenological "problematic" of such presuppositions as "experience": it has generated a whole new counterproblematic of its own, in which space – the individual building or the city itself – is taken as a text in which a whole range of "signs" and "codes" is combined, whether, in the organic unity of a shared code, or in "collage" systems of various kinds, in structures of allusion to the past, or of ironic commentary on the present, or of radical disjunctions, in which some radically new sign (the Seagram Building or the Radiant City) *criticizes* the older sign system into which it dramatically erupts.¹⁶²

¹⁵⁹ Ibid., p.15

¹⁶⁰ Ibid., p.21

¹⁶¹ Ibid.

¹⁶² Fredrick Jameson, (1985) "Architecture and the Critique of Ideology", in J. Ockman (ed.), *Architecture Critism Ideology*, New Jersey: Princeton Architectural Press, p.52

The meaning of “signs” and “codes” in Jameson’s terms in Gençlik Parkı shall be considered through the decision of construction, the location, which is analyzed in the former parts of this study, and its actual usage during the social transformation, which is going to be analyzed in the latter parts.

All of these arguments about ideology and its relation with spatial organizations are illustrating the general conception. In the examined context of the term ideology, the ideology of the new regime should be analyzed at this point. As Sibel Bozdoğan mentioned as:

That enlightenment needs its civilization”other” find ample evidence in the official discourse of the republic in the 1930s. Binary oppositions such as anachronism versus progress, tradition versus modernity, and obscurantism versus enlightenment were all embodied in the contrast between the old and the new—a prominent theme in the Kemalist culture of the 1930s. The new valorized and celebrated not only in itself, as a symbol of progress, but more often in juxtaposition with the contrasting image of the old, now discredited as the mark of backwardness.¹⁶³

In Early Republican period, the ideological setup was on old versus new construction. Sibel Bozdoğan argues on this as “There is something about these images that remarkably similar to the use of the same ‘old versus new’ construct for the modernist polemic in the architectural culture at large in the 1930s. The purity, simplicity, and rationality of modern form were often contrasted with the exuberant, ornamental, and, by implication, aristocratic forms of the past—as, for example, in F.R.S.Yorke’s 1934 book, *The Modern House*. In the professional journal of Turkish architects, the New Architecture was characterized as ‘open and joyful’ (*açık ve sevinçli*), in contrast with the ‘obscurity and solemnity or grimness’ (*anlaşılmaz ve korkulu*) of the old architecture.”¹⁶⁴

From this point on, it is important to analyze the position of Gençlik Parkı in this context. As Cranz argued on the characteristics of their own specific epoch of parks:

¹⁶³ Sibel Bozdoğan, (2002) *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, Seattle and London: University of Washington Press, p.62

¹⁶⁴ Ibid., p.63

The design of landscaped spaces, that are 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 purposes.¹⁶⁵

In terms of Cranz's statement, Gençlik Parkı shall be conducted in its own era of constructing a social reform. The initial design proposal of the park was made by Hermann Jansen who was also the planner the city, Ankara. In his own words he stated his intention of location and aim of this park that, "In the future, Gençlik Parkı shall make the initial effect on visitors to the city from the train station whilst giving the welcome salutation of the city."¹⁶⁶ The design decision was very simple and effective. The park will be conducted around an axial pool from train station through the vista of citadel. However, for economic and aesthetical reasons, the construction of his proposal desired to be replaced because the young Republic could not afford the amount of economic burden. In 1936, a new design by Theo Leveau, who was a consultant in *Nafia Vekaleti*, was applied. Of course the aesthetic aspects of the new design were positively received because it serves the ideological construction of the new regime more than the former one. So the construction started in 1938 and in the following years it continued with intervals, the construction of pool was completed, and then it started to be used in 1943.

"When we decided to settle in the middle of moorland, we had to beat all of the impossibilities of nature one by one with our technical power. [...] We had to work for creating and making a lake in the middle of the capital which shall fulfill our sights and repress us from the great deprivations of moor. Such a lake thru, the youth of the country can find the chance of doing every kind of water sports."¹⁶⁷ *Nafia Vekaleti* explains the obstacles and aims of the construction of Gençlik Parkı with this poetic text in the opening date May 19th, 1943. The construction

¹⁶⁵ Galen Cranz, (1982) *The Politics of Park Design: A History of Urban Parks in America*, Cambridge: The MIT Press, p.55

¹⁶⁶ Fehmi Yavuz, (1952) p.92

¹⁶⁷ Anonymus, (1943) *Ankara Gençlik Parkı 19-V-1943*, Ankara: T.C. Nafia Vekaleti Neşriyatı-Tan Matbaası, p.1

was defined as “marsh to healthy park”. This code can be read as a comparison of “empire to republic”.

An article dated 1948 stated this code in its unique words that, “this area, which is designed as a park in the Ankara City Plan, was lying in front of the eyes as a witness of green Ankara’s arid lands till the year 1942. It was a land of patchy heaps of water, reedy, mosquito procreation. It was an awful example of marshy lands of arid country. I feel sad that, people who see the situation of the park today but could not see former situation of the park, cannot be happy as I am. As I want that everyone should know it by seeing and doing, not by talking, which there do not exist anything that men’s strength, our strength cannot achieve. Everyone should understand at heart the meaning of the word ‘Hang on, you’ll achieve’.”¹⁶⁸

As Zeynep Sökmen Uludağ stated, Gençlik Parkı has an undeniable role in the modernization process of Turkish society, especially the role of women comparing the empire era. This park served many years for bringing together the people who are not aware of each other in the sense of cultural and social orders.

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.¹⁶⁹

At this point, an article on the newspaper *Ulus* (Fig. 3.50) stated the *newness values* that Gençlik Parkı brought up to the capital of the Republic as, “Heaven in the Midst of the Moorland”. This title could be considered as the proclamation of the power of the new regime, namely its hegemony. The main point of this long

¹⁶⁸ Hamdi Olcay, (1948) “Ankara’da Gençlik Parkı”, *Ülkü Dergisi*, 19, p.25

¹⁶⁹ Zeynep Sökmen Uludağ, (1998) p.8

article is that the design of the park has satisfied the most important need of the capital which is water. This should be stated as a *newness value* of the design of Gençlik Parkı has. Moreover, this *newness value* came up with the program of being a tool for the new regime, as bringing the individuals, both men and women, together in this context.

Another article in *Ulus* (Fig. 3.51) stated the *intentional commemorative value* and the *newness value* by mentioning about the intention of the design of the park as, “Gençlik Parkı, which brought a brand new and fresh enthusiasm, a young spirit with its name, an ultimate robust and active life into the government center of the Regime, is far from being just a leisure area. We could call it a ‘Culture Park’ in its broadest sense. However, Republic gave a special importance to dedicate and present this beautiful creation to the youth whom is beloved and betrustrusted very much by it.”¹⁷⁰

In the analyzed context of Gençlik Parkı, it can be said that by being “unique” in the sense of mentioned characteristics, the park has a *newness value*. Moreover, *historical value* comes to existence when this park is located in the foundation epoch of the Republic as a tool for its hegemony. Gençlik Parkı has a *historical value* by being a tool for forming the daily lives of the citizens as intended to be. On this point, it could be mentioned about *intentional commemorative value* which the park has. This value occurs when *historical value* is examined and the intention of designing such a park could be read as in its context.

¹⁷⁰ Kemal Zeki Gencosman, (1942) “Şehir Röportajları: Gençlik Parkı”, *Ulus*, March 29th, 1943, p.2

3.3.3. The Cultural Values of an Urban Artifact

The last value which is going to be analyzed is the cultural values of Gençlik Parkı. Although it has been argued on the design values up to this point, the cultural values are going to be analyzed from the opening to the end of construction phase which could be considered in its design epoch. It was then the *use value* occurs.

The contribution which the design of Gençlik Parkı has made to the cultural medium of the society is inevitably significant. For one reason, this park promised to the citizens of the capital the opportunity of water sports in summer and skating in winter in the same urban space. Another reason is that, the park proposed the opportunity of spectating musical and theatrical performances. These premises can be read on the written documents of that specific epoch.

Firstly, it worthy to mention about the most significant activity, that Gençlik Parkı has promised to the capital city, which is water sports and skating. An article in *Ulus* (Fig. 3.52) stated that, "Gençlik Parkı does not remain just as a beautiful place which is refreshing, recreational, and available for water sports; it also supplies winter sports and amusement to Ankara."¹⁷¹ Another article (Fig. 3.53) states the importance of the location of the park for its *intended* function as, "Gençlik Parkı became a publicly interested promenade place by being in the center of the city and convenient to everywhere."¹⁷²

Another activity, which the park promised to the citizens of the capital, is the musical and theatrical performances. For musical performance, which was a *newness* to the public by bringing the dance activities, the café building (*Gazino*) was used. Also, the open-air theatre was used for theatrical performances. (Fig. 3.54)

¹⁷¹ Anonymus, (1943) "Gençlik Parkının Donan Havuzunda Dün Paten Yapıldı", *Ulus*, December 27th, 1943, p.1

¹⁷² Anonymus, (1944) "Gençlik Parkında Pazar Eğlenceleri", *Ulus*, July 10th, 1943, p.1



Figure 3.52 The article in *Ulus* dated 27.12.1943



Figure 3.53 The article in *Ulus* dated 10.07.1944



Figure 3.54 The advertisement in *Ulus* dated 18.06.1946

All of these arguments clarify that, the *newness value* of Gençlik Parkı in this sense came into existence whilst its cultural values appeared. Moreover, *use value* of Gençlik Parkı has compromised with the cultural values that the park contributed to the individuals' daily life.

3.4. The Recall of the Values

In this chapter of this thesis, it is argued on the architectural, environmental, social, and cultural values which Gençlik Parkı has acquired and contributed from the very beginning of its design to the first years of its *usage* was emerged. These analyzes are argued under the context of Alois Riegl's terms of cult of monuments.

The *art value* of Gençlik Parkı is emerged whilst its design has a new position in the context of its *Kunstwollen*. This value is named as *newness value* that the design of the park is unique, in the sense of both the process and the result, in the epoch which it was produced. *Relative art value* of Gençlik Parkı is also a unique characteristic because of its different designers almost at the same time which could be considered as "synchronization" of the design. The *historical value* in the sense of its design occurred when the design process was effected the young Republic's intentions and again effected by it. This "mutual" relationship with the history of the foundation years of the Republic brought Gençlik Parkı to the *historical value* context.

The environmental relations of Gençlik Parkı covered the *historical value* as its access, location, and micro climate is unique in the context of the individuals' daily life. Moreover, this uniqueness came up with the *newness value* in another sense which compromised with the environmental characteristics – being the unique and only recreational area in the midst of the capital.

The program and functions in the design of Gençlik Parkı promised the citizens an ultimate diversity of interactions in the sense of its design. This premise would be considered as an *intentional commemorative value*, whilst its design purpose

is to bear the lack of something which did not exist and could not be considered to exist up to that time. This is the creation of the new regime and the result of its power.

The *use value* is occurred whilst its cultural contribution was emerged in the daily lives of the citizens. This *use value* determined the interactions of individuals with the park that they both affected with and by each other.

CHAPTER 4

THE “DEVALUATION” OF GENÇLİK PARKI

The devaluation of Gençlik Parkı is an enduring process of deliberate and undeliberate attempts of “reclamations” that resulted with the disintegration and deformation of its *values*. From the very beginning up to recent time, the park has been affected from these attempts which are the issue of changes in the social, economical, and political regenerations of own epoch and the transformations in the comprehension of urban space as their consequence.

All of these processes are going to be read regarding to Lynchian terms such that synchronizing the turning points of urban transformations in the mentioned sense in Ankara and the changes in Gençlik Parkı. For concluding these premises, these are going to be analyzed and read in accordance with the terms depicted by Alois Riegl. In our analysis, we are going to focus on the actions and interventions to Gençlik Parkı. In this sense, the “attempts” and “proposals” are out of our scope of analysis.

The years between 1950 and 1980 were when the park had been regenerated and modified due to the specific interventions which were related with the social, political, and economical events and trends of own epoch. Afterwards, the changes and disintegrations after 1980 are going to be dealt in a similar manner, concluding this epoch with the “regeneration” project of the park in this part of the study. The objective of this distinction of time periods is based on the shift of the year 1980. This year is a breakpoint for Gençlik Parkı regarding to its status – as an urban space and district of the city – against the legal, social, and economical context; and the shift in the mode of its disintegration process as a consequence of this context.

4.1. The Modifications of Gençlik Parkı between the Years 1950-1980

After Gençlik Parkı acquired its embodiment and the setting up of all the districts, paths, landmarks of the park was completed in the sense of their characteristics, the image of the park began to be modified. Generally, these modifications are assessed as alternations in the integrity of the park's image. In this sense, these alternations may be assumed as disintegrations regarding to the permanent effects on the characteristics and qualities of the constructive and adjunctive components of the park. In order to further this part of the analysis, we are going to handle these disintegrations in epochs of decades. Accordingly, we are going to analyze these disintegrations regarding to Lynchian hierarchical approach and read them in accordance with the terms of Riegl.

4.1.1. Early Modifications: The 1950s

The founding regime of single party government in Turkish Republic was ruled till the end of 1940s. After the Second World War, the political, social, and economical shifts in the perception of the world effected Turkey like other countries. In the mid 1940s Turkish Republic decided to integrate with the Western standards in these senses. The changes in this integration process after the war would be dealt in four issues. As İlhan Tekeli stated:

1. Turkey ceased the "étatism" applications before the war, and left its own development on the market forces and the lead of private sector substantially.
2. The development model featuring industrial advancement left its place to rapid mechanization in cultivation and the development based upon agriculture.
3. The political approach in Turkey of having its development based upon own internal sources left its place to external loaning and external sources.
4. The main transportation system was converted from relying on "railways" to very dense "motorway networks".¹⁷³

This shift in the political scene effected the social formation of the country by leading to migrations from rural to urban. The population at the beginning of

¹⁷³ İlhan Tekeli & İlber Ortaylı, (1978) *Türkiye'de Belediyeciliğin Evrimi*, in Ergun Türkcan (ed.), Ankara: Türk İdareciler Derneği, p.122

1950s was increased from 74.000, in 1927, to approximately 290.000.¹⁷⁴ In this sense, it also effected the economical regulations. Moreover, the foundation of Democratic Party in 1946 and its social and economical consequences lead to a new comprehension in local administrations affecting the urban space. These changes were executed over the demands of the differentiated population. As a result, the architecture of the urban environment was being changed.

As Tekeli argued on this shift of dealing with the urban space that, the ideology of “in spite of the public, for the public” was no longer as valid as beforehand. It was out of the subject that the central government is using the local administration as a tool by supervising them for creating a certain “lifestyle”. The local administration was then attending the demands of public masses, not to govern them. The demands of masses, if not trying to abandon the constitutive institutions, would be easily tolerated to be out of legal orders. The “spontaneous” issues of masses would be accepted in the society as easily consented solutions.¹⁷⁵ From this point of view, it would be said that this intense shift in the comprehension of the society lead to the existence of a double characterized cultural background between the “already” urban citizens and the “migrated” citizens. As Kemal Görmez argued on this conflict as:

The search for a contemporary capital and a western lifestyle was come to a standstill after the 1940s. Because Ankara was not organized sufficiently to comprise the new-comers and satisfy some demands of them as labor, dwelling, education, and such public services. Even from those years, a binary cultural structure was emerging in the city; by a conflict between the Republic and its values, and the traditional values of Turkish society. The population of new-comers was more than the native residents, and the dominant cultural structure was started to be under control of new-comers.¹⁷⁶

As a reflection to all of these political, social, and cultural formations, the image of Gençlik Parkı started to be modified. In the year 1952, the funfair settlement was “inserted” to the district which was planned as a kindergarten. (Figs. 4.1, 4.2) This *use value* was attached to the park in sake of people’s demands on having a

¹⁷⁴ Kemal Görmez, (2004) *Bir Metropol Kent Ankara*, Ankara: Odak, p.23

¹⁷⁵ İlhan Tekeli & İlber Ortaylı, (1978) p.125

¹⁷⁶ Kemal Görmez, (2004) pp.41-42

promotion of an Italian company in 1951, reckon without the *relative art value* and *age value* of the landscape pattern and continuity of texture in that district. Yet, this *use value* brought a *newness value* in the sense of being the first planned and permanent amusement application other than the water sport activities. However, in the following years it is going to be one of the “disintegrated” districts in the park as it is going to be divided with the walls as edges from the park.

The most significant modification in this epoch of Gençlik Parkı was the execution of the exhibition named *Bugünkü Ankara*. The first permanent disintegrations of the park were realized in this exhibition’s content. This was the epoch of the Municipality’s first intervention which the handover of the park was done from *Nafia Vekaleti*. The mentioned modifications in the social and political medium were on the scene. The economical and social demands were on the first line of consideration. “In fact,” stated Zeynep Sökmen Uludağ, “the establishment of the Ankara Exhibition was a radical change in the history of Gençlik Parkı.”¹⁷⁷ With this exhibition, the *intentional commemorative value* and *historical value* of Gençlik Parkı was changed essentially, in the sense that the construction reasons and the architectural and environmental values were undermined. The park was not going to be used for recreational activities anymore; it was then an entertainment and amusement park – a park merely without sporting activities, but with its funfair, cafés, casinos, mini train, etc. This *newness value* became the core subject, coming before *historical value*, in the collective memory of the society permanently.

¹⁷⁷ Zeynep Sökmen Uludağ, (1998) p.204



Figure 4.1 The Aerial View of Gençlik Parkı, 1953 (VEKAM, Photograph and Postcard Archive, no. 523)



Figure 4.2 *Bugünkü Ankara* Exhibition in Gençlik Parkı on the Background, 1956 (Atilla Cangır, **Cumhuriyetin Başkenti**)

The first exhibition took place in 1956 by the Municipality and it continued with intervals till the end of 1958. (Fig. 4.3) In this long period of exhibition, there were built several temporary and permanent structures as constructive components to the park; such as cafés, buffets, shops, etc. At the beginning of these exhibitions, the process of execution was unplanned. In the content of this exhibition, even a miniature golf club was constructed on the Samanpazarı Street edge of the entertainment district.¹⁷⁸ However, in the last one there was prepared a serious planning process for this exhibition in 1958. For a consequence of these, the intervention to the park was changed from unintentional to intentional after considering its economical value of constructing.

Although an exhibition function was predicted and attached to Gençlik Parkı just in the Jansen's design, it was not the case in 1956-1958. In both Jansen's and Leveau's designs, an exhibition area was planned – both closed and open air – which was related with the exhibition hall constructed in 1932. However, with the changing functions and conditions, in the construction phase there was not any

¹⁷⁸ Cemal Salih, (1956) "Minyatür Golf Kulübünde Neşeli Geçen Birkaç Saat", *Ulus*, August 14th, 1956, p.6

planning of such an exhibition area. When it was the condition in 1956, the lack of any specific location of such a function caused the whole park treated as an “intervention” zone. This *use value* affected the *historical value* and *newness value* of the design decisions. In this sense, it caused the collective memory change its path by individuals’ experiences for the whole park area.



Figure 4.3 The Advertisement in *Ulus* dated 22.07.1956

In the summer of 1957, another permanent and adjunctive component was coming to scene which is two mini trains “Mehmetçik” and “Efe” constructed by *Devlet Demiryolları*. (Fig. 4.4) Actually, it was a consequence of the demand of “transportation” of citizen’s in and across the park, especially after *Bugünkü Ankara* exhibition. This demand of constructing such a mechanical activity to a park, which is designed for recreational and sportive reasons, is explained as, “The main reason of establishing these mini trains by Devlet Demiryolları is ingratiating railways to public and especially to the youth; besides, consisting an amusement and transportation facility which adorns the park.”¹⁷⁹ The path of this

¹⁷⁹ Feyzi Özil, (1957) “Ankara Gençlik Parkında İşleyen Türk Yapısı Küçük Trenler”, *Demiryol Dergisi*, 377-380, June-September, Ankara: Devlet Demiryolları, p.13

mini train was a closed ring, 1750 meters long. There were constructed four stations along this path. *Havuzbaşı* station was designed as a subway station which was located around the main entrance across *İller Bankası*. It was 105 meters long and designed with cafés, buffets, and depot area for the trains. *Yalı* station was located behind the Lunapark. *Köprü* station was located on the entrance of the Train Station. *Esmen* station was located near the entrance of the parliament facing the stadium. Other than these structures, there was constructed a maintenance building located near the Opera.¹⁸⁰ For considering all of these, the *historical value* of the mini train was important in the sense of being the first machines which were produced by its locomotives and wagons in Eskişehir Ateliers. Thus, the Prime Minister Adnan Menderes was going to be impressed and ordered to be built a real sized locomotive, which was going to be the first national locomotive “Karakurt”. This “order” constituted the *historical value*. Moreover, this facility acquired a place in the collective memory of society in this sense by its proposed activity. However, by its location and function, the *newness value* of this facility undermined the *use value* and *intentional commemorative value* of the park in the sense of constructing such a great and mechanical facility in an urban space of “modest” recreational activities. This facility was going to be transferred to the collective memory by the individuals’ experiences which were other than a sporting activity.

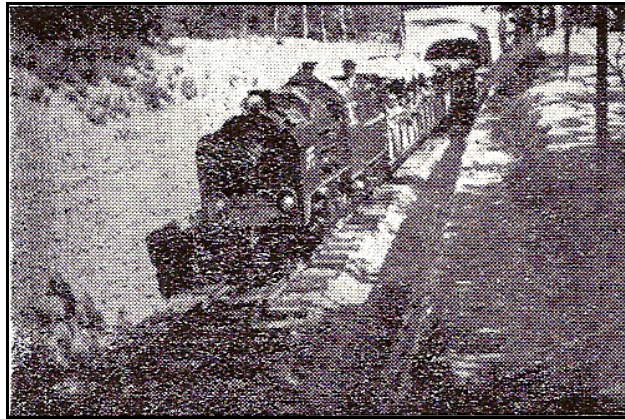


Figure 4.4 The Mini train and its Path at the Edge of Gençlik Parkı, 1957 (**Demiryol Dergisi**)

¹⁸⁰ Ibid., pp.13-15

After these exhibitions, the Municipality decided to demolish some of the temporary structures and have some of them as permanent structures. This decision was made in order to give the park its recreational activities back. In the revision plan dated 1959, it was seen that there were built some additional structures such as two restaurants, patisserie, buffets, and a theatre building. The *age value* of trees was undermined in order to have more “recreational” character. The building ratio of the park was changed permanently, although some of the buildings were displaced in order to preserve the existing landscape.¹⁸¹

The adjunctive components of the park were observed to become permanent in the texture of the park. (Figs. 4.5, 4.6) For instance, the seating units on the path determining the edge of the pool were in the perception and utilization of the people, and by this mean, the seating units started to acquire an *age value*. Besides, the green phenomenon started to emerge even over the *pergola*, the curvilinear path, which constitutes the *age value* and *historical value* in the image of the park. From that time on, a long period of usage of the adjunctive components were going to be observed regarding to the overall image of the park.

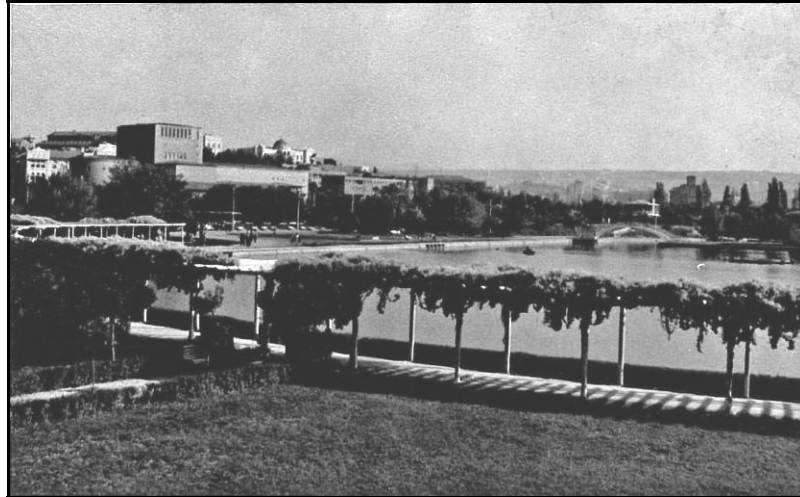


Figure 4.5 The Curvilinear Path determining the Edge of the Pool in 1955 (Atilla Cangır, Cumhuriyetin Başkenti)

¹⁸¹ Zeynep Sökmen Uludağ, (1998) p.209



Figure 4.6 The Photo showing the Seating Units and the Path at the Edge of the Pool, the 1950s (VEKAM, Photograph and Postcard Archive, no. 1345)

Moreover, the end of 1950s was the first years of proposing car access to the park. In 1959, there were proposed a vehicle access bridge to *Göl Gazinosu*, which was not going to be built until 1980s. However, the changing social practices were going to force such an “amendment”. (Fig. 4.7)



Figure 4.7 The Area former to the Car Park behind the Opera House in the end of 1950s (Author, **Anonymous Postcard**)

4.1.2. The Modifications in the 1960s

With the beginning of 1960s, a new epoch of Turkish Republic was seen to be experienced. After *coup d'état* in 27 May 1960, a more liberal and “different” democratic era was started with the new constitution then after. As a consequence of this, divergent social and political practices would be experienced; which would be stated as more freedom. In this sense, the spatial practices of this epoch sought to be analyzed in this manner. Tekeli argues on two developments which changed the conditions at this point. “Firstly,” Tekeli argues, “it is the political changes that the 1960 revolution has brought. Secondly, it is the new specifications that the reached level of Turkey’s capitalization process brought to the urbanization fashion.”¹⁸²

Whilst this level of liberalization was enduring, the social practices were relatively changing to this condition and the increasing population migration to Ankara. As Görmez argued on the years of 1960s, which has gradually started the process of abandonment of the cultural structure, founded the Republic from the center of Ankara. Whilst this center ever tends to shape “under control of provincial bourgeoisie” as the space of peasants and laborer, the ones who founded the capital Ankara go towards Çankaya and Gaziosmanpaşa starting from Kavaklıdere and Esat. Meanwhile, everywhere around Ankara started to be surrounded by slums, except of the places as limited districts of Keçiören, Etilik and Yenimahalle, and the districts of people living with native Ankara citizens.¹⁸³

Regarding to these changes in the social sphere, the first disintegration – in its real sense – was observed in the image of Gençlik Parkı, which are the modifications in the constructive components of the park for vehicles. In the year 1961, a modification for İstasyon Street, which is one of the edges of the park, came into question. The requested action was to modify the node of İstiklal Street for turning of the cars. The necessary modification was planned and accepted by

¹⁸² İlhan Tekeli & İlber Ortaylı, (1978) p.179

¹⁸³ Kemal Görmez, (2004) p.42

the Municipality on 30.03.1962 with register number 285.¹⁸⁴ Another serious modification was the proposal of a car park. At the beginning of the year 1965, there were some attempts to transform and modify the specific districts of the park into car parking areas. Firstly, a part of the district which is mentioned as “entertainment district” in our analysis was proposed to be modified as car parking area. However, regarding to the relationship with the café building on the island, which was then transformed into a wedding hall¹⁸⁵ (Fig. 4.8), and the general traffic flow, the area against the wholesale bazaar edge was proposed for this purpose. This modification was accepted on 05.03.1965 with the register number 145 by the Municipality Planning Council.¹⁸⁶ Regarding to this manipulation in the district, it may be stated that a new utilization of vehicle traffic into the park has discarded the integrity of the image of specified district. The *newness value* and *use value* of this utilization superseded the *age value* of the integrity of the district and the path, in this sense. This zone started to disintegrate from the district. In the year 1966, another district, which is mentioned as “terraced” district in our former analysis, was modified due to the request of Ministry of Education in order to cultural and educational activities for the public.¹⁸⁷

¹⁸⁴ Zeynep Sökmen Uludağ, (1998) p.221

¹⁸⁵ The construction of the café building, namely *Göl Gazinosu*, was started with the signing of the contract between the contractor, Salih Alson, and *Bayındırlık Bakanlığı* on 28.06.1947. However, after the turnover of the ownership of the park from the Ministry to the Municipality on 1950, the contract was cancelled on 09.10.1950. (Council of Ministries, decision no. 24067) The construction work was finished in the year 1954 by the Municipality.

¹⁸⁶ Ibid., p.222

¹⁸⁷ Ibid., p.223



Figure 4.8 The Café Building (*Göl Gazinosu*) in 1965 (Atilla Cangır, **Cumhuriyetin Başkenti**)



Figure 4.9 The Tea Houses on the Edge of the Pool in 1965 (Atilla Cangır, **Cumhuriyetin Başkenti**)

The installation of tea houses and cafés along the path which defines the edge of the pool determined a new activity pattern for the path. (Fig. 4.9) In other words, the axial gradient of this path was interrupted with several nodes attached to the path. However, this new utilization pattern created a *use value* and *newness value* along this path. The most desired feature of the park would be experienced through the perception of tea houses. The *age value* of the seating activity was not considered in this sense. On the other hand, the significance of *age value* of the green elements may be assessed due to their determination of the districts beginning from 1960s, both in the context of being constructive components and adjunctive components in the image of the park. For instance, the installation of a tea house and yacht club on the small island, which was built for the purpose of “swan island”, inevitably replaced its *newness value* and *use value* with the *age value* and *art value*. As a consequence of this installation, a bridge was added to the image of the park in 1960. This bridge may be assessed as a modification which changes the characteristic of the island and the pool district. This *use value* displaced the *historical value* and *art value* of the island in the sense that promising a diverse utilization from the purpose of its construction.

Regarding to the adjunctive components, the perception of the park was changed due to the existence of advertisement billboards. The advertisement billboards placed for the content of Ankara exhibition on the terraced district where the main entrance node is located. In the year 1964, these billboards were dismissed and replaced with flower beds with decision number 6223.¹⁸⁸ This modification was for regaining the *art value* of that district in the sense of its desired purpose.

4.1.3. The Modifications in the 1970s

This decade was an epoch of political and social conflicts in every layer of society, based on the social reforms of 1960s which promised freedom and latitude to social diversities regarding to the rest of the world. On the other hand,

¹⁸⁸ Ibid., p.219

the broadcasting activities intervened the cultural formation of the society and modified due to the social interaction of the people.

In this context, the modification process of Gençlik Parkı continued to be executed. (Fig. 4.12) As a consequence of the modifications of the years, a revision plan of the park was accepted on 11.03.1975 with decision number 169 by the Municipality Planning Council.¹⁸⁹ According to this plan, the installation of several tea houses, restaurants, buffets, and several permanent structures were granted without considering the pattern and texture of the districts regarding to the whole image of the park. These structures may be evaluated under the context of the constructive components of the park. As being constructive components, they changed the characteristics of the elements in Lynch's terms inevitably. First of all, the identity of districts, regarding to the activity pattern, was modified from their design quality to a more "amusement" quality. Secondly, the change in the gradient quality of continuity, texture, curvature, topography damaged the determination of paths as well as districts, nodes, and edges. For instance, the restaurants and tea houses, which were allocated in the terraced district, modified the perception of this district through axial approach. Moreover, this invasion of tea houses and buffets did spread into the overall image of the park. In this sense, this insertion and modification of such functions, activities, and structures distorted the *age value* and *historical value* inevitably regarding to the collective memory of the individuals.

The vehicle access into the park was also granted in this decade as an effect of the 1960s. Several nodes were even converted or modified into car parking areas. For instance, the entrance on the train station node, the node of proposed wedding hall path on the edge of İstasyon Street, and the node of main entrance at the edge of the Opera House were converted into car park. In this context, the entrance of the train station node was destructed regarding to this *newness* into the park. This insertion of such an activity pattern into the districts of the park disintegrated several qualities from these districts in both senses that the

¹⁸⁹ Ibid., p.226

constructive purpose and existing texture. In this sense, *use value* discarded the *age value* and *historical value*. Moreover, it modified these values on the image of the park in an irreversible manner, as just once this *use value* is inserted.

The adjunctive components were also under the effect of modification activities. These activities were usually damaging a *value* or replacing of them with another one. However, there were some contributions to existing structure of values ever so often. For instance, the installation of lighting elements to the *pergola* over the curvilinear path defining the edge of the pool was a contribution in the sense that it gave a *newness value* on the *age value* without changing its character but enriching it. (Fig. 4.10)



Figure 4.10 The Path covered with *Pergola* in the late 1970s (Anonymous Postcard)

Moreover, some of the activity patterns from the very beginning, which were planned to take part in, were still in individual's agenda. For instance, the ice skating activity is one of the utility patterns which originated from the first winter of filling the pool. In this sense, till late 1970s this activity was on the scene in Gençlik Parkı. *Historical value* is progress with *age value* of the pool district. (Fig. 4.11)



Figure 4.11 Ice skaters in Gençlik Parkı (*Günaydın*, 06.01.1973)

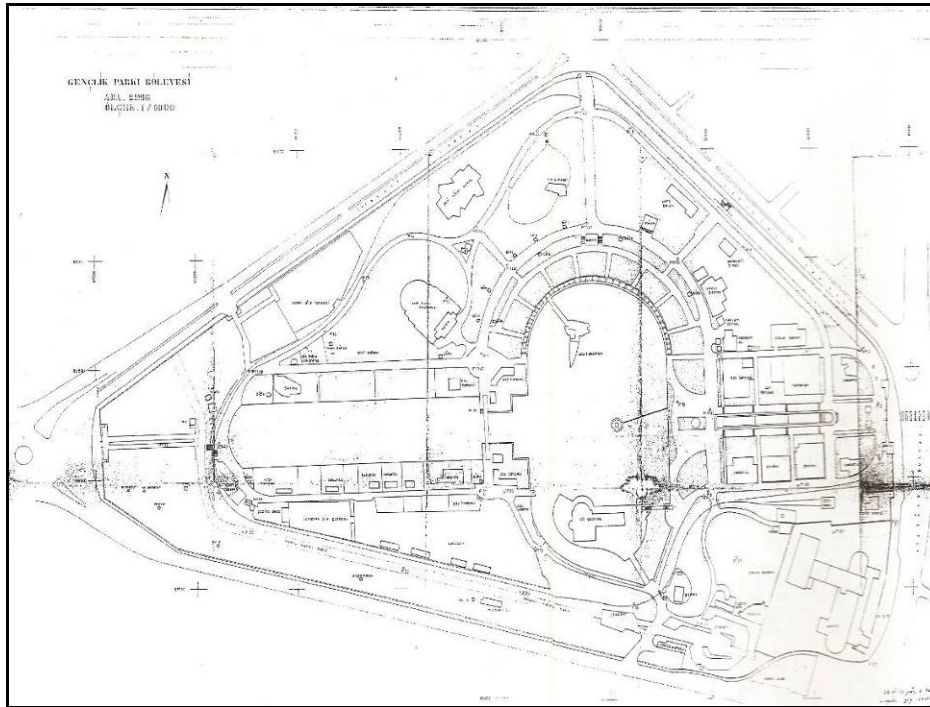











Figure 4.12 The Plan of Gençlik Parkı approved in 1976 (*Uludağ*, 1998, p.230)



Figure 4.13 The Diagram depicting the Components of the Park (by the Author)

(Legend:  : Landmark  : Paths (Primary)  : Paths (Secondary)  : Pool District  : Free District  : Exhibition District  : Entertainment District  : Terraces District  : Orangery District)

4.2. The Modifications after the Year 1980

The effect of the military intervention on the governance of the country in political, cultural, social, and economical medium at the beginnings of 1980s was crucial. Accordingly, the year 1980 was a breakpoint in the mode of the disintegration process of Gençlik Parkı in two senses. Firstly, the change in the legal status of Gençlik Parkı shifted the approach of the mode inevitably. Although there are minor modifications on the scene, this amendment determined this mode of disintegration in the sense that the modifications were going to be on the “whole” of the park in general terms. Secondly, the changing social practices and economical structure after the military intervention were also determining the modification approaches in this sense. We are going to continue our analysis in this context.

In 23.09.1980, the law numbered 2302 inured which is about the Celebrations of Atatürk's 100th Birthday and founding "Atatürk Cultural Center" (AKM) in this context. The reason for this law was explained in general terms as applying and cherishing the importance of Turkish Revolution in the history, and the characteristics of Atatürk as a national leader. Moreover, one of the duties of this law was determined as founding Atatürk Cultural Center for presenting in commemoration of Atatürk, and as a symbol of Republic in the year 1981.¹⁹⁰ In 23.04.1981, there was an amendment for this law numbered as 2405/1. In general terms, this law covers the foundation of National Committee (*Milli Komite*) which gives the decisions on the whole subjects related with AKM zone. Moreover, the whole facilities and districts were assigned to the ownership of Cultural and Tourism Ministry. In this context, Gençlik Parkı is allocated in the AKM zone as named the 3rd district. Regarding to this determination, some of the structures in the park; namely, the wedding hall (*Göl Gazinosu*), the pool and its appendices, Social Services Building of the Municipality, the Opera House, and the health museum are decided to be conserved. The first "total" modification process on the park originated from this point on. (Fig. 4.16)

4.2.1. The Modifications in the 1980s

The social, economic, and political medium was going into a liberal era from the beginnings of the 1980s. This liberal era brought a new consumer society. As a consequence, the function pattern of the park was inevitably modified from "recreational" into "entertainment". Actually, this modification was originated from the "invasion" of the cafés, restaurants, and buffets before 1980s.

Regarding to the legal shift in the status of Gençlik Parkı, the modification appliances became less rapidly. Because of this change in the status, every modification should be granted by the National Committee. However, until the

¹⁹⁰ Başbakanlık Mevzuatı Geliştirme ve Yayın Genel Müdürlüğü, (1980) "2302 Sayılı Atatürk'ün Doğumunun 100'üncü Yılı'nın Kutlanması ve Atatürk Kültür Merkezi Kurulması Hakkında Kanun", *T.C. Resmi Gazete*, No: 17117, published on September 26th, 1980, p.1

mid 1980s, National Committee did not take any specific decisions affecting the modification process on the park. Besides, it is going to be observed that all the decisions were not executed, accordingly modified the park; although some modifications are still in the scene regarding to the absence of related decisions.

National Committee, which assembled in 08.02.1985 for the first meeting, took the first decision on Gençlik Parkı in the second meeting dated 10.01.1987.¹⁹¹ In this decision, a Ballet Hall as an appendix to the existing Opera House was granted. Nearly two years later, in the fourth meeting dated 28.12.1988, the site plan of the park as 3rd district in AKM zone prepared in 1987 was granted due to some proposals on the details of the plan. (Fig. 4.16) First of all, considering the constructive components in this plan, the exhibition district is disintegrated from the image of the park such that the distinction of the Opera House from its pertained district with walls and appendices. Although according to the conditional approval of the plan, the district was proposed to be arranged as several platforms to be an open air performance area. This proposed modification was never executed due to having the approval once. The executed modification, which turned the backward of the Opera House to the district regarding to the interaction, caused the whole “exhibition” district to become a car parking area. In this sense, the exhibition district was extracted from the image of the park. Secondly, the primary paths in the park were decided to be widened and the secondary paths were added into the park. As a consequence, the whole path system in the park is modified in a disorganized manner; the perception of nodes, edges, and landmarks are unfeasible, and the access of cars were allowed into all paths in the park in this sense. *Use value* was again on the agenda to discard the *age value*. Thirdly, the funfair, which is allocated in the exhibition district, was decided to be destructed and an educative playground in a “Science Fictive” characteristic was decided to be built. However, this decision was not executed. (Fig. 4.14)

¹⁹¹ All decisions taken by *Milli Komite* were published by the secretariat of the committee: Başbakanlık Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Başkanlığı, (2008) *Milli Komite*, [Internet, WWW, DOC], Decisions available in DOC format, Adress: <http://www.ataturkyuksekkurum.gov.tr/sayfa/millikomite.php?id=Mjl=>, [Accessed: 11.12.2008]

Regarding to the adjunctive components, till the late 1980s and early 1990s, some of the components were still on the scene. However, some of them are dismissed. For instance, the illumination elements were changed due to the new demands of the activity pattern. On the other hand, the seating units were still remaining in the image of the park. *Age value* and *historical value* of these adjunctive components could survive against the *use value* of the other components. (Fig. 4.15)

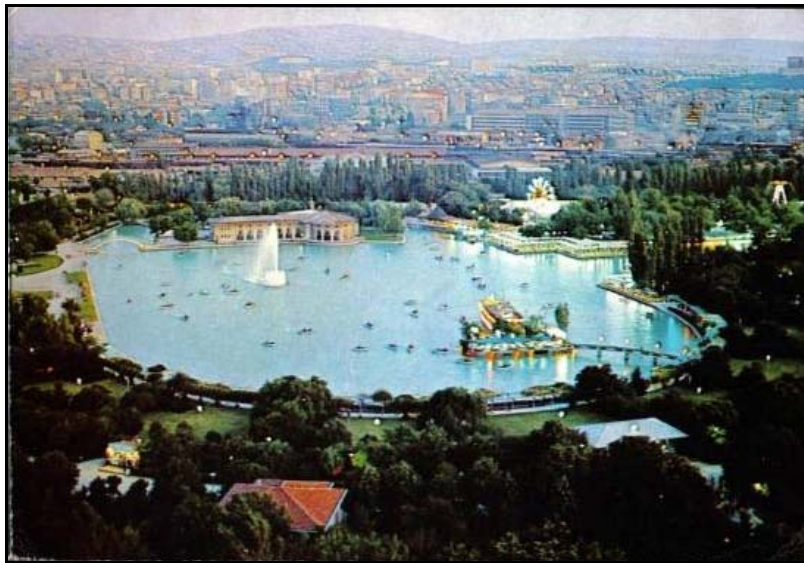


Figure 4.14 The General View of Gençlik Parkı in the late 1980s (Author, **Anonymous Postcard**)



Figure 4.15 The Seating Units from the early times of Gençlik Parkı in the late 1980s (Author, **Anonymous Postcard**)

The social and political uncertainty of 1980s postponed the situation of Gençlik Parkı to be reevaluated. Although there were some minor modifications due to the changing social practices affecting the park, the major actions, which were going to be executed, were not done due to the bureaucratic and political indeterminacy.

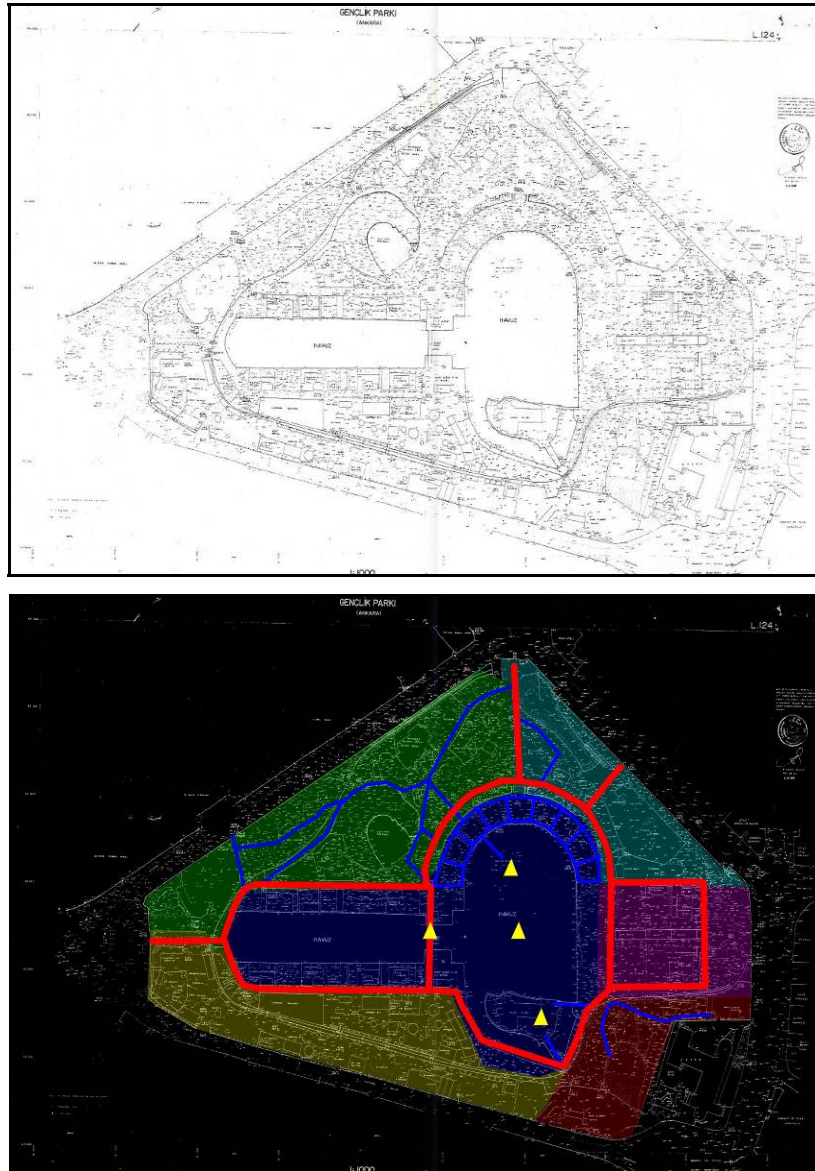


Figure 4.16 The Plan of Gençlik Parkı approved in 1987 (Uludağ, 1998, p.233) and the Diagram depicting the Components of the Park (by the Author)
 (Legend: ▲ : Landmark — : Paths (Primary) — : Paths (Secondary) ■ : Pool District ■ Free District ■ Exhibition District ■ Entertainment District ■ Terraces District ■ Orangery District)

4.2.2. The Modifications in the 1990s

The decade of 1990s was “a period of rapid urbanization”¹⁹² which was a reflection of the social practices in the 1980s. In this decade, the mean of consumer society was evolved, and the raise of shopping malls expedited this practices. Considering the 1980s, there were scarcely significant major modifications regarding the constructive components of the park in the 1990s. On the other hand, the adjunctive components of the park were degenerated drastically due to the changing social practices and pattern in the park.

When we came to the 1990s the image of the park started to be change. The mode of disintegration was changed from the constructive components to the adjunctive components. Regarding to the constructive components, in the year 1990, the edge component of the park was modified by the Municipality. The determining components of the edges of the park were the exterior walls and railings over. In this context, the entrance doors and the railings over the exterior walls were dismissed.¹⁹³ Although there were some attempts to improve the existing image of the park except the mentioned modifications, these attempts would not be able to be executed regarding to the permission of the National Committee. In this sense, the park started to be modified “anonymously” from the 1990s. (Figs. 4.17, 4.18)

Another modification was the installation of the metro station in the year 1997 into Gençlik Parkı which modified the characteristics of the district and affected the image of the park completely. The allowance of metro route penetrating the whole Atatürk Cultural Center district was originated from the decision in the National Committee meeting dated 28.12.1988 and the start of running the station is dated to 28.12.1997. The modification due to the installation of this

¹⁹² Zeynep Sökmen Uludağ, (1998) p.239

¹⁹³ Ibid., p.244

station started with the “hollow”.¹⁹⁴ This modification may be considered in one way that one of the entrances and primary paths of the park was discarded. In this sense, the axial characteristic of this primary path was replaced with sub ground exits. Node definition of the existing path system was also modified due to this installation. Although, the station was covered with grass surface on top, it damaged the green phenomena of this district. One of the determinative qualities of this district, which is the orangery garden pattern, was transformed into an alien determination regarding to the totality of the park. The pop ups of mechanical rooms, location of stairs, and the green surface defines another “texture”. In this sense, considering the whole image of the park, this district was extracted from the totality. The use pattern was merely changed and another district was disintegrated due to the constructive components of the park. The district becomes “no man’s land”. In another way, this installation caused the mini train path to be “swept away”. This adjunctive component was one of the landmarks of the park – like as being a secondary path – regarding to the stations of its own. Considering these two premises, the *use value* dismissed the *historical value* of the mini train and *age value* of the existing green phenomenon of the specified district. One of the important fragments of the collective memory related to Gençlik Parkı was departed.

The other adjunctive components were also under this anonymous modification process. In the year 1992, the facilities in the park started enlarge the existing lots of the structures. These anonymous appliances degenerated the whole image of the park regarding to the determination of visual quality was modified; as a consequence, one of the determining characteristics of the paths was eliminated. On the other hand, the seating units were replaced with newer ones in the 1990s. This modification discarded another *age value* and *historical value* from the park.

¹⁹⁴ Hülya Güzel & Şehriban Oğhan, (1998) “Başkent'te Metrolu Günler”, *Hürriyet*, January 9th, 1998, [Internet, WWW], Adress: <http://hurarsiv.hurriyet.com.tr/goster/haber.aspx?id=-282906>, [Access: 11.12.2008]

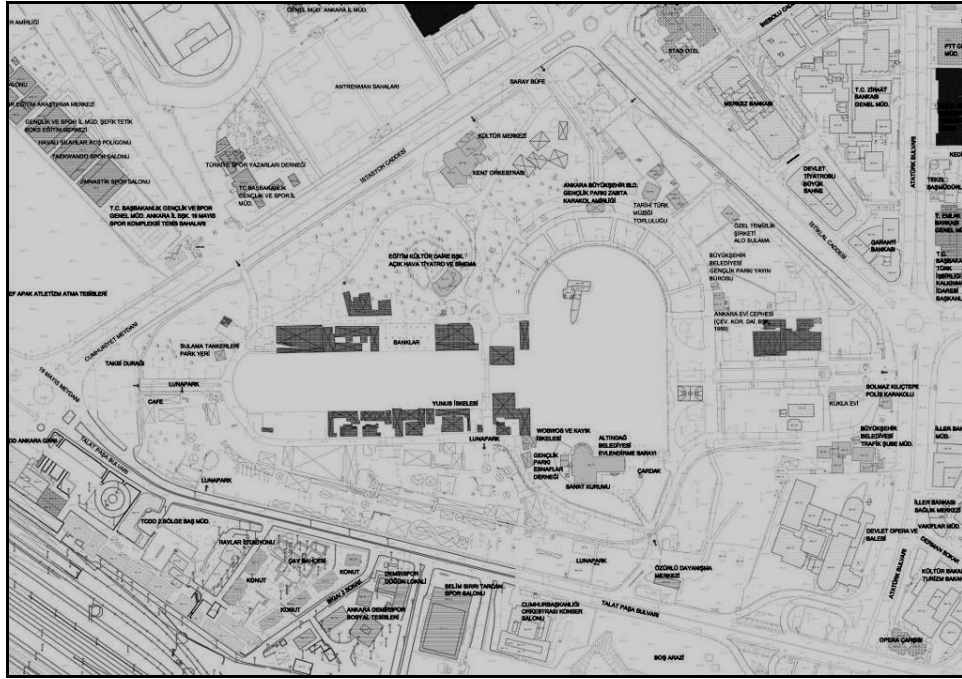


Figure 4.17 The Plan of Gençlik Parkı approved before 2000s (ARCH 713 Course Material)

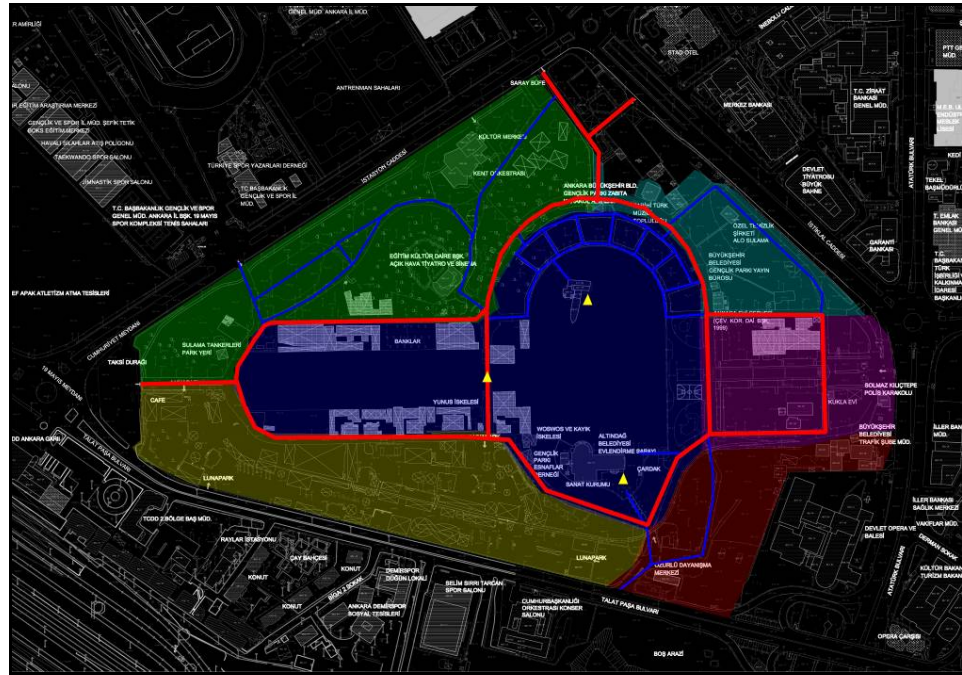











Figure 4.18 The Diagram depicting the Components of the Park (by the Author)
 (Legend:  : Landmark  : Paths (Primary)  : Paths (Secondary)  : Pool District  Free District  Exhibition District  Entertainment District  : Terraces District  Orangery District)

4.3. The Latest Modifications: the 2000s

With the beginnings of the 2000s, the concept of “urban transformation”, which is determined as “urban regeneration” in the modernized countries, came into the agenda of political, economical, and social subjects and agents both in Turkey and Ankara. Regarding to the “urban regeneration” concept, the elements in the image of the city, which do not comply with the recent patterns and demands of the period, are regenerated in order to be responsive to the changing social routines and approaches without disintegration and degeneration of the pertaining *values*. In other words, the concept may be defined as the revival and regeneration of the existent. However, the “urban transformation” concept in our country corresponds to conversion and replacement of the existent form. Gençlik Parkı is one of the elements in the city which is subjected to the fashionable “urban transformation” in this period.

The image of the park beginning with the 2000s may be considered as a composition of disintegrated pieces of constructive and adjunctive components – in Lynch’s terms – regarding to the degeneration in the unique qualities and characteristics of these components within the passing decades. Moreover, the changing social pattern, functions, and local and public administrative disregards, which began with the mid 1990s, also modified the image in negative sense. First of all, considering our analysis so far, the modifications done from 1950s till the end of 1990s have specific influences on Gençlik Parkı in both degenerative and contributive senses on the values of Riegl’s terms. Regarding to these modifications whichever disintegrated the elements from the image of the park in two senses: either discarded the characteristics or replaced the function, or both. For instance, the disintegration of “exhibition” and “orangery” districts, and the change in the function of *Göl Gazinosu* is specific and crucial in this sense. Secondly, the changing social practices in the park due to the quality of the facilities and the demographic structure of the users, and the disregarding and “adverse” conduct of the local administration due to “some” occasions.

In this context, the modification process in the 2000s started with the decision taken in the 13th meeting of National Committee dated 05.07.2001, as assembling of a subcommittee which is going to execute all the necessary preparations and determine the priorities on AKM area including Gençlik Parkı. In the next meeting dated 23.01.2002, the National Committee decided on the vacating of some commercial facilities in the park to be investigated on grounds of the legal bases by the subcommittee. The decisions taken in the 15th meeting of National Committee dated 05.07.2002 were on two important issues. Firstly, the Committee decided on which of the structures to be demolished or conserved regarding to the latest state of the park, and apply them in the plans scaled 1/5000 and 1/1000. In this sense, there are nine structures to be conserved, namely labeled as, Directorate of Municipality Social Affairs, the pool and its appendices, Municipality Orangery, Health Museum, Wedding Hall (former *Göl Gazinosu*), Open Air Theatre, Opera House, Municipality Band Rehearsal, and Administrative Facilities. Besides, Greater Ankara Municipality is authorized for the districts of its own utilization areas, in order to be on grounds of the legal decisions to be taken for vacating and demolishing the structures and facilities except of which are to be conserved until the “regeneration” projects are prepared. In the 16th meeting dated 22.07.2003, the preliminary landscape revision projects scaled 1/1000 of Gençlik Parkı, which are submitted to the National Committee with the consent of the Conservation Council, are approved. In the next (17th) meeting dated 09.12.2004, Gençlik Parkı is decided to be confined except the Wedding Hall until a recent National Committee decision, in order to expedite the ongoing vacating and demolishing processes according to the approved projects in the 16th meeting. Moreover, Greater Ankara Municipality and Culture Ministry is ordered to finalize and submit a project with plan and model regarding the overall AKM area in four months. Finally, in the 18th meeting of National Committee dated 11.07.2005, the part of the general project, which was ordered to be submitted in the former meeting, regarding district of Gençlik Parkı is approved to be applied.

Whilst this legal and bureaucratic process is ongoing, the “real world” seems to be happened in a different “contest”. After the approval of the preliminary project

and the order of general submittal in the 17th meeting of National Committee, the prepared projects of the Municipality was presented to the President of the Republic by the President of the Greater Ankara Municipality on 04.05.2005.¹⁹⁵ The agenda of this presentation is stated to be the “urban transformation projects” in which Gençlik Parkı is considered to be modified by the Municipality. After this meeting, Gençlik Parkı was stated to be confined in 06.05.2005 until 06.05.2006 due to the 17th National Committee decision. The presented project is elaborated in the official publication of the Municipality as (Fig. 4.19):

Gençlik Parkı, which features to be the first urban park in Ankara, is estranged from the foundation ideals in due course, and transformed into a large abandoned area due to the restaurants, amusement places which features musical and singing performances with alcoholic beverages, and unsafe environment.¹⁹⁶

Moreover, the President of the Municipality discusses on this situation that, in spite of all his wishes and exertions, a work for bringing Gençlik Parkı to its original state may not be executed due to the interceptions of the former governments for nearly ten years.¹⁹⁷ It is “interesting” that the blame of disintegration mode of Gençlik Parkı is being put on the former governments and the existence of the restaurants. Besides, he gives the details of the project, which is presented to the President of the Republic, such that the open air theatre will be closed, the funfair is vacated, and the entire historical texture will be conserved as it were.¹⁹⁸

¹⁹⁵ Anonymous, (2005) “Yenilenecek Gençlik Parkı 1.5 Yıl Kapalı”, *Radikal*, May 5th, 2005, [Internet, WWW], Adress: <http://www.radikal.com.tr/Radikal.aspx?aType=RadikalHaberDetay&ArticleID=745074&Date=16.12.2008&CategoryID=97>, [Access: 11.12.2008]

¹⁹⁶ Nursen Turan, (2005) “Gençlik Parkı'na gençlik aşısı”, *Büyükşehir Ankara*, 27, May 11-17th, 2005, Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi, p.17

¹⁹⁷ Ibid., p.18

¹⁹⁸ Ibid.

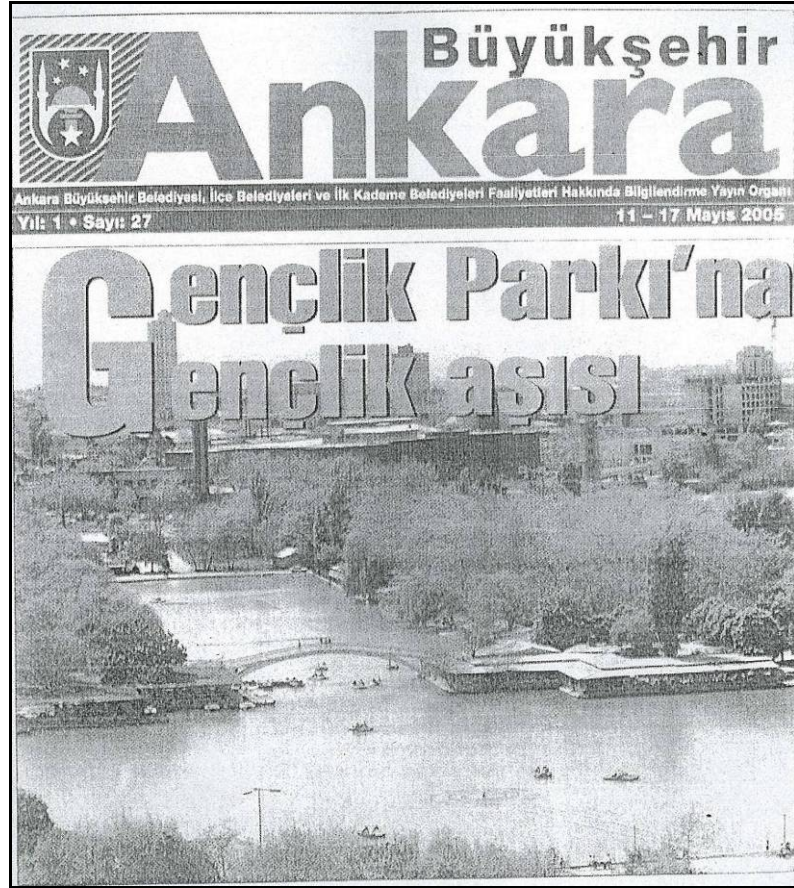


Figure 4.19 The Cover of the Official Publication of the Ankara Greater Municipality
Büyükşehir Ankara

Whilst the Municipality submits the “regeneration” project, the state of Gençlik Parkı is also discussed by the local facilities and shopkeepers in the park. The shopkeepers state that the Municipality did not make any disburse for Gençlik Parkı for twelve years, and the trial which they have sued the Municipality is ongoing.¹⁹⁹ In this context, it is observed in this period that the Municipality forced the local facilities to be vacated by not collecting the garbage and mounting concrete obstacles in front of the entrances of the park, while the trial is ongoing. (Fig. 4.20) It is also “interesting” that the Municipality, which mentions about the conservation of the entire historical texture, began the “construction” by carving out the existing path tiling without considering *historical value* and *age value*. (Fig. 4.21)

¹⁹⁹ Anonymous, (2005) “Gençlik Parkı Direnişi”, *Gazete Ankara*, July 17-23th, 2005



Figure 4.20 The Article about the Opposition in Gençlik Parkı (*Gazete Ankara*, 17-23.07.2005)



Figure 4.21 The Article about the "Demolition" in Gençlik Parkı (*Sabah*, 07.07.2005)

The ongoing arguments were not able to change the process of modification. In this period, the application project of the park was approved due to the decision taken in the 18th meeting of the National Committee on 11.07.2005. Eventually, the project which is going to “regenerate” Gençlik Parkı is presented to the public and the press. (Fig. 4.23) In the proposed design of the “regeneration” plan, some of the buildings, which should be conserved due to the regarding decision of the National Committee, are modified such as the open air theatre. Besides, there are some radical insertions of functions and masses disregarding the constructive and adjunctive components of the park.

The project of Gençlik Parkı drew reactions due to the total modification that it has proposed. (Fig. 4.22) The park was treated as an ordinary park which can be “transformed” or “regenerated” disregarding the unique *values* acquired in the process of time. Güven Arif Sargın discusses about this “regeneration” programme of the Municipality as:

As stated at works of Ankara Greater municipality, Gençlik Parkı has deviated from its foundation aims by modifying it to an urban depression area in the long term wrong applications and neglections. Thus, it is absolutely a necessitate to apply regeneration projects. However, the applications of the regeneration project which compels the fundamental applications of the original project have to be revised. For instance, reason of application of ‘Animal Universe and Museum of Nature History’ cannot be understood, in the context of both its mass effect (in a football stadium dimensions) and estimated program. Albeit the existence of Ankara Zoo which is waiting to be reorganized and rebuilt to fit to the modern figures in AOÇ area, it is impossible to make a rational correction to build a fake Animal Universe with artificial animals which will move mechanically. On the other hand, the largeness based on its offered program damages the known natural/soft texture of Gençlik Parkı. Another development that damaged the main aim of the park has been the “Lunapark” and its initial surrounding, after wrong applications. However, the traces of such a construction are also being found in the project which was submitted by Greater Municipality. Although being called under different labels (Science and Technology Park, etc), it is thought that this area will be uncontrolled and transform into a “Lunapark” in due course, and it will affect Gençlik Parkı indirectly.²⁰⁰

Regarding to the related reactions drawn, the radical parts of the “regeneration” project of AKM area and Gençlik Parkı is “postponed”. In the 19th meeting of

²⁰⁰ Güven Arif Sargın, (2005) *Atatürk Kültür Merkezi Değerlendirme Raporu 21.09.2005*, Ankara: TMMOB The Chamber of Architects Ankara Office, pp.8-9

National Committee on 07.12.2006, the “regeneration” project of AKM area, which is prepared by the Municipality, is disclaimed. Moreover, the proposal of “Artificial Animal Universe and Nature Museum” is replaced with “Thematic Park” in the same district of the park. In the next (20th) meeting of the Committee on 23.05.2008, the replacement of “Thematic Park” with “Science Center” is granted. In this sense, it may be inferred from the process that the main concern of the Municipality about the AKM area is Gençlik Parkı, because of this “own consented” disclamation of the prepared and conditionally approved project. In other words, the action of interest on the AKM area is evidently limited for Gençlik Parkı district for the Greater Ankara Municipality.



Figure 4.22 The Presented Model of the “Regeneration” Project of Gençlik Parkı by the Municipality (The Chamber of Architects Ankara Office)

AKM'ye Central Park

Cumhurbaşkanı Sezer'in başkanlığında toplanan Milli Komite'de Büyükşehir Belediyesi'nin Gençlik Parkı ile Adliye Sarayı'nın arka bölümüne ilişkin projeleri kabul edildi. AKM için gözler teknik komitede

CUMHURBAŞKANI Ahmet Necdet Sezer'in başkanlığında Çankaya Köktü'nde gerçekleştirilen 10'uncü Milli Komite toplantısında, Büyükşehir Belediye Başkanı Melih Gökçek'in Gençlik Parkı ile Adliye Sarayı'nın arka bölümüne ilişkin projeleri kabul edildi.

Toplantı sonrasında açıklama yapan Gökçek, Atatürk Kültür Merkezi (AKM) alanının bütün bölümlerinin kentsel dönüşümü belirtti. Gençlik Parkı ve Adliye Sarayı'nın arka bölümüne ilişkin projelerin kabul edildiğini açıklayan Gökçek, 1 no ve 2 no etapları için değerlendirmenin İpodrom ve 19 Mayıs spor kompleksine ilişkin projelerin genelde kabul edildiğini söyledi.

USULE AYKIRI ELESTİİRİSİ

Toplantıda söz alan meclisten bazıları, Gökçek'in sunmuş olduğu Mimar Özgür Ercüt tarafından hazırlanan ve operatörler, tiyatro, konser yapılarını barındıran Ankara Kültür ve Sanat Merkezi projesinin yok edilmesini ve tamamı İpodrom yapılaşması önerdiğini belirtti. Üyeler, bu toplantıda Milli Komite'nin karar almadığını anımsatarak, Gökçek'in projenin görüşülmesini usul dışından aykırı olduğunu söyledi.

Gökçek, projeleri anlatırken sonra Cumhurbaşkanı Sezer, "Tiyatro için opera binası ekleyelim. Böylelikle kentinize modern bir opera binası kazandırılır" dedi. Gökçek, "Benim için bana 15 gün süre verin, başka bir yer bulalım" önerisini gündeme getirdi. Sanat konularında kararında ısrarcı olduğunu anımsatarak opera binasının başka bir yere taşınması gerektiğini söyledi.

Gökçek, projeleri anlatırken sonra Cumhurbaşkanı Sezer, "Genelde meclisler terafizi yürüten Prof. Dr. Saikî'nin başkanlığında 'Konsültan komisyonları' oluşturulur. Bu kadar geniş kapsamlı bir projeyi incelemek için teknik komite oluşturulması" diye konuştu. Gökçek, "Bu proje binası çok parlak ama oluyor" şeklinde eleştiriyi yansıtarak bu eleştiriyi kabul etti.

AKM alanı projeleri opera binası eklenerek ve bir ay içinde yapılacak Milli Komite toplantısında projelerin durumu ele alınacak.

GENÇLİK PARKI HEMEN

Melih Gökçek, Gençlik Parkı'na ilişkin projelerin Milli Komite'de kabul edilmesinden dolayı büyük bir memnuniyet duyduğunu söyledi. Projenin uygulanması için ildeye hemen çalışacağını açıklayan Gökçek, "21 km 2006'da yapılacak Gençlik Parkı'na başlayacağız" dedi.

Gökçek'in projeye göre, Gençlik Parkı'nda mevcut olan kafe, büfe, restoran türünden yerler yıkılacak. Multin Yatırım A.Ş. Hava Tiyatrosu, 500 kişilik kapalı tiyatro ve konser salonu haline getirilecek. Nispetiye Parkı ve Kemal Sunal Tiyatro Salonları yıkılacak, yerlerine 300'er kişilik, üç tiyatro salonu yapılacak. Stad Oulu katmanındaki metro istasyonunu düzenleyecek. Gençlik Merkezi inşa edilecek. Opera binasının arkasına iki katlı otopark üzerine hayvanlar alanı, tabiat müzesi yapılacak. Arka kat eğlence ve konser merkezi, en üst kat da kafe merkezi olacak. Sanat Komisyonu binası, havuz yeniden kurulacak. Havuzun kenarlarını tamamlama çalışmaları yapılacak.

İPODROM-STAD BİRLEŞİYOR

Gökçek'in projesi kabul görürse, AKM alanı ile 19 Mayıs Spor Kompleksi alanı birleştirilecek. Cemal Gürsel Caddesi'ne AKM ile Stad arasındaki bölünmüş yer alınacak. Parasız kalesinin yanına altı otopark olmak kaydıyla 10 bin kişilik çok amaçlı spor salonu inşa edilecek. 2010 yılında yapılacak Avrupa Basketbol Şampiyonası maçlarına ev sahipliği yapacak sahada konser ve sanat akrobasi de gerçekleştirilecek.

Su anda kullanılmadığı ifade edilmiş, futbol, halter ve tekvando salonlarını yerine çok amaçlı tek bir salon yapılacak. Altyapı tesis ve yapı yenilenecek. Tribünler kapalı hale getirilecek. 19 Mayıs Dış Saha'ları aynı çimle kaplanacak. Yürütücü Özgür Yılmaz Havuzu, kenar duvarları bitirilmesi için kapalı hale getirilecek. 19 Mayıs Stadı otoparkları yeniden düzenlenecek.

İRAMİT BİNA YIKILACAK

AKM alanında, tribün üstü katmanından oluşan 100 bin metrekarelik su tesisleri oluşturulacak. Resonans ortamı türünden yapılaşma için alan yenilenecek, çevre düzenlenmesi yapılacak. Tribünlerin yanına 5 bin kişilik kışın sahada tepeye de seyir halinde 10 bin kişilik amfi tiyatrosu yapılacak. AKM'nin Cemal Gürsel Caddesi'ne kışın sahaya çok amaçlı sahalar inşa edilecek. Ağaçlar çimdeki alanların tamamını kaplayacak oturma alanları haline gelecek. İstanbul Caddesi'ne paralel olan kısımda otok tekne spor alanları var.

Gökçek'in projesi kabul edilirse, AKM alanı içinde fuar ve sergiler için kullanılan piramit bina yıkılacak. Bina alanının bir bölümü havuz bir bölümü de sergi alanı olarak kullanılacak.



BÜYÜKŞEHİR Belediye Başkanı Melih Gökçek, eleştirilerin yersiz olduğunu belirterek, AKM projesinde rant bina bulunmadığını belirtti. AKM alanının değerlendirilmesi için çalışmalarını ifade eden Gökçek, şunları söyledi: "21 yıldır bu AKM alanı projesine bir türlü başlanılmıyorsa, 1 ay sonra yapılacak toplantıda birinci ve ikinci bölümler de kabul edilecek olursa, bir süre sonra da yapılacak olan ikinci bölümün tamamı olan edileceğini duyürüyorum. Gençlik ve Spor İl Müdürlüğü'nün hazırladığı projeyi tamamlama amaçlı için Belediye Kararını'nı 79'unda inşaatına giren ortak yatırım projesi protokole yapılacak. 1 milyon 200 bin metrekare büyüklüğündeki alanın Central Park yapılacağı."

Figure 4.23 The Article about the approved "Regeneration" Project of Gençlik Parkı (Sabah, 12.07.2005)

4.3.1. The “Regeneration”

The aim of the approved project in Gençlik Parkı district is defined as “rendering Gençlik Parkı into an important esplanade and entertainment center of cultural, artistic, amusement activities; which consists of animal universe, youth center, culture center, underground car park, presence chamber building, for the esteem of the citizens in Ankara.”²⁰¹ The “Animal Universe” building is replaced with “Science Center” which is allocated on the “treeless”²⁰² district behind the Opera House. The youth center is stated to be planned upon the existing metro station structure as a steel constructed building. The cultural center is stated to be planned in place of two existing cultural centers. The underground car park is stated to be planned due to the proposal of the Conservation Council. The presence chamber building is stated to be planned in place of the existing traffic signalization building with the consent of the National Committee. This building is designed in order to satisfy a “form unity” with the Opera House and the buildings in Ulus.²⁰³ (Fig. 4.24) This “regeneration” project is prepared for the Greater Ankara Municipality by Gelişim Architectural Office – architect Öner Tokcan who was also the designer of some urban parks and recreation areas such as, *Harikalar Diyarı*, *Altınpark*, and 2. Stage of Dikmen Valley.

In this sense, the main idea of this project is determined in two different approaches by the architect and the “employer”. Öner Tokcan states that the main idea about the project of Gençlik Parkı is returning the function and aesthetics of the park by purging the degenerations in recent time. However, the President of Greater Ankara Municipality states about the park as, “This district is being rearranged *de novo*.”²⁰⁴ In the course of our analysis of this “regeneration”

²⁰¹ Anonymous, (2007) *Gençlik Parkı Alanı'na Ait Belediye Kabul Salonu, Kapalı Otopark, Kültür ve Gençlik Merkezi Projeleri Proje Tanımı*, [Internet, WWW], Adress: http://www.ankara-bel.gov.tr/AbbSayfalari/Projeler/rekreasyon_cevre_parklar/cevre/cevre/genclik.aspx, [Accessed: 09.12.2008]

²⁰² Ibid.

²⁰³ Ibid.

²⁰⁴ Figen Koç & S. Melih Bingöl, (2008) “Gençlik Parkı Yeniden Doğuyor”, *Büyükşehir Ankara*, 182, June 11th, 2008, Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi, pp.6-13

project, we are going to observe that the second premise suggested by the President “seems” to be realized in *de novo* manner.

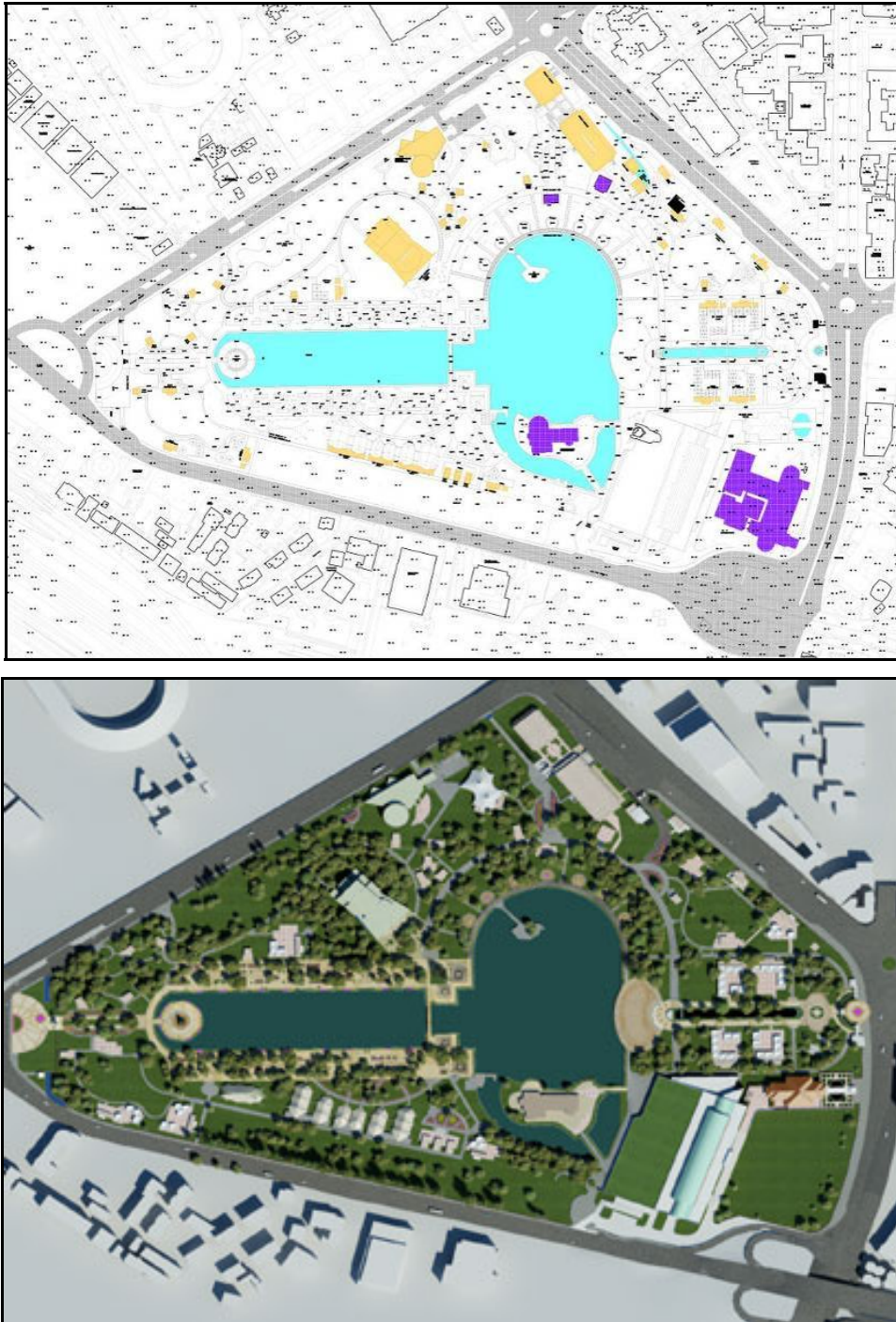


Figure 4.24 The Site plan of the approved “regeneration” project of Gençlik Parkı (Greater Ankara Municipality Department of IT and Project Production)

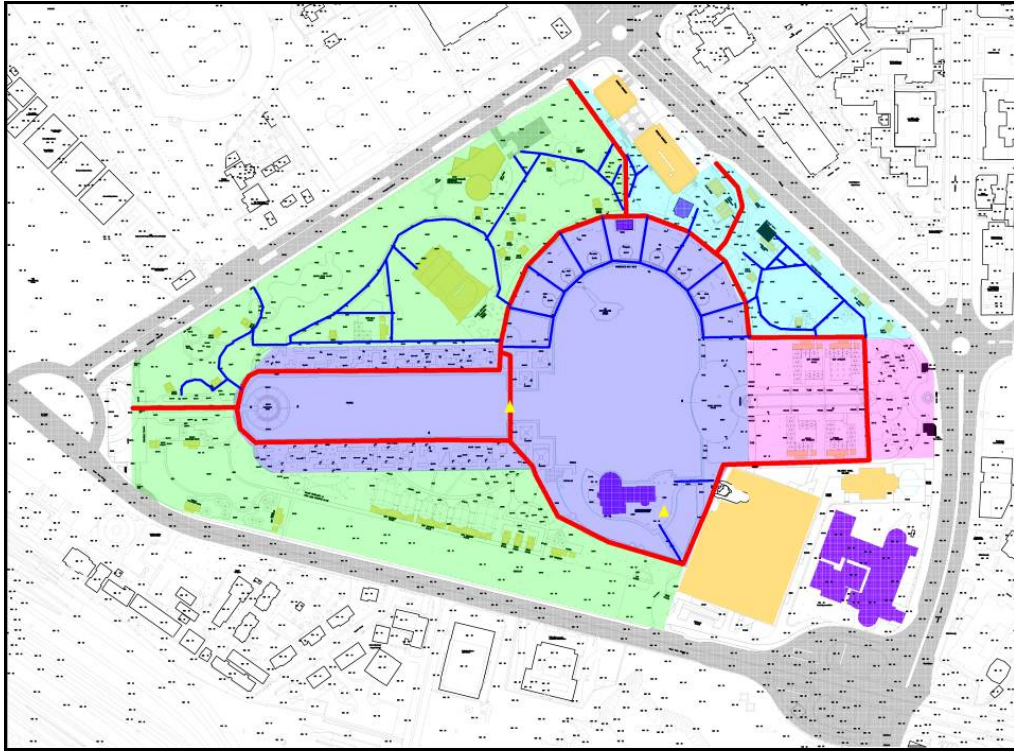











Figure 4.25 The Diagram depicting the Constructive Components of the Park (by the Author)

(Legend:  : Landmark  : Paths (Primary)  : Paths (Secondary)  : Pool District  Free District  Exhibition District  Entertainment District  Terraces District  Orangery District)

After the explanation report of the “regeneration” project by the Greater Ankara Municipality, we are going to continue our analysis in a similar approach in the former chapter. Firstly, regarding to the constructive components, the path system of which the design proposes, does not constitute a unity due to the qualities of the paths such as continuity, gradient, and activity patterns. The primary paths are scarcely kept as in the original design. In other words, this “conservation” may be considered as “compulsive” due to the form of the pool. However, the secondary path system does not coincide with this “conservation”. For instance, the curvilinear path along the pool and the connecting paths are modified in number and distance. This modification discards the existing pattern of the paths. It brought a *newness value* disregarding the *age value*. Moreover, dismissal of the existing *pergolas* over the curvilinear path and constructing *new*

ones corresponds to the ignorance of the *age value* and *historical value* of the former. The complexity of the secondary paths penetrating the free district also complicates the determination of their characteristics, besides the formation of nodes and edges. (Fig. 4.25)

The green phenomenon is similar to the former by means of the major elements, namely trees. (Fig. 4.26) Proposal of a large part of the former funfair district as green area may be considered as a contribution to the overall image of the park. However, the use of minor elements, namely flowers and bushes, may be considered as indeterminate due to the proposed pattern of the path system. In this sense, contribution of a *newness value* to the park is impotent, despite modifying entertainment district as free district. (Fig. 4.27) On the other hand, when we consider the ratio of green elements to the constructed environment, there is a decrease. This leads us to observe that the *historical value* of having an organic-soft texture of the park is damaged. This modification of “creating plots” for constructed environment, instead of having the ratio increased, challenges with the basic quality of having green elements as much as possible in Gençlik Parkı.



Figure 4.26 The Perspective View showing the Path “System” of the Park (Greater Ankara Municipality Department of IT and Project Production)



Figure 4.27 The Perspective View of the Park (*Büyükşehir Ankara*, 182)

One of the significant modifications in the park is the formation of the pool in this design. The two extensions into the two edges, namely the entrances of train station and Ulus, changed the image of the pool. The insertion of a circular slab into the pool from the edge of the train station is stated as *Cumhuriyet Meydanı*²⁰⁵, and the other edge is widened due to define a square in spite of the existing one. (Fig. 4.28) In this sense, the *age value* of the pool is ignored due to the “fancy” of the individuals. On the other hand, the exclusion of tea houses from the longitudinal edge of the pool also discarded a *historical value* of the park, whilst bringing a *newness value* and *use value* with the promise of an activity pattern along this edge. However, the same modification approach cannot be observed for the terraced district. The number of tea houses is raised from two to four with indeterminate adjunctive components regarding to the overall image of the park. Here, the *newness value* is on the scene of the park. The car access into the green phenomenon is remained as it was by means of the existence of

²⁰⁵ Nursen Turan & S. Melih Bingöl, (2008) “Başkan Gökçek: ‘Gençlik Parkı yeniden aile parkı olacak’”, *Büyükşehir Ankara*, 200, October 22-28th, 2008, Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi, p.10

the car parking areas in the free district. The *use value* is considered in the first line.



Figure 4.28 The Perspective View showing the *new* form of the Pool (**Greater Ankara Municipality Department of IT and Project Production**)

The most significant modification in the image of the park is executed for the buildings and structures. First of all, the open air theatre is converted to a larger mass of building regardless of the existing quality of the height pattern in the park. This conversion is also the conversion of the *age value* and *historical value* to *use value*. The two buildings of the Municipality, namely traffic signalization building and city band building, are demolished and the new ones are proposed. Regarding to *use value*, this proposal suggests to the Municipality a “spatial opportunity” due to the enlargement of the buildings by means of levels and surface areas. Another building is youth center which is proposed upon the existing metro station structure. The “no men’s land” of this structure is converted to a *use value* due to the “land opportunity” of this area. The most drastic proposal is the animal universe due to the mass effect into the image of the park. However, the Municipality disclaimed from this building in order to build a science center in the same district. The intention for the exhibition district remains the same. The *use value* is going to be executed and an opportunity to return the *age*

value is going to be discarded. (Figs. 4.29) The existing of small buffets and tea houses which is being criticized remains same due to this proposal.



Figure 4.29 The Perspective View showing the Buildings in the Image of the Park (Greater Ankara Municipality Department of IT and Project Production)

For the second premise, the adjunctive components to which the *values* strongly pertain are totally modified due to the “regeneration” project of the Municipality. The proposed temporary structures may be considered as the major components of this design. Moreover, the texture of the paths is disregarding the *age value*

and *historical value* of the former texture. (Fig. 4.30) On the other hand, the status of the existing sculptures is not an “input” for this proposal. Regardless of the *age value* and *historical value* of these sculptures, the terraced district is modified with an entirely different texture quality. Moreover, the “Seljukid” gate installed onto this district damages the axial-visual characteristics, which may be considered as a unique quality in Gençlik Parkı form the very first years.



Figure 4.30 The Perspective View showing the Adjunctive Components of the Park
(Greater Ankara Municipality Department of IT and Project Production)

The conflict in the main idea of the “regeneration” project for Gençlik Parkı is observed by means in the discourses of the Municipality. On one hand, the project is stated to be aimed the recovery of the original texture. All the entrance

doors and the pool are stated to be restored regarding the authentic characteristics.²⁰⁶ However, the project is observed not to be complied with a recovery approach. Every single component from the path system to the structures is being modified by means of this project. In this sense, it is not possible to consider this “regeneration” project as a recovery of the original *values*. It is a *de novo* proposal, as mentioned before, for a district in the city regardless of the existing *values*. It may be considered as an apathetic approach to *age value* and *historical value* of the constructive and adjunctive components – from the sculptures and tiles to the pool and structures – of Gençlik Parkı.

4.3.2. The “Construction”

In general sense, the construction work began with the confinement of the park in 06.05.2005 with the announcement of the opening date as 29.10.2006. After this date, the situation of the park was changed drastically. The Municipality, which was keeping the maintenance duty going up to that date, stopped to douse the grasses and filling up the pool. According to the owners of the local facilities, the pool was filled up just one week before the confinement decision of the park.²⁰⁷ Eventually, the legal procedure started by means of the trials between the owners of the funfair facilities which were still functioning and Greater Ankara Municipality. Whilst this legal procedure was ongoing, the Municipality started the demolition works with the tea houses and buffets in the areas of own “responsibility”. The structures were demolished not at once but one by one. It is also failed to understand the rationality of a functioning wedding hall in a confined park, even with the consent of the National Committee. This procedure of “disagreement” between the owners of the facilities and the Municipality continued till the ends of 2007. The conduct of the Municipality in this progress may be considered as an impassive manner due to the “laze” of the existence of the approved project, and “easy” action in the disregard of the *values* in the construction process. In the end 2007, the condition is observed as a dump area in Gençlik Parkı in order to cause the former image of the park to “forget”.

²⁰⁶ Oğuz Dışli, (2007) “İşte Yeni Gençlik Parkı”, *Hürriyet Ankara*, May 5rd, 2007

²⁰⁷ Aslı Uyar, (2005) “Gençlik Parkı da Yargıda”, *Sabah*, May 6th, 2005

However, if the process was not executed in this manner by the Municipality, it would be possible to “preserve” some *values* acquired by the park due to the still functioning components. (Figs. 4.30, 4.31) As Ali Cengizkan states that Gençlik Parkı did not take any renovations or maintenance for years, and is not conformed to the recent time. Moreover he discusses about the conduct of the Municipality on the park that:

Here, the reason is also the same: Degenerated environmental quality; the tea houses, restaurants, and buffets, which are accumulated in one administration, ‘degenerate the environment by means of their wrong management’. However, the park was declared to be opened in October 29th, 2008; the construction work did not begin yet, although the mentioned facilities are demolished. The Municipality, which for two years, prides itself on constructing traffic tunnels in 40-50 days, persists on the harassing conduct by means of reluctant attitude in finishing the construction work, just like in Kuğulu Park and AOÇ area.²⁰⁸



Figure 4.31 Photos of the Demolition Progress (Author, 16.04.2007)

²⁰⁸ Ali Cengizkan, (2007) “Haydi Gençler Gençlik Parkına”, *Cumhuriyet Ankara*, January 26th, 2007

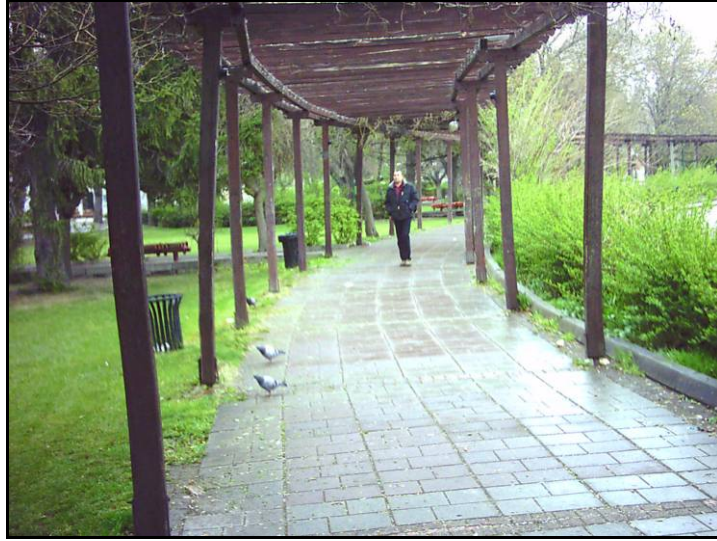


Figure 4.32 A Photo showing the still functioning Components (**Author**, 16.04.2007)

Whilst the “demolition” progress was ongoing in the park, there are also interesting modifications executed before the “regeneration” project takes the scene. In the late 2007, the pool was used as a track for mini motors.²⁰⁹ (Fig. 4.32) This activity in the park continued till the mid of 2008, when the construction work began. It is still failed to understand “how” a motor track may be possible to be run in a confined park.



Figure 4.33 The Running Motor Track in the Pool (**Hürriyet**, 02.10.2007)

²⁰⁹ Deniz Gürel, (2007) “Meşhur Havuzda artık Mini Arabalar Yarışıyor”, *Hürriyet*, October 2nd, 2007

After this “demolition” progress was finalized, the construction process started in the mid of 2008. With this process, Gençlik Parkı may be considered as taking the most significant and generic modification in its history. In due time, the park was modified regarding to the components separately. However, this process deals with the park as an “object” disregarding the *values*, and modifies in its whole sense. The image of the park is being modified entirely, and the mode of disintegration is being executed in the collective memory now. It is being departed from the memories of individuals, and an entirely different image is being surpassed by means of the determining qualities of Gençlik Parkı such as function, texture, and activity pattern regarding to our analysis.

When the construction is started, one of the first executions in the park is the demolition of the large bridge, despite it was in the list of components to be conserved. (Fig. 4.33) The bridge is demolished in two days (30-31.05.2008). However, the Municipality is disregarding that a summation of 65 years is also “demolished”. This bridge was one of the most significant – may be the one – components of Gençlik Parkı which acquired the *historical value* by means of its place in the collective memory, *age value* by means of its “oldness” as it is the first emerging structure in the image of the park with the pool, *newness value* and *use value* by means of the promised function into the park. It is merely “nonsense” to demolish such a bridge, and construct a “newer” one. This modification disintegrated the *value* from the image of the park. Another crucial execution of the Municipality in this process is the installation of small buildings and structures on where a “treeless” area is found. (Fig. 4.34)

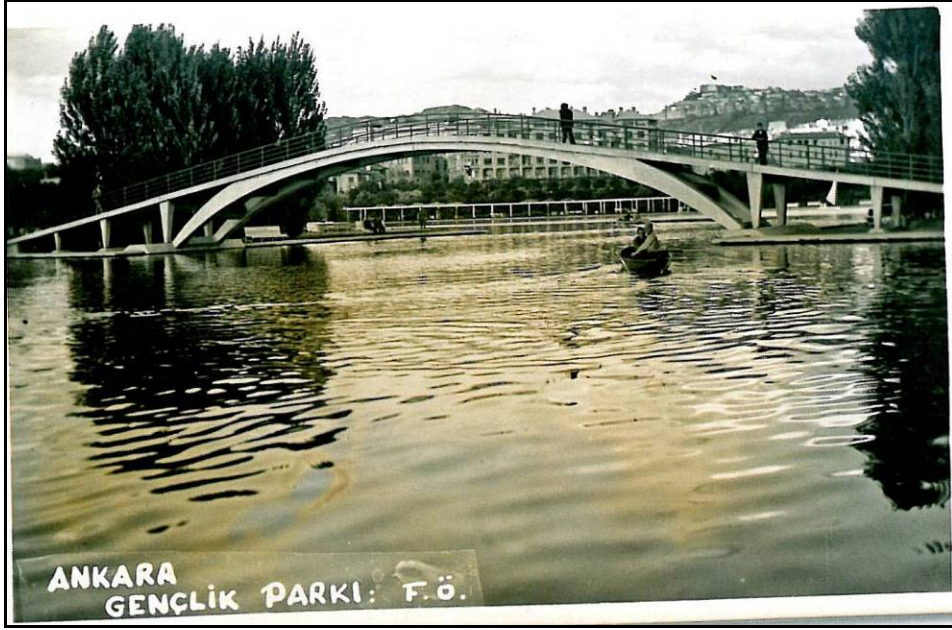


Figure 4.34 The Bridge in Gençlik Parkı; The Bridge after Demolition (Atilla Cangır, Cumhuriyetin Başkenti, no.617; Author, 18.06.2008)



Figure 4.35 A Panorama showing the situation of the Construction Process (Author, 05.07.2008)

Regarding to this “construction” process of the park, there are a “few” of changes in the proposed design and the applied design. According to the bulletin of Greater Ankara Municipality, a monorail is going to be installed into the park which is going to be hover nearly three meters from the ground level. The President of Greater Ankara Municipality states about this “installation” that “The former mini train nostalgia is going to be survived with this installation and this will be the first in Turkey.”²¹⁰ The *historical value*, *age value*, and *use value* of the mini train, which was installed in 1957, is “nostalgia” now. Another change in the approved proposal is the installation of funfair with a “few” changes into the same district. Although this district was planned as green zone, lately it is going to be funfair district – not entertainment district. This modification is also consented by the National Committee in the 20th meeting on 23.05.2008.

4.4. The Inference

According to our analysis of the disintegration process of Gençlik Parkı, it can be inferred that the first decades of the park was the construction and transformation of the *values* which are emerged from the 1940s. The installation of mini train,

²¹⁰ Nursen Turan & S. Melih Bingöl, (2008) “Başkan Gökçek: ‘Gençlik Parkı yeniden aile parkı olacak’”, *Büyükşehir Ankara*, 200, October 22-28th, 2008, Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi, p.10

funfair, *Göl Gazinosu*, floating restaurant, and such facilities contributed the activities and patterns to the image of the park.

However, in recent decades beginning from the 1980s, road enlargements, search for car-parking areas and subway construction caused the erosion of the values created by and experienced through Gençlik Parkı. Moreover, the land value was modified as the ownership was transferred from the Ministry of Culture and Tourism to the Greater Ankara Municipality – which ended up with the act of demolishing the “unused” structures, cutting off the running-water and electricity, mounting concrete obstacles in the entrance gates.

Due to all these interference, the park has been treated as a “wreck”, as a “demolished area” and was claimed to be “a depression zone”. As a consequence, it is ready to be handled in the fashionable “urban transformation” of today, which creates “a new opportunity for land speculators” where the urban land becomes the major commodity to be transferred into “private” holdings from the “public” holdings. Finally, the “regeneration” project by the Ankara Greater Municipality is the last and drastic intervention that totally modified the quality and characteristics of the park, for which we may not call Gençlik Parkı as “Gençlik Parkı” anymore.

CHAPTER 5

CONCLUSION

Architecture, attesting to the tastes and attitudes of generations, to public events and private tragedies, to new and old facts, is the fixed stage for human events. The collective and the private, society and the individual, balance and confront one another in the city. The city is composed of many people seeking a general order that is consisted with their own particular environment.²¹¹

This thesis on the case of which is one of the most significant productions of the Republican Period, intended to explore the values of the urban park, and analyze its disintegration process with changing decades and conditions. At the beginning of our study, we have briefly defined the values, which are pertained to monuments with their existence in use-time pattern, in Alois Riegl's terms. Moreover, we have determined the hierarchical approach in order to read our case as in Kevin Lynch's premise for the elements which construct the image of the city. Then, we have elaborated the founding values of our case, namely, Gençlik Parkı from which the first design proposal to the realized phase. In other words, we have analyzed the architectural-objective values of the park, first by parrying from its influents such as social, environmental, and cultural means, then by combining these values with its objective values; in order to reveal the constituting values of the park. We have used the hierarchy of Lynch's terms and used the concept of Riegl to embed these values into a framework of which are going to be executed in the next phase. After that, we have examined the disintegration process of the values which Gençlik Parkı acquired and lost in passing decades. In due course, the park is assessed as to be a tool in modification activities. In this sense, conclusion of this thesis may be elaborated on two grounds as the brief concluding remarks of each section affirmed, and the prospect of this thesis regarding the latest condition of Gençlik Parkı.

²¹¹ Aldo Rossi, (1988) *The Architecture of the City*, Oppositions Books, Massachusetts: The MIT Press, First Published in Italian, (1966) p.22

At the beginning of our study, we have determined the theoretical framework of this thesis by examining the conception of “monumentality” as defined in the essay *The Modern Cult of Monuments: Its Character and Its Origin* by Alois Riegl. As Riegl elaborates the conception of “monumentality”, he unveils the pertaining “values” of the monuments which are related to human, nature, time, and object interaction. After that, in order to integrate this theoretical framework with our case, and to simplify the deciphering of the elements which formed the values pertained to Gençlik Parkı; the hierarchical approach and terms are derived from the book *The Image of the City* by Kevin Lynch is used to unfold the components of the park. The terms, which are derived in order to conform our hierarchical approach; are paths, edges, nodes, landmarks, and districts.

It is only after that, we analyzed the founding values of Gençlik Parkı by means of the architectural, social, environmental, and cultural influents. Firstly, we have considered the architectural values as the basis of our analysis and examined the initial proposal to the realized design. This process is dealt with every proposal made by Hermann Jansen within the periods of time. Then, the design by Theo Leveau and the realized design are dealt in a similar manner. We used the hierarchical terms to fragment the components of the park as constructive components and adjunctive components. Constructive components are considered under the paths, the green phenomenon, the pool, and the buildings. These components are inferred from the hierarchical terms and approach as suggested by Lynch. In addition, the adjunctive components are considered as the other elements from the constructive ones, from the tile texture to the sculptures in the park. In this sense, we realized that the design by Hermann Jansen was the basis of the realized park, although the proposal of Theo Leveau was executed.

Secondly, the other influents on the values of Gençlik Parkı are analyzed as the social meaning, cultural contribution, and environmental features. These influents are supervened and experienced after and during the realization of the park. Then, we concluded this part of the study with combining these influents and reviewing them with accordance to the terms suggested by Riegl. In this sense,

we observed that the realized Gençlik Parkı is a product of several influents which may be assessed as the park is a unique example of the endeavor of the Republican Period by acquiring the mentioned values: Gençlik Parkı as monument.

In its unique sense, the first design of Gençlik Parkı was emerged in the year 1932, although we find the traces of an urban outdoor space with a water surface back to 1924-25 Lörcher Plan on the very same district. In this phase of the design, it is observed that some decisions, which exist until the last proposal and even the implemented design, were taken as the characteristics of primary paths and cascade. In 1933 phase, we observed that the general characteristics of districts were emerged regarding the green phenomenon and buildings. Moreover, the adjunctive components, like *pergola*, started to be recognized. In the 1934-35 phases, namely the last proposal of Jansen, Gençlik Parkı has met its acquainted “image” regarding the quality and characteristics of its elements in general sense. When the proposal of Theo Leveau in 1936 was implemented with a few diversities and the *values* regarding the usage started to emerge in 1936-45, we observe that the quality and characteristics of the elements regarding the constructive and adjunctive components were “inherited” from Jansen.

After analyzing the founding values of Gençlik Parkı, we have examined the disintegration process that the park conducted through the passing decades. The disintegration process of the park is executed in the sense of modifications due to the demands and fashions of the concerned decades. These modifications affected the park by means of degenerations or contributions in the values of it. This may be concerned in the sense of Riegl’s terms; *commemorative* and *present-day* interactions between the park and the changing demands and fashions. The decades between 1950s and the end of 1960s may be considered as the years contributing *newness values* and *use values* to the image of the park, whilst degenerating this image less. However, after the mid 1970s, the condition is changed, and the modification process became into the contrary of the former years. In this sense, we have observed how a park like Gençlik Parkı

became a tool in people's hand. Finally, the last modification to the park changed the image of it entirely disregarding to its values.

In the 1950s, the first real disintegration was the insertion of Luna Park in the context of *Bugünkü Ankara* Exhibition into the park. We observed that the insertion of this activity into the park was going to modify and disintegrate a whole district from the park. Another modification in 1950s was the establishment of mini train in Gençlik Parkı as a *newness value* which was going to be transferred to the collective memory as a *historical value* within the passing decades. In the 1960s, the most “destructive” modification is observed, which is car access, and as its consequence search and insertion of car parking area, into the park. This modification is ended up with the total disintegration the exhibition district from the integrity of Gençlik Parkı. Another modification was the insertion of cafés, restaurants, and buffets; which may be presumed a *newness value* formerly. However, when we came to the 1970s, we observed that the “multiplicity” of these facilities was damaging the integrity of the park. The consequences of the decisions taken after the 1980s were going to be emerged in the 1990s and 2000s. The insertion of the subway station in the 1990s again disintegrated a district from the park.

In order to assess the second ground of this conclusion, we should examine and come up with certain remarks on the modifications due to the last project more intensively. The last modification, which is the “regeneration” project of the Ankara Greater Municipality, is observed that it changed the total image Gençlik Parkı as the definition of the characteristics of elements: the paths, the districts, the edges. Although we have elaborated the project of the Municipality in the related chapter, there are some critical modifications and controversies about this project:

- In addition to the drastic change in characteristics of constructive components of the park, the ratio of green elements to the built elements is decreased, even though the increase is asserted by the Municipality. (Fig. 5.1)

According to a rough calculation, almost 40 separate clusters-buildings are observed, which correspond to a ratio of 18% - formerly 12%. Moreover, regarding to their initial surrounding with paved grounds and “mushroom” like shaders, this “over-structuring” damage the green phenomenon created within the passing decades. Although the “shaded grove” conception, attributed to the park as a design input by Hermann Jansen, was ignored due to this density of structures: “It was tried to have arboriculture for having much of shaded areas, instead of having wide free areas.”²¹² The “created” wide free areas are serving as plots for constructing. In this sense, the *historical value* was ignored for the sake of structuring.

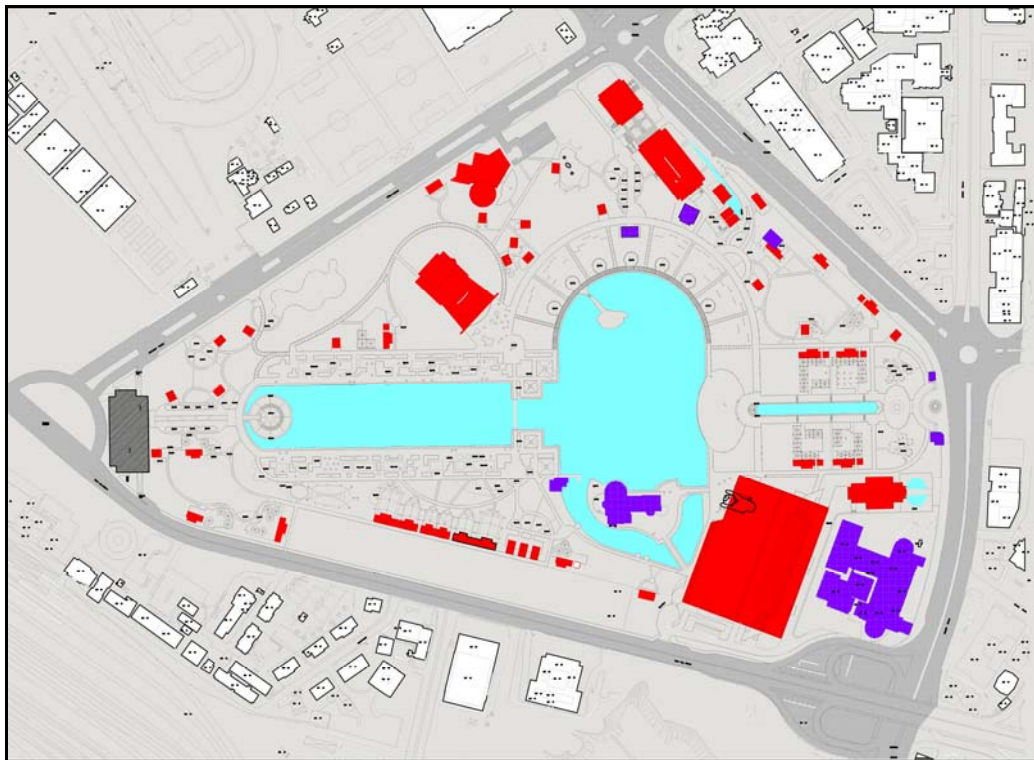


Figure 5.1 Diagram depicting the existing and new structures in Gençlik Parkı (Author)
(Legend ■ : New Structures ■ : Existing Structures)

- The applications on the constructive and adjunctive components drastically modify the characteristics and identities of the existing components. For instance, the existing buildings are faded in the construction of “Seljukid”

²¹² Hermann Jansen, (1937) p.33

gate, “mushroom” like shaders, different types of buildings as restaurants and cafés. Another instance is the modification of the pool which was intended to be a “water surface for healthful rowing”.²¹³ This modification made the pool as “water surface for fancy activities”.

- Although it was stated as grove at first, the regeneration of funfair in its existing district with “slight differences” would damage the main purpose of the park which is “repose of citizens”.²¹⁴ This modification would change the purpose of the park from recreation into amusement activities.
- From the point of the initial existence of the park, the green elements were designed to keep away the dust and noise coming from the surrounding edges – streets as stated in Jansen’s report.²¹⁵ In this sense, the car access into the park – whether it would be by underpasses or underground garages – damages this characteristic regarding its own unity and the relationship of Gençlik Parkı – Hippodrome – Stadium as “chain of pleasing free areas”²¹⁶ in AKM area. For instance, the underpass in front of the Train Station and the underground garage related with İstasyon Street enables the car access into the park both physically and visually, whilst having the priority for the cars not for pedestrians. The assertion of the Municipality is to redound “squares” for the interest of the public, although the real intention may be observed as creating plots for construction regarding the realized condition. However, the intention of the unique design is not to have wide free areas.

As a consequence, the constructive and adjunctive components of the park are so altered that Gençlik Parkı is no longer the park which was experienced through the *historical value* and *age value* transferred into the collective memory of the society. “The real value of the work”, Jansen states about the unique purpose of Gençlik Parkı, “comes from usage of the park in various purposes.

²¹³ Ibid., p.34

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Ibid., p.35

Thus, this is possible by assurance of the variety and rest sought by the grown and young, who seek repose and come to wander”.²¹⁷ After this point, “Gençlik Parkı” may not be experienced as it lost its *values* derived from the natural/original quality and characteristic of the elements and components for which it acquired through passing decades.

History exists so long as an object is in use; that is, so long as a form relates to its original function. However, when form and function are severed, and only form remains vital, history shifts into the realm of memory. When history ends, memory begins. [...] History comes to be known through the relationship between a collective – that is, urban – memory of events, the singularity of place (*locus solus*), and the sign of the place as expressed in form.²¹⁸

Regarding to all the statements, this study on one of the productions of Republican Period designated that a park like Gençlik Parkı should not be subjected to the modifications of demands and fashions which do not contribute to the image of the park considering its values. Thus, Gençlik Parkı – as monument – should have been preserved regarding its place in memory. However, we mean by this preservation that it is not to bring the original or the initial condition back. It would rather aim to preserve the *values* which Gençlik Parkı has acquired through passing decades. Regarding to what Riegl states, “[...] preservation should not aim at stasis but ought to permit the monuments to submit to incessant transformation and steady decay, outside of sudden and violent destruction.”²¹⁹ He also implies the possible effect of human interference as, “[o]nly one thing must be avoided: arbitrary interference by man in the way the monument has developed.”²²⁰ If this process degenerates the image, then, the park starts to be disintegrated from its values and the collective memory of the society. As Aldo Rossi states:

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the *locus* of the collective memory. This relationship between the *locus* and the citizenry then becomes the city’s predominant image, both of architecture and of landscape,

²¹⁷ Ibid., p.34

²¹⁸ Aldo Rossi, (1980) p.7

²¹⁹ Alois Riegl, (1982) p.32

²²⁰ Ibid.

and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.²²¹

When the collective memory once “forgets” the image, then, the disintegration of values begins to be ignored. Thus, this study should be examined by unfolding the values of Gençlik Parkı as a monument and how these values are affected by the activities of demands and fashions.

²²¹ Aldo Rossi, (1988) p.130

REFERENCES

Aslanođlu, İ. (2001). "1930-1950 Yılları Ankara'sının Eğlence Yaşamı İçinde Gazino Binaları". In Y. Yavuz (Ed.). *Tarih İçinde Ankara II*. Ankara: ODTÜ Mimarlık Fakültesi.

Başbakanlık Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Başkanlığı. (2008) *Milli Komite*. [Internet, WWW, DOC]. Decisions available in DOC format. Adress: <http://www.ataturkyuksekkurum.gov.tr/sayfa/millikomite.php?id=Mjl=>. [Accessed: 11.12.2008].

Başbakanlık Mevzuatı Geliştirme ve Yayın Genel Müdürlüğü. (1980). "2302 Sayılı Atatürk'ün Doğumunun 100'üncü Yılı'nın Kutlanması ve Atatürk Kültür Merkezi Kurulması Hakkında Kanun". *T.C. Resmi Gazete*. No: 17117. Published on September 26th, 1980.

Bozdoğan, S. (2002). *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. Seattle and London: University of Washington Press.

Caner, M. H. (1976). *A Recreational Approach and the Green Areas and Open Spaces in the City of Ankara*. Unpublished M. S. Thesis in City Planning. Ankara: METU.

Cengizkan, A. (2004). *Ankara'nın İlk Planı 1924-25 Lörcher Planı*. Ankara: Ankara Enstitüsü Vakfı – Arkadaş Yayıncılık.

Cengizkan, A. (2007). "Haydi Gençler Gençlik Parkına". *Cumhuriyet Ankara*. January 26th, 2007.

Clawson, M. and Knetschl, J. (1971). *Economics of outdoor Recreation*. Baltimore: Published for Resources for the Future by Johns Hopkins Press.

Clawson, M. (1970). "Open (Uncovered) Space as a New Urban Resource". In H. S. Perloff (Ed.). *The Quality of the Urban Environment; Essays on new Resources in an Urban Age*. Washington D.C.: Resources for the Future; distributed by the Johns Hopkins Press, Baltimore.

Colquhoun, A. (1982). "Thoughts on Riegl". *Oppositions*, 25. New York: The Institute for Architecture and Urban Studies. pp. 79-83.

Cormack, M. (1992). *Ideology*. Ann Arbor: University of Michigan Press.

Cranz, G. (1982). *The Politics of Park Design: A History of Urban Parks in America*. Cambridge: The MIT Press.

De Solà-Morales, I. (1982). "Towards a Modern Museum: From Riegl to Giedion". *Oppositions*, 25. New York: The Institute for Architecture and Urban Studies. pp. 69-77.

Dişli, O. (2007). "İşte Yeni Gençlik Parkı". *Hürriyet Ankara*. May 5th, 2007.

Eckbo, G. (1964). *Urban Landscape Design*. London: McGraw-Hill Book Company.

Ergir, Y. (2004). "Ankara 1920'ler ve Ötesinden Beriye". *Düş Hekimi-4*. [Internet, WWW]. Address: <http://www.ergir.com/Ankara.htm>. [Access: 12.12.2008].

Forster, K. W. (1982). "Monument/Memory and the Mortality of Architecture". *Oppositions*, 25. New York: The Institute for Architecture and Urban Studies. pp. 2-19.

Gencosman, K. Z. (1942). "Şehir Röportajları: Gençlik Parkı". *Ulus*. March 29th, 1943.

Görmez, K. (2004). *Bir Metropol Kent Ankara*. Ankara: Odak.

Gürel, D. (2007). "Meşhur Havuzda artık Mini Arabalar Yarışıyor". *Hürriyet*. October 2nd, 2007.

Güzel, H. & Oğhan, Ş. (1998). "Başkent'te Metrolu Günler". *Hürriyet*. January 9th, 1998. [Internet, WWW]. Address: <http://hurarsiv.hurriyet.com.tr/goster/haber.aspx?id=-282906>. [Access: 11.12.2008].

Harvey, D. (1985). *Consciousness and the Urban Experience*. Baltimore: The Johns Hopkins University Press.

Jameson, F. (1985). "Architecture and the Critique of Ideology". In J. Ockman (Ed.). *Architecture, Criticism, Ideology*. New Jersey: Princeton Architectural Press.

Jansen, H. (1937). *Ankara İmar Planı Raporu*. İstanbul: Alaeddin Kiral Basımevi.

Koç, F., Bingöl, S. M. (2008). "Gençlik Parkı Yeniden Doğuyor". *Büyükşehir Ankara*, 182. June 11th, 2008. Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi.

Lynch, K. (1960). *The Image of the City*. Cambridge: The Technology Press & Harvard University Press.

Murphy, M. D. (2005). *Landscape Architecture Theory*. Texas: Texas A&M University.

Olçay, H. (1948). "Ankara'da Gençlik Parkı". *Ülkü Dergisi*, 19. pp. 24-27.

Özil, F. (1957). "Ankara Gençlik Parkında İşleyen Türk Yapısı Küçük Trenler". *Demiryol Dergisi*, 377-380. June-September. Ankara: Devlet Demiryolları. pp.13-15

Perloff, H. S. (1970). "Preface". In H. S. Perloff (Ed.). *The Quality of the Urban Environment; Essays on new Resources in an Urban Age*. Washington D.C.: Resources for the Future; distributed by the Johns Hopkins Press, Baltimore.

Riegl, A. (1982). "The Modern Cult of Monuments: Its Character and Its Origin". In K. W. Forster & D. Ghirardo (Trans.). *Oppositions*, 25. (21-51). New York: The Institute for Architecture and Urban Studies. First Published in German (1928).

Rossi, A. (1988). *The Architecture of the City*. Oppositions Books. Massachusetts: The MIT Press. First Published in Italian. (1966).

Salih, C. (1956). "Minyatür Golf Kulübünde Neşeli Geçen Birkaç Saat". *Ulus*. August 14th, 1956.

Sargın, G. A. (2005). *Atatürk Kültür Merkezi Değerlendirme Raporu 21.09.2005*. Ankara: TMMOB Mimarlar Odası Ankara Şubesi.

Tankut, G. (1981). "Jansen Planı: Uygulama Sorunları ve Cumhuriyet Bürokrasisinin Kent Planına Yaklaşımı". In A. T. Yavuz (Ed.). *Tarih İçinde Ankara*. Ankara: ODTÜ Mimarlık Fakültesi.

Tankut, G. (1993). *Bir Başkent'in İmarı Ankara: (1929-1939)*. İstanbul: Anahtar Kitaplar Yayınevi.

Technische Universität Berlin, (2004) "Architekturmuseum in der Universitätsbibliothek", [Internet, WWW, PDF], Drawings available in PDF Format, Address: <http://architekturmuseum.ub.tu-berlin.de/index.php?set=1&p=51&sid=123249125772147&z=1>, [Accessed: 18.05.2008]

Tekeli, İ. & Ortaylı, İ. (1978). *Türkiye'de Belediyeciliğin Evrimi*. In E. Türkcan (Ed.). Ankara: Türk İdareciler Derneği.

Thompson, J. B. (1990). *Ideology and Modern Culture: Critical Social Theory in the Era of Mass Communication*. California: Stanford University Press.

Turan, N. (2005). "Gençlik Parkı'na gençlik aşısı". *Büyükşehir Ankara*, 27. May 11-17th, 2005. Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi.

Turan, N., Bingöl, S. M. (2008). "Başkan Gökçek: 'Gençlik Parkı yeniden aile parkı olacak'". *Büyükşehir Ankara*, 200. October 22-28th, 2008. Ankara: Ankara Büyükşehir Belediyesi Basın Merkezi.

Uludağ, Z. S. (1998). *The social construction of meaning in landscape architecture: A case study of Gençlik Parkı in Ankara*, Unpublished Ph. D. Thesis. Ankara: METU.

Uyur, A. (2005). "Gençlik Parkı da Yargıda". *Sabah*. May 6th, 2005.

Vidler, A. (1982). "The 'Art' of History: Monumental Aesthetics from Winckelmann to Quatremère de Quincy". *Oppositions*, 25. New York: The Institute for Architecture and Urban Studies. pp. 53-67

Yavuz, F. (1952). *Ankara'nın İmarı ve Şehirciliğimiz*. Ankara: A.Ü. Siyasal Bilgiler Fakültesi.

Anon. (1943). *Ankara Gençlik Parkı 19-V-1943*. Ankara: T.C. Nafia Vekaleti Neşriyatı-Tan Matbaası.

Anon. (1943). "Gençlik Parkı Bugün Ankarada Merasimle Açılacak". *Cumhuriyet*, no. 6737. May 19th, 1943.

Anon. (1943). "Gençlik Parkının Donan Havuzunda Dün Paten Yapıldı". *Ulus*. December 27th, 1943.

Anon. (1944). "Gençlik Parkında Pazar Eğlenceleri". *Ulus*. July 10th, 1943.

Anon. (2005). "Yenilenecek Gençlik Parkı 1.5 Yıl Kapalı". *Radikal*. May 5th, 2005. [Internet, WWW]. Adress: <http://www.radikal.com.tr/Radikal.aspx?aType=RadikalHaberDetay&ArticleID=745074&Date=16.12.2008&CategoryID=97>. [Access: 11.12.2008].

Anon. (2005). "Gençlik Parkı Direnişi". *Gazete Ankara*. July 17-23th, 2005.

Anon. (2007). *Gençlik Parkı Alanı'na Ait Belediye Kabul Salonu, Kapalı Otopark, Kültür ve Gençlik Merkezi Projeleri Proje Tanımı*. [Internet, WWW]. Adress: http://www.ankara-bel.gov.tr/AbbSayfalari/Projeler/rekreasyon_cevre_parklar/cevre/cevre/genclik.aspx. [Accessed: 09.12.2008]