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AMENITIES OF GENÇLİK PARKI AND THEIR TRANSFORMATIONS

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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.

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ABSTRACT

AMENITIES OF GENÇLİK PARKI AND THEIR TRANSFORMATIONS

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An urban park is a public open space of natural, semi- natural or built space for human recreation, enjoyment and conservation, protection of nature and biodiversity. These parks are designed at a location where everyone can access easily and make activities related to their interests and needs. The most important principle for these parks is the common good and use. By the time passes, the roles and benefits on individual, community and city wellbeing of urban parks are increased because of the population shifts from rural to urban. The importance of life quality and humanbeings' needs become priorities in city lives rather than the life in rural.

Gençlik Parkı as an urban park of Republican Period has been one of the most important and continuous urban open space in Ankara. From the beginning of its construction till nowadays, it has been “The Large Park in front of the Stadium” and a perfect space for “Strolling and Resting”. It has been a meeting and confrontal space in the city that hosts many different people from different cultures in different periods. As an urban park, Gençlik Parkı is not just a greenery it is a space for meeting, making leisure time activities and relaxing. These leisure time activities,

services or circumstances that make life a little easier or more pleasant can be defined as “amenity”. Amenities have been related with the culture of the citizens. In different periods, culture has changed and the amenities in the park had some transformations. Gençlik Parkı is analysed both in Jansen’s plan and the applied plan of Theodore Leveau by the classification of amenities as pool/poolside, entertainment based and cultural/educational amenities and their changes, transformations and annihilations in different periods.

In the 100th year of Ankara as the capital city and the Republic these changes in different periods caused park to have some transformations and become a park different from its original properties and amenities.

Keywords: public space, urban park, amenity, cultural change, Republic

ÖZET

GENÇLİK PARKI'NIN SOSYAL DONATILARI VE DÖNÜŞÜMÜ

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Kent parkları, insanların rekreatif ve eğlence ihtiyaçlarını karşılamak, doğayı ve biyolojik çeşitliliği korumak için doğal, yarı doğal veya inşa edilmiş kamusal açık alanlardır. Bu parklar herkesin kolayca erişebileceği bir konumda ve ilgi alanlarına göre aktiviteler yapıp ihtiyaçlarını karşılayabilecekleri şekilde tasarlanır. Bu parklar için en önemli ilke, ortak yarar ve kullanımdır. Zaman geçtikçe, nüfusun kırdan kente kayması nedeniyle kent parklarının birey, toplum ve şehir refahı üzerindeki rolleri ve faydaları artmaktadır. Şehir yaşantısında, yaşam kalitesinin ve insan ihtiyaçlarının önemi kırsal yaşamdakine kıyasla daha önceliklidir.

Cumhuriyet Dönemi kent parkı olarak Gençlik Parkı, Ankara'nın en önemli ve sürekli kentsel açık alanlarından biri olmuştur. Yapıldığı günden bugüne “Stadyum Önündeki Büyük Park” ve “Gezinme ve Dinlenme” için mükemmel bir alan olmuştur. Farklı dönemlerde farklı kültürlerden pek çok farklı insanı barındıran

bir buluşma ve yüzleşme alanı olmuştur. Bir kent parkı olarak Gençlik Parkı sadece bir yeşil alan değil, aynı zamanda bir toplanma, buluşma, boş zaman aktiviteleri yapma ve dinlenme alanıdır. Hayatı kolaylaştıran veya daha keyifli hale getiren bu boş zaman etkinlikleri, hizmetleri veya durumları “letafet, hoşluk, sunulan kolaylık” olarak tanımlanabilir. Bu sosyal donatılar kültürle doğrudan ilişkilidir. Kültür değiştikçe bunlar da çeşitli dönüşümler geçirmiştir. Gençlik Parkı, Jansen ve Leveau'nun planlarında, havuz/havuz kenarı, eğlence amaçlı ve kültürel/egitimsel donatılar olarak sınıflandırılıp bunların farklı dönemlerdeki değişim, dönüşüm ve yok oluşları üzerinden incelenmiştir.

Ankara'nın başkent oluşunun ve Cumhuriyet'in kuruluşunun 100. Yılında, Gençlik Parkı'nın farklı dönemlerde geçirdiği bu değişimler, parkın bazı dönüşümlere uğramasına ve orijinal özelliklerinden ve değerinden farklı bir park haline gelmesine neden olmuştur.

Anahtar Kelimeler: kamusal alan, kent parkı, sosyal donatı, kültürel değişimler, Cumhuriyet

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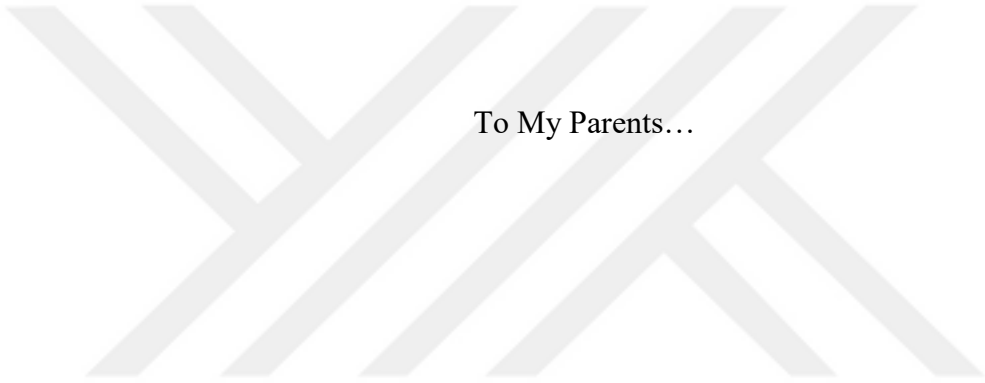
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To My Parents...

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CHAPTER 1

INTRODUCTION

STROLLING AND RESTING- A RECREATION PARK IN FRONT OF THE STADIUM

Proclamation of the new Republic not just removed the old management style, it made some changes on the economic, institutional, social and cultural form of the society. For these reasons, the city plan of Ankara as the capital city is important. The first modern city plan of Ankara was the Lörcher Plan between the years 1924 and 1925 then the Jansen Plan between the years 1928 and 1932 was applied which was a follow-up of Lörcher Plan. With the Jansen Plan public health, planned urbanism and modern city perspectives were aimed. (Cengizkan, 2004).

Urban planning efforts in Ankara began immediately after its declaration as the capital city of Turkey. On 13 October 1923 Ankara was declared as the capital city. Immediately after, the new Republic was proclaimed on 29 October 1923. Besides the new governmental institutions, some changes and revisions on the economic, social, cultural norms of the citizens were begun. In this context, the urban plan of Ankara as the capital city became more significant.

Ali Haydar Bey, the first governor of the Republic, also served as the governor of Istanbul from April 15, 1923 to June 8, 1924. He provided many successful services in İstanbul. Ali Haydar Bey's activities in Istanbul attracted the attention of the Ankara government. Thus, he was appointed to the Ankara Government on June 8, 1924. Then, development works of the city was started and the first city plan of Ankara was drawn by Lörcher. (Sarıoğlu, 1999)

Tekeli (2009) states that,

During these years, when Haydar Bey was the mayor, plans known as "Carl C. Lörcher" plans were made for the old and new city by the Keşfiyat ve İnşaat Türk Anonim Şirketi, headed by Heussler. One of these plans for the old city was rejected because it did not have the ability to implement it. The one for the new city was put into practice due to the housing shortage. (p. 25). (Translated by the author.)

In Lörcher's Ankara plan Camillo Sitte principles were visible. According to Sitte health and aesthetic were important for a city. The center of the cities should be designed properly considering its size and physical properties and there should be enough free space for people. According to the Lörcher's plan of Ankara and his report, the city was planned for a population between 50.000 and 100.000. Later despite this report, Lörcher stated that he planned Ankara considering that the population will be 200.000 people in a text in 1925. (Cengizkan, 2004) However, in 1926, the population was already 47.727, in 1927, 74.533 and in 1928 it reached the number 107.641. Because of this dramatic population increase the Ankara Plan of Lörcher has already become insufficient.

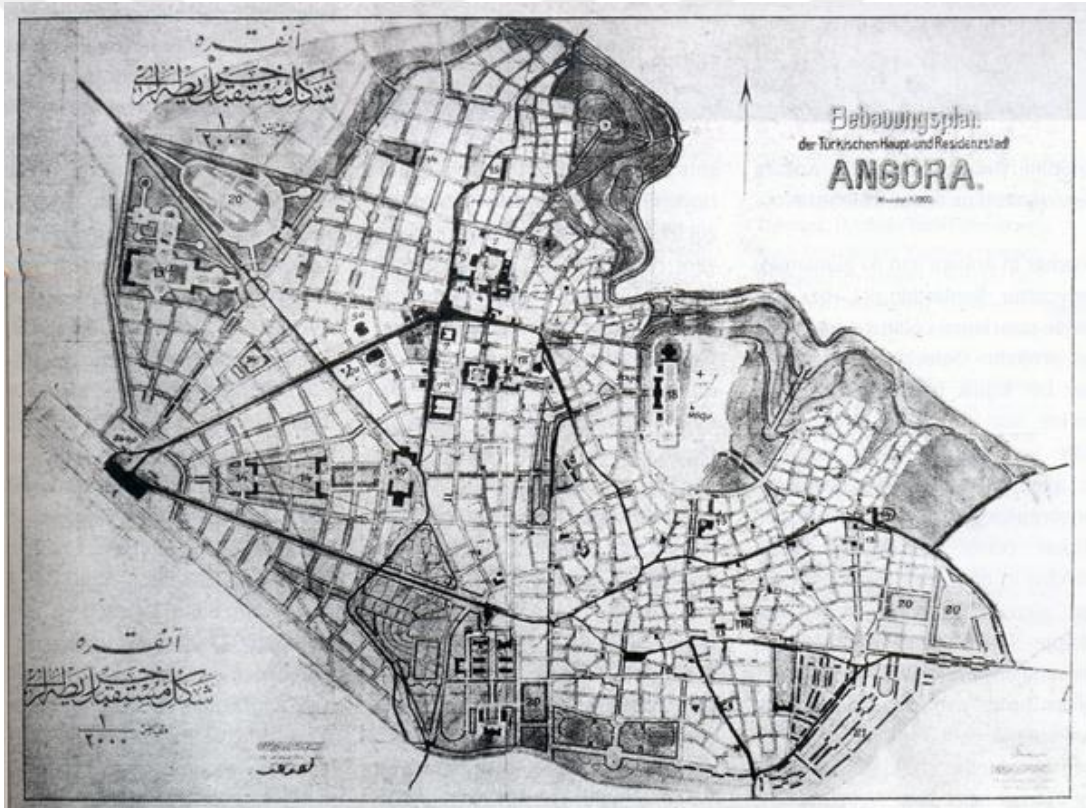


Figure 1.1 Carl Christoph Lörcher's Plan of Ankara, 1924 (Mimdap, "Lörcher'in Ankara'sı", 17.04.2023, mimdap.org)

In 1927, the government started efforts for a new master plan and organized an invited competition. Three different proposals for the new city plan were presented by Hermann Jansen, Leon Jaussely and Joseph Brixto the Mayor of Ankara in May 1927.

According to Gönül Tankut (1993),

As it is known, only three competitors participated in the Ankara city plan competition. The question of what were the criteria for the selection of the three foreign architects who received the invitation to participate, still awaits an answer. Mayor of Ankara sent a selection committee to Germany in May 1927. The task of directing the technical contacts of the delegation was undertaken by the Mayor of Berlin and the Turkish Ambassador to Berlin. The first contact was made with Ludwig Hoffmann. This elder architect is a candidate for the selection committee. Hoffmann proposes two other architects on the grounds that he cannot stand long trips. These are J. Brix and H. Jansen, teachers of the Engineering Colleges in Berlin. Having reached an agreement with the two candidates, the selection committee will adopt the idea of organizing a limited-invited competition by adding a third name, the French L. Jausseley, to the list after they return to Ankara. (p.3). (Translated by the author.)

At the end of this competition, in 1928, the plan of Jansen was chosen. Jansen immediately started urban planning works in the same year. İlhan Tekeli (2009) states that,

The Jansen Plan was approved on 23.7.1932 by the Cabinet Decree No. 13209. The prepared five-year implementation plan was put into practice with the Decree No. 21821 on 9.6.1934. Jansen remained as the adviser of Ankara İmar Müdürlüğü until the end of 1938. (p. 26). (Translated by the author.)

When the Jansen Plan examined, it can be said that, Jansen followed the principles of Camillo Sitte. The “Yeni Şehir” part in Lörcher’s plan was kept as base and guideline in the new plans of Jansen. Thus, similarities at some points between Lörcher and Jansen’s master plans were factual and inevitable. However, when the copyright discussions occurred, Jansen changed his planning and design principles at some sectors of his initial plan. (Cengizkan, 2004). The area between train station and old city including the later Gençlik Parkı area is one of these sectors.

Lörcher and Jansen were German speaking planners and they were foreign to the context of the new Republic of Ankara. Their plans even at the design stage were a process of negotiation between these transported ideas and principles and the local context. Esra Akcan (2012), theorizes this process of cultural flow as an act of translation.

Translation takes place under any condition where there is a cultural flow from one place to another. It is the process of transformation during the act of transportation... Translations in architecture can be discussed in relation to converting from one drawing to building, from diagram to project, from one place to another, from a different discipline to architecture and from text to

- New Assembly building and the Bakanlıklar were planned to be built at the South of the new city in the south and the old city.

- Some green public areas, sports and resting places such as the Youth Park (Gençlik Parkı), Stadium and Hipodrom are planned at the low leveled areas between the old city and the station.

- The highest areas of the city like the Castle, Kocatepe, Hacettepe, Rasattepe and Maltepe will be considered as points for watching the beautiful scenery of the city. (Pekin, 2007)

- The green areas will be arranged as a continuous system following stream valleys.

- Two main axes will be planned as the North- South axis (Atatürk Boulevard) and the second axis East- West axis (Talat Paşa Boulevard).

- Sidewalks and meeting, ceremony areas are planned at the 17 hectare area between Assembly building and Güvenpark.

Jansen planned residential district with the garden city concept as it was reconfigured in Germany in the first decade of 20th Century.¹ He planned the residents and green areas together. He gave importance to the old city's historical value. Another significant point was planning İşçi Mahallesi for the low income group of people at the northwest of the city between Çubuk Çayı and Hatip Çayı where it is on plain and marsh area. An industrial zone where some small repair and manufacturing places was planned near the station. The power plant building and Havagazı Factory building were also part of this zone. Atatürk Boulevard was planned as the main axis of the city where many significant public buildings, culture and entertainment areas, green areas and squares.

Jansen proposed a low density city dominated by green areas and natural elements. He gave importance to protect the natural elements of the city such as river basins, topographical boundaries etc. To the south of the railway and next to the industry, around today's Tandoğan Square an airport was proposed. In this way, the city was surrounded by large open areas, the airport, the Hipodrome and the Atatürk Orman Çiftliği in the West. The idea of the garden city with low density single houses has come to the fore by giving emphasis to green areas in different parts of

¹In 1920s Berlin, new garden social housing models were already on the agenda, called as siedlung in German, i.e. social housing. Ersan Akcan

the city. In particular, new transportation networks such as stations and airports, factory areas are surrounded by light-green belts. Buildings and green areas were designed in a harmony. There were green areas between the buildings which provide the continuity and unity of green belt in the city. According to this, Çubuk Çayı, İncesu Vadisi and Gençlik Parkı were planned as the resting green areas. Moreover, green areas were generally designed with a water element and some places for sports activities. The most important green area was Gençlik Parkı in Jansen's plan which was defined as resting, entertaining and socialising area for the citizens. In addition, as a water element the pool was designed in the middle of the park which constitutes one third of the park area. (Cengizkan, 2004; Mikaeili, 2019).



300000 NÜFÜS GÖZDE TUTULMUŞ.

Orada / Ankara / Professör Jansen bütün Türk dairelerinin geniş yardımlarile bir kısım cenebi arkitektlerin yaptığı gibi Avrupa mefhumunda değil bilakis bütün yeniliklerin icabatını gözde tutmakla beraber Osmanlıların ? / Türklerin / hususiyetlerine uygun bir şehir vücude getirmek için etütlerini yaptı . " Türkler göze çarpar derecede tutumlu yaşarlar, işçilerinin, memurlarının ve hatta subaylarının ne kadar basit olduklarını tasavvur etmek bile bizce hemen kabil değildir." diyor .

Ankara bir gün büyük bir ehemmiyet bulacaktır. Bu yolda sarih adımlarla yürümektedir. Ankara bu arz parçacı üzerinde en muhim bir tren hattı bağdada gidan hat üzerinde yer tutmaktadır. ve hakim bir seyrüsefer ve tecim merkezi noktası olacaktır. Daha şimdi bu şehirden yeni hayat kaynamaktadır. bu gün nüfus 100000 ni aşmıştır. Fakat inşar plânı şimdilik 300000 olabileceğine göre hesap edilmiştir. Her şeyden evvel Ankara bir memur şehri olacaktır.

TEPELER ARASINDA ŞEHİR.

Şehrin çekirdeğini 1000 m. yükseklikte olan kaledir, bir çok caddeler buna doğru uzanır. Bunun etrafında bir sıra tepeler Romada olduğu gibi, dizilir Professör Jansen in vazifeside bunların zirvelerini serbest tutmak evler ve yolları aralarına yer leştirmekti. Bunun için her şeyi tamamı temamina havi yüzlerce - plân çizilmesi lazım geliyordu. Bunlardan bir çoğunun arkitektin berlindeki evinde meydana geldiği belki dikkate şayandır.

Baştan itibaren kâfi derecede genel yeşil sahalardan tesisi düşülmüş , hepsinin tabii durumlara uydurulması ve hiç bir şeyi cebir altına alınmaması kaide ad olunmuştu. İstasyonun hemen önünde büyük bir park uzanır ve gözü şehrin kindik noktası ve remzine kale ye çeker. Enebiler, derhal ondan derin bir tesir edinmeli - Hatta gecelin bile ışıklar arasında onun Ziluveti yükseldiği zaman bu tesir vakidir.

Figure 1.3 Archival Document, Planing of Ankara (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

For the development of a new modern Republic in Ankara, more than new buildings and boulevards were envisaged. New social experiences and opportunities were proposed for the modern citizens, meaning the public spaces where majority the citizens could spend time together regardless of gender and status. Ankara was promoted as a city to live with satisfaction. İlhan Tekeli states that the liveability of

the new city and creation of a citizen identity Gençlik Parkı is a wholemark. As I mentioned above, green axis was composed and Gençlik Parkı was established as the urban park in that period of Ankara. In this sense, the esplanade along the main boulevard of Gençlik Parkı is the main element. Jansen planned Gençlik Parkı in detail and smaller scale. It was a place that balances the building density and green areas in the city center and creates a space for breathing fresh air among greeneries and meeting some recreation needs to refresh his/her mind. It is a special step for a modern city where people can socialize and meet their recreation needs. It was a park in the middle of the city that combined both green areas and water element.

While planning Ankara, Jansen's Gençlik Parkı plan was also affected from the German principles and he composed an urban park with natural and organic forms and schemas. French architect M. Bernard Michau was affected by the design of Gençlik Parkı when his visit to Ankara and there was an archival document in the archive of Ankara Metropolitan Municipality that he wrote about he wants the plans and details of Gençlik Parkı for the park that he is going to construct in Mulhouse, France. Thus, this was also a sample for translation in architecture.

Although Jansen planned and designed Gençlik Parkı, his plan was canceled at the construction step. As I will explain and analyse in the next chapters, Theodore Leveau who was a French landscape architect and city planner designed the applied plan of Gençlik Parkı.

Every citizens of Ankara have memories about Gençlik Parkı. Gençlik Parkı has been one of the most important and continuous urban open space in Ankara. It has been a meeting and confrontal space in the city. As it is an urban space, culture has an impact on the park. In different periods, cultural changes of the citizens also became visible in the park in terms of its amenities. In the 100th year of Ankara as the capital city and the Republic these changes caused park to lost lots of its original amenities because of the cultural changes.

1.1. RESEARCH QUESTIONS AND LITERATURE REVIEW

This thesis aims to investigate the importance and meaning of Gençlik Parkı as an urban park of Republican Period with its amenities and their changes, transformations and annihilations in time. It is really hard to find a Turkish word for defining "amenity". However, it can be defined as a thing, a service or circumstance

that makes life a little easier or more pleasant. Thus, amenity is a thing that fulfills our leisure time and makes us more pleasant and relaxed. Amenities have been related with the culture of the citizens. In different periods, culture has changed and the amenities in the park had some transformations. As an urban park, Gençlik Parkı is not just a greenery it is a space for meeting, making leisure time activities and relaxing. In addition, it is a confrontal space in the city that hosts many different people from different cultures in different periods. In its eighty years of life, it had many changes and transformations because of the cultural changes. Thus, the amenities were affected from these cultural changes.

Starting from the design period of Gençlik Parkı by Jansen, and the applied plan of Gençlik Parkı by Theodore Leveau Gençlik Parkı will be analysed at different periods until the 2000s with a specific focus on amenities. The amenities in the park will be assessed chronologically and maps evaluating the changes in amenities in time will be presented. To analyse the amenities more detailed and clear, the amenities in the park will be classified in three groups as the pool/poolside amenities, entertainment based amenities and cultural/ educational amenities.

In this general framework, the overall problem is formulated into a question: “What are the amenities that Gençlik Parkı as an urban park has provided? What are the meanings, significance and changes of these amenities from 1930s to 2020?” As this question shows that the focal point of this thesis is the amenities in Gençlik Parkı and their transformations at different periods.

This thesis has started with the Research Studio courses at TEDU Architecture and Urban Studies graduate program. At the Research Studio we have started to study “Walking Urbanite” introduced and supervised by Prof. Dr. Ali Cengizkan, Asst. Prof. Dr. Ersan Ocak and Asst. Prof. Dr. Cansu Canaran. At this Studio, we have studied walking urbanite and walking typologies. At that point, every student was free to find a research problem and an area to improve his/her project. Besides the Studio courses we had Theory and Method in Architecture and Urban Studies in which we had readings to improve our studies that related to our Studio works. For example, “Walking in the City” from Michel de Certeau and A Philosophy of Walking from Frederic Gros have been good starting points for understanding the walking activity in a public space that creates chances to think,

observe, rest and refresh. Two quotations of Frederic Gros (2008), that I have noted from these studies which are still relevant for this work:

Walking is not a sport. Putting one foot in front of the other is childish. When the walkers meet, they have neither a rank nor a score. The walker tells which way she came, from which path the most beautiful view is seen, and at which point the view is better. (p.9).

Thus, referring walking as just a physical activity is not enough. “I have never thought, existed, lived, been myself as much as I have traveled on foot...” (p.67).

The title “Walking Urbanite” also directed to think about urban spaces. As we know, Gençlik Parkı has been one of these popular urban spaces and a perfect space for evaluating the “Walking Urbanite”. After deciding the research area, some area visits and analysis were made. First, the walking routes in and around the park were analysed and the walking and walking urbanite typologies were listed. “With the changes in urban form, act of walking differentiated into types such as “recreational walking”, “romantic country walking”, ”hiking” and “urban pedestrianism”. A similar difference can also be observed on the practitioners of act of walking.” (Özcivanoğlu, 2019). In addition, typologies of walking and walking urbanite were related to the functions in the park. Gençlik Parkı is not a park which just provides some green areas and pathways for pedestirans. The functions in the park also provide different things that fulfill our leisure time and make us more pleasant and relaxed which will be mentioned as “amenity” in this thesis. After the finding of the concept of “amenity”, the Studio Research was developed and the amenities in Gençlik Parkı were analysed and the classification of these amenities as pool/poolside, entertainment based and cultural/educational were made.

After the final presentation of the Research Studio, there were more things to research and analyse about “Amenities of Gençlik Parkı”. I decided to select it as a thesis topic. After the finding of “amenity” the literature was reviewed and thesis about Gençlik Parkı were examined.

Besides the thesis and articles that were issued, as I work at Ankara Metropolitan Municipality in the position of Architect, the archive of Ankara Metropolitan Municipality was researched. This archive is really precious to reveal the lesser- known documents which will brighten the past of Gençlik Parkı. These archival documents are especially about the Jansen’s planning period of Ankara and Gençlik Parkı. It will be true to say that, the Jansen sections of this thesis will be

written in the light of these archival documents. Nevertheless, this thesis will be a representation of the archive of Ankara Metropolitan Municipality in a vast scale. It is a big chance to achieve these documents to illustrate the historical background by the first and original sources which are quite valuable. As I will refer below, Gençlik Parkı will be researched and analysed in consideration of other research questions, in several different subjects and methods.

There are also sub-questions that guide the whole research for answering the main question. The first one is “What is an urban park and its importance?” It is primarily needed to explain the urban park concept to understand Gençlik Parkı well. Before specifically referring Gençlik Parkı, it is important to analyse from the general to the specific. In addition, the importance of an urban park is also related to its amenities.

The second sub-question is “What are the effects of these changes in amenities to the walking urbanite/ visitors of Gençlik Parkı?” This question is necessary to evaluate the changes and their affects of all types of amenities to the visitors of Gençlik Parkı at different periods. This is a question that reveals the change and transformation of Gençlik Parkı and its visitor population with the impact of culture at different periods. Moreover, the walking urbanite types and the way they use the park are also changed in time. Thus, the changes in park is also analysed according to the user preference and user types.

After answering the questions listed above, there will be findings on the past of Gençlik Parkı and its current situation in the concept of amenities. As being an urban park of the new Republic, the planning periods and principles of Ankara by Lörcher and Jansen will be understood. In addition, Jansen’s Gençlik Parkı plan and the applied plan of Gençlik Parkı by Theodore Leveau and their differences will be seen. After that, the amenities in the Leveau’s design of the park will be evaluated in time periods. Specifically, through the impact of culture, pool/poolside, entertainment based and cultural/ educational amenities will be demonstrated. Then, the affects of the changes of these amenities in time to the meaning, importance and visitors of Gençlik Parkı will become visible.

First, for the upper scale researches of this thesis it will be important to define urban parks; Mohammad Mehdi Sadeghian and Zhirayr Vardanyan says (2015) in their “A Brief Review On Urban Park History, Classification And Function” article:

Urban parks are important places for the conservation of biodiversity within cities. Urban parks and open spaces are a necessary part of the urban inheritance. They not only provide an enjoyable and natural environment but also increase the quality of life in urban areas and deal with essential environmental functions. (p.120).

Dorothy C. Ibes classified urban parks according to their physical, land cover, and built features in the “A multi-dimensional classification and equity analysis of an urban park system: A novel methodology and case study application” research paper. The “land cover and built features” part of this research paper will be useful for my thesis to define the natural and built context of the urban parks.

Furthermore, to mention a park as an urban park it should have some functions and roles. David Ellis & Ryan Schwartz determined these roles as culture, recreation, community development, heritage, individual and community health and wellness, economic development, natural environment, education and transportation in their “The Roles of an Urban Parks System” article.

Moreover, urban parks are the spaces that people make leisure time activities. “Leisure defines the way we form our private and public spaces, and interact with one another.” (Petrucci, 1999, p.73). Amenity is a thing or circumstance that is welcome and makes life a little easier or more pleasant. Thus, amenity is a thing that fulfills our leisure time and makes us more pleasant and relaxed.

Gençlik Park, Ankara's first "urban park", has a special significance in the history of the republic for being the first city image the visitors saw upon arriving in the city by train as well as its physical structure designed as the area of modern life simulation. (Ekinci&Sağlam, 2015, p.6).

To continue with the prior thesis; Zeynep Sökmen Uludağ examined Gençlik Parkı in her “The Social Construction of Meaning in Landscape Architecture: A Case Study of Gençlik Parkı in Ankara” thesis in 1998. In her thesis, she illustrates the history of Gençlik Parkı. She analysed Gençlik Parkı according to the periods as Development of Gençlik Parkı and Its Early Years (1940-1950), Gençlik Parkı Between the Years 1950- 1960, Gençlik Parkı Between the Years 1960- 1970 and Gençlik Parkı From the 1970s Onwards. According to this classification it is clear that she analysed Gençlik Parkı’s historical process in every 10 years periods. Her thesis helped me to understand the historical background of the park.

In the thesis “Revealing the Values of a Republican Park: Gençlik Parkı Deciphered in Memory and as Monument”, Can Akansel analysed Gençlik Parkı in

terms of its values in historical process. The values were examined in the terminology of Alois Riegl. His aim was exploring the values, and analyzing its disintegration process with changing decades and conditions.

Another specific thesis about Gençlik Parkı that I will benefit from is Nihan Oya Memlük's "Inclusivity of Public Space: Changing Inclusivity of an Urban Park, Gençlik Parkı, Ankara" thesis. Memlük examined the changing 'inclusivity' of Gençlik Parkı from its construction to nowadays under four historic periods regarding four types of 'access': physical access, social access, access to activities and discussions, and access to information.

According to Elif Boyacı, city parks have to contain some functions. She examined these functions in her "Factors Determining City Park Functions in Our Country" thesis by comparing Gençlik Parkı with Central Park. While doing this she determined the functions of a city park as ecology, area organisation, recreation, health, aesthetic, economy, education, culture and social. In addition, Boyacı classified Gençlik Parkı in four periods as establishment, development, deterioration and renewal periods chronologically. Thus, she analysed the functions of Gençlik Parkı in each period she determined.

In the light of these prior studies, researches, articles and thesis, it is realised that public spaces, parks, urban parks and also Gençlik Parkı were studied in several different ways and subjects. However, the concept of "amenity" in Gençlik Parkı was not examined in detail. Whereas, the historical process, the values of the park, the inclusivity and the functions of Gençlik Parkı have analysed chronologically; the park was not examined in periods in terms of the amenities it has. Moreover, amenities in the park were not classified in groups. Also, the park was not analysed according to the change and transformation of these amenities'. Thus, to study on "Amenities of Gençlik Parkı" by analysing the park in terms of the amenities it has and examining the periods of park also according to the amenities it has and the transformations, changes of these amenities'. Therefore, discussing this thesis will be successful by analysing Gençlik Parkı in Jansen's and Leveau's plans by grouping the amenities as pool/poolside, entertainment based and cultural/educational amenities and also examining the changes, transformations and annihilations of these amenities and their affects on Gençlik Parkı in periods. It will be okay to say that the chapters about Jansen's master plan of Ankara and his plan of Gençlik Parkı will be the thesis of the total archival documents of Ankara Metropolitan

Municipality. Besides the large archive of Jansen in Municipality, there is not enough documents about Theodore Leveau's plan of Gençlik Parkı. Thus, at this point, the prior thesis and researches will be useful to illustrate the Leveau's period and plan. At the end of the analysis about the amenities of the park at different periods, the change in the meaning, importance and value of Gençlik Parkı for the city will be visible.

1.2. THESIS STRUCTURE

This thesis consists of five main chapters including introduction and conclusion.

Chapter 1, briefly puts the urban planning efforts in Ankara which consist of Lörcher and Jansen plans. In addition, research questions of this thesis are defined with the literature review.

Chapter 2, summarizes the definition of an urban park and amenity. An urban park is a public open space of natural, semi-natural or built space for human recreation, enjoyment and conservation, protection of nature and biodiversity. The most important principles for these parks are the common good and use. While defining urban park, its constituents are analysed as land cover and built context of an urban park. Every urban park has its own land cover and built context which is appropriate to its surroundings, city and citizens' needs. At that point, it is clear that urban parks are spaces that meet citizens' daily life needs as recreation, relaxation, refreshment, peace and tranquillity. These needs are served as amenities in urban parks. Thus, amenity is defined as a thing or circumstance that is welcome and makes life a little easier or more pleasant. It fulfills our leisure time. In addition, these amenities are referred generally as recreation, culture, education, community development, history, economy, entertainment and green areas in this chapter.

Chapter 3, explains history of Gençlik Parkı and the park in the description of both Jansen and Theodore Leveau. The Jansen plan of Gençlik Parkı is defined according to the archival documents of Ankara Metropolitan Municipality. In Report of Jansen in the archive, he explains his proposal about Gençlik Parkı as defining the amenities as the pool, the exhibition house/building, the open air theatre, the coffee house, paths, sitting areas, green areas and tennis courts. Then, the applied plan of Theo Leveau is described. After the descriptions of these two plans, their differences and similarities are compared in this chapter.

Chapter 4, analyses the applied plan of Gençlik Parkı by Leveau. These analysis are made according to the classification of amenities in three groups as pool/poolside amenities, entertainment based amenities and cultural/educational amenities. Pool/poolside amenities are analysed as the waterbody and waterside amenities. Gazino- Wedding Hall, Mini Trains and Fun Fair are defined as entertainment based amenities. In addition, cultural/ educational amenities are explained as Open- air Theatre- Theatre Building, Exhibition House- Opera House, Culture Center and Youth Center. While analysing these, to show the historical changes they are examined in both timelines and maps. Maps are also usefull for describing the locations of these amenities and also their changes. After these, the changes of these amenities in different periods are synthesised in pie charts and line graphs to show the total changes and ratios of the amenities in relation to the walking urbanites as the users of the park.

The conclusion, Chapter 5, gives a brief explanation about findings of the research. Gençlik Parkı as one of the most important urban parks in Ankara hosts various amenities from the very beginning of the construction of park till nowadays. By the time passes, the amenities in the park are changed, transformed or destroyed because of impact of culture of that period. As a result of these changes in amenities, the popularity and importance of Gençlik Parkı decreases. The unique park of the Republic losts its identity and value. The citizens of Ankara start to use the park as a shortcut with green areas between the two sides of the park in Republic's 100th year.

CHAPTER 2

DEFINITION OF AN URBAN PARK AND ITS AMENITIES

Due to changing cultural values, perceptions and necessities of time, there is an increase in tendency to create spaces with high amenity values. Humanbeings and their lives have always been influenced and shaped by the nature and the environment they live in. At the same time, they shaped their lives according to the availability and accessibility of some services and amenities. There are some amenities that ecosystems automatically provide to humanbeings for their wellbeing such as the relaxing effect of sea or a refreshing effect of green spaces and it is impossible to separate these amenities' influence on people's wellbeing. Let's introduce topic of amenities from international and general literature.

R. Groot and P.S. Ramakrishnan's example:

A jogger in Central Park in New York City obtains a recreational benefit from that ecosystem through aesthetic enjoyment and physical exercise while simultaneously perhaps gaining spiritual benefits from watching a swan land in the lake. (p.457).

Besides the amenities that ecosystem automatically serves to humankind there is need to some other amenities which is planned and organized while the city is conceived or after it was planned. The need for amenities such as recreation, individual and community development, mental and physical improvement, refreshment, socialising, reveals the urban parks in cities.

An urban park is the space which is designed and constructed according to the city, city's planning rules, the historical background of the city, the culture of the society, the manner of life and the expectations of the society. Amenities in urban park concern a great part of citizens where "...that design features of an urban element such as parks reflect the complexities of the social and political context in which they are created or built." (Vischer, 1984, p.287)

An urban park is an area of natural, semi- natural or built space for human recreation, enjoyment and conservation, protection of nature and biodiversity. They are classified as public open spaces which mean an outdoor that everyone can access whenever he/she wants. These places designed to serve many interests and needs of

diverse groups. Thus, ideally the urban parks provide various amenities to their visitors regardless of age, gender, income, race and social group. They are designed for the common good and common use. In addition, aesthetic is also important to create a welcoming environment. The way an urban park is designed shapes the facilities and amenities for human use. These public areas can be owned municipally, privately or through public- private partnership which determine their accessibility.

Urban parks both have roles and benefits on individual, community and city wellbeing. They play a critical role in achieving the objectives of the public sectors such as, culture, recreation, education, community development, economic development, heritage, health and wellness, natural environment and transportation. By the time passes, the importance of these roles has increased as the population shifts from rural to urban. Thus, to meet all the roles of the park, various amenities are required. In addition, because of the significance of urban parks and their roles, benefits and amenities they are located in the middle of the city where it is critical. “Planners need to fundamentally understand the role and accrued benefits of a park space when considering specific design elements and how to best incorporate the park into its surrounding built and/or natural environment.” (Ellis&Schwartz, 2016, p.1).

An urban nature such as an urban park provides important social and psychological benefits to human societies, which enrich human life with meanings and emotions besides many environmental and ecological services such as air and water purification, wind and noise filtering, or microclimate stabilization.

Furthermore, urban parks have importance on sustainability of the city they inhabit. They are important places for the conservation of biodiversity within cities and for the amenities which are provided. They are necessary for urban inheritance, urban quality of life, environmental functions and enjoyable natural environment. Urban parks and access to them improve the urban quality of life. The urban parks enhance the citizens’ mental, physical, spiritual health and well- being. Urban parks are special places that they provide people publicly accessible spaces in cities for their recreation, socialising, gathering needs. Visiting a park provides a citizen to reduce stress, enhance contemplativeness and provides a sense of relaxation and tranquillity. “Ulrich (1984), for example, founded that hospital patients who could

look out on trees and nature from their windows recovered more quickly than those whose views were restricted to buildings.” (p.130). Thus, a natural element such as an urban park can be mentioned as “natural tranquillizer”.

It is strongly believed that developing more sustainable cities is not just about improving the abiotic and biotic aspects of urban life, it is also about the social aspects of city life, that is—among others—about people’s satisfaction, experiences and perceptions of the quality of their everyday environments. (Chiesura, 2004, p.131)

Urban parks are the spaces that people make leisure time activities. “Leisure defines the way we form our private and public spaces, and interact with one another.” (Petrucci, 1999, 73). Amenity is a thing or circumstance that is welcome and makes life a little easier or more pleasant. Thus, amenity is a thing that fulfills our leisure time and makes us more pleasant and relaxed. The leisure can be classified in two as active leisure and passive leisure according to the level of being physically active. Active leisure/ amenity is public and includes various forms of recreation and exercise such as cycling, skating, swimming or jogging. On the other hand, passive leisure/ amenity is being less physically active than the active leisure such as watching the scenery, walk the dog, taking photos or drinking coffee at a café. Urban parks are appropriate places for both active and passive leisure. They provide both physically active or passive amenities which meet the recreation needs of people and make them feel more pleasant. The urban parks create a strong urban form connecting various socio- economic and demographic groups by the help of the amenities.

The potential for spontaneous social interaction is one of the strongest forms of community shaping. The connectivity of passive leisure amenities with other systems of leisure is an effective method of promoting the social and psychological health of the community. (Petrucci, 1999, p.76)

Thus, it can be said that an urban park includes both diversity and connectivity because it is a space that connects citizens to each other, accessible by all people regardless of sex, age, language, religion, socio-economic level and it is a space with diverse amenities which meets people recreation needs and makes life a little easier and more pleasant.

Urban parks include their own design, spatial distribution, landscaping, physical, social and environmental characteristics and facilities, amenities. The

facilities that provided by the the built and the natural environment of the park with its green areas create the amenities of the park. These amenities that the urban park provide, determine the quality of the urban park. Larger parks that include more amenities which provide diversity of activities attract people to visit the park more often and they spend more time in the park. It is also important to access these amenities easily from anywhere in the city. Thus, the distance of the park from the urban core is an important point for accessing the amenities and the other environmental, recreational facilities of the park. The amenities that the park includes affect the groups of people who visit the park. According to the diversity of the amenities in the park, more people visit the park regardless of age, gender and social, cultural differences. All visitors can find amenities to meet their mental and physical needs in the park.

The cultural differences between people and the difference cultural context in different periods effect urban park and its amenities. As a public space, it has been the representation of the social life and culture of the citizens. It is possible to observe cultural changes of a city in an urban park by analysing the amenities and their changes in periods. Thus, it can be said that there is direct relation between the culture and amenities of the park.

2.1. LAND COVER OF AN URBAN PARK

The land cover is an important characteristic of an urban park that effect the frequency of visits of the park and the time that is spend in it. By the time passes, the world's population increases and becomes urbanized so the connection of people to nature decreases. The greenery of the park helps its visitors to relax, renew and reduce stress and aggression. In addition, it is obvious that, most of the people prefer visiting urban parks to relax and step away from the hectic rhythm of the city and to forget the daily worries while breathing fresh air and watching the good scenery of the green areas. They generally want to feel far away from the city by escaping the traffic, air, noise pollution. They want to see greenery rather than dense buildings, cars and concrete. Furthermore, many people like listening and observing the nature through senses. The nature usually evokes people the feelings of freedom and unity with nature. (Ibes, 2014).

Moreover, land cover affects the climate of the park at a significant level. The green areas, trees, grass provide the cooling affect at the park in sunny, summer days. At the shady spaces which are provided by the trees, the visitors spend more time without being annoyed by the perpendicular angles of the sunrays. They can enjoy the amenities of the park more by the help of its land cover. Besides protecting from the sun by creating shady areas in summer days, they also protect its visitors from the hard weather conditions in rainy and windy days. The trees can decrease the speed of the wind and rain so the visitors can continue to spend time in the park.

2.2. BUILT CONTEXT OF AN URBAN PARK

The built context of the park is another property of the park which creates and affects the amenities of the urban park. Areas with commercial uses and cultural, educational uses increase the rate of visits to the park. They create more options to visit the park and spend time in it. By this built context, the urban park becomes a space that also plays a specific role at the citizens without its greenery. A theatre, a culture center, a sports center, restaurants, cafes, buffets and some other public use buildings can provide people some amenities like meeting with friends, an activity for children and also for families with children.

The land cover and the built context of an urban park creates some group of amenities to the visitors. An urban park with its land cover and built context provides recreational, cultural, educational and entertainment based amenities.

2.3. AMENITY AS A CONCEPT AND DIFFERENT MEANINGS OF AMENITIES IN URBAN PARKS

Amenity is a thing or circumstance that is welcome and makes life a little easier or more pleasant. It is also a desirable, convenient or useful feature or facility of a building or place. (Oxford Languages) Amenities can be both tangible and intangible but the common thing is that an amenity brings us pleasure. For example, the places in Gençlik Parkı which are tangible and the fresh air of the park which is intangible are both the amenities of Gençlik Parkı. The pool has many functions; for example the pool surface and the poolside which are tangible serve us the amenities of ice skating, swimming, paddling or strolling around the pool. On the other hand, the pool itself provides us the relaxing and aesthetic values which are intangible.

Amenities can be confused with the facilities but there is main difference between these two. Whereas amenities can be both tangible and intangible, facilities are mainly tangible. Facility is a thing such as a place, building or equipment used for a particular purpose or activity. On the contrary, they are not supposed to bring us pleasure like an amenity, they are used for a particular purpose.

Urban parks are the essential components of cities as public spaces. They are green areas to provide the ecological balance of the city and enable people to access facilities that strengthen the interaction between communities and quality of urban space. Thus, urban parks have two main purposes which are balancing the city ecologically with clean open air and providing amenities and outdoor enjoyment to walking urbanite to increase the interaction and connection in the society. As an open green area, urban parks are the spaces that reflect the identity, social and communal characteristics and political authority of the city. They are the spaces that work as a landmark, meeting point, relaxing and enjoyment space and a junction point where people from all different ideologies, believes, classes and districts. Moreover, they are the spaces such as proves that brighten the past and clues for the past city life. They give information about the past political, economic and social conditions in the city. At that point, the culture has been one of the most important impact on social conditions and as well as on amenities. By the time passess, every city and its citizens witness some changes. The changing world order effects the changes of culture of citizens. Besides analysing amenity in international and general forms, culture is significant aspect of analysing the amenities in a historical process because of the direct relation between the culture and amenities. When the culture of a city changes the changes of amenities become inevitable. Especially in this study, the changing amenities in different time periods in Gençlik Parkı will be the proof of changing cultural impacts of citizens in Ankara.

As being an amenity space urban parks also provide opportunities for financial gains for the managers of the cafes, shops and restaurants in the park. They protect the balance of built and recreation areas. They are the spaces for recreation activities and amenities that reduce stress, provide unity of society, offer space for social interaction, promote cultural diversity, increase the level of health, financial gain and tourism. They are the spaces that provide liveability in a city. As, we will

see below in the later chapters, Gençlik Park is a wellknown example of the urban parks with its different facilities that serve various amenities to its visitors.

In the article “The Roles of an Urban Parks System” which is by David Ellis and Ryan Schwartz the roles of urban parks are classified as they are written below.

Recreation

Recreation, is the experience that results from freely chosen participation in physical, social, intellectual, creative and spiritual pursuits that enhance individual and community wellbeing. (Ellis &Schwartz, 2016). Urban parks provide both passive and active recreational amenities. Passive recreational amenities are the activities that do not need to be physically active such as watching the beautiful scenery, resting under a tree, taking photos, eating or drinking in a restaurant and enjoying the nature and breathing fresh air which provide mentally wellbeing and feeling relaxed. On the other hand, active recreational amenities are the activities that are physically done such as running, walking, cycling, ice skating and swimming which help people to have more healthy and active bodies. While the visitors of the park are meeting their recreational needs they will socialize with others and attend the activities together. Therefore, it can be said that urban parks are the spaces that people are introduced to sports and become interested in their skills and abilities. Thus, people have chance to discover themselves and their tendencies. Moreover, the active recreational amenities can be served as sports competitions which create sports tourism in the park. Sport tourism is the activity that people are drawn to the location as the participant to the sport event and event spectators or supporters. These competitions and events create chance to meet with new people and provide interactions. In addition, the participant and the supporters that come from various locations create the diversity in the park and increase the attractiveness of the park. Thus, theses also affect the economy and the attractiveness of the city.

Culture

Urban parks encourage culture by performing arts, music, festival and exhibition. “Having cultural amenities and spaces in a park will contribute to a community’s sense of place.” (Ellis&Schwartz, 2016, p.2). They are often a venue for cultural amenities with their indoor and outdoor spaces. An urban park becomes a space to the society that has diverse cultural backgrounds to share these and common cultural amenities with others. Thus, cultural integration happens spontaneously in

urban parks. Casual opportunities for interaction and making community connections between park visitors become available by the open atmosphere of an urban park. Moreover, urban parks play a critical role in introducing the culture of a society to the foreigners who visit the park. They can have chance to observe the citizens and their culture, life styles while spending time and experiencing the cultural amenities in the park. It is possible to observe different cultural impacts in urban parks because culture changes in different periods depending on city's, citizens' and period's conditions. Thus, it will be appropriate to observe the cultural changes in a city by analysing amenities of urban parks.

Education

Education can be provided by the schools by theoretical classes and informations but it is also important to learn things by exploring and experiencing. Urban parks provide opportunities to experience the nature. They are great places for hands- on learning experiences. Nature education and experiencing the nature are important to raise awereness of preserving the environment for next generations. Children and the youth should learn in nature and learn from nature to become more sensitive and to improve their perceptions and individual development, health and wellbeing. Besides the nature itself in the park, the buildings which serve educational amenities also help people to feel the nature and observe the environment. They serve opportunities to make some courses or lessons at the park such as physical education lessons or reading in nature or yoga classes in the park. There are also playgrounds in an urban park which provide children to develop physical activities involving their whole body. These activities increase their flexibility, balance, strength and coordination skills. In addition, by these physical activities in an urban park children develop their hand- eye tasks which is also important in their daily lives. Besides the physical activities that are provided by the playgrounds, there are also social skills. Children learn to socialize, share and play with other children. Thus, the educational amenities of an urban park make children more happy, healty, social, smart and free.

Community Development

The benefits of cultural and recreational amenities contribute to community development. People who have diverse cultural background can connect each other and interact with them in the urban park. Urban parks create a great atmosphere for new friendships, meetings, memeories and exeperinces. The urban park which is a

space accessible to everyone without any barriers is a space that makes everyone feel welcome. Moreover, urban parks play a role in safety of the city. The proper design of an urban park increases the number of people who visit the park and also increases the safety of the park. Parents will feel more confident to let their children to play in a safe park. As the urban parks are great spaces for interaction, connection, socializing and experiencing, urban parks have importance on the improvement of children and the youth of a society. Thus, the more that children and the youth are improved the more the society is improved.

History

Furthermore, urban parks play vital role in introducing and preserving the history of a city or a society. These parks generally located in the city center and the focal point of the city at that period it was constructed. They are planned and designed according to the rules and the design principles of that period. In addition, the parks can be named with the location where it is constructed or the people who is important for the society. Thus, the location, the name and the design principles and rules give clues about the history of the city and the society. Therefore, urban parks possess the tangible and intangible heritagegiving informations about past and important to preserve and develop for the future. The historical background and the view of an urban park increase the attractiveness of the park and appeal more people to visit the park.

Economy

Besides these, urban parks can provide economic benefits for both municipalities and citizens. For example, air purification by trees can lead to reduced costs of pollution reduction and prevention measures. In addition, aesthetic, historical and recreational values of urban parks increase the attractiveness of the city and promote it as tourist destination. Thus, they generate employment and revenues. Quality of life, measured in part by urban green space is a determining factor in real estate values and economic vitality. They create a space for tourists to spend time at the park while eating, drinking, walking and observing the local people and their life styles. Furthermore, natural elements such as trees or water increase property values, and therefore tax revenues as well.

Entertainment

By some modernisation and westernization movements and changes in cities as an important part of a city the urban parks also affect from these changes and transformations. Beside the green areas and their relaxing amenities urban parks start to provide some different group of amenities to meet people's needs such as fun. By the new improvements in the society the feelings and the quality of life become more significant for people. As social humanbeings people needs some amenities to refresh their minds and relax by attending some social activities with others. Being far away from the chaos of the city and the daily responsibilities make people more relaxed and relieved. While they are joining joyful activities they have the opportunity to socialise with others. People can meet new friends and share some memories with them. In addition, this type of socialising amenities increase the unity and solidarity of the society. Thus, the safety of the society and the city is enhanced. The entertainment based amenities of urban parks make people more pleasant, social and relaxed, make the society more connected to each other and makethe city more safe.

Green Areas

Moreover, urban parks are the pathways in a city with greeneries. They are transportation corridors available to walk and cycle. Urban parks should be connected to other urban paths and public transportation. Actually in some conditions urban parks are the shortcuts which allow people to access the place that are going through the park without the traffic of the city. While using the park as a pathway for transportation the walking urbanite can enjoy the nature and feel the relaxing atmosphere rather than the air and noise pollution of the city. Far away from the crowded city and its transportation network, urban parks create a calming space for transportation. The walking urbanite can use the urban parks as shortcuts just for reaching from one place to another. This walking urbanite use the urban park as transportation corridor. On the other hand, the urban parks can be used as also strolling with resting activities for walking urbanite who is in no hurry. These walking urbanites can spend time in the park while traveling from a place to another. They have opportunity to observe and feel the relaxing effect of the park.

Urban parks are the spaces that are much more than green spaces. They are the spaces that play vital roles in the city. They have environmental, cultural, educational, recreational and entertainment based amenities which citizens facilitate from them for both individual and community development. Amenities are the things that make people's lives more easy and pleasant. They are for wellbeing of people for both mentally and physically. The amenities make the urban parks more appealing and increase the attractiveness of the city. Generally an urban park is located in the city center which is accessible for all people from everywhere regardless of sex, age, social status and thoughts. An urban park is a heritage of the city that gives hints about the historical and cultural background of the city and the society. Thus, it should be conserved and developed properly for the next generations. The improvement and the attractiveness of an urban park can be preserved and increased by the variety of the amenities. The amenities about culture, recreation, community development, heritage, health and wellness, economic development, natural environment, education, transportation should be provided by an urban park to appeal the citizens and the foreigners who come to the city as tourists.

CHAPTER 3

GENÇLİK PARKI

After the proclamation of the new Republic and the declaration of Ankara as the new capital city of Turkey in 13 October 1923, the political authority started to work for creating a modern city aiming to equal cities in the West. However, making a new plan of Ankara was not enough for the modernization in all over the city. It was important to spread modernization by creating spaces for people from different genders, social classes and ages. As İlhan Tekeli mentioned, “Ankara was a newly developed city it had to be habitable and be liveable.” For the new Republic and modern city life the buildings and boulevards were not sufficient. People should spend time with others and learn socializing with people in a common space and conditions. In this sense, a public space was needed to bring the citizens together. Moreover, the public spaces will be the symbol of the new Republic that meet the citizens’ needs. These public spaces were needed to enhance the life quality and reach the necessities’ of modern life. Qualified life and people and their social needs were became significant. At that point, besides the building and boulevards some spaces for recreation needs became important.

According to Atatürk’s initiations, a youth park, Gençlik Parkı, in Ankara and a cultural park, Kültürpark, in İzmir were planned. Urban parks became the symbol of the early Republican period and they became the prestigious spaces in the city that shows the lifestyle of the citizens and the new modern regime and image of Turkey.

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. (Akansel, 2009, p.4)



Figure 3.1 Jansen Plan of Ankara, 1932 (Jansen, 1937, p.19)

In the Lörcher Plan, it was aimed to evaluate the old city, one third of which was destroyed in a fire in 1917, as an urban improvement area, to place the growing population of the city in the old city and its surroundings. However, before the end of the plan, due to the rapid population growth, the planning of Yenışehir as a management center with the name of 'Çankaya' with a plan in accordance with the expropriation law and a residential area where the employees would live came to the fore. (Güngör&Özcan, 2022)

The relationship between old city and new city was thought very tangentially, and Yenışehir was equipped with public spaces with a spacious 'Garden City' approach, in a way to reinforce the experience of the new nation and nation-state being established. These public spaces consist of designed streets, squares and parks that are not easily seen in the closed Ottoman city; The semantic emphasis created by the urban space and its elements while constructing the administrative center of the Republic is established for the

first time. The resulting three-dimensional urban space both provides the newly developed relationship between pedestrian and vehicle traffic, and is placed in a hierarchical geometry that supports the meaning of the design. (Cengizkan, 2010)

The Lörcher Plan formed the main lines of the Jansen Plan decisions and contributed significantly to the formation of the modern capital. Jansen immediately started urban planning works in 1928. Jansen, the German planner and architect, translated his planning principles that he applied in Berlin to the plan of Ankara as creating green belts, axis, radial plan and “Garden City” proposal with low rise buildings. He continued the old city the principles of Lörcher. He planned the residents and green areas together. He proposed a low density city dominated by green areas and natural elements with organic forms. He planned green areas and sports areas between the old city and the station and Gençlik Parkı was one of these. Gençlik Parkı was built as a recreational area that creates a modern image in Ankara rather than its old provincial image. In the center of the city, Gençlik Parkı for the citizens of Ankara and a welcoming area to the foreigners who came to Ankara by the train has become a well organised green area.

Esas kısmı:

I. ANKARANIN

Umumî İmâr Plânı

Eski büyük bir maziden şerefli hale olan İstek, Ankara'nın imâr planını tesbit eder. Kale, şehir tacı olarak kalıyor. Müteakiben ehemmiyetli yollar, yeşillik şeritleri birlik kısımları yayılmaya başlar. Millî mabde olan kalenin tamir edilerek, yenileştirilmesi, kuvvet bulacak olan Anadolu ruhunun takdis edileceği zaman gelecektir.

Korunmak isteyen halile kaleye doğru uzanan eski şehir, hiç değiştirilmeyecek, bilhassa yapılacak bir eski şehir talimatnamesi ile her hangi bir tecavüzdten korunacaktır. Sade garp kısımları samanın icabına uydurulabilir.

İki derecede bir ana cadde, eski şehir garp kenarına teras eder, burada muhteşem bir cadde kıymeti kazanarak düz bir çizgi halinde bakanlıklar kısmına ve cumhur reisi evine doğru gider. Atatürk'te takdis için Atatürk bulvarı adını alır. Bu ana cadde, hariciye bakanlığında uzak İstanbul caddesi ile birleşir ve şarka doğru olan devamı eski şehir cenup ve orta kısımlarını ayıran hattın istifade eder. Demiryolu da buna muvazi olarak uzanır. Büyük istasyonla ağya istasyonu, yolun açıldığı zamandanberi buldukları, eski şehir garbindeki yerlerini muhafaza ederler. Yakın civar için iki istasyonda, demir yolu intidaında Atatürk bulvarı üstünde ve Cebecide bulunur. Tayyere meydanı, orman çiftliği yolu üzerinde istasyona yakın olarak kurulmuştur.

Bir şehrin bir eenebi üzerinde uyandırabileceği en mühim tesir şehrin istasyondan olan görünüşündedir. Bundan dolayı Ankara parklarının kalbi demek olan gençlik parkı burada tanzim edilmiştir. Bir büyük havuz çelâlelele beslenerek ve ağaç terasları aşağı doğru kade-

Figure 3.2 Planning of Ankara (Jansen, 1937, p.18)

In 1927, the government started efforts for a new master plan and organized an invited competition. Three different proposals for the new city plan were presented by Hermann Jansen, Leon Jaussely and Joseph Brix to the Mayor of Ankara in May 1927. At the end of this competition, in 1928, the plan of Jansen was chosen. Jansen immediately started urban planning works in 1928. Jansen finalized his drawings of master plan including the plan of Gençlik Parkı in 1932.

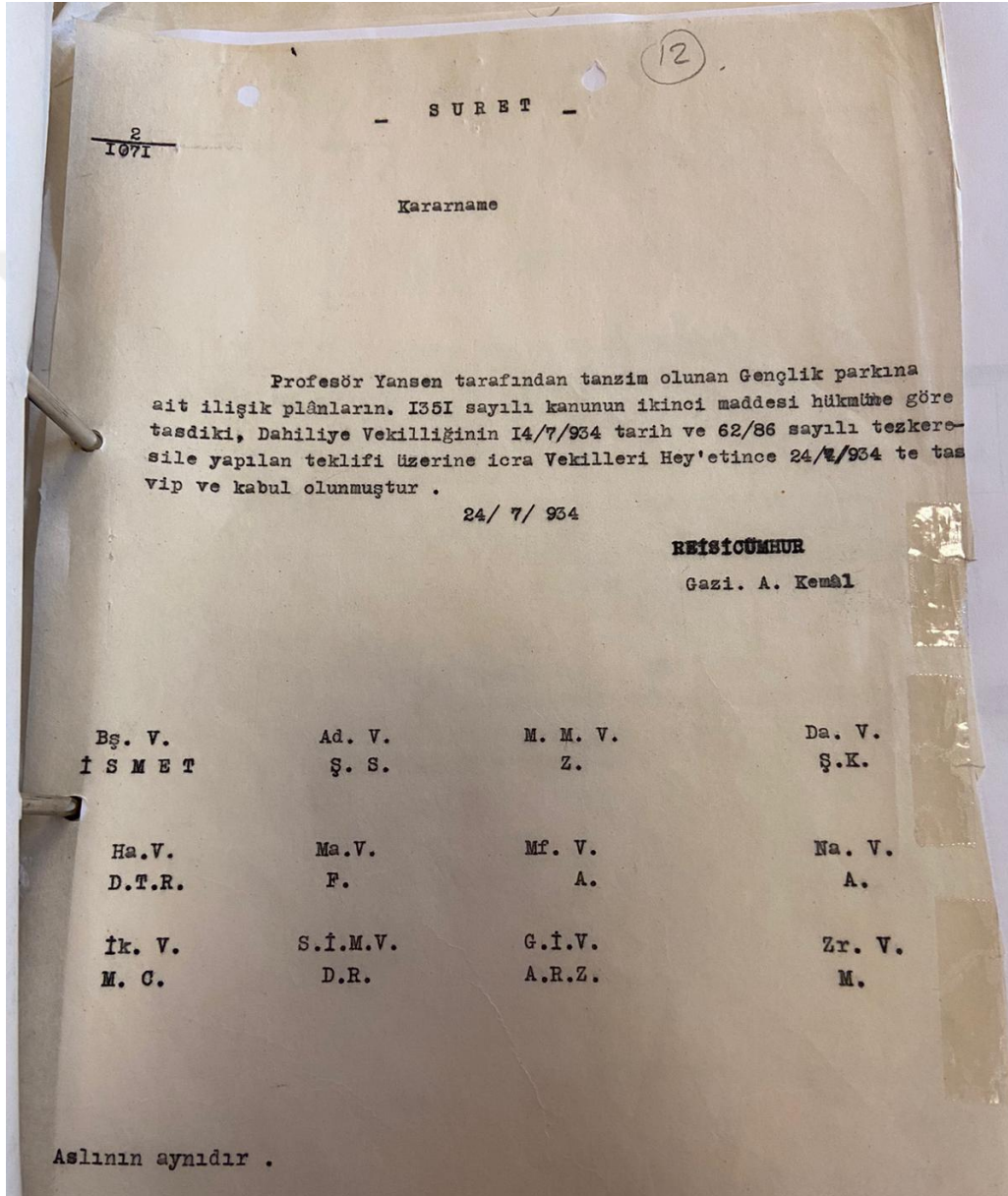


Figure 3.3 Archival Document, Atatürk's Writing About Gençlik Parkı (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

However, by the decisions of government the applied plan of Gençlik Parkı was made by Theodore Leveau because of some economic reasons. When, Theodore Leveau came to Turkey in Early Republican Period, he was appointed took charge in Maarif Vekaleti (Education Ministry) and Nafia Vekaleti (Public Works Ministry). As part of these studies, he also planned Gençlik Parkı. Despite the finalized drawings of Jansen and his objections which can be seen in the archival document as:

I saw the news on the Ankara Newspaper, it is written as, The project of Gençlik Parkı is started to be constructed on 12.03.1936 by the architect Th. Leveau. However, this plan is a copy of my Gençlik Parkı plan which has drawn by me on 23.02.1934, so I object to the approval of Theo Leveau's plan. (1936)

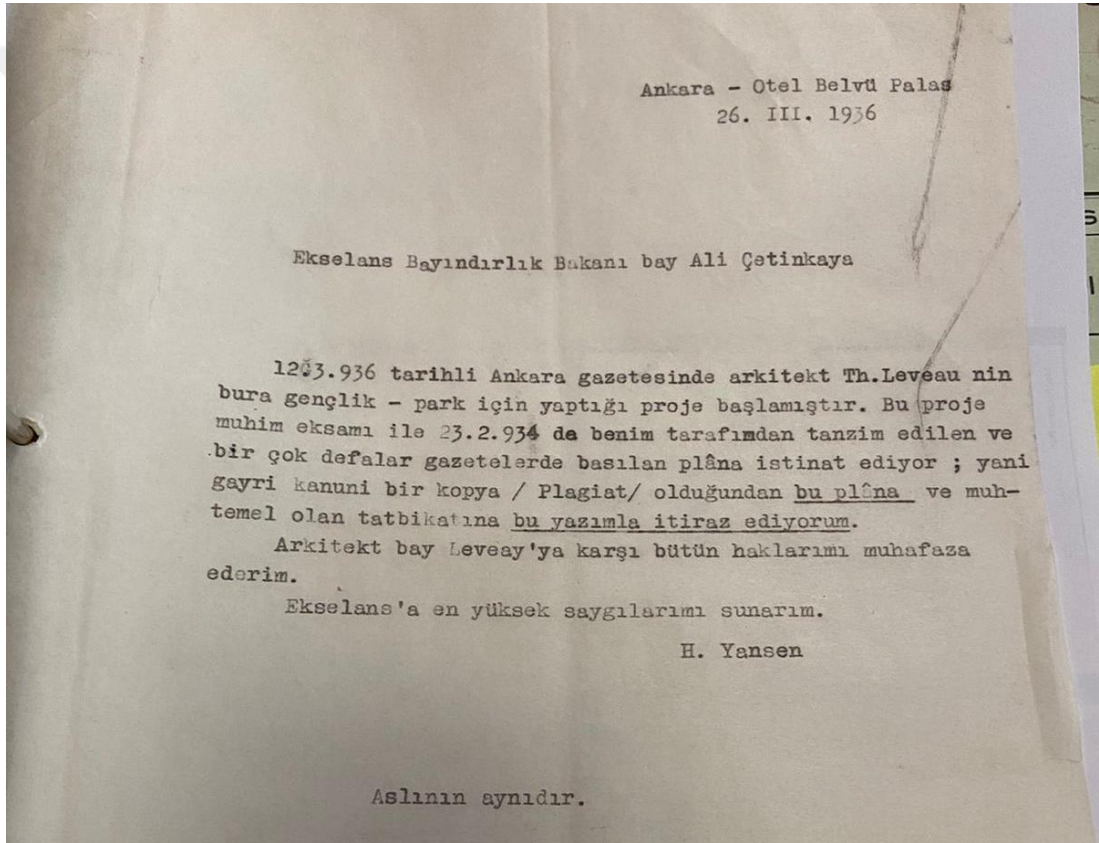


Figure 3.4 Archival Document, Jansen's Objection to Leveau's Ankara Plan (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

The government chose the more modest plan of Theodore Leveau for the application of Gençlik Parkı and the park was opened officially in 19 May 1943 at the Youth and Sports Day. Similar to the need for socialising spaces in the city such as urban parks for the new Republic, there is also need for some amenities in these urban parks for meeting the recreation, socialising and refreshment needs of people.

Thus, Theodore Leveau designed the park with these priorities. It was important to consider that as a social humanbeings people should meet their socialising, recreation, entertainment, cultural and educational needs in this park by the help of the amenities it has. There were both similarities and differences between the plans of Jansen and Theodore Leveau which will also be analysed and compared in this chapter.



Figure 3.5 Construction of Gençlik Parkı on Newspaper Ulus, 5 Eylül 1938 (Gaste Arşivi, 22.09.2022, gastearsivi.com)



Figure 3.6 Opening of Gençlik Parkı on Newspaper Ulus, 19 Mayıs 1943 (Gaste Arşivi, 22.09.2022, gastearsivi.com)

3.1. GENÇLİK PARKI IN THE DESCRIPTION OF JANSEN

Jansen mentioned his plan of Gençlik Parkı in his report on Ankara Metropolitan Municipality Archive briefly as,

The citadel is the main scenery and attraction point in the city which is seen from everywhere of the park especially the terraces in the park. In addition, the waterfall which is surrounded by the flower gardens and flows throughout the terraces will be the attraction point of the park. The water from the Çubuk Barajı will be used for this waterfall and ends with the main lake in the park and around this there will be the resting places and walking, strolling paths for the walking urbanite in the city. There should be coffee houses and shady areas with the dense row of trees for sitting and resting. The circumference of the lake will be 1 kilometre length which provides people to paddle. Furthermore, there are playgrounds for children to play while their parents are

resting in the park. Moreover, rose and flower gardens will inspire the nature lovers and make them happy. Near them there will be a large orangery which offers the visitors to see rare plant types. It is important to place the gazinos in the park without preventing the shady resting areas. An open air theatre will be used for the shows, festivals and meetings. The fascinating observation tower (an eyepoint for looking the planned city) will attract people while watching the beautiful scenery. Nevertheless, the exhibition house which was almost constructed will be adapted to the park. To prevent the dust and rumble of the street there will be dense rows of trees that surround the park. (p.33). (Translated by the author)

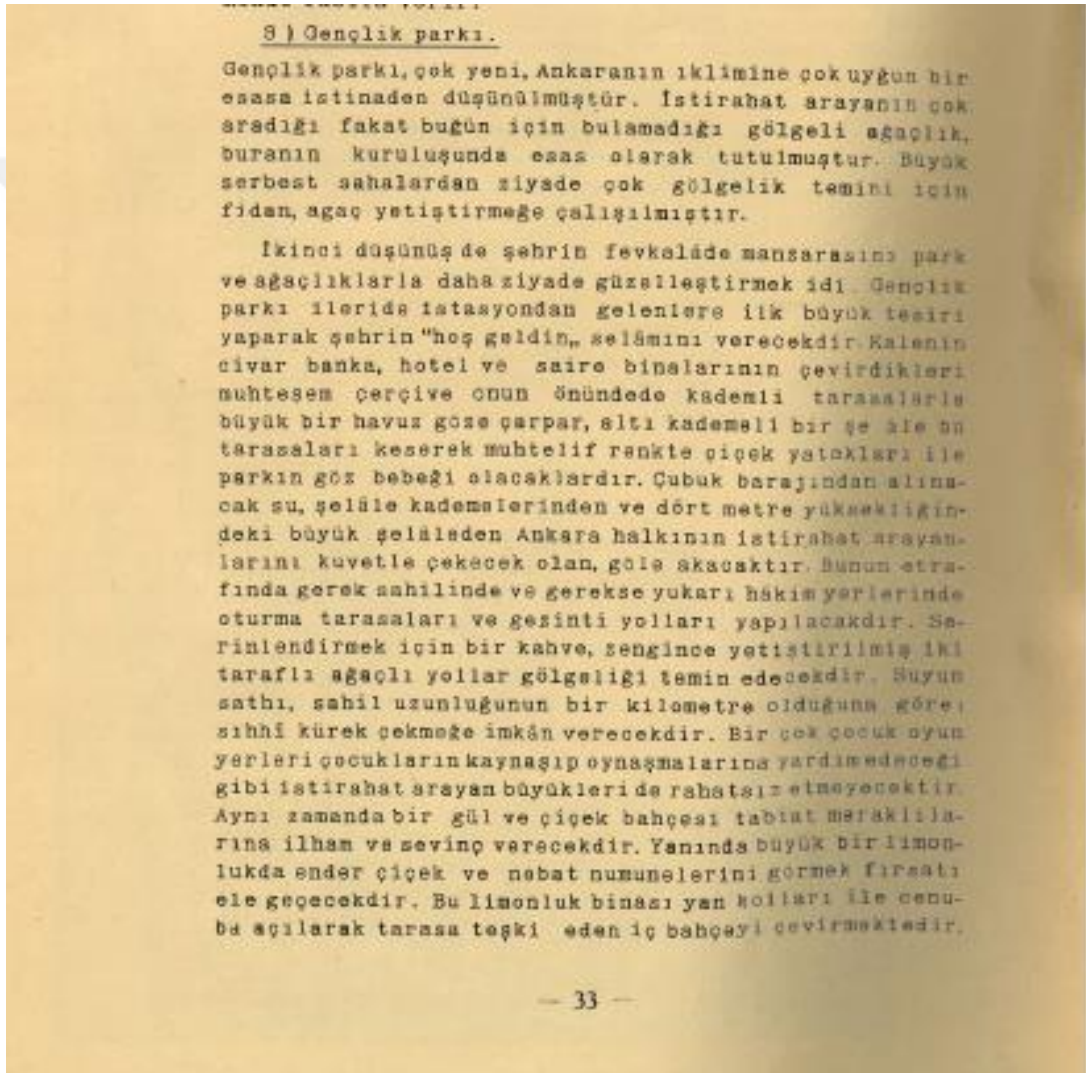


Figure 3.7 Jansen's Gençlik Parkı Description (Jansen, 1937, p.33)

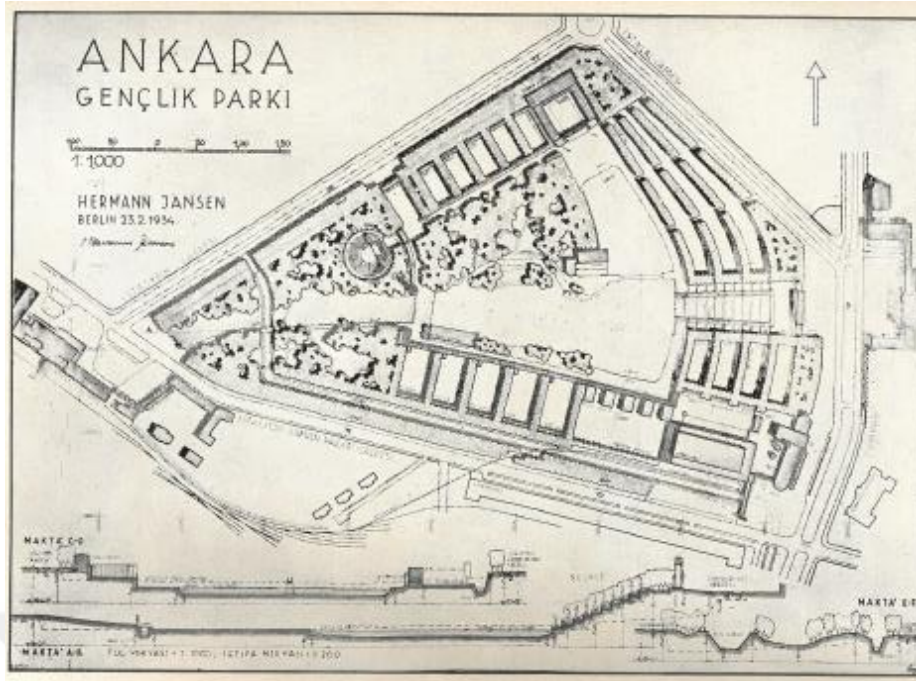


Figure 3.8 Jansen's Plan of Gençlik Parkı, 1934 (Jansen, 1937, p.31)



Figure 3.9 A view of Gençlik Parkı, 1934 (Jansen, 1937, p.32)

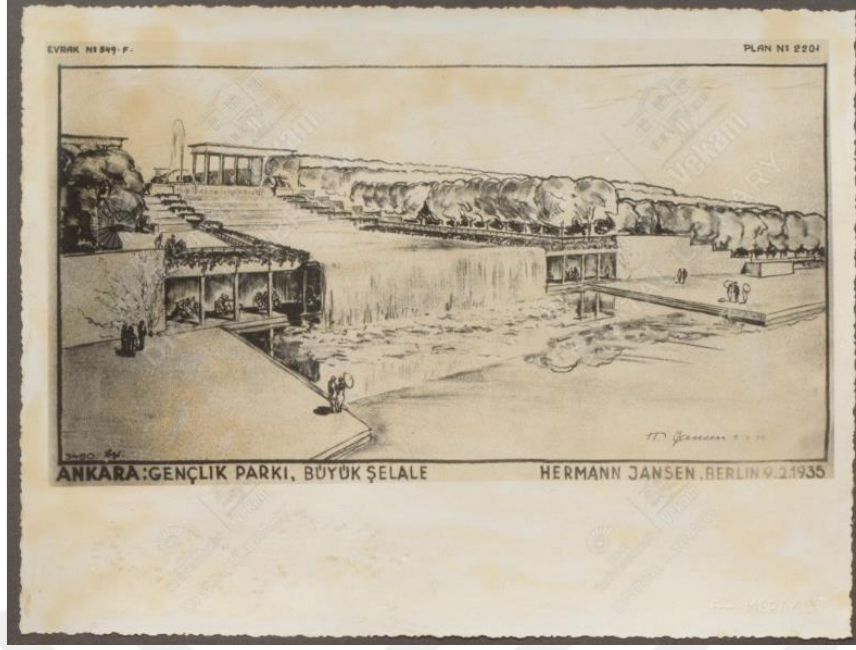


Figure 3.10 Gençlik Parkı Waterfall, 1935 (Koç University Digital Collections, “Hermann Jansen'in Gençlik Parkı Albümü - Ankara Fotoğraf, Kartpostal ve Gravür -Ankara Photograph, Postcard and Engraving - SKL Digital Collections”, 17.04.2023, ku.edu.tr)

Gençlik Parkı was mentioned as a resting and recreation park with full of amenities for the citizens in Ankara at the report of Jansen. It is the park that meets the citizens' need of recreation. This park can be used for the sports activities by youth and it is also suitable for the official holiday celebrations of the capital city. There were two main principles about planning Gençlik Parkı which were mentioned by Jansen in his report.

First of all, the park must be a shady place which is appropriate to the climate of Ankara rather than being directly open space. Thus, there should be many trees which provide shady areas to the visitors of the park.

Secondly, Gençlik Parkı should have an aesthetic value that makes the view and scenery of the city more beautiful and attractive for both citizens and the visitors of the city. “Gençlik Parkı will welcome the visitors who come from the station to the city in the future.” (Jansen, 1937, p.23). The most significant thing that affects a foreigner in a city is the image from the train station to the city, that is why Gençlik Parkı, the heart of Ankara parks', was located across the station.” (Jansen, 1937, p.18). Nevertheless, in some foreign newspapers and magazines Gençlik Parkı was mentioned as the “The Large Park In Front Of The Stadium” which also shows the

importance of the location of the park and the station. The railway should not be far away from the city center and it should be attached with the main streets of the city. Every vehicles and the walking urbanite should access the railway and transfer easily. Jansen said that the hotels are also important to be close to the railway station for the access of the foreigners to the city.

Moreover, the station should be suitable for the new Republic with the green areas like Gençlik Parkı that accompany to the walking urbanite and the passengers who use the train station towards the Ulus Square. Green areas provide walking urbanites equal rights as the vehicles have on the road. Urbanite can walk along the green lines freely and feel more relaxed despite the car traffic. Green areas were connected to each other that surround the city. The most important green areas were located in the İtfaiye Square, Hacettepe, Opera Square and around the railway station also the esplanade. Then, these green areas become a resting garden in the city center which is Gençlik Parkı with its walking paths, path with pergola, shady sitting places and the lake. This park is one of the main attraction points for the citizens from all ages with its fascinating atmosphere. Besides these, Jansen planned lines of green areas which are from the west of the city and Çankırı Street then the small gardens and Çubuk Valley and Gençlik Parkı, the citadel and Bend Stream to the east of the city which provide strolling at the green routes to the urbanite. “By the help of green lines and gardens on the both right and left side, walking urbanite has right for strolling around as free as vehicles in the city.” (Jansen, 1937, p.12)

The main path of the park is not just for strolling, it is a shortcut for the passengers who come to the city and the first image that is seen by the foreigners about the capital city. This main path starts from the front square of the stadium and turns into a bridge which is on İncesu Stream and continues in the Gençlik Parkı. In the first sight the observation tower glitters at the entrance of the park then the main path continues along the large pool. In addition, this main path becomes a path with pergola which is on the 1.50 metres level that dominates the whole park and also the surroundings of the park.

The pool was planned as the attraction point for the visitors of the park. The water for this pool was taken from İncesu Stream. It was transferred under the Atatürk Boulevard by a canal to the pool of Gençlik Parkı. Jansen, calculated the

amount of water for the pool in the park by comparing with his similar design, Wilhelmshöhe Palace Park in Kassel in Germany which was significantly important for knowing the amount of water need for pool.

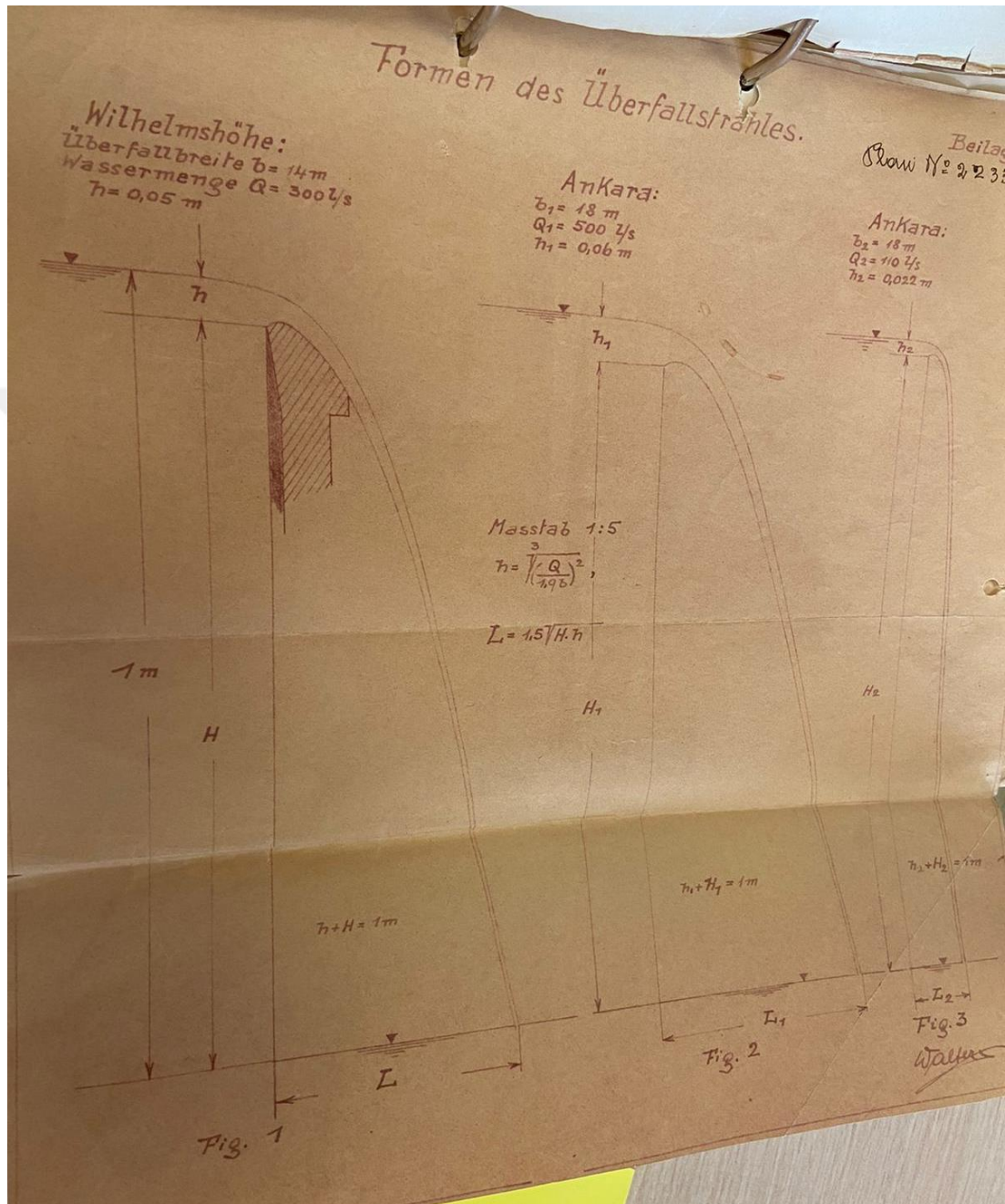


Figure 3.11 Archival Document, Calculation of the Amount of Water for the Pool (Archive of Ankara Metropolitan Municipality (All rights reserved. The documents can not be used.)

Bilhassa iki ana caddé gúse çapmaktadır. Biri Yenişehir olan Çankaya ya Öteki kúzeyde olan Eskişehir uzanır. Enebi Elçilikler de oradadır. / Yanlışlıkla Çankaya da oldıkları yazıl mayarak Eskişehirden bahsedilmiş olacak / bunların evvel yapılan larından biride Alman Elçiliğidir.

İstaayondan Kaleye gitmek isteyenin dünyanın bütün başka şehirlerinden usulden olduğu üzere hareketli ve ekseriya taciz edici birbirine giren bir çok sokaklardan kendini zorlamağa mecbur değildir. Belki kalenin tablosu her vakit gözde olarak daima bir çok tesisat, her şeyden evvel büyük ve belki nadir bulunan bir parkdan geçip gider. Fakat camakânlarda teşhir edilen eşyayı görmek ve mutlaka kalabalık isterse yolu biraz uzatmak şartile - isteğine erişir. Bununla beraber caddeler birbirinin seyruşeferi ne mani olmayacak şekilde açılmıştır: Bunlar köprü ve tüneller le birbirinin üstünden dolayisile altından geçerler .

Parkın tesisatı bir çok yıllık bir iştir. bunu bilhassa süslemek üzere, bu göl yapılacak bu park Türkiye nin ve ihtimalki dünyanın en güzel parkı olacaktır. Bu parkta büyük bir kahvehane yer bulacak bundan sarp kademelerle inen bir kaskad seyredilecek tir. Bir köşede görünüştüğü ne sergi evi olacak ve sununda tamamının ahenkli müntehası olarak bir nev'i ser yapılacaktır. Bütün su tesisatını da yine oldukça genç olan Dresden li Profesör Kunze - yapmakta , dolayisile bu hususta tesir göstermektedir. Bir Su ben dide vücudunu buna medyundur.

Bizzat kale Türkler için büyük bir ehemmiyet kazanacaktır. Yunanlılar için Akrapol , Romalılar için Kapitol ve bunların ecdadı için Ayasofya ne ise Türkler içinde kale o olacaktır. Bu onların / Türklerin / yurt mukaddesatını temsil edecektir. Bunun / Kalenin / önünde bahçeli bir Lokanta yapılacak ve ayakları usun da da eski bir Zuma bendi tamir olunacak ve bir yüzme havuzu vucuda getirilecektir. Bunun etrafında Eskişehir açık kavis çeviriyor çevresinde de tepeler üzerindeki alanlar bir çelen gibi diatır.

Figure 3.12 Archival Document, Description of Gençlik Parkı (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

Designing Gençlik Parkı as a recreation park for all the citizens in the middle of the city, Jansen thought different user groups and their interests and needs. He planned some coffee houses, gazinos, buffets at these shady places. He also thought the different user groups such as families with children. Thus, he planned playgrounds for children to meet with other children and help families to rest.

Moreover, an open air theatre for 2500 people for the meetings, shows and celebrations was designed. Furthermore, Jansen imagined the open air theatre using as a cinema at nights. For creating a coherent atmosphere in the park, he designed the wall of the stage from a wooden construction. The exhibition building had already built in the park area but it was hard to make it a part of the park design and Jansen found a solution as opening a door from the exhibition house to the park for decreasing the border effect of the exhibition hall. There were dense row of trees on the sides of the park to prevent the noise and dust that come from the streets. Besides the trees in the park, there were rose gardens that attract visitors with the colourful atmosphere. Furthermore, in that period sports activities started to become popular in Turkey and Jansen believed that sports activities are necessary for all ages, not just for the teenagers. In the park he planned tennis courts and also he decided to spread and make it more accessible for everyone that affected the construction of the stadium near Gençlik Parkı which would also maintain the unity of that zone which is for recreation and sustaining the flux of pedestrians in and around that zone. Moreover, this recreation and sports zone provide a free space in the city for taking breath, resting and decreasing the density of buildings.

The park was constructed on the swampy plain of İncesu Valley which was the overflow area of İncesu brook. There was a soccer field at this area which was named as Ay- Yıldız Parkı. This area was struggling with malaria infection. In 1925 this area was left to Nafia Vekaleti from the Municipality with the 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. Before the construction of Gençlik Parkı, people were using the public park of Second National Assembly Building which had a pool. (Akansel, 2009)

3.2. DETAILED PARK DESCRIPTION OF JANSEN

3.2.1. THE POOL

The pool was planned as the main attraction point for the visitors of the park. Nevertheless, it was mentioned as “The City Pool” (Şehir Havuzu) near the stadium which shows that it was referred as the symbol of Gençlik Parkı and Ankara. The

pool was designed for providing continuous landscape towards the large bank buildings and the attractive silhouette of the Citadel. The pool was 1 kilometre in perimeter and the water surface was 852 cm height from sea level. The water for this pool was taken from the İncesu Stream. It was transferred under the Atatürk Boulevard by a canal to the pool of Gençlik Parkı. Jansen, calculated the amount of water for the pool in the park by comparing with his similar design, Wilhelmshöhe Palace Park in Kassel, which was significantly important for knowing the amount of water need for pool. In the archival documents of Ankara Metropolitan Municipality, in 1934, Jansen wrote,

For the 84000 m² area there is need for 500 litres water in a second for each month during the seven months of the year.”There were pumps for water transfer, where must be 4 pumps in arid years and 2 pumps in watery years. He determined 18 metres width for the cascade and there were 6 stairs from the top to the end of this area while in Wilhelmshöhe Palace Park the width of the cascade was 11-14 metres and the need for water in each second was 250-300 litres. Moreover, Jansen calculated the cost of constructing the wall of pool from concrete and stone. The stone wall cost 550,044.77 Liras which was more expensive than the concrete wall, 525,493.42 Liras. Therefore, the wall of the pool was decided to be made up of concrete because of its cost and strength.

No 7

Havuz duvarının taştan yapılması haline göre kesif tafsilatı

Toprak işleri			
a- Duvar temelinde	787.50 m ³		
b- Duvarında	1610.25 "		
c- Havuz dahilinde	<u>104400.00.</u> "		
	<u>106797.75 "</u>	= 106800 m ³ x 0.71 =	75828.00
Duvarın ihraciyesi, vasatı 100 metre dahilinde			
1. Ometre irtifaında olarak havuz etrafına nakli			
tesviye ve tanzimi birlikte)			
300 dozajlı çimento harçime moloz duvar inşaatı			
		1921.00 m ³ x 12.94 =	24857.74
İnce yonma ve mozaik taşıdan kaplama			
(500 dozajlı çimento harçile)		2600.00 m ² x 10.42 =	47892.00
Bu taşların cephe tesviyesi ve derzi			
(650 dozajlı çimento harçile)		2600.00 m ² x 1.49 =	3874.00
Yayın havuza döküldüğü yerde şütler ve			
inbok dişleri inşası			
	M ³		
- Moloz taşı	2.50 x 12.94	=	32.35
- İnce yonma taş	15.00 m ² x 18.42	=	276.30
- Harçlı taş taban	10.00 m ² x 3.00	=	30.00
- Cephe tesviyesi ve derzi	25.00 m ² x 1.49	=	37.25
- Beton kanat duvarları temel			
200 dozajlı	7.00 m ³ x 14.50	=	101.50
Duvar 275 dozajlı	12.00 m ³ x 17.94	=	215.28
Kalıp	20.00 m ² x 2.10	=	42.00
Siva	26.00 m ² x 1.20	=	31.20
Beton tabanı (200 dozajlı)	17400.00 m ³ x 14.50	=	252300.00
Kap (650 dozajlı çimento ile)	87000.00 m ² x 1.50	=	130500.00
İnbisat derzleri (2cm kalınlığında)	5600.00 m x 1.00	=	5600.00
Duvarında inbisat derzleri	35.adet x 70	=	2450.00
Bu derzler h 30 m de bir yapılacaktır)			
Harçde kullanılacak yonma taş bedeli			
(Bildir .)			
Bahiliye tertibatı			
a- 200 dozajlı beton	3.30 m ³ x 14.50	=	47.85
b- kalıp	27.00 m ² x 2.10	=	56.70
c- Siva	10.50 m ² x 1.20	=	12.60
d- Demir merdiven kapak			
iskara ve diğer demir aksam	150.00 kg x 0.40	=	60.00
e- 600 mm font boru	110.00 m x 50.00	=	5500.00
f- 600mm vana	1 adet x 300.00	=	300.00
			<u>550044.77</u>

(Beş yüz elli bin kırk dört lira yemiş yedi Ku.)

N 2

Havyuz divarının betonla yapılması haline gelen kesfi tafsilatı

			<u>L i R A</u>
I - Toprak işleri			
Beton inşaatı	106800.00 M3	x 0.71 =	75828.00
Temelde ve tabanda (200 dozajlı)	19000.00 M3	x 14.50 =	275500.00
Duvarda kaplama ve kenar betonları (275 dozajlı)	360.00 M3	x 17.94 =	13634.40
Sıva(650 dozajlı harç ile)	2925.00 M2	x 1.20 =	3510.00
Kalıp	5500.00 M2	x 2.10 =	11550.00
Taban şapı(550 dozajlı)	87000.00 M2	x 1.50 =	130500.00
İnşaat derzleri	5600.00 M2	x 1.00 =	5600.00
Duvarda inşaat derzleri Her 20 M de yapılacak)	56 adet	x 50 =	2800.00
Havyuzun havyza döküldüğü yerde kütler ve ehbok dışları inşaatı			
- 200 dozajlı beton	9.50 M3	x 14.50 =	137.75
- 275 dozajlı "	18.00 M3	x 17.94 =	322.92
- Harçlı taş taban	10.00 M2	x 3.00 =	30.00
- Sıva	51.00 M2	x 1.20 =	61.20
- Kalıp	20.00 M2	x 2.10 =	42.00
Yerliye tertibatı			
200 dozajlı beton	3.30 M3	x 14.50 =	47.85
Kalıp	27.00 M2	x 2.10 =	56.70
Sıva	10.50 M2	x 1.20 =	12.60
Demir merdiven kapak İskara ve diğer demir aksam	150.00 kg	x 0.40 =	60.00
600 MM font boru	110.00 M	x 50.00 =	5500.00
600 mm vana	1 adet	x300.00 =	300.00
			525493.42

(beş yüz yirmi beş bin dört yüzdoksan
üç lira kırk iki kuruştur)

Figure 3.14 Archival Document, Calculation of the Cost of Concrete Wall (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

Jansen used water element in other parts of the city and the Roman Dam is one of these points. Jansen's design of the Roman Dam is also important to compare with his waterfall in Gençlik Parkı. The Roman Period water dam, which was established on the Hatip Stream passing through the sides of the Ankara Castle, left its place in a reinforced concrete dyke in the early periods of the Republic. Bent

Deresi, which is a very wooded and lush place, has remained one of the most popular recreation areas of Ankara for a long time. Since it often overflowed and caused loss of life and property, it was closed over the Hatip Stream later and a Bent Deresi without a stream and weir was left. (Tunçer, M. (2019) Ankara: Roma Dönemi 1: Roma Bendi, Bend Deresi Ve Antik Tiyatro, 17.06.2023, ankaratarihi.blogspot.com)

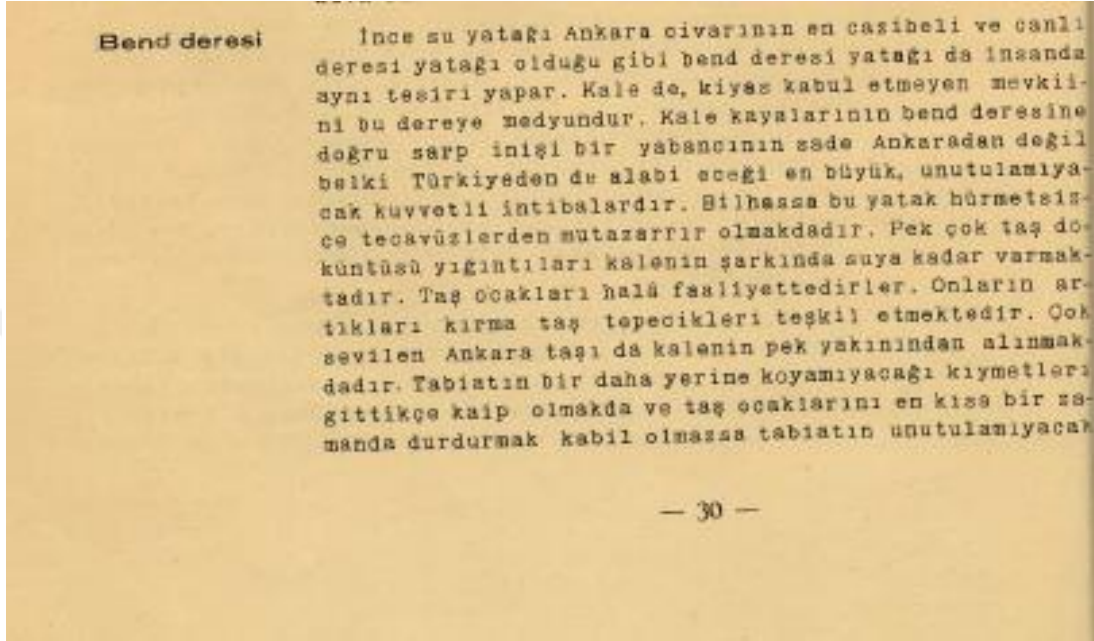


Figure 3.15 Description of Bend Stream (Jansen, 1937, p.30)

Beside the relaxing effect of the water, visitors of the park could walk at the paths and sit on the terraces around the pool and watch the view of the park and see the vista of the beautiful Citadel. Jansen planned a path under the the waterfall for walking. The waterfall is an example of direct translation from the German context to Ankara. Moreover, the paths on the both sides of the pool were the main paths and the coastal road. They were planned as shady areas by the trees which also provide cool weather actually in the summer seasons and the main axis that provide access to the park from the station. This main path designed as branching out the secondary paths in the park which were planned as 2 or 3 metres width. Another main path was the path with pergola which was around the circular part and on the east side of the pool starts from the exhibition house's one entrance and ends with a coffee house which works as a shelter in the rainy days and shady place in summer seasons, sports activities areas and strolling paths around this pool at that period. This path with pergola was on the 1.50 metres level which offered a continuous view to the inner

landscape of the park. The curved form of this path provides more perspective to the visitors of the park. In addition, Jansen planned a bridge that connects the two sides of the pool between the big stair and the coffee house as a shortcut and as a symbol of Gençlik Parkı at that period in Ankara. These paths were designed for the continuous strolling activity at the park and the level differences at Gençlik Parkı provided people various landscapes and vista points.

On the pool, there would be decorative animals that work as fountain and used for shows on the pool. For these decorative animals, İncesu Stream was also preferred rather than Çubuk Barajı because of the speed and power of the water. In addition, Jansen mentioned the activities that pool can serve throughout the 1 km length of the pool to the visitors. In summer days, people can paddle on the pool and for the pedalling activity on the pool, there was a boat renting place at the coastal road near the coffee house. In the winter days, the pool will be frozen and people can do ice skating on the frozen surface of the pool.

3.2.2. THE PLAYGROUNDS

He also thought the different user groups such as families with children. Usually, at the weekends families visit the park for their recreation need and spending their time with their family members. Thus, he planned playgrounds for children to meet with other children to play together and help families to rest. There was more than one playground which was separated by the lines of trees from each other. In addition, these trees provide shady areas for children and their families who wait for them. Sitting places were planned for the families at these shady areas which protect them from the different weather conditions such as the hot, sunny weather and rainy days. Moreover, Jansen planned these playgrounds as connecting them to the path with pergola which was also the most common used path at the park.

Kaskadın çark nihayetindek bir intihâ olmak üzere canlı bir motif düşünülmiştir. Şaha kalkmış ve hortumundan göle su fışkırtan bir fil plastiği .

H. Çocuk oyun yerleri .

Ağaç sıraları ile birbirinden ayrılmış bir sıra çocuk oyun yerleri pergolaya bağlanmıştır. Bu ağaç sıraları aynı zamanda göl-ğe vermeyede hizmet ederler. Her oyun meydanında çocuklara beka- anne ve mürebbiyeler için oturma yerlerini küçük bir oda vardır. bu birdanbire gelen yağmur anlarında da sığınak vazifesini görür. Bundan başka her odada avadanlık veya serinliller satışı yerli yer leştirilmiştir.

J. Sergi sahası :

Bu arada yapılmış olan sergi binasının sergi sahasına ahenk li olarak yapı işi pek kolay olmadı, çünkü bağlı başına kapalı bir mimari olan bu bina pek güç olarak park tesisatı ile bağlantıya ala z sergi sahasına bağlanıyordu. bu vaziyet şöyle halledildi.

Sergi sahasının şimalindeki teraşe takriben 850 kotuna yük- seltılmıştır. Bu sergi evinin orta kısmının parka doğru olan gev- re balkon yüksekliğidir. Bunun şimal kısmında zemin katında genç reler olmadığı için teraşeyi buraya kadar sürmek mümkündür. Şimal kanattaki bir kaç hela ocağoresine bir kurangelez ile ışık bilirdir. Bu suretle bina enteresant bir şekilde teraşalarını yükseklikleri ile bağlı olarak teras duvarları birlleşmiş ve taraf olan artık derecedeki irtifa tesirinden gâip etmiş olur. tüm sergi sahası için Genel giriş binanın cenup ciheti intihâ edil miştir. Çünkü Cumhuriyet caddesi ile İstasyon pazarı caddesi- nin buluşma noktası her vakit seyruşefer düğümü olarak bir ehemmi- yeti hâiz /mesaha otobüs durak yeri ; / ve bu sebepten girişin bu yerden olması elverişlidir. Giriş yüksekliğini caddenin yüksekliği ile denkleştirilmek mecburiyeti olduğundan bir merdiven ile gençlik - parkının alt seviyesine inmek icap etmektedir. gelecekte yapılacak olan büyük sergi hali ile mevcut sergi binası arasındaki ön meydan büyük sergi halinin şimalinde bahçe tertibatıyla sanat eserlerinin

Figure 3.16 Archival Document, Description of Playgrounds and Exhibition House (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

3.2.3. THE EXHIBITION HOUSE/ BUILDING

The Exhibition Building was already constructed at the park while Jansen was designing Gençlik Parkı. In 1931, an international competition was opened for the design of the Exhibition House in Ankara. It was an opportunity for local architects to get commissions. From a total of twenty-six entries, including ten projects by foreign architects, the winning design was by a Turkish architect who was Şevki

Balmumcu although the first prize was shared with the submission by the Italian architect Paolo Vietti-Violi.

Balmumcu's project was chosen instead of Vietti-Violi's because calculations showed that the latter could not be realised within the limited budget of 250,000 Turkish Liras reserved for the construction, and Balmumcu's project was preferred because of its architectural value as well as the fact that it was the most appropriate for the existing conditions. (Ergut, 2011, p.16)

It was hard to make the Exhibition Building as a part of the park as it works in a harmony because of its closed structured with borders. For creating a unity in the park, the level of balcony of the Exhibition Building was raised to the level 850 metres which connects the Exhibition House to the park. Because of the high accessibility of intersection of the Cumhuriyet Street and İstasyon- Samanpazarı Street the main entrance of this Exhibition Building was planned on the South of the building. This intersection of these streets was the meeting point of people and the main transportation axis and the stops of the busses'. To make the levels of the entrance and the street equal to each other, Jansen planned a stair that connects the levels. Beside this Exhibition Building which was already structured, Jansen thought the larger Exhibition Area which will be constructed in the future. He designed a garden which works as a yard between the current Exhibition Building and the future Exhibition Areato exhibit the artworks at this yard. This yard with garden had entrance from the west of Gençlik Parkı to invite the visitors to the exhibition area. In addition, the railroad surrounds the Exhibition Area for transporting the exhibition decorations and settings.

3.2.4. THE OPEN AIR THEATRE

The open air theatre was planned with the capacity of 2500 people. It was for the shows, meetings, dance shows, festivals and bayrams. The perimeter of the open air theatre was covered dense creepers for creating shady area. In addition, for the coherence in the park, the wall of stage was made by a wooden structure and also covered by creeper which seems like a green wall. This wall was also thought for separating the changing rooms from the stage. There were two changing rooms for both women and men. This stage's height was changeable by a mechanism for different types of activities and shows. By raising the stage, the visitors of park could see the open air theatre from anywhere in the park and this makes the open air theatre more interesting. In addition, there were two places to preserve the decors and

materials for the show for both women and men. There was an opportunity to use the open air theatre as a cinema at nights which provided live and secure atmosphere at the park. The sitting places of the open air theatre were in a curvy form which helps people to see the stage well and the walls of these sitting places was made by stone.

This open air theatre was designed such as in ancient Greek cities because of the Citadel at the back of the stage. 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. This theatre was related with the watch tower which was actually designed in 1933 by Jansen. Another 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. In addition, there was a sculpture on the stage of the theatre in Jansen's proposal.



Figure 3.17 Open Air Theatre, 1935 (Koç University Digital Collections, "Hermann Jansen'in Gençlik Parkı Albümü - Ankara Fotoğraf, Kartpostal ve Gravür -Ankara Photograph, Postcard and Engraving - SKL Digital Collections", 27.09.2022,ku.edu.tr)

This open air theatre was in classic ancient Greek type (rather than semi-circular Roman) with an orchestra.

3.2.5. THE COFFEE HOUSE

At the west side of the path with pergola, Jansen planned a coffee house which was a focal amenity in the park for people's resting and dining needs. This

coffee house had two floors. At the entrance floor there were sitting places and toilets which were for women. Jansen also thought the sunlight and air circulation for the inner space of coffee house. At the first floor, there were kitchen, buffet and closed space which provide people a warm place and preserve people from cold weathers. The coffee house was in the middle of the park and next to the boat renting place which means that it was located at the most accessible location in the park.

3.2.6. PATHS, SITTING AREAS, GREEN AREAS

Jansen planned Gençlik Parkı as a place for restful strolling. He planned a route that starts from the station and continues in the park and ends at the Ataturk Boulevard. Thus, it can be said that, he planned Gençlik Parkı as a focal point that attracts visitors who came to Ankara from the station and a resting place where people can see the amazing view of the castle while strolling and resting in the park. While he was designing Gençlik Parkı in accord with its surroundings, he also planned its inner paths, sitting areas and green areas with the pool for the visitors of park and walking urbanite. The pool was in the middle of the park with 1 kilometres length which creates coast affect around the pool. The main path was planned around the pool and there were secondary paths that branches out from the main path to the inner spaces of park. In addition, there were terraces around the pool, next to the main path of the park which provide people to sit and watch the beautiful scenery of the park and the citadel. The places in the park were separated from each other by the paths and designed green areas. There were lines of trees that surround the park and provide shady areas and prevent the park from the noise and air pollution of the traffic. There were green areas for children's playground which help children to meet and play with each other. In addition, these playgrounds provide families with children to spend their time more efficiently. While children are playing, they can rest in the park. Thus, the park provide all people regardless of age and sex, a resting and strolling place in the middle of the city. Besides the free green areas, there were rose and flower gardens which create colourful atmosphere in the park and attract the visitors more. Next to the rose gardens there was an orangery which was also planned by Jansen. The shady areas which were created by the trees, help the flowers grow well and people to sit at this shadow. The sitting places generally, placed around the pool under the large trees and near the coffee house. Nevertheless, the stairs of open air theatre was also planned as sitting places. Moreover, there was a

railway that carries the exhibition hall materials and transports the visitors of exhibition hall. On the west side of the park there was a forest, created by the trees and there were small buffets between these trees. On the south and large side of the pool, there was a path with pergola with large scenery to the bank buildings and inside of the park. This path with pergola prevents people from the changeable weather conditions and they can sit on the benches under the pergola while watching the scenery. Furthermore, the path with pergola was on the 1.50 metres level which also helps it to dominate everywhere in the park.

3.2.7. THE TENNIS COURTS

There were 3 tennis courts which were planned between the front area of cascade and exhibition house. This place was chosen for the tennis courts because of the slope of the area which provides terraces for watching the tennis matches and there was no need to use extra area for constructing the tribune. Besides, these terraces also provide watching the beautiful scenery of the coffee house of the exhibition house and the citadel.

3.3. GENÇLİK PARKI IN THE DESCRIPTION OF THEODORE LEVEAU



Figure 3.18 Leveau's Plan of Gençlik Parkı on Newspaper Servetifunun (Uyanış), 9 Nisan 1936 (Gaste Arşivi, 13.07.2022, gastearsivi.com)

On the contrary to archival documents about Jansen's Plan of Gençlik Parkı, there is less references and archival documents about Theo Leveau's Gençlik Parkı description and design. Thus, this part is handled and written by analysing the situation and design of Gençlik Parkı after its completion.

First of all, Theodore Leveau was a French landscape architect and city planner. He came to Turkey in Early Republican Period which was a period that Turkish architects and planners were sent to Europe to have education about modernism. Other architects and planners that stayed in Turkey educated by the European architects and planners who got included in Maarif Vekaleti and Nafia

Vekaleti. Thus, Theo Leveau was also in this group of architects and planners that took charge in these Maarif Vekaleti and Nafia Vekaleti. While he was working in these groups he had two projects that were more interesting and successful, Çubuk Baraj Gazinosu and Gençlik Parkı. (Demirtaş, 2021)

There was another similar design to the pool of Gençlik Parkı by Theodore Leveau which was Çubuk Baraj Gazinosu. It was used as a summer swimming pool and there were coffee houses, sports activities areas and strolling paths around this Baraj at that period, similar to Gençlik Parkı. Thus, both Gençlik Parkı and Çubuk Baraj Gazinosu reveal the approach of Theodore Leveau to the urban park. He plans an urban park to meet the recreation needs of the visitors' as a green area with its strolling paths and the amenities that serve various functions and activities to its visitors regardless of age and sex. While Çubuk Barajı was planning the area of the Baraj and its surroundings were planned together as a social sphere. The places around the Baraj Gölü create a social atmosphere which provide the visitors to watch the water element while they were resting at the cafes, restaurants or walking around the Baraj. The dense green areas increase the amount of fresh air and help people to feel relaxed. The Gazinos were the fundamental elements of the entertainment culture at these years. The managers of the city also gave importance to the Gazinos because they are the facilities that offer service to the citizens beyond being commercial facilities. There were busses that scheduled both at daytime and the nights. The Baraj Gazinosu was also interesting for the foreigners who came from other cities to Ankara. It became the major entertainment based amenity that was visited by the families and groups of students to celebrate the spring and to have fun. However, the Çubuk Baraj Gazinosu was destroyed in 2016. In 2019 the new construction project of the Çubuk Barajı was started and it was opened in 2020 again as a recreation area.

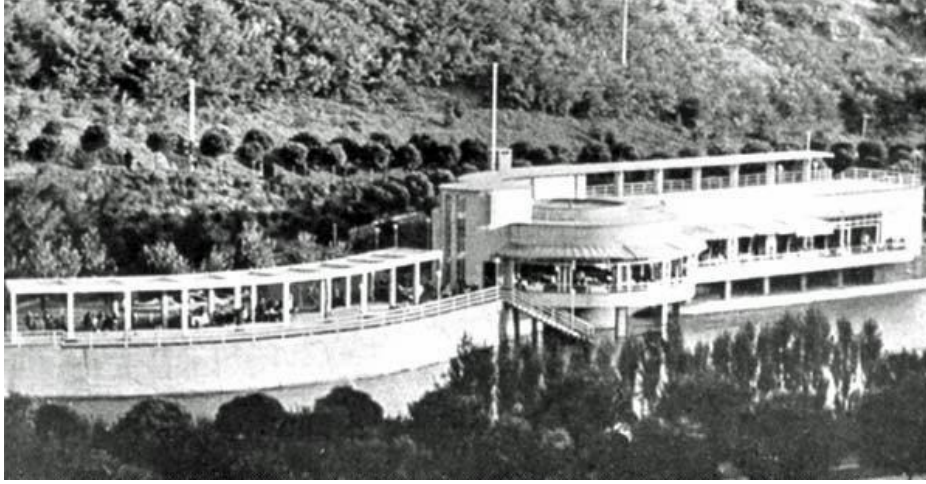


Figure 3.19 Çubuk Baraj Gazinosu, 1938 (Çubuk Baraj Gazinosu, 27.09.2022, arkiv.com.tr)

As I mentioned before, because of some economical problems Theo Leveau's plan of Gençlik Parkı was chosen rather than the Jansen's plan. Theo Leveau changed the triangular shape of the park in order to increase the open spaces that were wide enough to access from everywhere, spend time in the park and stroll with resting freely. He designed the pool on the long side and center of the park.

By designing the geometrical arrangements on the inside and and planning the group of trees on the outside, the promenades are planned towards the directions that attract the attention, a sense of order, spaciousness and wholeness are achieved. (Uludağ, 1998).

He rearranged the design in more organic forms and gave importance to unity of the forms and amenities in the park.

In the sense of the park's overall image, the influence of French formal gardens can be assessed. Many geometrical and symmetrical forms were used in the park. The pool was also designed axial and geometrical. He planned primary and secondary pedestrian paths in the park. The primary paths were arranged around the pool and the secondary paths were the paths that provide exploring the inner parts of the park. Moreover, there was a curvilinear path with pergola which is available for sitting on benches and walking. This path with pergola is also designed as a protective cover from the weather conditions. In addition, the most significant design of Leveau in Gençlik Parkı was the bridge on the pool that connects the two parts of the pool and the park. (Akansel, 2009)

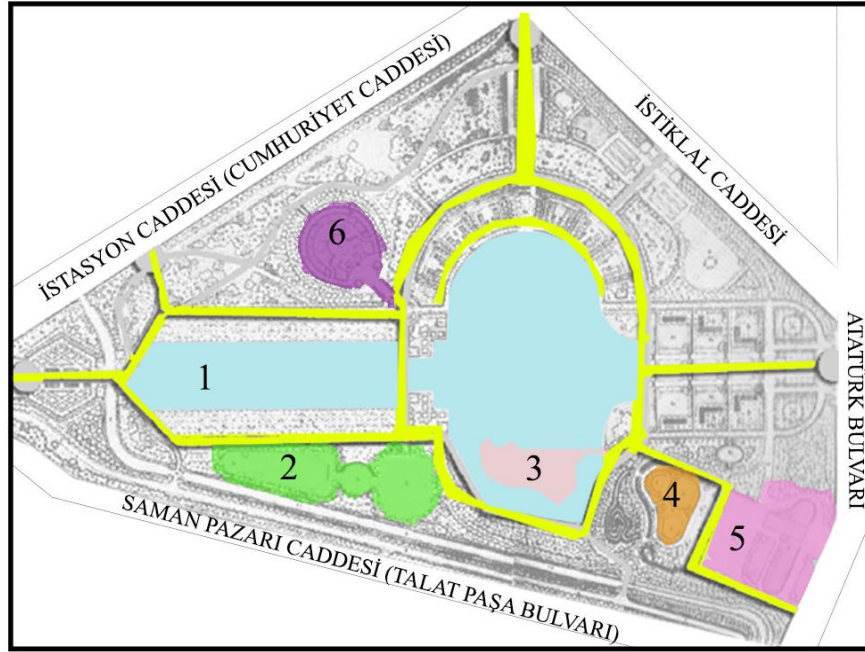
Theo Leveau designed five entrances in his park, the main entrance was designed near the Exhibiton House on the Opera Square. The second one was near

the Station across the Evkaf Apartments. The third one was opposite the First National Assembly Building, the fourth one was across the entrance of 19 May Stadium and the last entrance was on the right side of the Exhibition House for the visitors that preferred wandering in the park by riding horses. (Uludağ, 1998)

He designed the park at different levels to exhibit the all parts of the park for someone that looks from outside to the park and also to exhibit the beautiful scenery of the Ankara Castle for the visitors of the park who watch the view of Ankara while spending time in the park. From the main entrance on the Opera Square, the ground of the park slightly sloped down to the pool. Thus, this levelling created an atmosphere that was full of the relaxing and fascinating scenery of the pool. Moreover, Theo Leveau gave importance to design a plaza, a wide square between the cascades and the pool to create a space for meeting, shows, festivals and ceremonies that would enable people to socialize with each other.

The pool was designed in two parts as the one part was on the long side of the park and on the other side an island with Coffee House (3). The center of the pool had a wide circular form and the two parts were designed in linear forms. He planned the south side of the park for Playgrounds (2) for children and then the fun fair. In addition, he thought resting and sitting places for people next to the playgrounds.

He proposed a Horse Riding Pit (4) near the Exhibition Hall (5). Moreover, there was the Open- Air Theatre (6) in his plan which is shown below.



- | | |
|---|--|
| Lake | Playground |
| Coffee House | Horse Riding Pit |
| Exhibition Hall | Open-air Theatre |

Figure 3.20 Amenities at Leveau's Plan of Gençlik Parkı (Diagram by the author.)

3.4. THE COMPARISON OF JANSEN'S AND THEO LEVEAU'S PARK DESCRIPTION AND DESIGN

Although, Jansen imagined and designed Gençlik Parkı with his planning principles, it was not constructed according to his plan because of some economic reasons and Theodore Leveau, a French architect prepared more modest design for Gençlik Parkı. In the archival documents there were writings about the objection of Jansen to the plan of Theo Leveau because of the similarity of the two plans.

I saw the news on the Ankara Newspaper, it is written as 'The project of Gençlik Parkı is started to be constructed on 12.03.1936 by the architect Th. Leveau.' However, this plan is a copy of my Gençlik Parkı plan which has drawn by me on 23.02.1934, so I object to the approval of Theo Leveau's plan. (Jansen, 1936)

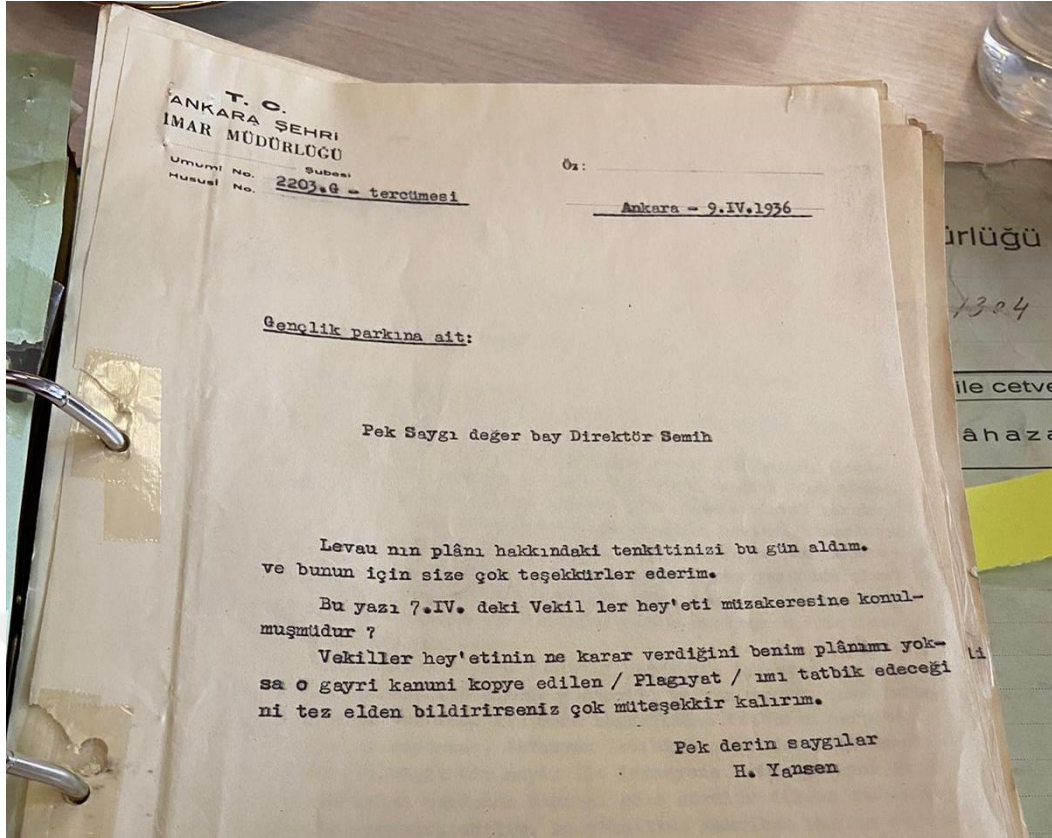


Figure 3.21 Archival Document, Writing by Jansen (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

According to Jansen's project, the cost for the soil, pool and waterfall works was 500 000 Liras whereas it was 300 000 Liras for the Theo Leveau's project. Thus, the total budget which was 600 000 Liras for the construction of Gençlik Parkı was more efficient with the Theo Leveau's project because there was also opportunity to regulate the paths of the park besides the soil, pool and waterfall works by the total budget. In addition, in the Jansen's project there was 106000 m³ levelling but in the Theo Leveau's project there was need for 60000 m³ levelling. Jansen thought the waterfall with 18 metres width but it was impossible to obtain the waterfall effect with the 400 metres diameter tube which transfers the water from Çubuk Barajı to the park. Thus, in the new project the width of the waterfall was decreased to 2 metres and by this the waterfall effect was obtained. Jansen planned the pool area as 35000 m² whereas Leveau planned it as 32000 m² and by the change in the shape of the pool he gave the lake effect in the middle of the park. Therefore, there was another option for the plan of Gençlik Parkı which was more modest and aesthetic that caused to be chosen this project which was belong to Theo Leveau. This project had stronger 'urban park' macroform and image. The synthesis of modernism and

classicism of architecture were applied in this park design. "The plan that was attached to this document was approved to construct rather than Jansen's plan because of its lower cost and simple construction techniques." (Atatürk)

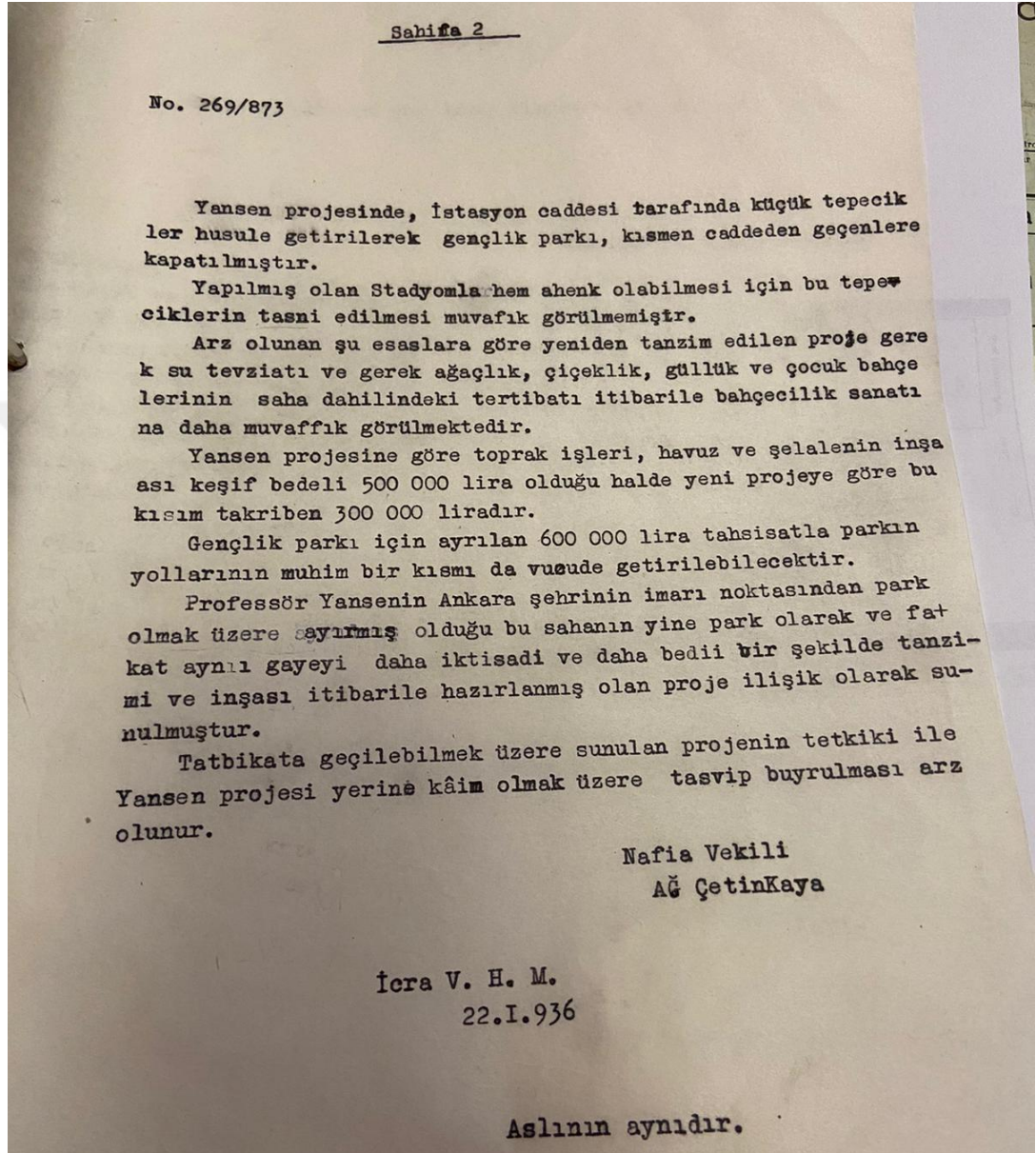


Figure 3.22 Archival Document, Comparison of Jansen's and Leveau's Designs (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)

21/1/1936

Üz: Ankara Gençlik parkı hakkında

No. 269/873

Yüksek Başvekâlet Makamına

2866 numara ve 25.12.935 tarihli kanunun birinci maddesinin 2 inci fıkrası muvabince, Ankara İstasyonile Şehir arasında kurulacak Gençlik parkına, Su getirilmesi, Havuz vesair tesisat yapılması için 600 000 / Altı yüz bin/ liralık bir paranın sarfa tekrarrur etmiş ve bu inşaatın Vekâletimizce yapılmasında katbul buyrulmuştu .

Bunun üzerine Professör Yansen tarafından hazırlanmış olan park projesi Dahiliye Vekâletinden istendi .

Dahiliye Vekâletinin 19.11.935 tarih ve 4372 sayılı tezkere si ile Professör Hermann Yansen tarafından yapılmış olan Ankara gençlik parkı projesi alındı .

Bu proje Yüksek icra vekilleri hey'etinin 24.7.935 tarih ve 2/1071 sayılı kararı ile tasvib edilmiş olduğundan Dahiliye Vekâletince tatbikinin temini istenmektedir.

Tatbikatta gecilmek üzere yapılan tetkikat esnasında, Professör Yansenin projesi esası dahilinde bazı tadilat icrasile daha ekonomik ve daha güzel bir proje vucude getirilebileceği kanaatine varılmıştır.

Professör Hermann Yansenin projesine göre 106 000 metre mik abı tesviyei turabiye yapmak icap ederken bu miktar yeni projede 60 000 metre mikabına tenzil edilmiştir.

Yansenin projesinde 18 metre arzında bir şelale vucude getirilmesi düşünülmüştür. Halbuki Çubuk barajı filtre İstasyonundan düşenecek 400 m/m kutrunda bir borunun vereceği su ile bu kadar geniş arzdaki sahada bir şelale hissi verecek su ceryanının teminini mümkün görülmemiştir. Bu sebebe binaen buradaki kanal arzı bu 2.00 metreye indirilmiş ve o şekilde bir şelale yapılmıştır.

Professör Yansen tarafından yapılması ~~ix~~ tasavvur edilen havuzun sahası 35 000 m2 olduğu halde yeni projede bu saha - 32000 metre ^{metre} murabba ^{metre} indirilmiş ve fakat şekilde yapılan değişiklikle büyük bir göl hissini verdirmek imkânı bulunmuştur.

Figure 3.23 Archival Document, Comparison of Jansen and Leveau's Designs (Archive of Ankara Metropolitan Municipality (All rights reserved. The documents can not be used.)

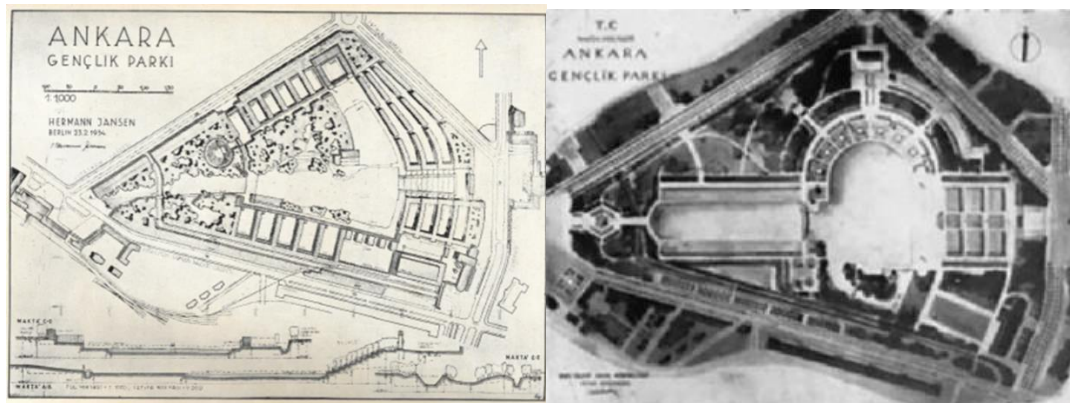


Figure 3.24 Plan of Jansen, 1934

Plan of Theodore Leveau, 1936

Although Leveau kept the main design principles of Jansen, he made some changes in his plan;

- Besides the main pedestrian path along the pool, secondary paths were added in the park.
- The style of the park was changed. In Leveau's design there was geometrical, axial and symmetrical arrangement such as the French formal gardens whereas Jansen's plan was similar to English gardens. (Akansel, 2009)
- The form of the pool was changed. It was divided into two as larger part was the lake and narrower part was the pool for the cafe building and swan's house. The "coffee house" was constructed as the Göl Gazinosu and later than transformed into the Wedding Hall. However, the swan's house was not built.
- The watchtower and rose gardens that Jansen proposed was removed by Theo Leveau.

3.5 ANKARA’S GROWING MACROFORM AND GENÇLİK PARKI’S CENTRALITY

The development process of urban macroform in Ankara, seems to have a development parallel to the rapid urbanization process it has experienced in the Republican period of the city. (Ankara Büyükşehir Belediyesi, Makroform, 17.08.2023, 3-makroform (ankara.bel.tr))

Because of the dramatic increase in the population of Ankara, the urban macroform also expands rapidly. By this growth, the distances from the city center increase and the center also changes.

As it is shown in the figures below, as an urban park in the hearth of the city, location of Gençlik Parkı becomes more far away from the city center because of the changes in the city centers. In addition, as the boundaries expand rapidly the distance to this park which is in the city center, increases and the accessibility of the park becomes more difficult than the early periods.

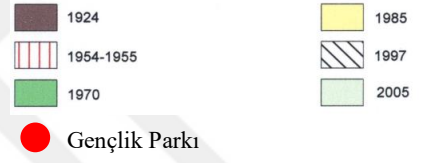
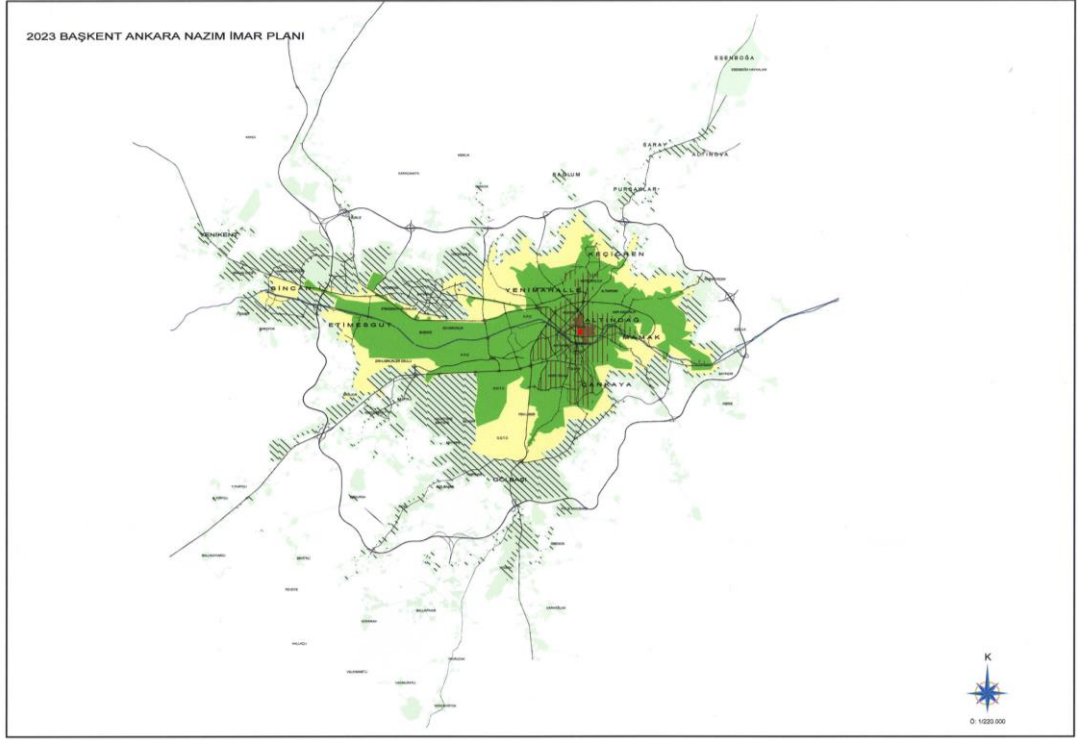
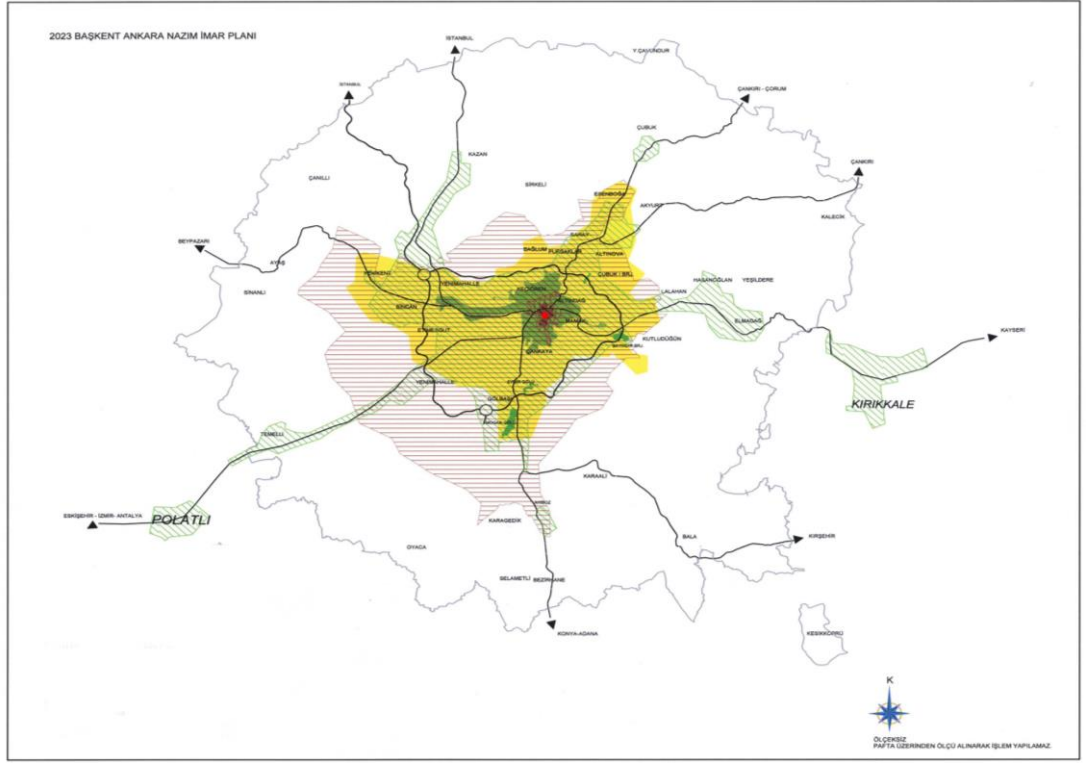


Figure 3.25 Ankara City Residential Development (Ankara Büyükşehir Belediyesi, Makroform, 17.08.2023, 3-makroform (ankara.bel.tr))





- | | |
|--|---|
|  ANKARA BÜYÜKŞEHİR BELEDİYE+MÜCAVİR ALAN SINIRI |  ANKARA 1990 NAZIM PLANI |
|  LÖRCHER PLANI |  2015 YAPISAL PLAN ŞEMASI |
|  JANSEN PLANI |  2025 NAZIM PLAN ÇALIŞMASI |
|  YÜCEL UYBADIN PLANI |  Gençlik Parkı |

Figure 3.26 Macroform Boundaries of Upper Scale Plans (Ankara Büyükşehir Belediyesi, Makroform, 17.08.2023, 3-makroform (ankara.bel.tr))

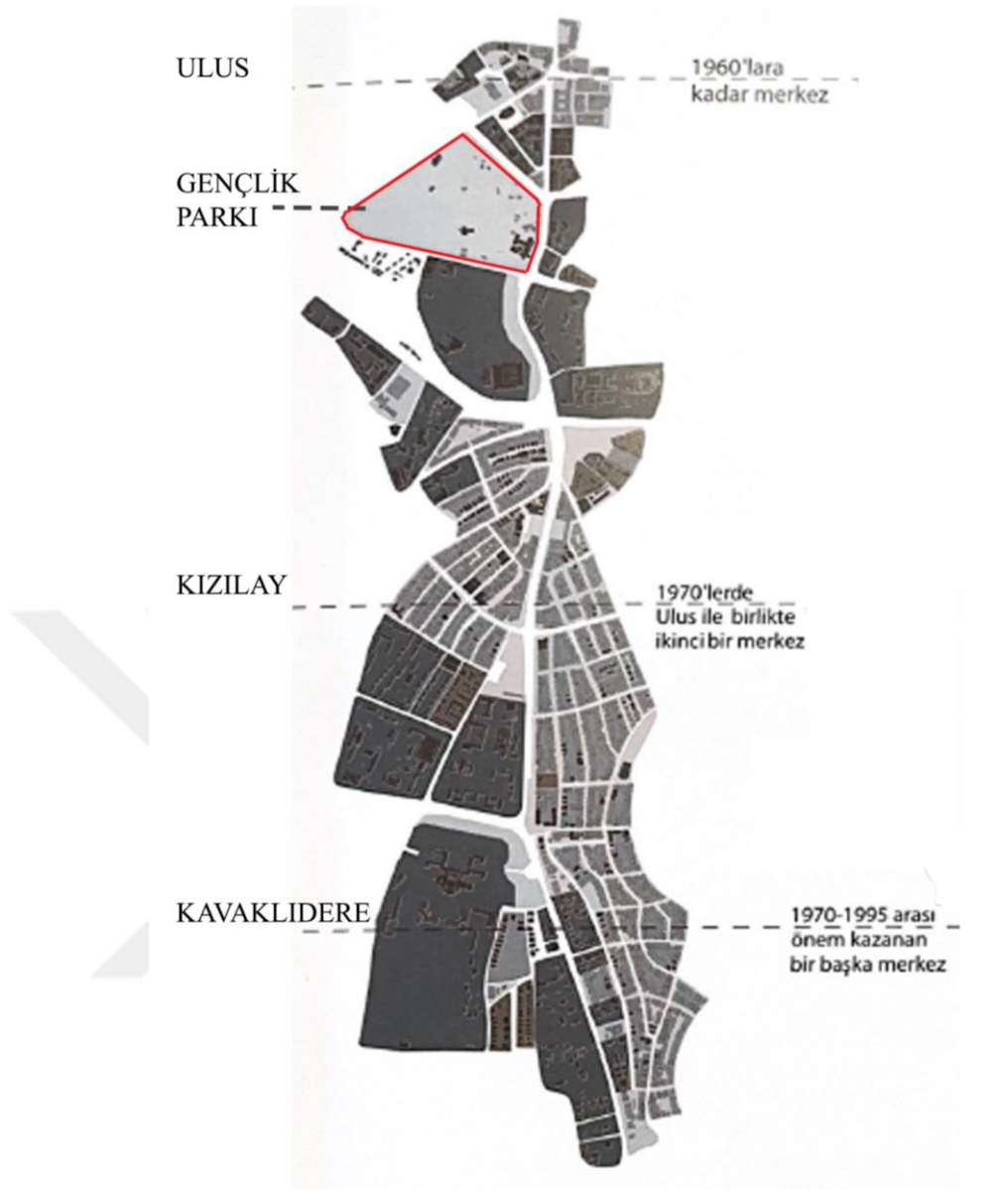


Figure 3.27 Changes of Ankara Macroform in Different Periods (Sargın, 2012, p.50)

In the historical process, in the context of the social and economic characteristics of the periods, the usage purposes, user groups, spatial definitions and public meanings of the squares have changed depending on the change of the city centers. This figure shows the city centers of Ankara and their changes. The city center was Ulus until 1960s. Then, besides Ulus, there was another center which was Kızılay from the beginning of 1970s. Moreover, Kavaklıdere became important as another center in Ankara between 1970 and 1995.

Jansen Plan which adopted Ulus as the only center, moved the city's new administrative center to Yenışehir, leaving its commercial function in Ulus. In the plan, it is foreseen that the active commercial life around Ulus Square, which is

considered as one of the most important urban openings, will continue. (Madran, Ergut ve Özgönül, 2005). Because of the changes in Ulus Square, it lost its feature of being an official center for ceremonial and celebration purposes and to become an important place for civilian uses. Due to Gençlik Parkı, which is newly added to the city, the green areas associated with the square became less important and after the opening of Stadium and Hipodrom, the celebrations started to be made there and this also caused Ulus Square to lose its importance.

In the south, when Kavaklıdere began to gain its central feature, Ulus, whose bureaucratic and political center features decreased to the symbolic level, became commercially privatized by losing its financial features. Kızılay, whose bureaucratic and political center features weakened, continued to maintain its financial and commercial importance despite losing its cultural significance. (Bayraktar, 2013, p.21)

By the 2000s, the city center moved to Söğütözü, Çukurambar axis. Because of the extension of city and the changes of city centers the centrality of Gençlik Parkı has also changed. As it is shown in the figure above, when Ulus was the city center, Gençlik Parkı was more close to this city center which means it was at the hearth of the city. Then its location became far away from the centers. Thus, this caused decrease in the popularity and visits of Gençlik Parkı.

CHAPTER 4

THE ANALYSIS OF APPLIED PLAN OF GENÇLİK PARKI AFTER THEODORE LEVEAU

The park was opened officially in 19 May 1943 at the Youth and Sports Day. The main spatial areas and pedestrian paths were constructed in the park between the years 1928 and 1950. The most important amenity in that period was the pool/poolside amenities. The pool was used for ice skating in winter days and for swimming and rowing competitions in summer days. Nevertheless, there was an artificial beach along the pool in the early years of the park. Besides the pool/poolside amenities, as cultural/educational the Exhibition Hall which was constructed by Şevki Balmumcu was transformed into the Opera House in 1946.

After that, the amenities in the park were increased rapidly. Rather than the early periods of the park, besides the pool/poolside amenities, some entertainment based and cultural/ educational amenities were started to be visible between the years 1950 and 1970. This period was especially a milestone for the entertainment based amenities. The citizens of Ankara met many different and interesting based amenities such as the fun fair, gazino and mini trains. Tea houses were constructed in the park along the pool which were the new meeting and socialising places for the visitors. Moreover, by the opening of Ankara Exhibition in 1956, the park developed its cultural/ educational amenities too. These changes were excited people very much and increased the number of the visitors of Gençlik Parkı. In this period, Gençlik Parkı had its Golden Age in behalf of its amenities.

In 1970s, there were some political struggles and political groups that caused dichotomy and a nervous atmosphere in the city between the citizens. In addition, some migrants started to use the public spaces where they meet their recreation needs and explore the city more than the citizens of Ankara. Moreover, the loss of some amenities in the park became visible. This caused visible decrease in frequency of visits of citizens' to Gençlik Parkı between 1970 and 2000s.

In the 2000s some plan proposals for AKM were started to be prepared. On 11.07.2005, Gençlik Parkı's application project was approved. This renewal project

last for four years and the park was re- opened in 30th August 2009 which was the date of Gençlik Parkı's initial opening date and national holiday, Victory Day. The major aim of the renewal project was to create a modern image in the park. After the renewal project there were also changes and additions in the park in terms of the amenities.

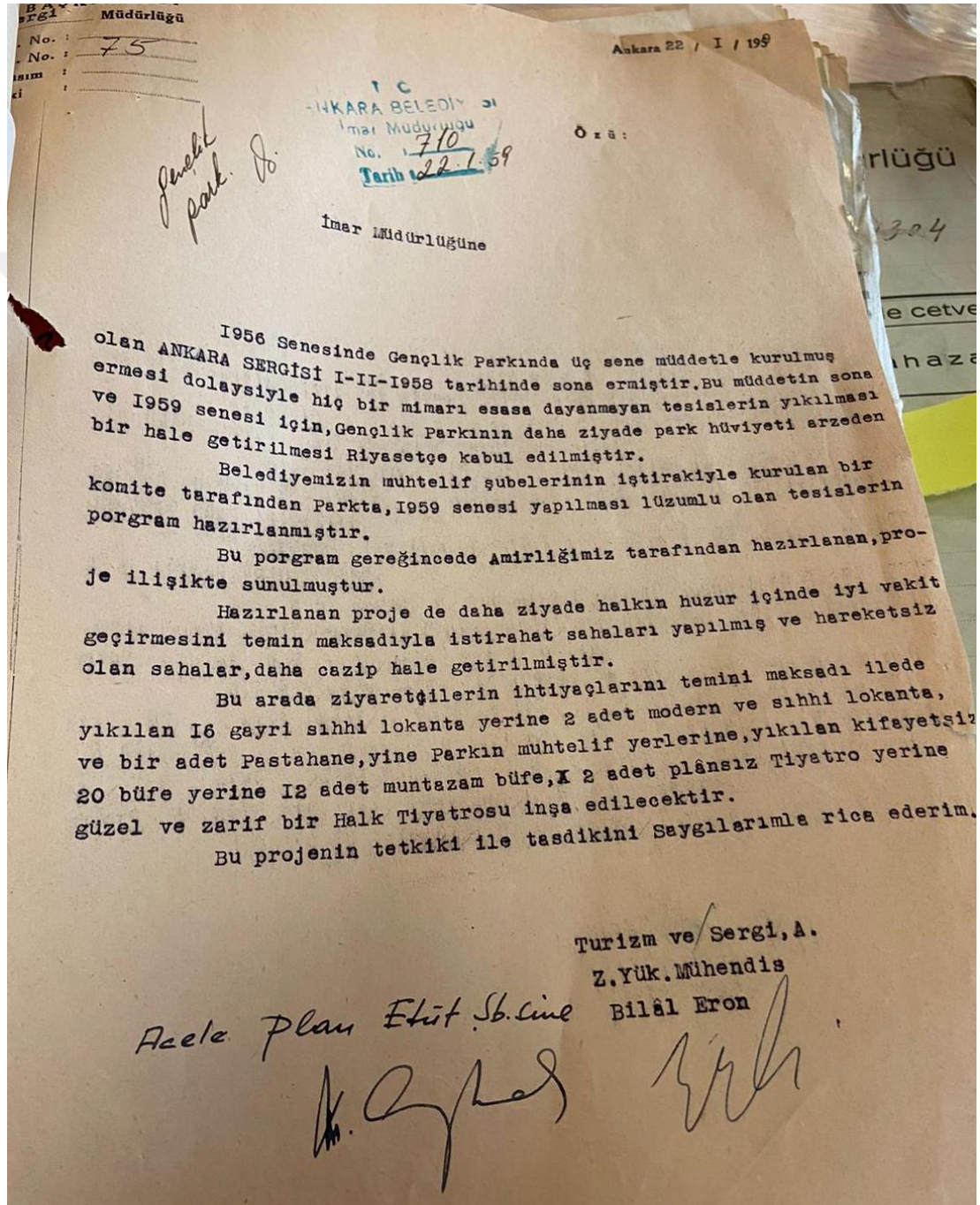


Figure 4.1 Archival Document, Ankara Exhibition at Gençlik Parkı (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents can not be used.)



Figure 4.2 Ankara Exhibition on Newspaper Ulus, 1956 (Uludağ, 1998, p.4)

In 1970s, there were some political struggles and political groups that caused dichotomy and a nervous atmosphere in the city between the citizens. In addition, the population of Ankara increased rapidly by the migration from rural areas to the developed city Ankara. (Akansel, 2009) These people started to use the public spaces where they meet their recreation needs and explore the city more than the citizens of Ankara. This caused visible decrease in frequency of visits of citizens' to Gençlik Parkı. These middle class citizens found some other spaces in Ankara to meet their recreational and socialising needs. Moreover, the old citizens started to prefer spending their time in their houses. While these occasions were occurring, there were also some changes in Gençlik Parkı. The most dramatic and radical change was the sports activities that were no longer made on the pool. There were no more competitions and shows of swimming, rowing or ice skating on the pool. In addition, the poolside was no longer used as an artificial beach in summer days. After that, the pool was started to be used only for its scenic value. Moreover, the tea houses along the lake were also removed in 2009. By the loss of pool and poolside amenities the park lost its attractiveness too much. Many buffets and kiosks were constructed along the lake rather than the artificial beach and tea houses.

In terms of the entertainment based amenities there were also radical changes such as the transformation of Göl Gazinosu to the Şehr-i Ahter Wedding Hall in 1978 and the removal of the mini trains in 1997. The place where citizens meet their entertainment and socialising needs and the place where famous artists took the stage was demolished by transforming the building into the Wedding Hall. On the other hand, in this decline period of the park, as a development the Culture Center was constructed in the park to improve the cultural, educational amenities.

In the 2000s some plan proposals for AKM were started to be prepared. In the 13th meeting of National Committee which was on 05.07.2001, the preparations and priorities on AKM area including Gençlik Parkı were assessed. In the next meeting on 23.01.2002, some commercial facilities in the park were decided. Then, on the 15th meeting on 05.07.2002 important decisions were taken. The structures that will be demolished or conserved were decided and these decisions were applied on the 1/5000 and 1/1000 scaled plans. In the 16th meeting dated 22.07.2003, the preliminary landscape revision projects scaled 1/1000 of Gençlik Parkı, were approved with the consent of the Conservation Council. In the next meeting dated 09.12.2004, Gençlik Parkı is decided to be confined between 06.05.2005 and 06.05.2006 except the Wedding Hall until the demolishing process was finished. Finally, in the 18th meeting of National Committee on 11.07.2005, Gençlik Parkı's application project was approved. At the same time, this regeneration was presented to the public and the press. In this project some modifications were also made to the buildings that were decided to be conserved at the National Committee such as Open Air Theatre. On 07.12.2006, the regeneration project of AKM area, which is prepared by the Municipality, is disclaimed by the National Committee. Thus, this reveals that this regeneration project's main concern was Gençlik Parkı and the Committee approved the plans of Gençlik Parkı that was prepared by Öner Tokcan, the architect of Gelişim Mimarlık A.Ş. This renewal project last for four years and the park was re- opened in 30th August 2009 which was the date of Gençlik Parkı's initial opening date and national holiday, Victory Day. (Akansel, 2009)

The major aim of the renewal project was to create a modern image in the park. In addition, the main ideas behind the project were to stop deteriorations of the functions and aesthetics of the park, and to revitalize them in a higher quality.

After the renewal project there were also changes in the park in terms of the amenities. The visitors of the park could not use the poolside for sitting and resting

activities because of the removal of the tea houses in 2009 which caused the insufficiency of the sitting places and benches. Instead of the tea houses, some fast food restaurants were constructed at the poolside which were preferred rarely. Besides these, the shady areas along the pool were decreased because of the removal of the trees at the poolside. By this change, creating more spaces for pedestrians was aimed but the pleasant path along the lake for pedestrians became a path for just the short cut between the streets. It can be said that the amenity of strolling with resting was lost along the pool in the park.

As the entertainment based amenities, the fun fair was free for everyone but after the renewal project the fun fair had 4 YTL entrance fee. The freely accessible fun fair in an urban park became a place that was paid.

Two major facilities were added as the cultural, educational amenities. The Youth Center and Culture Center were constructed in the park. Nevertheless, the Open- Air Theatre lost its original form and it was transformed into the Theatre Building.

The amenities of Gençlik Parkı can be mainly classified as the pool/poolside amenities, the cultural/educational amenities and the entertainment based amenities. Although the pool/poolside category seems to be a more natural element, both the pool itself and the poolside create a category on their own. The pool is the center of the park and forms the heart of the park. Other amenities are located around it.

Table 4.1 Classification of Amenities

Pool/ Poolside Amenities	Waterbody (The pool itself)
	Water- Side
Entertainment Based Amenities	Mini Train
	Fun Fair
	Coffee House- Gazino- Wedding Hall
Cultural/ Educational Amenities	Open- Air Theatre/ Theatre Building
	Exhibition Hall/ Opera House
	Culture Center
	Youth Center

At different periods, from the beginning till nowadays, Gençlik Parkı had many changes about its physical conditions, user groups, the places, functions, facilities it has and the amenities it provides to the visitors. From the beginning, it was planned as the urban park of Ankara to meet the recreation needs of the citizens and to welcome the foreigners who come to the city by the train. In addition, it has planned as the largest and the most significant part of the green axis and an urban park in Ankara. Because of these reasons, the park should have some facilities that serve people various amenities to spend quality time with the ones they want regardless of age and gender. These amenities should be in different categories to create a complex that allow all visitors and walking urbanite to enjoy the park. It can be said that there are pool/poolside, entertainment based and cultural/educational amenities at all periods of Gençlik Parkı even they are changed, transformed, destroyed or constructed newly.

4.1. POOL (WATERBODY)/POOLSIDE (WATERSIDE) AMENITIES

Table 4.2 Pool/Poolside Amenities

WATERBODY (THE LAKE ITSELF) AMENITIES	WATER-SIDE AMENITIES
Climatic effect	Watching the scenery
Water sports and competitions	Dining/ drinking activities at Tea houses
Water shows	Sitting on the benches
	Taking photos
	Watching the sports competitions and water shows
	Meeting at the squares which are on the pool
	Path for pedestrians
	Artificial beach

The pool amenities are the amenities that are provided by the pool itself, actually by the waterbody. This pool in Gençlik Parkı was planned as the most significant element which was referred as “The City Pool” from the time the park

was planned to construct in the middle of the city. Especially, the pool is the hearth of the park.

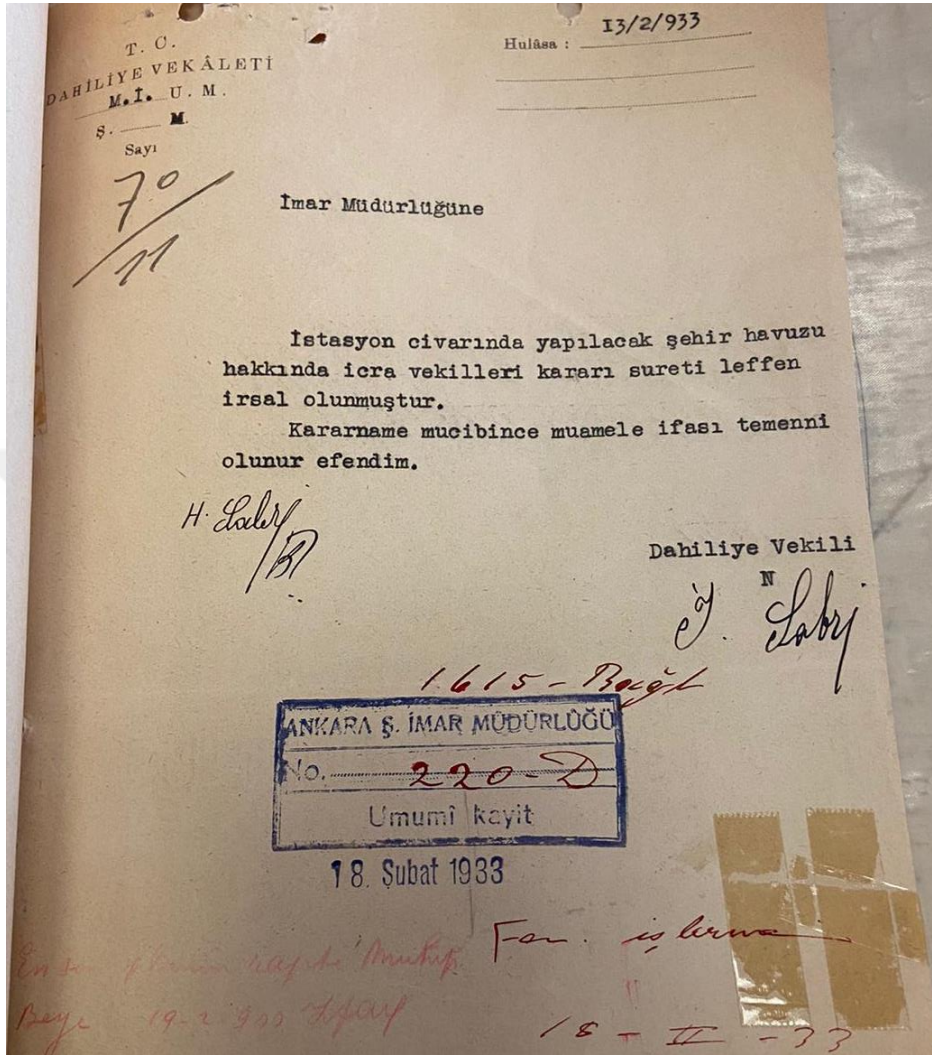


Figure 4.3 Archival Document, City Pool near the Station (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents cannot be used.)

The waterbody is important for supplying climatic balance to Ankara. It has an effect of cooling in hot, sunny summer days. In addition, the waterbody has an aesthetic effect that relaxes people while they are watching the good scenery of the pool with the view of the city at the background. The most substantial thing about the pool is the sports activities it hosts. In summer days the pool was used as the swimming pool and the poolside was used as an artificial beach. In addition, at the pool people organised paddling competitions which was deserved to watch. In winter days, the water surface was frozen which provided visitors to do ice skating. These

seasonal activities created friendly and amusing atmosphere at the park at that periods.

Besides the waterbody amenities there are poolside amenities in the park. At the poolside the visitors of Gençlik Parkı can spend their times by feeling the pool's cooling and relaxing effect while watching the fascinating scenery of the pool. Some visitors prefer resting at the poolside by sitting on the benches while some of them prefer to walk on the paths or ride a bike around the pool. Furthermore, there were tea houses where people eat or drink things while watching the beautiful scenery of the pool. The waterbody amenities also affect the waterside amenities such as the artificial beach at the poolside in summer days while people swim or paddle at the pool. Another thing that the poolside provides is the place for watching the paddling competitions at the pool like a tribune and also watching the water shows which were on the pool. While the visitors watch the competitions or the beautiful scenery of the pool they generally take photos from the poolside to render that moment immortal and make a good memory.

However, like changes in other amenities because of the cultural impacts, pool/poolside amenities also had some changes that I will define in details later.



Figure 4.4 Pool, Poolside and the Bridge, 1960 (Koç University Digital Collections, “Gençlik Parkı - Ankara Fotoğraf, Kartpostal ve Gravür -Ankara Photograph, Postcard and Engraving - SKL Digital Collections”, 17.02.2023, ku.edu.tr)

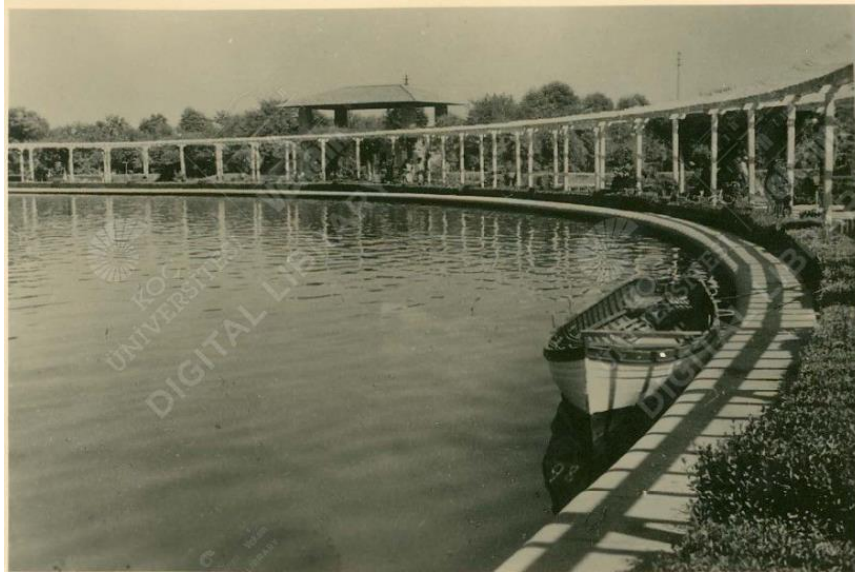


Figure 4.5 Pool and Path with Pergola, 1950 (Koç University Digital Collections, “Gençlik Parkı havuzu - Ankara Fotoğraf, Kartpostal ve Gravür -Ankara Photograph, Postcard and Engraving - SKL Digital Collections”, 17.02.2023, ku.edu.tr)

4.2. ENTERTAINMENT BASED AMENITIES

Table 4.3 Entertainment Based Amenities

MINI TRAIN AMENITIES	FUN FAIR AMENITIES	GAZINO- WEDDING HALL AMENITIES
Path for fast and easy access Sight seeing Taking photos Having fun	Using the machines at fun fair Taking photos Having fun Night use of the park	Eating/Drinking activities Night use of the park Dancing Singing Engaging in a wedding ceremony at wedding hall Entertaining a wedding ceremony at wedding hall Entertaining a show at gazino Having fun at gazino Watching a performance at gazino

The entertainment based amenities provide people the activities that meet their fun needs and they are good for spending the free times with their families or friends. It is a form of activity that holds the attention and interest of an audience or

gives pleasure and delight. Gençlik Parkı is a multifunctional park that it has various amenities in the park which provide people spending their times by having fun with different amenities. At different periods Gençlik Parkı serves its visitors different amenities which depend on the conditions of the period and the physical conditions of the park. Some of the amenities remain constant, some of them changed into another amenity, newly constructed or demolished. The entertainment based amenities are also changed in the different periods of the park because of the conditions that the park has.

4.2.1. GAZINO- WEDDING HALL

Casinos were the most important elements creating the entertainment culture in the park in early Republic periods. Gazinos are the first entertainment based amenities in Ankara. Together with the first years of the Republic, gazino structures built in the city planned near parks to include green and water it has found its place within the fields. In that period gazinos were closely related to nature and became elite entertainment places. It can be said that gazinos are divided into 3 periods. These periods, when the gazino culture appeared and developed in 1923-60, in 1960-80 it experienced its golden age, and 1980-2000 it disappeared. The first examples of gazino culture were appeared in Istanbul but it also spread in a short time in Ankara. These music-oriented places submitted Alaturka (east), Alafranga (west), Arabesque (with immigrant influence) music. They became the center of presentation of the west through music. The gazinos which were structured after 1923, were designed with its surroundings, in the middle of the places that citizens visit mostly. The casinos that were structured in Ankara in between 1923 and 1960, were on the Ulus-Kızılay Axis generally, then in the 1960- 1980 period there were also casinos in Çankaya region. Some of these casinos were Sahil Gazinosu, Yıldız Saray Gazinosu, Gar Gazinosu, Marmara Gazinosu, Çubuk Baraj Gazinosu, Göl Gazinosu, Köşk Gazinosu, Derya Gazinosu and Gece Yarısı Gazinosu. Between these, Marmara Gazinosu, Çubuk Baraj Gazinosu and Göl Gazinosu in Gençlik Parkı were thought with their surroundings and designed as in a relation with the water element. (Archive of Ankara Metropolitan Municipality; Akansel, 2009)

Çubuk Baraj Gazinosu, was located on the wide lake basin which was one of the first entertainment venues in Ankara directly related to water. The space, which

was designed and implemented by Theo Leveau in 1937, is located in the park, containing both restaurant and casino areas. In addition, the casino building was surrounded by the green areas that were designed for the citizens' recreation needs. However, because of the increase in the population of the city the water that was obtained from Çubuk Barajı became insufficient and the recreation areas and casino became idle. In 2020, there was a renovation project by the municipality for Çubuk Barajı. By that project, areas associated with water reorganized, renovated and the area where the demolished casino was located has been afforested.

After Çubuk Baraj Gazinosu, the Göl Gazinosu in Gençlik Parkı became the most popular casino at that period which most popular artists and singers like Zeki Müren and Erol Büyükburç. Some older visitors of the park remember the park by the Casino activities which made the park more interesting for them. Most of the people at that period listened Zeki Müren and Erol Büyükburç firstly at Göl Gazinosu, in Gençlik Parkı. It is read from the plan of Gençlik Parkı prepared by Theo Leveau and reached today; casino was positioned accordingly to the wide perspective that will see the lake on the island. When the interior features of the building were examined, it is seen that cloakroom, a casino-restaurant area, service areas, boiler room, stage and toilets were located on the ground floor. In order to establish the relationship of the interior space with water at a high level, the service areas were pushed to the back and wide glass surfaces were used in the restaurant-casino area, where the relationship with the landscape was the most provided with. On the upper floor, the rooms were located to the east and south. While the eastern part was used for administrative there were areas such as the backstage, the light room and the terrace in the south. One of the favourite places of the 1940s, the Göl Gazinosu passed some regulations in the 1950s. Casinos turned into an eclectic form that gave place to the styles both alafanga and alaturka. In 1940s, Göl Gazinosu was a place that host the shows and music that were alafanga which is western but in 1950s both alafanga and alaturka music started to be shown in the casino. Zeki Müren in the 1960s and Behiye Aksoy, in the 1970s the public music artist Neset Ertaş names today are also remembered. In this period, the casino did not only meet with intense public interest, but also hosted bureaucratic meetings. In this context, the casino was not only an important entertainment place for the citizens of the city but it became an iconic place where Ankara casino culture was also presented to the

statesmen coming from outside the city. Each week the Casino was open on Wednesdays, Saturdays and Sundays. At daytime, there were programs and shows for just the youth and women and at nights the casino serves as the place that is for fun with dining and drinking alcohol activity. Besides these, there were special programs on special days for the family visitors of the Casino. This Casino provided its visitors to watch and listen the famous artists of that period and created the most significant part of the entertainment based activities in Ankara. Despite the amazing atmosphere of the Casino, because of the type of dresses that singers started to wear at the casino shows and consumption of alcohol, this situation was not appreciated by the mayor and it was changed into a wedding hall in 1978 which becomes the place that most of the citizens of Ankara have been married. On the ground floor, apart from the wedding hall, there are toilets, service areas and technical volumes. The number of stairs, which was two in the south part, was reduced to one and toilets have been replaced. On the upper floor, the number of spaces, which was two in the eastern part, was increased to six, and functions such as offices and bridal rooms are used in these spaces. An elevator for the disabled has also been added, going down from the bride's room to the wedding hall. The spaces in the south are used for offices, waiting areas and technical volumes.



Figure 4.6 Gençlik Parkı Göl Gazinosu (Ankara As Far As I Know, 11.03.2023, researchgate.net)

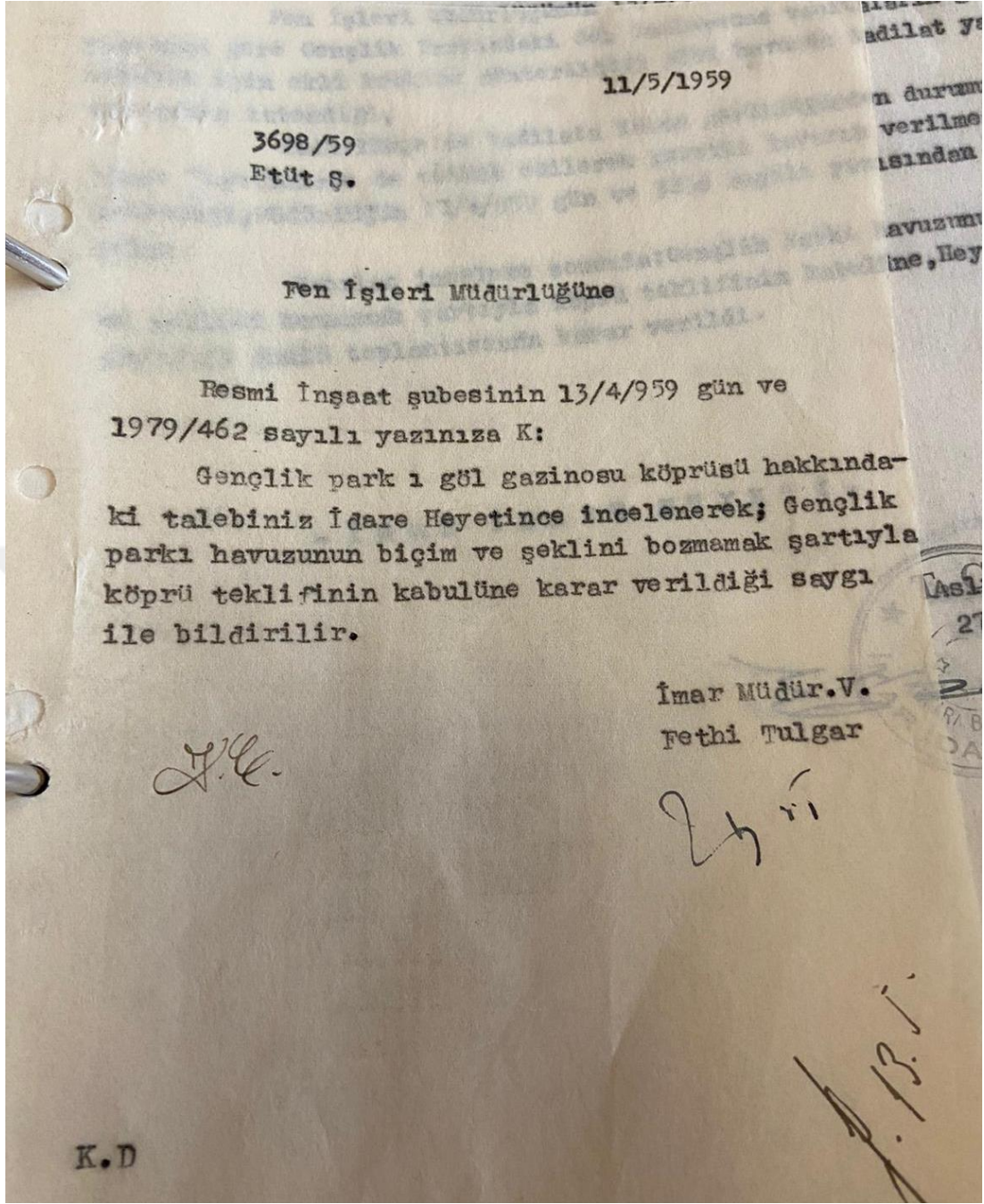


Figure 4.7 Archival Document, Bridge of Göl Gazinosu (Archive of Ankara Metropolitan Municipality) (All rights reserved. The documents cannot be used.)

4.2.2. MINI TRAINS

There was another entertainment based activity in the park which were the mini trains. First of all, first mini train was operated in England then the mini trains started to be imported to Germany. ("Küçük (Minyatür) Tren", 17.12.2021, kentvedemiryolu.com) Then the production of mini trains became popular all over

the worldwide. In Turkey, first place for the usage of this kind of mini train was selected as the Gençlik Parkı. They were constructed by the help of Eskişehir Locomotive Factory. Mini trains were not just for the entertainment, they also eased the transportation in the park area. Although, they were called as miniature and especially designed for the children, they had wagons which were large enough to carry adults too. A competition was organised to choose the names of 2 locomotives and 4 stations of the train. The names of two locomotives were Mehmetçik and Efe and the names of 4 stations were Esmen, Köprü, Yalı and Havuzbaşı. Esmen Station was near the Evkaf Building, Köprü Station was the station that was at the side of Ankara Station and next to the bridge. The Yalı Station was at the side of Ankara Demirspor Club and the Havuzbaşı Station was at the side of the Opera metro station.

These two locomotives, Mehmetçik and Efe were produced at Eskişehir Cer Atelier in 1957. (“Küçük (Minyatür) Tren”, 17.12.2021,kentvedemiryolu.com). They were special vehicles which were just produced by Turkish industrial capabilities and cost 50.000 Turkish Liras. Locomotives used coal and diesel fuel. There were some specific properties of the locomotives. One of the locomotives was blue and the other one was green. The width of the rail was 60 centimetres, the average speed of the train was 20 kilometres per hour and the maximum width was 140 centimetres. The maximum height over the rail was 200 centimetres and the diameter of the cylinder was 19 centimetres.

The wagons were produced at Adapazarı Atelier and each of the wagon cost 5.000 Turkish Liras. The wagons had cover coats which sheltered people on rainy days. There were 4 parts in each of the wagon and 4 people could travel at these parts of the wagons. Thus, one wagon could carry 16 people. There were also some special properties of the wagons. The length of the wagon was 632 centimetres, the width of the wagon was 120 centimetres and the diameter of the wheel was 60 centimetres.

The length of the route of the train was 1750 metres. It starts from the entrance and travel all parts of the park. On the route of the train, there were 2 paths with barriers, 2 bridges and 2 undercrossings. These barriers and steel bridges were also produced at Eskişehir Cer Atelier. Each journey on the route takes 15 minutes and the trains run in each 20 minutes. In addition, the price of one journey was 50 Kuruş.

The mini train provides opportunities to the visitors from various groups of people of Gençlik Parkı. It help elder people, disabled people and families with children to access the different parts of the park rather than walking. Thus, this interesting travel in the park made the park more accessible for each people who want to visit the park and spend time in the park. However, after a while, the numbers of stations were decreased from 4 to 2 and also the frequency of the journeys was decreased. Nevertheless, the name of the locomotive, Efe, was changed into 27 Mayıs. Later on, the trains were not allowed to use and at the end they were removed from the park.

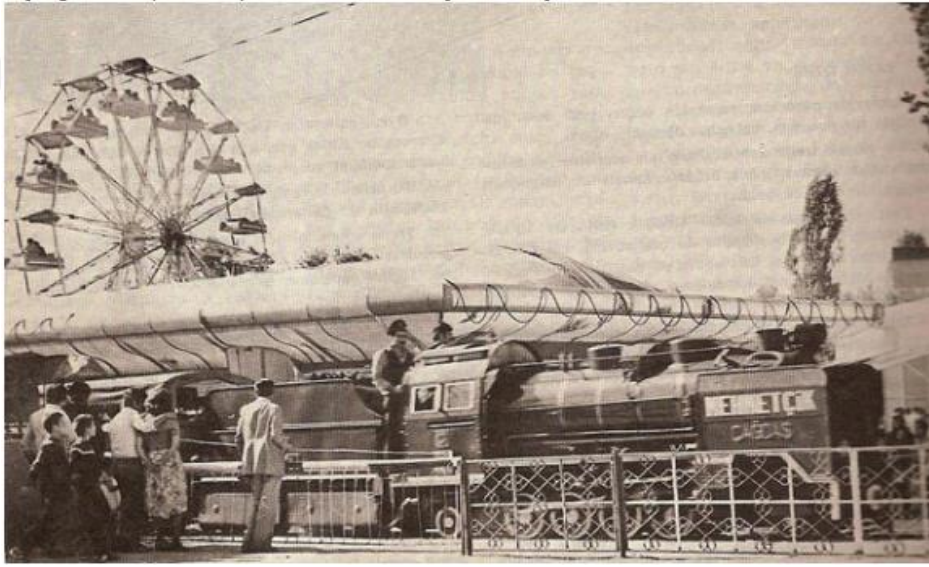


Figure 4.8 Mini Train, Mehmetçik (Geçmişten Günümüze Gençlik Parkı, 21.09.2022, mimdap.org)

4.2.3. FUN FAIR

Another entertainment based amenity and probably the most amazing one in Gençlik Parkı is the amusement park. The funfair is another entity within Gençlik Parkı. It is a park for playing games. Although the amusement park was planned in the first plan of the Gençlik Parkı, it could have been constructed in 1952.

When the machine based games became widespread in the West, the capital city of Turkey, Ankara, also tried to be adapted to this change in the world. After proclamation of the republic the amusement park was also constructed in Ankara, in Gençlik Parkı. This was a really significant change for Ankara at that period. The fun

fair that was planned to be in Gençlik Parkı, was the portable Italian Fun Fair which was exhibited in İstanbul Exhibition firstly in 1951. Then, this fun fair was placed in Ankara, Gençlik Parkı. There were machines called dodgems, haunted house, flying chairs, devil house, ferris wheel and house of laughter in the amusement park. All of these were out of the ordinary and thrilling for the citizens of Ankara. For example, when they ride the ferris wheel, they are able to watch the good scenery of Ankara from a high place. Especially for the families with children fun fair was a perfect place for spending time with their children. This portable fun fair had been in the park approximately 15 days. After that, because of the enthusiasm that the visitors of the park had and the big interest to the fun fair, in 1952 the fun fair which is also used today was constructed in the park permanently. Since 1952, the fun fair has become the focal point and a symbol in Ankara. It has been visited by various groups of people from different ages and social status.

The world fairs, which multiplied one after another in America and Europe in the 19th century, became both a symbol and an instrument of the history of industrialization of the West. Industrial machinery, mining technology, agricultural and commercial products are displayed in the exhibition pavilions at that period. Fairs in both America and Europe have included archaeological and ethnographic material compiled from the colonies, as well as “living” settlements on the fairground in order to showcase the natives of the colonies from a certain date. In this sense, the 19th century world fairs present a cross-section of the history.

The fairs served as public entertainment centers, as well as their connection with trade, industry and colonialism, and they served great variety for visitors. Later, amusement parks will also be included in this entertainment world. Ferris Wheel, which received its original name from the surname of its designer, that is, the Ferris Wheel, was first exhibited at the Midway Plaisance at the 1893 Columbia Fair. (Küçüköğlü, 2019)



Figure 4.9 Ferris Wheel in Columbian Fair (Küçüköğlü, 2019)

A Trip To the Moon, a toy resembling a horror tunnel that would later be moved to Luna, one of the amusement parks on Coney Island, was a great success when it was exhibited at the 1901 Pan-American Fair. Also, the observation tower, which was exhibited at the Philadelphia Centennial Exposition of 1876 and whose elevator was powered by steam, would later be located in one of the amusement parks on Coney Island. It is no coincidence that a magnificent game and travel form that brings entertainment up, such as a Ferris Wheel, a toy themed on a trip to the Moon, or an observation tower that will later be located in an amusement park, were introduced at the fairs. (Küçüköğlü, 2019)

In 18th century, It is known that the open spaces called jun gardens were popular in the UK and Continental Europe. Among them, the London Barth Decomew Fair is the most well-known example. A game mechanism that may be the first example of a Ferris Wheel in the Bartholomew Fair was similar to the Ferris Wheel in Gençlik Parkı.

Exhibitions and circuses, also known as freak shows, as well as entertainment parks that have just begun to appear, such as world fairs, junkyards, Steeplechase were part of the entertainment industry of the 19th and 20th century. Even lunatic is taken from those who thought about the trainings of the Moon in the Middle Ages.

The Fun Fair in Gençlik Parkı was one of the most interesting place in the park which was a real fun for all group of ages who visit the park. Nevertheless, when the time passes, the amusement park became the most interesting and visited part of the park. When the amusement park was established first, it was almost the one fifth of current situation. After the revision in 2008- 2009 the area of the amusement park was 25000 m². Nevertheless, when there was an entrance fee of the park, there was also a special entrance fee for the amusement park which shows the big interest to the amusement park in Gençlik Parkı. It can be said that, the fun fair dominates the park. The funfair in Gençlik Parkı is one of the best memories of the elder people who were young when the park was first established.

4.3. CULTURAL/ EDUCATIONAL AMENITIES

Table 4.4 Cultural/ Educational Amenities

OPEN-AIR THEATRE/ THEATRE BUILDING AMENITIES	EXHIBITION HALL/ OPERA HOUSE AMENITIES	CULTURE CENTER AMENITIES	YOUTH CENTER AMENITIES
Taking photos	Taking photos	Entertaining a meeting and conference at culture center	Sports activities
Having fun	Having fun		Attending free courses for children
Night use of the park	Night use of the park		
Watching a theatre play	Singing Entertaining a opera show Visting the exhibition		

Gençlik Parkı is a multifunctional urban park that serves variable amenities to its visitors. By the pool/poolside amenities people can be attracted by the amazing effect of the water and join the activities which the pool and the poolside serve. Furthermore, as I mentioned before, by the entertainment based amenities which are the first types of amenities for the newly constructed Republic, people have met with the entertainment sector. The activities they serve are so exciting, varied and interesting for the citizens of Ankara at that period in an urban park. Besides the Pool/Poolside Amenities and Entertainment Based Amenities in Gençlik Parkı there is another type of amenity which is Cultural/ Educational Amenities.

Cultural amenities—the set of institutions (public and private) which enable the “local” consumption or provision of services with a high semiotic or aesthetic value such as museums, galleries, zoos, theatres, festivals and sport venues—are then important for contemporary urban economies. (Clark& Kahn, 2006)

From Jansen’s plan of Gençlik Parkı to Theodore Leveau’s plan of Gençlik Parkı there are structures which were designed for cultural, educational amenities. Besides the enjoyable and relaxing recreation activities, cultural and educational amenities have an impact on people’s cultural values and learning skills. Apart from the amenities in Gençlik Parkı there are also cultural/educational amenities around the park. For example, The Presidential Symphony Orchestra (CSO) is one of the oldest symphony orchestras in the world. In 1961, the hall was allocated to the orchestra from the existing exhibition house. The Orchestra was located on the South of Gençlik Parkı and they were both on Talatpaşa Boulevard. Although, they were planned on the sides of the Boulevard, on the same axis, which can be referred as the culture axis, the physical relation between them was weak. Because of the design of Gençlik Parkı and the fun fair which was located on the South of the park, the accessibility from one to other was insufficient and difficult.

4.3.1. OPEN AIR THEATRE- THEATRE BUILDING

The theatre complex that Leveau designed was almost the same as in the Jansen’s proposal. Open air theatre’s 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, he just planned the amphitheatre part. Besides, there was an opportunity to use the open air theatre as a cinema at nights which provided live and secure atmosphere at the park. There were plays at the open air theatre during the Ankara Exhibition between the years 1956 and 1958. The park was also very attractive, as it was the only urban park in Ankara with a number of new facilities and amenities. Between the years 1950 and 1970, middle-class users who were mainly old city dwellers became the dominant group within the user profile of the park. Despite their dominance, there were special management policies of the park to attract marginal groups to the theatre, special sessions were arranged in the theatre

for women and low-income groups. For instance, in the year 1959, the special sessions in the theatre were arranged as for women on Tuesdays and for low-income groups on Sundays. Also, there were special sessions dedicated to children, such as children's theatre and muppet shows. In 1989, a series of efforts were made to increase the cultural activities within the park by the municipality. An open-air cinema was opened; and many performances took place in the open-air theatre throughout the summer of 1980 and by the 1990s, concerts and signature days of the famous authors were organized. The open-air theatre was declared as one of the structures, which must be conserved, in the 15th National Committee meeting in 05.06.2002. However, with the renewal plan open air theatre is transformed into a theatre building called Muhsin Ertuğrul Theatre. The new building is such a closed area and massive structure because of its scale in an urban park. Thus, the structural properties of the newly constructed theatre building become an area that limits the green- open spaces and its recreation amenities which meet the recreation needs of the visitors. Despite these positive efforts in cultural and educational amenities, they were not continuous and permanent; and they could not achieve a significant improvement in the park. Nevertheless, it can be said that the cultural and educational amenities in the park are not widely used as much as it were used in the past.

4.3.2. EXHIBITION HOUSE- OPERA HOUSE

The practice of exhibiting in Turkey has its origin in the experience of the Ottoman Empire in the museum field during the late nineteenth century and the development of museums was accepted as crucial for the transformation of social and cultural life following the founding of the new Turkish state. (Altan Ergut, 2011, p.8.)

Another significant cultural educational amenity in the park is the Exhibition House (Opera House). The Exhibition House Building was already constructed near the park while Jansen was designing Gençlik Parkı. For Jansen, it was hard to make Şevki Balmumcu's Exhibition Building which was already structured in the park, part of the park in a harmony because as an exhibition building it had mostly closed boundaries. For creating a unity in the park, the level of balcony of the Exhibition Building was raised to the level 850 metres (from the sea level) which would connect

the Exhibition House to the park. Because of the high accessibility of intersection of the Cumhuriyet Street and İstasyon- Samanpazarı Street the main entrance of this Exhibition Building was planned on the South of the building. This intersection of these streets was the meeting point of people and the main transportation axis and the stops of the busses'. To make the levels of the entrance and the street equal to each other, Jansen planned a stair that connects the levels. Beside this Exhibition Building which was already structured, Jansen thought the larger Exhibition Area which will be constructed in the future. He designed a garden which works as a yard between the current Exhibition Building and the future Exhibition Area to exhibit the artworks at this yard. This yard with garden had entrance from the west of Gençlik Parkı to invite the visitors to the exhibition area. In addition, the railroad surrounds the Exhibition Area for transporting the exhibition decorations and settings.

At this period, Turkish Republic started to participate the exhibitions in worldwide to take its place in the international system. For example, in 1926, the Turkish Republic organised a "Floating Exhibition" in the ship which was called The Black Sea visited cities including Marseille, Barcelona, Amsterdam Copenhagen and London. This exhibition aimed introducing the natural resources and products of Turkey and its architectural and institutional developments.

In 1931, an international competition was opened for the design of the Exhibition House in Ankara. It was an opportunity for local architects to get commissions. In 1933, the result of the Ankara Exhibition House competition opened by the Milli İktisat ve Tasarruf Cemiyeti (National Economy and Savings Society) gained great importance in this sense. From a total of twenty-six entries, including ten projects by foreign architects, the winning design was by a Turkish architect who was Şevki Balmumcu although the first prize was shared with the submission by the Italian architect Paolo Vietti-Violi.

Balmumcu's project was chosen instead of Vietti-Violi's because calculations showed that the latter could not be realised within the limited budget of 250,000 Turkish Liras reserved for the construction, and Balmumcu's project was preferred because of its architectural value as well as the fact that it was the most appropriate for the existing conditions. (Altan Ergut, 2011, p.16)

Şevki Balmumcu had graduated from the Academy of Fine Arts in İstanbul in 1928 as one of the second generation of architects educated in the Republic. This victory was important to show his local colleagues that they were equal to foreigners

in professional competence. It was a turning point and a victory for Turkish architects.

The Exhibition House was opened on October 29, 1934 with the "1934 Ankara Industry Exhibition" prepared by the National Economy and Savings Society, with the participation of many statesmen and ambassadors, such as the prime minister of the time, İsmet İnönü, ministers and deputies.



Figure 4.10 Şevki Balmumcu's Exhibition House, Exterior View (Altan Ergut, 2011, p.6)



Figure 4.11 Şevki Balmumcu's Exhibition House, Interior View, 1934 (Altan Ergut, 2011, p.18)

The building was designed with the principles of being national and modern. The ground floor of the building should be suitable for displaying cars, agricultural implements, large machinery and animals. On the upper floors, at least three exhibition halls suitable for other subjects were required. In the requirement list the passage corridors between the exhibition halls can also be used for exhibition was mentioned and the request to have a restaurant area for at least 100 people have been added to the specification. In addition, areas suitable for movie screenings and indoor sports competitions were also requested. The circulation in the Exhibition House was designed as a flow that provides people to visit everywhere from the beginning till the end of their visit in the building. At the beginning of the conditions listed under the "Conditions" heading, the statement "The building will be in a modern architectural style" is included. The building with its main mass with rounded ends and spread out on a horizontal plane, a clock tower connected to an asymmetrically placed vertical mass, band windows, its interior spaces resembling a tunnel and following each other, and its plain and white façade free from ornaments, traditional symbols and colours, were the hallmarks of modern architecture of the period. It can be said that at the time of its construction, it was the most contemporary structure not only in Ankara but also in Turkey. In the design of the Exhibition House simplicity and functionalism are important with asymmetrical arrangement of simple geometric forms. Moreover, there were no unnecessary decorations. (Altan Ergut, 2011)

However, during the Second World War, the Ankara Exhibition House gradually lost its effectiveness as the state's support for the National Economy and Savings Society decreased. The building was purchased from the National Economy and Savings Society in order to be converted into the State Theater and Opera House by the government in 1945 and a new land was given. A new exhibition hall was built on this plot of land on Talat Paşa Boulevard, near the train station. This structure was transferred to the Devlet Filarmoni Orkestrası in 1963. Thus, this building, which was built in the 1930s in the name of modernity, has undergone changes also in the name of modernity. As it was stated in archival documents there was a need for an Opera House where performing arts such as opera and ballet could be performed for the modernization of the Turkish people, but decided that it would be appropriate to transform the Ankara Exhibition House instead of constructing a new building due to economic problems. In 1946, German architect Paul Bonatz was commissioned for this transformation project and the appearance of the building,

reflecting the international style, was completely changed. The clock tower has been removed, the terrace roof has been converted into a hipped roof and the tape windows have been reduced. Today, this building is still used as the Devlet Opera ve Balesi with its own borders in the area of Gençlik Parkı.

Bonatz wrote in his memoirs that he was afraid when asked to redesign the Exhibition House – and he defined it as having been designed ‘in the international style that [had been] the fashion’ of the early 1930s. When offered the commission by the Minister of National Education, he replied: ‘You want me to marry quite an ugly woman’. Later, when the Minister asked him about ‘that ugly woman’, he replied that he was learning to love her and that she would not be ugly anymore. The fact that the Exhibition House, having been seen earlier as ‘the most beautiful building in Ankara’, began to be defined as ‘ugly’, exemplifies the change in meanings that can be invested in forms of architecture in different contexts. (Altan Ergut, 2011, p.25)

The modern design of Gençlik Parkı which was proposed majorly by Jansen, was redesigned by Leveau in a more classical way. The transformation of Exhibition House to the Opera House was similar to the change of the park.

As it is mentioned above, Jansen designed a garden which works as a yard between the Exhibition Building and the future Exhibition Area to exhibit the artworks at this yard. This yard with garden had entrance from the west of Gençlik Parkı to invite the visitors to the exhibition area. After the transformation of Exhibition Building to Opera House, Exhibition Area is disintegrated from the image of the park such that the distinction of the Opera House with walls and appendices. After the modifications in the park, the backward of the Opera House which proposed as Exhibition Area was transformed into a car parking area. In this sense, this Exhibition Area was extracted from the image of the park. By the transformation of Exhibition Area to car parking area, the accessibility of the park by car has increased but it started to act as physical barrier against the comfortable access of the pedestrians to the park and a barrier in the whole image of the park.



Figure 4.12 Paul Bonatz's Opera House, 1954 (Koç University Digital Collections, "Opera binası - Ankara Fotoğraf, Kartpostal ve Gravür -Ankara Photograph, Postcard and Engraving - SKL Digital Collections", 22.04.2023, ku.edu.tr)

4.3.3. CULTURE CENTER

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. 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. In 1987, the site plan of the park as 3rd district in AKM zone prepared and in the meeting of National Committee in 28.12.1988, the plan was granted due to some proposals on the details of the plan. Regarding to this determination, some of the structures in the park; namely, the wedding hall (GölGazinosu), 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.

In the 2000s some plan proposals for AKM were started to be prepared. In the 13th meeting of National Committee which was on 05.07.2001, the preparations and priorities on AKM area including Gençlik Parkı were assessed. In the next meeting

on 23.01.2002, some commercial facilities in the park were decided. Then, on the 15th meeting on 05.07.2002 important decisions were taken. The structures that will be demolished or conserved were decided and these decisions were applied on the 1/5000 and 1/1000 scaled plans. In the 16th meeting dated 22.07.2003, the preliminary landscape revision projects scaled 1/1000 of Gençlik Parkı, were approved with the consent of the Conservation Council. In the next meeting dated 09.12.2004, Gençlik Parkı is decided to be confined between 06.05.2005 and 06.05.2006 except the Wedding Hall until the demolishing process was finished. Finally, in the 18th meeting of National Committee on 11.07.2005, Gençlik Parkı's application project was approved. At the same time, this regeneration was presented to the public and the press. In this project some modifications were also made to the buildings that were decided to be conserved at the National Committee such as Open Air Theatre. On 07.12.2006, the regeneration project of AKM area, which is prepared by the Municipality, is disclaimed by the National Committee. Thus, this reveals that this regeneration project's main concern was Gençlik Parkı and the Committee approved the plans of Gençlik Parkı that was prepared by Öner Tokcan, the architect of Gelişim Mimarlık A.Ş. This renewal project last for four years and the park was re- opened in 30th August 2009 which was the date of Gençlik Parkı's initial opening date and national holiday, Victory Day. (Akansel, 2009)

Culture Center was one of the amenities that was added to the park after the renewal project in 2009. This center was planned as a place that has a total indoor area of 2,670 m², has been arranged to host various cultural events in the park. (Anfa, 22.01.2023, anfa.com.tr/hizmetlerimiz/parklarimiz/genclik-parki/)

4.3.4. YOUTH CENTER

The Youth Center was added to the park by the renewal project in 2009. It was placed on the North side of the park. It allows young people to meet each other and socialize together, with a 100-seat movie theater where activities and shows were done and some music courses such as guitar, organ, bağlama and foreign language courses and sports activities such as table tennis, billiards, mini golf. (Anfa, 22.01.2023, anfa.com.tr/hizmetlerimiz/parklarimiz/genclik-parki/)

4.4. CHANGES, TRANSFORMATIONS AND DESTROY OF AMENITIES IN TIME

4.4.1. POOL/POOLSIDE AMENITIES IN TIME

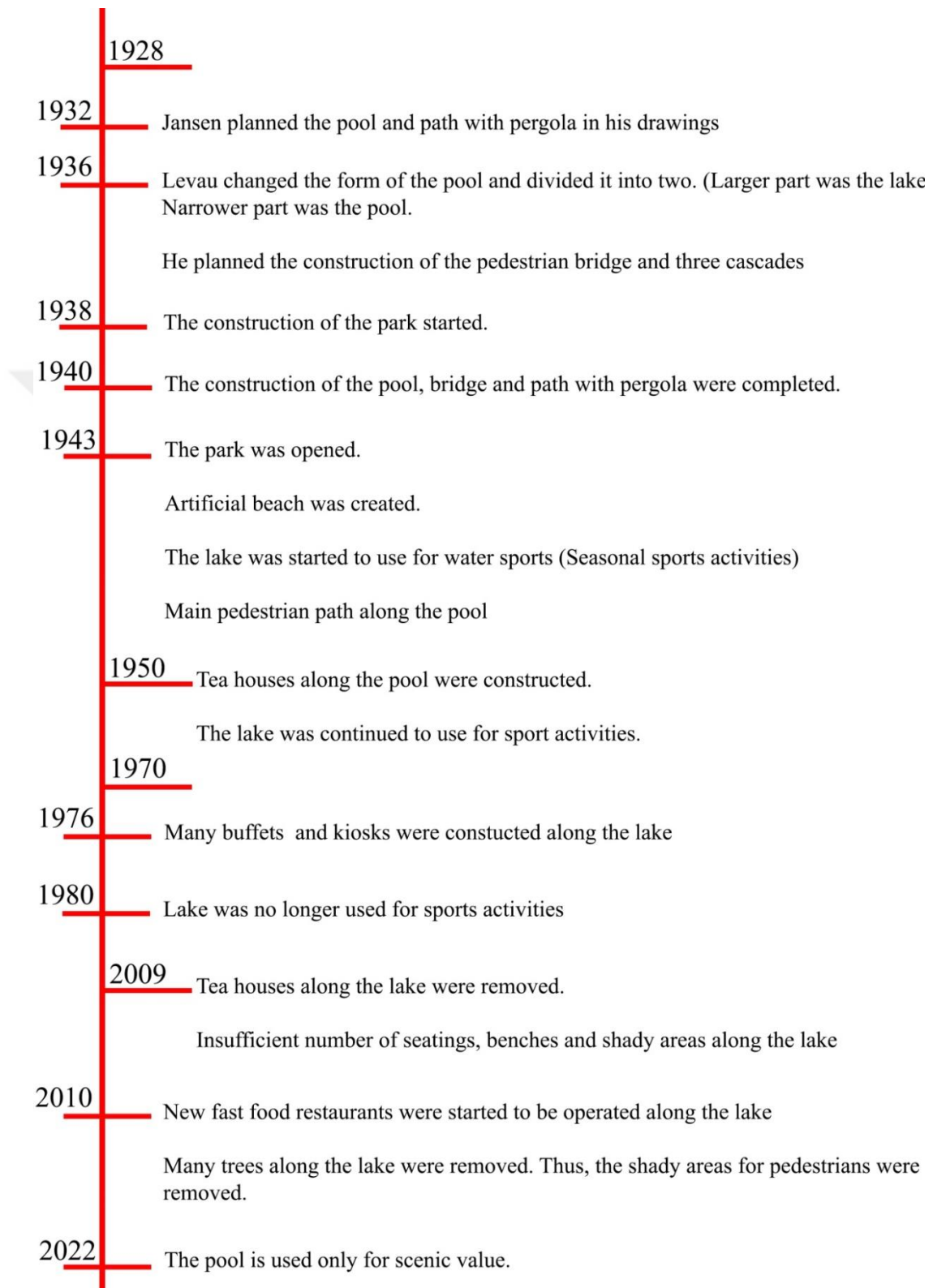


Figure 4.13 Timeline of Pool/Poolside Amenities

For the new Republic the competition jury chose Jansen as the urban planner. The works and developments for urban planning started with Jansen's Ankara Plan in 1928. However, for the development of a new modern Republic in Ankara, new buildings and boulevards were not sufficient. There should be new social experiences and opportunities for the modern citizens. There should be the public spaces where all the citizens can spend time together regardless of sex, status and ethnic origin. In that sense, green axis was composed and Gençlik Parkı was established as the urban park in that period of Ankara. As I mentioned before, Gençlik Parkı have many amenities that meet various needs of visitors at different periods. It is important to analyse the amenities at a time period to understand the improvements, the changes and the last situation of the amenities and the park.

To start with the most significant amenity group in the park which are the pool/poolside amenities. Different from the Jansen's plan, Leveau reduced the number of cascades to three and lowered their height. All these changes in the plan offered a more naïve and economic design for the park. While he was planning the park in 1936, he changed the form of the pool and he divided it into two parts. He named the parts as the narrower part was the pool and the large part was the lake. In addition, he planned the construction of pedestrian bridge and the three cascades at that period. Rather than the Jansen's plan, Leveau's plan was applied and the park's construction was started in 1938 as Leveau planned. In 1940, the construction of pool, bridge and path with pergola were completed. By the official opening of the park in 1943, the citizens meet with the fabulous effects of water element to watch, use and feel in Ankara.

Visitors like using the path for walking, sitting and watching the beautiful scenery of the pool. Moreover, the lake surface, the waterbody was started to use for seasonal sports activities such as, swimming, rowing, sailing and ice skating which were amazing for the citizens and the foreigners that visit the park. In addition, an artificial beach was created by bringing sand to the great island. It both satisfied a craving of a "sea" and created an indispensable activity for the citizens of the capital. For using the pool more 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. The boat trips were the unforgettable memories for the citizens of Ankara who lived in that period.



Figure 4.14 Ice Skating on the Pool of Gençlik Parkı on Newspaper Ulus, 1943 (Gaste Arşivi, 22.09.2022, gastearsivi.com)



Figure 4.15 Water Sports at the Pool of Gençlik Parkı on Newspaper Ulus, 1944 (Gaste Arşivi, 22.09.2022, gastearsivi.com)

In 1950, the path along the pool was improved by the construction of the tea houses. 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. (Akansel, 2009) At that time, the visitors of the park started to use the path along the pool not just for walking or watching the good scenery of the pool, they rest at the tea houses and watch the fascinaing scenery of the pool while they were drinking their tea and coffees. The tea houses along the pool also became the meeting places in the park where people spend their times with their families and friends. Moreover, the tea houses were the places where people could sit and watch the activities and the competitions on the pool.

Almost in 20 years, the path along the pool had new facilities such as buffets and kiosks. The newly constructed buffets and kiosks in 1976, created both advantages and disadvantages in the park. They provided new amenities to the visitors. While, people were strolling and resting in the park, they could buy some snacks, ice cream and cotton candy. These were interesting and appetising especially for the children. However, the increase in the number of structures which were on the path along the pool, ruined the fresh and calm atmosphere of the pool. Besides the atmosphere around the pool, the amazing scenery of the pool and the aesthetic value of the park were also interrupted by the kiosks and buffets.

By the 1980s, there was a major alteration in the pool/ poolside amenities. The pool was no longer used for the sports activities. This was a dramatic change for the park. It is a loss of amenities which were provided by the water surface. The swimming, rowing, sailing activities with the artificial beach and ice skating in winters were no longer planned and made. Therefore, the competitions which were based on the pool were cancelled from the beginning of 1980. This was not just a dramatic change for the park but it was also loss of a unique property of an urban park in Ankara. The main pedestrian axis along the pool lost its importance. The water element was the symbol of Gençlik Parkı and the amenities that the pool served were the things that attract people more in that years. After this changes the pool started to be used for its scenic value. People came to the park to walk around the pool, rest on the path along the pool, watch the scenery of the pool and to take photos for making memeories with the pool in Gençlik Parkı.

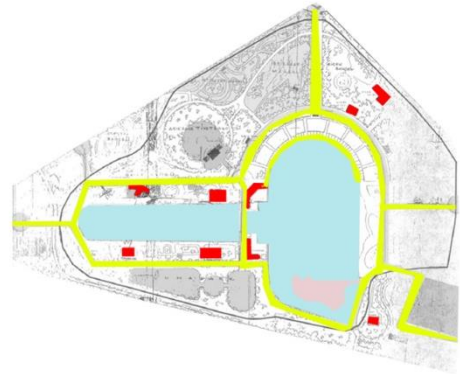
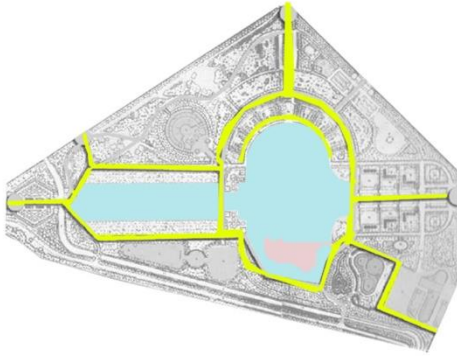
In 2000s, the transformation of the park continued and a renewal project was prepared. In 2009, according to the renewal project the tea houses along the lake

were removed. The resting and sitting places that the tea houses provided were also destroyed and the seatings became insufficient on the path along the lake. The pool and poolside had many amenities at the beginning but by the years passed some facilities of the pool and poolside were destroyed, cancelled or removed. First, the activities that were made on the pool such as swimming, sailing, rowing and ice skating were cancelled and the artificial beach was removed. The amenities that the pool and poolside served, were decreased. After this change, the pool was started to be used for its scenic value. The visitors could watch the beautiful scenery of the pool and feel the relaxing affect of the water while they were sitting and drinking their teas, coffees at the tea houses. However, after the renewal project the tea houses were also removed along the poolside and the place where people rest and watch the waterbody was lost. The teahouses along the lake were removed to improve the aesthetic quality of the site, and to create space for the visitors to walk and sit around the pool freely. However, this had an affect of weakening the main pedestrian axis along the lake for the second time. The efficiency of the park was decreased so the preferability of the park was also decreased. This crucial interferences were caused to the loss of some unique values of Gençlik Parkı and it became a place which was visited less frequently.

Moreover, one year later in 2010 instead of the tea houses, fast food restaurants were constructed along the lake. The special gatherings of the schools and special organizations were held mainly in the restaurants facing the pool. Furthermore, by the removal of tea houses and and cutting down the trees they aimed to increase pedestrians' comfortable movements within the park, while disregarding their need to be shaded by these trees. The trees in the park were the green areas that provide fresh air and shady areas for its visitors. Thus, by cutting down the trees the greenery was decreased and the shady areas for pedestrians were lost. The park became a place for dining activities at the restaurants and watch the pool inside these restaurants. Unfortunately, the poolside lost its unique amenities because of these interferences once again.

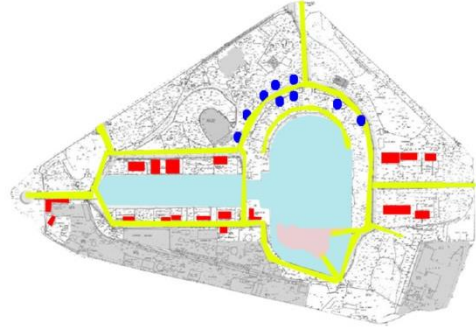
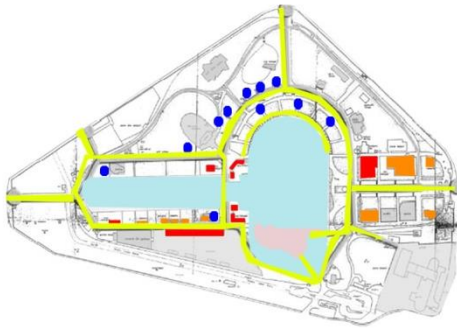
1936- Plan Of Theodore Leveau

1959



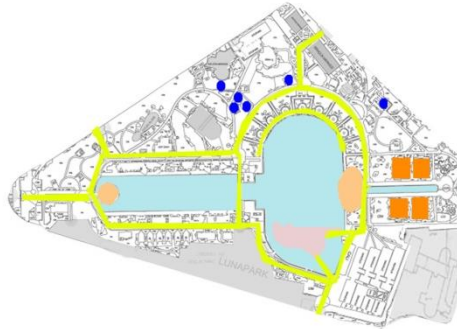
1976

1987



2009

2022



- Buffet
- Tea House
- Cafe/ Restaurant
- - - Sitting Place
- Platform

Figure 4.16 Maps of Pool/Poolside Amenities (Archive of Ankara Metropolitan Municipality; Memlük, 2012) (Diagram by the author.)

On the plans above from different periods, the pool and poolside amenities are shown. Until 1950, there were just pool amenities in the park. The pool itself served people an atmosphere which was relaxing and calming. The visitors came to the park to watch the fascinating scenery of the pool and feel its fresh water effect. Beside the water effect of the pool, there were amenities which were served by the pool surface. As I mentioned before, there were seasonal sports activities on the pool such as swimming and ice skating. There were competitions and an artificial beach for sunbathing and watching the competitions.

In 1950, as it can be seen on the plan, the tea houses were constructed. First, there were 11 tea houses around the pool.

The 1976 phase was interesting with the increasing number of poolside amenities. Besides the tea houses there were newly added amenities such as buffets and cafes, restaurants. There were 7 tea houses around the pool and a large tea house at the amusement park area. The 11 buffets were the newly constructed structures around the pool. In addition, at the poolside there were 9 cafes, restaurants for the dining activities of visitors. In that phase, the poolside was totally filled up with new constructions. Beside the benefits of these structures there were some disadvantages like preventing the walks on the path at the poolside. People no more preferred using that path for resting and watching the relaxing scenery of the pool. They started to use that path along the pool for some specific needs such as dining, sitting and take and go activities.

In 1987, there was dramatic increase in the number of tea houses. There were approximately 19 tea houses along the poolside. However, the number of buffets was decreased from 11 to 9. These tea houses also served dining facilities to its visitors at that period.

After the renewal project of the park, in 2009, there were unusual changes in the park. The tea houses along the pool were destroyed for the reason that they cut the scenery of the pool and filled the path along the pool. Because of these reasons this intervention was successful for the benefits of the park. The poolside was cleaned and the path along the pool was started to be used more efficiently. Furthermore, the decrease in the number of buffets continued in that phase and 6 buffets remained on the poolside. Additionally, two platforms were constructed on the pool as meeting points in the park and a place for taking photos with the beautiful

scenery of the pool as they were on the pool surface. Moreover, 4 large restaurants were constructed on the levels across the East entrance of the park.

Today, the poolside is utilized as a pedestrian path for walking and sitting. There is a continuous path along the pool to stroll at the park. While strolling the visitors can sit on the benches which are at the poolside. They can watch the pool's scenery while sitting. In the middle of the two pools there is a group of sitting places. Moreover, there are also benches that provide watching the scenery of the pool at the path with pergola. The advantage of the path with pergola is important for people to sit on the benches regardless of weather conditions. Unfortunately, when I visit the park I see that the pool is empty to a large extent generally. I think this is a kind of loss of visitors of the park. The water effect is important for visitors of Gençlik parkı from early periods to nowadays. It has a great potential to appeal people to visit the park and enhance people's state of mind. There are 9 buffets which sell snacks such as ice cream, cotton candy, chips and cup corn. When I visit the park I had a chance to talk with a man who works at Şişman Dondurma from very early periods of the park still serves ice cream which made in Kahramanmaraş. In addition, the dining activities are located at the amusement park area. There are several fast food restaurants on the path at the amusement park area. They are located side by side and their concepts are nearly same to each other. However, from my observations I think these restaurants are no more preferred by the park visitors because they are almost empty whenever I visit the park which is upsetting.

4.4.2. ENTERTAINMENT BASED AMENITIES IN TIME

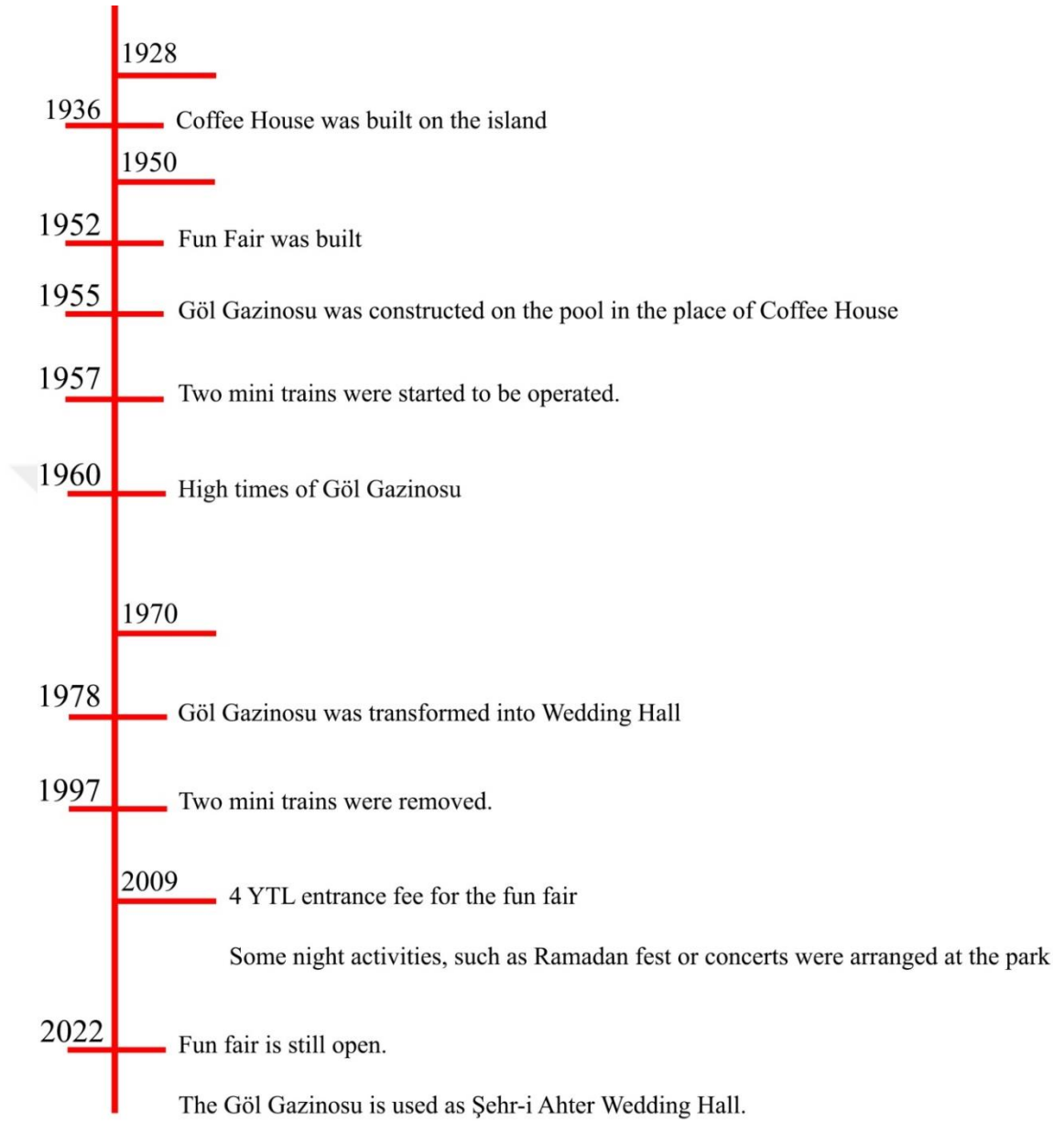


Figure 4.17 Timeline of Entertainment Based Amenities

Gençlik Parkı as an urban park also includes entertainment based amenities for the need of enjoyment and fun. People are usually busy and they do not have chance to spare some time for having fun in crowded cities. They foccus on the daily life routines and responsibilities such as working, gaining money, studying, meeting the children's needs. Thus, they do not spare time for themselves to enjoy the moment or to refresh their minds by making different activities and make fun with their friends, families or children. However, as a social humanbeing these

entertainment based activities make people to have fun for a while and refresh their minds and then help them to focus on their daily life responsibilities more willingly and patiently. The entertainment based amenities give chance to people for refreshing their minds, enjoying the moment, meeting with others to have fun and socializing with others.

At the golden age of the park, between the years 1950 and 1970, the groups of amenities became more various and appealing. Entertainment-oriented activities started to dominate the spare-time understanding of the society. (Memlük, 2012) The entertainment based amenities were started to be seen in the park later than the pool/poolside amenities. It is a form of amenities that holds the attention and interest of an audience or gives pleasure and delight. This newly added amenity group increased the attractiveness of the park pretty much. The concepts of having fun and enjoying the moment became popular and people became interested in these concepts at that period. These entertainment based amenities helped people to understand that they need to be socialized and have fun for their mental wellbeing. They provide people the amenities that meet their fun needs and they are good for spending the free times with their families or friends.

In 1952, the fun fair was built in the park. As I mentioned before, the fun fair that was planned to be in Gençlik Parkı, was the portable Italian Fun Fair which was exhibited in İstanbul Sergisi firstly in 1951. Then, this fun fair was placed in Ankara, in Gençlik Parkı. There were machines called dodgems, haunted house, flying chairs, devil house, ferris wheel and house of laughter in the amusement park. All of these were out of the ordinary and thrilling for the citizens of Ankara. For example, when they ride the ferris wheel, they were able to watch the good scenery of Ankara from a high place. Especially for the families with children fun fair was a perfect place for spending time with their children. This portable fun fair had been in the park approximately 15 days. After that, because of the enthusiasm that the visitors of the park had and the big interest to the fun fair, in 1952 the fun fair which is also used today was constructed in the park permanently. Since 1952, the fun fair has become the focal point and a symbol in Ankara. It has been visited by various groups of people from different ages and social status. Moreover, it can be said that the fun fair was constructed at the early periods of the park and still useable in the park and provides many entertainment based amenities to its visitors.

Three years later, another entertainment based amenity was added to the park after the fun fair. The Göl Gazinosu which was also known as the main coffee house was constructed on the pool. This newly added building became the most attractive and interesting place for the visitors for a period. It became the most significant and widely used place in the park. At that period, this building provided different amenities that people did not have chance to experience them before. This was a place with live music, dance, shows and dining activities. Many people in Ankara, had chance to listen the popular musicians such as Zeki Müren and Erol Büyükburç and watch their shows firstly in the Göl Gazinosu.

In 1940s, Coffee House was a place that host the shows and music that were alafranga which is western but in 1950s both alafranga and alaturka music started to be shown. In 1955, Coffee House was transformed into Göl Gazinosu. Zeki Müren in the 1960s and Behiye Aksoy, in the 1970s the public music artist Neset Ertaş names today are also remembered. In this period, the gazino did not only used for open public shows, but also hosted bureaucratic meetings. In this context, the gazino was not only an important entertainment place for the citizens of the city, it became an iconic place where Ankara gazino culture was also presented to the statesmen coming from outside the city. Thus, gazino became a place which provides fascinating amenities that appeal people and increase the number of visitors of the park.

Each week the Gazino was open on Wednesdays, Saturdays and Sundays. At daytime, there were programs and shows for just the youth and women and at nights the gazino serves as the place that is for fun with dining and drinking alcohol activity. Besides these, there were special programs on special days for the family visitors of the Gazino which creates an atmosphere to families to spend time with their children appropriately. This Gazino provided its visitors to watch and listen the famous artists of that period and created the most significant part of the entertainment based activities in Ankara in early Republic periods.

In 1957, there was a newly added entertainment based amenity in the park which was also interesting as much as the other entertainment based amenities. Two mini trains were started to be operated in the park. Although, they were mentioned as miniature or mini and especially designed for the children, they had wagons which were large enough to carry adults too. These mini trains were built for the entertainment purposes such as sight seeing but they also improved the transportation

in the park. They make the transportation of the people with children and older people more easy and fast. By the help of the trains people could easily travel in the park wherever and whenever they want.

These two mini trains were constructed by the help of Eskişehir Locomotive Factory. A competition was organised to choose the names of 2 locomotives and 4 stations of the train. The names of two locomotives were chosen as Mehmetçik and Efe which were produced at Eskişehir Cer Atelier in 1957 by the special Turkish methods to 50.000 Turkish Liras. In addition, the names of 4 stations were Esmen, Köprü, Yalı and Havuzbaşı. Esmen Station was near the Evkaf Building, Köprü Station was the station that was at the side of Ankara Station and next to the bridge. The Yalı Station was at the side of Ankara Demirspor Club and the Havuzbaşı Station was at the side of the Opera metro station. Thus, this interesting travel in the park made the park more accessible for each people who want to visit the park and spend time in the park. Besides the easy transportation in the park, there were people who used the trains just for satisfying their curiosity by experiencing these newly constructed trains and while traveling they had chance to watch the beautiful scenery of the park and observe the park and people. However, after a while, the numbers of stations were decreased from 4 to 2 and also the frequency of the journeys was decreased. Nevertheless, the name of the locomotive, Efe, was changed into 27 Mayıs. These two mini trains which have many advantages remained in the park for 40 years which means a long time. However, unfortunately in 1997 they were completely removed from the park.

1960s was the high times of the Gazinos in the park. The Göl Gazinosu became very popular and host many famous musicians and people who came to listen them. By the increase of the visits of Göl Gazinosu, this gazino culture became widespread and 4 more gazinos were constructed in Gençlik Parkı at that period.

Between the years 1970 and 2009 there were unpleasant occasions about Gençlik Parkı. On the contrary of the period between 1950 and 1970, this period was remembered as a decline period of Gençlik Parkı because of loss of some amenities. This was the fragmentation point of the park. The newcomers/ migrant users of the city started to dominate public spaces at that period. These spaces such as urban parks were attractive for them, as they were freely accessible and non-commercial

spaces where they spent less money. The old users of park who was the middle-class dwellers began to use the park less frequently because of the decrease in these amenities and the change in user profile of the park.

Another important barrier, which limited the social accessibility of Gençlik Parkı, was the increase in the street violence because of the 1970s political struggles in Turkey. In 1978, as an entertainment based amenity the Göl Gazinosu was transformed into the Wedding Hall which will be named as “Şehr-i Ahter Wedding Hall” later. This was a critical change and a big loss of amenities for Gençlik Parkı. The 1960s popular place and its exciting, interesting, appealing amenities were removed from the park because of some political reasons. By this transformation people have started to come the Wedding Hall for joining the wedding invitation for shareing someone’s happiness. On the other hand, when it was Göl Gazinosu people attended the events or shows for having fun and being far away from their responsibilities, refreshing their minds and enjoying the moment rather than attending somebody’s wedding event. For these reasons the Wedding Hall became a place that visiting just for a scheduled wedding event. The visitors of the park decreased because of the removal of Göl Gazinosu and the amenities of it. A socializing and having fun place was lost in the park.

Nevertheless, by the removal of the walls and the admission fees of the park in 1990, the park became a place for homeless people and this also caused to decline in the number of visits of the park of the middle class people, families or women of the city.

After then, in 1997 the fascinating mini trains were removed from the park. Thus, the amenity of sightseeing while travelling, easy transportation for everyone and the joy of watching the park and people while travelling were lost.

In 2009, a renewal project was made for Gençlik Parkı. In terms of entertainment based amenities, the free fun fair became a place that have an entrance fee which was determined as 4 YTL. In addition, to increase the number of visits to the park some Ramadan activities and concerts were organized at nights to meet the needs of people’s entertainment based amenities.

Today, to evaluate the park according to the entertainment based amenities, the park does not have its attractivity as much as it has between the years 1950 and 1970. The park lost its environment based amenities in 1970- 2009 period. After that, people start to visit the park just for scheduled activities. They come to the park, attend the scheduled event at the park then they go back to their homes. The visitors no more use the park for having fun and socializing while attending an enjoyable activity and meet other entertainment based needs.



1936- Plan Of Theodore Leveau

1959



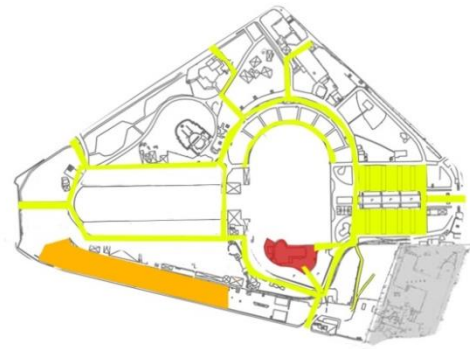
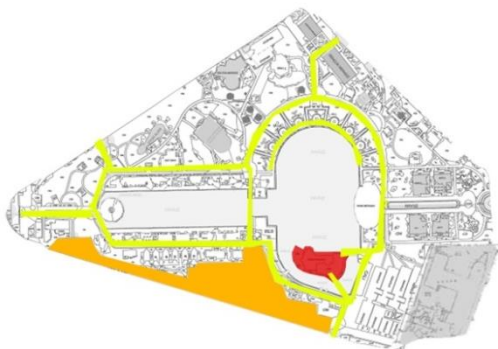
1976

1987



2009

2022



- Horse Riding Pit
- Playground
- Fun Fair
- Mini Train Path
- Coffee House
- Gazino
- Wedding Hall

Figure 4.18 Maps of Entertainment Based Amenities (Archive of Ankara Metropolitan Municipality; Memlük, 2012) (Diagram by the author.)

Entertainment based amenities are figured out on the maps above. The first entertainment based amenity that was seen in Gençlik Parkı was the fun fair in the North side of the park. It was constructed in 1952 in a large area. The area where the fun fair was constructed had been determined as playground for children in the earlier plans. The area of the fun fair was designed separately from the park; and later, a wall was built to separate the fun fair from the park. The fun fair provided thrilling activity for its visitors at that period. It was a newly experienced amenity in an urban park for all of the citizens regardless of age, gender and social group. However, it is clear that children had the most fun in the fun fair.

After that, in 1955 another interesting amenity was provided with the Göl Gazinosu on the pool. It was really fascinating because of its form, view and the shows it had. As we look at the map above, the Göl Gazinosu was constructed on the pool with an impressive view. It had a scenic value that appealed people more. Besides the location that the Göl Gazinosu was located in, its curvilinear architectural form also created an appealing scenery to its visitors. As I mentioned before, some shows were organized with famous artists of that period. There were special show schedules for women and families with every member of the family. The music shows and dining activities and having fun all together creates a peaceful atmosphere and help people to socialize and meet with each other.

In 1957, two mini trains were started to be operated in the park on the path as it is shown on the map with the pink line. The mini trains traveled on the railway which was near the borders of the park. As it can be seen in the map, the path of the mini trains surround all the park and the amenities which help people to access everywhere in the park comfortably. Families with children and old visitors of the park can travel easily in the park with the mini trains and finalize their trips in which station they want. As I mentioned before, The names of two locomotives were Mehmetçik and Efe and the names of 4 stations were Esmen, Köprü, Yalı and Havuzbaşı. Esmen Station was near the Evkaf Building, Köprü Station was the station that was at the side of Ankara Station and next to the bridge. The Yalı Station was at the side of Ankara Demirspor Club and the Havuzbaşı Station was at the side of the Opera metro station. The length of the route of the train was 1750 metres. However, after a while, the numbers of stations were decreased from 4 to 2 and also the frequency of the journeys was decreased. Nevertheless, the name of the locomotive, Efe, was changed into 27 Mayıs.

1960s was the high times of Gazino culture and as it is shown on the map, 4 more gazinos were constructed in the park. 1 of them was constructed on the East entrance of the park, 1 of them was near the fun fair, 1 of them was on the poolside and 1 of them was behind the path with pergola.

In the map, the Göl Gazinosu area stayed constant but its colour was changed because of its transformation from Göl Gazinosu to Wedding Hall. In 1978, because of some political reasons the activities of Gazino was stopped and it became the famous Wedding Hall of that period.

Moreover, the path of mini trains are not shown on the maps after the year 1997 because of removal of mini trains at the park.



4.4.3. CULTURAL/ EDUCATIONAL AMENITIES IN TIME

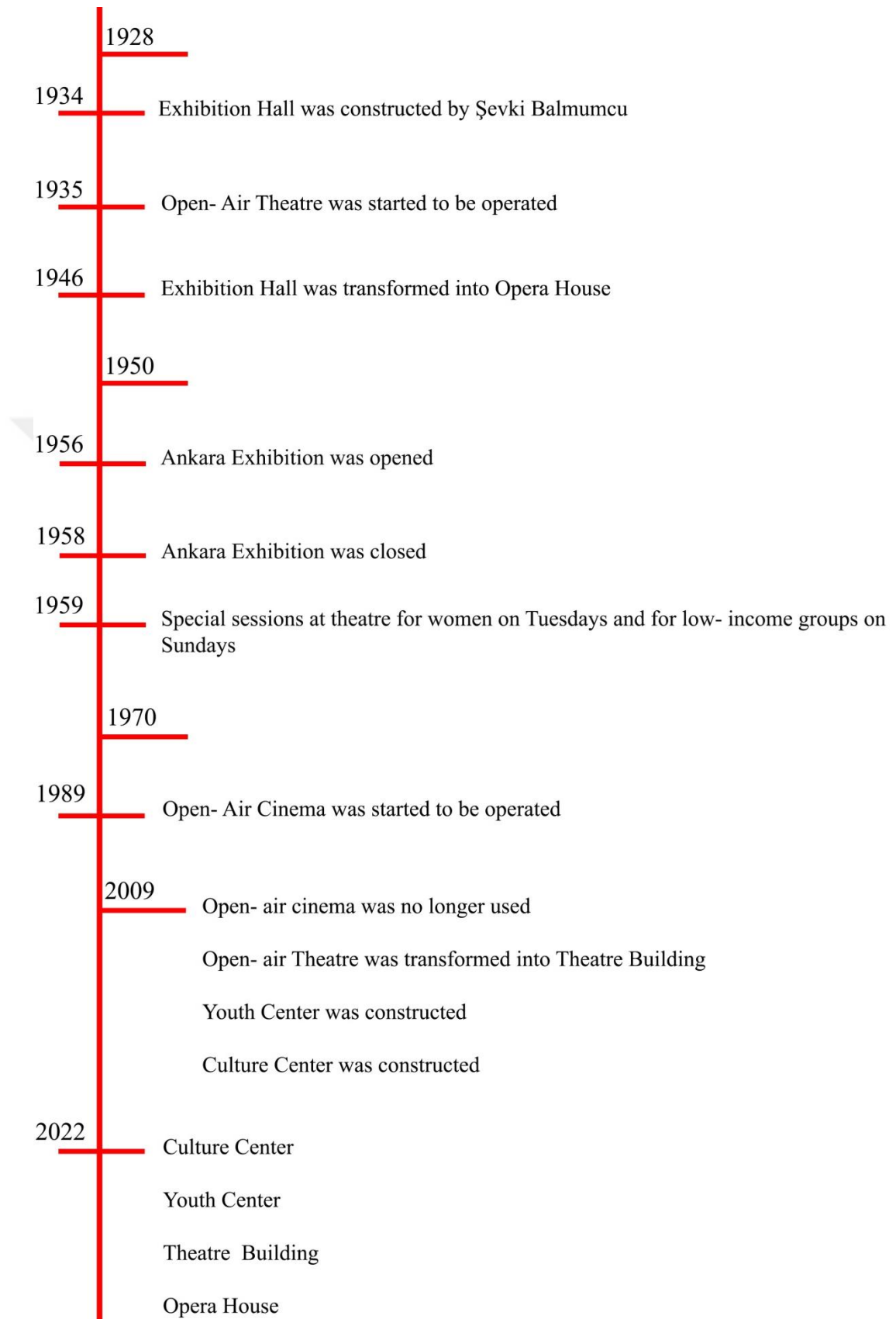


Figure 4.19 Timeline of Cultural/ Educational Amenities

Before the opening of Gençlik Parkı there was Exhibition Hall which was constructed by Şevki Balmumcu in 1934. This Exhibition Hall was planned by Jansen in his plan and he also thought the connection of Exhibition Hall to the park. He designed a door between the park and the Exhibition Hall. This Exhibition Hall was a good step for the cultural and educational amenities for the citizens of Ankara and the foreigners that would come to the exhibitions. One year later, the Open- Air Theatre was started to be operated in the park which was also a place that was planned in Jansen's plan of Gençlik Parkı. This was an available space for meetings and a stage for festivals, shows and exhibitions. As I mentioned before, Jansen designed this area for approximately 2500 people.

When the park was opened in 1943, the Exhibition Hall was operated in its original form and function which was designed by Jansen. However, after 3 years it was transformed into the Opera House that was designed in Theodore Leveau's plan. In 1956, The Ankara Exhibition was opened in the park and it last for two years. The exhibition included opening of a museum dedicated to Ataturk, children attractions, flower exhibition, plays at the open-air theatre and miniature golf. While the Open-Air Theatre was being operated in the park, some special sessions for special groups were organized. There were special sessions for women on Tuesdays and special sessions for low income groups of people on Sundays in each week. This arrangement in theatre provide all groups of people to meet their cultural, educational needs. In addition, between the years 1989 and 2009 Open- Air Cinema was operated.

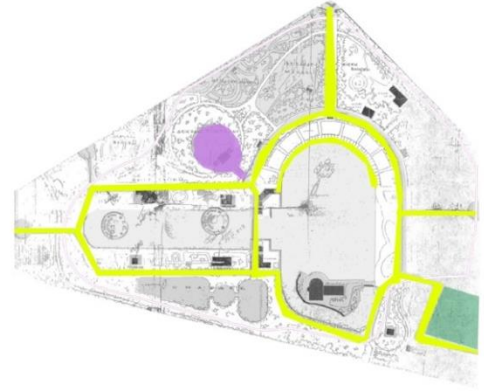
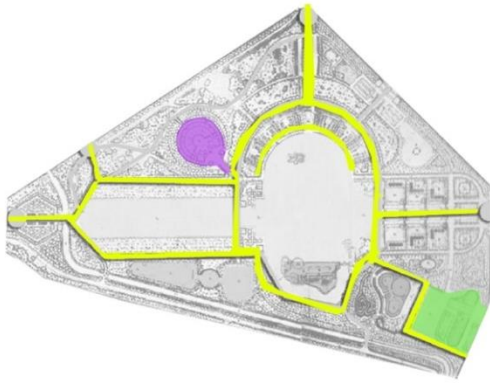
Mainly, as it is shown in the timeline, the radical changes were started to be seen by the year 2009 in terms of cultural and educational amenities. In 2009, there were transformations and also some newly added amenities in the park. First of all, the Open-air Theatre was transformed into the Theatre Building which is still operated as Ankara Metropolitan Municipality Theatre. Secondly, the Culture Center and the Youth Center were constructed newly in the Northeast of the park. As I asked and learned from the park officers there were courses for children and closed areas for sports activities in the Youth Center.

The Youth Center allows young people to socialize and spend time together, with a 100-seat movie theater where activities and shows were done and some music courses such as guitar, organ, bađlama and foreign language courses and sports activities such as table tennis, billiards, mini golf. Moreover, the Culture Center building, which has a total indoor area of 2,670 m2, has been arranged to host various cultural events in the park. (Anfa, 22.01.2023, anfa.com.tr/hizmetlerimiz/parklarimiz/genclik-parki/)



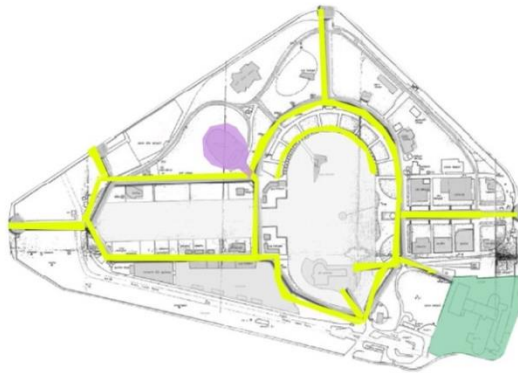
1936- Plan Of Theodore Leveau

1959



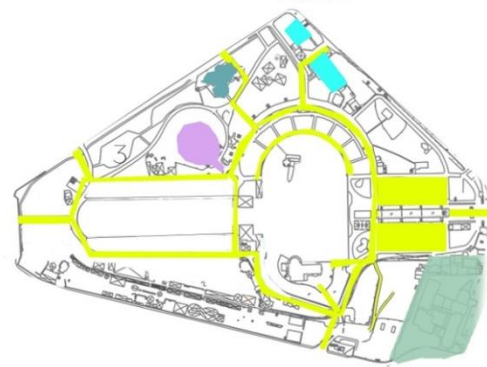
1976

1987



2009

2022



- Open- air Theatre- Theatre Building
- Exhibition Hall- Opera House
- Culture Center
- Youth Center

Figure 4.20 Maps of Cultural/Educational Amenities (Archive of Ankara Metropolitan Municipality; Memlük, 2012) (Diagram by the author.)

As it is shown in the Jansen's 1936 plan, there were just two cultural, educational amenities which were the Open-Air Theatre on the North side of the park and the Exhibition House on the Southeast of the park. The Open-Air Theatre was planned in a circular form which allows people to watch the show and see the stage well from everywhere of the theatre. In addition, it is seen that the Exhibition Hall is designed as a bit far away from the center of the park and according to the archival documents there was a border near the Exhibition Hall that blocks the connection between the park and the Exhibition Hall. For these reasons, Jansen designed a door between them to connect each other.

The place where the Exhibition Hall is shown in the 1936 plan is the same as in the 1959 map. However, there is a difference between the functions of these places. The Exhibition Hall was transformed into the Opera House in 1946 and started to be operated in the same place.

According to the maps, it is clear that there is an increase in the number of cultural and educational amenities in 2009 by the renewal project of Gençlik Parkı. As it is figured out in the 2009 map, there were newly added amenities such as Culture Center and Youth Center. They were constructed on the North side of the park near the walls of the park. Moreover, the Open- Air Theatre is shown at the same place but it was transformed into the Theatre Building which is currently operated as Ankara Metropolitan Municipality Theatre.

4.4.4 ASSESSMENTS OF THE CHANGES OF AMENITIES

Table 4.5 Changes of the Amenities in Different Periods

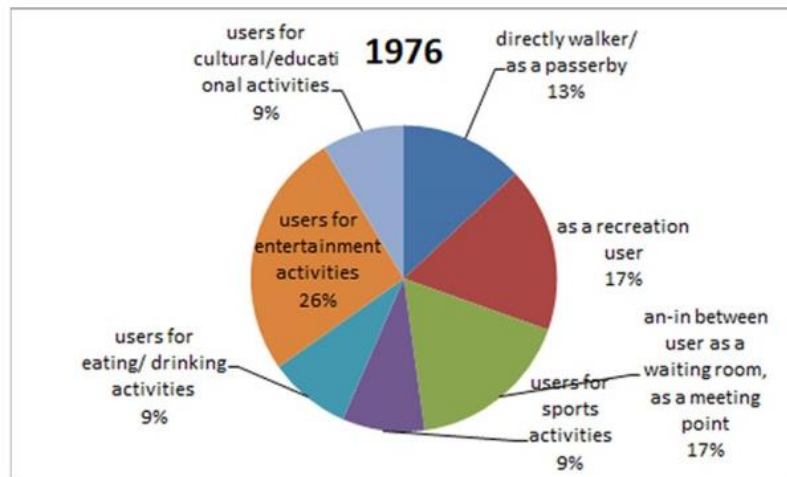
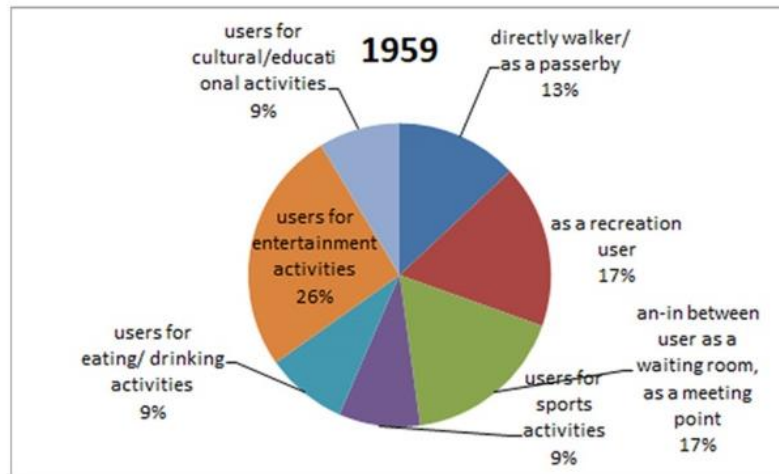
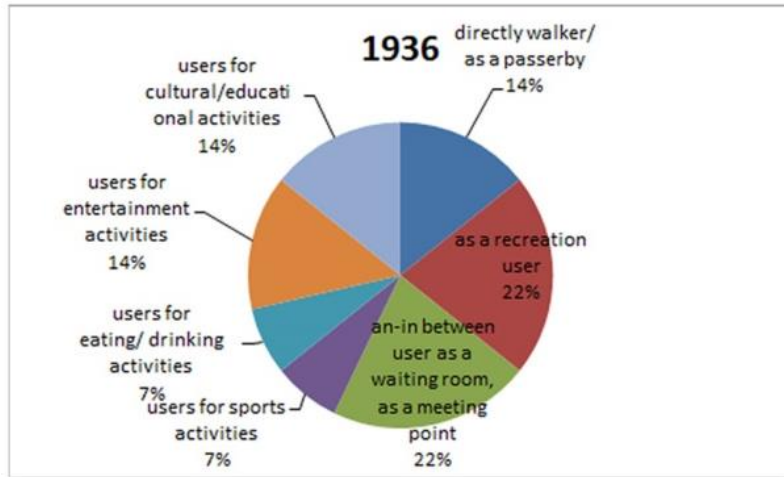
	1936	1959	1976	1987	2009	2022
AMENITIES AT THE PARK	Waterside	Waterside Path with pergola Bridges on pool Pool/ Waterbody	Waterside Path with pergola Bridges on pool Pool/ Waterbody	Waterside Path with pergola Bridges on pool Platforms on the pool	Waterside Path with pergola Bridges on pool Platforms on the pool	Waterside Path with pergola Bridges on pool Platforms on the pool
	Coffee House	Göl Gazinosu Fun Fair Mini Trains	Göl Gazinosu Fun Fair Mini Trains	Wedding Hall Fun Fair Mini Trains	Wedding Hall Fun Fair	Wedding Hall Fun Fair
	Exhibition Hall Open-air Theatre	Opera House Open- air Theatre	Opera House Open- air Theatre	Opera House Open-air Theatre	Opera House Theatre Building Culture Center Youth Center	Opera House Theatre Building Culture Center Youth Center

Table 4.6 Assessment of the Changes of Amenities

Transformed Amenities	Diminished/ Removed Amenities	Protected Amenities	Newly Added Amenities
Coffee House- Göl Gazinosu- Wedding Hall	Most of the Tea Houses	Fun Fair	Municipality Culture Center
Open- Air Theatre- Theatre Building	Mini Trains	Lake	Youth Center
Exhibition Hall- Opera House	Pavillions		
Some Pavillions- Tea Houses			
Some Tea Houses- Cafes			

Table 4.7 Amenities and Typologies of Walking Urbanite

AMENITIES	TYPOLOGIES OF WALKING URBANITE						
	directly walker/ as a passerby	as a recreation user	an-in between user as a waiting room/as a meeting point	users for sports activities	users for eating/ drinking activities	users for entertainment activities	users for cultural activities
Pool/ Waterbody		●		●		●	
Poolside	●	●	●	●	●		
Path with Pergola		●	●				
Platforms on the pool		●	●				
Bridges on the pool	●	●	●				
Fun Fair			●			●	
Pavillions and Göl Gazinosu					●	●	
Mini Train	●					●	
Wedding Hall					●	●	
Wedding Hall Bridge		●	●			●	
Open- air Theatre/ Theatre Building						●	●
Exhibition Hall/ Opera House						●	●
Culture Center							●
Youth Center		●		●			●



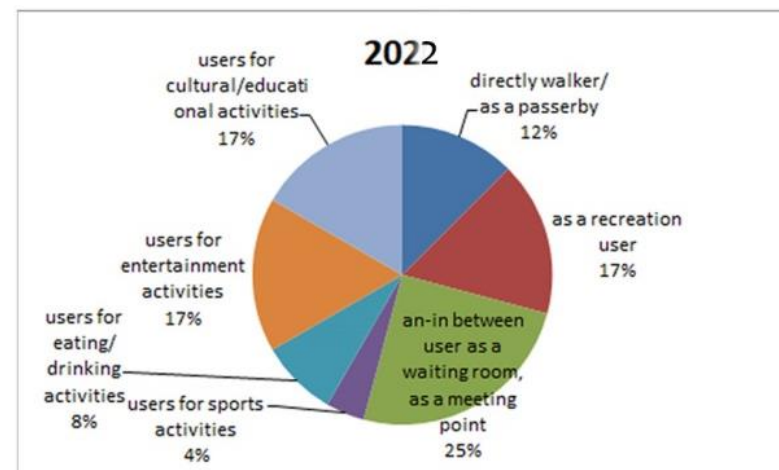
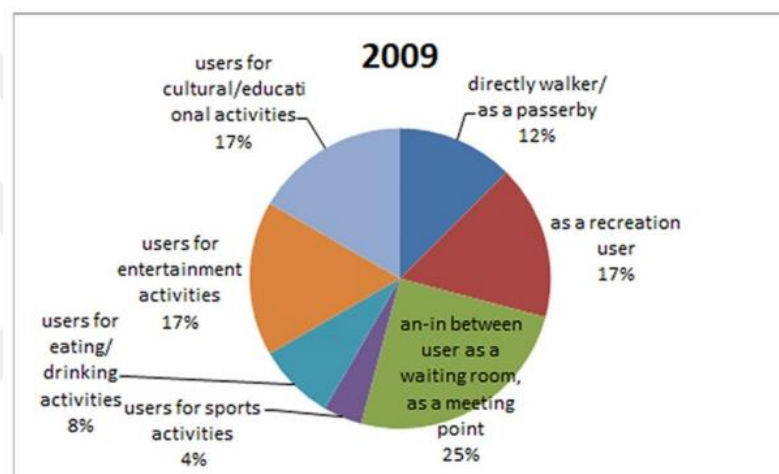
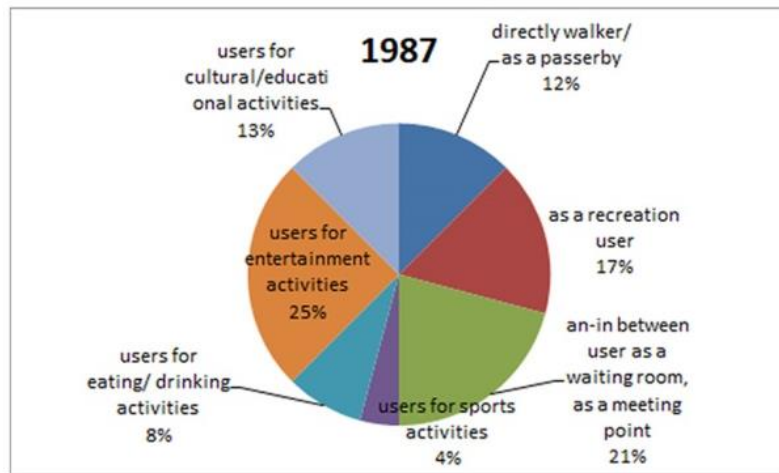


Figure 4.21 Pie Charts of Typologies of Walking Urbanite in Different Periods

At the first table above, according to the all analysis in this thesis, the amenities at the park in different periods are figured out. In addition in the second

table, the changes and situations of these amenities in the park are classified as transformed, diminished, protected and newly added. Moreover, in the third table the amenities and their different user groups according to the typologies of walking urbanite are shown.

According to the data of first and third tables, the pie charts which were above are prepared. These pie charts show the distribution of different typologies of walking urbanite in the park at different periods. According to the pie charts, in 1936, the percentages of “as a recreation user” and “in-between user as a waiting room, as a meeting point” are the highest ones and equal to each other. In 1959 and 1976, “users for entertainment activities” are the majority of the park with %26. As I mentioned before, the period between the years 1950 and 1970 was the golden age of the park according to the entertainment based amenities it had. Thus, the pie charts of 1959 and 1976 prove that the park had its high times in these periods. In 1987, there is nothing changed at the majority of the typology of the walking urbanite in the park but “users for entertainment activities” are decreased to %25. In 2009 and 2022, despite the renewal project of the park and the newly added amenities, the park is started to be used as meeting point or a waiting room. %25 of the visitors are the “in-between users as a waiting room, as a meeting point” between the 2009 and 2022 periods. However, because of the newly added amenities in 2009, by the renewal project, the percentage of “users for cultural/ educational activities” reached %17 which is the highest of this user group at all times.

CHAPTER 5

CONCLUSION

This thesis starts with the questions of “What are the amenities that Gençlik Parkı as an urban park has provided? What are the meanings, significance and changes of these amenities from 1930s to 2020?”As it is mentioned in the introductory section, this thesis aims to investigate the importance and meaning of Gençlik Parkı as an urban park of Republican Period with its amenities and their changes, transformations and annihilations.

First, we have started this thesis with the researches on planning of Ankara after the proclamation of Republic. On 13 October 1923 Ankara was declared as the capital city of Turkey. Immediately after the new Republic was proclaimed on 29 October 1923. Besides the new governmental institutions some changes and revisions on the economic, social and cultural forms of the citizens were began. In this context, the urban plan of Ankara as the capital city is important. Lörcher Plan between the years 1924 and 1925 then the Jansen Plan between the years 1928 and 1932 was applied in Ankara. While Jansen was preparing the plan proposal he gave importance to create public spaces for people to meet their recreation and socializing. He thought that for creating a modern city, buildings and boulevards are not enough, it should be supported by the green areas and urban spaces. In that sense, Gençlik Parkı as an urban park in Ankara was established where all people regardless of gender, age, social status and believes can spend time.

While analysing the Jansen’s planning principles for Ankara, we realise that translation is also can be used in architecture and planning. Jansen is a German planner who also planned Berlin with the same vision in Ankara before preparing the plan of Ankara. When we look back to the history of art and architecture, we can see that every artist, architect and planner were affected by someone else that they have met, somewhere that they have visit and something that they have expolored or things that they made before. In that sense, the book of Esra Akcan, “Architecture in Translation”, is a good reference for relating the help of translation and transformation of thoughts, principles and artictic values to the planners and architects for planning new cities.

Jansen, the German planner and architect, arranged green belts, axis, radial plan and “Garden City” proposal with low rise buildings in Ankara city plan. Jansen planned residential district with the garden city concept. He planned the residents and green areas together. Gençlik Parkı was also affected from his German principles such as natural and organic forms, schemas.

Moreover, Jansen mainly gave importance to preserve Ankara Castle and the main axis of the city, the Atatürk Boulevard by extending it in both North and South directions. He planned green areas and sports areas between the old city and the station and Gençlik Parkı was one of these. In addition, he considered the beautiful scenery to watch from the highest areas of the city like Castle, Kocatepe, Hacettepe, Rasattepe, Maltepe.

As the large green area and the large park in front of the Stadium, Gençlik Parkı was one of the most important symbol of the capital city. It was planned as multifunctional park in the city center of Ankara. Thus, the amenities of the park should be defined and analysed in Jansen’s and Leveau’s plans of Gençlik Parkı.

Secondly, as the subject of this thesis we have defined “Gençlik Parkı as an urban park and amenity”. Due to the changing needs of human beings, cultural and social values, increase in the importance of their mental and physical health, there is need for spaces that provide them relaxation, refreshment, peace and tranquillity. To meet these needs urban parks are the perfect spaces. An urban park is a public open space of natural, semi- natural or built space for human recreation, enjoyment and conservation, protection of nature and biodiversity. Every urban park includes its own design, spatial distribution, landscaping, physical, social and environmental characteristics and facilities, amenities. An urban park is constructed with its own land cover and the built context. These parks are designed at a location where everyone can access easily and make activities related to their interests and needs. The most important principle for these parks is the common good and use. By the time passes, the roles and benefits on individual, community and city wellbeing of urban parks are increased because of the population shifts from rural to urban. The importance of life quality and human beings’ needs become priorities in city lives rather than the life in rural. Thus, urban parks and their amenities that improve individual, community and the city become a necessity for the city. At that point, “amenity” should be defined. Amenity is a thing or circumstance that is welcome and makes life a little easier or more pleasant. Thus, amenity is a thing that fulfills our

leisure time and makes us more pleasant and relaxed. It can be said that there are two types of leisure which are active and passive. In active leisure or amenity the physical activity is needed such as swimming, walking but in passive leisure such as watching the scenery or drinking a coffee. As we mentioned in the next chapters, both of these two types of amenities are included in Gençlik Parkı. Moreover to understand the “amenity” it can be specified as both tangible and intangible. As an example from Gençlik Parkı, the pool surface and the poolside which are tangible serve us the amenities of ice skating, swimming, paddling or strolling around the pool. On the other hand, the pool itself provides us the relaxing and aesthetic values which are intangible. Another point for “amenity” is its difference from “facility”. The main difference between these two is, amenity can be both tangible and intangible but facility is generally intangible. We have referred the benefits and values of urban parks as, recreation, culture, education, community development, history, economy, entertainment and green areas.

Gençlik Parkı has been an urban green area in the middle of the city, accessible for everyone from everywhere. Jansen planned the park as part of his master plan. At first, Jansen’s plan for Gençlik Parkı was selected. However, because of some economical problems Theo Leveau’s plan of Gençlik Parkı was chosen rather than the Jansen’s plan and the park was opened in 19 May 1943 at the Youth and Sports Day. While defining Gençlik Parkı we have analysed it in two titles as “Gençlik Parkı in the Description of Jansen” and “Gençlik Parkı in the Description of Leveau”. The Jansen section has written mainly according to the archival documents of Ankara Metropolitan Municipality but the Leveau section has written according to the prior thesis, researches and the analysis of current situation of the park.

In “Jansen’s Report of Ankara İmar Planı”, he specified two things. First, Gençlik Parkı was “The Large Park In Front Of The Stadium” that welcomes people who comes to the city. Second, Jansen planned lines of green areas which are from the west of the city and Çankırı Street then the small gardens and Çubuk Valley and Gençlik Parkı, the citadel and Bend Stream to the east of the city which provide strolling at the green routes to the walking urbanite. Besides these, he gave importance to the Ankara Castle, as the main scenery and attraction point in the city which is seen from everywhere of the park especially the terraces in the park. In addition, the pool was the most important design element in the park for many amenities at that year. As a significant and ahead of the curve study, Jansen,

calculated the amount of water for the pool in the park by comparing with his similar design, Wilhelmshöhe Palace Park in Kassel in Germany. Moreover, according to the archival documents of Ankara Metropolitan Municipality, Jansen classified the amenities in the park which have been defined in detail as; pool, exhibition house, open air theatre, coffee house, paths, sitting areas, green areas and tennis courts.

Despite the objections of Jansen, Theodore Leveau's plan of Gençlik Parkı was chosen to be applied because of some economic reasons. When we have assessed the plan of Theo Leveau, the influence of French formal gardens have seen in the park. Many geometrical and symmetrical forms were used in the park. The triangular shape of the pool was also changed and designed axial and geometrical. He planned the paths as primary and secondary pedestrian paths in the park. In addition, he removed the watchtower and rose gardens that Jansen proposed.

In the following chapter, we have classified the amenities in three groups as pool/ poolside amenities, entertainment based amenities and cultural/ educational amenities. The group of pool/poolside amenities are also divided in two groups as waterbody and waterside amenities. Climatic effect, water sports, competitions and water shows were the waterbody amenities. Waterside amenities can be watching the scenery, dining activities at tea houses, sitting on the benches, taking photos, watching the sports competitions and water shows, meeting at the squares which were on the pool, walking path for pedestrians and using as an artificial beach. Entertainment based amenities are examined in three groups. First one is the mini train amenities which can be path for fast and easy access, sight seeing, taking photos and having fun. Second one is the fun fair amenities which are using the machines at fun fair, having fun, taking photos and the chance for night use of the park. Third one is the gazino/ wedding hall amenities which are eating/drinking activities, having fun, dancing, singing, night use of the park, engaging in a wedding ceremony, entertaining a wedding ceremony as a guest, entertaining a show at gazino and watching the show at gazino. Moreover, cultural/ educational amenities are classified in four groups such as open air theatre/theatre building amenities, exhibition hall/ opera house amenities, culture center amenities and youth center amenities. The open air theatre/ theatre building amenities are taking photos, having fun, night use of the park, watching the play. The exhibition hall/ opera house amenities are taking photos, having fun, night use of the park, singing, watching an opera show, visiting the

exhibition. The culture center amenities are entertaining a meeting and conference. In addition the youth center amenities are sports activities and free courses for children.

Then, we have analysed these three groups of amenities in time periods and maps. We have aimed to show the changes, transformations and destroy of amenities in time. Pool/poolside amenities was the most significant amenity group at the early years of the park. However, because of the changes in the park the importance of pool/poolside amenities has decreased and the park has become mostly an entertainment based park. The pool is a great novelty in an arid and warm summer days of Ankara. Jansen planned the pool in his drawings in 1932 as the main attraction point for the visitors of Gençlik Parkı. It was mentioned as “The City Pool” near the stadium which shows that it was referred as the symbol of Gençlik Parkı and Ankara. At first, the waterbody was also used for sports activities both in summer and winter as swimming, rowing and ice skating. However, as we have showed in the timeline, the pool lost its waterbody amenities in 1980s. This was a dramatic loss for the park and Ankara. After that it has been started to be used for just waterside/poolside amenities. The waterside has been a relaxing pedestrian path in the middle of the city. In addition, on the maps of pool/poolside amenities we have analysed the amenities according to their numbers and places in the park.

According to the timelines, besides the pool/ poolside amenities there has been newly added entertainment based amenities in the park between the years 1950 and 1970. This period can be mentioned as the golden age of the park because of the attractive and different amenities it has. In our daily routines with responsibilities to decrease the level of stress and feel relaxed entertainment based amenities are good spare time activities. The entertainment based amenities give chance to people for refreshing their minds, enjoying the moment, meeting with others to have fun and socializing with others. The fun fair, Göl Gazinosu and mini trains were the most attractive and popular entertainment based amenities in the park whereas some of them had some changes in time. The least change has been about the fun fair. It's area has increased in the park and some new machines have been added. However, Göl Gazinosu has changed into the Şehr-i Ahter Wedding Hall where the most of the Ankara citizens's wedding ceremonies have made. However, the most dramatic change was the removal of the mini trains in the park. The Mehmetçik and Efe mini trains have been never seen in the park after 1997 which is such a loss of memory

about the park. Moreover, in the maps we have showed the places of these amenities and their changes.

The third group of amenities is the cultural/ educational amenities in the park. These amenities date back to 1930s. First, in 1934 the Exhibition Hall was constructed in the park. Then in 1935, the Open-air Theatre was started to be operated. Then some changes occurred such as the transformation of Exhibition Hall into the Opera House in 1946. After that, the most of the changes about cultural/ educational amenities have occurred in 2009 by the renewal project of the park. There have been newly added buildings and amenities in the park and some changes have also been made. The Open- air Theatre has transformed into the Theatre Building. In addition, as the newly added amenities Culture Center and Youth Center were constructed in the park. This shows that, the renewal project has affected Gençlik Parkı mainly about the cultural/ educational amenities. These changes have also been figured on the maps.

Briefly, the history of Gençlik Parkı has started with the Jansen's plan of "The Recreation Park in front of the Stadium" as a symbol of Republican period in Ankara. It has been the unique representation of new Republican ideology. Beside its importance of being an urban park with lots of green areas, it carries historical, social and cultural meanings. As a public space, it has been the representation of the social life and culture of the citizens in Ankara. Moreover, urban parks play a critical role in introducing the culture of a society to the foreigners who visit the park. They can have chance to observe the citizens and their culture, life styles while spending time and experiencing the cultural amenities in the park. It is possible to observe different cultural impacts in the park because culture changes in different periods depending on city's, citizens' and period's conditions. By the time passes, the cultural changes also affected the amenities and usage of the park. Gençlik Parkı has host many people and testified significant situations at different periods so this has increased the memories about the park. At that point, while people spend time, meet their recreational and social needs by the amenities that the park has, they make memories. However, as we have mentioned in the thesis, the changes, transformations and destroy of some amenities in the park has been inevitable. Besides these changes about amenities in the park, the social, political and cultural changes of the city and its citizens has caused decrease in the usage and the number of the visitors of the park. Today, in the 100th year of Turkish Republic and Gençlik Parkı, the park has

became a shortcut that connects the two sides of the street and a park for visiting because of some scheduled amenities such as theatre, courses and wedding ceremony. Unfortunately, the “resting with strolling” which was also mentioned in Jansen’s Report has decreased in the park.

Before I end my thesis, I think considering the importance of urban parks on a social and healthy life according to the Covid19 pandemia years which has started in 2020 in Turkey, when I have been writing my thesis. The new type of coronavirus, which emerged in the city of Wuhan, China in December 2019, spread throughout the world in a very short time. Countries have been exposed to the destruction of the virus at different rates according to their demographic structures. In the period when the middle-aged people were most affected, all of the world population tried to protect themselves by staying at home. After a while the vaccine has developed and vaccination has started in the world. However, this period from the beginning is difficult and worrying. Nobody knows what to do and what will be happen next day. Everything has been unclear. Because of the lockdown, people have started to be far away from their works, schools, friends and also their families. The public buildings have been closed and some regulations have been made about going out for some needs. Beside the health problems, these regulations, obligations and prohibitions have caused some social problems. People have started to be alone and miss their friends and families. Because of not using the closed areas, they have started to meet at public spaces such as parks. Parks are always good idea for spending time in a green area with full of fresh air and other amenities. Despite this park reality, till the pandemia people do not use parks effectively. However, after the pandemia and some lockdown regulations the significance of parks are adopted by everyone. This green areas become a space for socialising, getting fresh air, relaxing, refreshing and provide enough area for some distance regulations. Parks have played important roles on the physical and mental health of people at that pandemia period. In fact, parks always play role on our physical and mental health but we have realized it by the Covid19 Pandemia.

To sum up, Gençlik Parkı as one of the most important urban parks in Ankara has various functions and values from the very beginning of the construction of park till nowadays. It has been the park for leisure time activities with its amenities. By the time passes, the amenities in the park have changed, transformed or destroyed because of the cultural changes of city and the citizens. The cultural differences

between people and the different cultural context in different periods effect urban park and its amenities. As a result of these changes of amenities, the popularity and importance of Gençlik Parkı has decreased. The unique park of the Republic has lost its original identity. The citizens of Ankara has started to use the park as a shortcut with green areas between the two sides of the park in Republic's 100th year. However, after all these transformations, Gençlik Parkı still carries early Republican characteristics, and some traces from Jansen. Moreover, mini trains in Millet Bahçesi near Gençlik Parkı also carries some traces of the ideas of Gençlik Parkı but comparison between these two parks is early because it is important to give time for the development of parks. This thesis does not propose any specific project but these materials can be used for other studies. After all these researches and analysis, it shows that it is still possible to regenerate Gençlik Parkı for “Strolling and Resting” and make “The Recreation Park in front of the Stadium” appealing for both the citizens of Ankara and also for the foreigners who come to Ankara.

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