

**TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY GRADUATE SCHOOL OF
NATURAL AND APPLIED SCIENCES**

UNDERSTANDING THE RAISON D'ÊTRE OF URBAN PARKS AND GARDENS



MASTER OF ARCHITECTURE

Zühal EKİNCİ

Department of Architecture

Thesis Supervisor: Prof. Dr. Tayyibe Nur ÇAĞLAR

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Approval of Graduate School of Natural and Applied Sciences

.....
Prof. Dr. Osman EROĞUL
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Architecture.

.....
Prof. Dr. Tayyibe Nur ÇAĞLAR
Head of Department,

The thesis entitled “**UNDERSTANDING THE RAISON D’ÊTRE OF URBAN PARKS AND GARDENS**”, by **Zühal EKİNCİ**, 144611010, the student of the degree of Master of Architecture, Graduate School of Natural and Applied Sciences, TOBB ETU, which has been prepared after fulfilling all the necessary conditions determined by the related regulations, has been accepted by the jury, whose signature are as below, on 04th July, 2017.

Thesis Supervisor: **Prof. Dr. Tayyibe Nur ÇAĞLAR**
TOBB University of Economics and Technology

Jury Members: **Assist. Prof. Dr. Pelin Gürol ÖNGÖREN (Chair)**.....
TOBB University of Economics and Technology

Assoc. Prof. Dr. Hakan Sağlam
Ondokuz Mayıs University

Prof. Dr. Ertuğrul Rufayi TURAN
Ankara University

Assoc. Prof. Dr. Savaş Zafer ŞAHİN
Atılım University

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Zühal EKİNCİ

TEZ BİLDİRİMİ

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Zühal EKİNCİ

ABSTRACT

Master of Architecture

UNDERSTANDING THE RAISON D'ÊTRE OF URBAN PARKS AND GARDENS

Zühal EKİNCİ

TOBB University of Economics and Technology
Institute of Natural and Applied Sciences
Department of Architecture

Supervisor: Prof. Dr. Tayyibe Nur ÇAĞLAR

Date: July 2017

This thesis suggests that the *raison d'être* of urban parks as a part of the urban collage are beyond the properties of their physical existence. The main aim of the thesis is to reveal and examine the *reason d'être* of urban parks and gardens.

In order to examine the causes of the existence of the parks and to discuss the relationship established within the context of the city, four concepts have been defined in the thesis. These concepts are defined as follows; social play, everyday life, revolution, and ideology. In order to explain the associations, Foucault's book titled *Order of Things* was examined. The concepts described under the chapter titled "The Four Similitudes" in this book have been transformed and used as reference point in this thesis. The main focus of the thesis is to show that the reason for the existence of urban parks and gardens is dependent on such a relationship which could be defined as the concepts have established with each other and urban parks, along with all of the actions and events that take place in urban parks as open public spaces. In this thesis, the effects of urban parks on everyday life as social playgrounds, the function of play as a revolutionary tool against the point where everyday urban life is stuck, and the relation between the ideology of these concepts and urban space are discussed in detail.

The relationships of the concepts with each other and urban parks, along with the transformations and their effects, are discussed through the urban parks and gardens found in Ankara. The effects of the presence and absence of urban parks on the city have been examined in the framework of such perspectives. Through the relationships revealed in the thesis, it has been discussed that the reason for the existence of urban transcends their physical assets and that urban parks carry an important role within the urban reality.

Keywords: Urban parks, Social play, Everyday life, Revolution, Ideology.



ÖZET

Yüksek Lisans Tezi

KENT PARK ve BAHÇELERİNİN VAR OLUŞ SEBEPLERİNİ ANLAMAK

Zühal EKİNCİ

TOBB Ekonomi ve Teknoloji Üniversitesi
Fen Bilimleri Enstitüsü
Mimarlık Anabilim Dalı

Danışman: Prof. Dr. Tayyibe Nur ÇAĞLAR

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Bu tez, kent kolajının bir parçası olarak kent parklarının varlık nedenlerinin, fiziksel varlık özelliklerinin ötesinde olduğunu ileri sürmektedir. Tezin ana amacı kent park ve bahçelerinin varlık nedenlerini ortaya koymak ve incelemektir.

Parkların varlık nedenlerini incelemek ve kent bağlamında kurduğu ilişkiyi ortaya koymak için, (bu amaçla) tez kapsamında dört kavram belirlenmiştir. Bu kavramlar, sosyal oyun, gündelik hayat, devrim ve ideolojidir. İlişkileri açıklamak için Foucault' nun Kelimeler ve Şeyler kitabında "Dört Benzeşim" başlığı altında incelediği kavramlardan yararlanılmıştır. Açık kamusal alanlar olarak kent parklarında gerçekleşen tüm eylem ve olayların, kavramların birbirleri ve kent parkları ile kurduğu ilişkilerin, kent parklarının varlık nedeni olduğunu ortaya koymak, tezin ana odak noktasını oluşturmaktadır. Toplumsal oyun alanı olarak kent parklarının gündelik hayata etkileri, kentsel gündelik hayatın tıkandığı noktada oyunun devrimin aracı olarak işleyişi ve ideolojinin bu kavramlarla ve kentsel mekanla ilişkileri ortaya konulmuştur.

Kavramların birbirleri ve kent parkları ile ilişkileri, dönüşümleri ve etkileri, Ankara kent parkları üzerinden ele alınmıştır. Kent parklarının varlık ve yokluk durumlarının kent üzerindeki etkileri belirlenen kavramlarla incelenmiştir. Tez kapsamında ortaya konan tüm bu ilişkilerle, kent

parklarının varlık nedenlerinin fiziksel varlıklarının ötesinde olduđu ve kent gerçekliđi için varlıklarının önemi tartışılmıştır.

Anahtar Kelimeler: Kent parkları, Sosyal oyun, Gündelik hayat, Devrim, İdeoloji.



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1. INTRODUCTION

1.1 Objectives and Methodology

Throughout contemporary history, urban parks have played an important role in the fabric of the city. Despite this, currently, the majority of academic literature and research dealing with urban parks is linear in its approach and focuses on their physical features. In order to deal with the relationships of concepts in an urban context, it can be argued that the approach to the urban parks should be viewed in different ways. Understanding urban parks as a complement of city life with their unforeseeable relations and features in urban condition is the starting point of the thesis. The questions of the thesis arise from the search for the way of reading the city with related concepts, which affect the urban structure and urban society.

In that case, one of the main aims of the thesis is to examine the relationships in order to analyse the reciprocal relationship between urban parks and concepts, including play, ideology, everyday life, and revolution. How they affect, transform and involve each other will be considered. To explain further, these terms and their role in constructing the urban reality and the importance of open public areas as the place where these terms and relationships can be visible will be discussed and examined. Then, depending on the analysis of the relationships, the thesis will reveal the *raison d'être* of urban parks. The re-evaluation of the city will be based on the meanings and changing roles of its green spaces throughout history.

The thesis develops a new perspective on the social roles and prosperity of the urban landscape. The study aims to reveal the reasons for the existence of urban parks independently from time, space and any ideological approach. The main aim of the dissertation; is to understand and reveal the meaning of what urban parks and gardens, what they contribute to the city and city dwellers. In the case of the existence of urban parks and gardens, their effects on urban life, their contributions to urbanization were addressed with four concepts defined in the thesis, namely under four top headings. The meanings of urban parks and their reasons for existence will be examined through the relevant concepts. The conceptual equivalents of parks and gardens, their meanings and their social roles are examined through the period's traces, novels, photographs, oral history and written sources of the period.

Ultimately, the aim is to develop a new perspective in which the meanings of green areas are realized through the conceptual investigation of the ties created between the physical environment and the relationships that shape life.

The thesis is composed of six main parts. Firstly, the thesis will work on the analysis of relationships of terms and the role of urban parks and gardens with these terms in urban reality. Secondly, the thesis will explain the relationships between urban parks and terms regarding how they resemble each other. Each term will be evaluated in one chapter. Concerning the first part of the thesis, the second chapter addresses the relations of urban parks with terms in the similitude context. The first term that will be evaluated is “play”. The chapter will begin by asking the role of play in civilization. In this chapter urban parks will be discussed as the area of play in urban context. The second chapter will continue with the explaining of relationships between play and culture. Furthermore, “play” will be discussed mostly with Johan Huizinga’s book “Homo Ludens Study of the Play Element in Culture” (1944). The analyses will mainly include the definition of play and the relation of urban parks and gardens with play. “Play” will also be discussed in the third chapter as a breaking point in everyday life.

In the third chapter, everyday life and its relation with urban parks will be evaluated. The term “everyday life” is important for this thesis due to the fact of understanding its power in urban context. Especially, the works of Lefebvre shows that in everyday life, other related terms find their place.

In the fourth chapter the term revolution will be evaluated. In order to explain the notion of urban parks in urban reality, this chapter will try to identify the relations between revolution and urban parks and gardens. Additionally, it will be examined by giving examples on how urban parks and gardens serve as social schools.

The fifth chapter focuses on the ideology term and how ideology uses urban parks and gardens as an ideological apparatus. Analysing urban parks and gardens and ideology relation regarding resemblance relations, will construct a new perspective in understanding the urban. The analyses will mainly include the definition of the ideology, apparatus of ideology, and urban parks and gardens as a social-cultural apparatus.

In the sixth part, that is the conclusion chapter, the thesis will discuss the presence and absence situations of urban parks and gardens according to the previously discussed research.

The relationship of concepts to be examined within the scope of the thesis and parks are based on similitudes. A review of the concepts that are based on similitudes and the understanding

raison d'être of urban parks and gardens in this context will be done through urban parks and gardens in particular for Ankara.

Selected concepts are related to each other by contact, transformation, far and close relations, reflection and competition. Examination of the relationships that are visible under the headings of similitude will be made through four concepts determined in relation to the city. In this context, elaboration of play, ideology, revolution and everyday life in urban reality will be done through the urban parks and gardens. How the concepts created and transformed the urban relations, how they transformed urban relations in the absence of urban parks, and how they affected the urban structure will be investigated in this thesis. Parks are places where these associations appear within the city.

In Ankara, there have been various influences on the transformation of the city as to whether these green spaces (urban parks) remained, grew or shrunk, or even were destroyed. Ankara's urban parks will be examined on this scale through the theory presented in the thesis. The effects of the presence and absence of parks on the city will be examined at the specified levels. Even if it is complicated, these examined levels constitute a relationship that is revealed within the thesis. In this case as presented in the thesis (Relationships Web), Ankara city will be examined with its existing and lost public spaces (Diagram 1.1). In order to analyse the effects and its results, the thesis will examine the relations of each term with urban parks and gardens.

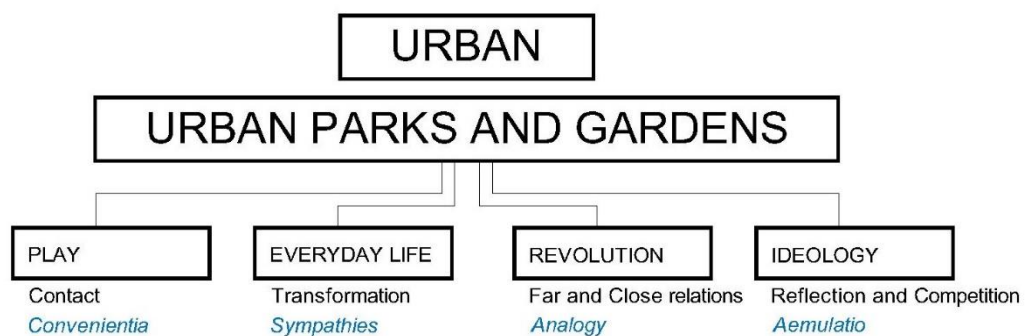


Diagram 1.1 : Info graphic.

1.2 Understanding The Raison D'être of Urban Parks and Gardens

How this thesis approaches urban parks needs to be defined in order to clarify further discussions in the thesis. There are different elements forming the city. Urban parks and gardens within the scope of this thesis will be considered as part of the urban image.

The existence of urban parks and gardens in cities and the non-physical characteristics of these areas will be discussed with the relevant concepts. The main purpose of the study is to reveal and investigate the *raison d'être* of urban parks and gardens in cities.

Raison d'être means "the most important reason or purpose for someone or something's existence" ("raison d'être" 2017). This is the purpose of using the *raison d'être* here. The *raison d'être* is related to meaning and action rather than physical qualities. "Absolute becoming is just the happening of events. The *raison d'être*, the very being or existence of events, is in their happening (at some place and time)" ("Being and Becoming," 2001). When urban parks are considered in particular, the reason for the existence of parks is the actions that take place in these open public spaces and that change over time. Actions are related to the four concepts identified in this thesis in order to understand this relationship that urban parks and gardens establish with the city. These are "play", "everyday life", "revolution" and "ideology". In short, the *raison d'être* of parks is the sum of what happens in the park. Here the being is becoming. The park has a presence beyond being a green space.

When the state of existence of urban parks is taken over by its absence, a disintegration begins when we destroy urban parks, a part of the maze, which is a part of the city at the same time holding different layers of the city together. The absence of urban parks will be addressed in the conclusion section. At this point, it must be revealed why its presence is important. When 'Why is the presence of urban parks important?' is asked, the first answer is that city parks have a physical contribution to the city. The structure that allows movement, being the playground, the void in the urban texture is important. Void is the playground. In fact, all public spaces create space, but in Turkey, the fact that the idea of the square is not used in urban planning makes parks within the city even more important.

At this point, it is necessary to emphasize the importance and perception of the "void" for design. Certain elements of the city are normally overlooked when viewed from a typical perception as buildings are normally fixated upon. Therefore, it is vital to be aware of this gap in perception and apply a different lense to see the entire urban reality and thus increase understanding of the city. These typically unrealized areas of the city can be referred to as "voids" in design that

when viewed as a whole with all constructed structures provide a deeper understanding. Steven Holl emphasizes the relationship between vacancy and perception. This perception includes the deepening of the inner and outer world as well as the perception of the city and the environment we live in. Steven Holl states as:

Our experience and sensibilities can evolve through reflective and silence analysis. To open ourselves to perception, we must transcend the mundane urgency of “things to do”. We must try to access that inner life which reveals the luminous intensity of the world. Only through solitude can we begin to penetrate the secret around us. An awareness of one’s unique existence in space is essential in developing a consciousness of perception. (Alberto Pérez-Gómez, Steven Holl, Juhani Pallasmaa, 1994, p.41)

Urban parks as gaps in the city create an area that is outside the necessities of everyday life. This area is both physical and mental. There is awareness in this field, which is mental and unconstrained, that is, in the void. With this awareness, the relationship of the individual with the city and with himself becomes enriching and deepening.

Thinking of architecture and the creation process as the creation of spaces rather than the production of forms will in fact provide one’s perception in the sense of being perceived, including space and urban space. As urban settlement is the place of architectural production, architecture either has a public character. As Tadao Ando states: “All architecture has a public nature, I believe, so I would like to make a public space”. (Ando, 2007)

Fred Cotter and Colin Rowe in their book, “Collage City”, indicate that urban production begins with the identification of void by humans. Here the production of the city is regarded as determining the boundaries of the void. This approach considers solidity in relation to figures and ground, that is to say in the context of urban production, it is a component that identifies void, description of void and consequently, the city.

But... how can man withdraw himself from the fields? Where will he go, since the earth is one huge unbounded field? Quite simple; he will mark off a portion of this field by means of walls, which set up an enclosed finite space over against amorphous, limitless space... For in truth the most accurate definition of the **urbs** and the **polis** is very like the comic definition of the cannon. You take a hole wrap some steel wire tightly around it, and that’s your cannon. **So the urbs or polis starts by being an empty space** ... and all the rest is just a means of fixing that empty space, of limiting its outlines ... The square ... This lesser rebellious field which secedes from the limitless one, and keeps to itself, is a space sui generis of the most novel kind in which man frees himself from the community of the plant and the animal...and creates an enclosure apart which is purely human, a civil space (José Ortega Y. Gasset, Rowe & Koetter, 1978, p.50).

The determination of the boundaries of the void, that is, our gaze is based on the ground rather than the figure, which will provide to understand the descriptive and decisive influences of voids on urban form (Figure 1.1). The gaps in the boundaries defined by human will, that is, the gaps in the city, have a side that reveals human existence. When considering urban gaps, squares and urban parks come to mind. When urban parks are treated as vacant spaces created by human beings in the city, these spaces contribute to city life and human development as "civil space" beyond nature and green space.



Wiesbaden, c.1900, figure-ground plan

Figure 1.1 : Wiesbaden, c.1900, figure-ground plan (Rowe & F. Cotter, 1978, Cambridge, p.82).

Beyond perception and complementarity in this context, when looking at the city as solids and voids on the Nolli map, it is seen that both are indispensable for urban form (Figure 1.2). Urban space along with the constructed elements is what makes a city qualify as a city.

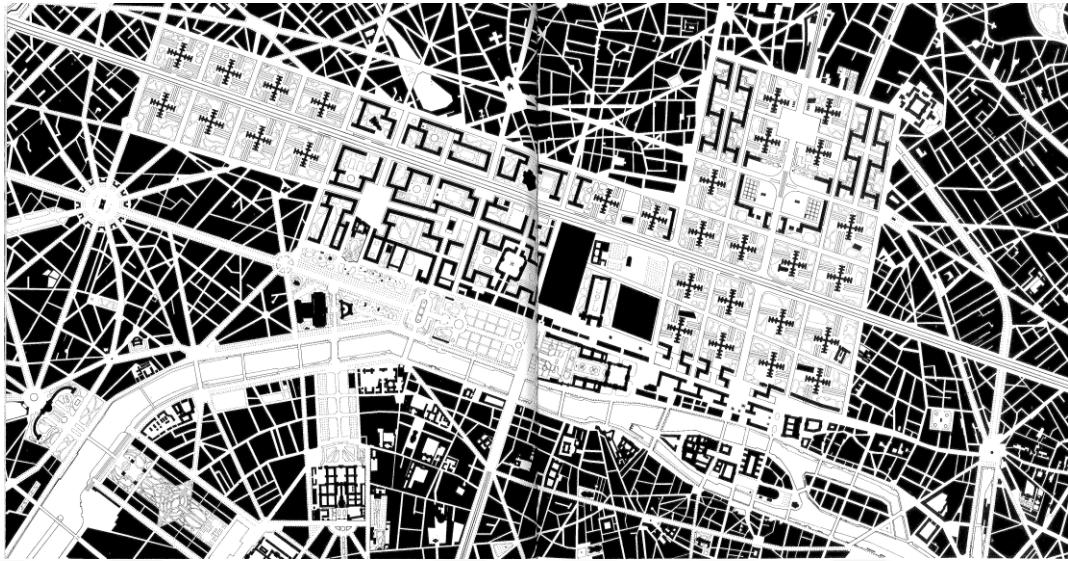


Figure 1.2 : Le Corbusier: Paris Plan Voisin, 1925, figure-ground plan. (Rowe & F. Cotter, 1978, Cambridge, p.74-75).

(...) That the two of them together might, sometimes, almost present themselves as the alternative reading of some Gestalt diagram illustrating the fluctuations of the figure-ground phenomenon. Thus, the one is always all white, the other almost all black; the one an accumulation of solids in largely unmanipulated solid, the other an accumulation of voids in largely unmanipulated solid; and, in both cases, the fundamental ground promotes an entirely different category of figure- in the one object, in the other space (Rowe & Koetter, 1978, p.62).

A vacant lot without public use makes no sense for the city. Seeing urban production as whole, including the empty spaces, will provide a sense of the qualities of these areas that are necessary to approach the city with a new perspective and for a correct urban design.

The second answer for the 'Why is the presence of urban parks important?' question is their non-physical features. To clarify, open public space, which means ideology, the place of reflections and the place where the revolution passes, the playground, the place where everyday life passes, and where play happens, is the place where everyday life is going to break. When these interactions are established correctly, they are the places where the creative activities are realized, the person is connected with his / her nature, the correct use is made, and social integrity and awareness are created. Namely, open public spaces have reasons for existence beyond creating free space. Within the thesis, the reasons for the existence of urban parks as open public spaces will be revealed with four concepts.

Urban parks emerged with the opening of palace gardens for the use of the public. These areas, which are used as green areas or hard landscapes, have been used throughout history as

recreational areas, areas of interaction or political power, and are used as areas that physically space the distance between the palace and the people. Different from this approach, in the Garden City Concept, parks and gardens are used as a part of planning strategy. They could be described as a Town-Country¹ Magnet offered for the enjoyment of the human society and the beauty of nature. As a result of this union, a new life and a new civilization were to be expected. It was the first time that the concept of urban green spaces or the combination of city and nature had new and enriching results.

The use of urban parks as a design tool, mental map tool or recreation area is related to the known physical characteristics of these areas. However, within the scope of this thesis, it is suggested that these areas should be evaluated in different ways. There are reasons for the urban parks to be located in the city, which differ from their physical features. The reasons urban parks exist, the interaction with the city and the concepts that are invisible causes of existence will be explained within the scope of this thesis. In his book, "The Image of the city" Lynch states that:

It is clear that the form of a city or of a metropolis will not exhibit some gigantic, stratified order. It will be a complicated pattern, continuous and whole, yet intricate and mobile. It must be plastic to the perceptual habits of thousands of citizens, open-ended to change of function and meaning, receptive to the formation of new imagery (Lynch, 1960, p.119).

In like manner, Mitchell states "In the standard sort of spatial city, where you are frequently tells who you are. (And who you are will often determine where you are allowed to be.) Geography is destiny; it constructs representations of crisp and often brutal clarity" (Mitchell, 1995, p.10). Urban parks and gardens are public spaces; in other words, non-commercial and non-taxable spaces, where individuals can freely express themselves. In these areas, the person renews himself/herself outside typical social norms and labels and can connect with their inner self along with the place and society in which he/she lives. Urban parks are indispensable for the city with their features that provide meaning, integrity and produce value. The assets of the urban parks, with the meaning and values they compose, are necessary for the formation of the urban society. The fact that there is a void in the city means that there is action, and if there is action, it means that the city exists. Urban parks and open public spaces as designed gaps are

¹ "The town and the country may, therefore, be regarded as two magnets, each striving to draw the people to itself — a rivalry which a new form of life, partaking of the nature of both, comes to take part in. This may be illustrated by a diagram of 'The Three Magnets', in which the chief advantages of the Town and of the Country are set forth with their corresponding drawbacks, while the advantages of the Town-Country are seen to be free from the disadvantages of either." (Howard, 1902)

areas of highly vital potential urban performance. In general, the relationship of urban parks with the city seems to be creating spaces, but these spaces allow action, thus affecting the management of all relationships in everyday life.

Today, the meaning of parks has changed, and today a place without any trees can be used as a park. What gives these parks the qualities of being a park, is *raison d'être* that transcend their physical qualities. The presence of these areas is necessary for the formation of the participant urban identity. Nowadays, as a result of the change that the destroyed public spaces created in the urban fabric, there is a social coexistence, a transition to individual life, and a dispersion in interaction. In a city where there are no urban parks, one of the components that will enable the image of urban society and a holistic city is missing. Rowe and Colin also emphasise the importance of public space for society:

The traditional city goes away; but even the parody of the city of modern architecture refuses to become established. The public realm has shrunk to an apologetic ghost but private realm has nor been significantly enriched; there are no references-either historical or ideal; and, in this atomized society, except for what is electronically supplied or is reluctantly sought in print, communication has either collapsed or reduced itself to impoverished interchange of ever more banal verbal formula (Rowe & Koetter, 1978, p.65).

Today, with the decline of public space or the change in the way it is used, the connection between the individual and the past and even the society that is experienced today is weakening. At this point where social communication is obstructed, it is difficult to talk about urban society and being a citizen. Activities carried out in public spaces, even just visual communication, are the factors that, to be in accordance with other individuals, accept certain rules that support social cohesion.

When looking at examples from around the world, it is possible to see the different uses of public spaces. Parallel to the changing political systems, the palace gardens and other public spaces opened to public use reveal the social and urban significance of these areas.

1.3 “Relationship Web” of Concepts

When looking at the connections established by thinkers concerning the city, research concentrated on four concepts emerges. These are play, everyday life, revolution and ideology. These four concepts are related to each other as much as they are related with urban discourse. Moreover, both the relationships of parks with each other, and the relationship of parks with the city, requires to be examined with these concepts. Exploring parks with these concepts develops

a different perspective. The conceptual and actual relations in urban discourse will be based on these four concepts. The architectural practice accepts all these relationships and tries to exploit the potential of those relations, if one tries to solve them. Within the scope of this study, the examination of *raison d'être* of urban parks and gardens will be at this level.

The relationships that these four concepts establish with the city and with each other affect the city and city life. The way in which parks and gardens are examined comes from analogies. Similarity relations to be used in describing relations are, contact, transformation, far and close relations, reflection and competition. The relationships of the urban parks and gardens, together with these four analogies, are established at the level of play, ideology, revolution, and everyday life. The relation of parks to these levels will be explained by concepts based on analogies. The relations can be summarized as follows:

- Play: The relationship between the play and the park is a kind of similarity relation based on contact.
- Everyday life: The relationship between the everyday life and the park is a kind of similarity relation based on transformation.
- Revolution: Revolution park relationship: The relation of the parks located in the remote points of the city to each other and the relation of the concept to the parks is a kind of similarity relation, which is far and close relations.
- Ideology: Ideology park relationship: is a similarity relation based on reflection and competition.

Urban parks and gardens are places where these four concepts are visible in the city. Within the scope of this thesis, information is gathered through four concepts, and the thing that combines these four is urban parks. The relationship that the concepts have established with the city and how they affect each other will be explained in the relevant sections.

The thesis will search for how they affect, transform and involve each other. In this context, elaboration of play, ideology, revolution and everyday life in urban reality will be done through the parks and gardens. The relationship of concepts to be examined within the scope of the thesis and parks are based on similitudes. A review of the concepts that are based on similitudes related to urban parks and the re-reading of the city in this context will be done through urban parks and gardens in particular for Ankara.

Relationships of concepts with each other and the relationship of parks, that is to say, these relations will be explained in a kind of similarity relation retrieved from the "The Four Similitudes" section of M. Foucault's book titled "Order of Things" (1966)².

The first similitude is "*convenientia*" which describes the "contact" relations. Foucault explains this as:

First of all, *convenientia*. This word really denotes the adjacency of places more strongly than it does similitude. Those things are 'convenient' which come sufficiently close to one another to be in juxtaposition; their edges touch, their fringes intermingle, the extremity of the one also denotes the beginning of the other. In this way, movement, influences, passions, and properties too, are communicated. So that in this hinge between two things a resemblance appears (Foucault, 1966, p.20).

Convenientia's concept of contact is emerging in both the play-park relation and park-urban relation. In other words, the relationship that the parks establish with the play is an affinity relationship in the kind of contact. Contact of the park with play creates the beginning of the break which is the end of the everyday life. The characteristics of the city and the individual are approaching each other. People who meet in the park are organizing themselves, learning, and as a result of movement and communication, they are similar to each other through interaction.

Contribution of urban areas supporting urban life to urbanization, is the result of this similarity, which is the visible end result of closeness. Open green areas can be viewed as areas freed from the speed factor which enables contact, and allows movement and communication. This movement and communication take place at the level of a social play³, both of which we know and do not know the rules of. The contact of the play and park and the contact of the park and city creates an addictive chain that provides the unity of being interlocked and the prerequisite of being urban. New and mutually supportive similarities arise from this contact.

Convenientia is a resemblance connected with space in the form of a graduated scale of proximity. It is of the same order as conjunction and adjustment. This is why it pertains less to the things themselves than to the world in which they exist (Foucault, 1966, p.21).

The relationship in the plane of reconciliation and adjustment reveals the relation between play and ideology, everyday life and revolution (Diagram 1.2). This relationship of affirmation above things allows us to perceive the transformed forms of concepts. Ideology emerges not as an ideology itself, but as a social play in everyday life. Social play is shaped by ideology. Ideology takes place within a space, which is everyday life. The play connects people with each other

² In explaining these relationships, M. Foucault's Order of Things book is used. The concepts described under the "The Four Similitudes" titles have been transformed and used.

³ Play" has been expressed in the thesis as "social play".

while ensuring the continuity of everyday life. When everyday life does not work, the play acts as a tool of the revolution and re-arranges everyday life.

“Thus, by this linking of resemblance with space, this ‘convenience’ that brings like things together and makes adjacent things similar, the world is linked together like a chain” (Foucault, 2005:21). As an example of this situation, the arrangement of the parks along Atatürk Boulevard reflects this kind of proximity relation. With the spatial connection that the parks establish with the city, people in the city move in these areas of analogy and combination, they are in contact with each other and form a whole which is transformed by the influence of proximity. The top chain that holds society together is formed at this level.

The physical proximity of the Güven Park and the Kızılay Park is an example of this. The relationship between two urban parks, physical proximity relation, is a direct relationship, which is a contact type similarity. Güven Park and the Gençlik Park, which are connected to each other by the Atatürk Boulevard on the same line, have an indirect relationship but they have contacts within the city. Since both parks are built to support the ideology, they close together and form a whole. The proximity of the parks planned in the same period to support the same meaning is at the level of meanings, so they are close together. In the contact type of similitude, the chain formed by the confusion of the borders forms a meaningful whole, different from the similarities of the places. In Ankara there are these chain rings. In relation to the chain, there is a penetration, which creates a continuity effect. The closeness of the parks has a positive effect in this sense. The chain which started from Gençlik Park continued until Güven Park and the Seğmenler Park in the continuation. Ankara urban parks formed a chain, but the continuity of this chain was not allowed. The Kızılay Park is the breaking point of this chain. Despite the broken part of the chain, this chain continues with Gençlik Park, Kurtuluş Park, Zafer Park and Güven Park.

The parks planned on Atatürk Boulevard are connected to each other by a crossroad in the city center (Figure 1.3). The differentiation of the physical state of the crossroad over the years has caused the chain to break, and the meaning has gradually disappeared (Figure 1.4 – Figure 1.5). It is possible to examine this situation with old and new photographs of Kızılay Square.

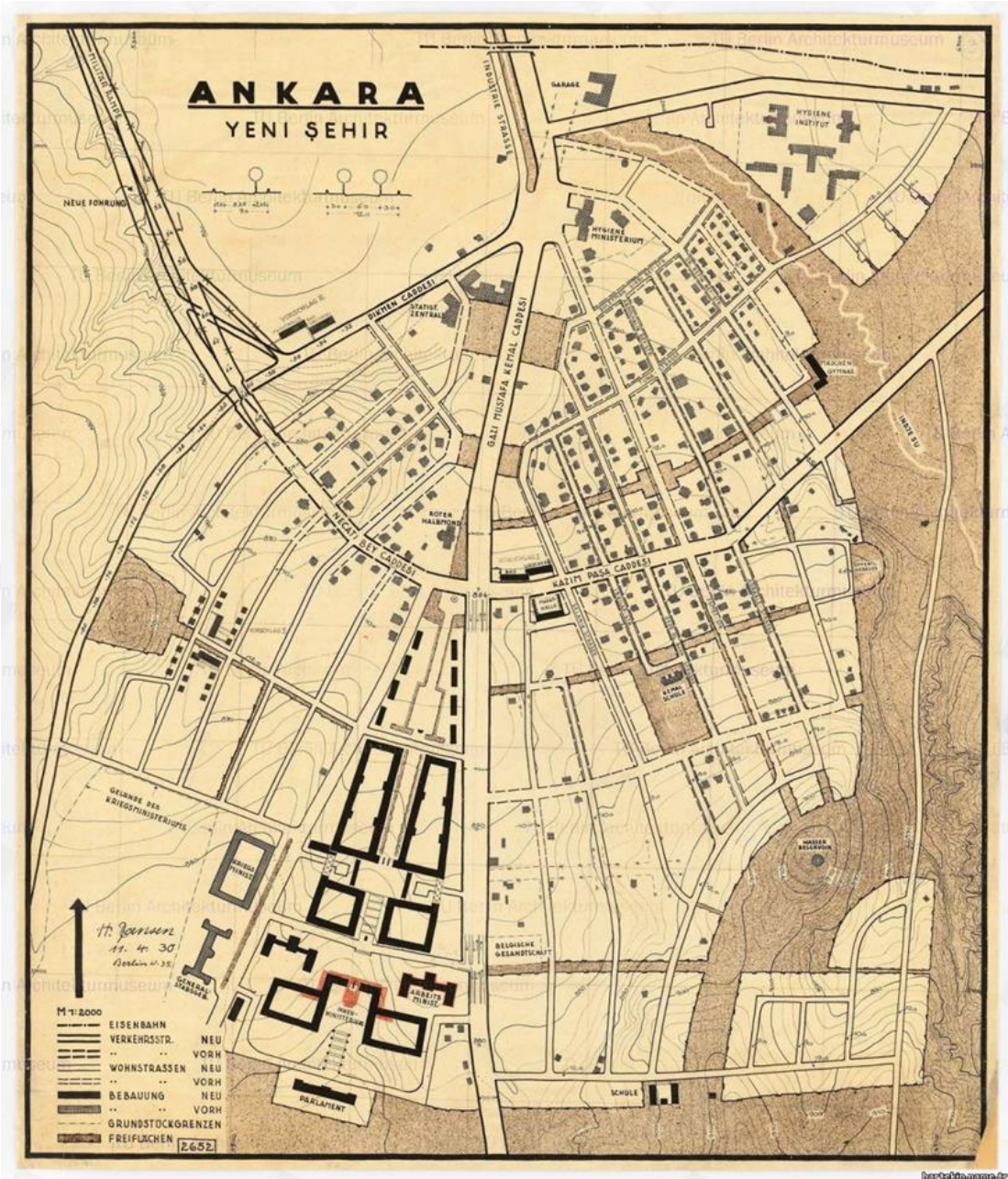


Figure 1.3 : Ankara Yenişehir. Accessed on June 19, 2017.



Figure 1.4 : Kızılay Square (El Medeni, A. Z. 1975). Accessed on June 19, 2017

Parks have a close contact with everyday life, which is a physical dimension. The reality of the park comes into contact with everyday life. Everyday life is blurred at this point. The time spent in the park is the time of the play, the time outside the necessities of everyday life.



Figure 1.5 : Kızılay Building and the Park, 1938 (ankara.edu.tr). (C. Gölgelioğlu, 1978, p.159)

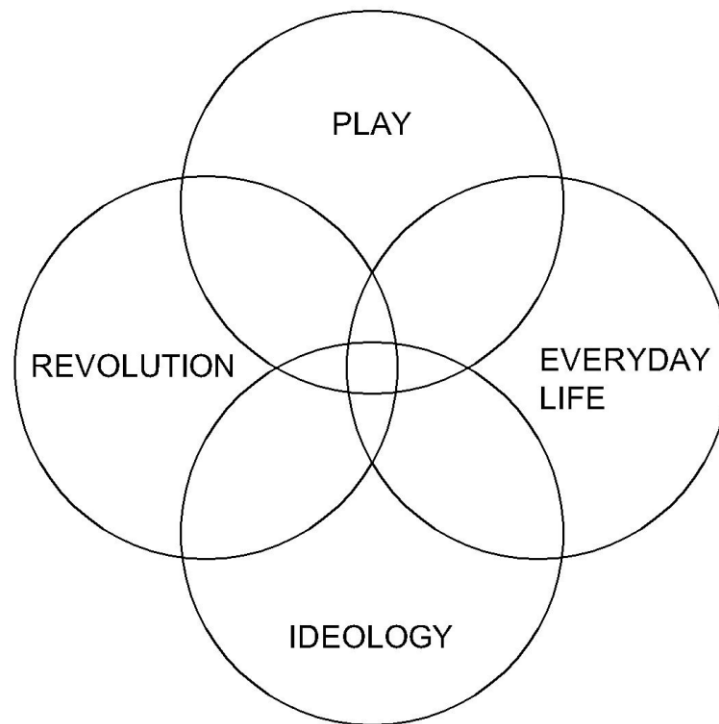


Diagram 1.2 : Graph for “Contact” by author.

According to Foucault, the second similitude is “*sympathies*” which describes the “transformation” relations. In regard to “*sympathies*”, Foucault states, “And here, no path has been determined in advance, no distance laid down, no links prescribed. Sympathy plays through the depths of the universe in a free state” (Foucault, 2005 p.26).

But such is its power that sympathy is not content to spring from a single contact and speed through space; it excites the things of the world to movement and can draw even the most distant of them together. It is a principle of mobility: it attracts what is heavy to the heaviness of the earth, what is light up towards the weightless ether; it drives the root towards the water, and it makes the great yellow disk of the sunflower turn to follow the curving path of the sun (Foucault, 1966, p.26).

If we take the sample at the urban level, the movement, as a layer of city life, is shaped by the possibilities of *sympathy*. All movements that can be seen and cannot be seen, from the pedestrian movement in the city, the movement of the focuses, the shifting and the acquisition of new functions occurs in this similitude. Another important feature of *sympathy* is the transformative effect. Foucault explains this effect in the following way:

Sympathy transforms. It alters, but in the direction of identity, so that if its power were not counterbalanced it would reduce the world to a point, to a homogeneous mass, to the featureless form of the Same: all its parts would hold together and communicate with one another without a break, with no distance between them, like those metal chains held suspended by sympathy to the attraction of a single magnet.¹⁶ (Foucault, 2005 p.27).

The appearance of sympathy's converting effect in the city arises as an increasing number of inland construction, the reduction of green spaces and restriction of pedestrian movements. As a result of these changes, parks that are surrounded by fast roads along with a reduction of green areas and pedestrian use, lose their park-like qualities and become a homogeneous mass. This powerful converting power of sympathy is counterbalanced by antipathy (Foucault, 2005).

The transformative effect of everyday life is a sympathetic kind of similitude. It has the power to transform other concepts in contact with daily life of the city (Diagram 1.3). Incorporating what it has transformed continues as a giant force. Parks and gardens take on the role of antipathy as a vague place of ritual in everyday life. The ability of parks to sustain their qualities as a park is necessary for the protection of the "urban".

It explains how things grow, develop, intermingle, disappear, die, yet endlessly find themselves again; in short, how there can be space (which is nevertheless not without landmarks or repetitions, not without havens of similitude) and time (which nevertheless allows the same forms, the same species, the same elements to reappear indefinitely) (Foucault, 2005, p.28).

Open green spaces as places where man connects with nature and himself, correspond to this space and time in the city.

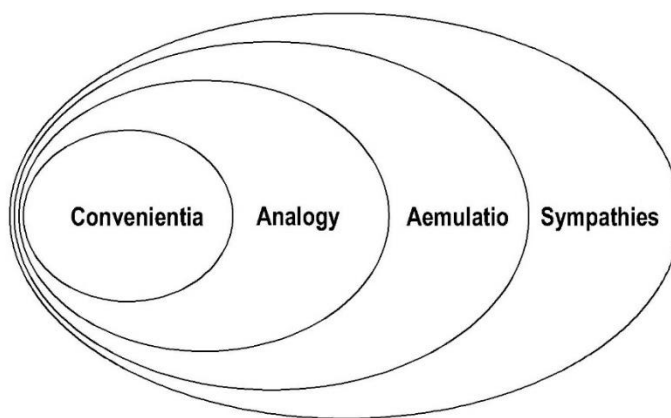


Diagram 1.3 : Graph for "Sympathy" by author.

As a place of relationships, everyday life contains all analogies and all actions and spatial arrangements that come close together in close proximity. Furthermore, this involves the reflections of competition transformations under the influence of dominant power, and all relations established at the conceptual level. The interaction and transformation of things and meanings, takes place in the urban reality, the place where everyday life passes. The open public spaces, where the everyday life is interrupted, the place of the break, allow play to be freed from the necessities of the day. The city cannot exist without open green spaces as the everyday life cannot exist without play. These areas make urban reality visible. It provides order with the vacations created in the city; it enables the movement and disintegration to take place under the guidance of the sympathy-antipathy couple. Interaction and transformation with this movement encompasses all similarities in the near and far, emerging as "urban reality" in "everyday life".

The third similitude is "*analogy*" which describes the "far and close" relations. Foucault explains analogy as:

An old concept already familiar to Greek science and medieval thought, but one whose use has probably become different now. In this analogy, *convenientia* and *aemulatio* are superimposed. Like the latter, it makes possible the marvellous confrontation of resemblances across space; but it also speaks, like the former, of adjacencies, of bonds and joints. Its power is immense, for the similitudes of which it treats are not the visible, substantial ones between things themselves; they need only be the more subtle resemblances of relations. Disencumbered thus, it can extend, from a single given point, to an endless number of relationships (Foucault, 2005, p.24) (Diagram 1.4).

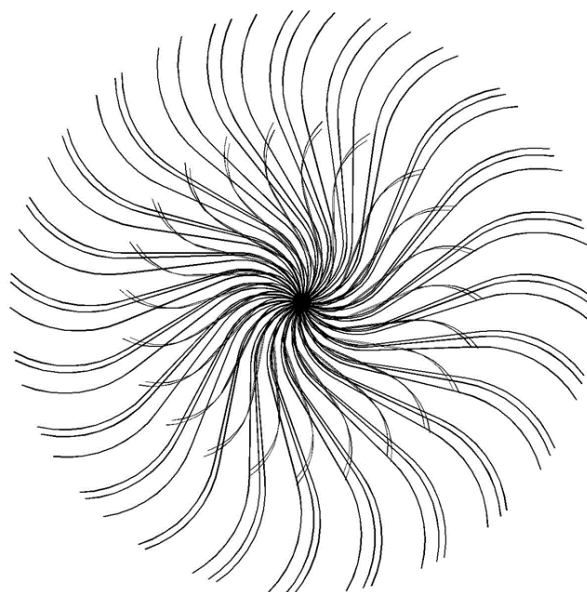


Diagram 1.4 : Graph for "Analogy" by author.

The relationship of the revolution with the urban parks is a kind of *analogy* relation. The urban revolution involves an open process of urbanization, relations, and modes of production. Open green spaces, as a complementary of the urban revolution, are the places which make the urban reality visible. In order to understand the *raison d'être* of urban parks, the relations of the concepts used in the research are rescued from the necessity to be directly related. This relationship is also a kind of analogy relation. Subtle similarities of relations will be addressed in this theme.

And the last similitude is "*aemulatio*" which describes the "competition and reflection" relations. The similarity relation is handled here independently of the concept of location and movement.

The second form of similitude is *aemulatio*: a sort of 'convenience' that has been freed from the law of place and is able to function, without motion, from a distance. Rather as though the spatial collusion of *convenientia* had been broken, so that the links of the chain, no longer connected, reproduced their circles at a distance from one another in accordance with a resemblance that needs no contact. There is something in emulation of the reflection and the mirror: it is the means whereby things scattered through the universe can answer one another (Foucault, 2005, p.22) (Diagram 1.5).

One dimension of the relationship between the layers of the city and the concepts used to understand the relation of parks to the city, is also based on the competition of concepts. Everyday life, play, ideology, revolution and public spaces are scattered throughout the city. These seemingly distant concepts communicate by reflection. The reflection relation is manifested by the mirror effect, which has numerous surfaces. Concepts that seem far from one another are reproduced according to a non-contact similarity.

In relation to the established affinity with contact, there is a unity that allows movement and is established by linking to each other. "However, emulation does not leave the two reflected figures it has confronted in a merely inert state of opposition. One may be weaker, and therefore receptive to the stronger influence of the other, which is thus reflected in his passive mirror" (Foucault, 2005, p.22). In interaction through competition, concepts have transformative effects on each other and physical reality. Ideology has the effect of transforming everyday life. Everyday life transforms production and all production relations. Ideology covers everyday life. But everyday life can encompass the ideology. Ideologies always need everyday life. In this form of similarity, a concept is in competition with another concept.

Open green areas lose their qualities in the city. These fields, which are filled up and diminished by the fast and wide surrounding roads, symbolize a form that has been cut off from the whole, and turns into another form while making the competition between ideology and the urban fabric more visible. This is the visible aspect of competition of forces. The reflection of the forces that are effective on this transformation manifests itself as the loss of qualities of open public spaces.

The relationship of ideology concept with the city is a kind of reflection and competition relation, which is explained by *aemulatio*. As a result of changing ideologies, when the revolution enters the competition with everyday life, it takes hold of daily life. Ideology operates on everyday life. It surrounds life, arranges it. Despite the nature of the container, it needs everyday life and activities that take place in everyday life. Relations with competition and reflection as explained by *aemulatio*, become visible as effective but mutually independent entities in ideology and everyday life relationships.

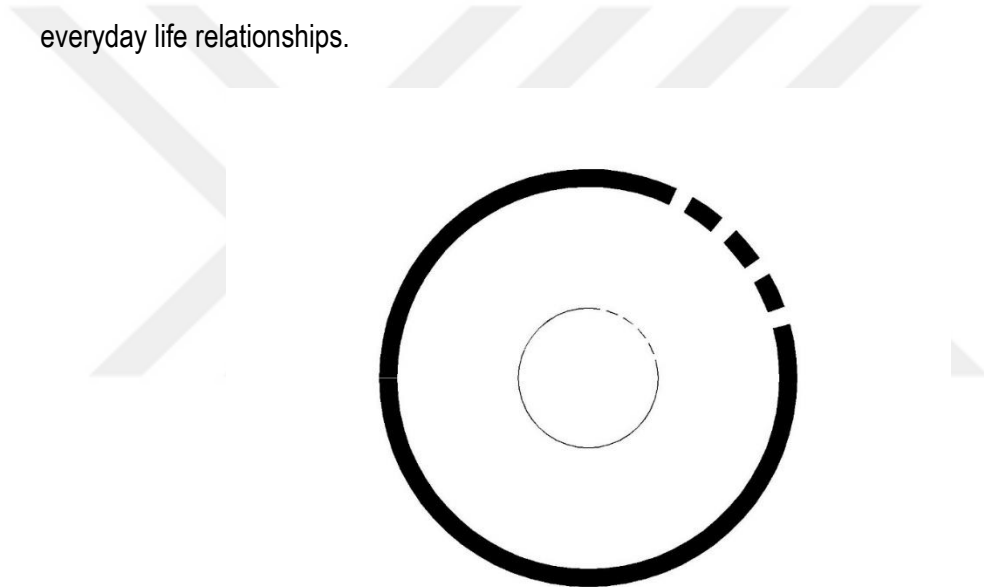


Diagram 1.4 : Graph for "Competition" by author.

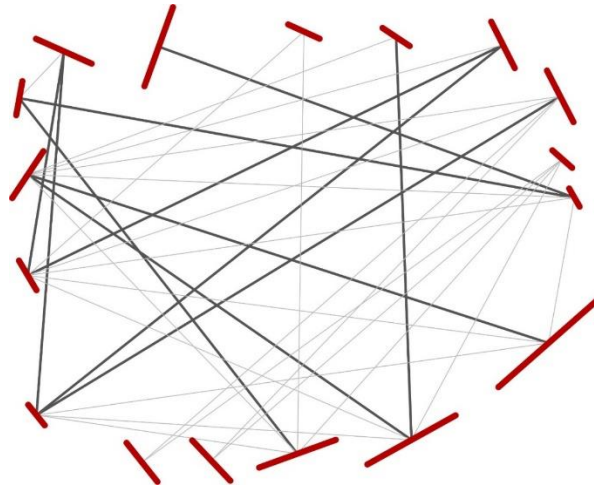


Diagram 1.5 : Graph for “Reflections” by author.

Relations within the layers of the city can be viewed as reflections relations. The reflection relation is a much more complex structure than a linear relation (Diagram 1.6). Neither processes nor relationships are linear. All the concepts used in the research have a reflection relation with each other.

The reason why the concepts come together here may seem like reflection, but in a narrative to be laid out on the city, they meet every kind of relationship because they transform each other, transform history and city. City view is variable and dynamic. Interaction in this mobility has a direct impact on the city reality.

An open reading of the city with the relevant concepts, determination and examination of the levels of relations will provide meaningful possibilities of the city and its relations. To say it with Eco's words:

“The *possibilities* which the work's openness makes available always work within a given *field of relations*” (Eco, 1989, p.19).

Being able to look at the city and the changes in the city as a whole will ensure that problems and possibilities of the city are realized. Interaction is necessary to understand the processes that take place in the city. This interaction is the interaction of concepts as well as the interaction of individuals at the same time.

When looking at the city with concepts from a philosophical point of view, the city becomes visible with its reality, its richness and its secrets. Instead of looking at the classical point of view that thinks things and meanings are separate fields, this research offers known concepts and tries to find new meanings and identify existing but unobservable relationships. Research

established between reality and concepts will come and go between unknown meaning and unknown reality. The understanding of the place and its reflections of the concepts in reality, and the explanation of the interrelationships of these concepts, will make city life more understandable. It is necessary to reach this big - awareness in order to determine the necessary conditions for city awareness and the realization of city life and to make the right design.

The goal is not to define definitions of concepts, but to allow transformations of concepts and determine their manifestations to create a conceptual perception of reality through the concepts associated with the views.

Just as the city should be considered as a whole, everyday life as a whole must be considered. The detachment of urban people from the aggregate, weakens the bond with desire. As Lefebvre states:

Homo sapiens, homo faber and homo ludens end up as homo quotidianus, but on the way they have lost the very quality of homo; can the quotidianus properly be called a man? It is virtually an automaton, and to recover the quality and the properties of a human being it must outstrip the quotidian in the quotidian and in quotidian terms (Lefebvre, *Everyday Life in the Modern World*, 1968, p.193).

In order to overcome the limitations of everyday that society is stuck in within everyday life, something beyond basic needs is needed. This is "play". Through developing creative activity with the unifying effect, play is the breaking point of everyday life. Open public spaces are our playgrounds in the city. The city needs parks as large open spaces.

Urban reality is comprehended in everyday life. In other words, city life is necessary in order to reach consciousness of everyday life. Everyday life is programmed by ideology. Play enables one to reproduce one's creative energy and activity with its breaking feature. Revolution transforms everyday life. When everyday life is clogged, revolution makes it possible to change it by interrupting it like a play. At this point play acts as a tool of the revolution. Parks are areas that allow play in the city.

When it is possible to transform these relationships, the relationship can animate the creative human being. The correct urban fiction and the keeping of the urban reality, has the power to transform all human relations and all production relations.



2. CONTACT

2.1 Parks and Gardens as Play Grounds

The relation between the play concept and urban settlement and other concepts will be discussed under the **contact** type similitude. Urban parks are the places that create space and allow movement within the city and therefore play. The space created by urban parks in the city is necessary for the energy of public spaces. Play, as Richard Sennett stated, is the energy that provides the public expression that is possible in these public spaces (Sennett, *The Fall of Public Man*, 1974-1976).

The appearance of play in urban areas can be seen in these spaces created by urban parks. There are various vital potentials of urban parks as urban space-designed gaps, which include:

- Play ground
- Scene
- Urban performance area
- Exhibition areas

In these areas, there are acts that take place in daily life as well as official actions. These areas are used as performance areas for national holidays, official ceremonies and memorial days. The urban and everyday uses of these areas represent a play that accepts users as actors. This use of urban parks and gardens can be considered as informal performance. Regarding performance, Peter Burke states:

... May be to distinguish two senses of performance, even if they are two ends of a spectrum rather than two distinct categories. In the stronger sense of the term, 'performance' refers to formal rituals and festivals, 'framed' events that are deliberately set apart from everyday life. When it is employed to refer to the informal scenarios of everyday life, on the other hand, the concept is being used in a weaker sense. The contrast between the two kinds of performance is partly disguised by the ambiguity of the recurrent term 'actor' to refer to the protagonist of either an action or a play (Burke, 2005, p.43).

As a result, these areas acquire a new quality as an area of urban performance. Here the meaning of the vacant lot (space) is transformed. The existence of these lots provides a chance for action. Urban life without action is unthinkable. Action makes values and culture visible. An example of this is the urban parks of Turkey which were planned to form modern urban life in

the years when the Republic was proclaimed and were the urban spaces which made the Republican ideology and the respective cultures visible. In order to organize the daily life of Ankara, the physical and social assets of the parks gained importance in this process. With the nature of the parks as scenes, they worked as a social school where the ideology of the Republic and the modern city life were explained.

This narration was made with the events organized in the parks, the races and the direct use of these areas. Here play serves as the instrument of the “revolution”. Play belongs to everyday life, but it is differentiated from it and explained by ideology. Alongside the urban parks, the streets and the spaces in these streets also had a great influence in the construction of the new city life. Jane Jacobs points out the importance of streets for urban life:

Streets and their sidewalks, the main public places of a city, are its most vital organs. Think of a city and what comes to mind? Its streets. If a city's streets look interesting, the city looks interesting; if they look dull, the city looks dull (Jacobs, 1961, p.29).

However, the examination made within the scope of the thesis will be done through the urban parks and gardens.



Figure 2.1 : Millet Bahçesi (Yalçın Ergir), Accessed on May 14, 2017.

Millet Garden was the first open public space of the Republican period. As the name suggests, it was meant to be the garden of the nation or the public. Inside the garden, there was a restaurant and a tea garden which were particularly used by the delegates of the parliament. “In these places dance was accompanied by soft music on special occasions in order to spread and exhibit modern life which was envisioned after the founding of the Republic. (Dilek&Açıksöz, 1997).” Additionally inside Millet Park, there is a mention of a wood-construction cinema where plays for children were performed. Unfortunately this cinema, also called “Büyük Sinema” (Big Cinema), burned down as a result of a fire

in 1928. Millet garden has significance for being the first public space where people came together for western style cultural and social activities in which public visibility was exhibited (Ekinci & Sağlam, 2016, p.69-70) (Figure 2.1).



Figure 2.2 : Millet Bahçesi. Accessed on July 29, 2015.

Over time, along with the Millet Garden (Figure 2.2), the Kızılay Park and the Hacettepe Park have also disappeared. When the parks are destroyed, the areas of motion within the city are restricted. In addition to creating a space of motion, it is important for urban parks to remain in terms of providing the defined space and time needed for “play”.

It is necessary to specify the qualities of play (social play) before considering the place and importance of play in the context of the city, through the urban parks, with the contact type of similitude. Huizinga focuses on three basic features when defining play:

- Play is free.
- Play is not ordinary life
- It is played out within certain limits of time and place.

To clarify the first feature of play, Huizinga indicates that:

“First and foremost, then, all play is a voluntary activity” (Huizinga, 1944, p.7). The first contact of play with the park is to be formed at this point. The way people use parks is a voluntary activity.

It is never a task. It is done at leisure, during "free time". Only when play is a recognized cultural function -a rite, a ceremony- is it bound up with notions of obligation and duty. Here, then, we have the first main characteristic of play: that it is free, is in fact freedom (Huizinga, 1944, p.8).

Walking in a park or just sitting in the park can serve as freedom. There is something equivalent to play in these spaces, where one has moved away from the noise of the city, the crowd and duties.

"A second characteristic is closely connected with this, namely, that play is not "ordinary" or "real" life. It is rather a stepping out of "real" life into a temporary sphere of activity with a disposition all of its own" (Huizinga, 1944, p.8). With this feature, play is the break from everyday life. However, this break is not a sharp break, but rather a clash that takes place in an area that has no boundaries. It is a kind of start from the middle. It is a field where people go out of the ordinary necessities of everyday life and meet social needs outside the requirements. This area can be called as an 'intermezzo'⁴.

When play is considered in the context of the city with these features, parks and gardens as places where the abovementioned actions take place have qualifications beyond being open green spaces for the city. Urban parks and gardens are the places that make up the playground with all the above mentioned features. There is a similitude relationship between the park and play about the kinship of the close relatives at this point. Regarding the features that are attributed to play by Huizinga and the kinship of play with park, a list of arguments can be made. These are:

- Parks and gardens as intermezzo: When they are used for social events they serve as a scene of the play for an intermezzo which is played in limited time and space.
- Parks and gardens as Interlude: Parks and Gardens as resting area in our everyday life.
- Parks and gardens as complement, integral part of urban: Without parks and gardens,

⁴ "Not being "ordinary" life it stands outside the immediate satisfaction of wants and appetites) indeed it interrupts the appetitive process. It interpolates itself as a temporary activity satisfying in itself and ending there. Such at least is the way in which play presents itself to us in the first instance: as an intermezzo, an interlude in our daily lives. As a regularly recurring relaxation, however, it becomes the accompaniment, the complement, in fact an integral part of life in general. It adorns life, amplifies it and is to that extent a necessity both for the individual-as a life function - and for society by reason of the meaning it contains, its significance, its expressive value, its spiritual and social associations, in short, as a culture function. The expression of it satisfies all kinds of communal ideals." (Huizinga, 1944, p.9)

an urban structure can't be possible.

- Parks and gardens adorns the urban scape.
- Parks and gardens by the meaning they include they have an important function both for individual and society.
- Parks and gardens as social cultural apparatus = Play as a culture function
- Parks and gardens are the place of 'communal ideals'.

Play's contact with the park allows for these deductions. The attributes of play are also read in parks and gardens with contact relation. It was stated that the contact type of similitude is more than the similarities of proximity. Here, the relationship between play and the park is more than the physical contact. There is a similarity relation to the kinship of things.

"Play is distinct from "ordinary" life both as to locality and duration. This is the third main characteristic of play: its secludedness, its limitedness. It is "played out" within certain limits of time and place. It contains its own course and meaning" (Huizinga, 1944, p.9).

Parks and gardens are separated from the necessity of everyday life as space and time. As a non-compulsory act, parks, and gardens define this specific place and time for play.

"More striking even than the limitation as to time is the limitation as to space. All play moves and has its being within a playground marked off beforehand either materially or ideally, deliberately or as a matter of course" (Huizinga, 1944, p.10). Playgrounds in the city and urban parks, especially as areas allowing social play, are also planned for a specific purpose. These are physical ideals, as well as the ideals of Republican ideology. For example, while a swampy area was being improved with the construction of Gençlik Park, a green area in the symbolic nature of modern city life was also brought to the city.

Another important feature of the play is that it always happens within certain rules. There is always a system of non-written rules governing the movement of individuals on the street and in the park, within the public arena. This play, which is not written in the rules, every day in everyday life, separates from it and finds its own space and time in the parks and gardens. There is description for play, without giving rules. Ludwig Wittgenstein points out the particularities of rules and description:

You may do this by describing without giving any rules or you may find it better to give the rules. Both are methods of description but they are different methods. That is what I was driving at last time when I talked about description. Description is the name of many different ways of using language. They

have no one common element but they overlap in various ways. You can have description without giving rules and description giving rules (Wittgenstein, 1889-1951, p.395-396).

The game allows you to establish an order without giving the rules in writing. This order is both inside and outside of everyday life. Play is outside of everyday life in "temporary and limited perfection"⁵. The interruption provided by the play is more like a breakup than a breakdown. This dissociation seems to begin with a certain kind of start in continuing everyday life, in this continuity.

This space further reveals where the vulnerable areas and potential breaking-points are: everyday life, the urban sphere, the body, and the differences that emerge within the body from repetitions (from gestures, rhythms or cycles). The space of leisure bridges the gap between traditional spaces with their monumentality and their localizations based on work and its demands, and potential spaces of enjoyment and joy; in consequence this space is the very epitome of contradictory space (Lefebvre, *The Production of Space*, 1905, p.385).

We found that one of the most important characteristics of play was its spatial separation from ordinary life. A closed space is marked out for it, either materially or ideally, hedged off from the everyday surroundings. Inside this space the play proceeds, inside it the rules obtain (Huizinga, 1944, p.19).

Parks and garden as surroundings⁶ creates a new level of living. Disrupting everyday life is sometimes an individual action, sometimes a collective action. This action is a form of play together. At a certain time and place, a temporary and desirable world outside of everyday life is created by being included in the rules of the play. Festivals that strengthen social ties and are the carriers of culture are a genre of this play. In pre-industrial societies, the feeling of the festival was everyday life. Today, with the strengthening of modernism, the festival feeling in everyday life has lost its former place and is primarily felt on special occasions. After the Industrial Revolution, in the everyday life mechanized with modernity, the power of play has been increasingly lost as leisure activities have replaced the status of social play.

⁵ "Inside the play-ground an absolute and peculiar order reigns. Here we come across another, very positive feature of play: it creates order, is order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection." (Huizinga, 1944, p.10)

⁶ "The first, taking it to a different, transcendent level for me, an environment is "Architecture as Surroundings". That really appeals to me: the idea of creating a building, or big complex of buildings, or even a small one, and that it becomes part of its surroundings. (...) What I am thinking of are my human surroundings – although they won't only be mine- and of the building become part of people's lives, a place where children grow up. ... Just the idea of these things still being there – there are plenty of buildings like that I remember, not done by me, but which have touched me, moved me, given me a sense of belief or helped me in some way. That is a different level altogether, and one that does not help me to design buildings. That is the first transcendent level in my work: the attempt to conceive architecture as a human environment." (Zumtor, 2006, p.63-64)

Paradoxically enough, the rise of leisure was connected with the process or processes which Norbert Elias called the rise of "civilization", and Michel Foucault referred to as the rise of "discipline" (Burke, *The Invention of Leisure in Early Modern Europe*, 1995, p.149).

If we were to accept the central idea which Elias and Foucault share, the idea that Western society became more regulated in this period, then the concept of leisure or free time might be viewed as a reaction to this trend. In the "disciplinary society", even play has to be subject to rules saying when, where, and among whom it is permissible. As free time was increasingly organized, and institutionalized, people became more conscious of it as a separate domain, rather than as a pause between bouts of work. As work became less playful and more sharply defined, there was more need activities we have come to call "leisure". In our concept of leisure to the people who, Industrial Revolution, were obsessed (Burke, *The Invention of Leisure in Early Modern Europe*, 1995, p.149-150).

The urban parks are consciously used as places where ceremonies are held or places visited when play takes a social form, that is, during the holidays. For cities which are the place of living together, play is an indispensable element to continue to live. It is therefore important to understand the relationship between the play and the urban.

2.2 Qualities of "Playgrounds"

2.2.1 Meaning and action

Another important concept that should be considered together with play is movement. Here the movement goes beyond being physical and biological. The play contains various dimensions of movement, moreover it gives meaning to movement. To examine:

Here we have at once a very important point: even in its simplest forms on the animal level, play is more than a mere physiological phenomenon or a psychological reflex. It goes beyond the confines of purely physical or purely biological activity. It is a significant function-that is to say, there is some sense to it. In play there is something "at play" which transcends the immediate needs of life and imparts meaning to the action. All play means something. (Huizinga, 1944, p.1)

The nature of play found in parks and gardens, as well as an individual or social group, is out of the ordinary necessities of daily life, far from material value. With this approach, the play is the way of searching for the meaningful; parks and gardens are also the venues for this search. The parks and gardens offer something beyond their physical needs with their non-commercial qualities.

"By some the origin and fundamentals of play have been described as a discharge of superabundant vital energy, by others as the satisfaction of some "imitative instinct", or again

as simply a "need" for relaxation" (Huizinga, 1944, p.2). When the play is taken over the meaning of the word, the sub-meanings such as "recreation, holiday and pleasure and relaxation" are confronted.⁷ One of these definitions is *ozio onesto*⁸.

Ozio onesto was also recommended for health reasons. This brings us, in the fourth place, to a medical discourse which, contrary to that of the moralists, fastened on the positive features of pastimes, and on the psychological need for relaxation. The body is sometimes compared to a bow, which must not always be in a state of tension.³⁹ There is therefore a need for some kind of "refreshment", which might be obtained through sleep or through games and other recreations, including music⁴⁰ (Burke, *The Invention of Leisure in Early Modern Europe*, 1995, p.144).

One of the reasons why the play makes sense of action meaningful is related to the feeling of relaxation and recreation. Urban parks are places of meaningful action for the urban and urban people.

2.2.2 Aesthetic of daily life

When the basic qualities of the play are kept in mind, it turns out to be a social and biological need. However, when the play is considered at the social level, there are other qualities.

The other need above this basic requirement is the aesthetic value that play brings to life. Play is the aesthetic of life. Parks and gardens are places that enrich the city, refine it and allow for play, and provide this aesthetic in the city. Huizinga makes the following statement for those who are trying to define play:

"They attack play direct with the quantitative methods of experimental science without first paying attention to its profoundly aesthetic quality" (Huizinga, 1944, p.2).

Regarding aesthetics, Shusterman states that the place where the aesthetic experience is experienced is important. This situation and the relation of aesthetics with culture can be explained with Wittgenstein's thoughts:

(...) Concentrating, not on the words 'good' or beautiful,' which are entirely uncharacteristic . . . but on the occasions on which they are said—on the enormously complicated situation in which the aesthetic expression has a place, in which the expression itself has almost a negligible place." Aesthetic

⁷ "In English, the closest term to the classical *otium* was "ease" in the narrow sense of "repose" or "idleness".²² Alternatives included "entertainment", "feast", "festival", "game", "holi-day", "pastime", "play", "recreation", "revels" and "sport" or "disport" (a term with a rather vague general meaning at this time)." (Burke, *The Invention of Leisure in Early Modern Europe*, 1995, p.141)

⁸ "There were also discussions of "idleness" as a sin or an occasion of sin, to which some writers responded by distinguishing kinds of idleness, such as *ozio vile* and *ozio onesto*. *Ozio vile* brought evils in its train, but *ozio onesto* was justifiable on several grounds." (Burke, *The Invention of Leisure in Early Modern Europe*, 1995, p.143)

judgments and predicates “play a very complicated role, but a very definite role, in what we call a culture of a period. To describe their use or to describe what you mean by a cultured taste, you have to describe a culture.” Moreover, such descriptions must be sensitive to historical change, since “an entirely different game is played in different ages (Shusterman, 2015, p.439).

Aesthetic values and tastes define culture. Aesthetic experience always has a special place, as there is a special place to be realized. This place is parks and gardens in the city. As a playground, parks and gardens are places where one can experience the aesthetic characteristic of play. The relationship between play and aesthetics is revealed by Huizinga as follows:

If, therefore, play cannot be directly referred to the categories of truth or goodness, can it be included perhaps in the realm of the aesthetic? Here our judgement wavers. For although the attribute of beauty does not attach to play as such, play nevertheless tends to assume marked elements of beauty. Mirth and grace adhere at the outset to the more primitive forms of play (Huizinga, 1944, p.7).

Therefore, there is something about aesthetics in play. Aesthetic value, as Wittgenstein points out, is directly related to culture.

In culture we find play as a given magnitude existing before culture itself existed, accompanying it and pervading it from the earliest beginnings right up to the phase of civilization we are now living in. We find play present everywhere as a well-defined quality of action which is different from "ordinary life" (Huizinga, 1944, p.4).

“The classic tradition of *theatrum mundi* equated society with theater, everyday action with acting. This tradition thus couched social life in aesthetic terms, and treated all men as artists because all men can act” (Sennett, *The Fall of Public Man*, 1974-1976, p.266).

And yet the vision of social life as aesthetic life which governed the classical imagery of *theatrum mundi* contains a truth. Social relations can be aesthetic relations, because they share a common root. That common origin lies in the childhood experience of play. Play is not art, but it is a certain kind of preparation for a certain kind of aesthetic activity, one which is realized in society if certain conditions are present (Sennett, *The Fall of Public Man*, 1974-1976, p.266).

As a place of living together, urban common areas, that is, public spaces, are areas that respond to these needs that are beyond individual needs. They are the areas that provide the conditions for the appearance of the play activity. This play brings a vital aesthetic. The pleasure to be taken from the activity, from individual action or from life together, is about the aesthetic qualities of social relations. This is possible with social play, which gives one the opportunity to become an individual player.

2.2.3 Pleasure

The last feature of the play, which has not been addressed so far, is that it is a pleasure to work as a social unifier. The nature of the play, which brings the individuals together and is difficult to describe in concrete terms, is a pleasure. This is precisely the reason for the play becoming a vital need.

With tension, mirth and fun, people come together to play. These needs are only satisfied by play with others. Urban parks as places where people come together are places where these needs are met. Today, the existence of these areas is decreasing in the city parallel to the changing entertainment and leisure time. This is mainly related to the government's management strategy. In his book 'The Production of Space' Lefebvre points out that:

As for 'green areas' - trees, squares that are anything more than intersections, town parks - these obviously give pleasure to the community as a whole, but who pays for this pleasure ? How and from whom can fees be collected? Since such spaces serve no one in particular (though they do bring enjoyment to people in general), there is a tendency for them to die out. Non-productive consumption attracts no investment because all it produces is pleasure (Lefebvre, The Production of Space, 1905, p.359).

The feeling of pleasure that the open green spaces provide with the play is basically the enjoyment of being present in life. Huizinga points out the relationship between the terms "fun" and "aard".

Now this last-named element, the fun of playing, resists all analysis, all logical interpretation. As a concept, it cannot be reduced to any other mental category. No other modern language known to me has the exact equivalent of the English "fun". The Dutch "aardigheid" perhaps comes nearest to it (derived from "aard" which means the same as "Art" and "Wesen" ⁹ in German, and thus evidence, perhaps, that the matter cannot be reduced further) (Huizinga, 1944, p.3).

Regarding the above explanation, having fun with play means living with art, regarding the 'wesen' it also should respond to the world in accordance with art. The fun of play allows people to come together. Namely, another important quality of play is to serve in totality:

"Primitive society performs its sacred rites, its sacrifices, consecrations and mysteries, all of which serve to guarantee the well-being of the world, in a spirit of pure play truly understood" (Huizinga, 1944, p.5). Even in primitive societies, the contribution to good life of the play has been adopted. Today, in the absence of the play that has lost its vital importance, anxiety and

⁹ "Nature, kind, being, essence, etc. Trans." (Huizinga, 1944)

anger are social dimensions. Although society has moved away from play, it can be said that many of the items that make up the civilization today were developed through the playground. To say it with Huizinga's words:

"Now in myth and ritual the great instinctive forces of civilized life have their origin: law and order, commerce and profit, craft and art, poetry, wisdom and science. All are rooted in the primaeval soil of play" (Huizinga, 1944, p.5).

In the development of all the elements that make up civilization, play, which contributes to scientific and cultural advancement, combines with its social qualities. "The fact that play and culture are actually interwoven with one another was neither observed nor expressed, whereas for us the whole point is to show that genuine, pure play is one of the main bases of civilization" (Huizinga, 1944, p.5).

2.2.4 Social construction

Play is an essential component of life. It is a time of liberation and release. Play is an activity that many people need. As social beings, people need to meet with other people as much as they need freedom and comfort.

In every human act and possibly in the natural world as well, all moments are contained: work and play, knowledge and repose, effort and enjoyment, joy and sorrow. But these moments need to be "objectivized" in reality and society; they also require a form for their elaboration (Lefebvre, *The Urban Revolution*, 1970, p.144).

In social play some of these needs are met. Rules of play that are played every day in everyday life are not written, but are known and accepted by everyone. The encounter with the other also includes an approval and regulation. The place of encounter with the other, that is, the place of social play, the parks and gardens are influential in the formation and maintenance of social order.

The human being has a "need" to accumulate and forget, as well as a need, whether simultaneous or successive, for security and adventure, sociability and solitude, satisfaction and dissatisfaction, disequilibrium and equilibrium, discovery and creation, work and play, speech and silence (Lefebvre, *The Urban Revolution*, 1970, p.71).

Parks and gardens create a situation similar to these contrasts with the built environment within the city. The presence of parks and gardens allows to place play against the necessities of daily life, such as work. At the same time, parks and gardens create special isolated areas within the city's rhythm, allowing people to feel both social and lonely. Steven Holl points out that:

“The descent into oneself can inspire a need to communicate discoveries made in solitude: the private reflection provokes the public action” (Alberto Pérez-Gómez, Steven Holl, Juhani Pallasmaa, 1994, p.41).

Parks and gardens are necessary for the continuity of urban life and urbanization in terms of meeting these humanitarian needs. As a playground, parks and gardens are the place for creative activity, recreation, enjoyment, relaxation, silence and socialization. Park and gardens with these qualities are public spaces in which social cohesion is supported.

As in cognition we understand something abstract by analogy with something more concrete, in social life we understand the significance of something by playing. Human beings understand significant activities in terms of play, an experience projected from the vital to the cultural. Those who have not played cannot understand their acts in broader cultural terms than their immediate utility (Mandoki, 2007, p.90-91).

Without play life cannot continue, it is the fuel of living. It means living in conformity with all living creatures. Along with play, the individual is able to relate to the environment in which he lives, and to the individual who interacts with him at different levels. Patrick Bateson and Paul Martin point out that:

Active engagement with the environment is likely to bring other less obvious benefits, because objects are literally examined from different viewpoints while playing _ and objects in the real world rarely look the same from different angles (Bateson, 2000b). Once experienced, such objects are more easily recognised whichever way they are seen. Playing with them is likely to help the individual to construct a working knowledge of the environment: identifying objects, understanding causal relationships, and discovering that things are found when stones are turned over and the world is rearranged (Patrick Bateson, Paul Martin, 2013, p.31).

Considering the above explanation, it can be said that play has formed a new way of thinking and action. In this evaluation play emerges as a form. This form takes its final shape at the level of social relations. Moreover, Huizinga explains play as social construction:

At all events it is precisely this quality, itself so characteristic of the form of life we call "play", which matters. Play as a special form of activity, as a "significant form", as a social function-that is our subject. We shall not look for the natural impulses and habits conditioning play in general, but shall consider play in its manifold concrete forms as itself a social construction (Huizinga, 1944, p.4).

The concept of play has an important place in human living. Today playing methods have changed, but play still continues to serve its special contributions to life. Without play, without sense of fun, without aesthetic expression, there is something fundamentally absent in life and

therefore life becomes meaningless. All effects of play influence the social world of human beings.

Now, does the fact that play is a necessity, that it subserves culture, or indeed that it actually becomes culture, detract from its disinterested character? No, for the purposes it serves are external to immediate material interests or the individual satisfaction of biological needs. As a sacred activity play naturally contributes to the well-being of the group, but in quite another way and by other means than the acquisition of the necessities of life (Huizinga, 1944, p.9).

Play is a prerequisite for social development, with the qualification to support culture and to benefit it beyond material interests. At the point where development encounters growth, the play comes to the fore. Nowadays, where society's prosperity is measured by economic values and consumption is organized, the play is the essential thing to meet the human needs and the welfare of the group. In order to talk about the urban society, "higher forms of social play" that holds this group together should be included (Huizinga, 1944).

Another feature of the play that keeps society together is the order creation. This order deals with the aesthetic quality of play:

"The work on the quality of the rules of play is pre-aesthetic work" (Sennett, *The Fall of Public Man*, 1974-1976, p.321).

To explain these words, the rules that play requires are not strict rules, especially in the social level. These are the rules that are necessary for living together, often spontaneously, and which find themselves spontaneously in the rhythm of life. With these qualities, rules add aesthetic qualities to play. This bond between play and aesthetics forms the basis for the perception and creation of aesthetics of life.

"Play in a game has an instantaneous meaning because the rules exist" (Sennett, *The Fall of Public Man*, 1974-1976, p.321). If the rules of play are considered to be related to the aesthetic quality, the meaning of play is also related to this aesthetic quality. The aesthetic value of play, which regulates social and individual relations, is related to the taste belonging to the society in general. Since acceptances belong to the genre, the play is unifying.

Parks and gardens are areas where social laws and ties that hold society together are confirmed, as places where individuals organize their movements according to social play rules and according to each other.

Play has always had an important place in human life. It is not only the organization of actions between individuals, there is also the influence of the play in the formation of the language that

provides communication between the individuals. “The great archetypal activities of human society are all permeated with play from the start. Take language, for instance that first and supreme instrument which man shapes in order to communicate, to teach, to command” (Huizinga, 1944, p.4).

As the play creates a new world with its own rules, outside of everyday life, in limited space and time, a new world is created with language. In addition, the language holds people together like "play".

The meaning of language and action is essentially social, deriving not from autonomous referents or facts in the extra-social world (if such a notion is indeed intelligible), but rather from complex and context-dependent social practices and conventions that help constitute the lifeworld and that vary with social and historical conditions. Because background context is crucial to meaning (Shusterman, 2015, p.439).

Play creates the meaning of both language and action. These two elements of civilization are based on play. The awareness gained by playing together, creates a sense of unity that is far stronger than the seriousness can provide in city life. Richard Sennett explains this situation in his book “The Craftsman”:

In our studies, Aldo van Eyck’s parks in Amsterdam show this open telephone line. The designer sought to distill bodily rituals among the children at play through making borders ambiguous; children are to learn how to choreograph their movements in order to keep safe. Ceremonies of contact and of spectatorship would, Van Eyck hoped, then take form: clumps of toddlers digging in sand, older children playing with balls, adolescents seething and confessing, adults resting from shopping and watching—these compose what Geertz calls the “scenography” of deep play and are everyday rituals that bind people together socially (Sennet, The Craftsman, 2008, p.271).

2.3 Parks and Gardens as the Generator of Culture

In the researches made within the scope of the thesis, it is seen that when the play as an instrument of civilization in city life is examined, it is seen that play is effective in the formation of the cultures. The roots of behavioural patterns or activities, today called culture, are based on play. The relation of the play with the culture is established at the level of social relations. “Since our theme is the relation of play to culture we need not enter into all the possible forms of play but can restrict ourselves to its social manifestations. These we might call the higher forms of play” (Huizinga, 1944, p.7). Regarding Huizinga’s explanation, it can be said that the play and culture relation is established in the higher forms of the play. There is also a connection between play and culture and publicity.

When speaking of the play-element in culture we do not mean that among the various activities of civilized life an important place is reserved for play, nor do we mean that civilization has arisen out of play by some evolutionary process, in the sense that something which was originally play passed into something which was no longer play and could henceforth be called culture (Huizinga, 1944, p.46).

Huizinga says that, "culture arises in the form of play, that it is played from the very beginning" (Huizinga, 1944: 46). Civilized life was based on culture, and culture was based on play. Therefore, play became the tool for civilized life. Where everyday life passes, urban parks and gardens are places where the play is visible at the level of culture. "Social life is endued with supra-biological forms, in the shape of play, which enhance its value. It is through this playing that society expresses its interpretation of life and the world" (Huizinga, 1944, p.46). When it is desired to create a new culture, the play serves as a culture carrier. New ways of life are manifested by social play. This play makes the expression free. Especially in the years when the Republic was proclaimed, the social play was used as a tool for the propagation of the Republican ideology. One of the places where the revolution is legitimized is the urban parks. In particular, for example, officers who work or reside in the new city used these areas in their modern work clothes during their free time.

As a culture proceeds, either progressing or regressing, the original relationship we have postulated between play and nonplay does not remain static. As a rule the play-element gradually recedes into the background, being absorbed for the most part in the sacred sphere. The remainder crystallizes as knowledge: folklore, poetry, philosophy, or in the various forms of judicial and social life. The original play-element is then almost completely hidden behind cultural phenomena (Huizinga, 1944, p.46-47).

Social life involves a play. This play is far from an individual action, it is a play of individuals. "Naturally enough, the connection between culture and play is particularly evident in the higher forms of social play where the latter consists in the orderly activity of a group or two opposed groups. Solitary play is productive of culture only in a limited degree" (Huizinga, 1944, p.47). In this context, public spaces; the areas in which people come together and interact, that is, the structures that allow social play, are the areas that culture is created and developed. Since there is movement within the social play, culture is also moving. "(...) there has been an increasing tendency to think of 'culture' as active rather than passive" (Burke, History and Social Theory, 1992, p.119). "In other words, it is most useful to see the relation between culture and society in dialectical terms, with both partners at once active and passive, determining and determined⁶⁰" (Burke, History and Social Theory, 1992, p.119). As a performance area, playing is effective in creating a culture.

But once a game is beautiful to look at its cultural value is obvious; nevertheless its aesthetic value is not indispensable to culture. Physical, intellectual, moral or spiritual values can equally well raise play to the cultural level. The more apt it is to raise the tone, the intensity of life in the individual or the group the more readily it will become part of civilization itself. The two ever-recurrent forms in which civilization grows in and as play are the sacred performance and the festal contest (Huizinga, 1944, p.48).

As an example, the events held at the AOÇ (The Farm) used the physical characteristics of play to create a culture. The opening of the pools in the AOC for public use meant that people were included in social play (Figure 2.3).



Figure 2.3 : Karadeniz Beach, Accessed on August 12, 2015.

“The farm, or AOÇ, was established by Mustafa Kemal Atatürk in the years following the foundation of the republic, by rehabilitating the marshes and barren land on the outskirts of the city” (Ekinci & Sağlam, 2016, p.73).

Following the foundation of the Republic of Turkey, efforts to develop Turkish agriculture and to put labour of Turkish farmers to good use occurred. (Köksal, 1996:10) This was done for the purposes of agriculture (vineyards, orchids, vegetable gardens, poultry and dairy farms), industry (brewery, wine, mineral water and ice cream) and commerce. (Bozdoğan, 2002:93) (Uludağ, Çağlar, & Ultav, 2005, p.26).

In the farm, besides agricultural areas there also were open pools (originally intended to be used in agriculture), recreation areas, restaurants, tea gardens and a zoo for public use. Although a private land, AOÇ was an important public space in those years (Figure 2.4). Since then, the farm land has been diminished due to various reasons and the recreation areas have been closed to the public (Ekinci & Sağlam, 2016, p.73).



Figure 2.4 : Karadeniz Pool (1954), Accessed on August 12, 2015.



Figure 2.5 : A.O.Ç Marmara Pool, 1927, (M. Türkyılmaz, 2015, p.115).



Figure 2.6 : Boating in the Marmara Pool, 1930. (M. Türkyılmaz, 2015, p.115).

A State is never a utilitarian institution pure and simple. It congeals on the surface of time like frost-flowers on a windowpane, and is as unpredictable, as ephemeral and, in its pattern, as rigidly causal to all appearances as they. An impulse of culture, spawned and pushed hither and thither by disparate forces of the most various provenance, finds embodiment in that aggregation of power we call "State", which then seeks some reason for its existence, discovering it perhaps in the glory of a particular house or the excellence of a particular people (Huizinga, 1944, p.175).

The relationship between culture and state, and the causes of existence of the state, become visible in the use of public spaces (Figure 2.5 – Figure 2.6). Relations that are visible in public spaces; the narrative which contains play the most, reveals the way of using the will of the state at the level of culture. All these levels are interrelated. The change at one level causes all

forms of activity and relationship to change and the public sphere and its use on the city scale. This can be called as “cultural reproduction”.¹⁰

To sum up, “There is nothing to prevent us from interpreting a cultural phenomenon that takes itself with marked seriousness, therefore, as play” (Huizinga, 1944, p.191). As a result, there is no obstacle to the interpretation of a cultural phenomenon as a real play, even if it is nourished by seriousness. When the relationship between culture and play is handled in the context of the city, parks and gardens as places of liberation and playgrounds are places where cultures are created. The societal power of these places is gaining significant qualities in the period when the culture is formed by the state’s will. Here the upper form of play is involved in social life.

2.4 Parks and Gardens as the Generator of Publicity

It is important to understand the link between publicness and play. Play and publicity are two concepts that strengthen each other. They are articulated in contact with each other. To explain, play’s power is in the public domain. With this situation, public space is required for play. Another important insight is, as Sennet points out, “play is the energy for public expression”¹¹. For this reason, play is necessary for real publicness. Publicness in the city takes place with play. At this point it is necessary to see city as a play tool and field. The decline of play means a decrease in publicity. Decrease of playgrounds, loses some qualification and functions for public use which in turn weakens the publicity required to be a citizen. For example, Zafer Park is an urban park built to support publicity during the Republican era (Figure 2.7).

Zafer Square was constructed to be a part of the green line which was intended to be built along the Boulevard. The park used to be composed of green areas on both sides of the boulevard and these were planned to be non-commercial public space (Ekinci & Sağlam, 2016, p.70).

¹⁰ The last point to make about culture leads us to the study of change. It concerns transmission - in other words, 'tradition' or 'cultural reproduction'. This phrase refers to the tendency of society in general and the educational system in particular to reproduce itself by inculcating in the rising generation the values of the past.⁶⁵ Traditions do not persist automatically, out of 'inertia', as historians sometimes put it.⁶⁶ They are transmitted as the result of a good deal of hard work by parents, teachers, priests, employers and other agents of socialization. The concept 'cultural reproduction' is useful in drawing attention to the effort involved in running on the spot, in other words keeping a society more or less as it is. (Burke, History and Social Theory, 1992, p.125)

¹¹ (Sennet, The Fall of Public Man, 1974-1976)



Figure 2.7 : *Eski ve Yeni Fotoğraflarla Yıllar İçinde Çok Değişen 15 Ankara Görünümü, Atatürk Bulvarı Zafer Meydanı*. Accessed on July 28, 2017.

In addition to providing publicity, play also supports creative activity. Many sources confirm the relationship between play and creative activity. For instance, Sennett argues, “One has to see play activities preparing for creative activities, in order to maintain a sense of the differences about the quality of the results” (Sennett, *The Fall of Public Man*, 1974-1976, p.317). In this period when the Republic was proclaimed and the publicity was supported, the quality of play that supports unifying and creative activity was used for the formation of urbanism.

In his study of play, *Homo Ludens*, Johan Huizinga defines three aspects of play. Play is, first of all, a purely voluntary activity. It is then what Huizinga calls "disinterested" activity. It is finally secluded, by which he means play has special spaces and time periods which set it apart from other activities (Sennett, *The Fall of Public Man*, 1974-1976, p.317).

“The second of these three conditions, play as disinterested activity, is related to the question of self-distance. Disinterested does not mean uninterested” (Sennett, *The Fall of Public Man*, 1974-1976, p.317).

“That stepping away permits people to play together” (Sennett, *The Fall of Public Man*, 1974-1976, p.317). The ability to move a certain distance within a set of social rules without exhibiting the personal characteristics of the individual brings the individual together with the other individuals. “In game play, the malleability of rules creates a social bond” (Sennett, *The Fall of Public Man*, 1974-1976, p.319).

“To play requires a freedom from the self; but this freedom can be created only by rules which will establish the fiction of initial equality in power between the players” (Sennett, *The Fall of Public Man*, 1974-1976, p.319).

The adult at play need not engage in play as an alternative world; the same symbols and meanings of symbols in the non-play world can remain, but they are subject to a process of redefinition so that their

effects are different. In the coffeehouse, for example, the elaborate speech patterns were not alternatives to the patterns of speech employed in other social settings, but they were used for a purpose to which they were specially suited, that of permitting discourse to flow, freely among people of unequal rank. The result was a social fiction; people acted "as if" the differences between themselves did not exist—for the moment (Sennett, *The Fall of Public Man*, 1974-1976, p.322).

Parks and gardens, especially those of non-commercial qualities, are places where people at different socio-economic and cultural levels are allowed to meet each other. This encounter allows the individual to express himself.

Since the public domain recognizes the freedom of expression of the individual, the individual becomes an actor with the play he acts out here. Nowadays, modern people have lost the ability to play, and because the expression is only belonging to the individual field, the public has lost its expression. Modern man no longer struggles to express himself in the public arena.

"The function of play in the higher forms which concern us here can largely be derived from the two basic aspects under which we meet it: as a contest for something or a representation of something" (Huizinga, 1944, p.13). In the beginning years when the Republic was proclaimed, the representation character of play was used as the instrument of revolution. Parks and gardens were used as "as social spaces"¹². These social spaces worked as mediators. When the periodicals from this time are analysed, it is possible to discover information of representative organizations and events. For example, the paddling and swimming competitions in the Gençlik Park were featured in the *Ulus Newspaper*.

¹² "A social space cannot be adequately accounted for either by nature (climate, site) or by its previous history. Nor does the growth of the forces of production give rise in any direct causal fashion to a particular space or a particular time. Mediations, and mediators, have to be taken into consideration: the action of groups, factors within knowledge, within ideology, or within the domain of representations. Social space contains a great diversity of objects, both natural and social, including the networks and pathways which facilitate the exchange of material things and information." (Lefebvre, *The Production of Space*, 1905, p.77)



Gençlik Parkında
dün su sporları
müsabakaları yapıldı

Dün Gençlik Parkı havuzunda yüzmeye, kürek yarışmalarına ve yüzme güreşleri yapıldı. Yarışmalarında ilkler, ikinci ve üçüncü olarak birer derece elde edildi. Yarışmaların sonunda birer derece elde edildi. Yarışmaların sonunda birer derece elde edildi.

Gençlik Parkında dün yapılan kürek ve yüzme müsabakaları

Dün Gençlik Parkındaki su sporları kulübü havuzunda yüzmeye ve kürek müsabakaları yapıldı. Su Sporları Ajansı tarafından Gençlik Parkında ikinci defa tertiplenen bu müsabakaları iyi bir surette tertiplenmesi için Su Sporları Kulübü her türlü yardımlarda bulundu. Kürek yarışları yarışma tertiplenmesi dolayısıyla yapılmadı.

Havanın süngürlü biraz da soğuk olması rağmen bir hayli seyirciler vardı. Elde edilen teknik dereceleri aşağıdadır:

50 METRE SERBEST YÜZME:
Küçükler arasında: I — Ergun Aras B. Y. 29.3, II — Suba Öktemer 30.4, III — Muharrem Eyyuboğlu B. Y. 31.5, IV — Tuncer Büleni 32.1.

50 METRE SERBEST YÜZME:
Bayanlar arasında: I — Doğançık T.B. 1.06.4, II — Sevim Güvenir B.T.B. 1.12.5, III — Türkân Özal B.T.B., IV — Sevinç Özel T.B.

50 METRE SIRTÜSTÜ "KÜREK" ARASINDA:
I — Saim Saygılı B. Y. 30.7, II — Ömer Dışerler B. Y. 31.2, III — Muharrem Eyyuboğlu B. Y., IV — Suba Öktemer 32.1.

50 METRE KURBAGALAMA:
Küçükler arasında: I — Sayhan 31.5, II — Faruk Ünal 32.1, III — Mustafa Söğüt S.S.K., IV — Saim Saygılı B. Y.

Bayanlar arasında 1000 metrelik kürek yarışları II kategorisi:

I — Türkân Sedat B.T.B. 5.24.7, II — Neşe Terak B.T.B. 6.48.5, III — Yıldız Eratay B. T. B., IV — Doraci.

Küçükler arasında 500 metrelik kürek yarışları: I — Yıldırım Perle S.S.K. 3.1.9, II — Doğan Çöküşük S.S.K. 3.8.1, II — Ziya Ökkan S.S.K.

Bayanlar arasında 1000 metrelik kürek yarışları I kategorisi:

I — Şehriye Vener M.T.B. 8.7.0, II — Sevim Güvenir " 6.16.8, III — Merve Akman " 6.16.8, II kategori erkekler arasında 1000 metrelik kürek yarışları: I — Kaye Aydın S.S.K. 5.45, II — Aydın Demirel S.S.K. 5.54.5.

I kategori erkekler arasında 1000 metrelik kürek yarışları: I — Cengiz Eran S.S.K. 5.06.8, II — Rıdvan Alpman S.S.K. 5.22.0.

Bu yarışta iki kürekçi yul keşifçilerinden diskalifiye oldular.

Erkekler arasında 1000 metrelik Skit yarışları: Üç kardeş arasında olan yarışta:

I — Hasan Müstecaplı 5.08, II — Necdet Müstecaplı 5.09, II — Dışerhan Müstecaplı 5.14 oldu.

Kürek yarışlarından sonra birer derece elde edildi.

Figure 2.8 : (1944.09.18). Water sport competitions in Gençlik Park [photograph]. Ankara: Ulus Newspaper.

In addition to the swimming and rowing races, the freezing pool of the Gençlik Park were used for ice skating (Figure 2.8). Ice-skating in the Gençlik Park, can be given as an example of the nature of social play and the representation character of play.

3. TRANSFORMATION

3.1 Everyday Life

The relation between the concept of everyday life and urban settlement and other concepts will be examined under the heading of transformation. This analogy is a kind of sympathy relation. The essence of sympathy is to balance the movement of similar things towards each other and the antipathy of the transformative effect of this movement. Since the sympathetic kind of analogy encompasses three other forms of analogy, 'play', 'ideology' and 'revolution' takes part in everyday life. Under the transforming power of everyday life, both these concepts, as well as the city's relationship with these concepts, can be transformed.

Since the sympathetic kind of analogy is defined by Foucault (1966) as "a principle of mobility", the movement within the city becomes important while the examination of daily life is carried out under this concept. There is a constant movement in daily life parallel to the necessities. Unlike the actions being carried out due to necessity, places, where free action is possible, are parks and gardens, where there is a certain ambiguous break in the continuity of everyday life. The parks and gardens take on the role of *antipathy* in the city. "Antipathy maintains the isolation of things and prevents their assimilation; it encloses every species within its impenetrable difference and its propensity to continue being what it is" (Foucault, 1966, p.27). In everyday life, while everything turns into one with great speed, under the great power of modernism or capitalism; parks and gardens face this flow as a force. Rather, it keeps the transformations of everyday life in balance. How antipathy keeps the transforming power of sympathetic analogy in balance and keeps things as they are, in the functioning of everyday life, parks and gardens take on the same task.

Awareness finds its spatial equivalent within the parks and gardens of the city, because these fields allow freedom of thought and action. Urban parks create playgrounds in everyday life. Parks and gardens are the areas of liberation. Interaction and publicity are supported in these open spaces where the forces of everyday life do not exist. Civilization develops in cities. They are the public spaces that promote civilization in the cities, which promote interaction and publicity. The relationship between public space and urban development is expressed by William Mitchell as follows:

Latin, as Fustel de Coulanges observed in his great work on the ancient city, distinguishes between the terms *civitas* and *urbs*. Families or tribes who joined together because they shared the same religious beliefs, social organization, form of government, and modes of production created *civitas* - a community that was not necessarily related to any particular place or construction. But when such a unit chose a particular site and founded a city in which to dwell - as Rome was founded on the seven hills - an urban settlement resulted. So urban space became the territory of the civic formation, and civic principles determined the spatial configuration of the city (Mitchell, 1995, p.160).

Urban parks as a place of interaction and communication, along with the streets, are specific areas where civilization develops. Marshall Berman also refers to Jane Jacobs, to emphasize the importance of streets in daily life:

“Jacobs develops her vision with a deceptive modesty: all she is doing is talking about her everyday life” (Berman, 1982-1988, p.315).

“(…) her ideal street is full of strangers passing through, of people of many different classes, ethnic groups, ages, beliefs and life-styles (…)” (Berman, 1982-1988, p.323).

R. Sennett emphasizes the link between the origins of civility and city:

City and "civility" have a common root etymologically. Civility is treating others as though they were strangers and forging a social bond upon that social distance. The city is that human settlement in which strangers are most likely to meet. The public geography of a city is civility institutionalized (Sennett, 1974-1976, p.264).

This confirms the relationship between city and civilization. Cities need parks for civilization and development. Urban parks are suitable to be re-interpreted and redefined in use with their openness features. With their openness features, they support the openness of the urban form and represent a place of possibilities. As one of the layers forming the urban form, everyday life is a reflection of the present structure of society. Lefebvre summarizes this situation as follows:

Daily life is the screen on which our society projects its light and its shadow, its hollows and its planers, its power and its weakness; political and social activities converge to consolidate, structure and *functionalize* it. The other levels of society (with the exception of the state, which operates on a much more exalted plane) only exist in relation to everyday life and the utility and significance of constructs is estimated in direct proportion to their structural effect on it (Lefebvre, 1968, p.65).

As parks begin to lose their qualities, they begin to lose their importance in everyday life. In particular for Ankara, urban parks and gardens are starting to get smaller, meaningless. Everyday life is no longer continuing in parks. Green spaces are now used more as a medium of marketing strategy. This can, in fact, be regarded as a reflection of the change in the social structure of Ankara. The change in the social structure affects the change in urban structure.

The residential areas of the city are being replaced by large site projects. Parallel to this change, the purpose of the use of green areas in the city has changed over time. All the changes can be considered as a gauge of a changing ideology on a higher scale. Use of open green spaces in the city has been transformed into valley projects or green spaces restricted to private property. The common point here is that investors have recognized the economic benefits gained by green areas, especially in residential areas. Beginning from the 1980s, the forms and sizes of urban parks have changed. The urban parks were first transformed into district parks, and later into large valley projects under the name of urban transformation. As an example, Seğmenler Park has been made with a new ideology which supports sports and a new life style. Although the purpose of use of the park has changed today, it has provided economic benefits for the surrounding area from the time it was built. Nowadays, open green area regulations are made under the name of urban transformation (Figure 3.1).

- Dikmen Valley
- Öveçler Valley
- Portakal Çiçeği Valley



Figure 3.1 : Dikmen Valley, Taken by author, 2015.

These areas were formed by cleaning up the slum areas in the area and arranging the existing area as a green area. Within the valley there are social areas, sports fields, commercial areas and recreational areas. Although the valley areas are mostly public spaces, due to the the value they place on their surroundings and the luxury homes built in their surroundings; they have transformed the circumstances of their surroundings. As a result of this change, the rightful owners preferred to live in the outer parts of the city, even though the rightful owners in the region were given the right to live in these houses. Hence, green spaces have become investment vehicles. Green areas have lost their non-commercial qualities that have brought individuals from different parts of the society together. In summary, open green spaces in Ankara today have lost some of their public character. Due to the changes in the structure of the city, everyday life has also lost its public character (Figure 3.2).



Figure 3.2 : Öveçler Valley, Accessed on July 11, 2017.

In a mutual interaction, a society that has lost its public space is increasingly losing public properties or as a consequence of the loss of public properties, they lose their public space. Loss of public sphere leads to the loss of social integrity. Lefebvre points out that:

“However, a society loses all cohesion if it cannot re-establish its unity; that is why modern society tries to control the changes that take place in everyday life” (Lefebvre, 1968, p.61)

Everyday life is both changing and unchanging in the development process of mankind. “We might say that everyday life is the place of desire, so long as we specify that it is also – indeed

primarily- the non-place of desire, the place where desire dies of satisfaction and re-emerges from its ashes” (Lefebvre, 1968, p.118)

Lefebvre emphasizes that the study of everyday life is the best tool for understanding the structure of society:

If we wish to define everyday life we must first define the society where it is lived, where the quotidian and modernity take root; we must define its changes and perspectives, distinguishing from an assortment of apparently insignificant phenomena those that are essential and co-ordinating them. The quotidian is not only a concept but one that may be used as a guide-line for an understanding of 'society'; this is done by inserting the quotidian into the general: state, technics and technicalities, culture (or what is left of it).^{*} This seems the best way of tackling the problem, and the most rational procedure for understanding society and defining it in depth (Lefebvre, 1968, p.28-29).

In addition, within the scope of the thesis, an examination of the relationship between everyday life and the open-green public spaces will provide insight into the current problems and possible possibilities.

Since everyday life is becoming less commonplace with parks and the usage patterns of open green spaces differ, especially in urban parks, their daily life shaping characteristics have diminished. These areas have now been transformed into building complexes. Along with modernity, everyday life has also changed. This transformation of the individual, society and public spaces is counterbalanced by the transformative effect of *sympathy*, as mentioned earlier. As a reaction to all the modernization process, it can be argued that people have become more solitary and connect with people through digital networks more than face to face interaction. Moreover, William Mitchell underlines that, these digital social networks have begun to take up public spaces.

Once public and private spaces are distinguished from each other they can begin to play complementary roles in urban life; a well-organized city needs both.³² And so it is in cyberspace. At the very least, this means that some part of our emerging electronic habitat should be set aside for public uses just as city planners have traditionally designated land for public squares, parks, and civic institutions (Mitchell, 1995, p.125).

Nevertheless, in order to achieve a sense of place, they must go out and wander around the city. There are reasons why people go to public places. These reasons also can be considered as the existent reasons of these spaces. By giving reference to Kevin Lynch, Mitchell explains the public space:

But urban public space is not merely un-private - what's left over when everyone walls off their private domains. A space is genuinely public, as Kevin Lynch once pointed out, only to the extent that it really

is openly accessible and welcoming to members of the community that it serves.³⁴ It must also allow users considerable freedom of assembly and action, And there must be some kind of public control of its use and its transformation over time (Mitchell, 1995, p.125).

As urban public spaces, urban parks and gardens meet these requirements. The reasons for the existence of these areas are more than a specific purpose. To be able to talk about the full or actual publicity of these areas Mitchell states that: “Just as parks and squares must be pleasant and welcoming to a diverse population in order to function effectively (...)” (Mitchell, 1995, p.128). In urban reality, parks and gardens have qualities beyond being a part of nature. “Parks and gardens make the "elsewhere" sensible visible, and legible, intercalated in urban time and place. They refer to a twofold utopia: absolute nature and pure facticity” (Lefebvre, 1970, p.131).

“The garden, the park, are both, absolute contrasts that have been forced together, but in such a way that they evoke liberty, utopian separation” (Lefebvre, 1970, p.132). The 'utopian separation' mentioned by Lefebvre can be interpreted as a daily break from life. The urban parks and gardens, act as a liberation from life and as a playground, and create a limited perfection in play's own layout (Figure 3.3).

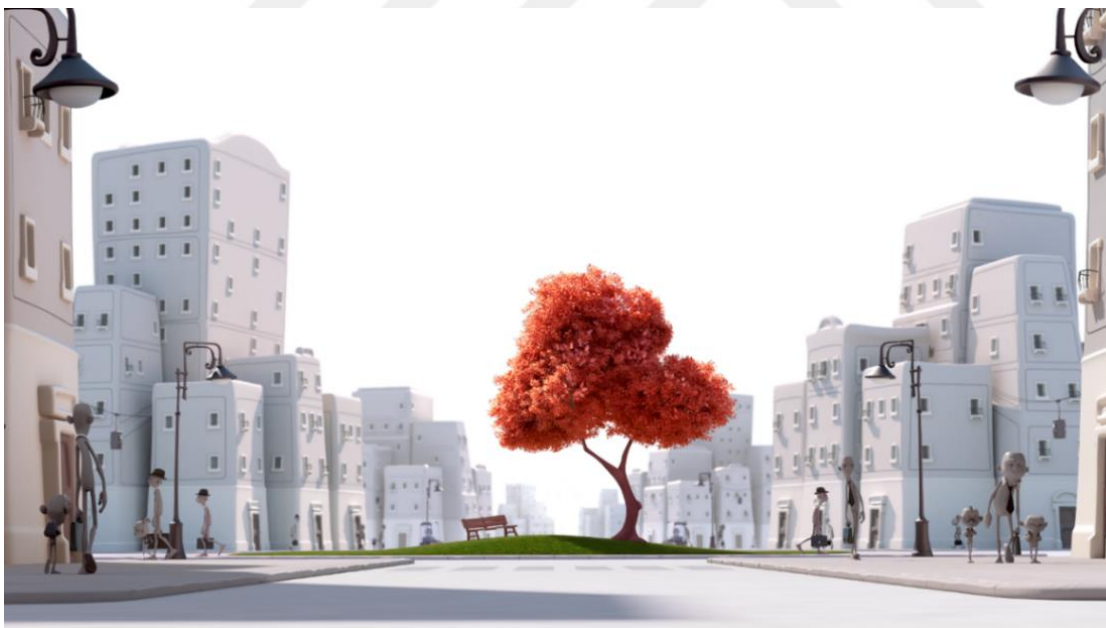


Figure 3.3 : Online Image from Alike Short Film, Accessed on June 06, 2017.

Individuals will meet within the city and consume the common time, products, techniques, and culture. The 'collective consciousness' that is created by the city is able to express itself with all of its known and unknown aspects throughout the indoor and outdoor spaces in which people

came together. Urban parks, as places where individuals come together, contribute to the formation of common consciousness.

“The unconscious is only consciousness ignoring its own laws (or structures) and in this respect everyday life is indeed modernity’s unconscious” (Lefebvre, 1968, p.117).

The city is developed parallel to the dominant power, culture, commercial trends and opportunities of the time. No matter how many times it is attempted to define the physical shape of a city, it still harbors differences, similarities, and the oscillations within itself. And everyday life is where all these differences come together, where encounters live. Lastly Calvino draws the way to cope with everyday life:

The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space (Calvino, 1972, p.165).

As spaces of the city, urban parks and gardens are the places of “seek and learn to recognize who and what”.

3.2 Interaction - Alienation

The transformative effect of everyday life is most apparent in social relations. In the context of the interaction of individuals in the city, social play will be considered as an upper level. Through play, individuals move and communicate within the framework of certain orders and rules. When the nature of play in a society is lost, weakness and alienation emerge in social ties. When the Republic in Turkey was proclaimed, parks, as an area of interaction and play, were used as social playgrounds, the top forms of play, designed to incorporate individuals into the new social level over the years. One of these areas where the new modern clothing and lifestyle was exhibited was Kızılay Park, planned in the center of Yenisehir. However, over the years, Kızılay Park diminished as the green space was cut up and changed to serve other purposes. As Ekinci and Sağlam explain:

Kızılay Park was planned in the center of “yeni-şehir” as a part of Jansen plan. Social life of the city began to shape with the inclusion of Kızılay Park in urban life. It became a public space for the city dwellers mainly used to rest, interact and socialize especially at the end of the working day. In the 1930s the park lost some land to the

Kızılay building but still continued to be a place of attraction. However, the real blow to this park came in the 1980s, when the building was knocked down and the entire area of the park was turned into a construction zone (Ekinci & Sağlam, 2016, p.71).



Figure 3.4 : *Bir Yok Oluş Hikayesi Güven Park*, Accessed on July 28, 2015.

Daily newspapers from the 1930s (Ulus, 1938), state that Kızılay Park was visited by civil servants and other employees especially after working hours, and was used as a social area (Figure 3.4). As a place to meet others, urban parks make random encounters achievable and give way for other possibilities. This means an effective publicity. This effective publicity has its expression in it, since people find the chance to express themselves in the public area. Publicity and expression play an important role in keeping society together.

The reduction of the public sphere, the commercialization of this sphere, or the reduction of the use of the sphere, directly affects society. Harvey explains this situation as follows:

The city, the noted urban sociologist Robert Park once wrote, is "man's most consistent and on the whole, his most successful attempt to remake the world he lives in more after his heart's desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself¹. If Park is correct, then the question of what kind of city we want cannot be divorced from the question of what kind of people we want to be, what kinds of social relations we seek, what relations to nature we cherish, what style of life we desire, what aesthetic values we hold. The right to

the city is, therefore, far more than a right of individual or group access to the resources that the city embodies: it is a right to change and reinvent the city more after our hearts' desire. It is, moreover, a collective rather than an individual right, since reinventing the city inevitably depends upon the exercise of a collective power over the processes of urbanization (Harvey, 2012, p.3-4).

In the present day when the ideology of consumption has become a way of life, our desires, our likes, our social relations, the relations established with nature and the ways of using cities are also changed according to this ideology. This situation prevents us from connecting with the city we live in. Calvino expresses the importance of perceiving the city as a whole and of the desire through the city of Anastasia:

The city appears to you as a whole where no desire is lost and of which you are a part, and since it enjoys everything you do not enjoy, you can do nothing but inhabit this desire and be content (Calvino, 1972, p.12).

The relationships that the individual establishes with the city are gradually becoming commercial and limited. Today, it will be seen that the transformations in urban structure are parallel to the current ideology. Harvey points out that:

“How we view the world and define possibilities depends on which side of the tracks we are on and on what kinds of consumerism we have access to” (Harvey, 2012, p.15).

It can be argued that, the decline of the public sphere creates a passive publicity. As a result of a passive publicity, social division is increasing, and the relationship the individual has with the city is weakening. Many researchers state that, in the past, the culture and values were visible in the city's action areas, which are urban parks and gardens, because they were the place of leisure time. Individuals who came together in these areas were found to be able to express themselves and to coexist with the other without any description. This strengthened social ties and cohesion.

“The human qualities of the city emerge out of our practices in the diverse spaces of the city even as those spaces are subject to enclosure, social control, and appropriation by both private and public/state interests” (Harvey, 2012, p.72).

The urban parks and gardens have great importance in the observation of the society because they are the areas where the individuals can gather. In the years when the Republic was proclaimed, these areas were allocated to support the Republican ideology.

“Through their daily activities and struggles, individuals and social groups create the social world of the city, and thereby create something common as a framework within which all can dwell” (Harvey, 2012, p.74).

Considering the above explanation, everyday life, consisting of everyday activities and struggles, can be considered as a layer of the city.

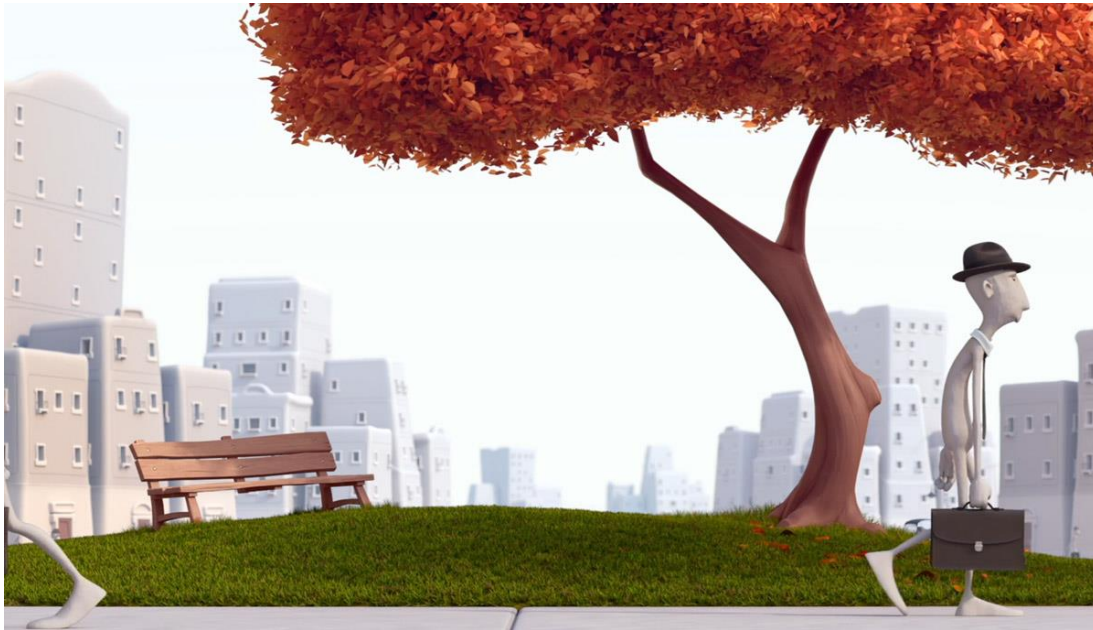


Figure 3.5 : Online Image from Alike Short Film, Accessed on June 06, 2017.

As cities develop, they bring a new way of life for society. Living in the multitude of speed, consumption, and commodity, with scarce nature and lack of communication are new problems of urban society and these problems are out of view (Figure 3.5). In order to better understand these problems, it will be appropriate to briefly mention the changes that cities have undergone. Lefebvre divides the transformation process of the city into three periods.

“There are three layers. Three periods. Three "fields." These are not simply social phenomena but sensations and perceptions, spaces and times, images and concepts, language and rationality, theories and social practices:” (Lefebvre, 1970, p.28)

- the rural (peasant)
- the industrial
- the urban

“Three fields. These do not reflect a given historical, economic or sociological approach, but a (doubly) global concept: a succession of periods and those periods taken individually” (Lefebvre, 1970, p.32).

“The term "field" does not refer only to successive or superimposed layers of facts or phenomena, but also to modes of thought, action, and life” (Lefebvre, 1970, p.32).

Parks and gardens as major spaces that interrupt everyday life and allow movement have an important influence on the transformation processes of these “fields”. As a field and layer of the city, urban parks and gardens are the places where life and action take place.

Although urban parks are not considered as absolute nature, the existence of urban parks has great importance for city life. The interventions on nature and the absolute reality of nature, not only weakens the bond that one tries to form with himself but also with nature as well. In a city that has lost its playgrounds, individuals lose their playing and playing qualities, and the results can be seen a social level.

At this turning point of history, with such prospects ahead, alienation assumed a new and deeper significance; it deprived everyday life of its power, disregarding its productive and creative potentialities, completely devaluing it and smothering it under the spurious glamour of ideologies. A specific alienation turned material poverty into spiritual poverty, as it put an end to the fruitful relations arising from the direct contact of creative workers with their material or with nature. Social alienation turned creative awareness - and the basic 'reality' of art -into a passive awareness of disaster and gloom (Lefebvre, 1968, p.33).

The things people have done and lived remains with them and defines who they are. More generally, the common social practices and all production in the city is the new phenomenon that defines the city.

It can also be said that the "urban phenomenon" is the representation of social consciousness. This awareness is perhaps the only exit point to go beyond the blindness. When one begins to forget about the distance between others, reality opens. Creating ties with the nature within modern city life is the most basic link that one can establish with their history and reality.

There are socially meaningful spaces that allow connection with the past and the city reality in the context of time and space.

In these favoured spots, the city, embryo of the future urban society, doggedly resists and may finally triumph; the 'hot' style is preserved and has a chance of survival with the city's traditional values still override the mercenary ones (tourists, coaches, etc.) encounters, chance or otherwise, proliferate in this setting and they dramatize everyday life, giving it resonance and extension; conversations become

meaningful, one knows what one is talking about and why (to a certain extent) one is talking; violence, endemic but repressed, at last explodes; news succeeds news, piles up and all at once something new is about to happen; the sense of play finds an outlet in old games restored or improvised new ones (Lefebvre, 1968, p.124).

The interaction that takes place in these special spaces in everyday life creates a sense of equal feeling to the play, and this feeling enables a union based on the accumulation of the past. Unfortunately, in cities that have lost their public space, the feeling of this interaction and union diminishes and alienation increases.

New types of alienation have joined ranks with the old, enriching the typology of alienation: political, ideological, technological, bureaucratic, urban, etc. We would suggest that alienation is spreading and becoming so powerful that it obliterates all trace or consciousness of alienation (Lefebvre, 1968, p.94).

As a result of this alienation, society loses some properties.

“This society wishes to *integrate* its members, communities, individuals, atoms and molecules, to integrate them with itself though it is no longer considered a 'subject' ; this is its problem and one of its major contradictions” (Lefebvre, 1968, p.94-95)

In the absence of interaction and communication, there is a transition from the public to the individual in society. As Richard Sennett puts it:

Today, impersonal experience seems meaningless and social complexity an unmanageable threat. By contrast, experience which seems to tell about the self, to help define it, develop it, or change it, has become an overwhelming concern. In an intimate society, all social phenomena, no matter how impersonal in structure, are converted into matters of personality in order to have a meaning (Sennett, 1974-1976, p.219).

The tendency to search for meaning in personal interests, finish the living experience of common values and meaning exists in the social dimension.

The belief in closeness between persons as a moral good is in fact the product of a profound dislocation which capitalism and secular belief produced in the last century. Because of this dislocation, people sought to find personal meanings in impersonal situations, in objects, and in the objective conditions of society itself. They could not find these meanings; as the world became psychomorphic, it became mystifying. They therefore sought to flee, and find in the private realms of life, especially in the family, some principle of order in the perception of personality. Thus the past built a hidden desire for stability in the overt desire for closeness between human beings (Sennett, 1974-1976, pp.259-260).

This change in community structure is an obstacle to progress towards urban society. “The pursuit of common interests is destroyed in the search for a common identity” (Sennett, 1974-1976, p.261).

The crisis of public culture in the last century taught us to think about the harshness, constraints, and difficulties which are the essence of the human condition in society as overwhelming. We may approach them through a kind of passive, silent spectatorship, but to challenge them, to become enmeshed in them, is thought to be at the expense of developing ourselves (Sennett, 1974-1976, p.260).

The formation of the urban community is possible through civilization and development. As a tool of civilization, urban parks as playgrounds and social play scenes are influential in the formation of public order and urban society. This is why cities with parks are different.

Richard Sennett summarizes the significance of the interaction and the consequences of the proliferation of alienation in the absence of interaction:

The very fear of impersonality which governs modern society prompts people to envision community on an ever more restricted scale. If the self is narrowed to intentions, the sharing of this self is now narrowed to exclude those who are much different in terms of class, politics, or style. Absorption in motivation and localism: these are the structures of a culture built upon the crises of the past. They organize the family, the school, the neighbourhood; they disorganize the city and the state (Sennett, 1974-1976, p.263).

3.3 Action and Dimensions of Action

Another important concept that brings out the transforming power of everyday life is movement. There is a constant movement in everyday life; the movement of individuals, goods, means, resources and all components of the city.

“Thus the analysis of everyday life will involve conceptions and appreciations on the scale of social experience in general. That is where it leads; it cannot avoid connections with strategical variables or the strategy of knowledge and action” (Lefebvre, 1968, p.28). Social relations are produced within this mobility, and there is a need for emptiness for movement.

The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place-an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City (Certeau, 1980, p.103).

The movement that is common today is the movement of cars. Many sources claim that, existing public spaces and urban parks have been scaled down for roads and these areas have been abandoned to form accelerated roads. For Ankara, Güven Park is an example of this situation. The park has lost some of the parking area for road widening and some for the use of bus stops.

The difference between the old and new photographs of the park is obvious and can be seen below (Figure 3.6 – Figure 3.7).



Figure 3.6 : *Eski ve Yeni Fotoğraflarla Yıllar İçinde Çok Değişen 15 Ankara Görünümü*, Güven Park 1930's. Accessed on July 28, 2015.



Figure 3.7 : *Ankara' nın meydanları kavşak oldu*, Current condition of Güven Park, Accessed on August 11, 2015.

All these movements of individuals or automobiles take place in everyday life. Lefebvre notes that social relations and "reproduction" (it also signifies the self-production of a 'human being' in the process of historical self-development, which involves the production of social relations) take place in everyday life with a complicated desire (Lefebvre, 1968, p.31).

(...) the term embraces re-production, not only biological (which is the province of demography), but the material reproduction of the tools of production, of technical instruments and of social relations into the bargain; until they are shattered by de-structuralism, a society's social relations remain constant, their reproduction being the outcome of a complex impulse rather than that of inertia or passivity; this impulse this may-faceted phenomenon that affects objects and beings, which controls nature, and adapts it to humanity by humanity, this *praxis* and *poiesis* does not take place in the higher spheres of a society (state, scholarship, 'culture') but in everyday life (Lefebvre, 1968, p.31).

Park and gardens are places where "*praxis*" and "*poiesis*" take place, where social relations are produced, and allowing movement in everyday life. This production can be revolutionary at certain times. In daily life, in these areas where nature is organized according to man by man, reproduction of man takes place. Parks and gardens are the spaces of reproduction. Regarding space Lefebvre point out that:

The problematic of space, which subsumes the problems of the urban sphere (the city and its extensions) and of everyday life (programmed consumption), has displaced the problematic of industrialization. It has not, however, destroyed that earlier set of problems: the social relationships that obtained previously still obtain; the new problem is, precisely, the problem of their reproduction (Lefebvre, The Production of Space, 1905, p.89).

This movement is guided by the current ideology. The movement is necessary to be urban. Movement creates a distinct layer within the urban collage. Freedom of movement in a city creates a phenomenon equivalent to play. That's the discovery of festivity. The festival is a prerequisite for being an urban society. Certeau also emphasize the poetic experience of space:

Escaping the imaginary totalizations produced by the eye, the everyday has a certain strangeness that does not surface, or whose surface is only its upper limit, outlining itself against the visible. Within this ensemble, I shall try to locate the practices that are foreign to the "geometrical" or "geographical" space of visual, panoptic, or theoretical constructions. These practices of space refer to a specific form of operations ("ways of operating"), to "another spatiality"⁶ (an "anthropological," poetic and mythic experience of space), and to an opaque and blind mobility characteristic of the bustling city. A migrational, or metaphorical, city thus slips into the clear text of the planned and readable city (Certeau, 1980, p.93).

It can be argued that it was not correct to break the city by roads. Cities are trying to protect and build pedestrian centers. For Ankara, enlarging and increasing the speed limit of Eskişehir Road and Atatürk Boulevard makes inhabitants of the city increasingly incapable to walk from place to place. For example, Güven Park is in turmoil with the pace of the roads around it and has lost some of its usability features. Even if the park exists physically, it cannot exist as it should because it cannot establish the right relationship with the city and citizens. Destroyed park areas

hinder space perception. The park, which is unable to be walked upon, also loses its structure that allows movement.

At about the same time the theoretical and practical possibilities of unprecedented speed changed the perception of motion. Static and mobile, like light and dark and like outlines, lost their status of independent, juxtaposed absolutes and became relative (Lefebvre, 1968, p.113).

The car is destroying contact and interaction. Interaction takes place in a different form when it is made with the car. When the movement is restricted, the park's contact with the city and the user's contact, the play's contact with the park, and all the relationships established, weaken.

Urban parks connect the different areas of the city with the voids they create. The permeability of the void provides flow in the city. The Hacettepe Park, planned in the years when the Republic was declared, is among the urban space that have been filled with buildings and thus destroyed. The park, which was built to produce a value during the construction period, was destroyed by the construction of Hacettepe University Children's Hospital. With the destruction of the park and therefore the void, the mobility in the region has changed.

Changing the movement has social consequences. Lefebvre explains that everyday life, transformed into a closed system by the change of movement, is used as a tool for the programming of the society:

Everyday life has become an object of consideration and is the province of organization; the space-time of voluntary programmed self-regulation, because when properly organized it provides a closed circuit (production-consumption production), where demands are foreseen because they are induced and desires are run to earth; this method replaces the spontaneous self-regulation of the competitive era. Thus everyday-life must shortly become the one perfect system obscured by the other systems that aim at systematizing thought and structuralizing action, and as such it would be the main product of the so-called 'organized' society of controlled consumption and of its setting, modernity (Lefebvre, 1968, p.72).

"If the circuit is not completely closed it is not for want of purpose or strategical intent but only because 'something' irreducible intervenes, 'something' that is perhaps Desire, or Reason (dialectics) or even the City" (Lefebvre, 1968, p.73).

"The only way to stop the the circuit from closing is to conquer the quoditian, attack it and transform it by making use of another form of strategy" (Lefebvre, 1968, p.73). At this turning point, play and revolution gain importance and play becomes a tool of revolution because the relationship between play and everyday life provides a power and awareness that transcends

the organized society. Thus, everyday life and the movement that takes place in this everyday life is the precondition for the formation of the urban society.

“(…) whereas we have undertaken to prove the existence of *irreducibles*, contradictions and objections that intervene and hinder the closing of the circuit, that split the structure” (Lefebvre, 1968, p.75)

3.4 Creative Energy

Within the scope of the thesis, another subject to be considered when examining the relation between urban parks and everyday life is the creative capacity. While studying everyday life as a layer of the city, this section will deal with the creative capacity and activity of everyday life. Everyday life is seen as the whole plan and planned work, especially when modernity prevails. Lefebvre points out this other approach:

“Everyday life is non-philosophical in relation to philosophy and represents reality in relation to ideality” (Lefebvre, 1968, p.12).

Philosophical man and ordinary everyday man cannot coexist; from the philosopher's point of view, because for him 'all', the world and man, must be thought and then realized; from everyday man's point of view, because philosophy would endow him with a positive conscience and proof and act as censor, both superficial and basic, to everyday life (Lefebvre, 1968, p.12).

The important point here is that philosophy and everyday life should not be thought of as independent of one another.

It is necessary to think through the concepts of everyday life. This is the only condition to understand the physical environment and conditions people live in. When one learns to look at the meanings of the objects, what they actually are, their values and purposes of use will emerge.

“The solution is then to attempt a philosophical inventory and analysis of everyday life that will expose its ambiguities - its baseness and exuberance. Its poverty and fruitfulness - and by these; unorthodox means release the creative energies that are an integral part of it” (Lefebvre, 1968, p.13). The emergence of creative energies is possible when daily life is consumed as a whole, and the play is incorporated into everyday life. The play is against the efficacy of breaking away from continuity here, allowing awareness and allowing the individual to communicate with other individuals. Lefebvre uses the notion of '*quoditian*' as the subject of everyday life philosophical examination. He states that:

Quodiditium is a philosophical concept that cannot be understood outside philosophy; it designates for and by philosophy the nonphilosophical and is unthinkable in another context; it is a concept that neither belongs to nor reflects everyday life, but rather expresses its possible transfiguration in philosophical terms. Furthermore it is not the product of pure philosophy but comes of philosophical thought directed towards the non-philosophical, and its major achievement is in this self-surpassing (Lefebvre, 1968, p.13).

The transformation of everyday life into philosophy is a reflection of the characteristics of its transformational similarity. As everyday life transforms other concepts and relationships, it also becomes a philosophical insight into everyday life. Therefore, it can be said that everyday life is a whole of transformations.

In the scope of the thesis, it is one of the reasons to examine the concepts and the urban parks which are a part of everyday life. Moreover, the struggle to develop philosophical thought to understand the non-philosophical confirms the relationship that occupancy and void define each other. From this point of view, urban parks with urban gaps provide the perception of the city. When looking at everyday life by including it in philosophy, several observations can be made:

As a compendium of seemingly unimportant activities and of products and exhibits other than natural, everyday life is more than something that eludes natural, divine and human myths. Could it represent a lower sphere of meaning, a place where creative energy is stored in readiness for new creations? A place that can be reduced neither to philosophical subjective definitions nor to objective representations of classified objects such as clothing, nourishment, furnishings, etc. because it is more and other than these? It is not a chasm, a barrier, or a buffer but a field and a halfway house, a halting place and a springboard, a moment made of moments (desires, labours, pleasures - products and achievements - passivity and creativity - means and ends - etc.), the dialectical interaction that is the inevitable starting point for the realization of the possible (Lefebvre, 1968, p.14).

Creative activities are reserved as possible in everyday life. This creative power is necessary for the individual to realize himself, to develop himself (Figure 3.8). When creative forces are active, one has the opportunity to realize what is possible but not yet realized. When looking at this situation on a social scale, it is necessary to open up the creative energy for the formation of the urban society and the formation of the urban. As mentioned above, the emergence of this energy is possible with an undiminished everyday and interacting individual activity. It preserves this power that gives the opportunity to reshape everyday life, life and the environment one lives in.



Figure 3.8 : Online Image from Alike Short Film. Accessed on June 06, 2017.

Everyday life is made of recurrences: gestures of labour and leisure, mechanical movements both human and properly mechanic, hours, days, weeks, months, years, linear and cyclical repetitions, natural and rational time, etc.; the study of creative activity (of production, in its widest sense) leads to the study of re-production or the conditions in which actions producing objects and labour are re-produced, re-commenced, and re-assume their component proportions or, on the contrary, undergo gradual or sudden modifications (Lefebvre, 1968, p.18).

In the recurrent daily life, the awareness raised by creative activity makes it possible to re-establish the existing conditions and the relationship the individual has established with these conditions. As urban parks are out of everyday life challenges, they create opportunities for "re-production of the conditions". Moreover, the aim of the thesis is to re-read the relationship established by the urban parks with the urban settlement and to realize the possibilities of being citizen and urbanized.

The residuum is where conquest and creation take place. The characteristic error of traditional philosophy and metaphysics is to deny the value of numbers and of science, but to assert that the residuum cannot be reduced and that the realm of word and of song is the prerogative of civilization and gives it meaning (Lefebvre, 1968, p.21).

Parks and gardens are the areas where this creation and victory occurs. It is what is left from the hardships, the numbers, and the limitations. What remains of everyday life, what gives meaning to life, parks, and gardens are the things that remain in the urban from the urban life, it is the thing that gives the meaning of civilization. In order to explain this inference, it is necessary to touch on the relationship between daily life and play. Much research on play reveals that, it is developing

creative activity. Play was realized in the past in the daily life, on the social dimension. Today, it has lost its social character.

If the potentialities of the everyday life could be realized it would be possible for people to adapt to their existence once again - such a possibility being one of the requirements of creative activity, by which the products of nature and necessity are turned into creations and assets, into a form of human freedom. Rational understanding has always been directed towards existing conditions - though not in order to accept them and bow before their *scientificness* (Lefebvre, 1968, p.23-24).

The festival feeling provided by the play at the social level is the openness that is provided with creative activity; the probability that the probabilities are possible; should continue its existence at the social level for urban development. It is only possible to re-establish relations with this festival feeling in action. With the loss of the social nature of the play today, this festival feeling of life has also decreased.

However the Festival has not completely disappeared and though, it only survives in meetings, parties and funfairs that are a poor substitute and fall short of the required glamour, these are none the less pleasant enough imitations on a reduced scale. A project to resurrect the Festival would thus appear to be justified in a society whose characteristics are an absence of poverty and the growth of urbanism; and a revolution, whether violent or non-violent, consequently acquires the new significance of a liberation from the quotidian and the resurrection of the Festival (Lefebvre, 1968, p.36).

The revolution here is the urban revolution. The transformation of everyday life is evident in the process of revolution. To further examine, Lefebvre states that:

The revolution of the future will put an end to the quotidian, it will usher in prodigality and lavishness and break our fetters, violently or peaceably as the case may be. This revolution will not be restricted to the spheres of economy, politics and ideology; its specific objective will be to annihilate everyday life; and the period of transition will also take on a new meaning, oppose everyday life and reorganize it until it is as good as new, its spurious rationality and authority unmasked and the antithesis between the quotidian and the Festival - whether of labour or of leisure - will no longer be a basis of society (Lefebvre, 1968, p.36-37).

The urban parks and gardens of the Republican Era were used as a means of revolution, to create a new everyday life, to reshape life (discovery of festivals) (Figure 3.9). As mentioned above, the revolution mentioned here is a revolution that transforms life rather than a political revolution.



Figure 3.9 : Gençlik Park 1975. Accessed on 19, June 2017.

Everyday life when it changes, evolves according to a rhythm that does not coincide with the time of accumulation and in a space that can not be identified with that of cumulative processes. Thus an **illusion** is created of the unbroken continuity of houses, buildings and cities from the oriental town of proto-history down to the present day (...) (Lefebvre, 1968, p.61).

The transformation of everyday life takes place in the city. The city is where this transformation has taken place and the transformation is possible.

“Thus the conflict between accumulation and non-accumulation is resolved in the methodical subordination of the latter and its organized destruction by a rationality bordering on the absurd but excelling in the manipulation of people and things” (Lefebvre, 1968, p.62). The fact that the play is included in everyday life means that the thing reduced by rationality, that is, the non-accumulative, is involved in life. The rational, cumulative part of everyday life transforms objects, people, time and space into sympathetic transformative power. The urban parks undertake antipathy duty at this point. Urban parks belong to the urban, where everyday life is transformed independently of accumulation. This prevents the progress of life in one direction and sets the development against the growth. This kind of growth is only possible with creative energies. David Harvey also point out the importance of creative energy, in his book “Rebel Cities”:

“(…) crushing material impoverishment for much of the world's population, along with the concomitant frustration of the potential for the full development of human capacities and creative powers” (Harvey, 2012, 127). He also states that:

“(…) urbanization is itself produced. Thousands of workers are engaged in its production, and their work is productive of value and of surplus value” (Harvey, 2012, 129).

Therefore, there is a need for creative energies and activities, and the venues of these events, so that the city can be produced by the city dwellers. Urban parks, as the places where creative energy is introduced in everyday life, make urban production and development possible (Figure 3.10).



Figure 3.10 : Gençlik Park 1976. Accessed on 19, June 2017.

4. FAR AND CLOSE RELATIONS

4.1 Revolution

The relation of the concept of revolution to urban and other concepts will be examined under the heading of "far and close" relations. Far and close relations are an analogy kind of similitude relation. It involves similarities and interaction relations, subtle, apart from the spatial proximity and direct analogy of things that seem far removed from each other. Since there can be an infinite number of associations from one point to the other in terms of *analogy*, the subtle relationships established by the urban revolution with the city and the citizen will be dealt with in this chapter. The analogy will be used to understand what is conceptual and about everyday life, the spatial, the ideological, the reflection of existence, and the interaction of physical and non-physical situations with each other. The relationship between the concept of revolution and the urban parks is a kind of analogy.

The urban revolution involves an open process of urbanization, relations, and modes of production. As a complement to the urban revolution, open green spaces are places where it is possible to see the urban reality. In order to understand the urban reality, the relations of the concepts used in this research are in a similarity relation of the *analogy* type, liberated from the necessity of direct relations. Thin similarities of relations will be covered in this similitude. When asked what the revolution is, it can be said that it is a break, a jump. Richard Sennett states that:

Revolutions distort time. In the minds of those who live through them, immense changes appear to be wrought in the social fabric overnight; manners and habits which have been practiced for years or centuries are suddenly abandoned; it is almost impossible to judge the meaning of events, to know whether they are of cataclysmic importance or may mean nothing a day later. The very turmoil of revolutionary events prompts people to disconnect one moment from the next; each exchange of fire, each impromptu speech becomes a world of its own; one wants to plumb it for clues about what is happening, and yet there is no time. Fighting has broken out in the next street, or a speech is to be made across the city, or one simply has to flee (Sennett, 1974-1976, p.226).

As the play is the place of break in everyday life, the revolution is also the place of a rupture in time. "In revolution, therefore, the questions of how one will make sense of momentary

encounters, how one will know whom to believe, become all-important. Codes for making sense of appearances by strangers acquire an inflated importance as history is speeded up and time suspended” (Sennett, 1974-1976, p.226).

Since this period, in which known behaviours, religions, orders and rules are replaced, is not a process that changes spontaneously, the revolution requires a limited space and time and tools, like play. “In times of revolutionary disarray, it is common for codes of meaning to remain operative but to jump their normal channels” (Sennett, 1974-1976, p.226).

In the history of the world, there are periods of development that change all societies, periods of decline, wars, revolts, discoveries, arts and social sciences that have changed all societies. Some of these are short-lived, while others are long-lived. While one country may develop in the scientific field, the other may develop in cultural and artistic fields. Each country is shaped depending on the field of development. Changes may be at a level that affects the society they are influencing in the period they belong, or at a global level that will affect all societies. The effects of change can be seen in social life, in forms of production, at every scale from space production to object production. The changes that occur in the normal course of life are unattainable in their own time frame. Life goes by with the usual traditions and habits at an everyday pace. Knowing that today's acceptance and possibilities are an old picture for tomorrow and beyond constitutes the consciousness of breaking.

It can be argued that, the person seeking the new, the pursuit of the possible possibilities, meets with knowledge, invention and ideological enlightenment. This information accelerates change. In other words, change is accelerated by human will, as stated in the definition of "revolution". This is a break at the time of perception, creating a leap forward. Unlike the country-based revolutions, some revolutions took place on the world scale. In particular, the Industrial Revolution took place on a world scale, and together with the forms of production, consumption rate, bilateral relations, commercial relations, lifestyles and physical environment, it transformed cities that are places where all these actions and commodity.

People have lived in communities since the beginning of history. As many sources claim, cities have gone through various periods in the historical process. These include periods that changed the existing life and urban form that prepared for the next phase.

This can be seen as both an instinctive action and an optimal method of sustaining life. From the very beginning, the discovery of simple hand tools led to agriculture and agricultural production. In this community, it is possible to say that the bases of commerce are laid down by

the purchase and export of the necessary dependent productions and producers. With the invention of money, this shopping became much faster and easier. As a supply-demand balance, these fast-moving consumer goods also needed to be produced quickly. When the needs were combined with technological developments, mankind met with industrial-type production. This mass production and low-cost production process took its place in history as a period that allowed the industrialized cities to develop rapidly, which positively affected the economy. In the period when industrialization became a precondition for development, the village (former production center) was now producing for the city and its industry. The person who produced for himself was then obliged to produce and live the maximum labor for the consumer society, which is also supported by ideology, at a minimum cost.

At this point, there is a loss of social consciousness and social rebellions that re-own the city when the loss is realized. The phenomenon called society has changed from the producing peasant community to the post-industrial "Bureaucratic Society of Controlled Consumption." Commercial exchange changes the lives and the scenes of life. The rural is now producing for the urban. The industrial city, which was founded on industrial relations has to grow and become multi-centered to thrive, broke the human relationship established with nature and social interaction.

So what is happening around this crucial moment in history? Thoughtful people no longer see themselves reflected in nature, a shadowy world subject to mysterious forces. Between them and nature, between their home (the focal point of thought, existence) and the world, lies the urban reality, an essential mediating factor. From this moment on society no longer coincides with the countryside. It no longer coincides with the city, either. The state encompasses them both, joins them in its hegemony by making use of their rivalry (Lefebvre, 1970, p.11-12).

The city develops, grows, and changes with industry. "Urban reality, simultaneously amplified and exploded, thus loses the features it inherited from the previous period: organic totality, belonging, and an uplifting image, a sense of space that was measured and dominated by monumental splendor" (Lefebvre, 1970, p.14).

"Architecture follows and translates the new conception of the city. Urban space becomes the meeting place for goods and people. For exchange" (Lefebvre, 1970, p.10).

The *merchant city* succeeded the political city. At this time (approximately the fourteenth century in western Europe), commercial exchange became an urban *function*, which was embodied in a *form* (or forms, both architectural and urban). This in turn gave urban space a new *structure* (Lefebvre, 1970, p.10).

"Urban reality modifies the relations of production without being sufficient to transform them. It becomes a productive force, like science. Space and the politics of space "express" social relationships but react against them" (Lefebvre, *The Urban Revolution*, 1970, p.15). Establishment of place politics through commodity, purchase, sale, profit and productivity brings a deep anger into society. This anger manifests itself in the misuse of public goods. This is a news story of a new revolution; "Urban revolution". "Urban society is gestating in and through the "bureaucratic society of controlled consumption." (Lefebvre, 1970, p.4)

The process of change of cities can be summarized in three steps:

The "political city" has been transformed into a "commercial city" with the distinction between the rural and the urban and the change of the production center, the commercial city has become an "industrial city" with the development of industry. The city is at the point of confronting the critical area after this phase. The critical stage is a breaking point. It is the moment when a person chooses between what is possible and what exists and sets a new life. (Lefebvre, 1970). Urban structure and public spaces have significant effects at this level. To explain this power Jacobs states that:

We are the lucky possessors of a city order that makes it relatively simple to keep the peace because there are plenty of eyes on the street. But there is nothing simple about that order itself, or the bewildering number of components that go into it. Most of those components are specialized in one way or another. They unite in their joint effect upon the sidewalk, which is not specialized in the least. That is its strength (Jacobs, 1961, p.54).

One can think of the streets as capillary vessels of the city:

A meeting place? Maybe, but such meetings are superficial....The street prevents the constitution of a group, a subject; it is populated by a congeries of people in search of ... of what exactly? The world of merchandise is deployed in the street... The street became a display, a corridor flanked by stores of various kinds. Merchandise became spectacle (provocative, attractive) and transformed the individual into a spectacle for others (Lefebvre, 1970, p19-20).

However, people need common areas, common actions, nature and interaction with other people. The two basic requirements of being developed and being human are forgotten, or consciously "forgotten".

Time became "merchandise time" (time for buying and selling, time bought and sold). The street regulated time outside of work; it subjected it to the same system, the system of yield and profit. It was nothing more than the necessary transition between forced labor, programmed leisure, and habitation as a place of consumption (Lefebvre, 1970, p.20).

Due to new way of life the relationship people establish with the city begins to weaken day by day. Moreover, the streets are now transit points that one passes through even more quickly. What's left for us, from the city? The ideology, which does not allow the body to freely circulate and bond in the city, does not allow integration with urban and urban society. "The true appropriation characteristic of effective "demonstrations" is challenged by the forces of repression, which demand silence and forgetfulness" (Lefebvre, 1970).

Streets in cities serve many purposes besides carrying vehicles, and city sidewalks - the pedestrian parts of the streets - serve many purposes besides carrying pedestrians. These uses are bound up with circulation but are not identical with it and in their own right they are at least as basic as circulation to the proper workings of cities (Jacobs, 1961, p.29).

Similar to what Jane Jacobs mentioned, Michel de Certeau adds more about the act of walking and pedestrian use. He explains walking as an expression:

The act of walking is to the urban system what the speech act is to language or to the statements uttered.¹³ At the most elementary level, it has a triple "enunciative" function : it is a process of appropriation of the topographical system on the part of the pedestrian (just as the speaker appropriates and takes on the language); it is a spatial acting-out of the place (just as the speech act is an acoustic acting-out of language); and it implies relations among differentiated positions, that is, among pragmatic "contracts" in the form of movements (just as verbal enunciation is an "allocation," "posits another opposite" the speaker and puts contracts between interlocutors into action). ¹⁴ It thus seems possible to give a preliminary definition of walking as a space of enunciation (Certeau, 1980, pp.97-98).

The street is probably none of the following: the place we are playing, the place we are learning. Rather, the street is the long-awaited (missed) time and the place where it was created. The street is the place where production and encounters take place. The street means to approach human scale and human reality. The streets that relate to life beyond being a showcase, where every corner is a memory, combine social consciousness with the urban scale from the neighbourhood scale. "Revolutionary events generally take place in the street" (Lefebvre, 1970, p.19). Calvino says the importance of the encounters with a more poetic language, through the city of Chloe:

"In Chloe, a great city, the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites" (Calvino, 1972, p.51).

In 1923, as in the streets and parks of Ankara, there were also many inland revolutions with the publicity of the Republic and it was desired to create a new city life model. In addition to the

processes of urban change, the ideological changes in the historical process have also directly influenced the formation of new forms of life. The integration of society into these exchanges took place through the use of city and common public spaces and planning directives by the then current ideology. Adaptation to new ways of life requires various adaptations and role models. Open-green spaces were the stages of new life as the point of meeting and interaction of society in the city. In this period when social life was restructured, streets, parks, and gardens had a very meaningful structure.

As the first modern urban park designed and implemented in Ankara, "Ankara Park" can be considered in this context. This park, which is known as the Gençlik Park, was built in the area obtained by the improvement of the swamp area between the old city and the new city (Figure 4.1). It is the breaking point for Ankara, which was in the process of urbanization during the period it was built. From interviews with witnesses of the period, "Ulus" Newspaper reported that the visitors to the park enjoyed the modern and quiet city life (Ulus Newspaper, 18.09.1944).

"Located in an area where rural life was more prominent, the park was established to depict city life. Zeki Müren would come to this park to give concerts. There would be matinees for women and entertainment with music and dining in the evening. The entertainment was organized by the government. There would be a band stand for the music to be played. It was shaped like an amphitheater. There was a theater established for those that were not able to go to the state theater. There wasn't even a tea garden at the Gençlik Park" (H. Perçin, personal communication, November 04, 2014).

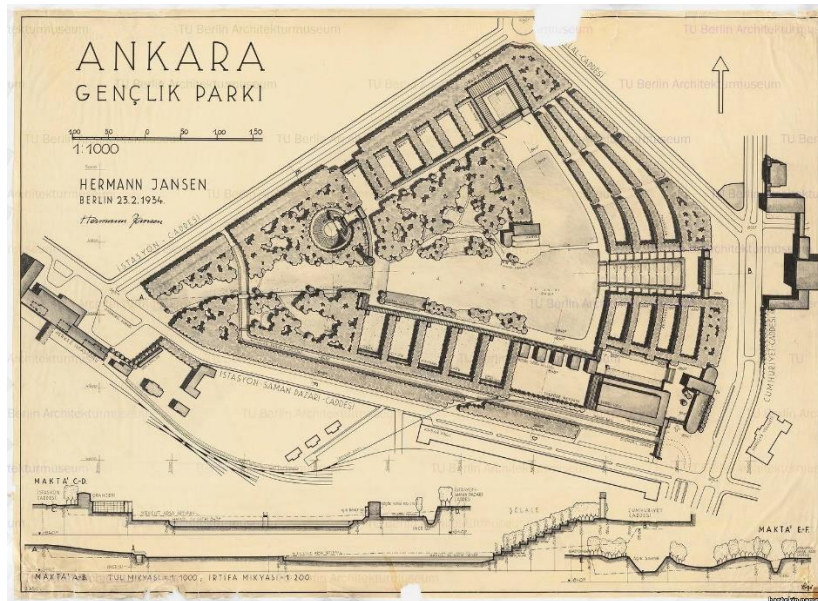


Figure 4.1 : Ankara Gençlik Park. Accessed on June 19, 2017.

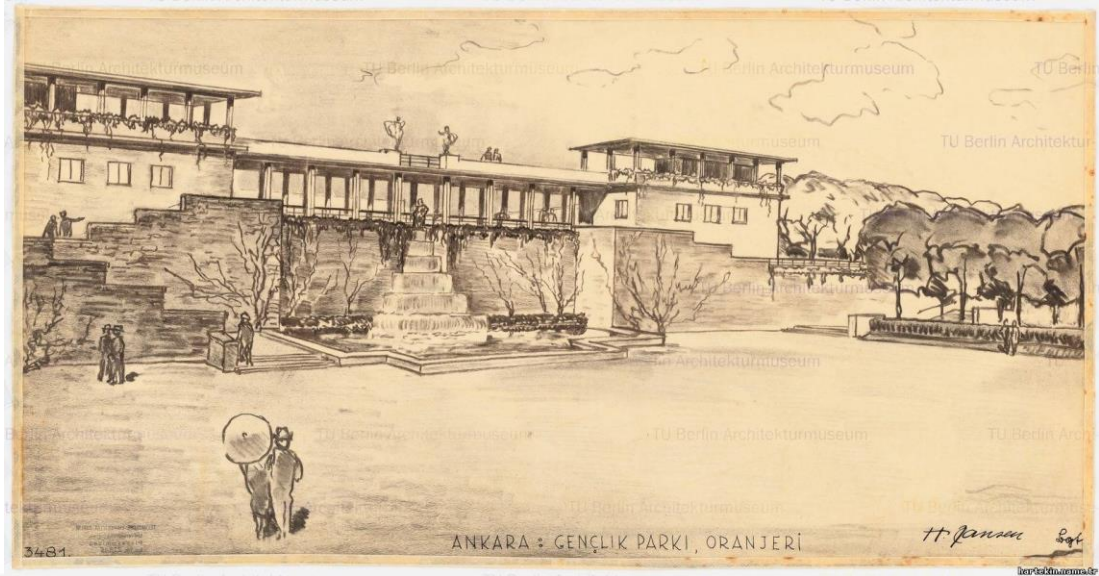


Figure 4.2 : Ankara Gençlik Park. Accessed on June 19, 2017.

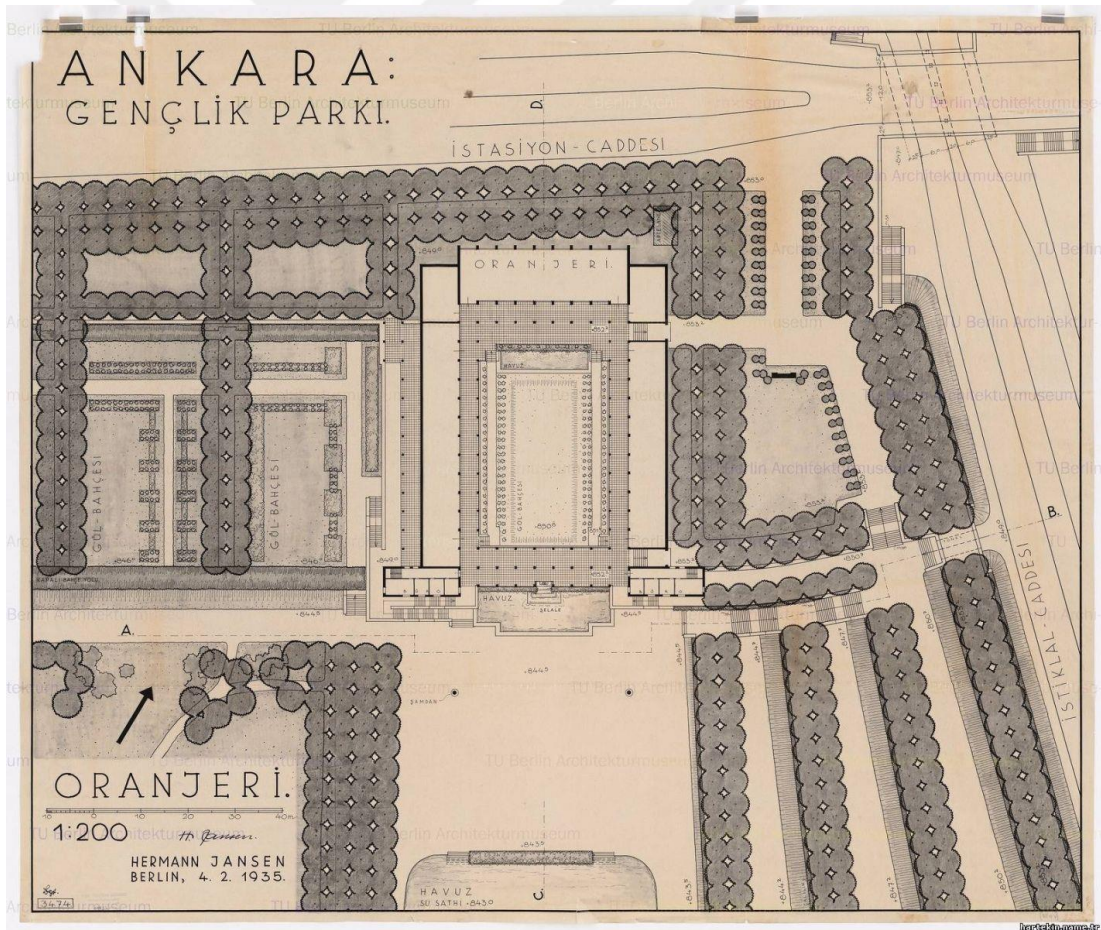


Figure 4.3 : Ankara Gençlik Park. Accessed on June 19, 2017.

“Unfortunately the Gençlik Park can no longer be considered a park. During my childhood, my father would take us to the park on Saturdays and Sundays. We would thoroughly walk around the park. Later we would ride the kayaks in the pool. We would go all around in the kayaks. You could also paddle around by yourself. It was a very nice and much needed space for a metropolitan city. But now I don’t know what you would call it. I’m doubtful that there is any water in the pool now” (Ö. Ecevit, personal communication, October 15, 2014).

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 (Figure 4.2 – Figure 4.3). In fact, it wouldn’t be an exaggeration to say that it was more than a park in the years it was constructed (Figure 4.4). In the period of urbanization, it was a breaking point for Ankara; the place where the old city ended and the new city started.

Citizens of Ankara, who had first met with open air theater in Millet Bahçesi, were further amused by another auditorium, the water sports (including a club house), a casino, an ice rink, mini train lines (made by Turkish Railways), and a multitude of recreation areas which became available in Gençlik Park. Back then, Gençlik Park served as a social school for the citizens. That is, this park was used as a tool for the realization and the sustainability of social development. (Ekinci & Sağlam, 2016, pp.615-616)



Figure 4.4 : Eski ve Yeni Fotoğraflarla Yıllar İçinde Çok Değişen 15 Ankara Görünümü, Gençlik Park 1977. Accessed on July 28, 2017.

The movement that witnesses of history tells us, is the “Green Revolution,” as Prof. Dr. Yalçın Memlük called it (Figure 4.5 – Figure 4.6).

“...While it was mentioned but not given much importance at the time, the city planning and green revolution of Mustafa Kemal Atatürk was considered the revolution to top all revolutions. It was not easy to have a philharmonic orchestra play at the Gençlik Park in 1935 and have people with ties and such come to listen. It was not easy at all. Thereby, it is a type of cultural politics. It is the Republic’s green politics...” (Y. Memlük, personal communication, September 26, 2014).

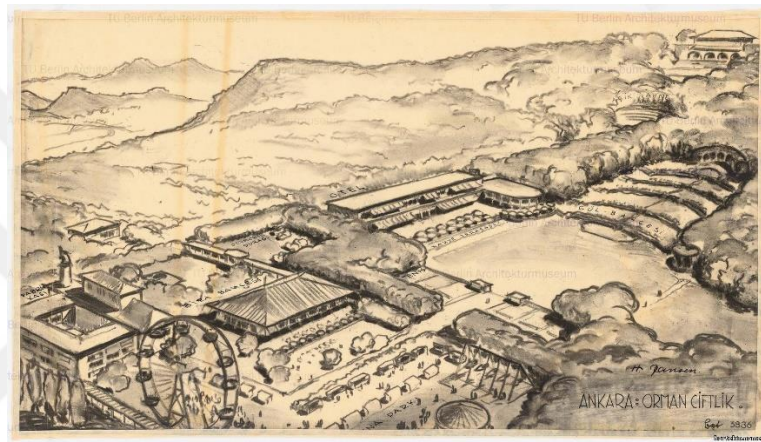


Figure 4.5 : Atatürk Model Farm Plan, Accessed on June 19, 2017.

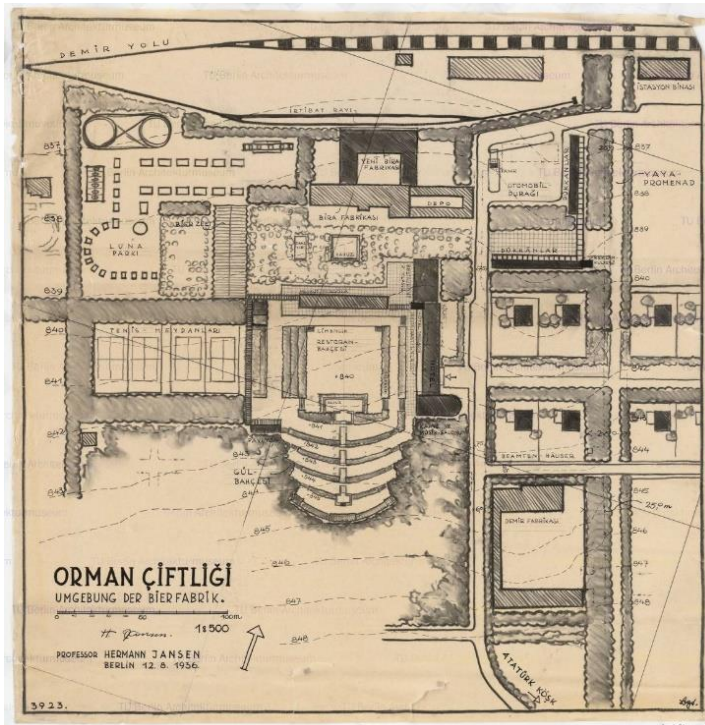


Figure 4.6 : Atatürk Model Farm Plan. Accessed on June 19, 2017.

Urban people, who come together in parks and gardens, interact, create a common consciousness, and are developing and changing during the interaction.

Parks and gardens constitute an important part of modern urban life and urban reality. As Lefebvre said: "There is no city, no urban space without a garden or park, without the simulation of nature, without labyrinths, the evocation of the ocean or forest, without trees tormented into strange human and in human shapes" (Lefebvre, 1970, p.26).

What can be said, then, about the gardens and parks that are just as responsible for the quality of urban life in Paris, London, Tokyo, and New York as their squares and network of streets? Are these spaces the site of a term-for-term correspondence, or nearly so, between the city and the country? (Lefebvre, 1970, p.26).

"During the critical phase, nature appears as one of the key problems" (Lefebvre, The Urban Revolution, 1970, p.26). Lefebvre calls this stage "blind area". Blindness is at the social level. By abandoning the requirements of modern life and cultural evolution, people start to belong to the world of the commodity with the city. From the urban planning scale to the architectural planning scale, the prominence of 'commodity' and the social division that runs parallel to the ideology begins to direct all architectural development. What we have left as urban are streets, boulevards, and display windows we walk by, and the enclosed spaces within which work and daily life occur. "Parks and open spaces, the last word in good intentions and bad urban representation, are simply a poor substitute for nature, the degraded simulacrum of the open space characteristic of encounters, games, parks, gardens, and public squares" (Lefebvre, 1970, p.27).

4.2 Urban Revolutions

As cities transform into urban, they bring a new way of life for the society. Living with nature and lack of communication that is lost in speed, consumption and the multitude of commodities is a new problem for urban society and these problems are out of view.

As mentioned before, Lefebvre divides the transformation process of the city into three periods:

"There are three layers. Three periods. Three "fields." These are not simply social phenomena but sensations and perceptions, spaces and times, images and concepts, language and rationality, theories and social practices" (Lefebvre, 1970, p.28):

- The rural (peasant)

- The industrial
- The urban

Every progressive movement that is reinforced and multiplied in these areas and found in urban life is reduced by ideology. Ideologies do this directly by transforming these public spaces into divided commercial spaces. The things people have done and lived through reminds them and defines who they are. More generally, the common social practices and all production in the city is the new phenomenon that defines the city. It could also be said that the "urban phenomenon" is the representation of social consciousness. This awareness is perhaps the only exit point to go beyond the blindness. When people begin to forget about the distance between them, reality opens. This is what happened in the industrial society.

To connect with nature in modern urban life is basically to connect with man's past and reality (Figure 4.7). It entails being familiar with everything new and belonging to nature.



Figure 4.7 : Ankara: A Look at the Castle from the Republic Garden (Harmen Jansen, 1933). Accessed on June 19, 2017.

It is encouraging and integrative. The possible humanism of the urban community is sterilized by ideology, commercialization of public spaces, structuring of open-green spaces, methods of designing the city as disjointed and closed systems whose values are determined within

themselves. In the face of this passive violence, today's society is looking for a way out. It can be thought that the luxurious habitats built outside the city, are a longing and rebellion.

The human being has a "need" to accumulate and forget, as well as a need, whether simultaneous or successive, for security and adventure, sociability and solitude, satisfaction and dissatisfaction, disequilibrium and equilibrium, discovery and creation, work and play, speech and silence. Home, dwelling, lodging, apartment, neighbourhood, quarter, city, and agglomeration have responded, continue to respond, or no longer respond to some of these needs. (Lefebvre, 1970, p.71)

Urban parks and gardens are the areas where the politically realized revolution finds its social and spatial equivalent (reflection) within the city, as was seen in the case of Ankara shortly after the declaration of the Republic.

Today, scenarios and drawn projects for modern life and urban society are definite. They describe a new life and all the needs listed are fully met by this new project. What more would a person want? Floors of gardens, social facilities, and a multitude of consumer spaces integrated into the green... The newest living spaces, in rows, one after the other, side by side, from the largest to the smallest... A break from a thousand years of history and reality, takes place under the defining and transforming power of these new spaces.

A home and language are two complementary aspects of the "human being," as are discourse and urban realities together with their differences and relations, whether hidden or evident. The "human being" (and not "mankind") cannot do anything but inhabit as poet. (Lefebvre, 1970, p.82)

"Objects whether in good or bad taste, and which may or may not saturate the space we inhabit, which may or may not form a system, including the most atrocious bric-a-brac (kitsch), are the derisive poetry men and women make use of to remain poets. Nonetheless, never has the relationship of the "human being" with the world, or with "nature" and its own nature (with desire, with its own body), experienced such profound misery as during the reign of habitat and so-called "urbanistic" rationality" (Lefebvre, 1970, p.83).

4.3 Urban Reality

Rupture and collision between the ideologies, strategies and new way of life become more obvious due to the lack of meaning. Along with the urban transformation processes, the ideological change in the historical process has directly influenced the development of new forms of life. Historical urban parks and gardens have been invaded as a result of the urban reality that does not answer the real basic needs of society. At the end of this process, the urban became structured and commodified. Interventions on urban spatial system manifest

themselves as a type of social and sociological extinction in the long term. Locations begin to lose their meaning and gain new meanings. To explain, Lefebvre points out that:

“The city does indeed grow richer. It attracts wealth and monopolizes culture just as it concentrates power. But it collapses under the weight of its wealth. The more it concentrates the necessities of life, the more unlivable it becomes” (Lefebvre, 1970, p.92).

Happiness is now living in a distant country.

This end of the urban would be brought about by the establishment of *industrial organization* as a system of acts and decisions-the end of *historical value* with respect to values and the *transformation of everyday life* with respect to cultural patterns or models (Lefebvre, 1970, p.95).

At this point, it can be said that a new era has begun. The city is now creating its own people and nature. “In science fiction, the city of the future is broken; it proliferates as a disease afflicting humanity and space, a medium for vice, deformation, and violence” (Lefebvre, 1970, p.114).

The city brings together whatever is engendered somewhere else, by nature or labor: fruits and objects, products and producers, works and creations, activities and situations. What does the city create? Nothing. It centralizes creation. And yet it creates everything. Nothing exists without exchange, without union, without proximity, that is, without relationships (Lefebvre, 1970, p.117).

“In this sense, the city constructs, identifies, and delivers the essence of social relationships: the reciprocal existence and manifestation of differences arising from or resulting in conflicts” (Lefebvre, 1970, p.118).

The urban is, therefore, pure form: a place of encounter, assembly, simultaneity. This form has no specific content, but is a center of attraction and life. It is an abstraction, but unlike a metaphysical entity, the urban is a concrete abstraction, associated with practice. Living creatures, the products of industry, technology and wealth, works of culture, ways of living, situations, the modulations and ruptures of the everyday-the urban *accumulates* all content (Lefebvre, 1970, p.118-119).

The city is shaped by the power and culture of the period, its commercial tendencies, and possibilities. The more the city form is tried to be determined, the more differences it has, the similarities, the breaks, returns and jumps forward. To materialize this idea, awareness finds its spatial counterpart in the city parks and gardens (Figure 4.8 – Figure 4.9).



Figure 4.8 : Ankara Yenişehir Chorus in Havuzbaşı (Selen Sarıkulak, 2013, p.80).



Figure 4.9 : Güvenlik (Security) Monument in Güvenpark (Aslıhan Yılmaz, 2015, p.73).

This relationship between urban parks and intellectual action is the relationship between the spatial and nonspatial, the concrete and the non-concrete. That is why the relationship between urban parks and urban revolution is in the context of far and close relations. This relationship is the whole of the countless relations established with urban reality as a layer of the urban collage of urban parks.

The relationship between urban reality and urban collage is related to the relation of collage to reality. Since collages are produced from an existing object, it is expressed as a reflection of reality. In a review of Aragon's work on collages Gutermuth states that:

“Collages are not simulated reality such as is found in the oil painting. On the contrary, as parts of the real world which are assimilated into a reflection of the real, the famous *miroir*², they are reality” (Gutermuth, 1968, p.144).

To initiate this exposé Aragon first defends the realism of the collage form by insisting upon the reality of the genuine article pasted into place compared with the irreality of the painted-into-place, a simulation, not the essential element. For him then, realism in art consists of the juxtaposition of existents, not of imitation of the real (Gutermuth, 1968, p.144).

In the context of the city, the combination of places and things reveals the reality of the city. “Reality, he repeats, or realism cannot be strictly defined because it is a constantly changing element which must be caught at a particular moment” (Gutermuth, 1968, p.144).

Similar to the concept of reality in art, the reality of the city is also in a state of constant change. This reality is reproduced at any moment in the direction of full and empty, moving and stationary things coming together. In this context, it can be argued that urban reality is the production of a collage.

Well then isn't the collage the one that is not-illustrated? We could say this about some collages; but this observation is not true for all collages. Because, before everything else, what is not-illustrated in the collage is not what is given in the painting: the 'not-illustrated' is one of the starting points of the painting, and this is not the same thing. Let me explain: In traditional painting, the artist begins his work from scratch, from a white canvas, from emptiness, whereas with a collage the beginning point is undoubtedly the given object, which in the end, will exceed its place in the painting and assimilate itself to the dichotomy of the painting (Aragon, 1980, p.107).

Urban production is the reproduction of the distributed object such as collage. In every production related to the city, it is a matter of “starting from middle”. It is necessary to work on the derived object, transform it, and reorganize the associations and the layers that make up the city. Regarding collages, Aragon states that:

(...) in fact he was thinking about this object more than others.... The specific combination of a variety of the material pieces does not necessarily give rise to a new object-entity. By using wood and silk, stuffing and cramming, will not bring forth a new being, but a new object. But he wanted to make a colored paper, he did not need to speak, maybe he wanted it through hypnosis, it had an appearance even though we were not looking at it, maybe it was like the sky (Aragon, 1980, p.106).

Collages too, are not object-entities, but quite resemble a configuration that leads to the emergence of a new object (...) (Aragon, 1980, p.106)

The new object obtained by the regulation of the city collage is the urban society. What is directly influential on the urban society here is the urban reality. Urban reality, is reproduced every day

in indoor and outdoor areas, in every point intervened in the city, in all public spaces and is added and removed from the city. Regarding the relation between society and public *space* Lefebvre states as:

What we are concerned with, then, is the long history of space, even though space is neither a 'subject' nor an 'object' -but rather a social reality - that is to say, a set of relations and forms. This history is to be distinguished from an inventory of things in space (or what has recently been called material culture or civilization), as also from ideas and discourse *about space* (Lefebvre, *The Production of Space*, 1905, p.116).

Intervention to the natural and natural realities weakens the possibility of man's self-discovery and attachment to nature. The formation of the urban community, the realization of the urban revolution, is probably due to the healthy establishment of this relationship.

"In every human act and possibly in the natural world as well, all moments are contained: work and play, knowledge and repose, effort and enjoyment, joy and sorrow" (Lefebvre, 1970, p.144)

In the absence of parks and gardens, perhaps people will miss a few special moments and become alienated to their own nature. Unhappiness, alienation, being unable to be urbanized in the city are most deeply felt in the living spaces defined by mechanical rhythm and indoor spaces of life. "Urban society transcends the opposition between nature and culture created by the ideology of the industrial era. It puts an end to the things that make totality impossible: unresolvable division, absolute separation, programmed segregation. However, it only provides us with a path, not a model of totality" (Lefebvre, 1970, p.114).

"In fact, the industrial revolution and the urban revolution are two aspects of a radical transformation of the world. They are two elements (dialectically united) of the same process, a single idea, that of global revolution" (Lefebvre, 1970, p.114).

The city responds as a new form together with the society of the environment and action that it transforms in its action in all its changes (additions, subtractions, and formal or usage changes). Interventions made in urban space are not always progressive. In this case:

"This space is occupied by interrelated networks. Relationships that are defined by interference. Its homogeneity corresponds to intentions, unified strategies, and systematized logics, on the one hand, and reductive, and consequently simplifying, representations, on the other" (Lefebvre, 1970, p.167).

"The urban (urban life, the life of urban society) already implies the substitution of custom for contract" (Lefebvre, 1970, p.179). To clarify these words:

Instead of describing life, the city society, which has its own written rules and links with the past as it progresses on its way to becoming a city, can exist in this process of change "accelerated by human will". At this point, parks and gardens are important as special areas where the future can be held while also linking users with the past.

The conception of the urban also strives for the *re-appropriation* by human beings of their conditions in time, in space, and in objects-conditions that were, and continue to be, taken away from them so that their recovery will be deferred until after buying and selling have taken place (Lefebvre, 1970, p.179).

Finding a familiar shadow, a stone, a tree in changing conditions can create a feeling of relaxation and ownership specific to human nature. Open-green spaces are special places where people will not be disturbed by being there, even if everything changes. They are inviting and at the same time possessing. It is inviting because it is open; it is possessive, because man is a part of nature. Taking the parks and gardens from within a city, arguably creates no developmental image, no peace, and no sense of ownership. As a result, it can be said that the urban parks and gardens are complementary of the changing process of becoming urban and "urban revolution".

"Still, we have succeeded in elaborating a coherent discourse that is non ideological and that is both of the urban (inside an emergent urban universe) and *about* the urban (describing it, outlining its contours). This kind of discourse can never be completed" (Lefebvre, 1970, p.166). To summarize urban discourse is open. To put it another way, the Urban Revolution is a never-ending revolution and with this feature, it is "open". "Its incompleteness is an essential part of its existence. It is defined as a reflection of the future, implying operations in time as well as space: transduction (construction of a virtual object) and the exploration of the possible-impossible." (Lefebvre, 1970, p.166).

Marco says, "The city exists and it has a simple secret: it knows only departures, not returns" (Calvino, 1972, p.56).

Umberto Eco says about openness:

"The *possibilities* which the work's openness makes available always work within a given *field of relations*" (Eco, 1962, p.19). In this context, the action areas in the city, the parks as the areas allowing movement, create the area of relations that the possibilities of the work (city) operate. This relationship area should be considered as a layer of the urban collage.

"The "openness" and dynamism of an artistic work consist in factors which make it susceptible to a whole range of integrations. They provide it with organic complements which they graft into

the structural vitality which the work already possesses, even if it is incomplete” (Eco, 1962, p.20). Urban society is involved in urban production during the process of urban revolution. “...open” works, insofar as they are in movement, are characterized by the invitation to make the work together with the author ...” (Eco, 1962, p.21). The relationship between the urban revolution and the citizen targeted to be put forward within the scope of the thesis is exactly like this.

Finally, as Lefebvre has pointed out in his book, “Everyday Life in the Modern World,” the revolution must “take place in social practice.” The urban parks and gardens are the spaces where this practice is visible (Figure 4.10).

“Urban revolution and concrete (developed) democracy coincide. The urban practice of groups and classes-that is, their way of life, their morphology-can only confront urban ideology in this way. And, in this way, disputes evolve into demands” (Lefebvre, 1970, p.137)

What connection can there be between the rational and the irrational? We are already familiar with such questions; they will lead to a further examination of the function and place of the imagination; and on the way we shall consider some new terms such as the City, for instance. (We purposely avoid the terms “urban” and “urbanism” for fear of multiplying words that qualify concepts but surreptitiously tend towards entities and essences (Lefebvre, 1968, p.25-26).



Figure 4.10 : Güvenpark, 1940 (Aslıhan Yılmaz, 2015, p.70).

5. REFLECTION AND COMPETITION

5.1 Ideology

This section explains the notion of ideology and ISA's (Ideological State Apparatus) by examining how they work. Considering the definition of ideology, ideology simply can be defined as the existence of ideas. Althusser states that:

As is well known, the term 'ideology' was coined by Destutt de Tracy, Cabanis, and their circle. Following a classic tradition in the philosophy of the Enlightenment, in which the notion of genesis holds a central place, they meant by it the theory (-logy) of the genesis of ideas (ideo-). Hence 'ideology'. (Althusser, 1971, p.12)

"Here, ideology is the system of the ideas and representations which dominate the mind of a man or a social group" (Althusser, 1971, p.253). Althusser argues two theses about ideology.

"THESIS I: Ideology represents individuals' imaginary relation to their real conditions of existence..." (Althusser, 1971, p.181).

"THESIS II: Ideology has a material existence." (Althusser, 1971, p.184).

In the scope of the thesis, the view to be taken as a reference when examining the relationship established by the concept of ideology with the city is the view that "ideology has a material existence". To clarify this idea, Althusser states that: "... an ideology always exists in an apparatus and in the practice or practices of that apparatus. This existence is material" (Althusser, 1971, p.184).

The individual in question behaves in such-and-such a way, adopts such-and-such a practical line of conduct and, what is more, participates in certain regulated practices, those of the ideological apparatus on which the ideas that she has as subject, depend freely and in all 'good' conscience chosen (Althusser, 1971, p.185).

This ideology of ideology talks about acts; we shall talk about acts inserted into practices. And we shall point out that these practices are regulated by rituals in which they are inscribed, within the material existence of an ideological apparatus, even if it is just a small part of that apparatus: a small mass in a small church, a funeral, a minor match at a sport club, a school day or a day of classes at university,

a meeting or rally of a political party, or of the Rationalist Union, or whatever one likes (Althusser, 1971, p.186).

The urban parks, the material existence of the ideological apparatus as social places, and all the social actions mentioned here are the regulated practices of this apparatus.

Ideas have disappeared as such (insofar as they are endowed with an ideal or spiritual existence), precisely insofar as it has appeared that their existence is material - is inscribed in the acts of practices regulated by rituals defined in the last instance by an ideological apparatus (Althusser, 1971, p. 187).

Idea and existence are two concepts that seem to be distant from each other. The proximity of these things, the similarity, or the idea of relativity can be interpreted as a reflection. At the same time, the relationship between idea and existence is also included in this kind of far-close relations. Althusser further argues two interdependent points:

“1) *There is no practice whatsoever except by and under an ideology.*

2) *There is no ideology except by the subject and for subjects.*” (Althusser, 1971, p.187).

The relationship between practice and ideology is more concerned with the formation of being and ideas: “As St Paul admirably puts it, it is in the 'Logos', in other words, in ideology, that we 'live and move and have our being.²⁰” (Althusser, 1971, p.188-189). The relationship between ideology, life and being is set forth here. In the thesis, ideology as one of the concepts used to examine the reasons for the existence of urban parks, includes the existence of urban parks and gardens, the existence of actions there, and the expression of actions of individuals. More generally, the cause of existence (*raison d'être*) contains an intention over physical consequences.

As one of the reasons of being, ideology has a similar nature. Althusser points out that: “We may add that what thus seems to happen *outside* ideology (to be very precise, in the street) really happens in ideology. What really happens in ideology thus seems to happen outside it” (Althusser, 1971, p.191). On the basis of this statement, it can be argued that parks and gardens, although they seem to be outside ideology, are the realms of ideology.

Additionally he argues that: “Of course, the material existence of the ideology in an apparatus and its practices does not have the same modality as the material existence of a paving-stone or a rifle.” (Althusser, 1971, P.259).

These practices take place in everyday life which is a layer of the city. The place where current

Ideologies and practices intersect in everyday life. Urban parks, which are directly related to the practices in everyday life and in the city, are related to the concept of ideology in various forms of similitude. Reflections and competition-type interactions are effective here, but at the same time, this relationship is included in closeness and transformation analogies.

The advantage of this theory of ideology (and that is also a reason I am elaborating it at this point in our discussion) is that it concretely shows how ideology 'functions' at its most concrete level, the level of individual 'subjects': that is, people as they exist in their concrete individuality, in their work, daily lives, acts, commitments, hesitations, doubts, and sense of what is most immediately self-evident" (Althusser, 1971, p.176).

Everyday life and ideology could be thought to be in an affinity relation called *aemulatio*. Ideology works in everyday life. This functioning is realized through the ideological apparatus of the state. The relation between ideology and urban and other concepts will be examined under the title of reflections. The *aemulatio* type analogy relationship described in the introduction includes competition and its reflections. While the concepts seem to be independent of each other, it is a relationship that establishes an analogy by interacting with the inside and the reflections. The relation that everyday life and ideology establish in the context of the city is such a relationship. It is also two concepts that compete with each other.

The relationship that ideology establishes with everyday life is visible in the open spaces of the city. The actions staged here, the relations between the individuals and the relations established by the individuals with the city, are shaped under the heading of the current ideology. Ideology, and especially the ideology discussed here, is more than a management strategy. Althusser draws attention to the ideological devices of the state and their relation to ideology.

"The state apparatus comprises two types of apparatuses:

- 1) The Repressive State Apparatus (the government, administration, army, police, and specialized repressive corps: gendarmerie, courts, judiciary, prisons, and so on). This apparatus is a single, centralized corps.
- 2) The Ideological State Apparatuses (in our social formations, scholastic, religious, familial, political, associative, cultural, the news and information apparatus, and so on). These apparatuses are multiple, relatively independent, and unified as a distinct system by all or part of the State Ideology" (Althusser, 1971, p.92)

Althusser lists ISAs as distinct and specialized institutions:

The religious ISA (the system of the different churches)

The educational ISA (the system of the different public and private 'schools')

The family ISA

The legal ISA

The political ISA (the political system, including the different parties)

The trade union ISA

The communications ISA (press, radio and television, etc.)

The cultural ISA (literature, the arts, sport, etc.)

(Althusser, 1995, p.243)

Cultural-Social ISA

“ it can be seen that the institutions existing in each ISA, the system they form, and, consequently, each ISA, although defined as *ideological*, is [*sic*] not reducible to the existence 'of ideas' without a concrete, material *support* ” (Althusser, 1971, p.76)

The latter ISA is proposed for the scope of the thesis. Especially during the Republican period in Turkey, urban parks and gardens were used as ideological apparatus of the state to promote the Republican ideology. “This is to say that Ideological State Apparatuses are distinguished from the state apparatus in that they function, not 'on violence', but 'on ideology' ” (Althusser, 1971, p.78).

An Ideological State Apparatus is a system of defined institutions, organizations, and the corresponding practices. Realized in the institutions, organizations, and practices of this system is all or part (generally speaking, a typical combination of certain elements) of the State Ideology. The ideology realized in an ISA ensures its systemic unity on the basis of an 'anchoring' in material functions specific to each ISA; these functions are not reducible to that ideology, but serve it as a 'support' (Althusser, 1971, p.77).

He also states that: “They do so in the form specific to them: that of apparatuses that function primarily on ideology - not on repression, like the Repressive State Apparatus. That ideology is, as I have said, the State Ideology itself” (Althusser, 1971, p.81). It is also the republican ideology that takes place in urban parks and gardens, an ideological device.

The Republican ideology also arguably took place in parks and gardens as an ideological device. What happened in these areas is the reproduction of production relations. Parks and gardens have contributed to the realization of state power in their own way as socio-cultural ISA. With the use of urban parks and gardens, the reproduction of production relations was also an objective of the Republic. In other words, it is the regulation of social practices in accordance

with the changing ideological understanding and the dissemination and realization of the ideology of the Republic. These reproductions include social practices and interactions.

Louis Althusser indicates that: "Ideology has a material existence" (Althusser, 1971). The approach adopted for the concept of ideology within the thesis is that the ideology has a material existence, as Louis Althusser explains. Additionally, he also states that, "an ideology always exists in an apparatus, and its practice, or practices. This existence is material" (Althusser, 1971).

Parks and gardens as urban life scene and the actions that take place here are the qualifications of this definition. Republic ideology has existed in parks and gardens and in the actions taken there. It is also the current ideology that puts rules in relation to the actions taken in parks and gardens as the place of social play. From this point of view, one of the institutions of Cultural-Social (ISA) is the Directorate of Parks and Gardens. Using parks and gardens means being in practice of the device. The parks and gardens were using ideology to transform, without force. "Which amounts to saying that ideology has no outside (for itself), but at the same time that it is nothing but outside (for science and reality)" (Althusser, 1971, P.265).

The integration of society to these changes occurs through the methods of current ideological city planning, uses of public space and urban structure. Adaptation to new ways of life requires various adaptations and role models. Urban parks and gardens as the point of meeting and interaction of society in the city are the stages of new life.

5.2 Culture and Ideologies (Reflections)

Just as there is a relationship between everyday life and ideology, there is a similar relationship between the functioning of daily life and the functioning of the ideological apparatus of the state. Moreover, "The endeavours of the so-called humanities cannot easily be rid of their ideological coefficient, for they are compounded of ideologies" (Lefebvre, 1968, p.23).

The study of everyday life affords a meeting place for specialized sciences something more besides it exposes the possibilities of conflict between the rational and the irrational in our society and our time, thus permitting the formulation of concrete problems of *production* (in its widest sense): how the social existence of human beings is *produced*, its transition from want to affluence and from appreciation to depreciation (Lefebvre, 1968, p.23).

It was mentioned in the previous chapter that the purpose of ideology is the reproduction of production relations. Hence, everyday life and ideology are based on the reproduction of

production relations. Ideology and everyday life are related to each other as two independent and competing concepts that interact at the same time. Ideology and everyday life relations are established in this context. The reflections of ideology find their equivalents on the plane of everyday life. The influence of ideologies on everyday life is not only on the political level. The shaping of everyday life, together with the whole of these actions involved in life, also involves an ideology. Lefebvre explains it as:

The attitude which puts a value on compulsion involves an ideology disguised as rationalism and science which it is our intention to refute. (...) Everyday life, a compound of insignificances united in this concept, responds and corresponds to modernity, a compound of signs by which our society expresses and justifies itself and which forms part of its ideology (Lefebvre, 1968, p.24).

Modern life itself has an ideology. And this ideology finds its reflection in the practice of everyday life.

Everyday life - as distinct from art, science and philosophy - is indeed the living proof that such a system does not exist, for either the system includes everyday life and there is no more to be said, or it does not and everything is still to be said. On the other hand if there is no such complete and perfect system it will not be easy to sift knowledge from ideology; a critical analysis of everyday life will discover ideologies and the understanding of everyday life must include an ideological analysis and, especially, an incessant self-analysis (Lefebvre, 1968, p.27).

As Lefebvre says, the examination of everyday life will provide insight into the current ideologies. As two layers of the city, everyday life and ideology are both in relation to competition and reflection, transforming into everyday life under the dominance of ideology. Or the reflections of ideologies fall into everyday life. But the discovery of everyday life, the creative energies that are possible with this discovery, have the power to transform existing systems, spatial and social uses. An everyday life that is strengthened against ideologies can establish a new order with the revolution.

A new ideology is to express a new culture, a new way of life.

Ideologies are made of understanding and interpretations (religious or philosophical) of the world and knowledge plus a certain amount of illusion, and might bear the name of 'culture'. A culture is also a *praxis* or a means of distributing supplies in a society and thus directing the flow of production; it is in the widest sense a means of production, a source of ideologically motivated actions and activities (Lefebvre, 1968, p.31-32).

Culture can be viewed as a form of life, as a mode of production, and as a mode of action. The statement Lefebvre made is a link between action and ideology. The relationship between urban parks and ideology as areas allowing movement, interaction, and interaction within the city is

also established in this context. The production here includes the production of human relations, the production of the social existence of man and the production of its values.

“(...) the notion of production then acquires its full significance as production by a human being of his own existence” (Lefebvre, 1968, p.32).

What was supported and produced in urban life in the Republican era is different from what is produced in urban life today. The republican ideology began to lose its power after the 1950s. After the 1950's movement, interaction areas were destroyed. The destruction of these areas destroyed some socially produced, social integrity values.

The ideology of culture or culturalism supports the unsteady theory of the coherence and singleness of culture, which is the official theory; but, in fact, culture is atomized and sub-cultures of various denominations are no novelty: country life, city life, aristocracy, proletariat, bourgeoisie, 'underdeveloped countries', culture of the masses, etc. ; but so many ' sub-cultures ' - even when disguised in the Harlequin cape made for the purpose by one of them (namely 'classicism') - do not make a culture; the fragmentation of specialized knowledge and labour is not conducive to unity. Culture is not a myth, it is worse: it is a state ideology (Lefebvre, 1968, p.96-97).

Finally, it must be said that the relation between everyday life and ideology was also established at the level of revolution.

Everyday life emerges as the sociological point of feed-back; this crucial yet much disparaged point has a dual character; it is the residuum (of all the possible specific and specialized activities outside-social experience) and the product of society in general; it is the point of delicate balance and that where imbalance threatens. A revolution takes place when and only when, in such a society, people can no longer lead their everyday lives; so long as they can live their ordinary lives relations are constantly re-established (Lefebvre, 1968, p.32).

The outlooks of ideologies that change as a result of the revolutions take place in everyday life in urban open spaces. In Ankara, urban parks serve both as testimony and as an ideological instrument of the state to this change of ideology that is related to everyday life.

5.3 Urban Parks as a Social Apparatus

In the years when the Republic was proclaimed, the Jansen Plan was prepared for the planning and reconstruction of Ankara. “As it is known, Ankara was originally shaped by the “Jansen plan” which was a competition project. As part of this plan, urban development built by the state included some urban parks.” (Ekinci & Sağlam, 2016, p.612). The construction of the urban parks and gardens started under this plan. These areas have been used as tools in the realization of the Republican ideology. The practices of modern life have been staged in these

areas. With the participation of the citizens in these areas with their practices, the Republican ideology has been strengthened and realized at the social level. An example of this is the use of the Kızılay Park and Güven Park, planned in the center of the new city (Figure 5.1):



Figure 5.1 : (1938.06.10). *Güvenpark-Kızılay Park* [photograph]. Ankara: Ulus Newspaper.

Located across from the Kızılay Park, after which the city center was named, Güven Park was designed as a part of the system of open green areas in the areas close to the ministry buildings. Owing to its central location, it was also known as Güvenlik Square. Güven Park is considered one of the major historic public parks that was developed to enhance the national identity and Republican ideology. (Sarıkulak, 2013). Especially, the Güven Monument was one of the major symbols of the newly established Republic ideology. Both with its function and its appearance, it was one of the most important places that created the collective, modern Republic identity in Ankara. (Sarıkulak, 2013) However, the park lost some of its land because of road

widening construction in the 1950s and the transformation of a section of the park into a bus depot in the 1970s. All these physical changes brought to the boulevard and the park also changed the meaning of public space and its use. Nevertheless, even if the park has since then changed physically, it still continues the task of representing the ideology of the republic (Ekinci & Sağlam, 2016, p.71) (Figure 5.2 – Figure 5.3).



Figure 5.2 : GüvenPark 1937. (Can Gölgeioğlu, 2014, p.156).



Figure 5.3 : Monument of Trust 1936. (Can Gölgeioğlu, 2014, p.155).

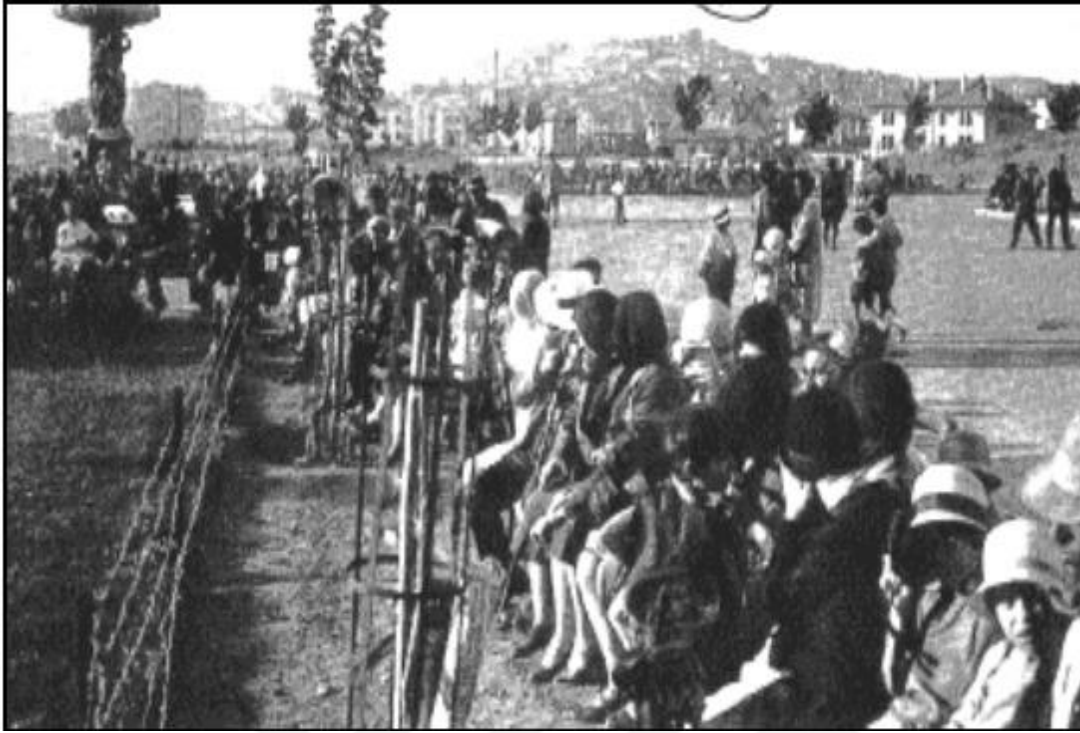


Figure 5.4 : Havuzbaşı, Güvenpark; 1930. (N. Gültekin, 2005, p.137-144).

This function of parks covers a certain date range. Especially after the 1950's, when the Republic ideology began to lose its power, these urban spaces also began to lose their power.

With the change of production concept, in the process of transition from meaning production to substance production and consumption, public spaces and publicity spaces have been destroyed, their functions changed, or they have been made incapable of establishing relations with the city. As a result of this, the values that these areas added to the city have been abandoned. The urban parks and gardens of the Republican era were open areas planned to produce meaning (Figure 5.4). Ideology is no longer producing value when it is considered as a mode of production, a culture of production as mentioned in the previous section. Over time, the current ideology in Turkey has changed. Today, as a result of the changing ideology, the use of green spaces and public spaces has also changed. Regarding the economic benefits provided by these areas, they are often used as a symbol of political power, and used for urban transformation.

One of the best examples of this is the İmrahor Valley project. The planned green area regulation within the scope of the project is well above the need. "Aforementioned plan, covering an area of 650 acres, paves the way for economically beneficial structural development along

the green areas and the axis of the canal by designating commercial, residential and hotel/tourism areas” (Şengül, 2015). An intervention at this scale will affect the urban ecosystem.

In addition, today's large-scale green space projects have reduced the use of neighbourhood parks, urban parks and gardens. With these arrangements that created their own centers, the areas of interaction decreased and the social division increased.

Another example of using urban parks as a symbol of political power, is the parks that have been renamed or built throughout Turkey, after the 15 July coup attempt. The current ideology is trying to maintain its presence in the city by using these fields. Parallel to the way parks are used; over time, everyday life will turn into transformation. The urban parks and gardens have been related to ideology as well as to the social qualities of these areas all over the world. The urban potentials of these areas have laid the groundwork for their use as an instrument of ideology.

The meaning and values that parks contribute are necessary to keeping urban life alive (Figure 5.5). Urban and urban society can only be produced in these areas through practices in the public sphere of the city. Hence, not only the physical contributions of these places but also the contributions as values and meanings should be seen as a currently disappearing layer of the city.



Figure 5.5 : Enjoying Central Park on a fine June day, 2003. (Platt, 2004, p.130)

“Together with the reality of productions, the image and the concept of active, creative and productive 'man' tended to disappear, and consequently the image and concept of society as a body (a unity)” (Lefebvre, 1970).

To summarize, daily life is the place of interaction. Everyday life is the place where ideologies take place. Ideologies use urban parks, open public spaces that are places of daily life. Lefebvre points out that:

The powers of decision are exerted from on high, strategies and strategical variables are elaborated and opposed above our heads. But on what are these powers exerted, what foundations support them and whom do they implicate? What, if not everyday life, bears the weight of institutions? They subdivide it and distribute it between themselves according to compulsions representing and realizing the requirements of the state and, its strategies (Lefebvre, 1968, p.57).

Everyday life was cut up and laid out on the site to be put together, again like the pieces of a puzzle, each piece depending on a number of organizations and institutions, each one - working life, private life, leisure - rationally exploited (including the latest commercial and semi-programmed organization of leisure). The new *town* was the typical, significant phenomenon in which and on which this organization could be *read* because it was there that it was *written* (Lefebvre, 1968, p.58-59).

The form of everyday life affects the shape of the city. Ideologies work with ideological devices of the state in everyday life. The interventions made to urban parks as one of these devices are directly affecting everyday life. Everyday life should be thought of as a layer of the city where all production relations, including urban form, are shaped.

6. ABSENCE - PRESENCE

The thesis has examined the relationships between concepts and urban context and explored how it works by taking into consideration open green areas. To do so, the thesis has analysed the structure of urban with its hidden layers. In the studies on the city, the concepts of play, everyday life, revolution and ideology that scholars have dealt with are considered as a layer of the city in the scope of the thesis. With the examination of the open green areas as a component of the city, the processes that make up the city and how the forces that create and destroy public spaces; *raison d'être* of these areas, was intended to be described.

The relation that the play establishes with the urban park, the contributions of this relation to the urban life, the contribution of ideology in putting the rules of the play, the inclusion of revolution as a break and a jump, to everyday life, and all these reflections in the urban reality have been analysed specifically for urban parks and gardens. As a result of this examination, it is seen that the open green areas are more than the arranged natural areas. Urban parks are not considered to be the same as nature, but their assets are important. In the city, they provide something equal to the play. The urban parks with these features that change the routine are our playgrounds in the city. Play is one of the first conditions of being an urban society. Despite modernity and development imposing systems and forces that are programmed into everyday life, urban parks and gardens offer a respite from these forces and enable creative energy and awareness to emerge.

Everyday life is the place where individuals produce the city together with themselves as the place of interaction and production. It is a plane that is influenced by other concepts affecting the city. The play, revolution, and ideology are under the transformative power of everyday life, with the effect of a sympathetic kind of affinity, affecting other components of the city and the city as a whole.

The revolution, as it has been pointed out under the previous title of "revolution", comes into play when everyday life cannot work. The urban parks of the Republican era were the most obvious areas of the effects of the revolution. The revolution here, is not only a political revolution, but also an urban revolution. The realization of the urban revolution can only be

achieved by the involvement of open green spaces in urban life. Cities which have urban parks are different since these areas support civilization. Civilization requires acting with rules. The urban parks and gardens are the areas, the social play is played with the rules, where the interaction and civilization take place.

The relationship that ideology establishes with urban parks and gardens is on the everyday life level. In doing so, the ideological inclusion of everyday life has taken place within and without it, at the level of reflection and competition.

This conceptual study on urban parks and gardens provides a sense of urbanism. It provides an understanding of the social, cultural and other urban influences as well as the physical characteristics of public spaces. Therefore, the redefinition of the open green areas as a layer of urban that enhances social development and urban development not only fulfils the requirements of urban conditions but also has the capability of transforming human conditions. This is an attempt that depends on the analysis of urban conditions to reread the open green areas for new understanding urban and urban life. In order to make this analysis, the relation of the urban parks and gardens with the urban will be discussed under the titles of presence and absence. In the case of Ankara, from the announcement of the republic to the day-to-day period, the first 50 years is the process of establishing the urban parks, and the last 50 years is the period of destruction. It can be argued that, this transition is not unequivocal and that there were grey areas in the transition process.

6.1 Urban Parks in Case of Presence

The presence of urban parks and gardens in cities is important. In addition to physical assets, there are values that their assets add to the city. In cities there are reasons for the existence of parks and gardens, and there are consequences of their existence.

Urban parks are areas of public space, where the practices that hold society together are organized, and are also the areas that are used by the ruling powers which are changed in parallel to the changing ideologies. The values and powers they have in the city are the reasons for their destruction. There are reasons why urban open spaces should be located in cities. The transformation processes of the cities take place in these areas. Although their use has changed, the use of parks and the transformation in these areas is an ongoing process. Although the reasons for the existence of urban parks were examined with four concepts within the scope of the thesis, there are other reasons for their existence:

- Ecological presence
- Presence to protect urban ecosystem
- Presence in urban texture

All the effects of the assets of the open green areas have reflections and contributions in the city. Their presence as a green area is important for building a healthy urban structure. Their ecological assets strengthen the bond that man has established with nature and supports sustainable healthy life.

The reasons for the existence of urban parks are shaped by changing ideologies. For instance, in a certain period of time, the existence of urban parks could be a place for everyone to play sports. The existence cause of these areas is related both to their qualities and to the concepts. The best explanation of this finding is the use of urban parks as social spaces. At the same time, social relations are reproduced at a higher level, while a physical situation is being carried out here (Figure 6.1). Parks are a social condenser with these features.



Figure 6.1 : Transformation of Gençlik Park 1945 – 1974 - 2017, Accessed on July 02, 2017.

In case of presence;

As the urban parks are there, there are things that emerge: The reason for leaving vacancy in the city is related to the existent cause beyond being a green space. This quality that is, the *raison d'être*; is greater than its physical qualities.

The existence of these areas makes the urban revolution possible. The presence of urban parks and gardens as a playground is a cause of existence beyond the physical presence of these areas. To reveal the relationship of play to the city Lefebvre states that:

Furthermore, an urban reform could assume today the role and the significance that were, for half a century, those of the agricultural reform (and that it still preserves in some places); the structure of neo-capitalist ownership, laws and ideologies would be shaken by this revolutionary reform. Neo-capitalism and the society of Controlled Consumption are not concerned with checking the decay of what is left of urban existence today, with inventing new developments, enabling them to become generalized or with helping and encouraging the growth of a nascent urban society; while the very notion of play as a work

of art, of the city as play, would strain the imagination of even the most cultured bourgeoisie who would therefore be quite incapable of providing the necessary spatio-temporal conditions (Lefebvre, 1968, p.205-206).

These areas, which protect the urban form and contribute to being urban, are more than leisure-time areas. The structures that allow one to connect with nature, as a layer of the city, have effects that regulate humanity and relationships. Human relations and the production of these relations are also the production of production relations at a higher level. Therefore, urban parks and gardens as public spaces and their relations with the concepts have an important place in the context of the city. In the case of urban parks; play gets involved in everyday life. The feeling of pleasure that the play provides spreads to all life. As a result of the contact between the individuals and the contact with the park, transformations occur. At this point a new city appears. As Calvino says, all the vacations, distances, appearances and relationships change. Just at the moment of this break, maybe the urban revolution has taken place. To say it with Calvino's words:

It also happens that, if you move along Marozia's compact walls, when you least expect it, you see a crack open and a different city appear. Then, an instant later, it has already vanished. Perhaps everything lies in knowing what words to speak, what actions to perform, and in what order and rhythm; or else someone's gaze, answer, gesture is enough; it is enough for someone to do something for the sheer pleasure of doing it, and for his pleasure to become the pleasure of others: at that moment, all spaces change, all heights, distances; the city is transfigured, becomes crystalline, transparent as a dragonfly (Calvino, 1972, p.155).

6.2 Urban Parks in Case of Absence

Today, public spaces have been reduced or changed in purpose. In the absence of parks, there is an "urban framework" instead of "urban". The absence of parks as part of the urban collage, translates into the lack of sense of integrity and sense of community that keeps the society together. This destroys the urban form which is the prerequisite of being urban. After that, the city leaves a planned and divided program. Lefebvre summarizes this situation which is evident by the spread of modernity:

In the case of absence;

The great event of the last few years is that the effects of industrialization on a superficially modified capitalist society of production and property have produced their results: a *programmed* everyday life in its appropriate *urban setting*. Such a process will favoured by the disintegration of the traditional town and the expansion of urbanism. Cybernetization threatens society through the allotment of land, the

widescale institution of efficient apparatus and an urban expansion adapted to specific ends (directing offices, the control of circulation and of information) (Lefebvre, 1968, p.65).

These interventions made to the urban structure remove the conflicting, irrational and play-permitting interactions. In the absence of urban parks and gardens, there is no place to play, to interact, or to desire. Regarding New York City, Alexis de Tocqueville, wrote to his mother:

No one seemed to take where they lived seriously, to care about the buildings in which they hurried in and out; instead the city was treated simply by its citizens as a complicated instrument of offices and restaurants and shops for the conduct of business (Sennet, *The Conscience of the Eye - The Design and social Life of Cities*, 1990, p.52).

The design of living spaces as closed systems and the arrangement of green spaces in these enclosed spaces creates a deep disconnect in society. "The Cultural problems of the city are conventionally taken to be its impersonality, its alienating scale, its coldness" (Sennett, *The Conscience of the Eye - The Design and social Life of Cities*, 1990, p.46).



Figure 6.2 : Transformation of Güven Park and Kızılay Park: 1945 -1970-2017, Accessed on July 02, 2017.

The use of green space has now become a controlled area within habitats. Everyday life and urban life are now working towards the cyberization of society by other efficient state apparatus. This is exemplified by the acceleration of the roads around urban parks, the destruction of these areas for state investments or the change of the purpose of use (Figure 6.2). These interventions, made under the name of development, manifest themselves as social unrest, with the destruction of the urban. By improving living conditions, all the old anxieties that still survive, notwithstanding satisfaction and even satiety, will finally be overcome. As a result of these conditions:

Houses seemed mere stage rather than buildings meant to last; there seemed nothing permanent in the environment. The reason was that these “new men” were too driven to settle, too driven to stone. They wanted nothing to get in their way (Sennett, *The Conscience of the Eye - The Design and social Life of Cities*, 1990, p.52).

“The same applies to 'creativity', an essence invented by experts and that conveniently localizes individual or collective creative energy, a social 'place' situated in hobbies and 'do-it yourself' (which denotes the general disrepair and neglect of creative energy)” (Lefebvre, 1968). When the open green spaces of the city are destroyed, the social creative capacity is also degraded. Creative activity turns into limited individual activity.

Today, the green spaces used for publicity are replaced by closed spaces for commercial purposes. As a result of this change:

A pure (formal) space defines the world of terror. If the proposition is reversed it preserves its meaning: terror defines a pure formal space, its own, the space of its power and its powers; time has been evicted from this unified space; the writing that fixes it has eliminated speech and desire, and in this literal space, isolated from action, presence and speech, so-called human actions and objects are catalogued, classed and tidied away, together with writings that are lined up on written matter. * The superior power that keeps them in such order is everyday life (Lefebvre, 1968, p.179).

Urban form has to be realized, in order to make the civic one happen. The urban form requires something different from the ones defined in a certain form.

Urban forms: Intellectual: simultaneity. Social: encounters (bringing together neighbouring products and activities) that intensify - by materializing and de-consecrating - the landscape, produced by labour and imposed as form upon nature in a given territory... (Lefebvre, 1968, p.181)

In the absence of urban parks, the encounters, that is, the urban form, are being abolished. The urban form is here defined as not only a form but also a mental coincidence. This point is important. The use of concepts to understand the *raison d'être* of urban parks in the thesis also has a similar understanding. Apart from being green areas, evaluating parks together with the concept and context they are interacting with will make sense of this living layer of the city and the city, and eventually the *raison d'être* of urban parks and gardens. Lefebvre, in his book “Everyday in the Modern World”, highlights the relation of form and content:

The double existence of forms understood in this way (intellectual and social) invites a further inquiry into this contradiction, masking an ambiguity that in turn conceals a dialectical (conflicting) movement. Moreover, if we can understand this dual aspect-or aspects - it should help us to grasp further relations such as that of reality and possibility, or of product and act (what the philosophers used to call the

relation of object to subject). This is also the relation of form to content, for forms would exist as pure intellectual abstractions and as social objects if they could - but they cannot do so, they cannot exist deprived of content; this aspiration to a pure abstraction imposing its laws and its strictures is part of the power of forms, it endows them with the power to terrorize (Lefebvre, 1968, p.179).

To understand *raison d'être* of parks, to understand the deformations that take place in the urban structure in the absence of urban parks, means to understand being in the city and to be urban. The development of such an understanding is important since architectural design, and architecture practice cannot be considered independent of the city. Moreover, due to the fact that the urban landscape cannot be considered separate from urban architectural development, either with the constructed landscapes or the vast green open spaces, it directly affects urban life, the users, social relationships, cultural development and cultural sustainability.

The power of a landscape does not derive from the fact that it offers itself as a spectacle, but rather from the fact that, as mirror and mirage, it presents any susceptible viewer with an image at once true and false of a creative capacity which the subject (or Ego) is able, during a moment of marvellous selfdeception, to claim as his own. A landscape also has the seductive power of all pictures, and this is especially true of an urban landscape - Venice, for example - that can impose itself immediately as a work (Lefebvre, *The Production of Space*, 1905, p.189).

Rem Koolhaas is one of the most important designers that interpret landscape beyond being a green space or recreation area. Regarding Central Park he states: "Central Park is not only the major recreational facility of Manhattan but also the record of its progress: a taxidermic preservation of nature that exhibits forever the drama of culture outdistancing nature" (Koolhaas, 1994, p.21).

By re-evaluating the readings of the open green spaces found within the city, a new perspective arises in the understanding of the social roles of these spaces. The interpretation of parks and gardens more than simple green spaces allows for a new awareness of the use, planning and the influence of these spaces. This new and multi-directional perspective allows for the discovery of forgotten knowledge through the re-evaluation of the city and social relationships. This new level of knowledge may possibly pave the way for the "possible impossible".

The thesis has examined the relationships between concepts and urban context and explored how it works by taking into consideration the open green areas. To do so, the thesis has analysed the structure of urban with its unforeseen layers.

"Conscience and pain became, therefore, inseparable companions. Perhaps the most graphic expression of this inner conflict was a popular poem of the early seventeenth century by George Goodwin, which reads in part:

I sign myself; my civil wars within;
The victories I hourly lose and win;
The daily duel, the continual strife;
The war that ends not, till my life.”

(Sennet, The Conscience of the Eye - The Design and social Life of Cities, 1990, p.44-43)



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CURRICULUM VITAE

Name-Surname : Zühal Ekinci
Nationality : Turkish
Date and place of birth: 19.10.1981 - Ankara
E-mail : zuhalekinci22@gmail.com

EDUCATIONAL BACKGROUND:

- **Bachelor's Degree** : 2004, Dokuz Eylül University, Department of Architecture, Architecture
- **Post Graduate** : 2017, TOBB University of Economics and Technology , Department of Architecture, Architecture

PROFESSIONAL EXPERIENCE AND AWARDS:

Year	Company	Position
2016	CCN Construction and C. N.	Design Team Leader
2014	Gökhan Aksoy Architects	Architectural Project Coordinator
2013	Rönesans Holding	Technical Office Architect
2012	Yazgan Design & Architecture	Architectural Project Coordinator
2009	Aris Architects	Owner – Design Coordinator
2008	Erkal Architects	Architectural Project Coordinator
2006	Arkad Architecture Office	Architect

FOREIGN LANGUAGE: English

PUBLICATIONS, PRESENTATIONS AND PATENTS DERIVED FROM THESIS:

- **Zühal Ekinci**, Hakan Sağlam, 2016. Meanings and Social Roles of the Republic Period Urban Parks in Ankara. *Procedia, Social and Behavioral Sciences*, 216, 610-621. doi: 10.1016/j.sbspro.2015.12.038
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