

## CONSERVATION: RE-BUILDING AN URBAN CONSCIOUSNESS

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### ABSTRACT

This research has been devised as a critical analysis of the aspects of conservation in the urban environment for any study of conservation. It is necessary to thoroughly investigate the changing socio-cultural dynamics of the society, which seeks to reveal the changing social and cultural meanings and ideologies in the production of the physical environment. In that sense, any conservation process needs to be a conceptual exercise concerned with both spatial and social processes. In other words, a conservation process is made up of a complex dynamic system in which spatial form and social processes are in continuous interaction with each other. To neglect one of these two processes would change the progressive angle of conservation, which aims to emphasize the conveying of significant messages from past to present.

Lefebvre defines the complex and contradictory nature of space in terms of social relations: space is not only supported by social relations but it is also producing and produced by social relations, every society in history shapes its distinctive social space and spatial environment (Lefebvre, 1993). Since the urban landscape is a social construct, it follows that understanding the man-landscape interaction is also a cultural bond. This meaning also helps as a constituent element in changing the cultural practice in the urbanization of cities. Therefore, for an accurate a proper conceptualization of space, we must look back at

human practice with respect to it. In this way, spatial forms are seen not as inanimate objects within which social processes unfold, but as things which "contain" social processes in the same manner that social processes are spatial (Harvey, 1973: 10-11).

To understand the spatial form of any place or site to be conserved it is necessary to define the architectural quality of that space the social processes with reference to some social activity as well as the symbolic qualities of that form. Any successful strategy must appreciate that spatial form and social process are different ways of thinking about the same thing (Harvey, 1973: 26).

Architecture, with a specific function, defines and arranges spatial units in terms of actual spatial relationships interwoven with the social identity and culture of the people. In addition, there is an aesthetic quality of that spatial form: something creative, conceptual, imaginary and artistic carrying various symbolic meanings. According to Harvey, the shaping of space which goes on in architecture and, therefore in the city, is symbolic of our culture, symbolic of the existing social order, symbolic of our aspirations, our needs, and our fears. Therefore, if we are to evaluate the spatial form of any urban landscape we must understand its creative meaning as well as its mere physical dimensions (Harvey, 1973: 31). This creative-symbolic meaning and its complex impact upon behaviour, as it is mediated by a cognitive process, helps construct a "public memory".

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The urban landscape has a specific power to enhance the social meaning of public places, to develop new public relations / processes and nurture citizens' public memory. Identity is intimately linked to memory: both our personal memories and collective or social memories are interconnected with the histories of our families, neighbours and communities. Urban landscapes are storehouses for these social memories (Hayden, 1997: 9). It follows that the urban landscape is a social and spatial arena that stimulates visual memory to enhance urban consciousness and public history, like a museum of public culture.

In that sense, the meaning of conservation should cover not only the preservation of the material substance of the ground (that is, the material substance of the physical environment) but also the social and symbolic meaning of it. This paper will attempt to explore some of the ways that social history is embedded in urban landscape and within this conceptual framework, the conservation of a specific urban landscape also re-constructs public history and re-builds an urban consciousness.

## 1. INTRODUCTION

This study concentrates on the conservation of a vanishing urban public life which was once the symbol of Turkish Modernism and Turkish Republican Ideology in the new capital of Ankara. After the declaration of the Turkish Republic in 1923, Ankara, until then a small Anatolian town, was planned to reflect the modern, future-oriented intentions of the young Republic of Turkey and of a nation being re-born. Republican ideals, which aimed at radical social change, could not have been successful unless at the same time a conscious spatial change took place (Uludag, 1998: 270). The first and most significant urban decision of the era was the establishment of a large agricultural and recreational area at the centre of the city. The national leader of the Turks, Mustafa Kemal Atatürk, initiated this process with the establishment of a 'Model Farm' ("*Orman Çiftliği*" – literally, "*Forested Farm*" – later known as the "*Atatürk Orman Çiftliği*"), an area for the

cultivation of agricultural crops and the development of forested land, essentially for the education of the modern citizens and the introduction of the new concepts of leisure and recreation. Atatürk personally supervised the maintenance of the tree-shaded promenades and the management of the parks, restaurants, cafes, swimming pool and zoological garden, all contained within the farm's grounds. (Bozdoğan, 2002:93). In the first years of the Republic of Turkey, the Atatürk Model Farm, with its two significant public parks and pools "*Karadeniz Havuzu*" [Black Sea Pool] and "*Marmara Havuzu*" [Marmara Pool], played a significant role in the establishment of a new public life and a new public culture in the city. This paper will focus on the conservation of these two significant urban pools which were once the symbol of modern Turkey and also the power and ideology of the State, with their physical shapes which resembles the geographical position of the Black Sea to the north of the country and the Marmara Sea to the north-west<sup>1</sup>.

Further more, this paper aims to reveal the unique spatial meaning embedded in the social context of the 1930's in Ankara to rebuild public memory and urban consciousness for future generations.

"Ankara has always given the impression to me as a warrior that merits a legend. And the geographic position of the city deserves this. What strikes you in the distance is the sight of a natural defense position with a passage way through the two flat hills. This feeling hardly changes with very slight differences around the city and from the hills dominating the city. The ridges of Çankaya, the Farm, the Dam roads, Etlik, the Keçiören vineyards, and in short wherever you view, you can see that this fortress, under a light as sharp as glass, dominates the horizon with the same calmness, which contains all the elements of soil. Sometimes, it floats swiftly and strongly in the sea of time and events just like a warship sailing against the wind, sometimes it is the inside of a fortress that is the last shelter harboring all the hopes, and sometimes it rises just like an eagle nest, which is impossible to reach." *A. H. Tanpınar "5 Şehir" (5 Cities)*

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<sup>1</sup> The Marmara Pool, as mentioned later, was opened simultaneously with the farm. However, there is no information about the Black Sea Pool in this matters (Authors' comment).

## 2. ANKARA (1923-1940): A MODERNIZATION PROJECT

In his novel "*Çankaya*", the Turkish author Falih Rifki Atay described the early years of the Republic Era in Ankara in these words:

*"Towards the evening people dragged their feet to their houses. If it was dark, flashing lights were seen in the fire fields, which still smelt of ash. When it got dark, town people put their horse carts in stables, and retired behind the cages. The mountains, hills, roads and that entire desert were silenced and sulky, which resembled eternity. All Ankara was nothing more than a village made up of the station, then the swamp, then the graveyard, jerry-built fire place after Karaoglan and at the end of it confronted mud and timber streets with cobblestone pavements or without pavements". (Bilgen, 1985: 17)*

The rural people described by Atay were not qualified as "urban people" yet. However, this did not mean that despite the miserable conditions, the pioneering actors of the not-yet-urbanized place and the intellectuals did not have the consciousness to design the order from the very beginning.

The intellectuals of the time not only made this consciousness come true, but also played a pioneering role in its representation<sup>2</sup>. This pioneering consciousness introduced a new concept to the people living in Ankara: Modernization. Ankara went through a modernization period in the sense that Berman has mentioned, "in an environment that promises us adventure, power, joy, growth, and, at the same time, threatens to destroy everything we have, everything we know, everything we are." (Berman, 1988: 15)

Ankara's urban modernization history should be examined in terms of two approaches. Firstly, one must examine the physical planning process of Republican Ankara, as proposed by Prof. Herman Jansen, winner of the competition for an Ankara Master Plan held in 1928<sup>3</sup>. Secondly, one must examine the epistemological fundamental situational change related to the existence and thinking process of the city users (Tanyeli, 1997: 81)<sup>4</sup>. Within the framework of these two approaches, Ankara is the first urban modernization project of Turkey and also one of the few such projects in the world<sup>5</sup>. The conceptual infrastructure of the latter approach will be the focus of this study.

In order to comprehend the significance of the pools better during this period, it will be useful to map the free time practices of the daily life in that period, which today we call "leisure". Atay describes the characteristics of that period in this way:

*"During the day time there were no places but the National Assembly for us to spend our time. At nights we waited hopefully to be summoned by Mustafa Kemal [Atatürk]. If we were not invited, we used to come together in a restaurant nearby the National Assembly, where we could drink.*

*The shopping district was so primitive that one couldn't find the same glasses, goblets and plates and put them on the table. Beyoglu [in Istanbul] looked like a boulevard in Paris compared with the Karaoglan shopping center [in Ankara].*

*At nights we had no fun but to chat at the table until late hours. There were no women at meetings or in houses, hotels and streets. I*

<sup>2</sup> Representation is understood in the sense of representation of space, as used by Lefebvre. See Henri Lefebvre, "The Production of Space", (D. N. Smith, trans), Oxford, UK: Blackwell, 1993.

<sup>3</sup> For detailed information about the Jansen plan refer to "The Construction of a Capital City", G. Tankut (Istanbul: Anahtar Kitaplar, 1993).

<sup>4</sup> U. Tanyeli, "Turk Modernlesmesinin Kentsel Sahnesini Yeniden Düşünmek" [To Reconsider the Urban Scene of Turkish Modernization]. *Arredamento Mimarlık* 1997/3 (1997): 81-88. Which of the two defines the urban modernization? Tanyeli leaves this question unanswered, to be answered by architect-historians.

<sup>5</sup> *Ibid.*, In asserting this view, Tanyeli refers to all scales, from city-dweller to the structure of the city and from the public to the individual. Two other examples to create planned and new capital cities are Washington (1792) and Canberra (1913).

*couldn't help thinking whether women were as scarce in the USA during their first immigration [period] as was the case in Ankara during its first foundation time." (Atay, 1969: 352-353)*

The only shopping district of the city was composed of primitive shops and coffee houses (Bilgen, 1985: 17). The first European style restaurant in Ankara was "Sehir Lokantasi" [City Restaurant], overlooking the inner yard of Tashan, a caravanserai-like complex providing visitor accommodation. Next, there was Karpiç Restaurant, which was situated in a private, one-storey building built by The Ankara Municipality near the Ankara Palace Hotel on Ulus [Nation] Avenue. The owner, Karpiç, nicknamed "father", served until 1953, and it was named as a "state

restaurant" by Atatürk (Tanrikulu, 1985: 23-27). A hotel and Istanbul Patisserie, built by an Ankara citizen named Hafiz Bey, were the gathering places of intellectuals and deputies. These places were all located on Ulus Avenue (Nalbantoglu, 1981: 297). In 1925, at a point where Bankalar Street met Ulus Avenue, there was the Fresko Bar. In 1926, the nearby Alhamra Bar was also a popular place (Nalbantoglu, 1981: 296). Another pastime practice was to spend time in the "Millet Bahçesi" [National Garden], where, on special occasions, young people used to dance accompanied by music played by a small orchestra. During the summer months, work places generally closed at 2:00 pm due to the heat, and people would spend their afternoons in their "vineyard houses" [bag evleri], small weekend houses out of town usually surrounded by vineyards or orchards. On the



**Figure 1a:** View from the Train Station at Ataturk Model Farm



**Figure 1b:** View from the Train Station at Atatürk Model Farm

weekends, there were marriage ceremonies on the promenade (Tanrikulu, 1985: 25).

During the 1930s, the social life of Ankara became livelier. The state-run Ankara Palas Hotel, the first hotel in Ankara to provide Western-style accommodation with en-suite bathrooms, running water and central heating (rather than wood-burning stoves), began to organize concerts in their Garden Pavilion, where foreign stars often performed. There were only three movie theatres in Ankara during this period. Upper class members of Ankara spent their time at the Jockey Club [Atli Spor Kulübü, literally "Horse Sports Club"], the Hunters' Club, the Tennis Club and/or the Swim Club. Apart from these, other social activities which enriched the life of Ankarans were the Gazi Horse Races, football matches, the Gazi Club, dance competitions, and art exhibitions (Tanrikulu, 1985: 26-27). During the winter months, people in Ankara went skiing at the nearby "Elmadag" [Apple Mountain]. Except for these activities, the most striking recreational urban places in late 1930s were the Youth Park ["Gençlik Parki"], constructed 1936-43, a public park, (not a children's playground as its name implies), the 19 May Stadium and the Çubuk Dam Casino/Night Club (1936), designed by the Italian architect Paola Vietti Viola (Bozdoğan, 2002: 91-93).

Before the 1930s, a period when Ankara's social life began to improve, the Model Farm, which was initially intended during the 1920's to realize modern scientific farm methods, also served as an

excursion place outside of downtown Ankara. Later, its role as an excursion place was strengthened with the Marmara and Black Sea Pools. An encyclopedia of the period describes this role in the following words:

*"People in Ankara satisfy the necessities of park and promenade in the facilities of this farm with the Marmara and Black Sea Pools. There is a nice casino/night club around the Marmara Pool. You can get to the farm by car, by primitive mini-bus . . . and mostly by train". (Tanrikulu, 1985: 26).*

### 3. THE HISTORICAL CONTEXT OF THE MODEL FARM (ATATÜRK ORMAN ÇİFTLİĞİ) AND THE MARMARA AND BLACK SEA POOLS

In order to scrutinize the Marmara and Black Sea Pools, the context of the pools should first be elaborated. Consequently, the history of Atatürk Model Farm gains importance. The meaning and interpretation of the farm and pools are inter-related and sometimes juxtaposed within their historical context.

Following the foundation of the Republic of Turkey, efforts to develop Turkish agriculture and to put the labour of Turkish farmers to good use occurred (Köksal, 1996: 10). This was done for the purposes of agriculture (vineyards, orchards, vegetable gardens, poultry and dairy farms), of industry (brewery, wine, mineral water and ice cream) and of commerce (Bozdoğan, 2002: 93). In the spring of 1925, Mustafa Kemal Atatürk sent



**Figure 2:** Atatürk Model Farm in the end of 1920s.



Figure 3: View from Ataturk Model Farm.

**Orman Çiftliği**  
**Satış Mağazası Salonu**  
 Temizlik ve zarafetle Ankaramızın en büyük bir  
 ihtiyarını karşılamaktadır.  
 Fuar fiyatlarla:  
 Eski bir kaliteyi ve seçik et yemini, 40 ve  
 50 gırtlardan oluşan, süsü yemikleri her zaman var olan  
 bu kaliteyi.

for well known agricultural experts to find an appropriate land nearby Ankara to set up a modern farm (Çaglar, 1986: 106).

An expert on the team narrates his memories:

*"We thought it was useless to search for an appropriate land at length. The reason was simple. [Ankara was] a middle age city in the middle of a barren steppe. There were no trees, no water, nothing. How could we find an appropriate land under these circumstances? While we were searching for an appropriate land near Ankara, the present area of the farm was the least considered location. This area was neglected and sickly, and it made one dreary. After we had completed our search, we presented the outcome of our studies to the Great Chief (Atatürk). Then, Atatürk pointed the location of the present farm (and asked) "Have you considered this area?" We told him that our joint decision was that the area was barren, swampy, and poor, not suitable to set up a farm. Atatürk replied "Here is (exactly) the place where we have been looking for. It is near Ankara. It is swampy, barren and a terrible place. If we don't improve it, who will come and improve it?" (Altıntug, 2000: 17)*

A law numbered 583 was passed on 24 May 1925, that enabled the swampy areas inside the city to be improved<sup>6</sup>. First, the land where the present administrative headquarters is situated was bought, and then the owners of the surrounding lands voluntarily sold their property. The total area grew to 20,000 acres. Lands from various sites of Ankara were also included in the farm, and on a total of 102,000 acres of land<sup>7</sup>, an entity called the Gazi Model Farm ("Gazi Orman Çiftligi") was set up, privately owned by Atatürk<sup>8</sup>.

A German company, Philip Holzman & Co., was assigned for the foundation of the farm (Altıntug, 2000: 22). Work began on 5 May 1925. A tent

put up in Yassidere became Atatürk's working centre, and another tent served as the administration centre of the farm (Köksal, 1996: 17). In an article by Huy da R.G. in the Gazette, the works are described as follows: "more than one million saplings were distributed to forest the city. On a barren hill nearby Ankara, Gazi Çiftligi was set up a couple years ago (Akgün, 1996: 270-71).

On 11 June 1937, Atatürk, at a meeting in the farm's [Marmara Pavilion] "Marmara Köskü" accompanied by Sükrü Kaya, the Secretary General of the Republican People's Party, Faik Kurdoğlu, the Minister of Agriculture, and Nevzat Tandoğan, the Mayor of Ankara, declared the farm transferred to the Turkish State (Çaglar, 1986: 107). The news hit the headline of the Aksam Newspaper on 13 June, 1933 stating that "Atatürk Bestows All His Farms to the State". The newspaper went on to say: "The National Assembly expressed its gratitude to Atatürk with great enthusiasm" and "The Prime Minister [İsmet İnönü] in his speech said: Atatürk, who holds his country above his personal interests, is a national entity and will remain so<sup>9</sup>."

With a law numbered 3309 and dated 7 January 1938, an entity called the State Agriculture Enterprises was founded, and the farm was taken over by this institution (Çaglar, 1986: 107). After the death of Atatürk in November 1938, the farm's Beer Factory was sold to the State Monopolies Institution, and a general loss of land began. This was the beginning of a fragmentation of the farm (Köksal, 2000: 61). On 1<sup>st</sup> March, 1950, the farm was affiliated with the State Production Farm system. However, this turned out to be a wrong decision, and with a law numbered 2823 dated 24<sup>th</sup> March 1950, the farm became a judicial body, affiliated with the Ministry of Agriculture under the name of Atatürk Orman Çiftligi [Atatürk Model Farm], or "AOÇ" (Çaglar, 1986: 107). With a law

<sup>6</sup> This law concerned the improvement of marshland and the confiscation of land for the farm. Altıntug, A., "Ataturk Orman Çiftligi" [Ataturk Model Farm]. Unpublished Master's Thesis Istanbul University 2000.

<sup>7</sup> Ibid., p.21. According to Altıntug in a source published one year after the foundation of the farm, the total acre of the land is stated as 80,000 acres.

<sup>8</sup> "Gazi", literally meaning "war veteran", was the title of Mustafa Kemal before he took the surname of Ataturk in 1934.

<sup>9</sup> "Atatürk Butun Çiftliklerini Hazineye Devretti" (Atatürk Bestows all his Farms to Treasury) Aksam Newspaper, 13 June 1937, front page.

numbered 2823 dated 5 May, 1983, the AOÇ lands were allowed to be sold and taken over (Köksal, 1996: 34).

#### 4. ATATÜRK MODEL FARM IN THE MASTER PLANS OF ANKARA

There is no clear explanation of the AOÇ in the First Master Plan of Ankara, also known as the Jansen Plan (1928). The reason for this was that the farm had just been founded and the works were underway. Also, the farm was the personal possession of Atatürk and it was a planning approach not to mention about the right of utility. Meanwhile, the lands were used as data. The Jansen Plan intended to create organic and green areas and included the 19<sup>th</sup> May Stadium and the Hippodrome in the green area of the AOÇ from its western side. (Köksal, 1996: 47).

With an international competition held in 1955, a Second Master Plan of Ankara was prepared by Rasid Uybadin and Nihat Yücel, winners of the competition. This plan was authorized and put into effect in 1957, but it failed to protect the AOÇ lands (Köksal, 1996: 55).

With a resolution by Ministry of Culture, Department for Conservation of the Cultural and Natural Heritage, Ankara Section, numbered 2436



**Figure 4:** The Opening Ceremony of Atatürk Model Farm and the Marmara Pool (7.6.1928)

<sup>10</sup> Interview with N. Dogramaci, June 2003 (Mr. Dogramaci is an employee of the Prime Ministry who has guarded the Marmara Residence and Pool since it was closed to the public).

and dated 6<sup>th</sup> June 1992, it was ruled that due to the historical, cultural and national characteristics, the AOÇ was entitled to be a natural and historical site. With this resolution, the maintenance of AOÇ site was taken under conservation (Altintug, 2000: 72).

#### 5. THE STORIES OF THE MARMARA AND BLACK SEA POOLS

*"The Great Conqueror is relaxing after he has won victories and put his sword in its sheath. He ornaments his farm with seas as a witness for his victories". (Rose Lea quoted in Atatürk Çiflikleri, [Atatürk Farms] 1939:7)*

As the American journalist Rose Lea puts in the above, after the victories were won, it was required to celebrate these victories with monuments. The Marmara and Black Sea Pools, in the shape of each respective sea, were the monuments to these victories. (Çağlar, 1986: 107).

Although the initial purpose of the pools was to irrigate the farm, it could be claimed regarding the locations of the pools, the surrounding buildings and the physical characteristics, that these pools were given a meaning beyond more water storage pools.

##### 5.1 The Marmara Pool

The meaning of The Marmara Pool is significant for the AOÇ. The opening ceremony of Gazi Model Farm coincided with the first filling of Marmara Pool, done by subterranean water through dikes and canals with the aid of centrifugal pumps. The pool contained 1000 m<sup>3</sup> water (Çağlar, 1986: 108).

The fact that the Marmara Pool was used for the purpose of a cistern is confirmed by the pipes in the residence, the water softening station near the Marmara Hotel and the water distribution centre in the farm. These pipes carried the water from Beytepe to the pool and from there to the rest of the farm<sup>10</sup>.



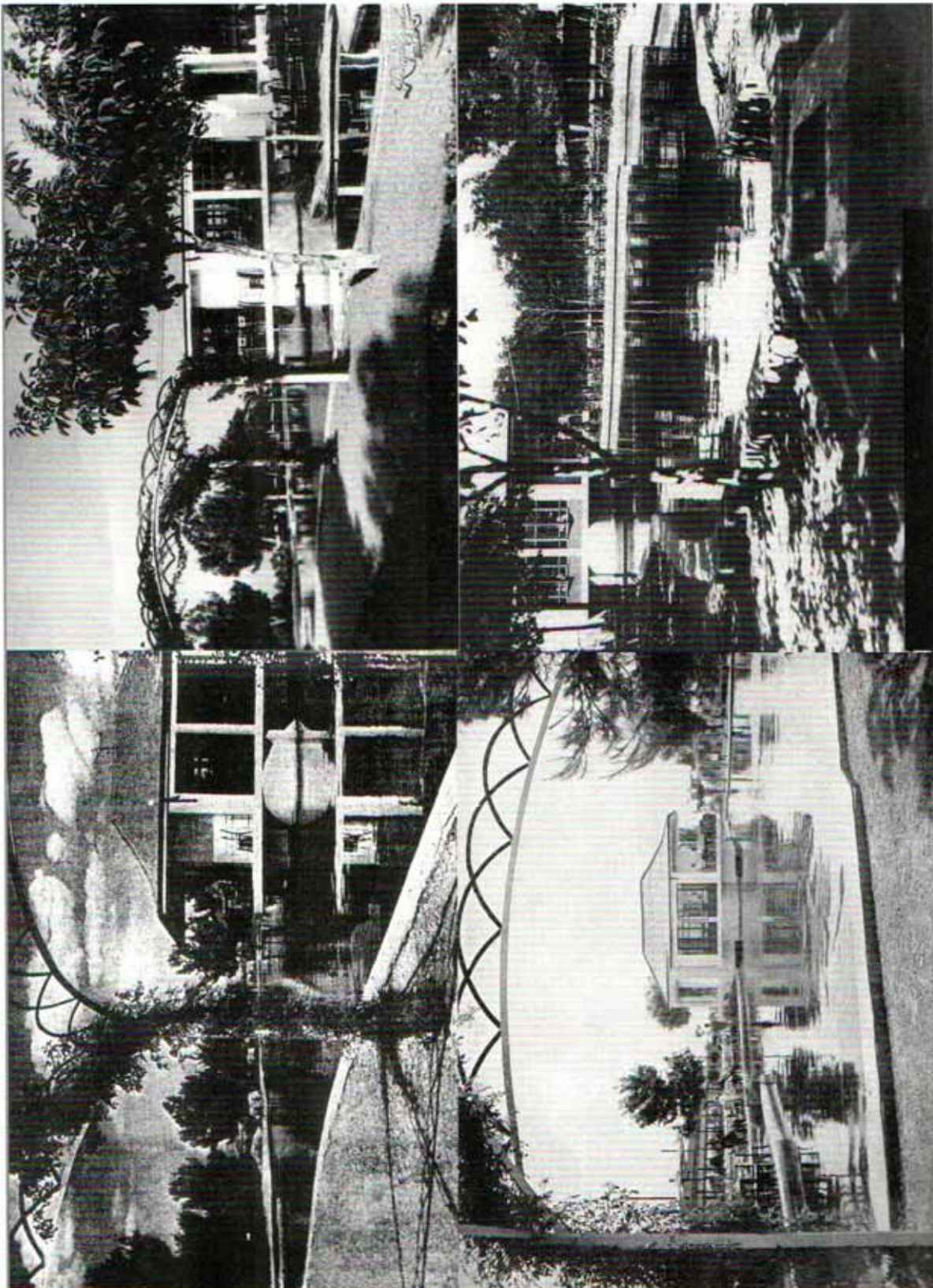


Figure 5: Views from the Marmara Park and the Marmara Pavillion



Figure 6: The Marmara Residence (1930 Ernst Egli)

In light of the visual materials from archives, it is possible to establish that the official opening date of the Marmara Pool (and the Gazi Model Farm) was 7<sup>th</sup> June 1925. The architect of the pool is unknown. There are, however, two possibilities. The first possibility is the Philip Holzman Company, which also constructed the farm, and the second possibility is Nafia Velayeti Construction Firm [Yapi Fen Heyeti] which constructed the telecom building (PTT) in the farm (1934) or Nafia Velayeti Building Department [Insaat Dairesi] which built the *Gendarme Station* in the farm (also in 1934).

In time it might have been thought that the Marmara Pool was too much for irrigation and it was converted to a recreational pool. For this purpose, the Marmara Park and the Marmara Pavillon were constructed around the pool. Later, the Marmara Residence was constructed and the Marmara Pool Complex was completed.

The architect of the Marmara Residence was the Swiss architect Ernst Egli, who had escaped from the Third Reich by coming to Turkey in 1927<sup>11</sup>. According to the information supplied by N. Dogramaci, the residence was built for the purpose of relaxation after Atatürk swam in the pool<sup>12</sup>. The external front of the residence was mosaic and the roof was brick. According to one story, the residence was built over the houses of the employees of the stable, which was also a part of the complex.

The residence had large halls and rooms, and it was made up of two sections. The first section was built during Atatürk's period, and the second section, to the rear of the building, was built by the Democratic Party between 1957-58. The construction of the residence in the farm supports the view that Atatürk personally supervised the parks, restaurants, cafes, pools and the zoo inside the farm (Bozdogan, 2002: 98)<sup>13</sup>. This attitude is

to do with Atatürk's desire to be closer to the public. We can also infer from the visual materials that the residence was a prestigious place where feasts and meetings were held.

The Marmara Pool, park and casino/night club served as a recreation centre for the people of Ankara. At this point, according to visual archival data and statements of N. Dogramaci, the Marmara complex was used by the upper class members who dressed elegantly, although it was open to the general public. It is thought that the reason for the absence of more ordinary citizens could be that everyone might not have had the courage to be in the presence of Atatürk.

Interest in the Marmara Pool during the 1930's and 1940's – a period when the Kemalist [Atatürk] ideology was dominant – began to diminish during the 1950s – a period of multi-party system – evident by the negligence of the pools (Çaglar, 1986: 108). The lack of maintenance of the pool was to do with the ideological preferences of the political actors of the time. According to N. Dogramaci, this period was concluded with the abandonment of the pool in 1943<sup>14</sup>. In addition to the lack of maintenance, the fact that Atatürk was no longer alive influenced the public who may have initially wanted to utilize the pool in order to be in the presence of Atatürk. From this fact, it is possible to understand how the meaning of the pool has been influenced from the context of its place.

The complex, protected by a watchman for a long time, was transferred to the Turkish Prime Ministry with a 5,000 TL monthly rent, on 1<sup>st</sup> September 1962, and it is still used by the Prime Ministry. The Marmara Pool was used as a coal discharge reservoir during the 1980's. At the instruction of the President at the time, the Prime Ministry started to restore the pool and the surrounding area (Çaglar, 1986: 108). Within the framework of these works, the residence and the pool were repaired. For

<sup>11</sup> Unfortunately an architectural drawing of the residence is not available. Egli also designed a beer factory (1933-34), houses for the factory workers, and a bath (1936-38) within the boundaries of the farm. When we consider that Egli only came to Turkey in 1927, it is a weak possibility that the designer of the pool was Egli. (Authors' comment)

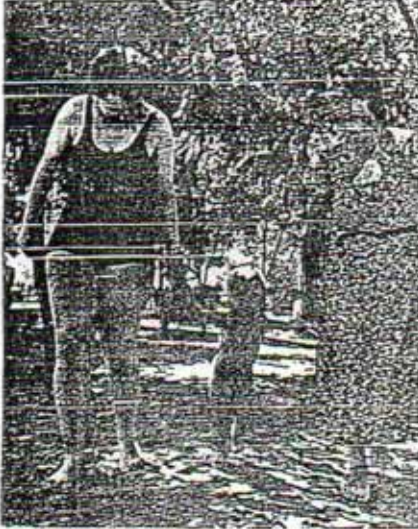
<sup>12</sup> Interview with N. Dogramaci, June 2003.

<sup>13</sup> Ibid. It is significant to note that the Democratic Party did some repair work to the residence but neglected the casino/night club.

<sup>14</sup> Interview with N. Dogramaci, June 2003.

# Sıcak tatil gününden

## Karadeniz ve baraj



Bu büyük serpin anbarı Karadeniz havuzunun en hareketli müdafilerindedir. Havuzda banyosu aldıktan sonra çirçiplak güreş banyosuna almaya başlar.



Çiftlikteki Karadeniz havuzu, din serilemek isteyen anbarlarla dolu idi. Yukarıdaki resimde bir deniz kıyısı z'lim hiç de aratmayan havuzun kenarında dinlenenleri görüyoruz.



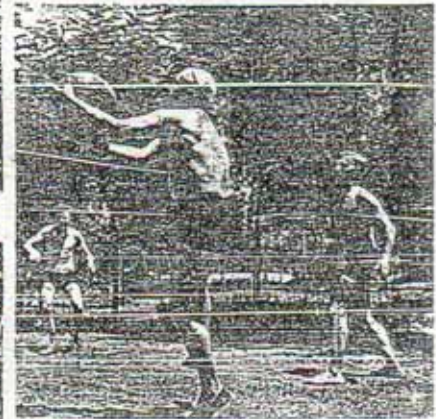
Dün burada işde ağaçların sarık ve kokulu gülleri altında dinlenenler çıktı. Bir tarafta piyazları, içecekleri ile gelenler gırtlak yavaş oturmaş eğleniyorlardı.



Diğer tarafta barajın gazinosu da hiçabıyı kabulolmü. Burada dinlenenler biraz sonra yukarı çıkıyorlar ve oradan akan suları seyrediyorlar ve bir tar yapıpaki geri dinliyorlardı.



Yukarıdaki resimde gene Çiftlikte Karadeniz havuzunda yüzdükten sonra zıncıdır dinlenenleri görüyoruz.



Havuzda banyodan sonra ayık havada top oynuyorlar tekler veya girip serilenmeye başlıyorlar.

Figure 7: Ulus Newspaper. (12.7.1937).

example, the roof of the residence was repaired and a supporting wall was erected to prevent the building's sliding. Atatürk's personal belongings were kept there until 1968, after which they were transferred to the Presidency Residence. A boat found there was donated to the Istanbul Sea Museum. According to information obtained from the current guard, the pool is closed to the public and the maintenance of the pool is done by the farm staff themselves<sup>15</sup>.

## 5.2 The Black Sea Pool

The Black Sea Pool, like the Marmara Pool, was constructed for the purpose of irrigation. It is not possible to find information in archives about the construction date of the pool, but it was probably constructed just after Marmara Pool. One source has stated that the Black Sea Pool was converted to a swimming and water sports facility after the summer of 1928 (Çağlar, 1986: 114). This matches with some visual material dated 1929 which shows that some children were swimming in the pool.

However, a decree numbered 11133 and dated 17 June 1931 obtained from the Prime Ministry archives states that the Black Sea Pool was commissioned from architect Asım Bey, and could not be completed due to adverse weather conditions. In an article that appeared in the *Hakimiyeti Milliye* newspaper on 23 July 1931, it states that "Green Ankara wants a swimming pool. It is time to construct a swimming pool in the park, if there is enough water."<sup>16</sup> The article goes on:

*"Only shadow and greenery is not enough. Water, beach, and pool are no longer a desire but a necessity ... Everywhere in the world in such a plateau city they built a pool after they had obtained water. If our water level is so high, it means that we have found enough water for the pool. We have to think that a swimming pool is not only a recreation center but also a means of health in hot weather. It is expected from the municipality to initially*

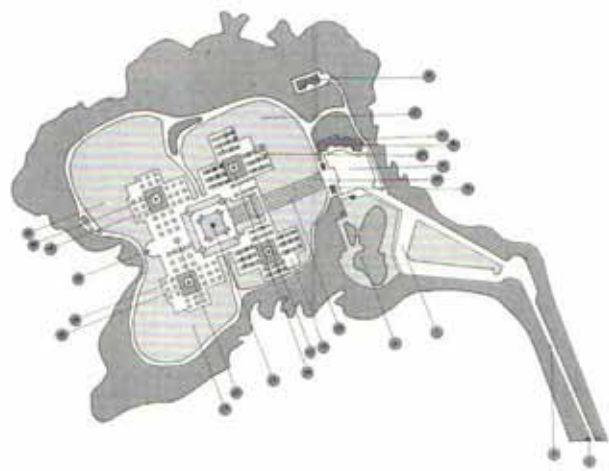


Figure 9a: The Black Sea Pool Site Plan and Aerial View.



Figure 9b: The Black Sea Pool Site Plan and Aerial View.

*build a swimming pool, and after that the remaining luxurious facilities.*<sup>17</sup>

These quotes indicate that the Black Sea Pool may not yet have been converted to a swimming pool in the July of 1931.

After the pool was constructed, daily newspapers broke the news in this way: "Ankara has filled an important gap. Mustafa Kemal has had a swimming pool constructed for the people of Ankara. People will be able to spend hot summer days swimming in the pool."<sup>18</sup>

<sup>15</sup> Interview with N. Dogramaci, June 2003.

<sup>16</sup> "Yesil Ankara Bir de Havuz Istiyor" [Green Ankara Wants a Pool]. *Hakimiyeti Milliye* (newspaper), 23 July 1931, p. 5.

<sup>17</sup> *Ibid.*, p. 5.

<sup>18</sup> *Ulus* newspaper, 4 July 1938.



**Figure 8:** Swimming Practices in the Black Sea Pool.

In time, swimming and diving competitions were organized in the pool, so the activities of the pool became enriched. It is possible to see the effects of these competitions in the minds of people from the newspapers dated 1938:

*"Yesterday the first swimming competitions were held. In recent days the Black Sea Pool has been full of people due to the hot weather. The competitions especially attracted*

*a lot of people to the pool. Next week, as scheduled, encouragement competitions will be held".*<sup>19</sup>

*"Yesterday in the Black Sea Pool the fifth encouragement competitions were held. This week, the competitions did not attract much attention because of the lack of an award for the competitions. In the meantime, some competitors went mountaineering.*

<sup>19</sup> "Karadeniz Havuzunda Yuzme Musabakalari" [Swimming Competitions in the Black Sea Pool]. *Ulus* newspaper, 4 July 1938, p. 7.

*Nevertheless, the schedule has been followed with great care”.*<sup>20</sup>

It can be understood from the above quotations that the competitions were held regularly every weekend. From the perspective of daily life, the actors of the Marmara and Black Sea Pools were different from each other. While the Marmara Pool attracted the elite, who wanted to be closer to Atatürk, the Black Sea Pool served more as a public beach. The furniture around the Marmara Pool (tables, chairs, even the table covers) was chosen very carefully for its modern design. On the other hand, the furniture around the Black Sea Pool was more of a rural type.

The fate of the Black Sea Pool was not different from that of Marmara Pool, except that it was abandoned much later. Caglar, who mentioned the abandonment of the Marmara Pool during the 1950's,<sup>21</sup> does not mention the Black Sea Pool during this period. She says that it was rented out to private enterprises in the 1970's, and was not abandoned until after this period (Caglar, 1986: 114). In the light of this information, we can conclude that the reason why the Marmara Pool was abandoned so early was due to the ideological parameters. The Marmara Pool was a landscape element of the Marmara Pavilion and Residence, where Atatürk resided when he visited the farm. For this reason its ideological meaning was very powerful.

The Black Sea Pool was assigned to the State Graveyard Commission with a law numbered 2549 dated 10 November 1981. The National Defense Ministry held a competition for a State Graveyard in 1982, won by architect Özgür Ecevit and agriculture engineer and landscape architect Ekrem Gürenli, and implementation to their design started in August 1988. During the construction of the

State Graveyard, the Black Sea Pool and its environment were restored as well.<sup>22</sup>

## 6. READING THE POOLS

Having examined the history of the pools up to the present time, we can see the process of simple history writing. From the archival materials examined, it is possible to reach the ideology of the period, the projects of this ideology and the subjects and objects of these projects. The pools themselves were not the subjects of history writing, they were merely mentioned under the topics, which we have mentioned above.

Despite the variety of visual material<sup>23</sup> the pools themselves were not the topic of evaluation. This does not mean that the pools had insignificant historical meanings and values within the general framework. However, in order to understand the social meaning of the pools correctly, we should have a general historical outlook of the period. The most important fact about this issue is the problematic ideological representation of the period.

Kemalist ideology means the conscious expression of civilization changes accordingly, (Göle, 1992: 48). Atatürk defined the necessity of this change in this way, “The people of the Republic of Turkey who say “I am civilized”, should display this through his family life, lifestyle and with his general outlook” (Göle, 1992: 52). This view shows that Kemalist ideologies not only referred to the change of the appearance of the state but also to the change in daily life.

At the beginning of this essay, it was mentioned that the Ankara Project was a modernization project. It would not be wrong to say that Kemalist ideology is an ideology of modernization (Belge,

<sup>20</sup> “Karadeniz Havuzunda Yuzme Musabakalari Musabakalarinin Besincisi Dun Yapildi [The Fifth Encouragement Competitions Were Held Yesterday], *Ulus* Newspaper. 25 July 1938. p. 7.

<sup>21</sup> This date is given as around 1943 by N. Dogramaci.

<sup>22</sup> “Milli Savunma Bakanligi Devlet Mezarligi Brosuru (Brochure of the State Graveyard of Ministry of Defense). p. 1-3. The total area of the graveyard is 536. 124 m<sup>2</sup>. There are also three groups of statues by artist Rahmi Aksungur depicting Turkish War of Independence, as well as a museum containing some belongings, pictures and documents of the commanders of the War of Independence The museum was designed by architect Ozgur Ecevit.

<sup>23</sup> Variety used here is a relative expression, and refers to both textual and visual documents.

1983: 260).<sup>24</sup> Tekeli (1998) defines this project, which is a project of Kemalist ideology, within four dimensions.

The first dimension is that knowledge, morality and art should be incorporated within the context of logical and universal illumination. The second dimension is economy, where capitalist development has a special role in the industrialization and institutionalization of private possessions. The third dimension is the institutionalization of the nation-state and representative democracy. The fourth dimension is the creation of free citizens who are aware of their rights and responsibilities in the society in the face of law (Tekeli, 1998: 61).

Except for the second dimension, the ideological urban places that were created by the Marmara and Black Sea Pools contain all dimensions of the Kemalist ideology. The pools, with swimming practices, were intended to create universal, illuminated Turkish youth. The emphasis here is the youth. For, the burden of the young ideology was on the shoulders of the youth. In the meantime, this daily activity "is a part of the cultural education of the new generation" (Uludag, 1998: 111). Secondly, the principle of nation-state and representative democracy is represented by the pools. This will be discussed in more detail later. Thirdly, the emphasis of the concept of equal citizens is represented by the pools. As Uludag has pointed out, "the nation-state has been founded on the basis of freedom, participation and equality" (Uludag, 1998: 104). In modern nation-states, the understanding of citizenship is based on "universality" and "equal treatment for the individuals". In other words, all citizens are meant to participate equally in all universal rights and activities (Keyman, 1998: 57).

The meaning of the pools in this ideology is that they created a "neutral space" for each citizen in

the public domain. As Mahçupyan puts it "a public area enables socio-psychological relations among people and groups. These pools reminded people that they are one of the citizens of the state, in other words, when they come across other citizens in a public area, the identity of others reminded them of their own identity." (Mahçupyan, 1998:27).

Kemalism attaches a great importance to education in the building of a nation during the process of modernization. However, instead of focusing on the conceptual transfer of the project<sup>25</sup> we should concentrate on the social practices of the project. Daily life, as defined by Lefebvre, should force the boundaries of the possibilities of the places (Tekeli, 2000: 45). In this sense, Kemalist ideology attached importance to strategies in the planning of spaces (Aki, 2001: 82)<sup>26</sup> and the country was converted to a nation-state concept (Tekeli, 1998: 61).

According to Lefebvre's trio theories (Lefebvre, 1993:3 8-39) (spatial practice, representations of space and representational spaces) the pools are the representational spaces of the Republican ideology, and in this ideology the pools play the role of "practices of space" for the actors using them.

In this sense, as Mardin has stated, the main tool of representation will be "symbols". According to Mardin, symbols are parts of the learning process, they create the map of a society, and they also are the carriers of associations stirring up the society (Mardin, 1992: 91). Within this context, the pools were the symbols in the representation of the daily life. According to Bozdoğan, the fact that the efforts are the objects of representation within the context of the farm is expressed in this way: "Scientific farm methods, the construction of an ever-green forest in a plateau of barren Anatolia, and the irrigation of the forest were things that we were proud as a nation during the 1930s. These

<sup>24</sup> The Modernization Project did not begin in the Republican Period; it began with the Westernization Movement during the Ottoman Period. However, the modernization understanding and ideology of the Republic Era was different from that of the Ottoman Period. (authors' comment)

<sup>25</sup> Conceptual transfer means the transfer of the modernization concept to the public. (Authors' comment).

<sup>26</sup> Aki translates from Certeau that he states that strategy is a political means of social actors who would like to be dominant and is implemented by force, through suitable means which was considered and devised before, and it is different from tactics and it needs a place or institution.



efforts were to domesticate the wild nature and to dominate nature and finally to own earth as a national property.<sup>27</sup>

Adam mentions “two different plays” in dealing with the representation of Kemalist ideology:

*“But the Ankara which is the capital city and the Ankara which is prior to being a capital city, put on two different roles on the same stage both from the point of view of their social structures and their physical structures. One of the plays has an official identity. This play is staged with a scenario using the elements of the organizations of space and society to re-shape themselves and to spread the official ideology resulting from the future projects of the dominant actors during the process of foundation of the state and the Republic.*

*The second role contains a lot of plays in it. The number of them is the same as the layers of the social groups living in the city. And the shaping of these social groups as an object and ideology is realized within daily life. The future symbols of each social group determine the operation of re-shaping mechanism”.* (Adam, 1985: 28)

The second play mentioned here by Adam has an important role for our objects, the pools. Adam emphasizes that the second play transfers the strategies of spaces into daily life. In other words, the second play is the projection of the organizations of space in daily life.

Apart from the physical examination of the pools, we will focus on the daily life that was intended to be constructed by the pools. According to Lefebvre, daily life are those activities that constitute materialistic culture such as feeding, clothing and accommodation. On the other hand, Certeau enlarges these activities to include speaking, reading, moving, shopping, etc (Tekeli, 2000: 42). Starting from these definitions, it will

The scope of daily life changes according to various definitions. In addition to the activities mentioned above, we should also include work and leisure into the definition of daily life. In Lefebvre’s “dialectics of work and leisure”<sup>29</sup>, the pools are the modern interpretation of leisure. Lefebvre defines this in this way: “With the fragmentation of labour, modern industrial civilization creates both a general need for leisure and some differentiated general concrete needs” (Lefebvre, 1991: 32). That is due to the contrast of modern daily life daily activities which seem to be independent facts. In this sense, daily activities have a modern meaning. When we look at the Early Turkish Republic from this perspective, the Kemalist founders constructed institutions and the organizations of these institutions that defined and concretized ordinary daily life.

Belge defines this dialectic relation in this way:

*“With the exclusion of economic, political and ideological events of a social life, one thing remains-and this thing is quite vague. We can call this the daily life of a society. This daily life is separated from other parts and levels of social life intellectually. For, these levels are interwoven. (Belge, 1983: 836)*

In fact, at first sight such projects forming a large ideology – in our example the Marmara and Black Sea Pools – might seem ordinary. However, the followers of the Kemalist ideology were aware of “the complexity of daily life” and that “politics contains the criticism of daily life and need, or the reverse of daily life contains political criticism.” (Lefebvre, 1991:89)

This awareness was a driving force in the construction of daily life. Here, we must focus on the concept of construction. The starting point is how the existing relations will be changed, what are the daily practices that will lay the foundation of these relations and how will these practices

<sup>27</sup> Bozdogan (2002), p. 98. Bozdogan enlarges these efforts with the inclusion of the improvement of Agro Ponting swamps in Fascist Italy and the settlements of the Zionists by cultivating the soil. See also Adam, M. “Ankara’da Kentsel Yaşam” (Urban Life in Ankara) Mimarlık 1985/2-3 (1985): 28-30.

<sup>28</sup> Tekeli considers an individual intersecting point and the determination of relations influence each other. What is important is the relations rather than the subjects.

<sup>29</sup> Lefebvre, H. Critique of Everyday Life. London and New York: Verso 1991:43.

create the places of practices from nothing? If we turn back to the example of the pools, in fact we can not mention a creation from nothing. When we look at the Ottoman daily life, we can see that the activity of swimming, which is a special daily practice, does not reflect that period.<sup>30</sup> The reason is that religion surrounded all social activities in Ottoman times, and as a result of this, a “content” attitude prevailed. However, if we deal with this subject from the point of Ankara, we can say that water was a new *fact* for the city of Ankara and the people in Ankara.

Continuity of a social system depends on continuous repetition of life itself. If a daily activity in a society is not produced again, it means that the society is in crisis (Tekeli, 2000: 43). For the ideologies of the Early Turkish Republican Era, the construction of daily life was very important. Apart from the fact that daily life enables continuity, it also enables to shape a social mind with a different ideology.

The creation of a new nation is synonymous with the creation of a new mind. This new mind, which was intended to be shaped by the pools, was the separate social and individual minds. In parallel with the theory of Halbwach, we can say that the social mind stands at a different point from the individual mind (Connerton, 1989: 37). An individual mind is intersected compulsorily with the social mind. In other words, the social mind is above the individual mind.

The social mind demands continuity and is passed from one generation to the other. This mind which is defined as a “social construction” will be reconstructed in the public sphere. Such a reconstruction needs new places and new relations in these places. According to Yalim, the mind is both the source and the result of social identity (Yalim, 2001: 85). In other words, the construction of an identity depends on the construction of a

mind. In the meantime, this new social identity will produce the mind in the process of reproduction. The social continuity mentioned by Tekeli will repeat itself in this cycle.

The pools constructed by the nation-state of Turkey carry meaning beyond just mere urban landscape elements that take place in daily life by serving as leisure elements.

In that sense they contain monumental properties. The monumental characteristic of the pools are separated from the point of their functions given within the environmental wholeness, and their physical shape. They stand as the abstraction of the Kemalist ideology. The fact that Marmara Pool was constructed in the shape of the Marmara Sea, and in the same way, the Black Sea Pool was constructed in the shape of the Black Sea is something beyond the functions they contained<sup>31</sup>. These pools, which contained functions and have geographic boundaries, they can also be classified as “space” independent of their environment. The pools can be defined as monuments, given the fact that the ideological associations can be commented upon through structural fineness and through sub-reading. In this sense, according to Saussure’s sign-signifier-signified theory, the pools are signifiers. The meaning they contain, in other words, what is signified, is the domination of nation-state expressed by the Marmara Sea and Black Sea, which are a part of a geography dominating the Turkish Republican ideology.

Ankara was always criticized because of its dry climate, remote geographic location and barren soil. Also, it was a capital city far away from the sea. Gradually, as a product of the victory of the Turkish Republican ideology, Ankara was to be blessed in a concrete way with monuments by choosing the Marmara Sea and Black Sea – half of the water boundaries of the nation<sup>32</sup> – as signified. Bringing a sea into the middle of a plateau is also

<sup>30</sup> For Ottoman daily life, refer to “Osmanlılarda Gundelik Hayat” [Daily Life of the Ottomans]. Istanbul Encyclopedia, Istanbul: Agac Yayincilik, 1994.

<sup>31</sup> The region where the Marmara Pool is situated is called the Marmara Plateau. However, we do not have any information about whether the pool or the plateau was named first. (Authors’ comment)

<sup>32</sup> The other two water boundaries of Turkey are the Aegean Sea and the Mediterranean Sea. In both cases it would be politically dangerous (internationally) to claim them for the nation of Turkey. The Black Sea, although not wholly owned by Turkey, was less politically charged (authors’ comment)

a way of legitimacy of the dominant ideology in the eyes of the public. In this way, the public was to come face to face with the fact of a remembering-reminding process, producing itself through the symbol of sea in the daily practices.

*"The act of remembering is connected with the re-production of symbols. The mind enables that perception. The moment when we have perceived a fact is limited with the representation of the fact, with the way of perception of the society and also with language. In this way, remembering reproduces the way of societal perception. The perceived reality is comprehensible through a symbol produced by the way of perception of the society. So, the symbol is the abstraction of ideas and the relations of individuals. In other words, the representation of the remembered reality is approved by the value system of a social environment and is the basis of remembering and perceiving". (Yalim, 2001: 188)*

Symbols, constructed by the pools, have two important dimensions. The first one is the modernization symbol, which was created together with women. Women began to appear in the society due to the Kemalist ideology. The pools public enabled women to appear in urban places and they were freed from isolation and began to take part in social life (Göle, 1992: 57). The fact that women began to appear in society is an important part of the modernization process. The appearance of men and women together in the pools is more radical than their appearance in other public places. The second dimension is also connected with the first one, and it is the new social symbol created through the body (Göle, 1992: 64).

*"The goal here is to re-construct the bodily practices of the elite class by creating appropriate places in the way of "modern" "habitual mind" and "body mind". The class mentioned here was to be the first carrier of the habitual behaviour of modernization and they were to be the symbol of modernization for the rest of the society through their bodies" (Yalim, 2002: 188).*

## 7. CONCLUDING REMARKS

The Marmara and Black Sea Pools were ideological spaces. The pools were "the representative places" of the Kemalist ideology. The photograph taken during the opening ceremony of the Marmara Pool is the example of representation which supports this ideology and concept.

We are of the opinion that ideology was used in a positive meaning in the example of the pools (Guess, 1981: 22). Ideology in a positive sense enables individuals to gain consciousness about the world and themselves (Rossi-landi, 1990: 91) and to gain an identity and construct a life in accordance with their culture (Guess, 1981: 22). The pools were the places to help individuals gain an identity and were also a kind of public education places in the process of modernization. Despite these positive properties, the pools were unable to succeed in completing the process of "societal mind" and their meanings were lost in history and they disappeared completely from daily life. For, as we mentioned before, mind demands continuity.

As we have observed in the transformation periods of the pools, the changing of meanings led to different practices of places. Today, it is impossible to access the Marmara Pool. The Black Sea Pool, with the new restoration within the scope of the State Graveyard, has been transformed into a new urban landscape element, which serves as a relaxation area on a visual level for graveyard visitors<sup>33</sup>.

The questioning of this transformation is the topic of another study. Here, it is enough to draw the conclusion that the reason of the transformation of the pools was due to the fact that the Kemalist ideology lost its dominance. Although the pools have the potential of re-producing their former meanings, the potential can not be used properly. Merely the sight of a pool is not enough to renew itself in the mind of people. Instead, the activity of swimming must also be reproduced.

Within this context, what is needed is visual and

<sup>33</sup> Although the State Graveyard is officially open to the public, it does not readily present itself as such with its massive closed gate and armed soldiers which, in the rest of Ankara, normally signify "not open to the public". However, visitors simply need to ask the guards to open the gate and they do so. (authors' comment)

written materials which will re-produce the former meanings of the pools. Since life is a dynamic structure, it is inevitable that there will be transformations in every place constructed by life even without political interventions. However, if the condition of being a society is to have a mind, if place has an important part in the creation of that mind, and also a society owes its existence (not only materialistic but also moral existence) to this ideology, then this mind must be re-produced with the construction of places.

Public history, architectural preservation, urban conservation, environmental protection and public art can take on a specific evocative role in helping to define a city's history if, and only if, they are complemented by a strong community process that establishes the context of social memory (Hayden, 1997: 76)■

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