

AN EXAMINATION OVER THE TRAIN STATION BUILDINGS OF CAPITAL CITY OF TURKEY IN THE CONTEXT OF PRESERVATION AND RE-FUNCTIONING OF THE HISTORICAL ENVIRONMENT: GAZİ PAŞA STATION

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ABSTRACT

Reminding the importance that is not given preciously by the users or government to the historical environment, this study tells about the significances and historical or situational meanings of the buildings. When it is taken into consideration that the railways of the Turkish Republic are important in the history of it while the Republic was founding in 1920's, the founder of Turkish Republic, Gazi Mustafa Kemal, wanted Ankara to be the capital city of Turkey, despite its geographical and financial insufficiencies, he believed that, the heart of the country must be these not yet fully developed lands. In the history of Turkish Republic, the architecture was also affected by the changing regime and nationalistic attitude besides all economical, political and social changes. One of the ideas of Gazi was to build railways, because the country needed to stand on and rehabilitate its economical conditions, so that, station buildings also carried much importance. These buildings have to be paid more attention and awareness in the manner of preservation of them, because architecture is a gadget which counts and shows the time with buildings. It is aimed to narrate that, one of the most important station buildings of Early Republic Period of Turkey; Gazi Paşa Station is analyzed in respect to boost the awareness of preservation of historical buildings.

Keywords: historical environment, railways, station buildings, preservation



1. INTRODUCTION

Concerning the historical environment to keep on its own natural being, architecture and urban design are the common disciplines that study and try making awareness of them. The all historical environment has its own story, but some carries meanings about the values of the lands that they had built on. When it is taken into consideration, building railways was an important issue for the history of Turkish Republic. After foundation, in the middle of 1930's, the new politics of the new government was towards building new harbors, bridges, factories and at that time, the construction of some of the governmental buildings were stopped to build those railways station and buildings (Aslanoğlu, 2001). The most important aim was connecting the regions of the country, and the motto was '*electrifying Turkey*'; '*weaving the whole country with iron nets*' which describes those aims (Bozdoğan, 2002). All these changes including regime and economical, political and social changes, were put in the practice to found the Republic tearing the country of its damaged past. Although the Ottoman Empire had used Istanbul as a capital, Ankara was decided by Mustafa Kemal to be the capital city of this new formation. When Turkish Republic was started to be founded governmentally, besides these reforms, the architecture of the country was also affected by the nationalist attitude, hereby, the station buildings was constructed in that manner. The railway roads of Turkey had a very great place in its history and the Gazi Paşa Station building was chosen because it was among the exceptional stations of the new capital, Ankara. This study has historical research content and tells about a case which is determined by the author as the Gazi Paşa Station building, it is aimed to narrate that, the past and present of the building are different and similar with the other historical environment, this building also deserves the regards in terms of awareness. By researching literature and internet, the study is based on evidences, documents and photographs of personal archive.

2. EARLY REPUBLIC PERIOD AND ARCHITECTURE

The nationalist movement in the Europe that had started to consolidate in XIX Century had a great role of preparation of the breaking up of the Ottoman Empire. Pan-Islamism, the period that emerged after all those movements consciously made by the European countries aiming breaking over Europe, which the Ottoman Empire had affected negatively and it started to be a union again. However, that period had failed by the breaking over of the Arabic governments; this situation dragged the Empire to being nationalist with social issues, the society started to be a nation again (Hasol, 1999).

Simultaneously the Republic was proclaimed, some studies were started to revive the Turkish economy. In this content, by the economical policy, Turkey was pushed into statist manner; moreover, the architecture was affected directly (Aslanoğlu, 2001, p. 20).

2.1. First National Architectural Period (end of XIX Century – first quarter of XX Century)

When the constitutionalism was proclaimed, the revolutionist decisions had started as a period and continued in the *National Struggle for Independence* to the first years of the Republic of Turkey. The architecture in the country was affected directly by these changes



and shaped in a nationalist manner. In the leadership of Architect Kemaleddin and Mr. Vedat, this period is named the *First National Architectural Period*.

Metin Sözen, an architect and scientist studied about the historical environments of Turkey, about the first national architectural period: instead of the manner using Islamic and Ottoman elements, Seljukian-Ottoman period elements were distinctly used (Sözen, 1984). Those elements which are the effects of this period: pointed arches on facades, oriels, domes, pillars, large eaves, hipped roofs, appentices and ceramic tile decorations. In a symposium with Sözen, Aslanoğlu quotes that besides the use of Turkish architecture and decoration arts, the academic strict rules also roled in the occurrence of this movement. These academic rules are the studies on Turkish architecture by the architects Kemaleddin and Mr. Vedat who trained in Europe (Aslanoğlu, 1984).

The Turkish nationalist movement shaped the forgotten Turkish art and architecture; made it reborn and live with its values of classical era (Aslanoğlu, 1984). The architecture movement developed in this manner named 'Neo-Classical Turkish Style' which affected only the public buildings (Hasol, 1999).

2.2. Second National Architectural Period (1939-1950)

After the first architectural period couldn't meet the needs of the era and keep up with the technological developments, people were in a pursuit of new. Ankara-the-capital was the place that construction and building needs were denser, so that, new forms and material and consequently, new foreign architects needs occurred. Industrialization among the world and increasing construction matters also brought the need of new architects, so that, the new foreign architects era had started (Hasol, 1999).

In this period, including year 1927 and after, there were monumental buildings designed with showing the Turkish sovereignty and emphasizing the statist understanding. One of these buildings is State Railways Central Building, which was designed by Bedri Uçar and having monumental classism and huge organizations (Bozdoğan, 2002). The style of this period adopted the monumentalist, statist, renovationist attitude and named as '*Second National Style*' or '*International Style*'. According to Bozdoğan, Turkish architectural historian, Turkish architects were in a pursuit of creating architecture, modern but down to earth, national but a piece of western civilization (Bozdoğan, 2002).

3. STATION BUILDINGS

"The network of railways is the safety weapon of a country, carrying more importance than fusil, artillery.

Gazi Mustafa Kemal.

The railways of Turkey started to be constructed by Ottoman Empire in 23rd September, 1856, between the towns İzmir and Aydın (TMMOB, *Lale Çoygun*, 2012). Haydarpaşa-İzmit Railway was bought by the Anatolian Railways between 1868-1873 dates and prolonged to Ankara. The first train had arrived in town, in 1892 (TMH, 2006).



The railways were constructed by foreigners and only 4112 kilometers long at that time. Besides this big obstacle, the high price of transportation made minds to get accustomed to the need for new railways. The situation of the absence of the railways in the rest of the country with the insufficiency of total became a national issue and the construction continued with the nationalist thinkings such as uplifting and defending the country (Yıldırım, 1996).

In the light of these aims and studies, the construction of railways continued to meet the people with them and raise the 'national being and safety' in question; hereby, the society met the stations, the stop points of the railways.

Stations and its buildings are rare constructions which are created by the industrial revolution. They are sheltering the past and present together, and correlating and combining the society with its cultural and natural environment. The locations of these buildings were the most suitable places for the public settlement. The roads opening into the city were named like 'İstasyon (Station) Avenue' after the location of these buildings on those roads. The cities were planned generally in this manner at that period (TMMOB, *Lale Çoygun*, 2012).

Architecturally, the stations have two parts such as the period that they had been in and the period in XIX Century. These parts are the building of the station and the hall of the platforms. Architecture of the stations shaped with the style developing by the period, they were scaled in huge dimensions in order to have them a monumental meaning. Furthermore, they became the mystical symbols of expressionism and were designed in gothic, baroque, neoclassical and traditional styles (TMMOB, *Lale Çoygun*, 2012).

4. HISTORICAL STATION BUILDINGS IN ANKARA

Following the date 1982, when the railways entered into Ankara, it conjoined the west coast of the country with the town. The first station built in that manner was the first station, which was constructed temporarily in the place of the current Ankara Station. Other stations are orderly, New Ankara Station and Gazi Paşa Station, having monumental looking. Although the State Railways Central Building hasn't got a station function, it also carries the characteristics of the period with its monumental quality, created by its gigantic scale and andesite façade coating.

4.1. Ankara First Station Building

This two-floored, tiny, unpretentious building was constructed in 1891 because of the entrance of the railways to the town, Ankara (Figure 1). When the town became the capital, the building turned into a little door which is welcoming the passengers, so that; it couldn't carry the weight of this density. After this requirement, it was decided to build a new station and made decisions about it within the framework of the planning of Ankara, the *Jansen Plan*. Finalizing the conversations with the Ministry of Public Works, the decision of making a new station in the place of the first station was made. The new mission of designing the new station was given to young architect, Şekip Akalın (TMH, 2006).



Fig.1: Ankara First Station Building, 1891



URL-1

4.2. Ankara Station

Ankara Station was designed by Architect Şekip Akalın, in the manner of First National Architecture and started to be constructed in 1935. This three-floored building has a monumentally scaled structure with its again three-floor high colonnaded entrance portico. Showing the Early Republic Period Architecture's 'statist' manner, the station has a symmetrical plan with two semi-circular planned towers (Yavuz, 1973). The reinforced concrete structure is coated with andesite in order to highlight the monumental look. In an article from a website, about positioning of this building: The station founded in parallel with the railway line, had built in the place of the old one because of the insufficiency of the fast-developing capital city. Besides its main function, the building which was designed such a sublime door, was greeting the people coming to the town. It was joined to the *Station Casino* building which is constructed on the same date, with a pair of arched and architraved columns (Figure 2, 3, 4), (Koyuncu, 2010).



Fig.2: Ankara Station and Station Casino, 1940s



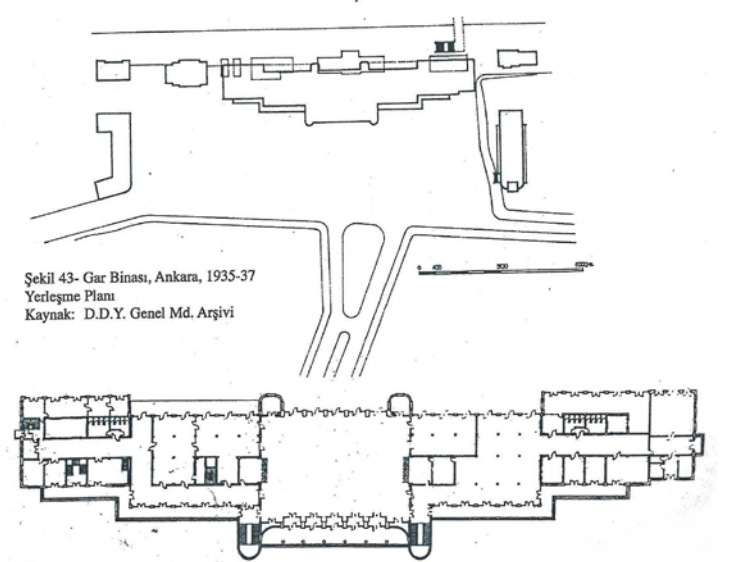
KOYUNCU, P. (1 Eylül 2010) *Geçmişin Modern Mimarlığı*
URL-2

Fig.3: Ankara Station



KOYUNCU, P. (1 Eylül 2010)
Geçmişin Modern Mimarlığı. URL-2

Fig.4: Ankara Station Site and Floor Plans, 1935



Şekil 43- Gar Binası, Ankara, 1935-37
Yerleşme Planı
Kaynak: D.D.Y. Genel Md. Arşivi

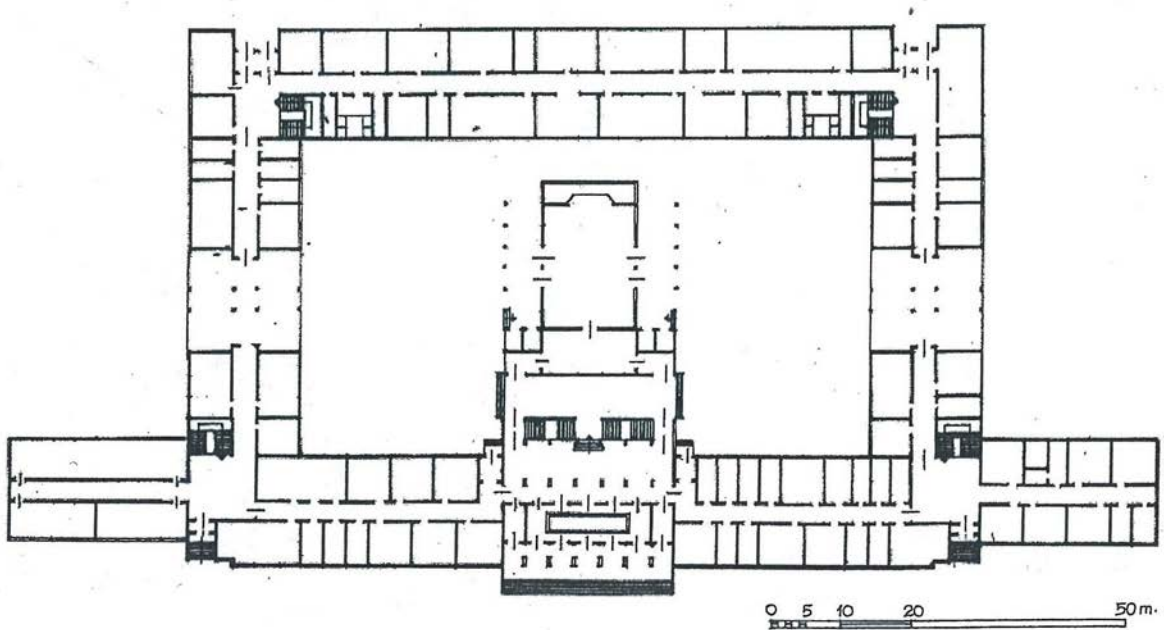
ASLANOĞLU, İ. (2001). *Erken Cumhuriyet Dönemi Mimarlığı 1923 – 1938*. Ankara: ODTÜ



4.3. State Railways Central Building

This building was constructed between the years of 1938-1941, in Ankara, by Architect Bedri Uçar. The use of andesite stone was a tool to emphasize the monumental design. The building has significance because of its overwhelming monumental look created by its giant scale and central position (Figure 5, 6), (Aslanoğlu, 2001).

Fig. 5: State Railways Central Building Floor Plan, 1938



ASLANOĞLU, İ. (2001). *Erken Cumhuriyet Dönemi Mimarlığı 1923 – 1938*. Ankara: ODTÜ

Fig. 6: State Railways Central Building, 1938



URL-1



5. GAZİ PAŞA STATION

This station building is the suburban train station which was designed by architect Ahmed Burhanettin Tamcı with the understanding of *First National Architecture Period*, in the boundary of the Atatürk Orman Çiftliği (Atatürk Forest Ranch) land. As a result of the railway passed inside the ranch land, it was aimed that the station building was designed for the people who wanted to visit the ranch (URL-3). Being among the first qualified station buildings, Gazi Paşa Station was brought into service in 1st of February, 1926, and Atatürk took place in the opening ceremony (Koyuncu, 2010). Following the opening of the building in 1926, it started to greet the people which suburban trains embark or leave to the station.

5.1. Construction Process and Architectural Characteristics

On the occasion of its period of construction, Gazi Station conserves architectural styles more than one. While the facades of the building are completely decorated with Ottoman religious elements, plan organization has a rectangular scheme can be seen in the western plan types. The building has two types of exterior wall thicknesses like 50 centimeter for the lounge and 35 centimeter for the side towers. As the center of this plan, a 7 meter-squared space having equal sides and 8 meter-height is located, and it functions as a lounge. In order to emphasize the entrance to this lounge, the parts that named as *wings* have relatively lower roofs than the height of the building. The towers on the left and right of the lounge have 980 centimeters height with the top of the roof, and the wings designed lower are 525 centimeters high. Coming from the Kütahya, there are ceramic tile decorations on arches of the facades. Except for the ceramic tiles, arches and walls, glass is used as a material on facades and these glass parts have a plaid look to emphasize them. The building didn't have any platform for the trains until 1930's and after the construction of the platform; the steps of the entrance went down to one per each (Sobutay, 1997). Having a symmetrical plan, hipped roofs, eaves, pointed arches and ceramic tiles over them on the facades, the station is almost a summary of the First National Architecture Period that it was built in.

5.2. Restorations and Functional Changes

According to the condition that the building in and the narrations of the old employees, Gazi Station has been rented to some managements by the State Railways. These managements have taken the similar functions like the others in neighborhood because of the environmental reasons, conditions and analysis. So as to the station is in the land of Atatürk Orman Çiftliği, it is also close to the restaurant-convenience food managements. Consequently, this shows that why the building is now functioning as a restaurant.

The building was used as station from 1926 to 2000. After the function of transportation stop was shut down in 2000, the building was rented and took the function of its neighbors. Until the year 2005, the management named *Darülziyafe*, continued to serve as a restaurant. The restoration of the building had started with the painting of the facades; the color turned pink from yellow after 2001 (Figure 7).



Fig. 7: Gazi Paşa Station, 1926



anon.

In the same year, by the owner of the same management, the interiors had changes apart from the restorations, such as the paintings on the right and left walls of the lounge. It can be argued that, the paintings are having meanings by containing Atatürk picture and some other Turkish symbols, because of the techniques and qualities of them. After the closing up, that management left its place to a new restaurant, *Karadeniz Yavuz Lokantası*. According to the narrations by the users, only the doors, joineries, some brass letterings, ceramic tiles, plasterboards and the floor covering. As a consequence of the furniture, accessories and curtains were taken out of the building by the Foundation of State Railways there is less originality of interior equipments. *Mehmetzade Köftecisi* named management took over the building in 2007, but they called the building as '*Gazi Paşa Konağı*' even it was built to be used as a station, not a house. Finally, a company making traditional desserts, *Asi Künefe*, took the place of the one before in 2016 and is still operating today.

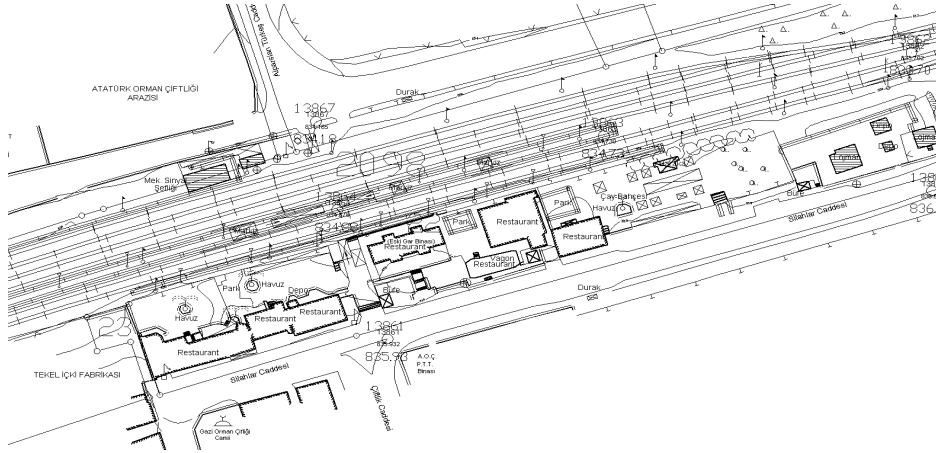
5.3. Building Analysis

Analyzing architecturally, Gazi Station has the similarities with the most of the buildings constructed in the *Early Republic Period Architecture*. Roof types, symmetrical plans, pointed arches of facades are the characteristics of that period. According to a study, as a general analysis, there is a big square-shaped lounge which the two doors with pointed arches on their facades outside (front and back) open to it. On the right and left of this lounge, there are spaces functioning like offices and dwellings symmetrically organized. These spaces are gained meanings by the towers which are in a connection with the middle lounge, and turn into the masses strengthening the symmetry in general (Mimarlık Dergisi, 1973).

Furthermore, analyzing the site plan, Gazi Station building was constructed in Atatürk Orman Çiftliği (Figure 8). It is located on the railway line of Ankara-Eskişehir. Entrance to the land of the building is provided by the eleven stepped-stairs from the Silahtar Avenue (old İstasyon Avenue) today. Because of the symmetrical arrangement, the front and back of the facades are having the same design (Figure 9, 10). When it is gone down the eleven steps, there is also a garden on the -0.76 meters altitude, and this greening is located on the right side of the building as the avenue (Figure 11). This greenery has been used as the terrace and tea garden of those managements.



Fig. 8: General Site Plan, 2005



State Railways Archive

**Fig. 9: Gazi Paşa Station,
İstasyon Avenue Facade, 2012**



Personal Archive

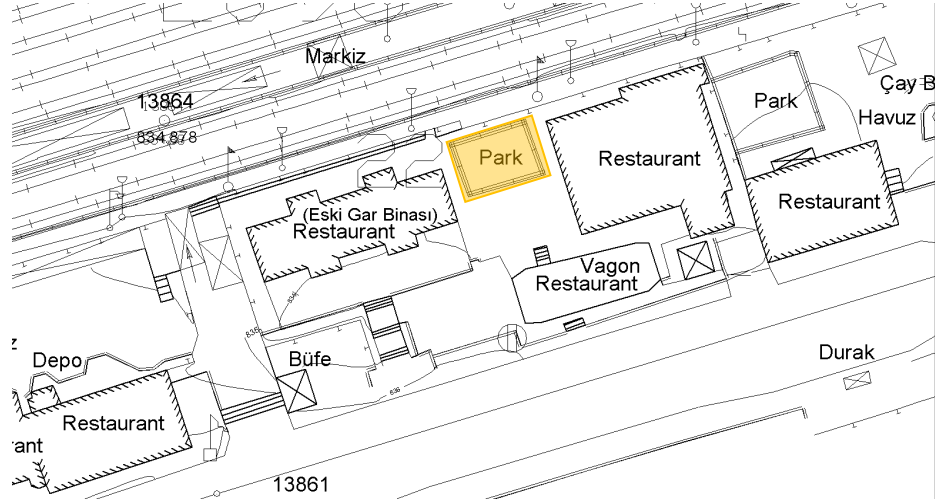
**Fig. 10: Gazi Paşa Station,
Railway Line Facade, 2009**



URL-4



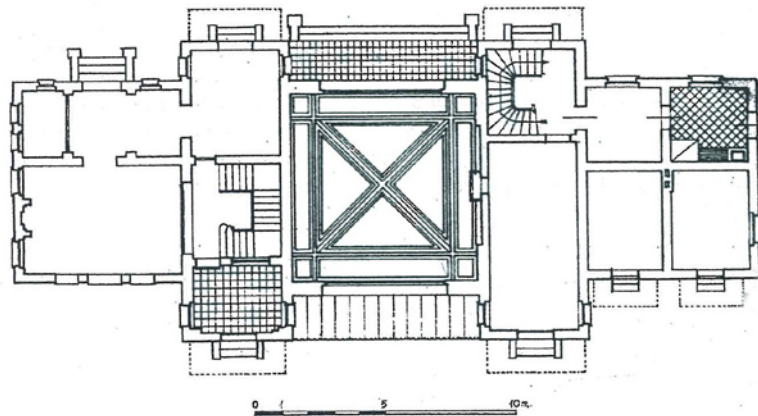
Fig. 11: Site Plan, 2005



State Railways Archive

The construction method of the building is masonry and reinforced concrete flooring. The facades are coated with the ashlar and plastered over (Aslanoğlu, 2001). The two towers of the building have both two floors, and the wings have single floors (Figure 12). The transition from the lounge to the left tower was used as the box-office for train tickets. On the ground floor, the spaces were used by the station officers. As today's function, the wing on the left is used as the kitchen and depot of the restaurant. In order to reach the first floor of the left tower by the ground floor, a door was planned which is on the avenue façade. This door is going up by timber stairs to a room that was designed for accommodation. The room has windows on the façade looking at the railway line and in the years of Republic, Atatürk also used that room for staying.

Fig. 12: Ground Floor Plan, 1926



ASLANOĞLU, İ. (2001). *Erken Cumhuriyet Dönemi Mimarlığı 1923 – 1938*. Ankara: ODTÜ



Right tower, from the lounge, has two-winged timber door opening to another hall and going up to the upper floor. In addition, the right wing is also connected by a door to the main hall (lounge) from the staircase. On the left wing, there are five rooms; one is having a marble fireplace coming from France. Totally, one on the ground floor, another one in a room on the upper floor, there are three fireplaces in the building.

There are wide roof eaves carried by the iron beams having wood-textured look. (Ankara Mimarlık Rehberi, 2002). The hinged roof with tiles covers the top of the building. Openings on the facades are supported with the pointed arches. Those arches' tympanums are ornamented with blue, having flowers and geometric shapes ceramic tiles coming from Kütahya. In interior, they can be seen at the bottom of the walls.

6. TODAY'S GAZİ STATION

Gazi Mustafa Kemal made lots of revolutions in order the country and society to develop in the years of Republic. These revolutions are the renovations that Atatürk studied on them behalf of the Turkish society to reach the modern civilizations. For the benefit of increasing and wellbeing of the society, some studies about the agriculture aiming to inform the villager and farmer sections added to these renovations. Atatürk, himself, was interested in these studies of him; he wanted to build an exemplary farm himself again; for the farm, he chose Ankara, the place he had lived in. despite the drought in the region, Atatürk didn't give up on his ideas and in 1925, he bought the 20.000 dunam land 5 kilometers away from Ankara which the Ankara-Eskişehir railway line was passing through it (Dalay, 1988).

Ankara which was looking such a little town of Anatolia, in order to form it, there were some buildings constructed such as Assembly building and afterwards Ankara Palace. In addition to these buildings, when the Ankara Station was constructed which was performing like the entrance to the town, the triad was completed. The town was having its shape slowly by the İstasyon Avenue starting from the station and reaching out to Ulus. Parallel with this Ankara-Eskişehir line, the İstasyon Avenue was a nice location for the little station Gazi Paşa, before the main station was constructed. Gazi Paşa was compared to a flower bloomed in the middle of those Anatolian steppes (Sobutay, 1997).

Among the Republic buildings, Gazi Paşa, carries the meanings of the period and shows the architectural characteristics of all buildings constructed in that period. This station's construction was stopped once because of the financial insufficiencies and it has many memories, had carried the guests of Atatürk and had a significant place among protocol.

After the closure of the Gazi Paşa, when the station service stopped in 2000, the building haven't used like any station places. The new function of the station was determined by the companies while it was rented by the State Railways. The only new function is a place having kitchens and serving various food; restaurant. It can be argued that, serving as a restaurant for this building in terms of enough space is inconvenient for its plan organization. When the restoration was completed and the restaurant started to serve, it had functioned only for 7 years. Later, the building was transferred to another company, again a food company which only used the building as a kitchen and depot. After 9 years, now a dessert company is serving in the building. The use of the building is complicated; customers can see some parts of the interior of the building, the 'unlocked' parts. If you want to visit the building there is no regulation of entrance and exit; the building behaves like the company's own place, not a



historical building carrying the values of the land that it was built on its own country. The insensitivity and unawareness in this situation looks like continuing for more years.

If to mention about the functions instead of the common one, Gazi Paşa, due to its historical and political meaning, can serve as a museum, first of all. By the meaning it carries, directionally, railway and stations can be the exhibition subjects of the museum, also which can be founded by the Turkish Republic State Railways. It can be a place that the archive of railways is shared with people visually, and can be a cultural house, a library even. If it is insisted on being a place of food and beverage similar to the environment, the idea can be discussed and plans can be created over the idea. Shortly, the new function of the building shouldn't compete with the historical, cultural and architectural meaning of it and take the meaning over.

As a conclusion over a situation needed to have serious awareness about, all historical environments should be kept and preserved to keep on their beings. No matter what the scale is, every historical building should be renewed and re-used convenient to its past meaning and function. As the example stated before, Gazi Station, a historical building deserves to be preserved literally and organized with its close environment. The proposals for the new function of the building and the land of it mentioned in the paper can be multipliable, and there is a need of emergency to tear the building apart from its common situation and start to re-use it in control without any disinformation. It should be shared with people in order it to introduce and make people aware of itself and its history.



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