THEME PARK AS A SOCIO-CULTURAL AND ARCHITECTURAL
PROGRAM: A CRITICAL REVIEW OF ANKAPARK, ANKARA

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ABSTRACT

THEME PARK AS A SOCIO-CULTURAL AND ARCHITECTURAL PROGRAM: A CRITICAL REVIEW OF ANKAPARK, ANKARA

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Theme parks are socio-cultural amusement spaces that entwine spatiotemporal worlds within symbolic landscapes. These artificial worlds whether their source is real or imaginary are actualized with the extended tools of visual and auditory multimedia presentations. Beginning from world fairs to amusement parks, the contemporary amusement space shifted its paradigm to theme parks. The concept of theme park, as a popular amusement form that has been dismissed as part of the mass culture or popular culture, opens up a variety of discussions about the relationship of architecture to culture, identity, consumption, exhibition, recreation, and fiction.

Recently, Turkey has been transpiring theme park investments on an increase with Vialand, Land of Legends and finally Ankapark. However, the concept of theme park is both unfamiliar to Turkey and the industry is out of blue. The intention of this thesis is to introduce the phenomenon "theming" with a wider debate following theme park as a multidisciplinary product. Postmodern, cognitive, spatiotemporal, expressive, cultural and urban consequences brought by theme parks are critically

reviewed in the context of Ankapark to provide a developed perspective to understand theme parks.

ÖZ

SOSYO-KÜLTÜREL VE MİMARİ BİR PROGRAM OLARAK TEMA PARK: ANKAPARK, ANKARA'NIN ELEŞTİREL BİR İNCELEMESİ

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Tema parklar, sembolik peyzajlar aracılığıyla mekânsal-zamansal dünyaları birbirine geçiren ve birbirine saran sosyo-kültürel eğlence mekânlarıdır. Kaynakları gerçek veya hayal ürünü olan bu dünyalar gelişmiş işitsel ve görsel multi-meda araçları ile oluşturulurlar. Eğlence mekânı zaman içinde dünya fuarlarından eğlence parklarına ve en sonunda tema parka dönüşmüştür. Popüler bir eğlence formu olarak tema park kavramı kitle kültürü veya popüler kültür ile anılsa da, mimarlığın kültür, kimlik, tüketim, sergileme, rekreasyon ve hikaye anlatma kabiliyeti ile ilişkileri hakkında çeşitli tartışmalar ortaya koymaktadır.

Yakın zamanda Türkiye Vialand, Land of Legends ve son olarak Ankapark ile tema park yatırımlarını arttırmaktadır. Fakat tema park kavramı Türkiye için hem yabancı hem de beklenmedik bir endüstriyi işaret etmektedir. Bu tezin amacı, multi-disipliner bir ürün olan temalandırma fenomenini ve ardında gelen tartışmaları ortaya koymaktır. Tema parkların postmodern, algısal, mekânsal-zamansal, anlatımsal, kültürel ve kentsel sonuçları Ankapark bağlamında incelenerek temalandırmayı anlamak için daha gelişmiş bir bakış açısı oluşturulmaya çalışılmıştır.

Anahtar Kelimeler: temalı mekan, tema park, mekansal-zamansal, Ankapark

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CHAPTER 1

INTRODUCTION

1.1 DEFINITION OF THE PROBLEM

Considering the recent developments in the 21st century in themed and amusement spaces in Turkey with Tatilya, Vialand, Land of Legends Theme Park and finally Ankapark as the latest candidate, a new type of architecture of conviction and a new spatial order for consumerism[1] industry have been introduced. Themed spaces are not unfamiliar to us through malls, hotels, and cafes since they have become a worldwide phenomenon. As King remarks, "now it has become a challenge to discover anything not themed: either by ethnicity, place or retro design."[2] Today, even though we choose to refrain themed spaces, we may find that we are living in on as a consequence of their proliferation throughout the World.[3] However, amusement parks integrated with various themes were unfamiliar to Turkey before approximately 20 years ago.

This relatively new and imported architectural form, since was originated to American culture, and its concomitants such as amusements space and the notion of themed spaces for various purposes of representation, leisure, dwelling, dining or even educating, deserve attention for multiple reasons. Their first striking feature is their massive global market and employment volume. According to the predictions

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[1] "Consumerism is a social and economic order and ideology that encourages the acquisition of goods and services in ever-increasing amounts." Wikipedia, the free encyclopedia, "Consumerism" Accessed on 20.05.2018 on https://en.wikipedia.org/wiki/Consumerism.

[2] Margaret King, "The Theme Park: Aspects of Experience in A Four-Dimensional Landscape," *Material Culture* 34.2, (2002), 13.

[3] See: Scott A. Lukas, *Theme Park* (London: Reaktion Books, 2008), 13 for his emphasize on the diffusion of themed spaces.

of World Tourism Organization, "Theme park is one of the three trends of the development of international tourism right now and in the future."[4] In addition, theme parks have an undeniable big potential of contribution to domestic tourism as well as international tourism, which counts as a fundamental for the national economy.[5] Accordingly, it can be assumed that, in Turkey, historically and culturally rich Anatolian lands, provide a great opportunity for especially history and culture-oriented theme parks in the future. Theme parks are on a rising graphics worldwide when their visitor numbers are considered.

This thesis is an investigation of Ankapark in Ankara, which is an unusual and late host for a theme park. The aim is to discover its spatiotemporal attributions as a theme park and to provide an evaluation of the notion of themed space in Turkey with comparisons from a global perspective. Yet the theoretical framework and its actualizations were undervalued, prejudiced and neglected from time to time in both architectural and cultural fields in Turkey as in the whole world. For instance, Disneyland Paris was once speculated as a "Cultural Chernobyl".[6] The social and architectural outcomes of theme parks, as stages of unique relationships of culture and entertainment that evolved from a material construct to a cognitive one, will be discussed in cultural, perceptional and referential manners.

To begin with, my first encounter to the term theme park was when I started my first job in Ankapark, Ankara in the company called Temalıpark Construction (Neo-Neon Company branch), which is one of the firms operated for Ankapark. While diving to understand various projects of "attractions" and their separate themes or stories, I recognized that such a notion cannot be reduced to any singular study like amusement park, engineering, construction, architecture, cinematography, visual arts,

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[4] Reported by Guanglin Hu, "A Research Review on Theme Park," *Business and Management Research 2*.4 (2013), 83.

[5] Ayşe Betül Gök and Bora Bingöl, "Tarih ve Kültür Temalı Parklar*," İnönü Üniversitesi Sanat ve Tasarım Dergisi* 7, no. 12 (2017), 139.

[6] Words of Ariane Mnouchkine, a celebrated movie and stage director, were given in Renaut, Christian. "Disneyland Paris." In *Disneyland and Culture: Essays on The Parks and Their Influence.* Edited by Kathy Merlock Jackson and Mark I. West. (Jefferson, North Carolina: McFarland Press), 2011.

scenography, narrating, audio-animatronics or special effects, but instead, something that would sum up them altogether. A mixed term of imagination and engineering, called "Imagineering"[7] that was first pronounced by Walt Disney himself was the actual name of this interdisciplinary phenomenon of accomplishing a theme park.[8] Imagineering is imagining worlds and spaces from a pool of possibilities and their realization by multiple types of engineering. My university education and my role as an architect helped just a little while concerning superposition and revisions of CAD drawings in construction. However, the term theme park and other disciplines surrounding it was nothing I have seen before; neither as someone that has never been to any Disneylands or in any familiarity from what I have seen in school. My journey to fully understand the concept of theme park evolved to an academic research with encouragements of my supervisor Assoc. Prof. Dr. İnci Basa. Followingly, the more I read books of David Lowenthal, Scott Lukas, Anton Clave, Margaret King and theses like one of Miodrag Mitrasinovic and Stacy Warren, my fascination was triggered by the richness of this interdisciplinary topic. The conceptual distinctions of how a theme park is understood diversely in theses in Turkey were also engrossing for me. Therefore, I envisioned studying this topic and evaluating Ankapark not only as a critical, political and urban crisis but also as a theme park project with a wider and global perspective of the phenomenon, would be a scholarly contribution to the interdisciplinary field of architecture.

A number of theses written in Turkey, mostly in landscape architecture or interior architecture departments, and some web articles[9] were pointing out that the knowledge and the academic agglomerations were mostly lacking an awareness of a conceptual framework and a global perspective. It is no surprise since the topic is relatively an uncharted territory to Turkey as an inferior and late market. After all

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[7] Richard Schickel, "Walt Disney, Ruler of the Magic Kingdom." *Time* 152.23 (1998): 124-126 defined the word "imagineering."

[8] I learned about the term "imagineering" while studying theme parks afterwards my work experience.

[9] Theses in Turkey are discussed in 1.4 Literature Review and the prescribed internet source is Mükerrem Arslan, "Tema Parkları," *Plant Dergisi* (2016) accessed on October 2017, http://www.plantdergisi.com/yazi-prof-dr-mukerrem-arslan-207.html

Turkish people hear the notion of theme with one advertised project to another. Similarly, in academic research, it was not studied well in comparison to the international field of study. However, when the growing number of investments on theme parks in Turkey is compared, the global market can be speculated as saturated. Not only the knowledge should be generated, but theme park as a rich yet critical subject for reconsidering many venues like tourism, consumption, leisure, culture, nostalgia, hyper-reality, representation, symbolism[10] and even heritage protection could be of benefit to the field of architecture after fully framing its definition and studying it with its own paradigms.

> It has opened up new vistas and introduced new dimensions in other seemingly unrelated fields, such as television and film, highway and air travel, museums, world's fairs, urban planning, theater, set design, environmental planning, ecological experimentation, civil engineering, and architecture.[11]

Theme parks indeed have the power to bring together the unrelated or even opposing poles like; the future and the past, pleasure, and death, similar to the feeling of danger in safe situations of rollercoasters, 50 minutes queue line for a 30 seconds ride, artificial and the real and so on, they can peacefully coexist. Therefore the essence of theme parks should be generated and it can provide a perspective to rework subjects around architecture.

Ankapark in Ankara, the capital city of Turkey, is the case study of this thesis, through which the topic is critically analyzed. It is postulated as the biggest theme park of Europe and has been in the middle of a crisis in the intellectual milieu by related profession chambers and urban discussions since the idea was born. The noticeably wrong selection of site, in the Atatürk Forest Farm, a registered heritage site of the legacy of the founder of the Republic of Turkey, Mustafa Kemal Atatürk, drew public attention to the political authority of Ankara at that time. The political aspects yet unavoidable with a case so commemorated with its founder authority are

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[10] Symbolism is the usage of symbols which are a tangible constructs that represents another objects, events or ideas.
[11] Margaret J. King, "The New American Muse," The Journal of Popular Culture 15.1 (1981), 59.

out of the scope of this study.[12] The critical position the park has today since the construction started in 2013 is still consuming after the dismissal of the then mayor, or even whether it will open its gates, should be touched upon. However, despite the political criticisms, the conceptual and cultural undervaluing is not peculiar to Ankapark. Beyond this thick layer of criticism, Ankapark too should be investigated as another "showcase of archetypal forms"[13], in its theming features and materializing of different modes of experiences, locales, and temporalities in its defined area to contribute to the discourse on themed environments. The case will be descriptively analysed to evaluate Ankapark as a Turkish amusement space. This non-judgemental investigation aims to compare its current public character to the previous context of Atatürk Forest Farm and bring suggestions to the future theme parks of Turkey.

1.2. THEORETICAL FRAMEWORK

In the contemporary world, where everything is consumable, architecture is a subject of consumption too, as well as, space as the fundamental product of the discipline of architecture.[14] Accordingly, Ritzer would say, a theme park is, in fact, one of the cathedrals of consumption, characteristic of contemporary society.[15] Their success defies social scientists, academics, and planners to obtain a positive demeanor and acknowledge their existence other than granting them as artifacts of mass consumption. Before every relationship these life forms conduct, there is always a

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[12] İ. Melih Gökçek was the mayor of Metropolitan Municipalty of Ankara between 1994-2017 and during the establishment of the project and most of the construction.

[13] King, "The Theme Park: Aspects of Experience in A Four-Dimensional Landscape," 9. used the complement. Archetype is a collectively inherited unconscious idea, pattern of thought or image.

[14] Buğra Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri," (Master Tezi, Atılım Üniversitesi, 2015), 143, where the deduction of architecture as a consumption form is made.

[15] George Ritzer,. *Enchanting A Disenchanted World: Revolutionizing The Means Of Consumption*. (California: Pine Forge Press, 2005).

social debate on the effect of themed amusements on people; "whether it is slavish consumerism or meaningful, often joyful nostalgia".[16]

Formerly Disney-like parks were mostly speculated as promoting harmony and having family oriented clean amusement, a utopia of entertainment for children, while today the fame of theme parks have come to the opposite of their mental wish as dirty, dangerous and characterized by "debauchery."[17] Instead, they have the features of dystopia[18] according to Warren, (1993) who also claims that the currently fashionable postmodern reading posits Disney parks as "miniature fascist[19] states with no hope of dissent".[20] They faced protests and negative journalism from politicians, intellectuals, and citizens for being fake, spiritless, lifeless for their space and the needlessness of using such synthetic materials, ever since their beginning.

Stern postulates that Imagineers of Disney are forced to do compelling, detailed and original things, which are not always approved.[21] Even once, an Orlando Sentinel journalist described new designs of Eisner as "architorture" similar to most critics who likens Disneyland for their dissatisfaction with projects with unnecessary sentiment and distance to important architectural issues. However the field of leisure and its execution cannot bury its head in the sand about themed spaces, but rather, use the advantages they may offer.[22] As Botteril (1997) clarifies, "...theme park is a cultural product of entertainment that corresponds to the needs of late-modem capitalist society and only makes sense in this context."[23]

Theme parks are consumed and highly demanded because of their arrangements of new experiences to guests with unusual architectural landscapes and narratives

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[16] Lukas, *Theme Park*, 22. used the prescribed phrase.

[17] Similitude by Lukas, *Theme Park*, 209. IThe word deubauchery originally refers to the indulgence in sensual pleasures and scandalous activities.

[18] Dystopia is a vision of a future that is a corrupted, opposite of utopian society

[19] Propagating a system of strong autocracy or oligarchy.

[20] Stacy Warren, "The City As Theme Park And The Theme Park As City : Amusement Space, Urban Form, And Cultural Change," (Ph. D. diss, University of British Columbia, 1993), 94.

[21] Reported in Aslı Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları" (Master Tezi, Hacettepe Universitesi 2003), 217.

[22] Kevin Lynch, *Good City Form*, (Cambridge Mass: Mitt Press, 2001)., 201.

[23] Jackie Botterill , "The "Fairest" Of The Fairs: A History Of Fairs, Amusement Parks, And Theme Parks," (Ph.D. diss, Simon Fraser University, 1997).

through various stages and characters. They generate entwined worlds and their experiences altogether differ from what daily life offers. The reason is that theme parks seemingly offer a way out and they challenge everyday life at the very first moment one enters them. One can get away from the problems of daily life and rather play with a virtual reality within a world in which troubles are washed away and relocated with a sense of immersion. "It expands beyond its earlier architectural material and cultural form and becomes a form of life itself, ironically surpassing itself as an object and becoming indistinguishable from everyday life."[24] By the suspension of reality for a moment with the new spatial and temporal order, only the time spent in the theme park matters. The desire to encounter duality of existence sends us to a search for a different World. This elsewhere can take many forms triggered by imagination and they are independent from physically tangible spaces and their representations. Theme parks initiate a different temporality as they bring the fourth dimension being time into the experience and they can transport the visitor through not only periods out of reach but also places out of sight.[25]

More can be derived when their symbolic connotations are studied in depth, as follows, "Contemporary theme parks are like mirrors of infinity showing images of collectivity that allows the reconstruction/assumption of each one's place in the universe."[26] Theme parks are places of the mind that capture our attention in varied different forms, like novels, films, video games and other virtual spaces instead of simply physical spaces. They stand for unusual spatial and social forms; offer some of the most fundamental needs; reflect deep and powerful sentiments and point out some of the most conflicting representations about the world.[27] Accordingly, Mitrasinovic, a professor of architecture, urbanist and an author-specified in theme parks, asserts socio-cultural features of theme parks in his thesis that "park, like a

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[24] Lukas, *Theme Park*, 9.

[25] Deduced from Brenda J. Brown, "Landscapes of Theme Park Rides Media, Modes, Messages". In T*heme Park Landscapes: Antecedents and Variations.* Edited by Terence Young and Robert Riley, (Washington D.C.: Dumbarton Oaks Research Library and Collection, 2002), 235. and King, "The Theme Park: Aspects of Experience in A Four-Dimensional Landscape," 10.

[26] Clavé, *The Global Theme Park Industry*, 7.

[27] Lukas, *Theme Parks,* 8.

garden, is a complex symbolic space from a social and cultural point of view"[28]. In this regard, theme parks obtain far more than creating mini cultural domains in three dimensions; instead, they are a "distillation of cultural values".[29]

As an architectural and social form, in fact, by the late twentieth century, it becomes a fully functional form that competes with other media entertainments like TV and cinema. The unique relationships that theme parks connote like culture, literature and film are the aim of this thesis. Regarding these relationships, theme parks can be viewed as "cultural mind maps", furthermore, symbolic landscapes built as storyboards of psychological narratives. It is the architecture, public space design, landscaping, the use of symbols, archetypes, and icons - not rides - that define the basis of theme parks.[30]

The current perspectives of entertainment produced new communication types like mass media, which produced new ways of grasping reality in scenic and dramatic ways. These multi-media installations, as total-immersion spaces, include both interior and exterior live action animations to evoke a mental journey to another place and another time. These pushed contemporary theme park to a state of a hybrid space, one defined by the accumulation and reconfiguration of seemingly disparate features, which have attracted patrons to various versions of the amusement park.[31]

It can be suggested that physical space of theme parks will keep evolving parallel to cognitive consumable spaces and entertainment will again presume experimental spaces before they step outside a theme park. As George Cartensen, the architect of Tivoli Gardens, stressed, "Its construction will never end, a theme park should

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[28] Miodrag Mitrasinovic, "Theme parks," (Ph.D. diss, University of Florida, 1999), 3.

[29] Phrase by King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape." 10.

[30] Ibid., 3.

[31] Michael DeAngelis, "Orchestrated (dis) orientation: Roller Coasters, Theme Parks, And Postmodernism," *Cultural Critique* 37: 107-129 (1997), 128 about the accumulation of different versions of amusement and theme parks.

always be updated."[32] Walt Disney also stressed their materiality as follows; there will be theme parks as long as there is imagination left in the world.[33]

1.3. METHOD

This thesis entitled, "Theme Park as a Socio-Cultural and Architectural Form: A Critical Review of Ankapark, Ankara" aims to evaluate Ankapark as a theme park and introduce the field in a multidisciplinary scope.

Since the topic is articulated in many branches of knowledge from cultural geography[34] to interior architecture, sociology to psychology, different perspectives were also included in the reading list. Notes and important points were organized according to keywords and concepts for related sections. Information on the history of themed and amusement spaces and different classifications of theme parks were gathered according to a combination of what all professions conveyed.

Regarding the discussions of themes in specific examples, as most were Disney theme parks, a voice to examine this case study was developed. The case study chosen for this thesis, Ankapark, was in the close watch of the author. Having related permissions from my employer, an archive on each themed feature in Ankapark was collected. These included the projects that were under the responsibility of the company I worked for. This archive included scenarios, concept ideas, narratives, sources of inspirations, renders, 3d models, detail designs, character designs, and the most minute details of themed spaces from queue lines to stations, foyers to souvenir shops and pocket cinemas to rollercoaster integrated attractions.

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[32] John Findlay, "Disneyland: The Happiest Place on Earth." In Magic Lands: Western Cityscapes and American Culture after 1940 (Berkeley, CA: 1992), 66.
[33] Walt Disney in Lukas, *Theme Parks,* 26.
[34] Cultural geography is the study of the various cultural traits established in the world in time and how they transmit the spaces and places where they originate and then travel as communities constantly travel across numerous geographies.

The information on the totality of Ankapark was provided by the documents from ANFA Coordination Center and the Municipality of Ankara. For qualified photographs of the site, the Facebook page of Ankapark was used.[35] The methodology for the section of the case Ankapark was different than the rest of the study. The data was organized and transposed in light of the discussion from the theoretic sections and from personal observations and opinions about the projects as well as an original classification of theme parks were formed.

1.4. LITERATURE REVIEW

Before the related studies benefitted for this thesis, a brief summary of the formation of the field is given as follows: Dismissed as part of the general, and generally irrelevant, category of "popular culture" or "mass culture," amusement space has inspired few to examine the powerful symbolic, cultural, and psychological issues. Theme park studies in the 1970s were concentrated to USA and Disney. Shiller (1973) was first to criticize Disney entertainment products.[36] Kasson (1978), Koolhaas (1978), and Peiss (1986) brought the focus in a sharper mode onto the cultural realm.[37] By 1980s social historians tackled theme parks for consumer tendencies while anthropologists and semiologists like Eco (1989) treated them as pragmatic spaces of the postmodernist era.[38]

> The seminal, 1981 special issue of the Journal of Popular Culture, offering many research perspectives on the cultural implications of amusement and

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[35] www.facebook.com/pg/ankaparkentegrasyon/photos
[36] Herbert Schiller, *The Mind Managers*, (Boston: Beacon Press, 1973).
[37] John F Kasson, "Amusing the Million." (New York: Hill and Wang, 1978), Rem. Koolhaas, Delirious New York: A Retroactive Manifesto for Manhattan.(London: Thames and Hudson, 1978). And Kathy Peiss, " Cheap Amusement." Working Women and Leisure in Turn-of-the-Century New York, Philadelphia (1986).
[38] Umberto Eco, *The Open Work,* (Cambridge, MA: Harvard University Press, 1989).

theme parks, announced that the era of interdisciplinary study of amusement space had begun.[39]

Consumption increase in the 1980s arose architects, urban planners, and sociologists to take interest in relationships between social life and production of space. It was the rising interest in postmodernism in the 1980s as a catalyst that spread the field to academic gaze. Leisure space was either ignored or dabbled by most academics, urban planners, and architects. Encouraged by the popularity of the Disney parks, some enthusiasts interestingly studied themed space to determine what they could learn from them. Sorkin (1992) and Crawford (1992) saw more and more elements of the postmodern world exemplified in theme park space, and more and more aspects of theme park space evident in the "real world."[40] However, an interest was triggered when Rebori (1995) pointed out that theme parks are a "feast for interdisciplinary studies" and consisted emblematic of urban spatial problems despite their incompatibility to architectural standards. These kind of hyper-real spaces are the kernel of post-industrial society and its regulations. They were seemingly interpreted as rich and diverse landscapes full of cultural conflicts that are not considered in theories in postmodern cities.[41] However, as it will be discussed in 3rd Chapter, that these deductions from theme parks to urban planning can offer new perspectives but cannot be evaluated within architectural norms.

As the knowledge accumulated, and Disney genres longitudinally discussed, the most beneficial sources that were benefited in this thesis are as follows: Lowenthal (2002), *"Past as a Theme Park"*, on the apprehension of the past in theme parks, Lukas, (2008) *"Theme Park"* on the fundamental theoretical information and Jackson & West (2011) *"Disneyland and Culture: Essays on Theme parks and Their*

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[39] To compose the data to track the initiation and accumulation about the phenomenon theme parks, I took advantage of Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change." and Clavé, *The Global Theme Park Industry*.
[40] Michael Sorkin, *Variations on a Theme Park: The New American City and the End of Public Space.* (New York: Noonday Press, 1992) and Martin,Wachs, and Margaret Crawford. *The Car and the City: The Automobile, the Built Environment, and Daily Urban Life.* (Ann Arbor: University of Michigan Press, 1992).
[41] Warren, Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 9.

Influence", on the specialized scope for the Disney genre, were the primary databases. Also, Michael Sorkin, (1992) *"Variations on a Theme Park: The New American City and the End of Public Space"* was of benefit.

Theses like Warren (1993), *"The City as a Theme Park and Theme Park as a City"* was beneficial on the urban, political, postmodern, and consumerist issues about theme parks while Mitrasinovic (1998), *"Theme Parks"* was a primary source. However, when the different choice of orders that classify types of theme parks is considered, it can be said that it illustrates the true interdisciplinary and rich nature of themed environments that are sophisticated and complex.

Meanwhile, in Turkey,[42] Deniz (2002) made an introduction of the concepts with international examples linked to a wide categorization map.[43] She emphasizes the importance of theme parks in the local economy, makes suggestions on how a theme park should be planned and codes of design using a local landscape architecture bibliography and some key books at its time which resulted in a rich and integrated thesis compared to the theses that later referenced it. Followingly Aktaş, (2003) focuses on amusement spaces in Europe, laying an unnecessary stress upon the terminology of the terms: leisure and recreation than of its valuable second part: circulation analyses of popular theme parks.[44] Akyıldız, (2003) who also studied at that time, elaborately discusses the linguistic and semiotic attributions of the communicative themed spaces.[45] Dalkılıç, (2007) who aims at landscape architects, collected literature on the historical development stages of theme parks.[46] Topaloğlu S., (2007) examines Harikalar Diyarı Urban Park as a Theme Park, which constitutes only piecemeal themed features. As a natural result of indicating only Turkish Literature since there are not many, she misstated the notion of the theme park by its

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[42] These theses were taken in the spectrum of this research to trace and demonstrate the situation of the discussion in Turkey in chronologic order.

[43] Gönül Deniz, "Temalı Park ve Bahçelerin Planlama-Tasarım İlkeleri," (Yüksek lisans tezi, Ankara Üniversitesi, 2002)

[44] Engin Aktaş, "Avrupa'daki Eğlence Parklarında Mekanların Biçimlenişi ve Sirkülasyon İlişkileri Üzerine Bir Araştırma," (Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi, 2003).

[45] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları."

[46] Emre Dalkılıç. "Eğlence Parklarının Tarihsel Gelişimi Ve Planlama Kriterleri," (Master Tezi, Ankara Üniversitesi, 2007).

closer proximity of a municipal urban park.[47] Yurttaş (2010) worked on how to theme a space in interior architectural properties with many categories and examples.[48] Karasakaloğlu (2011) investigates consumption and entertainment spaces which are considered as non-places as the new spatial forms of wayfinding behaviors in themed hotels.[49] Topaloğlu H. (2013) similarly worked on the spatial organization of themed hotels and theming in interior architecture.[50] Sazan (2014) researches on English Pubs in Ankara as representational features in themed environments[51] and finally, Altın (2015) brings up the previously unstudied type of space, themed housing projects. He evaluates the term theme from the beginning and collects user and designer data on the delivery of a theme in concept projects like Ege Boyu, Via Port Venezia and Altın Oran.[52]

1.5. STRUCTURE OF THE THESIS

The body of this thesis has got five chapters as the first being the Introduction above. The second chapter aims to showcase themed environments in different concepts. The definitions of theme, concept and other related terminology, starting from theme usage in architecture, are then given. Later it introduces the benefits of theming by social, economic, consumerist and cognitive perspectives and the reasons man has formed the act of theming in time. Postmodern foundations are also discussed followed by a brief classification of sources and strategies of theming by different

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[47] Serpil Topaloğlu, "Ankara Harikalar Diyarı Kent Parkı'nın Tema Park Kavramı Kapsamında İrdelenmesi" (Yüksek lisans tezi, Zonguldak Karaelmas Üniversitesi, 2007).
[48] Neşe Başak Yurttaş, "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi" (Yükseklisans Tezi, Mimar Sinan Üniversitesi, 2010).
[49] Duygu Karasakallıoğlu "Bir Yok-Mekan Olarak Temali Otellerde Yön-Bulma Ve Kaybolma Algilarinin İncelenmesi: Antalya-Kundu Bölgesi Otel Örnekleri" (Yüksek lisans tezi, Dokuz Eylül Üniversitesi, 2011)
[50] Hüseyin Topaloğlu, "İç Mekan Tasarımındada Tema Kavramive Temalı Otellerin Mekan Organizasyonu Bakımından İncelenmesi," (Yüksek lisans tezi, Haliç Üniversitesi, 2013)
[51] Gizem Sazan "Cultural Representatıons in Themed Environments: The Case of English Pub in Ankara." (Master's thesis, Ihsan Dogramacı Bilkent University, 2014).
[52] Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri."

physical aspects of cognitive and perceptual space are given to produce the agenda for a right theme planning in general. As the last of this section, diverse themed spaces other than parks are introduced by examples on each.

After the necessary conceptual preparation, the third chapter called "Theme Parks" includes definitions, historical formation of themed spaces and the nominative categorization of theme parks of this thesis in light of the prior categorizations. The ancestors of themed spaces open up about the non-linear formation of theme parks starting from Pleasure Gardens to World Fairs, Amusement Parks to Theme Parks and the huge impact Walt Disney Theme Parks made on the genre to complete narrating previous stages of the contemporary theme park. Aiming to demonstrate each category by examples, themed spaces divide into two on their possible semi-educative purposes since theme parks conjoin education with entertainment for people in every age to deliver narratives of past, present and future in an incredible technology and visual Show. These narratives can have educational purposes via a didactic vocation as well as controversial and absurd themes just to collect interest and advertisement. These educative parks consist of living shows and customs of heritage protection cites. Theme parks without a didactic voice offer two branches whether physical or cognitive, physical being aquaparks, amusement parks and cognitive being narrated through the parallel universe line or the usual line of consisting landscapes that belong to our past or (imagined) future.

The fourth chapter, which is spared for the case study of Ankapark, starts with the role the subject has in Turkish amusement space and in the urban context of Ankara. The theming data will be presented and synchronically evaluated through the theoretical framework above.

Finally, in the fifth chapter, Conclusion, the level of Turkish themed space through Ankapark will be discussed with criticism and suggestions for new theme parks.

CHAPTER 2

THEME AND ARCHITECTURE

2.1. DEFINITION OF "THEME"

Theme is the essence to deliver, the central idea processed in all artworks, or the feeling that occurs in the observer. In short, it is the "art of evoking instant moods".[53] Theme is mixed with "topic", which is the subject on which the idea is executed in script, speech or work. Topic refers to the tangible, external, evidential and objective while theme refers to the intangible, internal, mental and subjective. As a result, theme does not have an intellectual or artistic value by itself no matter how contentful it is.[54] Theme gains significance with the observer, context, form, and environment while being interpreted.

The painting "Scream" by Edward Munch (Figure 2.1) is best known for its reflecting pain and fear. A person screaming is the subject; however, in essence, loneliness, fear, sorrow, panic, and chaos are the emotions that the artwork connotes. Artistic perception of a work of art is confronted with personal and perceptional experiences, therefore there can be different deductions in different observers whether they coincide with the intended theme or not. [55]

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[53] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 13.
[54] Information on "theme" is generated through works of H. Topaloğlu, "İç Mekan Tasarımındada Tema Kavramive Temalı Otellerin Mekan Organizasyonu Bakımından İncelenmesi," 53; Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri," 5.
[55] See Yurttaş, "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi," 53 for perception of theme in artworks.
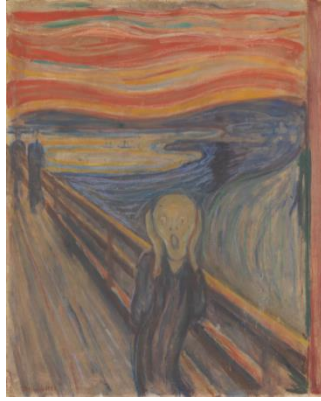
Figure 2.1: "Scream" by Edward Munch (1893) [56]

2.2. THEME IN ARCHITECTURE

The notion of "theme" in architecture is an abstract phenomenon as it is for other artistic fields. However, a theme is neither mandatory nor expected in the discipline of architecture.[57] It is the cognitive and associative form that occurs from the plastic form by the physical structure and symbolizes the semantic characteristic of space. On the other hand, "immersion" is a space whose architectural, material and performative approaches are wrapping its visitors.

Every space in human presence bears the case of a theme that provides a predominant conceptual purpose for that space. Every form in the material environment of human has multiple contexts of thematic significance, some established by its function referred to its material cues while some express added meanings and extend its narrative beyond functional fact. As Lukas (2016) exemplifies a bathroom that is achieving a theme even in a domestic environment as;

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[56] February, 2018:
http://nasjonalmuseet.no/en/collections_and_research/our_collections/edvard_munch_in_the_national_museum/The+Scream%2C+1893.b7C_wljU1a.ips

[57] Deduction made by Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri," 1.

"Space is imbued with the meanings of the owner or user who establishes the new context in the space through forms of personal markers like the travel photograph." [58]

Theme in architecture forms artificial environments on specific subjects like history, cultures and all narratives and situations people can imagine. Using theming in architecture is a choice, which improves the remembrance for intended purposes like advertising or a sale since it is the architecture of speed-reading. However, adding thematic components do not bring out a masterpiece out of a building.[59]

Themed spaces, as cross-promotional products, have become useful tools for manipulating and impressing masses with key symbols of consumable architectural structures. Theming is grounding the visitor with identifiable benchmarks of a shared culture, and in the contemporary world, this shared culture is not ethnic, religious, or tribal but it is rather technological.[60] Designs have benefited from theming strategies to reach attention and the World seemingly has turned towards the consumable spaces since spaces have transformed in response to the changing social structure. In the process of architectural design, the designer can create a theme in the direction of sales strategies, outshining, avoiding monotony, capitalism and popular cultural attraction. As Lukas (2008) puts it in other words, "Theming is an approach to entertainment and consumerism that utilizes multiple representational modes."[61]

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[58] Scott A. Lukas, *A Reader in Themed and Immersive Spaces*, (Pittsburg: ETC Press, 2016), 3.
[59] Yurttaş, "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi," 55.
[60] Margaret King, J., and J. G. O'Boyle, "The Theme Park: The Art of Time and Space." In *Disneyland and Culture: Essays on The Parks and Their Influence*. Edited by Kathy Merlock Jackson and Mark I. West, 5-18. (Jefferson, North Carolina: McFarland Press, 2011),17.
[61] Lukas, *Theme Park,* 107.

2.3. AETIOLOGY TO CONSULT THEMING IN SPATIAL ORGANISATIONS

Eisner, emphasizes that architecture, which is risky as other arts, should be intellectually assertive to be decent.[62] Today, it can be said that designers, brands or firms seek for new ways of communication to differentiate themselves, for their preference in the market, benefit both the attraction of the "new" and catch up the era. In fact, the differentiation in the daily life of the users is projected to the spaces surrounding them and result in new demands. Changing lifestyles have necessitated new organizations and new functions. "As societies change, themed and immersive spaces have an opportunity - some would say a responsibility - to reflect such change in their spaces."[63]

In the past, theme parks were criticized for excluding certain aspects of politics, violence, sexuality and social issues. For instance, Terra Mitica, a Spanish theme park, represents ancient Greek culture with myths and sports while omitting slavery.[64] However, as design methods and guest demands continue to evolve by their desires of different attractions and experiences like the new unexplored and even dangerous worlds, themed and immersive spaces have one of the kind chances to push the points of confinement.[65] New contexts, themes, and topics with experimental approaches are not only started to be considered by designers to meet the desire of the unexpected but also illuminates significant dimensions of the cultural landscape as a virtual laboratory of popular culture. Themed and immersive spaces have an opportunity to exercise controversial topics with a shift to diverse and new perspectives to culture, history, and society. Contemporary themed spaces

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[62] Reported by Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları", 217.

[63] Scott A. Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces." *Attractions Management* 20.4, (2015), 65.

[64] Politics of theming is discussed in Filippo Carlà and Freitag Florian, "Ancient Greek culture and myth in the Terra Mítica theme park." *Classical Receptions Journal* 7.2, (2014), 242-259 With many other examples.

[65] Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces," 55 for his emphasize on opportunities of theming to rework subjects on the fringe.

became more and more inclusive to speak to the diverse needs of guests regarding their experiences and life interests. "The values of multiculturalism, for example, have begun to play a greater role in many contemporary leisure spaces."[66]

Theming is a strong tool, which not only promotes brands but also renders spaces comforting. According to Treib (2002, p. 232) we can call themed spaces exotic, phony, escapist or bizarre.

> But we cannot dismiss the power of the image and the power of a themed environment to provide a comforting barrier between everything we think is wrong with the world right now, and everything we think was right with the world back then—wherever in the world that "then" might happen to have been.[67]

The effects often burst guests into tears and emphasize unique ways in with a combination of architecture, interior design, dramatic illustration and performative power to an inwardly directed sentiment. [68]

Contemporary spaces use themed architecture and perspective to provide the customer with a sense of place. With the help of micro-theming, that was initiated after the Disneyland stream, the smallest details, like fire hydrants to smoking manhole covers, that might be noticed by a patron in the most obscure and unexpected places are redesigned to create comfort zones with the brand. As an example, Starbucks uses the idea of the social site of third place between home and the workplace. However, with the act of brand, places lose their sense of distinction, like sanitized spaces of Disneyland as everyone's childhood street; it looks like our favorite local cafe.[69]

These immersive spaces have been an all-embracing concern of consumer spaces all around the World. Casinos, theme parks, lifestyle stores, and museums have looked

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[66] Ibid., 54.
[67] Marc Treib, "Theme Park, Themed Living: The Case of Huis Ten Bosch (Japan)" In *Theme Park Landscapes: Antecedents and Variations,* Edited by Terence Young and Robert Riley (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002): 213-234.
[68] Ibid, 165.
[69] Lukas, *Theme Park,* 152.

to immersion for both soft-selling their goods and teaching commonalities.[70] For instance, the entertainment opportunities and the pedagogical potentials of education may go adjacent to each other in as themed space.

When theme is used as an arranger instead of a restrictive concept, it provides chances to increase participation through involvement to specific place and community.[71] The economic value of theming also is an issue of the debate. Themed spaces are widely used for tourism benefits with great contributions to national economies as well as showcasing the traditional. They both create new attraction nodes and develop the tourism quality of their area. Immersive spaces have the opportunity to provide a didactic representation of history and heritage on which they are located as well as other cultures, a natural phenomenon or any partial history in a very short time. For instance, a miniature park can represent monumental structures, a Hard Rock Cafe in any place may represent information about the history of popular music while a theme park can deliver elaborate information about the world's past, present and future by combining entertainment and education with immersive multimedia tools aiming to an audience of every age. According to educationalists, learning by amusing is the easiest way to learn; therefore entertainment architecture can increase interest in learning.[72] Museums should be allowed to use much action and excitement to stir interest and active thinking. It is very likely that museums, which traditionally stressed austere forms of learning, adopt theming strategies to be better understood in the future.[73]

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[70]Lukas, *A Reader in Themed and Immersive Spaces*, 3.

[71]Carla I. Corbin. "The Old/New Theme Park: The American Agricultural Fair." In *Theme Park Landscapes: Antecedents and Variations,* Edited by Terence Young and Robert Riley (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002): 212 for her emphasis on increasing participation with theming strategies.

[72]Karal Ann. Marling, (ed). *Designing Disney's Theme Parks: The Architecture of Reassurance*. (Montreal: Canadian Center for Architecture, 1997).

[73] See Edward A. Chappell,"The Museum and the Joy Ride: Williamsburg Landscapes and the Specter of Theme Parks." In *Theme Park Landscapes: Antecedents and Variations*, Edited by Terence Young and Robert Riley (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002) and Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces,",64 for the discussion related to the beneficial displaying and educating features of theme parks for museums.

Pedagogic voice of themed spaces also points out to our need for historical fantasy with a playful approach to history. Indifferent to linear chronology, medieval, renaissance, and recent are amalgamated to an embraceable past and people appreciate it since it is for their sake that the past is being refabricated. Sceptism in narrating history in theme parks as pioneers of themed spaces is not mordant but happily fascinating to visitors who "enjoy being fed a bunch of codswallop." [74]

2.4. CONSUMERIST, POSTMODERN AND POPULAR CULTURAL FOUNDATIONS OF THEMED SPACES

Themed architecture, having its roots in the consumer society, constantly adapts, revives and reinvents itself and uses space for competitive and growth purposes commenced by postmodern consumerist communities.[75] It can be derived from Warren (1993, p. 176), although she spoke of Disneyland theme park, themed space and postmodern architecture can be seen as frivolous cousins. "Like Disney, architects working in the postmodern vein exhibit a playful borrowing of other historical styles ... and wish to introduce a good dose of levity into every day."[76]

It is deducible that the leisure spaces in time, being prone to attendance, commercialism and entertainment have influenced postmodern architecture. Amusement architecture played part in the formation of an architecture that amuses. According to West (2011) postmodern architecture in the mid-1970s was foreshadowed by children's architecture of the themed spaces of Disney which developed in 1950s and 1960s. Both made use of illogical designs, bold colors, and

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[74] Emphasis made in David Lowenthal, "The Past as a Theme Park." In *Theme Park Landscapes: Antecedents and Variations,* Edited by Terence Young and Robert Riley, (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002): 11-23.
[75] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları." 16.
[76] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 178.

ornate facades.[77] Some defining characteristics of children's architecture are, being associated with children's stories in some way, being designed to be looked at or played in instead of having any practical function, following non-standard rules of proportion, and being in bright colors with ornaments. This growing entertainment architecture would reflect more than a single period or a discipline.[78]

Postmodernism, as the criticism of perfection, noncontradiction, and clarity of modernism, occurred in the late 20th century in linguistics, philosophy, literature, and arts, after the antagonisms towards modern architecture and modernism in the 1960s. While modern concentrated on principles to a universal design by the late cognitive approaches on induction, experimental philosophy and congested in an abstract geometry, postmodern switched back to pre-modern to validate the historical and suggested local against universal. Cultural and the conventional are raised instead of modern notions that denied preexisting nature, culture, and tradition. Postmodernism along with its internal contradictions has a nostalgic approach to past and its values. Core features of postmodern art are, hybrid modes promoting eclectism and blending of codes, parody, irony and a hypothesis that demotes originality of artist and art can only consist repetition.[79]

The heterogeneous nature of postmodernism led post-industrial society of the 60s to shift from production paradigm to information paradigm, therefore necessitating quick and striking communication in productions, spaces, and designs.[80] As a result, it can be said that architectural production is reduced to an instant apprehension of a billboard. Neither the observer has time for a detailed examination, nor does the

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[77] The characteristics of children's architecture are introduced in Mark I West, "Disney's Role in the Creation of Children's Architecture". In *Disneyland and Culture: Essays on Parks and Their Influence* edited by Jackson K. M.; West M. I. (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2011), 53.

[78] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change", 185 completes pointing out the similarities of entertainment architecture and children architecture.

[79] Mike Featherstone, *Postmodernizm ve Tüketim Kültürü*. (İstanbul: Ayrinti Yayinlari, 1996), 28.

[80] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 23.

product have a more comprehensive assertion than the billboard has.[81] This direct consumerist culture does not allow a distance and consists of multi-coded, multi-colored diversities. However, the misunderstandings of this holistic inclusivity of all possible iconography and ornament were seen legitimate. When history is a popular value and principle is the unprincipled, postmodern spaces become repertoire of symbols.[82]

According to Zeka, a comfort, in which ordinary, complex and kitsch do not hesitate and are accepted as aesthetic values.[83] Venturi (1991) suggests that architecture should be freed of modern simplicity and attain richness like the discipline of literature. He postulates that the contradiction of the diversities in social life cannot be excluded in architecture.[84] The contradictions brought by postmodernism, in which oppositions were included while holistic claims were abandoned, sprung as elements of creativity.[85] Similarly themed spaces, being postmodern, brings opposite values and conflicts together in one place, representing them as a normal coupling.[86]

According to Venturi, overlaying ideas enrich meaning; the ideal is the inclusive and challenging totality instead of easy and disclusive totality. There are samplings of styles in a collage without any former planning. Figurative parts, typologic references or an architectural indicator built on connotations is expected to provide a variety of reading with multi-layered meanings and synonyms.[87]

Themed spaces and most theme parks benefit the multi-vocal properties of the postmodern architecture by all-inclusivity for various styles and entertainments in a confined space for leisure purposes. They are designed as a "realm of limitless

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[81] Uğur Tanyeli "Zihinsel Yapımız Ütopyaya Kapalı Mı?." *İstanbul Dergisi* (1993), xxxiv. made the complementation.

[82] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 44.

[83] Necmi Zeka, "Yolları çatallanan Bahçe, Aynalı Gökdelenler, Dil Oyunları ve Robespierre", Trans. Gülengül Naliş,(İstanbul: Kıyı Yayınları, 1994), 7-30.

[84] Robert Venturi,. *Complexity and Contradiction in Architecture.* (New York: Museum of Modern Art, 2011).

[85] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 43.

[86] Terrence Young, "Grounding the Myth". In *Theme Park Landscapes Antecedents and Variations.* Washington D.C.: Dumbarton Oaks Research Library and Collection, 2002), 5.

[87] See Venturi, *Complexity and Contradiction in Architecture,* for in depth explanation on post-modernist approach.

possibilities to satisfy every desire" or speaking of Disneyland: "you can have it all at once: Tomorrowland and Frontierland merged and inseparable"[88] Ironically, modernist tendencies can also coexist in postmodernist spaces like the themed space of Tomorrowland in Disneyland.

This approach in leisure is coherent to the idea of Gesamtkunstwerk, "the total, integrated and complete artwork, a design philosophy focused on Maximalism"[89] which is defined as "a new complex and eclectic modernity".[90] This suggests that maximalism is a methodology of comprehensiveness or of incentive in complex variety, wandering from the Modernist ethos of essentialism and transcendental purity.[91] When applied to a theme park, the idea of absolute consumer space is a construction that suggests that all things can be in one place.[92]

Las Vegas in America with an eye-catching eclectism is an urban postmodern example of the juxtaposition of local and global. It evokes the feeling of being in nowhere and everywhere at the same time by creating its own locality. This feature is formed by borrowing symbolic architectural artifacts from all around the World with dissolving geographic borders.[93]

Contemporary themed spaces are often disconnected from context, as simply global spaces constructing their own space. The collision of spatial barriers does not undervalue the space, in fact, paradoxically a sensitivity and an emphasize towards local features can be observed. Simulations and indicators produce the locality of the new consumer spaces with a global functioning. As a result, tourism sector benefited the most of it. Resorts and hotels represent easy spaces with simulations of local forms and indicators of the location.

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[88] See Lowenthal, "The Past as a Theme Park,"12. for his emphasize on jumbling various periods in a specific place in theme parks.
[89] See Lukas, *Theme Park*, 51. for his connecting the philosophy of Maximalism to themed spaces.
[90] Definition by Patrick Templeton, "Defining Maximalism: Understanding Minimalism." (Master's thesis, University of Arkansas, 2013), 10.
[91] Ibid.
[92] Lukas, *Theme Park,* 225.
[93] Creating locality is described in H. Yırtıcı, *Tüketimin Mekansal Örgütlenmesinin İdeolojisi, Mimarlık ve Tüketim*. (İstanbul: Boyut Yayın Grubu, 2002).

However in these leisure spaces, local or historical sensitivity is reduced to finding marketable meanings in a locale and the result is, often nothing more than a cheap imitation. As a sort of Pandora's Box of consumerism, theme parks as textual and discursive objects are subjects of multiple rewritings and revisions, as a part of popular culture.[94] Anderton (1988) even comments that as Disney taught architects to prompt thousands of even cheaper imitations of an already cheap imitation.[95]

Within these consumerist formations, space acts as a tool to produce new lifestyles. Concomitantly, new spatial diversifications as chain resorts, culture centers, amusement arcades, which include service consumption along with commodity consumption, occur.[96] Educational spaces like museums developed articulated spaces like cinemas, cafes, and restaurants within them, which became ideal spaces for mass production and mass consumption. At this point, contemporary spaces, regardless of their different functions as dining or dwelling became unified, as they were themed.[97] These unified and globalized spaces were useful tools for employers who understood the necessity to turn their face to the production of a society with the desire of consumption along with production. The consumer society seeks a response to their needs in the consumption goods instead of the integrity of their lives.[98] The South China Mall in Dongguan advertises itself as "shopping is no longer a nuisance, but an enjoyment of life."[99] Merchandise is secondary to the experience of being in the megamall; similarly, lifestyle stores like Niketown establish an identity other than the love of the brand.[100] Therefore the owned and consumed substance is never the object itself but the idea of it, which is transcendental, and imagery.

[94]Lukas, *Theme Park*, 208.

[95]Frances Anderton, "The World According to Disney," *Architectural Review*, (1988), 90.

[96] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 199.

[97] See Secil, Yilmaz, and V. Safak Uysal. "MiniaTurk: Culture; History; and Memory in Turkey in Post-1980s." *NaMu; Making National Museums Program; Setting the Frames; 26-28 February; Norrköping; Sweden*. No. 22. (Linköping University Electronic Press, 2007), 119 about the emphasis of consumption of services.

[98] See Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 16. for the exchange between consumption goods and life integrity.

[99] Lukas, *Theme Park*, 189 reported the formerly active website.

[100] See Lukas, *Theme Park*, 185 for other examples about branded spaces and Joseph B. Pine, and James H. Gilmore. *Welcome to the Experience Economy*. (Boston, Mass: Harvard Business Review Press, 1998).

Consumerism can be described as a popular culture, which is produced by the desires, fantasies, identities, and communications other than an economic activity. In this regard, consumption is a global and consistent system of indicators organized by codes and rules describing a new social culture. According to Jameson (1990) culture is a core substance of consumer society and no society is this dependent on images and indicators.[101]

Popular culture approach, even though being criticized as an entertaining myth as fully as mass culture, condenses highbrow, lowbrow, middlebrow, folk culture and mass-mediated culture together. It rejects that masses have been unwittingly manipulated and instead advocates a truthful picture that people consume popular culture willingly because it reflects their values. It accepts an assumed common culture shared by producers and consumers. Popular culture is not about consumption, it is about the circulation of meanings.[102] It can provide statements about social needs and the best ways to answer them, yet never reveal how truly serious its suggestions are. Popular culture consumes indicators and images on a symbolic level where experiences and pleasures can also be consumed. Leisure spaces, which fulfill these expectations, stand out and also waft high cultural spaces like museums and galleries to a more all-inviting renewal.[103]

Turning face towards mass consumption, postmodern lifestyle and cultural imagination, had results in society that gravitated towards consumerist entertainment regions, sought for fashion and the displaying of identity.
This batch of late capitalism imageries and popular culture produces infinite layers of simulations that play with each other. It results in a decrease in the sensation of palpable reality, which is called "hyper-reality" based on Baudrillard who also defines hyper-reality as, "the generation of models of a real without origin or

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[101] Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*. (London: Verso, 1990), 88.
[102] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 74.
[103] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 32.

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reality".[104] Just like a Television, hyper-spaces have a tendency to reduce the complexity of the World to a series of images.[105]

According to Marin (1984), themed space of Disney is where images become reality and reality becomes an image and the consumer, with a loss of consciousness, is left sensing that only his/her will to consume is real.[106] In themed spaces, like one of Disney Worlds or Colonial Williamsburg, where the essential aim of making money is effectively camouflaged by the company behind the humane goal of catering to our dreams.[107] Supportively as Eco suggests that in these environments "a commercial agenda is shrouded in nostalgia, making the act of purchasing feel like playing."[108]

> Of course, the performance of architecture, like all performance, is based on a definitive crime against reality: certain symbolic features some lifted from actual places and some imagined, become the representations used in performative architecture.[109]

In a World where everything can be represented, thematized, and become a tourist object, shopping is an experience as it is for the themed space visitor who long to collect the connotations of distant exotic places in designed spaces worth seeing.[110] Coherently speaking of Disney, "Company-especially at its theme parks - produces, packages, and sells experiences and memories as commodities".[111] This is the result of the last shift from selling services to experiences, since selling experiences is the fourth step of developing economies which came through agrarian, industrial and service economy.

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[104] Jean Baudrillard, Simulacra and Simulation. Trans. Sheila Faria Glaser. (Ann Arbor: University of Michigan Press, 1995).

[105] David Harvey, *The Condition of Postmodernity*, (Cambridge, Mass: Blackwell, 1989), 300.

[106] Louis Marin, *Utopics: The Semiological Play of Textual Spaces*. (Amherst, NY: Humanity Books, 1984), 240.

[107] Edward. Harwood, "Rhetoric, Authenticity, and Reception: The Eighteenth-Century Landscape Garden, the Modern Theme Park, and Their Audiences." *Theme Park Landscapes: Antecedents and Variationsi* (Washington D. C.: Dumbarton Oaks Research Library and Collection ,2002): 53-56.

[108] Reported by Detweiler, "Hyperurbanity: Idealism, New Urbanism and The Politics of Hyperreality in The Town of Celebration Florida," 154.

[109] Lukas, *Theme Park*, 139.

[110] See Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 39 about the popularity of conceptual travel.

[111] Stephen Fjellman, M, *Vinyl Leaves: Walt Disney World and America*, (Colorado: Westview Press, 1992), 11.

According to Basa, (2016) about Samsun as an important place which staged a breakpoint in the Republican history of Turkey, two advantages of consumption of historical symbols can also be beneficial: their economic and socio-cultural virtues, in addition to the cultivation of civic pride.[112] However, it should also be pointed out, as a common criticism on themed architecture that over-commercialization of tourist attractions can cause loss of authenticity of local values and culture too.

Brands, which are first burned into a thing then figuratively burned to consciousness, are civilizing forms that evolved with leisure spaces almost naturally. They became distinctive with their symbolic displays, one way being spectacular architecture.[113] The iconic association between the brand and the thing being depicted begins with world fairs where "the prestige game is won by the country that best tells what it does, independently of what it actually does" [114]

Theme park form, as an American invention, does not seem to fill a need in other cultures to showcase their values but is used as a vehicle for conveying American ideals. Theme parks, like other themed spaces, are postmodern; while constituting a fiction of limitless possibilities existing together, answers to the thing holding them together as the popular culture. This discourse is also coherent to the American identity, which is based on a shared recognition of the popular culture of images, TV shows, brands and celebrities instead of a shared history. Supportively according to King (2002, p. 9) "If America has a successful temple of culture in this country... it is the theme park rather than the museum or library." Coherently he states that, Americans, as a country of individuals, chose to accept their variations in preference to their similarities and paradoxically, the belief that each one of them does not share the same belief is the first belief that all Americans share. Popular culture lifestyle

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[112] İnci Basa, "Producing Representational Spaces for the Republican Memory in Samsun, Turkey." *Turkish Historical Review* 7.1 (2016), 4.

[113] See Lukas, *Theme Park*, 163 for the connection of brand to architecture.

[114] Umberto Eco. "A theory of expositions." *Travels in Hyperreality essays*. (San Diego: Harcourt Brace Jovanovich, 1986), 296.

has always targeted at the resolution of the dichotomy among the wishes of the individual and those of community.[115]

2.5. EXPRESSIVE FORMATION OF THEMED SPACES

Every object in nature has a form, a characteristic, and a meaning that humans connote with a symbolic meaning. Symbols are important in recognizing natural and artificial environments that are perceived as complicated transcendences of meanings. Humans use social codes to explain a visual presence in their environments; these codes are developed by humans through the history of the relationship between men and form. In any space, which is a complicated happening with multiple observations, impression, and expression; eyesight is 60%, hearing is 30% and tactile is 10% of the total sense of space for those who are not disabled.[116]

An object loses its concrete practical aspect to be conveyed to the territory of mental practices, therefore "behind every real object, there is a dream object."[117] What carries the dream object is the indicator which can be any communication mediator to recall the object though not being that. However, the observer should learn how to read it in order to correctly collect the idea that indicator has.[118] These images and concepts are formed within the lifestyle of sociocultural groups whose own characteristics in art, culture, language, and design habits produce and consume its own repertoire. For instance, a person, who knows sitting on a chair from his/her cultural background, identifies the chair by solving the form codes when he/she meets a different chair.[119]

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[115] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 11 for her deductions that connect American Culture to popular culture.

[116] See Akyıldız, "Mekanın İletişim Yeteneği Açısından Te matik Tasarım Yaklaşımları," for her emphasis on visual perception in comparison to other senses.

[117] Jean Baudrillard, *The system of objects*, (London: Verso, 1996), 117.

[118] Fatma Erkman, *Göstergebilime Giriş*, (İstanbul: Alan yayıncılık, 1987).

[119] The example of chair was given in Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 105.

Perception is the process of organizing and interpreting sensory data and giving meaning to images and events in our world. Lang (1974) mentions that perception has two processes. Sensory process; and the mental process we have interpreted through our senses, and the environmental information we can or cannot recognize is the process that we conceptualize based on experience and that we create in our minds.[120] The first encounter with space is the sensory process. The stimuli and physiological data from the components of the space are readily apparent when we enter a short spatial experience. The mental process is that the users keep the features and memory of the place and the place in the mind. At this stage, the effect created in our mind determines the image of the place.[121] Every developed nation has its symbolic landscapes that are part of the iconography of the set of collective ideas and memories that bind them together.[122] However, in the contemporary world, it can be said that there is a mental inventory of cultural archetypes on a national level and increasingly global scale. "One reason we see certain topics predominant in themed and immersive spaces is their archetypal quality."[123] Accordingly, themed spaces embrace the visitor with familiarity with this collective cultural memory.

The process of design is a purposeful action involved with decision-making, that produces new forms to the formal vocabulary of the society while choosing from it.[124] A designed space executes a communication with specific meanings and forms. According to Rappoport, (1977) an individual and space, which constitutes clues from cultures for wordless communication, form a mutual system by communication and the interaction is based on perception, cognition, evaluation, and behavior.[125] Aesthetic experience and cultural knowledge are basically linguistic and commentary

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[120] Jon Lang,. "Theories of perception and formal design." *Designing for human Behaviour: Architecture and the Behavioural Sciences, (Pennsylvania: Dowden, Hutchinson and Ross* , 1974): 98-110.

[121] Yurttaş, "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi," 28.

[122] Donald W.Meinig, "Symbolic Landscapes: Some Idealizations of American Communities," The Interpretation of Ordinary Landscapes (New York: Oxford University Press, 1979), 164.

[123] Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces," 50.

[124] Bruce Archer, *Systematic Method for Designers* (London: H.M. Stationery Office, 1965).

[125] Amos Rapoport, *Human aspects of Urban Form*. Vol. 3. (Oxford: Pergamon, 1977).

processes. Interpretation of the meanings and expectations of the art objects including the urban architectural space and the interpretations made in the process of being questioned are the methods of communication that enable the society to perceive itself.[126]

By reinforcing the core values of their own culture, themed spaces share the desired outcome with museums, which are mandated to decode culture through their high material culture collections of artifacts. But they often have to explain what is on display, while themed spaces believe the implicit power of the artifact in its fullest effect and let it explain itself without words. Disney avoids any authenticity claims, which are for museums since he is interested in the attachment of the idea to the thing. The forts, castles and other familiar and exotic environments are simulations and symbols, not scientific or historical models.[127] Theming use carrier symbols, which reduces time and strain to interpretive processing, to bombard visitors with multiple complementary symbols that call a full range of senses of vision, hearing, touch, and even smell and taste. They ease the mental chaos of interpretive process rather present a series of interrelated areas to contribute a subplot to an overall narrative.[128] The cognitive echo of our memory, which constitutes the eidetic imagery[129] and iconography of other eras and places, organized and codified in our commemorations, has a central role as we bring them to themed space. However, most bring mediated memories of popular sources and eclectic images of advertising to fill in the blanks of this coded text in images and icons that are easily delivered to any age and across culture.[130]

Benjamin and Berger observed how images become ephemeral, worthless, and surround us in the same way language immerse us since art, as a communication and indicator system in prehistoric communities, became an individual pleasure in

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[126] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları," 87.
[127] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 10.
[128] King & O'Boyle, "The Theme Park: The Art of Time and Space," 15.
[129] An eidetic image is a kind of an intense mental image, not essentially resultant of an actual external occasion or remembrance.
[130] Ibid., 12.

modern societies since Renaissance sculptures and paintings.[131] Themed spaces of the Magic Kingdom or Universal Studios, that bombard the guests with sensual input, do not deal in art, but instead in images. As a master of comunicator in image and symbol, Disney made the intangible concrete in a form that can be experienced directly.[132] Themed spaces can bind mass-produced images of visual sceneries, sounds, and stories.

The new perspectives of entertainment and mass media introduced new-fangled languages of communication and new methods of grasping reality to provide unique ways of life. Themed spaces are symbolic communications of iconography, harmonics, texture, lighting, sound, and color to create an effect more real than the real.[133]

Accordingly, themed spaces, withhold to popular culture, evolved extensively by providing incredibly detailed recreations of places by the help of microtoming, they expanded not only to public space but also to a mental space in which they achieved mental images of themselves that can be variously read.[134] Although they had unintended democratic or political consequences, they aimed to affect people in their inner cores. "The antecedents of theme parks are not to be found in mundane landscapes; rather, they lie in wishful and willful geographies of the mind."[135] As a result, themed space proliferates to a cognitive state since visitors welcome emblematic signals that awake memorable responses in visitors' real world.

> People crave for the symbols of the English past and present so much that the only solution to the longing and nostalgia that they feel is to create landscapes that allow the good life to be maintained in materiality (the theme park) and played out in textuality (the mind of the visitor).[136]

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[131] Walter Benjamin, "Art in the Age of Mechanical Reproduction," *Illuminations* (New York: Schocken Books, 1969), 217–52; John Berger, Sven Blomberg, Chris Fox, et al., *Ways of Seeing*, reprint ed. (Middlesex, UK: Penguin and BBC, 1985), 32.

[132] King & O'Boyle, "The Theme Park: The Art of Time and Space," 225.

[133] Deduced from expressions of Clavé, *The Global Theme Park Industry*, 6; King & O'Boyle, "The Theme Park: The Art of Time and Space," 12; Lukas, *Theme Park,* 229.

[134] See Lukas, *Theme Park*, 197 for the expansion of mental space.

[135] Lowenthal, "The Past as a Theme Park, 13.

[136] Ibid., 215.

This proliferation often calls for nostalgia to capture the attention of consumers in varied multimedia forms and visual or iconographic strategies. Diverse intentions, nostalgia being one above, are conveyed through the experience of immersion that is completed by various approaches that will be given in the next section.

2.6. SOURCE MATERIALS FOR THEMED SPACES

As discussed above, themed spaces select various topics to immerse visitors as well as impress and hold the attraction. The source materials constitute many consumer spaces in our world. Table of Lukas (2016) and similar categorizations of theses like Yurttaş (2010) and Altın (2015) were used to form an approach to sort source materials of themed spaces. Source materials are wide as the table 2.1 illustrates. Any space may draw on varieties of different source materials; however, the following section includes most common inspirational venues like; geography, art style, culture, and trope.[137]

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[137] These headings are highlighted with grey filling in Table 2.1

Table 2.1: Source Materials for Theming and Immersion[138]

Source	Example
Nature/Geography	Glaciers (Ice Hotel, Scandinavia)
Culture	Polynesian culture (Any Tiki bar)
Place	A Famous city (Paris in Paris Las Vegas)
Time, Period, Epoch	Ancient Egypt (Luxor Las Vegas Resort)
Person (Biography)	A celebrity singer, Dolly Parton (Dollywood)
Brand	A revered automobile Brand (BMW Welt)
Art Form	Mondrian (KRJZ Residence, Seatle)
Trope, Concept	Time (Coffeemin, Singapore)

2.6.1. Geography Effect as a Source Material to Create Themed Spaces

It can be deduced that natural physical properties of some places can perform themed spaces with a geography effect. The environment, physical conditions, climate, spatial components, materials and textures of certain geography can have a themed effect. Ice Hotels in Scandinavia are ice and snow themed leisure examples which are rebuilt in ice every October for their reopening in December. (Figure 2.2) The hotel benefits the climate and geographical conditions of Scandinavia which are endemic since these hotels can only exist in the same climate conditions.[139]

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[138] Table 2.1 is inspired from Lukas, *A Reader in Themed and Immersive Spaces*, 7.
[139] Yurttaş, "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi,"82.

2.6.2. Art Style as a Source Material to Create Themed Spaces

As discussed above, in 2.4. "Consumerist, Postmodern and Popular Cultural Foundations of Themed Spaces", a matter of style and usage of different predated art movements in contemporary designs have been benefited in themed designs for symbolic and representational intentions. Socio-cultural changes in the process of industrialization have effects on art and design. Even though designers always look for the new and the interesting, they are subsequently resort to previous art or design movements since resurrecting the distant can also be attractive. Recoursed architectural period, art movement, an artist or even an artwork can be operated in various architectural elements in space to create a theme. For instance, artistic works of Piet Mondrian has been influential to designers with geometric and colorful designs.[140] As a themed dwelling Project, KRJZ Residence in Seattle, Washington by Elemental Design and Architecture, stands for this common theme of "Mondrian Style" by both its interior and exterior design. (Figure 2.3)

Figure 2.2: Sorrisniva Igloo Hotel, Norway[141]

Figure 2.3: KRJZ Residence, Seattle USA[142]

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[140] The example is given in ibid., 73.

[141] Accessed on February 20, 2018, from https://d19lgisewk9l6l.cloudfront.net/wexas/www/images/largeimages/articles/top_five_ice_hotels/Sorrisniva.jpg

[142] Accessed on February 20, 2018, from https://design-milk.com/images/2012/08/Pb-KRJZ-4.jpg

2.6.3. Culture as a Source Material to Create Themed Spaces

Marx implies that culture is everything humans created in responding to all nature has created.[143] It is the complicated totality of information, belief, art, moral values and all other abilities and habits that humans achieved as a result of community life. Culture is not only the heritage of society that is transferred from antecedents to descendants by accumulation but also a characteristic of societies. Communities have their own way of life within their culture which is different from one society to another. Clothes, foods, music, visual arts and habits are some of the tangible cultural products.

Cultural theming is another method for theme designers by "paying attention to the minutest details in themed and immersive spaces."[144] Sushi restaurants for Japanese Culture, Italian Restaurants for Italian Culture and Hard Rock Cafes for American Culture are some examples. Colors, patterns, artworks, architectural elements can be used according to characteristics of a culture to distinguish a management from other competitors.[145]

2.6.4. Trope or Concept as a Source Material to Create Themed Spaces

A concept is a more profound and intangible origin to set up a theme, covering a broad spectrum of themes of choices. A popular narration, an individual, an object or movies are a few of these possibilities. For instance, space or science-fiction phenomenon are common themes for amusement spaces, while medical spaces like dentists can be themed for teeth. More intense examples also exist such as, "Eternity Restaurant" in Truskavets, Ukraine. (Figure 2.4) A 20 meters long and 6 meters

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[143] Bozkurt Güvenç, *İnsan ve Kültür*. (İstanbul: Remzi Kitapevi,1994), 98.
[144] Phrase is from Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces," 50.
[145] Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri," 18.

height coffin is the form of the restaurant with the prevailing themes of "death and infinity". The theme is also supported by the interesting menu including meals like "40 Days Salad" or "Meet Me At Heaven".

Even the most controversial themes like "death", "toilet", "hell" or "Nazis" , no matter how disturbing or odd they may be, are gravitated today. Even though they were invented in Coney Island freak shows after understanding the power of bringing the surreal and then were avoided after Disney Parks, not to risk alienating or offending potential customers, today this nuanced look with deep realism on culture, history, and imagination is considered as a beneficial new approach where desire for the unexpected is better met in extreme and experimental tourism. Because even when it seems contrary to whom they are, society finds value in it.[146]

Figure 2.4: Eternity Restaurant, Ukraine[147]

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[146]See Lukas, "Controversial Topics: Pushing the Limits in Themed & Immersive Spaces," 53 for his emphasize of meaning of themes to people independent from their identities.
[147] Accessed on February 20, 2018, from https://www.oddee.com/wp-content/uploads/_media/imgs/articles2/a96991_17.jpg

2.6.5. Other (Indirect) Sources to Create Themed Spaces

The selection of materials in architectural design has a great effect on the perception of tangible and abstract space. Dolce Gabbana Gold Restaurant in Milan, Italy is one of the most suitable themed spaces to exemplify symbolic delivery by the material, gold. Everything in the themed diner is in gold, gold-plated or gold-colored stainless steel to connote the power of luxury and Money.[148] (Figure 2.5)

On the other hand, Color is one of the most effective factors in spatial perception with its coexistence with light. Color, having a symbolic and psychologic value, can express the character of a space and feelings that are desired to awaken in the user. Black refers to severity while red recalls alarm, danger or nationalism when is found in flags.[149] Adam and Eve Hotel stands for its establishment on themes like Eden, male and female with the prevailing color white. Mirrors are also used to improve visual flow in addition to white usage to recall purity.

Figure 2.5: Interior of Dolce Gabbana Gold Restaurant
(Yurttaş, 2010)

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[148]Example of Dolce & Gabbana Gold Restaurant is given in "İç Mekan Tasariminda Tema Kavrami Ve Tematik Mekan Olgusunun Örnekler Üzerine Analizi,"64.
[149]Özkan Çapanoğlu, "İç Mekan Tasarımı Kuram ve Yönetimleri Işığında Günümüz Türk İç Mekan Tasarımcıları ve Tasarım Anlayışına Bir Yaklaşım." (Yüksek lisans tezi, Hacettepe Üniversitesi, 2007), 83.

2.7. CATEGORIZATION OF THEMED SPACES

Today there is a diffusion of themed and immersive spaces. In fact, in the future, a theme park may become increasingly indistinguishable from a museum or a cafe. The trope of theming has now influenced every kind of public space like malls, airports, offices, restaurants, hotels, college campuses, museums, and re-created historic spaces. There is barely a space remaining, including our own homes.[150] On the other hand, the Disneyification[151] aims to draw work near fun and everyday landscapes have evolved with themed and commercialized environments of leisure, consumption, work, and education which may one day become one.[152]

As seen in Table 2.2, contemporary themed spaces are illustrated in many venues around the world. With rare exceptions, such spaces have consumerist, popular and social foundations in their heart. While not all of them are examined in this chapter, a selective of themed spaces will be exemplified below, leaving the last form, "theme park" for the 3rd chapter. [153]

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[150] See King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 2 for proliferation of themed spaces to dwelling units.
[151] Disneyification is used for theming of various spaces.
[152] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 193.
[153] These analysed forms are highlighted with grey filling in Table 2.2

Table 2.2: Locations of Theming and Immersion (inspired from Lukas, 2016. p. 7)

Location	Example
Theme Park (in 3ʳᵈ Chapter)	Disneyland (Anaheim, CA)
Themed Restaurant/Café/Bar	Ginger Bar (Switzerland)
Lifestyle Store	Niketown
Brand Space	KidZanias
Cruise Ship	Oasis of the Seas Central Park(Royal Caribbean)
Casino	The Venetian (Las Vegas, NV)
Museum/Interpretive Center	The Mind Museum (Philippines)
Home	An Egyptian Themed Bedroom
Immersive Performance Space	Circus of the Sun
Virtual Space	Second Life (Game)
Hotel	WOW Topkapı Palace (Antalya, Turkey)

2.7.1. Themed Restaurant/Café/Bar

Eating habits of society have changed in response to the tempo of capital cities and urban development. As a result, eating outside has been a common notion, which resulted in varied forms of dining places as well as cafes and bars. If a restaurant has a theme with right fiction and an effective concept, it can provide a positive contribution to not only the design of the space but the economic value of the diner

since people wonder and be attracted to themed spaces and may choose them with the unique experiences they offer.

Themed restaurants and bars exist in varied themes like military and war theme of Buns & Guns Restaurant in Beirut, nature, and rainforest themed Rainforest Cafe & Bistro in San Fransisco with animations of animals and rain simulations (Figure 2.6) and Mars 2112 Restaurant in New York with the theme of space travel and martian simulation. As a bar example, Fashion Bar, as an extension of Fashion TV, can be given with its model, fashion show, and shopping theme while for a cafe, a toilet theme in Magic Restroom Cafe in Los Angeles is united with serving dishes of toilets and meal names.

Figure 2.6: Rainforest Café interior, San Fransisco[154]

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[154] Accessed on 20 February 2018 from
https://secure.parksandresorts.wdpromedia.com/resize/mwImage/1/630/354/75/wdpromedia.disney.go.com/media/wdpro-assets/dlr/things-to-do/dining/downtown-disney/rainforest-cafe/rainforest-cafe-00.jpg?09052013094525

2.7.2. Themed Dwelling

In a world where theming proliferates everywhere, dwellings tend to follow the trend too since people see themed housing as an original, differentiated and luxury indicators no matter what the theme is. House mostly refers to the identity of the user but postmodern era initiated a production of a new type of society based on icons and indicators that can prefer theming in their houses too. This tendency is tied to capital urban development just like other forms which are produced and consumed in metropolitan cities.[155]

Longaberger 113 house as the world's biggest basket is an example in Ohio, the USA with the influence of the job the family, which is basket production. Via Port Venezia from Gaziosmanpaşa İstanbul is an Example of Venice theme supported by canals and even a simulation of St. Mark Square.[156] (Figure 2.7)

Figure 2.7: Via Port Venezia Canals[157]

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[155] Deduction made by Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri." after several investigations and statistics.

[156] See Altın, "Mekan Tasarımında Tema: Tematik Konut Örnekleri," 94 for detailed information about themed housing in Turkey.

[157] Accessed on 20 February 2018 from
https://www.avmgezgini.com/upload/images/avm-fotograflari/Viaport-venezia-avm(1).jpg

2.7.3. Themed Hotels

Today, restaurants, museums, airports, parks and various residential units are designed in a theme, but the largest application area in the world is the themed hotels. Tourism is highly influenced by other sectors, production areas, and cultural streams since it is so diverse that it cannot be reduced to a single ideology or style.[158] Hotels are basic facilities with at least 20 rooms, which provide the accommodation needs of the customers, as well as auxiliary and complementary units for their eating and drinking and entertainment needs.[159] The act of going on a holiday, which was called luxury in earlier days, is now seen as a necessary necessity. Tourist consumers demand products and services that are the frontrunners of creativity such as enjoyment, comfort, peace, adventure, modernity, luxury, not just sleeping and being in accommodation. Being in this artificial world, as an alternative to changing worlds and changing lifestyles, causes many people to feel special for a short period of time. Themed hotels have been built since the 1950s according to emphasize their location and regional culture to promote an image according to the policies of the hotels. [160] In contrast to the popular culture consumption rate, the designers have turned to different trends with the desire to build demand, which is different in their designs. This is the birth of the thematic place in the hotels. Communication, promotion and tourism values should be considered as important services to reflect social, cultural, economic and technological developments. Themed hotels include the style of services in a distinct theme, other than being a replica of an architectural artifact or with the decoration of their rooms.[161]

First themed Hotel, Luxor Las Vegas was built in Nevada Desert in 1950 by Walt Disney. Since there is an absence of visual aesthetics to attract customers, shows,

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[158] See Topaloğlu, "İç Mekan Tasarımındada Tema Kavramive Temalı Otellerin Mekan Organizasyonu Bakımından İncelenmesi," 56 for detailed information about themed hotels in Turkey.

[159] Article 67 of the Tourism Law No. 2643 issued in 1983.

[160] Meryem Akoğlan Kozak and Hatice Güçlü, *Turizmde Etik: Kavramlar, Ilkeler, Standartlar,* (Ankara: Detay, 2012).

[161] Yeşim Çakırkaya, "İstanbul'daki 5 Yıldızlı Lüks Şehir Otellerinde Tasarımın Gelişimi Üzerine Bir Araştırma," (İstanbul Teknik Üniversitesi, Yüksek Lisans Tezi,(1994).

casinos, and eclectic popular art have been used to fill the gap. On the other hand, the first example of themed hotels in Turkey is WOW Topkapı Palace and Kremlin Palace in Antalya Kundu Region, which initiated establishing different hotels with themes like ships and palaces.[162] International examples would be Hotel De Glace (Ice Hotel) Alcatraz Hotel, Burj Al Arab, Luxor Hotel and Circus Circus Hotel.

As an interesting example, Propeller Hotel in Berlin, Germany is a boutique hotel which is hand-made down to the tiniest details; uncopied and unique. Rooms have distinct characters whether it is the "Padded Room" where everything is decorated with green leather, "Two Lions" where guests can sleep in elevated cages or "Blue Room" that surrounds you with mirrored sails. (Figure 2.8)

To sum up, themed spaces also have diverse locations other than theme parks that were touched upon. In the next section theme parks will be examined in depth.

Figure 2.8: The Blue Room of Propeller Hotel in Berlin, Germany[163]

CHAPTER 3

THEME PARKS

3.1. DEFINITIONS

"The theme park can be defined as a social artwork designed as a four-dimensional symbolic landscape, evoking impressions of places and times, real and imaginary."[164] The theme park is a setting that is about something: somebody, somewhere, or sometime. The guest's part is, having a willingness to believe, for a certain period. For most present-day theme parks, the actual location is not crucially important, except for closeness to an appropriate market and a target group; the setting is simply a blank page to be written over. It can be said that it is an artifice that is accepted; its extents and crafts of the creations are admired, in addition, to their primary obligation to entertain.[165] However, theme park poses difficulties for definitions in three main causes; first being "form" since the theme park is applied within the amusement industry itself and lumps themed environments with traditional amusement parks together. As a result, a contemporary theme park can also be defined as a hybrid space[166] formed by the accumulation of disparate figures in memories of patrons since the emergence of the amusement park at the beginning of the century. Secondly, theme park functions as an "abstract and emotional benefice"

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[164] Ray B., Browne, and Pat Browne. *The Guide to United States Popular Culture*. (Bowling Green, OH: Bowling Green State University Popular Press, 2001):387-389

[165] Corbin, "The Old/New Theme Park: The American Agricultural Fair,"189.

[166] As Güven Arif, Sargın, Ed. *Hybrid Spaces*, (Ankara: Middle East Technical University, 2004) Explains further, a hybrid is an amalgamate of irrelevant features of incompatible elements. Hybirdification includes superimposition and fragmentation that not only contests opposite poles of a contrast but also is a characteristic of post-industrial conditions.

as a mental construct that obstruct its definition. Thirdly, its "commercial values" confuse its definition when the success of theme parks depending on their ability to reflect core American values in the conventional circus, carnival, and pleasure garden is considered.[167]

Walter Ellias "Walt" Disney created the contemporary themed place, with the first Disneyland in Anaheim, California but not the term; "theme park" was coined after journalists found the definition of amusement park[168] insufficient to cover the Disney experience. Disney showed us to see the past as a culmination of art forms of the past like painting, novels, film, as well as architecture. Theme park represents a collective imagination of picture-based scripts, as in filmmaking, and implements a wide range of technologies that exceed the bounds of painting, graphics, and sculpture.[169]

To begin with, the initiation of urban life sabotaged the imaginative activities in the daily life of the society. This gave rise to individual entertainment and recreation networks to fulfill the need that defines theme parks as isolated and cognitive spaces.[170] Similarly, according to Süer and Sayar, theme parks create spatio-temporally engaged worlds that emphasize isolation from the city and the daily to occur a different identity and a new sense of place whose background is usually nature.[171]

In addition, Freitag, (2017, p. 3) also defines theme park as a permanent assembling that focuses on immersing guests into multisensory environments by combining kinetics with different art forms or media, including architecture, landscape design, music, theater, and film.[172] However, theme parks necessitate a critical planning and design understanding that combine fun and fantasy and use control methods to

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[167] DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 128.

[168] See "3.2.4. Amusement Parks"

[169] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape."

[170] Paco Asensio, *The World Of Contemporary Architecture*, (Cologne: Könemann, 2000), 486.

[171] Dürrin Süer & Yasemin Yılmaz Sayar, "Küresel Sermayenin Yeni Tüketim Mekanları", Çağdaş Mimarlık Sorunları Dizisi 3, Mimarlık ve Tüketim, (İstanbul: Boyut Yayın Grubu, 2002), 63.

[172] See Florian Freitag, "Critical theme parks: Dismaland, Disney and the politics of theming." *Continuum* 31.6 (2017): 923-932.

support social identity with illusions of dreams in which often show how modernity should be. Wlyson (1994) defines them as parks that improve the environmental quality of the city as well as entertainment activities[173], while Baud and Lawson (2002) imply that theme park is a new notion that draws attention with different concepts and entertainment units designed in a landscape that encourages qualified family time with a selection of defining themes like nostalgia to old days, an escape to fantasy world or an opportunity to invent original foreign lands.[174] Theme parks may also pose different functions; they have a museum-like role which represents cultural and scientific subjects by various imitation methods.[175]

On the other hand, theme park tells us that we can have completeness. It constructs new powerful modes of totalities with a sense that everything is connected to each other; a ride, a restaurant, a gift shop and even a restroom in a unifying theme. In this regard, theme parks point out a limited yet powerful discourse about the world.[176] They are total sensory environmental landscapes that express coherent and multi-layered messages. However, amusement parks are limited experiences whose attractions focus on immediate physical pleasures of rides and imitate risky experiences. Unlike the amusement park patron; theme park, through its architecture, design, animated and live performances, video, sound, music, light, and water integrated technics, can be experienced directly without ever setting foot on a ride. "The theme park is not ride-dependent, while rides are the raison d'etre of the amusement park."[177] They are symbolic landscapes of cultural narratives that advance the storyline in addition to the effect alone. To sum up, it can be said that, the architecture, spatial design, archetypes, icons and rides that define the quintessence of theme parks.[178]

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[173] Anthony, Wylson, and Patricia Wylson. *Theme Parks, Leisure Centres, Zoos, and Aquaria.* (Harlow, Essex: Longman, 1994).
[174] Manuel, Baud-Bovy, and Fred Lawson. *Tourism and Recreation: Handbook of Planning and Design*. (Oxford: Architectural Press, 2002).
[175] See Bingöl & Gök, "Tarih Ve Kültür Temalı Parklar," 133 for the museum-like roles of theme parks.
[176] Lukas, *A Reader in Themed and Immersive Spaces,* 226.
[177] King & O'Boyle, "The Theme Park: The Art of Time and Space," 7.
[178] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 3.

3.2. ANCESTORS OF THEME PARKS

The term park had different missions other than amusement or recreation in the past. In ancient civilizations of Greece, Rome, Babylon, and Egypt, park, as an enclosed land for pleasure, symbolized allegories of cosmos since paradise would always be an enclosed park. Then in medieval ages, parks were burials that functioned for security and hygiene. However, in Renaissance, the park was an allegory of an ideal world with the man in the center of the universe. Then in the Baroque period, the park represented power and richness that caused the formation of the pleasure garden. As the last, industrial age elevated park as a cure to ameliorate the unhealthy urban and industrial conditions when the demand for graveyards for recreation purposes increased. Since the modern age, park was a tool to moderate city in contrast to the machinery urban life.[179]

When navigated to the concept of "theme park", the attempts to trace a clear path from earlier amusement traditions like fairs and world expositions to the contemporary theme park are indirect. The origins of theme park metaphorically appear in the ancient caves of Europe. In caves like those of Lascaux two architectural and significant architectural forms emerged simultaneously; utilitarianism and symbolic space. The theme park is the only consumer space that efficiently manages this tension amongst utilitarian and symbolic space. For instance, while watching a movie we sit on the utilitarian seat and watch only the symbolism of the show, where the audience is ripped off the movie in the manner of interactivity. However, in a theme park, one partakes in an immersive experience and moves seamlessly from utilitarian moments to symbolic ones.[180] The utilitarian features of the landscape are joined with the intentions of entertainment, geography, and architecture.

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[179]İnci Kale, "The Physical and Social Transformation of Urban Green Space," (Master Thesis, METU, 1990), 2.
[180] Lukas, *Theme Park*.

The term theme park is the contemporary manifestation of fairs, carnivals, and amusement parks, and a class of cultural phenomena which Botteril refers as an "amusementscape"[181] "Refusing to fall into the neat categories and chronologies of the art historian, these robust forms are virtual artscapes that incorporate and reinvent their real art sources."[182] The contemporary genre of theme parks comprises architecture and craft of every era, as well as ancient art technologies that form hybrid descendants of world's exhibitions, pleasure gardens, and museums.[183]

3.2.1. Leisure

Leisure activities are the reason for the existence of contemporary parks. The expression; "human is only fully human where he/she plays" emphasizes the importance of leisure for mankind.[184] The concept of leisure time was created by the humanist philosophy to answer the necessity of recreation of self who needs free time for a balanced and peaceful life.[185] Aristo was the first to conceptualize leisure, which is the time where every modern person puts out their creative self. Since mechanization increased free time and the separation of dwelling from the workspace was followed by a concern on ways to spend free time, today leisure became an industry with developing technology and industry of leisure while the prehistoric men did not differentiate work from the free time.[186]

Leisure, which is important for the development of healthy beings, contains all of the relaxations; thinking and play. Playing is a behavior that includes competition, joke,

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[181] Jackie Botterill , "The "Fairest" Of The Fairs: A History Of Fairs, Amusement Parks, And Theme Parks," (Ph.D. diss, Simon Fraser University, 1997), 1.
[182] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 8.
[183] Ibid., 6.
[184] Friedrich Schiller, *On the Aesthetic Education of Man*. Dover Publications, 2012. <http://public.eblib.com/choice/publicfullrecord.aspx?p=1889339>.
[185] Tevfik Pehlivanoğlu, "Belgrad Ormanı'nın Rekreasyon Potansiyeli ve Planlama İlkelerinin Tespiti,"(Doktora Tezi, İ.T.Ü, 1986)
[186] Aktaş, "Avrupa'daki Eğlence Parklarında Mekanların Biçimlenişi ve Sirkülasyon İlişkileri Üzerine Bir Araştırma," 22.

creativity, research, problem solving and it is an imitation that forms a culture covering the life.[187] On the other hand, themed leisure activities immerse self to become a part of the performance that unfold in front of their eyes. "Play is total, a combination of all social, psychological and physical modes, and especially so when occurring within amusement parks."[188] This new form of performance is place-based and opposes mind based literature and cinema to create fantasy, which should be given a place and in turn, is asked to perform. Entertainment or play can vary in different cultures; however, in the 21st century; it is no doubt that a universal entertainment expression has been formed after the second industrial revolution that formed a paradigm shift from production to consumption.[189]

3.2.2. Pleasure Garden

Certainly, a line from descent 18th-century landscape garden to contemporary theme parks can be drawn. However, since theme parks are richly expressive regarding the complexity of their cultural milieux, this route is neither straight nor narrow.[190] Permanent outdoor recreation areas were always present as long as written history narrates, yet the public resort areas appeared in Renaissance period in Europe. Pleasure grounds, which grew from taverns and inns, during British Industrial Revolution, were popular between the 1500s and 1700s and aimed to attract people from every age and origin as a melting pot of people with different incomes and classes. These "pleasure gardens" can be accounted as the ancestors of theme parks as they included performance, arbors, mazes, shops, juggling, paintings, ruins,

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[187] Daniel D., McLean, Amy R. Hurd, and Denise M. Anderson. *Kraus' Recreation and Leisure in Modern Society*, (2017), 7. (Accessed on 21.04.2018 from <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=157411 14>.)

[188] Roger Caillois, *Man, Play and Games,* (Champaign II:University of İllinois Press, 2001), 25-26.

[189] The paradigm shift from production to consumption is described in Dale Samuelson and Wendy Yegoiants, *The American Amusement Park,* (Mineapolis: Motorbooks International, 2001), 20.

[190]Harwood, "Rhetoric, Authenticity, and Reception: The Eighteenth-Century Landscape Garden, The Modern Theme Park, and Their Audiences," 86.

replicas, water games, bowling, musical entertainment, sports, spectacle, primitive attractions, food, and fireworks.

> Certain similarities emerge between nineteenth-century commercial pleasure gardens and contemporary theme parks. Like commercial pleasure gardens, theme parks represent a broad-based, popular culture; masses of visitors flock to theme parks seeking novelty and entertainment.[191]

To begin with, visiting a garden necessitated leisure time and they were not paid vacations during the 18th century, therefore it required money and ownership of means of travel to visit gardens that were seen as tools to improve one's taste and ability to appreciate landscape design.[192] Soon the money-making potential of the pleasure garden was noticed, and they began to be operated for profit.

One of the first parks, New Spring Garden of London that opened in 1661, was later renamed as the famous Vauxhall Gardens in 1728 (Figure 3.1). Ranelagh (1690) in London, Prater (1788) in Vienna are other popular examples that symbolized democratization of the society by the aristocracy while Tivoli Gardens (1853) constituted the first amusement space in an urban landscape.

Similarly, pleasure gardens of New York used to represent trends of Europe leisure landscapes; they were social settings to see and to be seen; however, in the 19th century, they became associated with lower income lifestyle and debauchery since they were catering the emerging urban working class. There were drunkness and violence reported and despite positive advertisements, most parks were shut down in time.[193] Bakken Park, which was opened in 1583, Kopenhagen is an exception that still exists as the oldest pleasure garden.

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[191] Heath. Schenker, "Pleasure Gardens, Theme Parks, and the Picturesque." *Theme Park Landscapes: Antecedents and Variations* (2002), 89.

[192] Harwood, "Rhetoric, Authenticity, and Reception: The Eighteenth-Century Landscape Garden, The Modern Theme Park, and Their Audiences," 56-60.

[193] See Schenker, "Pleasure Gardens, Theme Parks, And The Picturesque," 73, for the fundamental information about the formation of early landscape garden; Samuelson & Yegoiants, *The American Amusement Park,* 10, for the social role of pleasure gardens.
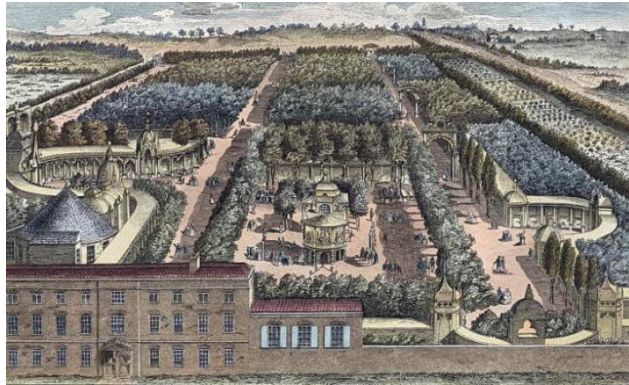
Figure 3.1: Vauxhall Gardens Expression[194]

The theatrical and scenography of the garden of 18th century initiated the relationship between space and festivity.[195] Their theme was basically paradise, Eden or utopia and they were idealized worlds since only "some" could enter Eden similar to the future's Disneyland fees. Night lighting would transform pleasure garden landscape into a seemingly magical realm with heightening illusions and casting shadows that strolled visitors from amusement to amusement.[196]

In addition, they were not only related to colonial and industrial lifestyles and observations of the world to transplant simulated landscapes from other regions of the world but also manifested the domestication of nature and were curative, educative and inspirative.[197] They included spectacles like the re-creation of Battle of Waterloo[198] and the eruption of Mount Etna[199], as examples of unfiltered reality that later came to full circle in Coney Island.[200]

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[194] Accessed in February, 3,.2018 from www.vauxhallgardens.com/Figure4%20Carse%20VG.jpg
[195] Clave, *The Global Theme Park Industry,* 8.
[196] See Schenker, . "Pleasure Gardens, Theme Parks, And The Picturesque," 78 for his emphasize on magical realm of amusement space at night.
[197] Clave, The Global Theme Park Industry, 8.
[198] The battle of Waterloo was the last war of Napoleon Bonapart in 1815 that resulted with the military failure of France in opposition to England and Prussia in the lands of Brussel, Belgium.
[199] The highest volcanic mountain of Europe in Sicily, Italy.
[200] See Lukas, *Theme Park*, 24 for more examples about the realist narrations of attractions in early amusement forms.

After the opening of Central Park designed by Calvert Vaux and Frederick Law Olmsted, the picturesque or naturalist understanding with large bodies of water, wooded islands, wildness, roughness, and rusticity, became the choice of model instead of shaven pleasure garden; the notion faded in public memory while the new design could strongly contrast the crowded urban living. [201]

3.2.3. Expositions and Fairs

The fairgrounds are distinct types of public landscapes that provide community life with commercial and recreational activities to maximize profit.[202] Carnival fairs fused the century with the new formulation of industrial exhibitions which gave birth to Universal expositions in the mid 19th century, as spaces for the demonstration of modernity and progress. Some leading World exhibitions and their visitor counts can be seen from the Table 3.1.

Their main function was to exchange goods and encourage consumption, unlike conventional fairs.[203] Also, compared to the pleasure garden which focused on the temporality of the present, the world's fairs fused past, in often nostalgic ways, present, and future. In addition, in the pleasure gardens, the delivery device was visual and topographic while the delivery in the world's fairs was sensorial and consumerist.[204]

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[201] See Schenker, "Pleasure Gardens, Theme Parks, And The Picturesque," 71, about the formation of Central Park, New York.

[202] Corbin, "The Old/New Theme Park: The American Agricultural Fair," 185; Lukas, *Theme Park*, 30.

[203] Clavé, 2007, 9.

[204] See Lukas, *Theme Park*, 79 for his in depth comparisons about fairs and pleasure gardens.

Table 3.1: Some of the Universal Expositions Prior to the Second World War (inspired from Canogar, (1992) in Clave (2007, p. 10)

Year	Venue	Name	Dimensions (ha)	Visitors (millions)
1851	London	Great Exhibition of the Works of Industry of All Nations	10.4	6
1867	Paris	Exposition Universelle	50	11
1889	Paris	Exposition Universelle	90	32.2
1893	Chicago	World's (Columbian) Exposition	278	27.3
1906	Milan	Esposizione Internazionale	100	5.5
1933	Chicago	A Century of Progress- International Exhibition	169.6	48.2
1939	New York	New York World's Fair	486.4	44.9

Stressing symbolic over the utilitarian and exaggerated architecture of the exposition influenced both Coney Island amusements and contemporary theme park. The way each nation represented themselves to connote symbolic meaning, minimized primary utilitarian functions.

These expositions attracted teeming crowds with multiple fascinations; amusement, edification, leisure, and commerce. Financiers soon realized that each attraction could increase its attendance by virtue of its closeness to every other popular feature and that all of them together could turn earnings that could never be touched by stand-alone attractions. Therefore, the fair became a place of consumption and a hyper-real oasis of goods.

Amusement space and the Exposition tradition entered its golden era with World's Columbian Exposition in Chicago in 1893. It was unique in a number of respects and was fundamental to understand the future step from an amusement park to theme

parks since it shaped Disney's idea of building a place where people can find joy and knowledge.[205]

> In many ways, the World's Columbian Exposition was the world's first proto-theme park. Though it did not contain many of the elements that now define theme parks, it offered a powerful vision of what could be in terms of an all-encompassing, enclosed amusement space.[206]

Columbian Exposition in Chicago was a celebration of four centuries of development in the New World after the discovery of Christopher Colomb and expressed the vision of the cultural elite that was eager to recreate society in its own image.[207] (Figure 3.2) The World's Fair proved that it is promising to link distinct amusements with juxtapositions with historical displays, rides, demonstrations, shows, and cultural reconstructions in a single place.

The extraordinary White City in Columbian Expo, with 400 neoclassic buildings on a rarely seen scale, was the first time a function other than a dwelling was given to buildings. It was also the first time architectural representations were reduced to a universal culture of a few tourist signs and showed that billions of people were willing to pay to be amused.[208] There was the dominant view of optimism of the future, the role of America and the elevation of the American dream.

George Ferris introduced the outrageous 75 meters height Ferris Wheel, which was a fundamental icon and the first great machine for joyful and profitable purposes, in Columbian Exposition, Chicago. The big wheel was put in a central position in Columbian Exposition. Midway Plaisance composed of recreated villages from around the world in native dresses and a large array of rides, attractions was seemingly a great success.

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[205] Judith A. Adams, *The American Amusement Park Industry: A History of Technology and Thrills*. (Boston, Mass: Twayne Publishers, 1991), 21. And Sharon. Zukin, *The Cultures of Cities.* (Malden, Mass: Blackwell Publishers, 2012), 36.
[206] Ibid.
[207] Samuelson & Yegoiants, *The American Amusement Park,* 12.
[208] Clave, *The Global Theme Park Industry,* 12.

Figure 3.2: World's Columbian Exposition in Chicago, (1893) [209]

As reported by Clavé, (2007, p. 12) Canogar states that the expo was "Las Vegas at an embryonic stage". The pavilions did not exist so much to shelter as to communicate. Therefore, it can be said that a new architecture of mass communication was occurring.

World's fairs provided an important theme park principle, the total package. They showed that through careful consideration of architecture, show, and imagery, an encircled space could be distinguished from other spaces with diverse zones and clear borders.[210]

3.2.4. Amusement Parks

 "The quest for amusement is undoubtedly as old as humankind itself, and almost every form of entertainment that has been tried appears in some form, with varying success, in the amusement park."[211] The origins of North American amusement parks

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[209] Accessed in 01.03.2018 from, http://historythings.com/wpcontent/uploads/2016/07/HITH-Chicago-Worlds-Fair-E.jpeg
[210] Ibid., 26.
[211] Samuelson & Yegoiants, *The American Amusement Park,* 9.

are picnic grounds that were considered as the American version of European pleasure gardens.[212]

The industrial developments of the 1800s led to a rise in electric trams and railroads that became critical to America's growth. The trolley and interurban ridership was highest on weekdays and traction companies enticed the public to ride on weekends, to use low-cost electricity for pure profit, by building leisure time attractions at the end of the railroad. On the outskirts of the city, as amusement spaces, woods or seashores would be convenient day-trip getaways. This concept, that was first focused on adults and later included animal rides and playground equipment onward children, also resulted in building hotels to entice patrons to stay longer. The train made the earlier grounds like Coney, which was named as West Brighton with bathing resorts or European style pleasure gardens before the name "Coney" stuck, more accessible in the 1830s. Bathing resorts in Coney Island started in the 1850s and developed into full-scale amusement centers in early 1900s.[213] There were two influences on one board of the amusement park; Industrial Revolution supplied the means while World's Fairs provided the model.

After the Civil War, investors realized the potential of Coney Island and resorts, hotels, railroads, and parks sprang up along the shoreline. Coney Island, as the edge of the most promising metropolis and the cultural capital of America, was a collection of amusements, then bathhouses and hotels, casinos and finally amusement parks. "Although Coney Island was not the first place to develop the roots of the modern amusement park, it was the source from which many new ideas sprang."[214] (Figure 3.3)

Coney Island began to amuse in the 1870s. The principal attractions on Coney Island were racetracks built for wealthy travelers until the first park, Chutes Park (1864) by Paul Boyton in Chicago was opened. It would set the model for his next park, Sea

[212] C. Burns, "Amusement Parks", in D.Wilkes, Joseph A., and Robert T. Packard. Encyclopedia of Architecture: Design, Engineering and Construction. (New York, N.Y.: J. Wiley and Sons, 1988)
[213] Ibid., 16.
[214] Samuelson & Yegoiants, *The American Amusement Park,* 20.

Lion Park (1895). The island reached its peak in Steeplechase Park (1897), Luna Park (1903), and Dreamland (1904). There were over 1500 amusement parks in 1919. Until 1964 these parks established the agenda for the theme park that continues to present.

George Tilyou, who is the owner of the most successful park of the era (Steeplechase), had revolutionary insights in the development of amusement park. He created the funny face logo that branded his park as a distinctive and memorable place and discovered that people would pay for publicness: seeing other people, more than seeing the place, or the show. He was focused on the explicit desires of the patron and was convinced that people needed amusement desires met in many varied ways as possible. This resulted in his will to bring in the new to take down others.

In addition to building his own Ferris wheel to Coney, after failing to purchase the original from the Columbian Exposition, he brought Streets of Cairo from the expo and introduced the elements of the faux ethnological and the faux geographical to Coney Island.[215] He also brought the first simulation ride "A Trip to The Moon" which was built by Fred Thompson and George Dundy in Pan American Exposition (1901) in Buffalo, NY and made large sums of money until it ended up in Luna Park.

Figure 3.3: Aerial Flying back Over Coney Island, Beach, New York City[216]

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[215] Ibid., 42.
[216] Accessed in 01.03.2018 from http://www.gettyimages.com/detail/video/aerial-flying-back-over-coney-island-beachand-stock-video-footage/580260161

With the story immersing visitors spatially and temporally in space capsules of lunar landscapes accompanied by moonmen and moon maidens, they could participate in the drama that unfolds around them.[217]

The steam-elevator powered "Sawyer Observatory" at the Centennial International Exhibition of 1876 that was moved to Coney and renamed as the famous Iron Tower with a 300-foot view of the island. It was the tallest structure in the United States then. The theme park achieved an architectural form and identity in an iconic sense when the Ferris wheel of George Tilyou in Steeplechase Park (Figure 3.4) added the element of kinetics.[218]

Luna Park, which saw 4 million visitors in a year alone, proved that theme park could be franchised. Its owner Fred Thompson also reflected a future trend of the uncontaminated, safe, clean and happy theme park within the experimental architectural eclectism. Lunapark had a neoclassical formalism that subjected the all license in the world to combine exuberantly decorated towers, turrets minarets, lagoons and other elements with bizarre ornamentation that formed architectural eclectism that never seen before. Dreamland, as the last major and the most

Figure 3.4: Steeplechase Park Illustration [219]

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[217] King & O'Boyle, "The Theme Park: The Art of Time and Space," 9; Lukas, *Theme Park*, 31.
[218] Lukas, *Theme Park*, 34; Samuelson & Yegoiants, *The American Amusement Park,* 12.
[219] Accessed in February, 3, 2018 from
https://www.digitalcommonwealth.org/search/commonwealth:xg94hx00j

expensive park[220] in Coney Island, was opened in 1904 by the former state senator William Reynolds, who opted for a snobbish, sober and austere white architecture as in the Columbian Exposition. With the help of amazing lights, it was described a visual feast that could never be forgotten.[221] Dreamland stole six attractions from

Luna Park like the famous incubator. And it lifted or copied attractions bigger than its competitors and developed the otherworldly experience in simulation rides that would be resumed in Disneyland, with the politic and economic power of Reynolds. Dreamland never gained the popularity of Luna or Steeplechase, but it left noticeable traces in the contemporary theme park, including the attempt to educate the public and the focus on the producer instead of the patron.[222]

Coney Island was one of the few morally-approved places where women could appear unescorted in public and it encouraged a family oriented amusement. "It offered a noisy and thrilling opportunity to drop social conventions for the day."[223] Therefore the amusement park itself could be a "harbinger of democratic ideals".[224]

The amusement park has some characteristics to be defined as a cultural space, one being their physical sanitization from the urban areas or reality, which invites a displacement from everyday life as well as a utopian discourse. Second, fantasy is the prevailing theme, articulated through imaginary encounters with different places and times that represent triumph over everyday life. Third, amusement parks were always operated with the urban setting they were built in other than simply providing amusement and as the fourth; they pose an educational and moral atmosphere in which specific urban solutions are proposed. As the fifth, amusement park becomes an integral part of the urban fabric and influences the growth.[225] These early amusement parks illustrate the idea that a theme park could be a total space.

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[220] It cost 2 million dolars which is three times the cost of Luna Park.
[221] Lukas, *Theme Park*, 52.
[222] Ibid., 58.
[223] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 114.
[224] Lukas, *Theme Park*, 37, used the phrase.
[225] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 77.

The amusement parks of Coney Island established a physical place for amusements, and they dabbled in historical recreations and amusement rides that referred to other locales - real and imaginary - but they failed to achieve the unifying vision that would later characterize the geography and architecture of Disneyland, Universal Studios, Dollywood and Six Flags Over Texas.[226]

The Coney Island model was a laboratory of the new mass culture, an incubator for the mythologies of the twentieth century. They prompted a moralistic tone that included biblical tales of Adam and Eve or Hell Gates as a result of technological wizardry from the world's expositions, which celebrated technological progress. They also showed the first efforts to control the flow and the pacing of visitors at the park. Some think Coney amusements were the real thing in terms of their social mixing, realism in representation and avoidance of the corporatism, however, the reason is that they were amusement parks that focused on rides and varied entertainment, not theme park that paid attention to an overarching theme.[227]

Coney Island amusements created the visionary perspectives in leisure since they prompted acceptance of the role of the machine increasingly played in daily life by creating subservient twins of their evil urban counterparts. In a symbolic sense, rides represented a world where railways, elevators, and cars were firmly under people's control, and even in their worst moments, promised no threats.[228] On the other hand, the incubator attraction, by the French Doctor Martin Couney, was a medical visionary operating at a time when no hospitals would experiment this new technology but then he convinced hospitals to use his "Baby Hatching Apparatus".[229]

The approach to amusements changed with the Great War (WWI). Faced with real horrors, countless customers lost the taste for freaks, ridicule clashes, and burning buildings. And then the subway opened and brought millions of people to the resort, however only a few of them had much money to spend. The economic crisis between 1929 and 1933 decreased the number of amusement parks to 500 and in the 1940s a

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[226] Lukas, *Theme Park*, 84.

[227] Ibid., 33, 56.

[228] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 103.

[229] Rem. Koolhaas, Delirious New York: A Retroactive Manifesto for Manhattan.(London: Thames and Hudson, 1978): 42-43,

resting period is seen due to the war. The Depression put an end to most of the parks and 1939-40 World's Fair stole away many of the customers. Second World War also had a negative effect on amusement parks. Although new parks began to operate with the post-war plentifulness, they lost their popularity due to television, urban deterioration, and ghettos in the early 1950s.

3.2.5. Early Theme Parks

The theme park industry, large and swelling rapidly, was on a dramatic rise in the 1990s when theme parks come to be a metaphor for urban postmodern life. Disneyfication was used for any landscape developed to communicate with audience attempting to stimulate and direct consumption. Depending on its structure, constituents, and beginning, a theme park, regardless of being related to the former amusement traditions differs significantly from its predecessors, in particular, from amusement parks.[230] Their quintessence is its significance as a cultural invention channeled by the evocative art of theming unlike the kinetic experiences of amusement parks.[231] The Table 3.2 shows the main differences between a theme park, fair and amusement park.

Theme parks and their coasters are connected to real experiences that are remembered with associations of theming and iconic architecture, unlike other popular entities that become memorable. In addition, they are products of the mind and conditioned by culture thus products of the culture.[232] "However, notwithstanding their date of foundation, as regards being a cultural manifestation, theme parks have explicit precedents in another type of phenomena of popular culture."[233]

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[230] Susan G. Davis, *Spectacular Nature: Corporate Culture and the Sea World Experience.* (Berkeley: University of California Press, 1997), 3.
[231] King, "The Theme Park: The Art of Time and Space," 225.
[232] Lukas, *Theme Park* .
[233] Clavé, *The Global Theme Park Industry,* 3.

Table 3.2: Social Evolution of the Amusement-scape (inspired from Botterill, 1997)

Feature	Pre-modern	Modern	Late- Modern
Form	**Fair**	**Amusement Park**	**Theme Park**
Chronology	1500-1850	1850-1960	As of 1960
Dominant Place	Rural	Town	City
Production Base	Agrarian	Industrial	Service
State formation	Colonial	Nation	Transnational
Market	Local	National	Global
Communication	Oral	Mass Mediated	Promotional Culture
First Case	Saint Bartholomew's Fair, London	Coney Island, NY	Walt Disney World Resort, Florida
Place	Street	Seaside	Suburb
Boundaries	Open	Semi-open	Enclosed
Purpose	Expression	Education/ Culture	Entertainment
Audience	Peasant	Working Class	Middle Class
Mode	Allegory	Fact	Hyperreality

Disneyland, as the most famous of all theme parks, unveiled to the masses in 1955 by Disney who developed abstract theme lands of different moods in the new genre of cross-promotional entertainment platform and signaled the beginning of the new area

Walt Disney, the famous animator, and media mogul had the initial idea of the world known park in 1953 that consumed him for a couple of years which ended up

delaying his project due to the economic crisis of the World War II (1939-1945). During the time, only a few people could understand what kind of park he was endeavoring. Therefore Disney, who understood the profitability of branching out into new media forms, decided to use Television as a tool to invade Americans' homes to provide the capital and convince the investors.[234] (Figure 3.5) While TV was being boycotted as a threat to the film industry, Disney used it as a medium to reach the audience that would attend his theme park and showcased the attractions of concept theme park.[235] Although the first day of the 17 million $ park in Anaheim California was a disaster with shutting down zones and gas leaks, Disneyland attracted a million visitors in its first seven weeks, and predictions of attendance were exceeded by fifty percent. [236] (Figure 3.6)

The first and the revolutionary Disneyland, privileged family as the basic unit of the park different from the couple as the case in Coney amusements to provide overwhelmingly tamed and humanized technology for safe, clean and sanitized entertainment especially for children themselves and children inside adults.[237] Although it was criticized that the initiated genre with Disney, the "theme parks", lacked real roller coasters, Disneyland was stated to be designed as an antidote to the dirtiness, sham and alarming atmosphere that dominated all existing amusement enterprises as in Coney which included human freak shows, horror rides, and war themes. A new vision of park design or a family amusement complex focused on to a specific issue or historical area, conjoining the permanence of costuming and architecture with entertainment and merchandise to generate a fantasy-provoking atmosphere occurred as if all parks before his were dirty, seedy, and drearily boring places unsuitable for children. Disney's conception of the link between television, movies, characters, and stories needed a place to celebrate them.

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[234] King & O'Boyle, "The Theme Park: The Art of Time and Space,"   10.
[235] Lukas, *Theme Park*, 66.
[236] Bob Thomas, *Walt Disney: An American Original*. (New York: Hyperion, 1994), 290.
[237] It is known that Walt Disney envisioned his parks with the image of his daughter in his mind.

Figure 3.5: Walt Disney Presenting the Sketches[238] and Model[239] of is Dream Park in ABC Television.

Figure 3.6: Walt Disney, his wife Lillian and their daughter Diane riding a spinning teacup at Disneyland, shortly after its opening, July 17, 1955.[240]

Walt Disney changed the idea "celebration of production" of medieval fairs to "production of celebration" peculiar by contemporary capitalist society.[241] Disney reincarnated theme park as a place of amusement and happiness as well as education with the term "Imagineering" as a form of storytelling. He created a legacy that all theme parks would follow with transforming cultural space, tourism, and interpretation of history, modes, and celebration followed by the new trends of architecture as the conveyor of story. As King (2002, p. 7) points out, "Walt Disney

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[238] Accessed in February 3, 2018, from http://nightflight.com/wp-content/uploads/DISNEYLAND-60-2.jpg

[239] Accessed in February 3, 2018, from http://disneyexaminer.com/2016/03/09/how-disneyland-came-to-anaheim/

[240] Accessed in February, 3, 2018 from https://mashable.com/2015/07/17/disneyland-opening/#um49UlT7RgqK

[241] Clavé, *The Global Theme Park Industry,* 15.

himself admitted to being less artist and more story editor and idea-generator." Since filmmakers use storyboards instead of architectural drawings, understanding moviemaking is helpful to understand the theme park with, for instance, transition zones that are equivalent to the movie fades.[242] "Imagineers" as they call themselves, were almost entirely from Disney's motion picture studios since he thought architects could not fathom his ideal amusement park.[243] According to an imaginer in Disney parks, the primary purpose of a building is to tell a story prior to any function, both supporting a structure and a story. Disney's animated attractions like "Donald Duck" and "Mickey Mouse" laid a foundation for the theming of the rides, which can be said that initiated the genre of narrative architecture that transformed a film into a ride. Disney engineered both the media products, leisure facilities and ways of observing the world, making sense of our environs, and finding connections. Disney tactics of "theming" and corporating synergy permeated American culture and created American vacation.[244] They used every expressive method in theme parks that were designed as if they want people to tell other people outside the park; "there's no way of explaining it, you have to see it for yourself."

The late 19th and early 20th centuries had sweeping and rapid changes that resulted in a confusing blend of cultures with immigrants. Modern life was perceived as a chaos whose only constant was change. Disney provided order and control that was missing from the everyday life with soothing, all inviting, neat, clean Victorian architecture in Main Street that discloses the darker side of life. As a triumph of historical imagination, it is evident for nostalgia and returns to a less troubled time of the 1950s after the anxiety over the destructive forces of the atomic bomb.[245] Brode notes that "If Walt had any politics at all, it was the politics of nostalgia" since any golden age

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[242] See King & O'Boyle, "The Theme Park: The Art of Time and Space," 16 for the comparison of theme park conception to the filming processes.
[243] Randy Bright, *Disneyland: Inside Story.* (New York: H.N. Abrams, 1987),45.
<http://books.google.com/books?id=tpvpAAAAMAAJ>. (accessed on 19.05.2018)
[244] King & O'Boyle, "The Theme Park: The Art of Time and Space," 11.
[245] DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 110.

is the one that no longer exists.[246] The childhood sense of place of Walt Disney derived from the commercial thoroughfare, Kansas Street in Marceline, Missouri in 1906-10 was used to create the ideal Main Street for Disneylands; however, interestingly Disney's Main Street influenced the planning of future main streets.[247]

In the Main Street, where government buildings and private businesses are placed side by side in harmony, Disney creates a definition of a Democracy to be absorbed by the audience with an atmosphere where gender, race, and class appear irrelevant as anyone seems to have equal access to everything in a general aura of publicness. In fact, immigrants, working class, and ethnic minorities are absent in this street where the possible contradiction is eliminated to present a successful result of capitalism that ensures an optimistic today and a better tomorrow distant from the unsafe environment of the cold war.[248] Another impressive accomplishment of Disney is the successful camouflage of the fundamental goal of making money, the unselfish goal of servicing to our collective imagination, our necessity for escapism and our longing for knowledge by the corporation behind.[249] Disney was happy to provide the environment that encourages visitors to consume out of a desire and become a participant of the thematic totality. However, he was not only focused on selling commodities for the sake of profit, he arguably used the profit to allow him to fulfill his personal ideological and psychological desires, part of a utopian plan of the park, that somehow fill a lack that he and by definition we felt.[250]

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[246] Douglas Brode, "Of Theme Parks and Television: Walt Disney, Rod Sterling and Politics of Nostalgia", ". In *Disneyland and Culture: Essays on Parks and Their Influence*. edited by Jackson K. M.; West M. I. (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2011), 192.
[247] Lukas, *Theme Park*, 67.
[248] See Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 65 for her in depth analysis of the phenomenon "Main Street" in social and discursive manners.
[249] Harwood, "Rhetoric, Authenticity, and Reception: The Eighteenth-Century Landscape Garden, The Modern Theme Park, and Their Audiences." In *Theme Park Landscapes: Antecedents and Variations,* 53-56. Edited by Terence Young and Robert Riley (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002), 60.
[250] Craig. Svonkin, "A Southern California Boyhood in the Simu-Southland Shadows of Walt Disney's Enchanted Tiki Room." *Disneyland and Culture: Essays on the Parks and Their Influence* (2016), 112.

Main Street uses a forced perspective on upper floors as toy houses to seem both lively by being inviting to disguised shops on the inside, where one believes they are still playing while shopping.[251] In this environment where commodities are just symbols to participate in the drama, invites utopian dialogue about commodities and their wider range of potential meanings In this indistinguishable mixture of fantasy and reality or a blend of capitalism and democracy.[252]

The most original contribution of Disney was children's architecture, where a childlike vision of the world with the innocence of youth, envisioned new empires. In addition, the three-fourths scale at the ground level of the Main Street USA exactly replicates the feeling of returning childhood haunts as an adult when everything looked much smaller and welcomes childhood memories.[253] The essence of Main Street, as the restoration of so-called traditional values in the conjecture of rapid changes in a technological sense, while hardly in socially and culturally, articulated through production and consumption.[254]

The entrance square joins with an axial corridor bordered by reproductions of small-town American shops; Upjohn Pharmacy, Coca-Cola, Fine Tabacco and so on. Main Street, as an archetypal and shared imaginative spine which Disney rendered as a peaceful familiar and comforting period, was employed as a transition from the real World outside to the fantastic lands within.[255]

At the end of Main Street, visitors select a land to enter first in the plaza hub; Fantasyland, Adventureland, Frontierland, and Tomorrowland as divided by the designers. (Figure 3.7) They conceptualized their creations geographically and

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[251] Umberto Eco, *Travels in hyper reality: Essays*. (Massachusetts: Houghton Mifflin Harcourt, 1986), 44.
[252] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 154.
[253] King & O'Boyle, "The Theme Park: The Art of Time and Space," 13.
[254] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 149.
[255] Even from the embryonic stage of the idea, in August 1948, it was foreseen as a small town built around a village green, close to a rail station, since train travel was reason of existance of most small American towns. This small town interest was not original; he used images of the small town to depict the same American cultural values and archetypes in Hollywood movies long before television.

formed a mental map since Frontierland, as a microcosm of Europe, is located in the West. This cartographic manifestation of Frontierland points out carefully conceived names arranged a space production representing a place.[256]

Adventureland offered a trans-exoticism by bringing together architectural and cultural samplers of most exotic parts of the planet from Asia, Polynesia, Arabia, Caribbean and other colonial regions to a homogenized collage of new culture where commodities are turned into tourist objects suitable for consumption. (Figure 3.8) "By confusing and mixing all of these exotic foreign locales into one thematic melting-pot, the Disney Imagineers created the ultimate simulacrum of American primitivist desires."[257] Therefore, by using the recent technology to present and seemingly capture the past of non- U.S cultures to preserve them, Disney contributed to the ideological claim of American Technological imperialism that views culture as a commodity and identity as claimed rather than given.

Figure 3.7: Disneyland Aerial view of all four lands[258]

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[256] Richard Francaviglia,. "Walt Disney's Frontierland as an allegorical map of the American west." *Western Historical Quarterly* 30.2,(1999) 155-182.
[257] Svonkin, "A Southern California Boyhood in the Simu-Southland Shadows of Walt Disney's Enchanted Tiki Room," 112.
[258] Accessed in February, 2018 from http://theenchantedmanor.com//wp-content/uploads/2014/07/Disneyland-1955.jpg

Figure 3.8: Adventureland, Disneyland[259]

As the second land, Frontierland offered to reconnect with people with the frontier past as Europe and all of its adventures. Fantasyland was a heaven for the childlike themes like Alice in Wonderland while Tomorrowland held the essence forward-looking technological and utopian spirit of world's fairs.[260] Tomorrowland not only proposed the everyday life of the future, while romanticizing it, with rocket ships, and new transportation systems, but also pertain and predict tomorrow while teaching young children to drive. Disney, in fact, firmly believed that his whole parks could serve as testing grounds for a better tomorrow. However, his urban suggestions, instead of a unified solution, were not even compatible with another.[261]

Disney avoided placing mechanical devices, rules or lines in Frontierland since it was intended to be free for multiple interpretations, as he would want in his childhood.[262] However, the control exerted in rest of the park was legendary and nearly dictatorial since Disney's economic monopoly extended across every inch of the park where no guest or employees were beyond his long reach. Even spontaneous

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[259] Accessed in Feruary, 3, 2018 from https://www.flickr.com/photos/kenlund/16759769753
[260] Lukas, *Theme Park*, 68.
[261] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 177.
[262] West, "Disney's Role in The Creation of Children's Architecture,"103.

interaction is avoided in his controlled universe where all decisions are ready made and entertainment is pre-packaged as if the roles of the inhabitants were already written to the landscape.[263]

In addition to Disney's obsession with control, the absence of guest controlled vehicles in the park made it impossible to create the most familiar twentieth-century crowd, the traffic jam. Similarly, the former integration of animals as Sea lions of Paul Boyton was natural while Disney, who saw the value of the animals, was desirous to appropriate, control and improve animations through them.[264] Therefore they modified theme park in artificial ways that effortlessly fuse the natural and the unnatural as well as the fusion of utilitarian and the symbolic.[265] Similarly, Sea World (1959) Florida, U.S.A uses animal not merely as a backdrop for its theme but employs a performative truth that shows nature copied, reframed and filtered for the era of popular consumption which achieved an absolute meaning in the patron's architectural dreamscape.[266]

However, the immediate popularity of Disneyland prompted the opening of Six Flags over Texas, Arlington in 1961 with a visitor count of 1.5 million in its first season. It provided a formidable model for the new theme park that would often "cite" historical events and represent specific geographical locations with key elements that have a close association with themed rides. It had different theme sectors in the outskirts of the town and the major break from the Disney concept was the decision to include more and more thrill rides which resulted to a new definition of it as a "hybrid park."[267]

The invention of a theme park in California, The Walt Disney World, soon established an "empire" that includes Florida, Paris, Tokyo and Hong Kong. To

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[263] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 208.
[264] For his detailed character studies, it is known that Disney even brought a live deer to his studio to analyse its every moment. (Lukas, *Theme Park*, 128)
[265] Lukas, *A Reader in Themed and Immersive Spaces*, 23.
[266] Lukas, *Theme Park*, 131.
[267] DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 110.

begin with, Walt Disney World in Florida (1971), which once more doubled the Disney success, was not only already a familiar and comfortable place due to the popularization of Disney characters via TV, but also a multi-day stay resort that initiated an experience economy. Therefore Central Florida, where soon the borderline between the park and the city blurred out, became a testing ground for the unproven effects of Disney expansion.[268] Roads became jammed and taxes were raised which is evaluated as "plain greed" by related authorities while on the Disney side, they were supporting the economy. The existence of Disney, who always refused to share his development plans, was problematic with toxic wastes, sewage violations, and accusations.[269]

EPCOT (Experimental Prototype Community of Tomorrow) center that was opened in 1982 introduces a spaceship called Earth and in a short time, it became one of the biggest tourism centers of United States. The rides at Disney's Epcot Center, which is a part-educative theme park with the subject of the World of tomorrow, in fact, state that commerce and technology are not to be scared; instead, they are assistants that will carry us on journeys of profitable discovery. Although riders may have to relocate, re-educate themselves, or even lose their jobs to high-tech developments, it promises an important and a better future.[270]

Wonderland (1981) in Canada was evaluated as the last theme park in North America for a long time due to increasing costs, narrower market and the saturation of the market.[271] Around 1980s investors set a target to the Far East market. As reported by Dalkılıç, (2007, p. 24) 15 million people, which is a million more than California, visits Tokyo Disneyland yearly.

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[268] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 218.

[269] Ibid., 230.

[270] Young, "Grounding the Myth-Theme Park Landscapes in an Era of Commerce and Nationalism," 5.

[271] Kennywood and Playland were first parks to be declared as National Historic Places in 1987 that symbolize the respect to the history of amusement park history. Followingly, Fiesta Texas-San Antonio (1992), Knott's Camp Snoopy Bloomington (1992), MGM Grand Adventures Las Vegas (1993), Disney's Wild Kingdom Walt Disney World (1998), Lego World Carlsbad (1999), Jazzland New Orleans (2000) were opened; however, most were shut down in the competitive industry that was seemingly ruled by the trio; Walt Disney World, Busch Gardens, and Sea World.

Tokyo Disneyland (1983) in Japan was the first attempt to expand to the Far East market to subscribe to the internationalist universalism. However, the audience remained overwhelmingly local and they preferred Chinese-style tourism with distinctive national features that exclude foreign and nonfolk influences.[272]

European visitors, who lack related Disney culture and knowledge about American-style resorts, are different from the American visitors. European politicians, journalists, and intellectuals anticipated a Disney Resort in Paris as a threat to European culture.[273] Despite the efforts of Disney Imagineers to glorify the old European legends, they were boiled down to a few details here and there. However, in the end, the company had to give public a better image with bragging about the future employment and supported the link between Disney and France in opposition to the anti-Disney campaign. Low wages and the expensive restaurants, where made it impossible to drink alcohol in the land of wines, were hated and resulted in a failure with 7.1 billion francs lost in the first two years. Anyway, it was hardly a failure in architecture since designers, Frank Gehry, Robert AM Stern, Michael Graves, Robert Venturi, and Stanley Tigerman achieved an exceptional experience in the very land where real chateaus and medieval castles were just a few kilometers away. "Perhaps the most famous and universally recognizable theme park symbol is the Cinderella Castle. Neuschwanstein Castle of Bavaria, with a number of French castles, inspired Disney to create his perfect iconic castle."[274] It was engineered down to the minutest details that would influence later theme parks and quasi-theme parks like those of Las Vegas.

The attempts to gain the sympathy of French intelligentsia can be said to be insufficient since a French journalist on Euro Disney's opening day wrote that it was an "a horror made of cardboard, plastic and appalling colors, a construction of hardened chewing gum and idiotic folklore took straight out of comic books written

[272] Nick. Stanley, . "Chinese Theme Parks and National Identity." *In Theme Park Landscapes: Antecedents and Variations,* 260-290. Edited by Terence Young and Robert Riley, (Washington D. C.: Dumbarton Oaks Research Library and Collection, 2002), 270.

[273] See Renaut, "Disneyland Paris," 127 for related criticisms towards Euro Disney.

[274] Lukas, *Theme Park*, 70.

for obese Americans".[275] Studies of Euro Disneyland occurred that the adaptation of this new genre failed to grasp the local cultural conditions required to make it pleasurable to the masses. Perhaps Japanese park, where were people are a lot more passionate about American Culture, blinded Disney Company with the strong yen contribution.

Hong Kong Disneyland, opened in 2005, is much smaller than the other four Disney parks since it does not have a "Frontierland". A lack of cultural awareness cost Disney Company money and time in Euro Disney and they did not intend to repeat the same mistakes. According to Sklar, the Walt Disney Company's international ambassador, Japanese people made it clear from the beginning that they don't want to be "Japanised" in Tokyo Disney; instead, they want to experience "America" as a duplicate. [276]

> As amusement parks are cleaned up and as they are infected with the technologies of theming, they reflect an understanding that in order to compete in the contemporary branded world, distinctive brands must be developed or, in some cases, copied.[277]

It was time to balance the cultures, not too American and not too Chinese in a destination where Mao banned Disney films for a long time. Since Chinese lacked the related knowledge of animations, a massive marketing campaign was launched to introduce audiences what the classic Disney experience was.

Food restaurants sold Asian food, Disney characters often wore Chinese style clothes and feng-shui concerning design were interesting for this park. The design of the Crystal Lotus Restaurant with all five elements or the wide usage of the color red fit well to the Disney design principles since feng-shui involves reading symbols which are a manner of storytelling that also happens to be Disney's bread and butter.[278]

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[275] Quoted in Lukas, *Theme Park*, 81.
[276] Shijingshan Amusement Park in Beijing, China similarly uses the motto, Disneyland is too far, so come to Shijingshan and offers numerous remarkable features that create the popular iconic brand.
[277] Lukas, *A Reader in Themed and Immersive Spaces,* 170.
[278] Derham. Groves, "Hong Kong Disneyland: Feng Shui Inside The Magic Kindom." In Disneyland and Culture: Essays on The Parks and Their Influence. Edited by Kathy Merlock Jackson and Mark I. West. (Jefferson, North Carolina: McFarland Press, 2011), 148.

Undoubtedly Disney Company both learned a lot about adaption to cultures and realized that theme parks that can have deep personal and lasting meanings since it is the "visitor himself/herself", as the most intimate of all cultural relationships.[279]

Coming to the non-Disney precursors, Universal Studios Florida, which opened in 1990, distinguishes itself from its nearest competitor Walt Disney World by stressing their thrilling rides or their motto "ride the movies" in contrast to Disney's "yesterday's tales" by their words. The references are to locations with places that their movies were made. Therefore they approach the elsewheres visa versa. They believe that motion pictures questionably have become cognitively etched in the cognizance of visitors more than actual geographical locations.[280]

Legoland which was opened in 1968 in Denmark and later came to California, U.S.A in 1999, is another pioneer brand. Lego, as one of the greatest and educative global toys for children, is the theme that forms a World where everything is made of lego and displayed as an open-air museum.

As the last recent example, one of the biggest theme parks today is Ferrari World Abu Dhabi World that was opened in 2010. The brand that represents luxury and a prestigious image has the fastest rollercoaster in the World in its complex of hotels, malls, and testing grounds.

To sum up, in 1919 there were over 1500 amusement parks of probably, 1,500 individual companies or groups while by 1970's multinational companies entered the market in full force. By 1980s, six corporations, Disney, Six Flags, Taft, Anheuser-Busch, the Marriot Corporation and Harcourt Brace Janovich seemed to own everything. Their parks had a circular relationship with their parent company as they advertise them interchangeably. Walt Disney Company pioneered this oligopolistic entertainment form and consolidated his various entertainment interests into one powerful corporation and gave links to his other mass marketed products. They also

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[279] Renaut, "Disneyland Paris," 136.
[280] Lukas, *Theme Park*, 79.

pioneered the expansion or the saturation of the global market whose development chronology can be seen in Table 3.3.

Table 3.3: Dynamics of Theme Park Development by World Regions (Inspired from Clavé, 2007, P. 49).

Year	U.S.A	Europe	Asia/Pacific	Rest of the World (+ Turkey included)
1950	Start			
1960	Development	Start		
1970	Expansion	Development	Start	
1980	Maturity	Expansion	Development	Start
1990	Concentration	Adaptation	Expansion	Development
2000	Diversification	Repositioning	Selective Growth	Expansion

3.3. THE OPPORTUNITIES THEME PARKS PROVIDE AND THE DISCUSSION RELATED TO THEM

Theme parks are amusement forms with ancient roots that are widely appreciated and supported by the public. However, they are not appreciated in an intellectual level. However, according to Rebori, (1995) with their social license to play out fantasies, theme parks are a feast for interdisciplinary studies that emblematize urban and spatial problems.[281] Technology (Kasson 1977, Snow and Wright 1976), gender issues (Peiss 1986), class issues (Kasson 1977), and issues dealing with architecture and urban infrastructure (Kasson 1977, Koolhaas 1978) were confronted within these

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[281] Stephen Joseph Rebori, *Theme and entertainment park developments: planning, design, development, and management*. No. 319. (Chicago: Council of Planning Librarians, 1995).

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spaces.[282] Clavé (2007, p. 119) interestingly claims that; theme parks, regardless of their size and scope, not only symbolize and give shape to societies in which they occur by interpreting authenticity and conveying emotions from a personal to commercial sphere, but also say a lot about our cultural needs, ideals, and frustrations. With the growth of popular culture, it can be said that theme parks are endemic to a post-industrial World with electronic production and mass communication. They seemingly have developed more intertwined connections with the world since they are not only effective purveyors of popular culture but also materialize fantasies, pick up hottest consumer trends and give them a place. Today, even non-theme Park places like airports (John Lennon Airport) use brands and theming to increase their recognition.[283]

Since the genre of "travel and tourism" is one of the largest industries in the world, the theme park industry is a $ 4 billion per year business of 130 million visitors at 42 largest parks of the USA, where the market structure of theme parks is an oligopoly of several companies.[284] (Table 3.4)

According to Chappel, (2002) "We cannot today avoid glancing over our shoulders at theme parks, given their ability to attract hoards of people and extract their disposable income."[285] Probably nobody including Walt Disney Company accurately foresaw the massive impact that Walt Disney World would have and continues to have in cultural and economical manners.[286]

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[282] The diverse research topics analysed by different authors were reported by "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 91.
[283] Lukas, *Theme Park*, 175.
[284] Ibid., 6.
[285] Chappell, Edward A. "The Museum And The Joy Ride: Williamsburg Landscapes And The Specter of Theme Parks", 156.
[286] When Walt Disney World opened in 1971, they expected approximately six million tourists for the year; however, over ten million came, according to Richard E. Foglesong, Magic Town: Orlando and Disney *World*. Graduate School of Architecture and Urban Planning, University of California, (1990), 18.

Table 3.4: Greatest 10 Theme parks by visitor counts in 2006 (inspired from Dalkılıç, 2007)

Rate & logo	Name of the Park and Location	Million Visitors
1	The Magic Kingdom at Walt Disney World, Florida, U.S.A[287]	16,640
2	Disneyland, Anaheim, U.S.A[288]	14,730
3	Tokyo Disneyland, Tokyo, Japan[289]	12,900
4	Tokyo Disney Sea, Tokyo, Japan[290]	12,100
5	Disneyland Paris, Mame-La-Vallee, France [291]	10,600
6	EPCOT at Walt Disney World, Florida, U.S.A [292]	10,460
7	Disney-MGM Studios Theme Park at Walt Disney World, Florida, U.S.A [293]	9,100
8	Disney's Animal Kingdom at Walt Disney World, Florida, U.S.A [294]	8,910
9	Universal Studios Japan, Osaka, Japan [295]	8,500
10	Everland, South Korea [296]	7,500

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[287] Logo is accessed on April 25, 2018 from http://disneyparks.wikia.com/wiki/File:Magic-Kingdom-Logo.jpg
[288] Logo is accessed on April 25, 2018 from https://www.laughingplace.com/w/news/2016/11/07/disneyland-relocate-security-checkpoints/
[289] Logo is accessed on April 25, 2018 from http://disney.wikia.com/wiki/File:Tokyo_Disneyland_logo.png
[290] Logo is accessed on April 25, 2018 from https://en.wikipedia.org/wiki/Tokyo_DisneySea
[291] Logo is accessed on April 25, 2018 from http://disney.wikia.com/wiki/File:Disneyland_Paris_logo.png
[292] Logo is accessed on April 25, 2018 from https://futureprobe.blogspot.com/2012/09/the-epcot-logo-futurization-flub.html
[293] Logo is accessed on April 25, 2018 from http://www.thisdayindisneyhistory.com/Disney-MGMGrandOpening.html
[294] Logo is accessed on April 25, 2018 from http://disney-fanfiction.wikia.com/wiki/Disney%27s_Animal_Kingdom
[295] Logo is accessed on April 25, 2018 from https://www.usj.co.jp/e/
[296] Logo is accessed on April 25, 2018 from https://blooloop.com/provider/everland-korea-logo/

3.3.1. The Urban Debate About Theme Parks

The city is not only the space where community moves in, it is also the way they move.[297] The city is around its users while being collected as a life experience beyond the group experience. Theme parks, within their context, emerge as areas that contain a fundamental dialogue about what the city is and what it should be and this richly symbolic essence transforms the urban space to a certain extent. Academics and architects who treated theme parks seriously discovered that Walt Disney, a dedicated builder of Utopias, insisted that their landscapes are meant to showcase innovative achievements in technology, corporate capitalism, and urban design. This model of amusement space intends to display itself as a prototypical city and its cultural debate infiltrates the world.

Interestingly according to Peter Blake, a contemporary British artist known for his association with the Pop Art movement, Disneyland acts as an urban lab for the testing of building technologies and designs for an ideal city unachievable by ordinary design.[298] Since amusement arguably plays an increasingly central role in the economic, political, social and cultural fabric of the city, our tomorrow cities can be envisioned through cultural conduits. It can be said that the model of architecture and culture offered by Disney theme parks infects urbanism and creates cities based on Disney's principles and people find themselves acting on and in space in a manner formerly reserved to the worlds of the theme park.[299] Las Vegas, Atlantic City and behind wall communities of Los Angeles are urban examples while isolated facilities, convention centers, and weather secured downtown malls are common resultant forms. This model reformulates amusement's relationship to the surrounding urban environment on two levels, one being the response to the

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[297] James Donald, "The city, the cinema: modern spaces", in Chris Jenks (ed.), *Visual Culture*,(London: Routledge, 1995), 92.

[298] Blake, Peter. "Walt Disney World." *Architectural Forum*. Vol. 136. No. 6. 1972.

[299] Michael Sorkin,"See You in Disneyland." in Variations on a Theme Park: The New American City and the End of Public *Space*. Eddited by Michael Sorkin, (New York: Farrar, Straus and Giroux, 1992).

changing nature of the entertainment industry and urban development while the second is the offering a specific vision of an improved urban space.

In EPCOT (1982) Walt Disney demonstrated his modernist tendencies at their extreme. It was an experimental town with 20,000 residents located squarely in Walt Disney World and was open to paying visitors to experience an actual living, breathing community. EPCOT had high-tech transportation that either moved under or above the pedestrian downtown. The downtown was covered with a glass dome that would keep out all unwanted weather. EPCOT, Lake Buena Vista (1967) and Celebration (1994) in Florida, that only allowed wealthy residents, took Walt Disney from a theme park developer to a critical position of an urban planner. This was seemingly the first stage of Disney's entrance to the real World and the urban market.[300] After the opening of Walt Disney World in 1971, interest in Disney landscapes exploded. Architects and planners took issues surrounding the lessons conveyed by Disneyland. Humanizing and dehumanizing qualities of these landscapes were simultaneously perceived in the debates. Blake's analysis of Disney parks revealed their paradoxical nature; having both postmodern and modern elements within. Interestingly according to him, Disney parks provided what people really want in an urban environment; pedestrian-scale streetscapes that are old-fashioned yet new and totally planned, smooth services by technology, cleaner and safer than any city outside.[301] In fact, the clever vocabulary of forms that recall other times and places can respond to the complex functions of contemporary society, from a post-modernist point of view. Supportively, Charles Moore, as an extreme post-modernist, evaluated Disneyland's urban discourse as "everything works the way it doesn't seem to anymore in the world outside."[302] Other critics such as Hart praised Disney landscapes as best urban examples that treated people in a humane way. And soon coming to the realities, opposing critics revealed that their manipulated forced

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[300] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 183.

[301] Blake, "Walt Disney World."

[302] Charles W. Moore and Kevin P. Keim. "You Have to Pay for the Public Life: Selected Essays of Charles W. Moore," *Perspecta* 9/10, (1965), 65.

perspective was an illusion. They defined Disneyland approach as machinery for the production of euphoria. Even the most sympathetic planners for Disney's urban agenda admitted at last that Disney organization is fascinated by technology, but scared to death of social concerns.[303] They provide prototypes for a new town; however, like urban settings of EPCOT, they completely lacked any true sense of community. Vonier (1984) supportively charged that the missing sense of community in these community centers was absolutely unforgivable.[304]

From the geographical point of view, Disney theme parks also ignore the previous landscapes and treat the site as if it was virgin wilderness. The old landscapes of Orange County (Disneyland, Anaheim), Orlando (Walt Disney World, Florida) or Maine La Vallée (EuroDisney, Paris) were completely obliterated.[305]

As the last, promotion of tourism, so-called "the smokeless industry", is assumed to result in better transportation, infrastructure and contribute to other economic sectors.[306] Although amusement spaces in the past were beta laboratories of the modern cities, today the downsides are much more visible. Considering the saturation level of tourism, cons overweight pros when the limit is exceeded. This results in the lack of local citizen tolerance and negative criticism. And even more, over-commercialization of tourist attractions cause loss of authenticity of local customs and culture.[307]

To sum up; theme parks, by their nature, often exercise different urban conditions that can be contested with rational urban discourses since they pose an entertaining vision of how our cities "could" be. Although in the past this approach has been found useful to revise our cities as if they could tell how our cities "should" be, soon it was realized that they lack true social, cultural and geographical sensitiveness.

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[303] Paul Goldberger, "Mickey Mouse teaches the architects." *New York Times Magazine* 22 (1972): 40-1.
[304] T. Vonier, "Epcot One Year After." Progressive Architecture U. S. A., Vol. 65, No. 2,(1984), 44.
[305] S. Mills, "American theme parks and the landscapes of mass culture." *American Studies Today Online* (1998).
[306] Loredana Gal, "The Economic Impact of Theme Parks on Regions" (Term Report, Middle East Technical University, 2014), 3.
[307] Ibid., 4.

3.3.2. Spatio-Temporal Features of Theme Parks

Theme parks open up spatio-temporal discussions as they challenge space and time in their otherworldly experiences. To begin with; theme parks both by their boundaries within and as enclosed spaces, proclaim a mastery over space and define themselves apart from the rest of the world by this spatial distinction. This holistic performance allows theme park to spread and exceed itself. Soon, it becomes an unseen form; an invisible theme park that operates larger amounts of people's time within the order to experience its divisions.[308] As their theme lands resonate well beyond its confines to general popular culture and simulate places, theme parks become "placeless places". Although a sense of place is the vital combination, the bringing together of all extents of the environment, observation, and experience, this place is not of the material realm, but one of cognitive one of architectural imagination in a state of mind. As Lukas (2008, p. 59) reports, Mills puts its importance as "The craving for a sense of place is at the heart of the contemporary theme park." This cognitive sense of place is displayed in many variations in theme parks that do not fit in present urban living. Escaping everyday surroundings connotes experiencing an entrance to another world with rich possibilities; however, the fundamental requirement is it to be the "other". Elsewhere can take many forms, it may be heaven or hell as if it was the issue in medieval garden and fairs. When the designer includes human psychophysiology and imagination to produce these alternate narrations, they pose the true power of theme park.[309] Similarly, as Lowenthal (2002, p. 12) puts the otherworldly power of theme parks, "Nothing is more foreign than a theme park, whether it points toward Polynesia or some postmodern fantasia."

Secondly, it can be said about a preliminary example that, whole western World is hypostatized in America, America in California and California in MGM Disneyland Studios; therefore, the mega theme park is the microcosm of the West. This symbolic

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[308] Lukas, *Theme Park*, 136.
[309] Brown, "Landscapes of Theme Park Rides Media, Modes, Messages," 235.

microcosm has a distinct American identity that proposes a complete emotional experience or entertainment which has its own semiotics.[310] The enclosed themed space gains a sense of identity that leads this geographical wholeness to form a world of it with its subdivisions.[311] The first dark ride, "A Trip to the Moon" in Pan-American Exposition (1901) gave people the thrill of traveling without having to travel by the enclosure of the inner ride in the darkness to create a narrative in a thematic space. Themed architecture, as a space of isolation, provided the otherworldly experience with special effects connoting the illusion of control.[312]

Coney amusements used to offer replications of fantastic elsewheres that made conceptual travel possible. Steeplechase attraction provided the experience of being a jockey while in Dreamland people could go to gates of Hell and then safely return to their normal lives.[313] While these previous amusements like Luna and Dreamland that referenced specific places in their creations, Disney used the abstraction or a metaphorical concept of place. Disney's conception of the experience of total immersion carries the guest back in time and across vast spaces exerted the power of the physical setting that could capture the imagination of viewers of every background.[314]

As cinema emerged the competition between these two forms became the debate of amusement parks with their physicality and sociality in addition to the inclusion of conceptual travel, which allowed people travel other places, periods and moods. The power of the otherworldly mentally, physically, existentially, politically and aesthetically transports the visitor, who forgets where she or he once was and reorients to the new place.[315] Similarly, the rides of the earlier parks drew on popularized subjects like Bible, mythology, travel, and literature whose simultaneous repetitions of multimedia worlds soon made a real site, real time and real landscape

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[310] Stanley, "Chinese Theme Parks and National Identity," 272.

[311] Lukas, *Theme Park*, 42.

[312] See Lukas, *Theme Park*, 110 about information about the theme park phenomenon, "travelling without having to travel."

[313] Ibid, 99 gave the examples from Coney Amusements.

[314] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 8.

[315] Lukas, *Theme Park*, 61.

special with related iconography. They are archetypal in the sense of fundamental and psychologically resonant since they are, or they become, something inside its visitors all well as outside them.[316] However, today this phenomenon is strongly claimed by Universal Studios Florida, where patrons are asked to step inside conceptual spaces of movies, unlike other theme parks that only provide revisiting of historical events or recreations of specific places.

Amusement space and especially theme parks had the powerful ability to revive; because, they plug directly into the pre-modern cultural matrix that is constructed in centuries of symbol making, imagery, and iconography in addition to the conscious mind. Similarly, Disneyland's offered an index to culture and it pointed out the most passionate ideas about who we are and how we think as people.[317] This matrix of themed spaces, that is the imaginative re-invention of place to explore our own values and ideals cued by arts and artifacts, is a four-dimensional one, as fourth being time. These multiple references to various places are also complemented with various times that support the basic human longing to pursue the unusual and the exotic. According to MacCannel, these decontextualized environments are also results of the lack of the spiritual fulfillment that makes us feel that we no longer live in the real time at the real place. Now we look and search for the times that everything was much simpler. These good old days suggest a romantic reinterpretation of things never even happened.[318] This tendency of theming makes it possible to transmute time into physical space as well as transport the immersed observer to a hyper-reality of past or future. In this regard, they can be called as "time parks", which offer something less than the traditional reality.[319]

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[316]Brown, "Landscapes of Theme Park Rides Media, Modes, Messages," 268.

[317] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 6.

[318] Dean Maccannell, *The Tourist: A New Theory Of The Leisure Class* (Univ Of California Press, 2013).

[319] King & O'Boyle, "The Theme Park: The Art of Time and Space," 11.

3.4. CLASSIFICATION OF THEME PARKS

Theme parks can be categorized and defined according to many features.

> Disneyland, and the themed and partly themed parks that followed, pose a particularly vexing case study to the cataloguer and archivist, as well as to the mind-maps and mental file folders of those who study artifacts as sources of knowledge.[320]

In this section, a variety of classifications from different sources will be briefly introduced and, as a result, a table that covers all the gathered information will be formed.

Although overlapping definitions for different park types are found in the related literature, the developing theme park industry, that brings new ideas each year, complicates their categorization.[321] In addition, considering the embedded concept of "theme" in every material work that humans do, regardless of their denomination of themed object or not, the categorization widens to non-park spaces and non-themed spaces. However, it can be deduced that the affix, "themed" before any kind of environment, is related to the absurdity it connotes in contrast to its prior function. A zoo is not commonly thought as an "animal-themed park" while the genre of contemporary theme park also covers zoos today. On the other hand, a toilet-themed restaurant is not explainable within its sense of "restaurant" anymore and is rather named as "themed restaurant" instead. Similarly considering parks, miniature parks can be accounted as culture- or history-themed parks, while museums cannot be named as history-themed spaces. These contradictions, which are formed due to the contemporary entwined spaces that are results of the complex nature of culture, form the genre "hybrid park" which is the actual definition of most theme parks today with their wider infiltration that covers functions of the museum, zoos, movie studios, aquariums, etc.

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[320] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 6.
[321] Michael Braun. Economic Impacts of Theme Parks on Regions. NEURUS Monograph, (2000): 1–121.

In this regard, recreational nature parks of municipalities and sports courts can be eliminated from this categorization from the beginning since they do not have a visible concept prior to their function and are not distinct otherworldly spaces. To begin with, Ah-Keng categorized theme parks within touristic places of five groups; wildlife parks, theme parks, museums, islands, parks, and gardens.[322] Secondly, Braun classifies recreational parks as; pleasure gardens, aqua parks, urban amusement centers, sports and recreational parks, theme parks and experience parks.[323] He differentiates experience parks as themed accommodations like bungalows that pose the characteristics of total immersion environments like Disney Resorts. The problem of this categorization is that most parks empirically have a combination of multiple recreational parks.

Thirdly, Deniz (2002) widely classifies theme parks as; (1)"Education Theme Parks" that include zoos, botanical gardens, medical vegetation gardens, arboretums, (2)"Seasonal Gardens" that include rainforests, desert gardens, (3)"Geography Themed Parks" that include Alps gardens, (4)"Recreation and Amusement Themed Parks and Gardens" that include aquaparks, Tatilya, Disneyland, (5)"Myth, Tale, Narrative Themed Parks and Gardens" that include Robinson Club, Noah's ark, (6)"Period Themed Parks" that include history and future themed parks, (7)"Art Themed Parks" that incude sculpture parks, (8)"Hobby Themed Parks" that include collection and ecological gardens, (9)"Natural Life Themed Parks", (10)"Sensual Parks" that include haunted hauses and (11)"Special Purpose Gardens." Obviously, all mentioned divisions are interpretations following some empirical studies.

From a different perspective, Chris Yoshii, then the vice president of European Association for the theme park, classifies theme parks according to their scales. The first is (1) "Large Theme Parks" that welcome 5 million international tourists every year in their distinct theme zones supported by brands like Disneyland and Universal Studios. (2) "Regional Theme Parks" welcome 1.5 to 3.5 million tourists than use

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[322] Kau Ah-Keng, "Evaluating the attractiveness of a new theme park: A cross-cultural comparison." *Tourism Management* 14.3 (1993): 202-210.
[323] Michael Braun, *Economic Impacts Of Theme Parks On Regions*, (2000), 23.

landscape in priority to convince neighboring markets. (3)"Theme Parks" that are situated around cities whose market it used, while (4) "Small Theme Parks" are located in the city and support a single subject in a static artificial landscape.[324]

As the last, Wong and Cheung (1999) classified theme parks in seven groups that inspired the division for this thesis besides the others. They included adventure type, fantasy type, history, and culture type, science fiction type, movie type, natural type and international type theme parks.[325] Before representing the preferred categorization structured in light of these researchers, it should also be noted that including the initial Disneyland Parks, these classifications can also be generated as distinct theme divisions within singular parks.

In the categorization of theme parks, as formed in Diagram 3.1, the initial division considers the secondary semi-educative purposes of theme parks; "Parks with a Didactic Voice" and "Parks without a Didactic Voice" unclutter many subdivisions that will follow. Parks with a didactic voice sum up biological or humane heritage sites as well as representational sites that include miniature, arts, sculpture and, biography parks. On the other hand, the category of non-didactic parks aims to pleasure in either cognitive or physical ways.

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[324] Reported in Hu, "A Research Review On Theme Park," 84.
[325] Kevin KF Wong,, and WY Phoebe Cheung, "Strategic theming in theme park marketing." *Journal of Vacation Marketing* 5.4 (1999): 319-332.
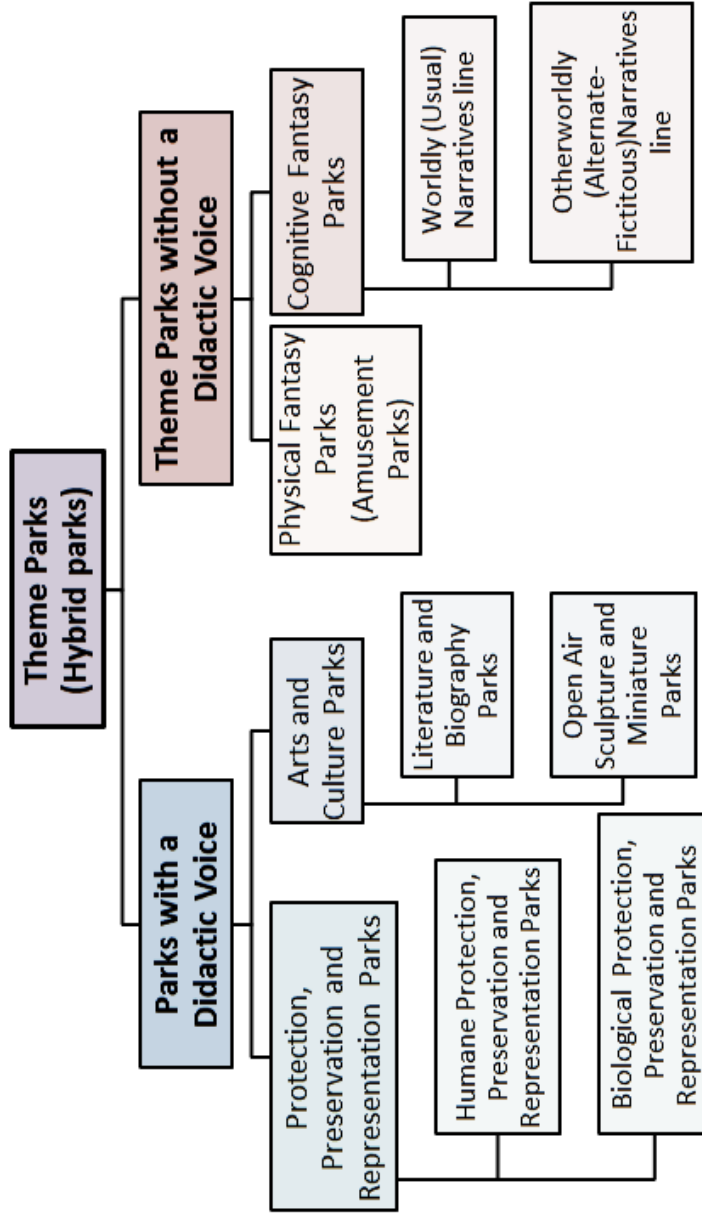
Scheme 3.1: Categorization of Theme Parks (made by G. Eyüboğlu)

3.4.1. Theme Parks with a Didactic Voice

Parks with semi-educative or museum-like purposes are sorted in this category. These parks use immersing theming methods while aiming for didactic images. They either represent arts, history, and culture or have protective, preservative and representative attributions.

To a certain extent, it can be said that contemporary museums tend to follow conflicting impulses by having both the professionalism and honesty in opposition to the terribly strong desire to tell an appealing story that forms a charming portrait that links them to theme parks, their "bad boy relatives".[326] Chappell (2002, p.121) also notes that "Theme parks are indeed related to museums." Under the guise of "fun," educative themed environments are not expected to be rational in terms of history; however, their communicative multimedia tools can represent, for instance, Waterloo War[327] indeed more memorable than most museums. In this regard, although museums start to evolve in this venue, park areas are widely known to contribute to the introduction of a culture or history of a nation in addition to the development of regional tourism. A theme park called Splendid China (1989), in Shenzen, is a good example that built the friendly image of China in an authentic and didactic experience.[328]

3.4.1.1. Protection, Preservation and Representation Parks

Protection, preservation, and representation parks category is the upper chord that gathers biological gardens that display plants or animals (zoos) while protecting them and humane heritage sites that demonstrate customs and traditional values with

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[326] Chappell, "The Museum And The Joy Ride: Williamsburg Landscapes And The Specter of Theme Parks," 121.

[327] Lukas, *Theme Park*, 23 narrates the depiction of Waterloo war in early pleasure grounds.

[328] Young, "Grounding the Myth-Theme Park Landscapes in an Era of Commerce and Nationalism."

thematic methods. Both the humane and biological categories, aim to introduce the preserved elements in a scientific way.

According to Lukas, (2008, p. 151) when it sparks interest among people, it is debatable whether any harm is done to the serious sciences of history or biology in an entertaining portrayal. For instance, Jorvik Viking Centre (1984) in New York is a proper example that uses theme park approaches that connect people with Viking archaeology, culture, and history. Accordingly, since the 1990s the theme park concepts are being used in heritage sites and educative spaces that are classified as "humane protection parks" in this categorization.

-Humane Protection, Preservation and Representation Parks

Humane Protection Parks include living heritage and customs spaces that depict history and culture of civilizations by their architecture, traditions, daily life, and beliefs. The aim is to evoke the feeling of experiencing the period by performances of folk dances, theatrical scenes, and costumes.[329] Tjapukai Aboriginal Culture Park (2015) in Australia, that is supported by a variety of activities and a mall, Hangzhou Songcheng Park, (1996) that retells the golden age of China and Xcaret Park Mexico (1991) (Figure 3.9), that was accounted as an intangible cultural heritage site by UNESCO with its representations of Mayan villages and foods in the original archaeological site of Caribbeans, are some other examples. Contemporary living heritage spaces like Colonial Williamsburg (the 1930s) in Virginia, Cosmeston Medieval Village (1980s) near Cardiff and Shakaland Zulu Cultural Village in South Africa use historical reenactments and cultural performances are ways reminiscent of theme parks. While these spaces lack amusement rides that are core elements of contemporary theme parks, they clearly use immersion and exoticism as a form of entertainment that is the staple of theme park industry.[330]

-Biological Protection, Preservation and Representation Parks

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[329] Bingöl & Gök, "Tarih Ve Kültür Temalı Parklar," 134 describes the parks that fit in this category.
[330] Lukas, *Theme Park*, 147.

As prescribed earlier, most of the specialized contemporary park forms have a tendency of having themed features including botanical gardens, zoos, aquariums and arboretums that are accounted under this category. Animals and plants can be used as themes in these parks that finance their educative and preservative branches by displaying living creatures for attraction. They also have recreational features but are differentiated from usual parks by being protecting and educative sites that use theming.[331] For instance, Los Angeles Country Arboretum or the zoo section of Tayto Park finances their biological protecting purposes by using themed representative methods to gather attraction and touristic income.

Yokohama Hakkeijima Seaparadise in Japan (Figure 3.10), as an aquarium supported by mechanical attractions, Greenery Theme Park in India, as a botanical park and Kristiansand Zoo and Amusement park, in Norway are some of the examples.
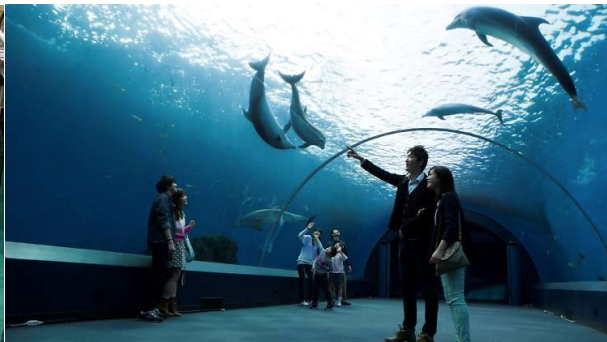
Figure 3.9: Two animators from Xcaret Park Mexico[332]

Figure 3.10: Yokohama Hakkeijima Seaparadise[333]

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[331] Arslan, "Tema Parkları."

[332] Accessed in March, 3, 2018 from http://everythingplayadelcarmen.com/wp-content/uploads/2014/04/58f845181989d72310038dd4378ca523-400x400.jpg

[333] Accessed in March 15, 2018, https://media.timeout.com/images/103583954/630/472/image.jpg

3.4.1.2. Arts and Culture Category

Arts and Culture category covers all the theme parks with a didactic tone that does not promote any protection or sustainability to a cultural or biological heritage but instead only exhibit. These exhibitions include open-air sculpture parks, miniature parks, and some of the literature or biography parks that immerse their visitors with multiple theming methods to spark interest in the related subject although scientific accuracy is not obligated.

-Literature and Biography Parks

Literature and biography parks can be taken as a subdivision that is related to education. In the Hybrid world of Dickens World (2007-2016) at Chatham, Kent, literary characters were brought to life in which visitors can walk through literary experiences that are already familiar to many readers worldwide. "Just as the line between education and entertainment has blurred, so too have the lines between theme parks, museums, heritage sites and other venues."[334] For museums, which are contested by contemporary theme parks, competing popular culture require presenting educational displays using forms of technology and interactive dioramas that stage a past, place or event in a simultaneous avoid of the theme park label. Although, Dickens World was criticized for its proximity to theme parks since literary work of Dickens cannot be appreciated from an entertainment perspective according to some, the park indeed increased interest in one of the world's greatest writers.

On the other hand, biography parks are mostly about some popular characters and related to popular culture thus, they tend to inform. Although according to Lukas, (2008, p. 84) biography park of Dolly Parton called Dollywood (1961), as a fringe popular culture example, reflects American archetypes, family, memory, God, the

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[334] Lukas *Theme Park*, 149.

soul, the heart and the rustic, it bespeaks to a certain community of people-oriented with star adoration culture. [335]

-Open Air Sculpture and Miniature Parks

An open-air sculpture park is an outdoor garden that the presents sculpture in landscaped surroundings.[336] They may vary in size and scope by including the collected works of a single individual or multiple artists. The Ewe Experience and Sculpture Garden (2004) in Cork, Ireland provides a tour in four themed gardens; water, time, the environment and ancient earth.

While open-air sculpture parks can exhibit art, learning about a city or a culture is possible within miniature parks as educative and recreational landscapes. Miniature parks are outdoor facilities that the heritage of a country is symbolically displayed with miniature models of monumental structures in well-designed gardens. Usually, the scale is 1:25 to display both modern and ancient buildings.[337] They have been around since the 1900s with the hobby of model trains. The oldest original miniature park is Bekonscot, (1929) in England, while the most popular is Madurodam, which was opened in 1952 in the Netherlands.

Miniaturization was rendered as a comforting and non-threatening environment in Disney parks besides symbolizing the World outside. According to the long-established theoretical conception of art is that it cannot simply mimic; it must transform and translate. In addition, the issue of scale only appears in the physical World since there are not any miniatures in nature. Miniature is a cultural product of

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[335] It can be said that Disney parks cultivate earliest experiences of children with celebrity-driven character of American society even before a child sets foot in a theme park by the help of supportive TV and media forms. They use stardom to sell images and products that suggests fitting to a community of people with shared values. In Jackson, "West Disneyland and Culture: Essays on The Parks And Their Influence," 214.

[336] Jane MacCarthy,, and Laurily Epstein. *A guide to the sculpture parks and gardens of America*. (New York: Kesend, 1996), 1.

[337] Zohre Bulut,, and Hasan Yilmaz. "Miniature Parks and the Sample of Miniatürk." *Journal of Applied Sciences* 6.1 (2006): 62-65., 62.

performing certain operations of the eye. Therefore all miniatures have a theatrical character.[338]

According to IAIVEP (International Association of Miniature Parks), miniature parks aim to promote enhancing educational programs within travel and tourism industries. "While their educational intentions are much loftier and their financial expectations more modest, open-air museums can easily slip into creating themed scenes and experiences."[339] These sites, that are prone to theming, have the closest proximity to museums with their static representations of artifacts. However, when the display is immersing or lifting the viewer from the perpetual location of the display, instead of rationally displaying the artifact, space becomes themed, while preserving the educative frame. Although these parks have an educative tone, they are not scientific representations from which an objective historical accuracy is not expected, since they are often exhibitions by charities and foundations. As a local miniature park example in Beyoğlu, İstanbul, Miniaturk, (2003) is said to be representing national interests and the political ground in which it was made by considering the politics of inclusion and exclusion.[340] Therefore, it can be said that miniature parks are prone to posing national tendencies that are based on the choice of ideologies and liberates the museal potential that has never been entirely realized. At last, they become memorable impressions of culture and heritage instead.

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[338] Susan Stewart, *On Longing Narratives of the Miniature, the Gigantic, the Souvenir, the Collection.* (Durham: Duke University Press, 2012). 54-55.
<http://kcl.eblib.com/patron/FullRecord.aspx?p=3007893>. (accessed on 19.05.2018)

[339] Chappel, "The Museum And The Joy Ride: Williamsburg Landscapes And The Specter of Theme Parks," 122.

[340] The governmental monopoly of establishing museum and galleries was decreased in Turkey by laws between 1973-1984 and collectioners, universities and associations (including Koç and Sabancı bourgeois families) were provided an opening to attend to identity construction. See Yılmaz and Uysal, "Miniaturk: Culture; History; and Memory in Turkey in Post-1980s."

3.4.2. Theme Parks without a Didactic Voice

The original formula of George Tilyou, the famous entrepreneur of Steeplechase Park in Coney Island, was "amusement for amusement's sake". This approach has been giving amusement parks the social license to play with all manmade simulacrums. However in amusement parks; neither any pedagogic aim is held, nor any authenticity claims are done. In the previous chapter, rides were not obligatory while narrative rides and thrilling coasters are backbones of amusement and theme parks.

3.4.2.1. Physical Fantasy Parks

Physical fantasy seems to be the main reason why most people enjoy theme parks and some parks put physical sensation in a privileged position in comparison to themes and narrations. Roller-coasters have an iconic and emblematic association with amusement park culture. They offer the illusion of liberation from spatial constraints since they can manipulate the perception of both horizontal and vertical dimensions.[341]

A ride is a designed constitution with a vehicle and a course, in which or via which, the riders are conveyed for amusement, exhilaration or pleasure. They include swings, wheels and vehicle traversed linear courses that differ in topographies and vary from carousels to roller-coasters, Ferris Wheels, flight simulators, and scenic monorails. According to John Allen, a famed coaster designer, "You don't need a degree in engineering to design roller coasters . . . you need a degree in psychology—plus courage."[342]

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[341] See DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 111 for more information related to the connotations of amusement rides.
[342] Coasterpedia, "John C. Allen", accessed on 20.04.2018, https://coasterpedia.net/wiki/John_C._Allen

The landscapes of rides can be considered from two perspectives, interior, and exterior. The interior is the experience of the ride which is a self-contained multisensory kinetic composition with movement, sound, visual, and story. At EPCOT or Universal Studios the rides are rarely visible from the outside; however, in the Magic Kingdom rides range from completely concealed to completely exposed structures.

To briefly summarize the timeline of the coasters, it is known that earliest carrousel type ride dates back to 500 A.D and sketches of a proto-Ferris-wheel were found in 1620 in a Bulgarian town. Carousel -as we know it today- emerged in Arab countries in the 12th century. However, precursors of modern coasters are traced to 17th century Russia with ice slides that use steep mountain slopes.[343] Between 1875 and 1893, Coney Island seashore became popular after the opening of the first railroad. However, the roller coaster came to the United States in 1943 by Maunch Chunk Railway and before LaMarcus Thompson patented a roller coaster in 1885.[344] The first vertical traveling coaster was built in 1889. Between 1990 and 1920 designers manipulated the illusion to make coaster appear scarier faster, higher and soon incorporated landscapes to heighten the drama with dangling cars at the top.[345] Therefore, the golden age of roller coasters and amusement parks was the 1920s. Rollercoaster, as true exemplars of the amusement park genre, charm and captivate while having an emblematic presence of preindustrial and mechanical eras in the theme park in memories of the visitors.[346]

Aqua parks and amusement parks are regrouped in this category since water slides replace the excitement of rail rides with the general theme of around water. Amusement parks prescribed in this category like Cedar Point (1964) in Ohio that avoid explicit theming keep releasing new rollercoasters and are rather considered as amusement parks that are limited physical experiences.[347] Most amusement parks

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[343] Robert Cartmell, "Roller Coaster-King Of Park." Smithsonian 8.5 (1977): 45-50.
[344] Switchback Gravity Railroad in Coney Island.
[345] Brown, "Landscapes of Theme Park Rides Media, Modes, Messages,"246
[346] Ibid, 237
[347] Lukas, *Theme Park*, 102.

add themed elements to their amusement cores and retitle themselves as theme parks. Although theme park and amusement park dichotomy run much deeper than terminology with different origins, intentions and effects, (Table 3.5) in the present day the terms amusement park and theme park are used interchangeably. Supportively according to Jackson and West, (2011, p. 6) "…the rush of adrenaline response to the illusion of potential bodily harm. The theme park, on the other hand, is an environmental art form, one that owes far more to film than physics."

Table 3.5: Differences Between Amusement Parks and Theme parks (inspired by King, 2002, p.14)

Amusement Parks	Theme Parks
Kinetics	Story
Action	Affect
Motion	Emotion
Challenge	Validation
Physical	Mental
Adolescence	Children, adult, senior
Events	Values
Ride nodes	Landscape, design nodes
Dramatic motion	Dramatic Detail
Motion States	Aesthetic states
Amusement	Entertainment

3.4.2.2.Cognitive Fantasy Parks

Considering the differences between amusement parks and theme parks, true theme parks that fulfill the original definition are taken in this category. King & O'Boyle, (2011, p. 6) define theme parks as:

> Theme parks are cultural mind maps - symbolic landscapes built as storyboards of psychological narratives. They are the multi-dimensional descendant of the book, film, and epic rather than the spawn of the roller coaster.

Unlike amusement parks, theme parks can be fully experienced without ever setting foot on a ride with architecture, design, animated and live performance, video, sound, music, light and water technics in artfully landscaped themed worlds. While roller coasters are raison d'etre of amusement parks, theme parks are not ride dependent. In this section, both authenticity and educative claims are unleashed, as well as the commitment to bodily rides. Rides of this genre are only used as delivery tools of narratives and convey rather a mental entertainment. "As Disney would pioneer at his park, a ride should not simply be a visceral pleasure, (as it was at Steeplechase Park) it should be a self-contained themed world and a narrative delivery device."[348] In Disney worlds, stories were stretched across multiple media forms that changed the ways stories are told in immersive spaces. Theme park rides are not simply ridden but are attached to the mind, the result is a unique transportation from a material construct to a cognitive one.[349] As theme park technologies develop, they deploy sensory technologies to further give a sense of being inside a story with sprays of water, unique smells, heat sensations, and the usage of cinematic modes. This immersion of theme parks that have a mental construct may create moods that depict certain elements from history or a holistic fictitious experience. The first prescribed group is accounted as usual or worldly narratives line in this study while the second group is considered as the alternate line, for fictious or otherworldly themes.

-Worldly (Usual) Narratives Line

This section covers cognitive fantasy theme parks with selective moods of a specific time, culture, and geography in an entertaining or exotic way.

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[348] Ibid., 69.
[349] Ibid., 210.

In a Disney Brochure of 1995 about the Project Celebration it wrote:

> There once was a place where neighbors greeted neighbors in the quiet of summer twilight. Where children chased fireflies. And porch swings provided easy refuge ... Remember that place? Perhaps from your childhood ... That place is here again, in a new town called Celebration ... that takes you back to that time of innocence ... A place of caramel custard and cotton candy, secret forts and hopscotch on the streets ... A whole new kind of lifestyle that's not new at all - just lost for a while. That fellow who said you can't go home again? He -was wrong. Now you can come home.[350]

The parks of this exemplary that use the power of nostalgia assign everyone as they want to live in the past instead of the present that is accounted as ugly and gross. We all know that the past was not like our nostalgic memories that shine it up. Childhood excludes boredom; queue lines, failures, and pains are forgotten. People want to live those of yesterday only because they are absolutely out of reach. Depicting past times satisfies many humane demands of parks. "We ourselves have come to prefer the gussied-up version of our past, allowing foreigners to buy it, tart it up and then sell it back to us."[351] According to Lowenthal (2002, p. 20) the admit of a touristic group tour leader that is narrating the visitors about Christ's footsteps; "that it is not the actual way he came, but it is a more interesting route", does not mock the sacred past but provide a more accessible or postmodern Via Dolorosa.[352] Therefore it can be said that these depictions burst interest to selective historical events and may represent them in immersing situations but they only give the mere look of the truth.

To sum up the genre, this mood uses the innocence of returning back to old times in a playful way in contrast to heritage protection parks that have historical accuracy claims.

On the other hand, the theme of future is also taken into account in theme parks within worldly narratives that generate agendas for imagined futures.[353] As the main precursor, Democracity of the World Exposition (1939-1940) was an integrated

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[350] Lowenthal, *The Past is a Foreign Country-Revisited*, 31.
[351] An English observer was quoted in Lowenthal, "The Past as a Theme Park, 15.
[352] Via Dolorosa is a street in Jerusalem that is believed to be the path that Christ walked before he was crucified.
[353] Lukas, *Theme Park*.

futuristic metropolis pulsing with rhythm and music, offered theme park a powerful role: amusement could not only reflect the trends of society but could offer new ones, suggesting visions of how society might look one day. Some were not accurate, but they took a bolder step to invent the future from the beta-laboratories of new technologies as experimental forms that later migrated to "real" spaces of the World.[354] Tomorrowland trend of Disneylands, for instance, precisely covers the concept prescribed.

Besides, narrating past or future, recreating real cultures and geographies for the sake of amusement and attraction like the theming of Las Vegas or Tiki Room of Disneyland can be accounted in this category. These theme parks or theme park pieces collect their influence from the real world.

-Otherworldly (Alternate, Fictitious) Narratives Line

The previous type theme parks or theme zones mimic worldly experiences while the otherworldly category covers all imagined fictitious trends that were carried into theme park destinations. It includes books, movies, games or even myths and tales.

Firstly, the film industry has many powerful ties to theme park industry since parks like Universal Studios Florida or the Magic Kingdom are inspired by filmmaking of Hollywood and movie sets and back stages. Today Disney Company includes numerous holdings with ABC TV, Pixar Animation Studios, Hollywood Pictures and etc. that allow them synergistic opportunities to link their creations with their parks.

> While theme parks may inspire trends within popular culture - as Disneyland did in many respects - The Wizarding World of Harry Potter illustrates that theme parks, as significant delivery vehicles or carriers of popular culture, are apt venues in which to situate the already popular brands and narratives of popular culture.[355]

The reason that these fictitious creations like Star Wars, Minions, Jurassic Park and Transformers (Universal Studios Theme Parks) nicely fit in theme parks is the fact

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[354] King, 2002, 9; Lukas, *Theme Park* .
[355] Lukas, *Theme Park*, 172.

that they both depend on narrative; however, in fact, it is ironic that these parks, for instance, The Wizarding World of Harry Potter re-imagines already imagined worlds of J.K. Rowling. According to Lowenthal (2002, p. 19) who cites a Harry Potter fan that said about the Beatrix Potter's Hilltop Farm,"this is how I always imagined it!", shows that visitor's satisfaction was not one of fact but of fancy. This tendency of people that crave imagined locales more than the actual ones, generates the foundations for this type of themes in theme parks.

To sum up, contemporary theme parks vary and combine with different types of parks that are better defined as hybrids. Today, zoos, culture parks, miniature parks, aquariums, heritage sites, amusement parks, aquaparks, movie and book themed parks have theme park design tendencies. They were classified according to the original categorization of study that was formed in light of former academic knowledge to group them.

When the chapter above is evaluated, it can be seen that the term theme park, as we know it today, is the result of a roundabout historical development. As their definition lumps together images of its former ancestors like pleasure garden, fair, exposition and amusement park; they have served for multiple purposes in time like socializing, recreation, family leisure, trade, advertisement and consumption as postmodern spaces. Whether they are boiled down to popular culture, which is the mainstream of amusement commerce today, or not; they pose interesting points on imagining future urban space, mastering space, revising education and exhibition spaces that were touched upon. Since tourism and amusement industry has an expanding character, today they have articulated in themselves to form new "in-between spaces" that fulfill the new requirements and new functions of contemporary society.

Until this point, the phenomena of themed space and theme park were analyzed in depth as much as possible. In the following section, the focus moves to the scope of Turkey, Ankara to evaluate a Turkish theme park: Ankapark in light of the discussed knowledge.

CHAPTER 4

CASE STUDY: ANKAPARK AS A TURKISH THEME PARK

4.1. DEVELOPMENT OF TURKISH AMUSEMENT PARK

It can be said that Turks related the concept of the garden with God's reflection on worldly creations with the initiation of their faith of Islam. However, later in the Ottoman era, the palatial gardens were associated with richness and power of the empire.[356] Mix gender entertainment was restricted to holidays or bayrams before republican period. However, they had a peculiar mission in the project of social engineering and cultural change during the declaration of Turkish Republic as a modern secular state in the 1930s. Recreation, entertainment, and sports facilities were significant conduits of sociocultural transformation as well as important symbols of modernity and inclusiveness towards society. It can be suggested that Turkish amusement space of 1940's which sprang as "Lunaparks" had their origins from the traveling funfairs of early republican era.

> This Entertainment took the form of traveling fairs and circus acts including a variety of acrobats magicians puppeteers sword swallowers and fire eaters donkey rides and wild animal shows and early amusement rides such as wooden swinging boats revolving chairs roundabout carousels and even rudimentary dodgem cars and fear tunnels.[357]

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[356] See Kale, "The Physical and Social Transformation Of Urban Green Space," 61 and Gönül Arslanoğlu Evyapan, "Anatolian Turkish Gardens." *METU Journal of Faculty of Architecture,* 1, no. 1, (1975).

[357] Jason Wood, and B. Nilgün Öz, "The Turkish amusement park: Modernity, identity and cultural change in the early Republic," *The Amusement Park*, (London: Routledge, 2017), 98.

Izmir Culture Park, which was completed in 1936 and supported cultural enlightenment included a World renowned international fair and a small funfair that grew to become city's Lunapark. Canoeing, swimming, a museum of Health, a parachute tower, tea gardens, and restaurants were some of the facilities. With the arrival of Kluski Circus acrobats, wild animals, death motorcycle rides, a hall of mirrors, flying chairs and the Big Wheel, as the star attraction, were introduced to Turkish amusement milieu.

Ankara, on the other hand, offered limited opportunities of leisure and amusement in the early years of the republic. Few cinemas, restaurants, and parks were all Ankara could offer to its citizens despite the rural outskirts of the city as one being Atatürk Forest Farm. Soon after, Youth Park was opened as the largest urban park at the heart of Ankara in 1943 and quickly became the symbol of Republic. According to Uludağ, (1998) first aspect that promoted the development of Youth Park was the new Republican ideology that generated a new social order and the second factor was the necessity to construct an urban identity for the new capital city of Ankara, while finally, the third reason was the society's need for a social and recreational space.[358] Later on, Youth Park became the permanent home for the city's Luna Park. Similar to İzmir, a traveling funfair introduced big Wheel to Ankara in 1951.[359]

After the integration of entertainment and commercialism, Youth Park was portrayed as disregarding which resulted in the neglect by relevant authorities and lost its attractiveness in the 1970s.

1980's was the time when lunaparks were very popular urban nodes for Turkish entertainment and leisure time until Tatilya, which was opened on April 20th, 1996

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[358] Besides the doctoral thesis of Zeynep Uludağ, "The Social Construction of Meaning in Landscape Architecture: A Case Study of Gençlik Parkı in Ankara", Ph.D. Dissertation, METU, Ankara., 1998, Can Aksanel, "Revealing the Values of a Republican Park: Gençlik Parkı Deciphered in Memory and as Monument" METU, Master of Architecture Thesis, Ankara, 2009 and Nihan Oya Memlük "Inclusivity of Public Space: Changing Inclusivity of an Urban Park, Gençlik Parkı, Ankara" METU, Master of Science in City and Regional Planning Thesis, 2012 of are key references to the development of Youth Park
[359] Wood & Öz, "The Turkish amusement park: Modernity, identity and cultural change in the early Republic," 110.

in İstanbul, was Turkey's first and only indoor amusement park. Also called "Republic of Vacation and Entertainment", it was ranked fifth in size in such amusement parks with 10 in the World.[360] It had attractions like Alabora, Tatilya Express, Fairy Grandpa and Water Slide before its closure in 2006 due to the transportation problems and economical crisis.[361]

Followingly, Miniaturk was opened in 2001 as another stage of the development of Turkish amusement park by being a hybrid space with semi-educative purposes. The exhibition contains numerous miniaturized models demonstrating 105 monumental structures worthy of natural, national, and historical praise such as, Hagia Sophia, Rumeli Fortress, Sümela Monastery, and the ruins of Mount Nemrut as well as others that no longer exist such as the Mausoleum of Halicarnassus and Temple of Artemis.[362]

New complexes that erected between 2009 and 2012 introduced political tendencies through the provocative choice of buildings with Seljuk and Ottoman architectural styles. The largest one, Vialand Theme Park, opened in 2013 with the support of related authorities. Vialand has approximately fifty attractions in four zones with a public park, performance center, hotel and the shopping mall. In more than a nod to Disneyland, Vialand greets its visitors through a fortress structure, leading to a 'Main Street' area with Ottoman-style shops, houses and other buildings designed to reproduce daily life in old Istanbul.

To speak of another important actor, an aqua-theme park, Land of Legends in Belek, Antalya was opened in 2016 by Rixos World Parks & Entertainment. It is an example of parks by private companies like Vialand. Considering the deficiency of

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[360] S. Topaloğlu, "İç Mekan Tasarımındada Tema Kavramive Temalı Otellerin Mekan Organizasyonu Bakımından İncelenmesi," 36

[361] "Tatilya Eğlence Merkezi." Accessed 15 February 2018, from https://www.fewwer.com/tatilya-eglence-merkezi--123; Hürriyet Haber, "Tatilya Yıkılıyor Yerine Alışveriş Merkezi Geliyor." 15 February 2018, from http://www.hurriyet.com.tr/gundem/tatilya-yikiliyor-yerine-alisveris-merkezi-geliyor-7104367

[362] Yilmaz & Uysal, "Miniaturk: Culture; History; and Memory in Turkey in Post-1980s," 121.

so-called theme park of Harikalar Diyarı (2005) in Sincan, Ankara,[363] Metropolitan Municipality of Ankara as the same contractor is expected to process more integrated themes and immersions in Ankapark.

To sum up, Turkish amusement park and the genre of theme parks can be speculated as imported programs. Because non-U.S.A. cultures and chiefly non-industrialized or non-capitalized countries often obtain amusement space as a foreign event. As seen from the previous chapters, contemporary themed spaces world wide are often integrated with other spaces with different purposes like education or even heritage protection. But in Turkey themed spaces are limited to theme parks, dwellings, hotels, cafes and diners on a superficial level.

4.2. THE REGION OF ANKAPARK IN ANKARA

To begin with a brief recreational history of Ankara, the urban green spaces were providing a prestige to the image of the new capital city of Ankara in the early the republican period. Atatürk Forest Farm and its facilities, as a daring effort to create a green space in a swampy area[364], was the eastern node of the recreational and historical green axis that conjoined Hippodrome and Youth Park in the late 1970's. However, in the last 15 years, the new focal parks in the peripheral districts of Ankara like Göksu Park and Harikalar Diyarı occurred while the central preexisting parks like Güven Park and Youth Park, not only lost their genuine qualities but are dominated by a general aura of ropiness.[365] Contemporary Turkish parks seem

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[363] According to Dalkılıç, "Eğlence Parklarının Tarihsel Gelişimi ve Planlama Kriterleri,"78 Harikalar Diyarı can be evaluated as an urban park and partially as a theme park by tale island it constitutes. It is insufficient in technological features, and originality.
[364] Kale, "The Physical and Social Transformation Of Urban Green Space," 66 for the emphasis on the attempt of Atatürk Forest Farm.
[365] Cânâ Bilsel, "Ankara: Oluşum Halinde Bir Başkent" in Dosya 10.2, TMMOB Mimarlar Odası Ankara Şubesi Bülten 67.2 (2009), 41.

inadequate as they cannot cohere with the city. The municipal parks, like in Ankara, have standardized items that represent clichés.[366]

Ankapark, located in Yenimahalle district of the capital city of Ankara, started to be constructed on a land inside Atatürk Forest Farm in 2013.[367] Atatürk Forest Farm is a production area built in 1925 and aims to encourage agricultural production, integrate urban and rural areas, generate researches, and organized production between government farms and cooperatives to provide an integration of trade, agriculture, and production. In this regard, Atatürk Forest Farm is one of the most important landscapes of Ankara in natural, historical and cultural manners.[368]

According to Ankara Chamber of City Planners, the monopoly of rent-seeking put a pressure on Atatürk Forest Farm and decreased its lands part by part. Despite recent projects like Ankara Boulevard, Prime Ministry Building, and finally Ankapark which are threatening its spatial totality, Atatürk Forest Farmlands have been protecting their character of being a wide and green recreational area for the city of Ankara.[369] According to Bilsel, (2009, p. 43) the identity of a city is harmed due to the decline of its artifacts that form its memory. Therefore it can be said that despite the yet unknown forecoming zoo project, partially replacing the recreational means of Atatürk Forest Farm to a theme park has a negative impact on the collective memory of Ankara.

Atatürk Forest Farm has been determined as "Urban Renewal Area" on September 9th, 2012 by the 2012/3547 cabinet decree followed by an addition of 5 ha area to the Atatürk Forest Farm Zoo area by the 2013/5037 cabinet degree in July, 24th 2013. (Figure 4.1) As a result of these judicial decisions of the Council of Ministers, the 6th

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[366] Kale, "The Physical and Social Transformation Of Urban Green Space," 68.

[367] Derya. Yıldırım, "*Design Problems of AOÇ as a Public Property*," (Ph. D. Diss., METU, 2004) as the key reference for the detailed information about Atatürk Forest Farm.

[368] The Project, Ankapark made a great harm to the agricultural land by the Ankara Stream. The contentious construction neglected the balance of water both under and over the land, the existence of first and second-degree agricultural land that was ameliorated in the Republican Period and the memories and works of both Atatürk and the forest farm.

[369] "ATATÜRK ORMAN ÇİFTLİĞİ HAYVANAT BAHÇESİ YENİLEME ALANI & ANKAPARK PROJESİ HAKKINDA BİLGİLENDİRME", TMMOB ŞEHİR PLANCILARI ODASI, 1,11,2014, Accessed 4 February 2018, from http://www.spo.org.tr/genel/bizden_detay.php?kod=6002

Chamber of Council of state has decided to stop the execution. However, a theme park construction was put into words constantly by the presidency of the metropolitan municipality of Ankara in 2013. On the other hand, the description of the area as a suitable recreation space corresponding to the legacy of Mustafa Kemal Atatürk is found ridiculous according to Ankara Chamber of City Planners. Accordingly, the promise of a foresight of 10 million tourists per year to contribute the tourism of Ankara was implied to be unrealistic when hosted tourist count in İstanbul in 2013 being 9.5 million is considered.[370] Similarly, according to Ankara Chamber of Architects, Metropolitan Municipality of Ankara is expecting their citizens to renounce the biggest green area in the city by building Ankapark. The mega project has also been criticized for prospering some companies while impoverishing citizens considering both of the construction and management costs of privatizing a public space.[371] (Figure 4.2)

Figure 4.1: Location of Ankapark in Atatürk Forest Farm[372]

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[370] Ibid.

[371] Mimarlar Odası Ankara Şubesi - Meslek Odaları'ndan Ankapark değerlendirmesi. Accessed 4 February 2018, from http://www.mimarlarodasiankara.org/index.php?Did=6285

[372] Accessed on March 2, 218 from the Facebook page of Ankapark https://www.facebook.com/ankaparkentegrasyon

Figure 4.2: The Satelite Images of the Area in Time[373]

Atatürk Forest Farm Recreation Area is located on the northern side of the Farm Area, following the Çubuk Stream. Atatürk Forest Farm Renewal Area as declared by the cabinet degree is 7,5 times bigger than the preexisting Atatürk Forest Farm. The tenancy of the area was given to Ankara Metropolitan Municipality by a protocol with the Directorate of Atatürk Forest Farm in 19.10.2011.

Alparslan Türkeş Street, which is in the North-South direction of the area, separates the area into two by Ankara Metropolitan Municipality. According to the plans of the Municipality, the western part of the Alparslan Türkeş Street and Anatolian Boulevard will be the theme Park called Ankapark. The Northern part of the Çubuk Stream within the area is spared for parking. On the western part, from Alparslan Türkeş Steet to Hippodrome Boulevard is designed to be the new Zoo area in the future. Ankapark and Wildlife Park have been foreseen as a green area in the urban fabric in the Capital City of Ankara Master Zoning Plan in 1/25000 scale.[374] (Figure 4.3)

The construction has been going on without hesitation in the prescribed area no matter what the juridical decisions and the negative criticisms of related profession chambers were. The dismissal of the enthusiastic mayor left question marks about the

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[373] Accessed in 4 February 2018, from http://www.spo.org.tr/genel/bizden_detay.php?kod=6002
[374] Reported by Loredana Gal, "The Economic Impact of Theme Parks on Regions." 73; Before the name of Ankapark, the theme park of Ankara was named as the Kingdom of the Wild in 2012 by the Thinkwell Group designers. It was a project that apprehends zoo and theme park as a whole in three sections: Mysteria (an amusement park) Prehistoria (a dinosaur theme park) and Animalia (the zoo).

ambiguous future of Ankapark. However, currently Ankapark continues to be constructed and the business allocation duration is speculated to be increased from 10 years to 29 years according to the words of present mayor.[375] Considering the initial cost of Ankapark which is 2 billion Turkish liras[376] and the present allocation contract of 10 years, it can be said that Ankapark is a very enforced project.

Current Ankapark lands as part of Atatürk Forest Farm lands that constituted a zoo and picnic grounds, in the former outskirts of Ankara has a great potential of a public green space. However, the forecoming order of "bordered" space not only discloses general public, but also interfere the public character of the lands by being paid facilities.

Ankapark theme park is designed for the formerly discussed 1200000 sqm area. It includes a 100000 sqm artificial lake, 1046600 sqm open-air area with different attractions, and 10 massive steel structure tents constituting a totality of 70,000 sqm covered area for the usage of several entertainment elements in winter. (Figure 4.4)

Figure 4.3: Ankapark and the Zoo areas in Atatürk Forest Farm.[377]

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[375] Present mayor is M. Tuna until 11. 2017. The former mayor was I. M. Gökçek between 1994-2017. "Ankapark'a Talip Çıktı." 25, 04, 2018, accessed on 04. 27. 2018 from http://www.hurriyet.com.tr/ekonomi/ankaparka-talip-cikti-40815914

[376] Hacer Boyacıoğlu, "Acilmayan Ankapark'a 64 Milyon Lira Harcandi" Accessed on 04. 27. 2018 from http://www.hurriyet.com.tr/ekonomi/acilmayan-ankaparka-64-milyon-lira-harcandi-40662456

[377] Karacaören Çemrek, "Ankara Ankapark'ın Tema Parklar Kapsamında Değerlendirilmesi."

According to Karacaören Çemrek, (2017) Ankapark was thought to have an important portion of the covered area due to the climatic conditions of Ankara. Inherently, when the main entrance is considered as an axle, the open-air parts of the park were placed on the eastern section of the park where preexisting trees of Atatürk Forest Farm were dense. (Figure 4.5) The protection of the existing trees affected the design, resulting in locating tents and the artificial lake in the eastern area. (Figure 4.6)

Figure 4.4: Ankapark Site Plan

(authorized by the employer)

Figure 4.5: Open Air Amusement Area of Ankapark [378]

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[378] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

Figure 4.6: Tents and Artificial Lake of Ankapark [379]

4.3. CIRCULATION ELEMENTS IN ANKAPARK

Ankapark has a car park of 200,000 sqm area and a capacity of 6,500 cars, on the Istanbul Road side of the parcel. Visitors with private vehicles entering this area are thought to be transported to the main gate of the theme park by train or shuttle buses. (orange area in Figure 4.7) The car park also contains shading units with photovoltaic solar panels to contribute the power requirements of the park. It is also planned to contribute to the electricity need of Ankara.

Main circulation element in the park is nostalgic Black Train with a 5 km course (shown in red lines in Figure 4.7) It has a capacity of 320 people and has 4 stops (shown in black boxes in Figure 4.7) with distinct themes according to the region they belong to.

A timber deck surrounds the artificial lake, which is both designed as a recreational water element and a boat tour area. There is also a jet water area where water can spring up to 120 meters. A laser show on the water curtain is designed for several shows. It can be viewed from the big amphitheater between the children tents or the island in the lake. [380] (Figure 4.8)

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[379] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon
[380] In addition, a monorail is designed to combine the theme park to the future Natural Life or Zoo Project. (shown in purple lines in Figure 4.7)
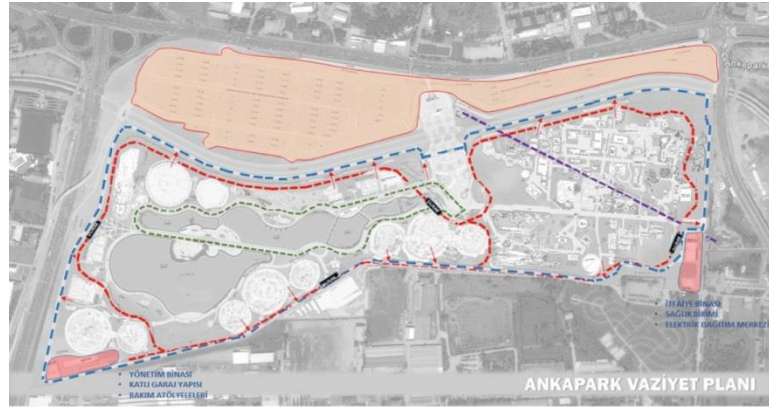
Figure 4.7: Ankapark Car Park and Circulations

(Redrawn by the author in accordance with figures from Karacaören Çemrek, 2017)

Figure 4.8: Laser show on the water curtain in Ankapark[381]

A cortege road in print concrete with a width of 6m was also designed around the artificial lake area. This kind of roads is provided for both private cars and pedestrians during various activities and festivals. (shown in green lines in Figure 4.7)

Also, a service road was designed for maintenance requirements of open and covered amusement areas. (shown in blue lines in Figure 4.7) Service road, which is 5m in width, is both for theme park personnel to navigate between service buildings and for emergency situations.

The theme parks must have management units, maintenance-repair units, and emergency response units. The positioning of these units in remote areas from the activity areas should be concealed. In Ankapark there is a management building to be used by the administrative units, a maintenance workshop with lockers, dressing, shower units to be used by technical personnel, and a cortege car garage. In addition, there is a 2-story fire station next to medical unit designed for medical attention to the health problems that may occur in the area. All units are designed in the south-west and south-east of the park, along with the service route, away from entertainment units.

[381] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

4.4. EXAMINATION OF ANKAPARK THROUGH ITS THEME AREAS

As the precursor of the genre, Disneylands have five distinct lands that are devoted to a specific time, place or concept aiming to an immersive effect like a movie set. Everything in these lands as being Frontierland, Tomorrowland, Adventureland, Fantasyland and Main Street pertain to the theme from rides to cafes, from incidental signs to shops. As Walker points out, there is a regional variation of even trash cans as, "Adventureland features trash cans shaped like bamboo animal cages, while giant redwood stumps double as receptacles in Frontierland."[382]

On the other hand, with a temporal emphasis, Ankapark is designed in eight theme areas within the major theme of "Time Travel." While strolling through attractions, evoking the sense of these specific spatio-temporal themes is aimed. The zones are called; Present Time Themed Attraction Groups (Entrance, Main Square, Turkey Themed Attraction Groups), Future Themed Attraction Groups, Destruction Themed Attraction Groups, Nature Themed Attraction Groups, Prehistoric Themed Attraction Groups, Ottoman Themed Attraction Groups and the rest around the Ottoman Themed Area is accounted as "Others". However, Prehistoric Attraction Groups, which is wide and rich, consist of Dinosaur Tents and open-air prehistoric themed area of rides with the water element, which are examined as distinct elements in this section. (Figure 4.9)

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[382] Derek Walker, "Architecture and Theming" in Walker, Derek. ed. *Animated Architecture.* Vol. 52. Academy Editions, (New York: St. Martin's Press, 1982), 20-21.
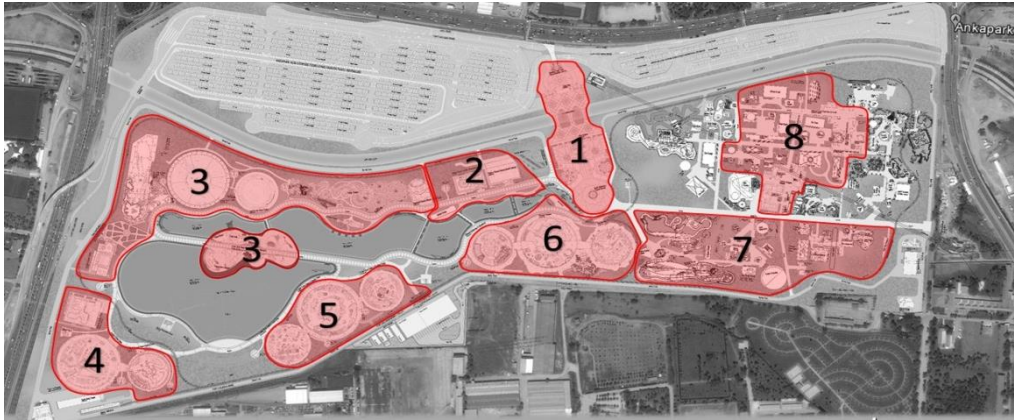
Figure 4.9: Ankapark Theme Zones
(Karacaören Çemrek, 2017)

1. Entrance Gate And Main Square*
2. Turkey Themed Attraction Groups*
3. Future Themed Attraction Groups
4. Destruction Themed Attraction Groups
5. Nature Themed Attraction Groups
6. Dinosaur Themed Attraction Groups**
7. Open Air Prehistoric Themed Attraction Groups**
8. Ottoman Themed Attraction Group (its periphery is "the others"zone)

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* 1 and 2=Present Time Zone
** 6 and 7 = Prehistoric Themed Attraction Groups
(Figure explanation by G. Eyüboğlu)

4.4.1. Entrance Gate and the Main Square

The entrance gates can be considered as the icons of theme parks with their symbolic and monumental form. They are either modified according to the attracting local archetypes or represent the global trend of copying some universal theme park gate styles. In Ankapark, it can be said that both situations coexist. Visitors coming from the car park cross three pedestrian bridges before they meet the Gates. The declamatory entrance gate of Ankapark consists of a 100 meters facade with elements reaching 35 meters in height. The welcoming gate structure ostensibly represents the Ottoman and Seljuk identities with eclectic architectural elements. It is a collage of various elements from unique mosques and madrasas of Anatolia with

iwans, tombs, minarets, muqarnases, and domes. The tectonic and ornamental elements it constitutes from Konya are from Mevlana Tomb, İnce Minareli Medrese, and Sahip Ata Complex. Çifte Minareli Medrese and Emir Saltuk Cupolas are borrowed from Erzurum, while Ulu Cami from Mardin, İshak Paşa Palace from Ağrı, Burmalı Minare Mosque from Amasya, Gök Cupolas from Kerkük, Ihlasiye Medrese from Bitlis, Divriği Ulu Cami from Sivas and Dilvan Selahattin Eyübi Mosque from Diyarbakır are juxtaposed for an eclectic and symmetric composition. (Figure 4.10)

Considering the frequently criticized reputation of Metropolitan Municipality of Ankara that built arabesque and vulgar city gates that have a 19th century's orientalist longing for some golden age or adoration towards Seljuk-Ottoman style architecture with a Turkish-Islam synthesis[383]; the similar cacophonic eclectism of this theme park entrance gate should not be evaluated within the same architectural, urban and historical norms. Within its unique context, which is a theme park gate, main entrance gate of Ankapark is simply an iconographic and themed collage with the choice of architectural elements. However, its message or "theme" to be delivered can be considered confusing within the suitable frame of criticism for this themed structure.

When looked from a distance the main entrance obtains the silhouette reminding the castle formed entrance model of Disneyland, Anaheim. (Figure 4.11) The animated TV shows of Disney were used to duplicate the abstract form of Sleeping Beauty Castle in Disney, which is deeply associated with children's architecture more than any other building. It became a central landmark for most theme parks as focal points with their towers.[384] In Ankapark's confusing tectonic language, both a universal theme park form as a familiar mental image is employed and a collage of local piecemeal replicas are combined to form a hybrid. May be along with a conscious kitschy architectural language, this type of majestic and fairy-tale-like gates emphasize the dissociation from the ordinary, worldly and the daily to the unusual,

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[383] Ali Uzay Peker, "Ankara Kent Kapıları Neyin Zaferi", accessed on 4 Feb. 2018 from http://www.arkitera.com/gorus/470/ankara-kent-kapilari-neyin-zaferi
[384] West, 2011, 32.

otherworldly surrealism of fantasy. With these symbolic entrances, theme parks challenge our everyday life at the first moment we enter them as if your cares and concerns of the daily life cannot get past the gate.[385] Entrance gates are usually followed by a "main street" (Figure 4.12) as a theme park tradition initiated by the first Disneyland in Anaheim after the embryonic stage of Midway Plaisance of Chicago Exposition with one and a half kilometers walk with shops and shows like representations of a Street of Cairo, a Turkish Village, Japanese Bazaar or a scale model of Eiffel Tower by private enterprises.[386]
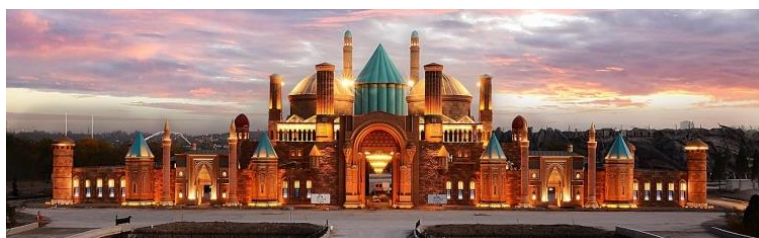
Figure 4.10: Ankapark Main Entrance Gate[387]
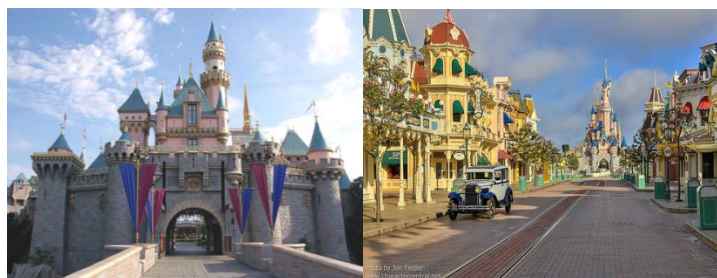
Figure 4.11: Anaheim, Cinderella Castle[388]   **Figure 4.12:** Main Street, Euro Disney, Paris[389]

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[385] Cathy Scibelli, "Forget the Prozac, Give Me a Dose of Disney." *Disneyland and Culture: Essays on the Parks and Their Influence* . Edited by Kathy Merlock Jackson and Mark I. West. (Jefferson, North Carolina: McFarland Press, 2011), 217.

[386] Russel B. Nye, "Eight Ways of Looking at an Amusement Park." The Journal of Popular Culture. 15.1 (1981): 63.

[387] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark https://www.facebook.com/ankaparkentegrasyon

Similarly, in Ankapark, visitors are expected to go through a shopping street with cafes which are designed as an extension of the main entrance gate. (Figure 4.13 and 4.14) In Ankapark the first space the visitors enter is a courtyard before the street, as coherent to the referred historical type of architectural products in the gate. The inspiration for the design of these buildings addresses Seljuk bazaars which are also accounted as an important aspect of Islamic architecture that supports the choice of inclusion of various cultures and periods to represent in Ankapark. However, as the second preferred theme to include, the Ottoman lifestyle is represented in Ottoman street as a second main street that functions in the eastern part of Ankara to renarrate the past of Ankara. The exterior courtyards whose ground pavements consist of eight-cornered star motives and a marble pool to promote the overall historicist theme of this complex.

Figure 4.13: Ankapark Entrance Complex from the inside[390]

Figure 4.14: Ankapark Entrance Complex Plan[391]

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[388] Accessed on 4 Feb. 2018 from the web page: https://voiceofoc.org/2014/10/disney-breaking-its-own-campaign-spending-records

[389] Accessed on 4 Feb. 2018 from
http://www.charactercentral.net/L14_DisneyCharacters_DisneylandParis_ParcDisneyland_MainStreetUSA.aspx

[390] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

[391] Drawing is authorized by the employer.

At the end of the bazaar themed street, the main square of the park greets the visitors. Square is placed at the heart of all themes, being in present time and it functions as the "Plaza Hub" of Disneyland. Visitors can choose, as Disney Imagineers would say, which "World" or theme zone to step on or experience first. This square has a massive five-story high fountain and interestingly twelve cats are playing various musical instruments that form an awkward orchestra. The white cat figure, which the visitors will see frequently in the park, represents the At the end of the bazaar themed street, the main square of the park greets the visitors. Square is placed at the heart of all themes, being in present time and it functions as the "Plaza Hub" of Disneyland. Visitors can choose, as Disney Imagineers would say, which "World" or theme zone to step on or experience first. This square has a massive five-story high fountain and interestingly twelve cats well-known Ankara cat, which is a white cat with one eye green and one blue. It functions as a mascot, as Mickey Mouse is for Disneyland, to refer to the Metropolitan Municipality of Ankara whose logo is also the Ankara cat.[392] (Figure 4.15)

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[392] The first logo of Ankara, that was designed by the former mayor Vedat Dalokay in 1973, was the Hittite Sun that represented the former people of Ankara. However, it was changed in June 29, 1995 by the former mayor İ. M. Gökçek on the meeting of the council of Metropolitan Municipality of Ankara. The then new logo with two minarets, Atakule, and four stars began to be used prior to multiple decrees of nullity that took 8 years, as narrated in Rahmi Kumaş "Ankara'da Simge Savaşımı" ODTÜ Mimarlık Fakültesi Cep Kitapları Dizisi. 1. (Ankara: METU Journal of Faculty of Architecture, 2015): 307. However, the related legistation gave municipalities autorization to change their logos in 2004. Although the 3rd administraive tribune canceled the logo after 3 years in, Metropolitan Municipality introduced the new symbol of Ankara: the smiling cat. It was also rejected after 5 months. Although the municipality revived the previous logo with Atakule and minarets with the changed star count to five, it was rejected again and the cat logo was revived with a different count of mustaches in 2013. It is also postulated that the latest logo with cat smile was formerly exported from an American design to refer upcoming theme park. The cat logo was harshly criticized since a theme park icon cannot be a logo to an entire city.

Figure 4.15: Fountain of Cats in Main Square of Ankapark[393]

4.4.2. Turkey Themed Attraction Groups

Theme parks often use the local values as profitable and consumable substances. Some adopt didactic narrations and some adopt representations of touristic artifacts of the country they belong to. Coherently, in Ankapark the Turkey Themed zone, as a pavilion to represent Turkish instruments, is planned close to the entrance area. Through these attractions, it is aimed to promote Turkish Architecture, culture, and mythology with a desire of combining amusement with representation and education for every age. However, when it comes to expressing an identity behind a culture, it can be said that inclusion and exclusion as a politics of theming can take place in this kind of amusement spaces that does not depend on historical or cultural accuracy.

Small Turkey (1), Ankarama (2) (the Ankara Cinema) and The Magic Loop or ÖKSÖKÖ coaster (3) are the attractions in this area. (They are numbered in the same order in Figure 4.16) This theme area is in present time zone and it does not have a specific rail station since it is very close to the main entrance gate. However, the

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[393] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

Trex Station, which serves for Prehistoric Dinosaur Zone, as the first station that visitors will approach is close to the area despite its irrelevant theme.

To begin with Small Turkey, Ankapark continues to have its own interpretation of some theme park standards as it is entrance gate. "It's a Small World" attraction, for example, can be assumed as a "theme park must", which is adapted into Small Turkey Attraction in this area. (Figure 4.17)

Previous audiences of world's fairs were stunned by life-size mechanical dinosaurs and animals that suggested a fusion of ambient landscapes.[394] Since Disney had an interest in the transformation from two-dimensional cartoon animation to the three-dimensional moving machine, audio-animatronics reflect his desire for believable characters that could tell a story and not be paid. "It's a Small World" was originally built in collaboration with the PepsiCo Corporation for the World's Fair, (1964) New York.[395] "Thousands of doll-like robots, dressed to represent their home countries, all join together in a syrupy rendition of the ride's self-titled theme song."[396] They convey the sense that they are all separate but equal. Audio-animatronic figures were interpreted as a sign for a better future that hinges upon automated labor and both gender or race issues are "politely" transformed into technological not social problems. They reflect Disney's simultaneous interest in futurism and nostalgia and his tendency to bring the two together.[397]

The facade of Small Turkey attraction represents a collage of different Turkish archetypes like domes, arches, columns and carpet motives. Pastel colors are chosen for this toy-house looking attraction like the original "It's a Small World" attraction of Disney. There are bulb lightings as facade decors and a number of animatronic robots like Keloğlan, Mevlana, and Nasreddin Hodja that are performing as hourly

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[394] Lukas, *Theme Park*, 106.
[395] John Bright, "Disney's Fantasy Empire." The Nation, 6 March, (1964):283-303.
[396] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 161.
[397] Svonkin, "A Southern California Boyhood in the Simu-Southland Shadows of Walt Disney's Enchanted Tiki Room," 118.

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shows. (Figure 4.18) The mythic and national characters of Turkey are consulted through mechanical symbolizations.

Inside Small Turkey attraction, there are ten boats for eight-person for a five-minute tour in a 2,400 sqm themed area. During this journey, seven regions of Turkey are represented with painted panels of monumental figures and landscape structures according to the region they represent. (Figure 4.19) Also, animated toy figures dressed in local costumes play their folkloric dance in every region supported by regional foods, endemic plants and animal species with moving and stationary toys. This attraction aims to inform families with children about Turkish customs, history, and architecture with an unsophisticated yet playful approach.

Figure 4.16: Turkey Themed Attraction Groups[398]

Figure 4.17: Facade of "It's A Small World", Disney Hongkong[399]

Figure 4.18: Small Turkey Facade Illustration[400]

Figure 4.19: Small Turkey Interior Photograph[401]

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[398] Drawing is authorized by the employer
[399] Accessed on 4 Feb. 2018 from
http://disneyparks.wikia.com/wiki/It%27s_a_Small_World_(Hong_Kong_Disneyland
[400] Drawing is authorized by the employer
[401] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon/photos/a.569161629871432.1073741842.538641
219590140/1419196961534557/?type=3&theater

As the second attraction in this group, Ankarama stands next to Small Turkey. Its facade has an Art-Noveau revival style[402] with its floral ornaments, glass arches, and pastel tones. (Fig 4.20) Theme parks frequently use revivalist architecture, that consciously echoes previous styles, to differentiate their creations for entertaining purposes as prescribed in "2.6.2. Art Style as a Source Material to Create Themed Spaces."

Ankarama is a cinema with the topic of Ankara. The building consists of a cinema, which projects images on the inside of a surface of a dome. Red velvet curtains and spotlights are used to reflect the nostalgic cinema theme around the shopping area. (Figure 4.21) The second part of the building is a queue line which is a street surrounded by unfunctional decors imitating Ankara row houses. It has cues of Disney's crowd organizing methods which revolutionized the switchback lines to minimize the feel of waiting.[403]

Figure 4.20: Ankarama Facade Illustration[404]

Figure 4.21: Ankarama Exploded Perspective Illustration[405]

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[402] Art Nouveau, decorative type of art that flourished between 1890 and 1910 throughout Europe and USA. It is characterised by its use of an extended, sinuous, organic line and was used most frequently in design, interior style, jewellery and glassdesign, posters, and illustration. The Editors of Encyclopaedia Britannica, "Art Nouveau Artistic Style,"accessed on April 2018, https://www.britannica.com/art/Art-Neuveau
[403] King, "The Theme Park: Aspects Of Experience in a Four-Dimensional Landscape," 226.
[404] Drawing is authorized by the employer.
[405] Ibid.

The last attraction in this zone is the Magic Loop Coaster or ÖKSÖKÖ. It consists of a singular loop with a twisting peak at 54 meters high. The recent technologies have multiplied the ways of manipulating space by defying physical forces like gravity to form ever more terrifying roller coaster experiences that cause no actual threat to the safety of riders,[406] In this regard, theme park rides discard both the social and psychological orders of the daily by the suspension of normality.

The magical and so-called inviting theme of ÖKSÖKÖ is related to Turkish mythology. A double-headed character like Toghrul and Kongtrul are the two legendary mythological Ottoman birds that form the ÖKSÖKÖ when put together. The entrance arch sculpture in carved polyester represents a dramatic scene of all four elements in the narrative Toghrul, Kongtrul, the snake and the tree of wisdom that is protected by the double-headed bird against the snake according to the myth. (Figure 4.22 and 4.23) This image is also used on the top cover of the queue line as a metaphor. (Figure 4.24)

The line performs the opening of the ride by a number of artifacts placed in the queue line that are thematically linked to the overarching narrative. The thematic unity of these hides the fact that they are in sharp contrast; the long line, and the short ride. The line gains narration through visual and aural cues with the patron's ability to process connotations of each stage and link them to the information provided while the coaster is exposed in the most points of queue line to encourage curiosity for the ride.

ÖKSÖKÖ is one of the most significant landmarks in Ankapark with its central location near the artificial lake. (Figure 4.24) Considering the preference of park authorities for their guests to avoid the panicky sense of being lost, the easiest way to find your way around most amusement parks is by looking around to note your relationship to the park's most vertical element, the rollercoaster.[407] While roller

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406 DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 112.
407 Ibid., 118.

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coaster experience has its essence in spatial manipulation and disorientation it also helps the rider to make sense of the spatial configuration of the theme park.

Figure 4.22: ÖKSÖKÖ Illustration of the Entrance Arch[408]

Figure 4.23: Entrance Arch Photograph of ÖKÖKÖ (photograph by G. Eyüboğlu)

Figure 4.24: Illustration of OKSOKO Theme Design[409]

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[408] Drawing is authorized by the employer.
[409] Ibid.

4.4.3. Future Themed Attraction Groups

The theme of future is even older then the form of the theme park as we know it from World Expositions and Tomorrowlands of Disney Parks, where the overall effect is a glorification of technology and the key to a better future is identified with conventional industrial and scientific progress.[410]

Back in the time enlightenment and progress themed expositions were laboratories for new forms of transportation with an idealization and amplification of mechanical technology.[411] For Instance in Coney Island, long before 1907 people could ride flying airships before planes came to a mass level.[412] The first science fiction movie "A Trip to the Moon" was augured by 1901 Pan-Amerian Exposition a year before, with the first dark ride. Therefore, themed spaces take a bolder step in envisioning a fully functioning world where through leisure, future would be invented. In addition, amusement space embodies a fundamental dialogue concerning what the city is now and what it should be in the future.[413] Also, during the expo time, Democracity offered theme park a powerful role, "amusement could not only reflect the trends of society but could offer new ones, suggesting visions of how society might look one day."[414]

In the future themed zone of Ankapark, there are generally cool colors, led illuminations and thematic approaches to emphasize the theme of future. There are robots, animatronics, spaceships, fast rides, technological movies that are watched by special glasses, digital sound systems that aim to push limits to visitor's imaginations. This is the biggest zone of Ankapark, functioning as a Tomorrowland of the Disneyland model. This zone contains seven different attractions; Flying

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[410] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 149.
[411] Clavé, *The Global Theme Park Industry,* 10.
[412] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 100.
[413] Ibid., 1.
[414] Lukas, *Theme Park*, 30.

Theatre (1), Skyliner (Ferris Wheel) (2), Laser Tag Tent (5,000sqm)(3), Digital Game Tent (10,000sqm)(4), Lightspeed (Rollercoaster)(5), Flying Island(6) and Autorobot Show Center (7). (Shown in order in Figure 4.30) The Autorobot square (A), Lightspeed square (B), Artificial Hills (C) and the Future Station (S) are the other landscape elements of this zone. (All shown in Figure 4.25)

The future station is the main entrance of this zone supported by the time so-called impression of travel. The unsophisticated, populist yet childish polyester spaceship with space-suited Ankara cats supposedly supports the theme of space technology. Its portal-arch opens to the Autorobot square where auto robot figures will be exhibited. (Figure 4.26 and Figure 4.27)

Figure 4.25: Future Themed attraction Groups
(made by G.Eyüboğlu on the document provided by the employer)

| **Figure 4.26:** Fututre Station Illustration[415] | **Figure 4.27:** Autorobot Square Illustration[416] |

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[415] Drawing is authorized by the employer.
[416] Ibid.

Flying Theatre, being an artifact about the technology to travel anywhere is in a transition to future zone. Considering the location of the theatre next to Ankarama, it is designed to serve as a conceptual travel utility. The phenomenon called "traveling without having to travel" is aimed to be reflected in this structure. (Still in construction) It has a special spherical, acoustic screen and 100 seats move with the platform they are attached to deliver the sense of flying. On its illustrations, facade with strings holding the sphere seems like an air-balloon ready to take off. The dome has world map drawings on the outside as if it was to go any location on earth as well as any time. The design interestingly reminds of the book, "80 Days Around the World" by Jules Verne. Wrought iron railings and spherical forms in queue lines harshly contrast to it's being an air balloon located in the future time zone. (Figure 4.28)

Figure 4.28: Flying Theatre illustration and influences [417]

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[417] Ibid.

The landscape area between Digital Game Tents and Flying Theatre is called artificial hills. Interestingly according to the designers, the name is given to refer to a futuristic imaginary world where nature can only be artificially recreated and untouched landscape was not well protected. (Figure 4.29) Artificial hills also have the biggest botanical maze in Turkey. Mysterious and so-called "alien made crop circles" found in various places on earth were seemingly the influence of these maze forms. (Figure 4.30) Besides a hiking bridge, visitors can reach the timber towers at the centers of mazes and figure their way out. When the visitors approach closer to the Digital Game Tent, round hills evolve to hexagonal, concrete, and terraced landscape structures with straight lines that form benches and steps. An amphitheater is formed by a stage placed between the last hexagons terrace structures. (Figure 4.31) The area is called futuristic hills that awkwardly reference to the hexagons in the facade of Digital Game Tent. As a result, the artificial hills aims to serve as a transition zone between the future theme and the present time zone.

Figure 4.29: Artificial Hills illustration [418] **Figure 4.30:** Artificial Hills influence[419] **Figure 4.31:** Amphitheatre illustration[420]

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[418] Ibid.
[419] Ibid.
[420] Ibid.

An amusement park cannot be thought without a Ferris wheel. They have been the symbol of theme parks since Columbian Exposition to Steeplechase Park. Ferris wheels are both landmarks and leading silhouette figures for amusement parks. It is a symbolical adventure that is transformed from the elevator, which is an urban form of transiting passengers up and down solely within buildings. It was introduced in Steeplechase Park as a lovely roof garden; however, it actually went nowhere.[421] Skyliner is the theme name given to the Ferris Wheel of Ankapark and coherently named Skybar is its roof café. Skyliner can be seen from most spots in the park as well as the surrounding roads with its lighting and decoration on its 55 meters structure. (Figure 4.32) On the facade, the towers have a linear form and rounded lighting elements. The entrance is covered with a special wall made of metal with a print of the silhouette of Ankara. Throughout the theme, steel and especially glass is used intensely. The seemingly art deco[422] revivalist structure which is arguably coherent with the theme of future. (Figure 4.33)

Figure 4.32: Panoramic view of Skyliner, Flying Theatre and ÖKSÖKÖ across the pond.[423]

Figure 4.33: Skyliner Design[424]

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[421] Warren, "The City as Theme Park And The Theme Park As City: Amusement Space, Urban Form, And Cultural Change," 99.

[422] Art Deco, whose name was derived from the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925, where the style was first exhibited. Art Deco design represented modernism turned into fashion. Its products included both individually crafted luxury items and mass-produced wares, but, in either case, the intention was to create a sleek and antitraditional elegance that symbolized wealth and sophistication. The Editors of Encyclopaedia Britannica, "Art Deco Art Movement,"accessed on April 2018, https://www.britannica.com/art/Art-Deco

[423] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

[424] Drawing is authorized by the employer.

Digital Game Tents, as the next themed structures, are enclosed theme spaces that provide climatic conditions during the winter. There 6 of 5000 sqm and 4 of 10000 sqm tents in Ankapark and two are located in the future theme. On their facades, hexagon patterns were used and highlighted with led lights. The facades in cool colors are designed to be simple and monolithic. (Figure 4.34)

The big tent has six distinct themes; space, sport, war, car, forest, children and gives the image of a childish arcade with 450 game units for every age group. The smaller tent has a laser tag match arena, which has bridges, tunnels, and strategic hiding points. Metal usage and led lightings with cool colors are selected to deliver the general theme of so-called spaceship supported with the multimedia installations of sound and light. (Figure 4.35)

Figure 4.34: Facade of Digital Game Tents[425]

Figure 4.35: Interiors of Digital Game Tents[426]

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[425] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon
[426] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon

As the so-called precursor attraction of the future time zone with a speed of 110 km/hour on an 870 meters railway, Lightspeed is also the most theme integrated rollercoaster in Ankapark (Figure 4.36). According to Roller Coaster Club of Great Britain (RCCGB) As long as roller coaster exists, it will mediate the greatest tension between an atavistic amusement park and the theme park. After Disneyland and similar theme parks were opened, people complained that they were lacking real roller coasters since themed rides were thematic delivery devices other than knuckle rides.[427] In Ankapark, both the effect of theme and the physical excitement of euphoric weightlessness are used in various coasters as Lightspeed, being the biggest. This tendency of Ankapark seemingly grants it as a hybrid theme park.

The gravity-defying rollercoasters mark a circular weightless and empty movement through space, offering a momentary and highly orchestrated sense of liberation from the spatial constraints that define our daily experience of the world. They guarantee an alternative perspective on the familiar experience of time and space on the ground below. [428] Also as a metaphor, rollercoaster illustrates how life runs in moments, as one enjoyed and then gone around the hill. Like many aspects of the theme park, the rollercoaster is at once functional and symbolic.[429]

The entrance structure of Lightspeed Coaster is like a station whose light show on the top aims to express that the so-called spaceship is ready for departure (Figure 4.37). After the entrance, the visitors are greeted to a courtyard with triangular patterned pavement, lights and triangular queue ramps. This waiting ramp with glass railings is supported by steel feet that allows visitors to watch the rollercoaster experience while approaching it. (Figure 4.38) It is a common theme park tactic used to bear with long waiting lines; attract patrons to something that entertain them during their wait, which becomes a show too. In the long and intensely themed queue line, visitors are aimed to be prepared to complete their immersing experience of traveling in lightspeed in a spaceship. In the station building, special neon lightings,

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[427] Lukas, "Theme Park", 114.
[428] DeAngelis, "Orchestrated (Dis) Orientation: Roller Coasters, Theme Parks, and Postmodernism," 122.
[429] Lukas, *Theme Park*, 87.

wall panels as if they were mechanic and the sound system support the theme of future and the supposedly glorification of technological development. (Figure 4.39)

Figure 4.36: Lightspeed Coaster430

Figure 4.37: Lightspeed Entrance[431]

Figure 4.38: Lightspeed Coaster
Queue Line Exterior[432]

Figure 4.39: Lightspeed
Rollercoaster Queue Line Interior[433]

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[430] Accessed on 4 Feb. 2018 from the Facebook page of Ankapark
https://www.facebook.com/ankaparkentegrasyon
[431] Drawing is authorized by the employer.
[432] Photoshot is authorized by the employer.
[433] Ibid.

In the artificial lake of Ankapark, an island is built. This kind of "islands" are often utilized for interactive gameplay purposes as in Pirate's Lair in Tom Sawyer Island, Disneyland. However, the choice of usage of an island in Ankapark was to include it in the theme of future. Flying Island is supposedly named after the attraction that can reach a height of 50 meters and has its own turning ability. Considering the evolution of entertainment watchtowers; from the iron tower or Eiffel Tower to Ferris wheel, a completely different spatial experience of visually conquering the landscape of the area is offered in the Flying Island. Interestingly, the whirling dervishes called "semazen" are intended to be reflected in the architectural form that came out as a so-called modern, awkward and futuristic interpretation of this philosophy as a crude metaphor. (Figure 4.40) The building with steel construction is covered with white glass mosaic, which is extensively aimed to reflect transparency, cleanliness, and purity.

The Autorobot Show Center, as the last of this area, contains several units like exhibition robots, a cinema room, and shops. Displaying robots apparently refers to the World Exhibition tradition, where the advanced technologies first met with people. Cool colors and straight lines in steel and transparent materials, as well as led lights and giant screens, are preferred on facades and interior design. (Figure 4.41)

Figure 4.40: Flying Island Perspective Illustrations[434] **Figure 4.41:** Autorobot Show Center Facade Design[435]

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[434] Drawing is authorized by the employer.
[435] Ibid.

4.4.4. Destruction Themed Attraction Groups

The inclusion of destruction theme is actually a divorcement from the original genre of Disney and instead, it is closer to the contemporary approach of turning face to Coney Island amusements, which included controversial themes like wars and human freaks. In this approach every interesting dimension of life as excitements can be a subject in a park, however, in Disney genre, Walt Disney always imagined himself and his daughter in a "safe and sanitized" family amusement space, where optimism and positivity cannot be sacrificed.

Destruction theme zone is located in the south-west of Ankapark. Destruction theme aims to narrate the becoming active of volcanic mountains which brought the end of World. Explosions lead to melting of glaciers at the peak of the close mountains, landslides and the lava destructed the nature. There are two family tents of 10000 sqm (1) and 5000sqm (2) and the Building of Zelzele or Earthquake. (3) (Shown in Figure 4.42) Both of the family tents have curtain walls on their façade that depicts catastrophe and damaged houses supported by 3D polyester reliefs. (Figure 4.43) The interior facades have the coherent theme and the wall coverings include perspectives that extend as much as the eye could see. The bigger tent has a dark ride that is supported by topics like the eruption of volcanoes, melting glaciers and the changing climate. (Figure 4.44)

Figure 4.42: Destruction Themed Attraction Groups Groups (made by G.Eyüboğlu on the document provided by the employer)

The smaller tent is named as Go-Cart Game Tent, which has three sections as; children's driving school, children carting track, and main carting track. The race track seemingly has a design with the inspiration of a Wheel Rim. In addition, children can ease their interest in learning to drive and have fun in a spared area.

Zelzele (Earthquake) building, can be clearly seen from the western side of Ankapark through İstanbul Road. It is a detailed dark ride with a railway of 250 meters. This awkward building also has a futuristic claim on both outside and inside since there are so-called metaphoric robot wall panels and led lightings on the outside and the pattern of the cladding is angled to the floor to give the impression as if it was half buried after an earthquake. (Figure 4.45) There are female and male Ankara cat guards on the outside is an aforementioned mascot of Ankara and Ankapark. (Figure 4.46)

Figure 4.43: Facades of Family Tents[436]   **Figure 4.44:** Interior of the Family Tent[437]

Figure 4.45: Zelzele Exterior at night[438]   **Figure 4.46:** Zelzele Exterior[439]

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[436] Accessed on February, 4,2018 from
https://www.facebook.com/ankaparkentegrasyon/photos/a.557559217698340.1073741828.538641
219590140/1338027696318151/?type=3&theater
[437] Karacaören Çemrek, "Ankara Ankapark'ın Tema Parklar Kapsamında Değerlendirilmesi."
[438] Accessed on February, 4,2018 from https://www.facebook.com/ankaparkentegrasyon/photos
[439] Ibid.

4.4.5. Nature Themed Attraction Groups

The nature-themed playgroups consist of three similar tents that follow the destruction theme. According to the project, they depict the issues like the reinvention of life and the recreation of the damaged nature by itself. The Municipality of Ankara places attractions that are for different age groups of children in this area. The Children's architecture, as described in section "2.4. Consumerist, Postmodern and Popular Cultural Foundations of Themed Spaces" is best exemplified in here. The general optimism of the expressions of the characters in this region, like smiling flowers, animals, and mushrooms are coherent to both audience of toddler or kids and the theme of optimist recreation of life and nature.

The surface of an additional steel facade is covered with canvas covered sandwich that has nature-oriented prints. In some sections, polyester figures were placed on the canvas like a relief to provide depth and a third dimension was given to fake perspective. (Figure 4.47 and 4.48) In addition to coherences to Disney's children architecture, most of the polyester figures as towers, stairs, and castle facades are intended to be played in instead of any practical functions besides their scaled structures and bright cartoon-like colors.

The fair-circus-like tent decoration is used in the ceilings. (Figure 4.49 and 4.50) Children entertainment was assumed to be a popular utility of Ankapark. Since the open air attraction groups will be closed during the cold winter of Ankara, the tents were considered as suitable elements of both climatization and visual isolation from other themes to immerse the visitors. Therefore the attractions and games in this area are numerous. However, their phony and populist architecture should not be judged only within architectural norms when their imaginative, skittish, cartoon-like and playful utilities and purposes are considered.

Family Tent of 10000 sqm area is in between Kids Tent and Toddler's Tent both with 5000 sqm area each. There are attractions according to age groups as well as disabled children and climbing utilities for children who are completing muscle

development. On the mezzanines of each tent, there are cafes for watching the children below and party rooms that can be rented for birthday parties.

Figure 4.47: Children Tents Aerial View[440]

Figure 4.48: Children Tents Facade Reliefs[441]

Figure 4.49: Toddler Tent

Photograph by D. Baser

Figure 4.50: Toddler Tent Illustration[442]

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[440] Ibid.

[441] Ibid.

[442] Drawing is authorized by the employer.

4.4.6. Prehistoric Themed Attraction Groups

The theme of past is undoubtedly one of the most popular trends in theme parks. Visitors are immersed in authentic historical experiences, which suggest to the basic human urge to seek the unfamiliar and the exotic in these places that celebrate the triumph of historical imagination.

Theme parks or theme zones, like the prehistoric themed area of Ankapark, deploy pasts as little known and generalized as possible to construct mists of the distant past in this forms of entertainments, where exoticism is a tool. As Chappell wrote, the less that is known, there is more opportunity for imagination because past is often biddable when it is beyond retrieval.[443] In theme park pasts, where vagueness is a prime virtue, simply the existence of knowledge is enough to inspire the general enthusiasm since it is a triumphal territory of faith instead of fact. They leave the details to intellectuals and intentionally lack referentiality. This playful approach to history is very common since ancient concepts make popular designs. Jumbling of various times to a melting pot of generalized good old days amalgamate a nonlinear calendar to an indiscriminative prototype. It is a virtue these spaces commonly have as being postmodern structures of popular culture. Despite the departures from historical accuracy, they reshape past to make it embraceable. The aim of this nostalgia is to get out of modernity without leaving it altogether, thrilling days of yesteryear are aimed to be relived only because we are sure that those days are out of reach.[444]

The Prehistoric Theme of Ankapark can be accessed in front of the entrance axle.[445] The giant artificial dinosaur in front of the "Dinosaur Museum" can be easily seen behind the fountain of cats in the main square and even before the entrance. Since

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[443] "Disney Assailed for Pocahontas Portrayal," International Herald Tribune, 27-28 May 1995.

[444] David Lowenthal, *The Past is a Foreign Country-Revisited*, (Cambridge: Cambridge University Press, 2015), 40.

[445] It is the only station in the open-air toys area and is located within the prehistoric theme zone. On the ceiling there are wild teeth, carved stones, and the roof is built of natural wood.

dinosaur museum is this close to the entrance and has provincial inviting features, the importance given to the theme of past is apparent. Therefore, having tents and open areas, this theme is available in both winter and summer. The theme includes both dinosaur tents and open-air attractions. This section can be considered a superficial preview of historical facts since one is called the museum and the other area depicts the life of early civilizations. However, this unsophisticated educative feature only aims to increase the interest and entertain in its own context.

Considering the urban importance Atatürk Forest Farm used to have, the inclusion of the awkward theme of dinosaurs is also confusing and contextless, However, it is supposedly the result (or the benefited pretext) of the non-location-bounded nature of themed and amusement spaces.

-Dinosaur Tents

The main goal of designing dinosaur-based game groups is to ensure that the life of dinosaurs, the most spectacular creatures that have lived 150 million years on Earth, speaks to all age groups. The fundamental aim of the design is to create a realistic atmosphere by representations of relationships of landscapes, in which dinosaurs lived, with plants and artificial rocks with special effects. The first encountered tent from the entrance is called Dinosaur Museum. There is a passage from museum to the Dinosaur Forest Tent, which has no entry other than the tents on its sides. The T-Rextaurant is a tent on the other side of Dinosaur Forest. As seen from the titles, all tents are related to other activities with the same unifying theme of Dinosaurs. The most salient feature of these tents is their dramatic facades of artificial rocks that dinosaur skeletons and animatronic dinosaur heads are placed on some points to give the impression of the era.[446]

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[446] T-rex Station is also located in the dinosaur contact area. It is the only station located close to the entrance gate and located in the middle of the park. A large dinosaur model was placed near the station where artificial rocks and dinosaur skeletons were used to capture the spatial perception of the visitor into the theme land right after they step their foot.

In the contemporary world, where education may be indistinguishable from entertainment, theme parks seem to compete with museums and heritage sites just as movies compete with documentaries. There are nonetheless profound differences far beyond their definitional distinction as museums preserve and educate about ideas whether they are marketable or not, while theme parks just entertain and profit.[447] For museums, competition with popular culture requires educational displays with forms of technology, interior design, and interactive dioramas for staging a place in past that appear surprisingly in theme parks. According to Chappel, (2002, p. 121) museums should be free to use necessary action, surprise, and excitement to stir interest and activate thinking. In this regard, theme museums, which have no pretense in accuracy, also occurred like one of, Dinosaur Museum of Ankapark.

After the cave-like entrance of Dinosaur Museum, the visual isolation is completed and the visitor is lead to a dark corridor where the giant sea monster fossil depiction on the wall can be perceived. (Figure 4.51) At the end of the tunnel, a cross-shaped foyer greets visitors with Neo-Classic imitative decoration. (Figure 4.52) This place seemingly depicts a fantastic library with doors opening to prehistoric areas, one being the archeological excavation area for children. In the middle, a Pangea[448] relief, on one side a polymeric photo area with a depiction of a meteorite impact, and a 4D cinema room exists. In the museum islands, a theme of the so-called time vortex covers depictions of dinosaurs and some mammals in their natural environment. Landscape elements and railings are selected according to the geographical attributions of the continent they belong to. (Figure 4.53 and 4.54) These geographical representations of rainforests, deserts, exotic lands, and jungles as habitats of mechanical creatures decontextualize the place and refer to a placeless mood. There is also a navigation bridge in the dinosaur museum. This bridge allows both the passage to the Dinosaur forest and bird watching all the islands.

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[447] Chappel, "The Museum And The Joy Ride: Williamsburg Landscapes And The Specter of Theme Parks," 119.
[448] Pangea is a supercontinent that incorporated almost all the landmasses on Earth, in early geologic time. (The Editors of Encyclopaedia Britannica, "Pangea Supercontinent" 21.03.2018, https://www.britannica.com/place/Pangea, accessed on April 2018)

Figure 4.51: Entrance Corridor of Dinosaur Museum
(Photograph by M. Balkır)

Figure 4.52: Illustration of the foyer of the Museum[449]

Figure 4.53: Illustration of the Dinosaur Museum[450]

Figure 4.54: Photograph of the Construction of Dinosaur Museum[451]

Dinosaur-based playgroups of all ages are available at the fairground as well as many souvenirs related to dinosaurs. There are two 5D cinemas within the area that present a variety of animated films about the period of dinosaurs. The intended atmosphere of the tents includes an impression as if the tents were not closed, spatial constraints and limits were washed away to create open-air "worlds." (Figure 4.55)

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[449] Drawing is authorized by the employer.
[450] Ibid.
[451] Accessed on February 4, 2018 on https://www.facebook.com/ankaparkentegrasyon/photos

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Dinosaur Forest, as the biggest tent of the three, has a fun fair area, a sky garden (skywalk), a cinema and a dark ride. (Figure 4.56 and 4.57) Sky Walk supposedly promotes an experience of strolling through a forest where dinosaurs live. All these artificial material departs their physical meaning to symbolically become consumable commodities to support the theme of dinosaurs as animatronic models in different species and sizes.

Since the architectural space consists of dimension, aesthetics, abstraction, imagination, craft, and construction, it is most unlikely to tell a story with architecture when compared to all other arts. However, in the late 50 years, spaces and rides in our case, narrate stories to deliver immersions.[452] These simulation rides may be various; operating tracks, boats floating on water, or walk in fun houses are some of them. Below the sky garden, a dark ride exists. It narrates the whole period of dinosaurs from existence to extinction. Various light, sound and image effects like holograms were used during the journey that depicts time travel.

As the last tent, T-Rextaurant is a themed diner that uses numerous artificial plants and dinosaurs to revive the so-called experience of eating with dinosaurs. The most striking element of the tent is the artificial volcano covering all kitchen area, which includes self-service counters. Effect of lava with lighting under transparent polyester is made for hourly shows and frequent earthquakes for several seating groups. T-Rextaurant has four themed diners according to seasons. (Figure 4.58 and 4.59) There are suitable landscaping elements to differentiate them supported by their decorations. For instance, the winter section has glaciers while the summer section has palms. Finally, Altan's Cafe in this restaurant is designed as a VIP a la carte section with a distinct theme of an observation room.

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[452] Akyıldız, "Mekanın İletişim Yeteneği Açısından Tematik Tasarım Yaklaşımları,"210.

Figure 4.55: Photograph of Dinosaur Forest Interior [453]

Figure 4.56: Illustration of Fairground, Dinosaur Forest[454]

Figure 4.57: Illustration of Skywalk, Dinosaur Forest[455]

Figure 4.58: Illustration of Altan Cafe [456]

Figure 4.59: Illustration of T-Rextoran[457]

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[453] Photograph is authorized by the employer.
[454] Drawing is authorized by the employer.
[455] Ibid.
[456] Ibid.
[457] Ibid.

-Open Air Prehistoric Attraction Groups

In the following section, the extension of tents of the most micro-theming integrated open-air area of Ankapark will be examined. Mammals, dinosaurs and first human villages are depicted in two watery attractions called Hypersplash (1) and Rapid Ride (2), a small ride called Maelstrom(3) and Rocksfear(4). (Shown with same numbers in Figure 4.60)

The representation of the interactions between dinosaurs and humans is otherworldly and imagery since humans and dinosaurs chronologically did not coincide. However, as Lowenthal would say, (2002, p. 12) "Departures from historical accuracy distress only a handful of high brows; most viewers neither seek objective veracity nor mind its absence." There is a big square in the middle of four that includes a cafe and a shop according to the theme which promotes a unique atmosphere with bamboo, reed and timber materials. (Figure 4.61) Peculiar to this area, these attractions have water element included which has always been in a relationship with amusements spaces since Paul Boyton's Sea Lion Park which was themed around this parlaying element to connote adventure, propulsion, and power.[458]

One of the most integrated themed open-air attractions is Hypersplash (Windriders). which narrates the story of a human village and the legend of Quetzalcoatlus.[459] The queue line with stamped concrete pathways and bamboo railing narrates the story of the dinosaur being captured and rescued with different ramps between fairy chimneys of Cappadocia and Pamukkale travertines. (Figure 4.62) These two geographic elements of Turkey are both reanimated in this decontextualized area and represented to the audience for touristic attraction. After the long queue line, visitors approach the elevation station, which is in shape of a tribal tent. After reaching a height of 40 meters from the station with the wagon, the coaster imbues panoramic view of the entire park. The visitors on the boat suddenly descend to the lake with a

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[458] Lukas, *Theme Park*, 38.
[459] Quetzalcoatlus is the biggest flying dinosaur with 15 meters wingspan, known to live in prehistoric ages.

lot of water splash and pass under the Quetzalcoatlus' buzzard where they can hear its voice. (Figure 4.63) Followingly, visitors see the dinosaur family in their happy end and exit the boats from the reeded and tribal decorated get-off station.
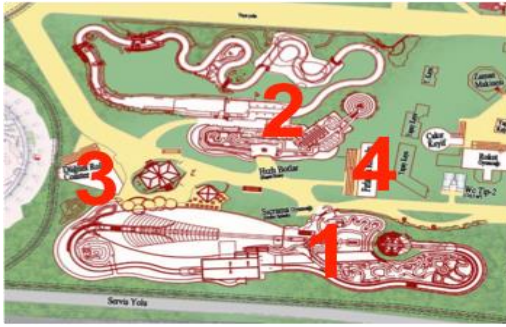
Figure 4.60: Plan of Open Air Prehistoric Attraction Groups
(made by G. Eyüboğlu on the document provided by the employer)

Figure 4.61: Photograph of café of Prehistoric Open air Attraction Groups[460]

Figure 4.62: Hypersplash Queue Line (Karacaören Çemrek, 2017)

Figure 4.63: Illustration of Quetzalcoatlus[461]

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[460] Accessed on February, 2, 2018, from
https://www.facebook.com/ankaparkentegrasyon/photos/a.557559217698340.1073741828.538641
219590140/1469943219793264/?type=3&theater

[461] Drawing is authorized by the employer.

Rapid Ride (Megabeasts) is a rafting attraction with representations of big mammals of 20th century B.C. The visitors are greeted in the entrance court in a tribal camp of prehistoric human village crowned with a painted Auroch skull. (Figure 4.64) To deal with the problem of the waiting line, multiple performative strategies to avoid boredom and instead produce entertainment have been developed as exemplified in other attractions above. People physically and cognitively move through most of the story that the ride will complete.[462] One strategy to manage long lines is to hide them, as this attraction does. Lines shoot out in unknown directions and people realize they are not there yet. In this line, visitors stroll through hunter's, farmer's, and stone cutter's, huts. (Figure 4.65) Then they come to a station area with stretched animal skins on the facades. The patrons in the boat go through foggy caves, where they can observe animal models and hunting scenes painted on the walls. They also enter the ice canyon with the boat during this trip. (Figure 4.66)

Figure 4.64: Entrance of Rapid Ride[463]   **Figure 4.65:** Aerial View of Rapid Ride[464]

Figure 4.66: Rapid Ride Decorations[465]

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[462] Lukas, *Theme Park*, 138.
[463] Photograph by G. Eyüboğlu.
[464] Karacaören Çemrek, "Ankara Ankapark'ın Tema Parklar Kapsamında Değerlendirilmesi."

Maelstrom is a small ride that delivers the dynamic of whirlpool and the station is in shape of a sunken ship in this whirlpool. The themed facade supports the themed landscape of the square by material selection of timber and reed. (Fig 4.67) The theme is not very adjacent to the prehistoric zone but instead, the secondary connective element of the square, "water" was supposedly found relevant to its placement.

Rocksfear, as the last attraction in the area, is a swing ride that narrates a so-called mysterious and ancient civilization obsessed with the rocksfear game. (Figure 4.68) The danger mood is used to trigger the usual dichotomy of amusement parks. Its dramatic entrance gate frames the attraction with a broken tree and tiki-like totems. This theme of the bringing the exotic culture was populated by The Tiki Room in first Disneyland in Anaheim.
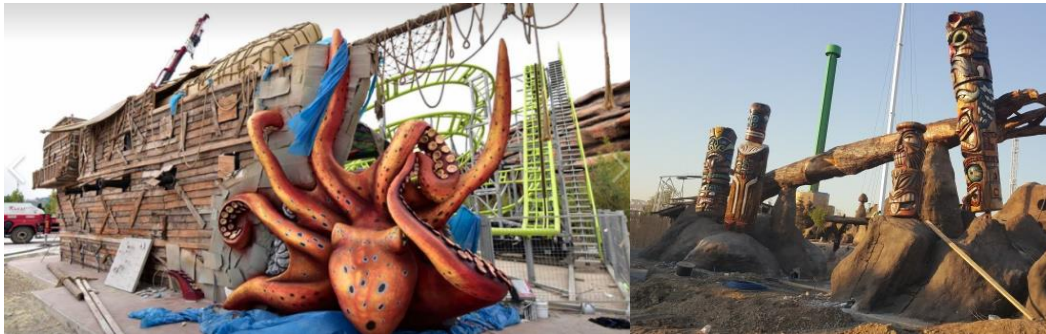
Figure 4.67: Maelstrom facade[466]   **Figure 4.68:** Rocksfear Entrance
(Photograph by G. Eyüboğlu)

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[465] Karacaören Çemrek, 2017, "Ankara Ankapark'ın Tema Parklar Kapsamında Değerlendirilmesi."
[466] Accessed on February, 2, 2018, from https://www.facebook.com/ankaparkentegrasyon/photos

4.4.7. Other Themed Groups

As an extension of all-inclusiveness or maximalism of themed spaces, Ankapark has small theme groups that do not fit in any zones of the general theme of "Time Travel". This choice of design seems to be a result of surrendering among the ideal of offering a hyperreal of goods in amusement spaces. However, it can be said that Ankapark includes these unfitting attractions in small groupings.

Ottoman themed attraction groups, as the most valued "additive theme" of Ankapark by the municipality, are located in the eastern part of the park. The main purpose of this decontextualized and dehistoricized Ottoman section is to evoke interest to our culture by introducing traditional architectural structures, entertainment, foods, daily life and military organization besides identity claims that are a typical tendency of themed spaces. The Ottoman street has different housing types as well as commercial spaces like bazaars, and replicas of Ottoman fountains. (Figure 4.69) After the opening of the Ankapark, it is planned to include many vendors like bozacı, helvacı, pasteurist, şerbetçi, and ice cream parlors that will perform in Ottoman street with their voices and traditional clothes to provide a walk-in narration of so-called Ottoman spirit.

Accordingly, it can be said that this section takes on the mission that was similarly taken by "Main Street USA" in Disneyland. Since the entrance street following the main gate of Ankapark was not elaborate and was extending the monumental Seljuk-Style design of the main gate, a secondary street or neighborhood for a "recreation of ottoman daily lifestyle" was considered necessary during the design. The main issue is a conservative ideology, which revives and reinforces nostalgia in daily practices, inevitably results in the decontextualized remapping of the past. Focus on the nation in terms of content and thematics turns to the importance of those pieces making up the nation. They have symbolic power invaded by alternative memories with cues of globalization and multiculturalism.[467]

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[467] Yilmaz & Uysal, "Miniaturk: Culture; History; and Memory in Turkey in Post-1980s," 119.

As the second, Pirate-themed zone found its way to Ankapark as a result of the pursue of including all types of possible themes in leisure spaces.[468] The area is located in the east of open toys section of the park. Pirate adventures are narrated with various entertainment units such as Pirate Ship, Flying Ship, Water Tank Game, Flying Vehicles and so on. It is possible to see the cat, which is the mascot of Ankapark, as pirates in this area to complete the image. (Figure 4.70)

Animal Theme, as the last but not least incompatible theme of Ankapark, is selected to be on the North Eastern Corner of the open air area of Ankapark since it was designed accordingly to the forthcoming project of Atatürk Forest Farm Zoo. Flying Elephant, Kangaroo, Spinning Cat and Dragon Train are the attractions in the area which is rich in artificial animals.

Figure 4.69: Ottoman Themed Street Illustration[469]   **Figure 4.70:** Pirate Themed Attraction Groups [470]

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[468] Walt Disney's "Pirate's Lair" on Tom Sawyer's Island" in "Frontierland", 1956 was inspired by the book, "Adventures of Tom Sawyer" by Mark Twain who he had many common traits with. They both spent part of their boyhood years in small towns in Missouri, where provided them a wealth of memories that they later drew upon in their creative work. They both were avid readers during their childhoods, became successful in part by tapping into the popular tastes of the American public, and both had a deep understanding of how children respond to stories as playgrounds of imaginations. However, the theme of pirates became very popular after the movie "Pirates of the Caribbean" and their narratives easily become themed playgrounds for children.
[469] Drawing is authorized by the employer.
[470] Accessed on February, 2, 2018, from https://www.facebook.com/ankaparkentegrasyon/photos

Mythology, as the last small group of attractions, is in the open attractions section of the park and it is the biggest zone in the spread "others" section. Attraction units like Pantry of the Giant, Ejderha's Flight, and the Tower are in this area. Jet ski coaster and Open Air Go-Cart Race Track is also located in this area although they are unrelated to the theme zone.

Jet Ski Coaster (Monster Wave) is a ride for the celebration of summer. Reed and bamboo decorated queue line and the station supports the theme that includes surfing, jet skis, waves, tropic cultures, and sharks. A photo area with a stable jet ski in front of a mega wave with a shark inside greets the approaching visitors. The ride strolls around giant Moai sculptures that reference Easter Island monoliths, some artificial ponds, a tropic island, palm trees and a mega wave made of shot concrete. Although decorating items of exotic location concept complete the themed space, if one can avoid seeing Seljuk gate or the fairground style open-air area, the absurdity of the location for this theme is questionable since it is too far from the water integrated rides and "surfing" does not fit into any of the theme lands. (Figure 4.71)

The myth of Cyclops, a one-eyed giant living in a cave and eating villagers in ancient times, has evolved into a different story for the ride called Pantry of the Giant. According to the narrative humans trying to poison the giant fails and escapes from him the same way the carts go in their fast delivery system that feeds the giant. (Figure 4.72) Gears, ropes, the noise of the giant, the feeling of danger and the participation lead by the narrative seemingly supports the themed experience.

The attraction called, Ejderha's Flight narrates the story or myth of a baby dragon with a theme of soft browns and greens to achieve a comforting childish image. The coaster, which also has some thematic elements like a nest, a volcano and dragon eggs, is for youngsters who can enjoy riding carts that are shaped like dragon heads. (Figure 4.73)

The theme of fear, which depicts supernatural occasions and paranormal situations, is irrevocable to theme parks. As transposed in 2nd chapter, fear was considered as an off-putting topic and was avoided in Disney type parks. However, this theme

predates Disney, being introduced in World Expos and Coney Island Amusements. Human freak shows, baby incubators, and witchcraft shows were very popular back then.

On the North-Eastern side of the open-air section, the theme of fear is created by a semi-isolation with artificial rocks and polyester blocking elements. Skeletons, graveyards, zombies, aliens, witches, and haunted streets, that do not get a meaning mutually with Turkish culture, support the theme area. (Figure 4.74) However, the fear theme is weak and does not fit into any theme lands of Ankapark.

As the last attraction of Ankapark, the Tower Model (Abbys of The Underworld) depicts a story of an underground king who collects the bodies of the dead while releasing their souls to the sky. This phenomenon of rising is coherent to the physical sensation of the attraction which is elevating and descending the passengers with instant moves. (Figure 4.75) The interior design of the damaged tower has multiple elements that superficially remind Hagia-Sophia to point out to the regional and aim to evoke the imagery of religious and mysterious. (Figure 4.76)

To sum up, the necessity for this thesis to form a "Others" section gives out the incompatibility of some themes to the main theme lands. The intention to include all possible themes without respect to the holistic theme, unfortunately, leads to a dissonance that empowers the definition of Ankapark as a theme park.

Figure 4.71: Jet Ski Coaster Illustration[471]

Figure 4.72: Pantry of the Giant Illustration[472]

Figure 4.73: Ejderha's Flight Entrance Photograph [473]

Figure 4.74: Ghostbuster Building Interior

(Karacaören Çemrek, 2017)

Figure 4.75: Tower Model Photograph[474]

Figure 4.76: Tower Model Illustration[475]

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[471] Drawing is authorized by the employer.

[472] Ibid.

[473] Accessed on February, 2, 2018, from https://www.facebook.com/ankaparkentegrasyon/photos

[474] Ibid.

[475] Drawing is authorized by the employer.

4.5. EVALUATION OF ANKAPARK

As evaluated in the fourth chapter with it's all constructed attractions and themed lands, it can be said that Ankapark is a hybrid theme park. Because, theme-only-parks are not ride dependent, while Ankapark is proudly advertised with 14 different roller coasters that have physical sensations. It can be considered as an attribution to the genre of Six Flags Theme parks that care a lot about their rollercoasters. As the second, Ankapark also cannot be considered as -only- an amusement park with its coasters, since a lot of rides and attractions have distinct themes and detailed narrations. Queue lines complete the detailed scripts of all rides. None of the rides deliver only the physical thrilling moods but the ride is part of a wider story that fits in its theme "land".

Speaking of theme lands, Ankapark has eight different theme lands. Some of them fulfills original Disneyland genre as Future-Tomorrowland, Ottoman Street-Main Street, partially cover Fantasyland with Children tents in Nature section, Adventureland in Dinosaur tents, Small Turkey in It's A Small World, the main gate as the Seljuk version of "Cinderella castle" and Frontierland is absent since it was designated for the American window viewing European tales and is incompatible with the context of Turkey. As a result of this analysis, Ankapark is a hybrid park that consists of both the amusement park and theme park principles.

However, the main theme of the park "Time Travel" does not cover all eight time zones, it can be said that spatio-temporal theme is ambiguous or does not cover some of the theme areas. For example, fear theme and surfing theme does not fit into the overarching theme. And it can also be said that the fear theme is insufficient in Ankapark as a result of the unfamiliarity of Turkish people to haunted houses or Halloween culture.

In addition to the incompatible themes, the advertisement of the park was done poorly. Citizens of Ankara as well as others, cannot relate Autorobots of the future theme to Dinosaur figures that appear frequently in Ankapark's image. This

approach both complicates the themes of Ankapark and causes negative criticisms with vagueness.

On the other hand, it is positive for the advertisement of Ankapark that Expo 2016, the Ankapark exhibition office near Ankamall and multiple tours with different groups that are often reported to media were operated to boost the attendance. However, it should be underlined that most parks in U.S.A often keep their interiors secret to the public to increase curiosity. It is relatable that following the first strategy is more beneficial since Turkish people are not familiar with theme parks.

Considering the entrance gate of Ankapark, that is evaluated in depth in the fourth chapter, can be assumed as a relevant example of a theme park gate in it's of context. Although negative criticisms take place in media about the conscious kitsch of a Seljuks-style collage that has confusing tectonic architecture, in addition to the selection of periods about the identity it reflects, it should not be criticized as an architectural structure, but a themed structure that offers scenography other than tectonics. The historicist monumental gate, that emphasizes the entrance while referring to the universal theme park gate trend of "castle" in a regional way is an unsophisticated yet fitting in its purpose attempt as a theme park gate.

Theme parks as leisure, tourism and entertainment centers also have a role of representing the regional or national touristic concerns which Ankapark attached a lot of importance. Hypersplash attraction that has Fairy Chimneys of Cappadocia and Pamukkale Travertines, Small Turkey that coarsely represents all seven regions of Turkey with architectural landmarks, natural phenomenon, traditional games, dances, food and dresses in symbolic features, Ankarama aims to represent Ankara streets and cinema tradition while ÖKSÖKÖ depicts a Turkish mythological tale as a metaphor for its ride. Ottoman Street depicts Ottoman daily life while the main gate amalgamates monumental Seljuk architecture elements. Therefore it can be said that an effort to refer to Turkish touristic values took place in the design of the park.

When returned to the totality of themes and attractions, it can be said that Ankapark is rich in subjects. Both of the national, futuristic, childish, cinematic and prehistoric

varied themes were attached to the different type of thrills. Both water integrated and covered walk in areas for prehistoric subjects were presented in advanced technology theming tools that are a lot superior and fulfilling the definition theme park. It can also be said that the yearly weather situation of Ankara was considered during the design since covered tents can operate in cold seasons while water integrated and open-air section of the park is thought to service in the summer months.

Theme parks that use advanced technology necessitate an importance to technical areas. Service buildings, fire station, as well as an infirmary, personnel facilities, maintenance facilities, security and administration facilities, are sufficient and well placed in Ankapark. However, the great importance is the coherence or concealing these buildings, which Ankapark handles well. Most technical areas are hidden or cladded facades with related themes.

Ankapark, in light of the research of international theme parks, has well-designed queue lines, sub-squares and main squares that would gather groups and snack bars as well as restroom buildings, restaurants, amphitheaters and shopping areas in close proximity. In fact, souvenir shops for each attraction can be considered as too much for their number and sale possibilities; however, adding themed structures to an attraction group increases the effect of a theme, as in prehistoric open-air square.

Ankara, as a city that is not renown primarily for its touristic facilities in comparison to İstanbul or Paris, makes a bold step at tourism by Ankapark. However, it is a question whether it will collect the expected amount of visitors. Because Ankapark is an initial enterprise that would form a new stream of the touristic market to Ankara which is inadequate for now. In addition, considering the potential visitor profile, most citizens of Ankara, who can visit the park only on weekends would not be sufficient for park's expectations. On the other hand, the satisfaction of the Ankara citizens about the course of Ankapark is also questionable, causing an ambiguous attendance expectation.

Ankapark also has a wide range of age salutation. Young groups, big families, individuals, friends, and children with or without company can be greeted in

different amusement sections, as well as, different cultures, local and foreign tourists are seemingly well-considered in the theme park design. However, the lack of hotels within theme park or around its district is questionable, since tourists feel more comfortable when they are hosted in theme parks within it. In addition, Ankapark is a park that can be experienced in a 2-3 days' time when all queue lines to all rides and all theme lands are visited. Since the first theme park, Disneyland, in Anaheim, California showed that controlling the land and the development surrounding it had resulted in the direct development and maximum profit on the investment. Situating hotels beyond theme park had symbiotic proximity that allowed resorts their own identity. Therefore, on an urban level, hotel development and leisure accommodation facilities around Ankapark is expected.

Moreover, theme parks often open theme lands or attraction groups one by one. They grow to develop new lands on its periphery to hold an interest in the park and keep visitors coming back. However, considering the bigness of the present park and the inability for its growth, it does not seem possible. Ankapark does not have any development space while in the North it has Istanbul road, on the South Türk Traktör, on the West, Anatolian Boulevard and on the east Palace of Presidency.

Theme and amusement parks use a lot of natural and artificial sources from water to electricity, from big land covering to investment. Ankapark is a theme park that is constructed supportively by the government and has a lot of source expenses. Although the solar energy production in the 200,000 sqm carpark of Ankapark, that covers its own electricity expense, sets a good example for future theme parks, the main pond that covers a wide area is a weak usage of land and may trigger draught in Ankara by evaporation. Reclamation of the water spine of Ankara, Ankara Stream that is crossing Ankapark would be a lot more beneficial according to the related draught problems of Ankara.

Also, considering the water elements of Ankapark in a landscape architecture point of view, the main pond is very big and is a waste of area. At least, it could be integrated with watery theme zones instead of being separate. The big pond also

brings other fundamental problems. The situation plan of Ankapark was designed by the municipality and it is clearly designed for recreational means. However, when it comes to theme park design, the pond has a terrible influence on the division of theme lands. This is the most important criticism about Ankapark that this thesis reports. The pond prevents the thematic experience since none of the open air attractions can be isolated from other theme lands. For example, the Ferris Wheel and other futuristic Tent facades can be seen and corrupt the immersion effect from prehistoric open-air areas. Visual isolation is fundamental in theme parks since Disneyland tradition. In each distinct land of Disneyland, it appears to extend as far as the eye can see. Vistas are carefully planned, architecture carefully scaled, to give no hint that other lands intrude. The success of the theme parks depends on sustaining the illusion of the complete unit and it eliminates any possible contradiction. In Disneyland operators in costumes of one land cannot pass to another as well as the distinct music of lands.[476] In addition, according to Akyıldız, (2003, p. 214) Walt Disney once scold a public relations officer surprisingly about what was he doing with a modern car in a theme zone depicting 1860s.

Transition zones should be designed carefully too. While projecting the eleventh theme park in 1993, Hongkong Disneyland, Walt's ideal as, nothing should violate the visual integrity of the parks, otherwise they cannot distance their visitors from the outside World was challenged. They did not want people to see the real World while in the park.[477] This kind of sensitivity is totally absent in Ankapark. However, the massive tents can assemble immersion with painted wallpapers of perspective scaled visions.

Ankapark, as an often opposed project, constitutes an effort to provide quality in many of the attractions which can be considered effective immersive spaces. However, the overall image of the park, which can be speculated as confusing with

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[476] Warren, "The City as Theme Park and The Theme Park As City: Amusement Space, Urban Form, And Cultural Change,"137.
[477] Martin A. Sklar, *Walt Disney's Disneyland: The Behind Scenes of How It Was Done… Of the Man Who Made It Possible … and of Millions of Visitors Who Have Helped Make it the Happiest Place on Earth.* (Anaheim, California: Walt Disney, 1969)

semazens, Ottoman and Seljuk structures, dinosaurs, autorobots and especially cat figures and their often cheap representations seemingly preoccupy a lack of taste. In addition, the consumerist, popular cultural and postmodernist essence of the organization of theme park is often altogether dismissed as in the context of Ankapark. However, one of the major criticisms towards Ankapark was its location. Both the historical importance of Atatürk Forest Farm brought many criticisms as well as the principle: "The ideal park, taking its cue from Disney, sits on exurban land in semi-isolation."[478] Ankapark can be considered as sitting on exurban however its selection of location is terribly harmful to the limited green space of Ankara.

To conclude, assuming that we will see more theme parks in Turkey in the future, theme parks should sit on exurban and have sufficient development area. Also, touristic cities should be selected instead of taking the risk of being a proprietor of touristic and amusement space activities in a city. Cultural and national values should be regarded and well represent the country where it belongs. Visual isolation should be considered from the beginning of the initial design stages since it affects the immersion experience. Coherently, transition zones should be created. Greeting structures, the Main Street, and the main square should be well designed to restore clarity for theme park visitor. In the contemporary consumerist world, neither rides and amusement nor theme and immersion is enough for theme parks. Therefore a variety of both types to create themed lands and attractions is found to be necessary. Energy sufficiency is also fundamental, therefore parks, as massive investments, should consider their electricity sustainability from the beginning. As a result, Ankapark offers a lot of dilemmas and resolutions, as criticized, that should be benefited for the future theme parks of Turkey.

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[478] Warren, "The City as Theme Park and the Theme Park as City: Amusement Space, Urban Form, And Cultural Change," 124.

CHAPTER 5

DISCUSSION AND CONCLUSION

The concept of theme park was not worked, experienced and thought in depth in Turkey until recent past. Considering the late projects like Vialand and Tatilya, Theme park industry was unfamiliar to Turkey, as a late host market. The concept of theme parks, as well as, its industry and knowledge on socio-cultural manners, is often undervalued and neglected as a total. However, it offers a lot of opportunities in a reworking of cultural, spatiotemporal, urban and social studies as well as, museology, heritage protection sites, advertising and reworking postmodern spaces. Although most of the results of these reworked data may be incompatible to our contemporary cities, interesting points occur. Therefore, a holistic perspective to analyze them was considered.

As given in the initial chapters, the definition of the theme in arts and related fields were investigated to conclude to an analysis of the phenomenon "themed space." Having a theme neither brings out a masterpiece out of a building, nor is mandatory or even expected in the field of architecture. However, it was a result of the paradigm shift of the society from production to consumption. Having links with postmodern architecture, Walt Disney's themed children architecture has a lot of common features like steering consumerism and popular culture. Since amusement spaces - sort of- invented popular culture through their touristic and representational modes, as in world expositions and fairs, identity politics and the architecture of speed reading or so-called themed architecture was of benefit. Different sources that would form a theme in different approaches were also discussed like Egyptian period in a

park while luxury in a hotel. Themed architecture, since originated from amusement park, fair, garden and theme park, also infiltrated to other spaces primarily resorts, besides malls, cafes, restaurants and finally even as far as our houses.

As a result of the examples in chapter 2 and the categorization in chapter 3, it is revealed that; the suffix, "themed" is most likely to be used in spaces that have the most irrelevant imagery in comparison to their traditional and functional manners. Therefore the more contradiction arises; contemporary society is more likely to call them themed space. For instance, a zoo or a heritage space surrounded with related themed objects and designs can develop immersing features and still avoid being called "themed;" however, death themed hotels, toiled themed cafes, or a foreign city (Venice) themed housing projects make no sense otherwise.

Theme parks that connote meaning paradoxes of both tangible and intangible space; which takes its visitors, now and then, past and future, in mental and physical moods use unusual architecture, the narratives that are conveyed through various performances and the otherworldly landscape experiences that cause the high demand for theme parks. Considering the history of amusement space, some interesting points and influences on contemporary theme parks were found. The different functions that garden conveyed in the past and the demonstrative purposes of world exhibitions and fairs that would invent the representational space, as well as the politics of inclusion and exclusion in theming and the symbolic microcosm of American identity created by distinct semiotics shows the different aspects on the accumulation of the concept of theme park as a postmodern construct. The usage of the abstraction of space to connote a metaphorical sense of place beside their proclaiming a mastery over space, in which ironically result in placeless places, and their offering a seemingly emblematic of urban spatial problems provide a discursive discussion in the field of architecture.

Today theme park approaches even penetrated to other recreation, garden and park types that form hybrid theme parks.This creates a wide variety of park types that may cover contemporary zoo, aqua parks, open-air miniature parks and even heritage sites

that were all categorized and reworked in the third chapter. As a result, theme parks are special constructs that infect contemporary commercial and educative spaces.

When navigated to the context of Turkey, it can be said that Turkey did not process most of the imagery, operational and cumulative courses that produced theme parks; therefore, the ambiguity for the term in Turkey is normal. On the other hand, the establishments of recent theme parks by the hand of governmental or municipal figures instead of private enterprises that would normally lead the industry, makes the theme park industry of Turkey seem like a bolt out of blue.

Evaluating Ankapark, as the popular "park under construction" of the capital city of Ankara since 2013 necessitated considering Turkish amusement space that was formed with traveling circuses and bayrams. Amusement, as a social activity, was both effected from industrial developments and recreational necessities; however, the genre "theme park" was imported from foreign cultures like of American, in discussed examples like Tatilya, Vialand, Land of Legends and finally Ankapark. Ankapark, as a municipality protect, is doubted whether it will give the due of a "theme park" considering their previous attempt, Harikalar Diyarı in Sincan. Another question is whether it will profit since it is on a 10 year rented land from the treasury lands of the Republic of Turkey. As aforementioned, the current mayor supports the theme park to open its gates soon and the construction continues.

Considering the harmed urban and historical meaning of Atatürk Forest Farm and the contentious construction beside the contaminated image of the capital city of Ankara with giant city gates and the legal conflict over the logo of the city, unfortunately, obstructs to evaluate Ankapark within its own context of being a theme park, which this thesis intended to do. Although unsophisticated and enforced designs like "semazens", police cats, autobots, and Ottoman-style structures; the attribution of certain theme park principles of Walt Disney and arbitrary intense themed creations of Ankapark with its advanced media technics, fully bears the meaning of both "amusement park" and "theme park". However, the entry fees to a former public space deflate its public character. Also Ankapark used to have Turkey's biggest zoo.

It is questionable wether future coming zoo will have the same public character since a theme park integrated zoo project gives the rise to the thoughts of higher fees and a less public character.

Although Ankapark was evaluated as a theme park project whose typical program is often ripped off from its surroundings, the very lands of Ankapark, could indeed be better used. A different park project, perhaps more natural, would protect the public and recreational character of Atatürk Forest Farm. Renovated leisure activities and less dense mass and water occupation having designs would better respond to the recreational needs of Ankara and the biological integration of Atatürk Forest Farmlands. However, this does not mean that the theme park organization is completely unnecessary for Ankara. Altough it is risky to pioneer a non-pre existing industry of amusement to Ankara -as previously mentioned- the organization of theme park, perhaps on a different and more suitable landscape would be suitable or even a succesfull investment for the city of Ankara. But it should be noted that the touristic profile of the city should be considered. Today Antalya, İzmir or Istanbul are comparably better locations for theme parks.

As aforementioned, Turkey is rich in the context of cultural and historical accumulations that can be reclaimed in new themed spaces. As a result of this study, when the term theme park and the phenomenon of immersion is better refined in Turkey, the future investments can be utilized better in touristic income, heritage protection, multimedia techniques integrated open-air museums, and promotion of cultural and historical values of Turkey. Therefore Ankapark, after Vialand and Land of Legends, provides an introduction to the field of themed and immersive spaces with lessons to be experienced.

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