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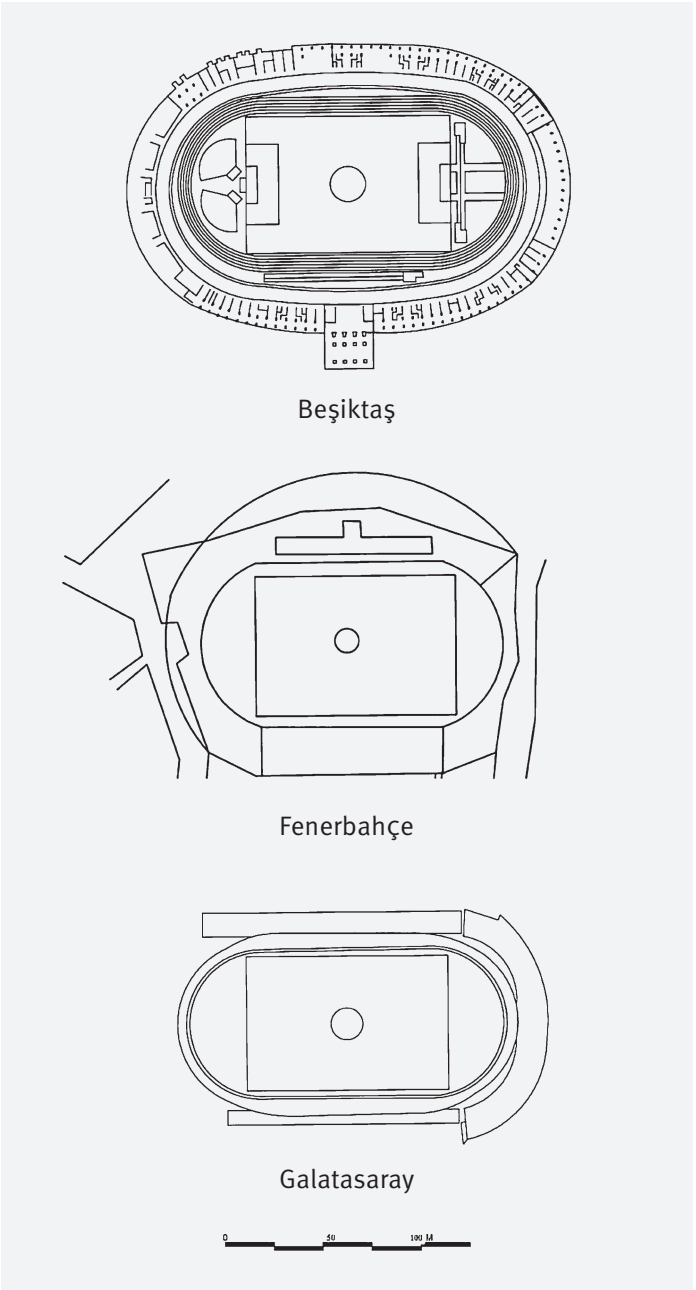

Fig. 1 Plan of Beşiktaş, Fenerbahçe, and Galatasaray

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Modernity and the Development of First-Generation Stadiums in Turkey

Modernity
Sports Architecture
Stadiums
Paolo Vietti-Violi
Republican period
Turkey

The first generation of modern stadiums was constructed during the early urbanization process of the Republic of Turkey, particularly with the contributions of Italian architect Paolo Vietti-Violi. These stadiums transformed both the physical environment and social identity, serving as some of the earliest examples of modern architecture. Accordingly, the first-generation stadiums from the early Republican era were designed using modern architectural principles and spatial representations of Republican ideology, aiming to cultivate a modern, secular, and healthy society. In this sense, the study aims to reveal the effects of design decisions on the physical quality of space and the ways these spaces have transformed into tools for building a modern nation by examining the historical context, architectural components, and social impacts of the stadiums in question together. The study method involved an in-depth evaluation of all historical sources and materials to find out how the first generation of stadiums developed and shed light on socio-political influences. The study will reveal the aesthetic ideals of the time, focusing on design elements, materials, and the spatial organisation of the stadiums, as well as their social and cultural impact in producing a modern, secular, and healthy nation.

Introduction

Many scholars hold the view that the stadium is a huge theatre in that it displays outstanding accomplishments. It is an interplay of dramatic function and monumental scale that results in significant civic architecture (Jonh, et al., 2013) The stadia and hippodromes of Ancient Greece served as the first examples of modern sports facilities, hosting Olympic and other sporting events. After Christianity spread across Europe, sports facilities inherited from the Roman era received less focus, while the construction of churches became increasingly popular during the Medieval period. The intention to participate in sports returned to public life around the 14th century. Unlike the Greek and Roman eras, cities primarily constructed temporary platforms and spectator areas from timber, rather than permanent structures (Yaroni, 2012).

In the nineteenth century, stadiums experienced a resurgence as a building type, driven by the developments of the Industrial Revolution. The advancement in structural technologies during the Industrial Revolution enabled the construction of stadiums. Larger and more durable stadiums were made possible by these technological advancements, allowing for greater numbers of spectators. In the late nineteenth century, Baron Pierre de Coubertin pointed out the rebirth of the Olympic heritage at a conference. This impetus resulted in the first modern Olympic Games being held in Athens in 1896. Accordingly, German architect and archaeologist Ernst Ziller restored the ancient Greek stadium to hold the first modern Olympic Games in 1896. The stadium had a unique elongated U-shape, with marble terraces accommodating approximately 50,000 spectators (Fig. 2).

In 1908, James Fulton designed the White City Stadium for events supporting various individual sports, encompassed by a cycling track. "It was a functional building, with a steel frame, accommodating over 80,000 spectators – the first purpose-designed modern Olympic stadium." (Jonh, et al., 2013). The socioeconomic principles underlying the organization of the capitalist mode of production, whether in the industrial, Fordist, or modern periods, have significantly influenced the architectural and economic development of football stadiums. As the initial modern stadiums emerged in the United Kingdom, they displayed the principles and essential sporting elements of that time and later influenced developments in other countries (Paramio, et al., 2008). John Bale (2003) points out that industrialization in Western countries enabled the spread of football, its stadiums, and the evolution of modern stadium architecture everywhere.

As stated in the beginning, stadiums are essentially large entertainment venues that need to be as pleasurable to visit as a cinema, opera house, or theatre. They should be considered social and cultural landmarks in the communities in which they are located. The Colosseum in Ancient Rome functioned as the first stadium model, playing an essential role in the civic life of its city. It featured a sophisticated architectural design, where the integration of seating tiers, ramps, or stairs, and expansive roof structures into a cohesive and captivating aesthetic vision was based on an oval plan. The dominant building technologies of the period were converted into valued architectural forms. The colonnaded walkways on the outer walls connect the building's size to the human scale. This remarkable and innovative façade became a major source of inspiration for Renaissance builders 14 centuries later (Jonh, et al., 2013). Thereupon, in stadiums, design achievements were reached when the structure and enclosure worked together to express a single idea.

A stadium, more than any other type of building in history, has had a unique ability to shape the identity of a town or city. The stadium has the potential to elevate a community's profile, creating a distinct character and serving as an important component within the built environment. Stadiums are among the most observable buildings throughout history, capable of transforming lives and embody-

ing a nation's pride and ambitions (Sheard, et al., 2005: 6). Thereupon, the stadium becomes a crucial architectural element for any community, serving as a significant resource in the context of urban development for a city. Stadiums function as significant venues for entertainment, comparable to cinemas, opera houses, and theatres. Due to the strict functional demands of stadiums, this type of building typically exhibits a direct relationship between form and function. Their functions inherently create an introverted building type, as they tend to turn off from the surrounding built environment.

The first generation of stadiums holds significant importance in architectural and sports history in Turkey. They have been modern architectural structures that served as a notable example of cultural heritage from the early Republic period. The Italian architect Paolo Vietti-Violi played an important role in the design of the generation of stadiums in developments in modern sports architecture throughout the country. Architecture was a fundamental element of the visual culture of Turkish modernism, wherein Republican modernist architects endeavoured to break off this culture from any association with the forms and stylistic characteristics of Ottoman roots (Bozdogan, 2001: 59). The formal and aesthetic features of modern stadiums as a building type were the embodiment of the rationalist and positivist ideals of the Republican Regime. As Korkmaz noted, the Republic's modernisation progress coincided with the construction of modern stadiums (Korkmaz, 2007).

New Architecture, Stadiums and Nation-Building

Since 1908, Ottoman revivalism has encompassed the integration of Western technology with Ottoman decorative motifs, continuing throughout the 1920s under the designation of the First National Architecture (Basa, 2015). However, the regime held a negative view of connections to the Ottoman legacy. Rather than embracing Ottoman revivalism, European modernism emerged as the dominant contemporary style by 1930 (Bozdogan, 2001). New architecture integrates philosophical, economic, historical, and socio-cultural elements to create innovative designs that align with contemporary architectural discourse (Gropius, 1965).

This shift towards European modernism not only reflected a desire to break from or continue the past but also represented a broader cultural transformation within Turkey regarding the establishment of a modern Turkish nation. The rationale behind adopting modern architecture in Turkey was that it aligned with the Republican ideology, which perceived secular modernism in architecture as a means to distance the country from its Islamic and Ottoman heritage (Bozdogan, 2001). The newly constructed modern buildings embody the ideals of the young republic. Thereupon, a significant number of European architects played an important role in the adaptation of modern architecture in Turkey. In the same vein, the new architecture was integrated in Malaysia, an Islamic country, by emphasising integrity and honesty, parallel to the people's aspiration for a democratic and righteous way of living; thereby taking heed of the development of society (Hussain, 2017). In this sense, drawing the connection between reforms and modern architecture highlights the need to replace traditional patterns with new ones, proving that architecture plays a vital role in modernisation. Stadiums as public buildings play a significant role in the development of society. For example, Otto March designed a stadium in Germany in 1913 with a capacity of 60,000 for the 1916 games (Fig. 3). The theatres and stadia of Ancient Greece served as a model for Otto March, inspiring him to design numerous stadiums in Germany. The Nazi regime had recently taken power and decided to demolish the Deutsches Stadion (1913) to build a new stadium for the Berlin Olympics. Werner March took charge of designing a new stadium (The Olympiastadion). The stadium was designed in a vast oval form that was capable of hosting 110,000 spectators. The stadium's external facade expresses the reinforced concrete columns. The stone cladding of the stadium provides an aesthetic appeal. Large-scale political demonstrations also took place in this monumental stadium (Fig. 4). This building became a symbol of the regime's power, hosting rallies that reinforced the ideological narratives of the time.

The utilisation of stadiums in the Soviet Union and Franco's Italy to advance state ideology, as well as in post-apartheid South Africa to cultivate a new national identity, represent important historical focal points (Doğan, 2024). In Rome, Mussolini established a large sports centre called Rome's Foro Mussolini. Architect Enrico Del Debbio

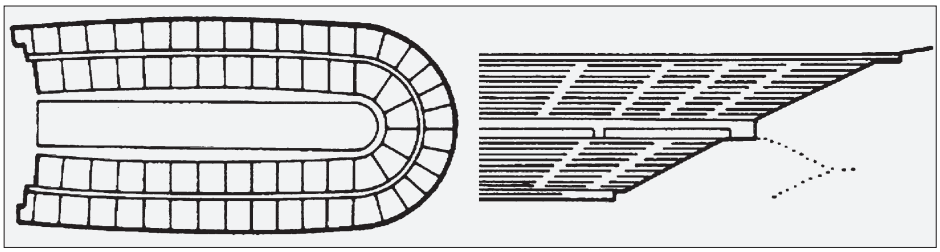


Fig. 2 U-shaped stadium in Athens from 331 BC was used for the first modern Olympic games in 1896

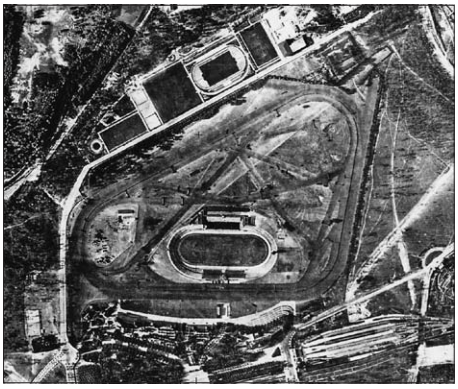


Fig. 3 View of the sports complex in Berlin included Deutsches Stadion in 1928

Fig. 4 Olympia stadion in 1936

FIG. 5 STADIO DEI CIPRESSI IN FORO MUSSOLINI

planned Stadio dei Cipressi as part of Foro Mussolini (Fig. 5). The stadium featured a classical design incorporating rationalist architectural elements, distinguished by classical symmetry and monumentality through the use of natural stone.

During the early Republican period, the construction industry encountered significant challenges due to technical limitations, a marked shortage of skilled labour for concrete construction, an inadequate supply of necessary construction equipment, and a lack of suitable materials for the process (Bozdogan, 2001). During the 1930s, Turkey was deficient in industrial resources, depending on imports of iron and steel, with a restricted number of cement factories (Aslanoğlu, 1986). Modern architecture in Turkey, despite constraints in materials and techniques, primarily incorporates contemporary methods. The construction materials that require skilled workmanship, such as roofing tiles, terracotta, and gypsum, were imported from the Soviet Union, France, Belgium, Germany, and Italy. Those that need less precise workmanship, such as steel bars, were produced in Turkey (Aslanoğlu, 1986).

Architects during the era of modernisation sought to incorporate contemporary and secular living practices into their public buildings. Among these structures, stadiums, which served as public edifices, represented the regime's ambitions for nation-building by promoting a healthy populace. This integration was not merely functional; it also aimed to create a sense of community and national pride. By designing stadiums that could host large gatherings, architects contributed to the cultural identity of the nation, fostering a collective spirit among citizens.

STUDY OBJECTIVE AND METHOD

The research methodology encompasses a thorough examination of all historical sources and materials. While official sources and materials are meticulously archived and scrutinised, informal and unofficial resources are plentiful. By integrating both types of sources, the research aims to construct a more comprehensive understanding of the historical context.

This historical study asserts that it has conducted a thorough and systematic investigation using various methodologies, areas of inquiry, and necessary levels of detail. The process involves collecting news articles, social media content, official documents, and government reports to clarify the historical context of the case. This comprehensive method enhances the understanding of how the first generation of stadiums developed. Furthermore, it sheds light on the socio-political influences that shaped their architecture and functionality, revealing how these venues served not only as sports arenas but also as focal points for community engagement and national identity. Thereupon, the objectives of this study should (1) explore the first generation of stadiums as a building type early Republican period of Turkey, (2) carry out an analysis of the stadium, which was planned by Italian architect Paolo Vietti-Violi in the early Republican period, to learn how modern architectural features were embodied in stadiums, and (3) shed light on their socio-political influences.

The research analyses the list of stadiums planned and built during the Republican period, including Beşiktaş, Galatasaray, Fenerbahçe, Adana, Bursa, and Manisa, 19 May stadiums.

The main reasons for the selection of these stadiums within the scope are:

– Historical Period and Construction Time: The selected stadiums were built in the early period of the Republic of Turkey (especially between the 1930s and 1950s) and represent the first examples of modern architecture, which were the first generation of stadiums in Turkey, reflecting modern architectural features. Sheard et al. (2005) classified modern stadiums into five generations, each representing a distinct stage in the evolutionary process of design and functionality: First generation focus on the capacity to host significant spectators. Second generation: enhancing spectator comfort and improving support amenities. Third generation prioritise safety measures and aim to mitigate anti-social behaviour. Fourth generation are designed for multiple purposes, financed through corporate sponsorship and media partnerships. Fifth generation are the driving force behind urban regeneration.

– A significant commonality among the selected stadiums is that they were designed by the Italian architect Paolo Vietti-Violi, who introduced and established contemporary design principles in Turkey. This criterion allows for formal and spatial comparisons across the structures and ensures a coherent examination of the architectural concepts underlying the design tactics employed in sports buildings during the early Republican era.

– Regional Distribution and Representation: The 19 May Stadium in Ankara stands as a symbol of the Republican Regime in the capital. The three major club stadiums in Istanbul – Beşiktaş, Galatasaray, and Fenerbahçe – highlight the diversity of users on a metro-

politan scale, distinct from the capital. Furthermore, stadiums in cities such as Adana, Bursa, and Manisa offer valuable insights into the architectural strategies that have facilitated the spread of modern sports culture across Anatolia.

– The selected stadiums serve not only as venues for sporting events but also as structures that have significantly contributed to the ideological representation of their era, being utilised for ceremonies, demonstrations, and public gatherings. They have played essential roles in the nation-building project of the newly established Republic, aimed at creating a secular, modern, healthy, and strong nation.

Accordingly, the study will focus on the first generation of stadiums in the early Republican period. Paolo Vietti-Violi, a modernist Italian architect, planned these stadiums as part of Turkey's modernisation process.

Stadiums as a Modern Building Type in the Republican Period

In this early work in Italy, architecture utilized classical styles in the design of the hippodrome to appeal to the aesthetic preferences of the aristocracy and upper middle classes. In contrast, the initial stadium projects in Turkey adopted a modern architectural style. In Turkey, the 1930s were the years that represented an era of the implementation of modern architectural forms. Modern styles, which aimed to embody the principles of modernization and national identity, shaped the architectural shift. The new capital, Ankara, required buildings that reflected the ongoing modernization process within the country. The Republican Regime viewed stadiums as institutions for cultivating a new Turkish generation (Doğan, 2024).

In the planning of new buildings, architects shifted their focus to modern forms, moving away from outdated and historicist nationalistic perspectives. Similar to the trend observed in nearly every other Western nation, architectural designs evolved into simple, flat-roofed cubes guided by the principle of function. The dominant foreign architects working in Turkey at that time were Swiss, German, or Austrian, with Paolo Vietti-Violi being the sole Italian architect (Aslanoğlu, 1990). Architect Paolo Vietti-Violi descends from a family in Crevoladossola, situated in the Ossola Valley of northern Italy, adjacent to the Swiss border. He got his architecture degree from the École Nationale Spéciale des Beaux-Arts in Paris. In 1911, together with architect Arrigo Cantoni, he participated in the international competition for the design and implementation of the San Siro Racecourse. With this project, Paolo Vietti-Violi's career as an architect of sports facilities began (Volorio, 2016).

He specialized in sports architecture and designed sports facilities in many countries. The Republican Regime invited him to the international competition in 1933 to design a stadium, hippodrome, and sports complex for Ankara. He won the competition and gained the right to implement the project. With this project, his career in Turkey began. He prepared sports facilities, racetracks, gym, and indoor swimming pool projects in İzmir, Manisa, Adana, Samsun, Trabzon, and many other cities in Turkey

Planning Modern Stadiums

Political and Social Context of Stadiums

The 19 May Stadium was the first stadium in Turkey constructed by the Republican regime. It was named the 19 May Stadium to commemorate the arrival of Mustafa Kemal Atatürk in Samsun on 19 May 1919, a significant event in the nation's history celebrated annually as the Youth and Sports Holiday of 19 May in Turkey. Accordingly, the stadiums possess substantial political and social influence in Turkish architectural and sports history, closely linked to national identity, modernisation, and the representation of the Republican regime. the newly planned capital, Ankara. Sports facilities such as these functioned as tools to foster a strong, healthy, and disciplined populace in alignment with national principles.

The stadiums of Beşiktaş, Fenerbahçe, and Galatasaray transcended the role of mere sporting venues for football. Their reflections encompassed the political aspirations of the Republican regime as well as the evolving urban-social dynamics of Istanbul, Turkey's largest and symbolically most significant city. Although Ankara was selected as the capital, Istanbul retained its cultural and symbolic significance. It served as the platform for presenting Turkey's new Republican identity. Subsequently, the regime's engagement in prominent football clubs, Beşiktaş, Fenerbahçe, and Galatasaray, as well as in sporting infrastructure, ensured that Istanbul conformed to the new national vision.

Manisa, Adana, and Bursa city stadiums reflected the regime's efforts to extend beyond Istanbul and Ankara, integrating Anatolian cities into the new national narrative. These stadiums became symbols of Republican values, representing progress, unity, and secularism, akin to other public buildings such as schools and train stations. The Republican

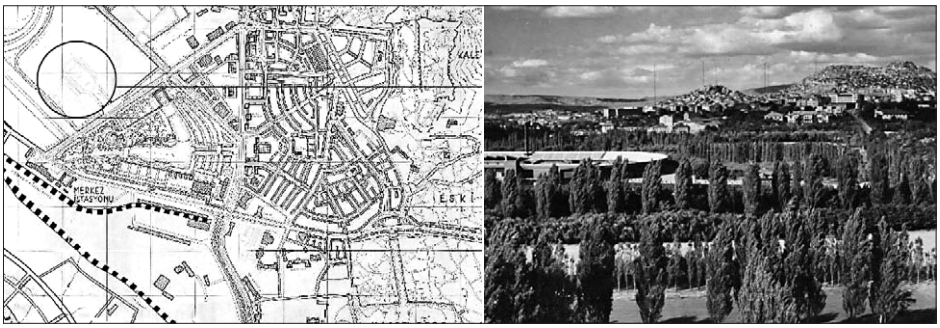


FIG. 6 INTEGRATION OF THE STADIUM INTO THE NEW URBAN PLANNING FOR THE CAPITAL, ANKARA, BY HERMANN JANSEN

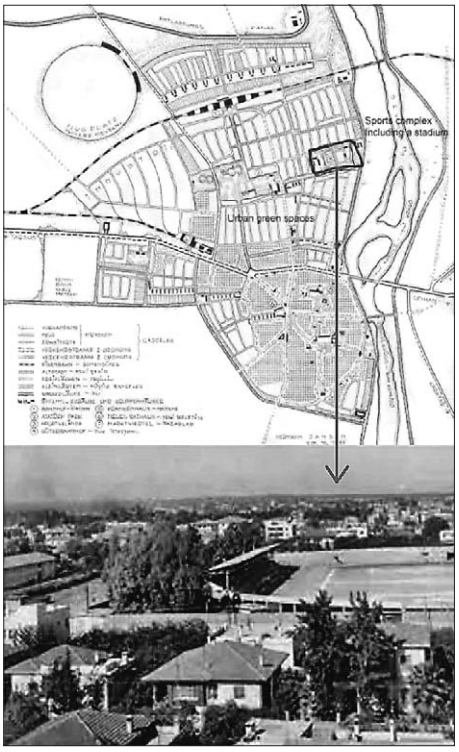


FIG. 7 URBAN PLAN OF ADANA BY HERMANN JANSEN IN 1937 AND GOOGLE EARTH 2000

FIG. 8 SPORTS STADIUM WAS PLANNED FOR MANISA CITY IN 1937

regime regarded physical education as essential for fostering strong, healthy, and disciplined citizens. The creation of these stadiums bolstered state-run initiatives such as "Halkevleri" (people's houses), which advocated for sport, culture, and education in Anatolian cities.

URBAN ANALYSIS OF STADIUMS

The Republican Regime intended to build a modern capital, which was an extension of the project of creating modern and healthy cities as part of the nation-building process. In 1924, German urban planner Carl Christoph Lörcher proposed an urban plan for Ankara. He allocated significant areas along the east-west axis for planning a sports centre. In 1927, an international competition was organised to develop a comprehensive and applicable urban plan for Ankara. German urban planner Hermann Jansen's proposal was accepted. He conceived of a stadium in the place that Lörcher allocated for sports activities. The stadium played a crucial role in shaping Ankara's initial urban identity, reflecting a political endeavour of modern Urban Fabrics (Fig. 6).

In 1937, Jansen created a comprehensive urban plan for the city of Adana. He developed a sports complex in the middle of the newly planned residential area. The plan included a stadium, four tennis courts, a basketball court, a volleyball court, a sports field, a gymnastics area, and a sports clubhouse. He connected these sports facilities to urban green spaces. The stadium evolved into a vibrant social and cultural hub within the residential neighbourhood, with physical activity becoming an integral part of daily life. Surrounding residential streets were reinforcing a walkable cityscape, providing easy pedestrian access, and fostering community identity through sports integration within the residential fabric (Fig. 7).

Unlike Ankara and Adana, an urban plan was not prepared for Manisa City. However, Manisa City Stadium was constructed at the periphery of the old city by Lütfi Krdar, who was the governor of the city in 1937 (Fig. 8). It was designed by Paolo Vietti-Violi as a component of an extensive sports complex, which featured both indoor and outdoor swimming pools, a sports stadium, a shooting range, a hippodrome, and tennis courts. It became a sophisticated sports complex in the Aegean Region, designed to serve the needs of the entire area.

For Bursa City, the French architect and planner Henri Prost prepared an urban plan in which a large area was allocated for an urban park. In 1937, Paolo Vietti-Violi planned a sports complex in an allocated area for the city's inhabitants in this urban park. The complex would have a swimming pool, a shooting range, a basketball court, tennis courts, football practice grounds, a horse-riding area, and a playground for children. This urban park was located between the old urban centre and the new urban settlement, providing vital greenery and sports spaces for residents from both areas. It served as a communal hub, fostering connections and encouraging outdoor recreational and sports activities (Fig. 9). The stadium symbolises the balance between nature and sports. The placement that respects the natural landscape ensures that the construction is in environmental harmony with the city.

In Istanbul, Papazın Çayırı was the site of the Fenerbahçe Stadium, which is currently located in Kadıköy. The stadium was integrated into the surrounding urban fabric, which includes both residential areas and public spaces (Fig. 10). The main routes that serve the neighbourhood, particularly Bağdat Avenue, are the main entrances to the stadium. Because of the low-density buildings that surround visual corridors, several stadium façades may be seen from the outside. The stadium enriches the sporting experience through its inward design, which facilitates outdoor events while simultaneously engaging with public life by fostering a connection to its surrounding urban spaces.

Similarly, the Galatasaray stadium was planned to be located in the centre of the Me-

cidiyeköy district, a significant neighbourhood in Istanbul that was undergoing rapid expansion (Fig. 11). It was encircled by a compact urban fabric of residential, office, and main arterial buildings. Due to its convenient location near the E-5 highway and the Mecidiyeköy major junction, the stadium offered excellent mobility options for both private vehicles and public transportation. The primary approach to the stadium originated from Halaskargazi and Mecidiyeköy Square in the southeast, while a secondary access route ran parallel to the E-5 line from the northeast. However, the growing spatial congestion has led to a scarcity of open public space for the stadium. Despite its constrained physical expansion options in a dense urban environment, the stadium emerged as a significant symbolic and functional focal point in this setting. Collective memory remembers the stadium not only for its architecture but also for its urban location.

These districts developed rapidly, where the stadiums became a central hub for football, fostering a sense of pride among Fenerbahçe and Galatasaray fans. In contrast to the Fenerbahçe and Galatasaray stadiums, which are situated within a district, Beşiktaş Stadium was erected in the area between the Taksim and Beşiktaş districts, near Dolmabahçe Palace and the Marmara Sea. Beşiktaş Stadium is closely linked to Istanbul's historical and natural visual corridors due to its proximity to Dolmabahçe Palace and the Bosphorus line. A coastal road leads directly to the stadium, and the building's façade that faces the Bosphorus has become an iconic feature of the cityscape. The audience is able to approach the area with a feeling of ritualism as they reach the main façade via a platform that is accessible by steps. Because of its location on the sloping ground, the stadium blends well with its surroundings.

Over time, the urban landscape of İstanbul transformed, with these stadiums influencing the spatial and social dynamics of their respective districts. New commercial enterprises emerged in Mecidiyeköy and Kadıköy, altering the adjacent neighbourhoods. Consequently, the Beşiktaş Stadium is flanked by congested thoroughfares due to its location. Over time, these stadiums evolved into symbolic representations within the city's cultural identity. They encapsulated the history of Turkish football and the intricate, evolving urban narrative of İstanbul, functioning as venues for community, competition, and identity.

Spatial Organization of Stadiums

In 1932, Vietti-Violi planned a project for a sports complex in Ankara that included a hippodrome, a stadium, and public sports facilities such as tennis courts and swimming pools. Violi designed the 19 May Stadium with a capacity of 20,000 spectators, featuring four football training fields, tennis courts, a swimming pool, a restaurant, changing facilities, and specific spaces for sports clubs beneath the stadium's structures. In 1932, the stadium was a technical and aesthetic achievement due to its compliance with both technical and economic criteria. The modern design and its functionality, which the stadium ensured, became a landmark in the capital, symbolizing progress and modernity (Doğan, 2024). Vietti-Violi's design incorporated modernist concepts, which were characterised by clean lines, functional forms, and a focus on geometric clarity. The stadium structure was seamlessly harmonised with its urban context, integrating perfectly into the surrounding urban landscape. The stadium was oval-shaped, as was characteristic of many stadiums. The primary entrance of the stadium was located at the prominent exterior façade, providing direct access to a substantial Republican lodge area, which served as a symbolic venue for ceremonies. It was situated just beneath the canopy, presumably an exclusive or elevated seating area. The ground level of the marathon stands was used as a service floor for athletes and teams to prepare for the contests. Space was carefully allocated to ensure that each team had adequate room for their equipment and strategies. Additionally, the Marathon Tower, placed at the opposite site, had a functional purpose for observation. Numerous entrances are uniformly allocated throughout the tribunes, facilitating effective crowd circulation and exit (Fig. 14). The entrance ramps and stairs have been organised on the front facade to facilitate the user's orientation to the building.

In 1937, Vietti-Violi prepared a modern stadium project for Manisa City, with the initiative of Lütfi Kırdar. The goal was to build the most advanced stadium in the Egean region to serve the entire region. The stadium's construction started in 1937 and took four years to complete. Early reports indicated that at full completion, the stadium will function as a sports complex featuring indoor and outdoor swimming pools, a shooting range, an equestrian arena, and tennis courts (Fig. 13). The ground level beneath the stand featured a service floor, which provided easy access to essential utilities and maintenance areas. The symmetrical design of the stand and seating sections directs the spectator's collective focus towards the centre field. The three main entry axes provide a ceremonial transition to the stadium, while the circulation routes are distinct and purposeful.

Fig. 9 View of the Bursa Stadium in 1948

Fig. 10 Aerial view of the Fenerbahçe Stadium

Fig. 11 Aerial view of the Galatasaray Stadium

Fig. 12 Aerial view of the Beşiktaş Stadium

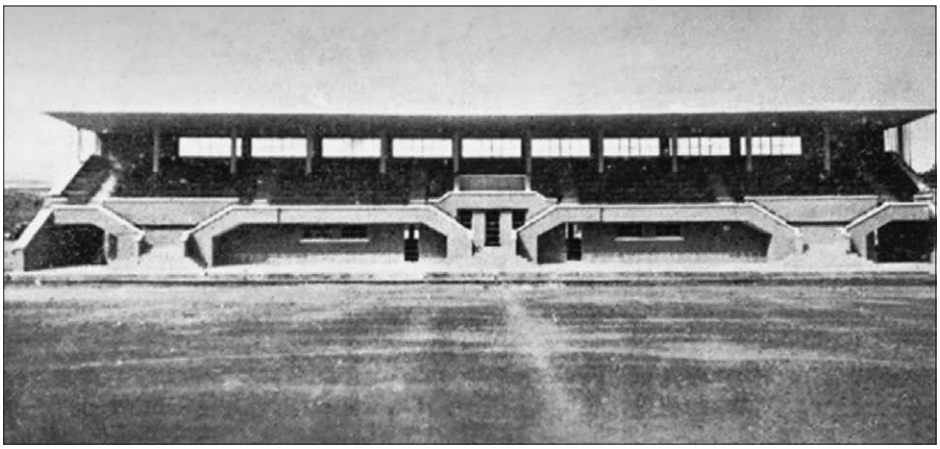


FIG. 13 VIEW OF MANISA STADIUM IN 1938

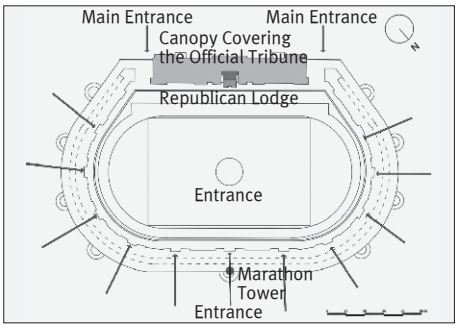
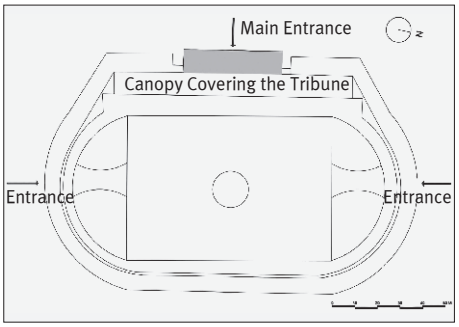


FIG. 14 SPORTS STADIUM WAS PLANNED FOR THE CAPITAL CITY OF ANKARA IN 1936

FIG. 15 PLAN OF ADANA CITY STADIUM



In the same year, Vietti-Violi worked on a stadium project for the city of Bursa. The project included a riding area, basketball court, tennis court, football training and match fields, swimming pool, shooting range, children's playground, clubhouse, and separate stands serving all areas. The stadium features a central architectural stand of classical design, complemented by a monumental entrance axis that connects to this stand. The open stands highlight the public aspect of outdoor sports while maintaining a connection to nature (Fig. 9). This entrance axis not only serves as a grand approach for spectators but also enhances the overall aesthetic appeal of the stadium, drawing attention to its monumental architectural features. In 1937, construction began, and the racetrack, riding arena, and football field were completed in 1939. The stands of the football field were also built in 1949, but the rest of the project could not be completed due to financial constraints. Abdullah Ziya Kozanoğlu, who was serving as the head of the technical department of Adana Municipality at the time, planned a stadium and completed its construction in 1932 (Yergün, 2023). The stadium consists of a football field and a small reinforced concrete tribune. In 1936, the Italian architect Paolo Vietti-Violi planned a more complex stadium for Adana City that included three tennis courts and a basketball field (Fig. 15). There was only a canopy-covered tribune. The crowd circulation was done at two site entrances. The single-tier grandstand design facilitates simple circulation, enhancing the spatial orientation of spectators.

The Italian architect Paolo Vietti-Violi planned stadium projects for the major sports clubs in Turkey: Beşiktaş, Galatasaray, and Fenerbahçe. These stadiums were bigger tribunes so as to host more spectators. Turkish architects Fazıl Saffet Aysu and Şinasi Şahingiray collaborated with Paolo Vietti-Violi in the design of the Beşiktaş and Galatasaray stadiums (Bayhan, 2013). In 1939, he designed the Beşiktaş Stadium featuring a U-shaped seating arrangement (Fig. 16). The architect designed the athletics track between the stands and the field. The stadium has not hosted football, but hosts national events and various sporting contests, including running, jumping, and throwing. By designing an inclined seating arrangement, one can enhance the visual pressure of spectators on the athletes, thereby fostering a direct sense of participation in the sporting contest. The stands are positioned in a symmetrical and simple arrangement, with the main entrances on the long sides creating a quick circulation, while the main entrance on the seaside creates a ritualistic circulation.

In 1955, Paolo Vietti-Violi prepared stadium projects for Fenerbahçe and Galatasaray (Volorio, 2016). The site plan for Fenerbahçe Stadium features an elliptical shape, fully encircled by the stands. Unlike Beşiktaş Stadium, the architect did not design the athletics track between the stands and the field; consequently, the stands are elevated by 2 meters, positioned closer to the field. The stadium is surrounded by symmetrical and open U-shaped stands that focus on the field, optimizing the spectators' sightlines and creating a sense of collective focus. In the design, a monumental simplicity has also been observed; proportional balance and functionality have been emphasised instead of ornamentation. This is also in line with the architectural understanding of the period, known as functional modernism. The entry and exit points of the structure have been planned in multiple ways, and access to the stadium has been organised functionally for different user groups (Fig. 1). Environmental axes and stairs provide access to the stands, while the main axis leads to the protocol stand. This structure makes both hierarchical organisation and mass participation visible at the spatial level.

For the Galatasaray Stadium, he designed a U-shaped football field with tribunes surrounding it. Galatasaray Stadium, a modern sporting facility from the early Republican era, is distinguished by its practical and symbolic aspects. The organisation of the stands and the location of the support system often follow a symmetrical design; this symmetry facilitates the equitable distribution of the spectators throughout the space and the balanced perception of the area. A simple geometric design facilitates effective circulation; the arrangement of entry and exit points in the tribunes optimises flow within a limited space (Fig. 17). The vertically rising stands are arranged in a way that affords the audience a commanding view of the field, facili-

tating the spread of enthusiasm by enhancing the sense of physical closeness.

The modern designs of these stadiums set a new standard for sporting venues in Turkey. Their complexity is further heightened by the integration of modern amenities such as lounges, press rooms, commercial spaces, and high-tech facilities, all of which must coexist within the constraints of urban environments. Multiple gates are planned for the management of the crowds in the stadiums to circulate the crowds. The ground level along the long side of all three stadiums was designated for serviced spaces for the crowd, while areas were allocated for team preparation. These spaces not only provided essential facilities but also ensured that both players and fans could experience a vibrant atmosphere, enhancing the overall enjoyment of events held at the stadiums. These three stadiums exemplified a rationalist approach that prioritised structural clarity and efficiency over ornamental embellishment. These stadiums sought to create spaces that fostered social interaction and accessibility. This approach aligned with the dominant architectural trends of the 1930s, which emphasised functionality, particularly in public infrastructure projects aimed at serving the community.

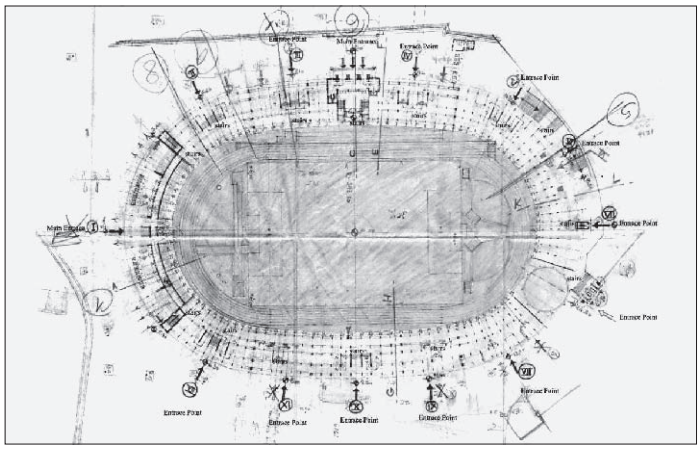


Fig. 16 Plan of the Beşiktaş Stadium by Fazil Saffet Aysu, Şinasi Şahingiray, and Paolo Vietti-Violi

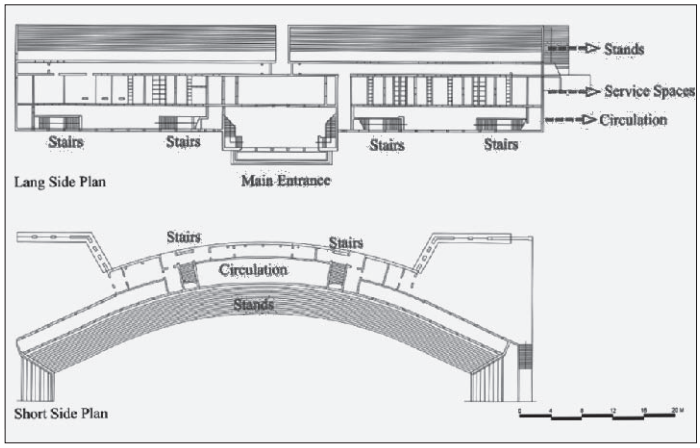


Fig. 17 Ground floor of the Galatasaray Stadium

Modern Building Materials – Glass and Reinforced Concrete

The stadiums exemplified modern materialism through the integration of technical innovations and modern architectural design. At the beginning of the 20th century, reinforced concrete, an innovative material at the time, enabled the construction of highly sophisticated buildings. In addition to showing the creative design of the tribune stairs, the stadium's construction also exhibited the strength and durability of the material (Fig. 18). Thereupon, reinforced concrete emerged as a vital component of modern stadium structures. Besides providing structural support, stadiums constructed with reinforced concrete improve the building's aesthetic appeal. Besides reinforced concrete, steel was used in the construction of the canopy of the Adana and Manisa City Stadium (Fig. 18). These had only one tribune; consequently, steel was utilised as a structural element to support the canopy structure, which consisted of sheets or tin plates. This required less precise workmanship, and as steel bars were produced in Turkey, there was a limited number of cement factories in these areas.

Besides reinforced concrete, the architect used modern glass as part of the design. The Manisa City Stadium and 19 May Stadium both used large glass surfaces to create mass at the closed tribune. Glass, reinforced concrete, and steel were pioneering materials in early modern architecture. These materials not only allowed for greater structural integrity of the stadiums (Fig. 19).

The use of reinforced concrete allowed for the creation of expansive, open spaces within the stadiums, enhancing their functionality and aesthetic appeal at the outer facades. The preferred canopy system used steel profiles, especially in the open tribune sections to bridge the gaps in Beşiktaş, Fenerbahçe, and Galatasaray. Natural stones were used to

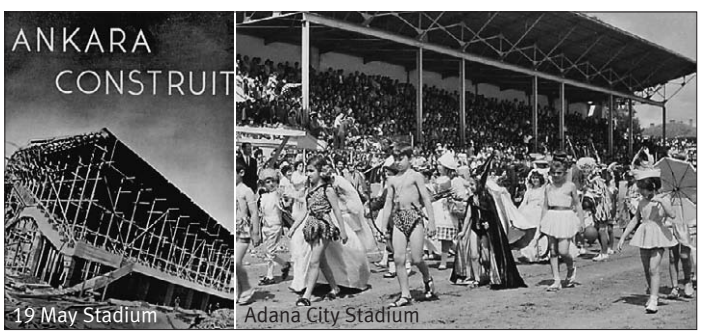


Fig. 18 Using reinforced concrete and steel for the construction of the stadiums. Construction face of the 19 May Stadium in Ankara

FIG. 19 USING A LARGE GLASS SURFACE TO CREATE A PLAIN SURFACE FOR THE CLOSED TRIBUNE AT THE 19 MAY STADIUM AND MANISA CITY STADIUM

FIG. 20 CANOPY OF THE MANISA AND 19 MAY STADIUMS

clad the main outer façade of Beşiktaş to ensure aesthetic integrity. The use of stone cladding materials demonstrates a sensitivity to the historical context of Dolmabahçe Palace, thereby providing visual harmony in the area.

The design of the canopy for tribunes was significant in terms of expressing the modern architectural aspects of the time. The reinforced concrete and steel were innovative construction materials that were used for the construction of stadiums. These materials allow for the construction of a canopy for tribunes. Manisa City Stadium had two open stand areas with a covered stand area in between them. A reinforced concrete canopy covered the middle stand area. The covered stands were accessed from three different locations via stairs, which then continued in two directions after these stairs. The construction technology of the period was demonstrated by the reinforced concrete canopy that covered the tribunes (Fig. 20). The metal-framed roof structure covering the stands with sheets or tin plates is supported at the back by the stand's reinforced concrete wall, and at the front, which faces the football field, by steel columns that are arranged in a rhythmic pattern at periodic intervals to minimise obstruction of the view (Fig. 18).

While the architect planned a reinforced concrete canopy for the Beşiktaş and Galatasaray stadiums, he did not design one for the Fenerbahçe stadium due to the oval shape of its seating arrangement. The elliptical configuration presented structural challenges that complicated the integration of a continuous canopy, both from a technical and economic perspective, within the design standards of the period.

THE LANGUAGE OF FORM: FAÇADE FORMALISM IN STADIUMS

Vietti-Violi's design incorporated elements of classical and early modernist styles in the design of the façade of the stadiums. The initial work on the city stadiums of Anatolia, Manisa, Adana, and Bursa was designed with a minimalist approach, in which the architect did not include a spectator seating area around the pitch. However, these stadiums feature only a tribune with a canopy. Accordingly, he concentrated on classical and early modernist styles in designing the outer facade of these stadiums.

At the 19 May Stadium in Ankara, the architect designed an entire spectator seating arrangement encircling the pitch. The primary front of the stadium showcases early modernist styles distinguished by monumentality and symmetry. The main tribune included a Republican lounge for ceremonies that was held in the stadium.

Beşiktaş, Fenerbahçe, and Galatasaray stadiums, which are located in Istanbul and serve as venues for prominent football clubs in Turkey, are particularly intricate structures due to their extensive spectator seating areas. They incorporated sophisticated architectural and engineering solutions to enhance aesthetic appeal and facilitate crowd control. Accordingly, stadiums employed distinct design strategies that offered various architectural forms of expression outer and inner façades of the stadiums.

OUTER FAÇADE OF THE STADIUMS: STRICT SYMMETRICAL ORDER

The public faces the outer dominant façade, which is crucial to the first generation of stadium design. In order to make the venue more appealing and interesting, public visibility and accessibility are being prioritised. The generally aesthetic first generation of stadiums was increasingly elusive for the reasons that form follows function (Jonh, et al., 2013) However, the stadium, planned by the Italian architect, had a sophisticated design of the façade.

The main dominant facade of 19 May, Adana, Manisa and Beşiktaş had a strict symmetry (Fig. 21). The main outer façade of the stadium was designed symmetrically, creating a monumental impact. The architectural historian Sibel Bozdogan confounded the significant, symmetrical, and axial characteristics of several cubic forms in modern architecture in the Republican period (Bozdogan, 2001, pp. 281-282). The horizontal effect of the glass opening of the dominant facades of the 19 May and Manisa City stadiums allowed the

venues to show their modern characters. The ribbon window and pilotis, which are accepted as modern architectural features, were cubic masses used in the formation of the outer dominant façade of the 19 May and Adana City stadiums.

The Adana City Stadium consisted of a small tribune in which the façade was lack of ornamentation and used the usage of basic geometric volumes with a plain facade. The staircase created a monumental effect through symmetrical order (Fig. 21). The entrance stairs on the left and right sides are symmetrically placed along this central axis. This symmetry contributes to the perception of the stadium as an official and public structure. The entrance facade's central section has a higher and more dominant mass, which creates an architectural hierarchy and emphasises the functional importance of the main entrance. The architectural elements on the facade exhibit a specific pattern of repetition; the stairs and openings establish a modular rhythm, while the railing features and flagpoles above further enhance this sense of repetition.

The wide glass facades with the canopy of the 19 May Stadium in Ankara, created with a cubic mass idea, the reinforced concrete extensions at the entrances, the minimalist façade, and the balcony-style lodges positioned in front of the stands all exemplify modernist architectural characteristics of the era. The facade design has been approached with a cubic mass understanding in line with the fundamental principles of modernist architecture. Openings and supporting vertical elements, columns, have been placed at regular intervals, and this arrangement has created a strong rhythmic composition on the façade; thereby, the repetition of this arrangement throughout the structure provide both structural clarity and aesthetic continuity. The main axis is oriented from northwest to southeast. Strict symmetrical order was created at the face of the protocol stand. The main entrance is placed in the precise middle of this axis, producing a monumental entry appearance. This symmetry reflects the structure's public and ceremonial purpose. The axial layout has established a spatial hierarchy that guides from the entrance to the field. There is a hierarchical order among the masses on the main facade. The central section has been elevated and, along with its covering, has created a more dominant effect. This section is used for the protocol entrance. The side wings were designed in a lower and simpler manner, supporting the dominance of the centre (Fig. 21).

Due to the location of the Beşiktaş Stadium, the short side of the stadium that faced the Marmara Sea was planned as a dominant façade. The design emphasises symmetry through the placement of two towers, oversized bronze statues, and bronze reliefs on the façade, creating a monumental presence (Fig. 22). This monumental entrance emphasises the axial arrangement. The wide staircase and the columned entrance block situated on the stadium's entrance façade establish a distinct hierarchical order in the transition from public areas to the stands. This architectural expression functions as a system that both embodies the republican regime and enhances the movement of spectators. The regular repetition of the supporting elements and steps at the facade allows the structure to be perceived as a whole with visual harmony. While the towers were built, the disc and javelin-throwing statues and bronze reliefs shown in the project were not implemented during the construction (Yergün, 2023). Cast stone composes the exterior wall surfaces, while a large bronze door serves as the main gate. The stairs also contribute to the monumental effect. The colonnaded façade enabled a powerful horizontal effect on the outer dominant façade of the stadium (Fig. 22).

Fenerbahçe Stadium reflects the modernist design principles of the era in terms of its spatial and formal composition. In the overall composition of the stadium, the distinct axis established between the main entrance and the protocol stand plays a central role in both visual orientation and functional organisation. The symmetrical arrangement of U-shaped stands of the stadium provides the structure with a regular and balanced plan scheme. In the hierarchical organisation of the structure, the design of the central stand as an enclosed space, along with its incorpo-

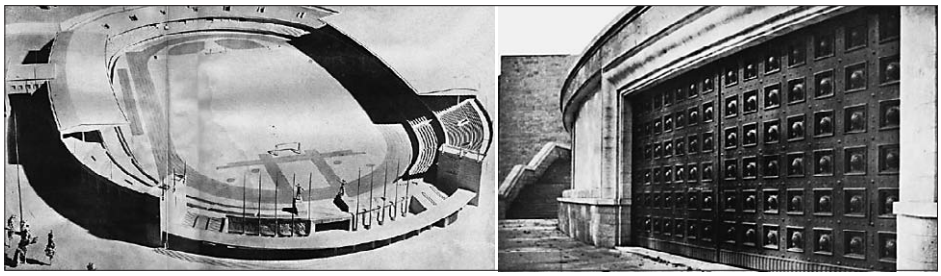


Fig. 21 Strict symmetrical outer dominant façade of the Adana City Stadium (Architect Abdullah Ziya Kozanoğlu) and 19 May Stadium (Italian architect Paolo Vietti-Violi)

Fig. 22 Formalistic approach in the design of the dominant façade of Beşiktaş Stadium

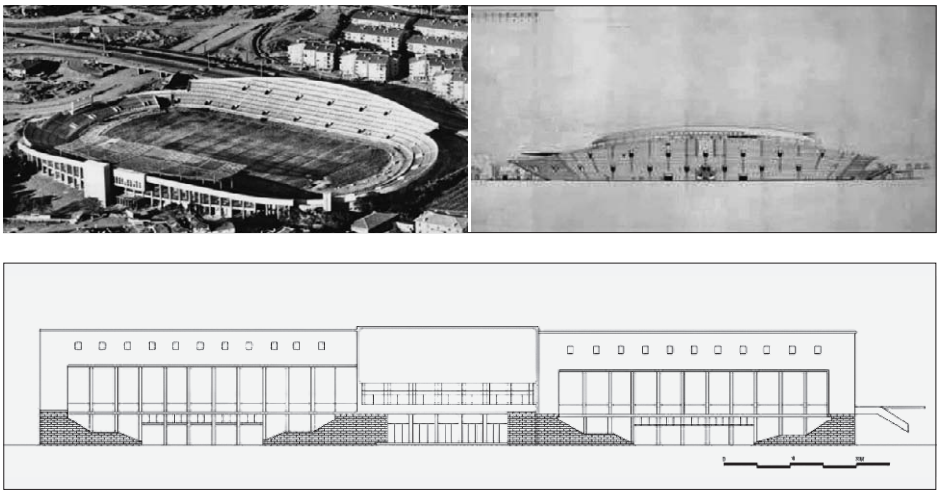


FIG. 23 VIEW AND SECTION OF THE FENERBAHCE STADIUM

FIG. 24 MAIN FAÇADE OF THE GALATASARAY STADIUM BY FAZIL SAFFET AYSU AND ŞINASI ŞAHINGIRAY

ration of service, admiration, and team preparation units, ensures that this area is distinctive both in terms of representation and functionality.

The regular repetition of the supporting columns, seating steps, and facade openings creates both structural rhythm and visual coherence, providing aesthetic continuity (Fig. 23). These features demonstrate the successful application of fundamental design principles such as axis, symmetry, hierarchy, rhythm, and repetition.

The Galatasaray stadium displays a harmonious rhythm and repetition, particularly apparent in the consistent arrangement of supporting columns, which enhances both the structural integrity and the visual continuity of the stadium. The main facade of Galatasaray Stadium is designed with a symmetrical and axial arrangement that reflects the representational architectural understanding of the early Republican period (Fig. 24). The facade features a triple horizontal division, with a dominant mass housing the protocol entrance, and blocks with simpler openings for spectators. Square-shaped windows provide visual continuity, while columned openings and entrance ramps highlight the structure's functionality. Decorative elements have been avoided on the facade; instead, a modernist expression with functional lines and proportional balance has been preferred. This approach, while representing the concept of "monumental simplicity" frequently encountered in the sports structures of the era, also establishes a balance between public participation and state seriousness in an architectural sense.

DESIGN THE STADIUM WITH A CLASSIC STYLE

While the architect applied early modernist styles with symmetry in the plan and the facades of the 19 May, Adana, Manisa, and Beşiktaş stadiums, he applied a classical style in the design of the Bursa stadium, marking a clear departure from the functionalist and minimalist aesthetic seen in his earlier works. The Bursa stadium's front facade features a round-arched colonnade in a classical style. A round-arched colonnade with elegant ornamentation enhanced the visual appeal of the stadium. The shift is apparent in the employment of large proportions, classical elements, and a more monumental approach to form, signifying an attempt to elicit a sense of tradition and timelessness. The classical features of the Bursa Stadium stand in stark contrast to the rational and modern lines of other stadiums, emphasising the architect's versatility and adaptability to diverse contextual and cultural influences. This is exemplified by the same aesthetic approach employed on the front facade of the San Siro Hippodrome in 1911 and the Rome Capannelle Hippodrome in 1923 (Fig. 25). The San Siro Hippodrome features a combination of classical architectural elements, including ashlar cladding on the ground level, expansive loggias supported by columns, and bay windows framed by Ionic pilasters on the upper level. While the classical form was used at the fronts facing the facade, an eclectic facade was designed on the inside. The classical element, portico columns, was used at ground level and modern elements, slender columns, and the reinforced concrete canopy were used at the upper level (Fig. 25).

INNER FAÇADE

In this study, the term 'interior façade' refers to the covered sections of the auditorium, which comprise a particular spatial composition that includes the protocol stand and its associated architectural elements. The careful arrangement and design of the interior façade have a critical impact on the audience's perception and engagement during events. Thereupon, the 19 May Stadium and Ankara Hippodrome, the tribunes with canopies were considered first-class stands following the understanding of that period, and the top of these stands, which included the presidential lodge, was covered with a reinforced concrete canopy. The lodges were designed to greet, address, and be seen by the public. The Atatürk Lodge, located in the Ankara Hippodrome and the 19 May Stadium, also serves this function. The stands start at a higher level than the field; thereby, under tribunes were used as service spaces for football teams. The architecture reflected the modern features inner façade of the stadiums, in which modern elements, slender columns, and the reinforced concrete and steel canopy were used (Fig. 26). The dominant

façade of Adana City Stadium was a single cubic mass, yet the tribunes were divided into three separate parts. Two of these are broader, whereas the one in the centre is slender and implies it serves as a protocol area. The staircases that elevated stands on the 19 May and the Manisa City stadiums provided a symmetrical inner façade. The architectural character of the stands is distinct from Paolo Vietti-Violi's other designs. However, the stadiums of Beşiktaş, Fenerbahçe, and Galatasaray, owing to their extensive spectator seating areas, did not receive special treatment for the inner façades. Architectural emphasis was directed mainly towards the functionality and capacity of seating structures, while the interior façades functioned as utilitarian backdrops rather than aesthetic focal points.

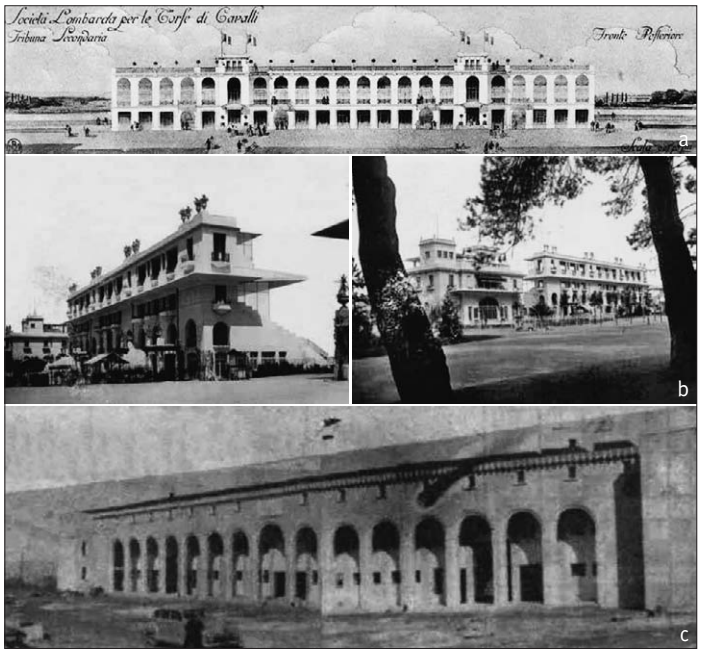


Fig. 25
a) Front facade of the S. Siro Hippodrome in Milan in 1911;
b) The front facade of the Capannelle Hippodrome in Rome in 1924;
c) The front facade of the Bursa City Stadium 1937

Expression of Structure

The tribune size of the stadiums was destined for major football clubs, Beşiktaş (1939), Galatasaray (1955), and Fenerbahçe (1955) in Turkey. The tribunes of these stadiums were bigger than those of others to host more spectators. Unlike the other stadiums, to which the architect applied early modernist styles with symmetry, the structure of the tribunes is expressed in the outer façades. The tribunes of these stadiums were constructed with reinforced concrete, in which the structural systems expressed the outer facades (Fig. 27). The structural solution suitable for shaping a tribune is the technology of the time, in which the structural system is out of formal considerations. The structure of the tribunes was expressed through the exterior of the façade. The façades exhibit dynamic lines and asymmetrical forms, resulting in a visual contrast that embodies contemporary architecture. This improved the functionality of the space, allowing for a better setting for spectators. Le Corbusier had the same view on structural expression as his modernist peers. He agreed that new materials and techniques for building structures meant that new shapes had to be created, but he saw the formulation of architectural form as a separate challenge, even though it was linked to construction methods (Corbusier, 1931). In addition to being structurally efficient, the display of the forms was also considered an architectural and structural expression. The structure appears as a cohesive whole due to the consistent repetition of the supporting elements and steps within the stands.

Fig. 26 Inner façade of the Ankara Hippodrome, 19 May, Adana and Manisa City stadiums

Social and Cultural Impact of the Stadiums

In the early Republican period, politicians regarded sports stadiums as institutions for cultivating robust, healthy generations and

Fig. 27 Expression of Structure of the Galatasary, Fenerbahçe and Beşiktaş stadiums

TABLE I PRESENTATION OF STADIUMS IN THE COURSE OF THE STUDY

Name	Time	Design strategies	Architectural Features	Structural components
19 May stadium	1932	– National representation – Republican Regime representation – Integration into urban fabric – Integration of urban life – Accessibility in urban context – Functional layout – Multi-purpose functionality – Axial composition – Symmetrical planning – Hierarchical spatial structure – Rhythm and repetition – Modern building material use – Modern architectural language	The design prioritised simplicity, geometric clarity, and functionalism over ornamentation. The stadium showcased clean lines and proportions, featuring a symmetrical and rational layout with a focus on visual clarity.	Reinforced concrete canopy Reinforced column
Manisa City Stadium	1937	– Site Selection – The site-city relationship – Integration of urban life – Accessibility in urban context – Functional layout – Symmetrical planning – Modern building material use – Modern architectural language	Early 20th-century modernism in architecture: A minimalist approach, in which the architect did not include a spectator seating area around the pitch.	Reinforced concrete canopy Reinforced column
Adana City Stadium	1936	– Integration into urban fabric – Integration of urban life – Accessibility in urban context – Multi-purpose functionality – Functional layout – Axial composition – Symmetrical planning – Rhythm and repetition – Modern building material use – Modern architectural language	Early 20th-century modernism in architecture with a simple facade arrangement. A minimalist approach, in which the architect did not include a spectator seating area around the pitch.	Canopy made of sheet metal, vertical steel beam and slender column.
Bursa City Stadium	1937	– Integration of urban landscape – Integration of urban life – Accessibility in urban context – Multi-purpose functionality – Functional layout – Symmetrical planning – Rhythm and repetition – Modern building material use – Classical architectural language	Classical style Reinforced concrete canopy Arched colonnaded passage A minimalist approach, in which the architect did not include a spectator seating area around the pitch.	Reinforced concrete canopy
Beşiktaş Stadium	1939	– Harmony with Natural Topography – Integration of urban landscape – Integration into the historical-urban fabric – Integration of urban life – Accessibility in urban context – Multi-purpose functionality – Functional layout – Axial composition – Symmetrical planning – Hierarchical spatial structure – Rhythm and repetition – Modern building material use – Modern architectural language	The stadium's architecture showcased an eclectic blend of modernist concepts and classical elements. To ensure aesthetic integrity, natural stones were used to clad the main outer façade of Beşiktaş. The structure was intricate due to its extensive spectator seating areas. To enhance its aesthetic appeal, it incorporated sophisticated architectural and engineering solutions.	Reinforced concrete skeleton system and canopy.
Fenerbahce Stadium	1955	– Integration into urban fabric – Integration of urban life – Accessibility in urban context – Functional layout – Axial composition – Symmetrical planning – Hierarchical spatial structure – Rhythm and repetition – Modern building material use – Modern architectural language	The principles of modernist design are reflected in stadium architecture: using clean lines, functional forms, and the integration of new materials and technologies. Planning symmetrical U-shaped stands and a hierarchical structure. The structure's structural rhythm and visual coherence are achieved through regular repetition of columns, seating steps, and facade openings.	Reinforced concrete skeleton system and canopy made of metal sheet.
Galatasaray Stadium	1955	– Integration into urban fabric – Integration of urban life – Accessibility in urban context – Functional layout – Axial composition – Symmetrical planning – Hierarchical spatial structure – Rhythm and repetition – Modern building material use – Modern architectural language	The stadium displays a harmonious rhythm and repetition, particularly apparent in the consistent arrangement of supporting columns, which enhances both the structural integrity and the visual continuity of the stadium. The structure was intricate due to its extensive spectator seating areas. To enhance its aesthetic appeal, it incorporated sophisticated architectural and engineering solutions.	Reinforced concrete skeleton system and canopy.

Table I Continued

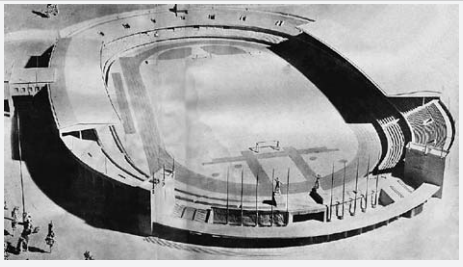
Material	The formal aspects of facades		Political and Social Context	View
	Outer	Inner		
Use of reinforced concrete and glass.	Strict symmetry	Symmetry	Political symbolism.	
Use of reinforced concrete and glass.	Strict symmetries	Symmetry	Integrating the new national narrative, progress, modernism, and secularism into Anatolian cities and promoting sport, culture, and education modernism in Anatolia.	
Use of reinforced concrete, glass, and steel	Strict symmetry	Symmetry	Integrating the new national narrative, progress, modernism, and secularism into Anatolian cities and promoting sport, culture, and education modernism in Anatolia.	 
Stone cladding, use of reinforced concrete.	Strict symmetry	Symmetry	Integrating the new national narrative, progress, modernism, and secularism into Anatolian cities and promoting sport, culture, and education modernism in Anatolia.	
Use of reinforced concrete glass, steel and cladding stone.	Strict symmetry and asymmetrical form.	Not receive special treatment.	Reflections of the political aspirations of the Republican regime encomp ass the evolving urban-social dynamics of Istanbul.	
Use of reinforced concrete, glass, and steel.	Asymmetrical form: expression of structure at façades.	Not receive special treatment.	Reflections of the political aspirations of the Republican regime encompass the evolving urban-social dynamics of Istanbul.	
Use of reinforced concrete, glass, and steel.	Strict symmetry: expression of structure at façade and main outer façade design.	Not receive special treatment.	Reflections of the political aspirations of the Republican regime encompass the evolving urban-social dynamics of Istanbul.	

Fig. 28 Expression of Structure of the Galatasary, Fenerbahçe and Beşiktaş stadiums

imparting physical culture. In the opening ceremony of the 19 May Stadium in the capital Ankara, Prime Minister İsmet İnönü regarded the stadium as a school, which was a tool for cultivating the Turkish nation: "The authorities in Turkey intend to construct sports stadiums across the country, viewing them as significant centres for education; consequently, the development of these stadiums will create opportunities for the youth, who will shape the future of Turkey" (Anon., 1936). Falih Rıfkı Atay, a prominent journalist of the Republican era, remarked on the significance of the 19 May Stadium in Ankara: "For our youth, stadiums hold equal importance to schools. We must finish our education in intelligence, which includes knowledge, action, and movement" (Atay, 1936). This sentiment underscored the belief that physical education and sports were integral to the holistic development of the Turkish nation in the Republican era. Turkey invested in athletic prowess by providing modern sports stadiums and fostered a generation equipped with the skills and discipline necessary for broader nation-building. Within the framework of Republican ideology, 'youth and physical education' were viewed as the nation's future, with physical fitness linked to moral and civic strength. Thereupon, stadiums acted as a centre for school and youth sports festivals.

The provision of stadiums aimed to promote health and well-being within society. The emphasis on stadiums became a crucial component of the educational curriculum, reflecting the regime's intention to foster a strong and vigorous citizenry. Under the Republican regime, the final years of the Ottoman Empire were characterised as "the sick man of Europe", and a new standard was established for raising "robust and fierce children" – the ideal citizens of modern Turkey. The "sick man" was regarded as unusual by the Ottoman authorities, which led to the establishment of standards for a "healthy body" during the Republican period. Through stadiums, events encouraged community awareness of health and promoted a positive body image for both men and women. A heightened emphasis on health and exercise began to permeate all aspects of society, further entrenching these ideals in everyday life.

Accordingly, stadiums were not holding football matches, they were used for national events during the Republican period. They were used as a platform for political events, speeches and official state ceremonies. August 30 Victory Day, October 29 Republic Day of Turkey, May 19th Commemoration of Atatürk, Youth and Sports Day, and April 23 National Sovereignty and Children's Day were the events that took place in the stadiums. These events position the stadiums as a platform for the expression of national identity. The events reflect significant turning points in Turkish history and illustrate how the Ottoman "sick man" declined, while a secular, modern, and robust nation emerged through sports and gymnastics performances organised in the stadium by both male and female bodies (Fig. 28). Consequently, these efforts contributed to a sense of national pride and identity, reinforcing the social fabric of the newly established Republic. These efforts fostered national pride and identity, thereby strengthening the social fabric of the newly established republic.

Beşiktaş, Fenerbahçe, and Galatasaray stadiums influenced the development of modern leisure culture and urbanisation, which led to the gradual rise of the urban middle class. Stadiums emerged as vital spaces for community identity, particularly as each club possessed distinct class, regional, or institutional affiliations. Accordingly, these stadiums became focal points for social interaction, they played a crucial role in promoting civic pride and engagement within the urban environment.

Conclusion

This study explores the first-generation stadiums constructed during the early Republic of Turkey, designed by Paolo Vietti-Violi and his team, focusing on their architectural, spatial, urban and ideological dimensions, thereby demonstrating how modern sports facilities have evolved into instruments that influence the nation-building process in Turkey. The study of six stadiums – Beşiktaş, Galatasaray, Fenerbahçe, Adana, Bursa, Manisa, and 19 May – has uncovered both common elements in the architectural styles of the period and distinctive techniques that reflect the varying contexts. Especially layout, symmetry, hierarchy, rhythm, and repetition – fundamental architectural principles – have emerged as cornerstones in establishing spatial order within all stadiums. The symmetrical organisation between the main entrance and the stands with the lodge holds significant importance, both in terms of functional orientation and ideological representation. The exploration of stadiums reveals the use of large glass surfaces and a formalistic approach in their outer façade, fostering harmony and emotional equilibrium. Italian ar-

chitect Paolo Vietti-Violi used classical and modern vocabularies to create stadiums with a classical style and strict symmetry. The outer façade expresses the structures of the tribunes, resulting in modern structure, enclosure, and finishes that embody a cohesive idea of modernity.

However, the extent to which these concepts have been adopted differs according to urban dimensions and social contexts. In the analysed stadiums, several continuous architectural characteristics (symmetry, axial configuration, focus on protocol) have been identified alongside new solutions that arise in response to contextual requirements. Distinct differences in spatial scale and capacity are observed among the stadiums constructed during the early Republican period. Especially in the Ankara 19 May Stadium and the Beşiktaş, Galatasaray, and Fenerbahçe stadiums in Istanbul, large-capacity stands were constructed to cater to larger crowds, reflecting the needs of both the cities and the teams' followers. These structures were designed not only to host sports events but also to accommodate state ceremonies, mass demonstrations, and ideological representations. In contrast, in stadiums located in Anatolian cities such as Adana, Bursa, and Manisa, the seating capacity has been relatively limited; accordingly, the spatial organisation has been designed in a simpler, user-focused manner aimed at the local community. This differentiation demonstrates that Paolo Vietti-Violi's design approach possesses contextual flexibility and that each structure is shaped according to its socio-urban function.

Stadiums were constructed not merely as reflections of Western modernist architecture but also as a symbol of a new nation, despite their spatial and formal designs being influenced by that style. Here, early modern stadiums are considered more than just venues to hold sporting events; they are also "constructed spaces" that represent Republican ideological narratives in the newly established state.

In conclusion, the stadium designs by Paolo Vietti-Violi and his team in Turkey represent significant examples, both in the realm of architectural history and in the understanding of the spatial components involved in modern nation-building. Future studies could expand the discussion to encompass user experience, memory, and preservation policies related to these structures.

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