



**REPRESENTATION OF ISTANBUL ATATÜRK
AIRPORT IN YEŞİLÇAM CINEMA**

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Master's Thesis

Graduate School
Izmir University of Economics

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ABSTRACT

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Okumuş, Hazal

Master's Program in Architecture

Advisor: Asst. Prof. Dr. Emre Gönlügür

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Architecture has interacted with many disciplines throughout its long history. Since its origins as moving pictures at the end of the 19th century, the cinematic medium has enjoyed a close relationship with architecture which serves as setting, cultural symbol or atmosphere in filmic narratives. Due to its representational value, architecture may hold certain symbolic meanings in the context of a film and can further be analyzed for social, spatial, and cultural themes that inform a film's space and time. This thesis examines Istanbul Atatürk Airport (formerly the Yeşilköy Airport) as a site of public memory based on its representations in Turkish cinema from the 1960s to the 1990s. The analysis is built on; first, a discussion of how the cinematic medium commits cultural meanings spun around architecture to public memory; second, a discussion of the role of architecture in

the advent and flourishing of air travel in the 20th century; and lastly, a discussion of how spaces built for aeromobility became the subject of social and cultural theory. Yeşilçam melodramas of the 1960s and 1970s reflect the social ideals and aspirations that had significant currency in postwar Turkey where modernization was often equated with the West in popular cultural narratives. I argue that the cinematic representations of Istanbul Atatürk Airport portray the modern building as a symbolically charged space where modern Turkish identity is negotiated in connection with popular perceptions of Europe.

Keywords: Aeromobility, Representation, Modernization, İstanbul Atatürk Aiport, Yeşilçam Cinema



ÖZET

İSTANBUL ATATÜRK HAVALİMANI'NIN YEŞİLÇAM SİNEMASINDA TEMSİLİ

Okumuş, Hazal

Mimarlık Yüksek Lisans Programı

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Tarih boyunca mimarlık diğer sanat disiplinleriyle etkileşim içinde olmuştur. 19. Yüzyılın sonlarından bu yana, film anlatımlarında arka plan, kültürel sembol ve atmosfer olarak sıklıkla kullanılan mimarlığın, sinema ile olan ilişkisi barizdir. Doğası gereği temsil yeteneği bariz olan mimarlığın sinemadaki izdüşümü, filmin yarattığı zaman ve mekân çerçevesinde, sembolik olarak okunabilmekte ve mekânsal, sosyal ve kültürel okumalara zemin hazırlamaktadır. Sinema aynı zamanda fark edilmeyeni veya gözden kaçmış olanı da görünür kılmaktadır. Bu çalışmada, İstanbul Atatürk Havalimanı (Yeşilköy Havaalanı), 1960-1990 yılları arası Türk sinemasındaki temsilleri temel alınarak bir hafıza mekânı olarak ele alınmıştır. Bu analiz, ilk olarak, sinemadaki kültürel okumaların, toplum

hafızasında mimarlıkla birlikte nasıl ilişkilendiğini tartışmakla başlamaktadır. İkinci olarak, havayolu seyahatinin yükselmesi ve gelişmesinde mimarlığın rolü anlatılmıştır. Son olarak, aeromobilité (havayolu seyahatinden doğan mobilité) için üretilen mekânların sosyal ve kültürel teorilere konu olması tartışılmıştır. 1960 ve 1970 yılları Yeşilçam melodramları, savaş sonrası Türkiye’inde modernleşmenin Batılılaşma ile bir tutulması bağlamındaki toplumsal fikir ve niyetleri yansıtmaktadır. Bu tezde, İstanbul Atatürk Havalimanı’nın sinemadaki temsillerinin, modern binayı, modern Türk kimliğinin Avrupa’nın popüler algılarıyla bağlantılı olarak aktetirildiği, sembollerle yüklü bir mēkan olarak tanımladığı tartışılmaktadır.

Anahtar Kelimeler: Aeromobilité, Temsil, Modernleşme, İstanbul Atatürk Havalimanı, Yeşilçam

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CHAPTER 1: INTRODUCTION

1.1 Background

Throughout history, all art forms are somewhat interconnected. Architecture has always been related to disciplines such as urban design, psychology, sociology, philosophy, and archaeology, and fine arts such as painting, sculpture, and music throughout its history. Due to the nature of architecture relying on visual presentation and visual communication, its relationship with other art forms that include visual interaction is inevitable.

Perhaps the most direct relationship can be considered as the interaction of architecture and cinema. Architecture helps cinema to bring out the authenticity and believability factor as it provides a context to the idea to be told. In this regard, architecture plays an important role as a filmic element. It relates not only to the visual elements but also relates to cultural variance as they scan the whole visible world. Pallasmaa (2012) mentions that both architecture and cinema describe living places. In addition to describing living places, they also make other minor factors visible such as sounds, traditions, values, beliefs, endless movement therefore mobility.

The representational abilities of both disciplines provide inferences regarding a subject such as a person, country, public life, politics, conditions, etc. Architecture in cinema can be considered as a tool to reflect a certain situation and to convey a message the film is trying to provide. It also can be claimed that architectural representations in cinema can play an important role in shaping architecture due to the fictional nature of cinema. Architectural historian Neumann (1996) argues that plot, characters, and objects in films can either serve as a reflection on current circumstances or function as a testing platform for new ideas or messages.

While realizing those functions, films also can show the invisible side of social events and make unnoticed ones noticed as well as shedding light on the social and cultural memory of a nation.

This thesis examines Atatürk Airport (formerly known as Yeşilköy Airport) as a site of memory and discusses how its representation in Turkish cinema has changed from the 1960s to the 1990s.

I base my analysis on a discussion of the role of architecture in the advent and flourishing of aeromobility in the 20th century and how spaces built for aeromobility became a subject of social and cultural theory.

This thesis examines Atatürk Airport (formerly known as Yeşilköy Airport) as a site of memory and discusses how its representation in Turkish cinema has changed from the 1960s to the 1990s.

In Chapter 1, the role of cinema in forming and documenting the public perceptions of architecture is discussed as well as how films can be utilized in exploring how spaces are remembered in public memory.

In Chapter 2, the notion of mobility is discussed in relation to architecture. It can be argued that scholarly discussions of mobility revolve mostly around the changes brought on by railways and highways, yet aeromobility and its architectural manifestations are somehow missed out. Chapter 2 addresses this gap in literature and discusses the architectural ideas developed in response to the advent of aeromobility. The chapter ends with a timeline that documents the different stages of construction of the Atatürk Airport.

In the last chapter, films that feature the Atatürk Airport as background to their narrative plot are discussed. In most of the films, it is seen that the airport acquires a symbolic meaning and is associated with a dramatic moment of transformation involving one of the main protagonists. The films are divided into several themes and each representational trope is discussed based on the different experiences the characters go through.

1.2 Problem Statement

In the post-war decades of Turkey, the concept of modernity was visible on different levels and in different areas such as politics, art, and everyday life. With rapid industrialization, political upheavals, and increased urbanization, modernity becomes more than an intellectual concept and becomes an attempt to build a new culture.

Therefore, this modernization process has directly affected everyday life. Media and art are two important disciplines that modernity has been both seen and traced.

In Turkey, cinema is perhaps one of the most important grounds to reflect the idea of modern which was portrayed as opposed to tradition. Parallel to the rapid mobility of goods, ideas, information, and people in the world; the Turkish public was also becoming more mobile considering the common belief that being mobile and having a relationship to the Western world was considered to be modern.

Especially in Yeşilçam films, being mobile was reflected through the image of transportation. One can identify two main sites in Turkish cinema that are associated with the ideas of mobility. Haydarpaşa Train Station was the icon of internal migration as the building was the first building encountered by newcomers to the city. In the following years, Yeşilköy Airport has become another icon that is opening the door of the Western world therefore modernity. Considering that Atatürk Airport has almost 100 years of history and serves as the main gate between West and Turkey; the study concentrates on the representation of Atatürk Airport in Yeşilçam films and how this representation has changed over the years.

1.3 Research Questions

In the light of the information and observations obtained during the initial research, the research questions were shaped to guide the thesis as follows:

1. What is the role of cinema in shaping and documenting public perceptions of architecture?
2. What can films offer us in exploring how buildings and urban spaces are remembered and committed to public memory?
3. How is architecture discussed in relation to the emerging concept of aeromobility in cultural and social theory?
4. How is the Atatürk Airport represented in Yeşilçam films? How did cinematic portrayals of the airport change over time?

1.4 Aim of the Study

Considering the role of cinema in emphasizing social problems and making new ideas accepted by the public, the study aims to highlight the social meanings attached

to the Atatürk Airport in cinema, to understand what sort of cultural aspirations the idea of aeromobility corresponded to in post-war Turkey.

1.5 Significance of the Study

Atatürk Airport can be considered as a place of memory since it bears the title of the first international airport in Turkey and has for a very long time served as Turkey's main gateway abroad. It is also an important piece of public infrastructure that contributed to the spread of mass mobility in Turkey. Films have documentary value and can shed light on how spaces were perceived and experienced by their users at a certain point in history and how they conveyed certain social meanings to the public.

This thesis explores how cinematic representations of architecture can be interpreted. By definition, cinema is a visual art that holds the potential to reflect aspects of everyday life in a truthful manner. Films can be studied for the ways in which buildings and urban spaces represented on the big screen. Films can serve us as valuable historical documents and can be studied in deciphering elements that make up our personal or public memory.

1.6 Methodology

The thesis studies the relationship between cinema and architecture and how notions of aeromobility and aviation architecture are represented in films. The films can either serve as a testing ground for new ideas or offer an opportunity for reflection on social phenomena. Atatürk Airport was used in Yeşilçam films as a representation of the idealized modern in Turkey.

The research methodology employed in this thesis draws first on literature review and archival research. The literature review helps build the theoretical framework to discuss the relation of architecture and concepts of mobility. In addition to the literature review, various data collection methods are used in order to trace the chronology of the Atatürk Airport from its beginnings as an airfield in Yeşilköy at the turn of the century to the move of all airport functions to the new airport facilities built to the north of the city. The second part of my methodology involves a close reading of films with the specific objective of mapping out certain tropes that have developed in connection with the cinematic representations of the Atatürk Airport. This close reading Yeşilçam films is supported by the extensive archival research involving photos and drawings of the Atatürk Airport. There are approximately forty

films produced between the years 1950 and 2000 which feature the Atatürk Airport as background to their plot. Most of the films are melodramas covering a love story or a family drama reflecting social class differences and the desire and idealization of modernization of Turkey. Almost in each film, Istanbul Atatürk Airport is portrayed as both a threshold and gate for the characters' transformative experiences. The films are grouped into themes and discussed in accordingly.



CHAPTER 2: REPRESENTATIONS OF ARCHITECTURE IN FILMS

As a discipline, architecture involves processes of planning and designing for society in general; it physically structures everyday life. However, the scope of architecture extends beyond the actual building to define aesthetic and cultural values and ideals. Architecture is also a concern of the philosophy of art which deals with the aesthetic value of what has been designed as well as its semantics and relationships with the development of culture. Architecture is a tremendously suitable discipline to represent certain values due to its nature of being a visual art. Serbian art theorist Suvakovic (2014) defines architecture as follows:

“architecture is essentially a political and ideological practice that uses its techno-aesthetic and techno-artistic strategies to participate in the organization of individual and collective human life, as well as representing the symbolic and imaginary field of visibility of a society for itself and others” (Suvakovic, 2014, p.10).

As Suvakovic (2014) explains, architecture is a tool to reflect ideas, worldviews and to convey a visual message; therefore, it is an important medium of representation.

2.1 Representation of Architecture

The term ‘representation’ can have different definitions and interpretations depending on the context. Oxford English Dictionary defines representation as “-the act of presenting somebody/something in a particular way; something that shows or describes something-”. So, the represented can be either a subject or an object that is not present anymore or an abstraction of it. Consequently, as architecture produces material artifacts it holds the potential to represent certain ideas and values. One of the most important legacies of modernism has been to push functional concerns to the fore in architecture. However, our relationship with material objects suggests that we commonly experience architecture as communication, even when we recognize and benefit from its functionality.

Eco (1997) writes that:

“besides denoting its function, the architectural object could connote a certain ideology of the function. But it could connote other things” (Eco, 1997, p.178)

Eco (1997) gives the example of the cave as a metaphor for the beginnings of architecture. He claims that, in the beginning, the cave simply denoted a shelter function, yet in time; it took on other meanings such as family, group, security, familiar surroundings, etc. Those concepts are dependent on the context.

While a building’s functional qualities are important, people also experience architecture as communication. German art theorist and perceptual psychologist Arnheim writes that

“A work of architecture, as a whole and in its parts, acts as a symbolic statement, which makes humanly relevant qualities and situations evident through our senses” (Arnheim, 1977, p.72).

Arnheim (1977) argues that the meanings we attribute to material objects are derived from the world we perceive through our senses or most relevantly our experiences; therefore, products of architecture do have expressive values. For instance, *Anıtkabir* (mausoleum of Mustafa Kemal Atatürk) is not just a mausoleum, but also a symbol of Turkey’s independence and freedom. The project was developed

“as a vehicle for situating nationalistic quest for history, which seems to get entangled in an east-west dualism” (Tonbul, 2001, p. 398).

Architectural objects do have symbolic meaning and they can be designed to convey a message.

Before moving on to the symbolic meaning of buildings in cinema and society's cultural and social memory which are the main focal point of this chapter, it is important to determine how the meanings and values we attach to architecture is reproduced in a variety of cultural forms including literature, poetry, music, etc. since all these forms and their production processes are entangled with socio-cultural phenomena.

Architecture has always been the subject of several art forms. Therefore, those productions can be considered valuable archival documents for future generations. For instance, the Turkish novel *Felâhât-ı Bey ile Rakım Efendi* (1872) written by Ahmet Mithat Efendi is an important literary source for understanding the Ottoman westernization in the late 19th century and the emerging forms of Ottoman identity in the realm of social contradictions and those contradictions' consequences reflected in public life. In music, the song *Lüküs Hayat (Luxury Life)* which was composed by Cemil Reşit Bey in 1933 was a response to changes in social life which is evolving towards a luxurious way of living from a more modern life including automobiles becoming an important part of daily life along with their promises of social and physical mobility as well as owning several real estates in prestigious neighbourhoods in Istanbul. Bedri Rahmi Eyüpoğlu's poem *7 Erik Ağacı (Seven Plum Trees)* was most probably inspired by rapid urbanization and its effects in Istanbul.

When compared with other forms of cultural and artistic production, the relationship of architecture to the cinema is relatively new, simply because of the medium's short history that goes back to the end of the 19th century. The very first interaction between the two can be traced back to the beginnings of cinema, in particular to Lumière Brothers' directorial debut *La sortie des ouvriers de l'usine Lumière* (Workers Leaving the Lumière Factory, 1895), which simply showed workers leaving the Lumière factory. Even though it is a 50-second-long video, it surely created a sensation because of the clarity and realism of its black-white scenes. This short film shows only a brief segment of everyday life in Paris in the late 19th century. Yet, it can also be considered as a document that can help us identify certain

aspects of the architecture of 19th century Paris, particularly in relation to the design of work environments.

2.2 The Relation between Architecture and Cinema

Vidler (1993) remarks that:

“Of all the arts, however, it is architecture that has had the most privileged and difficult relationship to the film” (1993, p.45).

Obvious role models for spatial experimentation, films have also been criticized for their deleterious effects on the architectural image. As every film creates its own space, time, and memory; it is possible that the images that are shown in the film be deceptive, therefore gives the audience a misleading view of the World. Even though Vidler (1993) approaches the relation of architecture to cinema from a point of view that is based on architectural forms, in his article, he explains that the spaces created within the film become a product of a very subjective interpretation, therefore, can cause the viewer to get the wrong messages.

Cinema and architecture are two related disciplines not just because of their ‘temporal and spatial structure,’ as Pallasmaa (2012, p.157) notes, but also because both disciplines can represent lived space and the experience of daily life. Similar to architecture, two of the most important aspects of a film are space and time as both notions are crucial elements for organizing or structuring the film. Since cinema is a medium of movement, it cannot be conducted without the relation of space-time. Both cinema and architecture can define their own space and time and therefore hold the potential to propose a new reality that is completely different from the one we experience.

In his article Cinema Space, Sesonske (1973) draws a distinction between the space we experience as a physical reality and space in cinema. Sesonske (1973) writes that:

“Cinema space is a wholly visual space; and it is quite objective, in the sense that is a genuine visual space whose visual reality is immediate and inescapable. It is not an illusion” (Sesonske, 1973, p.401).

Both literally and figuratively, the space that is shown in a film could be understood and evaluated as if it is real; even if the cinematic set is constructed. In a later article, Sesonske (1980) points to a duality in the temporal experience of the film: screen time and action time. The screen time –the physical time- is the length of the film in real-time; whereas, the action time is either conceptual or imaginary, in that it suggests the period in which the narrative unfolds. To be able to evaluate a film in the most correct way possible, it is important to consider that cinema creates its time frames as each film creates its reality in terms of space and time.

The most obvious difference between architecture and cinema could be the fact that cinema is based on movement and composed of rapid movements of back-to-back images, whereas architecture is something relatively static. In architecture, the focus point is the static material objects. Regardless of whether architecture’s products are at the centre of the film or just appear as a background and make an intentional quick appearance, the symbolic value of the object remains the same. This means that the architecture in cinema can appear as the background to the scene and action.

Except for the films and documentaries that are produced at the intersection of architecture and cinema, in some films, architecture or its related subjects are not at the centre of the film but used as an important background. In his book *Film Architecture: Set Designs from Metropolis to Blade Runner*, Neumann (1996) discusses the relationship between architecture and cinema by identifying three main roles architecture performs in films:

“as a reflection and commentary on contemporary developments, as a testing ground for innovative visions, and as a realm in which a different approach to the art and practice of architecture can be realized” (Neumann, 1996, p.7).

This means that cinema can be used as a medium to test out contemporary architectural development, visions, and new ideas. Similarly, these roles can be adapted to the relation of city and cinema as well. As Türeli argues, cinema has shaped the way we thought of our cities:

“Most studies on the cinematic city are based on two fundamental assumptions: that the modern city is the precondition of cinema’s existence; and that the modern city is shaped by the cinematic imagination” (Türeli, 2018, p. 51).

So, the cinema is either shaped by the city or the city is shaped by the visions of a world offered by films. This shows how influential cinema can be over architecture and city planning processes.

A brief review of cinematic depictions of architectural and urban space shows how architecture has been an integral part of filmic narration with particular respect to building atmosphere, formulating social commentary, and developing visions of urban features. There are many examples of films and documentaries that feature architecture and architectural theory as an essential component of their narratives; real or imaginary buildings are used as cinematic sets and how architecture is experienced by people. There are some examples of films and documentaries that are related to architecture in one way or another.

In *Metropolis* (Lang, 1927), there is a city that is constructed in vertical layers based on different social classes. Lang (1927) envisioned a crowded urban centre full of high-rise buildings, flying cars, and bright lights with the enslaved working classes who live and work underground. More recently, the film *High Rise* (Wheatley, 2015), adapted from the book by J.G. Ballard, also portrays a high-rise building with a similar dystopian vision for the future. The main difference is that *High-Rise* emphasizes the themes of consumer culture and reliance on technology. In both films, one can see the traces of early modernist architects’ fascination with high-rise structures, most notably Le Corbusier’s championing of skyscraper typology in various planning schemes such as the Radiant City. Certain characteristics of modern architecture are represented in Jacques Tati’s *Mon Oncle* (1958) and *Playtime*

(1967). In both films, Tati (1958 and 1967) makes the audience think if modernist approaches make everyday life easier or harder by using architecture and architectural design decisions as to the main scope of modernism especially after the Second World War period in Europe. In *The Fountainhead* (Vidor, 1949), the main character is a modernist architect who refuses to compromise his modernist vision and professional integrity when faced with the demands of economy and mediocrity. In *The Belly of an Architect* (Greenaway, 1987), architecture is used as scenery to show the unfinished and unrealized neoclassic buildings in Rome, Italy. In the dystopian science fiction film *Blade Runner* (Scott, 1982); the criticism is about capitalism and the changes in the city within futuristic film scenery and a great evolution of machines. In *Clockwork Orange* (Kubrick, 1971), Jaffe House (Skybreak House) designed by Team 4 is used. Skybreak House offers an innovative model of flexible living for a variety of uses. A more contemporary example is Oscar-winning *Parasite* (Joon Ho, 2019). The South Korean film is a powerful commentary on class division and the director seems to choose architecture to convey a message which has done by contrasting the houses of two different families along with the neighbourhoods they live in; the minimalist yet expensive villa of the rich Park family as opposed to the cramped sub-basement apartment of the poor Kim family.

In addition to fiction films, some documentaries are directly about architecture. In *My Architect* (Khan, 2003), Louis Khan's son embarks on a journey across the world to get to know his father through his works. Another documentary *Koyaanisqatsi* (Reggio, 1982) was conducted with uninterrupted images that are edited with either time-lapse or slow-motion effects. The footage used focuses on humanity, nature, and their relationship with each other. The main focus of the documentary is the complicated and damaging relationship between nature and humans which is a dilemma that is also discussed in architectural theory. Lastly, in the online series *Living Architectures* (Beka and Lemoine, 2014-2018), directors show the audience how does it feel to live in buildings that are designed by starchitects and how the individuals that live or work in the building experience it despite the appearances and symbolic meanings of the buildings.

In their article “A Phenomenology of Cinematic Time and Space,” Kolker and J. Ousley (1973) argue that

“film suppresses ordinary reality as much as possible and replaces it with and artifice of space and time” (Kolker and Ousley, 1973, p.391).

Which means that the time and space observed by the viewer is artificial yet makes sense in its space-time concepts. The viewer becomes a part of the film as all places and time frames are present accordingly, films can have a significant role in transferring architecture –buildings- to society’s cultural and collective memory.

2.3 Memory and Architecture

A society can only depend on its own cultural identity and it is surely constructed upon individual memory. The term ‘collective memory’ was brought to literature by French philosopher Halbwachs (1992). Halbwachs' (1992) main argument is that human memory can only function in a collective environment. Halbwachs (1992) argues that collective memory is always selective. Different groups of people have different collective memories, which in turn produce different behaviour patterns. According to Nicolas Russell (2006),

“Halbwachs’ focus on past lived experiences and his description of collective memory as a part of group’s identity are interrelated because personal identity is closely tied to this particular kind of memory” (Russell, 2006, p.796).

These past lived experiences and a group’s identity are linked to material objects and sites. Architecture is an important reference point in the formation of collective memory. Those sites can be symbols that activate an individual’s memory, represent something that no longer exists, and be an abstraction of an existing or no longer existing subject/object.

Nora's (1996) work on 'realms of memory' is an important scholarly discussion that makes the connection between the workings of collective memory and the actual sites associated with the memory narratives woven around historical events. In *Realms of Memory*, Nora states that,

"Indeed, we have seen the tremendous dilation of our very mode of historical perception, which, with the help of the media, has substituted for a memory entwined in the intimacy of a collective heritage the ephemeral film of current events" (Nora, 1996, p.7).

According to Nora (1996), sites of memories are quite important for people to commemorate, recollect and reconstruct realities. Nora (1996) defines those sites as:

"any significant entity, whether material or nonmaterial in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community" (Nora, 1996, p.7).

A site of memory can represent any place, object, or concept with historical significance in the collective memory of the masses, such as monuments, museums, events, flags, or symbols and even colours with historical memory. American historian Winter (2010) defines sites of memory as:

"places where groups of people engage in public activity through which they express a collective shared knowledge...of the past, on which a group's sense of unity and individuality is based" (Winter, 2010, p.312).

That particular group of people either add new meanings to the event/object/subject or simply remember. In the thesis, the term realms of memory will be mentioned as places of memory to make the meaning clearer in architectural matters.

Nora's argument has direct implications for how buildings and urban spaces are collectively perceived and experienced by society. Built space at different scales can become a place of memory. For instance, in their study on the former Ankara Train Station, Tektaş and Akalın (2020) discuss the early republican modernist building as a place of memory. They discuss the symbolic importance of the building as an urban landmark and provide a critique of the Ankara High-Speed Train Station built right behind the old one. They claim that as the old train station represents socio-cultural events in the early republican period; so old Ankara Train Station building is a rather important element of collective memory in Turkey. Tektaş and Akalın's (2020) study is important as it provides a parallel case, whereby a symbolically charged public building linked to mass mobility during the early republican period has over the decades become identified as a place of memory.

Similarly, Istanbul Atatürk Airport can be discussed as a place of memory as it has been a witness to the history of Turkish aviation. If Istanbul was a dynamic metropolitan centre, it is not only due to the increasing social and physical mobility of the modernizing Turkish society but also due to the improved business life which was brought a dynamic movement to modern Turkey, a country is in the middle of a struggle of urbanization and industrialization. Atatürk Airport has always been an international gateway for Turkey, therefore; is rather a significant place of memory and an important element of collective memory in Turkey.

2.4 Memory and Cinema

As with other visual mediums, architecture plays a vital role in the formation and transmission of collective memory. It wouldn't be far-fetched to claim that all visual mediums can be considered as mediums of memory. Cinema, theatre, painting, and architecture all help shape and pass onto future generations collectively shared narratives around which society constructs its identity. It also can be argued that the way architectural objects are featured in a film can provide useful information about the society, country, city, person, or event. We can analyse films for architectural styles, building technologies, widespread modes of transport, dominant urban ideals,

cultural symbols, fashion, etc. The images of buildings and places captured in films may have a lasting effect on the way societies remember architecture and cities. As cultural theorist and art critic Berger (1972) famously observes, representation can compete with lived experience in the long run:

“Images were first made to conjure up the appearances of something that was absent. Gradually it became evident that an image could outlast what is represented.” (Berger, 1972, p.10).

Films can be considered a great tool to record past events and sites. Film historian Hughes (1976) writes that:

“For historians, the great value of film is its capacity for recording actuality” (Hughes, 1976, p.51).

A film can be used as a tool to determine a chronology of an event or to identify the detail of that event. Intentionally or unintentionally, material objects that are filmed in their own space and time are even more valuable as documents. As Hughes (1976) explains,

“This is because film shows them in their functional contexts, in everyday use, not as mere curious and museum pieces” (Hughes, 1976, p.53).

A film is a great tool to trace places of memories back due to its nature of screening actuality. Films help those material objects to not drop out of the collective memory of a nation and lose their symbolic effectiveness.

In her article *Cinema and Memory*, Radstone (2010) discusses the subject from different points of view. She remarks that cinema presents a potential to create its fluid movements and temporalities, and hence creates its own space and time, just like a personal memory. She maintains that cinema works just like archive documents such as a family photo album by establishing a link between personal and social memory together. She writes that:

“memory has been conceived of by recourse to the cinema and the cinema has been conceived of as a mode of memory” (Radstone, 2010, p.336).

Then, Radstone (2010) brings a new term to literature as cinema/memory. With that term, she talks about a new liminal concept where boundaries between cinema and memory are dissolved but as we merge them, the personal and cultural memories merge as well. Radstone states that:

“This exploration of cinema/memory as ‘cultural experience’ illuminates the intimate and ‘micro’ processes through which subjectivity binds itself with culture, place, and nation while noting also how these processes may be prompted or facilitated by films that share in the aesthetics, languages, and textures of memory” (Radstone, 2010, p.338).

Even though the films can be perceived as defective by an individual without the proper context; still, one should map all the relations between politics, history, culture, and memory.

Film theorist Kilbourn (2010) defines ‘cinematic representation’ as ‘memory banks’ and categorizes 4 ways in which cinema engages with memory:

“First, there is memory represented via specific formal-stylistic features, a specific cinematic vocabulary or set of codes, typified by such temporally disjunctive strategies as the 'flashback'. Second, there is memory as (cinematic) intertextuality, in which cinema's own past (and ever-present present) constitutes an archive potentially accessible within or through any film, but which tends to operate in specific, motivated instances of intertextual appropriation and recontextualization. Third, there is memory as cultural context within which individual films signify as objects within a larger cultural matrix. And fourth, there is cinema itself as memory, or 'meta-archive'; 'prosthetic memory' writ large; collective cultural memory: the totality of signs and meanings that make up a given culture” (Kilbourn, 2010, p.45)

Since its inception, cinema is not only a kind of reflection, but also an indispensable indicator of the human experience, especially our experience of the passage of time, the present moment, and, perhaps most importantly, the past, whether collectively or in individual terms. This thesis particularly draws on Kilburn's (2010) third- and fourth points concerning cinema's engagement with memory, i.e., the cultural construction of meaning through individual films and cinema as a larger repository of collectively shared cultural values and meanings. As each film creates its own time and space; links with an individual's memory or more largely, the collective memory of a society, each film acquires a documentation value. The third definition will support that claim as each film should be contextualized in its own time and space and surely dependent on society's cultural and collective memory.

2.5 Films as Evidence

Films can be considered important documents that can help us do spatial readings. Several studies consult with films in an attempt to reconstruct the materiality, meaning, or intended use of architectural works that no longer survive, have become defunct, or changed function. For instance, in an article on the 1974 film *Sivri Akıllılar (Wise Guys)* (Eğilmez, 1974), Şumnu suggests that

“The film Sivri Akıllılar is a tremendously important document in order to read the building with a holistic approach, to understand the formal design decisions, the choices of furniture, colour and, material and specially to understand the relation between the space and everyday life” (Şumnu, 2017, p.4).

The film is set in the Nebioğlu Tatil Köyü in Urla, İzmir, one of the first holiday resorts in Turkey. Designed by architect Ziya Nebioğlu, the resort no longer survives except for a few of its original features, making the film an important record of the architectural ideas explored by the architect and one of the first examples of a resort architecture in post-war Turkey. Similarly, Akşehir (2008) traces the representation of Haydarpaşa Train Station in Turkish cinema after the 1960s. Akşehir (2008) shows how Haydarpaşa Train Station was recognized as an important gateway to the city in many Turkish films, becoming an urban landmark deeply entrenched in our collective memory.

A great number of buildings are only accessible to use through their cinematic representations, which makes films more important as repositories of our collective memory. As Türeli observes,

“Old Turkish films are valuable to examine today not only because they have documentary value but also because they have transformed into memory objects as they circulate in contemporary visual culture” (Türeli, 2018, p.70).

Using films as documentation today can contribute to our understanding of architecture as it is directly experienced by an individual.

2.6 Istanbul in Cinema

Due to its rich history, power of symbolism, and important landmarks Istanbul has always been either a subject of or a background for both the Turkish and foreign cinema industry for over 100 years. Istanbul has been a popular place for Turkish cinema since its inception. This city is the natural background of movies and a symbol of urban social transformation in Turkish movies. Istanbul’s performance in

the film reflects Turkish society during the development of film in the 20th century. Until recently, according to different historical, cultural, geographical, and Orientalist frameworks, as well as under the influence of changing factors such as social life, immigration, and ruralisation, Istanbul's film expressions in different periods have changed.

Many films cast Istanbul as an important element of their narratives. In his book *Türk Sinemasında İstanbul*, Öztürk (2002) refers to Ağaç Özgüç:

“Turkish cinema owes its power – its beauty and ugliness – always to Istanbul which is full of various cinematographic materials” (Özgüç, cited in Öztürk, 2002, p.24-25).

According to Öztürk (2002), Özgüç claims that each neighbourhood in Istanbul must at least once have become a film set. Indeed, the city appears as a background in numerous films. For instance, in *Vesikalı Yarım* (Akad, 1968) and *Sevmek Zamanı* (Erksan, 1965), the viewer takes a tour in Istanbul. In *Tabutta Rövaşata* (Zaim, 1996), the whole story is taking place near Rumelihisarı, a neighbourhood removed from the hustle to bustle of downtown Istanbul offering spectator a somewhat melancholic view of the city. In the mid-1990s, new generation films have taken another aspect of Istanbul into consideration such as *Hamam* (Özpetek, 1997) and *Istanbul Hatırası: Köprüyü Geçmek* (Akın, 2005). Both films are portraying the social transformation that is occurring in Istanbul.

Architecture too provides filmmakers cinematographic material. One of the well-known buildings featured in Yeşilçam cinema is Yeşilköy Atatürk Airport, which is the main subject of this thesis. The airports are one of the important spatial elements that make up the urban identity of Istanbul and one of the most important reference points of public memory in Turkey. Tracing the representation of this no longer used space in the cinema will help us understand the cultural meanings it defines.

CHAPTER 3: AEROMOBILITY AND AIRPORT ARCHITECTURE

In the 21st century, people, goods, and ideas are on the move; therefore, geographically mobile. Hannam et al. (2006) describe mobility as:

“both the large-scale movement of people, objects, capital and information across the world, as well as the more local processes of daily transportation, movement through public space, and the travel of material things within everyday life” (Hannam et al., 2006, p.1).

Mobility focuses on meeting demand, and transportation (including vehicles, infrastructure, and traffic laws) is a necessary tool for the concrete realization of mobility. Therefore, mobility is a direct result of social activities such as life, work, leisure, production, transaction, and consumption. Due to the spatial separation of activities, there is a demand for transportation services. The type of transportation service chosen to meet this demand for liquidity is the result of a political process. As economic hubs, cities that are at the centre of an ever-expanding network of mobility with different modes of transportation allow for the movement of people, goods, resources, and ideas.

Globalization is inescapable and global mobility is one aspect of it. Today, air travel is the first transportation choice that comes to mind due to its advantages. Air travel is chosen mostly due to the reason of shortening the time of travel from one place to another. In modern times, society's actions and choices are mostly dependent on 'speed' therefore; aeromobility has been becoming more and more important in regard to transportation. The advanced development in technology affects every part of our everyday living, as well as transportation, therefore; aeromobility defines a crucial dimension in society's growth and modernization processes.

In the twentieth century, aeromobility has been incorporated into the network of global mobility defined by cities. The architectural and urban requirements of an

ever-expanding infrastructure of movement have become a reality of everyday life for most people. This chapter discusses the notion of aeromobility as it relates to the design of airports. The first part examines the origins of airport architecture. The second part traces the design of Yeşilköy Airport from its origins as a small land to store the military airplanes through its various stages of expansion.

3.1 The Advent of Aeromobility in 20th Century

Twentieth century can easily be called the ‘age of aviation’ with the invention of the aircraft dramatically changing the patterns of long-distance transport and the culture of travel. Our lives depend on all forms of transportation as we use transportation to carry our food and raw materials, to get to work, to get an education, to deliver our goods, and to take us on our social occasions such as a holiday. Aviation historians trace the origins of aircraft technology to the four flights made by the Wright Brothers in 1903, the longest of which lasted for 59 seconds and covered 852 feet. The world’s first scheduled passenger air service took place between St. Petersburg and Tempain in 1914. Even though these scheduled flights lasted for only four months, they surely helped pave the way for modern-day transcontinental mobility. Around the 1920s and 1930s, there was a steady growth in civil aviation. Revolutionary aircraft and airport designs helped make air travel more accessible and comfortable for the public. Particularly after World War II, the application of wartime technology resulted in the rapid development of civil aviation. Many towns, cities, and countries needed their airports. In 1944, the Chicago Convention was held to introduce a standard in the design of airports and to ensure efficiency, safety, and consistency of scheduled air transport around the world. After the 1970s, digital-aided software enabled the innovation of better aircraft designs as well as more detailed airport design strategies.

3.2 The Airport as an Architectural Space

In the earliest days of civil aviation, planes simply operated from an airfield, a designated open field wide enough to accommodate take-off and landing. Later, the need for accommodating different functions within a single facility led to the definition of airports as an architectural typology.

Military necessities led to the building of airfields in Europe during World War I, but there were few amenities for passengers, for whom commercial flights have yet to be

operated on a scheduled basis. Commercial airlines began to use military airfields after the war ended, and new facilities for passengers were added such as ticketing counters, waiting rooms, baggage handling, and customs and immigration. The increased seating capacity, safety, reliability, speed, and range of aircraft reduced costs and increased the popularity of air travel, encouraging an ever-increasing number of people to fly. As a result, airport terminals around the world were faced with new pressures to expand their facilities. Even though the airports have originally developed from military airports, the increased mobility on air has surely indicated the significant progress of airfield designs. Firstly, the aeroplanes require massive immobile places and secondly, as airports must be located strategically, the terminals should be designed according to the city it is built for. Especially, in the 20th century, the airport terminals represent the zenith of architecture and construction. The new terminals are almost the size of a small city populated by transient nomads.

The post-World War I terminal building embodied the engineering and machine aesthetics of modern architecture as expressed by Le Corbusier (1923) in his *Towards an Architecture*. Le Corbusier (1923) devoted an entire chapter of his manifesto to airport architecture where he states that the beauty of the airport lies in the magnificence of the open space and there is nothing comparable to the plane itself, so the only suitable building is an almost invisible one: just the sky, the grass, and the concrete runway.

Airplanes fascinated other architects too. As early as 1914, Erich Mendelson sketched a hangar with an airship and an aircraft workshop, and Peter Behrens in Henningsdorf designed an aircraft factory in 1915. In 1932, André Lurçat proposed building an airport on the River Seine in Paris. He envisioned an artificial island from where transatlantic flights could be operated. The idea became a reality several decades later with the building of airports such as the Kansai Airport (1994, Osaka Bay) and the Chek Lap Kok Airport (1997, Hong Kong) on artificial islands.

During the interwar decades, commercial aviation developed steadily, but it was following the end of World War II, with the rise of international tourism, that it became a thriving business resulting in the standardization of airport design as an architectural typology. The post-World War II decades are a period in which we witness the democratization of aeromobility and airplane-based mobility comes to

define a cultural condition in a gradually shrinking world where distances become immaterial for larger segments of societies across different geographies.

Due to rapid rise in popularity in air travel, terminals were built in different typologies to maximize the efficiency of the operations. One distinct type was the satellite terminal, which involved the design of a terminal building entirely detached from other airport buildings so that aircraft can park around its entire periphery. Gatwick Airport in England was the first airport to use the satellite idea for planes to park in the most effective way possible. Turkish architect Hayati Tabanlıoğlu's Istanbul Atatürk Airport terminal design was also a satellite terminal.

The design of an airport embodies the notion of aeromobility as it suggests regional, national, international, and even overseas connections. On the other hand, dense air traffic is now handled almost entirely by complex airport facilities that can meet the needs of the crew, passengers, and cargo, as well as various types of aircraft that have been developed to meet the needs of aeromobility.

Airports grew to embody such large-scale operations that air travel of complexity and sheer size prompted architects to come up with unprecedented and daring proposals. Nicholas De Santis's concept of 'aerotropolis' is a case in point. In his book on De Santis' airport designs, historian Kasarda (2012) describes Aerotropolis as:

“An aerotropolis is a metropolitan sub-region whose infrastructure, land-use and economy are centred on an airport” (Kasarda, 2012, p.18).

In his book, he draws the frame of an airport city. An airport city is the development of cities at or near an airport. In addition to traditional aviation services, the airport city also offers unique commercial, industrial/logistics, retail, entertainment, and hotel opportunities where the core is the airport, and the corridors are aviation-linked businesses and accordingly built residential complexes for those who need access to the airport easily.

Although this is not the focus of the thesis, today, certain airports around the world are built at such a scale that they can be seen as examples of De Santis's concept of Aerotropolis such as Schiphol in Amsterdam, Seoul Incheon, etc. Also, Istanbul Airport in Turkey is built to become one.

Cities have become more like airports, with fewer specific residences and more organized through diversified mobility and monitoring of these multiple mobilities. In fact, the more internationalized a place is, the more the place produces and consumes through a variety of liquidity, which is very similar to the many ways in which airports operate and organize. Furthermore, the airport itself is a growing city, which may well herald a specific vision of the urban form of the future.

According to Adey (2008), while scholars explore the symbolic dimensions of a building, or a landscape, which passers-by and travellers see, airports are the most appropriate places where mobility, transport, and spectacle are intertwined. Adey (2008) states that:

“As a destination for local citizens, the airport functioned as a kind of recreational space for relaxation and enjoyment. People visited the balcony, and in the summer months, they would sit outside for hours enjoying the sunshine and exposure to the elements. The airport did its utmost to focus attention towards the airfield by way of its shape, position and material convenience for watching)” (Adey, 2008, p.36).

Even though, due to security reasons, most of the airports do not offer viewing terraces for the public to share the excitement of flight now; the viewing area was essentially in 1960s airport designs was a trend in airport architecture. After the tragic incident of a plane crashing and destroying the World Trade Center in September 2001, governments around the world have become more cautious about the safety of citizens. Since the beginning of the ‘war on terror, the major cities of the world have implemented surveillance, surveillance, and supervision similar to what we see in airports. Technologies such as closed-circuit cameras, GPS, iris-

recognition security, and metal detectors are increasingly being used to improve the protection of major cities around the world. Therefore, the airport provides a very futuristic model for the urban design of cities and towns all over the world.

3.3 Airports in Cultural and Social Theory

Considering that modernity and aeromobility are linked to each other therefore aeromobility finds its place in social and cultural studies.

“A modern individual is, above all else, a mobile human being” (Sennett, cited in Creswell, 2006, p.15).

A significant number of sociologists, geographers, and anthropologists use airports as a starting point to develop critical discussions around the increasingly globalized forms of mobility. Scholarly interpretations of airports focus on understanding the airport as a social space, bound up not only by its architectural design at a specific location but also as a physically unbound space that is characterized by the connections suggested beyond its architectural envelope.

In his book *On the Move*, British geographer Creswell (2006) focuses on aeromobility as a uniquely twentieth-century form of mobility. Creswell claims that similar to the approach to trains as the most important mode of transportation in the 19th century, aerial mobility is the 20th century’s popular transportation choice alongside with consumer culture that is being imposed especially after World War II. Creswell (2006) claims that:

“the jet not only moved people out of the home but also turned them into global citizens who were able to understand themselves as connected to the rest of the world in the new ecology of mobility that jet travel made possible” (Creswell, 2006, p.15).

Gottdiener (2001), in his book, *Life in the Air: Surviving the New Culture of Air Travel*, claims that the airports operate as transitional spaces.

“Literally acting as the conduit from one physical location on the planet to another, [the airports] facilitate the shrinkage of the globe and transcend both space and time” (Gottdiener, 2001, p.11).

Gottdiener (2001) describes airports as gateways that connect two places. He also suggests that the airport is just like a city, a shopping mall, and a theme park.

“The contemporary air terminal is like a city. As it became a multifunctional site, it also developed an urban culture. The implosive articulation of a many-purposed pedestrian crowd creates a critical mass of social density, much like the busy downtown district of a large central city” (Gottdiener, 2001, p. 22).

The airport is a culturally diverse place. People of different religions, backgrounds, races, and beliefs gather under one roof and travel together. The airport can be regarded as a social and cultural field, where people have the opportunity to get in touch with different cultures and yet communicate with each other in some manner, so the airport becomes a significant:

“independent character in the public melodrama” (Gottdiener, 2001, p.22).

Airports defined a new public space with a new set of social rituals built around them. Their novelty was celebrated just like other elements of modern living that

transformed everyday life during the post-war decades. Schwartz (2014) comments about how the 1960's hit song in France 'Dimanche à Orly' describes a typical Sunday activity of a family which is to visit and sight-see the airport. Schwartz (2014) suggests that:

“Becaud’s song ... positions the jet not simply in the context of travel but also alongside other new technologies such as elevators, televisions, and the modern bathrooms that were reshaping the everyday life in France in 1963” (Schwartz, 2014, p.24).

As consumer culture flourished not only in France but across the entire world during the post-war decades, technological advancements in aeromobility has become a source of pride for countries.

In his book *Non-places: Introduction to an Anthropology of Supermodernity*, Auge (1995) examines the characteristics of space in the modern world. Non-places can be defined as places that do not possess any sense of place. Auge (1995) claims that the modernity has evolved into supermodernity and produced 'non-places'. Auge (1995) argues that certain typologies fit the definition of supermodernity and those are: airports, highways, supermarkets, shopping malls, and hotel rooms. As it is a known fact, airports are not designed to be accommodated. They are designed for incoming and outgoing passengers to pass through thus are a non-place. As Auge (1995) suggests:

“The space of non-places creates neither singular identity nor relations; only solitude and similitude” (Auge, 1995, p.103).

So, travellers can flow across the globe in gated, sheltered, culture-free terminals almost entirely without a sense of locality. Auge's (1995) definition of supermodernity is clearly a comment on the accelerated space and time experience in

the age of globalization. While Auge (1995) discusses airports as spaces characterized by anonymity, this thesis concentrates on an earlier period when airports were still appreciated for their unique qualities and appreciated as places with a potential to effect transformative experiences.

Sociologist Castells (1996), in his book *The Information Age: Economy Society and Culture Vol.1*, argues that airports create:

“a new spatial form characteristic of social practices that dominate and shape the network society” (Castells, 1996).

He calls this form the ‘space of flows’. According to Castells (1996), modern societies are constructed over different kinds of forms such as flows of people, capital, information, etc. therefore, cities are constructed within those flows. So, all kinds of aerial mobility facilities have to be situated in a space of flow in the city. Castells (1996) used drawings by Ricardo Bofill as visual evidence for locating the Barcelona Airport within a space of flows designed for and inhabited by global managerial elites. The airport space is a place where people and goods transmit into global relationships. Global airport networks bring places together where there are no other forms of connections available.

Graham and Marvin (2001), in their book *Splintering Urbanism*, relied on an advertisement found in in-flight magazines to highlight the ‘premium network spaces’ notion of a ‘kinetic elite’ impervious to the restrictions of national boundaries. Many forms of globalization have had a profound impact on the aeromobility. The size, nature and geographic distribution of this global market demand have led to major changes. There are new ways and advanced technological developments that enhance the mobility of some people and increase the immobility of some others especially when it comes to cross borders. The 21st century aerial mobility surely deepens the gap between those who can travel for whichever reason and those who cannot. According to Sheller and Urry (2006), the rapid turn in mobility is causing some issues.

“From SARS (severe acute respiratory syndrome) to train crashes, from airport expansion controversies to SMS texting on the move, from congestion charging to global terrorism, from obesity caused by ‘fast food’ to oil wars in the Middle East, issues of mobility are centre stage” (Sheller and Urry, 2006, p.208).

The Covid-19 incident can be claimed yet another consequence of increased mobility. Sheller and Urry (2006) claim that the turn in mobility now is also a concern of social sciences and creates the new mobilities paradigm. Even though, people, information, and ideas are on the move, so does the machines and danger. Airports surely are the vital actors of the new mobilities paradigm.

3.5 History of Turkish Civil Aviation and the Designs for Yeşilköy Airport

Turkey’s aviation history began at Yeşilköy with the opening in 1912 of an airport with a small apron and two hangars specifically built for the use of the Ottoman army (Figure 1). In the early years of the Turkish Republic, it is possible to see every struggle the country was facing economically, socially, and politically. Most significantly, in the absence of a national airline company, foreign airline companies took an active role in designing and building hangars and terminals as well as operating airlines. In his book *Devlet Hava Yolları: Türkiye’de Sivil Havacılığın Doğuşu (1933-1956)*, Nergiz (2020) writes that:

“Companies and airlines like CFRNA, AEI, and Lufthansa were organizing regular flights to Istanbul. Moreover, French company CIDNA (formerly known as CFRNA), started to operate the facilities they built in Yeşilköy” (Nergiz, 2020, p.265).

Following the signing of a contract with CIDNA in 1925, the construction of two aircraft hangars, one management building, fuel tank, workshops, and warehouses was completed in 1926 (Figure 2).



Figure 1: Aerial view of Yeşilköy Airport in 1915 (Source: Sarıgöl, cited in Hürtürk and Kline, 2009)



Figure 2: Construction of CIDNA facilities in 1926 (Source: Sarıgöl, cited in Hürtürk and Kline, 2009)

Thus, the first international civil airport in Turkey was established. Alongside the organizations of foreign companies in the Turkish airfield, flights between Istanbul and Ankara were not allowed due to strict laws. Therefore, the attempts of foreign airline companies' making Istanbul the transition terminal between Asia and Europe was not permitted. In the 1930s, reformations in Turkish civil aviation have been started. The civil aviation agreements between the USA and Turkey were made. According to Nergiz (2020), the agreements between American company Curtiss-Wright and Turkey have helped the establishment of Devlet Hava Yolları (National Airlines) in 1933. Especially after World War II, Turkey's determination to become

part of the Western world order has been a big step towards achieving the standards and goals of modern civil aviation. After the contracts were signed with the British Marconi company to establish new equipment and buildings, in 1942, the first tarmac runway of the airport and new passenger terminal was built. Today, according to Kline (2019) this terminal building serves as the VIP terminal for Turkish air forces. In 1944, following Turkey's participation and agreements in the Chicago Convention on International Civil Aviation, determining new domestic and international flight routes and works for modernization of airports have begun.

During the 1950s, Democrat Party governments have effectively restructured the civil aviation operations in the country. Firstly, Sivil Havacılık Genel Müdürlüğü (Directorate General of Civil Aviation) was established in 1954. Then, in 1956, the organization and management of national airlines were divided into two separate institutional bodies: Türk Hava Yolları (Turkish Airlines) and Devlet Hava Meydanları İşletmesi (The General Directorate of State Airports Authority).

One of the topics discussed in the Chicago Convention was the standardization of airports around the world. Nergiz (2020, p.221) states that agreements made in 1947 are milestones in that regard. An agreement was signed between DHY and American Westinghouse Electric International Corporation and J.G. White Engineering Corporation. One of the articles in that agreement was about renovating airports in Istanbul and Ankara following the American Civil Aviation Administration and ICAO standards. Due to some bureaucratic setbacks, the completion of the construction has been delayed by 5-6 years. It took four years to complete the new passenger terminal hangars and runways (Figure 3-4). Yeşilköy Airport, where the first air transportation was started in Turkey in the early 1900s, was opened to international air traffic in 1953.



Figure 3: The construction of Yeşilköy Airport terminal in 1950. (Source: Sarıgöl, cited in Hürtürk and Kline, 2009)



Figure 4: The construction of Yeşilköy Airport terminal and runway in 1950 (Source: Sarıgöl, cited in Hürtürk and Kline, 2009)

The airport had one runway, taxiways, a modern passenger terminal of 10.000 square meters, maintenance hangars, radio transceiver devices, and a backup power plant complying with international standards. The resulting design could serve up to 500,000 passengers a year and it boasted a 60-meter-long runway, a terminal building for national and international flights, and various hangar buildings and auxiliary structures.

Veteran pilot Zafer Baysal recounts that three restaurants within the terminal building were open to the general public as well as a spacious waiting lounge including souvenir shops, money exchange counters, and corner post offices. The waiting lounge also offered expansive views of the runways, making it possible for visitors and passengers to enjoy the arrival and departure of planes as a visual

spectacle (Figure 5). This visual connection had by then been established as an important aspect of the architecture of airport terminals. As discussed previously by Peter Adey, airport balcony or a view offering lounge in a large-heavy building, emphasizes the modern issues of aeromobility, visibility of a newer and more exciting way of transportation, and identity.



Figure 5: Yeşilköy Airport passenger terminal in 1957. (Source: Sarıgöl, 2019)

Built with a modernist approach, the building featured a glass-clad facade that faced the runways and maximized the view from the viewing areas inside the airport for visitors to follow and enjoy aircraft arrivals and departures. Especially in the mid-20th century, glass-clad facades have become synonymous with innovative and sophisticated building concepts. The glass-clad facades were often established as a feature reflecting international stylistic standards, enhancing the prestige of builders and occupants.

The main entrance of the building is not differentiated for arrivals and departures but provides a sheltered entry both for pedestrians and vehicles. The most two important and emphasized aspects of the first terminal are the control tower and the viewing terraces.

Until 1957, the airport has rendered full service to all types of aircraft. However, with the introduction of jet planes in the world, the existing airports in Turkey were no longer able to meet the requirements and serve for over-capacity circumstances. As a result, several extension buildings were constructed (Figure 6). Another

terminal building was constructed to meet the increasing passenger traffic. The existing terminal became the domestic terminal and the new one became the terminal for international flights (Figure 7).



Figure 6: Domestic and international flight terminals of Yeşilköy Airport in 1967 (Source: Sarıgöl, cited in Hürtürk and Kline, 2009)



Figure 7: Domestic and international flight terminals of Yeşilköy Airport (Source: Twitter, n.d.)

In 1971, Yeşilköy Airport was expanded at a greater scale with a new master plan prepared by Turkish architect Hayati Tabanlıoğlu. The master plan consisted of four new terminal buildings as well as two runways and technical facilities. Even though the master plan was not realized fully, the new terminal building was opened to

flights in 1983. The master plan aimed to maximize the use of the facilities and available land as well as provide services that met international standards. The area between the two runways has been planned as terminal buildings. In the circular area surrounded by the terminal buildings, a multi-storey car park has been planned to accommodate 6,000 cars.

The project included Turkish Airlines hangar facilities, cargo facilities, air traffic control tower and technical block, lighting system, electricity distribution system, reconstruction of the old 05/23 runway, fuel supply facilities, and other facilities (Figure 8).

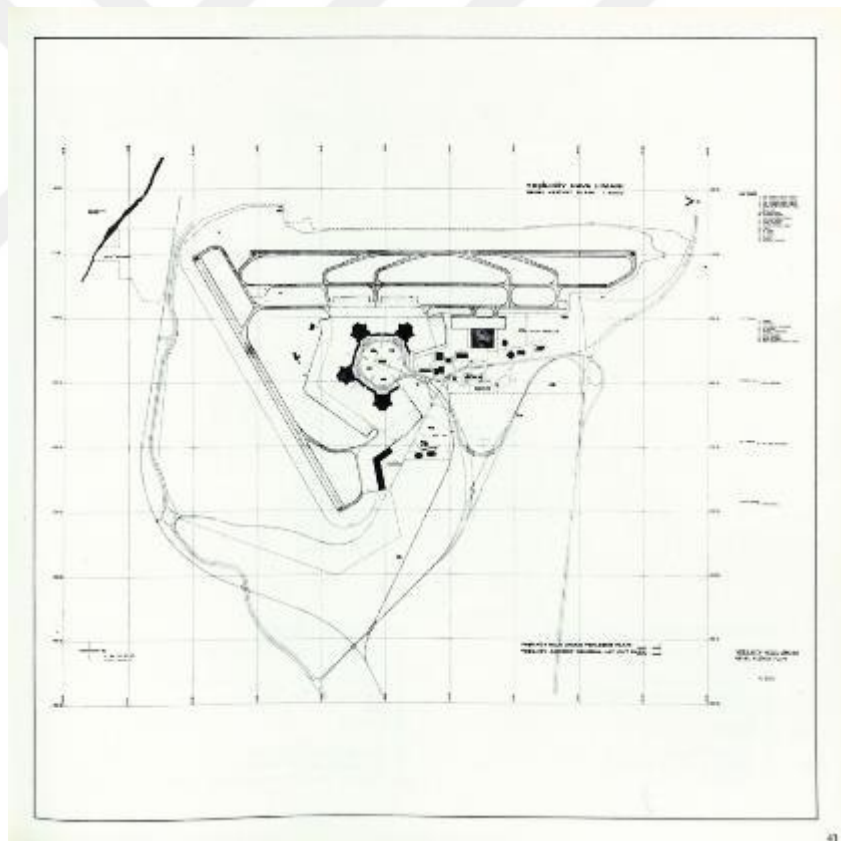


Figure 8: Airport General Layout Plan (Source: Salt Research Archives)

The project made allowances for three more star-shaped terminals which could be built in the future to meet increasing needs and demands. Hayati Tabanlığlu was

awarded with Sedat Simavi Prize with his Yeşilköy Airport design.

To achieve international standard airport design objectives, a complex system was adopted instead of the linear and central systems recently used at various airports, thus maximizing the use of the assets of the two systems, and minimizing their defects. To allow the largest number of aircraft of various sizes to board the terminal building through the passenger bridges parked at the minimum distance from each other, a polygonal structure with a given length of the facade is formed.



Figure 9: Different construction phases of Yeşilköy Airport (Source: Tabanlıoğlu, 1984)

The methods and materials that were used in the construction were innovative in those years (Figure 9). The terminal building was earthquake-resistant. The roof cover was made of copper which turned green in time. Separated arrival and departure halls and connection bridges made Tabanlıoğlu's design unique. Similar to previous designs, Tabanlıoğlu's design consisted of terraces or restaurants for passengers and visitors to enjoy. However, the threat of terror attacks led to the adoption of strict security measures, and access to terraces was restricted. This restriction has received a reaction from the public (Figure 10).



Figure 10: Newspaper clip about the view terraces (Source: Kline, 2019)

In 1985, Yeşilköy Airport was officially renamed and became 'Atatürk International Airport' (Figure 11).



Figure 11: Newspaper clip of renaming as Atatürk International Airport (Source: Milliyet Archive, 1985)

Subsequently, according to the estimations on population changes and rapid growth in aeromobility, the total number of passengers that Atatürk Airport can accommodate seemed likely to increase rapidly by the 2000s. It was obvious and urgent that renewal and rearrangement should be applied to Atatürk Airport. The construction process of the new extension facilities has been planned as a state

investment, which was based on a built-operate-transfer (B.O.T.) procedure. After a few unsuccessful bidding attempts, a national design competition was organized in 1996. In the end, Ebru Kantaşı's design proposal was decided on in consultation with London design company GMW. The new extension facilities comprised a new three-storey international terminal building, a multi-storey car-park building, and an underground metro station. The new terminal building at Atatürk Airport was not only striking for the size or function of its structure. It also had excellent qualities, such as the installation of management systems in the building and the adjoining facilities of the multi-storey car park building (Figure 12).



Figure 12: Atatürk Airport designed and renovated by Ebru Kantaşı (Source: Mimarizm, n.d.)

In Kantaşı's design, Hayati Tabanlıoğlu's star-shaped terminal building was converted into the domestic flight terminal. As a result of the expansion and renovation works, the capacity of the airport has been increased to 38 million 200 thousand passengers per year. Kantaşı's design, international flights terminal is established on an area of approximately 282. 770 square meters. In the terminal, only the bearing elements are made up of reinforced concrete. Except for these areas, the building is completely designed as an aluminium and glass cladding system on steel construction. With a total of 26 connection bridges, the building is formed as a long rectangle.

Kantaşı's design served increasing demands for almost two decades before all flights

were transferred to new Istanbul Airport on April 6th, 2019, after almost a century. Since then, the airport is only open for cargo, maintenance, and business flights. President Recep Tayyip Erdoğan announced that the Atatürk Airport land will be made a "national garden". It is not clear whether the terminals and other areas would be demolished. The master plan of the 'national garden' is not within reach.

In 2020, the government designated the airport's runways for the construction of a so-called "pandemic hospital" for the treatment of Covid-19 patients. Atatürk Airport, Istanbul's former aviation hub, now serves as a health hub. Unfortunately, the runways of Atatürk Airport have permanently destroyed during the construction of the pandemic hospital.



CHAPTER 4: AIRPORT IMAGES IN CINEMA

Since the 1960s, airports as an urban phenomenon have gone through a transformation globally. Due to the rapid change in the notion of mobility, everyday life also has changed. Thus, those changes were also reflected in the films as well.

As airport images in films represent a different aspect in Turkish cinema, it is necessary to define some terms that regarded modernism and how modernization processes gained ground in the economic and political fields. With rapid industrialization, political upheavals, and increasing urbanization, modernity became more than an intellectual concept. In the urban environment, with the changing of living conditions, the change could be both seen and felt. The modern became visible on different levels. In this respect, distinctions should be drawn between modernization, modernity, and modernism. Following there are definitions of those words according to Heynen (1999), modernization is used to describe the process of social development, the main features of all the rapid changes in different sectors. Modernity refers to the typical features of modern times and to the way that all those changes are experienced by the individual. Modernism can be understood as a generic term for those theoretical and artistic ideas about modernity that aim to enable people to assume control over the changes that are taking place in a world by which they too are changed. It can be said that architecture can be read through semiotics as well as its functionality yet this creates a dilemma as modernism in architecture mostly refers to material objects' functionality. However, in non-Western society's architecture –because of the things it represents- is a symbol of modernity. Istanbul Atatürk Airport's appearances in films are used as a background and as a symbol of modernity in the Turkish modernization period. On the other hand, the appearance of the airport in foreign films gives the audience an idea about how Turkey and Turkish culture have been portrayed by Western countries.

Istanbul Atatürk Airport appears in so many films regardless of their genres. Turkish Civil Aviation has a history of hundred years, and the site of the airport has always been Turkey's gateway to the world. First civil aviation activity in Turkey began therein 1933 with a small fleet of 5 aircraft. In 2019, all the operations of Istanbul Atatürk Airport have been relocated to the new Istanbul Airport. Thus, Istanbul

Atatürk Airport has a special place in Turkish civil aviation history. It can be considered as a place of memory as it is a witness to history for over 100 years and more significantly an important part of collective memory in Turkey.

Chapter 1 discussed how films have a certain documentary value whether in the form of providing a record of the changes in the built environment or as evidence of how architectural and urban ideals have been received by the public. Films can be analysed to understand to read the reflections of the concerns and preoccupations of the public. For example, Hollywood films are great tools of representation. They are products of popular culture and are consumed by large segments of not only the American public but by international audiences as well; in that sense, they reflect certain aspects of everyday life in a particular social context at a particular point in time. American philosopher and historian Fiske (1989) argues that popular culture is made by what the capitalist system imposes on the public, therefore all mediums of cultural communication—i.e., Media, language, fashion, etc.—

“carry the interests of the economically and ideologically dominant” (Fiske, 1989, p.2).

Fiske (1989) defines the theory of popular economics to underline how popular culture evolves from those who consume popular cultural products. To do that, he analyses TV programs as texts. If the ideas do not involve any resources that are already implemented or activated, the ideas will be naturally rejected and be out of the marketplace. Indeed, then, it is possible to analyse and examine films to determine the ideological precepts that circulate within society.

In a similar approach, essayist, and screenwriter Biro (1982), argues that:

“film as a part of our culture often reflects our desires and fears and also assigns mythological meanings to our environment” (Biro, 1982, pp.73-75).

Both Fiske's (1989) and Biro's (1982) points can guide us in making sense of the changing attitudes towards the idea of aeromobility as it is depicted in cinema.

4.1 The Representation of Airports in Cinema

Ferguson (2015) defines 'aviation cinema' as a separate cinematic genre and identifies four significant elements of the genre: the pilot, the passenger, the aircraft, and the terminal. Ferguson (2015) states that the genre is

“characterized by its fluidity, exchange, liminal crossings, and other reorganizations of an initial narrative state” (Ferguson, 2015, p.310).

A comprehensive analysis of how airports are featured in cinema is beyond the scope of this thesis. Yet, a cursory look at the history of cinema shows us that airports have long been used as background in quite a several films such as *The Terminal* (Spielberg, 2004), *Airplane!* (Abrahams, Zucker and Zucker, 1980), and *Snakes on a Plane* (Ellis, 2006), etc.

Perhaps, the most referenced airport film is *The Terminal*. The film tells the story of Victor Navorski (Tom Hanks) who, upon leaving his home country Krakozhia and arriving in New York City, finds that a violent coup has taken place in his homeland during the flight and, he would be refused entry into the United States as his passport and travel documents are no longer valid. The film can easily lend itself to an analysis based on Auge's concept of non-places. According to Auge (1992), the non-place is not related, it is not historic, and it is not related to identity. He exemplifies non-places with the model of the airport terminal, its mobility, and ability to transplant, many functions, and anonymity. Airports are not designed as spaces of habitation. They are designed for the incoming and outgoing passengers to pass through and can thus be seen as non-places in keeping with Auge's (1992) argument. But, with Viktor Navorski, this fact changes as Viktor starts to use chairs in the waiting room to make him a bed, use the public bathroom to shave as if he is in a private bathroom. The airport terminal becomes his home. For him, it is a place full of personal and social memories and can no longer be characterized as a non-place.

In the films *The V.I.P.s* (Asquith, 1963) and *Airport* (Seaton and Hathaway, 1970), mostly shots of the main terminal, halls, flight departure, and arrival signs, waiting lounges, ticket offices, and airplanes are seen. The background of *The V.I.P.s* is foggy weather in Terminal 3 of London Heathrow Airport. While waiting for their take-off, the characters need to resolve personal trials. This delay caused serious difficulties for most of the characters and put some of them into deep personal or financial crises. In *Airport*, while emphasizing the details of the daily operations of airports and airlines, the plot involves reactions to severe snowstorms, environmental concerns about noise pollution, and attempts to fly passenger aircraft. This movie features personal stories that are interconnected every minute when airport and airline personnel, operations and maintenance personnel, flight crews, and Federal Aviation Administration air traffic controllers make decisions.

The setting of the airport serves as a background for taking a cross-section of complex human stories (though limited to the rich and powerful) whose intersection would otherwise be impossible to show in everyday settings appropriate for each different character. Before airports, trains and train stations performed a similar role in films. First, the train stations and then the airports have been featured in cinema as sites of mobility, and thus depicted as transition spaces that serve as gateways for characters that grapple with major life-changing decisions.

Similarly, in Yeşilçam films airports have been used to perform the same role where mostly rich and powerful society prefers aeromobility for different purposes or the opposite; where the ordinary portrayed public has to travel abroad to get proper healthcare services and/or reach the ‘ideal’ by going abroad to study or to work.

This chapter examines the representations of Istanbul Atatürk Airport in Yeşilçam films in an attempt to understand the airport’s place in public memory as well as the social rituals and cultural meanings built around aeromobility in post-war Turkey.

4.2 Turkish Cinema History

Turkish cinema has a history that is almost as old as the cinematic medium itself. Although identifying the first Turkish film is still a topic of academic debate, cinema reaped its first fruits in Turkey close to the turn of the twentieth century. The Manaki Brothers’ 1905 film *Yün Eğiren Kadınlar* (*Women Spinning Wool*) is one of the

earliest pictures to be made in Istanbul.¹

In Turkish cinema, which grew in popularity after the country's democratic transition after 1950, film production has increased rapidly. In the 1960s and 1970s, Turkey became one of the largest film producers, because cinemas were the only media that every Turkish citizen could afford. One of the most interesting features of the 'Yeşilçam' period is the filming of novels called market novels. Such films are films that deal with daily life in Istanbul in a modernized style. Erdoğan (1998) defines the characteristics of Yeşilçam films:

Table 1: Characteristics of Yeşilçam films (Source: Erdoğan, 1998, p.262)

Source	domestic
Definition/Context	popular cinema
Model	Hollywood
Motive	to produce
Reason for attention	star system
Production method	the capitalist mode of production
Launching model	production-distribution-exhibition

Films produced in that model were shot one after another to avoid risk. This system, which is based on the repetition of topics, plots, and typified star actors, has created its narrative structure and audience. During this period, Turkish Cinema became the main popular entertainment of the growing lower and middle classes and experienced its most productive period between 1960 and 1975.

¹In some sources, the first Turkish film is claimed to be the Demolition of Russian Monument at San Stefano which is directed by FuatUzkınay in 1914. It would be an interesting coincidence that the first Turkish film was shot in Yeşilköy (formerly known as San Stefano) where the Turkish civil aviation blossoms out.

During the 1960s and 1970s, most Turkish films were melodramas which are about romance stories between characters from dramatically different economic and social classes. Due to the advent of television broadcasting and significant political upheavals of the late 1970s and early 1980s, Yeşilçam cinema had lost its popularity, yet it gained an important place in Turkish social and cultural memory. Yeşilçam films were an important subject for film critics and theorists as well. Although Yeşilçam films are interpreted as not engaging with the socio-political realities of the day, revisionist accounts such as Kaya Mutlu (2010) argue that:

“Yeşilçam melodramas provide useful sources for unravelling the social contradictions and anxieties caused by the Turkish modernization/westernization process” (Kaya Mutlu, 2010, 418).

Kaya Mutlu (2010) maintains that in Yeşilçam melodramas, there are contradictions between traditional and modern/western lifestyles.

In the earlier chapters, it is already discussed that modernity and notions that represent modernity in people’s lives are mostly represented in the city life; therefore mobility, especially in the 1960s, the romance stories were mostly in between a rich man and a poor woman. This duality was also a consequence of the rise of immigration from rural to urban areas which create a society where socio-economic divisions become more pronounced.

Kaya Mutlu (2010) defines the characteristics of rich and poor as follows: upper class symbolizes the ills of western bourgeois modernity, namely hedonism, opulence, immorality, artificiality, selfishness, and even intellectualism. They were represented with opulent houses, private cars, fashionable dress, house parties, discos, leisure, and business trips abroad, and whiskey as well as through writing a novel or listening to western music. Many of the stereotypical representations of the upper-middle classes Kaya Mutlu (2010) discusses find their way into the films that feature the Yeşilköy airport and aeromobility.

On the contrary, the rural lower class mostly live in modest and impoverished homes

and neighbourhoods and bearing characteristics such as innocence, simplicity, modesty, sensibility, sincerity, loyalty, and morality. Mostly, the people from rural areas are portrayed as good, whereas rich and modern people are portrayed as bad. While Yeşilçam melodramas articulate the desire to be modern, the modern is portrayed as a degenerated and immoral thing to be. Kılıçbay and İnciroğlu (2003) observe that

“Overall, Yeşilçam melodramas constructed modernity as a desirable state, as a process that should be experienced, but one that required the remedial intervention of rural lower classes and their traditional virtues and spirituality in order to avoid social degeneration” (Kılıçbay and İnciroğlu, 2003, p.240).

Most melodramas end with the upper-class characters agreeing with the lower-class characters. This can be explained as a junction point between tradition and modernity and how those two contrary notions can be reconciled. While the characters in films struggle to choose between tradition and modernity, there is a reason that most melodramas include dramatic and rather sad stories that make the audience cry. Since Yeşilçam melodramas are a product of modernization, there should be another reason for their being dramatic and showing the rural lower-class characters as deserving the audience’s pity.

In her article “Melancholy and the ‘Other’,” Akcan (2005) explains this situation by defining the word melancholy and examining the appearances of non-western in cultural representations. Akcan (2005) defines melancholy as

“the loss or lack of the right of being a subject of modernization as a historical process, and a part of ‘universality’ as a construction” (Akcan, 2005).

According to Akcan (2005), non-western societies are doomed to suffer from

melancholy as they uphold the West as the ideal and try in vain to reach that ideal. Akcan (2005) claims that melancholy is a cumulative production of a society therefore it can be traced in society's production of all art forms. It wouldn't be wrong to claim that Yeşilçam melodramas are ripe with the melancholy mood.

Since Yeşilçam cinema is established on the duality of tradition and modernity as well as the symbolic values of such representations, it wouldn't be wrong to claim that the spaces used in films either as a setting crucial to the narrative workings of the plot or simply as a background become quite important in terms of their representational values. Those spaces can be listed as follows: streets, ports, gardens, parks, trams, airports, old neighbourhoods, mosques, and important landmarks and nodes such as Bosphorus, Pierre Loti, Taksim, Beyoğlu, Pera, KızKulesi, Kapalıçarşı, etc. On the other hand, as already mentioned in Chapter 2, Istanbul was considered to be a middle point between West and East, therefore both modern and oriental. Advertisements of several airline companies which had Istanbul on their flight route capitalized on that fact. The usage of Yeşilköy Airport as a background was intended to have a representational value. Aeromobility was associated with business relations, better healthcare systems, good manners, education, and wealth which were also linked to the admiration of western culture. Only the wealthy could afford to fly, therefore, only the wealthy could have a good education, manners, clothes, houses, and even marriages. Aeromobility was used in Yeşilçam films as a narrative trope to emphasize the huge gap between modern and traditional lifestyles which forms the core of most melodramas.

It can be argued that the milestones in Turkish cinema have always been closely related to the political developments in the country. Yeşilçam gained popularity in the early 1950s as Turkey transitioned from a single-party regime to a multi-party democracy. Most of the films that were produced were thematically in line with the politics in Turkey. During the 1960s and 1970s, Yeşilçam was creating big stars and audiences, both domestically and in the Middle East. Following the military coup in 1960, films focusing on social issues such as urban migration, feudal arrangements, and workers' conditions started to appear alongside melodramas and romantic comedies. The 1970s were marked by political turmoil due to constant violent clashes between the leftist and rightist groups and this social and political atmosphere was reflected in the cinema. Politically charged, social-realist movies emerged, dealing

with social injustice, class inequality, economic and social underdevelopment, as well as the feudal system.

And in the early 1990s, the cinema of Turkey went into a period defined by many as the dead period. After this long period of stagnation, the cinema of Turkey went through a notable revival starting in 1996 with the release of Yavuz Turgul's *Eşkiya (Bandit)* and Derviş Zaim's *Tabutta Rövaşata (Somersault in a Coffin)*, each signalling a different path for the revival: popular/commercial films and art cinema. Until the 1990s, Turkish films were a direct extension of popular culture, therefore filmmaking mainly operated according to commercial considerations and brought on the big screen the stories that the public wanted to see. Returning to Anatolia and its rural regions in productions in the 2000s signalled a new era and artistic momentum in Turkish cinema. During this time, figures such as Nuri Bilge Ceylan helped to popularize Turkish cinema in the West.

However, as diverse as those two paths were, the films of this new cinema decidedly addressed the questions of belonging (east/west, urban/rural) and identity (ethnic, gender-based, national, religious, sexual). Beginning in 2010, we start to see a new direction in films from Turkey. The new generation of filmmakers whose films are featured in the series differs in their straightforward, critical approach to the social and political developments from the previous generation of auteur directors.

As discussed above, the representations of aeromobility using Yeşilköy Airport as a background in Yeşilçam films will be examined.

4.3 Aeromobility as a Yeşilçam Trope and the Airport as a Symbolic Space

In chapter three, airports are discussed as actual architectural spaces. In cinema, however, the airport is depicted as a space charged with symbolic meaning to represent certain ideas. In films that feature either the notion of 'aeromobility' or the airport as background, it can be argued that the airport is portrayed as the entrance and exit gate of Turkey. Airports are depicted as transitional spaces in which characters go through dramatic changes in health, wealth, manner, business, and education. The appearances of air travel as a transportation choice and Istanbul Atatürk Airport can be seen in Yeşilçam films all throughout the 1960s and 1970s.

4.3.1 Airport as a gateway to opportunity and the promise of a better life

In most of the films, characters travel either to Europe or to the United States of America for better healthcare. Considering that Turkey was a half-closed economy during the post-war decades and travelling abroad was a luxury that many people could not afford, access to air travel to receive better healthcare could be considered as an experience of overcoming impossibilities. While rich and upper-class characters do not have any financial problems doing so, lower-middle-class characters need financial support to do so. In some cases, the whole plot of the film is based on that dilemma.

In the film *Satın Alınan Koca (Husband Bought)* (Sağiroğlu, 1971), an idealist novelist tries to provide the money for the treatment of the little girl Ayşe who suffers from a serious illness, but he cannot. He is offered the exact amount to marry a beautiful but spoiled daughter of a very wealthy family. He accepts the offer only to get the money and send Ayşe abroad to receive medical treatment for her condition. The young couple at first dislike each other but later fall in love. While Ayşe is getting on the plane to Frankfurt, Germany, the boarding area of Yeşilköy Airport is seen as well as a KLM plane (Figure 13). The man who has accepted to marry someone he doesn't know only to help Ayşe to get her gone to West is seen in front of the first international passenger terminal building (Figure 14). One can see in the background the viewing terraces which may suggest many things at the same time. Whereas glass-clad viewing terraces are built into the design of airports as places to celebrate the spectacle and excitement of aeromobility, here they may also suggest a borderline that symbolizes the helplessness of four friends who send off young Ayşe to Germany. They are seen looking after the plane with no other course of action available to them but to surrender to the marriage proposal made to the novelist.

Later on, the newly-married couple travels to their honeymoon hotel and we see on the reception desk advertorial flags promoting aeromobility and Turkish Airlines (Figure 15). Perhaps, the idea behind that is to highlight the novelist's prior social status of not being able to prefer aeromobility as it is only exclusive to rich people and to remind the audience of the choices that he made to save the little girl's life.



Figure 13: KLM plane in Yeşilköy Airport (Source: Sağıroğlu, 1971)



Figure 14: Characters saying goodbye to Ayşe (Source: Sağıroğlu, 1971)



Figure 15: Turkish Airlines advertisement in the hotel reception (Source: Sağıroğlu, 1971)

Şaka Yapma (Don't Joke) (Seden, 1981) tells the story of a young man who has a terminal illness and in order to get the treatment he needs, he becomes the face of business cooperation that has a bad reputation in public. While the young man has no idea that he will die eventually, his close friends and family know about his illness. As a part of a well-planned HR campaign, the young man needs to travel to the USA as he might have a chance to get better health care. It is said that the only option he has is to go to the USA.

In the scene where the airport is seen in the background, a young man and his friends start walking towards the plane while his family waves at him from the waiting lounge on the second floor. The waiting lounge comes into view with the iconic Yeşilköy signboard visible on top of the building. (Figure 16-17).

The appearance of his family and friends in view terraces emphasizes a life-changing threshold experience for both the sick man and his family and friends. Even though the view terraces were designed for passengers and visitors to enjoy the exciting view of planes taking off and landing, this time they all have hope in the future once he gets on the plane, it is not an exciting experience but sad and hopeful. The iconic 'Yeşilköy' signboard emphasizes that such experience could only be had in a threshold space, an airport.



Figure 16: Yeşilköy Airport passenger terminals (Source: Seden, 1981)



Figure 17: Passengers from the waiting lounge (Source: Seden, 1981)

In *Kezban Paris'te* (*Kezban in Paris*) (Aksoy, 1971), Ayhan's grandfather is about to die, and turns out that his last wish is to see his grandson getting happily married. And Ayhan had no chance but to marry Kezban who is the help at his home. Even though they dislike each other in the beginning, as Kezban improves and adapts herself to a modern way of living, in other words, becomes the idealized modern woman figure, he falls in love with her. She is portrayed as a generous person who helps everyone. A former help at home needs the right medication for his wife to get better. The medication cannot be found in Turkey. Kezban makes those medications delivered from abroad. In that scene, Kezban is in the control tower of Yeşilköy Airport (Figure 18), personnel who works at the airport assures Kezban that the medication would be delivered from Germany and the plane will be landing at 4pm. Once again, 'West' is portrayed as a place to get better healthcare. Even though no one travels abroad, still the medication needs to be delivered from the West.

At the beginning of the film, Kezban is portrayed as a woman who lives in a rural location, has a traditional appearance, and takes the train and the bus to commute to Istanbul. Now that she is a modern woman, she is portrayed in the airport. Kezban has gone through formations in regards to manner and wealth. She is now portrayed as a modernized Western woman yet has a noble heart that she wants to help everyone who is in need. Her being in the airport represents and emphasizes her modernization journey as well as her effort to make an impossible mission complete by getting the medicine from abroad as she is now a wealthy –powerful- woman.



Figure 18: The control tower of Yeşilköy Airport (Source: Aksoy, 1971)

Saadet Güneşi(Sun of Bliss) (Saydam, 1970) is the story of two people who fall in love with each other but cannot get permission from their parents to get married as they come from different socio-economic backgrounds. In the parallel of the love story, the young nurse's mom is sick and needs to travel abroad to get treatment in order to get better. She has to take care of her mother and starts working under a noble-hearted businessman. She is portrayed as a very sweet-tempered person. Out of pity, her boss decides to help her mom in need and cover all the expenses related to her treatment in the West. On the day of departure, we see the terminal building from the boarding area and two hospital workers carry her mom into the Pan American plane (Figure 19-20).

In most of the Yeşilçam films, modern was portrayed as a notion that is the opposite of traditional; rude, cold-hearted, and evil. Yet, some people who are rich and modern have a noble heart as they try to help those in need. Due to Kezban's portrayal of being a generous and hard-working girl, his boss decides to help her mother. Here, the airport is not represented as a place that only modern people could get used to, but a place for everyone if you're kind-hearted, friendly, and sweet. Kezban was never portrayed as a modern woman yet had a chance to save her mother's life by just being nice.



Figure 19: Yeşilköy Airport passenger terminal (Source: Saydam, 1970)



Figure 20: Hospital workers transferring the patient to the plane (Source: Saydam, 1970)

In *Cilveli Kız (Flirty Girl)* (İnanoğlu, 1969), the love of Kiraz and Aydın is told. Kiraz is an uneducated, poor girl who is trying to take care of his sick father by holding a job and saving money, whereas Aydın is a wealthy and educated man. Aydın's father decides to give money to Kiraz just to save his son Aydın from an inappropriate marriage that is about to take place. Kiraz accepts the pay just to save his father's life. But, Kiraz and Aydın fell in love with each other. We once again see Yeşilköy Airport used as the departure point to get access to better healthcare in Europe. After the treatment, the audience sees Kiraz's father coming back to Turkey safe and sound and fully recovered. He walks out of the airport's main entrance and

the roads passing by while his daughter and her friends awaiting him at the front (Figure 21-22).

Kiraz also has done something that she said she never would just to save her father's life. As she fell in love with Aydın, she transformed into a well-behaved –modern- young woman. Even though she didn't travel to the West with her father, still her threshold experience was started with an airport.



Figure 21: Main entrance and iconic signboard (Source: İnanoğlu, 1969)



Figure 22: Main entrance of Yeşilköy Airport (Source: İnanoğlu, 1969)

Kadın İsterse (If a Woman Wants...) (Saydam, 1965) is about the love story between a man and a woman from different nationalities. Nadya suffers a heart attack on a flight with her father. The plane lands in Istanbul urgently. After Nadya's treatment, it turns out that she has six months left to live. For all that, Nadya secretly escapes from the hospital and travels around Istanbul. On the ferry, he meets the businessman İrfan. After that day, the roads of Nadya and İrfan, who cannot forget each other, will cross again.

We see Nadya and his father on the plane for the first time where Nadya having a heart attack. Once the plane has landed in Istanbul, there are several images of Yeşilköy Airport terminal (Figure 23-24).

Somehow, the airport is the first place Nadya and his father steps in and presents a threshold experience for Nadya as it was the first time she was getting out of her gated and closed lifestyle and faces the ordinary life in Istanbul. Her transformation journey starts in the airport.

Lastly, after the decision that Nadya needs to have surgery in Switzerland, İrfan decides to go there and see Nadya. The audience may think that this was the end of her threshold experience as Nadya no longer wants to see İrfan and accepts her reality of being sick, İrfan doesn't give up and takes a plane to see her one more time. Here, İrfan's threshold experience begins as he finds the love of his life and wants to spend the rest of his life with her, even if this means he has to save her from her so-called secure life.

In the end, the two lovers come together and escape to Istanbul after her treatment abroad. This time, they prefer taking the train. After their threshold experience, they adopt a more modest way of living.



Figure 23: Yeşilköy Airport and control tower (Source: Saydam, 1965)



Figure 24: Yeşilköy Airport and transit passenger entrance (Source: Saydam, 1965)

4.3.2 Turkish Civil Aviation Journey in Films

One of the first examples of aviation themed Yeşilçam films is *Şafak Bekçileri* (*Guardians of Dawn*) (Refiğ, 1963). The film does not take place in Yeşilköy Airport; it is about the lives of Turkish air force pilots based in Eskişehir. The film also has the distinction of being the first film about the Turkish Air Force as well as being the first film about aviation in Turkey.

Göksel and Faruk are pilots, and they are best friends. After a tragic accident, Göksel goes back to his home in Istanbul and meets a girl named Zeynep. In the meantime, the presence of military power next to the lands which Kadir Ağa owns disturbs Kadir Ağa. On a regular day, Göksel had to jump out of the plane and his parachute makes him land on a tree in Kadir Ağa's land. Turned out to be Ağa's daughter Zeynep saves him. They fell in love with each other and decided to get married but Zeynep wants Göksel to quit the air force. Even though Göksel aggress, later on, he abandons his idea of leaving the air force, especially after a critical mission across Turkey's borders.

The film emphasizes the greatness of the Turkish air force; in parallel, the conflict of the modern and tradition can also be read. In the sub-texts of the film, it is possible to see the elements that reflect the Turkey of the period, such as the order of the 'ağa' and the place of women in society (Figure 25) as well as the importance of the duty for one's country in the context of the rising tensions in Cyprus.



Figure 25: Airport personnel and Zeynep in front of a plane (Source: Pinterest, n.d.)

In *Örgüt (The Organization)* (Işık, 1976), the plot is about the attempts to sabotage an international meeting that will take place on an airplane. Turkey is preparing to sign an agreement with both the Eastern and Western countries. The personal information of attendees, location, and description of the meeting is kept confidential, but the meeting is threatened by some organizations. Most of the film takes place in the airplane and different airports in Turkey. In the end, brave pilots and polices stop the organizations to sabotage the meeting while saving everyone's life on the plane as well. The plot of the film, overall, emphasizes the braveness of Turkish pilots.

In *Hostes (Hostess)* (Gürsu, 1974), the manager of a factory, is in love with the daughter of his boss who is a flight attendant. Bahar and Nihat marry, but this marriage will not last long. On the other hand, Murat who works in the control tower at Yeşilköy Airport is also interested in Bahar. There are several scenes in which Yeşilköy Airport's renovated terminal's (after the first terminal) entrance is seen (Figure 26-27). It can be claimed that the scale of the new terminal entrance has gotten larger as well as the car parking area opposite of it. The airport seems to have a more modern face and there are more facilities compared to the previous one due to the increased air and passenger traffic.

In the last scene in the airport, the hostess is in the control tower where she talks to her friend (Figure 28). Two distinctive and recognizable features of the Yeşilköy

Airport make frequent appearances in most of the films: the polygonal control tower with its angled and fully glazed control room and the expansive glass facade facing the runways. The film also emphasizes women working at aeromobility related jobs and getting more and more modern and independent by the day (Figure 29).



Figure 26: Main entrance of the Yeşilköy Airport after the renovations to the first terminal building (Source: Işık, 1976)



Figure 27: Another entrance of the Yeşilköy Airport's new terminal building (Source: Işık, 1976)



Figure 28: Iconic control tower and signboard of Yeşilköy Airport (Source: Işık, 1976)



Figure 29: Bahar was working as a flight attendant (Source: Işık, 1976)

In *Mavi Eşarp (The Blue Scarf)* (Saydam, 1971), there is the love story of a rich but sick woman who has a very fast and colourful life with a pilot who cannot perform his job anymore due to an accident that she was the reason of. After the man finds out he won't be able to fly a plane, he becomes depressed and lost his way in life. Even though the woman has a terminal illness and could have a chance to live, she insists on not getting any treatment with the guilt of the thing she did. In the scene where two lovers come across each other in the airport boarding area, we can see the full facade of Yeşilköy Airport as well as the view terraces (Figure 30). After finding out the truth about his career, he points out the planes on the ground and feels a connection with them and claims that a plane is nothing but a bunch of steel parts that will rotten soon or less, just like him. While the proud but heartbroken pilot is getting more depressed each day, the woman dies too.

The airport represents the end of lives, a gateway. While the pilot metaphorically realizes that he is just an unfixable plane doomed to stay on the ground for the rest of his life, he also emphasizes how important aviation is for him. On the other hand, even though Fatoş might have a chance to live if she's taken to abroad for treatment, she refuses. For both characters, Yeşilköy Airport is a threshold of life-death.



Figure 30: Yeşilköy Airport's boarding facade. It is possible to see people on the view terraces enjoying the view (Source: Saydam, 1971)

4.3.3 Travel as a Transformative and Modernizing Experience

In many Yeşilçam melodramas, the modern and westernized families or individuals tend to travel to Europe for vacation or to reach the ideal by being modern and improving themselves both mentally and physically. It is both a display element to determine their social status or backgrounds and both a representation of the way Turkish people idealizes Western countries.

In *Kezban Roma'da* (*Kezban in Rome*) (Aksoy, 1970), Kezban goes to Istanbul to live with her uncle after the death of her father. One night, Kezban attends a ball where they spend time with Nazan's boyfriend Erol and ends up falling in love with him. The next day, Erol travels to Rome. Kezban becomes very upset about his leaving. Her uncle sends Kezban to Rome to spend more time with Erol. Nazan, who wants to marry Erol, will try to separate them.

This is a typical Yeşilçam melodrama where the well-mannered, poor girl and Westernized rich boy fall in love with each other while an evil, the rich girl tries to sabotage the relationship. Firstly, we see Yeşilköy Airport while Kezban is leaving for Rome, Italy by Alitalia. Her uncle and friends are there to send her away. It is possible to see the terminal from the boarding area (Figure 31) while Kezban is waving at them standing at the staircases of the plane which is such an iconic image (Figure 32). On her way back, we see Kezban on the plane thinking she'll never see Erol again. After reading her letter, Erol buys a plane ticket from Alitalia's offices and catches a plane to Istanbul. We see a plane taking off. Yeşilköy Airport is the place where Kezban's and Erol's love story has begun therefore represents a

gateway. For both Kezban and Erol, the airport is a threshold they must overcome. By doing that, Kezban becomes a Westernized modern woman whereas Erol comes to terms with Kezban changing his fast and not-so-appropriate lifestyle in order to be with her.

Kezban's transformative journey has begun after her father has died and she had to move to a city to live with her modern relatives, leaving the traditional. Attending the ball and travelling to Rome were the first indicators that she would be transformed into a modern woman in the end. Even though, she did, she is portrayed as such a noble heart; she wouldn't be anything like Nazan. Most of the characters that have come from a traditional background transform into being modern yet mostly their appearances and manner change rather than their kind nature.



Figure 31: Kezban's friends waving her while she is getting on the plane (Source: Aksoy, 1970)



Figure 32: Kezban is getting on the plane on her way to Rome (Source: Aksoy, 1970)

In *Funda (Heather)* (Dinler, 1968), the love of Fehiman and Vedat is told. On a business trip to Paris, Vedat is injured in his legs after a traffic accident. The young couple starts dealing with Vedat being injured for the rest of his life and another man trying to get in between. There are two airport scenes. In the first one, Fehiman sends off Vedat to Paris. We see Yeşilköy Airport's boarding area facade with all the messages implemented on the wall and waiting lounge as well (Figure 33). Fehiman seems very upset by Ekrem's leaving. In the background, there is a sign that says Istanbul-Departures which is emphasizing his leaving (Figure 34).

The appearance of the airport here, emphasizes the fact that Vedat being a modern man and needs to work abroad whereas Fehiman is just a little girl who has to stay home rather than being mobile like him. Yet, the airport offers a threshold experience for both as they start writing letters to each other and make a strong connection. Vedat feels so lonely abroad; he finds comfort in her letters as those letters are the only connections he had with his identity whereas Fehiman is already in love with him as he is portrayed as ideal. Yet, after a tragic traffic accident, Vedat returns home different than he left. Due to the connections they had while he is abroad, they get married once he gets back.

In another scene, we see Fehiman arriving in Vienna, Austria going out a Pan American plane which emphasises the fact now that Fehiman is a wealthy young woman; she prefers going abroad for vacation with her friends as a Westernized modern woman (Figure 35).



Figure 33: Yeşilköy Airport's boarding facade from a distance (Source: Dinler, 1968)



Figure 34: Fehiman sending off her lover to Paris (Source: Dinler, 1968)



Figure 35: Fehiman arriving at Wien (Source: Dinler, 1968)

In *Düğün Gecesi (The Wedding Night)* (Seden, 1966), wealthy, well-educated, and polite Zeki marries at his father's force to Zeynep who is uneducated, rude, and poor. But after the wedding, the girl realizes that she is not wanted and goes to France where she learns civilization and makes a business which she makes lots of money and returns to Istanbul years later as Tülin. She buys the club where Zeki is working and starts to play with him. This film is a typical example of which uneducated woman goes to Europe to become westernized, independent, well mannered, and beautiful.

In the first scene, we see the figure of the ağa in the airport, who previously took care of Zeynep, sending off his charge to France on an Air France plane. In the background, there is the passenger terminal of Yeşilköy Airport facility (Figure 36). In the second scene, Zeynep comes back as Tülin and the ağa does not recognize her at first. She has changed a lot and become a completely different person. The scene takes place on the runway with the hangars and other buildings of Yeşilköy Airport seen in the background (Figure 37). The airport acts as a transitional place where Zeynep's journey to become a modern woman has started and is revealed to viewers.

In the last scene, heartbroken Zeynep—now Tülin decides to go back to France while Zeki gets married to someone he does not love. When Zeki finds out that Zeynep is leaving Turkey, he rushes to Yeşilköy airport and catches the same plane. Even though, it is not clear how he ends up on the plane, next to Zeynep without a ticket or so. During this chase, we can take a good look inside the airport and see the waiting lounge from outside clearly (Figure 38-39). The airport represents another transitional moment where two lovers finally get back together. They have both changed so much. Zeynep has become a modern woman, starting from the airport and Zeki comes to terms with Zeynep in an airport. The airport is a witness to a variety of threshold experiences where the protagonists' lives change dramatically.



Figure 36: The passenger terminal building and the waiting lounge inside of Yeşilköy Airport (Source: Seden, 1966)



Figure 37: Additional buildings and hangars within the facility of Yeşilköy Airport (Source: Seden, 1966)



Figure 38: Interior of Yeşilköy Airport (Source: Seden, 1966)



Figure 39: View façade of Yeşilköy Airport (Source: Seden, 1966)

In *Oyun Bitti (Game Over)* (İnanoğlu, 1971), even though it is a love story in which both man and woman tell each other lies about who they are, in the airport scene we see the man coming from abroad as a wealthy person due to the business he started there. His friends are waiting behind the barriers to greet him (Figure 40). The airport represents the transition one has the experience and now that he is a businessman, it is only natural that he prefers flights to travel.



Figure 40: In front of the passenger terminal of Yeşilköy Airport (Source: İnanoğlu, 1971)

In *Şoförün Kızı (The Driver' Daughter)* (Erakalın, 1965), to bring his brother Ekrem, who is fond of nightlife and women, in line and to make him a responsible person, the manufacturer Ayhan uses his driver's daughter Arzu in this work, taking his father's consent. Ayhan, who is an authoritarian man, cannot beat his feelings and falls in love with Arzu himself. Yet Arzu portrays as an uneducated woman whereas Ayhan is such an educated, wealthy gentleman. To make Arzu a woman Ayhan will

want to marry, she is sent to Izmir by plane to learn good manners. We see Arzu and her father in front of the plane, with a background of Yeşilköy Airport (Figure 41-42). The plane is taking off and a new chapter begins in everyone's life, somehow the airport is a threshold for each character.

When Arzu comes back from her modernizing journey, she comes across Ekrem in the airport. Ekrem doesn't seem to recognize her as she has changed too much. Arzu is standing in front of the main entrance of Yeşilköy Airport (Figure 43). She is portrayed as a modern woman with her outfit and the way she talks.



Figure 41: His father and Arzu is in front of a plane, comforting each other (Source: Erakalın, 1965)



Figure 42: Yeşilköy Airport (Source: Erakalın, 1965)



Figure 43: Domestic passengers' entrance of Yeşilköy Airport (Source: Erakalın, 1965)

Sabah Yıldızı (The Morning Star) (İnanoğlu, 1968), tells the story of a woman who falls in love with a man she had to marry due to inheritance dispute. Her husband found it so hard to be with her at the beginning of the marriage as she was portrayed as a woman who is uneducated, rude, and not urbanized enough. In the first scene, we see her saying goodbye to her husband while he is running away from her to the plane (Figure 44). Yeşilköy Airport is also seen (Figure 45). She and her friend start making plans to win her husband's heart after her husband's plane takes off (Figure 46).

After he left, she starts taking lessons to be more civilized and transforming into the woman that her husband would love. She dyes her hair blonde, learns how to behave on social occasions, etc. In the next scene, she picks up from the airport as a completely different woman even her husband wouldn't recognize her. We first see him coming out of an Iraqi Airlines plane and steps out of the airport from the main entrance looking for a car to drive him home (Figure 47). He looks at the car park just opposite the entrance while his wife drives towards him and offers to pick him up. Now, she is portrayed as a very strong, independent, educated, polite, and westernized woman (Figure 48). Yet, the airport is portrayed as a place where the dramatic transformation of the main character is revealed, and we see her as a modern and refined woman.

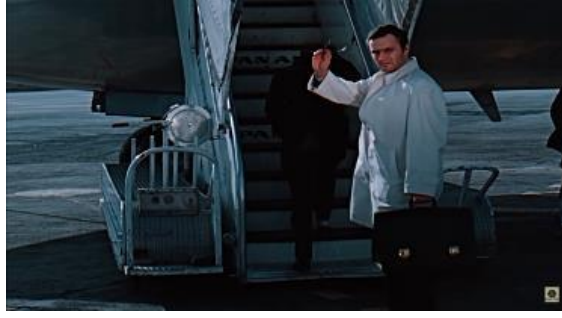


Figure 44: Her husband waving at her in front of a Pan American plane (Source: İnanoğlu, 1968)



Figure 45: Waiting lounge and multinational signboards that welcome passengers (Source: İnanoğlu, 1968)



Figure 46: Waiting area for the passengers (Source: İnanoğlu, 1968)



Figure 47: Main entrance of Yeşilköy Airport (Source: İnanoğlu, 1968)



Figure 48: The representation of Westernized women in Turkey (Source: İnanoğlu, 1968)

In *Tatlı Meleşim (My Sweet Angel)* (Dinler, 1970), there is the story of a woman getting revenge on the man she loves. Leyla, who works as a secretary, starts working in a cosmetics company. He falls in love with his boss Murat at first sight. However, Murat does not find Leyla beautiful and tells this to Leyla. Heartbroken, Leyla decides to take revenge on Murat. After a while, they go on a business trip together. Murat is not interested in Leyla on this trip. Leyla, on the other hand, will take revenge on Murat by turning this trip into an opportunity. In this case, the trip starting from the airport represents a threshold moment for Leyla. We see Leyla trying to find Murat a bit outside of the airport in a clumsy way (Figure 49).

Yet, after their journey, Leyla becomes a modern woman and Murat ends up in love with her. In the film, air travel is the main choice of transportation for businessmen and the modernizing experience of aeromobility for Leyla who is portrayed as naive has made her a modern woman.

Another highlight of these melodramas is that it is always women who need

westernization or modernization. Men have gone through these stages and have become much more civilized. But when it comes to the woman he loves, he prefers traditional behaviour. Because men are responsible for the chastity of women. Men, whether European or urban residents are more willing to see women in the framework drawn by the western/modern ideologies.



Figure 49: Main entrance of Yeşilköy Airport (Source: Dinler, 1970)

İnleyen Nağmeler (Vibrant Melodies) (Önal, 1970) tells the story of a man who lost his beloved lover. In the opening scene, we understand that the man must go to Antalya for business while he leaves behind his lover for the first time as she is very sick. They have a little chat right in front of the entrance of the airport (Figure 50). She walks him through the barriers, says goodbye in a heartbroken way and he promises her that tomorrow, once he comes back, everything will be alright. There is the passenger terminal building in the background (Figure 51). In the end, the audience realizes that nothing will be alright as he promised. The airport is just a gateway to this dramatic jump.



Figure 50: Main entrance of Yeşilköy Airport (Source: Önal, 1970)



Figure 51: Boarding area of Yeşilköy Airport (Source: Önal, 1970)

Küçük Beyin Kısmeti (Young Master's Fate) (Saner, 1963) is about the adventure of Pervin and Suat, who are meant to marry, to meet and fall in love with each other. Suat who is quite spoiled comes back from Europe studying engineering there for 4 years while his wealthy family is waiting right next to the barriers in the airport (Figure 52).

While they are too tired to wait for him and decides to leave, he is flirting with a flight attendant. In the second scene, after everything the young couple has been through adventures, they go abroad for their honeymoon right from the place everything has started with Suat's arrival. They are rushing to the KLM plane holding hands whilst we see the terminal building, other planes, and hangars (Figure 53).

Both airport scenes frame the journey of Suat from the minute he arrives in Istanbul until he meets the love of his love completely changed. From another perspective, wealthy families like Suat's, prefer Europe for their children to study in which also conveys the message of their socio-economic conditions.

In most of the Yeşilçam films, there is the dilemma of rich-poor, modern-traditional, educated-uneducated portrayed. This duality can also be expressed as the conflict between the West and the Orient. As aeromobility was only available for those who were privileged back then, in most of the films, wealthy, educated, and modern people tend to be portrayed in connection with aeromobility choices.



Figure 52: Outside waiting area (Source: Saner, 1963)



Figure 53: Boarding area of Yeşilköy Airport (Source: Saner, 1963)

4.3.4 Yeşilköy Airport Terminal's Indoor Experiences

As already mentioned in Chapter 2, the existing passenger terminal was expanded in successive building campaigns from the 1970s onward. Before the expansions and major reconstruction works undertaken, it was mostly the exterior of the terminal with its glass-clad facade and iconic control tower that was featured in films. Following the reconstruction works, we see the interior of the passenger terminal being featured in films with increasing frequency. This was perhaps due to the fact that the passengers' spatial experience indoors was becoming more diversified with the addition of more functions and leisure uses. In films, check-in counters, waiting lounges, post offices, telephone hubs, and souvenir shops began to make an appearance. As air travel became a more accessible transportation choice for a greater number of people, more interior features were added to the terminal building.

In *Yarım Kalan Saadet (Incomplete Bliss)* (İnanoğlu, 1970), Ekrem is a famous artist,

brought up by his uncle. He meets Fatoş and falls in love. His cousin Jale wants him to marry her. Ekrem agrees to this, just as an expression of gratitude to his uncle. Fatoş learns this starts working as his nurse. Jale likes her so does Ekrem, but Jale starts getting jealous. She sees a photo of Fatoş and understands the truth. Ekrem regains his eyesight after surgery but sees that Fatoş has already left. He finds her and saves her from her suicide attempt whereas Jale commits suicide wishing the two lovers to come together. In this typical love triangle where the two of them truly love each other but having struggles coming together, we see Fatoş trying to get away from Ekrem. We see Yeşilköy Airport from the entrance where some of the letters on the signboard are missing which leads us to the idea that the airport is neglected for some time. Fatoş walks through the check-in counters (Figure 54).

She walks by the souvenir shops and wants to hear Ekrem's voice one last time before she goes to Izmir (Figure 55). In the meantime, boarding starts, we see passengers rushing to the plane and while Fatoş has no courage to say anything to Ekrem over the phone, she misses the flight and stands still in the boarding area (Figure 56). As Fatoş misses her flight, the plane she just missed crashes and Ekrem believes that she is dead. So, he marries Jale. In an accident, he loses his eyesight. Only his lover could make him see again.

At that time, there were only Turkish Airlines providing service for domestic air travel in Turkey, so the check-in counters were not differentiated yet. There were restaurants, bars, post offices and, souvenir shops in the facility. The airport once again becomes a threshold space where each character's life becomes different after the incident.



Figure 54: Check-in counters in Yeşilköy Airport (Source: İnanoğlu, 1970)



Figure 55: Souvenir shops in Yeşilköy Airport (Source: İnanoğlu, 1970)



Figure 56: Outside boarding area in Yeşilköy Airport (Source: İnanoğlu, 1970)

Nereden Çıktı Bu Velet (What's with the Kid) (Seden, 1975) tells the story of two best friends taking care of an orphan child. After some events including two best friends preventing the child to end up in an orphanage, the kid surely changes their life. At the end of the film, the kid's no-show grandfather travels to Turkey from America by a Pan American flight to pick the kid up (Figure 57).

While they gather in the middle of that area, we see Turkish Airlines' hangars in the background (Figure 58). Later on, the child's grandfather and his help meet in the terminal building. Inside the terminal, there is a bar in the background that serves alcohol in the waiting lounge (Figure 59). While the grandfather's help explains to him how he tries to solve everything with money –a moral of the melodramas, the little kid escapes and ends up with two best friends once again right in the middle of the landing-boarding area (Figure 60). Two friends save the little boy's life one more

time.



Figure 57: Renovated Yeşilköy Airport's boarding facade (Source: Seden, 1975)



Figure 58: Turkish Airlines hangars are seen in the background (Source: Seden, 1975)



Figure 59: Bar in the terminal building of Yeşilköy Airport (Source: Seden, 1975)



Figure 60: Boarding area of Yeşilköy Airport (Source: Seden, 1975)

In *Cennetin Çocukları* (*Children of Heaven*) (Tibet, 1977), the young couple who fell in love with each other is actually the children of two very different families who hate each other because of a feud. However, they will not give up their love. This film is the perfect example of Yeşilçam melodramas where there is the duality of poor-rich and urban-rural. While the young girl represents the rich part of the public, the young boy represents the modest and poor part of the public. When the young girl's father supposedly comes back from a business trip or makes his daughter come back home, he prefers air travel. In the first scene, we see her rushing into the terminal to the boarding area to greet her father (Figure 61). We see people waiting in the waiting lounge while a Turkish Airlines plane is landing. She walks among seats in the waiting area and finally reaches up to the barriers.

Another detail that is worth mentioning is that all the passengers leaving the plane are wearing formal clothes. Father-daughter hugs each other (Figure 62). In the second scene, we see them walking towards the plane while he is grabbing her arm angrily. In the background, hangars are seen (Figure 63).



Figure 61: A scene from inside of the waiting lounge (Source: Tibet, 1977)



Figure 62: Re-union of father and daughter (Source: Tibet, 1977)



Figure 63: Boarding area of Yeşilköy Airport (Source: Tibet, 1977)

Teşekkür Ederim Büyükanne (Thanks Grandma) (Seden, 1975) tells a story of a family whose grandfather has just died and left a young and beautiful widow behind. She travels to Turkey from Italy just to meet with her husband's family. In the first scene, we see the youngest kid in the family looking for his grandmother-in-law in the waiting room (Figure 64). It is very crowded inside and some people are looking through the ribbon window that has a view of the airfield.

By the 1970s, as the density of people using the terminals grew, air traffic control became increasingly challenging. Pressure increased as labour migration to Germany increased. The phrase 'crowded as Yeşilköy' was coined to describe an overcrowded place (Figure 64).

The youngest kid who shows up at the airport to pick up his grandmother wanders around the souvenir shops that sell lanterns, post offices, and change offices looking

for her (Figure 65). Everyone seems to carry a package as if they've been shopping from a duty-free shop. When finally he finds her, she seems to have a drink in the bar. They step outside the terminal to get a taxi (Figure 66). The terminal building we see here is the one after the first renovation of the first international airport. In the second scene, we see her leaving for Italy. After a scene that shows Yeşilköy Airport from the boarding facade, we see her saying goodbye to everyone (Figure 66). The airport once again represents a threshold. Each one of the family members has learned a lot from this woman thus airport has somehow been both the start and end of these experiences.



Figure 64: Inside the Yeşilköy Airport passenger terminal (Source: Seden, 1975)



Figure 65: Souvenir shops and duty-free shop inside the passenger terminal of Yeşilköy Airport (Source: Seden, 1975)



Figure 66: Main entrance of Yeşilköy airport (Source: Seden, 1975)



Figure 67: Boarding area of Yeşilköy Airport (Source: Seden, 1975)

In *Fırtına (The Storm)* (Saydam, 1978), there is an unfortunate plane crash because of a storm that brings together 4 people that cannot possibly come together under usual circumstances. The winner of the contest The Woman Factory Worker who has the best smile and a very high society woman who travels with her pampered dog is in the waiting lounge in the terminal waiting for their flight to Paris, France which tells us that the aeromobility is mostly for rich people whereas some people from lower middle class can also travel if they win a contest as the prize. We see the worker girl is very excited ---so is her family. We learn that this is her first time abroad and his first time taking a plane. The waiting lounge comes into view (Figure 68). Then, the famous high society woman walks in, and everybody stares at her throughout her walk to the bar. She orders a drink from the bar while the worker girl says goodbye to her family sentimentally and modestly. The rich woman is portrayed as very arrogant as everyone on the plane is waiting for her to finish her drink so the

plane can take off. She finally steps in, but no one seems to say anything now that they've seen her.



Figure 68: Inside the passenger terminal of Yeşilköy Airport (Source: Saydam, 1978)

In *Sosyete Şaban* (*High-Society Saban*) (Tibet, 1985), a young girl, whose father had gone bankrupt, feels compelled to marry the lead character Şaban—whom she despises—to save her father's business. At the wedding that takes place in the village, she first humiliates Şaban for being rude, arrogant, and uneducated and then flees to Istanbul. Şaban, who is hurt, takes classes in politeness and manners from the most famous trainers. Thanks to the plan he prepares, he becomes a favourite of the high society. He disguises himself as a successful businessman who has just come back to Turkey from Europe that is looking for Turkish business partners and a business to invest in.

In the first scene which airport makes an appearance, we see a wealthy, young girl arriving in Turkey from Paris, France. Her family greets her at the arrival lounge of the airport (Figure 69). This is the first film that features Hayati Tabanlıoğlu's design. The scene must have been shot in the international flights terminal. We see exchange offices and bank branches (Figure 70). There are informative direction signs as the scale of the airport now got larger. The conversation they got involves expensive gifts she got for her father and her next trip to Europe for a wedding which European high-society people will attend, so does she.

In the second airport scene, we see Şaban arriving at the same lounge, where a gaggle of paparazzi welcomes him and asks him about his ideas on mind related to his planned business trip to Turkey. He seems to be a very serious and intelligent

businessman. We see him standing at the exact same spot as the wealthy girl, as Şaban now is a wealthy man (Figure 71).



Figure 69: Wealthy girl arriving in new Yeşilköy Airport (later that year, Atatürk Airport) (Source: Tibet, 1985)



Figure 70: Wealthy family in the international departure terminal in front of the signs (Source: Tibet, 1985)



Figure 71: Yeşilköy Airport new international terminal (Source: Tibet, 1985)

4.3.5 Turkish Cinema and Airport Images after the 1990s

During the 1990s, Westernization still defined a persuasive social and political ideal in Turkey. Young generations were growing up in a more liberal economic environment where consumer goods and internationally recognized images of the good life seemed more accessible and established social norms and values was becoming exposed to the effects of rapid globalization. The increase in the number of private television channels in the 1990s, new technologies such as satellite antennas, and the political-economic turmoil before and after the 1980 military coup caused the cinema audiences to stay at home.

One of the most important aspects of the 1990s was that filmmakers who wanted to tell their personal worlds with smaller-scale stories and films were now appearing. In her book *New Turkish Cinema: Belonging, Identity and Memory*, Suner(2010) explains that the filmmakers have persistently returned to the themes of belonging, identity, and memory. Suner (2010) describes the work of new wave directors of Turkey, Nuri Bilge Ceylan and Zeki Demirkubuz's films and their perception of the notions like home, belonging, country, etc. After the 1990s, the films and their messages have changed. Those films are not the focus of the thesis as the notions of what airports have been representing have shifted slightly. Still, to be able to understand Turkey's new cinema and the new representations of the airport, those films are examined.

In *Amerikalı (The American)* (Gören, 1993), Şeref, who falls into prison, somehow escapes to America. Working hard for twenty years in America, the man succeeds in becoming a billionaire in the process. The man who has a huge fortune returns to his country after twenty years, longing for Turkey and his ex-girlfriend. At the very beginning of the film, Şerif lands in Turkey via his private jet plane (Figure 72).

After the 1980 military coup, Turkey's economy has shifted into a relatively liberal economic model to pursue an export-oriented growth policy. Accordingly, in a glance, it was opened to liberal trade in goods, services, and financial market transactions. *Amerikalı* is a parody of Yeşilçam films that made in the past that is mocking with the cliché love stories as well as makes many references to American films as well as emphasizing Turkey's new economic model's reflections on society.

Şeref realizes how Turkey has changed during his 20-year absence. Having become a wealthy and successful businessman in the US, he arrives at the V.I.P. lounge of the airport. He is disappointed that Turkey is becoming more American by the day. The airport no longer represents modernization, but notions like globalization, multi-nationalism, and internationalism.



Figure 72: Şeref arriving in Turkey after 20 years (Source: Gören, 1993)

Uzak (Distant) (Ceylan, 2002), tells the story of a man, Mahmut, who loses the meaning of his life after his wife leaves him as he begins to drift away from his ideals and dreams of going far away, and a young man, Yusuf, who comes to Istanbul to realize his dreams of going abroad for working. They both have become distant from their realities with the idea of ‘freedom’. In one scene, Mahmut follows his ex-wife who is about to move to Canada with her new husband, to the airport and sneakily follows her until she disappears without being seen (Figure 73-74).

At the airport, which is a gateway to the global world, Mahmut hides behind columns and cannot face her or metaphorically himself. He has lost his way in Istanbul and becomes distant from everything he used to dream of. Airports are non-places that are built for modern people and for Mahmut, the airport is the place where he faces his loneliness.



Figure 73: Mahmut's ex-wife and her husband arriving at the airport (Source: Ceylan, 2002)



Figure 74: Mahmut stalking his ex-wife at the airport (Source: Ceylan, 2002)

Consequently, the notions that the airport represents in Turkish films have transformed over time as the politics in Turkey has shifted and the scale of the airport has changed. With the rapid globalization around the world, Turkey has also become more globalized and had to keep up with the changing airport design strategies. Even though, with the shift in Turkish cinema's focus of becoming more multi-cultural and film-maker's opinion-based rather than society's desires; the representations of airport image have not changed a lot. The Western modernization is still idealized yet the characters are portrayed lonelier and more distant. So, the airport still represents a gateway between the 'West' and its 'other'.

CHAPTER 5: CONCLUSION

This thesis looked at the importance of architectural representations in films and films' ability to shed light on the social and cultural memory of a nation. The thesis developed on investigating the films being evidence in order to understand the representations of aviation architecture, specifically in Istanbul Atatürk Airport. Atatürk Airport was chosen as it has a history for almost a century and unfortunately no longer functioning as an airport. Especially in Yeşilçam films, it appears as a part of our society's cultural memory. The study also involves the representation of Atatürk Airport in Yeşilçam films and how the representation has changed over the years. Atatürk Airport is represented in films both as a threshold and as a gate to reach the ideal perceptions of the West. The representations have not changed over the years.

The first research question dealt with the role of cinema in shaping and documenting public perceptions of architecture. To answer that, in Chapter 2, the relation between cinema and architecture is examined. It is proposed that architecture and cinema are two disciplines that are interconnected; both have shaped, influenced, and used one another for different purposes. Buildings have representational value and cinema is a great medium to reflect those values related to the social, political, economic, and cultural aspects of a society. It is understood that films can show the invisible side of social events and make the unnoticed ones noticed as well as shedding light on the constitutive elements of a society's cultural memory. Cinema portrays the beliefs, attitudes, and values of the era socially, politically, economically, culturally, ideologically, aesthetically, etc. It is determined according to the historical, periodical, and social characteristics of the period in which the film takes place effectively. As films bring such events to the big screen, it wouldn't be wrong to claim that they acquire a documentary value and can be used as evidence in considering past events and artifacts.

Chapter 2 attempts to address the second research question of the thesis: 'What can films offer us in exploring how buildings and urban spaces are remembered and committed to public memory?' The chapter proposes looking at Yeşilköy Airport as a place of memory, which was committed to Turkish cultural imagination through

Yeşilçam films. Nora (1996) discusses sites of memory as places where groups of people engage in public activity through which they express a collective shared knowledge. A place of memory refers both to a historical archive and a monument. In keeping with Nora's definition of place of memory, Yeşilköy airport could be discussed as a place of memory whose rituals and cultural meaning are transmitted across generations of cinema audiences through films. The primary goal of the study is to bring the appearances of the places of memory in cinema to daylight as well as to explore its contradictions as a place of memory which includes a history, possesses an identity, and a character.

After discussing Atatürk Airport as a place of memory and the representational and documentary value of films, the thesis moved on to discussing the notion of aeromobility in the context of social and cultural theories. Airports used as film sets or backgrounds are intentionally preferred to reflect certain transformations of each character through the notion of aeromobility. Chapter 3 dwelt on three main issues: the notion of aeromobility in modernity, the history of aeromobility and airport design, and finally, the history of Atatürk Airport. Therefore, the 3rd research question: 'How is architecture discussed concerning the emerging concept of aeromobility in cultural and social theories?' is answered.

In the 21st century, people, goods, and ideas are on the move; therefore, geographically mobile. Due to rapid globalization, increasing population, and rapid growth in technology, aeromobility has become the main transportation choice around the globe. Studies of scholars like Mimi Sheller, John Urry, and Tim Creswell have drawn a framework that the whole world is connected through 'a network' of aeromobility.

Most of the studies have concentrated on the relationship between mobility and architecture through highways and railways. Therefore, there are only a limited number of studies that aviation and architecture are discussed which can be considered as a gap in literature. Schwartz's (2014) and Adey's (2008) studies focus on the excitement associated with the notion of aeromobility and its reflection in daily life and airport architecture.

Parallel to the changes in modes of mobility, the requirements for airports have also changed in scale and level of complexity. Having originally evolved from military

airports, the world's largest airports today are immensely complex entities incorporating sprawling physical facilities, diverse functions, and a vast range of services.

Consequently, in Western countries, the excitement of aeromobility can be associated with the excitement of technological advancements therefore modernization; on the other hand, in Turkey, aeromobility is associated with the idealization of the modern Western world. Even though there is a gap in Turkish literature on the subject, it is possible to see that excitement in Turkish films especially after 1960s Yeşilçam films. Istanbul Atatürk Airport was used as a background to reflect it.

The last chapter dealt with the last one of the research questions: How is the Atatürk Airport represented in Yeşilçam films and how did the cinematic portrayals change over time? Almost every Turkish film that Atatürk Airport made an appearance in has been examined. The first part of the study involves the representations of airports in cinema covering the characteristics features. The second part comprises the Yeşilçam cinema history, its representation forms, and evaluations. In the third part, the movies that feature Atatürk Airport as background to their plot are analysed through the concepts which form the theoretical framework of the thesis.

Firstly, in most aviation-related films, airports are used as a background to convey the idea of being in a threshold space. The characters are mostly going through personal transformations or experiencing this transitional space as a threshold.

Secondly, the history of Turkish cinema is examined. By the end of the 1950s, the number and quality of movies have increased, and the industry has begun to form its own pattern. The theme of most films of the era was societal problems and the dilemmas the society was facing. Melodrama was the most popular genre among Yeşilçam films of the 1960s. Melodramas provide a useful resource to reveal the social contradictions and anxiety caused by the modernization/westernization process in Turkey because these films construct modernity –West- as the ideal.

Due to cinema's nature of reflecting actuality involving everyday life and social problems, the architecture we come across in films doesn't have to be something necessarily experienced first-hand by the viewers but can be remembered through

films even years later. Therefore, places of memory's advent can always be traced back in films.

Similar to Atatürk Airports' appearance in films, Haydarpaşa Train Station was one of the icons of Istanbul yet a place of memory. It was the first building where the internal migrants have encountered yet represents a threshold experience for those who have moved to the city, therefore made countless appearances in Turkish films. Later on, Atatürk Airport has become the gate for passengers in their modernization journey involving a threshold experience. For internal migrants, the train station was the gate for a new life; airports are the gates for a new life as well involving modernization experiences and the threshold place is more modern and much larger in scale.

Films that Atatürk Airport made an appearance were divided into 5 groups according to their themes. Those themes were:

1. Airport as a gateway to opportunity and the promise of a better life
2. Turkish Civil Aviation journey in films
3. Travel as a transformative and modernizing experience
4. Yeşilköy Airport Terminal's indoor experiences
5. Turkish Cinema and airport images after the 1990s

In the first group, characters tend to travel to Europe or the USA for better healthcare. Air travel can be portrayed as an extraordinary experience to overcome an impossible situation caused mostly by Turkey's closed economy and lack of resources. While rich and upper-class characters go abroad for better healthcare, the lower middle class usually struggles to do so due to financial problems.

The second group includes films that glorify Turkish Air Force and highlight the tension between the modern and traditional aspects of Turkish culture. In the sub-texts of the films, elements that reflect the Turkey of the period are seen such as the order of 'ağa' and the place of women in society. That woman working at aeromobility related jobs transform to become modern subjects is also another message given to spectators.

A third group of films feature the modern and westernized families or individuals who tend to travel to Europe for sightseeing or for cultural refinement and personal transformation. Airport again represents a threshold, but this time to set in motion dramatic changes in one's sense of self. It is both a display element to highlight one's social status or background and a symbol of the way Turkish society idealized the West, and particularly European countries.

Also, in most of the films, men are portrayed as modern and civilized and it is always the women who need to go through a modernizing experience. The uneducated woman goes to Europe to become westernized, educated, independent, polite and beautiful. Those films also reflect the idealized Turkish woman with Western features.

The fourth group includes the films after the 1970s which correspond to the first renovation of the existing passenger terminal. As more people preferred air travel as a transportation choice, the terminal began to offer more options to spend time indoors in the form of souvenir shops, telephone hubs, post offices, and duty-free shops. The security and operation systems have changed as well. All those new features have started to make appearances in films. The film set was only the exterior of the glass-clad facade, iconic clock tower, and the main entrance of the airport before the 1970s. After then, the indoor features and passenger experiences became important too.

The final group of films included those that were shot after the 1990s. While these films have narrative elements that still played on the desires for Westernization, this was also a period when the Turkish filmmakers began to concentrate on themes around the idea of home, belonging, and identity. In these films, it is seen that the airport no longer represents modernization as a cultural 'ideal' but almost like a bad experience.

In addition to the different themes that are proving my point, the architectural features of the Istanbul Atatürk Airport are seen repeatedly. Especially the glass-clad waiting lounge, view terraces, iconic control tower, and the signboard which were the popular features of airport architecture around the world in the 1960s. The desire to reach global standards in airport design was also visible.

Overall, in all films, it is possible to see the idealized Western lifestyle, idealized Western man and woman, and an idealized mixture of Turkish traditionalism and modernism. In some films, with some characters, the evil side of modernism was also shown, yet the perfect mixture of both opposite notions has always come through.

As the theme and the genre of the Turkish films have changed, Atatürk Airport has also changed in scale and appearance but, the notions that it represents don't change at all. The Western modernization is still idealized yet the characters are portrayed lonelier and more distant. So, the airport still represents a gateway between the 'West' and its 'other'.

The thesis provided a theoretical framework to examine the relationship of aeromobility and architecture and how this relationship is played out in the context of Turkish modernization as reflected in Yeşilçam films, which have become a part of social and cultural memory in Turkey. It followed a unique methodology that tried to provide a different perspective on the concept of aeromobility and its representations through architecture, cinema, and memory. Critical theories of mobility and architecture have been studied before yet the number of studies on aeromobility and architecture are limited. Therefore, their association with the field of cinema and the example of Yeşilköy Airport as a place of memory is an important contribution to literature. This thesis is expected to raise other research questions related to spatial studies on films regarding the representational abilities of architecture.

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