

**REPRESANTATION OF URBAN SPACE IN
CINEMA: A REVIEW OF FILMS IN İZMİR
BETWEEN 1950-2016**

**A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of**

**MASTER OF SCIENCE
in Urban Design**

**by
Hilal EYECİOĞLU**

March 2020

İZMİR

ACKNOWLEDGMENTS

First of all, I would like to extend my thanks to my advisor, Dr. Işın Can Traunmüller, who has the greatest support, encouragement, patience and trust throughout the process. She has been a good friend and always the biggest supporter. I would like to thank my other mentors Asst. Prof. Ayça Tunç Cox, Asst. Prof. Fatma İpek Ek, Associate Professor Koray Velibeyođlu and Associate Professor Tongu Akıř.

Endless thanks to my dear husband Agâh Öktem and my beloved family Leyla Eyeciođlu, Aslı Eyeciođlu Özmutlu, Dilek Eyeciođlu and Asya Ayrancı, who have always been with me and thanks to my colleagues and all my friends who supported me.

Most importantly, I would like to thank my precious father, **Celal Eyeciođlu**, whom I wish could see that I have completed my thesis.

ABSTRACT

REPRESENTATION OF URBAN SPACE IN CINEMA: A REVIEW OF FILMS IN İZMİR BETWEEN 1950-2016

Cinema in Turkey, which dates back to the beginning of the 20th century, has been a platform to reflect the images of the changing cities that have been affected by the cultural and economic transformations in the society. The purpose of this study is to examine the city of İzmir and its urban space characteristics as representations in cinema. Therefore, the scenes in the movies have been analyzed according to the representation of urban spaces in different periods, daily life presented in the scenes, as well as the transformation of urban spaces since 1950s.

There are three stages in the study. Firstly, the films which were shot in İzmir by Turkish filmmakers have been listed. Then, as a determining factor, the movies which were shot in the urban spaces of İzmir have been considered. This study focuses on the movies which were shot within the boundary of the city. Secondly, the period between 1950 and 2016 has been divided into three sections. Films have been divided into periods according to the representation styles and subjects of films in between 1950-2016. The reason for this is that the films, in which the subject, location representation, space typology, social and cultural life, etc. are similar, have been collected and examined together in a period. Thirdly, the symbolic urban spaces which are frequently at the foreground of the movies have been evaluated according to their transformations of morphological-social, visual-temporal and functional features.

Consequently, this study contributes to the existing literature as it examines relation between the city and cinema through a large scale covering over 100 movies. It analyses the relationship between the represented urban spaces, and the development and transformation of the city on the basis of the urban history of İzmir. The results of the analyses have been discussed within the framework developed by Carmona et. al, under morphological-social, visual-temporal and functional dimensions of urban spaces.

Keywords: Urban Public Space and Cinema, Cinema and the City, Representation of Urban Space in Cinema.

ÖZET

SİNEMADA KENTSEL MEKANLARIN TEMSİLİ: 1950-2016 YILLARI ARASINDA İZMİR'DE ÇEKİLEN FİLMLERİN İNCELENMESİ

20. Yüzyılın başlarında şekillenen Türk sineması, toplumun geçirdiği kültürel ve ekonomik dönüşümlerden etkilenmiş, değişen kentlerin görüntülerine şahit olmuştur. Bu tezin amacı ise sinema aracılığı ile İzmir kentini incelemek, filmlerde geçen sahneleri irdeleyerek kentsel mekânların ele alınış biçimleri ve temsiliyetini, insanların gündelik hayatı ve farklı dönemlerde kullanılan kentsel mekânların değişim süreçlerini analiz etmektir.

Çalışma üç aşamadan oluşmaktadır. Öncelikle İzmir'de Türk sinemacılar tarafından çekilen filmler listelenmiştir. Ardından belirleyici bir faktör olarak İzmir'in kentsel mekânlarında çekilen filmler göz önüne alınmıştır. Bu çalışma, kent merkezi sınırları içerisinde çekilen filmlere odaklanmaktadır. İkincisi, 1950 ve 2016 arasındaki periyot üç bölüme ayrılmıştır. Bunun nedeni, 1950-2016 yılında çekilen filmlerin konularının, mekânlarının, mekân tipolojisinin ve sosyo-kültürel yaşamlarının benzer olduğu filmlerin bir başlık altında toplanması ve incelenmesidir. Üçüncü olarak, filmlerin ön planında sıkça görülen sembolik kentsel mekânların morfolojik-sosyal, görsel-zamansal ve işlevsel özelliklerinin değişimlerine göre değerlendirme yapılmıştır.

Sonuç olarak bu çalışma, kent ve sinema arasındaki ilişki, yüzden fazla film üzerinden geniş bir yelpazede incelediğinden mevcut literatüre katkıda bulunacaktır. Filmlerde temsil edilen kentsel mekânlar ile İzmir'in tarihteki gelişimi ve değişimi arasındaki ilişki incelenmiştir. Bulgular sonucunda ortaya çıkan kentsel mekânlar içinden en sık rastlanılan kentsel mekanlar seçilerek, Carmona vd.'nin kentsel mekâna ilişkin morfolojik-sosyal, görsel-zamansal ve işlevsel boyut kavramları yardımıyla kentsel mekanlar ele alınmıştır.

Anahtar Sözcükler: Kentsel Kamusal Alan ve Sinema, Sinema ve Kent, Kentsel Mekânın Sinemada Temsili.

Dedicated to my beloved father, **CELAL EYECİOĞLU**

TABLE OF CONTENTS

LIST OF FIGURES	viii
LIST OF TABLES	x
CHAPTER 1. INTRODUCTION	1
1.1 Aim and Scope of the Study.....	4
1.2 Method of the Study.....	5
1.3 Limitations	6
1.4 Chapter Organizations.....	6
CHAPTER 2. LITERATURE REVIEW	9
2.1 Definition of Public Space	9
2.2 City and Urban Space.....	15
2.3 City, Urban Space and Daily Life in Cinema.....	20
2.4. Symbolic Space and Cinema.....	25
CHAPTER 3. A REVIEW OF THE REPRESENTATION OF URBAN SPACE IN FILMS BETWEEN 1950-2016 IN İZMİR	28
3.1. Analytical Review of Filmed Places in İzmir between 1950-1970.....	32
3.2. Analytical Review of Filmed Places in İzmir between 1970-1990.....	43
3.3. Analytical Review of Filmed Places in İzmir between 1990-2016.....	54
CHAPTER 4. URBAN SPACE OF REPRESENTATION AND TRANSFORMATION IN MOVIES OF İZMİR	67
4.1 İzmir Clock Tower (Konak Square).....	74
4.1.1 Morphological-Social and Functional Dimension of İzmir Clock Tower... 74	
4.1.2 Visual-Temporal Dimension of İzmir Clock Tower	80
4.2 Kordon.....	81
4.2.1 Morphological -Social and Functional Dimension of Kordon	81
4.2.2 Visual-Temporal Dimension of Kordon.....	85
4.3 İzmir Fair-Kültürpark.....	89

4.3.1 Morphological-Social and Functional of İzmir Fair-Kültürpark	89
4.3.2 Visual-Temporal Dimension of İzmir Fair-Kültürpark	95
4.4 Kadifekale	97
4.4.1 Morphological-Social, Visual-Temporal and Functional Dimension of Kadifekale	97
CHAPTER 5. CONCLUSION	104
5.1 Findings of the Study	104
5.2 Concluding Remarks	108
REFERENCES	112
APPENDICES	121
APPENDIX A. LIST OF FILMS SHOT IN İZMİR	122
APPENDIX B. TYPES OF SPACE	127

LIST OF FIGURES

Figure	Page
Figure 1. Battleship Potemkin(1) (1925), Griffith's Intolerance(2) (1916), Metropolis (3) (1926), City Lights (1931)	20
Figure 2. Timeline in between 1950 and 2016	32
Figure 3. Distribution of the use of inner and outer city between 1950 and 2016	32
Figure 4. Density Map of the Films Shot in İzmir between 1950-1970	36
Figure 5. Çıkar Yol (1962), Taçsız Kral (1965)	38
Figure 6. İzmir Ateşler İçinde Yanıyor (1949)	38
Figure 7. Sihirli Define (1950), Can Mustafa (1960), Çıkar Yol (1962) and Taçsız Kral (1965)	39
Figure 8. Taçsız Kral (1965), Kadifekale and İzmir Clock Tower	40
Figure 9. İzmir Ateşler İçinde Yanıyor (1949), Taçsız Kral (1965)	40
Figure 10. Sivri Akıllılar (1969)	44
Figure 11. Allah Allah (1987)	45
Figure 12. Allah Allah (1987)	46
Figure 13. Ateş Böceği (1975), Baba Bizi Eversene (1975)	46
Figure 14. Şabaniye (1984)	47
Figure 15. Şabaniye (1984)	49
Figure 16. Mahallede Şenlik Var (1976), Adı Vasfiye (1985), Melek Yüzlüm (1985) .	50
Figure 17. Uyanık Kardeşler (1974)	51
Figure 18. Melek Yüzlüm (1985)	52
Figure 19. Density Map of the Films Shot in İzmir between 1970-1990	53
Figure 20. Bütün Kapılar Kapalıydı (1990)	56
Figure 21. Bütün Kapılar Kapalıydı (1990)	56
Figure 22. Masumiyet (1997)	59
Figure 23. Kader (2006)	59
Figure 24. Kader (2006) Konak Square, Kordon	60
Figure 25. Bornova Bornova (2009)	61
Figure 26. Mutlu Aile Defteri (2012)	61
Figure 27. Köksüz (2013)	62

Figure 28. Gece (2014)	63
Figure 29. Gece (2014)	64
Figure 30. Yağmurlarda Yıkansam (2016)	64
Figure 31. Density Map of the Films Shot in İzmir between 1990-2016	66
Figure 32. Urban Space Typologies	70
Figure 33. Analyzed Urban Spaces, Konak Square, Kordon, and Kültürpark and Kadifekale, 2020 (Source Yandex Map)	71
Figure 34. İzmir Konak Square, 2020 (Source Yandex Map)	75
Figure 35. Bütün Kapılar Kapalıydı (1990)	76
Figure 36. Bak Yeşil Yeşil (1975), Allah Allah (1987)	77
Figure 37. İzmir Kordon Map, 2020 (Source Yandex Map)	82
Figure 38. Denizciler Geliyor (1966)	84
Figure 39. İzmir Fair Area Map, 2020 (Source Yandex Map)	89
Figure 40. Can Mustafa (1960), Melek Yüzlüm (1985)	90
Figure 41. Gönül Avcısı (1962), Sihirli Define (1950)	91
Figure 42. Famous Singers Performed in Music halls of Kültürpark (1980)	92
Figure 43. Baba Bizi Eversene (1975), Can Mustafa (1960)	96
Figure 44. Kadifekale, 2020 (Source Yandex Map)	98

LIST OF TABLES

Table	Page
Table 1. List of Films Shot in İzmir between 1950-1970.....	33
Table 2. List of Films Shot in İzmir between 1970 -1990.....	47
Table 3. List of Films Shot in İzmir between 1990-2016.....	56
Table 4. Frequency of Urban Typologies That Is Seen in the Total Number of Analysed Movies	72
Table 5. Frequency of a Place That Is Seen in the Total Number of Analysed Movies.	73
Table 6. List of Films Shot around İzmir Clock Tower.....	78
Table 7. List of Films Shot around İzmir Kordon	87
Table 8. List of Films Shot around İzmir Fair Area-Kültürpark	93
Table 9. List of Films Shot around Kadifekale.....	101

CHAPTER 1

INTRODUCTION

28 December 1895 is accepted as the beginning of cinema in the world. The first public screening by Auguste and Louis Lumière Brothers at the Salon Indien du Grand Café in Paris with the device they named *cinematograph* laid the foundations of the 7th art. First images were urban spaces and daily life in these spaces. Since then, cinema has enabled people to perceive the physical and social environment more clearly. From 1910 onwards, cinema has become a popular entertainment tool and a mass communication tool all over the world. With the building of cinema theatres, the public has recognized the cinema and started to be interested in watching movies. Cinema began in two main strands; one as fiction, following George Melies, and the other as documentary, following Lumière Brothers. The first movie, which was screened by the Lumière Brothers, showed the arrival of a train at a station. In the first screening of the cinema, it is possible to observe the city, city life, daily routines and obtain important information about that period. As a result, it can be said that the city is one of the first actors of the movie.

After the first movie screenings, cinema was thought to be an innovation serving only the low income group. The cinema, underestimated by the bourgeois, only described people with low income who struggled to live in cities. With the movie *Le Voyage Dans la Lune*, shot in 1902, cinema encountered a new technique: fictional cinema. Director Méliès discovered fictional cinema. For the first time in movie *A Trip to the Moon*, inspired by Jules Verne's novel, Méliès sequenced different scenes one after another and introduced a new language of expression as a fictional cinema (Teksoy, 2005).

The first screenings of films in Turkey took place in the presence of the Ottoman Empire, before the establishment of the Republic. With the establishment of republic, it was shaped in the early 20th century. With the intense efforts of Muhsin Ertuğrul, various films began to be shot in the first studio founded in İstanbul. The film continued to be shot as a result of the positive approach of the public to the cinema. The first films directed by Muhsin Ertuğrul include *İstanbul'da Bir Facia-İ Aşk* (1922), *Boğaziçi Esrarı* (1922) and *Ateşten Gömlek* (1923) in İstanbul. Turkish cinema has been influenced by the cultural and economic transformations that the society has undergone, and has been the

scene of various searches for years. After the unsteady period of the country after the Second World War, Yeşilçam cinema was born into the process of new developments in social and economic terms. However, with the military coup in 1980, the cinema sector was negatively affected. In the post-1990 period, films based on the concept of independence and realism started to be shot, and films containing the lives of individuals struggling against social problems and life emerged (Teksoy, 2005). The political events of that period, the economic situation of the society, socio-political events and daily life has been reflected through cinema (Öztürk, 2008).

A variety of art disciplines put the 'city' at the core of their studies. Among these, the reality of the city is best represented in the art of cinema. As it is discussed by various researchers such as Kracauer (1960), Habibi et al. , cinema interprets the daily life of citizens in a very closer way to reality. Additionally, it helps its audience to understand the current debates about the socio-political issues of the cities. Although it is the reduced or the represented way of revealing the reality, it still contributes to urban studies by reflecting the transformations within the space and society.

Compared with other media such as maps, graphics, and fine arts, cinema can come much closer to everyday life, and as such it can inform us about the understanding of various urban spaces. Cinema as an instrument for associating meanings and for expressing both abstract and real world represents spaces, environments, events, symbols, and signs, which educate as well as reproduce and reinterpret everyday life for its audience. Critical analysis and review of cinema's approach to what occurs in a society, therefore, can yield a deeper understanding of different aspects of the society and everyday urban life. This is particularly important for Iran, whose cinema covers a significant number of social issues, and it has attracted international attention for its content and artistic qualities (Habibi et al., 2016:1).

Hence, this duality, the city and the cinema, frequently support each other. Cinema, through presenting the spaces and attached meanings and symbols, reveals the reality of the city. Famous architect Kracauer (1960) defends the following with his 'cine-city' concept. Cinema presents the daily life, physical environment and social life of the city to us through movie scenes. According to Kracauer, cinema means living the city, identifying anonymous places and viewing life (Öztürk, 2008).

The relationship between cinema and city has always attracted attention and has become a subject examined in detail. Urban images and urban spaces in cinema, representation of space, examination of the change of cities through films and various topics have been studied through many researchers (*Son Dönem Türk Sineması'nda Kentli Kimlik Bağlamında Ötekinin Sunumu*; Elmacı, 2006: *Kent Ve Sinema İlişkisi Bağlamında 90 Sonrası Türk Sinemasında İstanbul*; Alkan, 2007: *Transient Glamour*:

the Filmic Representation of Airports and Its Relation to Real Life Architectural Developments; Burgers, 2008: *Third Meshchanskaia and The Goddess: Gendered Space in Cinematic Modernity*; Chan, 2008: *Avant-Garde Film – and Its Role in Understanding the Space of the City*; Giusti, 2008: *Sinema ve Kent*; Akkuş, 2008: *Kişisel Mekânın Mimari Temsillerinin 1990 Sonrası Yeni Türk Sinemasında Seçilmiş Filmler Üzerinden Çözümlemesi*; Sariberberoğlu, 2010: *Kamusal Mekân Olarak Beyoğlu'nun Türk Sinemasındaki Temsili*; Aydoğan, 2010: *Bir Mitin İki Ucu: Kent Ve Sinema*; Konca, 2011: *Constructed Revolutions: Cinematic Representation of the Spaces of Politics Ankara: Serdce Tureckii*; Sargın, 2013: *Sinema Ve Kent Arakesitinde Bir Kenti Okumak: Berlin Örneği*; Bayrakçı, 2014: *Sinema Mekanlarının Kamusal İşlevi Ve İstanbul Kentindeki Dağılımı*; Saz, 2018: *2000 Sonrası Türk Sinemasında Kentsel Mekana Belirli Bir Bakış: İzmir'in Sinematografik Temsili 2000 Sonrası Türk Sinemasında Kentsel Mekana Belirli Bir Bakış*; Topcu, 2019: *Reflection of urban space in Iranian cinema A review of the last two decades*; Habibi et al., 2016).

In other respects, many studies have been conducted on space and cinema. These studies include topics such as; representation of space in cinema, immigration and cinema, examination of the transformation of architectural space through cinema, cinematographic spaces and cinema, collective memory and cinema (Brunsdon, 2006; Kaba, 2009; Sarı, 2010; Chow, 2012; Bayrak, 2015; Sever, 2015; Kowalewski, 2018). Even though, cinema has been the preferred art of reading urban spaces, there are studies that use novels as a tool to read space transformations. Şenel in her work titled as "*A Reading Of The Late 19th-Century Istanbul Public Life And Space Through The Tanzimat Novels*" examines how the changing physical environment, public spaces and the spatial practices in these spaces are perceived and evaluated (Şenel, 2010). Derived from Mikhail Bakhtin's conceptual term of chronotope, Şenel has conducted a study in the conceptual framework whereby she brings about space and time design and called chronotope. The chronotope method is the method of examining space and time design in the novel as a narrative form. Also, it is thought that Mikhail Bakhtin's conceptual framework, which is related to space and time design, called chronotope, can be adapted to cinematographic narrative. Considering the formation of the cinema, it is thought that the concepts of space and time are broadly included in the novel. In this context, Sözen (2008) thinks that the adaptation of Bakhtin's concept of chronotope to cinematographic narratives may bring defocusing findings for those working on cinema language (Sözen, 2008). Therefore, in the chronotope method, the story is always associated with time and space. In the cinema,

the story actualizes in a space. As in the novel, it is possible to make inferences about the space by considering the concept of time and space in films. This space can sometimes be indoor spaces and sometimes outdoor spaces. In this study, the change of urban outdoor spaces has been examined within the framework of the transformation it has experienced over time.

1.1 Aim and Scope of the Study

The main aim of this study is to examine the represented urban spaces of İzmir through cinema. By investigating the urban scenes in the movies, this research tries to find out the way urban spaces are represented and how they are illustrated within the different time periods of İzmir with the changing daily lives. Thus, the connection between urban spaces, which are used most in movies, and the events that occurred during that period of the time is elaborated accordingly.

As the determining factor in the preparation of the film list, the criterion is that the films should use at least one urban area of İzmir as a context. Then, determined films have been divided into two categories by their locations; inner city and outer city. In order to perceive the changes that took place in the city over time (1950-2016), the urban spaces have been mapped according to the films, and the space typologies such as urban square, street, alley, etc. have been classified and grouped in the table (Appendix B).

Therefore, this study tries to understand the relationship between the city and the cinema within the framework of urban spaces as represented in these narratives and it tries to answer two research questions listed below:

1. How are the urban spaces and daily life of citizens represented in the movies of İzmir between 1950 and 2016?
2. What are the characteristics of urban spaces in the movies shot in İzmir? And how are they changed? Has there been any difference in their typologies and diversity since 1950?

There are various researches that study city and urban spaces within the context of cinema. However, there are very few studies about the cinematic representation of urban spaces in İzmir. Through literature review, only one master thesis and one article have been found. These are "*A Specific Perspective on Urban Space in Turkish Cinema*

after 2000 " (Topcu, 2019) and "*Collective Memory Produced by Cinema in İzmir City Representation: A Review of Yeşilçam* " (Ülker Yıldız and Önder, 2013). Therefore, this study is a unique resource and an archive to understand the reflection of İzmir city in cinema. In the literature, it has been understood clearly that in the researches about city-cinema, representation has only been analysed through films in a certain date range. However, this study differs from the previous work, as it examines the reflection of the city of İzmir within the cinema by considering 100 films.

1.2 Method of the Study

This study utilizes from an archival research method, which includes documentation and classification of the movies via an analytical perspective. Archival research methods are organizational analysis and include a broad range of other more specific methodological practices from significant historiographic skills and strategies for archival investigations to formal analytic techniques such as content analysis and multidimensional scaling (Ventresca and Mohr, 2002). This methods are involved the study of historical documents; in other words, documents created at some point in the relatively distant past, providing us access that we do not otherwise have to need the organizations, individuals of that earlier time. Additionally this study will use 'public space', 'symbolic space', and 'representation of space' definitions as a conceptual base in order to read the snapshots of the movies within the time frame. A similar research has been conducted by Habibi et al., in 2016; "*Reflection of Urban Space in Iranian Cinema a Review of the Last Two Decades*". Their study includes what is connected with a city and its spaces and buildings, residents, and even social, economic, and political issues and analyses the quality of their representation during the last two decades (1979–2006). It analyses urban spaces represented in a sequence of Iranian films. A total number of 392 films from Iranian cinema have been reviewed, which cover the period of 1979–2006. Urban space representation and characteristics of urban spaces have been analysed to shed light on the perspective of Iranian cinema towards urban spaces. Habibi et al. eliminated the bunch of movies for analysing the urban spaces and urban typology in the films. The authors discussed their analysis according to the three categories (visual, physical-spatial, and functional) developed by Carmona et al. (2003).

This study uses a similar method. There is not any need for reducing the number of films, because it is limited within the context of İzmir and inner city boundaries. In order to understand the characteristics of the represented urban space, this study uses five dimensions of urban space by Carmona et al. (2003), which includes morphological, social, visual, functional and temporal categories.

The films shot between the years of 1950-2016 have been watched one by one and the spaces in the films have been determined with snapshots. The films have been grouped by dividing the movie venues as inner city and outer city, and the films shot in city centre of İzmir have been focused on. The urban spaces included in these films are presented in tables and marked on the maps. With respect to the dimension of urban space criteria of Carmona et al. (2003), films have been interpreted by considering which spaces were preferred most in which periods, the ways of urban space representation, types of outdoor spaces and the socio-cultural contexts of the movies.

1.3 Limitations

There are some limitations in this work. 120 films shot in İzmir between 1950 and 2016 have been found in the survey on the internet. In addition, in some films, the locations outside the city are not clear, and 20 of the locations could not be determined since their records were not kept. Therefore, 100 films have been analysed in this study. There are films which are difficult to analyse due to technical reasons. Although, previous studies analyse space-cinema relation based on only selected films, this research prefers to analyse quantitatively all the films that can be obtained.

1.4 Chapter Organizations

The emergence of the study has been mentioned in the first part of the text. Previous studies on the relationship between urban space and cinema have been mentioned. The contribution of this study has been revealed. The research questions that guide the study through the analysis have been explained. Moreover, method and tools used within the study have been described together with the restrictions that have been experienced. Finally, a short description of all chapters has been made.

The second part of the thesis consists of a literature review. Definitions of public space, city and urban spaces in cinema, and symbolic space in cinema concepts within the city and cinema have been discussed in detail. Firstly, how space, urban space and public space are defined and studied by various researchers has been examined. Secondly, the city and urban public space has been investigated. Then, city, urban public space and daily life in cinema has been examined. Lastly, the symbolic spaces and the concepts of cinema have been discussed. What is a symbolic space? How are symbolic spaces covered in cinema? This study tries to find answers to abovementioned questions. As a result of the literature review, firstly, the concepts have been researched, and thus, the urban space dimension concepts of Carmona et al. (2003), which forms the framework to examine the urban spaces and transformations of the films shot in İzmir, come to the fore.

In the third section, 120 films shot between 1950 and 2016 have been listed, among which only 100 films have been analysed. The films in the city center have been separated from the others. All of these films have been watched and their subjects, director, production years, socio-political environment of the society and urban spaces have been determined. Then, films have been divided into three periods, taking into account the representation of urban spaces, the subject, matter and the types of urban spaces used. These are between 1950-1970, 1970-1990 and 1990-2016. Each period has been examined under a separate title. The films of each period have been listed and it is stated whether they were shot in the inner city or outer city. Among the films shot in the inner city, the ones that show similarities in terms of content and urban space have been discussed together, while the films differing have been described separately. Snapshots of some of the urban spaces in the movies have been illustrated. In the films, spaces have been studied in terms of socio-political and cultural situation, history and daily life practices.

In the fourth section, the symbolic urban spaces that frequently appear in the movies have been listed. It has been determined how many times the particular place is seen in different movies or within the same movie. The four most used symbolic places (İzmir Clock Tower, Kordon, İzmir Fair/Kültürpark and Kadifekale) in movies have been selected and examined according to the urban space dimensions developed by Carmona et al. (2003). Each urban space has been analyzed under five categories as morphological-social, visual-temporal and functional dimensions.

In the last part of the thesis, a general evaluation of the analysis of the films shot between 1950 and 2016 in İzmir has been made. Moreover, the thesis tries to give answers

to the research questions raised at the beginning of the study. The transformation of the spaces repeated over both time and space has been examined. The result of the findings has been synthesized and discussed.

CHAPTER 2

LITERATURE REVIEW

2.1 Definition of Public Space

The phenomenon of space has always been at the forefront of natural science, architecture, sociology, anthropology, geography, political science and arts. Urban theorists and philosophers (Hillier and Hanson, 1984; Lefebvre, 1991; Soja, 1996; Harvey, 1996; Madanipour, 1999; Merrifield, 2000; Carmona et al., 2003; Löw, 2008) approach the phenomenon of space from various perspectives. In this context, they contribute to the phenomenon of space from their research fields and introduce new and productive approaches to study space and people. Although they are different fields their intersection is that space is not only a physical container but something socially produced and reproduced with various relationships. Therefore, they have explained the subject in detail and provide useful information.

Before explaining the meanings of city, urban and public space, it is important to understand the meanings of 'space' and 'public', and then, to consider their relation within the city and cinema. We can not think of cities without spaces and those spaces without being public or private. In the literature, the content of urban design, whether it is related only with public spaces or private spaces or the spaces in-between, has always been a subject of argument together with its scale. Urban design is not only related with the public spaces but also with private spaces, and the people living within the neighborhoods, urban quarters or districts. As spaces are formed with a mutual relation with people, we can not consider them only as a 'physical container'. They have social meanings and practices which are mentioned by various urban theorists such as Lefebvre (1991).

The word 'space' appears to have more than one meaning in English, and the first meaning comes to mind is "the physical universe beyond the earth's atmosphere". Also, the concept of 'space' corresponds to a continuous area, an unoccupied place in English. The latter meaning is used as a term throughout this study. Turkish Language

Association¹ has also defines the word space as 'place, place of residence'. As spaces are formed with a mutual relation with people.

French sociologist Henri Lefebvre describes the space as follows;

Space is neither a mere 'frame', after the fashion of the frame of a painting, nor on the project, in other words, of another space and another time in another (possible or impossible) society (Lefebvre, 1991:92).

Space is neither an abstract concept nor concrete, space is a physical thing, and space is a social phenomenon. It is alive, not stationary and in dynamic relationships with other spaces.

Henri Lefebvre examines the concept of space in three ways: the experience of space, representation of space, and representation spaces. Lefebvre describes these three dimensions as living, perceived and imagined. The space is reproduced and forms the field of struggle. The representation of the space is the designed space itself. It is the dominant place of any society or mode of production. Spatial practice is the reproduction of social relationships in everyday life by social formations. Constructed into environment and landscape objectify over time. The representative space is the depiction of action, objects, events and imagination as the center of everyday life. It is a living space that includes cultural beliefs and collective experiences of the space established by traditions (Kayaarası, 2011:16).

Lefebvre who mentors three main areas of space, states that there is a need for a space theory that allows the analysis of physical, intellectual and social (space of everyday life) areas. Discussing what this concept might be, the author states that this can not be deduced from neither the physical nature of the space, nor from philosophy. Thus, space is both a 'concrete' and 'universal' production. Lefebvre analyzes the real production of space with this understanding of production that Marx draws from ideas of Lefebvre and reveals that space is a social product (Lefebvre, 1991).

Space is a social production process and emerges as a result of social production (Merrifield, 2000). Hillier and Hanson explains the logic of the formation of cities syntactically in his work "The Social Logic of Space" (Hillier and Hanson, 1984). The idea of space and cities is entirely sociological. The best idea put forward by Hillier is that it is not only correct to treat the space as a physical object, it covers more than what the space looks like, for example, people's movements and relationships. Based on this theory, he evaluates cities with a scientific method. Hiller deal with the concept of order in his works, but he does this within the context of syntactical relations of spaces rather than within the framework of an understanding of order based on the morphological features of spaces. Hiller and Hanson argue that it does not matter whether the space is

¹ TDK: <http://tdk.gov.tr/>

large or small, and that the spaces should be handled together and not in a sequence (Hillier and Hanson, 1984).

According to Lefebvre, the concept of space, which connects the cultural and the mental, the historical and the social, creates a mixed process. Lefebvre argues that social space contains a lot of information;

Something between things is not a product between products, but their relationship within their co-existence and synchronicity, that is, order and / or disorder. Based on the production and creation actions, it is possible to list the examples of the discovery of new, unknown spaces, continents or the universe, the production of the spatial organization specific to each society, the creation of the works: the city with the landscape, monumentality and decoration (Lefebvre, 2014:113).

Space is a targeted struggle and a whole set of actions. The location of resources is something that continues to be the environment in which strategies are laid out. The space does not eliminate its materials and resources, from raw materials to the most complete products. It brings them together and embraces each one individually. A wide movement emerges from here. Throughout this movement, space has not been longer be regarded as a 'substance', a separate logic object for and against 'subjects' (Lefebvre, 2014). Space is an area of identity production within modern life and all areas where events related to the city take place. A tool of unequal power relations in society is its implicit expression and consists of moving elements intertwined with each other. Spaces can be created by combining elements. In this context, social space has the basis of the action and a stage feature that allows future activities to be formed.

Space is produced socially. In this social production, conflict between classes determines the production of space. Space, as Lefebvre (1991) puts it, is a dynamic and dialectical phenomenon in the field of activities, from architecture to urban politics, environmental problems, cultural production, representation and ideology. Cities are also representative areas of this density (Lefebvre, 1991 in Süalp Akbal, 2004). Edward Soja, who is influenced by Lefebvre and deals with the place by classifying it with an approach similar to its conceptualization. In his work 'the thirdspace', Soja describes Lefebvre as a 'metaphilosopher' and thinks that space is an interdisciplinary concept. He argues that space is both a tool and a consequence of social life. It addresses the space with a triple classification. Soja identifies three spatial notions like 'firstspace', 'secondspace' and 'thirdspace' to explain spatiality. Real space; the firstspace is the universe lived on, that is, the physical space. The secondspace is the perceived / experienced space. The thirdspace is social (produced) space. Thirdspace is built upon firstspace and secondspace

perspectives as a creative recombination and extension of them Soja says that Lefebvre's and Foucault's works included the third venue. In addition, Soja defines space as the product of an ideological structuring and emphasise that Lefebvre's and Foucault's works included the third venue (Soja, 1996).

The concept of spatiality, which starts with Lefebvre, Harvey and Soja, develops in the context of urban space and the space is reinterpreted in the context of the city within capitalist relations. Space take place in the context of new discussions about how space is produced in the form of capitalist production within the scope of Marxist theory, how it is used both as a means of production and as a tool of control and ideology.

Löw has adopted the understanding of 'regulation' of living things and social goods. This approach examines how the space, which manifests itself as a social concept, is formed in the processes of perception, recall or reflection. This relational approach from the perspective of social theory is a continuation of Gidden's structuralist theory, which includes an understanding of the duality of the structure. Löw explains how space can be understood as a duality of structural ordering and action elements. The basic idea in this concept emphasizes that individuals act as social agents and build the space during the time they act. Spaces can also organize the action. In other words, venues play a big role in the formation of the action. Löw makes an analytical distinction between "spacing" and 'synthesis' concepts, which are determining factors. Spatialization refers to the act of placing or placing social goods or people on places. An order created through placement is built by the society only in the process of perceiving or remembering the elements that make up the space (Löw, 2008).

Harvey emphasizes that space is a natural phenomenon. When we grasp the spaces as a measurable and objective feature, he underlines that different societies have different insights. Harvey also questiones the idea of an inclusive and objective space for the diversity of human insights and perceptions. Harvey shares the opinion that neither time nor space can be attributed to objective meanings independent of material processes, and it is possible to base these concepts only by investigating material processes (Harvey, 1996).

The space is perceived by movement, as researchers have pointed out. We do the perception through our senses. With perception, we can experience the space and we can witness the formal and concrete features of any place or space. Space is a social phenomenon and can change with social events. There are spaces where society can coexist without discrimination. Public space is a multidimensional concept of the social

and the cultural. The word 'public' is defined by Turkish Language Association as 'all of the state organs that provide public service'. As for 'public space', it means a space that is open to the service of the public and that individuals in the community can use and take part in without taking any permission.²

Özbek (2004) claims that the concept of public space is twofold. The first is a spatial concept. It is the production process of societies. Along with the dimension of time and space, it is a whole of relationships, practices, rules, and interaction. Second; it means public, open and critical in terms of production areas (Özbek, 2004 in Aydođan, 2010). Public space for Max Weber; the whole place outside the home, the area where the public (cafe, mosque, university, etc.) can be defined as the economic element, the central element of the economy, and the social and democratic aspect as a common space. It is considered as the place of encounter of people from all social classes, races, and ethnicity. Thus, the public space can be expressed as a sphere of mutual relations, opposites and negotiations (Gökgür, 2008).

Public spaces are multidimensional spaces in terms of their social, cultural and artistic settings. These spaces that make up a city are also places that introduce the city to many people and remind them with physical and social narratives in it, and make them acquainted with the city. Arendt (2012) on the other hand, deals with the definition of public space more sociologically and politically. According to her, the public space is an area where citizens participate and everyone has equal rights and freedoms. So it is a scene where freedom and action are exhibited (Arenth, 2012 in Olgun, 2017).

The public space is the space of participation of equals, which only marks an event that citizens can participate in. The public space is the space of freedom and equality. They are free because they are neither governing nor governed, they are equal because they are all citizens. (Arenth, 2012 in Çetin, 2006:13).

According to Arendt, people contributes to them by enriching themselves and lives by being in public space. Arendt discusses the public space in two ways. According to the first, everything in the public domain is visible to everyone and everything is open to everyone. It is the appearance that creates reality, what a person sees and hears both himself and others. The second is that everything belongs to everyone while in public (Arenth, 2012 in Olgun, 2017).

² TDK: <http://tdk.gov.tr/>

It is understood that public space is not only a concrete concept, but it is transformed as a whole with the social and cultural environment existing in the space. The space needs to be evaluated on its social, cultural, physical and temporal dimensions. Considering public space as a multi-dimensional concept constituted the main framework of this study and these dimensions have been taken into consideration while reviewing the representation of public space in the movies.

With the concept of public space, Habermas means a space in the social life where something similar to the public can be created and is accessible to citizens. The public space is a common conversation area where citizens come together and communicate. Habermas addresses the period of bourgeois society, where he emphasizes that the distinction between public and private spaces come to the agenda for the first time. According to Habermas, the public space has changed in the historical process, and after the emergence of the bourgeois public space, the public space transformed with new social developments. Today, however, there should be an appropriate form of communication in the public space, where citizens can come together, exchange ideas and discuss about public affairs. Communicative action describes a communication environment in which individuals express their ideas freely and no one excels over anyone (Habermas, 1991 in Özbek, 2004).

As can be seen, theorists approach the public space from different perspectives. Habermas focuses on the transition of the feudal society and the change of administration with the transition to the capitalist order. The public space, previously defined by the self-imposition of the person, underwent a structural change together with the capitalist order. According to Habermas, this change continues in the following periods. Richard Sennett reviews public space from a different perspective than Habermas and Arendt's public space approaches. Sennett questions the reasons for the evacuation of the public space and the return to privacy in the late modern period. For this reason, he talks about the collapse of public people. Public human is an actor in the public space. Participation in the public space has now become an issue of letting go. This type of public life has put places like the city into a deterioration process (Sennett, 2010).

As a result, all the urban theorists; Arendt and Sennett, base their theories on the political and social changes in the period they are analyzing, make evaluations based on the structure of their period. Habermas tries to analyze the public space by discussing the bond with the public. The following words are included in the book of Carmona et al. (2003), "*Habermas (1962) concept of public sphere relates to the discussion of public*

affairs. His ideas are based on the development of various space; coffee house and saloon" (Carmona et al., 2003:110). Sennett mentions that in the neoliberal order, the public space has collapsed due to new production relations and politics in line with politics.

The public space is the legitimacy of politics. Citizens access political information through the public sphere in order to discuss, have an idea, and choose those who will apply political power. Through the public sphere they feel not only those who are exposed to the law, but also as the makers of the law. The public sphere is a symbolic space that allows individuals belonging to different ethnicity and religious communities to establish relationships among themselves to form a common political group.

2.2 City and Urban Space

City and public space are two parts that can not be considered separately. City contains many lives, it nourishes and enlarges the society. Hence, the emerging societies exist in many different places of the city. The use of urban spaces varies as a result of work-life and social life. In the literature, there are urban theorists who discuss 'city' and 'urban space' terms such as; Lynch, 1960; Schulz, 1971; Raban 1974; Krier, 1979; Harvey, 1996; Madanipour, 1999 and Carmona et al., 2003.

In the Turkish Language Association, the word 'city', is explained as follows: 'a residential area, most of whose population is engaged in trade, industry, service or management affairs, usually without agricultural activities'. Cities are formations with a high population and reaching a certain level of development. On the other hand, the city, which is a physical and social formation, is a place that carries physical and social traces by accumulating all the events it has experienced throughout history. Harvey, in his book, explains how Raban interpreted the city, as follows. "*Raban portrayed the city as an encyclopaedia or marketplace of styles, in which any sense of hierarchy or even value homogeneity was resolved*" (Harvey, 1996:17).

The cities that emerged as a result of the development and change that people have shown with the transition of people to the settled life are the transformation places and processes of history. As Raban (1974) said, cities are like encyclopaedias. They keep the changes they experience in their memories and enable people to read it (Raban in Harvey, 1996).

Cities and their emergence and reasons for their occurrence, are still discussed as a complex case. Kevin Lynch said;

There is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences" (Lynch, 1960:1).

Cities can be described in many different ways, with different directions and perspectives. Schulz emphasizes that, "*Life and place belong together, and the city is where meetings meet. Everything reflects each other in the city, these reflections create the images we create in the environment*" (Schulz, 1971:34).

Cities are the social space where many citizens come together without knowing each other and without social class discrimination. With this perspective, Weber addresses the city from a sociological perspective. According to Weber, the city is an area where a large colony and often a large crowd community are located, where individuals do not have mutual acquaintances. It is described as an environment where people continue their lives through trade and shopping. He also emphasizes that the city is a multi-faceted concept. It is not necessary to put the city in a mold and look at the city from various dimensions (Weber, 2012).

According to Öztürk, the city, which we can define as a social formation and settlement; has the ability to reproduce the richest expressions of civilizations and reproduce them in new forms; from business relationships to social transformations, urbanism, performing arts and other cultural forms, and the finest details of everyday life. Urban life occurs with these facts and produces itself in different ways (Öztürk, 2008).

City exists with urban spaces. Urban spaces are symbolic, indicative codes and concrete living spaces that they carry. They are the areas which contain the dynamics of social life and reflect the cultural surface of the city. Cities constantly change and develop for political, social and economic reasons; also urban spaces represent chaos, movement and reality in metropolitan cities. Urban spaces, which are the important areas of cities, appear as the areas that are most affected and intervened by these changes and developments. Urban spaces change according to the structure of the society. According to Parker (2018), urban spaces are also known as 'living organisms' that can respond to changing socio-economic conditions and the cultural fabric of cities.

Krier defines the city as "*a settlement that is suitable for the characteristics of the city, and either contains urban space or is structured with it*" (Krier, 1979:15). Urban spaces for Krier (1979); are all areas outside the buildings that are confined to buildings.

The success of urban spaces is also related to the readability and functionality of their geometric features and aesthetic qualities. In addition to being composed of geometric shapes, urban spaces are areas where the society living in the city meets their needs to exist (Krier, 1979).

Urban space; apart from its three-dimensional features, it contains the basic function of people's lives. It is defined as places that include accommodation, work, entertainment, recreation and transportation activities, which form the ground for all urban activities, that are accessible to everyone, and that make sense with the use of urban residents (Madanipour, 1999). In reference to Barber (2002), from the interaction of a movie with the city, we can observe tools like architecture, history and social life. It contains many dimensions. Carmona et al. (2003) classifies multiple dimensions such as functional, morphological, perceptual, social, visual, and temporal as elements for the understanding of urban spaces (Habibi et al., 2016).

Carmona et al. (2003) argues that; public space has two dimensions, physical and social. The physical dimension of the public space complements the spatial dimension. Everyday life and spatial practices that take place within the spatial dimension complements the social dimension of public space. Carmona et al. (2003) have classified the urban design dimensions into sub-categories. These are morphological, perceptual, social, visual, functional, temporal dimensions. In this study, urban spaces will be analyzed through dimensions of Carmona et al. (2003), including: morphological-social, visual-temporal and functional dimensions. Perceptual dimension is not used. The reason for this is that since measuring the perceptions of the directors of the films are not covered by this study.

Social dimension is an important part of space, space can not be mentioned without social interaction. Space exists when it is changed and influenced by society. The social dimension is very considerable in shaping the urban space. The way people use, their needs, their interactions with each other shape the space. While creating a healthy social environment for the users of the space, it is significant that the space is accessible, lively and there is no social discrimination.

Temporal dimension is a concept that covers all dimensions. Spaces become more meaningful over time. As Lynch observes "*We experience the passage of time in the urban environment in two ways: through 'rhythmic repetition': 'the heartbeat, breathing, sleeping and waking, hunger, the cycles of sun and moon, the seasons, waves, tides, clocks'; and through 'progressive and irreversible change'; growth and decay, not*

recurrence but alteration" (Lynch, 1972:65). Spaces are used in different ways at different times. Users change day or night use in outdoor activities on special days. It is also important to understand what changed and what the same remained over time. Accordingly, it is significant to comprehend the space with the help of the temporal dimension with the observations made for the uses (Carmona et al., 2003).

Morphological dimension focuses on two main issues. Urban form and urban layout. Also there are two types of frameworks of urban space that are traditional and modernist. 'Modernist' urban space result from freestanding 'pavilion' building. 'Traditional' urban space result from buildings, urban blocks that define and enclose external space. Carmona et al. (2003) approach Conzen's (1960) four morphological elements that are land uses, building structures, plot pattern and street pattern. City's morphological structure depends on land use and urban layouts. The buildings in the city are arranged in a certain way and occupy space. The spaces between the other structures are shaped as streets or squares as a public space. In conclusion, urban morphology is established by building forms, streets, squares, open spaces, recreational areas, etc. (Conzen, 1960).

Visual dimension describes the presentation of urban spaces visually and aesthetically. Aesthetic approach is a concept that we can perceive not only visually but through all of our senses. Theorists have different approaches about aesthetic of urban space. Nasar (1998) identifies five attributes of aesthetic criteria that are naturalness, civilities, openness and defined space, historical significance and order. Smith (1980) argues that aesthetic approach has four distinct components that transcend time and culture; sense of rhyme and pattern, appreciation of rhythm, recognition of balance and sensitivity to harmonic relationships. Cullen (1961) states that experience of aesthetic can be well understood by the drama of juxtaposition. Carmona et al. explain that;

As well as a sense of being in a particular place ('here'), there may also be an equally strong sense that around and outside it are other places ('there'). Cullen saw particular significance in the tension between 'hereness' and 'thereness'. He considered that the urban environment should be designed from the point of city becomes a plastic experience, a journey through pressures and vacuums, a sequence of exposures and enclosures, of constraint and relief' (Carmona et al., 2003:134)

The Townscape movement, pioneered by Cullen (1961), designing the urban as an aesthetic experience area is created by the successive perceptions of the individual in motion. It is an approach that focuses on how people perceive space as a whole. Cullen expresses that the relations and contrasts of successive perceived spaces are effective in

the experience of urban spaces, such as suddenly occurring as they progress through the narrow street. It has been mentioned that the person on the move can visually perceive urban spaces (Cullen, 1961).

On the other hand, Carmona et al. (2003) present two perspectives about urban spaces; positive and negative outdoor spaces. Positive outdoor spaces are enclosed or outdoor space, identifiable and essential spaces. Negative outdoor spaces do not have certain shapes, they are undefined. It has been discussed how positive spaces can be created through the concepts of squares and streets that are part of urban space. "*Although positive urban spaces come in a variety of different sizes and shapes, there are two main types: 'streets' (roads, paths, avenues, lanes, boulevards, alleys, malls, etc.) and 'squares' (plazas, circuses, piazzas, places and courts)*" (Carmona et al., 2003:141).

In brief, visual dimensions which focus on urban silhouettes, visual corridors, urban backgrounds, public and open spaces show how urban texture and urban landscape are shaped. It helps us to perceive the identity, rhythm and characteristic of cities.

Functional dimension of urban spaces are important for the healthy development of the city. It is rooted in observations of the relationship between activities and spaces. There are some features that functionally well designed spaces should have such as; relaxation, active engagement, passive engagement, discovery and movement. "*Movement through public space is at the heart of the urban experience, an important factor in generating life and activity*" (Carmona et al., 2003:169). Pedestrian access is very important when creating a successful public space. For pedestrians, the connection between places is important and successful public spaces are connected within movement systems. This concept deals with how space operates and society shapes space such as transportation, traffic flow, pedestrian circulation, etc.

All these concepts help us comprehend the city more clearly. In Chapter 4 urban spaces of İzmir will be discussed utilizing those concepts above. A city consists of multidimensional public spaces. Every action that takes place in the city happens in a specific place. This place can sometimes be a city square and sometimes a side street. The person who is the user of the space has the ability to change the environment. Spaces may also change according to their usage patterns. Each change also transforms the city. Cities sometimes appear as a part of wars, sometimes migrations and sometimes art. Especially since the beginning of the 21st century, the words 'city and cinema' are frequently mentioned together. Cities can be viewed in movies as the hero of the cinema or as an image in the background.

2.3 City, Urban Space and Daily Life in Cinema

Cinema, which has been developing and growing with modernism movement, has a close relationship with the cities from the past to the present. Cities have been the subject of films or have served as a setting since the birth of the cinema. Cinema has begun in two main strands; one as fiction, following George Melies, and the other as documentary, following Lumière Brothers. The first film accepted as the birth of the cinema is the production of Lumiere brothers. The first cinema screening in the world took place with a 55-second film showing the arrival of a train to La Ciotat station in Paris. The images such as the train's arrival helped to witness the city and the daily life of the city (Türkoğlu et al., 2014).

Cinema is an urban art and exists in an urban environment. The first images are recorded as images of the city. The cinema deal with and describe past, present and future of the cities. The first films show the city in history, the real city and reality. *Battleship Potemkin* was directed by Eisenstein (1925), Babylon city design scenes in movie *Griffith's Intolerance* (1916), by designing the city in the movie *Metropolis* (1926), in *City Lights* movie (1931), city decoration was established (Teksoy, 2005) (Figure1).



Figure 1. Battleship Potemkin (1925), Griffith's Intolerance (1916), Metropolis (1926), City Lights (1931) ³

Cinema and city are the facts that constantly reflect the development and emerging changes. The developments in the cities began with the Industrial Revolution that took place at the beginning of the 19th century. Industrialization has also changed the way

³ Sources (left to right): <https://tr.wikipedia.org/wiki/Potemkin> , <http://cohenmedia.net/films/intolerance> , <http://cohenmedia.net/films/intolerance> , <http://www.beyazperde.com/filmler/film-41046/> , <https://www.wikiwand.com/tr>

people work and their lifestyles. Industrialized and urbanized cities have brought about changes in social life. The major waves of migration, considered to be an important element of social mobility and change, have changed the balances between the city and the countryside. This has created dramatic changes in lifestyles and everyday life practices (Süalp Akbal, 2004).

Cinema is an art that has emerged at the same period as modernity. In the films, there are cities where the real face of the city is shown, as well as in the films that design and handle the city as a set. In this study, films shot in real urban spaces will be discussed and it is claimed to reflect reality. In this context, films sometimes create their own narratives on the background of metropolises and highlighted cities as the background to show the world they wanted to represent. The crowd and spatial complexity of the city and its metropolitan dynamism constitute the unique layout of that city. When looking towards the city from the screen, the spaces are reflected as the building blocks of the society.

If we examine the relationship between cinema and city, cinema enables us to witness the change of cities over time, social life, daily life and the representation of public space. Cinema shows the city as it is. Streets, avenues and squares retain records of a period. Public spaces such as roads, streets, avenues, parks and city silhouettes have been important indicators of cities in cinema. In reference to Öztürk (2008), cinema has had a relationship with the city since its emergence and reflects all the facts about the cities. From the best movie samples to amateur ones, each film documents the general environment of the cities, their specific and detailed moments with objective or subjective perspectives.

It contains different discussions as to whether cinema reflects reality completely. German theorist Siegfried Kracauer examines this issue in depth in his 'Film Theory' book written in the 1960s. According to Kracauer's theory (1960), cinema is an essential tool for seeing reality. In his book, he states that cinema is a natural tool for seeing reality and it should be used and utilized in the most appropriate way. Bazin is another theorist who supports Kracauer's theory and reveals his ideas. Bazin explains his theories with the articles he wrote on some of his publication channels. He quotes "*Cinema has integrity as the art of truth*" (Kracauer, 1960:262).

Kracauer believes that films must have certain features to approach reality. These are unexposed reality, presence, infinity / continuity and uncertainty that are the natural flow of life. Movies with these features can be evaluated within the realistic film category.

The most basic feature that distinguishes his ideas from many previous movements stems from the fact that the story is at the center of the film narrative. All this perception of reality reflects the mentality of the country in which the film is made. According to Kracauer, films are above all a social formation and analyze the social and political reality of the period (Kracauer, 1960 in Yiğit, 2012).

Real space, real people and real time should be used in films to capture reality. Kracauer has the concept of 'cine-city' in the context of reality. The concept of explaining daily life with cinema and analyzing street and city images through film constitutes this concept. Social trends, ideological movements and spiritual characters can be perceived through films (Öztürk, 2008).

Kracauer argues that the art of cinema offers us everyday life that exists in urban areas of the city. There are famous theorists who deal with the definition of daily life, for example, Lefebvre and De Certeau. Lefebvre compares it to a fertile soil as a life-giving power source that we live on but are not aware of. He discusses the concept of spare time and the culture of spare and cultural consumption in everyday life in the modern world. It is very difficult to distinguish Lefebvre's idea of everyday life in modern life, modernity and everyday concepts, these are intertwined concepts (Lefebvre, 1996).

Studies on daily life are evaluated on two main lines: one's activities and the relationships of the individual (Kırış, 2019). Certeau focuses on life practices, such as speaking, walking on the street, reading, moving, shopping, everyday life (Tekeli, 2009). There are two types of action that Certeau calls them strategy and tactics, which are parts of daily life. Tactics are the forms of action produced by the weak against the rules set by the dominant. Strategy within the existing are the rules set by the dominant (De Certeau, 2008).

Socio-economic, environmental and scientific transformations from past to present show their effects primarily on daily life. All encounters in daily life equip with a complex network of relationships and take place in the public space the stage of the social. The public space, which contains the parameters related to the society, and the relations between them, has led theorists to examine these concepts and develop approaches towards them throughout history.

The first screenings of the cinema offered us the daily life of the city. In the first movie, the train arrives at the station; the passengers leave, etc. presenting the daily life of the city to us. With the help of cinema, it is possible to obtain information about daily practices, urban spaces and representations of urban spaces. Cinema is an experience of

the daily life world. Cinema deals with the concepts of space, time and motion in a nested manner. In other words, narratives in cinema need places where stories are transferred. Based on the idea that there can be no plot without space and that the cinema screen is a narrative space, the inevitable dimension of time and space is encountered in cinema. After all, even though cinema is only an image that is watched, it creates images with a different reality dimension that exists with the perception of time and space (Benjamin, 1995).

The cinema presents the city and the place by reproducing. It offers the opportunity to see the city and places from different points, with each camera angles. The places we have seen or been previously are reshaped in our memory with different people or events. Cinema takes advantage of places while trying to express its point of view.

Space is any place in relation to time and objects, and it is the environment in which all life is built. Such vital importance of space has become an inevitable part of the cinema. The phenomenon of space, which contains all social life, has led to the effort of the cinema to convey the image. The basic logic of the cinema is based on transferring the space and the objects that the space interacts to the audience. Public and urban spaces, which are the types of spaces offered by cinema, enable us to better understand cities in terms of physical, visual, sociological and social aspects.

The images of urban spaces existing in the cinema tell us their story with the historical texture that has come from the past to the present. In the public space, which is one of the urban spaces, we observe the coexistence of people of different languages, races and colors and their space productions. The streets, walls, squares and sidewalks of the city give us clues about the city. We witness the daily lives of people who exist in the public space. Kaçmaz Erk (2009) classifies the venues into two categories in cinema. The study of the space through cinema through two different approaches, in the center, in the foreground or in the background, makes it possible to research the cinema in sociological and social dynamics (Kaçmaz Erk, 2009).

There are two genres in cinema; documentary and fictional. Fictional cinema, where a story is created can be structured. Documentary cinema, on the other hand, is the movie structures that develop without being attached to the script and the actor. The films examine in this study are fictional cinema products. Some theorists argue that fictional cinema reflects the city and urban spaces less than documentary cinema. According to cinema theorist Metz (1986), the filmmaker in fictional cinema recreates the space and presents it to the audience with his own interpretation and frame. The directors place the

images they want in the space, leaving the things they do not want out of the frame and presenting a subjective perspective. For this reason, fictional cinema cannot offer the reality of urban spaces in a quality way (Süalp Akbal, 2004). On the other hand, it is emphasized that both types depend on the style of the producer and real spaces and events can take place in both types (Gold and Ward, 2014).

On the other side, it should not be forgotten that cinema is a representation tool. "*Cinema and filmmaker, just like the architect, criticizes the space, reduces it, and represents it. It makes us use, control and transform*" (Allmer, 2010:8). Based on this, just as an architect creates a new space, while the filmmaker creates films, the space is recreated with the story which is selected and what the characters wants to express. These spaces are represented through cinema. Süalp argues that the representation in art, philosophy and cultural relations is about redepicting how the world, relationships, knowledge, cultures and tastes are seen. Süalp also states that what people want to tell in pictures, photographs and writings and in this context all of these are scenarios, paintings and landscapes that imitate life. Thus, representation is reshaped (Süalp, 2004). In short, cinema reflects the reality of cities, but it can show as much as the images shown in the movies. In movies, the audience is shown the space shown to the filmmaker. The real space is a means of expression in the hands of the filmmaker, and it is reproduced and represented with cinematic tools.

Cinema presents the space to the audience by filtering culturally, historically and socially. In other words, it is the re-presentation of the urban spaces we live on via cinema. "*In cinema, urban space is the perception of the world by the artist through cinema in other words*" (Okçuğ, 2008:123).

The transformations of the cities are presented to us through cinema. We can understand the different uses of the same space or the daily life practices of different parts of the same city through films. One of the objectives of this study is to illustrate the representations of İzmir urban spaces in cinema, in different time periods. It tries to understand the physical and social changes that the city experienced by viewing the same places from films that are shot at different times. Many studies have been done on this subject, however these studies do not focus on İzmir. For example, in the work of Aylin Atacan (*Ankara as a Cinema Set: Reading Architectural History of the City through Ankara Films*), through Ankara films; investigates the traces of the spaces that are produced, revived and represented, and examines the spatial change and transformation through the history of architecture (Atacan, 2018). In the book titled 'Public Faces of

Ankara', Güven Arif Sargın includes an article about public space and urban space. As the subject, there are articles that analyze the meanings of the policies of the city, the public space, based on a theoretical basis on the 'walking' experience in a public space, and on the plural public identities of Ankara and the city in general, the relationship between urban identity and 'public consciousness' (Sargın, 2009). Other studies related to urban space and cinema are as follows; Schofield, 1996; Balshaw and Kennedy, 2000; Srinivas, 2009; Bose, 2011; Liz, 2014; Melnikova, 2015.

2.4. Symbolic Space and Cinema

Symbolic spaces are the parts of the cities that are memorable and the areas integrate with the city, bearing the traces of the social life that is left in our minds. The images of the city are influenced by the changes that the city experiences. It can be a lifestyle that left a mark in the social memory, a movement, a place, a statue, and a monument.

Lynch states that our perception of the city is not continuous, we perceive the things that attract our attention the most. In order for people to perceive the place in the city, they need to establish connections between places. These places are in the general view of the city. As it has been paths, edges, districts, nodes and landmarks (Lynch, 1960).

The images of the city are integrated with the city, they tell the culture of the city and create the social identity of the individual. Lynch emphasizes that (1960), moving elements in the city are as important as fixed physical structures. People in the community are part of all cities. Perceiving the city is not continuous, we perceive the city in stages and the things that attract our attention are the most memorable. Almost all of our senses are active. The image of the city is a combination of all these (Lynch, 1960). The urban image has three components; identity, structure, and meaning. The three elements are intertwined and coexistent, defining the image and can not be considered separately. For example, the visual perception of a door integrates with its meaning. The image of the city is a formation related to both the physical lines of the city and its spirit, excitement and life (Lynch, 2010).

Lynch says that the legibility of city will be provided by identifiable symbols. Thus, it is distinguished from other cities and creates a different texture. The image of a

city is a two-way process between observer and city. The observer perceives the physical environment provided to them and puts it into their memory (Bayrakçı, 2014). The concept of the city mentioned by Lynch has been associated with cinema and has been used as a conceptual environment in many studies to read the city through cinema. Some of the researches conducted are Kenny and Leigh, 1996; Wilson & Richards, 2004; Kayaarası, 2011; Roberts and Hallam, 2011; Topcu, 2012. How the urban image elements determined by Kevin Lynch in urban theory has been investigated and used cinematically. The narrative structure and the relationship of space have been examined by above mentioned writers. From the urban space images in the cinema, they have tried to understand paths, edges, districts, nodes and landmarks.

Urban landscapes in the movies provide the audience with an idea about the historical process of the city. The audience can understand the physical and social situation in a city or even in the country, together with urban spaces such as streets, architectural elements, and streets that make up these landscapes during the film, and the event pattern experienced in these spaces and the characters in the film.

Considering that individuals shape their memory together with society, social images play an important role in the process of rebuilding this shaping. Landmarks that testify to the history of the society can be monuments, architectural structure, landscape, etc. Looking at the world cinema, some of landmarks of cities are the Eiffel Tower of Paris; *Lunch on the Eiffel Tower* (1914), *Funny Face* (1957), *The Conformist* (1970), *Moulin Rouge* (2001), the Gondolas of Venice; *Death in Venice* (1971), *Indiana Jones And The Last Crusade* (1998), *Bread and Tulips* (2000), the Statue of Liberty of New York; *Saboteur* (1942), *Splash* (1984), *Deep Impact* (1998) and the Bosphorus Bridge of; *Kırık Çanaklar* (1961) *Anlat İstanbul* (2005), and İzmir Clock Tower; *Sihirli Define* (1950), *Uyanık Kardeşler* (1974), *Şabaniye* (1984).

Symbolic spaces are located in the common memory of society. These spaces are areas that help create collective memory, urban identity; say that these areas are important points that can be a reference to the formation and past of the cities. Collective memory is the meaning we attribute to that place within the framework of events in the past related to a place. According to Nora, memory is a concept that is passed down from generation to generation. It emerges with the movements and images of the people present in the space. Memory is composed of individual memories as well as a concept that can be formed and shared with the family, friends and society that exist around us. Nora and De Carteu compare memory to a repository. It undergoes reformation with actions in daily

life. With the help of memory, the space turns into 'place'. Public spaces we live in; streets, squares, parks, etc. are the places where collective memory occur (Durmaz Drinkwater and Can, 2015). One of the things that make the city more than just an image on the screen is the transformation of spatial information into a mind created through the images. Cinema is a phenomenon that both produces and constructs urban memory (Alsayyad, 2006).

Individual, social and spatial memories are intertwined. Basically, every moment in memory is influenced by the previous one and develops by overlapping. Indeed, such a progress brings stratification in memory. The most prominent place where this stratification appears physically is the place. It exists by living in the individual or community. Halbwachs states that the usual images and our physical environment bear the traces of both us and others. For this reason, Halbwachs says "*The manifestation of memory takes place in its social environment*" and states that "*an individual formation, memory, will be incomplete when evaluated without considering the effects of the social and physical environment*" (Halbwachs, 2018:25). Urban public spaces are areas that contribute to the formation of collective memory and urban identity. These are important points that can be a reference to the formation, past and future of the cities. In addition, urban public spaces represent the sociocultural, physical and political formations of the society living there.

Symbol spaces are formed by a collective memory created by society. There are a variety of tools that contribute to the symbolic space's ability to organize society. The most powerful of these tools is cinema. In the films examined in this study, the same spaces have been shown many times in different time periods. A common memory has been created for people who have never been to the city, and when İzmir is mentioned, certain symbolic places have appeared in the minds of people.

CHAPTER 3

A REVIEW OF THE REPRESENTATION OF URBAN SPACE IN FILMS BETWEEN 1950-2016 IN İZMİR

As an effective mass media tool, cinema constantly represents different areas, environments, events. Cinema is used as a tool to relate these changes. It expresses both the abstract and the real world. It presents and interprets spaces, environments, symbols, signs and daily life for the audience. The art of cinema, which has been developing rapidly with the 20th century, has focused on cities, places and especially urban places since the late 19th century when cinema was invented. "*The representation of the city can help us analyze the levels of representation at all levels of political, philosophical and artistic, in a movie, in a novel or in poetry*" (Süalp Akbal, 2004:77).

The birth of cinema in Turkey was in 1914. Fuat Uzkinay was the first film producer in İstanbul when the cinema has been seen as a means of entertainment. Turkish cinema history is criticed and divided into specific periods by Nijat Özön, Metin Erksan, Rekin Teksoy, Engin Ayça and Zahit Atam. In 2010, Zahit Atam evaluated all of these periods and presented a new proposal. It was considered as the prehistoric period of our cinema before the beginning of 1923 or, more accurately, as the prehistoric period of our cinema. Emulated films made with the look and feel taken from the east and turned to the west were characteristic of this period. It was possible to accept about the beginning of Yeşilçam after 1939 and a process that has been continued until 1990, when this production style was dominant. The period that started after 1994 could be considered as New Turkish Cinema (Atam, 2010). Even so the most common and accepted approach to separating Turkish cinema into periods was suggested by Nijat Özön. Nijat Özön (1995) divides history of Turkish cinema into different periods. He calls 1914-1922 the first period of cinema, 1922-1939 the theater stage, 1939-1950 the transition period, 1950-1970, the filmmaker's period, and the post-1970 new filmmaker's period (Özön, 1995 in Suner, 2015). The first period of cinema is starting with the new entry films to Turkey. The theater actors' period is the term based on the understanding of shooting theater plays. After the first sound film was shot in the world in 1927, the first sound film, *İstanbul Sokakların'da*, in our country was shot in 1931 in this period. The director and

screenwriter of this movie is Muhsin Ertuğrul. In between 1939 and 1950 are the transition periods. With the increasing revival in the 1950s, domestic cinema started to become popular as a form of entertainment and a mass communication tool. The number of domestic films has experienced the most glorious period in Turkey by the 1960s and its popularity has increased across the country until the mid-1970s. Decisive for the course of the movie in Turkey, which marked the beginning of an era Yeşilçam period, about two hundred films were produced annually. In fact, Turkey was among the countries that made the most films in the world with 301 films in 1972 (Ulusay, 2002).

The period called Yeşilçam brought films similar to melodramas, most of the films produced and adopted the patterns of classical narrative cinema. While the same type of spaces were used in the films, they often featured the most prominent symbolic spaces of the city. It is mentioned that Yeşilçam has covered classic melodrama such as romance, family bond, rich-poor society (Özgüç, 1990). It has become one of the cultural areas reflected by the question of modernization that is being stronger in parallel with the changes in the social field in the 1960s, and focus on the contradictions in this recurring theme. Therefore, the experience of modernization is the subtext of all Yeşilçam narratives. It can be said that any anxiety, fear and desire created by modernity in Turkish society have infiltrated Yeşilçam films. Yeşilçam cinema does not address the urbanization effort of the society migrating from rural to urban areas or the process of adaptation to modern life. Instead, it proceeds in an order that encouraged them to strengthen their connection to their traditions (Ayça, 1993).

Looking at Yeşilçam with a critical approach, migrants were believed to have an attitude towards preserving their traditional values. Western values were presented as a danger that should be avoided by society. Economic, technological developments of the western countries were demanded, but western value judgments were rejected. This was reflected in the turmoil of the society in Yeşilçam cinema. The establishment of class differences was based on the contradiction of upper class and lower middle class values. While positive values were attributed to the lower class, negative ones were undertaken to the upper class. Because the lower class rural areas represented traditional family values, while the upper class corresponded to western, individualist-capitalist values. It was a period in which films are produced in line with the values and expectations of the audience consisting of family and lower-middle class women in Yeşilçam cinema (Çelik, 2010).

Despite the economic crisis that starts in the late 1970s and continues throughout the 1980s in Turkish cinema, the directors who try to create a cinema language sensitive to social problems in this period continued to shot films even under difficult conditions. These developments in the world in the 1980s, gained momentum in Turkey and the Turkish economy was significantly affected, and tried to integrate with this new economic liberalization happening around the world. However, the consequences of this situation increased unemployment and inflation rate in the country. Consequently, it brought the 1980 military coup as a result of the confusion experienced with ideological campings on the political and social level (Kaba, 2009). In the 1980s, there was a significant increase in the number of small-budget arabesque films shot in the 1970s, as arabesque became a mass culture. In the formation of the Arabesque culture, there are elements such as migration from the rural to the urban, industrialization and informal settlements. Arabesque culture has led to the emergence of a new music genre in Turkey. Singers such as Orhan Gencebay, Ferdi Tayfur, İbrahim Tatlıses and Müslüm Gürses became so popular in this period. Arabesque films that started with Orhan Gencebay has changed the course of Turkish Cinema. In 1970-1980, arabesque films were watched with high interest by audiences from all ages. After all, sex and sexuality, which first appeared in the 1970s and appeared in the movies especially in the 1980s, are among the new topics of cinema (Bayburtluoğlu, 2005).

A new formation process started to emerge in Turkish cinema after 1990. In the 1990s, although the number of film productions were low, they were mostly focused on social issues in terms of topics, themes, and formal approaches, and individual life. It was the period when the immigrant population and the local people were completely intertwined, and moreover the massive influence that comes with the immigration was more effective in the structure and culture of the cities. This period coincided with unemployment, housing problems, cultural and moral deterioration, and disappointments of immigrants, loneliness, individualization and alienation (Alkan, 2007).

In this study, Yeşilçam cinema period is discussed in detail. This is due to the great differences has been observed between 1950-1970 and 1970 and 1990. Yeşilçam cinema is generally dependent on real spaces and urban open spaces due to economic constraints. While indoor spaces are selected as prison, residences, court, and station, public places are selected as entertainment venues, such as casinos, bars, pavilions, taverns and night clubs. The image of İstanbul in the context of open spaces is a background that turns into a familiar face in Yeşilçam. Outdoor areas such as groves, piers, ferries, boat trips,

tramway and Rumeli Fortress of İstanbul are frequently displayed. However, the city of İzmir remained as a second option.

Despite this, 120 films are shot between 1950 and 2016 and urban spaces are generally preferred places. The representation of spaces generally covers the topic of poor-rich relationship. The wealthy lives in the mansion, uses the plane for transportation, the poor lives in the slum, and often uses the bus for transportation. Scenes from bus stations are frequently encountered. But even if the rich and poor relationship is represented through space, everyone is equal and can use it in public spaces. The first movie in İzmir was shot in 1949. The name of the movie is *Ya İstiklal Ya Ölüm*. In this study, all the films shot from 1950 to 2016 are examined. The changes of the urban areas of İzmir by years, which places came to the fore in which periods, the agenda and political situation of the period and the emergence of the urbanization phenomenon are discussed in detail.

This section reviews and analyzes the characteristics of the urban spaces in İzmir between 1950 and 2016. The changes in the places of İzmir by years and which places come forward in which periods are investigated. The agenda of the period and the social and political situation and the emergence of the phenomenon of urbanization are discussed. The films shot in this time frame are divided into three periods. When all films are examined, it can be easily perceived that the subject of the movie, urban space types and urban space representations of the films differ in certain period intervals. As a result, films with similar subjects, urban space typologies and space representations are examined under the same period. The time frames can be divided into three different periods; 1950-1970, 1970- 1990 and 1990-2016.

For each period, lists of movies and their maps, where they take places and where the movies are shot, separately prepared. The movie lists include information about the director's name, date of the movie, and the place it is shot. The venues where the films of that period are shot and divides into two groups as inner city and outer city. As seen in the graphic, 64 percentage of films are shot inner city and 37 percentage of films are shot outer city in between 1950 and 2016. In this study, only the movies shot within boundaries of the city are analyzed. The movies which are shot in the close towns/summer destinations of İzmir are excluded. The subjects of the films, social and political events of that period and accordingly the development, transformation of urban spaces and the representation of the spaces are examined.

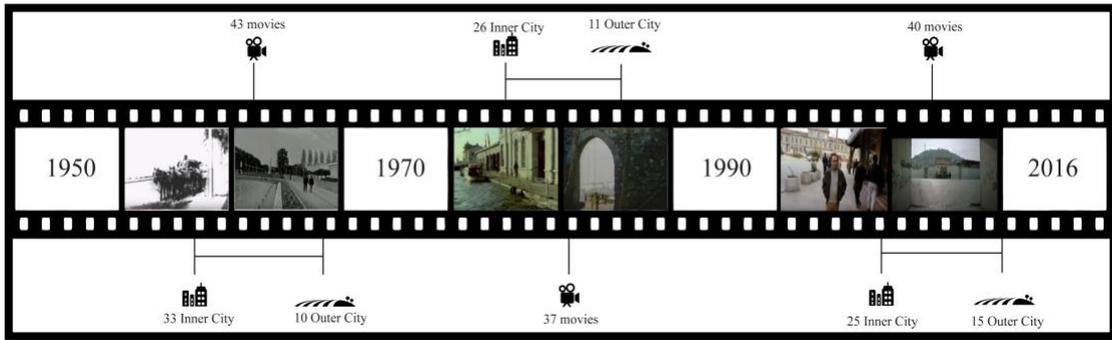


Figure 2. Timeline in between 1950 and 2016

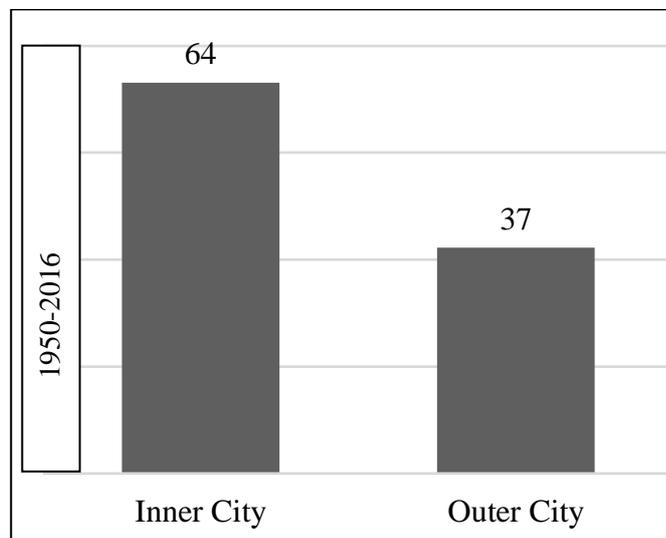


Figure 3. Distribution of the use of inner and outer city between 1950 and 2016

3.1. Analytical Review of Filmed Places in İzmir between 1950-1970

Most of movies, out of 120, were shot between 1950 and 1970. In this period, classical meodramas have been seen as the prevaviling genre in Yeşilçam cinema. The selected themes and spaces in the movies were similar. İstanbul was generally preferred more as a context within the cinema than İzmir. From the 1950s to the mid-60s, İstanbul was the founding element of the films visually and thematically in melodrama and romantic comedies, and became the main genres of classical Yeşilçam cinema. It creates the spatial / social context that give the story meaning. It was stated that at least seventy percent of the films were shot in İstanbul since the beginning of Turkish cinema. The number of films, which entirely shot in İzmir, was very few. However, the number of

films that starts in İstanbul and continues in İzmir, for instance a character visiting İzmir, are higher. There are 43 films that were shot in İzmir in the first period of 1950 and 1970. According to the analysis of the movies, 27 films were shot inner city of İzmir. However, in some movies, the images of the city of İzmir were only displayed very briefly and were not seen again. The reason for the filmmakers to choose İzmir as a new background for their movies was that they have already made various films and used almost every place in İstanbul until 1960. With the expansion and transportation technologies in cities, Yeşilçam movies started to expand their contexts and places as mentioned below by Topcu (2019). Space and subjects that were used in movies were similar to the Yeşilçam period. The cinema industry did not want to take risks in terms of keeping the increase interest of people in Yeşilçam cinema, which resulted in the increasing number of cinemas in cities. However, the movies were shot in the same places since they used almost all the venues in İstanbul. The reason for preferring the city of İzmir was the search for a new place (Topcu, 2019).

The Table 1 below lists the films that were shot in İzmir between 1950 and 1970. The list includes, the year and the title of the movie, director's name, and location. Most of the movies are generally shot within the inner city. The place column below is divided into two sub-categories as inner city and outer city. The focus of this study is centered on the urban spaces of the inner city rather than the outer city. For this reason, the films that were shot in the city center are the main interest of this study. The subjects of the movies shot with low budget between 1950-1960 were liberty war, national struggle, etc. (Özgüç, 2012).

Table 1. List of Films Shot in İzmir between 1950-1970

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
1	1949	Ya İstiklal Ya Ölüm	Turgut Demirdağ	Outer city
2	1950	Sihirli Define *	Semih Evin	Inner city
3	1950	Çakırcalı Mehmet Efe	Faruk Kenç	Outer City
4	1951	Ali ile Veli	Orhan Atadeniz	Inner city
5	1952	Çakırcalı Mehmet Efe'nin Definesi	Faruk Kenç	Outer City
6	1952	Efelerin Efesi	Ayfer Feray	Outer City
7	1953	İzmir Sokaklarında	Mümtaz Ener	Inner city
8	1955	Hayatımı Mahveden Kadın *	Faruk Kenç	Inner city

(Cont. on the next page)

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
9	1958	Dokuz Dağın Efesi	Metin Erksan	Outer City
10	1959	İzmir Ateşler İçinde *	Osman Nuri Ergün	Inner city
11	1960	Can Mustafa *	Muharrem Gürses	Inner city
12	1960	Cici Katibem *	Arşavir Alyanak	Inner city
13	1962	Zorla Evlendik	Arşavir Alyanak	Inner city
14	1962	Çıkar Yol *	Semih Evin	Inner city
15	1962	Gönül Avcısı *	Nejat Saydam	Inner city
16	1963	Sayın Bayan *	Mehmet Dinler	Inner city
17	1963	Susuz Yaz	Metin Erksan	Outer City
18	1964	Fıstık Gibi Maşallah *	Hulki Saner	Inner city
19	1964	Dağlar Bizimdir	Nejat Saydam	Outer City
20	1965	Hırsız *	Zafer Davutoğlu	Inner city
21	1965	Taçsız Kral *	Atıf Yılmaz	Inner city
22	1965	Şeker Gibi Kızlar	Muzaffer Arslan	Inner city
23	1965	Kumarbaz *	Orhan Aksoy	Inner city
24	1965	Şoförün Kızı *	Ülkü Erakalın	Outer City
25	1965	Yıldıztepe	Memduh Ün	Outer City
26	1966	Aşk Mücadelesi	Türker İnanoğlu	Inner city
27	1966	Denizciler Geliyor *	Feyzi Tuna	Inner city
28	1966	Ölmek Mi Yaşamak Mı	Türker İnanoğlu	---
29	1966	Bitmeyen Çile *	Arşavir Alyanak	Outer City
30	1966	İzmir'in Kavakları	Sırrı Gültekin	Outer City
31	1966	El Kızı *	Nejat Saydam	Inner city
32	1966	Eşrefpaşalı *	Erdoğan Tokatlı	Inner city
33	1967	Ömrümce Ağladım	Ülkü Erakalın	---
34	1967	Samanyolu *	Orhan Aksoy	Outer City
35	1968	Menderes Köprüsü *	Sırrı Gültekin	Inner city
36	1968	Aşka Tövbe	Türker İnanoğlu	Inner city
37	1968	Arkadaşımın Aşkısın	Türker İnanoğlu	Inner city
38	1968	Dünyanın En Güzel Kadını *	Nejat Saydam	Inner city
39	1968	İlk ve Son	Memduh Ün	Outer City
40	1969	Yaşamak Ne Güzel Şey	Halit Refiğ	Inner city
41	1969	Çakırcalı Mehmet Efe	Yılmaz Atadeniz	Outer City
42	1969	Kader Ayırsa Bile	Semih Evin	Inner city
43	1969	Günahımı Ödeyen Adam	Ülkü Erakalın	Inner city

() These are the films with good image quality and thus analysed. The films that are empty in the 'place' column are films that cannot be supplied. It is not known where it is shot either in inner city or outer.*

A total number of 43 films were shot in the city of İzmir during the specified period. While 10 films were shot in the outer city, the remaining 33 were shot in inner city. Due to technical reasons, such as unpublishing of some films or low resolution quality, 22 films out of 33 films are found and examined. Among these, 17 films were shot in Konak district. Within this period, the district where the most films were shot in İzmir was Konak. The other places such as Çiğli, Buca and Menderes comes second in the movies (Figure 4).

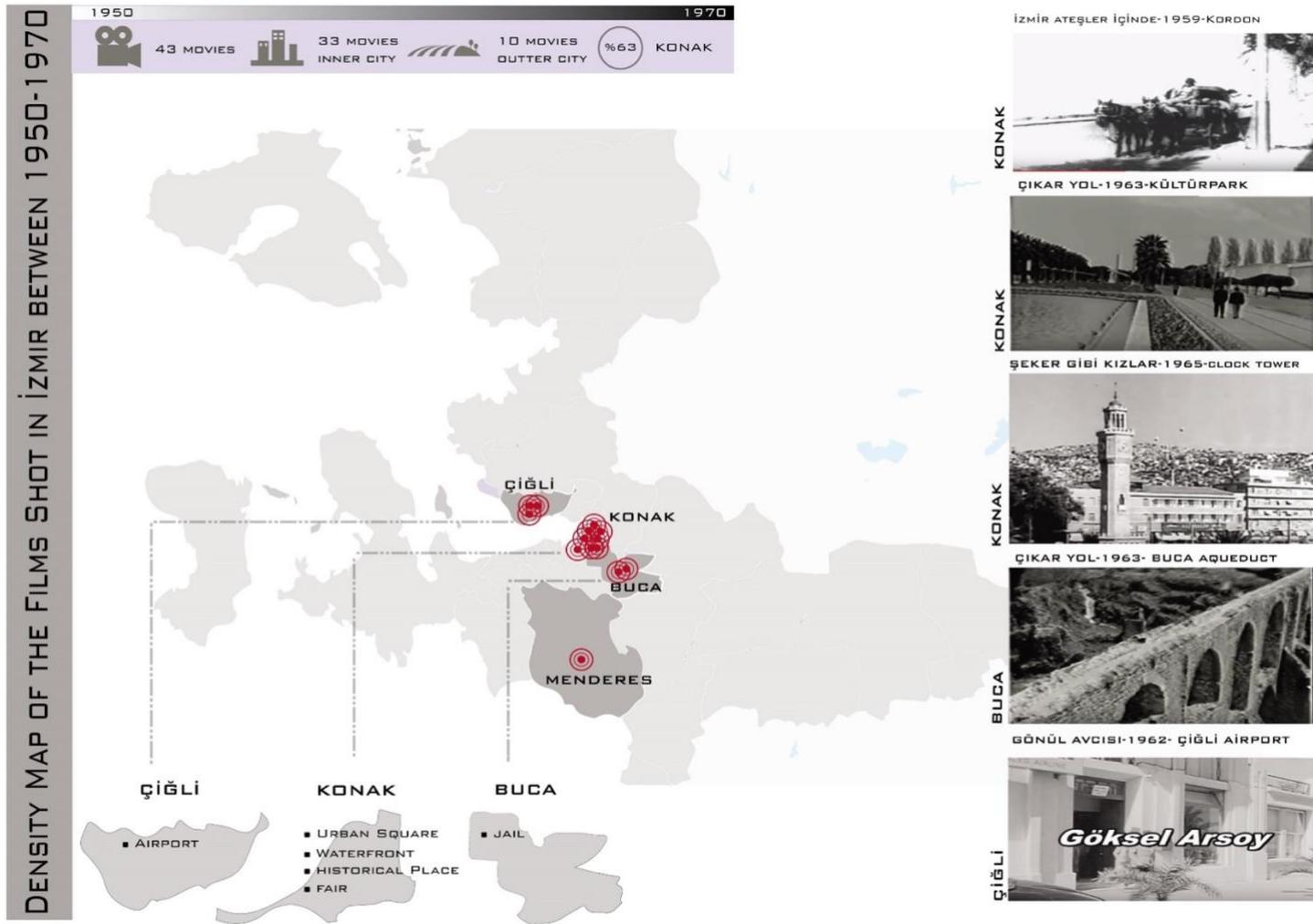


Figure 4. Density Map of the Films Shot in İzmir between 1950-1970

The places such as Kordon, Fuar, Pasaport, Kadifekale, Efes Hotel, İzmir Clock Tower, Varyant district, Asansör and Cumhuriyet Square were often selected for outdoor scenes in this period within the province of Konak.

Even if it was shown rarely in the movies, it was inevitable to see the scenes from the daily life of people in urban spaces such as people strolling on the waterfront, shopping from a street vendor, people sitting on the waterfront and watching the sunset, chatting in the corner of the street, taking a carriage trip, couples walking hand in hand, passengers waiting at the port. In the opening scenes, İzmir Clock Tower, Kordon and Kültür Park are shown and show the audience signs that the story would take place in the city of İzmir. Films that were shot in rural areas frequently took place in courtyards and cafes, for instance, *Efelerin Efesi* (1952), *Susuz Yaz* (1963) and *Samanyolu* (1967). In the films examined, the images of the symbolic spaces in the city center were presented intensely. As for the subjects of the movies, they were mostly focused on culture conflict, migration from rural to urban, poverty, rich-poor distinction and family bond. Cultural conflicts in the post-republic period were frequently encountered. In addition, these cultural implications can be inferred from daily life practices. For example, social class differences are understood by people's preferences of luxury and shabby space. The rich person prefers the most popular restaurant of that period, while the poor one appears in a secluded tea garden. They do not want to interfere in each other's neighborhoods. The difficulties experienced by the migrants, come from a rural area, and their struggle to adapt to the urban life are observed.

The most prominent feature of this period, is given as the difference between rich and poor, good and bad, class conflict, while the separation is divided into suburbs consisting of narrow streets with mansions or mansions and middle-income families. The poor family trying to cope with the city and the rich owner of the city are presented with emphasis" (Alkan, 2007:68).

The most important meeting point of the city, and the first place that comes to mind when İzmir is mentioned, is the İzmir Clock Tower. The İzmir Clock Tower, which is the main building block of the city skyline, become the most important symbol of the city as a meeting space and assembly area. In the movies, the couples meet here, take a carriage to go to the Kordon and complete their tour at the Kültürpark. İzmir Clock Tower is seen in the films *Çıkar Yol* (1962) and *Taçsız Kral* (1965) (Figure 5).

Çıkar Yol-1962	Taşsız Kral-1965
 <p data-bbox="448 622 660 654">İzmir Clock Tower</p>	 <p data-bbox="879 622 1347 654">İzmir Clock Tower with Government House</p>

Figure 5. Çıkar Yol (1962), Taşsız Kral (1965)

The city of İzmir has been viewed as a summer resort in Anatolia. Especially in the periods when İzmir Fair was popular, people were visiting the fair and strolling around Kordon and enjoying their time (Savur, 2017). In movies, an important part of the daily life of the city is carriage rides in Kordon. In the Passport area, it is possible to see friends, families and lovers watching the sunset. After that, the search for a cultural identity in the modernization process of the Republic of Turkey can be seen in the films. Travel of men and women together and having fun symbolizes the transition to modern life (Bozdoğan, 2001).

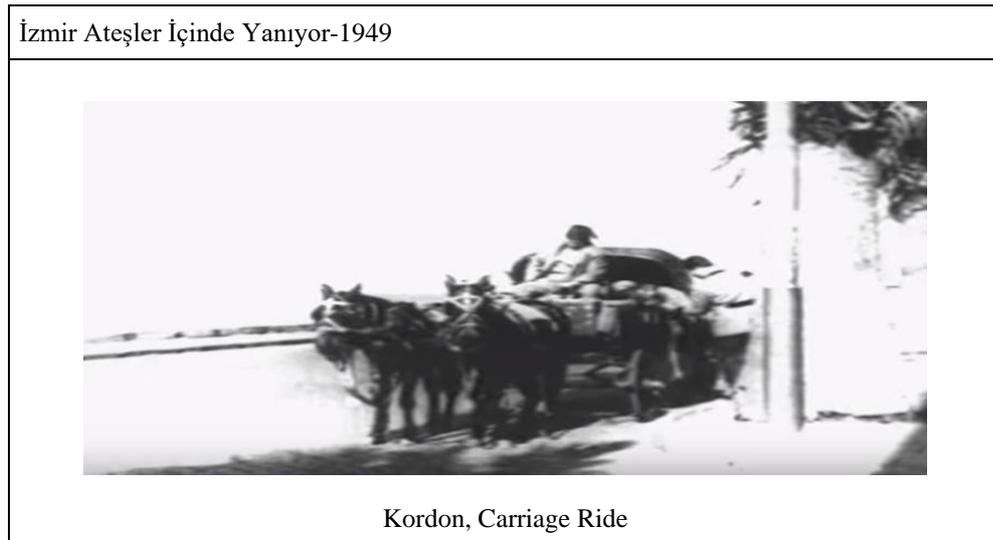


Figure 6. İzmir Ateşler İçinde Yanıyor (1949)

On the other hand, considering that the immigration process started in 1950, the city of İzmir was faced various difficulties in terms of social development and modernization process. The big wave causes by migration from rural to urban areas has also affected İzmir. Construction of illegal buildings, called 'gecekondu' (squatter house/slum) have increased greatly especially in Kadifekale and its surroundings (Kaya, 2002). In Turkey, addressing migration issues through cinema was conducted via various studies (Demir, 2016; Seçkiner, 2009; Uysal, 2015). In those studies, the reflections of the poor in the city, issues such as migration and slums, reasons for migration, immigrant type, gender, and immigration decision were examined.

Kadifekale region became the most preferred place for immigrants. Kadifekale, where often hosted films, revealed the invisible face of the city. The panoramic view shot from Kadifekale presenting the cityscape was the opening scene of many films in the period. The popular Kadifekale tea garden was a place that appealed to everyone without calling it rich and poor, it was a meeting point. Spaces were identified with the concept of wealth and poverty throughout the films. For example, when high income people came to İzmir, their accommodation became the Efes Hotel, whereas low income people stayed in a hostel in Kadifekale or Basmane. The polarization of modern and traditional life was expressed in residential spaces. While the rich people lived by the sea in their isolated villas with big gardens, slums were expressed as traditional places. It can be seen that films used the panoramic view of Kadifekale are *Sihirli Define* (1950), *Can Mustafa* (1960), *Çıkar Yol* (1962) and *Taçsız Kral* (1965) (Figure 7-8).



Figure 7. Taçsız Kral (1965), Kadifekale and İzmir Clock Tower

Sihirli Define-1950	Can Mustafa-1960
	
İzmir View from Kadifekale	Meeting in Kadifekale
Çıkar Yol -1962	Taçsız Kral-1965
	
İzmir View from Kadifekale	Meeting in Kadifekale

Figure 8. Sihirli Define (1950), Can Mustafa (1960), Çıkar Yol (1962) and Taçsız Kral (1965)

İzmir Ateşler İçinde Yanıyor-1949	Taçsız Kral-1965
	
İzmir View from Asansör	Historical Asansör Building

Figure 9. İzmir Ateşler İçinde Yanıyor (1949), Taçsız Kral (1965)

One of the most important landmarks of İzmir is Asansör Tower which was built in 1907. When you reach the top floor of tower with an elevator, the panoramic view of the city of İzmir can be admired. In the city center, there is almost no other place to see İzmir at this height and visual feast. Asansör and its surroundings have undergone changes throughout history. Until the 1990s, only the lift was being used for ascending and watching the magnificent view of İzmir, there were no commercial activities. In 1990, İzmir Metropolitan Municipality started to operate the building next to the lift as a restaurant and the area became a part of the entertainment industry (Levi, 2015). In the movies, between 1949-1970, Asansör became a part of a romantic trip, where lovers meet and travel, and presented the unique view of the city of İzmir (Figure 9).

'Daily life' is the whole of the events that individuals are born into. Daily life practices occurs in a space that in the cities we live in. The society exists in this city. Lefebvre expresses (2010) "*The city is the reflection of the space and society where daily life takes place*" (Lefebvre, 2010:73). In daily life, we can see the habits of the people living in the city, the places they go, the stops they wait the bus, the squares they meet, the hills where they watch the landscape, etc. Cinema presents us the daily life of the city.

Yeşilçam period sets a representation with symbolic values adopting the melodrama style, and handles the issues of traditional-modern contrast. The space also plays a fundamental role in the symbolization codes of Yeşilçam films, in establishing the traditional-modern contrast that flows in the subtext. The plot of the traditional and modern (rich-poor, good-bad, rural-urban) is described at the beginning of the movie, and it is emphasized that all the difficulties can be overcome with the help of romance and love. It is clear that in the Yeşilçam period, visual fiction is simply constructed and there is no in-depth relationship between space and story, characters, and dialogues.

However, this does not mean that space is an ignored element in movies. Each movie creates its own space, organizes it to convey its message attribute a meaning to it and reproduces it. First of all, with its cosmopolitan structure, the city of İzmir offers a spatial structure that includes the combination of urban-rural, apartment-slum, rich-poor and constitutes the founding ground of traditional-modern opposition. Traditional life and positive values are identified with the lower-middle class and poverty in Yeşilçam narratives. The spatial expression of this identification has been demonstrated via the use of historical urban texture, slums or informal settlements. Modern life, negative qualities, is attributed to the high-income group. The spatial expression of modernity in the city is with mansions, villas and apartments. The polarization of modernity-traditionalism is

expressed especially in residential spaces. Urban space representations in the movies shot between 1950 and 1970 are mentioned. Urban spaces used in cinema are also technically discussed. These reviews help us read movies more clearly.

Adilođlu mentions that, "*The phenomenon of space in cinema includes the perception of space, time and movement*" (Adilođlu, 2005:16). While creating motion film and space, it also enables us to take different journeys in cinema. The design of the space in cinema gains importance while emphasizing what is wanted to be explained. Locations contain elements for us to read. In a movie, as well as which space is preferred, how the filmmaker uses the space and command of the cinema language is extremely important and determines the effect of the space on the film. In addition, space should be supported with other visual elements in the use of space, which is one of the significant elements of cinema. The lighting style used and the colors selected support what is desired in the space. In order to understand them, some technical terms is developed. Perspective, visual separation, symbolic emphasis, frame action, visual weight, divisions, etc. It helps us better read the spatial analysis of movies with the technical concepts existing in cinema (Adilođlu, 2005).

The viewpoints of urban spaces in the films shot this period are generally the same. The camera is placed at a certain point and focused on the city view of İzmir. It is seen that the concept of perspective in the terms mentioned above. Even in different movies, it is possible to see the same places with the same camera angle. For example, İzmir Clock Tower, Kadifekale and Kordon. It is almost the same in the arrangement of characters in space. It is aimed to show us the city of İzmir by standing on the edge of the image. For outdoor shots, bright air, cheerful people and daylight shots are preferred.

The films examined in this period are considered in terms of the morphological-social, visual-temporal and functional dimensions of Carmona et al. (2003) the morphological transformation of the city can be perceived from the scenes shot panoramically. For example, in the city landscape scenes shot from Kadifekale, the city center borders could be perceived in the early 1950s. In the 1970s, it was seen that the borders of the city center expanded towards the urban periphery. In the films shot in 1950, İzmir Clock Tower had a tramway around it and no vehicle road was seen, while the tramway disappeared after 1965 and the Cumhuriyet Boulevard building in front of the İzmir Clock Tower stood out. Local people of İzmir is a society that maintains its social presence in public space from past to present. During this period, activities such as carriage trip in Kordon, strolls around the İzmir Clock Tower and passport area, watching

the İzmir view from Asansör Tower and the Kadifekale were part of their daily lives. This section examines the daily life and public space representation of the city of İzmir with the places in the films shot between 1950 and 1970 in Yeşilçam cinema. The films create a memory of the city's important stopping points, the use of public spaces, the sense of entertainment, the cultural environment and social life. Movies can also be shown as evidence of the morphological, social and cultural transformation the city has experienced over the past year.

3.2. Analytical Review of Filmed Places in İzmir between 1970-1990

Between 1970 and 1990, 37 films were shot in İzmir. In those years, within the inner city Konak, Karşıyaka, Buca, Çiğli were the places mostly seen in the movies, while in the outer city Urla, Dikili, Foça, and Selçuk districts are the main places. The reason for starting to make films in the coastal districts is due to the emergence of the concept of 'secondary residence' in Turkey. The spread of the culture of the secondary dwellings is accelerated with the emergence of rapid industrialization and economic development (İnceoğlu, 1997). People's desire to get away from the noise of urban life started in the 1960s. The film sector was also affected by this development and filming began in the coastal area.

Between 1970 and 1990, 7 of 37 films were shot in outer city. With the emergence of the second housing concept, urban spaces in films have shifted towards the city, as follow: *Turist Ömer Uzay Yolunda* (1973), *Sivri Akıllılar* (1977), *Tutku* (1984), *Uzun Bir Gece*, (1986), *Korkusuz* (1986), *Gülümsen Biraz* (1986) and *Zamansızlar* (1987). One of them, *Sivri Akıllılar*, took place in Nebioğlu Holiday Village in Urla district (Can et al., 2018), opened in Urla in 1969 and designed by architect Ziya Nebioğlu. Nebioğlu Tourist Facilities, Turkey's 'resort village' was the first tourist facility built with the concept of resort village. Appealing to the high income group, this resort has become a frequent destination for domestic and foreign tourists, moreover, a movie shooting location, and has been located in collective memory. However, after a while, this holiday village is closed and other similar facilities could not be built in the region (Güdülcüler, 2012 in Can et al., 2018).



Figure 10. Sivri Akıllılar (1969)

Starting with 1970s Turkey faced with financial trouble due to the economic crisis, which continued until 1980. After the military coup in 1980, cultural production in Turkey is bound to the extent the market can not be compared with the past. It starts serving the cultural market on a national scale and the artistic production space is narrowed. While diversity decreases, imports in the field of culture increased greatly (Atam, 2010). The political situation in the country has affected the cinema. Yeşilçam movies continued until 1975, and during this period arabesque films began to appear. Although Arabesque culture was initially disinterested by the society, it assimilated the following period (Özdamar, 2006). With the start of television broadcasting in the 1970s, cinema lost its former popularity. Cinema was being watched on television at everyone's home. Even though sex movies have started to attract people to the cinema, many audiences left the cinema. The sector was affected by the serious decrease in the number of audiences going to the cinema. Therefore, all the movies shot in Turkey has decreased a great deal in this period (Dabağyan, 2004). With the military coup of 1980, the cinema sector enters a different period. Although, the political situation in Turkey has affected the movie industry, film production started again in the mid-1980s. The cinema industry also was influenced with the spread of arabesque music. With the spread of arabesque music, the cinema sector also got its share. Some of the films shot in İzmir and leading to this trend are *Allah Allah* (1987) and *Gülümse Biraz* (1986) directed by İbrahim Tatlıses. Also Turkish color films began to be shot.

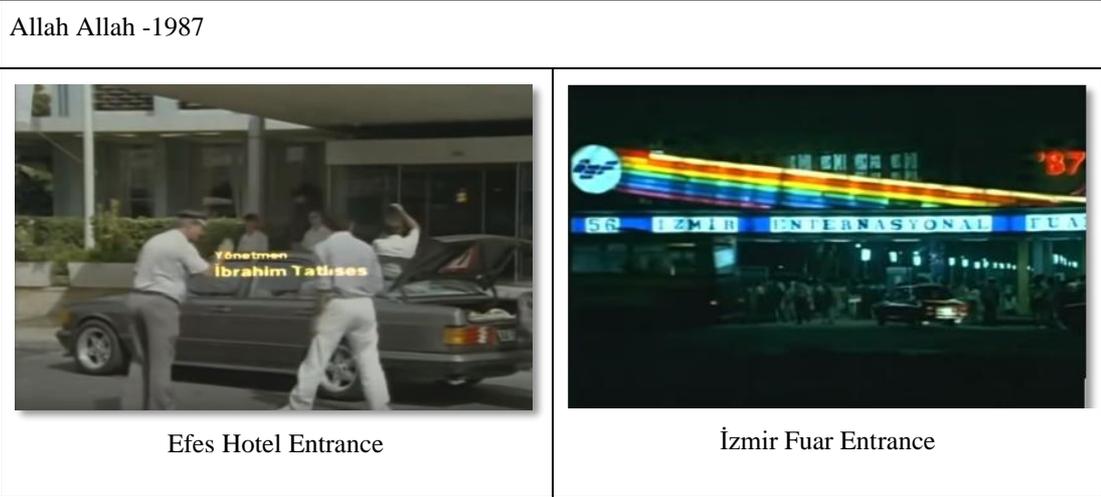


Figure 11. Allah Allah (1987)

After 1960, the import and export opportunities of İzmir city increased and the sector of tourism has revived. With the establishment of new universities and the increase in migration from rural to urban areas, many different cultures started to learn to live together with the cultural and social changes that occurred (Savur, 2017). In this period, there were many groups in İzmir whose social status differed. İzmir Fair had the quality of being an organization that could gather all the sections under one roof. With the immigration from outside the city, people living in the slums and the local people living by the sea could go to the same entertainment venues and enjoying their time at the same fair. It is observed that modernization, in which men and women participate in events together, has begun. We can see that the city culture unites under the same roof and meets at a common point. Especially between 1960 and 1980, almost eighty percent of movie shootings included fair images.

The International İzmir Fair has contributed significantly to the city's economy. It has enabled its development, especially in cultural and artistic terms. One of the first things that come to mind when İzmir is mentioned is the fair. The fair area is a city park. It is the first city park of İzmir and meets the recreational needs of the people in this area. As a daily life practice, we see that there is an area where film characters go to Kültürpark and meet lovers, even when there is not any fair activities. Kültürpark's palm trees, sculptures, specially designed entrance gates and squares, touring train, lake, amusement park, etc. have created characteristic landscape areas, allowing us to easily recognize the fair in movies and engrave icon spaces to our memory (Bozdoğan, 2001). One of the most famous places in Kültürpark is Göl Gazino, where famous artists come and perform. It is

an important part of the entertainment culture of the people of İzmir. Figure 12 shows that İbrahim Tatlıses performs in the lake casino in the movie *Allah Allah* (1987).



Figure 12. Allah Allah (1987)

In the films shot in this period, we often see the symbolic places that the characters go; while the location preferences are the same, the arrangement of the characters to the space and the camera angles are similar. For example, we see couples standing or chatting and sitting in the middle of the tree road at the entrance of Kültürpark (Figure 14 and 13).

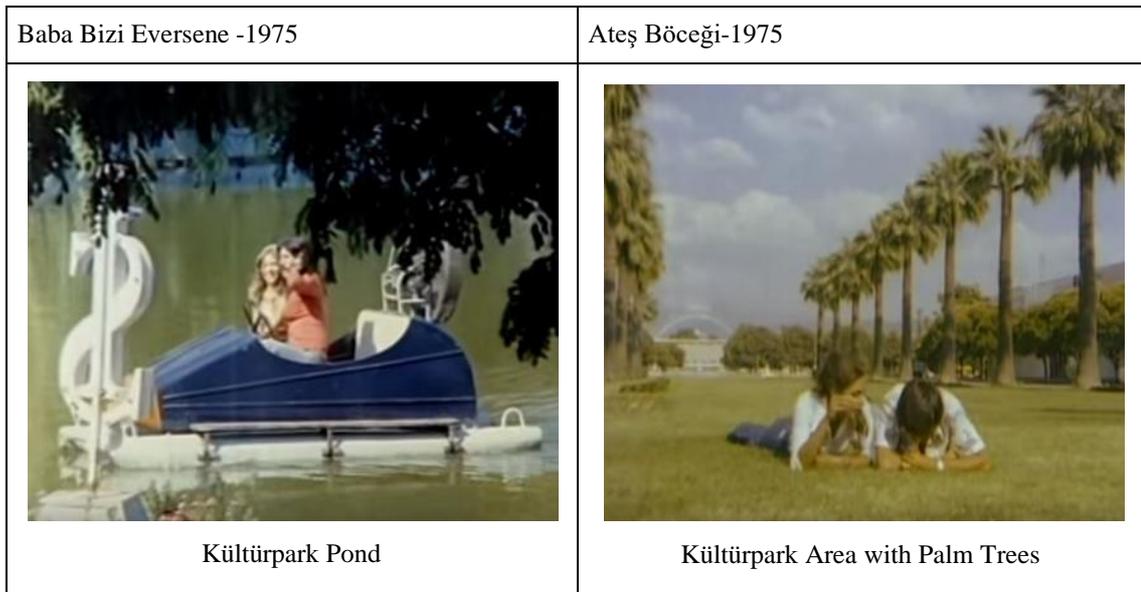


Figure 13. Ateş Böceği (1975), Baba Bizi Eversene (1975)

Şabaniye-1984



İzmir Kültürpark Area with Palm Trees

Figure 14. Şabaniye (1984)

Table 2. List of Films Shot in İzmir between 1970 -1990

NO	DATE	NAME OF FILM	DIRECTOR	PLACE
1	1970	İste Kölen Olayım	Mehmet Bozkuş	---
2	1970	Saadet Güneşi *	Nejat Saydam	Inner City
3	1970	Vur Patlasın Çal Oynasın	Ülkü Erakalın	Inner City
4	1970	Küçük Hanımefendi *	Ertem Eğilmez	Inner City
5	1971	Yağmur *	Orhan Elmas	Inner City
6	1971	Sevimli Serseri *	Mehmet Aslan	Inner City
7	1971	Bütün Anneler Melektir	Orhan Aksoy	Inner City
8	1972	Fatma Bacı *	Halit Refiğ	Inner City
9	1972	Suçlu *	Mehmet Dinler	Inner City
10	1973	Turist Ömer Uzay Yolunda *	Hulki Saner	Outer City
11	1973	Ben Doğarken Ölmüşüm *	Yücel Çakmaklı	Inner City
12	1973	Canım Kardeşim *	Ertem Eğilmez	Inner City

(Cont. on the next page)

NO	DATE	NAME OF FILM	DIRECTOR	PLACE
13	1974	Veda	Orhan Aksoy	---
14	1974	Uyanık Kardeşler *	Hulki Saner	Inner City
15	1975	Acele Koca Aranıyor *	Muzaffer Arslan	Inner City
16	1975	Ateş Böceği *	Osman Fahir Seden	Inner City
17	1975	Baba Bizi Eversene *	Oksal Pekmezoğlu	Inner City
18	1975	Çapkın Hırsız	Atıf Yılmaz	---
19	1975	Bak Yeşil Yeşil *	Hulki Saner	Inner City
20	1976	Mahallede Şenlik Var *	Nazmi Özer	Inner City
21	1976	Baş Belası	Atıf Yılmaz	---
22	1977	Sivri Akıllılar *	Zeki Alasya	Outer City
23	1979	Doktor *	Zeki Alasya	Inner City
24	1979	Nokta ile Virgül Paldır Küldür *	Oksal Pekmezoğlu	Inner City
25	1980	Durdurun Dünyayı *	Osman Fahir Seden	Inner City
26	1983	İdamlık *	Çetin İnanç	Inner City
27	1984	Şabaniye *	Kartal Tibet	Inner City
28	1984	Tutku *	Feyzi Tuna	Outer City
29	1985	Melek Yüzlüm *	Şahin Gök	Inner City
30	1984	Kader Çıkmazı *	Temel Gürsu	Inner City
31	1985	Bin Defa Ölürüm *	Çetin İnanç	Inner City
32	1985	Adı Vasfiye *	Atıf Yılmaz	Inner City
33	1986	Uzun Bir Gece *	Süreyya Duru	Outer City
34	1986	Korkusuz *	Çetin İnanç	Outer City
35	1986	Gülümse Biraz *	İbrahim Tatlıses	Outer City
36	1987	Zamansızlar *	Ömer Uğur	Outer City
37	1987	Allah Allah *	İbrahim Tatlıses	Inner City

(*): The films with the mark are the movies with good image quality and analysed. The films that are empty in the 'place' column are films that cannot be supplied. It is not known where it is shot either in inner city or outer.

İzmir Clock Tower is used in the opening scenes of many movies and considered as one of the symbols of İzmir. The selected symbolic spaces of İzmir in the films is discussed in detail in Chapter 4. Efes Hotel has become an important accommodation place in many films with its architecture. The most frequently used route starts with the fair, Kordon, then Pasaort Pier, and the transition from Cumhuriyet Square to Efes Hotel.



Figure 15. Şabaniye (1984)

Cumhuriyet Square is one of the well-known symbolic places of İzmir. In movies, we can see images especially in front of the famous Atatürk Statue. It is stated that the history of the Cumhuriyet Square have emerged as a result of the zoning plans made in the region after the big İzmir fire (Serçin et al., 2003). The city, which is tried to be developed with an innovative approach, was primarily planned for public use parks (Kültürpark and green areas), squares (Cumhuriyet Square, Lozan Square, etc.) main streets (Gazi Boulevard, Mimar Kemalettin Street). It was designed with the Prost-Danger Plan, which came into effect after it was approved by the İzmir Provincial Administration Council on 13 August 1925 (Güngördü and Eldek Güner, 2019).

In the new prepared city plan, boulevards and streets are radially direct towards the sea, Kadifekale or a monument. At the points where these streets meet, geometric shapes have emerged and squares in the shape of a triangle or star, have been created. One of the focal points of this plan was the decisions made related to Cumhuriyet Square with its semicircular form, which serves as the city gate by the sea According to Zucker,

city squares are an important public life focus that reveals the identity and personality of cities throughout history (Zucker, 1959). Cumhuriyet Square is an important public space for İzmir. It is a place where meetings, demonstrations and recreational activities take place. This can also be perceived from the films; *Mahallede Şenlik Var* (1976), *Melek Yüzlüm*, (1985), *Adı Vasfiye* (1985) (Figure 16).

<p>Melek Yüzlüm-1985</p>  <p>Cumhuriyet Sculpture</p>	<p>Mahallede Şenlik Var-1976</p>  <p>Cumhuriyet Sculpture</p>
<p>Adı Vasfiye-1985</p>  <p>Pasaport Pier</p>	<p>Melek Yüzlüm-1985</p>  <p>İzmir Clock Tower</p>

Figure 16. *Mahallede Şenlik Var* (1976), *Adı Vasfiye* (1985), *Melek Yüzlüm* (1985)

The rapid development of technology and trade in the world has brought along the need for new types of transportation. İzmir has had motorway and rail transportation for many years. The airport, opened in 1940 in Cumaovası, was used only for cargo transportation. However, in line with the increasing demand for passenger transportation in 1960, the military airport in Çiğli started to be used in private flying (Kıray, 1972). The airport in Çiğli district has been the subject of movies. In the period until this date, we see the old airport of Çiğli in the movies. It comes to the screen as the only place where

we arrive to İzmir and depart. The airport is the place used only by rich people in the movies. In contrast, poor people usually travel by bus.

Uyanık Kardeşler 1975



Çiğli Airport

Figure 17. Uyanık Kardeşler (1974)

In the films shot between 1970 -1990, different city centers started to come to the screens, unlike 70 years ago. With the increasing city population, new city centers started to appear and the places where movie heroes' live has been changed. For example, there were no film shot in district centers such as Karşıyaka and Buca in previous years. Later, new symbolic spaces were formed, and Buca Heykel Square and Karşıyaka pier images started to appear in the movies (Figure 18).

Melek Yüzlüm-1985



Karşıyaka Monument



Kadifekale Entrance

Figure 18. Melek Yüzlüm (1985)

In this period, the widespread of television, the increase in production costs with the transition to color film, the economic crises and political confusion, the reluctance of the traditional audience to go to the cinema, the investors' tendency towards low-cost sex movies as a way out of the crisis affected the cinema production industry. With the fact that the increased number of sex movies in cinema moved away women from the movie theaters. The film industry, which has a fragile structure with the impact of a number of developments, has suffered a serious crisis (Onaran, 1994). In between 1970 and 1990, considering morphological-social, visual-temporal and functional dimensions, it is seen that high buildings became widespread throughout the city and the city population has started to increase. In the films, we witness the spatial transformations of the city, the increase in construction areas, and the physical changes of public spaces. Even in Yeşilçam melodramas are frequently encountered the changes during this period; we can also see films that deal with social issues in a realistic language. On the other hand, the concept of socialist realistic cinema has emerged in the period until the mid 1980s. Classical contradictions, social injustice, rural-to-urban immigration, and the economic and social distortions created by the feudal regime in the East have been shot with a critical approach. The directors who do not receive the cinema as a commercial agent addressed the stories that focus on individual problems, the woman's search for identity and the problems of sexual freedom (*Adı Vasfiye*, 1985 and *Doktor*, 1979).

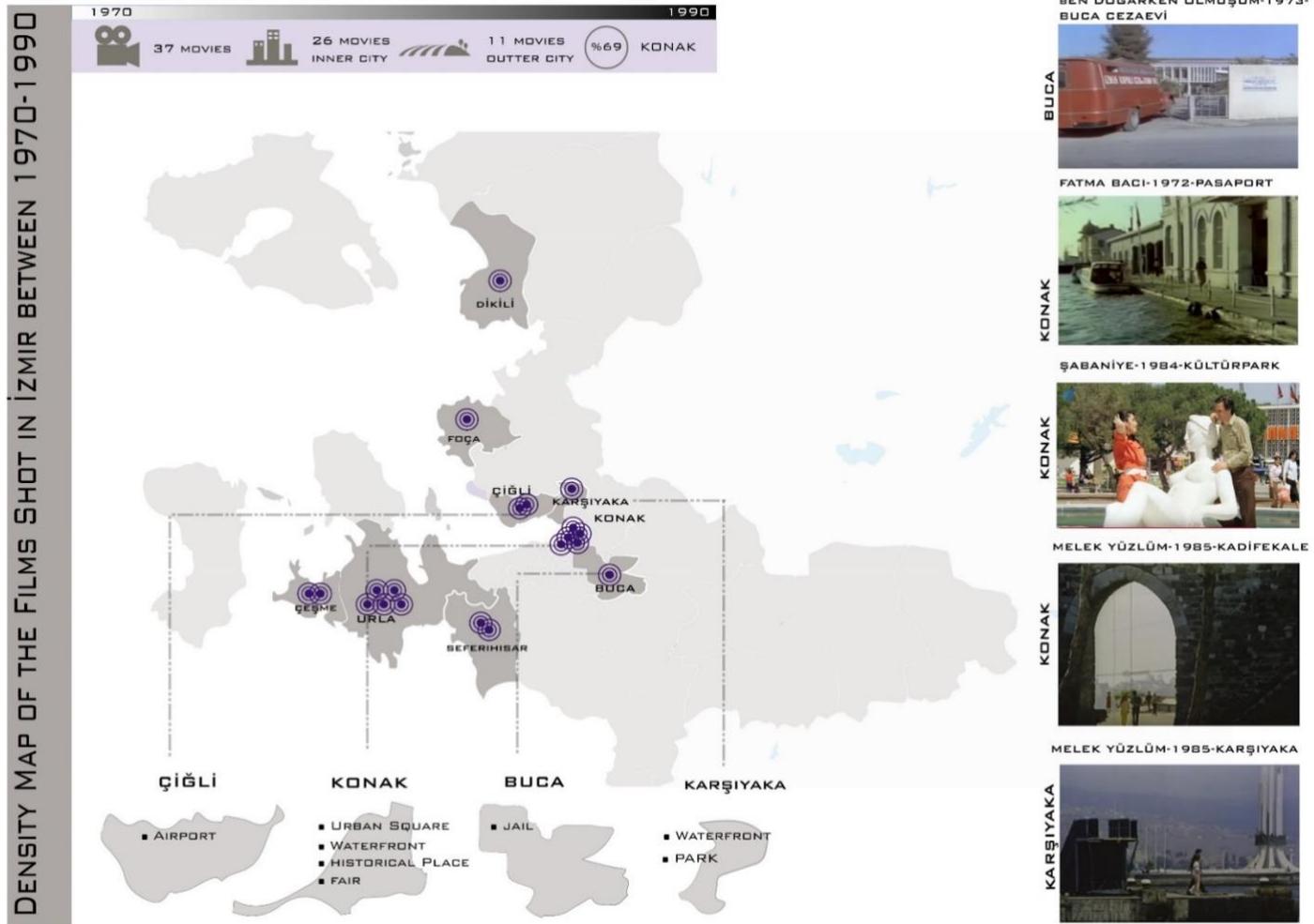


Figure 19. Density Map of the Films Shot in İzmir between 1970-1990

3.3. Analytical Review of Filmed Places in İzmir between 1990-2016

A total of 40 films were shot between 1990 and 2016. Six of them display that Turkish cinema has abandoned Yeşilçam cinema style after 1990s and more specific topics discussed. In this period, the city of İzmir was not only a place of funds or resorts, but the city in which it was lived in, the city where people became lonely with the phenomenon of urbanization; and the social understanding and critical view that emerged with it are revealed. The problems that emerged with the beginning of immigration to the city centers are the subjects of the films. These were unemployment, need for shelter and perception of alienation, loneliness and individualization.

In the new era in Turkey, the dominant ideology of the duality of identity begin to come forward, from time to time under the cover of liberalism with contradictory in itself with other applications and articulated ideology, nationalism and Islam gradually came to the fore, is evident. With the increasing spread of nationalism, an increase on a world scale, liberalization is experienced in the economic field. Politically, nationalism is prominent for the protection of the state and the legitimacy of political practices. On the other hand, nationalist rhetoric, especially in the eyes of intellectuals and opponents, gets deep-rooted criticism from both the left and liberal intellectuals, becoming a subject of mockery, especially in the intellectual segments of society, intensifying the break with the dominant ideology and social ideals. On the other hand, especially after 1990, which declared the New World Order, Islamist politics experienced a rapid rise in Turkey. As it gained respect among the society in general, it started to be one of the social reference points. The veiled actions in the name of secularism became clear, appeared and started to be defended by people in the state's official authorities. Turkey in the framework of all the political and social events affecting crisis (Atam, 2010). Starting in the 1970s and the cinema in a negative way, since the mid-1990s, has undergone a new development process. The young filmmakers who made the first films of the main axis of the new Turkish cinema in the 1990s constitute the generation (Suner, 2015).

Eventually, Turkish cinema has started to change especially during 1990's. It is seen that the narration in the films of the new generation directors who started to film in these years, the characters, the place, the actors, the technical features such as camera and fiction are different from the period of cinema in this period. These films carry more the stories of people staying in small towns in the corner of a style of realistic cinema in

Turkey. We come across with movies that include ordinary people's daily life which we have not seen before in the Turkish cinema. And those films try to catch the flow of daily life via light, colour and fiction. Films that have been trying to capture the daily flow of life have emerged. Technical improvements related to light, color, and fiction, as well as their use has been developed. There are films that try to catch up with the daily flow of life.

The 1990s was a period characterized by the emergence of globalization discourse in Turkey. New Turkish Cinema, the dynamics of globalization in the 1990s, Turkey gained power in a social context identity, focuses on the dilemma of belonging formed around questions (Suner, 2015:89).

The venues in the movies in this period revealed the unknown face of the city rather than the symbolic places of the city of İzmir. Slum neighborhoods, side streets, poor neighborhoods and people's social situations are represented. People coming to the city are shown using a train or bus station. They are housed in cheap hotels located in the back streets of the city. The loneliness of the characters in urban spaces is depicted by being in the middle of tall buildings and crowds. Sitting alone in public areas, strolling alone by the sea, watching the sunset alone, and various actions have emerged.

A total of 40 films were shot in between 1990 and 2016: 6 of them were shot in between 1990 and 2000, and the remaining 34 were shot in between 2000 and 2016. While 15 movies were shot outer city, the remaining 25 films were shot and analyzed in the city center. The movies, where the urban spaces are frequently included, are discussed below. *İşe Yarar Bir şey* (2017), *Körfez* (2017), *Düğüm Salonu* (2018), *Karantina* (2018).

In the movie *Bütün Kapılar Kapalıydı* directed by Memduh Ün in 1990, subjects such as the role of women in society, women's problems, alienation, urban life, and loneliness were addressed and the city of İzmir was described in a way that we have never encountered before. The main character sits in the Pasaport, which is a place for lovers, and discusses his problems with his friend, walks alone in Kordon, walks alone in the crowd in the pedestrian walk in Konak. We can see the symbolic spaces of İzmir in this movie, but this time the same spaces are represented differently. In a crowded city, we see a figure of people who are looking away from the society and looking for their inner self. The angles of the images in the film are adjusted in a way that far from Yeşilçam cinema. For example, when Konak Square is mentioned in other periods, the clock tower image is displayed at a far angle with the sea in the background. But in this movie, we see the crowd in Konak Square and hardly recognize that is the İzmir Clock Tower.



Figure 20. Bütün Kapılar Kapalıydı (1990)



Figure 21. Bütün Kapılar Kapalıydı (1990)

Table 3. List of Films Shot in İzmir between 1990-2016

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
1	1990	Koltuk Belası *	Kartal Tibet	Outer City

(Cont. on the next page)

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
2	1990	Bütün Kapılar Kapalıydı *	Memduh Ün	İnner City
3	1993	Yalancı *	Osman Sınav	İnner City
4	1993	Bir Düğün Masalı *	Faik Kartelli	Outer City
5	1997	Masumiyet *	Zeki Demirkubuz	İnner City
6	1998	Kayıkcı *	Biket İlhan	Outer City
7	2000	Şarkıcı *	Ersin Pertan	İnner City
8	2001	Herkes Kendi Evinde *	Semih Kaplanoğlu	Outer City
9	2005	Organize İşler *	Yılmaz Erdoğan	İnner City
10	2005	Babam ve Oğlum *	Çağan Irmak	Outer City
11	2006	İlk Aşk *	Nihat Durak	Outer City
12	2006	Çinliler Geliyor *	Zeki Ökten	Outer City
13	2006	Dabbe *	Hasan Karacadağ	Outer City
14	2006	Kader *	Zeki Demirkubuz	İnner City
15	2007	Yumurta *	Semih Kaplanoğlu	Outer City
16	2008	Süt *	Semih Kaplanoğlu	Outer City
17	2008	Öldür Beni *	Korhan Uğur	Outer City
18	2008	Vicdan *	Erden Kıral	İnner City
19	2009	Sonsuz *	Cemal Şan	Outer City
20	2009	Bornova Bornova *	İnan Temelkuran	İnner City
21	2010	Veda *	Zülfü Livaneli	Outer City
22	2010	En Mutlu Olduğum Yer*	Kağan Erturan	İnner City
23	2010	Off Karadeniz *	Nur Dolay	İnner City
24	2011	Anadolu Kartalları *	Ömer Vargı	Outer City
25	2011	Pazarları Hiç Sevmem *	Rezzan Tanyeli	Outer City
26	2012	Karnaval *	Can Kılıçoğlu	İnner City
27	2012	Mutlu Aile Defteri *	Nihat Durak	İnner City
28	2012	Bir Gevrek, Bir Boyoz, İki de Kumru *	Osman Dikiciler	İnner City
29	2013	Ben O Değilim *	Tayfun Pirselimioğlu	İnner City
30	2013	Kusursuzlar *	Ramin Matin	Outer City
31	2013	Köksüz *	Deniz Akçay	İnner City
32	2014	Terkedilmiş	Korhan Uğur	---

(Cont. on the next page)

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
33	2014	Mucize*	Mahsun Kırmızıgül	Outer City
34	2014	Mutlak Adalet *	Hüseyin Eleman	İnner City
35	2014	Hadi İnşallah *	Ali Taner Baltacı	İnner City
36	2014	Gece*	Erden Kıral	İnner City
37	2015	Niyazi Gül Dörtına *	Hakan Algül	İnner City
38	2016	Kızkaçıran *	Korhan Uğur	Outer City
39	2016	Adım Adım *	Sinan Uzun	İnner City
40	2016	Yağmurlarda Yıkansam *	Gülten Taranç	İnner City

(*): The films with the mark are the movies with good image quality and analysed. The films that are empty in the 'place' column are films that cannot be supplied. It is not known where it is shot either in inner city or outer.

Part of the movie Masumiyet shot in 1990 took place in İzmir. We see the feeling of loneliness and of people -who migrate from the village to the city effort to exist in the city. The film shows places such as the historical Basmane Train Station, Basmane Square, Kültürpark and Basmane Hotels Street. The characters, who stay in the Basmane Hotel location, are the people who do not have sufficient financial means and migrate from one place to another, pass by and occasionally make a stroll in Kültürpark. We see the people's movements in the city that exists in their daily life. Selected venues are the poor places of İzmir. In the movie, we understand that it is Basmane region by seeing the Historical Basmane Station, is one of the symbolic spaces of İzmir. It was the first time that we saw it in a film. Asumen Suner (2015) considers the urban spaces in the film as the provinces within the city.

Another striking point about the outdoor shots in Innocence is that although the story takes place in different cities, the distinctive features of these cities are completely erased, and all outdoor spaces are reduced to a single provincial city image. In this sense, the scenes shot in the provincial city in question and the scenes shot in Ankara and İstanbul are indistinguishable. The same provincial gloom is dominant in all places (Suner, 2015:178).

Masumiyet -1997



Basmana Train Station



Kültürpark Dokuz Eylül Entrance

Figure 22. Masumiyet (1997)

Another film of the same director shot in 2006 is *Kader*. A part of the movie, which is a continuation as a subject of *Masumiyet* movie, takes place in İzmir. In this period, although the directors gave up the symbolic places and tried to show the unknown face of the city, symbolic places and daily life practices of the city of İzmir could be noticed in the film, *Kader*. Pasaort Pier, Kordon, İzmir Clock Tower, İzmir Metropolitan Municipality Building, etc. But in this movie, we notice that the representation of the symbolic spaces of İzmir changes. The character of the movie sits alone at Kordon and spends the night there. And Konak is a home of the homeless at midnight. This offers us the invisible face of the city.

Kader-2006



Kordon



Kordon, Pasaort İskele Pier

Figure 23. Kader (2006)

In the film, we can interpret emotions such as loneliness in the use of the spaces and the struggle to live and survive in slum. In the promenade of Konak and Kordon, we can see the character sitting alone and spending the night near the seaside. İzmir Metropolitan Municipality building, which is located just behind the İzmir Clock Tower, previously appears in the movies with the İzmir Clock Tower. In the film, the frustration of crowded and modern cities and their struggle with the city are revealed.



Figure 24. Kader (2006) Konak Square, Kordon

After all the films shot during this period were watched and analyzed, we realized that some films were shot in the central districts and the icon sites of the districts are reflected on the screen, but İzmir's landmarks were not included. Some of them are *Bornova Bornova* (director; İnan Temelkuran, 2009), *Vicdan* (director; Erden Kıral, 2008), *Karnaval* (director; Can Kılıcıoğlu, 2013), etc. The *Bornova Bornova* film witnesses the corrupt values of a male-dominated society, neighborhood culture, women's efforts to exist in society and everyday life. It offers us the neighborhood culture and an entire day people spend here. There are places that can be found in every district such as the front of the apartment, the front of the grocery store, the park, the tea garden, but there are no symbolic places of İzmir that we are accustomed to see in the movies.



Figure 25. Bornova Bornova (2009)

The film *Mutlu Aile Defteri*, which is the comedy genre that Nihat Durak filmed in İzmir in 2012, presents the landmarks of İzmir as part of daily life. In the film, we can see the Pasasport Pier, Cumhuriyet Square, Kordon, Fuar and Basmane Square. These venues are included in the film with an approach used in Yeşilçam cinema. Pasasport Pier building, which is one of the symbolic places of İzmir, appears in the background on the waterfront where lovers sit and chat. In the background, we see the Kordon houses and the tall palm trees lined up in front of them, and the street vendors. The image (Figure 26 - left) belongs to Kordon, one of the most characteristic venues of İzmir. Undoubtedly, İzmir will come to mind at first sight who sees this view. On the other hand, tea or coffee are tasted in the passport pier and cafes located around it. This place usually appears as the place where lovers or couples come together and watch the romantic sea view.



Figure 26. Mutlu Aile Defteri (2012)

The Movie *Köksüz* was directed by Deniz Akçay in 2013. We can see the different places of city of İzmir in this movie; İzmir Metropolitan Building, Pasaport Pier area, Kıbrıs Şehitleri Street. The movie character, who sits alone on the Pasaport Pier, is getting lost in the streets of İzmir and strolls around the Kıbrıs Şehitleri Street, and is lonely in the crowd, wanders the busiest street in the city. He sits alone on a bench on the promenade and the scenes shot especially in dark and misty weather. While selecting camera angles, it does not focus solely on the sea view and character, it focuses on the crowd of people at the back and the loneliness of the individual is emphasized. The pavement texture of Pasaport shown in movies reminds us that we are in İzmir at first sight. The Pasaport zone become a symbolic place with its unique and specific pavement texture. Pasaport, which is one of the most beautiful places where sunset can be watched, has been a landmark place of İzmir to this day.



Figure 27. Köksüz (2013)

Erden Kral is the director of the film *Gece* which was shot in 2014. Issues such as slum life and culture, survival practices, everyday life, social class differences, and alienation to the city are discussed in this movie. Panorama shootings are made mainly in Konak, Basmane, Gültepe, Gürçeşme, and Damlacık districts. While the use of symbolic spaces stands out in Yeşilçam films, in the films shot after 2000, the unknown face of the city is revealed instead of the symbolic spaces. As cities grow and change, their focal points such as business centers and even city centers have started to change. For example, the first skyscraper in Bayraklı district, which is the new city center of İzmir city, become

one of the new iconic places of İzmir city. As can be seen in the film, Folkart Towers are preferred as the meeting point instead of the İzmir Clock Tower.



Figure 28. Gece (2014)

One of the most distinctive city views is Göztepe pedestrian bridge. On the right, the sea, the dense crowd of vehicles flowing under the bridge, and on the left, the seaside, Göztepe houses facing the sea are depicted. Göztepe Bridge is one of the symbolic places of İzmir, and as seen in Figure 29, it is one of the places where you can watch the amazing sunset view. Images in Figure 29 shows two different points of the city. From the Folkart Towers, which symbolize the luxurious life of the city, we can see the slums, Yeşildere and Kadifekale. Hence, the film reveals the both visible and invisible face of the city.

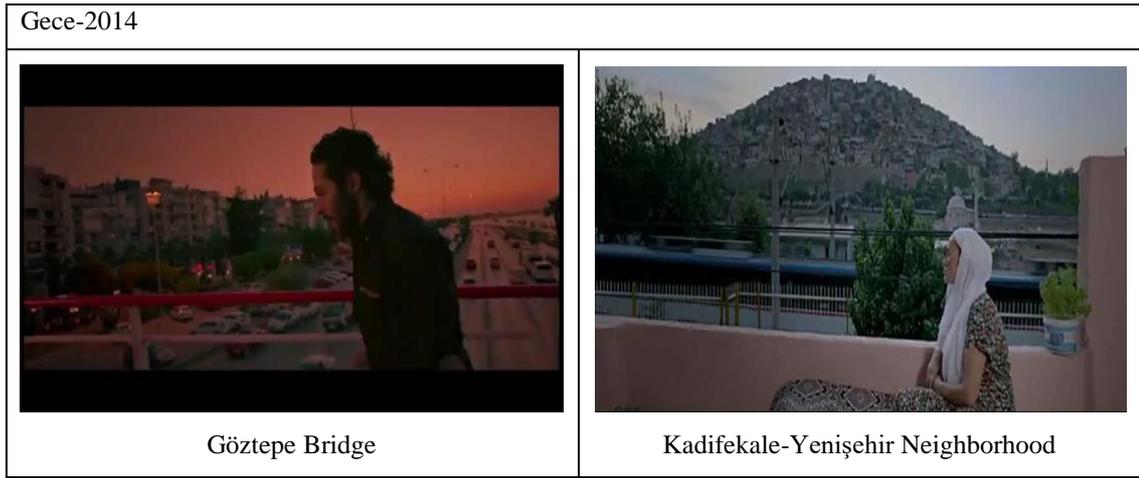


Figure 29. Gece (2014)

The film *Yağmurlarda Yıkansam* was shot in 2016 in İzmir by the director Gülten Taranç. Its subject is violence against women, murder, and gender discrimination. In the movie, we see Bostanlı, Karşıyaka, Alsancak, and Pasaport locations. We can perceive everyday life in the city through the main character of the movie that travels on the streets of Bostanlı. In the movie, we can often see the main character who tries to give voice to his inner world. İnciraltı, one of the places of İzmir which has not been displayed before, represents a calm and peaceful atmosphere.



Figure 30. Yağmurlarda Yıkansam (2016)

In this section, we can see the face of İzmir, which is growing and changing, never shown. Unlike other periods, the lives of people who tried to exist in the city were

witnessed after the new filmmakers made films about social problems after 1990. Considering the morphological and social dimension of the city, the population of İzmir city, is observed in the informal settlements and slums. However, the increase in social class differences can be seen. In the films about poverty and unemployment, the characters in the effort to exist in the society are represented in the poor neighborhoods of the city, at the bus station, train station or slum area.

In conclusion, the urban locations of 100 films, which belong to three different periods, are examined. The usage of urban spaces in the movies, their representative styles and the cultural and political situation of the city for the three different time period are discussed. It can be seen that the content of those movies corresponds to real life in society. The movies shed light on the city and become a reflection of real life. In the direction of our findings, the most preferred places in the films are determined, and in the next section these places are examined in detail.

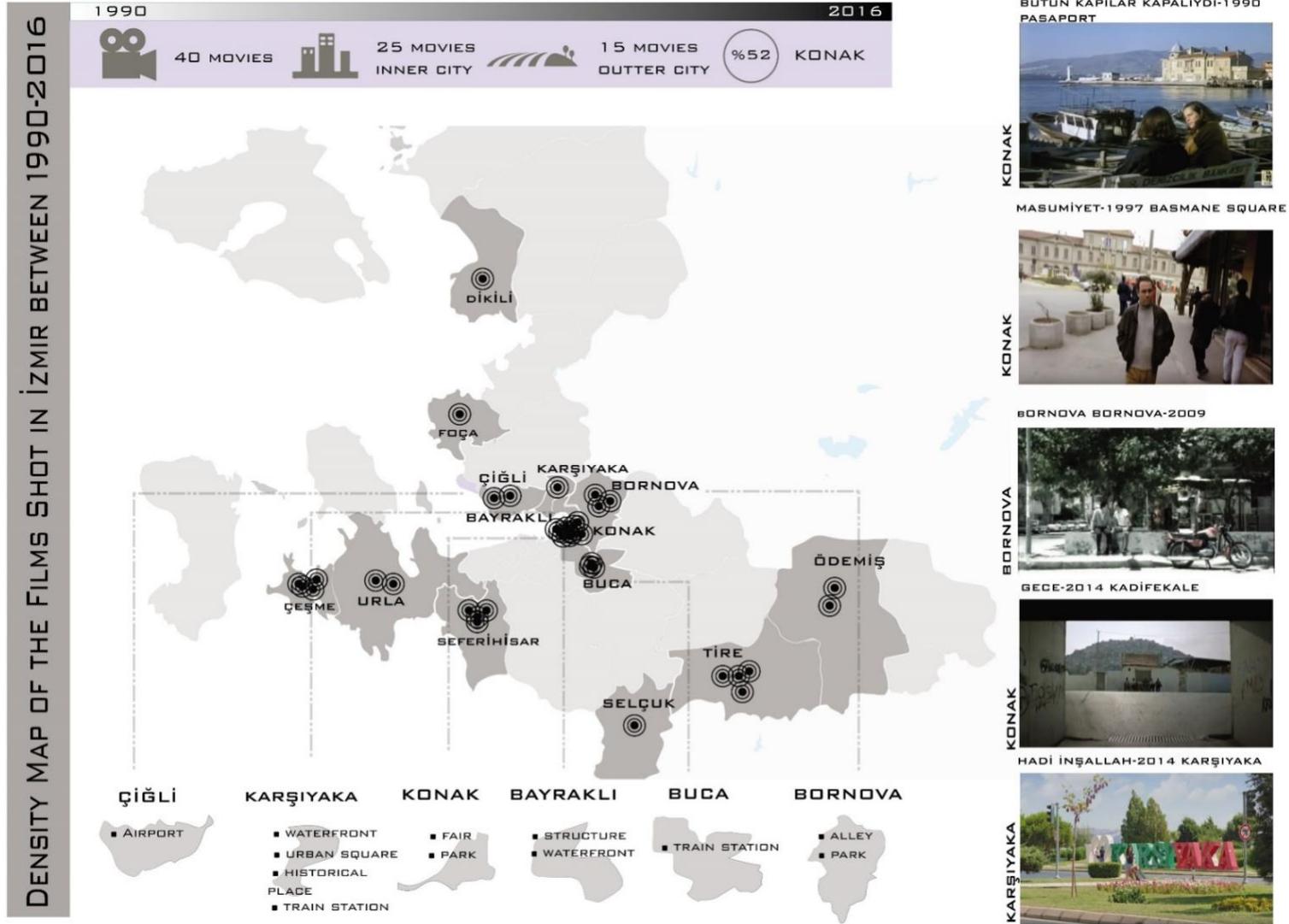


Figure 31. Density Map of the Films Shot in İzmir between 1990-2016

CHAPTER 4

URBAN SPACE OF REPRESENTATION AND TRANSFORMATION IN MOVIES OF İZMİR

According to Lefebvre (1991), reflections on space consists of three conceptual elements; perceived (spatial practice), conceived (designed, representations of space) and lived (experienced, spaces of representation). Lefebvre emphasizes that the representation of the space consists of complex symbols and is a concept of the implications of the users. It is the history of a people and each person belonging to this people. The daily life of the people exists within the venues of representation, and the venues of representation also have a liberating potential. The relationship between cinema and urban spaces focuses mainly on the definition of reality and representation. We can assume that cinema is a form of 'representation ' of our daily life that express reality.

Cinema undoubtedly belongs to Lefebvre's representational space, because it "has an affective kernel," "embraces the loci of passion, of action and of lived situations," and "may be directional, situational or relational, because it is essentially qualitative, fluid and dynamic." Lefebvre's dynamic model accounts for the coexistence of heterogeneous spaces in a salient representational space that is cinema: absolute space, abstract space, contradictory space, differentiated space, appropriated space, social space, natural space, leisure space, counterspace, and so forth (Zhang, 2010:2).

Cinema, as a representation tool, offers us spatial practices and representation of space. The places of representation are transmitted with images and symbols and consist of the perceptions of people living in the city.

"For Lefebvre, the "spaces of representation" stand for the spaces of expression communicated by images and symbols which complement spatial practices and what is thought. It is this aspect of space that can circumvent predominant orders and discourses and imagine other spaces. It is often the refractory spaces of artists or mythical, pre-modern images of space that challenge given social circumstances" (Löw, 2008:112).

Various factors are effective while producing the space. In this context, the concept of production expands to various production forms such as the production of nature, the production of space as a process, the production of the built environment. Many different factors influence the formation and development of cities and the built environment such as cultural, social and physical. Carmona et al. (2003) emphasize that

space affects social relations and society (human) and cultural values play an important role in the change of urban space and physical environment. Carmona et al. (2003) has developed several concepts in order to understand the change of urban space. In this study, transformations of represented urban spaces of İzmir are analyzed through these concepts.

Changes observed in the representation of urban spaces in İzmir are revealed in cinema for different time periods. The physical and social changes and the change in the representation of public space can be seen by reviewing the same urban spaces in different time frames through cinema. The locations of the films examined for this purpose are determined by taking into consideration which urban spaces and urban space typologies are used the most (see Appendix B).

In this section, dimensions of urban space criteria (morphological-social, visual-temporal, functional) will help to read the transformation of represented urban space by considering the types of spaces and which spaces are most used as a scene. **Morphological-Social dimension** consists of two different dimensions, morphological and social. Morphological dimension focuses on two main issues: urban form and urban layout. According to Carmona et al. (2003), there are two types of urban space systems. These are traditional and modernist urban spaces. Traditional urban space consist of urban blocks of external space. Modernist urban space is pavilions. Conzen (1960) discusses four elements to examine urban morphology, which are land uses, building, structures, block pattern and street pattern. All of these elements include the forms that has been mentioned earlier. These are building forms, streets, squares, open spaces, etc (Conzen, 1960 in Carmona et al., 2003).

Urban space morphology, newly surrounded with streets, squares and road networks has began to change. Urban morphology is established by changing building forms, streets, squares, open spaces and recreational areas. In this chapter, the most used urban spaces through these concepts are reviewed by answering these questions; in which films can modern city and traditional venues be distinguished and how are urban morphology represented in films? Habibi et al. (2016) explain representation of urban morphology with the framework of Carmona et al. (2003). They stated that certain findings about the morphological dimension of urban space are revealed after they examined films. They searched for answers to questions such as how the concept of traditional and modernist urban spaces are represented.

A traditional and local architecture representing a low income class living a life of low quality; on the other hand, there are chess-like pavements, very high buildings, and modern spirit of architecture representing conditions of the economically rich classes (Habibi et al., 2016:48).

Social dimension is an important part of urban space and plays a major role in shaping the urban space. Social life and daily life of individuals exist in the space. Urban and public spaces are the areas where people communicate and share, where they socialize outdoors. The outdoor spaces preferred by city people are the places where life continues and are constantly changing. Transformation in the morphological structure of a city can also cause changes in its social structure. For example, a location defined as being an easy access place can become the place that more people prefer and social life can continue in a healthy way. Therefore, it is possible to consider the morphological dimension and the social dimension together.

Visual-Temporal dimension can also be separated as visual and temporal. Visual dimension describes the presentation of urban spaces visually and aesthetically. Carmona et al. focus four key subjects. These are aesthetic preferences, aesthetic qualities of urban space, design elements and hard-soft landscaping. All of these subjects include the forms of urban silhouettes, visual corridors, urban backgrounds, public open spaces, and show how urban texture and urban landscape are shaped. It helps us to perceive the identity, rhythm and characteristic of cities. Habibi et al., (2016) focus on transformation and representation of landmarks, urban silhouettes, visual corridors, urban backgrounds, public and open spaces, and skylines in movies. In addition, they evaluate urban landscape and aesthetic requirements in the city. They try to understand the concepts such as repeatability, liveliness and visual permeability in the texture of urban spaces through films. Their study conclude that the city's dominant culture, people living there, and its social fabric and the physical settlement of the city had a gradual structure. On the other hand, the temporal dimension is a concept that covers all dimensions. Urban spaces transform over time and we witness this. We can understand the change of space with the passage of days, hours and seasons. It is used in different ways at different periods in public space. For example, day and night use, summer and winter use, their use on official or special days may differ. This change takes on greater meaning when considered with the visual dimension. It contributes to our evaluation of the visual and aesthetic dimension of the spaces within the time frame.

Functional dimension is related with the use of public space, mixed use, density considerations, aspect of capital web, and environmental design. These concept deal with

how space operates and how society shapes space via transportation, traffic flow, pedestrian circulation, etc. In their research Habibi et al. (2016) underline their two findings as car and pedestrian movement. The positive and negative aspects of pedestrian movement are compared with the vehicle traffic movement. It is concluded that although there are enough public areas for pedestrians to move freely, the access of vehicles is better than pedestrians.

As explained earlier, while Carmona et al. (2003) is addressing the dimensions of urban space, various space typologies emerge such as squares, streets, parks and so on. Urban spaces, in films shot in İzmir, are devoted to space typologies. These typologies are urban square, waterfront, monument, fair, alley, vistapoint, train station, airport, parks and building (see Figure 33). When we examined the space typologies, the same typologies were dominant, since the well-known urban spaces were preferred to be used in the scenes of films shot between 1950 and 1990. These are squares, historical buildings, monuments, fair ground, and vista point, back streets, boulevards, alleys and pathways. In the post-1990 period, especially after 2000, with differentiation of movie subjects, places such as suburbs, bus stops, train stations, back streets are mostly preferred. Because emphasis was on the slum areas of the city such as the lives of people with low income and people migrating from rural areas to urban areas.

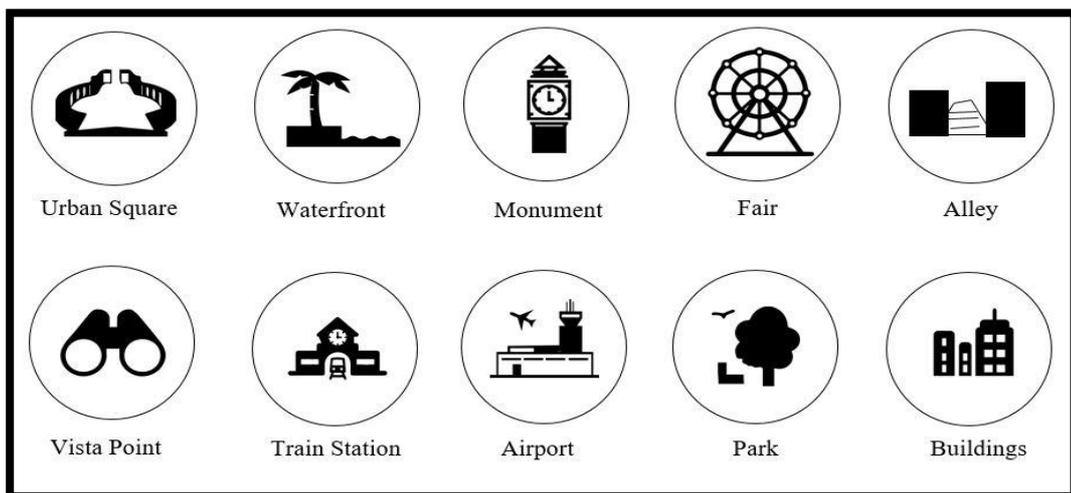


Figure 32. Urban Space Typologies

In the Table 4 below, the districts where the movies were shot are listed according to the places that are seen the most and the least. In line with the conclusion obtained from this, the transformations of the most preferred spaces over time are compared using images from different films of the same location. The most reflected and prominent places among the urban spaces of İzmir that appear in order are **İzmir Clock Tower, Kordon, İzmir Fair/Kültürpark and Kadifekale.**



Figure 33. Analyzed Urban Spaces, Konak Square, Kordon, and Kültürpark and Kadifekale, 2020 (Source Yandex Map)

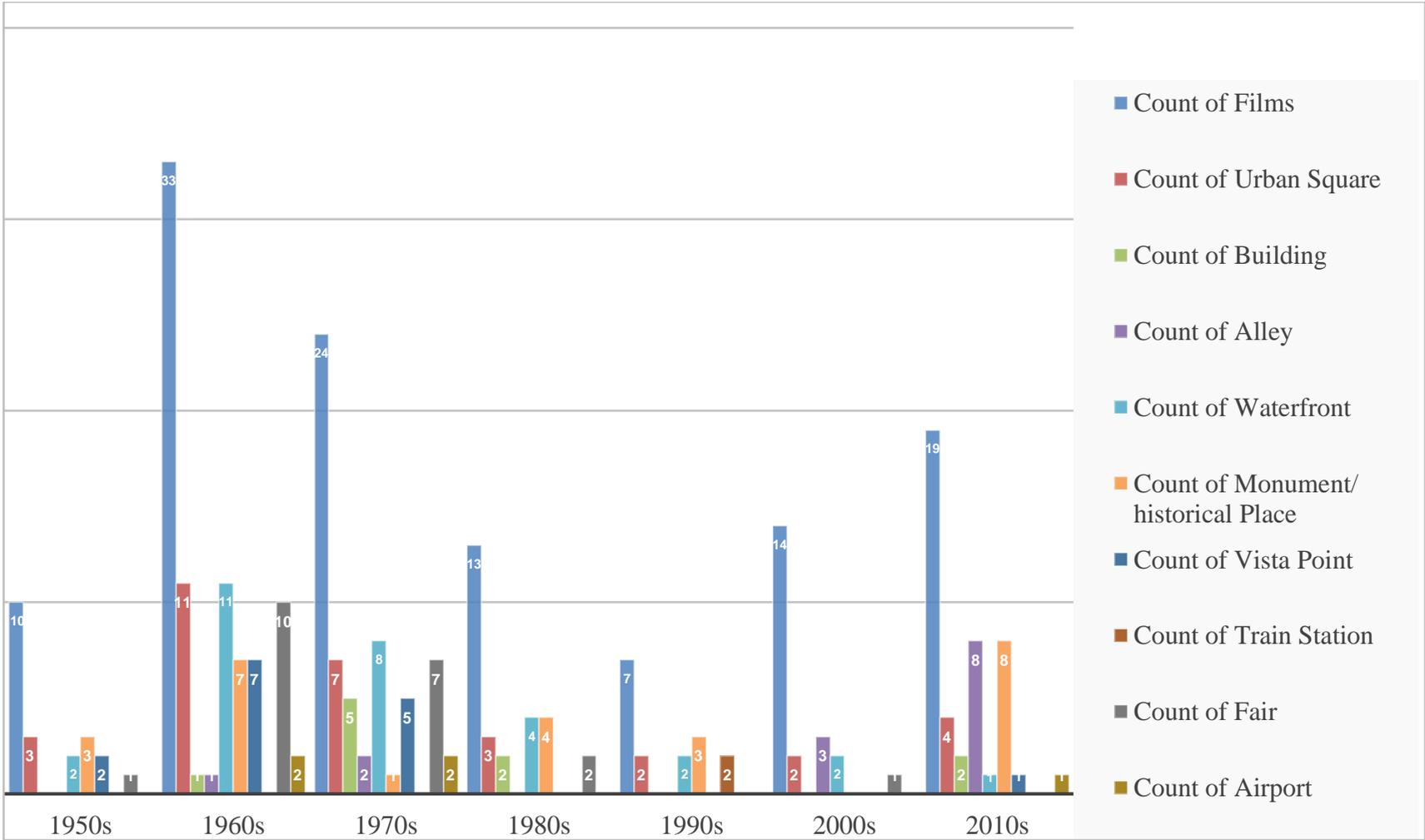


Table 4. Frequency of Urban Typologies That Is Seen in the Total Number of Analysed Movies

Table 5. Frequency of a Place that is seen in the Total Number of Analysed Movies

No	District	Name of Place	Frequency in Movies
1	KONAK	İzmir Clock Tower	23
2		Kordon	23
3		İzmir Fair/Kültürpark	21
4		Kadifekale	18
5		Pasaport Pier	10
6		Cumhuriyet Square	10
7		Efes Hotel	6
8		İzmir Dock	4
9		Basmane	4
10		Asansör	3
11		Kemeraltı Bazaar	3
12		Kıbrıs Şehitleri Street	3
13		Alsancak Train Station	2
14		Karataş	2
15		Havagazi Factory	2
16	BUCA	Hippodrome	5
17		Buca Prison	3
18		Heykel	1
19	ÇİĞLİ	Military Airport,	4
20		Sasalı Zoo	1
21	KARŞIYAKA	Karşıyaka Pier	2
22		Bostanlı	1
23		Women's Rights Memorial Statue	2
24	BORNOVA	Terminal	2
25		Büyükpark	1
26		City Center	1

4.1 İzmir Clock Tower (Konak Square)

4.1.1 Morphological-Social and Functional Dimension of İzmir Clock Tower

Carmona et al. (2003) qualify urban design as 'the processes of making better places for people than would otherwise be produced' (Carmona et al., 2003:85). According to them successful urban design depends on using the processes correctly and utilizing urban space qualities to make better spaces.

When the morphological dimension of the urban space is analyzed, various space typologies emerge. Public spaces such as paths, street networks, urban edges, neighborhoods, fabric types, enclosure, and human scale. In Appendix B, all the films are included and the space typologies are marked according to each film. Konak Square (İzmir Clock Tower) is located under the title of 'urban square' which is one of the most emerging space typologies in movies.

In order to analyze the changes that İzmir Clock Tower has experienced over time, the images of the İzmir Clock Tower in all films are inventoried and those movie images with high image quality are shown in Table 5. This study determines that İzmir Clock Tower is used 22 times in the shooting of different movies.

The İzmir Clock Tower, which is one of the symbolic places of İzmir, experienced its most popular period in the 1960s as the most visible urban landmark in cinema. During this period, it was mostly shown in the beginning of the scenes to emphasize that the film was shot in İzmir. Since the scenes shot from different angles, it is possible to detect the İzmir Clock Tower from almost all angles. We can make inferences about the change of the physical environment of the area, its purpose of use and its relationship with its immediate environment. Konak square includes public buildings, historical buildings, traditional market, cultural centers and so on. Therefore, it is a place surrounded by governmental buildings. It is also an important transfer hub that can connect the city to other districts. The coastal area from İzmir Konak ferry terminal to Kordon is a frequently used recreational area.

Konak square has undergone various transformations with the change of local governments over time. The İzmir Clock Tower was built in 1901 and surrounded by many important public buildings enclosing the square Ferry Pier, SarıKışla Building, Prison, Hospital, and Government House (Yılmaz, 2003).



Figure 34. İzmir Konak Square, 2020 (Source Yandex Map)

In the following years with the expansion of the waterfront area, the location of the ferry port was changed. A boulevard between Göztepe and Konak was built in front of the Government Office. Sarıkışla and the prison were demolished in 1955-1960. SSK blocks started to be built in 1970. In the same period, the buildings of City Hall, National Education Building, Konak District Governor House and Police Department were built. A pedestrian bridge was built, which eliminated the traffic problem. Towards the end of the 1980s, it could be seen that Cumhuriyet Boulevard turned completely into a pedestrian path (Kırmızı et al., 2016). In addition, the physical permeability of the city began to disappear with the newly constructed buildings. In Table 5, we can see the morphological changes of the Konak Square in history.

After the construction of motorway, lane passed right in front of the İzmir Clock Tower. As a result, a pedestrian bridge was constructed, which affected the image of the Clock Tower adversely. From the movies, we can witness the reconstruction of Konak

Square. With these changes, we perceive the effects of society on the use of space, and differences in cultural and social life.



Figure 35. Bütün Kapılar Kapalıydı (1990)

Over the years, many different types of transportation have served Konak Square. Considering the old transportation networks of İzmir, the first tram services started on 1 April 1880. This line operated between Güzelyalı and Konak and from there to Salhane. On October 19, 1928, the transition to the electric tram was made. It is possible to see the tram line circulating around the Clock Tower in the films shot in İzmir (*Sihirli Define* in Table 5). It was removed in 1954 and a trolley bus line was installed in its place. Car use has increased and the need for new roads has also increased (Yücel, 2011).

The promenade, which was surrounded by historical buildings, was the transportation centre of great importance as seen in the movies in the 1950s. The square, which had a tram line until a certain period and where bus stops were located, was the meeting point of people. After the 1960s, the access of people was restricted by the newly built motorway in front of the square where traffic flowed rapidly. It was only possible to reach the square with a pedestrian bridge which was built later. Additionally, the square was surrounded by modern buildings in contrast to the scale of traditional architectural elements and aesthetic concern. Urban texture of the previous historical square is contrary

to the new modern architectural image. According to Kırmızı (2016), all implementations that are done in Konak Square till today are far from aesthetics and the square has been dehumanized. On the other hand, it is seen that pedestrian access to the water-front is more successful with the landscape design has been made in recent years.

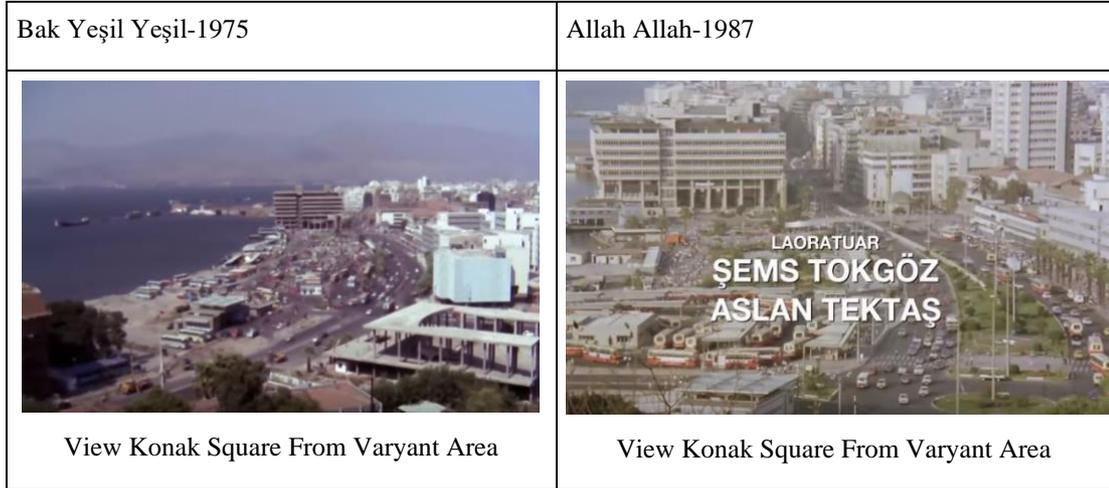


Figure 36. Bak Yeşil Yeşil (1975), Allah Allah (1987)

First, we see that construction started around the İzmir Clock Tower in the movie *Sihirli Define* (1950) and *Can Mustafa* (1960). We could see that the SSK blocks, the foundations of which were laid in 1970, were located behind the Clock Tower in *Şabaniye* (1985) and *Melek Yüzlüm* (1986). In the same period, the city of İzmir City Hall was also located in *Şabaniye* (1985) movie. Cumhuriyet Boulevard which passes between the İzmir Clock Tower and the Government House was seen for the last time in 1990 in the movie *Bütün Kapılar Kapalıydı*. At the same time, in this movie, we could see the pedestrian bridge, which was built for the transition from the Government House to Konak Square. In 2010, Cumhuriyet Boulevard passing in front of Konak Square was completely removed and the area from Konak Square to the Pier was pedestrianized. For the first time in the films and the night view of the İzmir Clock Tower was seen in the film *Bir Gevrek Bir Boyoz İkide Kumru* (2012). Konak square is an area surrounded by public buildings. For this reason, it always has an official identity. The presence of scenes shot at from far angles in movies and the absence of close shot can be associated with this. Even cinema has always a distant approach to the camera.

Local people of İzmir is a society who likes to socialize in public space. From the past to the present, the clock tower has witnessed the social life of people from İzmir.

Especially in the period until 1970, it was the meeting point of lovers for the Yeşilçam cinema or the place where carriage rides operated. It has been a place where peddler took place and people interacted. In the films, mostly daytime images are used, especially a lively space created, a sense of space that embraces people with happiness.

Table 6. List of Films Shot around İzmir Clock Tower

SNAPSHOTS OF İZMİR CLOCK TOWER			
SİHİRLİ DEFİNE-1950		CAN MUSTAFA-1960	
1		2	
	Clock Tower		Ferry next to the Clock Tower
CİCİ KATİBEM-1960		ÇIKAR YOL-1962	
3		4	
	SSK Blocks behind Clock Tower		Government Building

(Cont. on the next page)

	GÖNÜL AVCISI-1962	5	6
 <p data-bbox="395 616 730 645">The Road in front of Clock Tower</p>	 <p data-bbox="943 616 1337 645">Clock Tower with Symbolic Palm Trees</p>		
	ŞEKER GİBİ KIZLAR-1965	7	8
 <p data-bbox="443 1093 683 1122">Overview of Kadifekale</p>	 <p data-bbox="954 1093 1326 1122">Konak Ferry next to the Clock Tower</p>		
	HAYATIMI MAHFEDEN KADIN-1970	9	10
 <p data-bbox="403 1554 722 1583">Old Landscape design of Square</p>	 <p data-bbox="932 1554 1342 1583">İzmir Metropolitan Municipality Building</p>		

(Cont. on the next page)

	MELEK YÜZLÜM-1985		BÜTÜN KAPILAR KAPALIYDI-1990
10	 <p>Government Building behind Clock Tower</p>	11	 <p>Pedestrian Bridge</p>
	OF KARADENİZ-2010		BİR GEVREK BİR BOYOZ İKİDE KUMRU-2012
12	 <p>Last Landscape Design of Clock Tower</p>	13	 <p>Night View of Clock Tower</p>

4.1.2 Visual-Temporal Dimension of İzmir Clock Tower

Visual dimension focuses on the presentation of urban spaces visually and aesthetically. Elements of urban space help to read a city. These are urban silhouettes, visual corridors, urban backgrounds, public open spaces, urban texture, and urban landscape. The time when urban spaces are used includes the temporal dimension. While examining the visual dimension of the urban space, it is naturally involved in the temporal dimension. Visual and aesthetic features change over time. And urban spaces with these changes, summer-day, day and night, etc. used at different times.

The scenes of clock tower often contains daytime shots in the movies. Daytime activities that we observed are meeting and chatting with friends, shopping from peddler, waiting for a carriage trip, taking a stroll, waiting for a bus, etc. In addition, it is seen that only summer is preferred in the films due to the summer resort identity of İzmir. We can

see that the weather is sunny, a crowded ferry, women and men are wearing summer clothes.

İzmir Clock Tower is undoubtedly the most important city symbol of İzmir. Although many buildings have changed around it after it was built, the İzmir Clock Tower has preserved its place as the center of İzmir. We can easily see it is an important structure in cinema as well. Today, when we look at the İzmir Clock Tower, Kadifekale can be perceived in the background, the İzmir Metropolitan Municipality building next to it, the ferry port, and a wide coastline. In the 1950s, it was a city center with important stopping points surrounded by historical buildings. The İzmir Clock Tower, which was the favorite image of the cinema, has been a scene in the entrance sequence of the films in order to create the perception of 'You are in İzmir ' in many films since 1950.

The İzmir Clock Tower is coded as İzmir in the collective memory of the society. The society has helped create memory. The İzmir Clock Tower, as an important public place, has been the meeting point, the departure place of cruises or the transfer point used by a large part of the public. In 1950, it was first seen in the movie *Sihirli Define*. Then, in the films *Cici Katibem* (1960) and *Çıkar Yol* (1962), we could see the bus stops as phaetons and people used it as a stop to get to from one place to another. In the films *Gönül Avcısı* (1962), *Taçsız Kral* (1965) and *Şabaniye* (1985), it was a meeting point, and the historical square where romantic lovers spent time in the film *Bir Gevrek Bir Boyuz İkide Kumru* (2012). Cinema has contributed to the establishment of the visual memory of the society about İzmir. As a result, the clock tower in the cinema means 'welcome to İzmir'.

4.2 Kordon

4.2.1 Morphological -Social and Functional Dimension of Kordon

The coastline starting from Konak Square and ending in İzmir port is one of the most important and historical axes of İzmir. The name of the region that extends from the Republic Square to the port is Kordon. Today, Kordon sunset, which has been the subject of many poems and songs, has become a significant part of İzmir's daily life with its cafes, historical buildings and recreational areas. It has become the prestige, culture, art and entertainment area of İzmir. Thus, it has become one of the indispensable places in the

films shot in İzmir (Table 6). Under the title of 'waterfront', is one of the urban typologies, Kordon has been seen 23 times in the films between 1950 and 2016.



Figure 37. İzmir Kordon Map, 2020 (Source Yandex Map)

Kordon has been one of the important transportation points of the city since the 1850s. Kordon has remained popular due to the fact that İzmir Port hosts one of the key import and export lines of the Turkey. Kordon has performed various functions in various periods of history and has been the showcase and the popular face since its existence (Yılmaz, 2003). The port, which played the most important role in the rise of İzmir during the 19th century, seemed to be inadequate with the increase in its trade volume. The emergence of steam ships since the 1830s increased the need for a modern port. The railways connecting İzmir to Aydın made a significant gain in land transportation and it was aimed to revive the sea transportation to this extent. In 1866, the Governorship of İzmir decided to construct a permanent dock and demolish castle, the coast walls, to facilitate transportation between Konak and the port. The construction of the dock, which was started in 1868 and completed in 1877, was a turning point for İzmir. Thus, while

İzmir was fully integrated with the world economy, with the help of the breakwaters, it was ensured that more ships arrive safely in the city. The dock, starting from Konak and going to the nose in the northeast, was 4 km. The breakwater, the favorite image of the city people, was on most postcards of that period. These arrangements led to new developments in the spatial structure of the city and a large construction movement has occurred. A new neighborhood was established on the place gained from the sea and the wealthy people started to live here. This area in Kordon has gradually become the favorite place of İzmir. Banks, commercial centers, insurance and maritime agencies later settle in this region, which has become the most important living area of the 'Franks' residing in the city. Thus, the outlines of the urban structure of the Kordon region has began to form. In the 1900s, the importance of Kordon and its vicinity increased even more with the new municipality approach. However, with the declaration of the Republic, the city started modernization movements and new formations relate to the city were introduced (Kerimoğlu, 2013).

In 1973, the Kordon Road Project was embedded in the Metropolitan Area Master Plan with the approval of the Ministry of Public Works and Settlement. Starting from İnciraltı to Bostanlı, it was a project that has been put into action with the suggestion of a 250-300 meters wide embankment with the name of the public use coast band (Cihan, 2013).

In 1991, with the support of the President Turgut Özal, the six-lane Urla-Çeşme-İzmir highway was suggested which will pass through Kordon. Subsequently, filling works started in 1997, which disconnected the city with the sea. As a result of the counterclaim of the professional chambers and citizens, the decision was cancelled. At the end, Kordon was completely registered as a historical site. But the filling has remained. With the decisions taken in 2000, Kordon was turned into a recreational area (Turan, 2007).



View of Pasaport from the Ferry

Figure 38. Denizciler Geliyor (1966)

Firstly, in 1959, we see a couple taking a carriage trip in Kordon in the movie *İzmir Ateşler İçinde*. Construction of high-rise blocks on the beach has not started yet. But in the next movie, *Denizciler Geliyor* (1966), we often see a scene with high-rise blocks in the background in Pasaport, which is the promenade of romantic lovers. On the background of the couple we see a serious ongoing construction in Kordon. In the movie *Uyanık Kardeşler* (1974), we can understand that the use of vehicles intensified compared to previous years, by seeing vehicles lined up in front of the houses in waterfront. We see that there is a walk on the promenade from time to time. In the movie *Melek Yüzlüm* (1985), we witness that people can use this place for recreational and viewing purposes by seeing the benches that exist next to the couple who walk hand in hand. At the same time, we notice that the buildings in the background are built adjacent and completely impermeable. In the films after 2000, Kordon in the scenes where sunset views and people watching the scenery.

It is known that after the establishment of the Republic of Turkey, modernization movement has started. This modernization process causes the search for cultural identity. One of the concepts is brought by modernization in terms of the social aspect is that women and men have equal rights. In İzmir, we can perceive this movement from movies. Kordon is a place where men and women have time and walk together and symbolizes the transition to modern life.

Kordon in cinema has been one of the most important recreational areas of İzmir since 1950. The place, which has its own characteristic structure, consisted of a walking path next to the vehicle road until 2000s. Kordon Street have been a 'parade street' since 19th century with the meanings attributed to it. We can select the remaining historical buildings among the high blocks lined up side by side. In cinema, Kordon emphasizes the modern character of the city of İzmir and its identity as summer destination.

4.2.2 Visual-Temporal Dimension of Kordon

Kordon is one of the successive city images of İzmir in cinema. Kordon, which is a part of daily life, reflecting the culture of the city and used by a certain social environment, has become a place in the cinema where people meet, chat, watch the sunset, take a ferry or carriage ride.

In the images captured until the 1990s, we see that a narrow walking path with a special flooring pattern and a range of benches are lined up, Kordon has not filled yet. In the movies, everyone who comes to İzmir embraces the excitement of seeing Kordon and take their lovers and walk and watch the sunset, just like the activities in daily life of at that time. After 2000s, Kordon offers an inviting place with its green open spaces. But in the movies, unlike other periods, we see that the people are sitting alone and the individuals are alienated from each other. We perceive that the reason why night images are frequently preferred is because it helps the perception of gloomy weather. Moreover, sunset appears visually when something is over or pain is experienced. The scene angles generally showed similarity in the films shot up to 2000s. It contains Kordon vehicle road, promenade and sea view. At the same time, daytime and sunny weather are preferred. After 2000, there are dark cloudy weather and scenes where only the sea appeared. Also, it is seen that no special day, historical or political events are represented in this place.

In the movie *İzmir Ateşler İçinde* (1959), we see that the lovers had a romantic carriage trip. This trip takes place in many films, starts from Konak Square and ends in

Kordon. Clearly, Kordon is seen as a podium with a socially formed perception. We see the effort of showing up a well-dressed stylish man and woman, in the movie *Cici Katibem* (1971). It is understood that *Menderes Köprüsü* (1968) is one of the other important activities in the city by steamer. You can see the Kordon view and couples walking hand in hand from the ferry. Moreover, it is possible to perceive that the new building hits the silhouette of the city, and the irregular buildings that emerge from the historical mansions. It is not difficult to understand where we are at from this flooring pattern. The symbol, which is the symbol of İzmir, can be understood from every scene (*Canım Kardeşim*-1973, *Ateş Böceği* -1975, *Köksüz* -2013). One of the best spots to watch the sunset in İzmir that is why Kordon hosted the unique sunset view of many films (*Gece*-2015, *Mutlak Adalet*-2014).

On the other hand, until 1980, we see the scenes of well-dressed women and men in Kordon that had a certain social status, and see those rich people come out from the most famous hotel of the time, Efes Hotel, and then take ferry or phaeton trips. In the post-1980 period, we can see low income group and high income group together regardless of their social status. In the movies, due to the fact that Kordon has a large recreational area, it has become a preferred place for the low income group, who can not afford to dine out. It can be seen in movies such as *Melek Yüzlüm* (1985), *Kader* (2006) and *Mutlak Adalet* (2014). Thus, we see that public space can appeal to everyone regardless of their status. Tekeli (1999) emphasizes that the public space is a place for public viewing and meeting. The public space has a role for bringing people together and is divided into many sub-public spaces (Tekeli, 1999). Jacobs defines public spaces as open spaces that people can access free of charge (Jacop, 2009).

Kordon is visually the most valuable green corridor of İzmir. It is the place where the city's relationship with the sea is strongest and it will continue to be so. İzmir, which is a coastal city, will continue to preserve its natural and historical character with its places located in the collective memory of the city.

Table 7. List of Films Shot around İzmir Kordon

SNAPSHOTS OF OF KORDON	
İZMİR ATEŞLER İÇİNDE -1959	DENİZCİLER GELİYOR -1966
1	2
 <p style="text-align: center;">Phaeton Trip in Kordon</p>	 <p style="text-align: center;">Walking by the sea in Kordon</p>
MENDERES KÖPRÜSÜ -1968	SEVİMLİ SERSERİ -1971
3	4
 <p style="text-align: center;">View of Kordon From Ferry</p>	 <p style="text-align: center;">Cumhuriyet Boulevard</p>
CANIM KARDEŞİM -1973	UYANIK KARDEŞLER -1974
5	6
 <p style="text-align: center;">Decorative Pavement of Kordon</p>	 <p style="text-align: center;">Riding a Motorcycle</p>

(Cont. on the next page)

	ATEŞ BÖCEĞİ -1975		BAK YEŞİL YEŞİL -1975
7	 <p>Meeting lovers</p>	8	 <p>Phaeton Trip in Kordon</p>
	MELEK YÜZLÜM -1985		KADER -2006
9	 <p>Walking by the Sea in Kordon</p>	10	 <p>Night View of Kordon</p>
	MUTLU AİLE DEFTERİ - 2009		KÖKSÜZ -2013
11	 <p>High-Rise Buildings</p>	12	 <p>Sitting Alone in front of the Sea</p>
	GECE - 2015		MUTLAK ADALET -2014
13	 <p>Sunset View in Kordon</p>	14	 <p>Walking Alone in Kordon</p>

4.3 İzmir Fair-Kültürpark

4.3.1 Morphological-Social and Functional of İzmir Fair-Kültürpark

As one of the rare public spaces in the city center, Kültürpark has become an important part of the collective memory of the people of İzmir and daily life. Though Kültürpark is the only green area in the city, it is also a symbol of modernization. In the Alsancak neighborhood, which is one of the most intense construction areas of the city, it appears as a green area among the settlements.



Figure 39. İzmir Fair Area Map, 2020 (Source Yandex Map)

It is necessary here to clarify exactly what is meant by, while the big İzmir fire destroyed a significant part of the city in 1922, it created vacant spaces that would lay the groundwork for ideal policies for new administrations. With the establishment of the Republic, new policies were developed, in the 1930s searches for urban arrangements were introduced to reveal the representation of the modern new country was defined by (Tekeli, 1998).

The Danger-Prost plan, aims of creating a modern city after the fire of İzmir city, laid the foundations of the formation of Kültürpark. Behçet Uz, the mayor of the period, declared that the park would be opened on the day of September 9, in 1934. Although the park is originally designed as a public space only, the idea of using it as a 'fairground' has emerged and 14 pavilions are built for foreign and domestic organizations, thinking it would contribute to the development of the city in cultural, economic and commercial terms. Originally, the park includes promenade, exhibition areas, botanical garden and parachute tower. New activities also has been added later (Kayın, 2015).

İzmir fair was very popular in between 1936 and 1950. It was the showcase of the Republican ideals as a place where famous and international architects came and built various pavilions according to their themes and where exhibitions were held. From its establishment until the 1950s, the fair has been the exhibition space of the city (Altan, 2015). Kültürpark was a socialization area where people can wander and take action together (Durmaz Drinkwater & Can, 2015). (Durmaz Drinkwater & Can, 2015). Nevertheless, with the concept of rapid urbanization, which replaced the modernization process after 1960, Kültürpark has only become an entertainment center. It became a public place in which all activities take place in terms of recreation and entertainment, such as artificial ponds, tea gardens, zoo, sightseeing train, botanicalpark, exhibition halls, tennis courts, shooting range, equestrian sports fields and parachute tower.

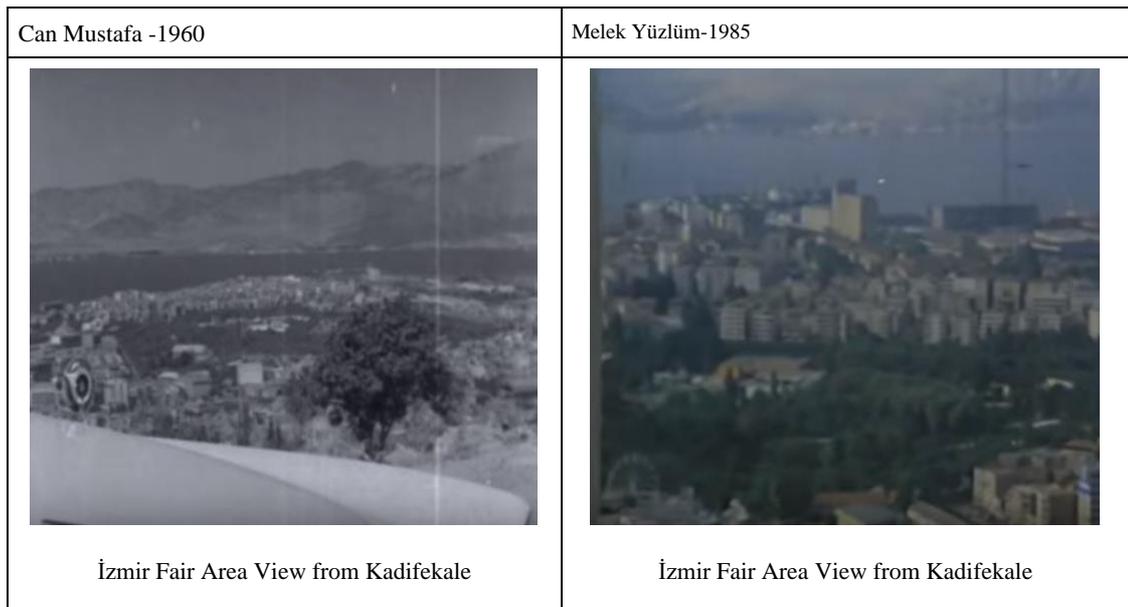


Figure 40. Can Mustafa (1960), Melek Yüzlüm (1985)

The entertainment culture of the fair came to the fore in between 1960 and 1980, and its magazines also gained popularity throughout the country. The most famous artists of the period, as could be seen in the film (*Allah Allah*-1987) have visited the exhibition, have performed and have brought local tourists from all over Turkey. After 1980 Turkey's political events, a military coup occurred, affected the entire city of İzmir. People have been put aside all social and cultural activities. Kültürpark has started to lose its popularity as being a Fair area and has been started to be referred to as a park only (Kılınç et al., 2015). Tekeli (1998) mentions that the modernization project has worn down after 1980 and that the urbanization rate has slowed down and that the globalization process has been introduced all over the world (Tekeli, 1998). In 2000s, it is observed that Kültürpark and fair functions are intertwined and the cultural values of the fair come to the fore with discussions of moving the fair to Gaziemir. As a result of the events such as demolition of important pavilions and buildings, moving of the zoo, closure of tea gardens, the interest in the park has decreased considerably with the disappearance of the places identified with the identity of Kültürpark (Durmaz Drinkwater and Can, 2015).

As mentioned earlier, the fair was very popular in 1950. Therefore, the movies shot in İzmir were also frequented. Kültürpark's plan was prepared in 1933, inspired by the example of the Moscow Park. 4 main entrance gates, roads afforested on both sides, various entertainment and recreation places featuring as an island around and inside the pond are designed (Feyzioğlu, 2006). İzmir Kültürpark first appears with the movie *Sihirli Define* (1950). In the movie, we see the characters walking on the tree roads on both sides from the main entrance. At the same time, on the road to the parachute tower, we see the characters chatting and the tower is at the background (Figure 41).

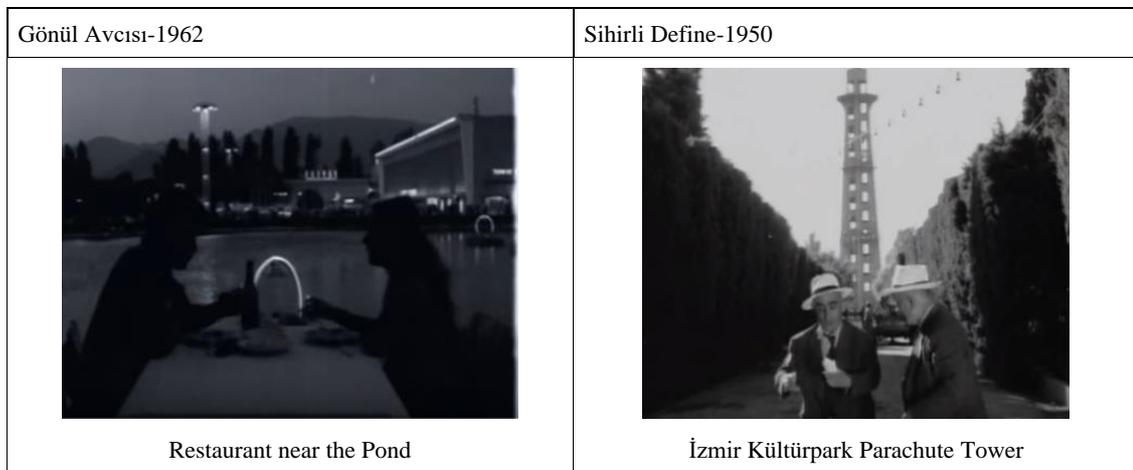


Figure 41. Gönül Avcısı (1962), Sihirli Define (1950)

In the movie *Can Mustafa* (1960), we see that the characters eat at a restaurant by the Kültürpark pond. In this period, the restaurants in Kültürpark were distinguished places in İzmir and was preferred by people with good financial income. In the movie *Gönül Avcısı* (1962), the characters descending in front of the Kültürpark Lozan Gate enter the park and take a stroll here. We see the palm road and the foundation pool with the fountain in front of the park, which is the most popular square of the park, which is visited for the purpose of a tour in the movie *Çıkar Yol*, shot in 1963. Other films shot in the same scene include *Taçsız Kral* (1965), *Aşka Tövebe* (1968), *Dünyanın En Güzel Kadını* (1968), *Uyanık Kardeşler* (1974) and *Ateş Böceği* (1975). We can see that the physical environment and landscape design of the park have changed over the years. For example, the palm road was closed to vehicle traffic and green areas were made. It has been seen that there were pond trips in the pond that does not exist before. In 1975, *Baba Bizi Eversene*, it is seen that there is a small strolling train where they can visit the entire park. Because it was the most popular place, we see that famous artists performed at the fair. One of the most famous singers performed in the Göl Gazino and Lunapark Gazino (Figure 42).



Figure 42. Famous Singers Performed in Music halls of Kültürpark (1980)⁴

⁴ Soruce: <https://www.izmirvehaber.com/izmir-fuari/>

As can be seen, we can read the physical and social changes of the fair through the films. Kültürpark has always been a public space. We observe that people from all walks of life participate in recreational and cultural activities. We can see the works of important architects such as Bruno Taut, Mesut Özok, Vedat Ar and Hakkı Uygur in Kültürpark, are reflected on the connections of the streets, the entrance doors, squares and their changes contributed with their own designs.

Table 8. List of Films Shot around İzmir Fair Area-Kültürpark

SNAPSHOTS OF İZMİR FAIR AREA-KÜLTÜRPAK			
	SİHİRLİ DEFİNE-1950		CAN MUSTAFA-1960
1	 Palm Tree Road	2	 Paraşüt Tower
	GÖNÜL AVCISI-1962		ÇIKAR YOL-1962
3	 Palm Tree Road	4	 Decorative Pool And Fountain

(Cont. on the next page)

	TAÇSIZ KRAL-1965		AŞKA TÖVEBE-1968
5		6	
	Palm Tree Road		Tea Garden Near The Pond
	MENDERES KÖPRÜSÜ-1968		DÜNYANIN EN GÜZEL KADINI-1968
7		8	
	Paraşüt Tower		Palm Tree Road
	GÜNAHINI ÖDEYEN ADAM-1969		UYANIK KARDEŞLER-1974
9		10	
	Near The Pond		Decorative Pool And Fountain

(Cont. on the next page)

	ATEŞ BÖCEĞİ-1975		BABA BİZİ EVERSENE-1975
11	 <p>Palm Tree Road</p>	12	 <p>Trip in the Pond</p>
	ŞABANİYE-1984		ALLAH ALLAH -1987
13	 <p>Palm Tree Road</p>	14	 <p>Gate of İzmir Fair</p>

4.3.2 Visual-Temporal Dimension of İzmir Fair-Kültürpark

Kültürpark is located in the middle of the city center and close to important health, education and commercial buildings, so that every person living in İzmir has a place in their daily life. It is at least a place where they can get fresh air by passing thorough while going from one place to another. The exhibition has become a respiratory space. Kültürpark, which is located in the collective memory of the society, is always an indispensable place of İzmir illustrated with happiness and joys.

It does not take long for us to remember that it is Kültürpark when seeing the view of Kültürpark scene in the movies, especially the scenes shot from Kadifekale, as the whole of the city sees a big green area and a ferris wheel. Four doors, each with a different design, are shown in most of the films before entering the park, indicating where we are within the park. The characters come to Kültürpark to stroll along the edge of the pond, eat at the restaurant next to the pond, have fun in the amusement park or stroll with the train, visit exhibitions, jump from the parachute tower or listen to concerts.

As mentioned before, the history of Kültürpark dates back to 1930s. Since its foundation, it served as the city gate opening to the outside world until 1950-1960. It hosted international exhibitions and saturated the city in cultural, commercial, and social terms. The iconic places of Kültürpark are mostly preferred in the films. We see the same preferences in the movies. In many films, we see lovers meeting and strolling around. Usually the palm tree road that through the Lozan Gate and pool scenes with the fountains are at the same angle in the films of different directors. (*Gönül Avcısı*-1962, *Çıkar Yol*-1962, *Taçsız Kral*-1965, *Dünyanın En Güzel Kadını*-1968, *Ateş Böceği*-1975, *Şabaniye*-1984).



Figure 43. Baba Bizi Eversene (1975), Can Mustafa (1960)

In addition to daytime use, night activities are also quite diverse. With the entertainment and cultural features of the fair in 1960-1980, we see the artists coming to the famous İzmir Fair to give their concerts, in the movies. The scenes that start at the Göl Gazinosu are decorated with activities such as amusement park, ferris wheel, sightseeing train, etc. Kültürpark, which is one of the most important public places of İzmir, has many features such as recreational, strolling, walking, sports, entertainment, cultural activities, has been growing and developing over the years.

The park, which has an important place in collective memory and owned by the city, has been the target of political and architectural interventions from time to time. Since its first opening, it has been preserved and its existing spatial texture has not changed much until the 1990s (Durmaz Drinkwater & Can, 2015:338).

In 1990, the fair has changed with the process of 'İzmir Fair Kültürpark Environment Arrangement and Fair Complex Architectural Project Competition'. The

selected projects have suggested to increase the green area of Kùltürpark and therefore, many buildings were demolished. As a result, many places which have an important role in the collective memory of İzmir people have been destroyed. Among them, the small lake casino, tea gardens, restaurants and pavilions have been demolished (Meltem, 2011). Some of the destroyed structures are as follows: Çamlık Restaurant, Zoo Café, Lunapark Gazinosu, Palmiyeler Gazinosu and Swimming Pool Building. (Durmaz Drinkwater and Can, 2015). These developments had a major impact on the movie industry. Kùltürpark, the only place where the directors filmed in İzmir between 1950 and 1990, has remained in a few films after 1990, but its former popularity continue to exist.

4.4 Kadifekale

4.4.1 Morphological-Social, Visual-Temporal and Functional Dimension of Kadifekale

Kadifekale was founded in the 4th century BC on a 186 m high hill with archaeological and historical importance with the ruins belonging to Helen, Roman, Byzantine and Ottoman periods. It is located on a special point that can be seen from almost anywhere in İzmir. Historical castle was built by Lysimachos, one of the Generals, under the instruction of Alexander the Great, in the 3rd century BC. Kadifekale, which is a place where many different empires settled, was occupied by Turks in 1300 (Ersoy & Talun Dijvar, 2020).

The importance of Kadifekale in terms of its historical value and location stems from the fact that it is one of the first establishment places of İzmir. According to Atay, the fact that today's establishment of İzmir started around Kadifekale is associated with the dominant situation shown by the hill in four directions. Due to the fact that Kadifekale is close to the bay area, it has contributed to the development of the city, and has provided integrity between the castle and the port over time and the city has grown (Atay, 1978). It is stated that slums, (*gecekondulaşma*) dating back to 1920s in Kadifekale and its surroundings increased in the 1940s and continued increasingly in between 1970s and 1980s.



Figure 44. Kadifekale, 2020 (Source Yandex Map)

Kemeraltı has an important place in terms of Agora connections, aqueduct, mosque, cistern, history and theater, as well as city history and tourism. The cisterns, whose ceiling is made for the public to use during the attack within the walls of the castle, whose height is 20-25 meters, are supported by poles. Kadifekale, which was not used as a settlement until the 18th century, turned into ruins over time and remained neglected. Since the 18th century, the stones of the castle have been used in urbanization on the slopes, and structures such as agora and stadium have been damaged by this use (Karayığit, 2005).

It shows that the urban population growth rate in our country is higher than the total population growth rate, due to rapid migration movement from rural to urban areas. The reason why the urbanization process brings along urban problems is that the migration movement takes place unplanned and out of control. These rapid migration movements have caused cities to grow rapidly and unplanned. The uncontrolled growth rate in the cities, which seemed spatial in the first place, but had many physical, environmental and social problems in the long run, and the concept of slums emerged (Mirioğlu, 2013). While the slumbering process that started in the 1920s in İzmir continued, the city was growing rapidly and by the 1940s new projects and boulevards,

business centers were planned for the city of İzmir. At the same time, even though the ideas of creating a green corridor between Kadifekale and Konak Square have come to the agenda, only the Bahribaba Park has come to life. With the increase rate of migration from rural areas to cities since the 1950s, the city of Izmir started to receive intense migration. Due to the insufficient residential areas, the squatting has started in Kadifekale and its surrounding neighborhoods, which are the closest and unique view to the city center (Kaya, 2002).

Until the 1980s, Kadifekale was the entertainment and recreational area preferred by the citizen of İzmir. Regarding the entertainment venues of İzmir in the 1950s, in the quotations of Gedikler (2012) in the book as follows: "*İzmir in the 1950s; As the entertainment venues of the period, it is mentioned that apart from places such as İzmir Palas, Merchant Club, Fair Pavilion, Sea Restaurant, a number of gardens and casinos in Kadifekale can also be counted*" (Kılıç, 2016). It was a popular place with several tea gardens, restaurants, cruise venues, and orchards. In addition to was being the center of attention of tourists, especially the castle walls had an important place in the daily life of those who live there. Along with the migration wave after 1980, a socially separated society, differs from people living in İzmir, emerged. In the early 2000s, a certain part of the region was evacuated with an urban transformation project (Kılıç and Göksu, 2018).

Kadifekale, which first appeared in the cinema in the 1960s, was one of the favourite stops of the local tourists visiting the city. The place, which belongs to the vista point category as a space typology, has been used in movies 18 times in total. It is an important view point, where we can observe the morphological structure of the city of İzmir, which enables the general view of the city to be used as a background of movies.

First, the couple traveling by car in the movie *Can Mustafa* (1960) goes to Kadifekale, and the couple watching the scenery refreshes their love in this place and turns into a romantic place for them. In 1963, in the movie *Çıkar Yol*, they prefer the area next to the walls of the fortress as the gathering place when they talk about an important issue with the neighborhood residing in the Kadifekale district, so that the entire city of İzmir can be seen in the background. In the movie *Taçsız Kral* (1965) and *Uyanık Kardeşler* (1974), people chat and drink tea in the Kadifekale tea garden. In the movies at that time, characters can come and sit in the tea garden, without any distinction between rich and poor in the city. In the films *Eşrefpaşalı* (1966) and *Menderes Köprüsü* (1968), the characters, who do not live in that area, go to Kadifekale and chat and sit on the walls when an important event occurs or when they need to think or to be alone. In the movie

Melek Yüzlüm, shot in 1985, lovers go to Kadifekale after visiting the whole city. Here we see the door of the Castle and the lovers, the concept of framing in cinema is used and a couple holding hands in a beautiful panoramic view is shown. Finally, in the movie *Yalancı*, shot in 1993, it can be seen that the characters going up to the walls of the Castle and chatting there.

This place, which has been featured in many films until 1980, is the place where the locals can stroll, have fun and watch the sunset with their lover. We can observe the changes of the city's physical texture, main arteries and historical texture from Kadifekale. And it is the place where we can see Karşıyaka for the first time from distance (see Table 8). We witness the development and transformation of Konak Square, Kültürpark, Kordon and even Karşıyaka coasts in panoramic scenes shot from Kadifekale in the films, mentioned in Section 4.3 and 4.1.

It is understood from the images of the films that the settlements on the skirts of the fortress in the Kadifekale region did not expand yet, and even vegetative texture could be perceived. We could see that the skirts of the castle were completely filled with buildings and the gecekondu developments completely covered the area in between 1960 and 1970. In the 1980s, the area has changed with the immigration to Kadifekale. After 1980, the social changed in Kadifekale and the cinema sector stopped filming in Kadifekale. It can be seen that the informal settlement in Kadifekale ruined the city silhouette and even the Castle in the region, which was declared an archaeological site, disappeared among the houses. In the films, we see that the part of people who came to the region by migration could not integrate with the city in social sense. In the films shot in İzmir after 2000, we can often see the facts of the people who migrated in the city such as loneliness, disappearance, and struggle with the city.

As mentioned above, the change of social life in the Kadifekale region has affected the perspective of the cinema sector. While it is considered as a living place that can be entered and lived until the 1980s, later it is seen as a place that is completely viewed from the outside. It is thought that this change of perception is to emphasize the perspective of local people to slum culture. Slums are considered as the separated area of the city and become the same in cinema by showing their completely disconnected lives and life struggles.

Table 9. List of Films Shot around Kadifekale

SNAPSHOTS OF KADİFEKALE	
CAN MUSTAFA -1960	ÇIKAR YOL -1963
1	2
 <p style="text-align: center;">Going for a Drive on top of Kadifekale</p>	 <p style="text-align: center;">Meeting in Kadifekale</p>
TAÇSIZ KRAL -1965	EŞREFPAŞALI -1966
3	4
 <p style="text-align: center;">Meeting Lovers in Tea Garden</p>	 <p style="text-align: center;">Meeting Point</p>
MENDERES KÖPRÜSÜ -1968	UYANIK KARDEŞLER -1974
5	6
 <p style="text-align: center;">Meeting Point</p>	 <p style="text-align: center;">Meeting Lovers in Tea Garden</p>

(Cont. on the next page)

	MELEK YÜZLÜM-1985		YALANCI-1993
7		8	
	Castle Walls in Kadifekale		Castle Walls in Kadifekale
9	GECE-2014		
			
	Kadifekale-Yenişehir Neighborhood		

Space is neither an abstract nor a concrete concept. Space is a physical formation and space is a social phenomenon (Lefebvre, 1991). Urban spaces are living organisms and are in constant change. These changes in the represented urban spaces of Izmir are examined through the categorizations of Carmona et al. (2003)'s morphological-social, visual-temporal and functional features. These features/categorizations are all intertwined. It can not be considered separately from each other. Transformations in urban spaces affect social and functional uses. By creating more useful or more usable areas, it can change the usage of places and social communication of people. With these changes over time, the aesthetic features of the spaces can be affected positively or negatively. These concepts, which are intertwined with each other, were examined through İzmir Clock Tower, Kordon, Kültürpark and Kadifekale, which are the four symbolic locations of İzmir. The İzmir Clock Tower has become the symbol of the city's governmental identity with the changes it has undergone from past to present. Kordon has been the showcase of the modern city character of İzmir. Kültürpark has become an exhibition, fair, entertainment and cultural center for the city of İzmir. While Kadifekale has been an

important part of İzmir's entertainment and recreation culture until the 1980s, afterwards it has become the separated face of the city, revealing the class distinctions.

CHAPTER 5

CONCLUSION

5.1 Findings of the Study

The aim of this study is to review the representation of urban spaces in İzmir through the art of cinema. Offering a complex structure with commercial, social and economic phenomena that do not exist alone, it has been aimed to examine the representation of the changes and developments in the city within the dimensions of urban space; morphological-social, visual-temporal and functional dimensions. The morphological dimension examines the physical and spatial changes of the cities. The social dimension deals with the daily lives and social lives of people living in the city. The visual and temporal dimensions address the aesthetic and visual changes and temporal uses that occur in cities over time. Functional dimension is related with the use of public space, mixed use, density considerations, aspect of capital web, and environmental design. By the help of the films, urban perception and collective memory can be created about a place that the audience have never been or have never seen before. Cinema serves to convey meanings and representations about the landmarks, city daily routines and culture. While films express the urban structure to us, they can also identify cultural and social class differences. Through cinema, we can shed light on the history of cities. The birth of cinema and the modernization process of cities emerged in the same periods. Therefore, during this period, the city and cinema mutually affected each other (Öztürk, 2005).

The urban space and cinema existing in the cities are interconnected in a harmonious relationship. It is known that the first films were viewed in urban space. Cinema offers us urban spaces and representation of space. Space, which is a constantly developing concept, conveys the changes it has undergone in the cinema. Lefebvre (2014) defines space as a social phenomenon which is dynamic not static, and which is socially and constantly produced with the community and relations within the community. The films build their interactions with urban space on cultural, social, material and spiritual elements. Barber emphasizes that the relationship between cinema and urban space has

been going on for centuries and that cinema is an effective tool to represent urban spaces. *"The rapport between cinema and urban space has formed a determining force, for over a century, behind the ways in which history and the human body have been visualized and mediated"* (Barber, 2002:7). One of the links between cinema and the city are urban images (Barber, 2002). A movie causes the city to be perceived, reflected and remembered. Cinema, which is deeply connected to each other, reveals the symbolic places of the city. In this study, four of the symbolic spaces that frequently appeared have been examined in depth. The representation of these spaces has been examined through cinema and answers to several research questions have been sought.

Answers to the research questions that constitute the main skeleton of this study have been explored. How are the urban areas and daily lives of the citizens represented in the films of İzmir between 1950 and 2016? What are the characteristics of represented urban spaces? How do they change in the movies? Has there been a difference in the typology and variety of urban spaces since 1950? To find answers to these questions, 100 films among 120 films shot in İzmir have been examined in this study. While examining the films, the social, political and economic structure of the period has been reviewed through the films in order to understand the reflected changes and developments of urban spaces. As it is known, cities and urban spaces are dynamic structures. According to Carmona et al. (2003), urban space has two dimensions, morphological and social (Carmona et al., 2003). The social dimension reveals the dynamic structure of the city. It is understood that urban spaces are not only composed of physical environment, but are also shaped by social political and economic events that affect the society in which they are located. The formations of the city of İzmir and the transformations of the Turkish cinema are researched and it is considered necessary to divide the films into three periods. The periods of 1950-1970, 1970-1990 and 1990-2016.

Through films, the citizens' urban space and how their daily lives are represented; the characteristics of urban spaces and diversity in urban space typologies have been examined. The period between 1950 and 1970 starts with the birth of Turkish cinema in İzmir and ends with Yeşilçam cinema. In the first decade, the psychology of the society of the country, which came out of the war, is reflected in the films. And the subjects of war and national struggle are covered and places of Izmir are not included. The period 1960-1970 is called the Yeşilçam period in Turkish cinema and the same content is preferred as a space-subject in the films. In this period, we can perceive the represented urban spaces and changes of İzmir. İzmir is considered as a modern city and is mostly

displayed as a summer resort. Especially in the periods when İzmir fair is popular, people come to the fair for entertainment. It is possible to see carriage rides in Kordon, which is an important part of the city's daily life, and people who enjoy the view in Pasaport. İzmir Clock Tower is preferred as a meeting place. Class divisions in society are defined by space representations. While the suburbs where immigrants from other parts of the country live represent the low-income people, luxury villas are the places where the locals of İzmir live. As space typologies, places such as squares, heritage sites, monuments, parks, vista point, waterfront and airport appear mostly in the movies.

The 1970-1990 period was not a productive period for the movie industry. While the Yeşilçam films were shot until the 1980s, the complex structure of the society was reflected in the cinema sector after the 1980's political coup. In addition to urban areas, holiday resorts have started to be shown in the cinema. With the emergence of second housing concept, the tightening of people's relations with the resorts has led to the resort in the cinema sector. Apart from this, it is possible to see the symbolic places of the city of İzmir. The physical and social transformation that Kadifekale experienced after migration is reflected in the films. We can perceive the changes of Konak square in every movie. In this period, İzmir Fair is very popular. We can see the fair activities that are a part of the daily life of the city, and the changes it has undergone over the years. We can see the famous casinos, pavilions, amusement park, promenade, tea gardens in the films and witness the spatial change they have experienced. As the typologies of the place vary, places such as squares, historical places, parks, waterfront, vista point and slum districts are encountered in the movies of the period.

During the period of 1990-2016, subjects and spaces differed. Issues such as loneliness, the effort to urbanize, feelings of not belonging, women's rights, the place of women in society, immigration of people to the city are represented through the places with unknown faces of the city. We can perceive the urban changes of the symbolic places of İzmir. We see the pedestrianization process of Konak square, land filling of Kordon waterfront area and its being put to completely different services. We can see the user group of Kordon, where the location representation changes and varies. In the previous periods, while the high income group people were seen visiting restaurants in Kordon, the recreation area (public space) created by the embankment opened its doors to people from all strata. Kültürpark, on the other hand, has lost its popularity in social terms; and most of the spaces in the collective memory of the society have been demolished or moved, and only the park has been able to maintain its feature. For this reason, it has not

been included in the movies as before. Space typologies reflected in this period differ, mostly back streets, immigrant neighborhoods, slums, train stations, bus terminals, etc.

In accordance with the results, the representation of urban spaces in the movies and their transformation in the determined periods have been examined. There is a significant change in the representation of urban spaces in the movies of İzmir. In this direction, urban spaces in the films have been examined, and which urban spaces and urban space typologies are preferred the most are determined. The most reflected monuments, squares, seaside, parks and viewpoints have been used. Mostly used urban spaces in the movies are the most viewed ones; İzmir Clock Tower, Kültürpark, Kordon and Kadifekale. Located in the town center of Konak, this area and Kordon, which is historical quarter, starting from the Kadifekale hill and covering the İzmir Clock Tower, Konak square and extending to the port, has always been the showcase of the city of İzmir in films.

At the same time, it has been determined that cinema can be used as a research tool in urban design by revealing the common points of cinema and urban spaces. A base has been created for future studies.

As a result, it has been concluded that use cinema can be used as a tool to analyze urban spaces. From past to present, the morphological, social and cultural changes of the cities, the different films shot in different years have been analyzed and the differences between them have been compared. In the study, it has been observed that real spaces are used intensively within the framework of the data obtained. It has been determined that the films that contain the city and the city life are very important documents in this regard. (Kracauer, 1960). The urban spaces reflect the spirit of the city as per the data obtained from the film readings. The changes within the urban spaces have been read through the films. When film images of different years are compared, we can observe the changes in the morphological-social, functional and visual-temporal structure of the city through cinema. It is understood that cinema contributed both to urban space and city perception of İzmir; just as photography and painting shed light on the history of cities, the images in the films are archive-like documents. As a result of the researches and findings, the cinema history of İzmir has been examined and it has been concluded that the daily life of the city and the physical city reality are observable in the city of İzmir though the social and physical structure has changed (Kracauer, 1960; Barber, 2002; Bazin, 2011). Cinema as the seventh art is one of the most proper tools to represent urban spaces and social life of the cities. The city gives birth to cinema and cinema displays the city. The first images

recorded are city images. Cinema has dealt with and described the history and history of cities, their present and future. In films, the urban texture is not only used as a decor, it is integrated with the film and has become an indispensable building block of the narrative structure.

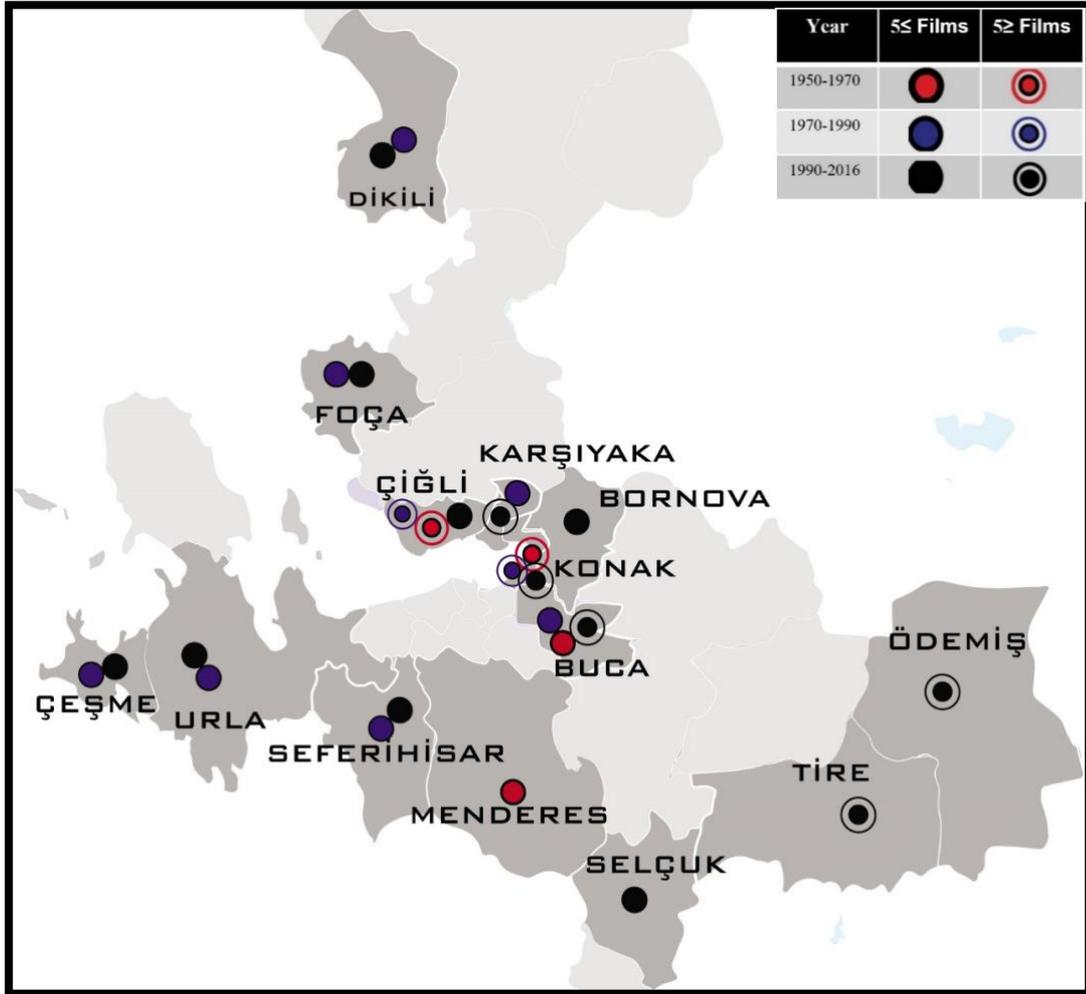


Figure 43. Density Map of the Films Shot in İzmir between 1950-2016

5.2 Concluding Remarks

In this part of the study, how this archive study can contribute to literature, how urban space representation of İzmir is handled and urban identity is represented, and what the difference of the study compared to other studies is will be discussed. İzmir city identity has been analyzed through the films shot and the urban identity questioning that emerged differently in different periods has been carried out. It is necessary to immerse

the city in a mold and look at it from various dimensions. When describing the city, Lynch (1960:1) says that more than what we see, a landscape and everything that is waiting to be discovered is related to the environment, and it should be perceived as related to the memory of past lives. All these past experiences, social and cultural values and the image left in the city contribute to the formation of the identity of the city.

The city of İzmir has hosted people from different communities and has been a cosmopolitan city from past to present. At the same time, due to the fact that it has many summer resorts along the coastal area, it has been the place that people choose to have a holiday and consider it as a holiday destination. This identity is reflected in the representation of resort spaces in the films shot in İzmir. As a summer resort in the movies, the city has often been a city where people stay for entertainment. Additionally, we do not see public spaces as the arena for political discussions and there is not any political representation of the city in the movies of İzmir. And thus, İzmir preserves its represented identity as a summer resort. When we consider the representation of urban spaces in the films between 1950 and 1990, İzmir is seen to be represented as the entertainment and cultural center. And after 1990 with the new cinema movement and the changed perspectives of the directors and social realist cinema, the city is represented as the city of the 'weak', who has a life struggle. Along with this representation, the chosen urban space typologies have also changed. The locations are mapped separately for each period. The selected inner city centers are marked on these maps. Selected urban space typologies are also shown on the map. At the end of this section, the map where all the periods overlap can be seen. There are locations, which are at the inner or outer city. While the most known squares, monuments and waterfronts of the city were shown until the 1970s, holiday resorts and the increase in density in the coastal areas come to the fore with the growth of the cities after the 1970s. By the 1990s, the back streets of the city and the slums are seen. The symbolic places of the city, which were shown until the 1970s, are also included in the movies, but this time they are chosen for the representation of the low income people, who try to exist in the society.

In other respects, in Turkey, the most studied city in the intersection of cinema and urban space representation is İstanbul. One of the most important reasons for this is that the Turkish cinema sector is established in İstanbul. There are a few studies about the city of Ankara. İstanbul, which has an important and privileged position in Turkish cinema, has appeared in films in different periods in line with different themes. Kayaarası (2011) emphasizes that İstanbul has a character that embodies both good and evil in

İstanbul, and reflects a city identity on the main axis of the films, full of dangers and opportunities for foreign people. It is concluded that modern life styles are determinant in the spatial representation of İstanbul in the process from Yeşilçam to the recent Turkish cinema. Alkan (2007) explains that İstanbul is an indicator of the values of well-established İstanbul families in the Yeşilçam period, and after 1990, İstanbul was a more metropolitan and cosmopolitan, crowded city where lonely people lived. Regarding the representation of the city of Ankara in cinema, Atacan (2018), argues that Ankara is a city of civil servants. The level of welfare there is presented as a city of opportunities. The distinction between the countryside and the city has specifically been questioned over the city of Ankara and over the awareness of being urban. Satur (2018), states that the city, as an imaginary representation, has a historical significance identified with the Republic. While İstanbul's metropolitan identity has stood out, Ankara has become an official city of officials identified with the Republic. While İzmir does not have any political identity, it is represented as a summer resort. One of the points that show similarities in the cinema representations of these three big cities has been the social realistic films that started in the 2000s and provide a radical change in Turkish cinema. These cities get their share from the change of Turkish cinema. In the films shot by independent directors in İstanbul, Ankara and İzmir: the invisible face of the city, the struggle for the life of the people who migrated from the rural to the urban, or the efforts of the people who are isolated in crowded cities are represented in the back streets and slums of the cities. All the studies related to these three cities form the basis for future studies. In the future, the same cities can be examined through different perspectives, or cities that have not been handled at all through cinema can be analysed.

On the other hand, as an important archival research, this study can be a base for further works. It has been carried out on 100 films and the represented transformation of urban spaces in films has been examined. The research can be carried out in different ways, for example, in-depth research can be done on the selected films. Within the frame of space- time concept, the trajectory of the characters in urban spaces can be analyzed and the reading can be done through these urban spaces and their inter relationships. Also, it is thought that Mikhail Bakhtin's conceptual framework, which is related to space and time design, called chronotope, can be adapted to cinematographic narrative (Sözen, 2008). This study utilizes from the concepts of urban space and symbolic space, and their representations in cinema. However, more detailed film examinations can be made by using the various concepts of cinema with content analysis. In this study, the films shot

in the city center have been analyzed in depth, as represented urban spaces have been discussed according to their morphological-social, visual-temporal and functional dimensions. However, in future studies, both the changes in the inner city and the outer city without separating can be addressed together. Rural migration to the urban and its causes can be explored through films in İzmir.

In spite of the limitations in obtaining the movies, more than 100 movies have been examined. A very comprehensive archive work has been conducted. There is no other study in Turkey that analyses this many films. Therefore, it will contribute significantly to the literature. A 70-year historical study has been carried out. However, the city of İzmir has been scanned in a historical literature since its foundation. It provides an example of how a historical study can be handled and analyzed. In this process where the city has undergone a historical change, this work will be the basis for future studies. It offers a look at the representation of the city of İzmir from a wide perspective. At the same time, urban space typologies have changed and analyzed as a result of the morphological transformations experienced by urban spaces during this period.

In this study, the films shot in the city center have been analyzed in depth, as urban spaces have been discussed. The movies in the outer city have been excluded. While examining the space, the inner and outercities are distinguished, some theorists think that they should not be separated. Tekeli (2009) states that considering the countries that are rapidly urbanizing and have an urban sprawl on the place carry both their economic activities and social, political and cultural components from the city to the countryside. It is difficult to predict where the inner city ends and the outer city begins (Tekeli, 2009). Considering the conditions such as shifting, concentration of modern agricultural activities in rural areas, gathering of forest industry sector in outer city, and spreading of tourism activities to rural areas, it can be said that today's outer city have evolved completely from the past function. For this reason, the question arises whether it started to be a part of inner city in outer city. The interest of urban people in rural areas has increased, and the tendency to consume outer city other than artificial spaces in cities can be worth investigating. Especially the concentration of the movies shot recently on the urban dwellers in the countryside may reveal a new research topic.

Cinema, which is a production of modern city culture, often seen as a entertainment tool, is a structure that guides people and presents new ideas in the face of a changing physical and social environment. It is a visual communication tool that has the feature of being a source other than written sources after witnessing the history.

REFERENCES

- Adilođlu, F. *Sinemada Mimari Açılımlar: Halit Refiř Filmleri* (1st ed.). Es Yayınları, 2005.
- Akkuř, C. A. *Sinema Ve Kent*. Mimar Sinan Gzel Sanatlar niversitesi, 2008.
- Alkan, H. *Kent Ve Sinema İliřkisi Bađlamında 90 Sonrası Trk Sinemasında İstanbul*. Dokuz Eyll niversitesi, 2007.
- Allmer, A. *SineMekan*. Varlık Yayınları, 2010.
- Alsayyad, N. *Cinematic Urbanism: A History of the Modern from Reel to Real* (1st ed.). Routledge, 2006.
- Altan, T. E. İzmir Fuarı Kltrpark ve Trkiyenin İnřası. In T. Bora (Ed.), *İzmir Kltrpark'ın Anımsattıkları*. İletişim Yayınları, 2015 ;pp 165-189.
- Arenth, H. *İnsanlık Durumu* (B. S. řener (ed.); 1st ed.). İletişim Yayınları, 2012.
- Atacan, A. Bir Sinema Seti Olarak Ankara: Ankara Filmleri zerinden Kentin Mimarlık Tarihini Okumak. *Ankara Arařtırmaları Dergisi*, 7(1), 2018; pp 125–146.
- Atam, Z. *Yeni Sinemanın" Drt Kurucu Ynetmeni: Yeřim Ustaođlu, Zeki Demirkubuz, Derviş Zaim, Nuri Bilge Ceylan*. Marmara niversitesi, 2010.
- Atay, M. ř. *Tarih İinde İzmir* (1st ed.). Tifset Yayınları, 1978.
- Aya, E. Trk Sineması-Seyirci İliřkisi. *Kurgu*, 11(1), 1993; pp 117–133.
- Aydođan, A. *Kamusal Mekân Olarak Beyođlu'nun Trk Sinemasındaki Temsili*. Gazi niversitesi, 2010.
- Balshaw, M., and Kennedy, L. *Urban Space and Representation* (1st ed.). Pluto Press, 2000.
- Barber, S. *Projected Cities: Cinema and Urban Space* (1st ed.). Reaktion Books, 2002.
- Bayburtluođlu, S. *1980 Sonrası Trk Sineması ve Yavuz Turgul*. Mimar Sinan Gzel Sanatlar niversitesi, 2005.
- Bayrakı, Z. *Sinema Ve Kent Arakesitinde Bir Kenti Okumak: Berlin rneđi*. Mimar Sinan niversitesi, 2014.

- Bazin, A. *Sinema Nedir?* (1st ed.). Doruk Yayınları, 2011.
- Benjamin, W. *Pasajlar* (1st ed.). YKY Yayınları, 1995.
- Bose, B. Cities, sexualities and modernities: A reading of Indian cinema. *Thesis Eleven*, 105(1), 44–52. sagepub.co.uk/journalsPermissions.nav; pp 44-52, 2001.
- Bozdoğan, S. *Modernizm ve Ulusun İnşası: Erken Cumhuriyet Türkiye'sinde Mimari Kültür*. Metis Yayınları, 2001.
- Burgers, I. Transient glamour: the filmic representation of airports and its relation to real life architectural developments. In J. Hallam and R. Kronenburg (Eds.), *Cities in Film: Architecture, Urban Space and the Moving Image* (1st ed). School of Architecture The University of Liverpool; pp 57-63, 2008.
- Can, I., Yaylalı Yıldız, B., Ek, İ., and Polat, F. “DeğişKent” Değişen Kent, Mekân ve Biçim Türkiye Kentsel Morfoloji Araştırma Ağı II. Kentsel Morfoloji Sempozyumu. “DeğişKent” Değişen Kent, Mekân ve Biçim, 2018.
- Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Carmona Public Places Urban Spaces* (1st ed.). Architectural Press, 2003.
- Çelik, F. Modernleşme Serüvenimiz Ve Yeşilçam. *Sanat*, 1(17); pp 31–37, 2010.
- Çetin, A. *Kamusal Alan Ve Kamusal Mekan Olarak Sokak*. Ankara Üniversitesi, 2006.
- Chan, J. K. Y. Third Meshchanskaia and The Goddess: Gendered Space in Cinematic Modernity. In J. Hallam & R. Kronenburg (Eds.), *Cities in Film: Architecture, Urban Space and the Moving Image* (1st ed). School of Architecture The University of Liverpool; pp 77-82, 2008.
- Chow, P.-S. The Landmark on Film: Representations of Place and Identity. *Opticon* 1826, 13(2). <http://dx.doi.org/10.5334/opt.ab>; pp 14-22, 2012.
- Cihan, U. *İzmir Kordon Yolu Projesi: Bir Kentsel Vaka Takdimi* (T. 2. izmir K. Sempozyumu (ed.); pp. 655–667), 2013.
- Conzen, M. R. *Alnwick, Northumberland: a study in town-plan analysis* (1st ed.). George Philip And Son Ltd, 1960.
- Cullen, G. *The Concise Townscape* (1st ed.). Routledge, 1961.
- Dabağyan, L. P. *Sinema Dünyası* (D. Saraç (ed.); 1st ed.). IQ Kültür Sanat Yayıncılık, 2004.

- De Certaeu. *Gündelik Hayatın Keşfi –I: Eylem, Uygulama, Üretim Sanatları* (L. Arslan Özcan (ed.); 1st ed.). Dost Kitap Evi, 2008.
- Demir, M. *Perdeye yansıyan gurbet, Türk dış göçü ve sinema: 1971-1994 yılları arası dış göç temalı filmlerin analizi*. Fırat Üniversitesi, 2016.
- Durmaz Drinkwater, B. and Can, I. Kollektif Bellek ve Kamusal Alan:Kültürpark'ın Anımsattıkları ve Mekansal Dönüşümü. In *İzmir Kültürparkın Anımsattıkları Temsiller Mekanlar ve Aktörler* ; pp 284–327, 2015.
- Elmacı, T. *Son Dönem Türk Sineması 'nda Kentli Kimlik Bağlamında Ötekinin Sunumu*. Dokuz Eylül Üniversitesi, 2006.
- Ersoy, A., and Talun Dijyar. *İzmir'in Tacı: Kadifekale*. İzmir Kültür Ve Turizm Dergisi. <https://www.izmirdergisi.com/tr/dergi-arsivi/33-9uncu-sayi/2110-izmir-in-taci-kadifekale>, 2020.
- Feyzioğlu, E. *Büyük Bir Halk Okulu :İzmir Fuarı* (1st ed.). İzfaş Kültür Yayınları, 2006.
- Gedikler Gölgesiz, H. *1950'li Yıllarda İzmir* (1st ed.). Şenocak Yayınları, 2012.
- Giusti, G. K. F. *Avant-Garde Film – and Its Role in Understanding the Space of the City*. School of Architecture The University of Liverpool; pp 95-101, 2008.
- Gökgür, P. *Kentsel Mekanda Kamusal Alanın Yeri*. Bağlam Yayınevi, 2008.
- Gold, J. R., and Ward, S. V. Belgesel Fil Geleneğinde Kent Ögesi. In N. Tüzel (Ed.), *Kentte Sinema Sinemada Kent*. Bales Yayınları, 2014.
- Güdülcüler, M. Urla'da Kırsal Kalkınma ve Kırsal Turizm. *Uluslararası Sosyal ve Ekonomik Bilimler Dergisi*; pp 67–78, 2012.
- Güngördü, A., and Eldek Güner, H. 1922 Büyük İzmir Yangını Sonrası İzmir Cumhuriyet Meydanının Oluşumu Ve Mekânsal Gelişiminin İncelenmesi. *İstanbul Aydın Üniversitesi Dergisi*, 11(2), http://iaud.aydin.edu.tr/wp-content/uploads/2019/03/iaud_v11i2001.pdf; pp 1309-1352, 2019.
- Habermas, J. *The Structural Transformation of the Public Sphere*. The MIT Press; Sixth Printing edition, 1991.
- Habibi, M., Farahmandian, H., & Mojdehi, R. B. Reflection of urban space in Iranian cinema. A review of the last two decades. *Cities*, 50, 228–238.

- <https://doi.org/10.1016/j.cities.2015.07.005>; pp 228-238, 2016.
- Halbwachs, M. *Kollektif Bellek*. Pinhan Yayıncılık, 2018.
- Harvey, D. *David Harvey - Postmodernliğin Durumu*, 1996.
- Hillier, B., and Hanson, J. *The Social Logic of Space* (1st ed.). Cambridge University Press, 1984.
- İnceoğlu, N. Kıyılar:Turizm-İkinci Konut-Mimarlık. *Ege Mimarlık*, 7(24), <http://egemimarlik.org/24/11.pdf>; 25-28, 1997.
- İşler Epli, N. *İstanbul'un 1950 Sonrası Göç İle Değişen Kent Ve Mimari Dokusunun Sinemadaki Temsili*. İstanbul Teknik üniversitesi, 2010.
- Jacop, J. *Büyük Amerikan Şehirlerinin Ölümü ve Yaşamı* (B. Doğan (ed.)). Metis Yayınları, 2009.
- Kaba, S. *İnsan-Mekan Etkileşiminin Türk Sinemasına Yansıması 1990 Sonrası Türk sineması'nda Ev*. İstanbul, 2009.
- Kaçmaz Erk, G. *Architecture In Cinema: A Relation Of Representation Based On Space* (1st ed.). LAP Lambert Academic Publishing, 2009.
- Karayiğit, A. *Kadifekale'nin Sosyo-ekonomik Profili ve Sorunları*, 2005.
- Kaya, N. *Analysis of the Interaction between Theory and Practice in Urban Planning: Understanding İzmir*. İzmir Institute Of Tecnology, 2002.
- Kayaarası, T. Yeni Türk Sinemasında İstanbul Kent İmgeleri. In *Phys. Rev. E*. İstanbul Kültür Üniversitesi, 2011.
- Kayın, E. Anımsama ve Unutmanın Temsilleri:İzmir Entarnasyonel Fuarı ve Kültürparkın Hafıza Katmanları. In T. Bora (Ed.), *İzmir Kültürparkın Anımsattıkları Temsiller Mekanlar ve Aktörler* (1st ed). İletişim Yayınları ; pp 35-77, 2015.
- Kenny, J., and Leigh, N. G. The City of Cinema: Interpreting Urban Images on Film. *Journal of Planning Education and Research*, 16(1), <https://doi.org/10.1177/0739456X9601600106>; pp 51-55, 1996.
- Kerimoğlu, T. 19. Yüzyılda Reformlar ve İzmir. In A. Gözcü (Ed.), *İzmir Ansiklopedisi* (1st ed., pp. 81–89). İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2013.

- Kılıç, E. M. *Neoliberal Politikalar Çerçevesinde Türkiye’de Kentsel Dönüşüm Ve Kentsel Mekânı Yeniden Anlamlandırma Sözlü Tarih Bilgisi: İzmir-Kadifekale Kentsel Yenileme Projesi Örneği*. Dokuz Eylül Üniversitesi, 2016.
- Kılıç, E. M., and Göksu, A. E. (2018). Bir Kentsel Dönüşüm Deneyimi: Kadifekale-Uzundere İkileminde Bireysel Öyküler Üzerine Düşünmek. *Journal of Planning*, 28(2). <https://doi.org/10.14744/planlama.2018.76476>; 201-217, 2018.
- Kılınç, K., Yılmaz, A., and Pasin, B. Hatırlamanınve Unutmanın Kentsel Sahnesi Olarak Kültürpark’ın Belleği. In T. Bora (Ed.), *İzmir Kültürparkın Anımsattıkları Temsiller Mekanlar ve Aktörler* (1st ed). İletişim Yayınları; pp 7-35, 2015.
- Kıray, M. *Örgütlemeyen Kent İzmir*. Bağlam Yayınevi, 1972.
- Kırış, E. Fransız Sosyoloji’sinde Gündelik Hayat Çalışmaları. *The Journal of Social and Cultural Studies*, 5(9); pp 131–145, 2019.
- Kırmızı, M. T., Akman, E., and İplikçi, R. E. (2016). *Estetiğin deolojisi Bağlamında Bir Vaka Çalışması Konak Meydanı/İzmir*, 2016.
- Konca, G. *Bir Mitin İki Ucu: Kent Ve Sinema*. İstanbul Teknik Üniversitesi, 2011.
- Kowalewski, M. Images and Spaces of Port Cities in Transition. *Sage*, 1(13), 2018.
- Kracauer, S. *Theory Of Film: The Redemption Of Physical Reality*. Oxford University Press, 1960.
- Krier, R. *Urban Space* (1st ed.). Academy Edition, 1979.
- Lefebvre, H. Production Of Space. In D. Nicholson (Ed.), *College English* (1st ed.). Basil Blackwell. <https://doi.org/10.2307/378107>, 1991.
- Lefebvre, H. *Modern Dünyada Gündelik Hayat* (I. Gürbüz (ed.); 1st ed.). Metis Yayınları, 1996.
- Lefebvre, H. *Gündelik Hayatın Eleştirisi I* (I. Ergüden (ed.); 1st ed.). Sel Yayıncılık, 2010.
- Lefebvre, H. *Mekânın üretimi* (Işık Ergüden (ed.)). Sel Yayıncılık, 2014.
- Liz, M. From Europe with love: urban space and cinematic postcards. *Studies in European Cinema*, 11(1). <http://www.tandfonline.com/loi/rseu20>; pp 3-13, 2014.
- Löw, M. The Constitution of Space: The Structuration of Spaces Through the Simultaneity of Effect and Perception. *European Journal of Social Theory*, 11(1), 11–25.

- <http://est.sagepub.com/cgi/content/abstract>; pp 11-25, 2008.
- Lynch, K. *Image Of The City*. Massachusetts Institute of Technology and the President and Fellows of Harvard College, 1960.
- Lynch, K. *What Time Is This Place?* (1st ed.). MIT Press, 1972.
- Lynch, K. *Kent İmgesi* (İ. Başaran (ed.)). İş Bankası Kültür Yayınları, 2010.
- Madanipour, A. 'Why are the design and development of public spaces significant for cities', *Environment and Planning B: Planning and Design*. *Environment and Planning B: Planning and Design*, 26(6), 1999.
- Melnikova, I. The architecture of cinematic Milan. *Journal of European Studies*, 45(2). <https://journals.sagepub.com/home/jes>; pp 106-121, 2015.
- Meltem Ö, G. Architectural mimicry, spaces of modernity: the Island Casino, İzmir. *Architecture*, 16(2); pp 165–190, 2011.
- Merrifield, A. "Henri Lefebvre: A Socialist in Space", *Thinking Space*. In *M. Crang ve N. Thrift, Routledge: Vol. Critical G*. Routledge, 2000.
- Metz, C. The Imaginary Signifier. *Narrative, Apparatus, Ideology*, 16(2); pp 244–281, 1986.
- Mirioğlu, G. *İzmir'deki Kentsel Dönüşüm Projeleri Üzerinden Karşılaştırmalı Bir Coğrafi Analiz: Kadifekale – Uzundere Örneği*. Ege Üniversitesi, 2013.
- Nasar, L. J. *The Evaluative Image of The City* (1st ed.). Sage Publications, 1998.
- Oktuğ, M. Kent-Sinema İlişkisine Kuramsal Bir Yaklaşım. In *Sinematografik Kentler*. Agora Kitaplığı; pp 117-126, 2018.
- Olgun, H. B. *Jürgen Habermas, Hannah Arendt ve Richard Sennett'in Kamusal Alan Yaklaşımları*. 2, *Sayfal*(1); pp 45–54, 2017.
- Onaran, A. Ş. *Türk Sineması* (1st ed.). Kitle Yayınları, 1994.
- Özbek, M. *Kamusal Alan* (1st ed.). Hil Yayınları, 2004.
- Özdamar, Z. *İstanbul'un 1950-1990 Dönemindeki Kentsel Gelişiminin Türk Sinemasındaki Temsili*. İstanbul Teknik Üniversitesi, 2006.
- Özgüç, A. *Türk Sinemasında İlkler*. Yılmaz Yayınları, 1990.

- Özgüç, A. *Ansiklopedik Türk Filmleri Sözlüğü*. Horizon Yayınları, 2012.
- Özön, N. (1995). *Karagözden Sinemaya: Türk Sineması ve Sorunları*. Kitle Yayınları, 1995.
- Öztürk, M. *Sine-Masal Kentler: Modernitenin İki "Kahraman"ı Kent Ve Sinema Üzerine Bir İnceleme*. Donkişot Yayınları, 2005.
- Öztürk, M. *Sinematografik Kentler Mekanlar Hatıralar Arzular*. Agora Kitaplığı, 2008.
- Parker, A. The spatial stereotype: The representation and reception of urban films in Johannesburg. *Urban Studies*, 55(9), <https://doi.org/10.1177/0042098017706885>; pp 2057–2072, 2018.
- Roberts, L., and Hallam, J. Mapping, memory and the city: Archives, databases and film historiography. *European Journal of Cultural Studies*, 14(3). <https://doi.org/10.1177/1367549411399939>; pp 355–372, 2011.
- Sargın, G. A. *Ankara'nın Kamusal Yüzleri* (1st ed.). İletişim Yayınları, 2009.
- Sargın, G. A. Constructed Revolutions: Cinematic Representation of the Spaces of Politics Ankara: Serdce Tureckii. *Antipode*, 45(1); pp 140–160, 2013.
- Sarı, T. (2010). *Türk sinemasında sosyal yaşam kurgusunun mekan kullanımına yansımaları*. İstanbul Teknik Üniversitesi.
- Sarıberberoğlu, M. T. *Kişisel Mekânın Mimari Temsillerinin 1990 Sonrası Yeni Türk Sinemasında Seçilmiş Filmler Üzerinden Çözümlemesi*. İstanbul Üniversitesi, 2010.
- Satur, G. Sinemada Ankara Kentinin İzdüşümü: Bir Kenti Sinema Üzerinden Okuma Deneyimi. *Anarsan Sempozyumu*; pp 1607–1630, 2018.
- Savur, Ş. 1960'li Yıllarda İzmir'de Eğlence Hayatı ve Gezinti Yerleri. *Atatürk ve Türkiye Cumhuriyeti Tarihi Dergisi Journal of Atatürk and the History of Turkish Republic*; pp 153–178, 2017.
- Saz, Z. *Sinema Mekanlarının Kamusal İşlevi Ve İstanbul Kentindeki Dağılımı*. İstanbul Teknik Üniversitesi, 2018.
- Schofield, P. Cinematographic images of a city. *Turism Management*, 17(5); pp 333–343, 1996.
- Schulz, C. N. *Existence, Space and Architecture*. Studia Vista, 1971.
- Seçkiner, V. *Cinematic Representation Of Gecekondu As An Urban Memory*. Middle East

- Technical University, 2009.
- Şenel, A. *A Reading Of The Late 19th-Century İstanbul Public Life And Space Through The Tanzimat Novels before*. İzmir Institute of Technology, 2010.
- Sennett, R. *Kamusal İnsanın Çöküşü*. Ayrıntı Yayınları, 2010.
- Serçin, E., Yılmaz, F., and Yetkin, S. *Küllerinden Doğan Şehir*. İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2003.
- Sever, M. *A Critical Review Of Literature On Space And Cinema*. İzmir Institute of Technology, 2015.
- Soja, E. W. *Thirdspace, Journeys to Los Angeles and Other Real-and-Imagined Places* (1st ed.). Blackwel, 1996.
- Sözen, M. F. Bakhtın'ın Romanda Kronotop Kavramı ve Sinema. *Dergi Park*, 1(2), <https://dergipark.org.tr/tr/download/article-file/275825>; pp 91–107, 2008.
- Srinivas, L. Cinema in the City: Tangible Forms, Transformations and the Punctuation of Everyday Life. *Visual Anthropology*, 23(1), <http://dx.doi.org/10.1080/08949460903368879>; pp 1-12, 2009.
- Süalp Akbal, T. *Zaman Ve Mekan:Kuram Ve Sinema*. Bağlam Yayınevi, 2004.
- Suner, A. *Hayalet Ev / Yeni Türk Sinemasında Aidiyet, Kimlik ve Bellek*. Metis Yayınları, 2015.
- Tekeli, İ. Türkiye'de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması. In S. Yıldız (Ed.), *75 yılda değişen kent ve mimarlık* (1st ed). İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı; pp 125-126, 1998.
- Tekeli, İ. *Katılımcı Demokrasi, Kamusal Alan ve Yerel Yönetim* (A. Sarıbay, B. Kahrama, and E. . Keyman (eds.); 1st ed.). İstanbul, Demokrasi Kitaplığı, 1999.
- Tekeli, İ. *Gündelik Yaşam, Yaşam Kalitesi ve Yerellik Yazıları*. Tarih Vakfı Yurt Yayınları, 2009.
- Teksoy, R. Yeni Bir Seyirlik Sinema. In *Sinema Tarihi-1* (3rd ed). Oğlak Yayıncılık; pp 55-87, 2005.
- Topcu, C. *Bilgisayar Destekli Bilim Kurgu Sinemasında Kent Mekanı:Gotham City Örneği*. İstanbul Teknik üniversitesi, 2012.
- Topcu, K. *2000 Sonrası Türk Sinemasında Kentsel Meka Na Belirli Bir Bakış : İzmir'in*

- Sinematografik Temsili 2000 Sonrası Türk Sinemasında Kentsel Mekana Belirli Bir Bakış.* Marmara Üniversitesi, 2019.
- Turan, M. K. *İzmir Büyükşehir Bütünündeki Büyük Ölçekli Yatırımların Kent Yönetimi, Şehir ve Bölge Planlaması ve İdari Yargı Açısından Değerlendirilmesi.* Dokuz Eylül Üniversitesi, 2007.
- Türkoğlu, N., Öztürk, M., and Aymaz, G. *Kentte Sinema Sinemada Kent.* Pales Yayıncılık, 2014.
- Ülker Yıldız, E., and Önder, E. C. İzmir Kent Temsilinde Sinema ile Üretilen Kolektif Bellek: Yeşilçam: Örneği. *Ege Mimarlık*, 2,; pp 30–33, 2013.
- Ulusay, N. *Sinema.* TC. Kültür Bakanlığı Yayını, 2002.
- Uysal, Y. *Reflections of urban poor in social realist films in Turkey.* Middle East Technology University, 2015.
- Ventresca, M. J., and Mohr, J. W. Blackwell Companion to Organizations,. In J. A. C. Baum. (Ed.), *Archival Research Methods.* Blackwell Publishers, 2002.
- Weber, M. *Şehir Modern Kentin Oluşumu.* Yarın Yayınları, 2012.
- Wilson, J., and Richards, G. The Impact of Cultural Events on City Image: Rotterdam, Cultural Capital of Europe 2001. *Urban Studies*, 41(10). <https://doi.org/10.1080/0042098042000256323>; pp 1931-1951, 2004.
- Yiğit, Z. Kracauer'in Basit Anlatı Sineması Ve Sonbahar. *Publication of Association Esprit*, 5(8). http://www.jasstudies.com/Makaleler/2141213522_yigitzehra_T.pdf; pp 1371–1384, 2012.
- Yılmaz, F. *Tarihsel Süreç İçinde Konak Meydanı*, 2003.
- Yücel, Ş. *Karantina* (E. Basım (ed.); 1st ed.). Heyamola Yayınları, 2011.
- Zhang, Y. *Cinema, Space, And Polylocality In A Globalizing China* (Sheldon H. Lu (ed.); 1st ed.). University of Hawai'i Press, 2010.
- Zucker, P. (1959). *Town and square: From the agora to the village green.* Columbia University Press, 1959.

APPENDICIES

APPENDIX A

LIST OF FILMS SHOT IN İZMİR

NO	YEAR	NAME OF FILM	DIRECTOR	PLACE
1	1949	Ya İstiklal Ya Ölüm	Turgut Demirdağ	---
2	1950	Sihirli Define *	Semih Evin	Inner City
3	1950	Çakırcalı Mehmet Efe	Faruk Kenç	---
4	1951	Ali ile Veli	Orhan Atadeniz	---
5	1952	Çakırcalı Mehmet Efe'nin Definesi	Faruk Kenç	Outer City
6	1952	Efelerin Efesi	Ayfer Feray	---
7	1953	İzmir Sokaklarında	Mümtaz Ener	---
8	1955	Hayatımı Mahveden Kadın *	Faruk Kenç	Inner City
9	1958	Dokuz Dağın Efesi	Metin Erksan	---
10	1959	İzmir Ateşler İçinde *	Osman Nuri Ergün	Inner City
11	1960	Can Mustafa *	Muharrem Gürses	Inner City
12	1960	Cici Katibem *	Arşavir Alyanak	Inner City
13	1962	Zorla Evlendik	Arşavir Alyanak	---
14	1962	Çıkar Yol *	Semih Evin	Inner City
15	1962	Gönül Avcısı *	Nejat Saydam	Inner City
16	1963	Sayın Bayan *	Mehmet Dinler	Inner City
17	1963	Susuz Yaz	Metin Erksan	Outer City
18	1964	Fıstık Gibi Maşallah *	Hulki Saner	Inner City
19	1964	Dağlar Bizimdir	Nejat Saydam	Outer City
20	1965	Hırsız *	Zafer Davutoğlu	Inner City
21	1965	Taçsız Kral *	Atıf Yılmaz	Inner City
22	1965	Şeker Gibi Kızlar	Muzaffer Arslan	Inner City
23	1965	Kumarbaz *	Orhan Aksoy	Inner City
24	1965	Şoförün Kızı *	Ülkü Erakalın	Outer City
25	1965	Yıldıztepe*	Memduh Ün	Outer City

26	1966	Aşk Mücadelesi*	Türker İnanoğlu	Inner City
27	1966	Denizciler Geliyor *	Feyzi Tuna	Inner City
28	1966	Ölmek Mi Yaşamak Mı?	Türker İnanoğlu	---
29	1966	Bitmeyen Çile *	Arşavir Alyanak	Outer City
30	1966	İzmir'in Kavakları	Sırrı Gültekin	Outer City
31	1966	El Kızı	Nejat Saydam	Outer City
32	1966	Eşrefpaşalı *	Erdoğan Tokatlı	Inner City
33	1967	Ömrümce Ağladım	Ülkü Erakalın	---
34	1967	Samanyolu *	Orhan Aksoy	Outer City
35	1968	Menderes Köprüsü *	Sırrı Gültekin	Inner City
36	1968	Aşka Tövbe*	Türker İnanoğlu	Inner City
37	1968	Arkadaşımın Aşkısın	Türker İnanoğlu	---
38	1968	Dünyanın En Güzel Kadını *	Nejat Saydam	Inner City
39	1968	İlk ve Son *	Memduh Ün	Outer City
40	1969	Yaşamak Ne Güzel Şey	Halit Refiğ	---
41	1969	Çakırcalı Mehmet Efe*	Yılmaz Atadeniz	Outer City
42	1969	Kader Ayırsa Bile	Semih Evin	---
43	1969	Günahını Ödeyen Adam*	Ülkü Erakalın	Inner City
44	1970	İste Kölen Olayım	Mehmet Bozkuş	---
45	1970	Saadet Güneşi *	Nejat Saydam	Inner City
46	1970	Vur Patlasın Çal Oynasın	Ülkü Erakalın	---
47	1970	Küçük Hanımefendi *	Ertem Eğilmez	Inner City
48	1971	Yağmur*	Orhan Elmas	Inner City
49	1971	Sevimli Serseri *	Mehmet Aslan	Inner City
50	1971	Bütün Anneler Melektir	Orhan Aksoy	---
51	1972	Fatma Bacı *	Halit Refiğ	Inner City
52	1972	Suçlu *	Mehmet Dinler	Inner City
53	1973	Turist Ömer Uzay Yolunda *	Hulki Saner	Outer City
54	1973	Ben Doğarken Ölmüşüm *	Yücel Çakmaklı	Inner City
55	1973	Canım Kardeşim *	Ertem Eğilmez	Inner City

56	1974	Veda	Orhan Aksoy	---
57	1974	Uyanık Kardeşler *	Hulki Saner	Inner City
58	1975	Acele Koca Aranıyor *	Muzaffer Arslan	Inner City
59	1975	Ateş Böceği *	Osman Fahir Seden	Inner City
60	1975	Baba Bizi Eversene *	Oksal Pekmezoğlu	Inner City
61	1975	Çapkın Hırsız	Atıf Yılmaz	---
62	1975	Bak Yeşil Yeşil *	Hulki Saner	Inner City
63	1976	Mahallede Şenlik Var *	Nazmi Özer	Inner City
64	1976	Baş Belası	Atıf Yılmaz	---
65	1977	Sivri Akıllılar *	Zeki Alasya	Outer City
66	1979	Doktor *	Zeki Alasya	Inner City
67	1979	Nokta ile Virgül Paldır Küldür *	Oksal Pekmezoğlu	Inner City
68	1980	Durdurun Dünyayı *	Osman Fahir Seden	Inner City
69	1983	İdamlık *	Çetin İnanç	Inner City
70	1984	Şabaniye *	Kartal Tibet	Inner City
71	1984	Tutku *	Feyzi Tuna	Outer City
72	1985	Melek Yüzlüm *	Şahin Gök	Inner City
73	1984	Kader Çıkmazı *	Temel Gürsu	Inner City
74	1985	Bin Defa Ölürüm *	Çetin İnanç	Inner City
75	1985	Adı Vasfiye *	Atıf Yılmaz	Inner City
76	1986	Uzun Bir Gece *	Süreyya Duru	Outer City
77	1986	Korkusuz *	Çetin İnanç	Outer City
78	1986	Gülümse Biraz *	İbrahim Tatlises	Outer City
79	1987	Zamansızlar *	Ömer Uğur	Outer City
80	1987	Allah Allah *	İbrahim Tatlises	Inner City
81	1990	Koltuk Belası *	Kartal Tibet	Outer City
82	1990	Bütün Kapılar Kapalıydı *	Memduh Ün	Inner City
83	1993	Yalancı *	Osman Sınav	Inner City
84	1993	Bir Düğün Masalı	Faik Kartelli	Outer City
85	1997	Masumiyet *	Zeki Demirkubuz	Inner City

86	1998	Kayıklı *	Biket İlhan	Outer City
87	2000	Şarkıcı *	Ersin Pertan	Inner City
88	2001	Herkes Kendi Evinde *	Semih Kaplanoğlu	Outer City
89	2005	Organize İşler *	Yılmaz Erdoğan	Inner City
90	2005	Babam ve Oğlum *	Çağan Irmak	Outer City
91	2006	İlk Aşk *	Nihat Durak	Outer City
92	2006	Çinliler Geliyor *	Zeki Ökten	Outer City
93	2006	Dabbe *	Hasan Karacadağ	Outer City
94	2006	Kader *	Zeki Demirkubuz	Inner City
95	2007	Yumurta *	Semih Kaplanoğlu	Outer City
96	2008	Süt *	Semih Kaplanoğlu	Outer City
97	2008	Öldür Beni *	Korhan Uğur	Outer City
98	2008	Vicdan *	Erden Kıral	Inner City
99	2009	Sonsuz *	Cemal Şan	Outer City
100	2009	Bornova Bornova *	İnan Temelkuran	Inner City
101	2010	Veda *	Zülfü Livaneli	Outer City
102	2010	En Mutlu Olduğum Yer*	Kağan Erturan	Inner City
103	2010	Off Karadeniz *	Nur Dolay	Inner City
104	2011	Anadolu Kartalları *	Ömer Vargı	Outer City
105	2011	Pazarları Hiç Sevmem *	Rezzan Tanyeli	Outer City
106	2012	Karnaval *	Can Kılıcıoğlu	Inner City
107	2012	Mutlu Aile Defteri *	Nihat Durak	Inner City
108	2012	Bir Gevrek, Bir Boyoz, İki de Kumru *	Osman Dikiciler	Inner City
109	2013	Ben O Değilim *	Tayfun Pirselimioğlu	Inner City
110	2013	Kusursuzlar *	Ramin Matin	Outer City
111	2013	Köksüz *	Deniz Akçay	Inner City
112	2014	Terkedilmiş	Korhan Uğur	---
113	2014	Mucize*	Mahsun Kırmızıgül	Outer City
114	2014	Mutlak Adalet *	Hüseyin Eleman	Inner City
115	2014	Hadi İnşallah *	Ali Taner Baltacı	Inner City

116	2014	Gece*	Erden Kıral	Inner City
117	2015	Niyazi Gül Dörtlü *	Hakan Algül	Inner City
118	2016	Kızkaçıran *	Korhan Uğur	Outer City
119	2016	Adım Adım *	Sinan Uzun	Outer City
120	2016	Yağmurlarda Yıkansam *	Gülten Taranç	Inner City

(*): The films with the mark are the movies with good image quality and analysed. The films that are empty in the 'place' column are films that cannot be supplied. It is not known where it is shot either in inner city or outer.

APPENDIX B
TYPES OF SPACE

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
1	YA İSTİKLAL YA ÖLÜM	1949	TURGUT DEMİRDAĞ	Local Hero	Not Found Film									
2	SİHIRLİ DEFİNE	1950	SEMİH EVİN	Treasure Hunter, Social Class Distinction	Kadifekale, İzmir Clock Tower, İzmir Fair									
3	ÇAKIRCALI MEHMET EFE	1950	FARUK KENÇ	Local Hero	Not Found Film									
4	ALİ İLE VELİ	1951	ORHAN ATADENİZ	Rural-Urban Migration	Not Found Film									
5	EFELERİN EFESİ	1952	AYFER FERAY	Local Hero	Not Found Film									
6	ÇAKIRCALI MEHMET EFENİN DEFİNESİ	1952	FARUK KENÇ	Local Hero	Not Found Film									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
7	İZMİR SOKAKLARINDA	1953	MÜMTAZ ENER	-----	Not Found Film									
8	HAYATIMI MAHFEDEN KADIN	1955	FARUK KENÇ	Romance	İzmir Clock Tower, İzmir Dock									
9	DOKUZ DAĞIN EFESİ	1958	METİN ERKSAN	Local Hero	Not Recognized Space									
10	İZMİR ATEŞLER İÇİNDE	1959	O.NURİ ERGÜNA	War	Asansör, Kordon, İzmir Clock Tower									
11	CAN MUSTAFA	1960	MUHARREM GÜRSES	Social Class Distinction, Poverty	İzmir Clock Tower, Cumhuriyet Square, İzmir Fair, Kadifekale									
12	CİCİ KATİBEM	1960	ARŞAVİR ALYANAK	City Life	İzmir Clock Tower									
13	GÖNÜL AVCISI	1962	NEJAT SAYDAM	Romance, Family Ties	Çiğili Airport, İzmir Clock Tower, İzmir Fair, İzmir Dock									
14	ZORLA EVLENDİK	1962	ARŞAVİR ALYANAK	Romance	Not Found Film									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
15	ÇIKAR YOL	1963	SEMİH EVİN	City Life, Loneliness	Havagazı Factory, Kordon, Pasaport, İzmir Fair, Basmane Train Station, Varyant, Kadifekale, Buca Aqueduct, Buca Hippodrome									
16	SAYIN BAYAN	1963	MEHMET DİNLER	Romance, Family Ties	Karşıyaka Waterfront									
17	SUSUZ YAZ	1963	METİN ERKSAN	Family Ties, Poverty	Outer City									
18	FISTIK GİBİ MAŞALLAH	1964	HULKİ SANER	Romance	İzmir Fair									
19	DAĞLAR BİZİMDİR	1964	NEJAT SAYDAM	Local Hero	Outer City									
20	TAÇSIZ KRAL	1965	ARŞAVİR ALYANAK	Success Story, City Life	Asansör, Kadifekale, Alsancak, İzmir Fair, İzmir Clock Tower									
21	HIRSIZ	1965	ZAFER DAVUTOĞLU	Romance, Social Class Distinction	İzmir Dock, Alsancak, Çiğili Airport									
22	ŞEKER GİBİ KIZLAR	1965	MUZAFFER ARSLAN	Family Ties	İzmir Clock Tower									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
23	KUMARBAZ	1965	ORHAN AKSOY	Romance	Varyant, İzmir Clock Tower, İzmir Fair									
24	YILDIZTEPE	1965	MEMDUH ÜN	Family Ties, Romance	Outer City									
25	ŞOFÖRÜN KIZI	1965	ÜLKÜ ERAKALIN	Romance, Social Class Distinction	Outer City									
26	AŞK MÜCADELESİ	1966	TÜRKER İNANOĞLU	Romance, Poverty	İzmir Fair, Asansör, Kadifekale, Varyant, Kordon									
27	ÖLMEK Mİ YAŞAMAK MI	1966	TÜRKER İNANOĞLU	Romance	Not Found Film									
28	EL KIZI	1966	NEJAT SAYDAM	Poverty	Outer City									
29	DENİZCİLER GELİYOR	1966	TÜRKER İNANOĞLU	Romance	Cumhuriyet Square, Kordon, Pasaport Pier									
30	BİTMEYEN ÇİLE	1966	ARŞAVİR ALYANAK	Romance	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
31	İZMİR'İN KAVAKLARI	1966	SIRRI GÜLTEKİN	Local Hero	Outer City									
32	EŞREFPAŞALI	1966	ERDOĞAN TOKATLI	Local Hero	Cumhuriyet Square, Eşrefpaşa Neighbourhood, Kadifekale									
33	ÖMRÜMCE AĞLADIM	1967	ÜLKÜ ERAKALIN	Romance	Not Found Film									
34	SAMANYOLU	1967	ORHAN AKSOY	Romance	Outer City									
35	AŞKA TÖVBE	1968	TÜRKER İNANOĞLU	Romance	Cumhuriyet Square, Kadifekale, Kordon, İzmir Fair									
36	MENDERES KÖPRÜSÜ	1968	SIRRI GÜLTEKİN	Romance	Menderes, İzmir Fair, İnciraltı Recreation Area, Alsancak, Kordon, İzmir Fair, Pasaport, Kadifekale									
37	ARKADAŞIMIN AŞKISIN /KAN KARDEŞİM	1968	TÜRKER İNANOĞLU	Romance	Not Found Film									
38	KADER AYIRSA BİLE	1968	SUREYYA DURU	Romance	Not Found Film									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
39	DÜNYANIN EN GÜZEL KADINI	1968	NEJAT SAYDAM	Romance	İzmir Fair ve Efes Hotel, Cumhuriyet Square									
40	İLK VE SON	1968	MEMDUH ÜN	Village Life	Outer City									
41	YAŞAMAK NE GÜZEL ŞEY	1969	HALİT REFİĞ	Adventure	Not Found Film									
42	ÇAKIRCALI MEHMET EFE	1969	YILMAZ ATADENİZ	Local Hero	Outer City									
43	GÜNAHINI ÖDEYEN ADAM	1969	AZİZ SARIKAYA	Romance	İzmir Fair, İzmir Clock Tower, Kadifekale, Cumhuriyet Square, Kordon									
44	İSTE KÖLEN OLAYIM	1970	MEHMET BOZKUŞ	Romance	Outer City									
45	KÜÇÜK HANIMEFENDİ	1970	ERTEM EĞİLMEZ	Romance	Efes Hotel									
46	VUR PATLASIN ÇAL OYNASIN	1970	ÜLKÜ ERAKALIN	Family Ties	Not Found Film									
47	SAADET GÜNEŞİ	1970	NEJAT SAYDAM	Romance	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
48	BÜTÜN ANNELER MELEKTİR	1970	ORHAN AKSOY	Poverty	Not Recognized Space									
49	SEVİMLİ SERSERİ	1971	MEHMET ASLAN	Adventure	Varyant, Kordon Nato Building, İzmir Fair									
50	YAĞMUR	1971	ORHAN ELMAS	Romance	İzmir Fair, Efes Hotel, Cumhuriyet Square, Kordon, Kadifekale-Varyant									
51	FATMA BACI	1972	HALİT REFİĞ	Rural-Urban Migration	Göztepe, İzmir Clock Tower, Terminal, İzmir Fair, Kadifekale									
52	SUÇLU	1972	MEHMET DİNLER	Romance	İzmir Clock Tower									
53	BEN DOĞARKEN ÖLMÜŞÜM	1973	YÜCEL ÇAKMAKLI	Low Income Group Of Life	İzmir Clock Tower, Buca Jail									
54	CANIM KARDEŞİM	1973	ERTEM EĞİLMEZ	Poverty, Low Income Group Of Life	Buca Hippodrome, Kordon									
55	TURİST ÖMER UZAY YOLUNDA	1973	HULKİ SANER	Adventure	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
56	VEDA	1974	ORHAN AKSOY	Family Ties	Not Recognized Space									
57	UYANIK KARDEŞLER	1974	HULKİ SANER	Romance, Family Life	Bostanlı, Alsancak, Pasaport, İzmir Fair, Kadifekale, Çiğili Airport									
58	ACELE KOCA ARANIYOR	1975	MUZAFFER ARSLAN	Family Life	İzmir Fair, Efes Hotel									
59	ATEŞ BÖCEĞİ	1975	OSMAN F. SEDEN	Romance	İzmir Fair, Kordon									
60	BAK YEŞİL YEŞİL	1975	HULKİ SANER	Romance	Cumhuriyet Square, Kadifekale, Kordon, Efes Hotel, Pasaport									
61	BABA BİZİ EVERSENE	1975	OKSAL PEKMEZOĞLU	Family Life, Romance	Kordon, İzmir Fair, Pasaport									
62	ÇAPKIN HIRSIZ	1975	ATIF YILMAZ	Robbery	Not Recognized Space									
63	MAHALLEDE ŞENLİK VAR	1976	NAZMİ ÖZER	Low Income Group Of Life	Kadifekale, Cumhuriyet Square, İzmir Clock Tower, Çiğili Airport, İzmir Fair									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
64	BAŞ BELASI	1976	ATIF YILMAZ	Adventure, Robbery	Not Recognized Space									
65	SİVRİ AKILLILAR	1977	ZEKİ ALASYA	Adventure	Outer City									
66	NOKTA İLE VİRGÜL PALDIR KÜLDÜR	1979	OKSAL PEKMEZOĞLU	Adventure	İzmir Clock Tower, İzmir Dock									
67	DOKTOR	1979	ZEKİ ALASYA	Town Life	Buca									
68	DURDURUN DÜNYAYI	1980	OSMAN F. SEDEN	Arabesque Culture	İzmir Clock Tower, Efes Hotel									
69	İDAMLIK	1983	ÇETİN İNANÇ	Adventure-Action	Göztepe, İzmir Clock Tower, Buca Aqueduct									
70	ŞABANİYE	1984	KARTAL TİBET	Rural-Urban Migration	İzmir Fair, İzmir Clock Towe									
71	KADER ÇIKMAZI	1984	TEMEL GÜRSU	Romance	Kordon									
72	TUTKU	1984	FEYZİ TUNA	Romance, Village Life	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
73	BİN DEFA ÖLÜRÜM	1985	ÇETİN İNANÇ	Adventure-Action	Buca Hippodrome									
74	ADI VASFİYE	1985	ATIF YILMAZ	Low Income Group Of Life	Pasaport									
75	MELEK YÜZLÜM	1985	ŞAHİN GÖK	Rural-Urban Migration	Cumhuriyet Square, İzmir Clock Tower, Kordon, Kemeraltı Bazaar, Karşıyaka									
76	KORKUSUZ	1986	ÇETİN İNANÇ	War	Outer City									
77	GÜLÜMSE BİRAZ	1986	İBRAHİM TATLİSES	Arabesque Culture	Outer City									
78	UZUN BİR GECE	1986	SUREYYA DURU	Romance	Outer City									
79	ZAMANSIZLAR	1987	ÖMER UĞUR	Romance	Outer City									
80	ALLAH ALLAH	1987	İBRAHİM TATLİSES	Arabesque Culture	İzmir Fair, Efes Hotel									
81	KOLTUK BELASI	1990	KARTAL TİBET	Sociopolitical İssue	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
82	BÜTÜN KAPILAR KAPALIYDI	1990	MEMDUH ÜN	Culture Conflict, Sociopolitical Issue	Bornova, Kordon, İzmir Clock Tower, Pasaport									
83	BİR DÜĞÜN MASALI	1993	FAİK KARTELLİ	Family Ties	Not Recognized Space									
84	YALANCI	1993	OSMAN SINAV	Family Ties	Alsancak Train Station, Kadifekale									
85	MASUMİYET	1997	ZEKİ DEMİRKUBUZ	Daily Life, Poverty, City Life, Loneliness	Konak, Basmane Backstreet, Alsancak Train Station									
86	ŞARKICI	1997	ERSİN PERTAN	Romance, Town Life	Outer City									
87	KAYIKÇI	1998	BİKET İLHAN	Romance, Town Life	Outer City									
88	HERKES KENDİ EVİNDE	2001	SEMİH KAPLANOĞLU	Town Life	Outer City									
89	ORGANİZE İŞLER	2005	YILMAZ ERDOĞAN	Confidence Game, Robbery	Konak Backstreet									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
90	BABAM VE OĞLUM	2005	ÇAĞAN IRMAK	Family Ties, Culture Conflict, Sociopolitical Issue	Outer City									
91	İLK AŞK	2006	NİHAT DURAK	Romance, Town Life	Outer City									
92	DABBE	2006	HASAN KARACADAĞ	Horror-Thriller, Foreign Assets	Outer City									
93	ÇİNLİLER GELİYOR	2006	ZEKİ ÖKTEN	Town Life	Outer City									
94	KADER	2006	ZEKİ DEMİRKUBUZ	Daily Life, Poverty, Town Life, Loneliness	Basmane Backstreet, Kordon, Alsancak									
95	YUMURTA	2007	SEMİH KAPLANOĞLU	Village Life, Poverty	Outer City									
96	SÜT	2008	SEMİH KAPLANOĞLU	Village Life, Poverty	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
97	ÖLDÜR BENİ	2008	KORHAN UĞUR	Village Life, Poverty	Outer City									
98	VİCDAN	2008	ERDEN KIRAL	Town Life, Romance	Outer City									
99	SONSUZ	2009	CEMAL ŞAN	Friendship, Poverty, Loneliness	Outer City									
100	BORNOVA BORNOVA	2009	İNAN TEMELKURAN	Daily Life, Street Culture	Bornova, Bornova Backstreet, Büyükpark									
101	MUTLU AİLE DEFTERİ	2009	NİHAT DURAK	Family Ties	Pasaport Pier, Cumhuriyet Square, Kordon, İzmir Fair									
102	OFF KARADENİZ	2010	NUR DOLAY	Social Class Distinction	İzmir Clock Tower, Pasaport Pier, Bayraklı									
103	EN MUTLU OLDUĞUM YER	2010	KAAN ERTURAN	Travelling, Romance	Outer City									
104	VEDA	2010	ZÜLFÜ LİVANELİ	War	Outer City									

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space									
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport	
105	ANADOLU KARTALLARI	2011	ÖMER VARGI	Family Ties, Friendship, Aviation	Çiğili Airport										
106	KARNAVAL	2012	CAN KILICOGLU	Family Ties, Romance	Outer City										
107	BİR GEVREK BİR BOYOZ İKİDE KUMRU	2012	OSMAN DİKİCİLER	Travelling, Romance	Pasaport, İzmir Clock Tower, Kordon, Havagazi Factory										
108	PAZARLARI HİÇ SEVMEM	2012	REZZAN TANYELİ	Difficulties Of City Life	Outer City										
109	KUSURSUZLAR	2013	RAMİN MATİN	Town Life, Family Ties	Outer City										
110	KÖKSÜZ	2013	DENİZ AKÇAY	Family Ties, Struggling Of life For Woman	Pasaport, Alsancak, İzmir Clock Tower										
111	BEN O DEĞİLİM	2013	TAYFUN PIRSELİMOĞLU	Town Life, Relationship	Kemeraltı Bazaar, Kordon										

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space									
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport	
112	MUCİZE	2014	MAHSUN KIRMIZIGÜL	Sociopolitical Issue	Outer City										
113	MUTLAK ADALET	2014	HÜSEYİN ELEMAN	Looking For Justice, Family Ties, Violence of Woman	Buca, Üçyol, Kordon, Asansör, Alsancak										
114	TERKEDİLMİŞ	2014	KORHAN UĞUR	Adventure	Not Found										
115	GECE	2014	ERDEN KIRAL	Poverty, Struggle Of City Life, Loneliness, Street Culture	Basmane Backstreet, Kemeraltı, Folkart Tower, Halkapınar and Yeşildere Neighbourhood, Buca Jail, Göztepe Pedestrian Bridge, Bornova, Kordon, Terminal										
116	HADİ İNŞALLAH	2014	ALİ TANER BALTACI	Romance	Üç kuyular Ferry Dock, Sasalı Zoo, İzmir Clock Tower, Pasaport, Kordon, Karşıyaka, Bostanlı Pier										
117	NIYAZI GUL DORTNALA	2015	HAKAN GUL	Comedy	Outer City										

NO	NAME OF FILM	YEAR	DIRECTOR	THEME	NAME OF PLACES	Types Of Space								
						Urban Square	Buildings	Alley	Waterfront	Monument/ historical Place	Vista Point	Train Station	Fair	Airport
118	KIZKAÇIRAN	2016	KORHAN UĞUR	Comedy	Outer City									
119	ADIM ADIM	2016	SİNAN UZUN	Social Pressure	Outer City									
120	YAĞMURLARDA YIKANSAM	2016	GÜLTEN TARANÇ	Violence of Woman, Femicide, Social Pressure	İnciraltı Forest, Pasaport Pier, Alsancak, Karşıyaka Monument, Bostanlı Seaside									

Notes:

20 Films of 120 Films Couldn't Be Watched or Located.

'*Türk Sineması Araştırmaları*' has a rich source on movies (<https://www.tsa.org.tr/tr/>).