

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

ANKARA'DAKİ SİNEMA VE TİYATRO MEKANLARI İÇİN ENVANTER ÇALIŞMASI

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ABSTRACT

Theatre and cinema buildings have been significant recreation, entertainment and cultural activities of daily modern life. Many theatre and cinema halls that were constructed in Türkiye in 20th century, reflect the life style and the design approaches of the period. With transformation of cities, urban policies, changing cultural and entertainment habits, many of them have lost their function, are away from attention, face maintenance problems and under danger of destruction.

Ankara stands out as an important case, where urbanization and cultural politics can be read together over 200 theatre and cinema spaces through 1920's till up to present day. These spaces had continued their functions for a period and gained a significant place in the memory of citizens. Unfortunately, many of the buildings are already demolished or changed in function. The vast majority of these structures are not known even by experts.

In sources, it is possible to find partial information in various content about these spaces created by different disciplines. However, there is no study that systematically brings together the data about these buildings. To fill the gap in the literature, this study aims to prepare an inventory including basic knowledge like a catalogue about these theatre and cinema spaces, by combining data from literature research, fieldwork and Ankara Metropolitan Municipality archive. In this study a general assessment is also made by using the data collected in inventory, considering important economic, cultural and urbanization policies that shape the emergence of these spaces.

Keywords: Ankara Cinema Spaces, Ankara Theatre Spaces, Inventory for cinema and theatre buildings, History of cinema and theatre buildings in Ankara, entertainment - culture and performance spaces

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ÖZET

Tiyatro ve sinemalar, günümüz modern yaşamındaki önemli eğlence ve kültürel etkinlik alanları olarak karşımıza çıkar. Türkiye’de 20. yüzyılda inşa edilmiş birçok tiyatro ve sinema salonu da, yapıldığı dönemin yaşam tarzı ve mimari anlayışını yansıtmaktadır. Ancak kentsel dönüşümler ile değişen kültürel ve eğlence alışkanlıklarına bağlı olarak, birçok yapı işlevini kaybetmiş, halkın ilgisinden uzaklaşmış, bakımsızlık ve yok olma tehlikesiyle karşı karşıyadır.

Ankara, 1920’lerden günümüze değin barındırdığı, 200’ün üzerindeki sinema ve tiyatro mekanı ile kentleşme ve kültür politikalarının birlikte okunabildiği önemli bir örnektir. Bir dönem işlevini sürdüren bu mekanlar, kent belleğinde önemli bir yer edinmiştir. Maalesef yapıların bir çoğu bugün yıkılmış veya işlevini deęitirmiş olup; yapıların büyük çoğunluğunun varlığı bile uzmanlar tarafından bilinmemektedir.

Farklı disiplinler tarafından oluşturulan kaynaklarda, yapılara ilişkin kısmi olarak çeşitli içerikte bilgiye ulaşmak mümkündür. Ancak yapılara ilişkin temel verilerin, sistematik olarak bir araya getirildiği bir çalışma bulunmamaktadır. Bu amaçla, literatürdeki boşluğu doldurmak için, literatür araştırması, saha çalışması ve Ankara Büyükşehir Belediyesi arşivindeki veriler bir araya getirilerek, yapılara ilişkin temel bilgiler bir katalog şeklinde derlenmiştir. Çalışmanın devamında ayrıca envanter ile toplanan veriler üzerinden genel değerlendirmelere yer verilmiş, bu kapsamda bu mekanların ortaya çıkmasını şekillendiren dönemin önemli ekonomik, kültürel ve kentleşme politikaları dikkate alınmıştır.

Anahtar Kelimeler: Ankara Sinema Mekanları, Ankara Tiyatro Mekanları, Tiyatro ve Sinema Envanteri, Ankara’da sinema ve tiyatro yapılarının tarihi, eğlence,- kültür ve performans mekanları

INTRODUCTION

With the 19th century after industrial revolution, the society structure had changed, less working hours and rising income, urbanization, transportation networks and population growth cause a significant increase in the demand for entertainment (Bakker, 2008, p.2). Several buildings that host different performing arts evolved in different typologies like theatre, music halls, opera and cinema.

Starting from ancient Greek theatre has showed significant changes in building form to performing styles. Beside these changes, modern theatre beginning is endured to 1880's.¹ Cinema also emerged at the end of 19th century as a result of many technological innovations. As Bakker implies, cinema was a major innovation in that it was quickly and universally adopted throughout the Western world, more rapidly than the steam engine, the railroad or the steamship (Bakker, 2008, p.163). The exhibited plays or movies were used by governments for propaganda or community engineering purposes, and these buildings emerged as spaces where large masses create collective memory and culture.

The progress of cinema and theatre had showed fluctuations through the years. In time the theatrical productions, became large scale and standardised industry with technological and organizational developments when compared with other entertainment activities (Bakker, 2008, pp.13-15). The play houses evolved to dance theatres and music halls to opera houses (Prudon, 2008, p.358). These buildings are used interchangeably in place of each other. The architectural character of the space had been affected from different art currents and technological developments. The new advances in technology brought a new infrastructure like lightening, sound systems, machineries, hydraulic lifts that all affected the display of art format, backstage design and comfort of space. These structures revealed as qualified architectural spaces with advanced construction techniques and design approaches of their period. As Prudon (2008, p.358) implies, after World War I, three significant shifts occurred; change in audience size and type; change in content and format of performing art and change in buildings that housed them. Buildings in different scales emerged in cities representing architectural and aesthetic approaches of their period.

Industrialization in 19th century, lead to prosperity and population increase. For this reason, working hours were

decreased which increased a demand for consumption of entertainment and cultural activities. Especially since the beginning of the 20th century cinema and theatre spaces became outstanding entertainment spaces in social life for masses.

For cinema and theatre buildings we should also talk about their contribution to social life. Watching a movie in cinema or a play in theatre, was a mutual action of public, with its own rituals, representing the way of living, which makes the act more than a cultural event. Cinema and theatre in time became memory spaces that provide the society connection to city and became an important part of collective memory. In 20th century theatre and cinema buildings became significant recreation, entertainment and cultural activities of daily modern life and they have been integral part of urban space.

Many theatre and cinema halls that were constructed in Türkiye in 20th century like its coevals in world. They were an attraction point, a gathering place for everyone including low- and high-income groups. The number of theatre and cinema through years can be seen in Table 1. In 1970, the golden ages for cinema and theatre, there were 106 theatre and 2424 cinema building in Türkiye (Kültür ve eğlence yerleri istatistikleri 1970,1973, p.7). The statistics also shows in Table 2 Istanbul, Ankara, Izmir, Adana and Bursa stand out in terms of the number of buildings in 1970's. The number of cinema and theatre audiences through years can also be seen in the Table 3. There has been a dramatic decrease in the number of cinema audiences after the 1970s, and there has been a certain increase in recent years. For theatre audiences, the decline can be observed again after 1970, while a steady increase with periodic decreases can be mentioned after 2000's.

From architectural point of view, the *Mimarlık* and *Arkitekt* journals give idea about the architectural interest and design approaches towards culture and art spaces, in detail theatre and cinema through years. As well as they give information about their development history in Türkiye². In these journals, great interest can be seen on this building group, between 1930-50. Journals include many different topics like samples from Europe, building technologies and construction materials, *Halkevleri*, competitions, regulations, décor usage, design rules, historical background, detailed investigation of some cases, together usages of cinema and theatre, cinema halls in mixed use programmes, transformation of movie technology and its reflection in cinema building and threats in cinema industry.

¹ Modern theatre began around 1885 with the revolt of the younger generation against the material injustices of society. The founded independent theatres presented a more critical or scientific view of the workings of society (Evolution of Modern Theatrical Production, n.d).

² The systematic investigation include all volumes of *Arkitekt* between years 1931-1980 and *Mimarlık* between years 1963-2021.

Table 1. Cinema and Theatre Buildings in Türkiye / *Türkiye'deki sinema ve tiyatro yapıları*

| Year | Cinema |
|------|---|
| | Türkiye bldg/hall |
| 1931 | 144 bldg (Öztürk, S.,2005) |
| 1933 | 129 bldg (Evrenol, H.A., 1933) |
| 1970 | 2424 bldg (Devlet İstatistik Enstitüsü,1973) |
| 2000 | 606 hall (TÜİK,2012) |
| 2010 | 1834 hall (TÜİK,2012) |
| 2013 | 2102 hall (TÜİK,2014) |
| 2016 | 2483 hall (TÜİK,2017) |
| 2019 | 2826 hall (TÜİK ,2020) |

| Year | Theatre |
|---------|---|
| | Türkiye |
| 1970 | 106 (Devlet İstatistik Enstitüsü,1973) |
| 1992-93 | 19 state theatre (Devlet Tiyatroları Genel Yıllığı,1994) |
| 2000 | 108 hall (TÜİK,2012) |
| 2013 | 678 hall (TÜİK,2014) |
| 2016 | 721 hall (TÜİK,2017) |
| 2019 | 766 hall (TÜİK, 2020) |

Table 2. The cinema and theatre numbers in cities in 1970 (Devlet İstatistik Enstitüsü,1973) / *1970'de şehirlerdeki sinema ve tiyatro yapılarının sayısı (Devlet İstatistik Enstitüsü,1973)*

| Year: 1970 | Cinema | Theatre |
|------------|--------|---------|
| İstanbul | 436 | 61 |
| Ankara | 239 | 23 |
| İzmir | 157 | 15 |
| Adana | 97 | 1 |
| Bursa | 94 | 2 |

Table 3. Cinema and Theatre Buildings audiences number in Ankara between 1970-2019/ *1970-2019 yılları arasında Ankara'daki sinema ve tiyatro seyircisi sayısı*

| Year | Ankara Spectator | |
|--|------------------|---------|
| | Cinema | Theatre |
| 1970 (Devlet İstatistik Enstitüsü,1973) | 25.792.500 | 450.892 |
| 2000 (TÜİK,2012) | 2.944.678 | 440.359 |
| 2013 (TÜİK,2014) | 4.929.341 | 944.581 |
| 2016 (TÜİK,2017) | 5.463.044 | 880.154 |

When we came to 1960's it can be told interest in this topic is decreased, however private theatres and new typologies like apartment theatres -cinemas, cases and some exhibitions are still mentioned topics. In 1970's *Kültür sarayı, Kültür Merkezi* became a popular topic while 80's journals don't examine transformation of the social structure and loss of this culture and art functioned building typology. In 1990's the culture centres preserve their importance. In fact, in 2000's the conscious rises towards the loss and endangered buildings mainly over the destruction idea of *AKM* in Istanbul and in 2010's early republic buildings, *halkevi* and their losses are mentioned topics.

Through the history of culture and art spaces, Ankara stands out as an important case where urbanization and cultural politics can be read together over the samples with a building stock of more than 200 theatre and cinema buildings that were mainly built before the 80's. They emerged in places very parallel with the development of city centre and places for daily life constructed.

AN INVENTORY STUDY FOR CINEMA AND THEATRE BUILDINGS IN ANKARA

For Ankara case, we see cinema and theatre spaces had been spread in many districts including many qualified samples with various typologies. Although these places, are important for Ankara's city identity which reveals a qualified sample that reflect the cultural life and architectural values of the period, a small number of buildings still maintain their connection with the city and citizens by their ongoing cultural activities. On the other hand, vast majority of them could not preserve their function, and many of them are either lost or transformed to different functions due to economic power loss, changing entertainment habits and pressure of urban transformation that even the traces of cinema and theatre periods can not be read today. The weak bond, that carry these buildings to present day remain in memories of people who witnessed the period and few studies made on this subject. When these civil heritage's historical, architectural, aesthetic, social, cultural, memory and economic values are considered, as a main actor for cultural and entertainment activities of the masses within their own viewing culture, these spaces became an interesting topic to study where a rich content of information can be analyzed over many different qualities and variety of spaces.

When we examine the written sources that will be explained in the following parts, information can be obtained per building in different details in literature. Although there are specific studies about qualified buildings, studies on the whole theatre and cinema spaces are limited in number and content. As explained

in detail in methodology part, some of these are works in the history of Ankara, and some of them are compilation of memories. Apart from this, the number of academic studies on these spaces in Ankara is quite low.

One of the main deficiencies of the studies on Ankara cinema and theatres, can be seen as the limited location information. The incompleteness of this basic data, hinders studying these buildings individually and comparatively, understand the place and the relation of single space in the whole, and the studies that can be done over the values that all these places carry together. The scarcity of holistic studies on active periods of these spaces complicates the efforts to understand how cinema and theatre spaces emerged and spread to the city, in which qualities these spaces were designed and how they are transferred in time. Also lack of knowledge in basic data such as capacity, mass and function relations in a holistic approach, make it hard to understand the spatial and typological richness of these spaces. Again, the lack of data on the current status of these structures in whole makes it difficult to reveal the extents of the damage on these heritage.

To fill the gap in the literature, first aim of this study is to prepare an inventory including basic knowledge like a catalogue about these theatre and cinema spaces, by combining data from literature research, fieldwork and Ankara Metropolitan Municipality archives as explained in detail in methodology part. This inventory study differentiates from other studies as it collects basic data in a systematic way for the whole detected cinema and theatre spaces in Ankara.

With this study an inventory of cinema and theatre spaces in Ankara has been prepared within a time interval given from 1920's to the present, since the oldest sources available in literature for cinema and modern theater spaces in Ankara begin in 1920's. The inventory is restricted to basic data about 159 cinema and 47 theatre buildings which are given In Appendix A and B. As it will be explained in detail in methodology part, the inventory includes data about name, current usage, space character, capacity, detected active period, region-address and specific notes. In notes part, collected information grouped as "identity" include architect, project date, construction date, management, geographic location; while in "other" part important notes about the cinema and theatre are presented, which are from the cited sources or survey made by the author. The data content and detail collected for each title varies for each case as explained in the following parts.

State theatre stages, places that are mentioned in the literature, constantly and primarily theatre stages that have regular play performances, stage and audience

arrangement are included in the inventory. On the other hand, for theatre halls municipality or private cultural centres, university halls, art centres where education and various courses are given, and alternative theatre spaces like converted spaces from garages or apartment dwelling units and cafes, restaurants that do not have a permanent stage or audience arrangement are not included in the inventory.

In this study, firstly inventory study is given, with its methodology and selected sources. Finally, assessments are made from the study considering important economic, cultural and urbanization policies that shape the emergence of theatre and cinema spaces.

METHODOLOGY

In order to prepare the inventory for cinema and theatre buildings in Ankara, various sources used together. When we examine selected written sources about the theatres and cinemas, it should be mentioned that there is a limited knowledge about many of the buildings. The most problematic issue was the lack of knowledge about the theatre and cinema building's location. This problem eliminates further studies about these building groups that will aim to reveal out their existence, building problems and significance in a broad perspective. For this reason, this study firstly focused on the sources that will help to reveal address information of the buildings. In that perspective the city guides and telephone books supplied significant information for the cinema buildings.³ The information obtained from this source was remarkable as they supplied address and existence date knowledge. For this study guides and telephone books dated 1942, 1949, 1968, 1972, 1978, 1980 and 1990 are used.⁴

However, the guides cannot supply total comprehensive information. For instance, the cinemas given in one city guide may not be in other source, though the sources are published at the same date. Meaning there can be more cinema buildings mentioned than these sources. Another issue is the address information sometimes include only region or some open addresses couldn't define a specific location as the name of the streets changed today. In any case they are important sources to verify the existence of the cinema.

3 In the article "Eski Ankara Sinemaları"(Bozyiğit, 2000, pp. 171-175), author also give the names and not open address but regions of 64 cinemas according to knowledge obtained from Ankara Guides.

4 The city and telephone guides used in this study include, the city guides for Ankara that are available in National Library. From the collected information; open address information and the active period are given in the inventory in a systematic way with related references which are also defined in the inventory reference part of this paper.

On the other hand, there are almost no information about theatre buildings in these city guides and telephone books. It might be related with cinemas were more widespread and had enough budget to give more advertisement. For the theatre buildings mainly related written sources are used for the inventory.

There are various written sources used for the study that can be seen in references part while there are limited academic studies related with theatre and cinema in Ankara.⁵ The journals *Arkitekt*, *Mimarlık* and private theatre community magazines have been searched to obtain more knowledge about cinema and theatre buildings in Ankara. These sources include knowledge about small number of buildings.⁶

In addition to these sources, in field survey interviews are done with the storekeepers and for some cases the owner that supplied information about some cinema buildings location in the region. We should also mention social digital platforms where photograph and information are shared as collective memory of the users.⁷

The inventory table given in Appendix A and Appendix B is filled with the data collected in several steps. Firstly, the cinema and theatre names, addresses and basic information are collected mainly from written and URL sources. For the open address information known cases,

parcel no is collected from “<https://parselsorgu.tkgm.gov.tr/>” and using this information, files of these buildings were examined in Ankara Metropolitan Municipality archive. Relevant information obtained from the files are also given in the inventory. The addresses are collected mainly from the city guides and telephone books and if available from various written and URL sources and given with region data. In some cases, certain address revealed by combining different sources together. In some samples cinema address can be found by combining single street name together with qualities of parcel lots on that street from information given in “<https://parselsorgu.tkgm.gov.tr/>”. Also, for the certain address information known cases, site survey was done.

The sources used for the inventory are showed with reference numbers in inventory tables and the inventory references are given separately under reference part at the end of this study. In order to comply with the journal format, abbreviations have been applied in the inventory tables. These abbreviations that are used for inventory references, current usages, space character are explained with a legend at the end of inventory table.

As it can be seen in inventory tables, firstly the names of the cinemas and theatres, collected from the abovementioned written sources are given. Some theatres cannot be given with their original name as it is not mentioned with a definite name in sources.

The capacity knowledge is filled with the information if available in written sources, from municipality archive files and sometimes from online ticket portals for current information if the building continues its function. The seat capacity information of the cinemas, that were recently active, taken from Ministry of Culture and Tourism, General Directorate of Cinema.

Current function and space character knowledge is filled with the survey in field performed by author for the ones that has known definite addresses and the buildings that still exist; for the unknown ones the information is filled with the written sources if available for the building. For this study the mass quality of cinema/theatre space usage in structure evaluated, architectural plans will be evaluated in another study.

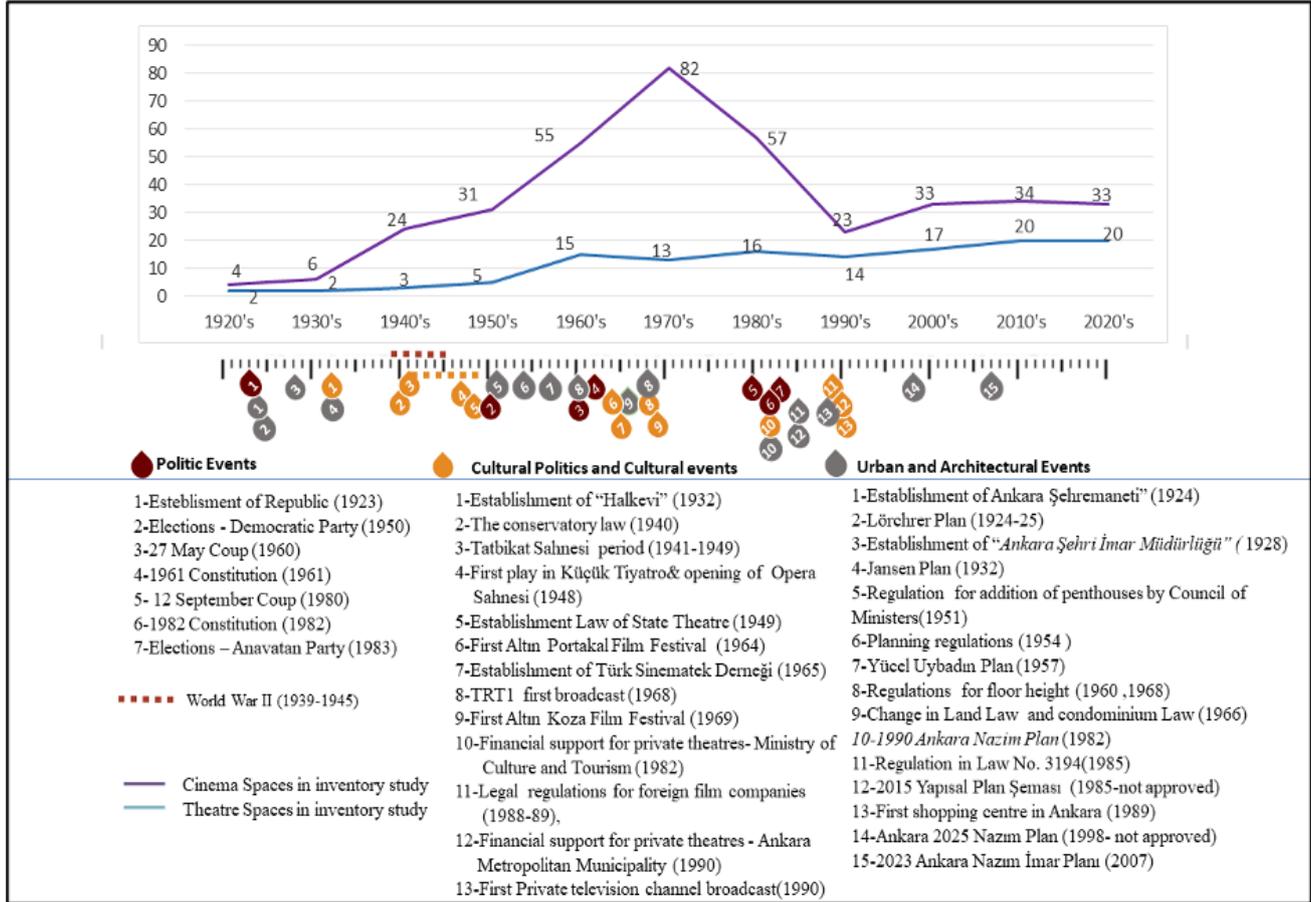
The active period given in inventory table mainly refers to the publish date of the city guides and telephone books and the specific data given in some sources that are determined in inventory reference part for cinema and theatres. Though these dates don't set an exact time period about building life, still they put a reference in detected active period of cinema and theatres. Since active periods are determined with the selected sources, and restricted with collected data, we should imply

5 “*Sinemada Son Adam: Makinist Ramazan Çetin, Ankara Sinemaları Tarihi*” by Evren and Karadoğan, “*Ankara’da Sinemalar Vardi*” by İnal Karagözoğlu, “*Türk Sinemasının 100 Yıl*” by Burçak Evren are comprehensive studies for the cinema history in Türkiye and Ankara. The book “*Sinemada Son Adam: Makinist Ramazan Çetin*” is important as it supplies brief information about cinemas, their capacity and ownership of the cinema buildings in Ankara like a catalogue. The most remarkable studies belong to Metin And where detailed information can be obtained about the history of theatre in Türkiye. State theatre annual reports and Cankut Ünal’s book also important for revealing the theatre spaces in Ankara. One of the important academic study about cinemas in Ankara is the Doctoral Dissertation of Felekoğlu (2013) “The position of the cinema in the development of public sphere; in the case of Ankara” that focus on the development of public sphere with an reading over cinema buildings in Ankara.

6 In the sources information could be obtained about buildings like *Musuki Muallim Mektebi*, *Sergievi*, Atatürk culture centre, a culture centres in neighbourhoods in Ayrancı-Çankaya region, youth and press culture centre of Ankara Municipality, complex of *Çocuk Esirgeme Kurumu* building, competitions for cinema building in Ankara, Ulus Cinema in the article Kira Evi, Büyük Cinema, Nur Cinema. Emekli Sandığı and Orduevi cinema competition. The private theatre magazines, give little information about theatre buildings like Meydan Sahnesi and AST hall.

7 Facebook groups like “*Taşhan Akademi*”, “*Eski Ankara Resimleri*”, “*Eski Yenimahalle Fotoğrafları*”, forums like “*WowTurkey*”, blogspots like “*Emek Bahçelievler Eski Dostlar*” can be given as important samples for the digital platforms, that supplied knowledge for this study.

Table 4. Cinema and theatre spaces according to years as an outcome of the inventory study and important events in chronicle periods / *Envanter çalışması sonucu yıllara göre sinema ve tiyatro mekanları ve kronik dönemlere göre önemli olaylar*



that these time period might be interrupted, continued longer or even may include earlier periods which can be revealed with further studies.

In notes part of the table, under “identity” title architect, project date, construction date, management, geographic location information is given. In municipality archives, data about these topics could be collected for several buildings. The details for this part can show varieties as in some detected parcel, neither cinema nor theatre project could be found. It might be related with the change in parcel no, indefinite address information or due to the difference in the storage of the contents of the central and district municipality files. For the spaces where municipality archive files cannot be reached, information were collected from relevant sources. The geographical knowledge is mentioned under notes identity part filled from coordinates obtained from “google earth” with regard to obtained addresses. In “other” part of the table, important notes about the cinema and theatre collected either in sources or survey made by the author are given.⁸

⁸ In fact Owner information for the cinema and theatre buildings was also collected, from the projects in the municipal archive file and the given inventory sources. However due to the *Kişisel Verilerin Korunması Kanunu* the owner information is not included in the inventory.

A GENERAL EVALUATION ANKARA CINEMAS AND THEATRES SPACES BETWEEN YEARS 1920-2020'S WITH RESPECT TO AFFECTING IMPORTANT EVENTS

The cinema and theatre spaces are shaped by many different factors such as the economic and social structure, culture policies of the period. Moreover, urban planning processes of city and architectural approaches, construction technologies and materials, presentation of the art and consumption culture and practices of it, audience preferences, technological opportunities and developments and legal regulations all affect the theatre and cinema spaces place in city and their space character. Each subject can be examined in detail within its own discipline and is open to interpretation in many perspectives.

In this study important events affecting the existence of cinema and theatre spaces, their location in city and space character evolution tried to be given in general terms in accordance with the historical order considering the information collected in inventory tables of these spaces. As explained earlier, the time interval for inventory starts from 1920's up to present day.⁹

⁹ In literature there are information of cinema and modern theatre

In this part, the data obtained through the inventory study were analyzed under four periods, as 1920's -1950's, 1960's -1970's, 1980's -1990's and 2000's-2020's, where density of the spaces through detected active period show increasing or decreasing trend, as it can be seen in Table 4.

In each period the study is grouped under two subtitles, in which the important events and cinema and theatre spaces are explained in general aspects. By examining the important cultural, political and urbanization processes of the city within each defined time period, it has been tried to facilitate the understanding the factors affecting the processes from the opening to the disappearance of these spaces, spatial transformations and their place in city. In table 4, the change in the number of theatre and cinema spaces through years are given together with the important cultural, political events and urbanization processes.

EMERGENCE OF CINEMA AND THEATRE SPACES IN ANKARA 1920'S -1950'S

Important Cultural, Political and Urbanization Events of The Period (1920's-1950's)

After the fall of Ottoman Emperor and the wars, the newly established Republic tried to create a modern community and country. All of reforms progressed by an inclusive way in culture and education, as well as in economic and social issues. Central Bank, Language-Historical Institutions, Railway Plants, Factories, Gazi Educational Institute, museums were concurrent developments for Türkiye of creating a capital city and a new Republic (Katoğlu, 2008, pp.492-493). The need for development was necessity and it should be started in capital Ankara. In 1927 the %61,5 of the Ankara population was illiterate. In 1935 the proportion of literate population increased to %45.9 (Aydın et al., 2005, p.466).

With the establishment of the Republic, cultural reforms were made that pioneer and set an example for other cities in terms of cultural policies in many aspects. Establishment of *Halkevi* in every settlement, was an indication of the desire to spread the the Republic modernity project over country (Tekeli, 1998, p.5). In the opening speech to the Assembly in 1936, Atatürk announced that a conservatory and a theater academy

would be opened in Ankara and the conservatory first established in the body of *Musiki Muallim Mektebi* in 1936 (Demirakin, 2019, p.323). The conservatory gained its law in 1940. In 1935 Muhsin Ertuğrul was charged to define main frame to carry out the establishment of State Theatre Project. On the other hand, Carl Ebert and Paul Hindemith were invited to Türkiye to establish the *Milli Müzik ve Temsil Akademisi*. The first play of the government theatre was staged in *halkevi* (Aydın et al., 2005, pp.475-477). The studies to establish State Theatres started in 1930's. State Theatre started with the *Küçük Tiyatro* in 27/10/1947 (State Theatre, n.d.). The ballet school transferred from Istanbul to Ankara and at last the state theatres gained today's position in 1949 with its foundation law. *Dariübedayi* was becoming as an institution that fell behind the times, while Ankara was becoming an art centre for theatre with the opening of the conservatory, practice stage and state theatres permanent stages (Sav, 2018, p. 37).

The cinema industry rised at the beginning of the 20th century. But developments in 1930's left its place to a transition period, in which cinema industry came a standstill point as a result of political tension in world, the economic crisis and World War II. In the first years of the Republic, there were a limited number of cinema and theatre buildings that until the 1940s, there was no significant increase in the number. One of the main reasons for this was the economic strain of the halls had to face, scarcity of films and audience low demand. The cinema displays were first made in public spaces like porter house, *kahvehaneler*, open spaces and *gazino*. Later they moved to the spaces near theatre. After they gained a reputation, cinemas started to gain their own buildings (Evren, 2014, p.65). In the first years, when the cinema watching culture was not well established in Türkiye, mobile screenings in alternative spaces were affecting emergence of new halls. *Halkevi* was also a good alternative to watch movies for free of charge, when compared with the paid cinema halls (Öztürk, 2005, pp.89-127). In 1930's-1940's legal regulations made over high taxations problem, rules for audiences like taking children to the cinema, behaviour in cinema, fee for movie tickets considering domestic film production. One of the important development in that period was the establishment of *Yerli Film Yapanlar Cemiyeti* in 1946.

In the Democratic Party period, as the urbanization processes, cultural events accelerated in Istanbul. This active role of Istanbul had overshadowed Ankara's leading especially in private cultural events. In 1950's as defined by Burçak Evren (Evren, 2014, p.202) , *Sinemacılar* period, the government change had also affected cinema industry. In that period censors were increased and the American films became dominant in movies.

displays in various spaces, but the oldest designed spatial space arrangements for cinema and theatre usages can be named as Millet Bahçesi in 1920's. Yeni Sinema and Kulüp Sinema and Cumhuriyet theatre were also other spaces opened in those years.

In order to understand the emergence of cinema and theatre spaces in Ankara, factors affecting space character, the urbanization policies of the city should be examined first. In early periods of Republic, the priority was given to construct public buildings, create a capital city and construct houses due to increase demand and necessities with the increasing population. As İlhan Tekeli (1998, pp.5-6) implies, making Ankara city a capital was an important indication that a new modernization model was sought by the government and the fact for the desire to create a contemporary image of cities left the Republic with a big urban planning claim. Legislation of *Ankara Şehremaneti* in 1924 and establishment of *Ankara Şehri İmar Müdürlüğü* in 1928 were important steps for city planning and required planning authority.

The Jansen Plan was chosen after a competition in 1928 and completed in 1932. Till Jansen Plan, Ankara was tried to be built in pieces without a master plan. The plan of Lörcher on the other hand was including the old city centre and *Şihhiye*, and the one for *Şihhiye* was oriented the urban practice (Bademli, 1994, pp.161-169). The Jansen plan proposed a compact city, that forms a new centre around the central station and the foundations of the new city was grounded there. The plan intended to build a modern and contemporary living environment, new set of social norms that symbolize the achievements of the Republic in the creation this new town. However, the economic crises experienced in the West in 1929-1930 affected Türkiye, and it was difficult to find resources for the construction of cities and accommodation (Altaban, 1998, p.44). Although Türkiye did not participate in the 2nd World War, Türkiye effected from various perspectives. Construction works decreased considerably the economic crisis and material problems. The construction mainly condensed on state buildings and residential units though it was not in desired level.

In creating the capital, the city centre developed in south direction. With the irrepressible housing problem, new residential areas emerged especially in Kızılay and Cebeci. Following that, developments started in Bahçelievler, Çankaya, İstasyon Akköprü, Keçiören and Etlük districts, as well as constructions started in Esat and Aşağı Ayrancı after 1940s.

As a result of the mechanization and agricultural policies in agriculture, there was a rapid migration from the village to the city. Though the slum area problems emerged in Ankara in the first years of the Republic, from 1945 to the 1950s, squatting turned into a very prevalent problem (Sey, 1998, p.34). *Gecekondu* areas emerged in Yenimahalle, Gazi Mahallesi, Varlık Mahallesi, Aydınlikevler, Yenidoğan, Mamak, Cebeci and Kurtuluş (Yıldırım, 2008, p.114). Beside these new settlements, management centres, hospitals, sport, recreation and

entertainment areas were designed with important connections and required infrastructure (Bademli, 1994, pp.161-69). The housing problem continued its deficiency in the second half of the 20th century. The economic liberalization that the Democrat Party tried to achieve in its first years in government affected many areas. The economic approaches of the period had shaped housing policies starting with in 1950's. The increasing problems had resulted with emergence of different production models built & sell system; cooperative system, and squatter houses (Bilgin, 1992, p.83).

The resident areas in Yenişehir and Cebeci, Bakanlıklar Sitesi, recreation areas are constructed properly to Jansen Plan between 1932-1950. Altındağ and later Dikmen region became the areas where slums became widespread. The Yenimahalle project was designed by the municipality with regard to legal regulation in 1948, in order to provide a planned land to prevent squatter problem (Keleş & Duru, 2014, p. 33). As Şenyapılı implies, beside public buildings, there was also a recreation centre including cinema, "gazino" and hotel, and also a cultural centre area in the 1949 dated approved Yenimahalle plan (Şenyapılı, 2004, pp.140-141). There was intense pressure for floor increases in city centre, which resulted with a regulation by Council of Ministers in 1951 that allows addition of penthouses to all the houses in Ankara and a floor increase in defined streets (Altaban, 1998, pp.41-64).

The built & sell apartments had increased rapidly in the areas which had development plan already or the areas which were close to these planned areas. This rapid housing production process accelerated with law and planning regulations, like in 1954 with a change in Land Law (Bozdoğan & Akcan, 2012, pp.139-171).

These urban developments also increased both the density and construction of new commercial buildings (Resuloğlu, 2011, pp.105-106). After Yücel Uybadın plan, the city continued growing in the south direction, and also started to grow in the west direction as well. As Raci Badenli defines the plan was stacked in the borders of the municipal, single centered, very dense, without *gecekondu* (Bademli, 1994, pp.161-69). The peripheral road to two arteries towards west, one towards north and another towards east would be connected to provide for intercity highway network. The city was surrounded by a perimeter road west, north-east directions. Previously slum areas like Altındağ, Mamak, Yenidoğan and Kayas were designed as a planned area.

Cinema and Theatre Spaces in Ankara (1920's-1950's)

When we examine the inventory table, it is observed that in this period although there has been an increase in theatre and cinema spaces over the years, from the



Figure 1-1A. Millet Bahçesi (VEKAM) and Kulüp Sineması / *Millet Bahçesi (VEKAM) and Kulüp Sineması* (Evren & Karadoğan, 2002, p.167).

Early Republican Period of the 1920s to the multi-party period at the end of the 1950s, the number of these spaces increased less steeper and their number was quite low for the city. Compared to the population growth rate, entertainment venues were not that developed (Şenyapılı, 2004, p. 238).

In the beginning of the 20th century the entertainment areas in Ankara were limited. In Ankara after 1920 cinema halls started to widespread in city. In the early 1920's, it was stated that the first movie screenings in Ankara were held in the *Hamid-i Sanayi Mektebi* (Medin, 2017, p.367; Tanyer,2017, p. 383) In the memories of Ahmet Fehim also it is told that there was a theatre building in Ankara which was later rearranged and a second theatre plan was drawn by him (And, 2015).

The first cinemas were opened in Ulus, where the old city is located. When we examine place of these first cinemas of the Republic period in the city, we will see that they were oriented at central axis and important nodes, Cumhuriyet Street, İstasyon Street and Denizciler Street. There was a performance area where theatre and cinema movies were staged in *Millet Bahçesi*.¹⁰ (Figure 1). In the following years Yeni Sinema and Kulüp Sinema were opened.¹¹

¹⁰ There is a little information about this stage "*Milli Bahçe Türk Şirketi*", as implied in the book "*Küçük Asyanın Bin Yüü*"(2005), the structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929. It was managed by Ahmet Hilmi was a member of "*İştirakiyyun Fırkası*" and he managed the stage in *Millet Bahçesi*, that burned three times, where theatre and cinema displays were done (Aydın et al., 2005,p.477).

¹¹ It is known that the Yeni Sinema was constructed by "*İş Limited*" Company that was established by the deputy Muhittin Bey. Muhittin Bey, who was Ordu and Bursa deputy (Aydın et al., 2005, p. 478). According to the book "*Türkiye'de Sinema ve Tesisleri*" (1933), there were 3 cinema buildings in Ankara, in 1933, which were Yeni Sinema, Kulüp Sinema and Halkevi.



Figure 2. Ankara Türkocağı (VEKAM) / *Ankara Türkocağı(VEKAM)*

It is stated in the sources that the first cinema in Yenışehir was the Hale Casino Hall, which was located in the place of today's Orduevi building in 1928, was used as a cinema at the connection point of Atatürk Boulevard and Necatibey (Medin, 2017, p. 367). In time cinema halls that are constructed with cinema function are spreaded in Yenışehir. Till 1940's the cinemas continued to open in Ulus and Kızılay regions.

Different from cinemas, there wasn't a theatre building in Ankara that was specially designed for this function in 1920's. Even the first weekly theatre magazine could not be sustainable and first private theatre societies like *Milli Sahne* couldn't had a long-life in these early periods. On the other hand, the Kulüp Sinema and Yeni Sinema stages were the first places where the *Darülbedayi* players staged their plays in the scarcity of space. The Cumhuriyet Theatre which was in poor condition in Bent Deresi was also used for theatre performances (And, 1973, p.305).



Figure 2. Ankara Türkocağı (VEKAM) / *Ankara Türkocağı(VEKAM)*

For 1930's we should talk about the *Türkocağı*, later *Halkevi* building that take place at the centre of culture life of the in the Republican period. The *Türkocağı* building opened in 1930 and hosted many theatre and cinema



Figure 3. Küçük Tiyatro front view general view (Ankara Council Archive,1988) / *Küçük tiyatro ön cephe genel görünüm(Ankara Bölge Kurulu Arşivi, 1988)*

displays (Figure 2). The building later used as *Halkevi* and theatres are staged under this organization. In fact, till *Halkevi*, there wasn't a continuous staging theatre activity in Ankara, the groups were mainly coming as a part of Anatolia tour.

In fact, in early planning studies a theatre square in the Ulus region was proposed in Lörcher Plan. As Cengizkan (2004, pp.64-65) implied, in the place known as the *İtfaiye Meydanı*, this square was thought as a series of inner squares in the direction of the station square from the main entrance of today's *Gençlik Parkı*, so the foundations for the development of the Opera Square in the Jansen Plan were laid with the theater square proposal in the Lörcher plan. However, the theater, which remained as an urban stain in the Jansen Plan, remained an empty space after the exhibition hall was converted into theater and opera (Cengizkan, 2004, pp. 64-65). The location was changed after the studies of construction works of Municipality due to the foundation quality was not proper for theatre. It found 1940's to gain a theatre building with the establishment of State theatres. The first play of the government theatre was staged in *Halkevi* (Aydın et al., 2005, pp. 475-477). Halkevi stage used as *Tatbikat Sahnesi* between 1941-1949. It was a gathering representation media for both the graduates and students.

State Theatres started with *Küçük Tiyatro* as main stage (Figure 3). In fact the *2.Vakıf Apartmanı* was designed by Mimar Kemalettin in 1926-1927 and the construction was completed in 1930 (Yavuz, 2009 , p.297). The building construction purpose was to supply rental houses, but it was changed for other governmental usages and lost its residential quality in time. As explained in the study of Yıldırım Yavuz in the original plans dated 1926, the storages, open court, *musiki ve hitabet salonu*, stage, game and billiards hall take place in the ground floor. The design itself reflects the desire and need for a space for cultural events in the early periods of Republic. This situation is revealed in Muhsin Ertuğrul's letter in which he expressed his sincere thanks to Architect Kemalettin

and his longing for the theatre before the first play of state theatre in 1947 (Devlet Tiyatroları Genel Müdürlüğü, 2007). Till opening the space had been used many different purposes, the building has been used as theatre continually till it started to be used by State Theatre.

The opera gains its building as *Opera Sahnesi* in 1948 (Devlet Tiyatroları Genel Müdürlüğü, n.d.). The project for transformation was designed by a foreign architect, Paul Bonatz. Since its opening, the building hosts opera and theatre plays together. In 1957 a new private theatre is established under the name *Beşinci Tiyatro*. It was the first private theatre after the establishment of State Theatre (Ünal, 1997, p.1).¹² In this period Ankara remained the main centre for theatre and opera.

In the 1940s, Gençlik Park change the daily life culture with the goals of modernity as a recreation area and urban activity centre that all segments of the society could spend time together including various activities that promote contemporary life, art and techniques, entertainment and open-air theater. However with the 1957 revision plan that was accepted in 1958, the restaurants, buffet, *Yeni Tiyatro* and casino in the park were demolished (Gultekin, 2013; Şenyapılı, 2004, p. 215).

In 1940's cinemas started to be opened in the south axis of Ulus-Kızılay, in places that are developed parallel with the city. Büyük Cinema (Figure 4-5) and Ankara Cinema were some of the important ones. As it can be seen in inventory table, additional to the cinema and theatre spaces of 1930's, the cinema and theatre spaces in centre and newly developing districts continued their existence in main arteries like İstiklal Street, Atatürk Boulevard, Necatibey. Hamamönü, Bentderesi in Altındağ and Talatpaşa Boulevard in Cebeci, Kurtuluş, 4.Street in Bahçelievler .

¹² Ünal (1997, p.1) also mentions about Sadi Tek Cep Theatre in 1953 but as it is not mentioned whether it has its own stage or not, this information is not included in inventory study.

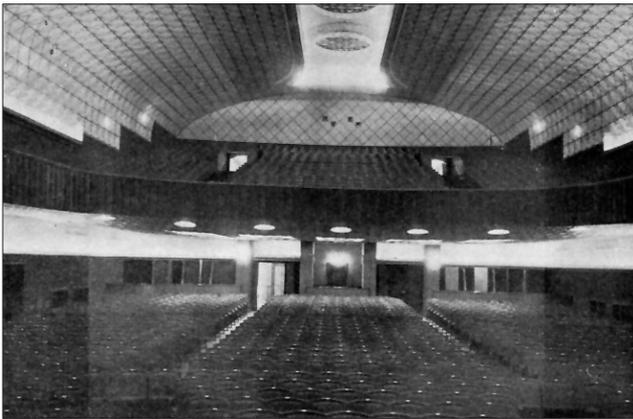
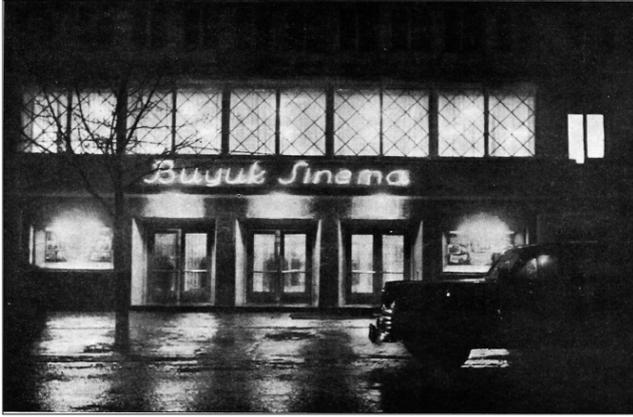


Figure 4-5. Büyük Cinema / *Büyük Sinema* (Arkitekt,1949).

The built & sell apartments had increased rapidly in the areas which had development plan already or the areas which were close to these planned areas. This rapid housing production process accelerated with law and planning regulations, like in 1954 with a change in Land Law (Bozdoğan & Akcan, 2012, pp.139-171). As a result of these developments, over time, the housing pattern has become a common apartment typology. When we investigate one of the outstanding type-cultural space usage in apartment, we will see this together usage revealed as a preferred investment as providing dwelling in housing famine period in one side and a demanding and profitable business that serve a popular cultural product and entertainment activity consumption needs.

In 50's, many cinema buildings emerged in the new settlements like Cebeci, Altındağ and Yenimahalle where there was an increasing population in neighborhood. It is known that the demands to construct cinema increase in newly developing settlements (Şenyapılı, 2004, p. 151). In addition to previous cinema and theatre spaces, new places opened in Çankırı Street, Hamamönü, İstiklal Street, Tuna Street in Kızılay, Cemal Gürsel Street in Cebeci, Bahçelievler, Rağıp Tüzün Street and Serdar Street in Yenimahalle. İnci, Saray, Melek, Site, Konak, Atlas, Alemdar, Seyran were some of them opened between 1940-1960's. The open-air cinemas were more widespread in this unplanned residential area. As a result

of the zoning policies that increased the density in the city center, new cinema and theatre spaces continued to be opened predominantly in these areas. As Şenyapılı implies though trade under dwelling, a modern and wealthy life starts to be developed in Yenışehir but the Ulus was still remained as financial and trade centre (Şenyapılı, 2004, p.151). New cinemas continued to be opened in Ulus region like Nur and Atlas cinemas. As it can be seen from inventory table in Appendix A, Appendix B, from the beginning of 1930's single buildings, cinema/theatre in multifunctional buildings and open air cinema can together be observed.

A RAPID INCREASE FOR CINEMA AND THEATRE SPACES IN ANKARA 1960'S -1970'S

Important Cultural, Political and Urbanization Events of The Period (1960's-1970's)

In 1960, the political and social crisis in Türkiye, evolved to a new era after the 27 May military coup. The new constitution in 1961 provided rapid democratization in many areas. Within this conjecture, cinema and theatre sector affected in positive way and their number increased at their highest point.

The demographic structure of the city is also one of the factors affecting the theatre and cinema audience. In the mid of the 1960's the population of Ankara was over 1.5 million and it ranked over 2.5 million in the mid 1970's (Ankara Kalkınma Ajansı,n.d.). The scarcity of other alternative entertainment spaces, put forward cinema and theatre activity for masses. Ankara have had a wide group in cultural participation with a high literacy rate, being a city of bureaucrats and civil servants, and a student population of universities. Atilla Sav adds labour unions to these groups with their high participation in cultural activities. With the enactment of the collective bargaining law after the 1961 constitution, it was stated that the unions bought collective tickets for the workers and a group that had not thought interested with theatre until that day gradually brought them into a position of interest in art (Sav, 2018, pp. 36-38).

Between 1960-1967 in Türkiye many films produced, *Altın Portakal* Film Festival and *Türk Sinematek Derneği* were established (Evren, 2014, p. 202). This period named as golden period of cinema history. 1967-1974 is known as the rise of Yeşilçam period of Turkish cinema. According to Burçak Evren a film inflation was lived in that period. An enormous number of national films were produced. The number of films in that period Türkiye ranked to 4th in world in terms of film production (Evren, 2014, p. 280). *Altın Koza Film Festivali* was set up in 1969.

After a rapid increase both in theatre and cinema spaces, with the active involvement of television in social life, there was a rapid decline in cinema and theatre audiences. In the mid of the 1970's the cinema industry came to a bottleneck. Most affecting event for this fall can be seen as the government television started to broadcast in national level. In that crisis many cinemas management tried to conserve their existence by displaying films which could not be visioned in televisions. The spectator profile also changed with that transformation. Many of the cinema halls that were opened till 1970's, were already closed at the end of the 1980's.

With the Democratic Party period, Ankara did not take place as an important factor in the urban development of the country compared to previous periods, instead important, steps were taken towards urbanization of Istanbul (Keleş & Duru, 2014, p. 36). In addition to the developments made after 1950s in many fields in Istanbul, the newly emerging television industry started to develop rapidly in Istanbul instead of Ankara as well. This had also consequences that many qualified artists in Ankara also leave the city, and the centre of performing arts shifted from Ankara to Istanbul (Sav, 2018, pp. 44-45). Starting from 1970s in a period of economic troubles and political pressures, cheap mass culture, that people accessed with television at home was sufficient for them. As a result theatre was not found a profitable investment, many private theatres were left without a hall and experienced economic difficulties (Sav, 2018, pp. 51-52).

In this period we see cinema and theatre spaces opened in various districts bearing on urban developments of the city. 1957 Uybadin Yücel Plan, with regulations in 1960 and 1968, floor height had been raised. The arrangements were made in condominium law in 1966. This arrangement caused a serious destruction in old city centre and the low storey buildings are replaced by apartment blocks. Yücel, in his report 1960 criticises the density and floor increase. He stated that since all social and cultural facilities, playgrounds, traffic problems, parking lots, infrastructure facilities in Ankara were essentially insufficient, the facilities given to the city with the current regional floor plan in 1955 that increased the density of housing exceeded the maximum. He also says that this situation has turned the city into an apartment city to its most remote corner, and that floor increases will have even more disastrous results (Altaban, 1998, p.54). The vitality experienced in the construction sector lasted until the economic crisis oil crisis in the 1970s (Sey, 1998, p. 36).

Though the cinema and theatre number ranked to its highest number, in city context the social service delivery was found insufficient according to survey prepared by *Ankara Nazım Bürosu*. In this survey with

a population of 1.2 million people, it was stated that only 14% of the culture and entertainment services that should be in a city of this size were under healthy environmental conditions (Altaban, 1998, p.56).

Cinema and Theatre Spaces in Ankara (1960's-1970's)

When we look to the Table 4, in this period there is a rapid increase in cinema spaces. The cinema spaces ranked to their highest number. However, with the television broadcast in national level, the demand for cinema started to decrease and the existing halls closed day by day. This increasing graphic of 1960s for theatres, turned into a more stagnant process after 1970's. During the martial law period, some private theatres were closed due to the plays found inconvenient, and after a certain period of time, they were reopened under different names, while some of them could not come until today.

As it can be seen in inventory table in this period new cinema and theatre buildings emerged in Kızılay, Çankaya, Esat, Keçiören, Etlik, Aydınlık, Yenimahalle, Çebeci, Mamak, Maltepe, Altındağ, Dışkapı and Bahçelievler. There were also cinema halls in distant districts like Gölbaşı, Beypazarı, Kızılcahamam and Şerefli Koçhisar. In this period, the neighbourhoods gain their own cultural centres, on the other hand the qualified cinema halls conserved their importance. In the 1960's the sub centres of the city proliferated and grew in scale and function. In this period the qualified cinema buildings were continued to be opened in rich neighbourhoods like Çankaya, Esat and Bahçelievler. After 1970's with the growth of commerce centres in the south direction, a lot of residential areas transformed to commercial areas, and in place of demolished structures new trading areas were risen. The needed recreation, culture and commerce areas, which are due to fast urbanization, modernization and the life style created by the progress period, were concentrated in places like Kavaklıdere in time and the region turned into one of the sub centres of the city. As it can be seen in the inventory tables (Appendix A & B), in this period theatre and cinema spaces took place on main arteries like Atatürk Boulevard, Cemal Gürsel Street, Talat Paşa Boulevard, Gazi Mustafa Kemal Boulevard, İvedik Street and Tunalı Hilmi and Bahçelievler 4th street and on the secondary streets connecting to the main arteries like Çankırı, Babür Street, Olgunlar Müdafı Street, Kızılırmak, Menekşe, Mithatpaşa, Selanik, İzmir and Ihlamur Streets, Yeşilirmak Street, Esat, Büklüm and Tunus Street in this period.

In line with the demand and the rapid construction process, cinema and theatre halls came to scene with new halls and types. As a result of the urban development's apartment typology became one of the outstanding type.

Their existence continued with an increasing number in city centres as the attraction power of the city centre still continued its power after the urban developments in this period. In the 1960's we can see all types as single building, multifunctional building and open-air types, while we don't see any single building type cinema in 1970's. Due to the aforementioned developments in this period, which had a rapid rise for cinema and theatre, left its place to a rapid decline and a stagnant period after the second half of the 1970s. It is thought that investments in the form of a single building were not encountered in the 1970 period, might be related with the investment was not found profitable in a time demand started to decline or due to the saturation of the existing cinema spaces in the neighbourhood.

A small number of open cinemas that information can be obtained could be included in the inventory as there is limited information about the names and location about these open-air cinemas in literature. However, in this period, the outdoor cinemas in Ankara pass the number of indoor cinema halls as it can be seen Nezh Coş study, where the number is given as 65 cinemas building and 75 outdoor cinema in 1968 (Evren&Karadoğan, 2002, p.84). The economic factors, opportunity to set up outdoor cinemas with less expense and effort and the audience choice for watching practices can be named as some of the important factors affecting spread of open-air cinemas. In terms of audiences, open-air cinemas differ in various aspects, as it creates a more participatory watching opportunity, serve an atmosphere that people can be more freedom in their actions and clothing. Differently from indoor cinemas the occupants of the same neighbourhood socialize more actively before the movie, can smoke comfortably, and be free to eat and drink, have a more comfortable viewing opportunity in a cool weather of summer, opposed to bad ventilation condition of existing indoor halls (Medin, 2017; Gökmen & Gür,2017, p.13). Being economically more affordable was another reason why the outdoor cinemas were preferred by people. They had low prices and no fee was charged for children up to 12 years old. The open air cinemas were spreaded almost every region of the city, and this opportunity was also reducing the extra transportation costs (Gökmen & Gür, 2017, pp.4-8).

Starting with 1960's the number of state theatres and private theatres increased and they displayed performances either in their buildings or in cinema halls. *Yeni Sahne* and Altındağ Theatre opened in 1960 and 1964 (Devlet Tiyatroları Genel Müdürlüğü, n.d.). In the 1960s, many theatre artists who left the State theatres established their own private theatre (Sav,2018, pp.38-40). The increase is proportionally more in the number of theatre societies when compared

with theatres' permanent stages. For private theatre Meydan Stage in 1961, in the basement of Terzioğlu Han and the Büyük Meydan Stage in Necatibey in 1966 were established (Ünal, 1997, p.1). There were also private theatre societies. The Ankara Sanat Tiyatrosu has been established in 1963. Mithatpaşa Tiyatrosu, Ankara Birliği Sahnesi, Ankara Halk Tiyatrosu were some of the important special theatre societies (And, 2015, pp.189-190). Their buildings were opened in important centres like Kızılay, Maltepe, Kavaklıdere. The outdoor theatre in Gençlik Parkı was another important space (And, 1970, p.267).

Though there were more theatre societies, even today private theatres cannot have their own qualified and long-lasting stages, usually due to financial problems, Instead, they continue their activities with technical inadequacies in either converted spaces, or they mainly use rented halls. Another reason why private theatres cannot be institutionalized is that theatres generally continue their existence under a single person or community, that the theatre's active periods long as much as their life or their artistic activities (Sav, 2018, p. 46). In 1960's state theatre stages were not used by private theatre (Sav, 2018, p. 35). We see many theatre displays were made in several cinemas as determined in sources and given in inventory table such as Yeni Cinema, *Millet Bahçesi*, Büyük Cinema, Kızılırmak Cinema, Batı Cinema, Menekşe Cinema, Eti, Alemdar Cinema, Çağdaş Cinema, Dedeman and Cep Cinema. Though technical inadequacies of these halls, it is mentioned that some private theatre societies could display performances for long periods (Sav, 2018, p.36).

DECREASE AND STAGNANT PERIOD FOR CINEMA AND THEATRE SPACES 1980'S- 1990'S

Important Cultural, Political and Urbanization Events of The Period (1980's-1990's)

The political and social depressed period, followed by the 1979 martial law and 12 September 1980 coup opened a new era for the country. During the Turgut Özal government period, liberalization in the economy and private sector investments were emphasized. In this period, there are also changes in the consumption and value judgments of the society. In this period expenditures on expensive consumer goods increased while cultural and education expenditures decreased dramatically. Also, expenditures on artistic activities and publications, and participation in important artistic activities decreased considerably (Akgüç, 1991, pp.70-72).

With the 1982 Constitution, the limitations imposed on culture and art, which were far from contemporary standards in terms of democratic rights and freedoms, caused artistic activities to remain in an unproductive and immobile status in 1980-1990 period. All these developments had negative consequences in terms of corruption in the social sphere, oppression, production and consumption in the culture and art environment, in terms of both segments stayed insensitive over art events (Ünal, 1997, pp.17-21).

Although it has been the subject of various debates, the financial support given by the Ministry of Culture and Tourism to private theatres for the development of Turkish theatre as a result of the regulation made in 1982 is an important development. Again in 1990, Ankara Metropolitan Municipality decided to provide financial aid for private and amateur theatre groups.

The central pioneering role in the field of culture and art of Ankara is weakened in time and left its place to Istanbul, especially after the ongoing developments starting from the 1950s. In terms of arts, Istanbul hosted many national and international events. It is considered that Istanbul has become a part of the global collective consciousness in culture in these periods, since the establishment of the Republic, more than ever before (Keyder, 2013, p.25). TRT1 started broadcasting in 1968, switched to partially colour broadcasting in 1980 and till that time increased the number of its channels. Starting from 1990, with the introduction of private television channels into our lives, many channels started broadcasting throughout the country in a short time.

As Burçak Evren (2014) defines 1978-1988 as “*Genç Türk Sineması*” period, Türkiye gains many rewards in international arena. On the other hand, the regulations in the 1988-89 let the major foreign film companies to enterprise in Türkiye, take the display and distribution rights. The major foreign companies formed a wide distribution web and in that unfair competition conditions, production and display of national films number decreases dramatically (Evren, 2014, p. 362). Independent film makers appeared as a reaction to these developments after 1994.

When we examine the urban developments in this period, we see Ankara’s 3rd Master Plan *1990 Nazım Plan* was approved in 1982. This plan was in the nature of a structural plan rather than a urban plan and presented much more a guiding framework. This plan, by decentralizing the city, was effective in the formation of the periphery, and a balanced urban development was aimed together with the western development zone, industrial areas, large recreation areas and mass housing (Sat et al., 2017, pp. 103,104). Cooperative studies continued in areas such as Batıkent, Eryaman, and Çayyolu. In order to achieve

the goals determined by the plan, planning studies were carried out in focal points such as Batıkent, Eryaman and Sincan mass housing areas and the Sincan OSB area, the western corridor, and development of the city along the Ankara - Istanbul road was supported. In the Ankara 1990 Metropolitan Area Master Plan, Southwest Ankara Corridor was included and an area on the Ankara-Eskişehir highway was proposed as a development area (Kamacı, 2009, p.321).

With the amendment made in the Law No. 3194 in 1985, Ankara has undergone changes in its specific institutional structure in planning and practice, and different institutions such as the Municipality, District Municipalities and the Governor’s Office have been delegated. Between 1985-1990 municipalities prepared plans for a large amount of area and population.

In 1989-1994 period metro project, the continuation of the Batıkent project, Dikmen and Portakal Çiçeği Valleys, infrastructure projects, natural gas, Ankaray projects were initiated by the Metropolitan Municipality (Altaban, 1998, pp. 61-64).

In 1985, the decentralization approach of the 1990 Ankara Nazım Plan, continued with the 2015 Structural Plan Scheme, however the plan was not approved. Similarly, Ankara 2025 Master Plan studies were completed in 1998, but this plan was not approved either.

The city form mostly shaped by local urban plans and partial approvals in the Southwest Ankara Corridor after 1990s, but it has shown a development in the form of spreading rather than a polycentric city form (Sat et al., 2017, p.104). The city centre developed along through to Kavaklıdere axis and many sub-Centers also began to emerge in this period. Some of the main policies of the 2025 Ankara Master Plan, supported the development of the Southwest Ankara corridor and the development of the city through corridors (Kamacı, 2009, p.333).

Next to modern office buildings and 5-star hotels, a new type of building revealed as shopping malls, that appeal to the high-income group, which increased the attractiveness of main arteries in high-income areas of the city’s as Keyder defines (Keyder, 2013, p. 24). The city centre power today weakens against shopping centres that reveals with a dynamic feature including various facilities mainly trade units, offices and contemporary units. Besides these facilities, they sustain recreation areas, entertainment and cultural spaces like cinema, theatre halls, art centres which became widely preferred community meeting activity. The public servant and the student density, economic advantages of the fixed income segment population and ease of access to credit cards bring the consistent consumption together (Gürün, 2009, p. 135).

Ankara reveals as one of the pioneering city in the number of shopping centre number. In this period, with the ease of transportation, shopping centres increased the potential to attract customers from different places of the city. First shopping centre opened in Ankara in 1989. Today there are more than 40 shopping malls in Ankara that around one out of five among them opened in 1980s and 1990s and the rest of them opened after 2000's.

Cinema and Theatre Spaces in Ankara (1980's-1990's)

When we examine Table 4, this period resulted in a serious decrease in the existing cinema spaces, especially as a result of television started to broadcast in national level and the regulations made on foreign investors deeply affected the cinema sector. Although new cinema halls opened in city centre and shopping centres in 1990's, the new halls were not much enough to change the direction of the decline in the graph. In terms of theatre it is possible to define this period as a period of stable and partial decline period, in which a sharp decline was not observed as in the cinema case. Although there are few private theatres opened, it is possible to explain this situation with the permanent stages and newly added stages of municipal and mostly state theatres.

In 1980's the existing cinema buildings didn't have qualified or enough substructures for sound systems, illumination and technological sufficiency. For the big foreign companies, the main goal was to regain the audience that were lost. So, their investments were first done to create an appropriate hall to provide the needs of the films produced with new technology and that will attract the spectators. So the big single cinema halls let their place to small but richly equipped halls. Some cinema owners divided their single halls, seat capacity per hall decrease. The policy was to reach spectator so the neighbourhood cinemas and cinemas in big business centres started to be opened (Evren, 2014, p.370). By these small cinema halls, spectator reached more chance to watch different movies. One of first cinema that applied hall division was Kızıllırmak cinemas. By this way many single big hall cinema hall converted into studio cinema hall (Evren & Karadoğan, 2002, p.72). In the 90s, a small movement brought to cinema industry and some new cinemas were opened in the city centres like Büyülü Fener, Megapol. These cinemas hosted many festival movies.

For theatres the number of state theatre stages increased after 1990's. In 1990's İrfan Şahinbaş Atölyesi and Mahir Canova Sahnesi joined to state theatre. While the state theatres continued their active role with their permanent stage and staff, private theatres were experiencing many problems. The private theatres were not active as in the 1960's period. Many private theatre societies couldn't continue their existence. The high production costs, the high rents for halls, limited number of staff and low box

office return were among the important factors preventing private theatres from meeting the audience (Ünal, 1997, pp. 8-23).

Some cinemas in districts such as Ulus, Altındağ, Kızılay, Cebeci, Maltepe, Kavaklıdere, Bahçelievler continued to exist until the early 1980s, but most of them were closed in the 1990s. In the 1990s, a small number of new cinemas were opened in Kızılay and Bahçelievler. While the cinemas that started to appear in new shopping malls first emerged in Çankaya and Yenimahalle districts. New theatre halls opened in different locations like Altındağ, Sıhhiye, Kızılay, Anıttepe, Kavaklıdere, Balgat, Demirtepe and Yenimahalle.

SLOW RISE PERIOD BETWEEN 2000'S AND 2020'S

Important Cultural, Political and Urbanization Events of The Period (2000's-2020's)

In this period, the 2023 Ankara Nazım İmar Planı was prepared by the Ankara Metropolitan Municipality, and it was approved in 2007. The borders of Ankara Metropolitan Municipality was studied under Central Planning District, Western Planning District, Southwest Planning District, Southern Planning District, the Eastern Planning Region and the Northern Planning Region (2023 Başkent Ankara Nazım İmar Planı Plan Açıklama Raporu, 2006).

Through years, a certain amount of decrease was observed in slum areas between 2000-2005. It has been transformed into modern residential areas and open spaces, depending on the build-sell agreement of that have title deed and the implementation of urban transformation projects in various slum areas by municipalities (Aydın & Özgür, 2009, pp. 229-234). As a result of the approaches that tried to decentralize the city after 1990s, many sub-centers were formed and emergence of shopping malls accelerated on the main arteries such as Istanbul, Eskişehir, Samsun and Konya roads.

It is considered that shopping malls developed on the main arteries, on urban study-service areas, where there is no provision preventing the construction of shopping malls in terms of plan decisions, and areas that do not have partial ownership. Also it is stated that especially after 2004, the increase in the number and the unplanned development of shopping malls was come to life as a result of development plan changes and decisions of Ankara Metropolitan Municipality in this regard (Özduru & Varol, 2009, pp. 307-324). On the other hand, there are also samples like in the Bilkent Centre which were thought as secondary trade area to service population on the newly developing area, public land used as build-sell/build-and operate models (Özduru and Varol, 2009, pp. 307-324).

Today, there is a shopping mall near almost every planned mass housing area, and shopping malls, which combine different functions in these sub-centers, operate as the main attraction point in many respects.

Cinema and Theatre Spaces in Ankara (2000's-2020's)

If we examine Table 4, there is an increase in the number of cinemas, which had started to decline in the 1980-1990 periods, with the shopping malls that became widespread in different parts of the city especially after 2000. When we examine the situation of the theatres, it is seen that the main actor of the small increase is much more related with state theatres stages. In this period most of the private theatre societies use in the multi-purpose halls of either municipalities and private culture and art centres. These spaces are not included in the inventory study.

Going to shopping mall is a popular activity among citizens. Most of the shopping malls in Ankara host at least one space such as cinema, theatre, art center, children's playground, and entertainment area. Today, a very large percentage of active cinemas take place in shopping malls. After 2000s, cinema halls in shopping malls opened in Çankaya Eskişehir Road, Koru, Konya Road, Turan Güneş Boulevard, Söğütözü, Çayyolu, Birlik, Yenimahalle Bağdat Street, Fatih Sultan Mehmet Boulevard, Başkent Boulevard, Keçiören Yozgat Road, Fatih Street, Etimesgut Ayaş Yolu, Mamak districts. New single halls also opened in Kızılay and Bahçelievler.

The multi-purpose halls, which are located within the shopping center and work as an art centre, are used by different communities for many events, and many private theatres continue their activities by renting these halls. The halls of the State Theatres also open their halls to the performances of different theatre and art groups. Today, the cinema halls concentrated in the shopping malls are not being used as a common hall for theatre and cinema as it used to be before the 2000s. However recently AST opened a new hall inside the existing cinema hall complex in Bilkent station. In 2000's Akün Sahnesi, Muhsin Ertuğrul Sahnesi, Çayyolu Cüneyt Gökçer Sahnesi, Studio Sahnesi, 75. Yıl Sahnesi, Tatbikat Sahnesi and Ziraat Sahnesi joined to State Theatre. As a result of Gençlik Park renovation works initiated by the Ankara Metropolitan Municipality in 2008, the Ankara Metropolitan Municipality Theater Building was constructed in the place of Muhsin Ertuğrul Open Air Theatre (Turgut Gultekin, 2013). Recently, in 2019 the stages Cer Modern Sahnesi and in 2021 Pursaklar Sahnesi in Selçuklu Kültür Merkezi were started to be used by State Theatre.

Recently open-air cinema are held in different periods by various organizations and university societies. In the

last pandemic period, some movies were displayed in outdoors with the screen on the mobile truck of Ankara Metropolitan Municipality (Sabah, 2021). Again, nostalgia open-air movie screenings of various organizations were held. However, these screenings did not gain a permanent status like the open-air cinemas of the previous periods.

INVENTORY STUDY RESULTS AND CONCLUSION

Ankara hosted over 200 cinema and theatre spaces. These spaces are important witnesses for changing cultural and social life of the city. With architectural, social, cultural, memory and economic values the cinema and theatre spaces carry, they also became important samples for our civil cultural heritage. Unfortunately, these spaces have lost their importance in time. They were either demolished or transformed for other purposes. The scarcity of holistic studies on these topics complicates the production of further studies to understand how cinema and theatre spaces emerged and where do they spread in the city, how they are transformed in time, what was the basic design qualities and what is the current situation. To fill the gap in the literature, this study is fundamentally aimed to prepare an inventory including basic knowledge like a catalogue about these theatre and cinema spaces, by combining data from literature research, fieldwork and Ankara Metropolitan Municipality Archive.

As a preliminary study, this inventory can foreground the first and basic knowledge that will determine the architectural heritage, what is to be conserved. For this purpose, understanding the situation in a holistic approach, is the first step to be taken in order to reveal the values that these spaces carry individually and as a whole. Considering the limited knowledge about many of these buildings, with this study at least a comprehensive list is formed including basic knowledge like name, current usage, cinema/theatre character, capacity, address, geographical location, determined active period and if available architect and project date. In this part the outcomes of inventory is analyzed and evaluated in general aspects, considering factors affecting the development of cinema and theater spaces by years, their distribution in the city, the current situation, space character in relation with capacity and mass-function qualities and building owners-architects.

Political events, the cultural, and economic policies of the country are undoubtedly determinant in the emergence of the cinema and theatre. If we examine the cinema and theatre spaces according to years as an outcome of the inventory study and chronicle periods Table 4, we will see a slow accelerated increase can be seen in the number of cinemas and theatres in Ankara between 1920's-1950's.

This slow acceleration process also similar with the progress in developments in the cinema and entertainment sector in the world due to the World War II and the economic depression. Increasing relations with foreign countries, population growth, increasing interest in cinema in the world showed their reflection as the rise of Turkish cinema in terms of both production and consumption. Democratization in many fields due to political developments in the 1960s caused increase in art production. In this period many new theatre halls and theatre societies established. 1960's-1970's period can be named as golden age which city and society gained many qualified spaces. With a demographic structure of bureaucrats, civil servants, students and workers and high literacy rate, there has been always a high demand for these spaces. On the other hand, as television started broadcast in 1968, a sudden decline began to be experienced in cinema spaces, especially after mid 1970's. The existing halls mainly tried to survive with films that cannot be shown on television, but until the 1980's many of these spaces were already closed. In this period, due to martial law and the political tensions experienced in the country with the 1980 coup, the art production had been affected negatively and the existence of many private theatre societies and stages were interrupted or they could not survive until today. As mentioned in previous parts, with the neo-liberal policies of the period, supporting foreign entrepreneurs in the cinema sector had a devastating effect on domestic investors, which took a major blow after the television broadcast. The 1980-1990's period in that sense can be seen as more a fall and stagnant period in terms of newly closed and existing cinema and theatre spaces. Starting with 1980's as a result of Türkiye becoming an important market for the investments of multinational companies, the increase in income per capita, rising popular consumption culture, all accelerated the demolition of existing spaces. These separate halls first change their typology with division of halls and technological renovations and later started to left their places to the halls operated by large cinema groups in shopping malls. After a stable and declining period, as a result of the increasing number of shopping malls for cinemas and newly opened stages of state theatres, between 2000's and 2020's the graph has started to rise for cinemas and theatres.

With the establishment of the Republic Ankara stand out as a city where art policies and practices first revealed that was aiming to shape first the city and then the whole country. However in time, starting with the multi-party administration period after the 1950s and again in the 1980s, as a result of political choices Istanbul became a pioneer city in many areas. However, the support of the arts by the state can be read dominantly on state theatres, especially in Ankara. Today, the General Directorate of State theatres take place in Ankara, and the city rank first with 14 permanent stages. In terms of private theatre,

unfortunately, this picture is not at the desired level. In addition to the aforementioned factors that deeply affected cinema industry, the support for government in theatre can also be seen as one of the reasons why sharp fractions are not observed in theatre as in the case cinema spaces. The acceleration of the increase or stability mainly not caused by private theatres but rather as a result of permanent stages of state theatres. On the other hand it is also important to mention that there is not much space in number for theatres, that excess demand.

The cinema and theatre spaces find their place in the city in accordance with the city's urbanization process. The character of the spaces are affected by many direct and indirect factors like legal regulations, city development plans, transportation networks, trade centres transformation, residential areas, architectural approaches, demographic structure, presentation and needs of the displayed art, the consumption practices and demands of the audience.

The distribution of theatre and cinema spaces in Ankara is slightly similar with the development texture of the city. For Ankara, while the Lörcher, Jansen and Yücel Uybadin Plans, which are among the plans that determined the development, enabled the city to be shaped around the main centre, the 1990 Ankara Nazım İmar Planı and local urban plans supported the decentralization of the city and affected the formation of peripheral areas outside the center. With the local urban plans, the old city center moved along through Kavaklıdere axis from Ulus and Kızılay, and on the other hand, new sub-centers were formed with the decentralization of the city center.

Theater and cinema structures have continued their existence in city centers in parallel with these plans, which determine the macroform and commercial areas of the city. If we examine the addresses part of the inventory we can see that the cinema and theatre spaces in Ankara are oriented in main commercial and transportation axis of city centres and sub centres (Figure 6) As it can be seen in more detail in aforementioned periodical fraction part of this study, first cinema and theatre spaces emerged in Ulus and Kızılay. New spaces started to be open, with development of different districts like Cebeci, Altındağ, Yenimahalle and Bahçelievler. Till 1960's-1970's the cinema halls were much like cultural and social centre of their own neighbourhood. They were mainly located on the main streets of the district as it can be seen in inventory table. In this period new cinema and theatre buildings spreaded to wide range of location from Kızılay, Çankaya, Esat, Keçiören, Etlik, Aydınlık, Yenimahalle, Cebeci, Mamak, Maltepe, Altındağ, Dışkapı and Bahçelievler to the distant districts like Gölbaşı, Beypaazarı, Kızılcahamam and Şerefli Koşhisar. After the 1990s, new halls began to be opened widely within the newly settling shopping malls, and very few

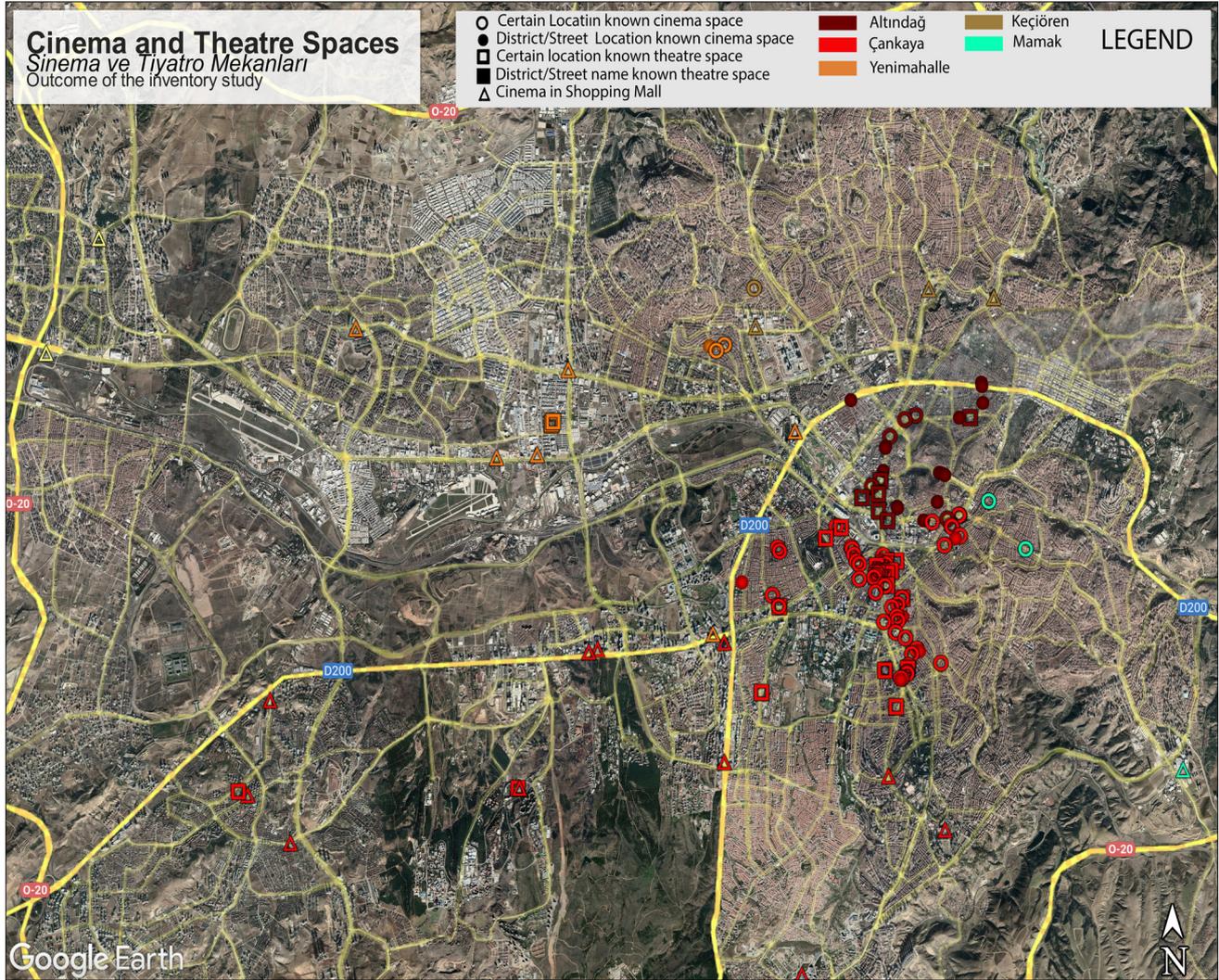


Figure 6. Cinema and theatre distribution in Ankara city / *Sinema ve tiyatroların Ankara'daki dağılımı* (B. K. Harmankaya, 2021) (Google map, 2020)

halls took their place in the city centre. Many of the large-scale shopping malls are located on the main arterial roads such as Ankara, İstanbul, Eskişehir, Konya and Samsun roads and almost in every planned mass housing area. If we evaluate cinema and theatre spaces in city, we'll see theatre halls were mainly located in the main centres either with their permanent stages or the stages rented.

By examining the spread of these spaces in the city and the processes of change and destruction, it will also be possible to read the city centres transformation curve and changing social structure. The fact is that the theatre and cinema spaces are also trade units as much as they are cultural and entertainment spaces. The facility itself make a symbiotic relation by users and supplier. Economically they are commercially preferred investments and could find a place within other trade units while, as outranking cultural and social activity, people choose and bound with them in most memorable parts of the city, that can be seen as central nodes for city and society. Therefore, these spaces have continued their existence in similar places

and commercial locations in coherent with districts' own commercial texture over the periods.

As it is mentioned earlier, there is a limited knowledge about current status and how these spaces are transformed. With the inventory study current situation information is tried to be revealed. As effective urban policies for old city centres couldn't be developed by municipalities, in time these areas are either became deprived areas like Ulus or the culture-trade axis are more transferred into commercial axis in time like in the Kavaklıdere case. Under such an economic pressure and urban transformation many of the building had lost their original function or already demolished. The majority of this building stock that filled its economic life span are replaced with new uses that irreversibly damaged the original feature. As a result of the inventory study, in terms of usage, we see that the cinema buildings mainly lost their original function (Table 5). If we examine the inventory current situation data, as given in Table 5, %41 of the detected cinema spaces don't exist today.

We see a continuation of cinema usage in %20 ratio while on the other hand %26 of the cinema spaces today are being used for other functions. As it can be seen in Table 5, %15 of the detected theatre spaces don't exist today. We see a continuation in theatre usage in %51 ratio while on the other hand %17 of the theatre spaces today are being used for other functions.¹³ When we combine the information of building losses together with active period information we can say that vast majority of lost cinema and theatre buildings belong to the spaces constructed before 1990's. This is in fact a problem to be considered, as it means that we lose buildings of periods that the qualified samples were more common.

Table 5. Cinema and Theatre Buildings in Ankara/ *Ankara'daki Sinema ve Tiyatro Yapıları*

| | | |
|--|---------------|------------|
| Current Situation Cinema | Don't exist | 65 |
| | Cinema | 32 |
| | Function Loss | 42 |
| | Unknown | 20 |
| | Total | 159 |
| Current Situation Theatre | Don't exist | 7 |
| | Theatre | 24 |
| | Function Loss | 8 |
| | Unknown | 8 |
| | Total | 47 |

Of the detectable samples, the cinema buildings are continued to be used as wedding hall, entertainment facilities, night club, shop, theatre, concert hall or multipurpose hall, other functions like car park, hospital or they are empty. On the other hand, we see high percent in continuity of function especially for state theatres when compared with cinema. For the theatre buildings the state theatre mainly conserves its scenes except *Halkevi Sahnesi*, which is today used as museum and also several displays are made in its multipurpose hall. Cinema, tv studio, storage and commercial usages are observed in the few private theatre buildings that we can collect information about. These transformations in fact also reflect how the entertainment habits changed and transferred in time, together with district necessities.

In inventory basic information in general terms like capacity- mass and functional relations about space character is collected. When we look to the cinema halls, we see that there are different building types. Ankara has hosted over 200 of the cinema and theatre spaces with in various typologies. Though this is a richness

¹³ For cinema %13 and for theatre %17 of the spaces current situation information can not be collected as any address or other information could be found in literature. These spaces current situation defined as Unknown in inventory table.

architecturally, in literature the existing information is limited. In order to understand these space character and architectural value, deep studies should be made in building scale together with comparative studies. In this study only basic information is given to understand general context.

In terms of space organizations of early cinemas, due to the requirements of movie industry equipment and film display, and high demand of audience a general trend for designing single building with a big cinema hall with balconies and lodge can be seen mainly in one-two storey single building, in accordance with the low-rise building pattern in the early periods. These cinemas are single building blocks like Orduevi Cinema (Figure 7), Uzay Cinema (Figure 8), Saray Cinema, Renkli Cinema and Site Cinema (Figure 9). These buildings mainly have a high seat capacity over 400 seat and sometimes reached to capacity over 1000 seat. In some samples like Cebeci Cinema (Figure 10)– Dünya Cinema; Başkent/ Burç-Orkide cinema (Figure 11) there were two different cinema hall in one building. These cinemas can be seen as pioneer samples before multi hall cinemas. For theatre similar types can be observed. The single buildings designed for this specific function is very limited when compared with cinema. Büyük Tiyatro can be given as sample of this type (Figure 12). We also see single theatre building in a complex like İrfan Şahinbaş, Studio Sahne (Figure 13-14) in the campus of *Devlet Tiyatroları Sosyal Tesisleri* that are transferred from ateliers.

Another prevalent type for cinema is the cinema use in multi functioned buildings. These can be either apartment and commercial usages or complexes of office, commercial units and hotel. Cinemas like Büyük Cinema, Nur Cinema (Figure 15) were samples of big capacity qualified cinema usage, in city centre within the other functions-commercial usages. Akün-Şinasi (Figure 16) and Arı Sinema ve Tiyatroları (Figure 17) take place as a part of multifunctional building where the theatre and cinema spaces are added to main block where offices take place, as a separate building mass.

Under the multifunctioned building type we mainly see apartment cinemas. In this type there are residents at upper floors and trade units and cinema take place at entrance, basement floor and sometimes first floor. In order to understand why apartment cinemas & theatre have become so widespread type, the lasting accommodation problem of Ankara should be questioned. With the increasing population through time and the city development resulted with a dominant apartment typology in city texture as detailly mentioned in previous parts. We see the earliest samples of use of cultural spaces in apartment typology are Vakıf Apartment and Ulus cinema for Kira evi.

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA



Figure 7. Orduevi Cinema / *Orduevi Sineması* (B. K. Harmankaya, 2017).



Figure 8. Uzay Cinema / *Uzay Sineması* (B. K. Harmankaya, 2017).



Figure 9. Site Cinema / *Site Sineması* (B. K. Harmankaya, 2017).

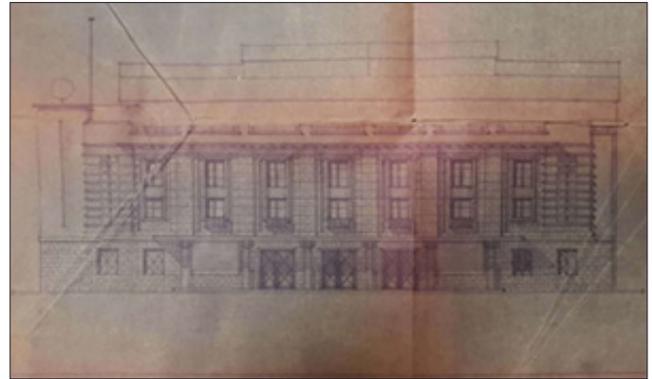


Figure 10. Cebeci Cinema (Municipality Archive, 2747/48) / *Cebeci Sinema* (Belediye Arşivi, 2747/48)

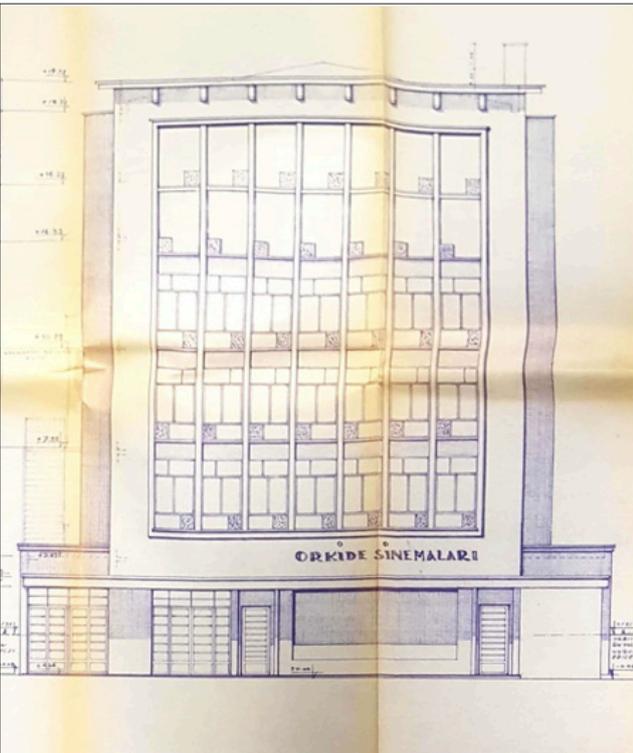


Figure 11. Orkide Cinema (Municipality Archive , 4249/43) / *Orkide Sineması* (Belediye Arşivi, 4249/43)



Figure 12. Büyük Tiyatro / *Büyük Tiyatro* (B. K. Harmankaya, 2018).



Figure 13. İrfan Şahinbaş Stage / *İrfan Şahinbaş Sahnesi* (B. K. Harmankaya, 2018).

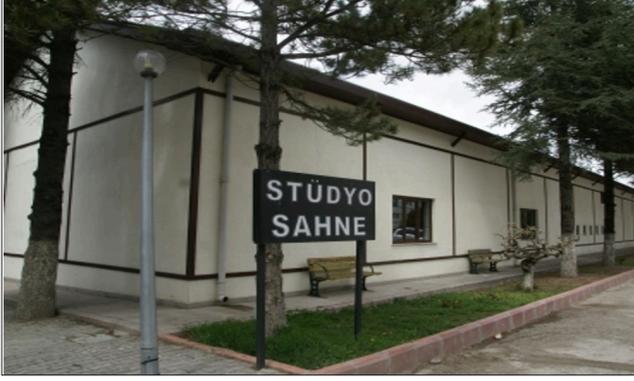
Figure 14. Stüdyo Stage / *Stüdyo Sahne* (B. K. Harmankaya, 2018).Figure 15. Nur Cinema / *Nur Sineması* (Arkitekt, 1952).Figure 16. Akün Theatre / *Akün Tiyatrosu* (B. K. Harmankaya, 2015).Figure 17. Arı ve Orkut Studio / *Arı ve Orkut Stüdyosu* (B. K. Harmankaya, 2015).Figure 19. Talip Cinema / *Talip Sinema* (B. K. Harmankaya, 2017).Figure 18. Kavaklıdere Cinema / *Kavaklıdere Sinema* (B. K. Harmankaya, 2017).

Table 6. TUIK datas (2013) for theatre buildings in Ankara / *Ankara'daki Tiyatro yapılarına ilişkin TUIK verileri (2013)*

| TUIK(2013) | | Original Construction Function | | |
|------------|----|--------------------------------|---------------|-------|
| Theatre | 36 | Theatre | Multi-purpose | Other |
| | | 20 | 13 | 3 |

Kavaklıdere (Figure 18), Talip (Figure 19), Ses Cinema, Karınca Cinema, Bulvar Cinema, Nergiz and Menekşe cinema and Küçük Tiyatro can also be given as samples to this type. Many of these apartment buildings reveals as qualified architectural projects and important samples for civil heritage which also reflect the changing socio-economic conjecture of the period over the design details, special architectural elements used and mostly designed by important architects.

When we look at the cinema and theatre spaces, low-rise single structure continued to be constructed in accordance with the city development plan and building texture of the region. While we see 2-3-storey buildings in Bahçeli in the following years, it is possible to talk about the use of a cinema within the multi-storey apartments or commercial complexes with the increasing number of floors in the Kızılay, Maltepe and Kavaklıdere regions.

Outdoor cinemas can be seen as another type. They can be either arranged in an open air like Zevkli Cinema (Figure 20) in Bahçelievler and Zafer Cinema in Altındağ. They can also be arranged in the terraces of the building like in the case Alemdar Cinema in Altındağ. Though there are limited studies about open air cinemas, they are defined as spaces with trees, buffets, and more luxurious chairs, including giant high curtains (Gökmen & Gür, 2017, p.8).

There is also another type can be given as a sample of cinema in industrial complex. The only sample can be found about this type is the cinema in Ankara Maltepe Elektrik ve Havagazi Fabrikası.



Figure 20. Zevkli Sinema (emekbahceli.blogspot)

The shopping malls, which emerged as new attraction points that host many functions, are places of many active cinemas today. Today, we see private theatres also rent multi-purpose halls in different parts of the city or the ones in the shopping malls. Recently we also see a AST started to use one of the cinema hall as a stage.

The cinema building can also be evaluated in terms of construction purposes. Some of them constructed for this specific purpose, while there are also buildings which are turned into cinema from other purposes. According to TUIK statistics in 2013 a detail is given about original function for construction as it can be seen in Table 6. It can also be seen an alternate use of cinema and theatre in same building, as space conversions, rentals for a period or only for some performances. Differently from TUIK statistics, as a result of the research in municipality archive, it is seen that the number of spaces that are considered as theatre space in the original design, is quite low. 14 It is seen that the cinemas mainly take place in the original design. Though less in number it is seen that apartment buildings basement floor later converted for cinema and theatre usages like in the case Mini Cinema and Ankara Sanat Tiyatrosu. There are also attempts to increase hall numbers like in the cases Cebeci and Saray Cinema. On the other hand cinema hall conversions into low capacity multi halls cannot be seen over the projects in Ankara Metropolitan Municipality archive, detailed information might be obtained in further studies in county municipalities.

In terms of ownership and architecture, a limited information can be reached from written sources; main information collected from Ankara Metropolitan city archives. With further studies in county municipalities and land offices, this study can be developed. However, from the information reached, we can say that important architects designed these buildings like Abidin Mortaş, Nejat Tekelioğlu, Arif Hikmet Koyunoğlu, Paul Bonatz, Mimar Kemalettin, Fehmi Doğan, Mehmet Ünal, Zeki Gökay, Adnan Unaran, Adnan Yücel, Rahmi Bediz and Demirtaş Kamçıl, Neşe Arolat, Muhittin Güreli.

14 Arı Cinema and theatre, Lale(Çağdaş-Şinasi), Yeni Ulus, Tiyatro Tempo and Municipality theatre can be given as samples that are designed as theatre space. On the other hand in municipality archive documents for Saray Cinema construction of a basement hall for theatre and for Ses Cinema appropriate design considerations for theatre take place in documents. However there are not a certain knowledge about their theatre usages. The cinemas which hosted theatre displays are given under "notes -other" part of the inventory.



Figure 21. Abstract geometric patterned ceramic panels on the foyer walls Kavaklıdere Cinema, Tiyatro Tempo, Uzay Cinema / Fuaye duvarlarındaki soyut geometrik desenli seramik paneller Kavaklıdere Sineması, Tiyatro Tempo, Uzay Sineması (B. K. Harmankaya).

For shopping malls, we see there are outstanding design groups like A Tasarım Mimarlık, Öncüoğlu, ACP Mimarlık Şehircilik. For the ownership/ management, some people owned or managed more than one cinema building, and some architects designed more than one cinema building. In the periods before the big film companions, a person or group owns more than one cinema can be related with, beside being profitable investment, the film distribution network was also important for sustainability. Seeing that competition projects related to cinemas were opened and some of them were put into practice in *Arkitekt* and *Mimarlık* magazine actually shows the importance given to these buildings as prestigious projects.

When the architectural projects are examined in detail, it is possible to carry out many studies like spatial arrangement, function relations, interior design elements and plan typologies. For this study when examined in general terms, it has been seen that many cinemas considered together with complementary spaces like parking lots, patisseries, shops, indoor smoking halls and areas such as nursery and children's cinema. Many of the buildings have elaborate interior design, with specifically thought artistic details. In some of the theatre and cinema buildings use of art pieces like ceramic panels in interior design can be observed especially for the buildings constructed between 1960 and 1980 (Figure 21,22). In these examples the art objects are placed to the first greeting area foyers or entrances and also composed together with the circulation member and placed close to them. Also wall painting usage can also be observed in samples like *Büyük Sinema* and *Büyük Tiyatro* of important artists like Cemal Sait Tolly, Bedri Rahmi Eyüpoğlu, Turgut Zaim and Nurettin Ergüven (Figure 23).

The cinema space character and audience relation in fact are in a mutual interaction that the quality of

space is shaped with the audience profile of the region while the cinema displays were shaping the living culture of the audience. This interaction includes many elements from audience watching practices to the movie displayed and quality of space. The first cinema and theatre spaces emerged in Ulus and Yenışehir, and with the emergence of new districts outside these settlements, new neighbourhood cinemas began to emerge in these areas as mentioned in detail before. The resident mainly preferred the cinema that take place in their own district.

Changing demographic structure of the district had also affected the space character, the movie exhibited and the space existence permanency. In time the cinemas in Ulus and Cebeci regions were preferred by the lower-income groups of the society and mostly *Yeşilçam* films started to be shown in this spaces; while over the cinemas in boulevard, Kavaklıdere and Bahçelievler more qualified spaces opened that were mostly preferred by middle and high income groups and mainly foreign movies and art movies were displayed (Medin, 2017, pp.368-369).

With this study an inventory is prepared including basic knowledge like name, current situation, space character, capacity, detected active period, region-address and if possible for the case architect, project date, construction date, management, geographic location. It is thought that the collected data within the inventory study will sustain a basis for further studies that intend to understand general context, characteristics of the space stock, and make comparative studies along with evaluations in different scales.

FURTHER STUDIES

The inventory can be developed in various perspectives. By examination in county municipalities and land offices would supply more detailed information. The General



Figure 22. Abstract geometric patterned ceramic panels, painting on the foyer walls Arı ve Orkut Studios, Akün theatre / Fuaye duvarlarındaki soyut geometric desenli seramik paneller Arı ve Orkut Stüdyolar, Akün tiyatrosu (B. K. Harmankaya).

Directorate of State Theatre Directory and General Directorate of Cinema of Ministry of Culture and Tourism archives might present the information needed to expand the inventory. Another important chance for this building group is that, many of the owners still alive can be used as a direct source and many people own great memories and witnessed the golden periods of theatre and cinemas in Ankara. Oral history studies can gain important knowledge to this inventory study. Even today, on social platforms in social media, people make important contributions to these spaces with their personal memories and photo archives. Unfortunately, the disorganization of these platforms, complicate the process to awake consciousness and access knowledge. It is important to mention that the subjects that are examined in this paper can be developed in parallel with the inventory is developed.

In this study especially for cinema inventory lists city guides are used as backbone for revealing open address of the building as well as the publish dates also give

information about existence of the buildings as well. Accessing the open address information about the buildings made it possible to carry out archive studies in the Metropolitan Municipality of Ankara. These sources are important as they supply information with architectural drawings even for some cases that are already lost. Moreover, project date, owner information, the regional developments, legal obligations, space arrangements and functional relations, problems encountered during construction and operation processes can be named some of the important knowledge that can be obtained from the municipality archive files over the cases. In that sense deep studies can be done in order to understand building qualities, design approaches and transformation of spaces. Studies in different scales together with comparative studies will help to reveal significance of these spaces. In inventory reference part the lot id that lead to the municipal archive files are given.

Inventory studies created for these heritages are important in the sense that they constitute a city memory. In conservation perspective, it is important to regain these buildings to city and community use, with solutions ensuring the sustainability of building existence. However, for the cinema and theatre buildings, that are demolished and cannot sustain their original function in daily conjecture, it is also important to find the right methods and media to remind their existence and importance in the city memory. Today, digital libraries, city guides, organizations in world samples and studies like “Sivil Mimari Bellek” for Ankara supply a digital media to collect information for many historical sites and building groups. This method can be used to examine the emergence of theatre and cinema buildings in city within a timeline and in the light of other information about buildings. This method can be helpful to create a collective memory and to foreground a base study for further studies.



Figure 23. Walls and paintings Büyük Cinema (Arkitekt, 1949), Büyük Theatre (B. K. Harmankaya, 2018), / Duvar resimleri Büyük Sinema (Arkitekt, 1949), Büyük Tiyatro (B. K. Harmankaya, 2018)

While examining these spaces, it should be considered that these structures shed light on our cultural and entertainment life. They host important cultural events, performing arts and certain cultural rituals, entertainment, clothing and behavior habits during art consumption. In this sense, it is also important to make researches on the contributions of cinemas and theaters to our intangible cultural heritage.

To conclude, this study firstly aimed to prepare an inventory of cinema and theatre spaces in Ankara. Their emergence in city tried to be given in a timeline considering the important political, cultural, economic and urban policies in general terms. Undoubtedly, in-depth studies on the subject in different disciplines will provide a better understanding of the semantic and intrinsic qualities of these spaces. As a result this study represents a foundation for future works that aim to develop guidelines and a model that will define strategies to conserve these building groups, that reveal public participation and awareness to preserve this important heritage pass to next generations.

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AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|---|-------------------|-----------------|-------------------|--------------------------------|---|---|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 1 | Meclis Bahçesi - Şehir Bahçesi Sineması | DE | SB | U | 1920's | Altındağ/the area Ulus 100. Yıl Çarşısı take place | Identity: Architect : Mimar Vedat Bey (P.29), Location: 39°56'27.53"N, 32°51'13.86"E Other- The structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929.(P.29) It was managed by Ahmet Hilmi was a member of "İstirakiyun Fırkası" and he managed the stage in Millet Bahçesi, that burned three times, where theatre and cinema displays were done.(P.23) |
| 2 | Kulup-Halk-Park Sineması | DE | SB | 1400 (P.9) | 1920's-1970's | Altındağ/V. Dr. Reşit C. 3 (P.6), İş Bankası Karşısı (P.1) Ulus Meydanı (P.2) in front of the Sümerbank | Identity- Manager: It was managed by Sinema İş after 1941(P.9); Other- The building named as Kulup Cinema, 1929/1936;Halk Sinema in 1936-41; ; Park Sineması after fire in 1941,active period continued till 1970(P.10,P.11)The building had a timber floor covering like Ankara cinema; a modern technology was used.(P.9) Darülbeydi displayed their plays in this building. (P.29) |
| 3 | Yeni Sinema | DE | U | 800 (P.9) | 1920's-1950's | Altındağ/Denizciler Cd (P.6,P.7)Ulus- today Ulus Çarşısı take place in the area(P.11), Anafartalar C(P.1, P.2) | Identity-Manager: Deputy of Bursa, Muhiittin Pars , 1933- Ankara Sinema İşleri Türk Ltd. Şti. (P.23) Other-The building demolished in the imar works in 1950's.Darülbeydi displays were made in this cinema(P.12) |
| 4 | Sümer Sineması Güneş Sineması | DE | U | U | 1930's-1940's 1960's-1970's | Altındağ/Çocuk Sarayı C. Denizciler C. (P.1, P.2) Denizciler Cd. (P.3,P.5) | Other-The converted pool became the Sümer Cinema.(P.15) The pool first transfered to gazino later converted to cinema. (P.29) The Sümer Cinema later named as Güneş Cinema,Yeni Theatre and Yeni Cinema.(US.25, P.29) |
| 5 | Sus Sineması | DE | CMF | 600 (P.15) | 1930's-1980's | Altındağ/Çocuk Sarayı C.(P.1, P.2) Anafartalar Çocuk Esirgeme Kurumu, connection point of the Anafartalar and Denizciler Street | Identity-Management:It was managed by Sinema İş after 1938 .After it was managed by İlhanı Tuncay(P.9) Other-Designed and constructed by German architects. Transformation of the building done by competition of İş Bank.(P.11)The cinema continued its function till 1980's. (US.25) It was a cinema with balcony. (P.29) |
| 6 | Açık Hava Sineması | DE | OC | U | 1940's | Altındağ /Hamamönü İstanbul C. (P.1) | - |
| 7 | Yıldız Sineması | U | OC | U | 1940, 1950's* 1980's | Altındağ/Abdullah Arsan-Müdafai Hukuk C.,(P.1)Bentderesi, Aktaş Mahallesi (US.10, P.29) | Identity: Management: Abdullah Özgörür (P.29) Other- It was an open air cinema.(P.9, P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 8 | Yayla | DE | OC | U | 1940-1950's* | Altındağ/ Koyunpazarı Güllük Sokak (P.29) | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 9 | Saray Sineması | FL-W | SB | 940 (P.11) | 1950-1970's | Altındağ/Hamamönü, Erzurum Sk. (P.3,P.5,P.6) | Identity- Architect: Fikret Kılıççöte(1960) , Muhiittin Güreli (1958); Project Date: 1960(renovation), 1958 (M.4322/31) ; Location 39°55'58.53"N; 32°52'3.03"E Other- In plans there are two halls.In municipality archive a document dated 1963 and 1968 , it is mentioned that the theatre unit is incomplected in the basement floor. (M.4322/31) It first became an ateri hall and later converted to a wedding hall. |
| 10 | Nur Sineması | DE | CMF-H | 900 (P.9) | 1950's-1980's | Altındağ /Dışkapı- Y.Beyazıt (P.11), Çankırı Cd. (P.3,P.5,P.6) | Identity- Architect:Abidin Mortaş (P.24), Management: Kazım Rüştü (P.29) Other- After the expropriation works of municipality it was demolished. It burned in 80's (P.9) The building was constructed adjacent typology with an hotel building in front and cinema complex behind. The hotel side was used as offices of an American committee. (P.24) The building was one of the qualified cinema buildings of Ankara. From photographs , the special details in design can be observed. The architect attentive design approaches in details can be seen in Nur Cinema too. |
| 11 | Sakarya Sineması | U | U | U | 1940-1950's* 1960's | Altındağ /Uluçanlar Cd. (P.3) | Other: It was an open air cinema. (P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 12 | Yaman Sineması | U | U | U | 1960's-1970's | Altındağ /Çankırı Cd. 67 (P.3,P.5,P.6) | Identity- Location: 39°56'56.55"N; 32°51'23.13"E |
| 13 | Karşıyaka Sineması | U | OC | U | 1960's-1980's | Altındağ/Bentderesi Cd. (P.3,P.5) | Other- It was an open air cinema. (P.9) |
| 14 | Uzay Sineması | FL-W | SB | 850 (P.9) | 1970's-1980's | Altındağ/Hamamönü (P.11), Yenişehir (P.5,P.6,P.7) | Identity- Location: 39°56'0.29"N; 32°52'17.52"E |
| 15 | Stad Sineması | FL-H | CMF-H | 850 (P.9) | 1970-1980's | Altındağ-Ulus/Cumhuriyet Cd. (P.5,P.6)Ulus, Stad Hotel | Identity- Location: 39°56'23.11"N; 32°51'5.50"E; Architecture Doğan Tekeli ,Sami Sisa,Metin Hepgüler ; Hotel construction: 1966-1970 (US.42) Other- The cinema is not used today. |
| 16 | Şan /Atlas Sineması | U | U | 650 or 592 (P.11) | 1950's-1970's | Altındağ/Yıldırım Beyazıt Meydanı (P.3,P.5,P.6) Çankırı Street (P.29) | Identity- Location: 39°57'7.34"N; 32°51'37.41"E Other: After 1964, Şan cinema continued under the name Atlas.It was a cinema with balcony. (P.29) |
| 17 | Yüksel Sineması | DE | OC | U | 1940-1950's* 1980's | Altındağ/Altındağ (P.3,P.5,P.6,P.7) | Other- It was an open air cinema. (P.9,P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 18 | Emek Sineması Eser Sineması | FL-W | CMF-H | 200 (P.9) | 1960's-1980's 1970's | Altındağ/Emek Hotel (P.9,P.11); Acur S 1 (P.7), next to Altındağ Belediyesi (P.3) Altındağ C. 35 (P.5), | Identity- Location: 39°57'10.64"N ; 32°51'47.77"E Other-Emek cinema is the same building with Eser cinema. |

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|--------------------------|-------------------|-----------------|-------------------------|----------------------|---|---|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 19 | Zafer Sineması | DE | OC | U | 1940-1950's* 1980's | Altındağ/Altındağ Plevne Mah. (P.5,P.6) | Identity: Management: Cemil Erdemir, İsmail Safa Akay (P.29) Other- It was an open air cinema. (P.9, P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas (P.29) |
| 20 | Süreyya Sineması | DE | U | U | 1970's-1990's | Altındağ/Aydınlık Evler Çetin Sk. 47 (P.5), Mustafa Baş. C. (P.8) | - |
| 21 | Cici Sineması | DE | U | U | 1960's-1970's | Altındağ/Aydınlık evler Dulda S 35 (P.5)(p.29) | - |
| 22 | Bursa Yıldırım S. | U | U | U | 1970's | Altındağ/İskitler C. (P.5) | - |
| 23 | Örnekdoğan Sineması | DE | U | 800 (P.9) | 1970's | Altındağ/Altındağ Cd. (P.6) | - |
| 24 | Bahar Sineması | U | U | U | 1970's | Altındağ/Beybaba S (P.6) | - |
| 25 | Telsiz Sineması | DE | OC | U | U | Altındağ /Dışkapı Telsiz Asfalt (US.10) | Other- It was an open air cinema.(US.10) |
| 26 | Altındağ Açık hava S. | DE | OC | U | U | Altındağ/Altındağ (US.22) | Other- It was an open air cinema.(US.22) |
| 27 | Tan | DE | OC | U | 1940-1950's* | Mamak/ Kayaş Yolu (P.29) | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and |
| 28 | Dumlupınar | DE | OC | U | 1940-1950's* | Mamak/ Kayaş Yolu (P.29) | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and |
| 29 | Yılmaz Sineması | FL-W | CMF | 800 (P.9) | 1970's | Mamak/Uzgörenler Sk. 40 (P.5) | Identity- Location: 39°56'12.58"N; 32°52'57.32"E |
| 30 | Türkîş Sineması | DE | OC | U | 1970's | Mamak/Tıp Fakültesi C 119 (P.6) | Identity- Location: 39°55'40.36"N; 32°53'32.60"E Other- It was an open air cinema. (US.22) |
| 31 | Mamak Sineması | U | U | U | 1970's | Mamak/Mamak Kayaş C. (P.5,P.6) | - |
| 32 | Nata Vega (Prestige) | C | SM | 1877 (US.45) | 2010's-2020's | Mamak/Üreğil Cad. 1132. Sokak Anatolium AVM Kat:2 Prestige Sinemaları | Identity-Architect: A Tasarım Mimarlık (US.); Identity- Project Date:2008-2010 (US.41); Location: 39°53'11.50"N, 32°56'2.01"E Other: The cinema has 14 hall. (US.45) |
| 33 | Hale Gazinosu | DE | SB | U | 1920's | Çankaya/Connection point of Atatürk Boulevard and Necatibey | Other- It is mentioned that the single storey, Hale Gazinosu hall was used for cinema displays. (P.28) |
| 34 | Ulus Sineması | DE | CMF-A (P.27) | 1200 (P.11) | 1930's-1960's | Çankaya/Kazım Özalp C. (P.2) Atatürk Boulevard (P.9) | Identity-Architect:Bekir İhsan ; Project Date:1933-1934 (M.1064/15); Location: 39°55'15.29"N ; 32°51'17.87"E Other-The publication date for the article t "Kira Evi" in Arkitek is in 1935. In the article it was mentioned that construction process of the cinema is still ongoing. (P.27)In the place of the building today Sosyal Pasajı take place in the area of this cinema. It is the first cinema opened in Yenîşehir (P.12) It was a cinema with balcony.The building had hot and cold air installation. |
| 35 | Sakarya Açık Hava Cinema | DE | OC | U | 1930's-1940's | Çankaya/İsmetpaşa Senti (P.11) | Identity: Management: İş Bankası Company (P.29) Other- It was an open air cinema.(P.11) |
| 36 | Büyük Sinema | FL-CO | CMF-A | 1550 (P.14) | 1940's-1970's | Çankaya/Atatürk Bulvarı 67/14 (P.2,P.3) | Identity- Architect:Abidin Mortaş (P.14) ; Location: 39°55'26.34"N ; 32°51'17.87"E Other- The architect considered all details, and decoration of the cinema. The structural project of the special ceiling was done by engineer Orhan Emre and controlled by engineer Saim Ölçen. The foyer and the counters were in the ground floor. Following the stairs, spectators arrived to the parter hall. Between waiting hall and parter hall, there was a parter smoking hall. There was also an atrium there, in the side waiting halls area there were also buffets and management rooms. Special figures of Turgut Zaim and Nurettin Ergüven took place on the hall wall (P.14) It had a decorative oval ceiling, in the foundation of the building the stone of the Taş Mektep was used. (P.10) Arena private theatre made displays. (P.18) |
| 37 | Ankara Sineması | DE | SB (P.11) | U | 1940's-1980's | Çankaya/on Necatibey Boulevard (P.2,P.11) | Identity- Location: 39°55'35.88"N; 32°51'16.64"E Other- The building was a three storey building. It had timber ground covering, after Balıkçolu İş Merkezi was constructed in front of the Sağlık Bakanlığı building(P.11) |
| 38 | Çiçek Açık hava Sineması | DE | OC | U | 1940-1950's* ,1970's | Çankaya/Kurtuluş (P.6) | Other: *The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 39 | Cebeci Sineması | DE | SB | 1260 (P.11), 1500 (P.9) | 1940's-1980's | Çankaya/Talatpaşa Bulvarı No:158(3, 7) | Identity-Arcitect: Zeki Gökay(1967-68),Seyfi Sonad(1949); Project Date:1968,1967(renovation)/1949 (M.2747/48), later managed by Memduh Demiralp, İlhan Pektaş(P.9) ; Location: 39°56'3.36"N; 32°52'28.44"E Other- The storage of the cinema was later converted to Süreyya sineması, wich later converted to düğün salonu.It had timber ceiling and timber floor covering, upper floors there were dwellings for workers(P.9) |
| 40 | Yenidoğan Bahçesi | DE | OC | U | 1940-1950's* | Çankaya/ Cebeci (P.29) | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and |

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|---|-------------------|-----------------|----------------------------|--------------------------------|---|--|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 41 | Cebecide bir bahçe | DE | OC | U | 1940-1950's* | Çankaya/ Cebeci (P.29) | Identity: Management: Cemali kardeşler (P.29) Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and |
| 42 | Hacer Buluşun Sineması | DE | OC | U | 1940-1950's* | Çankaya/Dumlupınar Caddesi | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 43 | Yıldız Sineması | DE | CMF | U | 1940's-1980's | Çankaya/Bahçelievler 6C 48 (P.5), 8C 48 (P.7) Abdullah Arsan Müdafai Hukuk C. (P.1) | Identity- Location : 39°55'18.82"N ; 32°49'01.63"E Other- There existed indoor and open air cinema .Terrace, terrace was used as open air cinema (P.11) Today Ziraat Bankası take place in the address. |
| 44 | Gümüş Sineması | DE | OC | U | 1950's | Çankaya/Bahçelievler (US.4) | Other- Building terrace was used as open air cinema. (US.4) |
| 45 | Kızılırmak Sineması | C | CMF-A | 749 (US.7); 949 (US.45) | 1950's-2020's | Çankaya/Kızılırmak Road 21 (5,6,7,8) | Identity- Management:Feyyaz Köksal, later Edip- İlhami Tuncay 70's;1986 İrfan Demirkol, at last Can Köksal manage the cinema(P.9); Architect: Semuhi Sonar (apartment), Project Date: 1956-57,1970 (renovation)(M.1087/31); Location: 39°54'55.19"N; 32°51'29.11"E Other- The building was also used for theatre performances. The cinema was first used as a social facility of American Embassy, later converted into cinema by Edip-İlhami Tuncay.(P.9) The entrance to the cinema is reached by stairs at the side of the building. The side walls of the cinema is elevated with narrow vertical niches. Today it is a multi hall cinema. The original design was apartment with building name Vehbi Yekabaş Apartmanı later named as Kerem Apartmanı and Sineması. The conversion to cinema was done by Feyyaz Köksal. In municipal archive documents cinema usage can be seen in 1959 and the demand for addition cep cinema |
| 46 | İnci Sineması | DE | OC (US.10) | 1200 (P.9,P.11) | 1950's-1980's | Çankaya/Cemal Gürsel Caddesi (P.3,P.5,P.6)Kurtuluş, close to Sun Sineması(P.9,P.11) | Other- The building transferred to wedding hall in 1980's. (P.29)Demolished after a long time closure period (P.9) |
| 47 | Melek Sineması/ Sine -Ankara | DE | U | 700 or 755 (P,29,P.9,P.11) | 1950's-2000's | Çankaya/Cebeci- Dörtüyl, today Cebeci Stadium take place(P.9) | Identity- Location: 39°55'55.49"N ; 32°52'22.16"E Other- It served with 4 cinema hall. (P.9) It was a cinema with balcony. (p.29) It continued as a cinema for a period under the name Sine Ankara but later converted to wedding hall. (P.29) |
| 48 | Site Sineması | DE | SB | 680 (P.9) | 1960's-1980's | Çankaya/Cemal Gürsel Cd. 54 (P.5,P.6) | Identity- Civil Engineer: Gönçer Ayalp(M.1013/31) Project Date:1966 (M.1013/31) ; Location: 39°55'43.12"N; 32°52'14.99"E Other: Today Eğitim Bir sen Konukevi ve Eğitim Merkezi take place. Wedding hall, cinema and patisserie was the designed original function in 1965. There were a fuel tank, market and cinema usages in 1976 (M.1013/31) It was being used as wedding hall in 1990's. |
| 49 | Kurtuluş/ Koray / Konak | U | SB (P.9) | U | 1960's | Çankaya/Kolej(P.9) | Other: The building was used under different names after renovations.The building continued under the name Konak in 1963 (P.29) |
| 50 | Dünya Sineması | DE | SB (P.9) | 250(P.9,P.11) | 1960's-1970's | Çankaya/Talatpaşa Bulv. 160/A (P.6) | Identity- Arcitect: Zeki Gökay(1967-68),Seyfi Sonad(1949); Project Date:1968,1967 (renovation)/02.07.1949 (M.2747/48) ; Location: 39°56'3.36"N; 32°52'28.44"E Other- It was demanded to use basement floor as cinema in 1967In 1976 Dünya Cinema started to be used as Dünya wedding hall. (M.2747/48). Two |
| 51 | Eti Sineması | C | CMF-A | 300 or 320 (P.9) | 1960's-2020's | Çankaya/GMK Boulevard , No:45(P.9), No 45/20 (P.5,P.6) | Identity- Architect: Metin Fişekçioğlu; Project Date:1967(M.1186/10); Location: 39°55'32.35"N ; 32°50'50.80"E Other-The cinema take place in the ground and basement floor. At the beginning the building was used as a cinema and a theater hall alternately. |
| 52 | As Sineması | DE | SB | 400 (P.9) | 1960's-1970's | Çankaya/On GMK Boulevard, close to the Maltepe Mosque(P.9) | Identity- Management: İlhami Tuncay Other- Demolished in the construction of Maltepe bridge. It was at the same building with Gölbaşı building(9) |
| 53 | Alemdar Sineması | FL-CO | CMF-A | U | 1960's-1980's | Çankaya/GMK Bulvarı, No:71 Maltepe (P.5,P.6,P.7) | Identity- Architect: Özen Aşar; Project: 13.06.1966 (M.1191/17) Location: 39°55'42.09"N ; 32°50'45.96"E Other-The cinema were used to be in ground, basement and first floor level. However today there isn't any trace for the original function. |
| 54 | Gölbaşı | DE | SB | 1200 (P.9) | 1960's-1990's | Çankaya/Yeşilirmak Sk (P.3) | Other- Demolished during construction of Maltepe bridge. It was on GMK Boulevard, close to the Maltepe Mosque, in front of the Havagazı Fabrikası(P.9), |
| 55 | Başkent Sineması Burç Sineması- Orkide Sineması | FL-N | CMF | 250 s(P.9) 180 (P.9) | 1960's-2000's 1960's-1970's | Çankaya/GMK Boulevard 119 (P.5) | Identity- Architect: Zeki Gökay; Project Date:1966 (M.4249/43) .Management: Later rented to İbrahim Emre. (P.9) ; Location: 39°55'56.37"N ; 32°50'31.74"E Other- Two cinema hall take place in the building. In the system project dated 1976; the "gazino" usage, cinema and shop usage can be seen together.(M.4249/43) |

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|--------------------------------------|-------------------|-----------------|----------------------------------|-----------------|---|--|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 56 | Orduevi Sineması | FL-M | SB | U | 1960's-1980's | Çankaya/Conuaction part of Atatürk Boulevard and Necatibey | Identity- Architect: Neşe Arolat; Construction Date:1966 (M.1160/1); Location: 39°55'33.08"N ; 32°51'15.79"E Other- In a document in municipality archive the capacity is mentioned as "1000-1200" seat.(M.1160/1) In Arkitekt, there is an article about the competition project of the cinema building for the same area. It is not certain that this project was the applied one. The architect for the mentioned project were Muhlis Türkmen, İnal GÖRAL (P.25)The building |
| 57 | Cep Sineması | FL-CO | CMF-A | 350 (P.9); 234 (M.1168/12) | 1960's-1980's | Çankaya/Müdafaa Cad No:10 (P.6,P.7)Next to Güvenpark | Identity- Architect: Özer Aşar; Project Date:16.2.1967(M.1168/12); Manager: Owner was a retired soldier, later managed by Erkal Yüceyüğ, later bought by İlhan Pektaş(P.9) ;Location: 39°55'11.21"N ; 32°51'9.19"E Other- The building conserves the main features of the mass . |
| 58 | Nergis Sineması | FL-E | CMF-A | 1100 (P.9) | 1960's - 1990's | Çankaya/Menekşe Sk. No:10 (P.5,P.6,P.8) | Identity- Architect:Nejat Tekelioğlu;Project: 1967 (M.1165/12); Location: 39°55'21.68"N ; 32°51'7.26"E Other- The cinema has 400 seat capacity in balcony - 700 seat capacity in main hall(P.9). The foyer is recessed behind the commercial units and the hall take place at the basement floor. The building mass is generally conserved. The main divided into three small halls. |
| 59 | Mithatpaşa Sineması | FL-T | CMF-A | 400 (P.9) | 1960's-2000's | Çankaya/Mithatpaşa Cd. 64 (P.5) | Identity- Architect/Engineer: Ali Keskin; Project: 19.06.1968; (m.1079/1) Location: 39°55'7.78"N ; 32°51'34.11"E Other:It was renovated by ZiraatBankası in 2010's as theatre. |
| 60 | Aykut Sineması/ Metropol Sineması | FL-MP | SB | 250 and 600 (P.9) | 1960's-2010's | Çankaya/Selanik Street, 76 (P.5,P.6,P.7) | Identity- Project Date:1966,1968,1974 (renovation)(M.1087/25); Architect: Göncer Ayalp (Civil Engineer)(M.1087/25) ; Location: 39°55'16.52"N ; 32°51'19.76"E Other-The building was used as Aykut sineması, Makine Mühendisleri Odası (1974)and Metropol cinema. (M.1087/25) The building was converted from Makine Mühendisleri Odası building to theatre Sanat AŞ,(P.18) after 1986 turned to cinema usage as Metropol. It was used as cinema and theatre, the 2 hall divided to obtain 8 halls. Today the building had lost its |
| 61 | Kerem Sineması | C | CMF-A | U | 1960's-2020's | Çankaya/Olgunlar Sk (P.3) | - |
| 62 | Zevkli Sinema | DE | OC | U | 1950's-1960's | Çankaya/Bahçelievler Karakol karşısi (P.3) | Identity- Location: 39°55'42.01"N ; 32°49'35.58"E Other- Cinema Screen was at Bahçelievler 2.Stree side, entrance was from 3.Street (US.4,US.5) |
| 63 | Arı Sineması | FL-S | CMF | 2000 and 608 (P.11), 1978 (P.9) | 1960's-1980's | Çankaya/Bahçelievler 4.Cd. (P.5,P.6) Yukarı Bahçelievler Mahallesi Wilhelm Thomsen Cd. No:7 | Identity- Location : 39°55'2.55"N ; 32°49'36.80"E Architect:Rahmi Bediz and Demtaş KAMÇIL(M.6820/29) ; Project Date:1957 (M.6820/29) Other- Tarm Kredi Kooperatifleri Yardımlaşma Birliği Vakfi constructed the complex. The building was also used for theatre displays. Today used by TRT- Arı and Orkut Studios. The building mainly preserves its original architectural elements with material and art pieces. However the technical equipments all changed according to the needs of studio. The capacity was 2000 seat for cinema hall and 608 seat for theatre.(P.11)TRT rented the Arı Cinema in 1985 for 49 years and converted it to the studio. (M.6820/29) |
| 64 | Güven Sineması | DE | U | U | 1960's | Çankaya/Belligün Sk. No:12 (P.3) | Identity- Location: 39°54'23.95"N ; 32°52'10.84"E |
| 65 | Kavaklıdere Sineması | FL-E | CMF-A | 750 | 1960's-2000's | Çankaya/Tunalı Hilmi Caddesi No:105 Kavaklıdere | Identity- Architect: Nejat Tekelioğlu(US.8,US.30); Project Date: 1965 (US.8); Location: 39°54'17.00"N ; 32°51'38.83"E Other- In the first design the cinema hall was designed as a single big hall with a 750 seat capacity with lodge and balcony. However, after alterations, the single hall is divided into 4 small halls, two with 205 capacity and 180 capacity and the other halls with 118 seat capacity. The art pieces, the abstract geometric patterned ceramic panels can be seen on the foyer walls. |
| 66 | Karınca Sineması | FL-CO | CMF-A | 900 (P.9) 980 (P.11) | 1960's-1970's | Çankaya/Esat Cad. 70 (P.5,P.6) | Identity- Architect: Fehmi Doğan, Mehmet Ünal ; Project Date:1967 (US.8); Location: 39°54'33.42"N ; 32°51'47.85"E Other-The building is consist of 2 basement, 1 ground floor and 5 normal storey. The building conserves the main features of the original design in mass. |
| 67 | Lale Sineması | FL-CO | CMF-A | 350 (P.9) | 1960's-1970's | Çankaya/Tunalı Hilmi Caddesi No:103 (P.5) | Identity-Owner:Tevfik ÜNSAL; Architect:İlhan Erol ; Project Date: 1968(M.2532-8) ;Location: 39°54'17.82"N ; 32°51'38.70"E Other-The entrance to the apartment, cinema and shops take place at the ground floor. |
| 68 | Ses Sineması | FL-CO | CMF-A | 900 (P.9) | 1960's | Çankaya/Tunalı Hilmi C. 87 (P.6) | Identity- Archittc: Melih Koray; Project Date:1969; (M.2532.15); Location: 39°54'22.48"N ; 32°51'39.96"E Other-The remain of original purpose can not be perceived. On the other hand the building preserve original building mass. In the municipality archive documents it is mentioned that appropriate design considerations considered for theatre usage.(M.2532.15) |
| 69 | Yeni Ulus Sineması | FL-CO | CMF-A | U | 1960's-1980's | Çankaya/Tunalı Pasajı (P.11),Tunalı Hilmi Cd. C.97 (P.7) | Identity- Architect: Mehmet Savaş ; Project:27.06.1966 (M.2532/66); Location : 39°54'20.33"N ; 32°51'39.53"E Other- It was used for a little period than converted to passage (US.31) Yeni Ulus Sineması/Tiyatrosu took place inside the Tunalı Passage today. |

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|--|----------------------|-------------------|-----------------|--------------------------|---------------|---|---|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 70 | Çankaya Sineması | FL-T | CMF-A | 850 (IM-23) | 1960's-1980's | Çankaya/Paris C. 49 B/1 (P.5,P.6) Şili Meydanı(P.9)Remzi Oğuz Arık Mah. Paris Cad. 49B/A Çankaya/Ankara | Identity- Architect: Fehmi Doğan, Mehmet Ünal; Project Date: 1966 (M.1300/6); Location: 39°54'19.46"N; 32°51'18.22"E Other-The building was later converted to Airport Disko ve Çakıl Gazinosu ve Çakıl Gazinosu. Today it is used as theatre, Çankaya Sahne. |
| 71 | Talip Sineması | FL-CO/FL-P | CMF-A | 350 (P.9) | 1960's | Çankaya/Tunalı Hilmi (P.5,P.6)Tunalı Hilmi Caddesi No:67 | Identity- Architect: Nejat Tekelioğlu ; Project Date: 1969 (US.8); Location: 39°54'30.26"N; 32°51'43.18"E Other- Today commercial the space has usages like Carefour, shops and car parking. The entrance to the cinema was at ground floor. The special ceramic panels can be seen in front façade and inside the garage which were designed by Hamiyet Hanım. |
| 72 | Akün Sineması | FL-T | CMF | 911 (P.9)/361 (US.11) | 1970's-2000's | Çankaya/Remzi Oğuz Arık Mahallesi, Atatürk Blv No:227 Çankaya/Ankara (P.6,P.8,P.9) | Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103); Location: 39°54'13.73"N ; 32°51'32.51"E Other- The building was designed as a part of the complex 'Emekli Sandığı'.The horizontal block is used as Office block while the cubic mass was used as cinema and theatre. The foyer of the Akün is in the ground and first floor. The hall covers 3 storey. The art objects can be seen inside the foyer and entrance of the building . |
| 73 | Çağdaş Sineması | FL-T | CMF | 650 (P.9) | 1970's | Çankaya/Remzi Oğuz Arık Mahallesi, Tunus Cd. No:92 | Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103) ;Location: 39°54'14.04"N; 32°51'34.01"E Other-The building was also used for theatre displays. Today used as Şinasi Sahnesi. |
| 74 | Dilek Sineması | FL-W | CMF | 550 (P.9) | 1970's-1980's | Çankaya/Esat Cad. 55/E (P.5,P.6) | Identity- Location: 39°54'41.12"N ; 32°51'37.53"E |
| 75 | Dedeman Sineması | FL-HO | CMF-A | U | 1970's | Çankaya/Büklüm S:4 (P.5) | Identity- Location: 39°54'45.08"N; 32°51'28.01"E; Other- Today the building is used as Akay Hastanesi. |
| 76 | Hanif Sineması | DE | U | 300 (P.9) | 1970's | Çankaya/Tunalı, close o Cinnah-ABD Kltür Merkezi (P.9), V. Dr. Reşit C. 3 (P.5) | Other- First became night club, later demolished and a business centre constructed in its place (P.9) |
| 77 | Derya Sineması | DE | U | 950 s (P.9) | 1970's | Çankaya/İhlamur Sokak 12/5 (P.5,P.6) | Identity- Location:39°55'26.10"N; 32°51'11.95"E |
| 78 | Derya Sineması | FL-MP | CMF | 1100 (P.9) | 1970's | Çankaya/Necatibey C 57(P.5,P.6) | Identity- Location: 39°55'20.61"N ; 32°50'53.06"E Other-Today the building used as İnşaat Mühendisleri Odası exhibition hall. |
| 79 | Sinema 70 | FL-CO | CMF | 250 (P.9) | 1970's-1980's | Çankaya/Atatürk Boulevard (P.5,P.6,P.7) | Identity- Location: 39°55'30.75"N; 32°51'18.57"E Other- Later there is as period for theatre displays.(IM-14) |
| 80 | Menekşe Sineması | FL-T | CMF-A | 300 (P.9) or 350 (US.30) | 1970's-1990's | Çankaya/Menekşe Sk. 8 (5,6,7,8) | Identity- Architect: Nejat Tekelioğlu(US.30) ; Location: 39°55'22.72"N ; 32°51'8.62"E Other- According to Ayhan Nergiz who is also the owner of the Kavaklıdere cinema, Menekşe and Nergiz Cinema was constructed to solve the problems they encountered with displaying the films. So, they preferred to transfer film between their cinemas without any problem. Since they first thought to use it as theatre, they didn't prefer a high capacity(US.30) At the end of the 1990 it is used by Ankara Halk Tiyatrosu, later Ekin Tiyatrosu (US.9) and now Ankara Yeni Sahne uses the Menekşe Hall. |
| 81 | Ankapol Sineması | FL-EN | CMF-A | 634 (P.9) | 1970's-2000's | Çankaya/Kızılırmak Caddesi, No:14, Kavaklıdere Mah. | Identity- Location: 39°54'52.54"N; 32°51'30.28"E Other- The cinema closed in 2008. (US.1) The cinema hall today used as an entertainment hall Jolly Joker. The foyer take place in the ground floor and the stage take place at the basement that is reached by the stairs from ground floor. It is thought that the hall mass and balconies of cinema hall is preserved |
| 82 | Batı sineması | FL-CO | CMF | 780 or 650 (P.9,P.11) | 1970's-2010's | Çankaya/Atatürk Bulvarı 151 (6,7) | Identity- Project Date: 1969,1976 (Renovation) (M.1100/6); Architect: Haluk Umar(M.1100/6) ; Location: 39°54'51.81"N ; 32°51'16.67"E Other- After2000's converted into three small cinema hall(P.11)It had 3 halls that one hall of 500 and two hall had 100 seat capacity. In early design beside cinema usage, there are also shops, patisserie and disco usages in basement and ground floor. In one of the municipality archive document, theatre usage is mentioned (M.1100/6) |
| 83 | Efes Sineması | C | CMF-A | 200 (P.9) | 1970's-2020's | Çankaya/Efes Pasajı , İzmir C. 16/6 (P.7) | Identity-Project Date: 1970(cinema conversion); Management: Rented by İlhan Pektaş(P.9) ;Architect: Yüksel Erdemir(M.1164/8); Location: 39°55'24.73"N ; 32°51'10.59"E Other- The cinema take place in the ground and basement floor of the building. In the municipality archive files it is mentioned that one of the store was first converted to a theatre, than later converted to a cinema in |
| 84 | Ümit Sineması | DE | U | U | 1970's | Çankaya/Yeni Ankara Sk 4 (P.6), Yeşerti Sk (P.5) | Identity- Location:39°55'55.49"N ; 32°52'22.16"E |
| 85 | Sun (Elvan) Sineması | FL-CO | CMF-A | 420 (P.9) | 1970's-1980's | Çankaya/C. Gürsel C 72 (P.6) Cebeci,close to Sitecinema | Identity- Location: 39°55'49.50"N ; 32°52'29.77"E |
| 86 | Mini Sineması | FL-N | CMF-A | 253 (M.1191/25) | 1970's | Çankaya/GMK Bulvarı 55 (P.5), Maltepe, close to the mosque | Identity- Architect: Melih TÜMER Project: 1967(M.1191/25) Managed: Tosyalı Ahmet (P.9) ; Location: 39°55'37.11"N ; 32°50'48.17"E Other- It was demanded to convert billard hall into mini cinema in 1967(M.1191/25). It was closed in 1970's and converted into night club(P.9) |

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|------------------------------|-------------------|-----------------|-------------------|--------------------------------------|---|---|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 87 | Bulvar Sineması | FL-W | CMF | U | 1970's | Çankaya/GMK Bulvarı, No:69 | Identity- Location: 39°55'40.88"N ; 32°50'46.78"E Other- According to the interview with the wedding hall official, the cinema stage was at the same place of the dance track and the cinema was a single hall cinema. |
| 88 | Kerem Sineması | C | CMF-A | 900 (P.9) | 1970's-2020's | Çankaya/GMK Boulevard No:40(P.7) | Identity- Management(P.9) Nezihe Fazilet Sayar; Architect: Metin Fişekçioğlu (M.1158/8) ; Location: 39°55'31.00"N ; 32°50'53.38"E Other- There is a demand for an addition of cinema block at the back of constructed building. (M.1158/8) |
| 89 | Süreyya Sineması | U | SB | 300 (P.11) | 1970's | Çankaya/Demirbahçe,Cebeci (P.11), | Other- The cinema was converted from a water tank in 1975. (P.9) the building probably named as Süreyya cinema in a period, according to literature survey.(P.11) |
| 90 | Ankara Açık Hava Sineması | DE | OC | U | 1970's | Çankaya/Turgut Rs M. (P.6) | - |
| 91 | Renkli Cinema | DE | SB | U | 1960's-1980's | Çankaya/Bahçelievler(P.7)(P.9) | Other- The building damaged in a fire dated 1966. (P.29)PTT building constructed in its place(P.9) However the cinema take place in the telephone guides dated 72 and 80's. The cinema life in that context is not certain. |
| 92 | Dedeman Sineması | FL-EN | SB | 1400 (US.3) | 1970's-1980's | Çankaya/Bahçelievler C:43(P.6), C 101/3(P.7) | Identity- Location : 39°55'39.51"N ; 32°49'37.39"E ; Architect: Turgut Olgaç Project: 1970(M.1487/9) |
| | 2000's | | | | Çankaya/Prof. Muammer Aksoy Cd No:40 | Other- The building is single cinema building constructed as a neighbourhood cinema. It was known as Dedeman Sineması at first. The cinema had 4 hall(P.9)The building today has a aluminium facade cladding at back and side facades, while in front facade there is a big black panel of the concert hall . Also there is a bowling hall usage in the building. | |
| 93 | Seyran Sineması | U | U | U | 1980's | Çankaya/Esat (P.11) | - |
| 94 | Atakule | C | SM | 200 (US.45) | 1980's-2020's | Çankaya/Cinnah Cad. Zübeyde Hanım Meydanı Atakule AVM No: 1 D: 501 K:2 | Identity- Architect: Ragıp Buluç (1989),A Tasarım Mimarlık (New project date 2010(US.41; US.32)); Project Date:1989;Renovation opening-2018; Location: 39°53'8.24"N, 32°51'20.75"E Other: The cinema has 5 hall. (US.45) |
| 95 | Megapol | FL-E | SB | U | 1990's | Çankaya/Kızılay, Konur 2 sok, No:33 (P.9) | Identity- Location: 39°55'1.72"N ; 32°51'24.39"E Other- The entrance to the cinema is from the main street. The building opened in 1990's with multi halls. Unfortunately, today it lost its function |
| 96 | Büyüdü Fener-Bahçeli | C | SB | 395 (US.7, US.45) | 1990's-2020's | Çankaya/Yukarı Bahçelievler Mahallesi Aşkabat Cad. (7. Cad.) 66.Sk (18.Sk) | Identity- Location : 39°55'9.98"N ; 32°49'30.08"E Other- The building was constructed in 1996 by the agency DENK(US.28). In the beginning the building had 3 cinema hall, with 212,184 and 120 seat capacity. Today the building give service with 6 cinema hall. (US.45) |
| 97 | Bilkent Center | C | SM | 729 (US.45) | 1990's-2020's | Çankaya /Üniversiteler Mah. 1597. Cadde, No:3 Bilkent Center Bilkent | Identity- Project Date:1998; Location: 39°53'1.25"N, 32°45'28.39"E Other: Previouslu the cinema had 9 hall, today 7 hall are used. (US.45) |
| 98 | Büyüdü Fener-Kızılay | C | SB | 1184 (US.45) | 2000's-2020's | Çankaya/Mesrutiyet Cad., Hatay Sk. No:18 | Identity- Owner/management: Management by İnci- İrfan Demirkol (P.9) ; Location: 39°55'3.57"N ; 32°51'30.33"E Other- The building was constructed in the place of an house with 20 apartments.The Cinema hosted many film festivals in years. There are 11 cinema halls with small capacities in building. (US.45) |
| 99 | Arca di um | C | SM | 1161 (US.45) | 2000's-2020's | Çankaya/ Koru Mah. 2432 Cad. No: 192 | Identity- Architect:Öncüoğlu + ACP (US.35) ; Project Date:2003; Location: 39°52'56.98"N, 32°41'9.03"E Other: The cinema has 8 hall. (US.45) |
| 100 | Cepa | C | SM | 1798 (US.45) | 2000's-2020's | Çankaya/ Mustafa Kemal Mah. Dumlupınar Blv. | Identity- Architect: Mimar:Öncüoğlu + ACP Mimarlık Şehircilik (US.32); Project Date:2007; Location: 39°54'34.40"N, 32°46'43.31"E ; Other: The cinema has 10 hall. (US.45) |
| 101 | Minasera | FL-E | SM | U | 2000's-2010's | Çankaya/ S.Saltoğlu Bul. No: 5 Çayyolu | Identity-Constructor: İlhan Sonbay(US.36) ; Project Date:2008; Location: 39°52'24.65"N, 32°41'49.71"E |
| 102 | Panora | C | SM | 1302 (US.45) | 2000's-2020's | Çankaya/Oran Mah. Turan Güneş Bulvarı No: 182 | Identity- Architect: A Tasarım Mimarlık(US.32,US.41) ; Project Date:2004-2007 (US.41); Location: 39°50'54.84"N, 32°49'57.27"E Other: The cinema has 12 hall. (US.45) |
| 103 | Ankara 365 AVM (Cinemapink) | C | SM | 615 (US.45) | 2000's-2020's | Çankaya/Birlik Mah. 428. Cad. No:41 365 AVM Yıldız | Identity- Architect: Öncüoğlu + ACP(US.35);Project Date: 2004 ; Location: 39°52'31.93"N, 32°52'14.45"E Other: The cinema has 6 hall. (US.45) |
| 104 | Taurus (Cinmarine) | C | SM | 1891 (US.45) | 2000's-2020's | Çankaya/Taurus AVM Konya Yolu Mevlana Bulvarı No:190 | Identity-Architect: A Tasarım Mimarlık ; Project Date:2010 (US.41); Location: 39°53'18.21"N, 32°48'43.87"E Other: The cinema has 16 hall. (US.45) |
| 105 | Gordion | C | SM | 1608 (US.45) | 2000's-2020's | Çankaya/Koru Mah. Ankaralılar Cad. No:2 | Identity-Design: Chapman Taylor and RedevConcepts, Project Date:2009 (US.43) Location: 39°54'0.73"N, 32°41'30.55"E Other: The cinema has 11 hall. (US.45) |
| 106 | Kent Park (Prestige) | C | SM | 1259 (US.45) | 2010's-2020's | Çankaya/Mustafa Kemal Mah. Dumlupınar Blv. No: 164 Kentpark AVM | Identity- Architect: Öncüoğlu + ACP Mimarlık Şehircilik(US.32); Project Date:2010; Location: 39°54'32.62"N, 32°46'34.91"E Other: The cinema has 10 hall. (US.45) |
| 107 | Next Level (Cinegold Ankara) | C | SM | 399 (US.45) | 2010's-2020's | Çankaya/ Next Level AVM Kızılırmak Mah. Dumlupınar Bulvarı No:3 C-2 | Identity-Architect: Brigitte Weber Architects(US.32) ; Project Date:2011- 2013; Location: 39°54'38.61"N, 32°48'44.17"E Other: The cinema has 3 hall. (US.45) |

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|---|-------------------|-----------------|-------------------------|---------------|--|--|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 108 | 13 Mart Sineması | C | CM F | 197 (US.45) | U | Kocatepe Mh. Bayındır 2Sk. No:58 İç Kapı n:15 Cankaya ANKARA | Other: The cinema has 1 hall. (US.45) It has periodical usage. |
| 109 | Ankara Maltepe Elektrik ve Havagazi Fabrikası | DE | C-IC (P.11) | U | U | Çankaya/Maltepe | - |
| 110 | Karacabey Hamamı Sineması | U | U | U | U | Çankaya/Cebeci | Identity-Management done by Fotoğrafçı Mahir Bey. (P.23,P.29) |
| 111 | Ferah Açık Hava S. | DE | OC | U | U | Çankaya/Esat Caddesi(US.23) | Other- It was an open air cinema.(US.22) |
| 112 | Binbirgece Sineması | U | U | U | 1970's | Gölbaşı/Gölbaşı (P.4) | - |
| 113 | Acar Sineması | U | U | U | 1960's | Keçiören/Keçiören (P.3) | - |
| 114 | Sefa Sineması | U | U | U | 1960's | Keçiören/Keçiören Tepebaşı (P.3) | - |
| 115 | Konak Sineması | DE | SB | U | 1960's-1970's | Keçiören/Selvi Sk. No:23 (P.3,P.5,P.6) | Identity- Location : 39°58'36.66"N ; 32°49'13.81"E |
| 116 | Cem Sineması | FL-CO (P.9) | U | 463 (M.4185/9) | 1970's-1980's | Keçiören/Keçiören Pamir Caddesi No:10 (6,7) | Identity- Architect: Mehmet Tepeler ;Project Date:1970(M.4185/9);Location: 39°59'55.42"N ; 32°51'59.01"E Other- T Mimarlık Kollı Skt. Information also take place for the projects. |
| 117 | Göktürk | DE | U | 830 (P.9) | 1980's | Keçiören /Etlik (P.29) | - |
| 118 | Antares | C | SM | 2450 (US.45) | 2000's-2020's | Keçiören/ Halil Sezai Erku Cad. Kasalar Mevkii Antares AVm No:121 | Identity- Architect: A Tasarım Mimarlık (US.32); Project Date:2005-2007 (US.41); Location: 39°58'10.90"N, 32°49'15.27"E Other: The cinema has 10 hall. (US.45) |
| 119 | Forum Ankara (Cinemapink) | C | SM | 1260 (US.45) | 2000's-2020's | Keçiören/ Yozgat Yolu Bulvarı No:99 | Identity- Architect: CPU T+T Design (US.33); Project Date:2008; Location: 40° 1'1.13"N, 32°49'23.07"E Other: The cinema has 9 hall. (US.45) |
| 120 | FTZ (Keçiören Cinefora) | C | SM | 494 (US.45) | 2000's-2020's | Keçiören/Kalaba Mahallesi, Fatih Cd. No:30 | Identity- Architect: Boyut Mimarlık(US.37); Project Date:2003; Location: 39°58'35.65"N, 32°52'0.96"E Other: The cinema has 5 hall. (US.45) |
| 121 | Vega AVm (Subayevler Prestige) | C | SM | 992 (US.45) | 2020's | Keçiören/Hasköy, Volkan Caddesi No:1, 06135 | Identity- Architect: A Tasarım Mimarlık, Project Date: 2017 (US.41) ; Location: 39°58'29.74"N, 32°53'3.07"E Other: The cinema has 7 hall. (US.45) |
| 122 | Şato Sineması | U | U | U | U | Keçiören/ÇekirgeStreet, Keçiören(P.11) | - |
| 123 | Arzum Açık Hava S. | DE | OC | U | U | Keçiören/Keçiören,Mecidiyeköy Durağı(US.22) | Other- It was an open air cinema.(US.22) |
| 124 | Yakacık Açık Hava S. | DE | OC | U | U | Keçiören/Keçiören(US.22) | Other- It was an open air cinema.(US.22) |
| 125 | Açık Hava Birlik S. | DE | OC | U | 1970's | Sincan/Sincan (P.4) | - |
| 126 | Birlik Sineması | U | U | U | 1970's | Sincan/Sincan (P.4) | - |
| 127 | Alemdar Sineması | FL-CO | CMF | 1577 or1400 (P.9, P.11) | 1950's-1970's | Yenimahalle/Yenimahalle, Ragıp Tüzün Caddesi, No :136 (P.5,P.9) | Identity- Architect/Engineer: Zeki Alemdar; Project Date: 1956 (M.8041/3) ; Location: 39°57'58.37"N; 32°48'45.31"E Other-Project renovation demand for conversion of cinema and patisserie to bazaar was made in 1976.There is a note that the cinema was closed in 1973. The owner is also the constructor of the cinema (M.8041/3)The building hosted party convention, theatre tours and concerts .It served with indoor and outdoor cinema. It had a capacity of 530 seat in balcony and 1027 or1400 seat capacity in a hall, the terrace was used as 1200 capacity open cinema(P.9,P.11) |
| 128 | Seyran Sineması | FL-CO | U | 500 (P.9) | 1950's-1970's | Yenimahalle/Yenimahalle Serdar Sk. 122 (P.6) 8(P.5) | Identity- Architect: Mehmet Erdemli (Renovation), Torkum M.Sekder(1955); Project Date:18.4.1955; Management: demand Fazlı Arkan and Seyran Sinemacılık (1956)(M.8051/6) Location: 39°57'54.69"N; 32°48'37.36"E Other- It had a balcony with 500 seat capacity .(P.9) |
| 129 | Güneş Sineması | DE | U | 250 or 360 (P.9,P.11) | 1960's-1980's | Yenimahalle/Yeni Mahalle, İvedik Cd. (P.3), Akın Caddesi (P.5,P.6) | Other- It has also open air cinema with 2500 seat capacity .(P.9) |
| 130 | Demet Sineması | DE | U | 400 (P.9) | 1970's-1980's | Yenimahalle/Yenimahalle Demetevler 5 C.129 (P.5,P.6) | Other- A business centre constructed in its place . |
| 131 | Ankamall | C | SM | 2379 (US.45) | 1990's-2020's | Yenimahalle/Gazi Mah. Mevlana Blv. No:2 | Identity- Investor: GİMAT GYO A.Ş.(US.39); Project Date:1999; Location: 39°57'0.47"N, 32°49'52.50"E Other: The cinema has 10 hall. (US.45) |
| 132 | Armada | C | SM | 1269 (US.45) | 2000's-2020's | Yenimahalle/ Eskişehir Yolu No:6 Armada AVm | Identity- Architect: A Tasarım Mimarlık(US.32) ; Project Date:1998-2002(US.41); Location: 39°54'44.35"N, 32°48'33.57"E Other: The cinema has 11 hall. (US.45) |
| 133 | Acity (Cinevizyon) | C | SM | 678 (US.45) | 2000's-2020's | Yenimahalle/Macun Mah. FSM Bulvarı No.244 İstanbul Yolu | Identity- Architect: Uğur Kınık (US.39) ; Location: 39°56'45.36"N, 32°45'46.18"E Other: The cinema has 8 hall. (US.45) |

| APPENDIX 1 - INVENTORY TABLE FOR CINEMA SPACES IN ANKARA/ EK-1 ANKARA'DAKİ SİNEMA MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|--|---------------------------|-------------------|-----------------|---------------|---------------------|--|---|
| | Name | Current Situation | Space Character | Seat Capacity | Active Period | District/ Adress | Notes: |
| 134 | Atlantis (Batıkent) | C | SM | 1089 (US.45) | 2010's-2020's | Yenimahalle/ Kardelen Mah. Başkent Bulvarı No:224 | Identity- Architect:4M Mimarlık Ltd. Şti./ Salih Zeki Salalı- Fatih Açıklın(US.33) ; Project Date:2009(US.33) ; Location: 39°58'10.58"N, 32°42'53.31"E Other: The cinema has 10 hall. (US.45) |
| 135 | Podium Ankara | C | SM | 1602 (US.45) | 2010's-2020's | Yenimahalle/ Macun Mah. Bağdat Cad. Podium AVM No: 60 | Identity-Design: RTKL (American Company), Project Date: 2015 (US.44); Location: 39°57'42.43"N, 32°46'16.09"E; Other: The cinema has 9 hall. (US.45) |
| 136 | Park Vera | FL-E | SM | U | 2010's-2020's | Yenimahalle/Park Vera Alışveriş Merkezi Fatih Sultan Mehmet Bulvarı No:284 Macun Mahallesi | Identity-Location: 39°56'43.45"N, 32°45'7.42"E Other: The cinema is not used today. |
| 137 | Seyran Açık Hava S. | DE | OC | U | 1940-1950's * | Yenimahalle/İş Bankası place in Yenimahalle(US.6) | Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 138 | Yılmaz Açık Hava S. | DE | OC | U | U | Yenimahalle/Yenimahalle(US.26) | Other- It was an open air cinema. (US.26) |
| 139 | Akın Sineması | DE | U | U | U | Yenimahalle/Yenimahalle(US.26) | - |
| 140 | Ümit Açık Hava S. | DE | U | U | U | Yenimahalle | Other- It was an open air cinema.(US.22)It take place in a close area of "Gazi Mahallesiindeki Ders Aletleri Yapım Merkezi" (US.22) |
| 141 | Göksu AVM (Sinemax) | C | SM | 887 (US.45) | 2000's-2020's | Etimesgut/ Göksu Mah.Selçuklular Cad. GÖKSU AVM No:57/21 | Identity- Project Date:2006; Location: 39°59'11.73"N, 32°38'47.73"E Other: The cinema has 6 hall. (US.45) |
| 142 | Optimum Ankara (Avşar) | C | SM | 1319 (US.45) | 2000's-2020's | Etimesgut/ Ayaş Yolu Kavşağı Optimum AVM No: 93/13 | Identity- Constructor: Rönesans Gayrimenkul Yatırım (US.40);Construction Date:2004; Location: 39°57'54.48"N, 32°37'57.07"E Other: The cinema has 9 hall. (US.45) |
| 143 | Metromall | C | SM | 875 (US.45) | 2010's-2020's | Etimesgut/Tunahan Mahallesi Dumlupınar 30 Ağustos Caddesi No:2 | Identity-Architect: MSA Mimarlık(US.32),Project Date: 2013-2014, Completed in 2017 (US.32); Location: 39°58'58.60"N, 32°36'41.06"E; Other: The cinema has 6 hall. (US.45) |
| 144 | Belediye Emek S. | U | U | U | 1970's | Beypazarı/Beypazarı (P.4) | - |
| 145 | Saray Sineması | U | U | U | 1970's | Kızılcahamam/Kızılcahamam (P.4) | - |
| 146 | Nizam Sineması | U | U | U | 1970's | Şereflikoçhisar/Şereflikoçhisar (P.4, US.9) | - |
| 147 | Polatlı Belediyesi Salonu | FL-MP | C-CC | 646 (P.9) | 1990's | Polatlı/Kurtuluş Atatürk Cd. No:63 | Identity- Location : 39°35'00.35"N; 32°08'22.57"E |
| 148 | Kartaltepe AVM | C | SM | 398 (US.45) | 2010's-2022 | Polatlı/ İstiklal Mahallesi, Mehmet Emin Yurdakul Cd. No:1 | Identity-Location: 39°34'53.47"N, 32° 9'28.57"E; Other: The cinema had four hall. (US.45) The cinema closed in 2022. |
| 149 | Kalecik Belediye Sineması | FL-MP | C-CC | 154 (US.45) | 2020's | Yenidoğan Yeşilyurt, Hüseyin Sağırkaya Blv. No:37, 06870 Kalecik/Ankara | Other: The cinema has 1 hall. (US.45) |
| 150 | İşık Sineması | DE | OC | U | 1940-1950's*-1960's | Çınar Sk. (P.3) | Identity: Management: Deniz Ünsal, Celal Törün (P.29) Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29) |
| 151 | Hemşin | DE | OC | 850 (P.9) | 1980's | U | Other- It was an open air cinema.(P.9) |
| 152 | Tekin Sineması | DE | OC | 1500 (P.9) | 1980's | U | Other- It was an open air cinema.(P.9) |
| 153 | Eser | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 154 | Aile | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 155 | Tuzluçayır | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 156 | Lalezar | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 157 | Hakan | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 158 | Balgat | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |
| 159 | Çukurambar | DE | OC | U | 1980's | U | Other- It was an open air cinema.(P.9) |

| LEGEND | Current Situation: | Space Character: |
|---|--|--|
| | C : Cinema | CMF: Cinema use in Multi function Building |
| DE: Don't exist | CMF-H: Cinema use in Multi function Building-Hotel | |
| FL: Function Loss | CMF-A: Cinema use in Multi function Building- Apartment Cinema | |
| FL-W: Function Loss-Wedding Hall | OC: Outdoor Cinema | |
| FL-EN: Function Loss-Entertainment (Concert hall) | SB: Single Building | |
| FL-P: Function Loss-Car Park | C-CC : Cinema Use in Culture Centre | |
| FL-E: Function Loss-Empty | C-IC-Cinema use in industrial complex | |
| FL-CO:Function Loss-Commercial use (Market,Passage,Store) | SM: Cinema in shopping mall | |
| FL-N: Function Loss- Night Club | | |
| FL-H: Function Loss-Hotel | | |
| FL-HO: Function Loss-Hospital | | |
| FL-M:Function Loss- Military use | | |
| FL-S: Function Loss-Studio | | |
| FL-T: Function Loss-Theatre | | |
| FL-MP: Multi purpose usage by chambers | | |
| U:Unknown | | |

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

| APPENDIX 2- INVENTORY TABLE FOR THEATRE SPACES IN ANKARA/ EK-2 ANKARA'DAKİ TİYATRO MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|---|--|-------------------|-----------------|-------------|---------------|--|---|
| | Name | Current Situation | Space Character | Capacity | Active Period | District/ Adress | Notes: |
| 1 | Millet Bahçesi | DE | SB | U | 1920's | Altındağ/the area Ulus 100. Yıl Çarşısı take place | Identity: Architect : Mimar Vedat Bey (P.29),Location: 39°56'27.53"N, 32°51'13.86"E Other- The structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929. (P.29)It was managed by Ahmet Hilmi was a member of "İştirakiyyun Fırkası" and he managed the stage in Millet Bahçesi, that burned three times, where theatre and cinema displays were done.(P.23) |
| 2 | Cumhuriyet Tiyatrosu | DE | SB | U | 1920's-1930's | Altındağ/Bentderesi(P.16 ,P.17) | Identity- Management: Şabem Vehbi Bey (P.29) Other- The theatre was in a wooden shed in Cumhuriyet Bahçesi. It was transferred to cinema in 1929 but it was closed in early 1930's. (P.29) |
| 3 | Türk Ocağı/ Halk Evi/ Üçüncü Tiyatro (P.17) | FL-MMP | SB | 590 (P.17) | 1930's/2020's | Altındağ/ Hacettepe, Türkocağı Sk | Identity-Architect: Arif Hikmet Koyunoğlu; Location: 39°55'59.83"N; 32°51'20.45"E Other- It is I.Group registered building. (M.4212/5) The theatre first thought to be a library. First used as halkevini, later as Tatbikat Sahnesi by state conservatory and as ÜçüncüTiyatro. (P.17) Rented by private groups for some plays by Dünya Çocuk Oyuncuları Kültür Merkezi(P.18) Cinema displays were also made in this building. (P.29) |
| 4 | Küçük Tiyatro | T | TMF-A | 467 (US.11) | 1940's-2020's | Altındağ/İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS | Identity-Architect: Mimar Kemalettin ; Location : 39°56'18.16"N; 32°51'11.53"E Other- Used as storage for a long time before becoming state theatre stage(P.17)The building reflects the I. National Architecture style. The construction was completed in 1930. The building construction purpose was to supply rental houses, but it was changed for other governmental uses and lost its residential quality in time. As explained in the study of Yıldır US. Yavuz in the original plans dated 1926, the storages, open court," musiki ve hitabet salonu", stage, game and billiards hall take place in the ground floor. (P.26) |
| 5 | Büyük Tiyatro | T-O | SB | 595 (US.11) | 1940's-2020's | Altındağ/Atatürk Bulvarı No:50 ULUS | Identity- Architect: The building was designed as "sergievi" by Şevki Balmumcu, and converted to Opera House by Paul Bonatz. ; Location : 39°56'6.55"N; 32°51'12.12"E Other-It is I. Group registered building and it take place in the AKM area- 3rd region. (M.2996/7) |
| 6 | Oda Tiyatrosu | T | TMF-A | 60 (US.11) | 1950's-2020's | Altındağ/İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS | Identity- Architect: Mimar Kemalettin ; Location : 39°56'18.16"N; 32°51'11.53"E |
| 7 | Başkent Tiyatrosu/ Ankara Drama T. (P.18) | U | U | U | 1960's | Altındağ/unknown | Other- Established to display performance in summer period. (P.22) |
| 8 | Altındağ Tiyatrosu | T | SB | 307 (US.11) | 1960's-2020's | Altındağ/Plevne Mah. Babür Cad. No:40 ALTINDAĞ | Identity- Location : 39°57'9.08"N; 32°52'39.77"E Other- Converted from a school hall to a theatre (P.17) |
| 9 | Gençlik Parkı Ceyhan Atıf Kansu Belediye Tiyatrosu | DE | U | U | 1980's | Altındağ/Gençlik Parkı | Other- Çan Tiyatrosu used for some plays in 1980's(P.9) |
| 10 | Muhsin Ertuğrul Açık hava Sahnesi Gençlik Parkı Erkan Yücel Açık Hava Tiyatrosu | DE | OT | 1200 (P.18) | 1980's-2000's | Altındağ/Gençlik Parkı | Identity- Location : 39°56'10.35"N; 32°51'3.80"E Other- It was opened in 2006 for Devlet Tiyatroları(US.12)Ankara Ekin Tiyatrosu,Ankara Halk Tiyatrosu rented for some performances. Ankara Halk Oyunucları rented in 89-90 for some display(P.18)The space, rearranged by municipality in 1992(P.18) In the place of open air theatre, Municipality theatre building was constructed after the renovations in 2008. (US.29) |
| 11 | Başkent Tiyatrosu | T | SB | 250 (US.18) | 1990's | Altındağ/Gençlik Parkı (18) | Identity- Location: 39°56'15.52"N; 32°50'56.18"E |
| 12 | Gençlik Parkı Muhsin Ertuğrul Tiyatrosu | T | SB | 406 (US.18) | 2000's-2020's | Altındağ/Gençlik Parkı | Identity- Constructor: Metron Yapı ve Proje Taah.Tic.A.Ş.; Architect:Öner Tokcan; Project Date: 2005(M.2996/7) Location : 39°56'16.20"N; 32°50'55.63"E Other- The building serve with name Ankara Büyükşehir Belediyesi Başkent Tiyatroları. |
| 13 | Cer Modern Sahnesi | T-MP | T-CC | 360 (US.11) | 2010's-2020'S | Altındağ/Altınsoy Cad. No:3 | Identity- Location : 39°57'5.54"N; 32°50'57.33"E Other- The building started to be used by state theatre in 2019. |
| 14 | Ankara Tiyatrosu | U | U | 320 (P.17) | U | unknown | Identity- Management: Rented by Ankara Sanat Tiyatrosu(P.18) |
| 15 | Yeni Sahne | DE | TMF | 205 (P.19) | 1950's-2000's | Çankaya/Sakarya Caddesi | Identity- Architect: Mahmut Tuna(renovation) , "Müşavir Mimar" Muhittin GÜRELİ (M. 1047/3) Project: 1953; 1984-"Yapı kullanma izin belgesi "(M. 1047/3) ;Management: Previously Beşinci Tiyatro from 1956- 59, first rented by Oğuz BORA ve Nuri GÖKSEVEN, after 1959 rented by State theatre. (P.19); Location: 39°55'24.22"N; 32°51'19.94"E Other-The demolition decision was made in 2007. (M.1047/3) |

| APPENDIX 2- INVENTORY TABLE FOR THEATRE SPACES IN ANKARA/ EK-2 ANKARA'DAKİ TİYATRO MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|---|---------------------------------------|-------------------|-----------------|----------------------|---------------|--|--|
| | Name | Current Situation | Space Character | Capacity | Active Period | District/ Adress | Notes: |
| 16 | Arı Tiyatrosu | FL-S | TMF (P.18) | 608 (P.17) | 1960's | Çankaya/Yukarı Bahçelievler Mahallesi | Identity- Architect: Rahmi Bediz and Demirtaş KAMÇIL architecture office (P.17,21); Location : 39°55'2.55"N; 32°49'36.80"E Other- Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı constructed the complex. The building was also used for theatre displays. Today used by TRT- Arı and Orkut Studios. The building mainly preserves its original architectural elements with material and art pieces. The stage is 11 m, h: 5.55m, height 13m.(P.17) In document of the municipal archive it is mentioned that the TRT converted the theatre hall to studio in 1968. (M.6820/29) |
| 17 | Yenişehir Tiyatrosu | FL-C | TMF | U | 1960's | Çankaya/İzmir Caddesi, 16 | Identity-Project Date: 1967,1968(renovation)1970(cinema conversion); Architect: Yüksel Erdemir (M.1164/8) Location : 39°55'24.73"N ; 32°51'10.59"E Other- In the municipality archive files, it is mentioned that the theatre had started its displays in 1967 and continued till 1970's and it is mentioned that the theatre took place in the second basement floor. (M.1164/8) |
| 18 | Deneme Studio | U | U | U | 1960's | Çankaya/Menekşe Street (P.18) | Other: It was rented by AST(P.18) The society itself was one of the oldest amateur theatre society. |
| 19 | Büyük Meydan Sahnesi | FL-CO | TMF | 180 (P.17)170 (P.18) | 1960-1970's | Çankaya/Necatibey Caddesi, 11 | Identity-Project Date: 1965 ,Architect: Aygen Toruner(conversion to theatre), Location : 39°55'29.61"N; 32°51'9.80"E Other- There were two hall the first one is inside the Terzioğlu Hanı, the other one is in Necatibey- first Birleşmiş Oyuncular; Çağ Tiyatro, Unal Topluluğu display performance in there in 1970's(P.18) The project date of the building is dated 1965, and the architect is Kaya Kara, but the theatre conversion in basement floor is made by Aygen Toruner. (M.1161/7) |
| 20 | Meydan Sahnesi | DE | TMF | U | 1960's | Çankaya/Atatürk Bulvarı No:53(M.1161/7) | Other- The adres knowledge taken from a 1965 dated document in the archive file of Büyük Meydan Sahnesi in Municipality.(M.1161/7) |
| 21 | Ankara Sanat Tiyatrosu | T | TMF (P.18) | 320 (P.18) | 1960's-2020's | Çankaya/İzmir Caddesi, İhlamur Sk. D:7/A, 06430 Çankaya | Identity- Location: 39°55'25.51"N; 32°51'12.87"E ; Architect/ Engineer: Osman Küsefoğlu (renovation-1963),Halil Aykan (1961)(M.1162/30)Management: Rented by Ankara Sanat Tiyatrosu Other- In municipality archive documents it is mentioned that the space converted to theatre from "Iokal" (M.1162/30).Ekin theatre, Dünya Çocuk Oyuncuları Kültür Merkezi Yeni Tiyatro rented for some performances (P.18) |
| 22 | Küçük Komedi Tiyatrosu/ Tiyatro Tempo | T | TMF-A | 294 (P.17) | 1960's-2020's | Çankaya/GMK Boulevard, No:114, | Identity- Architect: Metin Fişekçioğlu ;Project:1965 (M.2910/3); Location :39°55'55.89"N; 32°50'36.36"E Other- The theatre take place in ground and basement floor. The theatre was previously used by Küçük Komedi Tiyatrosu, today used by Tiyatro Tempo. |
| 23 | Yeni Ulus Sineması | FL-CO | TMF-A | U | 1960's-1970's | Çankaya/Tunalı Pasajı | Identity- Architect: Mehmet Savaş ;Project:1966 (M.2532/66); Location : 39°54'20.33"N; 32°51'39.53"E; Other- It was used for a little period than converted to passage (US.31) Yeni Ulus Sineması/Tiyatrosu took place inside theTunalı Passage today. |
| 24 | Ankara Yeni Sahne | T | TMF | 300 (P.9) | 1970's-1980's | Çankaya/Menekşe Sk. 8 | Identity- Architect: Nejat Tekelioğlu(US.30) ; Location: 39°55'22.72"N ; 32°51'8.62"E Other- At the end of the 1990 it is used by Ankara Halk Tiyatrosu, later Ekin Tiyatrosu (US.9) and now Ankara Yeni Sahne uses the Menekşe Hall. |
| 25 | Hanif Eğlence Sitesindeki Ankara | U | U | U | 1970's | Çankaya/Kavaklıdere (P.18) | Other- founded by the artist of Meydan Sahnesi, Ankara Birliği Sahnesi displayed performances (P.18) |
| 26 | Çağdaş Sahne | T | TMF | 94 (US.17) | 1980's | Çankaya/Gençlik Cd. 24/C Anıttepe/Ankara | Identity- Location: 39°55'48.32"N; 32°50'21.51"E |
| 27 | Sanat Evi | FL-MP | U | 650 and 300 (P.9) | 1980's | Çankaya/Selanik Cd., No:76 Kızılay(P.18) | Identity- Location : 39°55'16.52"N; 32°51'19.76"E Other- Dünya Çocuk Oyuncuları ,Sanat İş Kültür Merkezi rented for theatre displays. The building was rearranged and transferred to cultural centre. |
| 28 | Kardeş Oyuncular Sahnesi(P.18) | U | U | U | 1980's | Çankaya/Demirtepe (P.18) | Other- Asal Çiyiltepe theatre showed performances (US.18) |
| 29 | Çağdaş Sahne/Şinasi Sahnesi | T | TMF | 490 (US.11) | 1980's-2020's | Çankaya/Remzi Oğuz Ank Mahallesi, Tunus Cd. No:92 | Identity- Architect: Adnan Unaran, Adnan Yücel ; Location : 39°54'15.27"N; 32°51'33.76"E Other- Ankara Halk Tiyatrosu Çan Tiyatrosu,Ankara Çocuk Tiyatrosu rented for some play in 1980'a (P.18) It has been used by State theatre since 1988. (US.11) |
| 30 | Çan Tiyatrosu (Eftal Kayış Sahnesi) | T | TMF-A | 50 (P.18) | 1980's-2020's | Çankaya/Adnan Saygun Cd., No:8 Sıhıye; Sağlık Mah. No:6(P.18) Süleyman Sırrı Cadde No:12/9 | Identity- Location : 39°55'32 96"N; 32°51'28.92"E Other- It have 1 tv room, kitchen, mini cafe, wc, costume room (P.18) Converted from apartment unit. |
| 31 | Mahir Canova Sahnesi | FL-M | U | 198 (US.21) | 1990's | Çankaya/Kara Kuwetleri Eğitim ve Doktrin Komutanlığı | Identity- Location: 39°54'4.23"N; 32°49'19.19"E |

AN INVENTORY STUDY FOR THE CINEMA AND THEATRE SPACES IN ANKARA

| APPENDIX 2- INVENTORY TABLE FOR THEATRE SPACES IN ANKARA/ EK-2 ANKARA'DAKİ TİYATRO MEKANLARINA İLİŞKİN ENVANTER TABLOSU | | | | | | | |
|---|--|-------------------|-----------------|-----------------------|---------------|--|--|
| | Name | Current Situation | Space Character | Capacity | Active Period | District/ Adress | Notes: |
| 32 | Cüneyt Gökçer Sahnesi | T | SB | 531 (US.11) | 2000's-2020's | Çankaya/Çayyolu Mahallesi, Ahmet Taner Kışlalı Cad | Identity- Location : 39°52'59.28"N; 32°40'59.86"E |
| 33 | 75. Yıl Sahnesi | T | TMF-A | 268 (US.11) | 2000's-2020's | Çankaya/Mithatpaşa caddesi No:18 Kızılay Çankaya / Ankara | Identity- Location : 39°55'26.48"N; 32°51'23.58"E Other- It started to be used as State theatre after 2005(US.12) |
| 34 | Akün Sahnesi | T | TMF | 361 (US.11) | 2000's-2020's | Çankaya/Atatürk Bulvarı No:227 | Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103) Other- It has been used by State theatre since 2003. (US.11) |
| 35 | Meydan Sahnesi | FL-CO | TMF | 200 or 360 (US.14) | 2010's | Çankaya/Atatürk Boulevard, 53, new adress Atatürk Boulevard, 61/12 | Identity- Location : 39°55'30.75"N; 32°51'18.57"E Other- previously Cinema 70(US.14) In the archive files of the Büyük Meydan Sahnesi, It is mentioned that the meydan stage is small and not sufficient to supply the high demand. (M.1161/7) |
| 36 | Çankaya Sahne | T | TMF-A | 850 (M-23) | 2010's | Çankaya/Remzi Oğuz Arık Mah. Paris Cad. 49B/A Çankaya/Ankara | Identity- Project Date: 1966 (M.1300/6); Location: 39°54'19.46"N; 32°51'18.22"E Other-The building was later converted to Airport Disko ve Çakıl Gazinosu. Today used as theatre, Çankaya Sahne. |
| 37 | Mithatpaşa Tiyatrosu/Ekme I- Ali Hürol Tiyatrosu / Ziraat Sahnnesi | T | TMF-A | 400 (P.9) 198 (US.11) | 2010's-2020's | Çankaya/Mithatpaşa Cd. 64 (US.12) | Identity- Architect/Engineer: Ali Keskin; Project: 1968; (m.1079/1); Location: 39°55'7.78"N ; 32°51'34.11"E Other- Mithatpaşa sineması, Yeni Ankara Tiyatrosu displayed performances /after 2015DT Sahnesi(US.12) used as cinema for a period, renovated by ZiraatBankası in 2010's(US.16) |
| 38 | Tatbikat Sahnesi | T | TMF | 227 (US.7) | 2010's-2020's | Çankaya/Güvenevler Mahallesi Güneş Sk. No:21 | Identity-Project Date: 1962 (M.4433/11) Owner: Türk Amerikan Derneği; recently rented by Erdal Beşikçioğlu also used by state theatre ,Architect: Affan Kırımlı (M.4433/11); Location : 39°53'54.79"N; 32°51'27.87"E Other- It is the part of the complex of Türk Amerikan Derneği - converted from cinema. |
| 39 | AST Bilkent | T | SM | U | 2020's | Çankaya /Üniversiteler Mah. 1 | Identity- Project Date:1998; Location: 39°53'1.25"N, 32°45'28.39"E |
| 40 | Kavaklıdere bir tiyatro | U | U | 215 and 140 (P.17) | U | Çankaya/Kavaklıdere | Other- Ankara Drama Topluluğu, Cemal Vuruşkan Tiyatrosu had used it(P.17) |
| 41 | İrfan Şahinbaş Atölyesi | T | SBC | 216 (US.11) | 1990's-2020's | Yenimahalle/Macun Mahallesi, 177. Cd. 19/A, 06374 Macunköy / Yenimahalle | Identity- Architect: Mehmet Yenicioğlu, Owner: Treasury allocation in Macunköy complex (US.11) ;Project Date: 1973(M. 7622/10) Location : 39°57'5.54"N; 32°45'59.63"E Other: It was designed as a costume and decor atelier according to the project in 1973.(M. 7622/10) |
| 42 | Stüdyo Sahne | T | SBC | 100 (US.11) | 2000's-2020's | Yenimahalle /Macun Mahallesi, 177. Cd. 19 A | Identity- Architect: Mehmet Yenicioğlu,Owner: Treasury allocation in Macunköy complex (US.11) ;Project Date: 1973(M. 7622/10) Location : 39°57'05.45"N; 32°45'59.60"E Other: It was designed as a costume and decor atelier according to the project in 1973.(M. 7622/10) |
| 43 | Orhan Asena Sahnesi | T | SBC | U | U | Yenimahalle /Devlet Tiyatroları Sosyal Tesisleri Macunköy Yenimahalle / Ankara | Identity- Architect: Mehmet Yenicioğlu,Owner: Treasury allocation in Macunköy complex (US.11) ; Project Date: 1973(M. 7622/10) Location : 39°57'5.54"N; 32°45'59.63"E |
| 44 | Pursaklar Devlet Tiyatroları Sahnesi | T-MP | T-CC | 679 (US.20) | 2020's | Pursaklar/Saray Cumhuriyet, Fatih Sultan Mehmet Cd. No:28 | Identity- Location : 39°55'54.40"N; 32°57'59.63"E Other- Cultural centre hall is used by state theatre in 2020. |
| 45 | Devrimci Ankara Tiy./ Ankara Halk Tiy.(P.18) | U | U | U | 1970's | unknown | - |
| 46 | Birlik Sahnesi | DE | U | U | U | unknown | Other- Dünya Çocuk Oyuncuları Kültür Merkezi rented for some performances(P.9) |
| 47 | İki Salonlu Tiyatro(P.17) | U | TMF | 215, 140 (P.17) | U | unknown | Other-Başkent Theatre used these halls for a period.(P.18) |

| LEGEND | Current Situation: | Space Character: |
|---------------------|--|--|
| | T : Theatre | TMF:Theatre use in Multi function Building |
| | DE: Don't exist | TMF-A:Theatre use in Multi function Building-Apartment Theatre |
| | FL: Function Loss | T-CC : Theatre Use in Culture Centre |
| | FL-C: Function Loss-Cinema | OT: Outdoor Theatre |
| | FL-M:Function Loss- Military use | SB: Single Building |
| | FL-MMP:Function Loss- Museum& Multipurpose Usage | SBC: Single Building in a Complex |
| | FL-CO:Function Loss-Commercial use (Passage,Store) | SM: Theatre in shopping mall |
| | FL-S: Function Loss-Studio | |
| | FL-MP:Multipurpose Usage | |
| | T-MP: Theatre& Multipurpose Usage | |
| T-O : Theatre&Opera | | |
| U : Unknown | | |

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**INVENTORY TABLE - ANKARA METROPOLITAN
MUNICIPALITY ARCHIEVES FILE ID / ENVANTER
TABLOSU ANKARA BÜYÜKŞEHİR BELEDİYESİ
ARŞİVİ DOSYA NO**

Site Sineması (M.1013/31); Yeni Sahne (M.1047/3); Ulus Sineması (M.1064/15); Mithatpaşa Sineması (M.1079/1); Aykut Sineması-Metropol Sineması(M.1087/ 25); Kızılırmak Sineması (M.1087/31); Batı Sineması (1100/6);Kerem Sineması (M.1158/8); Orduevi Sineması (M.1160/1); Büyük Meydan Sahnesi (M.1161/7); Ankara Sanat Tiyatrosu (M.1162/30); Nergis Sineması (M.1165/12); Efes Sineması-Yenişehir Tiyatrosu (M.1164 /8); Cep Sineması (M.1168 /12); Eti Sineması (M.1186 /10); Alemdar Sineması (M.1191 /17); Mini Sineması (M.1191 /25); Çankaya Sineması (M.1300/6); Dedeman Sineması (M.1487/9); Akün Sineması (M.2515 /103); Ses Sineması (M.2532 /15); Yeni Ulus Sineması (M.2532 /66); Lale Sineması (M.2532 /8); Dünya Sineması (M.2747 /48); Tiyatro Tempo (M.2910 /3); Büyük Tiyatro (M.2996 /7); Başkent Tiyatrosu (M.2996 /7); Cem Sineması (M.4185 /9); Türk Ocağı (M.4212 /5); Burç Sineması-Orkide Sineması (M.4249 /43); Saray Sineması (M.4322 /31); Tatbikat Sahnesi (M.4433/11); Bulvar Sineması (M.5472/8); Arı Sineması (M.6820/29); İrfan Şahinbaş,Stüdyo,Orhan Asena (M.7622 /10); Alemdar Sineması (M.8041 /3); Seyran Sineması (M.8051 /6)