

Luxury or Basic Need? The Housing Crisis in Turkish Cinema with the Perspective of Maslow's Hierarchy of Needs and David Harvey's Theory of Spatial Differentiation

Lüks mü Temel İhtiyaç mı? Maslow'un İhtiyaçlar Hiyerarşisi ve David Harvey'in Mekânsal Farklılaşma Kuramı Bağlamında Türk Sinemasında Konut Krizi

Öğr. Gör. Dr. Hatice ÇAKIR ¹

Süreç/History

Geliş/Submitted: 01/08/2025
Kabul/Accepted: 10/03/2026
Yayın/Published: 25/06/2026

İntihal/Plagiarism

Bu makale, en az iki hakem tarafından incelendi ve intihal içermediği teyit edildi. / This article has been reviewed by at least two referees and scanned via a plagiarism software.

Etik Beyan/Ethical Statement

Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur. / It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited.

Çıkar Çatışması / Competing Interests

Yazar(lar), çıkar çatışması olmadığını beyan eder. / The author(s) declares that have no competing interests.

Telif Hakkı/Copyright

Submitted for possible open access publication under the terms and conditions of the [Creative Commons Attribution \(CC BY-NC 4.0\) license](https://creativecommons.org/licenses/by-nc/4.0/).



Abstract

Humans are social beings who require satisfying their basic needs to sustain life. These basic needs of individuals comprise a multifaceted structure combining physical, social, and psychological dimensions. This multi-layered structure is constantly changing due to geographical, economic, and sociological factors. This study will analyse housing, a basic human need, through the perspective of Maslow's hierarchy of needs theory, while also examining its role in social transformation according to Harvey's theory of class structure and spatial differentiation.

The study claims that the concept of housing has evolved from a basic need to one that can reach higher levels in Maslow's pyramid, and has become part of a class structure. This study aims to analyse the representation of housing and the housing crisis in Turkish cinema during the specified period, focusing on class structure and spatial differentiation, while also clarifying the sociological transformation of the working class, retirees, and civil servants.

This study will analyse how the workers, retired people, and civil servant classes prioritize their basic needs within the economic and sociological framework of their housing (slums, detached houses, and apartments), and how this alters over time, using document analysis of the films *Sultan*, *Kiralık Ev*, and *Kıracı*, which have been chosen as samples.

Keywords: Turkish Cinema, Housing Crisis, Needs, A. Maslow, D. Harvey,

Öz

İnsanlar yaşamını devam ettirmek için temel ihtiyaçlarını karşılaması gereken sosyal bir varlıktır. Bireylerin temel ihtiyaçları fiziksel sosyal ve psikolojik katmanları bulunan karmaşık bir yapıya sahiptir. Bu çok katmanlı yapı coğrafik, ekonomik, sosyolojik etmenler ile sürekli değişmektedir.

Bu çalışmada Maslow'un ihtiyaçlar hiyerarşisi kuramı çerçevesinde bireyin temel ihtiyaçlarından barınmayı ele alırken, barınmanın toplumsal dönüşüm sürecindeki yerini Harvey'in sınıfsal yapı ve mekânsal farklılaşma kuramı çerçevesinde ele alınacaktır. Çalışmada konut/krizinin bireyin temel ihtiyaçlarını nasıl değiştirdiğini, sınıfsal yapıyla konutun niteliği arasındaki ilişkinin yıllar içinde nasıl değiştiği Türk sinemasından seçilen örnekler üzerinden analiz edilmektedir.

Çalışmada, barınma kavramının zamanla birinci basamak ihtiyaç olmaktan çıkarak Maslow hiyerarşisinde üst basamaklara çıkabildiğini ve sınıfsal bir yapının parçası haline geldiği iddia edilmektedir. Bu bağlamda çalışmada barınma ve barınma krizinin ilgili dönemde sınıfsal yapı ve mekânsal farklılaşmanın Türk sinemasında nasıl temsil edildiğini ve toplumsal dönüşümü işçi, emekli, memur sınıfını toplumsal dönüşümünü sosyolojik bir açıdan betimlemeyi amaçlamaktadır.

Bu çalışmada örneklem olarak seçilen *Sultan*, *Kiralık Ev* ve *Kıracı* filmleri üzerinden; işçi, emekli ve memur sınıflarının yaşadıkları konutlarda (gecekondu, müstakil ev ve apartman) temel ihtiyaçlarını ekonomik ve sosyolojik yapı içinde nasıl konumlandıkları ve bu bunun zamanla nasıl değiştiği doküman analizi yapılarak incelenecektir.

Anahtar Kelimeler: Türk Sineması, Konut Krizi, İhtiyaç, A.Maslow, D.Harvey.

Atf için (to cite): Çakır, H (2026). Luxury or basic need? The housing crisis in Turkish Cinema with the perspective of Maslow's hierarchy of needs and David Harvey's theory of spatial differentiation. *Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi*, 28(2), 322-339. <https://doi.org/10.32709/akusosbil.1755680>

¹ Kastamonu Üniversitesi, Basın ve Halkla İlişkiler Müşavirliği, Kastamonu/Türkiye, haticechakir@gmail.com

Introduction

Needs are defined as the behaviours and objects essential for the longevity of living organisms. Humans possess a more complex structure than animals and plants. These changes are based on temporal, geographical, and societal factors. In 1943, American scientist Abraham Maslow examined human behaviour and defined a hierarchy of human needs. Consequently, individuals are driven by a hierarchy of wants, which dictate their activities. The first level of the five-stage pyramid consists of basic physiological needs, while the last level comprises psycho-social needs.

From antiquity to the present, nutrition, housing, procreation, and security have been basic needs for humans. The need for shelter, the main topic of the study, is described as an individual residing beneath a roof that safeguards themselves and their family from threats. During the archaic period, individuals commonly sought refuge in tree hollows, cave entrances, and rocky recesses; in contrast, contemporary preferences are influenced by one's nation, culture, and economic circumstances. In antiquity, human settlements were typically situated near resources that fulfilled their basic needs. The shift from hunter-gatherer tribes to settled agricultural life resulted in profound changes in individual and community practices.

Engels (2010) claims that the transition of humans to a sedentary existence precipitated the advent of agriculture and animal husbandry, culminating in communal ownership rooted in familial and communal structures. Consequently, the individual has established a connection with the land they possess. This connection is not individual; instead, it involves the family or community in the process. In the post-industrial era, migration from rural regions to urban centres leads to changes in economic and social activities, alongside the individualization of property ownership. The privatization of property has elevated the housing issue to a new level. The unemployment, crime, and health issues that arose in the 20th and 21st centuries related to housing have profoundly impacted individuals. Technological, economic, and social transformations cause class conflict and regional differentiation. The class and regional stratification that emerged after the Industrial Revolution persists to this day. According to Ertürk (2024, p. 643), spatial contrasts are frequently observed in films addressing the migration from rural to urban areas in the Turkish cinema. While individuals' lives in villages are depicted with toxicity and hardship, urban life is associated with wealth, luxury, and comfort.

This study employs David Harvey's "Theory of Class Structure and Spatial Differentiation" to analyse the transformations in the network of economic, social, and political connections within society, as influenced by housing. This theory posits that the evolution of persons and their relational networks with the environment is equally significant as the advancement of physical space.

At the conclusion of the 19th century, the Lumière Brothers' picture "Arrival of a Train at La Ciotat Station" became historically recognized as the inaugural cinematic film. Since 1895, cinema, which has continually developed and diversified, has functioned as a reflection of both people and society. In film, directors portray psychological, economic, and societal themes on the screen through their distinct ideas and perspectives. Cinema serves as a historical document that reflects the economic and social transformations and challenges of society, while also satisfying individuals' demand for social interaction. In this way, directors satisfy both the audience's socializing demands and their own drive for self-realization.

This project examines the housing crisis and its economic and psychological impacts on individuals by reflecting societal conditions through the medium of cinema. The film addresses these matters in a critical, comedic, or dramatic manner. The primary issue addressed in this study is: How does Turkish cinema perceive and reflect the enduring housing crisis via the perspective of Class Structure and Spatial Differentiation Theory and Maslow's pyramid of needs? This study will examine whether housing is regarded as a "basic need" or a luxury, indicating class status in modernizing societies, and how individual class struggles related to housing and spatial differentiation are depicted in the films *Sultan* (1978), *Kiralık Evler* (1986), and *Kiracı* (1987).

1. Maslow's Hierarchy of Needs

In modern society, sociological needs hold equal significance to individuals' basic needs. Currently, individuals possess varied motives to satisfy the necessities essential for sustaining their lives. This study analyses the hierarchical structure of requirements that contemporary humans must fulfil to preserve their lifestyles in the post-industrial period. Human wants are intrinsic and hierarchical; an

individual cannot recognize higher-level demands without first fulfilling their fundamental needs (Maslow, 1943, p. 373).

Maslow (1943) posits that motivation underpins human wants. Humanity, despite prioritizing the fulfilment of fundamental needs at the primary level, has concentrated on the pursuit of self-actualization at the apex level.

Within this hierarchy, although all individuals are compelled to satisfy their fundamental wants, only a minority attain the self-actualization level. Artists, sportsmen, writers, and statesmen have attained this phase and become individuals who relish life (Cüceloğlu, 2007, p. 237). Cüceloğlu (2007) claims that it is unnecessary for all lower-level goals to be fulfilled in order to attain a higher-level purpose; individual variances exist among levels; and the values of an individual's family, society, and culture dictate which level of motives will prevail.

Maslow's hierarchy of needs, divided into five fundamental levels in 1943, includes physiological needs, safety needs, belonging and love needs, esteem needs, and self-actualization needs.

Graphic 1: Maslow's Hierarchy of Needs



Note: Maslow' hierarchy of needs from (<https://www.simplypsychology.org/maslow.html>)

1.1. Physiological Needs

These are vital needs that must be fulfilled for human survival. Humans possess fundamental requirements that include sustenance, hydration, rest, waste elimination, habitation, and procreation. Failure to meet these demands results in discomfort for the individual and jeopardizes their well-being. Individuals encounter difficulties in advancing to the next level when their fundamental needs remain unfulfilled (Omay, 2010, p. 235).

1.2. Safety and Security Needs

The Individuals' desire to live in a safe area, away from conflicts and disturbances, creates the need for security (Kula & Çakar,2015, p. 195). The individual meets their need for security by creating a safe space for themselves, both physically and psychologically.

1.3. Love and Belonging Needs

Following to fulfilling their physiological and safety requirements, individuals endeavor to meet their requires for affiliation and affection. The family structure is the primary setting where individuals' demands for affection and tranquillity are fulfilled, and where the foundations of a robust society are established (Yavaş et al.,2021, pp. 48-49).

1.4. Self-Esteem Needs

Individuals need self-esteem and the respect of others. While individuals need qualities such as power, success, freedom, and competence for self-esteem, when these needs are met, the need for

recognition, attention, consideration, prestige, and reputation from others comes into play (Yelkikalan et al., 2020, p. 142).

1.5. Self-Actualization Needs

Maslow explains the need for self-actualization as follows: “To explain this reality better, self-actualization can be defined in the context of a person’s independence from the problems of feelings of inadequacy experienced in youth and the neurotic (or childish, fanciful, unnecessary, ‘unrealistic’) problems of life, and in this way, facing the ‘real’ problems of life (the inner and ultimate problems of humans, the inevitable ‘existential’ problems for which there is no perfect solution), enduring these problems, and grappling with them” (Maslow, 2001, p. 124).

2. David Harvey’s Theory of Class Structure and Spatial Differentiation

David Harvey is a renowned theorist recognized for his Marxist perspectives on geography, urban studies, and spatial analysis. Harvey (2001, p. 48), states that spaces enlarged by geographical discoveries are influenced by capitalist state systems, indicating that the human geographical framework undergoes a profound transformation as political power and its distribution enable the lower classes and the impoverished to exert influence over the social conditions affecting their existence.

Harvey (2001, p. 102) notes that the distinctions between urban and rural areas are increasingly indistinct, asserting that cities embody a cohesive entity replete with paradoxes. Harvey, a capitalist city, is regarded as a triumph due to its construction by human labor; nonetheless, it is asserted that the city might become a prison for its inhabitants, with the burdens of history influencing its future. He asserts that individuals may transform the city by transforming themselves. Harvey (2001, p. 237) emphasized the state’s function within the capitalist system, noting that this system interacts with other players to ensure its perpetuation. Harvey (2010, p. 5) states that, following World War II, numerous towns, especially Berlin, adopted bureaucratic and rational authority as sacrosanct, implementing collective housing programs characterized by a lack of decoration and uniformity in architectural design. These spatial arrangements have laid the groundwork for the reproduction of capitalist production relations as they enter the globalization process (2010, p. 209).

In his study, “Class Structure and the Theory of Spatial Differentiation,” Harvey examines the interplay between geographical and social structures and processes. Harvey asserted that social connections within the capitalist system arise from the interaction between labor and capital, emphasizing that this link is the primary determinant of class structure. Harvey believes that the dominance of capital is essential for the perpetuation of capitalism, noting that while the state seems impartial in this dynamic, it effectively establishes a system that favours capital through mechanisms such as capital-labour interactions and control.

Harvey (2002, pp. 152-153), reminding us that there are three main types of factors underlying social differentiation, explains this as follows:

“1) The essential factors governing the power dynamics between capital and labour.

2) A series of secondary factors, arising from the contradictory and evolutionary characteristics of capitalism, are delineated by the constraints imposed on (a) the division of labour and functional specialization, (b) consumption patterns and lifestyle choices, (c) authority relations, (d) directed projections of ideological and political consciousness, and (e) barriers to mobility, which reinforce social differentiation.

3) Remaining components indicative of relationships formed within a previous or geographically distinct yet reliant mode of production.”

Harvey suggests that social differentiation is based on disparities in access to limited resources, implying that factors such as education, opportunities, professional experience, and economic status are inherited across generations, leading to restricted intergenerational mobility. Harvey (2002, pp. 155-156) asserts that individuals’ value systems and preferences are influenced by a hierarchical framework established by financial structures and governmental institutions inside the capitalist order, rather than by human autonomy.

Harvey's argument emphasizes the phenomenon of neighbourhood and the influence of local communities on their environments. Consequently, white-collar labour is perpetuated inside a white-collar neighbourhood unit, while blue-collar labour is perpetuated within a blue-collar neighbourhood unit (Harvey, 2002, pp. 161-162). In the modern urban landscape, skyscrapers and shantytowns reflect the social relations that correspond to their economic levels. If spatial distinction is predominantly preset, individuals must adjust their preferences and relationships to this framework. The market system is constraining options for low-income persons. The influence of the affluent class on preferences generates increasingly significant issues. Harvey asserts that advertising has a significant influence on the tastes of the affluent, shaping their decisions through consumer culture. The affluent relocating from the city core due to prevailing conditions exemplifies the imposition of a capitalist spatial structure.

3. From Needs to Class Conflict: Evolution of Housing Crisis

Housing is not only one of people's basic needs, but also a concept that changes people's lives and determines their social practices. Following the industrial revolution, rapid advances in technology and economic activity led to changes in property structures, residential areas, and law (Adaman et al., 2016). According to Engels (2010), the division of labour-focused social structure that emerged during the transition to an agrarian society led to the division of societies into classes after the industrial revolution, and communal ownership of land was replaced by individual ownership. The fortunate individuals who migrated from villages to cities found employment and began residing in standardized apartment buildings. However, the intense migration experienced during this period has prevented them from meeting many of their needs, particularly housing, due to unemployment, housing shortages, financial problems, and crime. The housing crisis caused by migration has sociological, economic, and psychological dimensions. As Somerville (1992) also pointed out, for a space to be considered a residence, it must possess qualities such as shelter, home, heart, privacy, dwelling, roots, and paradise. The concept of homelessness refers to the absence of these criteria. The absence of physical space, the loss of privacy, and the discomfort it brings, such as the inability to access citizenship rights and statelessness, mean homelessness (Ayyıldız, 2022, p. 21, citing Somerville).

Individuals who adapt to changing conditions focus on their higher-level needs after their basic shelter needs have been met. With homes owned in a safe place, individuals seek to meet the emerging need for belonging and respect. At this point, people are developing their sense of self and identity by investing in their homes. When examined from this perspective, studies on the concepts of self, identity, and belonging created by individuals through their homes come to the forefront (Yeşiltaş, 2015, p. 410).

Through the ownership relationship established through the home, individuals feel the need to approach people similar to themselves and belong to a group. Gür Öymen (2000) asserts that housing designed, decorated, and acquired to reflect personality and privilege is crucial in fostering connections among individuals and their cultural identity in numerous contemporary cultures. In pursuing privilege, the individual establishes shared cultural values with others within their income or cultural class. In their pursuit of privilege, the individual creates common cultural values with others belonging to their income or cultural class. The influence of the rich class on preferences generates increasingly significant issues. Harvey asserts that advertising significantly influences the tastes of the affluent, with their decisions shaped by consumer culture. The exodus of affluent individuals from the city core, prompted by prevailing conditions, exemplifies the imposition of capitalist spatial organization. In the context of personality-culture, it would be correct to say that housing has become a paradox.

Individuals' ownership relationship with their homes can also be seen in Turkish societies from the past to the present. Although Turks have a powerful relationship with their homes, the home culture that developed with the transition of the Uyghur Turks to a settled lifestyle has changed over time, according to the needs of the period. This has also become a factor influencing the urbanization of Turkish societies. Changes in societies due to technological developments have also been seen in our country, albeit belatedly. Due to the lack of planned urbanization efforts in the early years of the Republic and the fact that the majority of the population lived in rural areas, priority was given to infrastructure projects.

Rural residents have migrated to the metropolis since the 1930's due to the nation's industrialization initiatives. The intense migration from villages to cities has led to a housing crisis and infrastructure problems. According to Keleş (1993), while 1.2 million people lived in slums in the 1960s,

this number rose to 4.5 million in the 1980s. While slumification became a natural part of cities, unemployment, infrastructure, health problems, and crime rates increased during this period. Slums were permitted to be constructed to address the housing issues of those needed in urban areas and were viewed as inexpensive labour. However, the issue of slum construction developed rapidly over time, and attempts were made to solve it with a variety of short-term fixes, such as housing amnesties. In the 1960s and 1980s, the government attempted to resolve this issue (Kömürcü, 2013, pp. 23-26). According to Bingöl (2001), individuals have developed different solutions to address the housing crisis due to migration. As rental housing prices in the city increase daily, some people have solved the problem by having several families live together. In contrast, others have tried to solve the housing issue by establishing shantytowns on the city's outskirts. During this period, the mass demand for housing was met by build-to-sell, cooperative, and shanty town production. After this demand, the lands were opened up for exploitation. High-rise apartments, which are commonly seen in metropolitan cities, have also become a frequent sight in small towns in Anatolia. Between 1960 and 1980, the terms "the construction business," "cooperativism," "apartment," and "shanty house" became ingrained in the collective memory.

The increasing housing crisis has further deepened the gap between social classes. According to Bali (2002), while the upper middle class and upper classes seek luxury housing in locations, they have determined to lead a comfortable, modern, and high-quality lifestyle suitable for their social class, the new urban elite continue their lives in gated luxury communities first within the city and then outside the city. Natural disasters deeply affect individuals' housing problems in our country and worldwide. After the Marmara earthquake in 1999, steps were taken to address the increasing housing needs. New laws and regulations were created for this purpose, making the construction of safe housing a priority. To fulfil the demand for earthquake-resistant buildings, investors have been converting agricultural lands obtained at a low cost from villagers into concrete structures for profit due to urban congestion and land scarcity after 2000. The investor's agricultural property is developed using political connections, and luxury housing complexes are erected, converting the housing into a fast-growing investment. New owners have bought carefully built residences due to the abundance of money and credit in markets that recovered from the 2001 economic crisis. The house is now easier to buy and sell. Housing became an investment after the 2000's. In the post-modern world, some economists argue that the financialization of housing is at the core of the housing crisis. Kurtuluş (2023, p. 59) defines the financialization of housing as follows:

"It signifies the transformation of housing into a vehicle that enables the expansion of financial markets. If defined in more detail, the financialization of housing is the unprecedented increase in the role and dominance of financial markets, actors, instruments, and transactions in the housing sector."

When examining the housing system in any country, it is also necessary to question its housing policies and economic system. According to Madden & Marcus (2016), housing is a political problem. Therefore, it is impossible to understand the causes of the housing crisis and produce solutions without developing a political economy approach to the issue (cited in Geniş, 2018, p. 483). In this study, it is necessary to examine films considered historical documents to understand how the housing problem has continued from the past to the present. The next section of the study, the perspective on the housing problem in three films from the 1970s and 1980s in Turkish cinema, will be examined.

4. Methods

The research was conducted primarily through literature review and analysis of documents, which enabled data collection. Document review involves the examination and analysis of written and visual sources that provide data on the topic of interest (Yıldırım & Şimşek, 2016, pp. 187-188). This study offers several advantages, as it will examine cinema films. Like other methods in qualitative research, document analysis also requires the collection, analysis, and interpretation of data to extract information and meaning about a specific topic, thereby creating an understanding and perception, and developing empirical knowledge (Corbin & Strauss, 2008, p. 89).

The verbal and nonverbal behaviours of cinema characters, along with specific characteristics such as wardrobe and spatial utilization, provide the researcher with significant information. The researcher can continuously observe pertinent information while simultaneously displaying various

details to themselves. Descriptive analytic approaches, which facilitate the presentation of findings in a systematic and interpreted manner, were employed.

Films reflecting the housing crisis from different eras were selected for analysis. This study examines squatter settlements in the 1970s through the film *Sultan*, alongside *Kiralık Ev* (1986) and *Kiracı* (1987), which address the escalating rents resulting from economic challenges in the 1980s and the consequent difficulties individuals faced in securing adequate rental housing. The study analyses the residences of individuals from the working class, retirees, and civil servants, including shantytowns, detached houses, and apartment units, thereby clarifying the evolution of housing preferences among various social classes within the designated timeframe. Furthermore, the study utilized Quilbot for translating Turkish texts into English and employed the Grammarly tool to detect grammatical errors.

5. Findings

5.1. *Sultan* (1978) Film Analysis

Script: Yavuz Turgul

Director: Kartal Tibet

Actors: Türkan Şoray, Bulut Aras, Adile Naşit, Şener Şen, İhsan Yüce, Erdal Özyağcılar, İlyas Salman, Güzin Özyağcılar

Storyline: This film, set in a slum district of Istanbul, follows Kemal, the son of the mukhtar and a minibus driver, who is a charming young man engaged with the women of the area. Kemal aspires to be with Sultan, a mother of four who earns a livelihood by cleaning residences in the vicinity. The film, set in Istanbul, presents urban infrastructure issues, gender dynamics, economic challenges, and class structure to the audience.

Picture 1: A scene of *Sultan* (1978)



The film opens with the Sultan heating water in the grounds of his residence in the impoverished neighbourhood to launder garments. The fire ignited in the garden has been seen as an embodiment of shantytown culture, distant from urbanization and modernization. Children are frolicking around the cauldron where water is heated for laundering, as poultry roam in the garden. In the community inhabited by individuals who came from rural areas to the city but struggled to acclimate to urban life, hens wander through the gardens as residents obtain clean water from the local water supply. The video clearly demonstrates many quotidian connections, encompassing muddy roads, roaming chickens, disputatious neighbours, inadequate housing for family members, lines for clean water, altercations over water access, marital violence, communal gatherings, and love. The daily activities of the working class and the labour-capital dynamics referenced by Harvey are distinctly evident in the film. The sole representation of capital in the slum is the Mukhtar.

In the film, the Sultan's goal is to live independently with his four children. Sultan engages in daily tasks, including household cleaning, to generate income. Sultan, a widowed female, is depicted in her capacity within the economic framework, alongside her maternal bonds with her offspring and her interactions within her community as a neighbour. Nonetheless, with the exception of a single moment

in the film, Sultan is not depicted engaging in household cleaning. Sultan, a woman very protective of her honour, conducts herself with propriety in her interactions to attain acceptability in a community that shares her moral ideals. Sirman (1993) posits that the portrayal of male-female relationships in cinema is significant because a solitary woman who transgresses societal boundaries will be ascribed varied interpretations by society. Sultan asserts that the slums he constructed through relentless labour is synonymous with his contentment with his family and children. Sultan, regarding her shanty as her personal property, dismantled her home when the time arrived, declining to bequeath it to anybody else. The obliteration of the house signifies the annihilation of ownership and sovereignty, as well as the ascendancy of capital.

The necessity for individuals to depart from the slum and commute to the city centre via lengthy and congested minibuses conveys the notion that the slum and the contemporary city are significantly disparate in lifestyle and cultural practices. Moreover, women who engage in social activities within their areas are not visible on the city's streets. One exception occurs when Kemal and Sultan visit the marriage register to wed, thereafter ride a ferry, and converse in a pudding shop. The video portrays socializing in the city as an entry into society, suggesting that such activities are exclusively reserved for couples.

Women living in the slum go to clean the apartments, while men go to work in the factories. Women are seen on the minibus while going to work and expressing their work-related concerns. Instead of viewing housekeeping as a profession, they view it as a burden, and they aspire to work in factories to avoid it. Women dream of becoming factory workers to move up the social ladder in the labor market. This situation represents not only the dream of leaving an insecure job and entering a secure, unionized job but also the adapting to city life. Upon their arrival, women who migrate from rural areas to cities become potential unskilled laborers, finding jobs in sectors that offer lower wages and require fewer skills than urban women (Korkmaz & Korkut, 2012, p. 56).

The socialization activities of slum inhabitants, prominently depicted in the Sultan film, play a crucial role in their daily existence and in fostering relationships of mutual assistance and solidarity, encompassing various aspects such as personal lives and communal living (Shihabuddin & Duyar-Kienast, 2001, p. 272). According to Harvey, the network of ties formed by the working class facilitates the ability of persons residing in the ghetto to navigate life's challenges. In the new society of the shantytown residents, subjects such as love, marriage, and courtship are openly deliberated in public venues, including fountains, doorways, movie theatres, coffee places, and within homes, in the presence of everybody. This scenario illustrates that the differentiation between society and the individual, as well as between the public and private domains, is obscured for individuals residing in slums. In the film, the men's aggression towards women in the relationships between Çarli Cevat and Melek, as well as Kemal and Sultan, is portrayed as an integral aspect of marriage and affection, thereby being legitimized.

The film illustrates how the construction of a bridge transforms the lives of residents in a slum community. In the film, entrepreneurs seeking to acquire property for the construction of a second bridge in Istanbul attempt to remove the residents of the shanty town by negotiating with the Mukhtar. The Mukhtar, prioritizing his own interests, is advising the entrepreneurs while placing the community in a legally "unjust situation" due to the absence of property deeds for their properties. Individuals who invest their effort and finances in acquiring a home fulfill their need for security while simultaneously attaining social prestige as homeowners. Nonetheless, the dynamics of ownership, social standing, and influence have shifted with the construction of a bridge traversing the area. In the film, the rent-seeking system arising from the slum land is clearly understood from the following dialogue:

“Melek: Where shall we go, what shall we do?”

Mukhtar: It's up to you. These people are powerful, wealthy. Besides, the route for the 2nd Bosphorus Bridge will pass through here. Then the state will demolish it.

Cevat: If the state road passes through here, why would they buy it?

Nuri: To sell it to the state at a higher price.” (Sultan, 1978).

Table 1: Parameters of Sultan

Sultan		
Maslow's Approach	Signifier	Signified
	Home	Housing, Power, Dominance
	Biscuit	Nutrition
	Ring Wedding Dress	Reproduction
	Cinema Pastry Shop	Socialization
	Home	Housing, Power, Dominance
Harvey's Approach	Mukhtar	Legislator - Sovereign Power - Protector of The Capitalist
	Muddy Roads, Neighbourhood Fountain, Jump the Queue, Minibus Queue	Neighbourhood Culture, Reproduction of Relationships, Physical Inadequacy, Distribution of Scarce Resources, Class Struggle
	Boiling Water for Laundry, Chasing Chickens	Migration, Social Incompatibility
	Coffeehouse	Reproduction of Male Dominance
	Cinema- Police Station	Public Space, Reproduction of The Relationship Between the Public and the Rulers
	Minibus	Mobilization of Labor, Class Division,
	Destruction of Home	The Disappearance of The Working Class, Reproduction of Capital
	Migration	Geographical Expansion, Spatial Expansion, Reproduction of Capital
	Marriage	Reproduction of Male-Female Relationships
	Construction	Reproduction of Capital
	Meaning of Housing	Effort, Security Self-Actualization, Plutocracy

The film "Sultan" is significant as it effectively depicts typical life, community culture, and the realities of the working class inside a slum setting to the spectator. The discussion of the city's slum development and infrastructural issues underscores its predicament of oscillating between tradition and modernity, as well as social breakdown stemming from rental disparities. The film Sultan offers essential insights into contemporary housing and urban sprawl issues, facilitating an analysis of prevailing social order dynamics. The circumstances resulting from squatter settlements around a decade post-film release will be analyzed Kiralık Evler and Kiracı.

5.2. Kiralık Ev (1986) Film Analysis

Script: Hadi Çaman

Director: Sırrı Gültekin

Actors: Adile Naşit, Ayşen Gruda, Hadi Çaman, Yüksel Gözen, Ersun Kazançel,

Storyline: Hayriye Hanım, who lives with her daughter, Ayşe, in an area of Istanbul, began her quest for a new residence upon discovering that their current dwelling is slated for demolition. The circumstances encountered by the mother and daughter throughout their house search led them into quite different situations. Despite its constrained budget, the film effectively depicts the housing issues of the 1980s on silver screen. The study will analyze the first half of the film. The initial half of the film portrays the housing issue at the beginning in a documentary style, while the latter half explores themes of love, family, deception, and marriage.

Picture 2: A scene of Kiralık Ev (1986)



The film opens with scenes of the destruction of a neighbourhood in Istanbul. The removal of slums signifies a transformative phase in housing comprehension and emerging profit avenues. The communication indicates that the newly developed urban neighbourhoods will target a specific income bracket. The film opens with Hayriye Hanım and her daughter, Ayşe, awakening to the sounds of devastation. By informing the demolition team, he is articulating the housing issue he is confronting. In the film, Hayriye Hanım, the mother, is a widowed individual who receives a pension for three months. He has lost his spouse and lives with his daughter, Ayşe. Hayriye Hanım's life plan includes vacating the deteriorating house and securing an affordable residence. His primary objective is to reside with his daughter at home and arrange her marriage to an appropriate suitor. Güçhan (1991) asserts that female protagonists in films exhibit greater resilience and determination when confronted with metropolitan challenges. Women are said to adjust more readily to life changes (Güçhan, 1991, p. 175).

Ayşe lives with her mother, is unemployed, and aspires to improve her proficiency in English for personal development. She is enrolled in an English course and perusing matrimonial advertisements in the newspaper seeking a suitable match. Ayşe desires to marry a handsome man and establish a home. Her objectives are to encounter her prince and assume the role of lady of the house. Owing to her unique disposition, Ayşe will utilize newspaper advertisements to seek a husband. The video illustrates the impact of urban life on family dynamics, granting mothers and children increased autonomy (Güçhan, 1991, p. 208). Women and children in slum households exhibit greater autonomy.

The two-story wooden house of the mother and daughter will be demolished in the initial segment of the film. Mother and daughter traverse the streets in search of a residence. Both the mother and daughter observe newspaper advertisements and real estate brokers. Nevertheless, they are unable to locate an affordable residence. The mother and daughter depart their residence in search of a new one, but a contractor menace to raze their house if they do not vacate promptly. Ayşe inquires softly, "What are you afraid of, girl?" Is there nothing more constructive for them to engage in than to disturb us? Hayriye expresses concern, "They may demolish it." The mother and daughter have examined properties in various locations and with diverse features, yet none align with their budgetary constraints. The real estate agent rejects the mother and daughter, citing their insufficient financial means to rent a place. The rental prices set by landlords surpass Hayriye's financial capacity. The film directly illustrates the pressure of capital on labour.

The film illustrates that rental prices beyond budgets are placing individuals in challenging circumstances. Increased land speculation has rendered homeownership and affordable rentals unattainable for low-income individuals in urban areas (Keles, 1972, p. 45). Families are vacating their residences and relocating to impoverished communities on the periphery of the city as a result of the escalating housing problem. Analyzing the film through Harvey's class structure and spatial differentiation reveals that Hayriye Hanım's fight for survival with her widow's pension underscores the patriarchal view of widows in society and the notion of a widowed lady belonging to a lower-income group. The film asserts that the aspiration for a quality residence is inherently class-based, illustrating how the habitats of the impoverished are repurposed for the benefit of the affluent, so relegating the poor to the peripheries of urban areas.

Table 2: Parameters of Kiralık Evler

Kiralık Evler		
	Signifier	Signified
Maslow's Approach	Home	Housing Needs
	English Course	Self-Actualization
	Cooking	Nutrition
	Street	Security
	Cafe	Socialization
	Marriage	Reproduction
	Harvey's Approach	Destruction of House
Meeting with Landlord		Class Division, Capital's Dominance over Labor, Relationship with Authority
Real Estate Agent		Division of Labor, Specialization in Work
Moving to House		Lifestyle
Marriage		Reorganization of Social Relations, Lifestyle
Meaning of Housing	Belonging, Self-actualization, Security, The Reproduction of Capital	

In the second half of the film, the relationship between Müfit Bey and Hayriye Hanım, as well as Ayşe and Ersin Bey, is addressed, so it has been excluded from the scope of the study.

5.3. Kiracı (1987) Film Analysis

Script: Orhan Aksoy

Director: Orhan Aksoy

Actors: Kemal Sunal, Füsün Demirel, Özlem Onursal

Storyline: Kiracı, adapted from Sulhi Dölek's novel, features Kerim as a civil servant. With a salary of 135,000 TL, he pays the rent for the house he has lived in for 17 years and supports his three children, wife, and mother-in-law. As a tenant, he was forced to leave the house he was living in due to

pressure from the landlord. Kerim wants to buy a house, but due to limited resources, this is not possible. Due to the landlord's pressure and harassment, he moved out of the house and relocated elsewhere. However, the new homeowner is causing problems due to reasons such as children, guests, and water usage. Kerim is preparing a plan in his own way to be the voice of thousands of tenants who are facing problems like his. Meanwhile, Kerim is having an affair with Sühendan at work.

The film begins with a dialogue between Kerim and his landlord regarding the rent increase. Kerim's life plan includes buying a house and living comfortably with his family. Kerim, who wanted to buy a property to avoid landlord oppression and establish his power and domination in the household as the family's leader, has been unable to carry out his plan due to his wage and the housing crisis. Perihan, Kerim's wife, has a life plan: to watch television comfortably after solving the house problems. However, Perihan is so tired that she falls asleep every night while watching TV and thus fails to achieve her goal. The mother-in-law, who lives at home with her children, constantly complains that they did not buy land with the inheritance left after her husband's death. The mother-in-law regards her son-in-law as a weak and ineffective spouse, as well as an unfulfilled, imperfect person, because he was unable to purchase a home and failed to manage his finances effectively. Kerim is tired of his mother-in-law's constant complaints. However, the landlord, who wants to evict the tenant, aims to find a new tenant and rent the house at a higher price. The landlord and Kerim engaged in a power struggle over the house. The landlord, who frequently enters the residence to bother the tenants, relentlessly harasses them. This situation resembles the tenant-landlord relationship experienced today. The landlord wishes to raise the rent by 200% and complains that Kerim pays half of his earnings towards the rent. Kerim, who is looking for a new house, is viewing three different houses in the film. In the first house he examines, the following dialogue occurs between him and the landlord.

L: It is up to you. If you earn 135.000 TL a month, you still cannot live without paying a single penny in rent.

K: What are you saying, man? There are people in this country living on a minimum wage of 46,200 TL.

L: Really? It is hard to believe. They are eternally dead" (Kiracı, 1987).

Picture 3: A scene of Kiracı (1987)



Kerim's words refer not only to meeting the basic needs of the housing crisis but also to its economic and psychological dimensions. When Kerim solves the housing problem, he will have won the power struggle with the landlord, thus meeting his needs for security, belonging, respect, and self-actualization. As a result, a house provides not just shelter, but also ownership and status. For this reason, Kerim accepts the help of his coworker Sühendan, who has a crush on him, and with the support of his former landlord, he rents a house owned by a "hacı" and moves in shortly. However, the landlord has been complaining about Kerim and his family over time. The landlord harasses the tenants with excuses such as water usage, children's noise, energy usage, and guests, thereby instilling fear in the landlord.

When the film is assessed through a view of David Harvey's theory of class structure and spatial differentiation, housing departs from its utilitarian value and transforms into a commodity with financial worth, whereby power conflicts also occur. The film depicts the house as a symbol of class power dynamics, featuring the groom and his affluent mother-in-law indoors, while the landlord and tenant

remain outside. Furthermore, in the film, tenants under the capitalist framework emerge as an insecure, deprived, scammed, and humiliated class in the landlord-tenant dynamic, whilst landlords are depicted as entities with the power to dominate this class at any time, so ensuring the perpetuation of the system. The film illustrates the prevailing class disparities within the contemporary capitalist framework, highlighting the dominance of the affluent. The film describes the contrasts between traditional and modern through a woman’s perspective. The film predominantly presents a patriarchal viewpoint, depicting women engaged in domestic labour as essential to being virtuous, whereas working women are portrayed as alluringly immoral.

The film explores the tenant-landlord relationship while also examining challenges related to rent payment, its effects on financial distress, and a comparison between minimum wage labourers and civil servants, thereby illuminating the economic and social issues confronting the middle class. It addresses issues such as cooperative fraud, contractor avarice, the deception of landlords and tenants by real estate agents, the housing crisis faced by civil servants in significant cities, and the requests for transfers by civil servants to economically disadvantaged cities, often referred to as “exile.”

Table 3. Parameters of Kiracı

Kiracı		
Maslow’s Approach	Signifier	Signified
	Home	Housing Dignity, Self-Actualization
	Sühendan	Love, Belonging
	Marriage	Love, Reproduction
Harvey’s Approach	Home	Individual Consumption, Lifestyle, Class
	Landlord	Relationship with Authority, Reproduction of Power
	Mother-in-Law	Relationship with Authority, Reproduction of Power
	Apartment	Relationship Produced Based on Space, Consumption Patterns, Lifestyle
	Sühendan	Lifestyle
	Office	Capital-Labor Relationship, Construction of Power, Division of Labor, Specialization,
	Bus	Mobilization of Labor
	Cluster Housing	Consumption Classes, System to Stimulate Consumption, Population Mobilization, Ideological and Political Known Directed Projection Instability, Conflict
	Suicide	Instability, Conflict
Meaning of Housing	Dignity, Self-Actualization,	

Table 4: General evaluation of films

Evaluation Theme	Sultan (1978)	Kiralık Ev (1986)	Kiracı (1987)
Duration of Film	88	67	93
Types of Housing crisis	Slumism	High Price	High Price /Landlord suppression
Number of habitants	5	2	6
Rent/ Salary ratio	-	600.000 TL /22500 TL	90000 TL /135000 TL
Solution of problem	Establish a new slum	Marriage	Suicide
Duration of presentation of housing crisis	10 min. direct +45 min indirect. Total 55 min.	35 min	65 min

All three films examined tackle the housing situation from various perspectives. The film “Sultan” portrays the lives of typical working-class individuals in a slum area, whereas “Kiralık Ev” examines the challenges faced by a retired woman, who contends with escalating rents due to urban renewal and the quest for affordable housing. Additionally, “Kiracı” addresses the problems of exorbitant rent and landlord harassment encountered by a civil servant’s family. Furthermore, the videos illuminate the challenges and lifestyles of the period, as well as the urban transformation process that occurred during that time. The number of residents in the household fluctuates based on the film’s theme; nonetheless, as the population increases, the responsibilities of the family leader intensify, and their life expectations evolve.

Upon economic analysis of the films, it is noted that although Sultan’s monthly earnings as a day worker are not specified, the eldest son of the household also aids the family finances through his apprentice wages. In the “Kiralık Ev,” it is stated that Hayriye Hanım’s three-month salary is sufficient for 4.5 days of rent, calculated to be approximately 23,000 liras. In the “Kiracı” Kerim’s salary as an officer is indicated to be 135,000.

The films, presenting varied perspectives on the housing crisis over a decade, demonstrate that a fundamental resolution to the housing issue remains elusive. In Sultan, the inhabitants whose residences were confiscated resolved their predicament by creating a new slum. In the “Kiralık Ev,” Hayriye Hanım and Ayşe form a familial bond with Müfit Bey, with whom they find shelter after being evicted from their residence. The mother and daughter addressed their housing issues by marrying the father and son, the owners of the residence. In the “Kiracı,” Kerim, overwhelmed by despair, ascends to the summit of a freshly constructed apartment building in an attempt to resolve his existential crisis, but his suicide attempt fails. Although Kerim’s effort addresses the issue with a residence designated for advertising, tenants in analogous circumstances continue to face the same dilemma.

The films examined in the study reveal that Sultan has a total runtime of 88 minutes, with 10 minutes dedicated to direct dialogue concerning housing, and 45 minutes featuring the slum area as a background feature. “Kiralık Evler” has a duration of 66 minutes, with the housing issue explored in the initial 35 minutes, followed by a narrative focused on romantic connections in the latter segment. “Kiracı” has a duration of 93 minutes, of which 65 minutes address the housing issue. Kiracı is the longest of the three films and the sole one centered on the housing problem.

In all three films, a robust relationship is forged between the domicile and the characters. In Sultan, home is connected to Security, Self-Actualization, plutocracy, and labour. In contrast, in Kiralık Ev, home is related to belonging, self-actualization, security, and the Reproduction of capital, security, and marital life. In the “Kiracı,” the residence symbolizes authority, dignity, and self-actualization.

Conclusion

The Turkish movie addresses the housing problem not merely as a physical deficiency, but also as an embodiment of a complex, multidimensional crisis encompassing sociological, psychological, and economic needs. When assessed through the perspective of Maslow and Harvey's Theory of Class Structure and Spatial Differentiation, it is evident that housing transcends mere necessity, encompassing intricate aspects such as social belonging, status, and self-perception. In this setting, home is depicted not merely as a living environment, but also as an identity, a sense of belonging, and occasionally as a battleground for class conflict. The study emphasizes the diverse representational capacity of cinema, examines the interconnections of social sciences and visual storytelling, and provides a critical analysis of the housing crisis.

In modern society, housing, regarded as a fundamental human necessity and analysed through the view of Maslow's hierarchy of needs and Harvey's "Theory of Class Structure and Spatial Differentiation", has transitioned from merely satisfying basic needs to serving as a symbol of social status, influenced by the housing crisis stemming from recent economic and social challenges. The study suggested that housing may transition from a fundamental shelter requirement to a component that cultivates a sense of belonging, possibly altering its status in Maslow's hierarchy. Moreover, it is noted that both spatial and class structures transform social change. This study elucidates the evolution of the hierarchy of demands in relation to temporal and social conditions, as well as class disparities, illustrated through examples from Turkish cinema.

The housing issue is a longstanding phenomenon, persisting from ancient times to the present, driven by the continual rise in global population, conflicts, mass migrations, and the prevailing economic system. Housing has emerged as a consumer commodity and a status symbol, both physically and spatially, in Türkiye and worldwide. Individuals capable of purchasing homes seek to cultivate their identity by acquiring houses in locations that reflect their status. In contrast, others create a new power dynamic with renters in their investment properties. The value of residences, emblematic of the landlord's identity struggle and the tenant's economic plight, escalates daily.

Despite the increasing in housing production in our country, the supply remains insufficient to satisfy the demand generated by both internal and external migration to the metropolis. Nonetheless, the landlord-tenant relationship is perpetually evolving under these circumstances. Landlords of the limited rental units are imposing outrageous pricing and rent hikes, much like cinematic portrayals, while executing eviction agreements with their renters. Landlords requesting rent exceeding the minimum salary and pension benefits place tenants in a precarious economic position. Conversely, tenants are pursuing a resolution within the courthouse corridors. The landlord-tenant relationship holds legal significance. During the 1970s and 1980s, residents' rights were safeguarded primarily through privileges conferred and amnesties granted during electoral periods, whereas contemporary tenants' rights are preserved by legislation adopted.

The quantity of housing units in the city is rising due to urban renewal initiatives. Nevertheless, as landowners and contractors amass wealth from these developments, tenants and homeowners who have been displaced are grappling with the challenge of securing housing. The affluent tend to reside in neighbourhoods populated by their socioeconomic peers, while the diminishing residences, often due to urban renewal, are occupied by individuals from lower- and middle-income brackets.

Over the past two decades, Türkiye has benefited from the financial activity generated by the building sector. During the 2000s, foreign investors addressed our nation's demand for liquid capital by investing in the banking and housing sectors, thereby invigorating the economy. The ongoing expansion of the housing market has garnered the interest of both public and private entities, resulting in organizations entering the sector and contributing to its growth. The conversion of housing into an investment asset, prompted by economic instability, proactive government intervention through support for the housing sector or tax incentives, regional discrepancies in housing supply and demand, and a surge in individuals seeking asylum due to conflict, has exacerbated the housing crisis in Türkiye. Furthermore, the policy permitting the acquisition of Turkish citizenship for \$400,000 over the last decade has led numerous foreigners to invest in real estate in our nation and secure Turkish citizenship. Residences held by Turkish nationals of foreign origin are further exacerbating the housing issue. In recent years, the percentage of foreign homeowners has increased, while the percentage of Turkish citizens owning properties has decreased. Turkish citizens, if fortunate, become tenants of expatriates.

In the forthcoming years, the feasibility of citizens purchasing homes is diminishing daily due to escalating interest rates and extravagant property costs. According to TÜİK data, house sales to foreigners decreased by 32.1% in 2024 compared to the previous year, totalling 23,781 units. In 2024, the proportion of housing sales to foreigners constituted 1.6% of all property sales. In 2024, Istanbul, Antalya, and Mersin rank among the cities with the highest volume of house transactions involving foreign buyers (TÜİK, Housing Sales Statistics, December 2024).

This study aims to examine how the housing problem experienced by citizens from the 1960s to the present day has been represented in Turkish cinema. Despite the passage of time and technological progress, along with an increase in housing units, the housing problem continues to affect individuals' lives profoundly. Currently, the landlord-tenant relationship is predominantly advantageous to landlords, with renters conveying messages through an intermediary. Homeowners who acquire houses for investment or to launder money often leave their homes unoccupied to evade tenant management, thereby intensifying the housing problem.

To address the housing crisis, it is essential to thoroughly evaluate Türkiye's economic, social, and cultural frameworks and to implement measures that empower citizens to resolve the housing issue based on the insights gathered. Policies must be established to regulate both contractors and building firms, facilitating individuals' access to suitable dwellings.

References

- Adaman, F., Akbulut, B. & Kocagöz, U. (2017). *Herkesin herkes için: Müsterekler üzerine eleştirel bir antoloji*. İstanbul: Metis Yayınları.
- Aksoy, O. (Yöneten). (1987). *Kıracı* [Film] Uğur Film Studios.
- Ayyıldız, A. G. (2022). *Evsizler için sürdürülebilir ve alternatif bir barınma yaklaşımı olarak ekoköyler*. İzmir: [Yayınlanmamış yüksek lisans tezi]. Dokuz Eylül Üniversitesi, İzmir.
- Bali, R. (2002). *Tarzı hayattan life-style'a, yeni seçkinler, yeni mekanlar yeni yaşamlar*. İstanbul: İletişim Yayınları.
- Bingöl, Ö. (2001). *Modernleşme ve konut mimarisi endüstri devriminden sonra barınma kültürünün değişimi*. İstanbul : [Yayınlanmamış yüksek lisans tezi]. Mimar Sinan Üniversitesi, İstanbul.
- Corbin, J.&Strauss, A. (2008). *Qualitative research techniques and procedures for developing grounded theory*. London: Sage.
- Cüceloğlu, D. (2007). *İnsan ve davranışı/psikolojinin temel kavramları*. İstanbul: Remzi Kitabevi.
- Engels, F. (2010). *Ailenin, özel mülkiyetin ve devletin kökeni*. Ankara: Sol Yayınları.
- Ertürk, E. (2024). 37. Sinema ve göç: Almanya Acı Vatan filmi kültürlerarası iletişim bağlamında duygusal zekâ parametreleriyle irdelemek. *RumeliDE Dil ve Edebiyat Araştırmaları*, s. 636-651.
- Geniş, Ş. (2018). Barınma hakkını savunmak. *Mülkiye Dergisi*, 42(3), 481-488.
- Güçhan, G. (1991). *Toplumsal değişme ve Türk sineması-kente göç eden insanın Türk sinemasında değişen profili*. [Yayınlanmamış Doktora Tezi]. Anadolu Üniversitesi, Eskişehir.
- Gültekin, S. (Yöneten). (1986). *Kiralık Ev* [Sinema Filmi] Ören Film& Kamera Film.
- Gür Öymen, Ş. (2000). *Doğu Karadeniz örneğinde konut kültürü*. İstanbul: Yem Yayınları.
- Harvey, D. (2001). *Sermayenin mekanları:Eleştirel bir coğrafyaya doğru*. İstanbul: Sel Yayıncılık.
- Harvey, D. (2002). Sınıfsal yapı ve mekansal farklılaşma kuramı. A. Alkan, & B. Duru içinde, *20. Yüzyıl Kenti* (s. 147-172). Ankara: İmge Yayınevi.
- Harvey, D. (2010). *Postmodernliğin durumu*. İstanbul: Metis Yayınları.
- Keleş, R. (1993). *Türkiye'de kentleşme politikaları*. Ankara: İmge Yayınları.
- Korkut, G. & Korkmaz, A. (2012). Türkiye'de kadının işgücüne katılımının belirleyicileri. *Süleyman Demirel Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*, 41-65.
- Kömürcü, S. S. (2013). *Gecekondu dönüşüm projelerinin barınma hakkı bağlamında değerlendirilmesi: Çamlıtepe (Derbent) örneği*. [Yayınlanmamış yüksek lisans Tezi]. Bahçeşehir Üniversitesi, İstanbul.
- Kula, S. & Çakar, B. (2015). Maslow ihtiyaçlar hiyerarşisi bağlamında toplumda bireylerin güvenlik algısı ve yaşam doyumu arasındaki ilişki. *Bartın Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi*, s. 191-210.
- Kurtuluş, H. (2023). *Türkiye'de barınma hakkının finansallaşması ve örnek ülke incelemeleri: Çin Halk Cumhuriyeti, Güney Afrika Cumhuriyeti, Meksika*. [Yayınlanmamış Doktora Tezi]. Ankara Üniversitesi, Ankara.
- Madden, D. & Marcuse, P. (2016). *In defense of housing: The politics of crisis*. Londra: Verso.
- Maslow, A. (1943). A Theory of human motivation. *Psychological Review*, s. 370-396.
- Maslow, A. (1954). *Motivation and personality*. New York: Harper.
- Maslow, A. (2001). *İnsan olmanın psikolojisi*. İstanbul: Kuraldışı Yayınları.
- Omay, U. (2010). Tüccar sınıfın Protestan hareketi desteklemesinin Maslow'un ihtiyaçlar hiyerarşisi yaklaşımı açısından değerlendirilmesi. *Sosyal Siyaset Konferansları Dergisi*, s. 231-243.
- Shihabuddin, M. & Duyar-Kienast, U. (2001). Spontaneous settlements in Turkey and Bangladesh: Preconditions of emergence and environmental quality of gecekondu settlements and bustees. *Cities*, p. 271-280.
- Sirman, N. (1993). Köy kadınının aile ve evlilikte güçlenme mücadelesi. Ş. Tekeli (Ed.) *1980'ler Türkiye'sinde kadın bakış açısından kadınlar* içinde (s. 247-277). İstanbul: İletişim Yayınları.
- Tibet, K. (Yöneten). (1978). *Sultan* [Film] Arzu Film.
- Türkiye İstatistik Kurumu (2024). *Konut satış istatistikleri, Aralık 2024*. <https://data.tuik.gov.tr/Bulten/Index?p=Konut-Satis-Istatistikleri-Aralik-2024-54146#:~:text=2024%20y%C4%B1%20C4%B1%20C4%B1%20toplam%20konut%20sat%C4%B1%20C5%20%20Flar%C4%B1,bin%20112%20ile%20Mersin%20oldu.> (Erişim Tarihi: 15.03.2025)
- Yavaş, T., Aygün, B. & Ulak, H. (2021). Türk milli eğitim sisteminin amaçladığı insan profili: Maslow'un ihtiyaçlar hiyerarşisi temelinde bir değerlendirme. *Sosyal Bilimler ve Eğitim Dergisi (JOSSE)*, s. 42-56.

- Yelkikalkan, Y., Dođan, S. & Dalboy, Z. (2020). Covid-19'un Maslow'un ihtiyalar hiyerarşisi kuramına etkisi. *Giriřimcilik ve Kalkınma Dergisi | Journal of Entrepreneurship and Development*, s. 139-165.
- Yeřiltař, M. (2021). Burası benim! Psikolojik sahiplenmenin dinamikleri,. F. Üstün & A.İ Koca Ballı (Ed), *Örgütsel davranıř řimdi bu konular konuşuluyor* içinde (ss. 105-120). Ankara: Detay Yayıncılık.
- Yıldırım, A., & řimşek, H. (2016). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayıncılık.