



Cinematic Re/Presentation of the New Winter Leisure Activity and its Accommodation Settings and Venues at Turkey's Mount Uludağ (1950s-1980s)

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ABSTRACT

Mount Uludağ provided romantic and dramatic settings for storytelling in *Yeşilçam*, the main moving picture industry of Turkey during the twentieth century. Consequently, *Yeşilçam* productions became tools to archive historical data, not only of the natural and the built environment of this new winter leisure, but also the socio-cultural profile of a society, and its expectations from winter accommodation/entertainment. This study thus aims to understand the settings and venues of Mount Uludağ during the 1950s-1980s by using *Yeşilçam*'s productions to evaluate the built environment, architectural settings and venues, accommodation culture, and the architectural characteristics of the hotels/resorts with their formal appearances, interior spaces, décors, and amenities. As the aim is to focalize the human factor in its social-cultural environment, it is an analysis of the *re/presentation* and an attempt to scrutinize and question *Yeşilçam*'s approach to this new culture as an "appraisal/advertisement" or a "criticism/warning."

Keywords: Mount Uludağ, *Yeşilçam*, Winter Leisure and Sports, Travel Accommodation and Hotel Interiors, 1950s-1980s.

1. INTRODUCTION

Skiing, became one of the major leisure activities of the European elite especially at the turn of the nineteenth century (Denning, 2019, pp. 11, 30). The First World War triggered skiing culture as the former troops started to ski for entertainment (Denning, 2019, p. 30), and this trend soon tempted others. This new leisure clashed with the development of mass media which spread the idea of healthy and sportive individuals as part of nation building and modernization agendas of post war nations (Podkalicka & Strobl, 2019, p. 2).

Accordingly, after the establishment of the Republic of Turkey, sanitation, sports and all the other European leisure activities and comforts were considered as an essential part of the westernization/modernization, and accordingly, the establishment of Mount Uludağ's infrastructure started vehemently in the 1930s and progressed expeditiously onwards. Mount Uludağ soon became the heart of winter leisure and contributed to the proliferation of the sport and luxurious entertainment within the national borders.

1.1. Aim and Scope

After understanding the historical urban and architectural development at Mount Uludağ, this study aims to look at the mediatic portrayal of skiing as the new winter leisure in the post war consumerist culture.

Yeşilçam movie production industry provides a wide range of archival data on the settings and venues while focalizing the human factor in its story telling, which is essential in understanding architecture not as a “solid entity” but as an environment which is enlivened by the human factor. Since all the venues are experienced and thus shaped by the users according to their socio-cultural backgrounds and expectations, these movies provide a clear understanding of the behaviors, habits, demands and requirements of a certain class, i.e. the urban socialites of the twentieth century Turkey, and their expectations/experiences from this winter leisure activity are *re/presented* in the movies.

It is consequential to underline that there is always a risk that the settings and the venues portrayed in Yeşilçam movies could not be the actuals hotels. However, some of the movies particularly advertised and exposed a certain hotel with its label and venues. To consolidate the data, settings in different movies are compared with each other, and only after substantiation, they were included in this study (movies which re/present *Büyük Otel*, Sanatorium Resting House, *Yazıcı Hotel*). In most of the cases, the movie production companies themselves thank the hotels in their acknowledgments (*Fahri Hotel*, *Yazıcı Hotel*, Touristic Uludağ Hotel). Settings and venues are also cross checked by analyzing their locations from photographs and maps (Figure 1).



Figure 1. Accommodations at Mount Uludağ as Case Studies.

Background Source: Google Maps, 2021. Last accessed: June 2021. Edited by the authors.

Despite the validation of the data, this study does not aim to claim that a certain space or a venue belongs to this or that hotel, nor restricts the rich archival data on this fact. Rather, this study analyzes the *cinematic re/presentation* of this winter leisure activity and accommodation at Mount Uludağ, its settings and venues with a specific focus on the interiors, the décor, furnishings, and furniture used at the hotels. Consequently, the aim is to look at these movies as they *present* and/or *represent* a certain hotel, and it makes a small difference if the balance changes within these two dichotomies, because both approaches in the cinematic entertainment, i.e. *cinematic re/presentation*, convey the same socio-cultural background, habits and daily lives of the clientele in and around the hotels at Mount Uludağ from the 1950s to the 1980s.

The accommodation locations and types at Mount Uludağ during the 1950s-1980s as *re/presented* in Yeşilçam movies include mountain huts, Sanatorium Resting House, *Büyük Hotel*, *Becerden* Facilities, *Hotel Fahri*, *Yazıcı Hotel*, Uludağ Touristic Hotel and Hotels *Ulukardeşler* and *Alkoçlar* (Figure 1). The following part of this study includes all the identified movies of Yeşilçam which use Mount Uludağ as its settings, whereas the third part focuses solely on movies which display all the settings and venues, including the interiors, of the listed hotels above (Figure 1, Table 1).

Table 1. Movies which *Re/present* Uludağ during the 1950s-1980s (The highlighted ones are analyzed in terms of all their settings and venues for this study).

MOVIE	YEAR	DIRECTOR	STUDIO	PRODUCER
Kadın Severse	1955	Atıf Yılmaz	Lale Film	Cemil Filmer
Küçük Hanımın Soförü	1962	Nejat Saydam	Birsel Film	Özdemir Birsel
Öldüren Bahar	1962	Süha Doğan	Güven Film	Yuvakim Filmeridis
Beyaz Güvercin	1963	Nejat Saydam	Acar Film	Murat Köseoğlu
Kadın Severse	1968	Ülkü Erakalın	Akün Film	İrfan Ünal , Recai Akçaoğlu
Aşka Tövbe	1968	Türker İnanoğlu	Erler Film	Türker İnanoğlu
Karlı Dağdaki Ateş	1969	Safa Önal	Er Film	Berker İnanoğlu
Kalbimin Efendisi	1970	Ertem Eğilmez	Arzu Film	Nahit Ataman
Unutulan Kadın	1971	Atıf Yılmaz	Akün Film	İrfan Ünal
Ömrümce Aradım	1971	Süreyya Duru	Erler Film	Türker İnanoğlu
Satın Alınan Koca	1971	Duygu Sağıroğlu	Uğur Film	Memduh Ün
Köle	1972	Atıf Yılmaz	Saner Film	Hulki Saner
Acı Hayat	1973	Orhan Aksoy	Erler Film	Türker İnanoğlu
Aşkımla Oynama	1973	Aram Gülyüz	Melek Film	Manuk Manukyan, Şahan Haki
Boşver Arkadaş	1974	Zeki Ökten	Arzu Film	Nahit Ataman
Sabıkalı	1974	Nejat Saydam	Acar Film	Murat Köseoğlu
Şaşkın Damat	1975	Zeki Ökten	Örnek Film	Yılmaz Kuzgun
Can Pazarı	1976	Orhan Elmas	Er & Sezer Film	Berker İnanoğlu
Ne Umduk Ne Bulduk	1976	Zeki Ökten	Erler Film	Türker İnanoğlu
Öyle Olsun	1976	Orhan Aksoy	Arzu Film	Nahit Ataman
Ne Olacak Şimdi	1979	Atıf Yılmaz	Arzu Film	Nahit Ataman
Sokaktan Gelen Kadın	1984	Orhan Aksoy	Uğur Film	Memduh Ün
Kadın Bir Defa Sever	1984	Orhan Elmas	Sezer Film	Berker İnanoğlu
Sekreter	1985	Temel Gürsu	Uzman Film	Kadir Turgut, Ferit Turgut
Sevgi Çıkmazı	1986	Yaşar Seriner	Metro Film	Zeki Kafalı
Ada	1988	Süreyya Duru	Murat Film	Süreyya Duru

2. ULUDAĞ AS THE GRAVITY POINT OF WINTER LEISURE

2.1. Historical Background of Mount Uludağ and Winter Leisure Accommodation

Mount Uludağ, the “sublime” mountain, is located within the borders of the city Bursa in Turkey. Before the establishment of the winter resorts there, the mountain interested many explorers. It was Osman Şevki (Uludağ) on a trip to the mountain who suggested its current name, i.e. Uludağ, which means “the sublime mountain,” approved by the government in 1925; and Şaban Örnektekin became the first to ski there in 1924 (Tuna Ultav & Savaşır, 2014, p. 1056).

During the 1930s, the infrastructure of the area started with the attempts of the entrepreneurs such as a German skier, Alexi Abraham, who prepared a report for the development of Uludağ in 1932, and proposed the construction of a hotel in the Kirazlıyayla region (Altınok, 2003; Tuna Ultav & Savaşır, 2014, p. 1056); while the mayor

of İstanbul, Muhittin Üstündağ, organized a ski trip there in 1933, publishing this visit in one of the famous magazines of the period, *Yedigün* (İnal, 2019, p. 74). The first person ever to reach the summit was Monsier Guillot, an instructor at Galatasaray High School in İstanbul in 1933 (Evren & Güldemir, 2018, p. 265).

The first mountaineering club, "Bursa Mountaineering Club", was established within the People's House of Bursa in 1933. The organization aimed to spread skiing culture and mountaineering and provided skiing gears to the clientele during the 1930s-1960s (Altınok, 2003; Evren & Güldemir, 2018, pp. 266, 269; Şaktimur, 1994).

The construction of *Büyük* (Big) Hotel in 1928-1931 was a milestone in the development of the skiing culture in Turkey (Koyunlu, 1980, pp. 8-9; Tuna Ultav & Savaşır, 2014, p. 1057). Initially known as Uludağ Hotel, it was constructed by the Special Provincial Administration of Bursa (*Bursa İl Özel İdaresi*) in 1928-1931 and opened for summer accommodation in August 1931 presumably designed by architect Kemal Aru (Tuna Ultav & Savaşır, 2014, p. 1059).

While *Büyük* Hotel provided its services for the upper classes, another establishment, also supported by the Special Provincial Administration of Bursa (*Bursa İl Özel İdaresi*), called *Uludağ Kayak Evi* (Ski House) opened its doors to wide range of skiers in 1935 (Şaktimur, 1994, p. 12; Tuna Ultav & Savaşır, 2014, p.1062) (Figure 2). This resort was funded by the Republican People's Party, Bursa's governor, and Turkey Training Associations Union (*Türkiye İdman Cemiyetleri İttifakı*) (İnal, 2019, p. 76). After its establishment, the profile of the clientele widened and visitors to Uludağ increased and it housed Uludağ's first skiing competition on September 5, 1939 (Evren & Güldemir, 2018, p. 273)



Figure 2. Uludağ Ski House (*Kayak Evi*).
Source: *Kadın Severse*, 1955.

The 1940s brought about the initiations of private entrepreneurs at the mount after the establishment of the Sanatorium Resting House in 1945 designed by architect Emin Onat and Leman Tomsu. Despite its initial purpose, during the 1970s, the facility was also advertised as "Resting House, Hotel and Restaurant" in the Kirazlıyayla Region.¹

The 1940s was the beginnings of private ownership at the mount; thus, in 1939, renewal attempts started in *Büyük* Hotel. The hotel was transferred from the state organizations to a private institution, i.e., Roads and Constructions Company (*Yol Yapı Şirketi*); and under the new management, its infrastructure was improved (heating, hot water) and the new entertainment areas were provided (Evren & Güldemir, 2018, pp. 272-274, 282). The renewal project was implemented by the designs of architect Ertunga and opening ceremony was on in December 1959 when the hotel was inaugurated by the president Celal Bayar (Tuna Ultav & Savaşır, 2014, pp. 1070-1071).

Transporting skiers from cities to the mountains required infrastructure of transportation such as airports, land routes and rail lines (Denning, 2019, p. 36). As many other European countries, Turkey also invested in establishing a proper infrastructure for this leisure activity during the post war era. In April 1956, the construction of a cable car was installed by the Von Roll AG Company from Switzerland which connected Bursa to the Kadiyayla region and the line was inaugurated on October 29th, 1963, celebrated at the fortieth anniversary of the establishment of Republic (İnal, 2019, pp. 81–83). Meanwhile, the General Directorate of Physical Education started to build a chair lift in 1962 and completed it in 1968, while Büyük Hotel, opened its chair lift service in 1965. Another was established within Hotel Fahri's facilities in 1970-1971 (Evren & Güldemir, 2018, p. 280).

The request of improvement not only included transportation but luxurious accommodation for many who had relied on mountain huts (*chalets*) or *chalet-chic* inns for long. The clientele now required modernized and contemporized comforts within the shells of chalets, which started the trend of *chalet-chic* luxurious hotels and resorts with facilities. This movement began the urbanization of the mountainside with not only hotels but also with restaurants, cafés, shopping areas, entertainment areas and parking lots as part of the contemporary skiing world (Evren & Kozak, 2019, p. 46; Weed & Bull, 2004, p. 190).

One of the most prominent among the private initiatives were the establishments initiated by the Beceren Family. Starting with fast food stands to dish washing at Büyük Hotel in 1957, the family soon established *Odun Palas* (later *Küçük* [Small] Hotel) (Şaktimur, 1994, p. 277). Soon after in 1965, the Beceren family opened a café, which became the center of all skiing activity. A slide lift was also established there, built in collaboration with a German engineer Sondermann and became the first slide lift in the hotels' region (Evren & Güldemir, 2018, p. 279). Eventually, Beceren Hotel was constructed in 1970, as a large scaled chalet, backed up by an electric powerplant, which from time to time supported other hotels (Koyunlu, 1980, pp. 9, 33). One of the halls at the lobby included an "orient corner" (*şark köşesi*) (Koyunlu, 1980, pp. 9, 33), which was probably influenced by the trend of the "Tulip Room" at the İstanbul Hilton Hotel (Gürel, 2009, p. 56; Tozoğlu, 2007, p. 45).

Another eminent name in the establishment of private Uludağ resorts is Fahri Kınav, the chair of Bursa Mountaineering Club during the 1940s. In the 1960s, a small establishment in Kirazlıyayla was carried into a new building and in the winter season of 1966-67, the current Hotel Fahri started to function, becoming a pioneer in the provision of private bathrooms in individual rooms at Mount Uludağ (Evren & Güldemir, 2018, p. 279; Şaktimur, 1994, pp. 22–23).

Hotel Alkoçlar of Enver Alkoçlar was another one of the first private hotels at Uludağ. The hotel was leased to Mahmut Eroğlu, who expanded the hotel's entertainment facilities. However, due to debts after the second devaluation in Turkey in 1970, Eroğlu and Alkoçlar terminated their collaboration and in 1974, Alkoçlar retok the management (Evren & Güldemir, 2018, p. 281; Şaktimur, 1994).

In April 1971, as private ownerships prospered, Büyük Hotel's ownership was once again transferred, this time to the Panorama Hotel and Touristic Establishments Anonymous Company (*Panorama Otel ve Turistik Tesisler Anonim Şirketi*), thus taking its new name as Panorama Büyük Hotel; and the new accommodation floor of two stories above the restaurant was built by Baysal-Melih Bırsel Architecture Office as advertised in the newspaper *Milliyet* on January 9, 1972 stating that the hotel has the ambiance of the hotels at St. Moritz (Tuna Ultav & Savaşır, 2014, pp. 1077–1079).

These consolidated the dominance of the private ownership at the mount and new hotels proliferated in the area soon after the 1960s such as Ulukardeşler, Yazıcı, and Touristic Uludağ Hotel. The latter two started to change the chalet-chic hotel typology into a "Hilton" type hotel (Vanlı, 1958).

In 1961, skiing regions of 11,338 hectares of lands were inaugurated as National Park at Mount Uludağ (Bayer, 1994, p. 53). All the mentioned hotels were within the borders of the First Development Region, and thus renters of the Regional Forest Administration (*Orman Bölge Müdürlüğü*) (except for Büyük Hotel); and it was only after 1986, when the new hotels mushroomed in the Second Development Region (Evren & Güldemir, 2018, pp. 283–287).

2.2. Winter Leisure Settings, Venues and Activities of Privileged Uludağ Vacationers and their Cinematic Presentations

After the Second World War, the infrastructure of ski resorts developed into a giant consumerist industry. This winter leisure locations were beneficial for countries to attract tourism, form new socio-cultural relations and provide economic development (Denning, 2019, p. 40). Skiing industry also reciprocally fed from mass media which domesticated it into a romantic storytelling and as a recreational practice of fashions (Podkalicka & Strobl, 2019, p. 8). Consumerist clientele was especially fascinated with ski clothes and gears advertised in fashion press and ski magazines while the advertisement of the resorts filled the pages of the travel sections (Cohen & Deihl, 2019, p. 50).

Accordingly in Turkey, promotion of the Mount Uludağ, its resorts and their services were continuous via mass media, i.e., television, radio, and popular magazines such as *Ses* and *Hayat* which published famous celebrities in their latest fashion visiting and savoring the snowy mountains (Figure 3). Yeşilçam also participated in the dissemination of this culture, using the mount as an extravagant and luxurious setting.

As portrayed, this leisure was not cheap, including the trip up the mountain, accommodation, night culture, not to mention the fashionable clothes and gears for skiing activities as well as indoor entertainment. Soon, ski vacations became an expression of luxurious and expensive lifestyle of the upper-class clientele who demanded entertainment by dining, dancing, and celebrations. With demand, advertisements of the New Year's Eve and National Holiday parties were published in the newspapers with emphasis on music and dancing, with such headlines as "accompanied by jazz orchestras at Uludağ's Büyük Hotel."²



Figure 3. Mount Uludağ and Celebrities on the Covers of *Hayat* (Life) and *Ses* (Sound) Magazines from 1967-1971.

Sources: (a) ("Uludağ'da Tatlı Hayat," 1967); (b) ("Zeki Müren'e Yol Görüldü: Uludağ'dan Fujiyama'ya," 1969); (c) ("Uludağ'da Bir Yıldız: Türkan Şoray," 1971); (d) ("Filiz Akin: Akropol'den Uludağ'a," 1971)

In Yeşilçam movies of the 1950s-1980s, all these issues are constantly tackled. The narratives travel around similar storytelling and present/tempt the same activities and venues: the urban socialites from İstanbul travel to Mount Uludağ for parties, honeymoons, to seek for an eligible bachelor/bachelorette, to meet with a secret love and simply, in most of the cases, because of boredom.

The leisure starts at the way up the mountain. This transportation is portrayed as a private one, as the couples ride up the mountain, relishing the views of the mountains and views of Bursa and pine tree forests along the way. The gratifying sights are not only presented by the land routes, but also with sky lifts. Sky lifts provide panoramic sightseeing of the snowy mountains ahead, the historic city of Bursa at the back, and pine trees below while the massive pylons and cables of the sky lift provide a sense of safety (Figure 4).

Despite all the comforts are provided within a rustic and vernacular ambiance, the customers are anxious to experience the outdoor activities. As displayed in the movies (Table 1), these include skiing and sliding (Figure 5), sightseeing, snowball fights and making snowmen (Figure 6), savoring chair lifts, slide lifts, and open-air cafés (Figure 7). Most of the skiing starts around the Beceren Café because of its central slide lift, and the clients riding up and down towards the café building became an essential tool of cinematic narrative.

As the customers seek for private romantic escapes, most of the common outdoor activities include fishing, hunting, barbecuing and unavoidably snow fights (Figure 6-7). First encounters of lovers occur here, as well as the first fights. Escaping the mountains on foot deep in snow and to be rescued by lovers was portrayed as pleasurable as love at first sight (Figure 8).

Privileged customers consider the venues of Uludağ as an opportunity to meet and form an affinity with people from their own “circles”; consequently, in lobby gatherings, foreigners get acquainted, and invite each other to dining and celebrations. On the other hand, luxurious private dining, preferred by couples in romantic getaways, are soon followed by fireplace ‘tête-à-tête’s, with promises and engagements, fortune telling attempts over Turkish coffee or simply gossiping.

However, Uludağ resorts are not as quiet as the snowy mountains. After dinner, the dancing halls and/or night clubs of the hotels are filled with young couples and friends, who drink and dance late into the night. New Year’s Eve, national holidays and skiing ceremonies are always in demand (Figure 9). Honeymooners seek for a romantic getaway to which the hotels provide cakes and drinks for celebrations among friends (Figure 9). Among all these activities, the act of skiing becomes a “secondary concern” and only one of the components of the post war winter leisure consumerism culture (Denning, 2019, p. 37).

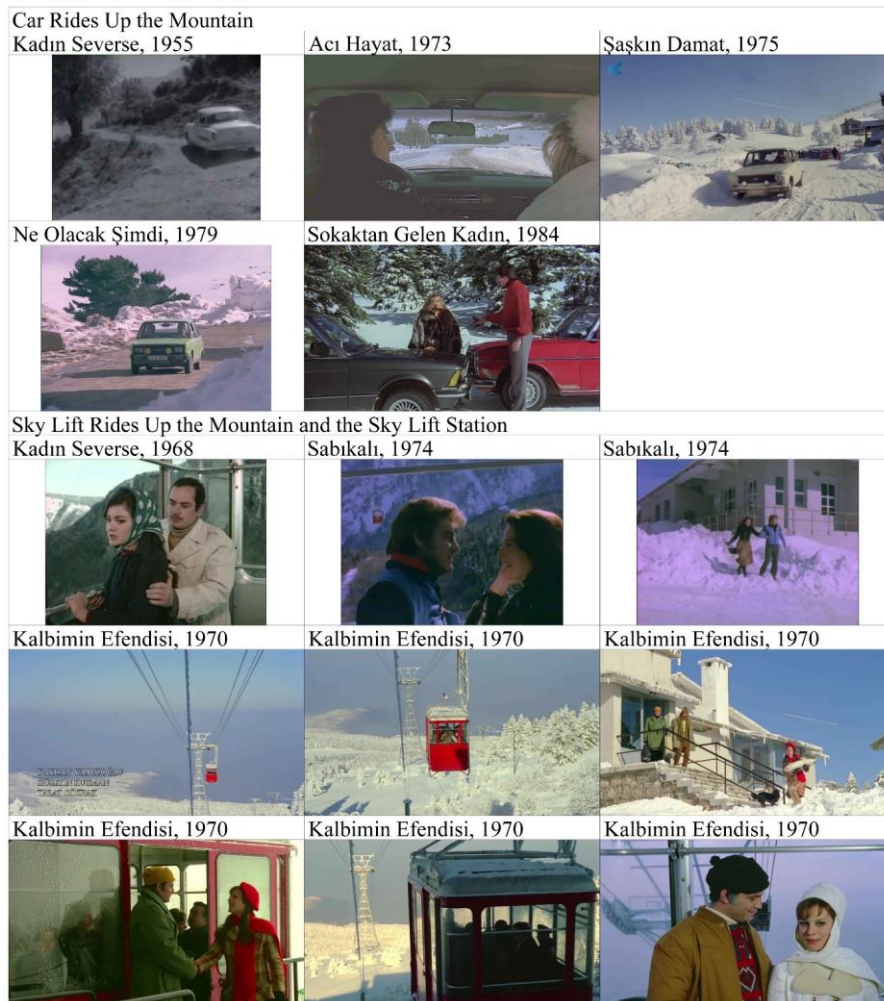


Figure 4. Leisure Starts on the Way up: Rides up the Mountain.

Skiing and Sliding		
Küçük Hanımın Şoförü, 1962	Aşka Tövbe, 1968	Karlı Dağdaki Ateş, 1969
		
Kalbimin Efendisi, 1970	Ömrümce Aradım, 1971	Unutulan Kadın, 1971
		
Köle, 1972	Boşver Arkadaş, 1974	Şaşkın Damat, 1975
		
Öyle Olsun, 1976	Ne Umduk Ne Bulduk, 1976	Ne Olacak Şimdi, 1979
		
Kadın Bir Defa Sever, 1984	Sokaktan Gelen Kadın, 1984	Sekreter, 1984
		
Sevgi Çıkmazı, 1985	Ada, 1988	-
		

Figure 5. Cinematic Re/presentations of the Outdoor Activities I: Skiing and Sliding.

Sightseeing		
Küçük Hanımın Şoförü, 1962	Aşka Tövbe, 1968	Karlı Dağdaki Ateş, 1969
		
Acı Hayat, 1973	Aşkımın Oynama, 1973	Sabıkalı, 1974
		
Can Pazarı, 1976	Ne Umduk Ne Bulduk, 1976	Ne Olacak Şimdi, 1979
		
Snowball fights and Making Snowman		
Küçük Hanımın Şoförü, 1962	Unutulan Kadın, 1971	Unutulan Kadın, 1971
		
Acı Hayat, 1973	Sabıkalı, 1974	Can Pazarı, 1976
		
Can Pazarı, 1976	Sekreter, 1985	-
		

Figure 6. Cinematic Re/presentations of the Outdoor Activities II: Sightseeing, Snowball Fights, Making Snowman.

Chair Lift Rides Can Pazarı, 1976	Can Pazarı, 1976	Kadın Bir Defa Sever, 1984
		
Kadın Bir Defa Sever, 1984	Sokaktan Gelen Kadın, 1984	Sevgi Çıkmazı, 1985
		
Fishing, Hunting, Barbecuing Kalbimin Efendisi, 1970	Sabıkalı, 1974	Sokaktan Gelen Kadın, 1984
		
Boşver Arkadaş, 1974	Sekreter, 1985	Sekreter, 1985
		
Open Air Cafe&Bars Öyle Olsun, 1976	Öyle Olsun, 1976	Ne Umduk Ne Bulduk, 1976
		
Ne Umduk Ne Bulduk, 1976	Ne Olacak Şimdi, 1979	Sekreter, 1985
		

Figure 7. Cinematic Re/presentations of the Outdoor Activities III: Chair Lift Rides, Fishing, Hunting, Barbecuing, Open Air Cafés & Bars.

First Encounters		
Kadın Severse, 1955	Karlı Dağdaki Ateş, 1969	Kalbimin Efendisi, 1970
		
Köle, 1972	Öyle Olsun, 1976	Ne Umduk Ne Bulduk, 1976
		
Kadın Bir Defa Sever, 1984	Sokaktan Gelen Kadın, 1984	Sekreter, 1985
		
Lovers' Quarrels & Leaving the Mountain on Foot		
Öyle Olsun, 1976	Köle, 1972	Ne Olacak Şimdi, 1979
		

Figure 8. Lovers' Paradise: First Encounters and First Fights.

Celebrations

Küçük Hanımın Şoförü, 1962



Küçük Hanımın Şoförü, 1962



Kalbimin Efendisi, 1970



Kalbimin Efendisi, 1970



Sabıkalı, 1974



-

Sokaktan Gelen Kadın, 1984



Sokaktan Gelen Kadın, 1984



Sevgi Çıkmazı, 1985



Honeymoons

Aşka Tövbe, 1968



Unutulan Kadın, 1971



Unutulan Kadın, 1971



Satın Alınan Koca, 1971



Acı Hayat, 1973



Sabıkalı, 1974



Şaşkın Damat, 1975



Ne Olacak Şimdi, 1979



Ne Olacak Şimdi, 1979



Figure 9. Celebrations and Honeymoons.

3. CINEMATIC RE/PRESENTATION OF ACCOMMODATION AT ULUDAĞ

The accommodation leisure starts with the private mountain huts of the urban socialites at Mount Uludağ. These huts are usually in the form a regional vernacular houses with

timber frame structural system or stone masonry with a heavily gabled roof, covering a space which provides sleeping and living quarters around a central fireplace. These basic formal characteristics of regional mountain huts started the trend of chalet-chic hotels as the clients sought for comfortable accommodation while demanding an experience of the mountainous landscape, rustic accommodation, and its venues. This trend can also be followed in the hotels of Mount Uludağ built during the 1950s-1970s; however, a transition begins at the turn of the 1970s-1980s when the clientele starts to demand "Hilton" type luxuries as demonstrated in the chronological analysis of the movies per hotel in the following parts.

3.1. Privately Owned Mountain Huts and the Beginnings of "Chalet-Chic"

Kadın Severse (When a Woman Loves), 1955

The movie which is based on a novel by Esat Mahmut Karakurt written in 1939 and directed by Atıf Yılmaz begins with a young woman, Nevin (portrayed by Leyla Altın), separated from her friends during a snowstorm at Mount Uludağ. Frozen to death, Nevin is rescued by a wealthy man, psychiatrist Ferit (Muzaffer Tema), who stays at his mountain hut. For both parties, being at Uludağ, is a demonstration of social class, Ferit as a successful doctor and Nevin as a daughter of a wealthy family, educated abroad, vacationing at Uludağ for sports and entertainment purposes. Doctor Ferit realizing her situation thus questions: "A child at this age, left alone at mountains just for sports, how could this happen?", criticizing the choices of the upper-class clientele.

Romantic involvement begins among the two in the crude timber hut. The shelter provides a fireplace for warmth, and a bed with spreads of thick fabrics and furs, and lampshades hanging from the ceiling, lit by fire (Figure 10).

After the vacation, the doctor, diagnosed with a short-term memory loss, falls in love with Nevin's mother, Leyla (Gülistan Güzey). When the two decide to get married, Nevin conjures up the memories of the doctor. Being successful, the befuddled doctor breaks it off with the mother who commits suicide, revealing Uludağ's sinister side. The movie titled *Kadın Bir Defa Sever* (A Woman Loves Once) from 1984 follows a similar narrative and venues (Figure 11).

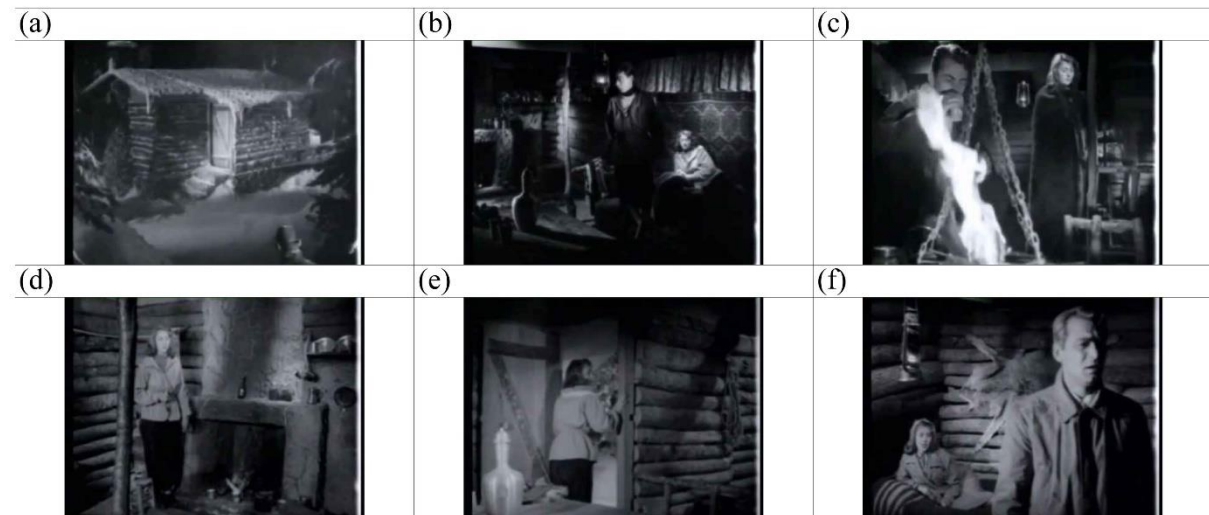


Figure 10. *Kadın Severse*, 1955.



Figure 11. *Kadın Bir Defa Sever*, 1984.

Sabıkalı (The Criminal), 1974

The movie directed by Nejat Saydam portrays a schoolteacher Aysel (Hülya Koçyiğit) who marries Ayhan Ekrem Bora), a wealthy man. They go to a private mountain hut at Mount Uludağ for their honeymoon with a romantic ride at the sky lift and sightseeing on the way (Figure 4). Meanwhile, Ayhan's cousin Tunç (Salih Güney), a calamitous man, joins them.

The mountain hut is a timber frame single story structure. The entire exterior is clad in timber, while the interior surfaces are plastered and painted over, the skeletal frame and the posts of solid wood are exposed. There is a fireplace right across the entrance at the core of the space dividing the hut into two sections: living and sleeping. The furniture is of rustic origin with low *sedirs* (low in-situ couches of traditional Anatolian houses) and the use of unrefined solid wood and use of wickerwork gives a vernacular ambiance to the interior. The floors are covered in *kilims* (traditional Turkish carpets) and *sedirs* are supported by thick fabrics and cushions (Figure 12).

Their peace is soon interrupted by Tunç, who after the New Year's Eve celebration at a hotel, is welcomed by the couple. Acting to get along for a while, i.e., joining their snow fights, sightseeing, and hunting, soon Tunç reveals his sinister plan (Figure 6-7). He disguises Ayhan as himself and attacks Alev, who, to shoot Tunç, shoots her husband instead and thus gets convicted. All these cunning plans lead to Alev's doom so that Tunç can confiscate the family fortune: Uludağ once again witnesses corruption of the wealthy.



Figure 12. *Sabıkalı*, 1974.

3.2. The Kirazlıyayla Sanatorium Resting House and its Different Portrayals

The building with formal characteristics of the Second National Architectural Style (Bozdoğan, 2001), designed by architect Emin Onat, provides settings for Yeşilçam's storytelling.

Beyaz Güvercin (The White Dove), 1963

In the movie directed by Nejat Saydam, Filiz (Filiz Akın), the only daughter of a wealthy businessman, suffers from a heart condition and the father (Hulusi Kentmen) forbids her any excitement.

Meanwhile Göksel (Göksel Arsoy) comes to İstanbul to work at his uncle's factory and meets Filiz at his uncle's party. Filiz is unimpressed by the pretentiousness of other men; as a matter of fact, when men talk in French to her, she reacts as "Citizen, Speak Turkish!" (*Vatandaş Türkçe Konuş!*) repeating the catch phrase of a contemporary social campaign (Bali, 2000, p. 131). However, she is quite taken by the lower-class Göksel, and this is mutual, as she is renamed as the "white dove" during their encounter.

As their love is forbidden by her father, Filiz's condition worsens and thus she is taken to the sanatorium in Kirazlıyayla at Mount Uludağ, a region of clean air and tranquility. The sanatorium building has a stylistic approach based on the traditional Turkish/Anatolian residential architecture. The formal appearances include masonry structure appearances on the surfaces (even though the structures are concrete), small proportionate windows (also proper for the mountain's harsh winter conditions), gable roofs with wide eaves spreading from the facade, with widespread use of timber in architectural details (windows, doors, railings, stairs etc.) and *riwaqs* that continue around the periphery of floors (*revak*, an Turkic/Islamic architectural element, a large terrace/balcony which unites an entire floor and opens to a central courtyard) (Figure 13b, c, g, h).

Göksel rushes to the sanatorium where he finds Filiz resting in a simplicity furnished room with the functionalist aesthetics' trend in contrast to the historicist exteriors (Figure 13d). Parallel to the bed there is the sink, and next to it, the in-situ cupboard (Figure 13e, f). These details demonstrate that the establishment spared no expenses for the medical institution to provide the comforts of a luxurious hotel (Figure 13d-f). After the couple's escape, Filiz soon recovers.

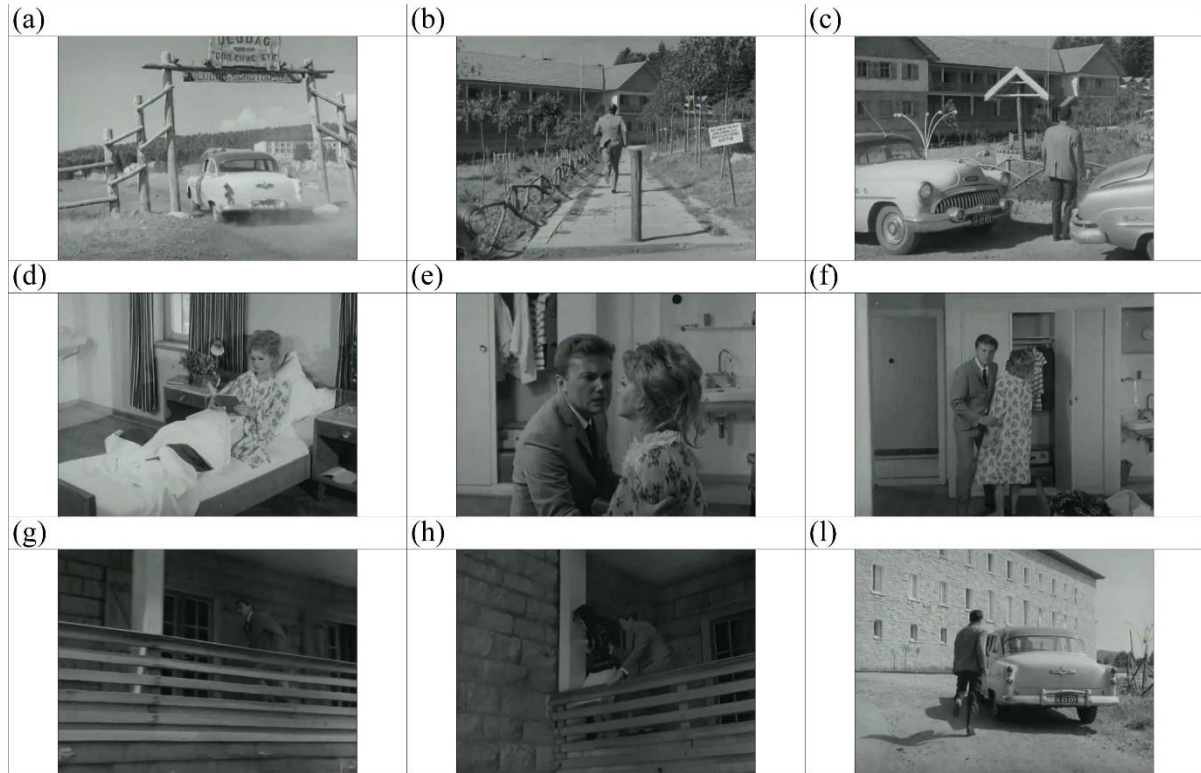


Figure 12. *Beyaz Güvercin*, 1963.

Satın Alınan Koca (Husband Bought), 1971

The movie, directed by Duygu Sarioğlu, portrays a couple in an arranged marriage, Murat (Cüneyt Arkın) and a rich businessman's daughter, Zeynep (Fatma Girik) who are forced to have their honeymoon at Mount Uludağ. In long term, the marriage proves to be a successful one, and the couple decide to remain married even when the temporary arrangement is over.

The hotel they arrive at is no other than the sanatorium building, which is displayed as a hotel for this movie.³ The exteriors are decorated with torches, while the entrance is made quite extravagant (Figure 14a-b). The interiors as witnessed from the 1970s, are furnished with widespread use of timber, i.e. timber panel claddings on walls, at the reception desk, and with the rustic ambiance supported by large chandeliers (Figure 14c). The room is accessed by a double-winged door (makes the viewer question if it is a hotel room or not) (Figure 14f-j), and the twin bed is established by placing two single beds side-by-side, with simplistic nightstands on both sides (the same furniture from *Beyaz Güvercin*) (Figure 14d-f). Walls cladded in timber panels, the floors covered with wall-to-wall carpets and the heavily coffered ceiling provides the sought rustic ambiance (Figure 14d). Parallel to the bed, a massive and exuberant fireplace of brick masonry warms the room (Figure 14i). No expenses were spared to provide the comforts of a luxurious hotel.



Figure 13. *Satın Alınan Koca*, 1971.

3.3. Büyük (Big) Hotel

As the first luxurious accommodation provided at Mount Uludağ, cinematic *re/presentation* of the hotel provides an opportunity to witness its transformation from 1962 to 1979.

Öldüren Bahar (The Lethal Spring), 1962

Directed by Süha Doğan, the movie starts with three childhood friends Yücel (Göksel Arsoy), Sevil (Leyla Sayar) and Selim (Turgut Özatay). Sevil, an orphan of a wealthy family, lives with her aunt and calamitous cousin Selim. Engaged, Yücel's and Sevil's happiness is interrupted, when, after a boat accident, the family considers Yücel dead. Selim considers this as an opportunity to confiscate his cousin's fortune by marrying her and convinces the depressed bride to have their honeymoon at Büyük Hotel.

At Büyük Hotel, it is summertime, and the wide terrace provides a panoramic view of the entire region (Figure 15a-f). Behind his friendly encounters, Selim's plan is to push Sevil off the cliffs and claim that the depressed bride had committed suicide.

During the time spent in the hotel room, the movie provides the interiors of the early 1960s of the hotel (Figure 15g-k). The room is plainly furnished with an in-situ wardrobe behind the entrance door and there is no private bathroom per room, rather a common one per floor. In the room, a high-backed chair stands before a coffee table and next to the nightstand with the telephone. Below the window, there is a cast iron heater connected to the central heating system of the hotel, displaying that the hotel at central heating during the 1960s (Figure 15j-k).

At the cliffs, during a struggle to push Sevil off the cliff, Yücel is on time to save her. While the informed military police try to capture Selim, he eventually falls to his death.



Figure 14. *Öldüren Bahar*, 1962.

Olacak Şimdi (What will Happen Next?), 1979.

Directed by Atıf Yılmaz, the comedy portrays two couples in marriage, one seeking for divorce, and the other, initially the attorneys of the prosecutors, end up in marriage. The latter couple is Orhan (Levent Kırca) and Özlem (Nevra Serezli). The movie sets these couples in a cycle of divorce attempts and reconciliations.

Özlem as the daughter of a wealthy family, is well known among the socialites of İstanbul. Fallen for the simplicity of middle-class Orhan, Özlem is unable to foresee the problems that her social and cultural encounters might cause to their marriage. Consequently, when they decide to have their vacation at Büyük Hotel (now called Panorama Büyük Hotel) (Figure 16a-b), Özlem's acquaintances, for instance the manager of the hotel, worries Orhan (Figure 16c-e). As many athletic, rich, and handsome men greet Özlem (the regular clientele at the mount) and Orhan starts to get jealous. Looking at his surroundings and seeing many hotels, he ironically questions "Were there no other hotels? Why here?", showing that in 1979, Uludağ's urbanization had accelerated beyond imagined.

The viewer follows the couple to their room. The room entrance is separated from the inner room with a built-in furniture which is a large wardrobe (Figure 16f-j). The bathroom of the room is also accessed from this divided corridor (Figure 16r-s). The inner area is furnished with a twin bed, with two nightstands on sides, all acting as a single furniture connected with a timber panel on the wall (Figure 16f, m).



Figure 15. *Ne Olacak Şimdi*, 1979.

At the honeymoon celebration with friends (Figure 16k-l), Orhan, bites the head of the bride shocking and entertaining everyone, which eventually turns into a confrontation (Figure 16o-p). After this encounter, while Özlem gets ready to sleep in, Orhan packs up his bags and leaves the hotel. Özlem, dresses up and rescues Orhan from his pedestrian escape, deep in snow (a constant portrayal in films where one lover leaves Uludağ on foot and the other rescues by a vehicle) (Figure 8). Going back to the area of the resorts, they have breakfast with a breathtaking view in open air and go back to İstanbul reconciled (Figure 7-8).

3.4. The Beceren Facilities

The Beceren facilities and especially the Beceren Café due to its central location and slide lift service became the heart of outdoor activities at Mount Uludağ and became the focal point of many scenes in Yeşilçam movies.

Şaşkın Damat, 1975

Directed by Zeki Ökten, the movie portrays a family who lives in a luxurious lifestyle by the fortune of a relative. Serpil (Meral Zeren) is the only connection to this relative and she humors him by playing the role of a conventional nephew, who lives rather extravagantly. The uncle decides to marry Serpil to someone modest and proposes his gardener, Avni (Kemal Sunal). Serpil's family, unwilling to give up the uncle's fortune, forces her to do so. Thus, the couple head off to Mount Uludağ for their honeymoon.

The screen captures Beceren Hotel as they drive in and are welcomed by the page boy. The hotels' formal characteristics stand out among the many others (Figure 17a-c, k). A white box with a deep gable roof with wide eaves, is adorned with timber details and cladding. Each floor is surrounded by a wide riwaq, the terrace balcony connecting all rooms with only timber railings as partitions, which gives a horizontal movement to the façade. The ground floor, on the other hand, forms an arcade with massive arched windows at the periphery, and the entrance of the hotel is projected with a timber curtilage. The large windows of the ground floor are adorned with horizontal and vertical mullions which give a rustic aesthetics to the structure (Figure 17c). The reception, in contrast to the chalet-chic style, welcomes the customers in quite the extravagance of luxurious hotels (Figure 17d-e).

With a private bathroom at the entrance hall (Figure 17f), the inner room holds a twin bed with two nightstands, all placed before an entirely timber cladded wall. The furniture is of solid wood with white panels at the counters and drawers' handles, and the cupboard separates the room from the bathroom. The electric wares demonstrate contemporary aesthetics, with metal pedestals and spherical lights, cords and buttons exposed, all forms following the 1960s-1970s' futuristic furnishing trends (Figure 17g-i). The corridors are also furnished contemporarily despite the chalet-chic shell of the hotel. As the family arrives, Avni finds himself kicked out of the room in the wide corridor, floors covered with wall-to-wall carpets, furnished with simplistically modern furniture with steel tubular legs and leather cushions (Figure 17j).

Meanwhile, during their journey up the mountain, Serpil's family had already found a new eligible bachelor for Serpil, who is a professional skier. While Serpil and this bachelor, Kadir (portrayed by Bülent Kayabaş), get acquainted during skiing; Avni works with an instructor to become a "proper Uludağ clientele" to impress Serpil, displaying the pressure on the lower-middle class customers to fit in.

At the lobby, the family without Avni, plan to bring Kadir and Serpil together. This scene provides an excellent view of the lobby, with its souvenir shop, timber cladded walls, and furniture and furnishing of contemporary aesthetics. Armchairs are quite unique, with timber framed legs adorned with white lines, and covered by black leather, resembling the formal characteristics of Joe Colombo's Elda Armchair (1960) and Armchair 4801 designed for Kartell (1964) and Arne Jacobsen's Dining Suite designed for ASKO (1968), which, among the homey ambiance of the hotel, stand out in futuristic aesthetics (Figure 17l). The bar contributes to this ambiance with its discordant décor (Figure 17m).

Later, the group rests at another location in the lobby with a contradictory décor, this time with solid wood furniture of oriental aesthetics with a worn-out traditional carpet, and all placed before a wall engraving inspired from Mesopotamian and Egyptian reliefs,

the "orient corner" (Koyunlu, 1980), also providing the oriental experience for the foreign tourists (Figure 17n-o).

Soon Kadir reveals to be a hunter of a wealthy bachelorette at Mount Uludağ. During the 1960s, "singles industry" became part of the skiing culture as young adults, and especially the women, were portrayed as seekers of eligible "rich" bachelors in the venues of ski resorts (Cohen & Deihl, 2019, pp. 44, 62). This also constituted a large part of glamorous story lines of the movie industry. In Yeşilçam, this search was by both sexes as the men also sought to find eligible rich bachelorettes. Eventually, the movie does not disappoint, and Serpil falls in love with Avni, and they decide to have their actual honeymoon once again at Uludağ.



Figure 16. *Şaşkın Damat*, 1975.

Ne Umduk Ne Bulduk (What Hoped, What Found), 1976

Directed by Zeki Ökten, the movie portrays a mother (Adile Naşit) and her daughter Zeynep (Gülşen Bubikoğlu) of lower class who aim to catch themselves an eligible bachelor. At their destination, Beceren Hotel (Figure 18a-c), they meet Doğan (Aytaç Arman), whom they had already met at the İstanbul Hilton Hotel, and confuse him for a wealthy man, when in fact he is only a driver of one. Even though the young couple is reluctant to lie, the mother does not give them a chance, and both parties are fooled.

At Uludağ, they relish in all the winter leisure activities as the mother-daughter duo learn to ski, at this point the mother, penitent but playful, encouraging her daughter, says “All my rheumatism is back, so I would ski, being rich is hard, but you continue, it suits you quite well” (Figure 5). This statement clearly demonstrates the profile of the clientele of the mount and how this social situation forms an anxiety on the vacationers of the lower classes.

With Doğan, the trio sightsee, rest at a terrace of a café, and chat (Figure 7). From that point on, Zeynep and Doğan spend time together, outdoor, and indoor, sightseeing and dancing, and their night ends at the accommodation floor, a long corridor with a slight spatial curve, with greens and browns supporting the chalet-chic ambiance (Figure 18e). Zeynep receives Doğan’s farewell message, written from the reception (Figure 18g), in her room. The entrance of the room opens to a small passage, where the bathroom is also accessed from there (Figure 18f-h). Built in-situ next to the bathroom door, there is the multi-functional cupboard, where one section is formed of shelves and the other of the drawers that are converted into a desk, demonstrating simplicity and functionality in design (Figure 18h-i). Eventually, overcoming several misfortunes, the couple’s fortune prevails.



Figure 17. *Ne Umduk Ne Bulduk*, 1976.

3.5. Hotel Fahri

(Fahri) Kınav following Beceren’s example, soon built his own establishment in a chalet-chic hotel typology and provided accommodation to many celebrities of Yeşilçam.

Karlı Dağdaki Ateş (Fire at the Snowy Mountain), 1969

The movie, based on a book by Refik Halid Karay (1956) and directed by Safa Önal, starts a vacation at Mount Uludağ.⁴ Binnur (Filiz Akın), already engaged, while staying at Hotel Fahri (Figure 19a-c), meets Yusuf, a middle-aged divorcee (Ayhan Işık), and both parties soon become interested in each other.

Soon after Ioner Yusuf's encounter with Binnur, they constantly cross paths in the lobby and the reception of the hotel (Figure 19m-n). The interiors of the hotel offer an ambiance of a mountain hut enlarged in scale (Figure 19g-l). At certain intervals, the wall claddings are given the appearance of stone masonry-built walls, and the timber ceilings are consolidated by timber posts and trusses (Figure 19d-e). All furniture seems to be of solid wood thus creating an atmosphere of warmth and sheltering feeling (Figure 19f-i). However, this ambiance is only at appearance since the hotel provides all the modern amenities: Binnur's fiancé receives a phone call at the telephone cabin disguised among the vernacular and rustic interior décor (Figure 19j-l) and the rooms are adorned with contemporarily modern furniture (Figure 19o). As their love progress, Binnur tries to convince Yusuf to burn the mountain hut, i.e. his past, and live with her in İstanbul. Despite many shortcomings, Yusuf, in the end, yields.



Figure 18. *Karlı Dağdaki Ateş*, 1969.

3.6. Hotel Yazıcı

With *Hotel Yazıcı*, the chalet-chic style starts to transform, and some vernacular features are contemporized as demonstrated in the following movies.

Sekreter (The Secretary), 1985

The movie directed by Temel Gürsu, starts at Mount Uludağ, when Hülya (Hülya Avşar), meets Erkut (Tolga Savacı), the son of wealthy businessmen. Despite their love, Erkut's

family forces him to marry his cousin to keep their fortune. Meanwhile, Hülya is in constant search for a job as she does not get along with most of the bosses due to their sexual harassment. Hülya eventually finds a very good position in an entrepreneur's office and soon raises up in class as Erkut's fortune declines.

Hülya revisits Mount Uludağ and enjoys the facilities by staying at the Hotel Yazıcı (Figure 20h-j), dances to the DJ's performance in the dancing hall (Figure 20a-c), and rests at the lobby of the hotel which holds a massive, bronze, contemporized fireplace at its spatial center (Figure 20d-g). Surrounding this fireplace there are contemporized sedirs, and the entire organization is formed around this unit with replicas of the seating.

Meanwhile, Erkut is divorced from his cousin after the death of their sickly child because of kin marriage as the movie spreads social awareness/propaganda about the misfortunes of kin marriages. Erkut, remorseful, rushes to Hotel Yazıcı, to his former family, drives in, walks up to the reception (Figure 20j-k). The hotel is one of the first to move away from the chalet-chic appearance and provide the "Hilton" experience: The entrance floor is uninterrupted venue with massive piers at intervals with marble, mirror and/or ceramic claddings, with wall-to-wall carpets, soft leather sofas and solid wood coffee tables, all flanked by massive indoor plants. Erkut follows his family to outdoors just in time to save his daughter in distress and the family lives through a happy reunion.



Figure 19. *Sekreter*, 1985.

Sevgi Çıkmazı (Love Dilemma), 1986

The movie directed by Yaşar Seriner follows two orphaned sisters of a wealthy family up the mount to the driveway of the Yazıcı Hotel (Figure 21a). At the Yazıcı Hotel, the sisters Lale and Zerrin (Harika Avcı and Neslihan Acar) meet Kadir (Kadir İnandır) who is a ski instructor (and bachelorette hunter) and interested in the sisters after the reveal of the family's wealth. As Kadir and the sisters get acquainted, different spaces and venues in and around the hotel are revealed.

The entrance floor is the same uninterrupted space with only piers at intervals and the lobby displays the same seating units around the main bronze fireplace at the center as seen in the movie *Sekreter* (Figure 21b-f). At the end of the lobby, the bar area (Figure 21d) and the casino access displays the provision of luxurious indoor activities (Figure 21e).

The hotel rooms are also *re/presented*, as the viewer follows the trio's rooms (Figure 21g-k). The rooms provide typical contemporary furniture, simple in design, with steel tubular or timber frames and rectangular forms.

With the fashionable dark timber-wainscoted reception at their back (Figure 21-l), the sisters leave the hotel and return to İstanbul. Kadir, in their tails, is murdered by hitman hired by a family friend. At his death, sisters are devastated, and the movie ends up with the memorial of Kadir at Uludağ's seasonal ceremony (Figure 9).

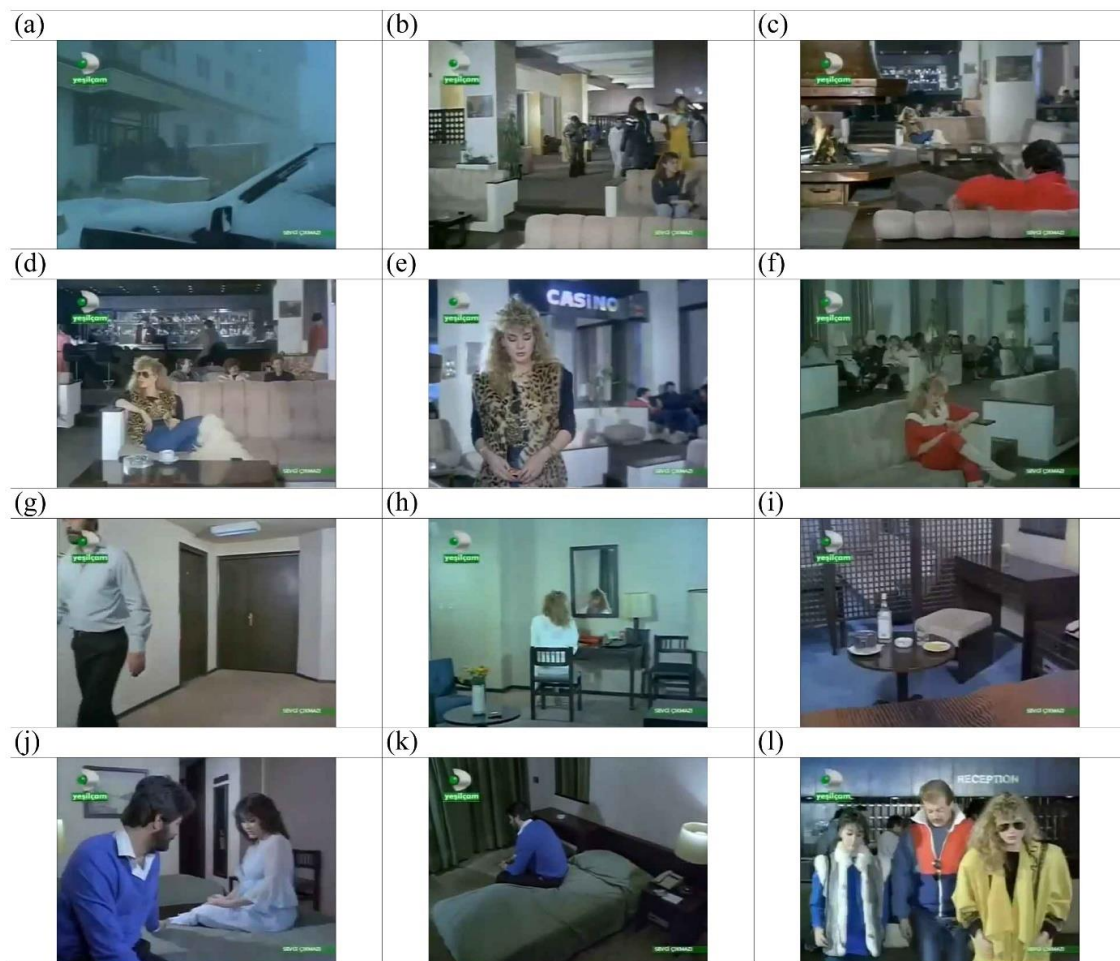


Figure 20. *Sevgi Çıkmazı*, 1985.

3.7. The Touristic Uludağ Hotel

The Touristic Uludağ Hotel (currently known as the *Kerevansaray* Hotel) became a small Hilton at the mountainous landscape as its settings and venues are archived in the following movie.

Sokaktan Gelen Kadın (The Woman from the Streets), 1984

The movie directed by Orhan Aksoy is based on a novel by Esat Mahmut Karakurt written in 1945. Semra (Banu Alkan), a socialite escort, is hired by a wealthy businessman to save his son from the depression of an unsuccessful love. The son, Selim (Mahmut Cevher), is staying at the resorts of Mount Uludağ and Semra joins him.

The hotel is a large-scale, white-washed horizontal rectangular building with a deep gable roof (Figures 22a-b, 25h-l). The facades display small windows once again, painted in between to give a horizontal movement to the façade. The entrance is monumental with a flight of stairs to the main lobby (Figure 22b-c, 25h-k). At the lobby, the entire floor is uninterrupted, connecting the waiting hall, the fast-food court, the area of the shops, the reception, and the vertical circulation in one sweep. The ceilings are timber paneled and coffered and quite low, lighted by decorative light bulbs (Figure 22d-f, 25b-c, g).

Before the reception, low sedirs direct the customers to the desk (Figure 22f-i, 25b-c). The main staircase of the hotel, spiral and sculptural with black steel and timber railings and marble stairs draws the customers to itself (Figure 22h-l, 25e-f) and leads to the accommodation floor (Figure 23).

Wide and airy, the room provides all the contemporary comforts such as a telephone line, a refrigerator, and a television (Figure 23c-f). Divided into two sections by level difference, the living room, and the bedroom (Figure 23b) are furnished with high quality furniture despite being elegantly simple.

As Semra dines at a hall with walls and piers clad in timber panels, furniture of dark varnished solid wood and decoratively carved, Hotel Alkoçlar rises behind Semra's back. This clue places this dining hall at the *Genç Yazıcı* Hotel (Figure 24g-i).

The viewer follows Semra at the lobby bar of the Touristic Uludağ Hotel. Walls are entirely clad in timber panels of dark varnished wood, giving a warm and dark atmosphere in contrast to the bright whiteness of the outdoors (Figure 24a-d). It is here that Semra confronts an admirer with the rustic ambiance of Café Beceren and Hotel Alkoçlar as the backdrop (Figure 24e-f). As the viewers follow Semra around, different venues in their perpetual usage are constantly displayed (Figure 24j-l).

While skiing, Semra's and Selim's first encounter does not disappoint (Figure 4-8). At the party of the opening ceremony of the ski season – the movie demonstrating the night life at the mount as quite actively extravagant – Semra and Selim confront each other at the large dance/celebration hall of the hotel with a grand dancing platform (Figure 25d). She escapes the hotel in a rush, soon followed by remorseful Selim. It is here that on the façade of the building the label Uludağ Touristic Hotel is clearly seen (Figure 25j-l). She falls to her death soon after in a car crash at the mountain road, once again displaying the sinister side of the mount, yet to be discussed.



Figure 21. *Sokaktan Gelen Kadın*, 1984. Lobby, Reception, Vertical Circulation.

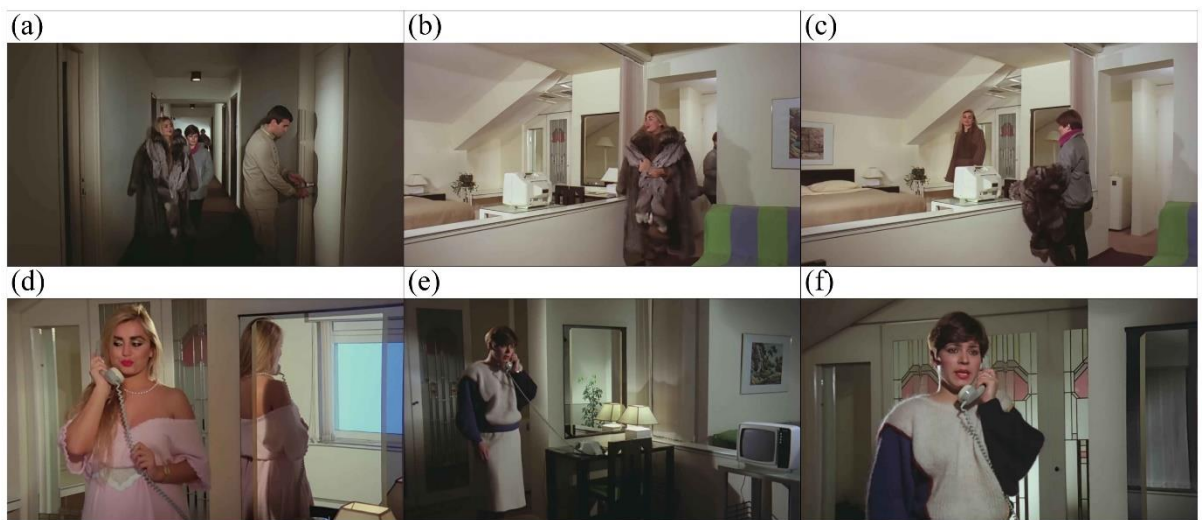


Figure 22. *Sokaktan Gelen Kadın*, 1984. Accommodation Floor and Rooms.

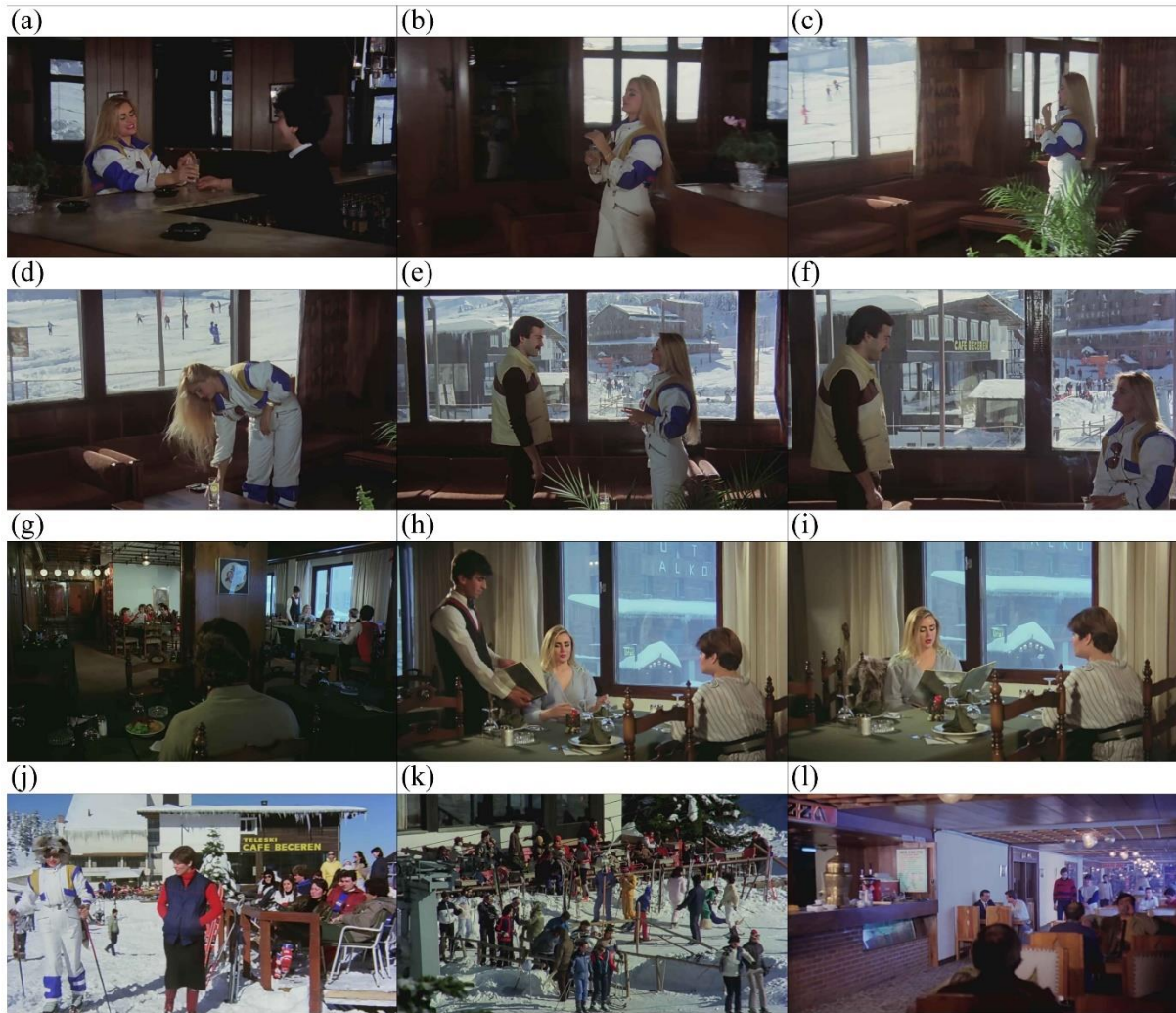


Figure 23. *Sokaktan Gelen Kadın*, 1984. Public Spaces: Bars, Restaurants, Cafés.



Figure 24. *Sokaktan Gelen Kadın*, 1984. Before the Sinister End: Hotel and its Venues.

3.8. The Re/presentations of the Other Hotels: Ulukardeşler and Alkoçlar

Both hotels remained in chalet-chic style despite the era's progression onto the "Hilton-type" hotels in the region and contributed to the story telling by displaying the romantic mountainous landscape with their rustic/vernacular formal characteristics.

As seen from the movie *Acı Hayat* (Bitter Life) directed by Orhan Aksoy in 1973, two lovers commit suicide at the mount due to the suppression of their love by their families, and the Hotel Ulukardeşler contributes to the sinister side of the mount. It is one of the smaller hotels in the area, chalet-chic, a four-story structure with even a smaller curtilage. The façade is entirely clad in timber panels except for the ground floor of stone masonry appearance (Figure 26). Hotel Alkoçlar, similar in formal typology to the rustic hotels of the region, gives an impression of a large mountain hut, as if entirely made of timber, and appears as a backdrop in many movies (Figure 27).



Figure 25. *Acı Hayat*, 1973.



Figure 26. *Sokaktan Gelen Kadın*, 1984. Café Beceren on the Left and Hotel Alkoçlar on the Right in both Images. In the first image the view is from the Touristic Uludağ Hotel.

CONCLUSION

This study followed the heroes/victims of Yeşilçam in and around the *re/presented* settings and venues of Mount Uludağ and witnessed the expectations and experiences of a social class, i.e., urban socialites, of the twentieth century Turkey, enjoying the new winter leisure introduced to the country within the agenda of modernization/westernization. As demonstrated in the movies, within the post war consumerism, the skiing activity is not a sole requirement but is complimentary to many outdoor and indoor activities offered at Mount Uludağ.

The hotels competed to provide all the modern amenities demanded by the customers as well as the entertainment in different forms, i.e., celebrations, honeymoons, and ceremonies. These facilities were often disguised in chalet-chic style which started to transform to a new type of hotel typology at the turn of the 1970s-1980s. The interiors were quite hybrid in which the modern and contemporary clashed with regional and rustic characteristics.

All these amenities came with a price and were far from the reach of lower-middle classes. Reserved for the middle-upper classes, Mount Uludağ became a private back garden, especially for the *İstanbulian* urban socialites in dismissal of the increasing gap between poverty and prosperity. Corruption had started with the squander of money: unhappy marriages and neglected children despite wealth (*Kadın Severse*, 1955), wealthy families in feud (*Acı Hayat*, 1973), the "singles' industry" in hunt of rich bachelor/ettes (*Şaşkın Damat*, 1975; *Ne Umduk Ne Bulduk*, 1976; *Sevgi Çıkmazı*, 1985), parents attempting to control their children's lives by hiring temporary lovers (*Satın Alınan Koca*, 1971; *Şaşkın Damat*, 1975; *Sokaktan Gelen Kadın*, 1984) and even murder among the family members for the family fortune (*Öldüren Bahar*, 1962, *Sabıkalı*, 1974). All these demonstrate that despite Yeşilçam's appraisal and advertisement of this winter leisure activity and accommodation, the industry also provides a hidden criticism of the corrupted lifestyle of the urban socialites, thus revealing the sinister side of the beautiful mountainous setting.

Endnotes

¹ From the newspaper *Milliyet* in 1972 (Evren & Güldemir, 2018, p. 284).

² *Milliyet*, October 27, 1955, December 18, 1955 (Tuna Ultav & Savaşır, 2014, p. 1070).

³ In the movies *Aşka Tövbe* (Repenting Love), 1968, *Unutulan Kadın* (The Forgotten Woman), 1971 and *Köle* (The Slave), 1971, the sanatorium is also presented as a luxurious hotel. Whereas in the movie *Kalbimin Efendisi* (The Master of My Heart), 1971, the lobby part is presented as a mountain hut.

⁴ The story is based on a real one which takes place in the 1940s when a young woman, a schoolteacher Yegane Çobanoğlu, and a middle-aged man, Ekrem Karay, meteorologist, fall in love, and decide to live at the mountain. Çobanoğlu, a

professional skier, trapped in a toxic relationship, commits suicide (Şaktimur, 1994, pp. 110–114).

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