



The Importance of Haydarpaşa Railway Station on the Axis of Place, Belonging and Migration: An Evaluation on Turkish Movies

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ABSTRACT

As a result of people giving meaning to space, which is a perceptual and restricted creation, the idea of "place" emerges. The concepts of space and place, together with the sense of belonging, take place in the memories of individuals and societies. Belonging is reinforced by the use of human traces and objects. Belonging is an existence, a sharing and a form of behaviour. This phenomenon, which is present in the memories of individuals and societies, is influenced by different aspects of societies, such as socio-economic, cultural and political. Migration is one of the important factors which affects the perception of space and place on individuals and societies. Internal and external migrations, which have been taking place in Turkey since 1950, have been studied in a variety of disciplines and has inspired many branches of art. In this study, the phenomenon of immigration and the problems caused by the phenomenon of immigration on an urban scale, the effects of global capital on urban development, are examined in terms of place and belonging. To this end, Haydarpaşa Railway Station, which plays an important role in urban and social memory, is the focus of research as it is a symbol of a unique culture in the history of the city. Haydarpaşa Railway Station is the first sight of immigration from the village to Istanbul and the starting point of life in the city. In other words, Haydarpaşa Railway Station is a bridge that connects Europe to Asia, and the destination of those coming from Anatolia to Istanbul and is not just a symbol of those coming from Istanbul to Anatolia. Moreover, the station is familiar with the face of migration, separation and reunification. The station is also an unforgettable subject of Yeşilçam's movies. It has been an integral part of Yeşilçam movies, covering the theme of migration, place and belonging. In this article, the reality of internal immigration in Turkey and Haydarpaşa Railway Station is considered to be a subject in terms of place, belonging and migration axis. By referring to the reality of immigration, a conceptual structure has been developed in the context of Yeşilçam movies, using the literature-based research method, and examined through examples. The aim of this study is to draw attention to the public ownership of buildings, symbols of urban and social memory, through selected movies.

Keywords: Yeşilçam Films, Urbanization, Migration, Identity, Spacelessness.

1.INTRODUCTION

The words belonging, place and space are basic concepts that are used in all languages to describe the relationship between human and the environment. Belonging is an existence, a behavioural form and sharing (Dede, 2020). Although space, which is a restricted structure that evolves through perception, has a very specific broad definition, it is a representation of person or group behaviour and life patterns (Demirarslan, 2006). Lefebvre grasps the concept of space in a non-static dialectical manner in his work "Production of Space" (2014). According to the Lefebvre (2014) space is different from a consumed 'thing' which has a change value as a passive or empty thing, or as a product



only. When people attach meaning to a space, space becomes a 'place' and implies an original distinction in the mind of the person, thus a sense of belonging emerges in individuals and in society. The unique difference in memories of individuals is affected by various variables in societies, such as social, cultural, and political.

As a result of the policies introduced in Turkey since the 1950s, rapid migration to cities, periodic social changes, but also poor of urban migration, which are to be established in some parts of the city's own society, several disciplines also deal briefly with the fact of migration. In this study the phenomenon of migration and the problems produced by it, the effect of global capital on urban growth and the concept of poverty are frequently discussed. Based on this point, Haydarpaşa Railway Station is a representation of a special collective culture in urban history, having a significant place in urban and social memory. Haydarpaşa Railway Station is the first view of the village's immigration to Istanbul, and the starting point of city life. Haydarpaşa Railway Station is not just a connection that connects Europe to Asia, it is also the destination of those who come from Anatolia to Istanbul, and the symbol of those who travel from Istanbul to Anatolia. That is the familiar face of migration, parting and reunification. In fact, the railway station is an iconic subject of Yeşilçam movies. Haydarpaşa Railway Station has a significant place in these movies as an example of the chaos and deprivation of meeting the chaos, crowds, noise and hundreds of people who come round it by coming out of a large door with wooden suitcases on their heads, duvets and beds on their backs. It is the starting point and original symbol of the city in some Yeşilçam movies in which migration is the main theme. One of the main objectives of the cinema is to witness the period of cultural, political and social events reflected on the screen. Problems including continuity of social relations, education, economy, cultural differences and shelter constitute the essence of immigration cinema. Movies usually develop in this respect with being aware of social issues, and reflect the characteristics of the time they were shot. Haydarpaşa Railway Station, an important symbol of Istanbul and Kadıköy, with its magnificent architectural structure, also has a privileged importance in the history of architecture. The reality of internal immigration in Turkey and Haydarpaşa Railway Station are considered as a subject in terms of place, belonging and migration in this article. By referring to the reality of immigration, a conceptual structure was developed in the context of Yeşilçam movies, using the literature-based research method, and examined through examples. The study aims to draw attention to the public ownership of the buildings over the selected movies, which are the symbols of urban and social memory.

2. PLACE, SENSE of BELONGING AND PLACELESSNESS

Looking at the contemporary cities that witness the rapid transformation and change through the concepts of space-place relationship and location engagement; we see that the sense of belonging is becoming fragile for the people of almost every region. Discourses of globalization, on-going neo-liberal policies and multidimensional power relations increase interventions to the city and particularly transform the cities with the impact of rapid change. The process of transforming the space into place is interrupted and "placelessness" or nomadic life gains continuity in the city. In other words, migrations put forward the "placelessness" trend against the idea of place. The definition of immigration at this point includes not just a physical displacement but also a conceptual phase that involves the sensory significance we put on the places we live in. Space is not only a physical space, but also a multidimensional term that incorporates all cultural, social, political, and economic interactions and is addressed by many disciplines such as architecture, sociology, urban design and environmental psychology. As mentioned above; the idea of place arises when people add sense to spaces. Cognitive, emotional and behavioural aspects of human-environment relationships have emerged as key concepts for this very extensive field of research, particularly in human-environment-oriented studies. Concepts of loyalty, place identity, sense of place, belonging and place memory, correspond to various dimensions of cognition, emotion, and behaviour. Residence, existence and sense of belonging represent a phenomenological meaning of human-environment interactions. Some expressions, such as my street, my place, my home, and



so-called phrases, are references to belonging. Heidegger (1951), in his research titled "Building Dwelling," draws attention to human-environment contact with the phrase "who we are under the control of the relationship we create with the outer world through our bodies". Relph (1976) sees the space and place in a dialectical relationship in the physical understanding of the person, suggesting that the location we exist in and the spatial meanings of such places are linked to the sense we put. Relph claims that "being a human is living in a world full of places: being a human being, having a person and knowing the place," and claiming that the place is not a dead concept like location and has an experiential characteristic as a root of human existence and experience. According to Tuan (1977), although space enables movement, the place is a pause and any pause in the movement causes the space to turn into place. Seamon (2014) states that "with our experience, knowing a place and being a part of it strengthens our feelings about that place and is therefore an inseparable phenomenon, not a physical environment apart from the people in the place". Within this context, "place" is a social structure and the concept of place with Massey's (1994) perspective is as follows; "We are constantly making places and our ideas about place are the results of the culture in which we live". According to Lewicka (2014), "place" is a form of feelings holding and expressing, expressed as a sense of belonging, a desire to remain close and a desire to return while staying away. Currently, as communities are increasingly changing, ideas such as place, belonging and loyalty are becoming more and more delicate. With the support of global capital, the growth of connectivity technology, perplexed and multidimensional power relations accelerate the transition particularly in large cities where the evolving experience of space and place is constantly changing. These dynamics that shape the world; according to Daniel Bell 's conceptualization; the Industrial Revolution is over, a new type of economy and a new social structure and ideological context have emerged in parallel with this economy (Bell, 1973). This new economic system, called "neoliberalism", has changed its operations from industrial production to urban projects, which are considered to be more productive for speculative income. Harvey, who has built his studies on urban dynamics, has shown that, in his work (1999), the urban investment of accumulated capital is effective in the growth of cities and that this trend has become a dream of modernization for underdeveloped countries. Social scientist Saskia Sassen, on the other hand, considers the concept of "global city" as a product of the new division of labour created by economic mobility and global capitalism (Akbalık, 2017). This false modernization process and the individual trying to adjust to this process and it also faces alienation in the axis of environment-belonging-place. In all these large-scale breakdowns, the city, culture and architecture are interconnected, and in the constantly evolving and transforming modern world order, the conceptions of existence that individuals create individually or socially are created by everyday activities.

The concept of "place" has become obscure in cities shaped by the economic inputs of the global world. False modernization; the understanding of creating rational, objective and valid rules everywhere, combined with the interests of global capital, started to create cities and spaces that completely disregard the phenomenon of "place". As a result of the loss of the meaning of the places and the transformation into an upper reality created on a global scale; issues of identity, belonging, environment and culture have started to be discussed, and "placelessness" has emerged with the evaluation of this result" (Seçer, 2016). In the context of urban development, the condition of losing the cultural significance, belonging, social, artistic, intellectual, and imaginative features of the community and not belonging to some time and space may even be regarded as "placelessness" in architecture. According to Erzen, "placelessness" lies at the heart of the modernization process (Erzen, 2015). It is another form of "placelessness" to detach the individual from his natural environment, culture, social conditions, willingly or unwillingly. In the world shaped by the global capital, various examples of "placelessness" are also found within the context of immigration.

3. URBAN PROBLEMATIC ON THE AXIS OF MIGRATION

In today's conditions; there is general mobility of people, either voluntarily or for persuasive purposes. Many causes such as immigration caused by colonial wars in the history of civilization, masses compelled to move for different purposes, natural disasters, economic reasons, famine are the source of immigration fact. Migration movements are divided into two as internal migration within the borders of states and external migration outside their borders.

Internal migration begins with the migration from village to city or from city to city and initiates the process involving interdisciplinary analysis such as architecture, sociology, psychology, urban planning with issues such as slums, urban adaptation, unemployment and poverty (Fig.1). In their research entitled "Space Culture Power," Öncü and Weyland define the effect of migration on cities as follows: "Each of the various metropolises has a distinctive geography based on specific class, economic, religious and racial distinctions (Öncü & Weyland 2013).



Figure 1. Istanbul, A Migration Scene at Haydarpaşa Railway Station, 1974 (URL-1).

While the phenomenon of globalization in the world accelerates both internal and external mobility, on one hand hybrid cultures are becoming widespread, and on the other the boundaries between various social and cultural belongings are becoming increasingly sharp. With the trend of globalization, immigrants settle in the city walls inside the city systems, trying to protect their identities in urban areas, have difficulties in identifying their new places and establishing belonging by either closing them or not protecting their identities. Even if the layers created by the migration in the cities are not separated by sharp borders within the city, the separation between the immigrant and the native one manifests itself in the use of space, causing settlement in the form of a cluster within the cities and these settlements are often not integrated with the city. According to Şengül, today's cities are places where socioeconomic inequality is experienced in the most extreme and shocking forms. The contradiction between the expressive spaces of wealth and the places where poverty is sought to be kept out of sight and the two are common features of all capitalist cities, whether they are separated from one another or lined up side by side (Şengül, 2009). Although urban spaces seem to be the source of social inequality, it is a social justice problem and contains many political and economic contents. Capitalist urbanization by placing the initial model providing a theoretical foundation urbanization by Turkey's history, it is necessary to detect the perception of capitalist urbanization and understanding of the passage through the various stages (Şengül, 2009). When the urbanization process after the Republic is analysed, it is shown that Şengül described the migration and urbanization spiral in three stages. The first period is the urbanization of the nation-state (1923-1950), the second is the urbanization of labour force (1950-1980), and the third is the urbanization of capital (after 1980) (Şengül, 2009).



Within the context of migration, the second and third periods in particular are at the forefront of city change. Şengül interprets the second period as follows: After the Second World War, a new framework of socio-spatial relations was established. The rural population has created a new layer that is "problematic" to the previous layers, but also gradually entering a certain relationship of complementarity, especially at the beginning of the period. The relationship is problematic because the urban poor developed their own socio-spatial structures suddenly in the face of the development efforts envisaged in the process of nation-state building, and these formations, at least in their early stages, largely clashed with the formations envisaged by the nation-state project (Sengül, 2009). Migration is not merely displacement in this process; just as it developed the term slumbering for this phenomenon, it has created the word urbanization in terms of cultural transformation. But in that period, it is not the people who produce these terms but the city's elites. Being an urbanite means, in its simple definition, the integration of nomads with the cultural and social activities of the city. Throughout this process; even though immigrants reside throughout urban areas, they have not been able to develop a close connection with the community, even in the city's financial, economic, cultural and complex dynamics. According to Şengül, in this process; considering the early years of the development of slums, there is no political project beyond the rural poor who occupied state and personal lands to survive behind these actions. In the face of the devastation they faced in the first years of their arrival in the city, inadequacy of urban services and exclusion; they appear to have created a homogeneous class or group. The relationship between citizenship and kinship lies behind the community consciousness of these sections. Relatives, citizenship and ethnicity have been influential in determining the roads and settlements that have been adopted during the city's construction phase, and even in slums development. The pattern of migration has experienced considerable variation throughout the period from 1980 to the present (Sengül, 2009). Factors such as world globalization, technological advances, modern ways of organizing capitalism, wars, the influence of foreign capital, mass displacement due to ethnic conflicts, cheap international labour have reshaped migration patterns and created a new paradigm of slavery in the global economy. In this process, displacement has become a continuity in the face of certain difficulties. According to Tekeli, in this process, people in the information society will change places more often in the space than the industrial society. The higher the fluidity, the tendency to see migration as a solution will increase (Tekeli, 2008). Our cities are primarily influenced in the current period by the cooperation of the force of capital. The transformation experienced; the main characteristics of this cycle are the conception of the city as a commodity under the domination of global discourse rhetoric and the replacement of industrial and institutional needs (Öngel, 2013). In this period when the capital is blessed, it is possible to restructure the neighbourhoods, streets and squares, which constitute the urban identity and have various images in the urban memory, by ignoring the original owners of the symbols that have created the city. It is a method that is often used to destroy the lives of people, cultural development or to change and form according to the will of the capital. The cities have important traces in terms of social memory with their social and historical and silhouettes. Among these places, Haydarpaşa Station, located in Kadıköy, Istanbul is a very significant symbolic place that contains various signs such as social relations, belonging to time and place, urban memory.

4. IMAGE OF MIGRATION: HAYDARPAŞA RAILWAY STATION

The fact that a place has a sensory meaning in society, that it takes place in individual and collective memory, and that it revives in the mind, indicates the originality of that place. The relationship that the city has collectively established in its common spaces, brought about by the past of the city, is a product of social memory. Social memory is based on time and space. All the things, places, materials and other elements around the person serve as the carrier and the supporter of his memory. In the process of life from birth to death, the memory of the individual interacts with the elements in time, place and space and maintains its existence (Demirarslan, 2018). The collective memory of the city is part of the interaction between the city and society or the individual and is a symbol of the identity of the city. Trying to erase and forget urban memory through different

interventions therefore means destroying the memories and sensory meanings of the city's past. In recent years, especially large towns have been subjected to these interventions frequently. One of the most important of these structures is Haydarpaşa Railway Station. The station building is one of the most magnificent and largest station buildings in Turkey. The building, which was put into service as the starting point of the Baghdad Railway Line in 1908, is one of the most important examples of the Westernization period and, at the same time, the building is considered to be the forerunner of the German-Ottoman alliance for the First World War (Armutçu, 2002). Belge (2007) states that Haydarpaşa Station can be considered as one of the most important symbols of German imperialism, with the following words: "The building is interesting from the point of view of the history of imperialism rather than its architectural history. Late in the establishment of its national unity, Germany was also late in the race of strong European states to share the world. Germany proposed to the Ottoman state the Baghdad Railway starting from Istanbul and having accepted it after lengthy negotiations. Haydarpaşa Station was already built as the starting point for this railway line, which is expected to open the road to Germany, the Middle East and even India."

The station building was designed by two German architects, Otto Ritter and Helmuth Cuno, and the U-shaped structure was built with meticulous stonework. German workers, in particular, also worked in the construction (Kuban, 2007). According to information in Ziya Nur Aksun 's book "Enver Pasha and Sarıkamış Operation", Adolf Hitler also worked with other German stone masters as a worker in the construction of the station and the port in 1906 (Turan, 2015). As an expression of the Neo-Renaissance and Neo-Classical styles, the structure is divided into three horizontal planes of varying heights, and the window / door openings in these sections are designed in different shapes and heights (Başar & Erdoğan, 2009). A masonry system supported by steel beams was used in the construction of the building. It is known that the foundations were built on wooden piles. The railway station building connects the railway system from Anatolia to Europe with the help of the pier structure in front of it (Fig.2). The station building, which experienced many fire events in the historical process and underwent many repairs, was closed for service in 2013.



Figure 2. General Views of Haydarpaşa Station.

This magnificent architectural structure and its surroundings, except that the main function, has experienced monumental internal and external migration in Turkey and has undertaken the task of being an imaginary space. Station building has witnessed numerous migration stories, such as the migration of Balkan Turks to Turkey and labour migration to Germany in the 1960s (Fig.3).



Figure 3. Immigrants from Yugoslavia in 1955 (Ağanoğlu, 2017).

The station building has been attracting the attention of global capital since the early 2000s, occupying an area of 1 million m² along with the land in the background. Capital and power saw this structure, which is the common property of both the people and the city, as an investment tool. The station and the surrounding area were deprived of their original function and removed from the city dwellers' use and erased from social memory. Haydarpaşa Station and its surroundings are not just an image of Istanbul and Kadıköy; they are a common symbol of urban memory as a cultural, historical and sociological space. In addition to being the place of migrations, labour, poverty, partings and convergency in literature and theatre, there has also been a place of resistance to urban rent in recent years. Furthermore, Haydarpaşa Station implicitly experiences both the process of immigration and the history of the original Yeşilçam movie scenes. Haydarpaşa Station, which shows the entrance of people to Istanbul in a great number of domestic immigration films in Turkish cinema, calls out to people with its monumentality, stance and texture. On the other hand, the country's urbanization process also includes the history of migration and the slums. The socio-economic problems of immigrants to the city, issues of adaptation to the city and interaction with the city were frequently discussed in the Yeşilçam cinema which was shot between 1960 and 1980. The masses, who came to the cities and lived their lives in the slums in the city walls, could not develop a sense of belonging to the city and could not establish a relationship with the urban venues, and were often the subject of national movies. In this process, ideological value assessments have gained importance in national cinema and the first stop of greeting or saying goodbye to the city is often seen as Haydarpaşa Railway Station. The Station building, which in many respects has a significant place in urban memory, is the starting point for resistance and sometimes immigration difficulties with selected examples of Yeşilçam movies.

5. AN INTERSECTION IN YEŞİLÇAM FILMS; HAYDARPAŞA RAILWAY STATION

The social system is under constant change and transformation. This change is inevitably reflected in the arts. The growing complexity of economic and social life has produced movies that deal with issues of domestic and international migration. Serious movies focusing on the migration problem were made in Yeşilçam cinema particularly in the 60s when internal migration gained momentum and Haydarpaşa Railway Station was used as an icon in those films. There are also several Yeşilçam movies in which Haydarpaşa Railway Station is used as a specific place. The Haydarpaşa Station was used in most of the films as a transfer point for coming to Istanbul or leaving Istanbul. For example, the movie titled "Boğaziçi Şarkısı- Bosphorus Song" (1966) is just one of the examples where Haydarpaşa Station symbolizes the arrival from Anatolia (Fig.4). There are also movies which station is only used as a stage. For example; while Haydarpaşa Station was a place where railroad workers worked in the movie "Demir Yol- Railroad" (1979) and it was used as a fighting place in the movie "Alın Yazısı- Destiny" (1972) (Fig.4). Some other movies decorated with Haydarpaşa station are as follows: "Sihirli Define- Magic treasure" (1950), "Sevmek Seni- Loving You" (1964), "Yalancı- The Liar" (1993), "Avrenos'un Müşterileri - Avrenos's Customers" (1995) and "The Republic" (1998).



Figure 4. Haydarpaşa Railway Station in the Films "Boğaziçi Şarkısı" (URL-2) and "Alın Yazısı" (URL-3).

From this point forth, three important Yeşilçam movies were examined as examples, in which spaces of Haydarpaşa Railway Station are used as an image in terms of place, belonging, and migration: The movies *Gurbet Kuşları*, *Gelin* and *Demir Yol*. The numerous consequences of the phenomena of immigration on place, belonging and space are explored in depth, through that movies. In these three movies, the station and its surroundings hold a significant role as an intangible and physical space.

5.1. The Movie "Gurbet Kuşları" and Haydarpaşa Railway Station

The movie, produced in 1964 and directed by Halit Refiğ, is one of the most important immigration movies identified with Haydarpaşa. This movie is the first Turkish movie in the history of Yeşilçam cinema to refer to immigration. The problems faced by a family coming from the village to the city are explained in detail in the movie, "Gurbet Kuşları," which presents the concept of internal migration to the audience under the conditions of that day. The movie begins with a Maraş family, consisting of mother, father and four young children, arriving at Haydarpaşa Station and being shaped around a small house and repair shop located in Istanbul's narrow streets. The movie ends at Haydarpaşa Station as a result of the struggles in the city. From the immigration framework, the movie is known by reflecting the traditional type of family, the process of adaptation to the city and the drama in the process. The feature of Haydarpaşa Railway Station 's connection to the European continent by sea is shown in detail at the early stages of the movie (Fig.5, 6).



Figure 5. The film "Gurbet Kuşları" and Haydarpaşa Railway Station (URL-4, URL-5).



Figure 6. The film "Gurbet Kuşları" and Haydarpaşa Railway Station (URL-5).

5.2. The Movie "Gelin" and Haydarpaşa Railway Station

This movie, produced in 1973 and directed by Lütfü Akad, is a migration movie that reflects migration and squatting efforts to lead rural life due to urban insecurity, as well as their ambitions and struggles to fight the city. The first view of a family from Yozgat to Istanbul is the Haydarpaşa Railway Station, and the movie is about life and human relationships in the slum of Istanbul. The family's father, who started living in a slum, dominates with his feudal stance over all family members. He transformed his slum in Istanbul into a village house in Yozgat and the family lives in and around the house where they live. The bride of the family who came from the village with the hope of treating the sick child; struggling with herself for the treatment of her child and not expressing it because of feudal relations. The urge to preserve and maintain tradition, along with immigration, is also very effective in the space and its surroundings. For instance; the spatial arrangement that symbolizes traditional village life and many images (tapestries, embroidered pillows, clothing-dressing, etc.) are combined with a few city objects and presented to the audience in this movie. Although Haydarpaşa Railway Station was seen for a very short time only in the film's first scenes, it is significant in terms of Anatolian people's connection to the European continent that the villagers stepped into urbanization and continued that effect as an image throughout the movie (Fig.7).



Figure 7. The Film "Gelin", 1973 (URL-6).

5.3. The Movie "Demir Yol" and Haydarpaşa Railway Station

The movie Demir Yol, produced in 1979 and directed by Yavuz Özkan, is a political movie about the social and political events of that period, state-capital-worker-public relations. The movie starts with images of railway construction workers at Haydarpaşa Railway Station. The story takes shape at and around Haydarpaşa Station. Haydarpaşa Railway Station is represented as the symbol of the workers' resistance in the movie, which is about the work of the Anatolian people who arrived with migration to the big city and the difficulties in the working environment. Workers who resist increasingly difficult working conditions are supported by the left-wing youth of that period. External and national bosses in this cycle turn to all kinds of bullying to end the strike. Workers who do not end the strike despite the violence that has been carried out find the remedy burning. The black propaganda against the workers leads to further reinforcement of the workers' troops as a result of the station burning and they continue to resistance. The movie presents the

resistance of urban poor and workers to capital by referring to the social and political events of that period, and the station is the space for this resistance (Fig.8). In 1979, when the censorship board wanted to cut some parts of the movie, the movie was taken from the competition with the decision of the director and support of the festival members and it received the "Best Film Award of 1979" in 2011 on the night of "Late Golden Oranges".



Figure 8. The Film "Demir Yol" and Haydarpaşa Railway Station and the Strike Scene (URL-7).

6. CONCLUSION

The concept of space that develops through perception is a symbol of the behaviour and patterns of life of individuals or groups. When spaces are loaded with meaning by people, they become "places" and develop a sense of belonging. The place is a social structure. The place is a form of holding and expressing feelings, expressed as a sense of belonging, a desire to stay close, and a desire to return when left away. The place that has lost its meaning is doomed to lose the concept of place. The sense of belonging is settled in the memories of individuals and societies and forms the socio-cultural structure of societies. This process of formation is influenced by various factors such as socio-economic, cultural and political societies and one of these elements is the phenomenon of migration. In Turkey, rural-urban migration, which has had an impact since the 1950s, has had a major impact on lifestyle, culture and urbanization. Migration is not simply a displacement; at the same time, it is a loss of sense of belonging, a move away from the concept of a place, a reason for deprivation of a place.

There are also a lot of movies about the concept of place, belonging and immigration. As seen in the movies examined within the scope of the study, the Haydarpaşa Railway Station has been used as a symbol of place, belonging and migration in these movies. The station is a symbol of a unique common culture in the history of the city and the countryside. It's the starting point for immigration from the village to the city. It is the place that connects the continent of Asia to Europe and the destination of migrants. It's also the place where partings and reunions take place. The station, with its magnificent architectural structure, has a privileged place in the history of architecture.

As a result, the most important feature of Haydarpaşa Station is that it has been a symbol of the daily life of the masses for more than a century, as well as a landmark. Although it contains many sensory significances in urban texture, it has a unique place in social memory as well. In the light of the historical process, the relationship between man and the environment, from traditional life to the modernization process, can change and transform. However, cities reflecting social development in the process of modern



urbanization must remain in balance between current and future in the context of sustainable living spaces. This station and its surroundings should adopt approaches that ensure historical integrity, create connections, carry important traces of the past, and maintain relationships with the city centre that will maintain rail and maritime transportation. While preserving, the transfer of the station to the future, respecting its historical values and function, should be chosen as a method.

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