

atılım

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Year:1 Issue:1
June 2021

What Can Fit In A Suitcase?

Ankara Sanat Tiyatrosu

The Capital of Emotions

Ankara

The Gentle Leader of Tribunes

Hamdi Nerkez

A Lost Treasure

Ankara Goat

Mehmet Demirkol

Special Interview

A GREEN CAMPUS UNIVERSITY IN THE CAPITAL OF TURKEY



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On behalf of the Faculty of Business
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Visual Director

Cankat Sami EROVA
Semih CILASON

Cover and Logo Design

Yavuz Eren Dölcel

Contact

Kızılcaşar District, 06830 İncek
Gölbaşı- Ankara- Turkey

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Editorial

Hello dear readers,

We are meeting with you with the first issue of our journal entitled Atılım Mosaic. The story of our journal, which was prepared within the scope of Article Writing course, is pretty short as well as compelling. Since it is an application study that was prepared within the context of a course, the time was rather limited. On the other hand, continuing our studies under the conditions of pandemic and abiding by the limitations was another forcing factor for us. I think that; in defiance of all these challenges, our students, who took place in such a study for the first time, have produced a really successful work, a journal to be read with interest. The decision is yours. While establishing the content of our journal we have concentrated over two themes; communication and Ankara. In our exclusive interview, which also constitutes the spine of our journal, with sports commentator Mehmet Demirkol we brought the matter to the table about the field, and in particular about the new media. We have designated our respect for the masters column for İhap Hulusi, who made a great effort for the development of advertising and graphic arts in our country. With the life story of another asset of ours, Betül Mardin, we have witnessed the development of Public Relations in our country. We have addressed the pandemic problem while considering Eyüp Sabri Tuncer, who was born in Ankara and then became a national brand. We explained how we let a treasure slip through our fingers with the story of Angora Goat. We have grieved for the fact that Ankara Theater of Art, which carries another value for not only Ankara but also whole Turkey, had to leave the hall where it has been carrying on its works for 58 years. On the other hand, we took pride in presenting CerModern, which has been contributing to the art life of the capital for 11 years alongside Ankara Museum of Painting and Sculpture. We made a short trip back and took a glance at the development of cinema in Ankara, specific to Yeni Sinema. We have chased the tracks left by our poems from Orhan Veli to Cemal Süreya in Ankara. Assuming that our friends may not know, we have shared the good news that Güzül has been declared as cit-taslow. We could not pass over without commemorating Hamdi Nerkiz, a name that was enshrined people's memory in Ankara. In order to prevent the information pollution, we have mentioned the Montreux Convention, which is being a subject of debate at times, in our history page.

There might be an impression that the students have contributed compulsorily since Atılım Mosaic journal was prepared within the context of a course. This impression might be true to a great extent. Nevertheless, our student Semih Cilason, who attended the lesson voluntarily, achieved a great success with his Mehmet Demirkol interview which constitutes the spine of our journal. On the other hand, he also undertook the page design with Cankat Sami Erova. One of our volunteer students, Sezgin Çalışkan put down the story of Angora Goat on paper while Yavuz Eren Dölcel brought about the logo and cover design of our journal.

Talking of the design, I would like to mention the names of Semih Cilason, Cankat Sami Erova and Yavuz Eren Dölcel, one more time. Because they have successfully secured the realization of the first issue of Atılım Mosaic. Again, I would like to express my gratitude to all our students who contributed.

Good reading.
Barbaros Gürçay



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MEHMET DEMİRKOL

Special Interview

Semih CİLASON

My goal was to become a diplomat

“My goal was to become a diplomat”

Let's start with your education. You graduated from top schools, first from Galatasaray High School and then Marmara University Department of Public Management in French. You could have easily based your career onto this education. How did you end up in sports media?

My goal was to become a diplomat. And my education progressed to this direction. At that time Galatasaray University was not opened yet. It also attracted the attention of students studying in French schools. We had friends from Robert College. It was a highly rated school, similar to Ankara Mülkiye (Civil Service). The purpose of the school was to train diplomats and majority have moved in that direction. That was my purpose of going. My thesis is “Minorities in Lausanne”. There is a debate about whether Lausanne is a victory or a defeat. There is really nothing to discuss. Unfortunately, people believe such hearsay because they read so little. For the simplest example, there are 3 kinds of minority claims imposed on us in Lausanne. Language minorities, religious minorities and racial minorities. Can you imagine that this is accepted in Turkey? In Turkey, we had to separate everyone who belongs to different races but feels Turkish as a minority. İsmet Pasha and his team resisted this imposition. Due to the structure of the Ottoman Empire, the concept of a religious minority was necessarily introduced. It is a success and I wrote a thesis on it. I wouldn't call it a very good thesis. Because at that time I was leading a professional life. In my university life, I realized that diplomacy is a serious thing and not something I can do. I need to do more freelance work. I worked at the Capitol agency for a long time and was a copywriter. It is now owned by Ogilvy. It was a big company and we worked for big clients. We launched Microsoft 95 and Cocacola Light. Then I got bored with this job, by the way, it started in my career as a sportswriter and I moved to that side full time.

During your Spor Servisi times you said something like, “I made the transition not for money but by risking starting from scratch bottom”.

It certainly is. When I started sports writing, I was working for a tenth of my previous salary. I can say that the traumatic military period I went through also had an effect. I was having serious trouble staying in enclosed places. I made the switch completely according to my own wishes.



“Keeping the distance is not possible today”

How was the situation in the sports media in the first years of your profession? What were the challenges you faced when you first started your career?

I cannot say that I faced many challenges. Because when compared to today, there was an environment where everyone was able to progress in their own right and write about their own ideas. There were customers for it. Of course, there are many sides to criticize in that period. But at least there was a system built on monetization from the media. To a certain extent, free market rules were in effect. Most importantly, newspapers could make money. If there was someone who made a difference in your content, this was also a plus. For this reason, at that time, our articles were found valuable. I first started with Bilgiç Bilgin, then I worked at the newspapers owned by Aydın Doğan for a long time until they were sold to Demirören Medya. I worked as an editor at Radikal for a short time. I can't say I was a reporter, but I used to go to interviews. It was more enjoyable than today. It wasn't like today. Sports media has changed a lot compared to today. Technology has changed. We can talk about that later if you want.

You actually mentioned a great topic, and it is one of our headlines. Can we talk about a master-apprentice relation during the first years of your profession or beyond? Are there any people you look up to?

I can't directly say that. And we cannot talk about a single person. Of course, there are many experienced names that I learned what to do and what not to do. First of all, I can count Atilla. He worked so hard for us. I made mistakes at first. At first, you don't realize it's a mistake. At the root of journalism, there is getting the distance right. In order to reach the right information and do the analysis correctly, you should not be too close with anyone, and at the same time, you should not keep your distance from anyone. Because it is not easy to make a negative news about your friend. After doing these things, the rest is something that should not come as a surprise to both the person and the general education.

You talked about distance. What should be done to keep the distance?

Keeping the distance is not possible today. We can say that for reporters. Because in the past, reporters were responsible to the institutions they worked for. Institutions don't care much now, they have a responsibility to the communities to which they belong or are close to. It is not easy for a Galatasaray reporter to write a negative report about Fatih Terim. Because the community will destroy you. It wasn't like this before. This situation can be seen as a result of polarization and binary system. It's not sustainable today. Today, I wouldn't be in sports media.



1997-Newspaper Pazar
Mehmet Demirkol's first
article published

“But idolising someone is not for me”

Thank you very much for your explanation. Is there anybody within or outside the sector that you idolise?

I was never a follower of anyone in my life. If there is a person in front of me, he is a person like me after all. He may be more talented than me, smarter than me, or more hardworking. But I didn't become something "...ist". I'm not! But it is impossible not to be affected by the positive things that have been done. Now, while watching Zidane, is it possible not to be influenced by him? Messi or Ronaldo. Not possible! But I did not accept anyone as an idol above what they should be. After my childhood, no one has ever been untouchable, criticised, or humourless for me. I did not sanctify or idolize. No such person. But you are influenced by what people do. Is it possible not to be affected by the work of Fatih Sultan Mehmet? Likewise, it is impossible not to be influenced by the work of Alexander the Great, Fredy Mercury and Zeki Müren. **But idolising someone is not for me.**

So as I understand, the concept of idol does not appeal to you.

But this is a process. It takes time to comfort to something. In the past, I may have said that I have idols. You can find it in the archives.

Didn't do that yet. We talked about change, we talked about idols. So, how do you evaluate the current state of journalism? In addition, how did the development of technology and new media tools affect your professional life?

Technology is reflected on everything. We used to write articles with 4 thousand characters and 5 thousand hits whereas now we have to make do with 900-1000 characters. The general idea of the newspapers is: Nobody reads long articles anymore, let's tweet this as much as possible. How did I get myself accepted in the media? When writing a portrait, his input was 1500 hits. At the entrance, I was starting from a memory or a curious event. Now you are expected to tell everything in 1000 hits. This is a big difference. The form and method have completely changed. Second, affiliations have changed. You used to have a responsibility to the institution you were affiliated with and to the readers of that institution. Now if you write politics, your responsibility is to a party, or if you write football, your responsibility is to a team. When you break out of that mold, life as a journalist becomes very difficult for you in every sense.

Can we add the culture of lynching into this?

I do not lose sleep over lynching. If it is merely a criticism, then there is no problem. But lynching is something else. The bad thing is: For example, you are making a negative piece of news about X team and your news is correct. But when the club president calls your boss and says what is this guy doing, you are fired. There are many such examples. In this case, we cannot talk about distance. The distance is just getting on that train for you. There was something I suggested years ago. Let the reporters be in rotation, club reporters can change every two years. For example, Fenerbahce reporter should switch to Galatasaray. BeinSport applied this during my work and I appreciated it. But the clubs didn't want that. These are now in and out of journalism. Make no mistake, these situations have happened throughout history. It's very clear today.



“I do not know of **any futurist who** can keep up with the speed of technology”

Should club televisions employ only the people affiliated to that club? Where do you place professionalism in such matters?

At the beginning of each new job you sign a bond and there are expectations from you. If you work in a club television, you are there to make the fans of that club happy and to share their pain. This is a choice and is acceptable. There are also examples abroad. If you have accepted this situation from the beginning, it is your choice. There is no problem. I think this is something more honest. It's a much more honest and open thing to do it on a club TV than to act like a club's advocate on a national channel.

In general terms, how do you see the future of sports media and journalism?

There are several scenarios about this. **I do not know of any futurist who can keep up with the speed of technology.** 18-19 years ago, one of Turkey's famous names said that sports writing will end in 5 years. In the last 5 years, I have made more money from sports writing than I have ever made in my career. It was an observation, it made sense for the day. But it didn't. This situation is not due to that person's incompetence and ignorance. We don't know where technology will take us.

In this case I guess the wise thing to say would be live and see.

We will go wherever technology takes us to. It is impossible to resist technology. But if you ask me, I think football will die in the medium and long term.

The European super league uprising is also somewhat related to this. This sport is dying and they see it. 16-17-year olds don't watch football.

This was the subject that Florentino Perez focused on the most.

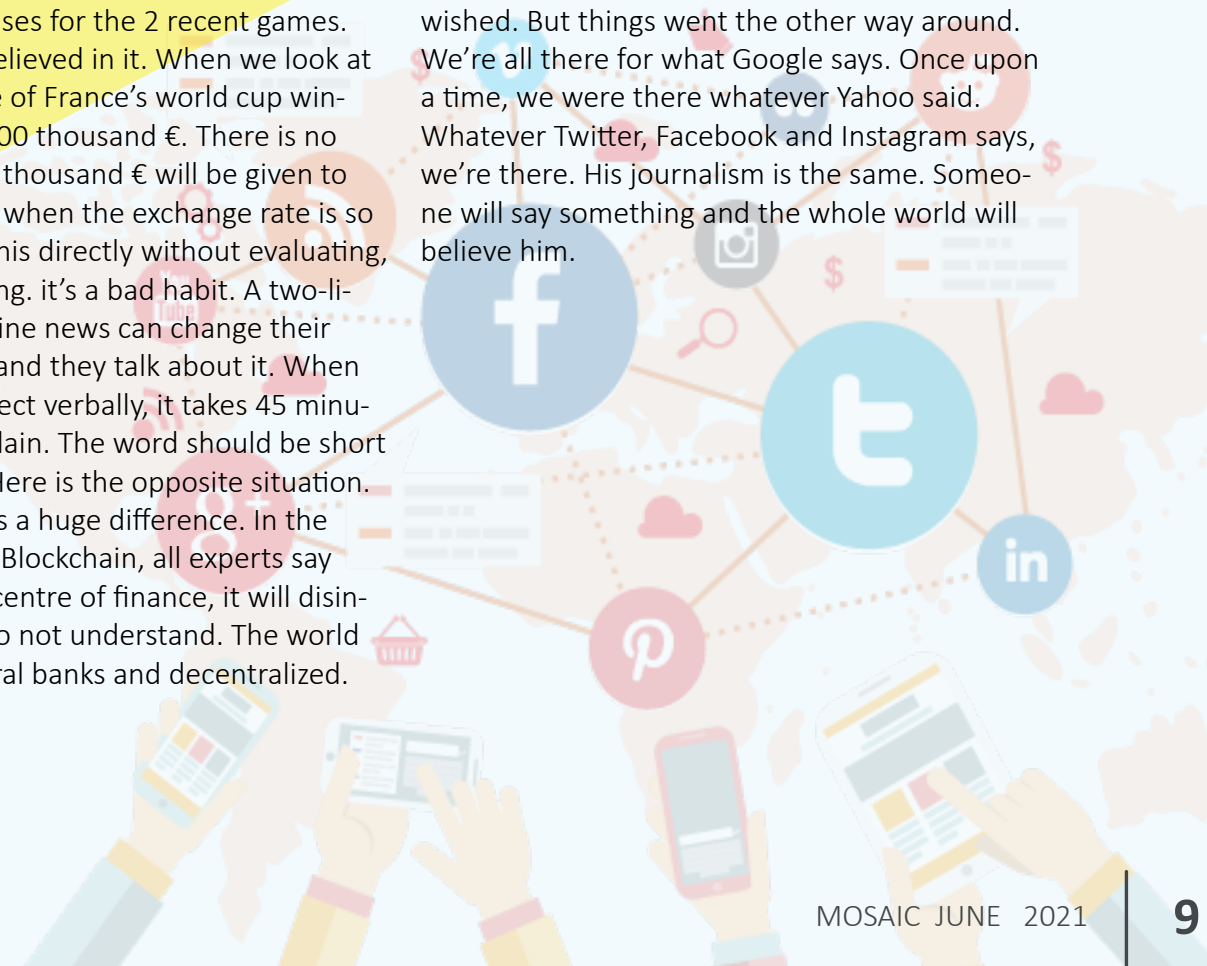
Ali Koç said the same thing. One of the most discussed topics by big clubs. Not even the NBA is watched. There the event revolves around gifs and vines. Even 10-minute highlights are too much. No teenager has 10 minutes to spare. Journalism does not end as a concept. Because the basis of journalism is reporting. People need to be informed. So this is not over, but we do not know where it will turn. Anyone can take better pictures now than a photojournalist could do 30 years ago. But here, analytical intelligence, the ability to evaluate events come into play. People are underestimated as a social media phenomenon. For example, one of the most criticized is Kerimcan Durmaz. Let's see what he does, there is a basis for it. It doesn't happen by itself. There is a project under it. I met Orkun Isitmak. A great professional, hardworking and tidy. These people are not people who can be dismissed as social media phenomena. Because they excelled in an event that everyone can do and try to do. Their style may not be to your liking. But underneath there is work, there is a plan, and there is an analytical mind. Those who continue to do so will continue to be successful. Everyone has the same phone, but some excel. How is it going to be?

Talking about social media, we can also add this. You talked about concepts such as perspective, analytical mind. We talked about where the new media would take journalism to. But what are the differences between you and the new generation journalists?

“They learn about something merely from a 5-second footage or a 2-line sentence and assume that this is all there is to it”

I did not conduct any research or comparison about this matter. There is a really interesting thing here. Maybe it would be a generalization, but this is at the centre of it. They learn about something merely from a 5-second footage or a 2-line sentence and assume that this is all there is to it. For instance, a very recent one, there was this news; Turkish national team received 300 thousand € in bonuses for the 2 recent games. Almost everyone believed in it. When we look at the news, the value of France's world cup winning adventure is 300 thousand €. There is no possibility that 300 thousand € will be given to these two matches when the exchange rate is so high. They accept this directly without evaluating, questioning or asking. it's a bad habit. A two-line tweet or a two-line news can change their perspective on life and they talk about it. When explaining this subject verbally, it takes 45 minutes for them to explain. The word should be short and the text long. Here is the opposite situation. Globalization makes a huge difference. In the case of Bitcoin and Blockchain, all experts say that while it is the centre of finance, it will disintegrate in a way I do not understand. The world will be free of central banks and decentralized.

Many academics, whose intelligence and knowledge I believe, say this. On the contrary, one person will manage all the finance in the world, and oddly enough, we do not know who he is. The same thing was said in the news. It was said that information would flow freely, sources of information would emerge from all over the world, and people would access information as they wished. But things went the other way around. We're all there for what Google says. Once upon a time, we were there whatever Yahoo said. Whatever Twitter, Facebook and Instagram says, we're there. His journalism is the same. Someone will say something and the whole world will believe him.



“The foremost condition for a professional to keep himself vivid is to doubt himself”

You have been a regular face on TV for many years. Even if the medium has changed, your audience continued to follow you. What do you think the audience finds in you and what do you think you did well?

I obviously must have made mistakes. As I just said, I do not see myself above anyone, just as I do not sanctify any human being. On my own, I have always had professional anxiety and I never thought I made it or succeeded. Because this is the subject that will activate you on the basis of professionalism. You constantly doubt yourself. Because some see you as a guarantee. I always say it doesn't happen to those who say this. I state that I doubt myself. The foremost condition for a professional to keep himself vivid is to doubt himself. I don't have a method. But I am told that, brother, it turns out that you are here as you are outside. That's what the people I work with say. It's just that in normal life, occasionally swearing comes out of my mouth. I don't broadcast. But I don't try not to. It hasn't happened to me yet, but it could happen. I do not know. I continue to doubt. I always tried to act analytically, to adjust the distance. At the beginning of my profession, there were moments that I could not arrange. There is also an interest in adjusting the distance. I did not demand anything from anyone, so I am not in debt to anyone. Probably these. In fact, it is necessary to ask the followers, not me. I was wondering your opinion if you're following me.



As a humble follower of yours, let me express my opinion. I totally agree with what you just said. It's like watching a clip from Oyna Devam right now. You answered the questions with the same sincerity as in the format you set up. I hope we will continue to see it for a long time wherever the medium is going.

(Laughter) Thank you. Kaan Kural is also like that. He never changes. But I do know many people who have changed.

You are deemed a doyen in our sector. Do you have any recommendations?

Thank you very much. To those who ask me if they should enter the media; I say definitely not. This is like a test. If you're still taking it, you've passed the first test. It's not an easy road, I know a lot of friends who look at me and get poisoned and tortured. But there is also the opposite of course. If I had the knowledge I have today, I would not be in the media.

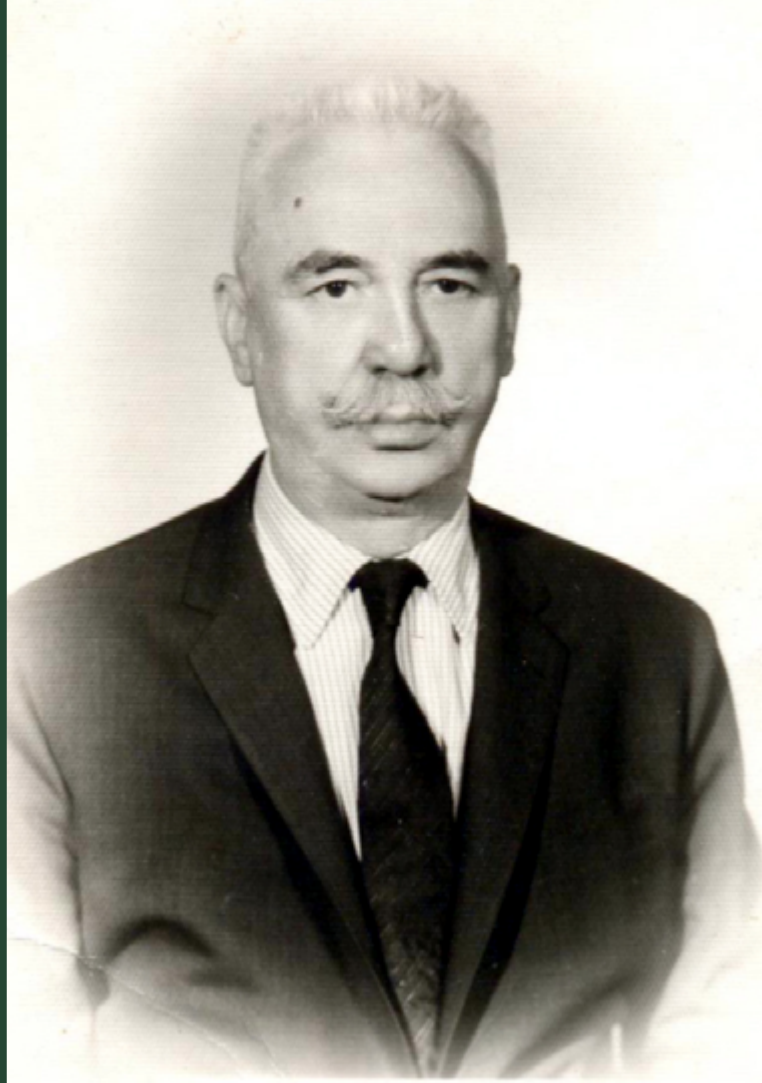
Serdar KUTLU

With the pandemic, radical changes have occurred in our lives. One of them is the introduction of the products that we use to prevent the virus. Products that ensure our hygiene have become indispensable in our daily life. One of these products is cologne, which has an important place in Turkish culture. Eyüp Sabri Tuncer is one of the first brands that comes to mind in Turkey when it comes to cologne. In this article, we will talk about the point of cologne consumption with the pandemic and the Eyüp Sabri Tuncer brand.

Story of Eyüp Sabri Tuncer

The story of the brand began after Eyüp Sabri Tuncer, from whom it is named after, opening a retail store, defined as "bonmarşe" in Samanpazarı, Ankara. This store housed almost everything a family would need. During this period, he was also carrying out sales activities of haberdashery products such as hats, scarves, handkerchiefs, socks, leather and leather suitcases, handbags, umbrellas, along with bespoke shirtmaking, which was its main line of business. Eyüp Sabri Tuncer took the step that would change the lives of himself and his family when he learned how to manufacture cologne from an essence seller during his Istanbul trip. Thereupon, Eyüp Sabri Tuncer, who started to sell cologne in his store, managed to promote his colognes with advanced campaigns in the 1930s and increased the demand in a short time.

Eyüp Sabri Tuncer brand, which has existed for years and continued to grow until today, started online sales with a wide range of products in 2007. Thus, Eyüp Sabri Tuncer became one of the first cosmetics brands to sell online in Turkey. Today, Eyüp Sabri Tuncer brand is one of the biggest brands of cologne production in Turkey and it has a history as deep-rooted as the history of the Republic.



Cologne and Eyüp Sabri Tuncer in the Pandemic Process

Pandemic process has significantly affected the world and almost every people living on it. We have experienced the negative effects of the pandemic on human life, but we also saw that it has some positive effects arising from obligation. How? For example, the majority of people started to show the necessary sensitivity to hygiene rules after the pandemic. This sensitivity has led to the re-entering of cologne, which was at an important point in our culture and life but lost its importance in recent years, back into our lives. Because it is as effective as a disinfectant due to the alcohol content in cologne. No matter how we used to use the cologne to freshen up or for its nice smell, we started to use it as a shield against the Coronavirus with the pandemic. When the first Covid-19 cases started to be announced in Turkey, there was an explosion in the sales of all products that could prevent from catching the disease, such as; mask, disinfectant, etc. The stocks of these products were exhausted and they even fell on the black market. One of the products that stood out in this crisis period was cologne due to its disinfectant feature. Cologne, the shining star of the pandemic process, placed Eyüp Sabri Tuncer, a 98-year-old brand, at the top of the agenda. People started to queue in front of Eyüp Sabri Tuncer branches in order to buy the cologne that we had previously put on the shelves and used only to host guests during the holidays. This situation was not limited to our country only; even in Asian countries where cologne is consumed very little, there has been a serious increase in demand for cologne.

"Every crisis brings opportunities with it. While the pandemic caused by the Coronavirus, which threatens human and public health and causes deaths all over the world, dealt a great blow to business life, it also created an opportunity for some products such as cologne".

Engin Tuncer, the current manager of Eyüp Sabri Tuncer, states that; after the pandemic their sales increased 5 times, and the annual sales of cologne increased from 2 million liters to 10 million liters.

Despite the unprecedented price increases in the prices of many products with the pandemic, Engin Tuncer explained their approach as follows: "It was 3 years before we become a 100-year-old company. It is not easy to survive all these years. Our company has a management culture. That's why you can make these



decisions during the pandemic.

"At the beginning of the pandemic, we were selling the cologne for 27.5 liras. We could sell it even for 50 liras, easily. But the period was not to make profit. Cologne has become a strategic product. Therefore, we were concerned about how to deliver this product to people faster, not to profit more."

The statements of Engin Tuncer, the manager of Ankara's and Turkey's century-old brand Eyüp Sabri Tuncer, show us not only, the opportunity that emerged during the crisis, but also how it is possible to take advantage of this opportunity by prioritizing ethical values and the benefits of society.

As a result, if we consider the issue from a broad perspective, we can easily say that our purposes of using cologne have completely changed compared to our life before the pandemic, and even that we have rediscovered cologne. In this process, cologne has gained such a place in our daily lives that people started to use it more than the products like perfume and deodorant. Even if the pandemic process is over, cologne will not lose its place in our daily lives, and it seems that it will continue to be a product that people who care about hygiene will never leave.

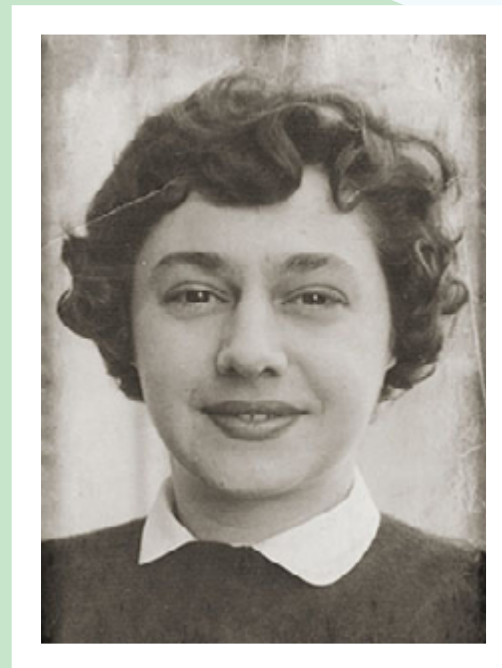
The Mother of Public Relations: Betül Mardin

Elif TOKATLI



Betül Mardin, the first name that comes to mind when talking about “Public Relations” in Turkey, opened its eyes to the world in 1927 in Şişli, Istanbul. His father Muhiddin Arif retired from his position as General Manager of Mardin İş Bank in Alexandria and is one of the founders of Turkish Petroleum. Her mother is Fatma Fahire, the daughter of the Minister of Justice, Necmettin Kocataş. Music producer, Arif Mardin is his brother. She is the mother-in-law of journalist and writer Ayşe Arman. Betül Mardin was not able to speak until the age of 5, as well as stuttering until the age of 13. The abuse she suffered from her nanny in her childhood had caused great psychological damage, it has caused her to be incapable of using many devices. Words of **“Nobody will mock me!”** makes him more motivated and she started to work with heart and soul. She graduated from Arnavutköy Girls’ College in Mardin in 1946, but her father did not let her go to university afterwards. She married in 1950, but did not get a job because her husband did not want her to work. During this period, Mardin gave English lessons to women at home and Turkish lessons to Americans. She went to cooking and sewing class she. Her marriage ended in 1957. Mardin started his career in 1952 in the magazine section of Tercüman newspaper, and three years later she moved to Yeni Sabah under the management of Hakkı Devrim. She worked at the American News Center at the US Consulate. She married the theater actor Haldun Dormen in 1959. She started to

work in Istanbul TRT in 1964 when Turgut Özakman, one of her close friends, was the Head of Central Program Department and Deputy General Manager in TRT. She was sent to England for training with the BBC in 1967 with Uğur DüNDAR. She graduated from BBC Television Course in England. Upon her return, she taught the Ankara television department and became the head of the game department. She resigned from her job and went to Istanbul in 1968 for her husband and child who were in Istanbul. In the years when she left TRT, she increased her knowledge on cinema and theater thanks to her husband Haldun Dormen.



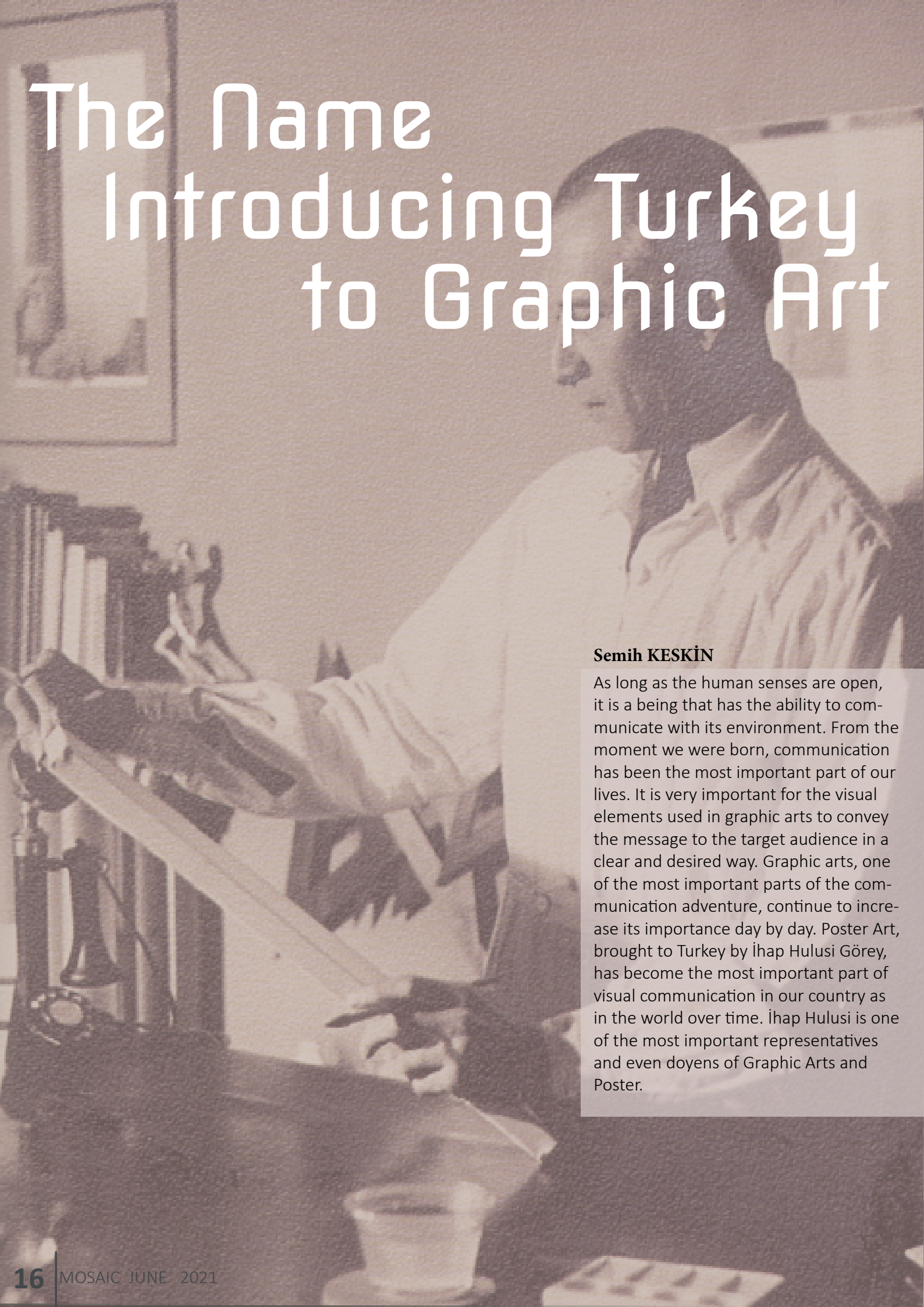
She thinks she has a strong communication network. That’s why her friends call her ‘Octopus Betül’. She looked for a new business area to evaluate this situation and knocks on her father’s door. “Give me money, then I’ll give it to you.” Her father now looks positively at her work. Betül Mardin goes to Akbank General Manager Ahmet Dallı with a project she thinks about. The year was 1968, she tells him about making promotional programs, but Dallı offers her a different job: “3 thousand 500 people work under my command. I’m saying something, they start crying. However, I will say “Well done, you did it very well”. They don’t understand. Bring what I say to them, what they say to me. “ This is a business called human relations in public relations. It was recommended to come three days a week and received a salary of 1,900 lira. At that time, there were only one or two men working in this field in Turkey. They were also working in large foreign oil companies. She started to work as Turkey’s first female public relations specialist at Akbank’s building in Galata on June 10, 1968. Then she got an offer from the Disco-Turkish Record Company. The company was asked to run the press and advertising business. Then she received another offer to organize only the menus of a club named Kervansaray. In 1971, she went to England to work at Kemal Has’s Imsa firm to understand how this business she was trying to do in Turkey was abroad. When she returned to Turkey in 1974, preparations for the first year of the Istanbul Festival were made in the same year. It helps the promotion of the festival. Then she established A & B with Aladdin Asna. This partnership ended in 1984, and in 1987, she established Image, today one of Turkey’s leading public relations companies, with Canan Bengiselp, Nilgün Piriçioğlu and Cemal Noyan. Betül Hanım, who once did not allow her father Muhiddin Arif to work, many success awards in the field of public relations and is selected as the “most successful” of years. Betül Mardin describes the first person to listen to his work as “You scratch me, I’ll scratch you” in 6 words. But when it is necessary to use an academic language, it puts “Public Relations” into the category of “Reputation Architecture”. In 1969 she taught Radio and Television programming at Istanbul University Faculty of Communication. She gave lectures on Public Relations at Boğaziçi University Tourism Department and Istanbul University Faculty of Communication since 1975. Betül Mardin, who has been a faculty member of Istanbul Bilgi University Faculty of Communication Department of

Public Relations since 1997, became the president of the International Public Relations Association (IPRA) in 1995. Two years later she earned the title of “Member Emeritus”, which means “master.” She was elected as president of the IPRA Council of Past Presidents. She was declared an honorary doctor in communication by Anadolu University in 1998. From this eight-year marriage, she had a son named Ömer. She never married again.



Awards:

- 1998 - Awarded by the Turkish Women’s Union’s Şişli Branch, the 75th Anniversary of the Republic.
- 1996 - 1997 - Congress Newspaper, on behalf of IMAGE, “The Most Successful Promotion of the Year” Award.
- 1996 - Kadınca Magazine “Most Successful Women” Award.
- 1995 - 1999 - Faculty of Communication Successful Communicators Award.
- 1994 - IPRA “GOLDEN WORLD AWARDS”
- 1994 - National Productivity Center “Six Businessman of the Year” award.
- 1984 - Sheraton Hotels Public Relations and Marketing Achievement Certificate.
- 1983 - Sheraton Hotels (EAME-1) Public Relations Awards.
- 1982 - American Hotel Association Public Relations Gold Key 2nd.
- 1979 - 3rd Place in Public Relations World Congress Special Event Competition.

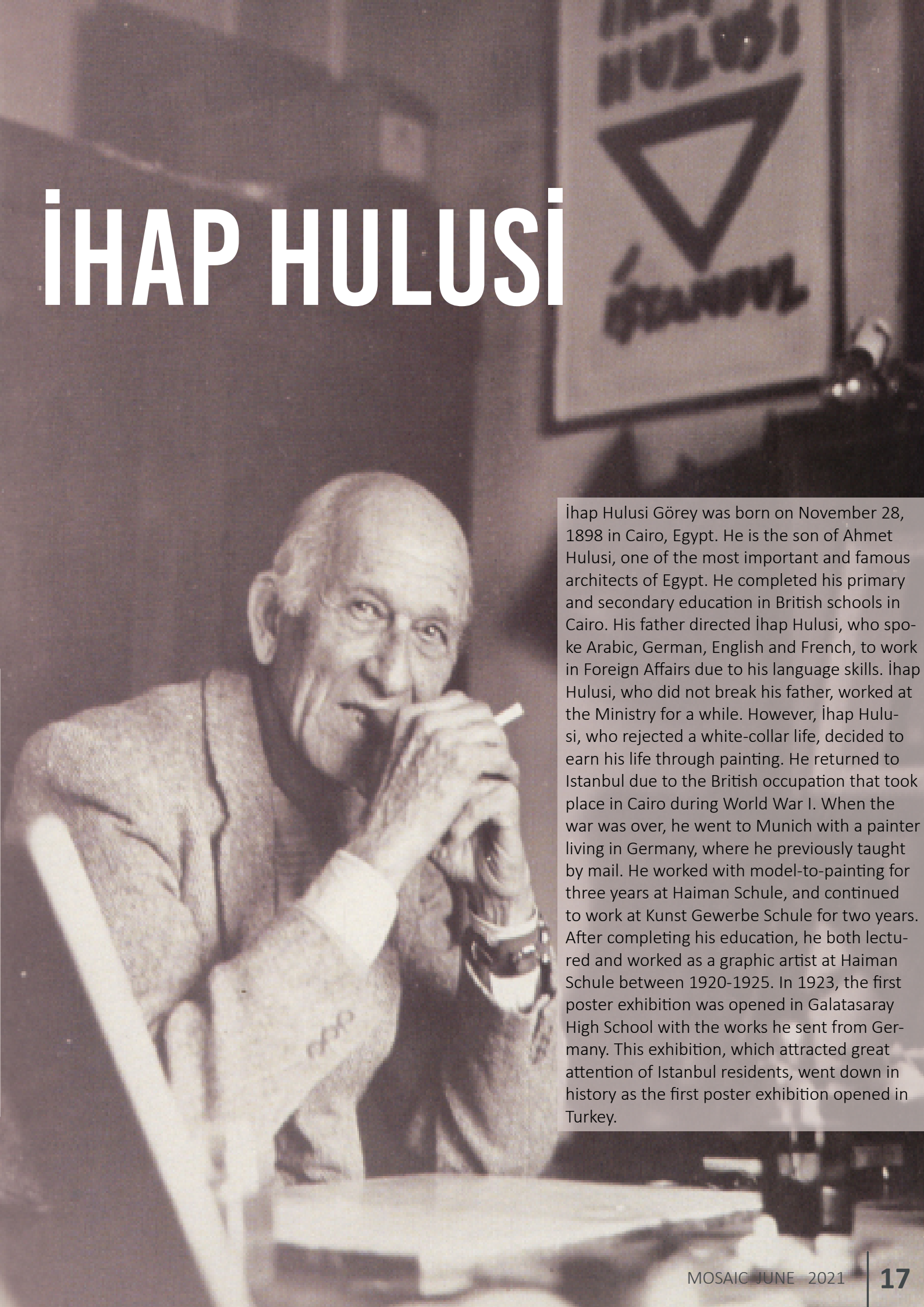


The Name Introducing Turkey to Graphic Art

Semih KESKİN

As long as the human senses are open, it is a being that has the ability to communicate with its environment. From the moment we were born, communication has been the most important part of our lives. It is very important for the visual elements used in graphic arts to convey the message to the target audience in a clear and desired way. Graphic arts, one of the most important parts of the communication adventure, continue to increase its importance day by day. Poster Art, brought to Turkey by İhap Hulusi Görey, has become the most important part of visual communication in our country as in the world over time. İhap Hulusi is one of the most important representatives and even doyens of Graphic Arts and Poster.

İHAP HULUSİ



İhap Hulusi Görey was born on November 28, 1898 in Cairo, Egypt. He is the son of Ahmet Hulusi, one of the most important and famous architects of Egypt. He completed his primary and secondary education in British schools in Cairo. His father directed İhap Hulusi, who spoke Arabic, German, English and French, to work in Foreign Affairs due to his language skills. İhap Hulusi, who did not break his father, worked at the Ministry for a while. However, İhap Hulusi, who rejected a white-collar life, decided to earn his life through painting. He returned to Istanbul due to the British occupation that took place in Cairo during World War I. When the war was over, he went to Munich with a painter living in Germany, where he previously taught by mail. He worked with model-to-painting for three years at Haiman Schule, and continued to work at Kunst Gewerbe Schule for two years. After completing his education, he both lectured and worked as a graphic artist at Haiman Schule between 1920-1925. In 1923, the first poster exhibition was opened in Galatasaray High School with the works he sent from Germany. This exhibition, which attracted great attention of Istanbul residents, went down in history as the first poster exhibition opened in Turkey.

The artist returned to Turkey two years after this exhibition, which attracted great attention. Saying "I saw that there was no such thing as poster art when I returned to Istanbul", İhap Hulusi made experiments in this area. He said that poster art should convey the message to those who see it in a short time and he was interested in poster designs. During this period, he also worked as a cartoonist in Akbaba magazine. The director of Akbaba magazine, Yusuf Ziya Ortaç, wrote about the works of İhap Hulusi 'There was a cartoon inside your envelope. But not from the cartoons we know. Neither picture-cartoon, nor cartoon-picture. It is a work of art that we are not used to, we do not see.' This work, which Ortaç could not name and admired, is a graphic design work by İhap Hulusi. Soon after, İhap Hulusi's drawings began to decorate the covers of Akbaba magazine. Increasing fame, İhap Hulusi received the first poster order for İnci Toothpaste. On the poster printed in black and white, he depicted a laughing black girl. With this banner, it began to receive many orders quickly. The label he designed for Klüp Rakısı in 1930 still adorns the bottles of Club Rakısı.



The increase in industrialization and the formation of a free competition environment in the country has increased the need for graphic design areas considerably. It was necessary to introduce industrial products and to design the packaging. Being equipped to do all of these, İhap Hulusi increased his popularity during this period and made many works that left a mark. İhap Hulusi has designed posters, labels and advertisements for dozens of products in these years. During this period, İhap Hulusi made a name for himself abroad. Bayer's posters and labels (1932), posters and posters of Egypt's Monopoly Administration, State Railways and City Lines, the famous British whiskey John Haig, Italians Cinzino and Fernet Brenca were made by İhap Hulusi. With his works and innovations, İhap Hulusi, who drew attention to himself, designed the cover of the Turkish alphabet in 1932 upon the order of Atatürk. He introduced Turkey to poster and graphic design with his first poster and Turkish alphabet cover design. It has served almost all banks in Turkey. For example; He designed posters by working with big banks such as Ziraat Bank, Türkiye İş Bankası, Garanti and Sümer Banks. In addition, İhap Hulusi made many designs for Turkish public institutions Yeşilay, Kızılay, Turkish Aeronautical Association and Ministry of Finance.

In addition to his watercolor works, İhap Hulusi Görey, who gave successful examples by modernizing the art of calligraphy in his last years, lost his drawing ability in the last years of his life. He spent this period in poverty in his flat in Şişli as he was not insured by any institution he worked. Despite his opposition, his close friends wrote a letter to the President explaining the situation and asked for a salary. Thereupon, a small amount of wage was given to İhap Hulusi, a great artist who left a mark on the past and the future, for the drawings he made for the National Lottery. However, the artist, whose life was not enough to receive this pension, passed away on March 27, 1986 in Istanbul at the age of 88. The innovations he has brought to Turkey, the dozens of posters and graphic design works he has made have contributed in many areas from the formation of corporate identity to marketing and promotion in Turkey. Today, it is still possible to see the designs or traces of İhap Hulusi.





ANGORA GOAT

A LOST TREASURE

Sezgin ÇALIŞKAN

General characteristics of Angora goat

The Angora goat is a domesticated goat breed from the 'Bovidea' family. The most important feature of the Angora goat is its unique feathers. The areas where Angora goats are mostly grown in our country are the Central Anatolia and Southeastern Anatolia regions. Western countries know this species as 'Mohair'. The average life span of the Angora goat is between 8-15 years. It is among the most delicate goat species raised in the world. One of its important characteristics is that both males and females are bearded and horned. Angora goat's lint is thin, soft, durable, dirt-repellent and easily dyeable. Due to these features, it has made a name for many years in the international arena and in the agricultural sector.

Angora Goat in South Africa

Many researchers believe that the Angora goat is a descendant of the Wild Persian goat. It is thought that over time, it settled around Ankara and adapted. Its first arrival in Anatolian geography corresponds to the 13th century. It is known that it was brought by the Khazar Turks. There is no evidence that Ankara goat existed in Ankara before the 13th century. If we need to talk about how the Angora goat spread around the world, it was first brought out of Anatolia in the 1500s. However, they could not

adapt to the environmental conditions and disappeared.. In 1838, the group consisting of twelve males and one female was taken to South Africa by Colonel Henderson. The Angora goat was sent to South Africa for the second time in 1856. With the initiatives of Mr. and Mrs. Mosenthal from Port Elizabeth, they managed to get pure-blood Angora goats from Turkey. Ankara goats which were sent to South Africa were the first pure-blood in that region and were later auctioned off. From these dates, new herds will continue to be brought to South Africa. Also, during the reign of Abdülmecit, 22 Ankara goats were gifted to Queen Victoria. It was taken to the USA for the first time in the period of Sultan Abdülmecit in 1849. The process that started with the Ankara goats given to Dr. Davis in 1849 ended in 1880 with the ban on the sale of Ankara goats abroad. However, it was late. After this period, the number of Angora goats in the USA increased and reached 2 million. As a result, the Ottoman Empire lost its monopoly in mohair production.



Lifblood of Ankara

In order to understand what the Ankara goat means for Ankara, I think we should refer to the painting 'Ankara Landscape' in Rijkmuseum. This painting, which shed light on 16th century Ankara, also carried traces of the daily life of Ankara. When we examine the picture, we can see the cropping process of Angora goat. Likewise, it is possible to see the weaving, washing and painting scenes. Another striking element of the picture is the buying and selling scene at the bottom left. It will be understood from the crowd that the interest and demand for Angora goat is high. When we look at 16th century Ankara, there were more than 600 sof looms.

When we compare the number of looms and households to determine the weight of this production activity in Ankara life, we see the following; the number of households in Ankara on these dates is around 2200. It is known that 310 out of 2200 households weaved sof. This means that one out of every 7 households weaved the sof. In this respect, it is clear that the Angora goat plays a determining role in both economic and social life. Today, Ankara goat, which once exceeded half a million in number and is one of the most important elements of Ankara's economy, has declined to 215 thousand as of 2017.

MONTREUX STRAITS CONVENTION

Süleyman Eren ARSLANER

Çanakkale and Istanbul Straits have historically been the main entrance gate for states coastal to the Black Sea. The Straits, which are among the most important waterways in the world in maritime trade, have created a political power due to their geopolitical position while keeping the Black Sea under control. Although the Ottoman State gained its sovereignty in the Straits with the conquest of Istanbul, this domination started to shake as a result of the declines in the 18th and 19th centuries. Ultimately, as a result of World War I, it had to share its control in the Straits.

Straits After World War I

In accordance with the Mondros Armistice signed after the First World War between 1914-1918, the Straits came under the control of the Entente States. The Straits were required to be managed by a commission in the Treaty of Sevres. In the Misak-ı Milli decisions, the unanimous decision of the Ottoman State and all other states on opening the Straits to trade and transportation were requested. The last treaty that determined the status of the Straits until 1936 was the Lausanne Peace Treaty. Although the principles of the National Pact were accepted here, the fact that the region was completely disarmed affected the sovereignty of Turkey.

Although Turkey unwittingly accepted the provisions on disarmament, it thought that the League of Nations would play an effective role in disarmament. However, starting from 1934, Germany's armament



and the following year it introduced the compulsory military service; issues such as the Japanese invasion of Manchuria in 1935 have been an indication that a war will break out in the near future. In the same year, Turkey took action to abolish the demilitarization provisions in the Straits. In fact, although the first request on this issue was made at the 1933 Disarmament Conference, it was rejected because of the view that the issue was not directly related to disarmament.

International Approaches to the Straits

Australia, Bulgaria, France, Britain, Japan, Romania, the Soviet Union, Yugoslavia and Greece became parties to the Montreux Straits Agreement, together with Turkey. During the preparatory work for the Montreux contract, they tried to protect their interests. For example, England wanted international control to continue. However, Turkey requested the abolition of the Straits Commission and demanded that the Straits be fully opened to Turkish soldiers. The Soviet Union also supported Turkey's attitude but tried to secure itself by demanding that the Straits be closed to all warships. As a result, all states came to a joint decision and the Montreux Straits Convention was adopted on 20 July 1936.



Treaty Provisions

In the first part of the agreement, the transition regime of merchant ships is regulated. Accordingly, in peacetime, merchant ships will be able to pass day and night regardless of their flag and cargo. Pilotage and towage rights are optional. If Turkey is not at war, merchant ships have the same rights. If Turkey is at war, only non-enemy ships can pass on the condition that they do not bring aid to the enemy. These ships will enter the Straits during the daytime and the crossing will be made on the route indicated by the Turkish authorities. Pilotage may be required in this case, but no fee will be charged. The transition regime of warships was regulated in chapter 2. Light surface ships and small warships and auxiliary vessels have free passage regardless of their flag. However, they will be able to enter the Straits during the day. Warships of the states that have coasts to the Black Sea will always be able to pass through the Straits, provided that prior notice is given. Submarine ships will be able to pass over the water during the day. There are restrictions on warships from other countries. Warships of countries that do not have a coast on the Black Sea are limited to

30 ships and 45,000 tons at most. In addition, they have the right to stay in the Black Sea for a maximum of 14 days. If Turkey is in a state of war or under the threat of an imminent war, the right of way is entirely left to the decision of the Turkish authorities. The ships of non-riparian states that will enter the Black Sea will be able to stay here for 15 days at most. One of the most important steps taken by the newly established Republic especially on the eve of World War II is the Montreux Straits Convention. When we look in general terms, the armament and aggressive attitudes of Germany and Italy in the West and Japan in the East have triggered a fear of war all over the world. In this diplomatically intense period, the Republic of Turkey was able to get what it wanted from Montreux. Turkey being the sovereign state in military matters such as the defense of the Straits was a great success for that period. Probably, European states would not grant these rights to Turkey if there was no fear of war between 1933-36. At this point, diplomatic intelligence has written a treaty that has worked almost smoothly since 1936 into the history of diplomacy.





THE CAPITAL OF EMOTIONS ANKARA

“Don't you think it's the same to look at Ankara by looking in the mirror?”

Cansu ALANYÜZ

Some of our poets who have a very special place in our literary history have spent part of their lives in Ankara. Over the years, our esteemed masters have left artifacts that will never become obsolete, increasing the importance of day by day. Some were inspired by the characteristics of our capital when writing their feelings. They even created their writings in the places they went. For Example, “Üç Nal Meyhanesi”. Have you heard of this place? Have you ever bond? It's not for us to go without mentioning it. It is a place that Şinasi Baray opened by cleaning the barn on the ground floor of his father's house. Üç Nal Meyhanesi regulars are famous figures in our literary history. Orhan Veli, Refik Halit and Melih Cevdet anday are just some of these names. And not just “Üç Nal Meyhanesi”. Also there is, the famous “Ankara Tavukçu Lokantası”, where Cemal Süreya always stopped by. Think about it, maybe somewhere in our capital, our esteemed writers wrote their works. Who knows, Ankara did not promise them anything, but it prepared the environment in which they would find that promise. Maybe, it gave us that bitterness that goes on in the poems of our poets. Ankara may never have embraced them, but he presented them with a

golden tray of grayness and complexity that would be the subject of their poems. Because of this, Ankara hosted valuable poets and their works. Yes, it is very famous not only from a historical point of view, but also from a literary and emotional point of view. In literary works and poems about Ankara, there is as much hope that it gives with its spring as the sadness that it experiences with its autumn. At this point, together with our esteemed poets who were in Ankara in their time, we will talk about their works and the feelings they evoke.



Turgut Uyar and Erdal Öz are walking in Güvenpark.

Poet Ankara

First, let's start with our esteemed poets who were in Ankara in their time. Yahya Kemal, Orhan Veli, Ahmed Arif, Turgut Uyar and Gülten Akın are among the best known.

Yahya Kemal was born in 1884 in Northern Macedonia. Later in his life, he came to Ankara and worked as an editor for the newspaper Hakimiyet-i Milliye. But our dear man of letters did not have a good relation with Ankara. When Atatürk asked him what he loved most about Ankara, he said, “I love his return to Istanbul.” The bitter loneliness in the crowd that poets mentioned in their poems about Ankara was perhaps one of the most heartfelt. This is very valuable because there is a feeling that Ankara feels no matter what. A feeling that we can't express verbally, but is the subject of literature.

Orhan Veli was born in Istanbul in 1914. In the following years, with the arrival of his father as a professor of harmony at the Ankara Conservatory, he moved to the capital. His predisposition to literature was discovered by his primary school teacher. Orhan Veli, who spent his high school years in Ankara, became friends with Oktay Rifat Horozcu and Melih Cevdet Anday. The three friends' love of literature caused them to get closer to each other. In this way, they started to publish the magazine “Our Voice” with the financing of cooperative of Ankara High School. Orhan Veli's first poems were published in this magazine. Like the beginning of his poetry, the beginning of his death was in the capital. After coming out of the tavern of Şinasi Baray, who was a regular and a friend of his from high school, he fell into a hole opened by the municipality. After returning to Istanbul, he became ill and received treatment in Cerrahpaşa, but could not hold on to life. Although it was called alcohol poisoning, the pit he fell in in Ankara, which led to a brain hemorrhage, caused his death.

The fact that such a great master left a great mark in Ankara and first published his poems here makes our capital even more valuable. Ahmed Arif is perhaps one of the most important poets who has left a mark on Ankara. Do you know Carnation Street? Here's that famous poem, “Karanfil Sokağı.” Karanfil Sokağı of the Kızılay's, which has become a symbol of Ankara. While every Ankara resident only knows, Ahmed Arif has acquired the subject of his poetry. That's why the capital, famous for its frost, is valuable.



*“Duvarları kıtı sabır taşından
Kar altındadır varoşlar,
Hasretim nazlıdır Ankara.
Dumanlı havayı kurt sevsin
Asfaltdan yürüsün Aralık,
Sevmem, netameli aydır.
Bir başka ama bilemem
Bir kaçınıcı bahara kalmıştır vuslat
Kalbim, bu zulümlü seveda,
Kar altındadır.”*

Turgut Uyar was born in Ankara on 4 August 1927. During every period of his life, his path fell to the capital. It was here that he met the love of his life, Tomris Uyar. At first, the correspondence between the duo was about poetry. But over time, it turned into love. But, there was one problem. That was Tomris Uyar's heart in Cemal Süreya. How valuable is it that a love story that is difficult to solve, but so deeply affects the capital! Another poet is Gülten Akin. Akin, who settled in Ankara in 1972, was a member of the compilation and screening arm of the Turkish language institution and the Editorial Advisory Board of the Ministry of Culture. It is a source of great pride that the Turkish language institution is located in Ankara and that Gulden Akin also wrote her works here. Facts such as poverty, political problems, social problems, migrations and urban life experienced by the people of Ankara have taken place in her poems. Her observations about the people of Ankara have been the subject of her works. Some of the strings that are the subject of her poems with her observations are as follows;



"Küçük Kızın Türküsü"
"Başın dönerdi sabahları
Her atılan bomba bir parça
Yiyecek alır giderdi
İkinci Dünya Savaşı sırtından geçti
Unutacak mısın yüreğim" ...

Gülten Akin, who spent the last time of his life between Burhaniye and Ankara, died on November 4, 2015, in Ankara, where she loved so much, she was buried in Karşıyaka Cemetery. How nice to have such a valuable name in our emotional capital!

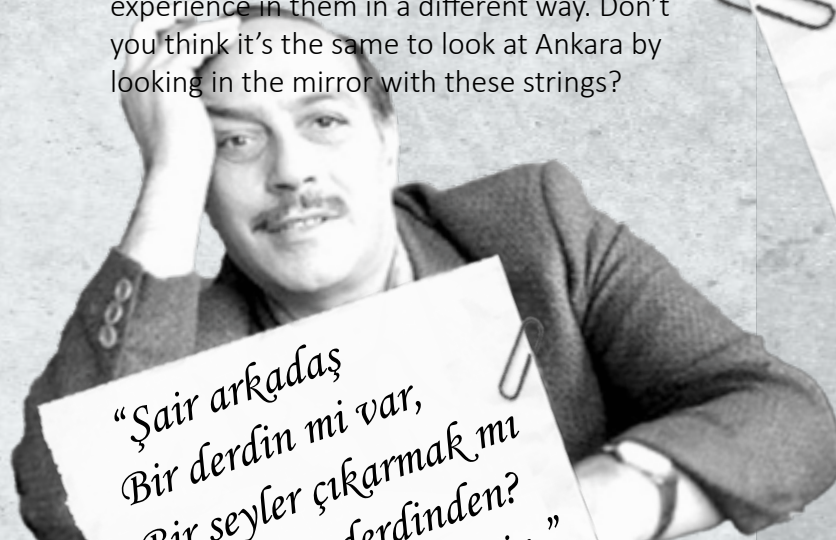
Ankara In Soulful Lines

Not without seeing Ankara, which is the subject of poets' lines. We need to look at our capital from a slightly different angle. Let's not go through the lines of our esteemed poets without mentioning how they make us feel with examples.

Dear Cemal Süreya, in his work "constant poetry for hotels inns baths", "**İnsan Ankara'da kendine, içine, insana bakar, ondan herhalde**" said. Look at the loneliness in Ankara's crowd. What a suitable environment for a person to discover human-self.

"Bende tarçın sende ıhlamur kokusu. Yürürüz başkent'in sokaklarında. Bir de ayazında. Ayazıyla da yargılarlar şehri, griliğiyle de. Ancak keşke herkes yürüse bir tarçın kokusuyla başkent'in sokaklarında..."

Another line of Cemal Süreya. Although he thought of love in the first reading, he also mentioned the loneliness of man. It has been a string that will make Ankara feel that sad happiness to our bones. He expressed the grayness and depression that people experience in them in a different way. Don't you think it's the same to look at Ankara by looking in the mirror with these strings?



"Şair arkadaş
Bir derdin mi var,
Bir şeyler çıkarmak mı
İstiyorsun derdinden?
Ankara'ya gelmelisin."

A fragment from another poem by Cemal Süreya. Ankara with its places, streets or mixed feelings. Another chapter told by our beloved master. Ankara, which embraces every poet who tries to make up for their loneliness.



"Anlatılması öyle zor (yahut öyle kolay)
bir şey vardır ki rüzgârında bağırsızmaz,
koşuşulmaz, yüksek sesle gülüşülmez,
Ankara Garı'nda. O kadar ki kalkacak
trenlerini ses-büyütenlerle haykırdığı
zaman boş bulunursa insan şaşırır, baş-
ka bir dünyadan sesleniyorlarmış gibi."

This line of Nazım Hikmet is another poem in which the theme of Ankara passes. He handled the beauty of the mess with his unique pen. The passing of Ankara station in the poetry of Nazım Hikmet is a great source of pride for our capital.

"Ölürsem senin toprağına gömülmek isterim Ankara".

Metin Altıok clearly expressed his love with this sentence.

**"Döğüşenler de var bu havalarda
El, ayak buz kesmiş, yürek cehennem
Ümit, öfkeli ve mahzun
Ümit, sapına kadar namuslu
Dağlara çekilmiş
Kar altındadır."**

A piece from Ahmed Arif's Carnation Street. In this poem, we encounter complex feelings between our esteemed master and Ankara. A poem that conveys to us his love and hatred of the capital, indescribable feelings.



"Yüzü karanlık bir kalabalık,
parmak basma ve bastırma yetkim.
üstgeçitler kurup, altgeçitlerde titreyen devrimci ruhum.
devletimin gri yüzü, bu kadar...
bu kadarsa ayrıntılarla örülsün yünüm!
ankara, anakarası yaşamadım, diyebildiğim her şeyin
yine de hoşça kal şehrim, şehrim hoşça kal
sevgilin, oğlun, şairin... nankörün olayım."

A chapter from Ahmet Erhan's poem. As if he had the difficulty of saying goodbye to Ankara. Every beginning has a farewell, dear master felt the difficulty of saying goodbye to the beautiful city here.

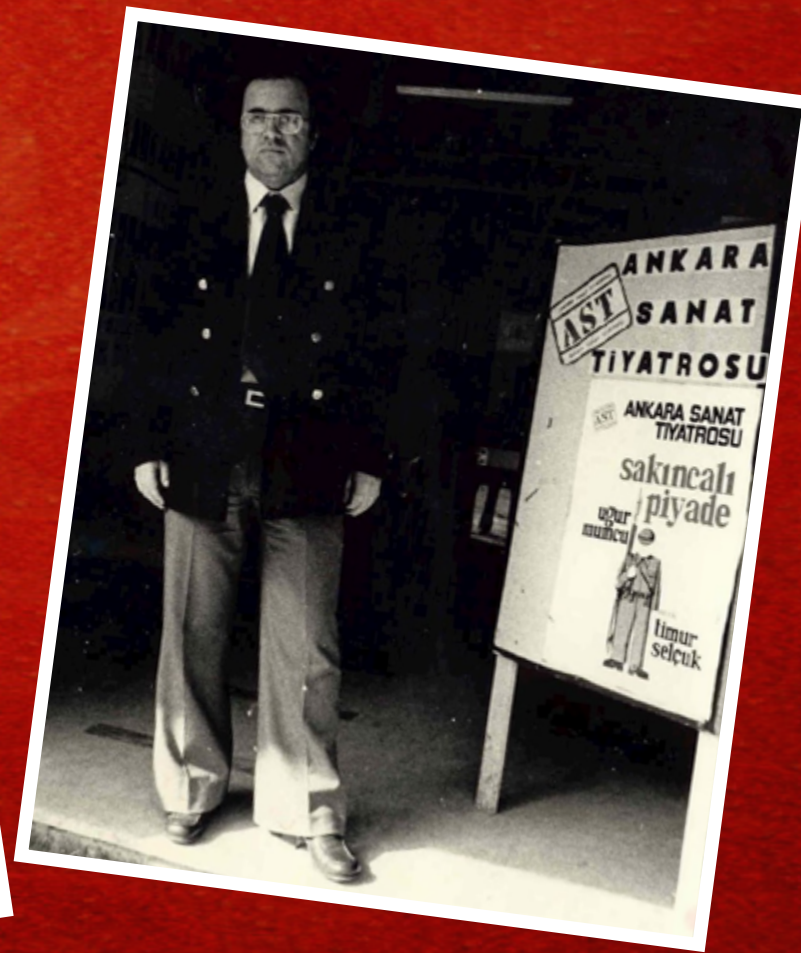
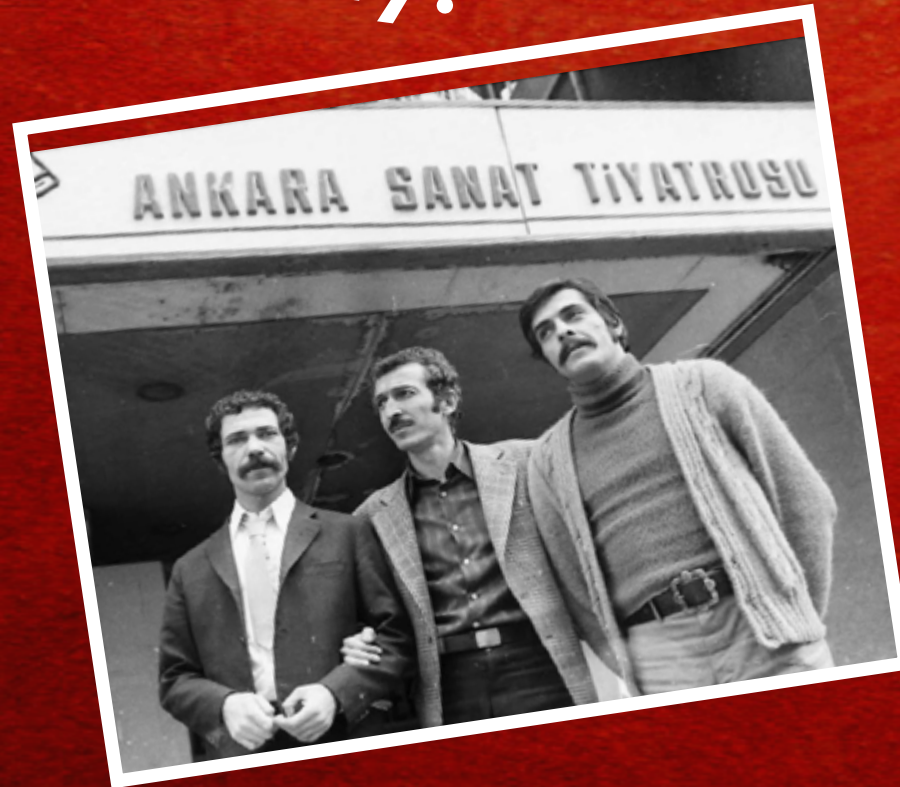
For many years, valuable man of letters and poets have looked from another side, while we look only from one side of Ankara. They saw something else in Ankara's Frost, soil, air and water. Our capital has been a place of new beginnings and endings. We can no longer lose sight of the beauty of walking through the sensuous streets of Ankara, where it is home to many masters.

What can fit in a suitcase!

Is the "voice that reverberates in the backstage" carry?

Neslihan KAYA

Although Ankara is a city known for its unique features, it becomes prominent with the value which is attached to art and culture. In Ankara, which is an important center of the theater along with artistic and cultural activities, theater culture is different. The people of the capital have always loved the theater and supported it by going to the plays. However this is not enough, the main support is getting to know the theater hall. It is to be aware of the efforts, difficulties, and experiences in that hall. Particularly, AST's (Ankara Art Theater) hall in Ihlamur Street has distinct importance and value, with its many experiences in the capital, which it has covered in 58 years. It is important to get to know it and to know what it was struggling with during theater trip, and why it went to a closure. Because it is one of the most important theater communities of AST Ankara and Turkish Theater. Established on December 6, 1963, in Ihlamur Street and closely followed by theater lovers from Ankara, AST had to move from its hall, which became synonymous with its name, on December 6, 2020.



In the statement made by AST, which closed on the day of its birth, "Our hall, which has opened its curtains at the same address since 1963, is now faced with being a hotel, parking lot or the warehouse of a store. We remember the lines of the play of Yeşim Dorman, which we played at the box office for the last four seasons: "What shall we take?" Decorated nights that are made until the mornings?. The acting of Erkan Yücel, Yaman Okay, Kerim Afşar, Meral Niron? The unique soundtrack of Timur Selçuk? Numerous game regie of Rutkay Aziz. Uğur Mumcu's Unfavorable Infantry? The Mother of Maxim Gorky? Osman Sengezer's wonderful decor designs? Is it their voice that reverberates backstage? The audience who kept the theater alive for all these years? What shall we get? What can fit in a suitcase! In this process, which is not easy for us, we as Ankara Art Theater will continue on our way without compromising our existence in our 58th year. We announce that we will continue our future works at Bilkent Sahne, which welcomes us, and we wish to be together again on hopeful, healthy, and beautiful days".



FROM 1963 TO THE PRESENT AST

Founded by Asaf Çiyiltepe and his friends with a revolutionary-advanced theater understanding, AST is Turkey's oldest and most rooted private theater. When it was founded, its name was Ankara Art Community. However, the next year, it took the name of Ankara Art Theater. The first play staged in AST, which adopted team acting and preserved the understanding of a pioneering art theater until today, is Waiting for Godot. In addition, Diary of a Madman, which was the first single-person work to be staged in Turkey, was also played for the first time at AST.

These performances were very much appreciated by the audience and articles about the plays appeared the next day. In the background of the plays that attracted the attention of the audience in a short time, there was director Asaf Çiyiltepe, who clinged to his work tightly. Çiyiltepe lost his life as a result of an accident he had during his east tour without seeing the end of this road he started with the goal of making a free theater. After the loss of Çiyiltepe, Güner Sümer took over the task. When Güner Sümer was the General Director, the first theater strike took place in the world and in Turkey. The players' insufficient wages, unhealthy working conditions, and lack of collective contract take away them to strike. In this strike against the boss and his joint-stock company, financial support came from other private theaters. However, with the strike lasting 9 months, AST entered a troubled period. Upon the departure of Güner Sümer, a theater with 17 actors was established and it continued political attitude without compromising. They try to create the correct cogwheel in a broken order.

Rutkay Aziz was appointed as the Art Director upon the request of the actors, while not bowing to the order and moving towards creating the right cogwheel. Having undertaken this task for many years, Aziz also acted as a director and actor in many plays, leaving indelible marks in the memories of theater lovers. The success of unforgettable theater plays and the supportive applause of theater lovers took AST one step further with each passing day. AST, which gradually added success to its success, became one of the cornerstones of Turkish theater art after the 1960s. AST adopted a unique understanding of theater. Because while other theaters established at that time set commercial goals, AST adhered to a modern and innovative approach and contributes greatly to the development of the theater. It trained hundreds of writers, directors, stage designers, stage musicians, and technicians. It gave importance to team acting and repertoire theater together with many valuable theater employees he has trained, and it placed great importance on contemporary works as well as world classics. Contemporary Turkish theater was always at the forefront for AST.



AST gave the place to plays of world classics Samuel Beckett, Brendan Behan, Armand Salacrou, Max Frish, August Strinberg. In particular, it gained a "Brecht-Gorki Theater" identity and contributed significantly to the training of new Turkish playwrights. (Sermet Çağan, İsmet Küntay, Güner Sümer, Bilgesu Erenus, Vasıf Öngören, Oktay Arayıcı). In addition to directors such as Asaf Çiyiltepe, Güner Sümer, Rutkay Aziz, Yılmaz Onay, stage designers such as Osman Şengezer and Yücel Tanyeri and esteemed composers such as Timur Selçuk took charge in AST. In the background of the stage plays, there were heroes trying to do their best. These secret heroes had value to the audience. AST was not just a theater hall. It was a thriving and growing school with retired employees, capital, craftsmen, people, and thousands of university students. This school also opened courses for both Turkish Theater and AST training and trained valuable artists in these courses. With the developing and growing theater family, it started to express the style and vision louder over time.

AST, the pioneer of the revolutionary-progressive modern theater, who did not hesitate to express the facts, injustices and criticisms, never gave up the "art of perpetuation" understanding. Despite the difficulty of making political theater, the dilemmas of the new world order, and the theater trade that turned art into empty entertainment, it progressed in line with its own understanding and line. He did not hesitate to struggle with closures and bans while proceeding on this path. Many of AST's plays were blocked by martial law. Dusty Grass was able to get permission from martial law, but was staged in a mansion surrounded by police.



Neither the theater under control nor the martial law deterred AST. Continuing its efforts to make theater, AST faced one obstacle one after another. In 1971 and 1972, the Hitler Regime Fear and Poverty game directed by Yilmaz Onay was found objectionable by martial law, and many actors and child actors were arrested. The theater, which continued its art despite all obstacles, continued its existence with the name of "Ankara Theater" and mobile events.

Taking the name Ankara Theater for a short time did not affect AST, he continued on his way by standing upright. It was renamed Ankara Art Theater in 1974, and ANA's play staged with Rutkay Aziz in 1974 and 1975 brought a brand new and unforgettable anthem to Turkey. The audience watching the play sang the anthem of May 1 altogether. It is understood that with this movement, social consciousness can also win on the theater stage.

The contribution of theater to society is undeniable and it acts as a mirror for them. It is the funniest and sometimes the most upsetting way to build consciousness and raise awareness. AST, where many valuable plays have been staged since 1963, there is always message and a shout. 170 plays tell facts, including unforgettable works such as Goncagül Takma, What Happened Junior, Story-i Mahmud Bedreddin, Summer Guests. Tells the irregularities that exist in the order. It tries to do this without any financial support. Continuing with the same goal for years, AST has never stopped staging order criticism, political criticism, and opposition play. Contributing to cultural development and instilling solidarity, reflection, and questioning as well as its revolutionary progressive line, AST is perhaps the only medium where we could talk about the facts. We must know this precious theater well because if we know it well, we can stand firmly behind it and give value and support to the end.



NEW REPUBLIC NEW CULTURE YENİ SINEMA

“Cinema is an art of knowing how to touch everyone’s hearts separately.”

Hatice KURT

When we say cinema, we know that the first light that falls on that huge white screen is actually the door to our transition to another world. After a few hours of journey we never knew, maybe we find ourselves in a story... On this journey, where you date people you never know on our right, on our left, in front of us, behind us, that we look at the same point, we see the same things, but at the end of the journey, we can all make completely different meanings from what we see, what we watch. Cinema is an art of knowing how to touch everyone’s hearts separately, in a way. Yeni Sinema is one of the first examples of this precious art and cinema culture in Ankara. Let us all know and learn this new culture and Yeni Sinema, which bear the stamp of the most beautiful traces of the Republic in our capital.

“Cinema is a turning point in the future world” Yeni Sinema was opened in 1928 as Ankara’s third cinema hall. At that time, it was located in Ulus, one of the favorite districts where people went to socialize. Yeni Sinema, which had features that could be called quite modern or even luxurious compared to the cinemas that opened earlier, naturally appealed to the elite segment with a higher income level. It would not be surprising to see important businessmen, long-established families who lived in Ankara in the new cinema, in short, the well-known figures of Ankara. Yeni Sinema was one of the first cinemas to bear traces of the Republic. With the Westernization that came with the Republic, art and culture also

began to receive the necessary respect at that time and its importance increased. The carefully designed room of the new cinema was quite flamboyant. Inside the cinema hall there was a balcony part, in this balcony part there were lodges for 5-6 people. There was a separate Lodge (Reis-i Cumhuri Locası) specially built for Mustafa Kemal Atatürk. We all know how curious and interested Mustafa Kemal Atatürk is in art, even the word “cinema is a turning point in the future world” that he said for cinema shows that he was a leader who was aware of how important this branch of art would have a place in the world and in our lives. Atatürk, who was a leader with knowledge in all fields and was interested in many different fields, had a separate curiosity about art in general and cinema in particular. This as a result of his curiosity, he was known to have written a film script himself and directed some films. In Yeni Sinema, film selections were also made very carefully, and the films of Marlene Dietrich, Robert Taylor, Walter Pidgeon, the most famous artists of the period, were played. Turkish or Turkish dubbed films were not preferred in the new cinema. Therefore, the Yeni Sinema had a more distinguished audience. At the same time, film screenings of movie theaters opened after him were also in demand in the Yeni Sinema, we can briefly say that this was a hall that managed the course of cinema of the era.



Audience inside a movie theater in 1928...

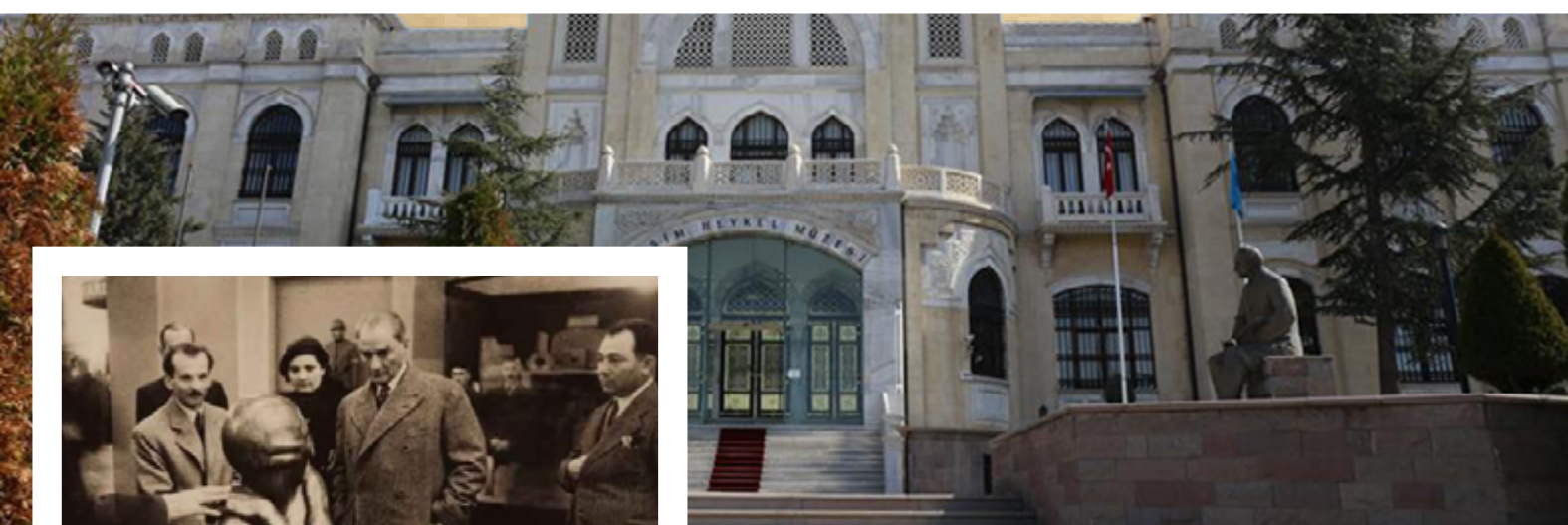
In the Yeni Sinema, not only cinema screenings were held, at the same time concerts and theatrical screenings were held. Even when the great artists of the Istanbul City Theatre (Darübedayi) came to the capital for the tour, they met with the audience at Yeni Sinema. Such cultural and artistic events were followed with great interest by the people of Ankara. Because the cultural effects of the young Republic also began to change society, people realized how important art was to a person, examples of the development in society, especially reflected in attitudes and

behavior, could be seen at every screening in the hall of the Yeni Sinema. Inside the hall, everyone was careful to speak quietly, did not eat anything during the film and concert, even during 5 minute breaks, they never disrupted their attitude and behavior due to their respect for art. The new cinema was closed in 1956 after 28 years of adventure. It was closed, but it never disappeared from Ankara’s hearts and memories due to the innovations and subtleties it brought to Ankara’s art culture.



YENİ	SİNEMALAR	HALK
<p>BU GECE KADINLAR KULÜBÜ Baş Rolde Danielle Darrieux Mevzuunu içtimai hayatımızdan alan bu film hakikaten görülecek bir eserdir. Ayrıca: En Yeni Dünya Haberleri BUGÜN GÜNDÜZ FİLOYU TAKİB EDELİM Ginger Rogers — Fred Astaire</p>		<p>BUGÜN BU GECE GÖNÜL YARASI Sylvia Sydney — Gene Raymond aşkı hissi fevkalade kuvvetli bir mevzu İlaveten: Dünya haberleri HALK MATİNESİ (12 de yalnız bir matine) KADIN GÜZEL OLUNCA Saat 14 de gösterilmekte olan HALK MATİNESİ kaldırılmıştır. Normal seans 2.30 da başlar</p>

ANKARA PAINTING AND SCULPTURE MUSEUM



Arda EKİN

Everything started in 1927, with the project of the Turkish Hearths Center Building under the leadership of Atatürk. The building, whose architecture was undertaken by Arif Hikmet Koyunoğlu, was completed and put into service in 1930. Being designed by embracing the Ottoman, Seljuk and Contemporary Turkish Architecture, the building is one of the unique examples of the First National Architecture Period. The building, which was taken over by the Republican People's Party in 1931, was transformed into a People's House (Halkevi) in order to strengthen the educational and cultural structure of the Turkish nation and to raise awareness about the principles of Kemalism. Many cultural activities were carried out through this Community Center. The building hosted many events, from ceremonies to artistic performances. Atatürk personally watched the demonstrations in the Presidential loge. The building, which was restored in 1980, was transformed into a Museum of Painting and Sculpture by the Ministry of Culture, General Directorate of Fine Arts, and soon acquired all the features required by a modern museum. The Museum includes areas like; opera stage, frame workshop, restoration workshop, many exhibition halls and a Turkish room. The Ankara Painting and Sculpture Museum, which has a short history, has become a structure where the works of artists who have left their mark on the history of Turkish painting and sculpture are exhibited.



Osman Hamdi Bey's "Arms Dealer"

Protecting the artworks and preventing them from being damaged are among the biggest responsibilities of the museum. A separate room was created in the museum in order to solve the problem in case of any damage to the works. There are approximately 3000 works in the museum. The Ankara Painting and Sculpture Museum, which hosts more paintings than sculptures, keeps the works of the period from the Ottoman Empire to the Republic in its collection. Among the first and most important works of the collection; There are paintings such as "Arms Merchant" by Osman Hamdi Bey, "Thanksgiving to Gazi" by Emel Cimcöz, "Young Girl Portrait" by Zonaro, "At Timur's Tomb Head" by V. Vereshchagin. In addition, some artworks from the collection of National Library were brought and added to the museum collection, thanks to Adnan Ötüken. Painting, sculpture, ceramics, photography, ethnographic works, artworks that were awarded in the "State Painting and Sculpture Competitions" started in 1939 and donated to the museum are also included in this collection. Art exhibitions planned to be held in Turkey (painting, sculpture, ceramics, etc.) are held in three galleries within the museum on the basis of International Culture Treaties. Personal exhibitions and competition exhibitions are also among the museum activities. It is possible to find many works of art that have become famous in Turkey and globally in the museum. In short, Ankara Painting and Sculpture Museum is like a summary of Turkish painting and art history.



Kamil SONAT
"The Wrestlers"



Nurullah BERK
Lying Woman



Hakkı KARAYIĞİTOĞLU
"Squatting Naked"

Arda EKİN

FROM CER WORKSHOP TO CERMODERN



Cer (traction) Workshop; is the place where the traction motors of the locomotives are manufactured and maintenance work is done. In the years following the proclamation of the Republic, the process of nationalizing the railways started. Following this process, Traction Workshops were built. The construction of the building where CerModern was established was completed in 1927, just before the completion of the Ankara-Kayseri Railway Line. The connection of Ankara Station with the Kayseri Line was of great importance. This connection meant an enormous increase in maintenance of traction work, resulting in the need to open workshops in the station area to handle maintenance work. Traction workshops, which were established after a very difficult process, lost their function with the decrease in the use of steam locomotives. In 1992, a decision was made to demolish the traction workshops and train maintenance hangars located in the vicinity of Presidential Symphony Orchestra Concert Hall and Choral Working Buildings. In order to evaluate the workshops that were forgotten and turned into ruins as time went on, a consensus was reached to transform the workshops into contemporary arts centers in 1995. Although the decision was passed in 1995, it could only be implemented in 2010. The Ministry of Culture and Tourism and the Association of Turkish Travel Agencies (TÜRSAB) have transformed the workshop into an art center called "CerModern", together. CerModern, which aims to bring the people of Ankara together with art, aimed to be a social education project.



cermodern

CerModern contains a lot of functions such as exhibition area, store, sculpture park, library, museum gallery, photo gallery, artist residences and conference hall. While the workshop carries the traces of the transition from Ottoman architecture to contemporary architecture, it is also a golden example for industrial archeology in Ankara. Its 4.500 m2 area brings CerModern the title of "Turkey's largest exhibition hall". Four times a year, CerModern's own exhibitions and the exhibitions emerging from its connection with international galleries are presented in the main halls on the ground floor. In the past, the works of important artists such as Erwin Olaf and Salvador Dali met with the people of Ankara in this workshop, which smells of history and art.

CerModern emphasizes that its primary area of interest is the meeting of its visitors with modern art. Taking the responsibility of reaching as many people as possible and making art understandable by all, the workshop wants visitors to have an idea when leaving the exhibition. In addition, it sees the center of modern arts as one of the important parts of community education, such as schools and universities. Emphasizing that the source of its belief is the inclusion of art in people's daily lives, CerModern claims that art is not always optimistic and positive, and that people discover their own world while looking at the works and interpret accordingly. This workshop, which smells history thanks to its past and art thanks to its vision and exhibitions, never compromises on its quality.





THE GENTLE LEADER OF GENÇLERBİRLİĞİ TRIBUNES

Hamdi Nerkiz

Baha BAŞKAL

The most popular sport in the world and in our country is football. This interest makes football a more valuable sport. The most important factor that creates this value is of course the fans. Football continues to exist as long as there are fans. Thousands of people, who fill the tribune of the team they love, continue to support their teams under any circumstances. The sense of belonging and unrequited love that fans feel towards their teams is an important reason for this. People who have the same feelings meet at the stands and place this fun and enjoyable sport at an important point in their lives. It is often the tribune leaders who organize these fan communities. However, some tribune leaders bring these feelings to the level of hooliganism and influence the masses and instill swearing, violence and hate speech in the stadiums in order to support the team.

They often take advantage of the fans and turn this business into a commercial tool and destroy all the magic and beauties of football. All these events distract many football spectators from the stadiums. But it would be wrong to generalize on this issue. There was such a tribune leader that preventing swearing and fighting in the stadium, ensuring respect for the rival team and its supporters, defending football as an entertainment tool, leading the fans without expecting any financial return; whose name is Hamdi Nerkiz, the legendary supporter of Gençlerbirliği.

Hamdi Nerkiz is an important person both for the supporters of Gençlerbirliği and the Turkish football culture. Especially, by opposing the swearing and violence that has increased in the stands for years, he wants the fans to support their teams in a gentle manner, Hamdi Nerkiz, who is originally from Çankırı and works at the Ministry of Trade in Ankara. He continued to support Gençlerbirliği matches, which he loved since his young age, for years, on the road or in the home field in the stadium, regardless of whether it is summer or winter. During his time at the stadium, he gained great respect from the supporters of Gençlerbirliği with his leader, respectful and gentlemanly personality. He is the cornerstone of Gençlerbirliği supporters he leads and the architect of the fan culture that has formed. He banned abusive and insulting chants by saying that fans must be gentlemen in stadiums, they do not swear and do not bully the supporters of the opponents. Even in the tribune, he did not want the dried fruits, which people could not give up, to be eaten. Although many fans did not like it, they did not break Hamdi Reis and eat dried fruits during the match due to their respect for him. Hamdi Reis, who won the hearts of the fans with his respectful personality, provided a lot of support to the fans both financially and morally. While he took

the fans who did not have tickets for the game with him to enter the stadium, and he gave money to the young fans who did not have money and supported them like an older brother. He greeted every fan who came to the stadium like a host, said "hello, welcome" and always chatted with them in a friendly, polite, and humble way. Even when inviting the fans to cheer to mobilize, he would beg "please" without shouting at the fans, never compromising his kindness and gentlemanly behavior. He would show interest to those who came to the stadium for the first time and not feel strange.



Hamdi Nerkiz; thanks to all these respectful, polite, and gentlemanly behavior, many people became supporters of Gençlerbirliği. When rival team supporters started swearing at Gençlerbirliği fans, they would respond and calm the fans who were trying to do so. Over the years, he pioneered the establishment of the Alkaralar, a fan group with the fans who watched a match with him, and gave serious support. In this formation, he organized events such as astroturf matches and barbecue party, thus enabling the fans to become families. Hamdi Reis was respected not only by his own supporters but also by other rival supporters. So much so that, in a match played with Adanaspor, he took a few Gençlerbirliği supporters with him, went to the rival tribune and watched the match with them. In 2003, an astroturf match was held with the British fans who came to Turkey for the match played between Gençlerbirliği and Blackburn Rovers in the European Cup, and the rematch of the same match was held in England. Because of this gentle behavior, the British Football Federation gave a plaque to Gençlerbirliği supporters led by Hamdi Nerkiz. Hamdi Nerkiz, who took part in the board of directors of Atilla Aytekin in the General Assembly of Gençlerbirliği in 2006, returned to the tribune he belonged to after İlhan Cavcav won the election. Hamdi Nerkiz, who gradually moved away from the tribune due to his age and health problems, entrusted his seat in the 19 May Stadium C block to the young people who will continue the gentleman culture.



ALKARALAR



Hamdi Reis, who left Ankara and Gençlerbirliği behind and settled in Urla, said goodbye to Gençlerbirliği tribunes to which he devoted his life and life to his life due to a heart attack on May 20, 2016. One of the biggest reasons for Hamdi Nerkiz to do these is to ensure that the existing culture of Gençlerbirliği and its followers are elitized. It is his most important desire to create a tribune culture where people can have fun in peace without hooliganism, swearing, and violence. Over the years it has made efforts to create a relaxed atmosphere where fans can watch football with their spouse or children. In fact, the mission he wants to create in his own words is "The absence of swearing in the stands, to ensure that the love and respect that is decreasing day by day in the society take its place in the stands. Football is entertainment that forms a part of our lives, not a whole. "If we turn this fun into fight and curse, this fun doesn't make any sense". Hamdi Nerkiz achieved his goal in this culture he wanted to create. Gençlerbirliği fans have become a fan community that has been sympathized by many football fans over the years. They are often described as "Centilmen Gençler" by the football authorities. There is an environment where people holding or not holding Gençlerbirliği can easily go to the game without hesitation. Unfortunately, in Turkish football, there are almost no tribune leaders such as Gençlerbirliği tribune and Hamdi Nerkiz. Hoping that this number will increase over time ...



THE SPIRIT IN OUR HANDS

Tuna Han ULUBAY

Earth... A planet made of land and water, which we can define as the inhabited planet within the boundaries of the human body. Just as a human body has a certain lifespan, our world we live in has a lifetime and time. Of course, this is in the hands of human beings ...

With the rapid change of years, thoughts, quality of life and living spaces, the world had to keep up with this change. Migrations from villages to cities, decrease in production and increase in consumption, increasing insecurity of safe environments, changing channels of communication and socialization among people, and even the replacement of small shopkeepers with shopping malls or online services are only a part of the changes. Many negative changes such as the replacement of parks and playgrounds by highways or multi-storey buildings, the formation of traffic and vehicle queues, the replacement of natural vegetables and fruits with genetically modified products affect the world, cities and people negatively. With the 21st century, this change, which gradually increased its momentum, caused "speed" in every field, and this caused the increase of many diseases, especially depression and cancer. Cities formed by fast lifestyle and consequently uncontrolled consumption are no longer self-sufficient. These

self-contained cities also consume both nature and people, while destroying resources not only in their immediate surroundings, but also in many corners of the world, by bringing them thousands of kilometers away. Despite all these negativities, the belief that there is better has never diminished. This gave rise to the CITTASLOW concept.



Cittaslow's philosophy advocates living life at a pace to enjoy life. The Cittaslow movement sets out with the goal that cities will be a realistic alternative, where people can communicate with each other, socialize, self-sufficient, sustainable, protect handicrafts, nature, traditions and customs, but also have no infrastructure problems, use renewable energy resources, and benefit from the facilities of technology. Founded in 1999, the International Cittaslow Association aims to preserve the local values of cities and increase the quality of life of city residents. After the Cittaslow membership of Seferihisar in 2009, the Cittaslow network started to spread in Turkey with the membership of Taraklı, Gökçeada, Yenipazar and Akyaka in 2011 and today it has reached 18 member cities. Since 2009, many changes have occurred in the world and in cities such as Turkey. Cittaslow movement continued to attract attention and strengthen not only in Turkey but also in the world. 268 cities of 30 countries in the world and 18 cities in Turkey are referred to as Cittaslow cities and continue this philosophy.



Seferihisar-İZMİR



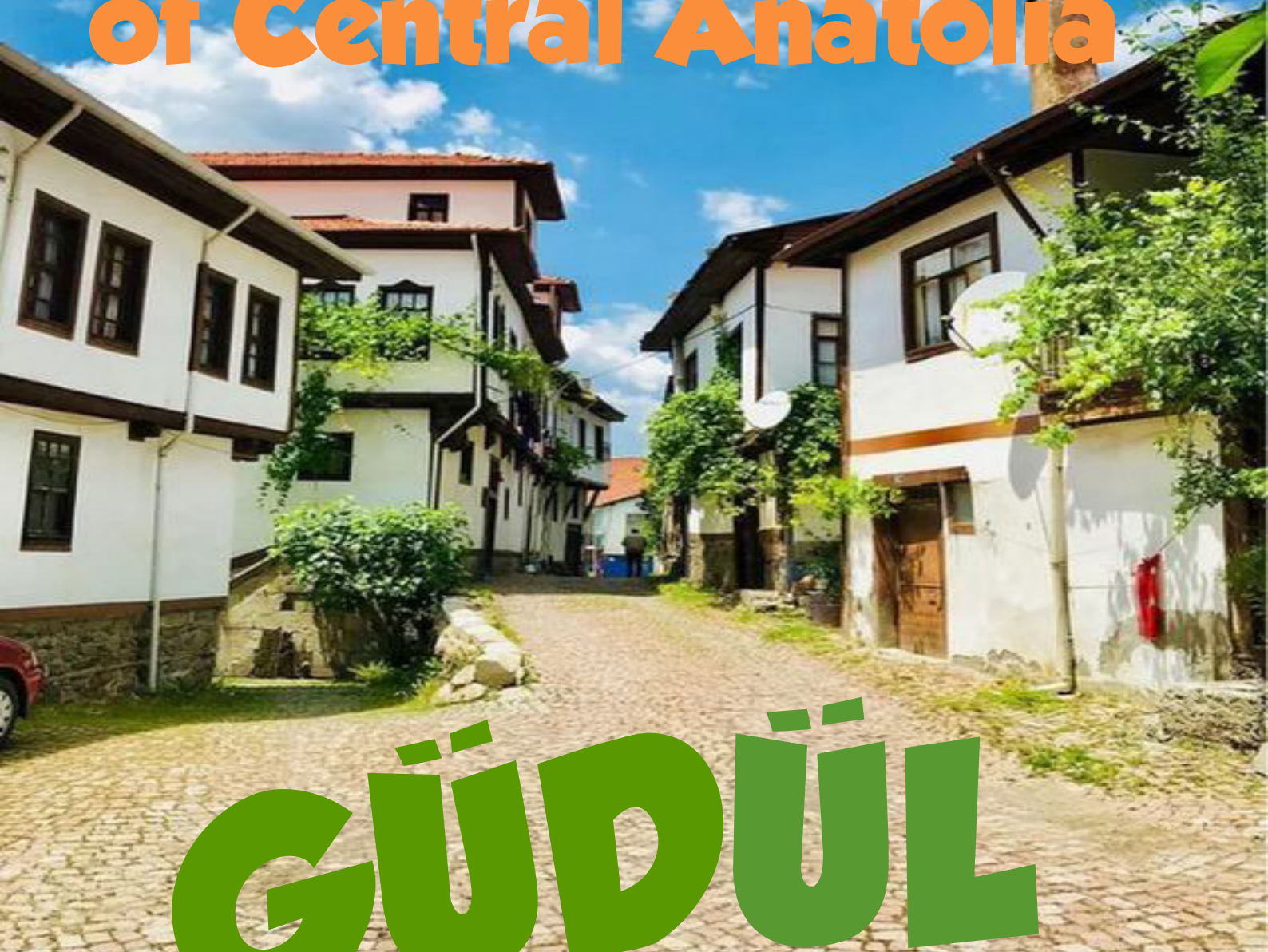
Akkaya-MUGLA



Gökçeada-ÇANAKKALE



The First Serious City of Central Anatolia



GÜDÜL

Tuna Han ULUBAY

One of the smallest districts of Ankara, Güdül, with a population of 8,900, was declared as the 18th Cittaslow city of Turkey in 2019. Standing out with its natural beauties, examples of civil architecture, rich history and original culture, Güdül is located in the northwest of Ankara and is only 90 km. away. Although similar definitions are used for many cities, Güdül really has surprises that will surprise you. İnönü Caves, Sorgun Pond and Kirmir Valley will fascinate you when you first see them; "Where did I come!" It will awaken the feeling. Investigations made in Güdül and its surroundings showed that the history of the region goes back to very old times. There are

caves made by carving rocks around the Kirmir Stream close to the district. Güdül From Hittites to Phrygians; It has hosted many civilizations from Rome and Byzantium to the Anatolian Seljuk State. Güdül, which still preserves its cultural heritage along with its history and nature, is the only district in Turkey where the foundation of the Republic is celebrated for two days and this piece has been going on since the foundation of the Republic. In a festive atmosphere, on 28 and 29 October, all the people participate in this celebration with the 'Sinsin' game and its fire. Fire symbolizes rebirth and resurrection.

Güdül City Museum

The collection materials reflecting the social, economic and cultural values of Güdül's history are exhibited in the museum. Especially the copies of the rock inscriptions are a great admiration for visitors.



Sorgun Pond

The pine forests surrounding Sorgun Pond, which is 23 kilometers from Güdül, are one of the natural wonders of the region. It is an eco tourism area that Ankara residents use to escape the noise of the city on weekends. Around it are mountain ranges that are the continuation of Bolu Mountain. It was declared as a Nature Park in 2011. There are areas for trekking and hiking trails in the park. Tent camping is done. Sorgun Pond, which is home to many plant and animal species, is an extremely convenient place for bird watching and nature photography.



İnönü Caves

These caves carved into rocks along the Kirmir Stream passing near the district are BC. It is thought to belong to the 2000s. Inonu Caves; They consist of cellars, kitchens and room structures carved into rocks. Connections between floors are provided by stairs. Inonu Caves and Kirmir Stream, which are important recreation areas as well as archaeologically, have been designed as "Glass terrace and eco tourism areas". Within the scope of the project, works for the construction of local product sales centers, viewing terraces, sports areas, riverside natural habitats have been started.

Yeşilöz Kirmir Valley

There are rocks in the form of fairy chimneys in Kirmir Valley, located in Yeşilöz District on the Güdül-Kızılcahamam road. In addition, caves carved into the rocks and suspension bridges over Kirmir Stream attract the attention of visitors to the region. The distance of the region to the center of Güdül is 6 kilometers.



Salihler Rock Inscriptions

Petroglyphs found within the borders of Güdül Salihler and Adalıkuzu Villages were discovered by the villagers in the region in 2008. It is thought that the inscriptions that seem to contain the same letter character as the Orkhon Inscriptions were written before the Orkhon Inscriptions. Within hundreds of petroglyphs in an area of five and a half square kilometers; Hunting scenes, sun, men shooting arrows, burial depictions, direction signs and stamps of some Turkish tribes are seen. The area where the petroglyphs are located has been declared a protected area. There is no vehicle road at a distance of 2 km after Salihler Village and it is necessary to go on foot to see the inscriptions.

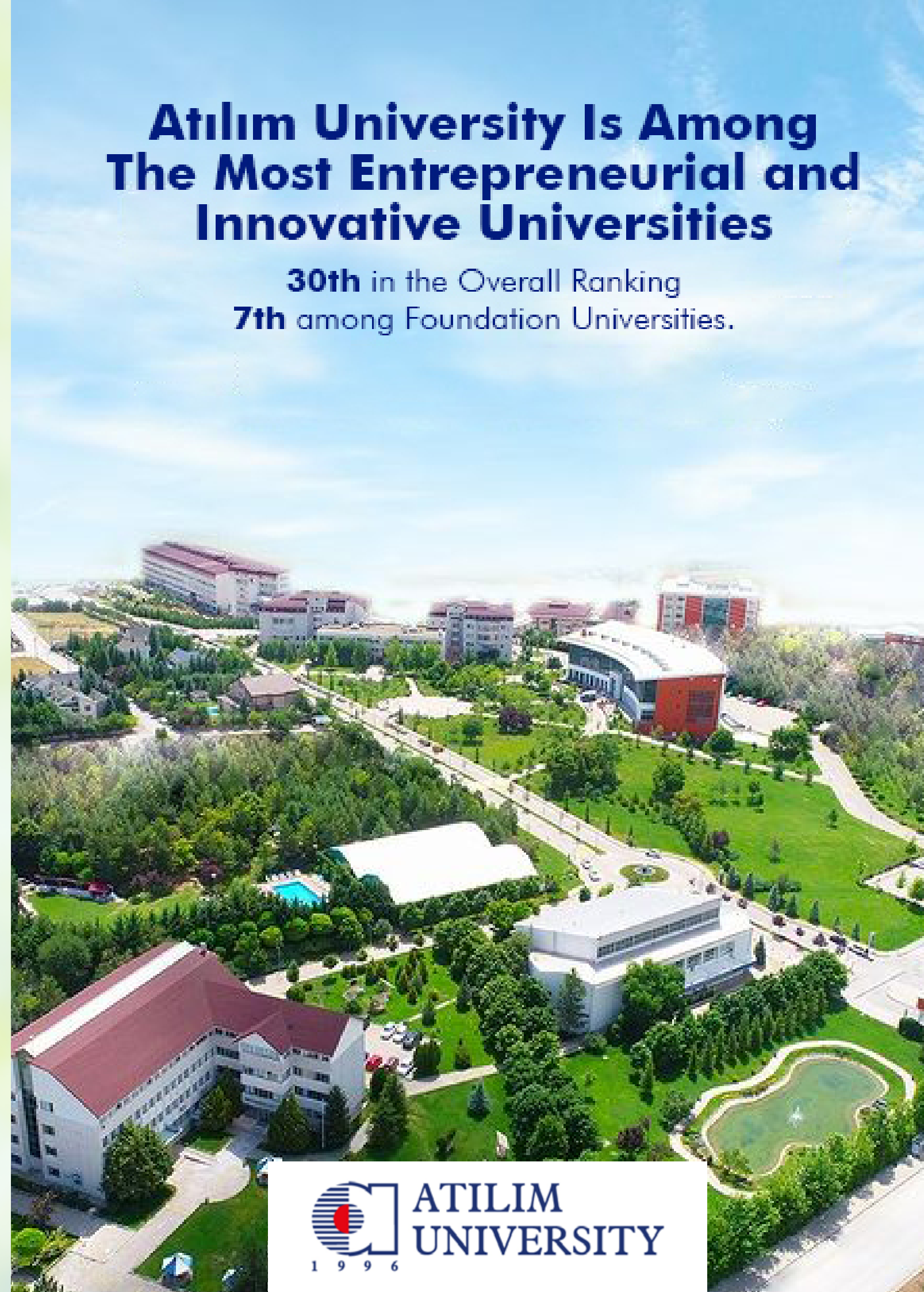


I especially recommend that you get lost in the historical İnönü Caves, Salihler Rock Inscriptions and Güdül City Museum, go back to those years, find peace in Sorgun Pond and Yeşilöz Kirmir Valley, taste the local foods and learn about the traditions. I invite you all to Güdül, a cute and friendly Cittaslow city, one of the best options to get away from the gloom, noise and chaos of city life for a moment.

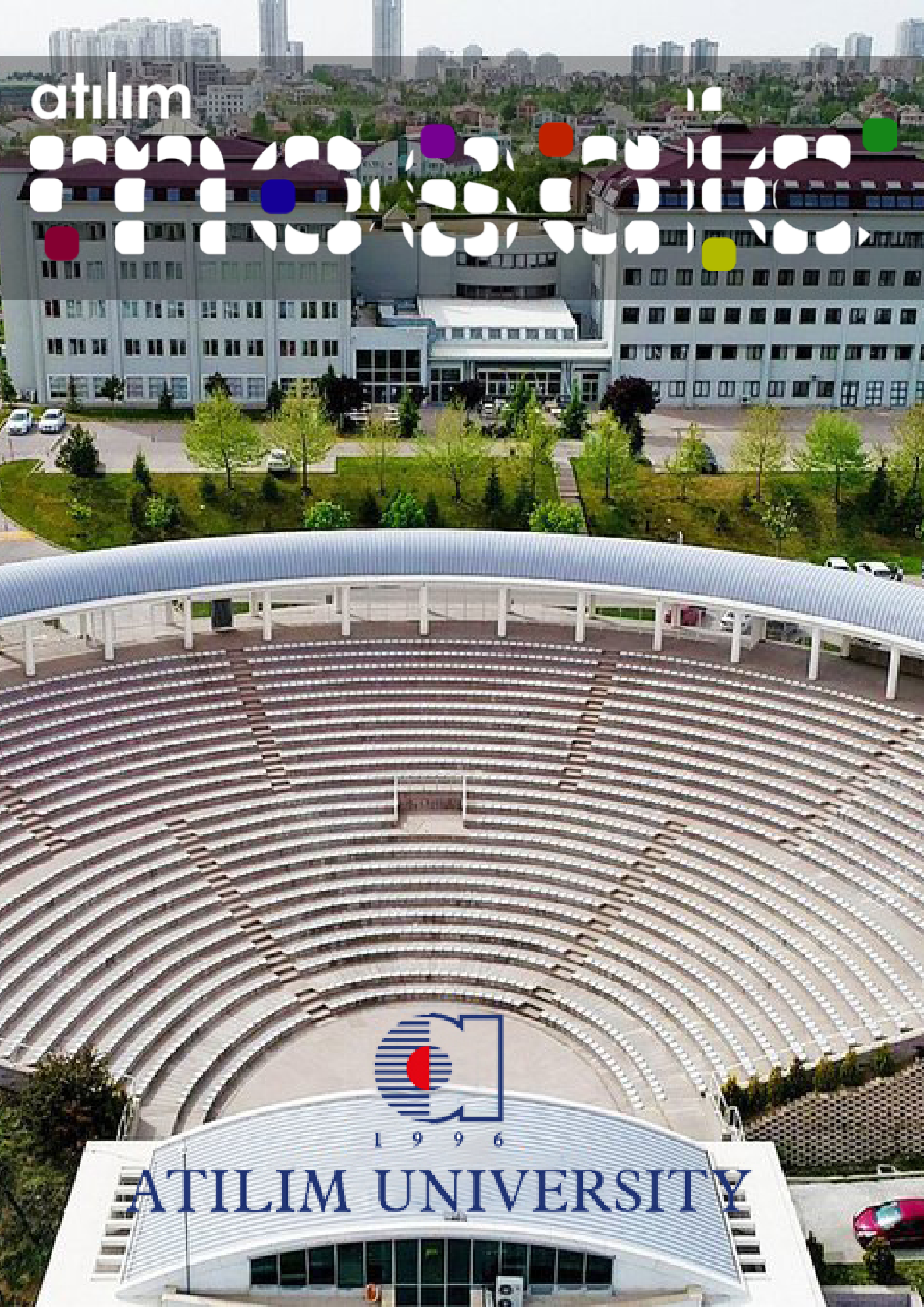


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