

How Narration Changes the Narrated

When the TRT (Turkish Radio and Television Corporation) Became Architect and Monument Creator

In the early twentieth century, architectural media were joined by radio, a new mass medium considered one of the most important inventions of the time, used as a means of information, entertainment, or propaganda. As a social practice, architecture's relationship with mass media involves a dynamic that goes beyond mere representation, in line with Marshall McLuhan's iconic aphorism that "the medium is the message."¹ When architectural knowledge is disseminated through the public sphere and reaches its audience via the media, it loses the potential to be conveyed as a straightforward, closed message. The medium itself transforms the message, which in turn influences both the architect and the audience. By becoming accessible to the public through mass media, architecture is subject to interpretation and reinterpretation by various social actors.²

Unlike other architectural media such as periodicals, radio broadcasts could reach a broader audience beyond the printed world of architectural knowledge. While radio may have diminished the materiality, visual aspects, spatial qualities, and local context of architecture, it intervened in traditional methods of creating meaning and identity within spaces. By freeing speakers from the constraints of physical structures and client demands, radio empowered them to create symbolic audiences. With its immediacy, radio could transcend the limitations of traditional cultural institutions and offered a "culture" that was ready for instant consumption.³ The lack of visual information about the buildings led to personal fantasies. Thus, architecture was reconstructed through its representations on the airwaves (fig. 1).

Architectural radio broadcasts in Turkey during the "state" monopoly period, spanning from the mid-1930s to the mid-1990s, represent a unique soundscape and an underexplored terrain of architectural history. Unlike television, which only became prominent in Turkey from the 1970s onwards, ra-

1 McLuhan 1964: 7.

2 Kayim 2014: 102.

3 Yusaf 2014: 29–31.

Fig. 1 A talk broadcast on Ankara Radio was transcribed and illustrated in *Radio*, a magazine published by the General Directorate of Press and Publications. The program guided listeners on village house reconstruction, promoting designs that were “beautiful, durable, affordable, and healthy.” The visuals show civil engineer Himmet Ölçmen delivering the talk alongside examples of village houses in Turkey.



radio was the leading mass medium during this period. Architecture and the built environment, a subject regularly covered on the airwaves, served as an important cultural and educational tool that reflected the broader political, economic, and social changes in the country. Beyond the written records, the audio recordings of radio programs from this period reveal the changing ways in which the state-controlled radio and the national public broadcaster addressed architecture amidst significant transformations in Turkey, and how these broadcasts functioned as a dynamic platform for shaping public discourse on architecture and modulating its historicity.

Through their radio programs, the broadcasters sought to educate the public and to shape national identity and culture.⁴ This included aligning the architectural discourse with the ideals of a modern Turkish state. However, beneath this seemingly straightforward narrative lies a complex interplay of meanings, contradictions, and power dynamics. This article examines how, rather than simply transmitting a coherent vision of modernity and heritage, these programs engaged with and sometimes subverted the ideologies they intended to promote.

New Order of Things: Modernity, Architecture, and Radio Broadcasts in Turkey

The history of radio broadcasting in Turkey began with a commercial radio phase (1926–1936), followed by a long period of monopoly, which can be divided into two distinct phases: the state monopoly (1936–1964) and the monopoly of the Turkish Radio and Television Corporation (TRT) (1964–early 1990s)⁵. During the early years, broadcasting was managed by a private company, The Turkish Wireless Telephone Company (TTTAŞ). Although privately established, its board members from key institutions such as İş Bank (Turkey's first national commercial bank), Anadolu Agency (the state-run news agency) and prominent political figures indicate its close ties to the government.⁶

4 Cankaya 2015: 98–99.

5 Kejanlioğlu 2001: 86–87.

6 Kocabaşoğlu 2010: 37–38.

In recognition of radio's considerable political and social influence, the state adopted a more interventionist approach to broadcasting in the early 1930s, ultimately bringing radio under its direct control in 1936. During this period of state monopoly, broadcasting responsibilities were assigned to the Ministries of National Education and Interior, with the Post and Telegraph Organization (PTT) in charge of operational execution. In 1940, the General Directorate of Press under the Prime Ministry took charge of broadcasting, later reorganized as the General Directorate of Press and Publications (1943) and finally as the Directorate General of Press-Publication and Tourism (1949).⁷ During the 1940s, broadcasts became more regular and continuous, led by the two state-run radio stations, Ankara and Istanbul Radios. These stations were responsible for producing most of the programs, and their influence was further reinforced by the construction of dedicated broadcasting buildings in both cities.⁸

For a young republic like Turkey, radio, a modern technology in itself, was vital to the early ruling elite's modernization and nation-building efforts.⁹ In its early years, radio broadcasts aimed to promote a modern culture distinct from the Ottoman past. As a modern tool for education, the radio introduced listeners to the finer aspects of national culture, with architecture playing an important role in this broader cultural mission. Architecture, as a tangible manifestation of culture and society, both physically and discursively, fit into radio programming. Even the construction of the radio houses in Ankara and Istanbul had symbolic meanings, as reflected in the broadcasts (fig. 2a and 2b):

“İstanbul Radyoevi Binası. Büyük Türk Yurdunun, her köşesinde yükselmekte olan güzel Bayındırlık eserlerinden birisinin daha temelini atarak bugün yapımına başlıyoruz. [...] Bu yapı basit bir bina olmayacaktır. Türkün kudretli ve kuvvetli sesi bu binanın içinden dünyanın en uzak ve ücra noktalarına kadar yayılacak ve yabancı kulaklara bizim sesimizi

7 Kocabaşoğlu 2010: 231, 312.

8 Erdem 2020: 17, 32, 42.

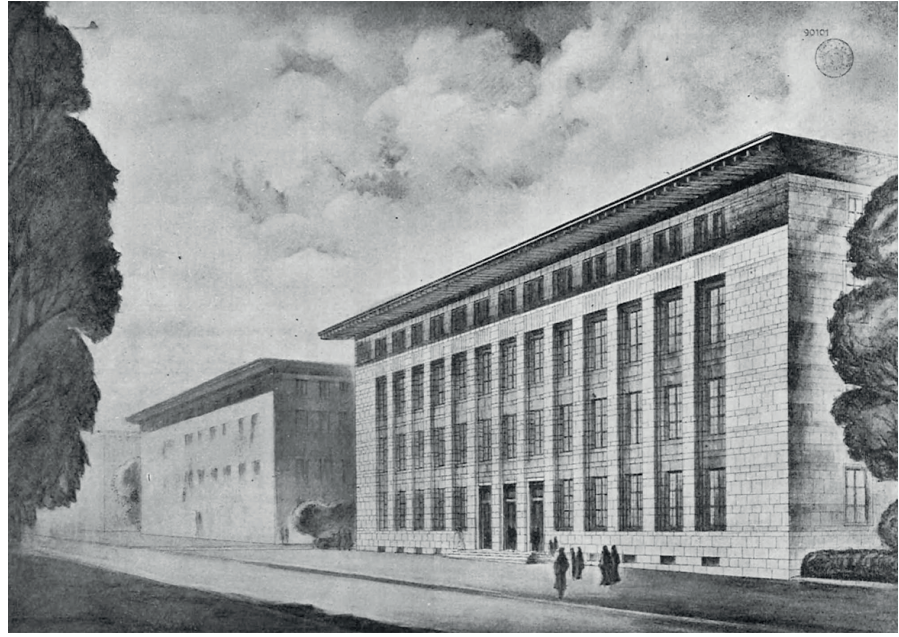
In the years following the establishment of the main radio stations in Istanbul and Ankara, additional provincial stations were added to the network. However, due to a shortage of producers in these provincial stations, many spoken-word programs were sourced from Istanbul and Ankara Radios (Ali Gülez, interview by author, 11 October 2022, Betül Sözen, interview by author, 26 October 2022, Ebru Karakaya, interview by author, 14 October 2022). Additionally, from the 1950s onwards, various state institutions operated short-range radio stations primarily focused on music. A few stations, such as those operated by the Meteorology or Police radio stations, occasionally broadcast spoken-word content, but these were limited to announcements, notifications, or brief news segments (İlaslan 2014: 130–139).

9 Ahiska 2018: 31, 135.



Fig. 2a Ankara Radio House in its early years.

Fig. 2b Facade drawing of the winning project in the Istanbul Radio House Project Competition, published in *Arkitekt* magazine (1945).



bizim müziğimizi ve bizim düşüncemizi buradan duyuracağız.”

[Istanbul Radio House. Today we are laying the foundation of one more of the beautiful examples of public works that are rising in every corner of the great Turkish homeland. [...] This will not be a simple building. The mighty and powerful voice of the Turks will spread from this building to the farthest and remotest points of the world, and from here we will make our voice, our music and our thoughts heard by foreign ears.]¹⁰.

¹⁰ Sayar 1945: 12, English translation by author.

In the mid-twentieth century, following World War II and the transition to a multi-party system, shifting political landscapes began significantly impacting both broadcasting and the built environment. During this period, the ruling party’s strong influence over broadcasting was often criticized.¹¹ The 1950s and 1960s were periods of rapid urbanization and industrialization, as major cities like Istanbul, Ankara, and Izmir undergoing significant expansion. Radio programs of the time increasingly addressed the challenges of urban sprawl, housing shortages, and the pressing need for modern infrastructure. Notably, Istanbul Radio featured regular broadcasts by Istanbul’s governor and mayor, Fahrettin Kerim Gökay, between 1950–56, focusing on urban planning and infrastructure goals aimed at modernizing the city (TRT Istanbul Radio Audio Archive).

¹¹ Kocabaşoğlu 2010: 407–409.

The 1960 military intervention, along with the new constitution and broadcasting law that followed, marked the beginning of a new phase in Turkey’s broadcasting history. In 1964, the national public broadcaster, Turkish Radio and Television Corporation (TRT), was established as an independent public entity and took over the monopoly. Despite being designated as an autonomous public body by constitutional and legal regulations, TRT’s autonomy was not fully secured and often subjected to political influence, government interference, with informal power dynamics overriding formal regulations.¹²

¹² Kejanlioğlu 2001: 91.

¹³ Cankaya 2015: 92–94, 112.

While TRT was consistently criticized by opposition parties for aligning its programming with governmental policies and narratives, legal and institutional interventions against TRT persisted throughout its history, including the revocation of its autonomy in 1971 and the appointment of executives aligned with governmental interests.¹³

Informing the masses, promoting national culture, and fostering modernization were central to TRT's mission.¹⁴ In line with this mission, architectural programs became integral to culture and arts programs, with the potential to foster national pride, cultivate refined public taste, and promote modern living.

The 1970s and 1980s, marked by political repression following the 1971 military memorandum and the 1980 coup d'état, saw an increase in nationalist and islamist influences on the tightly controlled broadcast content.¹⁵ This period also witnessed a rise in architectural broadcasts, often focusing on architectural history and occasionally addressing heritage preservation in the context of urbanization challenges (TRT Ankara Radio Audio Archive; TRT Istanbul Radio Audio Archive), including programs reflecting on transformations in historic areas (fig. 3a and 3b):

“İşte böyle bir yerdir Tophane. Bugün gereği kadar böyle bir geçmişi yansıtmasa da yine de bir şeyler kalmıştır günümüze. [...] Çoğumuz biliriz 1957 yılında yol açacağız diye yıkılan Tophane Müşirliği binasını. [...] Nusretiye Camii, kule, çeşme, Kılıç Ali Paşa Camii, müşirlik binası ve bu yapılarla bir bütünlüğü vardı buralarının. Birden darmadağınk oldu, kesildi biçildi dört bir yandan. Büyük top döküm binası yıkılanlara karşılık olsun diye onarılmaya çalışıldı. [...] Bir de gelir kaynağı olsun diye tarihi yapının önüne sokulan belediye dükkanları. [...]. Öte yandan Fındıklı'dan da ağır ağır büyük gelirli işhanları sokuluyor yapılara. Bütün bunlara rağmen bu yapıları düşünenler, kurtarmak isteyenler var. Bakalım başarabilecekler mi?” [Tophane is a place like this. Although today it doesn't fully reflect such a past, something of it has nonetheless survived. [...] Most of us remember the building of Tophane-i Amire Müşiriyeti, demolished in 1957 for road construction. [...] The Nusretiye Mosque, the tower, the fountain, the Kılıç Ali Pasha Mosque, the building of Tophane-i Amire Müşiriyeti, all these structures were part of a unified whole here. Suddenly, it was all disrupted, cut and carved from all sides. To make up for the losses, they attempted to restore the large cannon foundry building. [...] In front of the historic building, the municipality even squeezed in storefronts as a source of income. [...]. Meanwhile, from Fındıklı, high-revenue commercial buildings are gradually intruding upon these sites. Yet despite all this, there are still those who care about these buildings and want to save them. Let's see if they succeed.]¹⁶

In the mid-1980s, liberal economic reforms transformed Turkey's economy, stimulated construction, and paved the way for media pluralism. By the late 1980s and early 1990s, gradual media liberalization and de facto changes al-

14 Radyo ve Televizyon Özel İhtisas Komisyonu 1966: 210, 220. This goal was clearly stated in Turkey's national development plans: “Birinci 5 Yıllık Kalkınma Planında eğitim ve ulusal bütünlüğün sağlanması konusunda etkili bir araç olan radyolardan daha iyi yararlanılması ve yurdun her köşesinde en az bir milli istasyonun dinlenmesinin sağlanması öngörülmüştür. [...] Radyo yayınları yolun, dolayısıyla okul ve öğretmenin ulaşamadığı en ücra köşelere, en geri bölgelere ulaşabilmekte, böylece geri kalmış halkı belli bir eğitim ve kültür düzeyine ulaştırma olanaklarına sahip bulunmaktadır. [...] Çoğunluğu önce eğitmek, bunun yanı sıra da çeşitli kültür ve bilim konularıyla beslemek, halkımıza Atatürk devrim ve ilkelerini geniş ölçüde benimsetmek TRT'nin kuruluş amaçlarındandır. Bu amaçları gerçekleştirebilmek, her şeyden önce de toplumumuzda uyanma, kalkınma isteği uyandırabilmek ise bütün Türkiye'yi [...] kaplayacak milli ve bölgesel ve FM radyo şebekelerinin kurulmasıyla sağlanabilir.” [In the previous Development Plan, it was envisaged to make better use of radios, which are an effective tool for education and ensuring national unity, and to ensure that at least one national station is listened to in every corner of the country. [...] Radio broadcasts can reach the remotest corners and the most backward regions where roads, schools and teachers cannot reach, and thus have the opportunity to bring people to a certain level of education and culture. [...] One of the founding objectives of TRT is to first educate the majority, [...], to feed them with various cultural and scientific subjects, and to make our people adopt Atatürk's revolution and principles to a large extent. The realization of these goals and, above all, the awakening of our society and the desire for development can only be achieved through the establishment of national, regional and FM radio networks covering [...] the entire country.] (Radyo ve Televizyon Özel İhtisas Komisyonu 1966: 210, 220, English translation by author).



Fig. 3a-3b The images illustrate the transformation of Tophane, showing the historic architectural complex before demolition and the ongoing destruction, as discussed in the related radio program highlighting the tension between urban development and heritage preservation.

15 Cankaya 2015: 113.

16 Sözen 1970–71: without page numbers, as quoted from a radio broadcast, English translation by author.

17 Kejanlioğlu 2001: 97–98. The constitutional amendment (Article 133) allowing the establishment and operation of private television and radio stations was passed on July 8, 1993, and Law 3984 on the Establishment and Broadcast of Radios and Televisions came into effect almost a year later on April 13, 1994 (Kejanlioğlu, 2001: 99–100).

18 Cankaya 2015: 250–251, 288, 321.

19 Solmaz Serdaroğlu, interview by author, 6 November 2023; Özden Cankaya, interview by author, 11 November 2023.

20 For audio and written records, please refer to the following archives and publications: Çavdar et al. 1975: 20–23, Daver 1944, Doğu 1948: 35–38, Giray 1984: 116–119, Gökay 1957, Gökay 1958a, Gökay 1958b, Güran 1966: 2, Kuban 1965: 5–6, Mimarlar Odası Sekreter Üye 1975: 2–12, Radyo 1941–1949, Sözen 1971, TRT Ankara Radio Audio Archive, TRT Istanbul Radio Audio Archive, Tülbentçi 1945, Tülbentçi 1946–1947, Tülbentçi 1969, Tülbentçi n.d.-a, Tülbentçi n.d.-b, Ünsal 1939: 60–62.

21 Ahıska 2018: 102–104.

22 Nart 2009: 160–163.

lowed commercial radio stations to start broadcasting. Despite this shift, TRT maintained its dominance until 1993, when private commercial radio stations were officially authorized to broadcast.¹⁷ In this new competitive and diverse environment, relations with the advertising industry also had an impact on TRT's broadcasting policy.¹⁸ In the 1990s, architectural broadcasts expanded to address topics beyond architectural history and urbanization, such as new building technologies, materials, design, and decoration, aiming to engage a wider audience. They adopted a more inclusive format that included a wider range of perspectives, including critical views and theoretical discussions. These programs increasingly positioned architecture as a commodity, alongside its cultural and social significance.

Politics of Broadcasting Architecture

During these turbulent decades, numerous radio programs on architecture and the built environment were broadcast;¹⁹ however, only two hundred and eighty-five recordings have survived to the present day. Many of these programs exist as archival audio recordings, with some preserved in printed materials, including books and periodicals.²⁰

Each architectural program can be viewed as a “text” that is continuously constructed and deconstructed throughout the broadcasting process. In “quoting” architecture through radio, the architectural object shifts from its original physical form to one represented through language, sound, and narrative. Translating architecture, fundamentally a visual and spatial practice, into the auditory medium of radio disrupts the notion of a stable, unified meaning and opens up possibilities for diverse interpretations. This interpretive process was shaped by the interplay of individual and institutional actors, along with the evolving political, economic, and social dynamics of Turkey.

Early radio broadcasters aimed to inform, educate, and entertain the public while promoting national unity.²¹ TRT, as the national public broadcaster, upheld similar principles, especially in the 1970s and 1980s, which were heavily influenced by the prevailing political climate. During these decades, TRT reinforced a narrative of a unified national identity rooted in shared history and cultural values. Especially after losing its autonomy, TRT became increasingly centralized, aligning its broadcasting objectives with government-endorsed ideals. For instance, TRT's 1972 program planning emphasized a mission to strengthen a unified national culture by transmitting cultural assets and values across generations. The aim was to educate citizens of all backgrounds, supporting personal development and fostering appreciation for Turkish cultural heritage. These programs were designed to bridge divides between “cultured” and “uncultured” audiences, supporting the development of a national identity in harmony with modern cultural values.²²

Deeply intertwined with official narratives, most of the architectural programs of the period were not just about buildings or design, but promoted an overall cultural mission: the creation of a national identity based on both the preservation of cultural heritage and the embrace of modernity.

The structure of architectural programs created a unique, collaborative format, blending the complementary expertise of producers and architects. While producers were not architectural experts, they played a critical role in selecting themes, shaping content, and inviting guests to provide expert perspectives. Guest selection, often influenced by personal connections, was also subject to institutional oversight²³. Most guests were academics, including architects, urban planners, historians, archaeologists, literary scholars, artists, journalists, engineers, financial experts, doctors, politicians and bureaucrats, which added a multidisciplinary dimension, situating architecture within a broader context. However, with producers holding significant influence over content and guest choices, programs occasionally reflected the personal networks and preferences of producers rather than focusing solely on core architectural topics. As architecture programs became more of a cultural platform than a professional one, they offered audiences diverse perspectives but often potentially sidelined more technical, professional concerns specific to the field. Aside from Metin Sözen, a producer, architect, and academic working on architectural programming, architects mostly participated as guests, sometimes representing professional organizations such as the Architects' Association and the Chamber of Architects of Turkey. Despite the range of professionals featured, the diversity of architectural content on TRT remained relatively consistent until the 1990s, reflecting the long-standing impact of TRT's broadcasting policies on the portrayal of architecture.

However, TRT's policies were frequently affected by political shifts, with changes in leadership reflecting the government's influence over its operations. For example, during his brief term, İsmail Cem promoted an inclusive approach, advocating that TRT should reflect diverse viewpoints and foster public debate without imposing a singular perspective.²⁴ This approach fostered a freer environment within TRT, with former producers noting a reduction in pressure and a more open atmosphere.²⁵ Throughout these transitions, various directors either aligned with political authorities or resisted pressure, significantly influencing TRT's approach to public broadcasting.²⁶

While TRT's programming was generally subject to strict control mechanisms²⁷ and producers often avoided controversial topics in line with institutional policies, some broadcasts allowed critical perspectives to emerge, reflecting a more nuanced role for TRT and its architectural programming. The variety of voices and perspectives inevitably introduced conflicting viewpoints, influenced significantly by individual actors.²⁸ For instance, some programs addressed issues like urbanization and government policies from a critical standpoint, offering a platform for moderate dissent within the bounds of state-controlled media.²⁹ Guests from the Chamber of Architects, known for its frequent opposition to government policies, occasionally voiced criticisms of authorities,³⁰ and panels examining and questioning current policies and laws were also aired:

“Evvvela yasal sorunlar var. Devletin kendisinin sebep olduğu sorunlar var. Yani devlet bazı yerde bazı işini yaparken diğer bir işi olan kültür

23 Betül Sözen, interview by author, 26 October 2022.

24 Nart 2009: 183.

25 Alaettin Bahçekapılı, interview by author, 8 November 2023, Özden Cankaya, interview by author, 11 November 2023.

26 Cankaya 2015: 339–340.

27 Nart 2009: 288.

28 Alaettin Bahçekapılı, interview by author, 8 November 2023, Özden Cankaya, interview by author, 11 November 2023.

29 For some of these radio programs refer to: Batur 1992, Bektaş 1992, Erbil 1979, Ercan 1970s, Erdenen 1964, Dölek 1985, Günbulut 1977, Günay, 1977, Okyay 1992, Salihoğlu 1976, Sözen 1970–71: without page numbers, as quoted from radio broadcasts.

30 Çavdar et al. 1975: 20–23, Ekinci 1992: without page numbers, as quoted from a radio broadcast, Güran 1966: 2.

varlığını rahatlıkla gözden çıkarabiliyor. Baraj yapılırken su altında kalıyor. Yol yapılırken bir başka tarihi eser yıkılıp, götürülebilir. Yani devletin bir organı ile kültür varlıklarını korurken, diğer organları ile da aynı şeye sahip çıkması lazım.” [First of all, there are legal problems. There are problems caused by the state itself. In other words, while the state is doing some of its work in some places, it can easily sacrifice cultural heritage, which is another work. While a dam is being built, cultural heritage sites are being flooded. While a road is being built, another historical monument may be demolished and taken away. In other words, while the state protects cultural heritage with one institution, it should also protect the same thing with other institutions.]³¹

31 Bayburtluoğlu et al. 1994: without page numbers, as quoted from a radio broadcast, English translation by author.

These shifts and contradictions highlight TRT’s complex role and the influence of individual agents, illustrating how efforts to control the narrative through broadcasting also introduced opportunities for subversion. Architectural programs, in particular, inadvertently exposed the limits of state control over cultural and architectural discourse, showing how radio’s reliance on language and interpretation, opened up spaces for resistance and alternative opinions.

Communicating Architecture on the Radio

As a site of both struggle and expression, culture serves to “communicate” the insurmountable differences historically embedded in power relations and simultaneously acts as a space for resistance that reproduces these differences.³² Thus, throughout the monopoly period, the majority of programs strategically placed architecture within a cultural sphere, detaching it from the conflicts of everyday life and showcasing it as a timeless embodiment of national values (TRT Ankara Radio Audio Archive; TRT Istanbul Radio Audio Archive). This framing aligned architecture with “cultural heritage,” consistently representing signifiers like *Anatolia*, *Mimar Sinan*, and traditional urban and residential forms as symbols of Turkish identity. Until the 1990s, these broadcasts often avoided politically charged topics like contemporary architectural practices, urbanization or preservation, focusing instead on architectural history as a repository of national values embedded in tradition.³³

Radio’s auditory nature introduced unique opportunities for conveying architectural meaning, often transforming buildings and spaces into sensory experiences. Architectural broadcasts often adopted a dynamic and engaging style, avoiding a didactic tone in order to reach a broader audience. Unlike printed works’ structured arguments and scholarly expertise, these broadcasts adopted a fluid, narrative style, woven of speech and musical fragments, suited to the nature of listening. The broadcasts presented heritage not merely as static artifacts but as living, dynamic events that evoked an emotional connection.³⁴ For example, a listener’s letter read at the end of the program *Yeditepe’den Yankılar* (Ediboğlu, 1963: without page numbers, as quoted from a radio broadcast) captures this sentiment:

32 Ahıska 2018: 181.

33 This includes programs and program series such as *Anıtlar ve Öyküleri: İstanbul*, *Anıtlar Renkler Ülkesinden* (selected episodes), *Boğaziçi’nde Zaman*, *Çağırışım* (some episodes), *Dünden Bugüne İstanbul*, *Edebiyatçılarımızın Gezi Notları*, *El Emeği Göz Nuru*, *Eski Başkentler*, *Evler Evler* (selected episodes), *Geçmişte Türk Zevki*, *Güzel Sanatlar*, *İnsanlığı Yüceltenler*, *Kentten Kente*, *Kültür Değerlerimiz*, *Kültür Mirasımız*, *Kültür Kaynaklarımız*, *Kültürlerin Beşiği: Anadolu*, *Müzeleri Geziyoruz*, *Mimar Sinan*, *Osmanlılar*, *Sanat Sözlüğü*, *Sanat Tarihi*, *Tiyatro: Onlar da Çocuktuk*, *Türk Büyüklükleri*, *Türk Sanatı*, and *Yeditepe’den Yankılar*, archived in the TRT Ankara Radio Audio Archive and TRT Istanbul Radio Audio Archive.

34 Yusaf 2014: 286, 330–331.

“Altın renkli koca koca kanatları takıp, İstanbul'a doğru uçuyoruz, İstanbul'u yaşıyoruz semt semt, nota nota... Bir hafiflik geliyor üstümüze program bittikten sonra. Tüm İstanbul'u bir parça olsun sığdırabiliyoruz içimize.” [We put on golden wings and fly toward Istanbul, experiencing it neighborhood by neighborhood, note by note... After the program ends, a sense of lightness descends upon us. For a brief moment, we're able to hold all of Istanbul within us.]³⁵

35 Ediboğlu 1963: without page numbers, as quoted from a radio broadcast.

They sometimes resembled oral travel guides, bringing the past to life and allowing listeners to engage with their national heritage, as in the following description of Dolmabahçe Palace:

“Sevgili dinleyiciler, geçen programımızda Harem-i Hümayun girişinden başlayarak, Valide Sultan'ın kabul odasına kadar gelmiştik. [...] Süslemeli kubbesi, kumaş kaplı tavan ve duvarları, mermerden bir anıt gibi duran yüksek aynalı şöminesi ile öbür odalardan hemen ayrılır. Hereke halısı döşeli odanın ortasında duran Abdülmecit tuğralı masanın üstünü albenili bir yıldız vazosu süsler. Bu odanın dekorasyonunda Valide Sultan'ın önemini vurgulamak üzere kırmızı renk kullanılmıştır. [...] Bu önemli odadan çıkıldığında bir duvarında Alman yapımı büyük bir org bulunan bir sofaya gelinir. Buradan devam edilerek ulaşılan salona sarayda göreceğimiz ilk yatak odası olan Valide sultan yatak odası açılır.” [Dear listeners, in our last program, we had started from the entrance of the Harem and reached the reception room of the Valide Sultan. [...] With its ornate dome, fabric-covered ceiling and walls, and a tall, mirrored fireplace that stands like a marble monument, it immediately stands out from the other rooms. Adorned with a Hereke carpet, the center of the room features a table bearing the tughra of Abdülmecit, and a charming star-shaped vase graces its surface. To emphasize the importance of the Valide Sultan, red was used in the decoration of this room. [...] Upon leaving this important room, one enters a hall with a large German-made organ on one wall. Continuing from here, one reaches a hall that opens into the first bedroom we will see in the palace, the bedroom of the Valide Sultan].³⁶

36 Sözen 1992: without page numbers, as quoted from a radio broadcast, English translation by author.

These programs, including serialized broadcasts and individual talks, often took on a nostalgic tone, transporting listeners to an idealized version of the past. They created an imagined connection with historical spaces and buildings, introducing them as symbols of a harmonious past and idealized heritage. Notably, a 1983 program encapsulated this approach, recounting the legendary journey of the Turkish people from Central Asia to Anatolia, glorifying figures like the Seljuks and Ottomans, and inviting listeners to explore the capitals through narratives:

37 Baş 1983: without page numbers, as quoted from a radio broadcast, English translation by author.

“Sayın dinleyiciler, [...] Biz bu program dizimizde tarih öncesi dönemlerden günümüze kadar, gelmiş geçmiş tüm uygarlık merkezlerini ve Anadolu toprakları üzerinde kurulan devletlerin başkentlerini tanıtmaya çalışacağız. [...] Orta Asya’dan batıya doğru devletler, uygarlıklar kurarak ilerleyen Türklerin öncüleri, rüzgâr gibi uçan atlar üzerinde uzun saçlı, yaylı, mızraklı Türkmenlerin Anadolu’ya girişleri, her biri sanat eseri olan medrese, hastane, rasathane ve kervansaraylarıyla aldıkları mirası geliştirerek, yepyeni bir bileşim meydana getiren Selçuklular, bir aşiretten tarihin en büyük imparatorluklarından birini kuran Osmanlılar’ın Söğüt’ten başlayıp, İstanbul’da biten, 600 yıllık serüvenleri konularımızda yer alacak.” [Dear listeners, [...] In this series of programs, we will try to introduce all the centers of civilization and the capitals of the states that were established on Anatolian lands from prehistoric times to the present. [...] The pioneers of the Turks, who advanced from Central Asia to the West by establishing states and civilizations, [...] The Seljuks, who developed the heritage they inherited with their madrasahs, hospitals, observatories and caravanserais, each of which is a work of art, and created an entirely new composition, the 600-year adventure of the Ottomans, who built one of the largest empires in history from a tribe, starting from Söğüt and ending in Istanbul will be included in our topics.]³⁷

In their idealization of Turkey’s architectural heritage, TRT’s broadcasts aligned with the perspectives of architects who saw themselves as cultural leaders rather than merely practitioners. Many architects of the time viewed architecture as an art form and cultural expression, rather than a simple means of building or design. By promoting architecture as both a symbol of cultural heritage and a modernizing force, TRT positioned itself as an authority on national identity through the medium of architecture.

Constructing and Reconstructing Heritage

Until the late 1980s, the programs showcased architectural heritage as an unchanging, harmonious culture that absorbed past civilizations into a singular narrative under the symbolic umbrella of “Anatolia.” TRT’s broadcasts framed this region as the historical “cradle of civilizations,” with for example, ancient Aegean cities, Byzantine landmarks, or Ottoman edifices incorporated into a linear history that positioned Turkish culture as an essential link to the West. Various civilizations that Anatolia housed, such as Hittites, Phrygian, Lydian, Hellenistic and Roman-Byzantine civilizations and their structures were redefined as Turkish cultural assets, belonging to a mythologized Anatolia. An excerpt from a 1970 program exemplifies this narrative:

“Selçuklu döneminde kişiliğini arayan Anadolu-Türk sanatı, 16. yüzyılda Osmanlı İmparatorluğu’nda olgunluğuna ulaşmıştı. [...] Bu dönem Osmanlı sanatının Anadolu’nun bütün eski uygarlık ürünlerinin bir

sentezi olarak yükselişidir. Doğu'dan yüzlerce yıllık sanat geleneklerini ve sanat anlayışını Anadolu'ya getiren Türkler burada karşılaştıkları Bizans sanatının izlenimleriyle Osmanlı sanatını kurdular.” [The Anatolian-Turkish art, which was searching for its identity during the Seljuk period, reached its peak in the 16th century in the Ottoman Empire. [...] This period is the rise of Ottoman art as a synthesis of all the products of the ancient civilizations of Anatolia. The Turks, who brought hundreds of years of artistic traditions and artistic understanding from the East to Anatolia, established Ottoman art with the impressions of the Byzantine art they encountered here].³⁸

38 Alçora 1970: without page numbers, as quoted from a radio broadcast, English translation by author.

Mimar Sinan, the 16th-century Ottoman architect, was a frequently celebrated figure, emblematic of national pride. Portrayed as a mythical hero, Sinan's work was often presented as the apex of national architecture. In many broadcasts, his achievements were framed as superior to Western examples, emphasizing his symbolic importance to national identity, as well as universal architectural values. Even a supposed quote by Frank Lloyd Wright, stating that the only architects in the world were “Sinan and myself,” was cited in one of the programs to underscore Sinan's prestige.³⁹ This selective commemoration highlights TRT's attempts to form a coherent narrative of architectural heritage that, although presented as objective, was, in fact, highly curated. Through such narratives, the built environment was framed as a monumental legacy, selectively blending the architecture of different cultures under the notion of a unified national heritage. The architectural identity was thus mythologized, situating Turkey's historical architecture as a continuous lineage that merges *Eastern*, *Anatolian*, and *Western* influences into a single cultural space.

39 Dirik 1977: without page numbers, as quoted from a radio broadcast.

Yet, while these broadcasts sought to unite diverse cultural symbols into a homogeneous cultural heritage, they inadvertently highlighted the internal contradictions in defining what constituted Turkish architectural heritage. For instance, the perception of nineteenth-century Ottoman architecture, identified with the period of Ottoman decline, varied considerably; it was sometimes dismissed as degenerate and alienated from traditional Turkish culture and its authentic identity,⁴⁰ or reclaimed as an important part of the Ottoman heritage,⁴¹ reflecting the fluid nature of historical narratives:

40 Alçora 1970, Sözen 1980: without page numbers, as quoted from radio broadcasts.

41 Kuran 1977: without page numbers, as quoted from a radio broadcast.

“Osmanlı mimarisi on dokuzuncu yüzyılda kişiliğini bütünüyle yitirmiştir artık. [...] Türkiye'nin, Türk halkının geleneksel kültürüne bütünüyle yabancı olan bir kültürün ürünleri topluma yabancı kalıyordu. Bambaşka bir düşüncenin, tekniğin, beğenin ürünleri halk arasında iyi karşılanmıyordu. Kabakçı isyanı halkın bu sanat ve kültür ithaline karşı tutumunu bir dereceye kadar yansıtır. Saray tarafından bu tepeden inme getirilen yabancı sanat halkın ürettiği sanatın öteden beri dışında kalıyordu. Halk geleneksel teknikleri kullanarak milli yaratma süreci içinde kalmaya devam etti. [...] Artık Osmanlı toplumu yeni bir

sanat biçimi yaratacak, kendi kendini yenileyecek gücü yitirmişti. Ancak, toplum düzenindeki değişiklik sanatı kurtarabilecekti.” [Ottoman architecture in the nineteenth-century had completely lost its identity. [...] Products of a culture entirely foreign to the traditional culture of Turkey and the Turkish people remained alien to society. These creations of a different thought, technique, and taste were not well received among the people. The Kabakçı Revolt somewhat reflects the public’s stance against this art and cultural importation. This foreign art, imposed from above by the palace, had always remained outside the art produced by the people. The public continued within the national creative process, using traditional techniques. [...] Ottoman society had lost its strength to create a new art form and renew itself. Only a change in the social order could save the art.]⁴²

42 Alçora 1970: without page numbers, as quoted from a radio broadcast, English translation by author.

“On sekizinci yüzyıl Türk Barok mimarı Avrupa’dan aldığını seçerek kullanmasını ve bunları eserlerinde geleneği bozmayacak şekilde ifade etmeyi biliyordu. On dokuzuncu yüzyıl mimarı ise Batı’dan ithal ettiği şekilleri oldukları gibi Türk mimarisinde kullanmaya başladılar. [...] Bu elemanlar açıkça ithal edilse de on dokuzuncu yüzyılın ikinci yarısına kadar klasik Osmanlı mimarisinin ana formu Türk binalarından sökülüp atılmamıştır. Kısacası içeride ve dışarıda satıh süslemesi ve taklitçiliğin tabii sonucu olan birtakım uyumsuzluklar bir tarafa bırakıldığı takdirde on dokuzuncu yüzyılın ilk yarısında Osmanlı mimarisinde yapıyla form arasındaki ilgi, iç mekan kuruluşu, ölçü ve yüzyılların beslediği mahalli değerlerden hayat bulan bir mimari karakter halen mevcuttur.” [The eighteenth-century Turkish Baroque architect knew how to selectively use what they took from Europe and to express these in their works without disrupting tradition. However, the nineteenth-century architect began to use forms imported from the West in Turkish architecture exactly as they were. [...] Even though these elements were clearly imported, the primary form of classical Ottoman architecture was not discarded from Turkish buildings until the second half of the nineteenth-century. In short, if one sets aside certain inconsistencies, which were a natural result of superficial ornamentation and imitation both inside and out, the relationship between structure and form, interior organization, proportion, and architectural character, nourished by local values over centuries, was still present in Ottoman architecture in the first half of the nineteenth-century.]⁴³

43 Kuran 1977: without page numbers, as quoted from a radio broadcast, English translation by author.

Similarly, the selective incorporation of Byzantine architecture, particularly Hagia Sophia, into national heritage narratives revealed the complexities and instabilities of heritage construction. The Byzantine architecture, for instance that of the Hagia Sophia, could only be incorporated into the cultural narrative by emphasizing its Anatolian origins, claiming that the architects were from Anatolia.⁴⁴ This act of claiming lineage reflects the ghostly presence of what has been excluded from the dominant narrative but continues

44 Ercan 1970’s: without page numbers, as quoted from a radio broadcast.

to shape it. The Byzantine past, originally marginalized as “other,” was now reintegrated into the cultural heritage, but only through a selective retelling that emphasizes its connection to Anatolia. Rather than a stable, objective account of history, the notion of heritage on these broadcasts was characterized by what was included and excluded, with Byzantine history reimaged to fit Anatolian symbolism. This process emphasizes that the inclusion of the Byzantine past was haunted by its former exclusion, and that heritage was not fixed but subject to reinterpretation and reconfiguration.

The Heritage-Modernity Tension and the Limits of State Control

While promoting a cultural heritage rooted in the past, architectural broadcasts also engaged with the aspirations of modernity, resulting in a complex, often contradictory discourse. Although TRT’s vision framed heritage and modernity as complementary facets of a unified national identity, closer analysis reveals contradictions. As the programs highlighted the preservation of traditional built environments, they simultaneously addressed the nation’s rapid urbanization and modernization needs, which introduced tension into the official narrative.⁴⁵

These programs often paired discussions on modern urban planning with calls for the preservation of historical fabric, conveying a conflict: the quest for modernity was consistently interrupted by nostalgia for an idealized past. The preservation of heritage became a trace, haunting the present and challenging the narrative of linear progress, symbolizing a past that modernity seeks to surpass yet cannot entirely dismiss. For example, amid rapid modernization, programs from the 1940s and 1950s emphasized urban planning projects as symbols of progress, often promoted by figures such as the governor and mayor of Istanbul, who used radio to advocate urban renewal and political propaganda:

“Aziz dinleyiciler, sizi iki defa, güzelleşen İstanbul’da dolaştırdım. Beş yıl içinde şehrimizde yapılan imar hareketleri arasında gezdirdim. Çünkü ve bugünkü İstanbul’u gördünüz. Şimdi biraz da size yarınki İstanbul’u göstermek istiyorum. [...] modern ve mamur İstanbul ise, Batının modern şehircilik prensiplerine, ihtiyaçlarına uygun olarak hemen hemen tamamıyla yeni baştan kurulacaktır. [...] Bu akşam sizi, on senelik asıl imar planının ana hatları üzerinde dolaştırmak istiyorum. [...] Yapılacak işleri, rahatça görmek için yüksek bir yere; Bozdoğan Kemerinin üstüne çıkmak zahmetine katlanmanızı rica ederim.” [Dear listeners, I have taken you around the beautified Istanbul twice, showing you the urban development activities completed in our city over the past five years. You have seen both yesterday’s and today’s Istanbul. Now, I would like to show you a glimpse of tomorrow’s Istanbul. [...] A modern and prosperous Istanbul will be almost completely rebuilt, in line with the principles and needs of modern Western urbanism. [...] This evening, I would like to take you on a tour of the main outline of the ten-year primary development plan. [...] To comfortably see the developments, I kindly ask you to endure the effort of climbing to a high place, the top of the Bozdoğan Aqueduct.]⁴⁶

⁴⁵ For further examples of programs discussing Turkey’s urbanization experience, see program episodes from *Arif Hikmet Koyunoğlu ile Söyleşi*, *Durum Sorun Çözüm*, *Çağdaş Türk Sanatının Ustaları*, *Çağırışım*, *Dinleye Dinleye*, *Evler Evler* (selected episodes), *Kent ve İnsan*, *On Beş Günde Bir*, *Sanatçı Gözüyle Kentler*, *Şehirde Bu Hafta*, and *Uzay Çağı*, archived in the TRT Ankara Radio Audio Archive and TRT Istanbul Radio Audio Archive.

⁴⁶ Daver 1944: 16–20, English translation by author.

Modern housing was also initially promoted as a desirable and democratic ideal, with architects encouraging the public to engage with professional architectural services:

“Makine asrımızın görüş ve telakki tarzlarının ve yaşama şartlarının eskisine göre değişmiş ve farklı olmasıyla ki bizim geniş sofaları olan zengin ve büyük ahşap evleri kullanmak artık ağır gelmektedir. Yuvarlak çıkıntılı köşe pencereyi yeni şekil yuvaya apartmana taşınmanın zarureti işte budur. [...] Bunun için biz rasyonel ve günümüzün düşüncelerine uygun eserleri ayırt etmek için (Modern Mimari) tabirini kullanmaktayız. [...] Bu mimari aristokratik değildir. Bu mimari tamamıyla demokrattır. Halk ile uğraşan modern mimarinin gayesi konforlu, ucuz, rahat, sakin bir muhit içinde güzel duygularımızı uyandıracak, geliştirecek çareleri temin ve bizi tatmin edecek olan bir (mesken mimarisi) bulmak olmuştur. [...] Bizler sanat ve estetik duygusunu aşılacak hakiki mimarlık eserlerine muhtacız.” [The fact that the perspectives, perceptions, and living conditions of our machine age have changed and become different from the past makes it increasingly burdensome to live in our grand wooden houses with spacious halls. The necessity of moving into the new-style home, an apartment with rounded projections and corner windows, arises from this very need. [...] That is why we use the term ‘Modern Architecture’ to distinguish works that align with rational and contemporary ideas. [...] This architecture is not aristocratic; it is entirely democratic. The aim of modern architecture, which deals with the public, has been to create a ‘residential architecture’ that provides solutions to awaken and develop our sense of beauty in a comfortable, affordable, peaceful environment. [...] We need genuine architectural works that instill a sense of art and aesthetic.]⁴⁷

47 Ünsal 1939: 60–62, English translation by author.

48 Erdenen 1964: without page numbers, as quoted from a radio broadcast, English translation by author.

49 Türel 2021: 151.



Fig. 4a–4b Photographs from Zeyrek (1969–1971), an area where Istanbul’s traditional residential fabric remained partially preserved.

However, as the urbanization accelerated, broadcasts began to highlight the tension between traditional and modern urban areas, often criticizing the loss of aesthetic values and lifestyle due to modernization, comparing the *tasteful* past with the *dull* and *monotonous* modern built environment:

“Görüyorsunuz maalesef eski binalar, yeni ve stilsiz binalar arasında kaybolmuş vaziyette değil mi?” [You see, unfortunately, the old buildings have been lost among the new and unstylish buildings, haven’t they?]⁴⁸

By the 1970s, as traditional timber houses were replaced by concrete apartments, nostalgia for vernacular architecture also revived. The “Turkish house” emerged as a symbol of cultural heritage and civic virtue⁴⁹ (fig.4 and 5). Once a symbol of progress, modern homes were now criticized by broadcasters as embodiments of consumerism and standardization, perceived as inadequate representations of Turkey’s cultural identity:



Fig. 5 Levent Neighborhood, developed in the 1960s, reflecting shifts in Istanbul’s residential architecture.

“Bu kentleşme biçimi insanın yararına değildir. Bir sosyoekonomik düzenin gittikçe güç kazanan olgusudur. Bu güç içinde insan da tıpkı bir araç gibi görülmektedir. İşte bu evrensel kent görünümü bize deirmiştir ve etkisini daha da arttıracaktır. Bu teknik gelişim içinde Bodrum’da, Ankara’da ya da Trabzon’da aynı ev tipini görüyoruz. Çünkü sosyoekonomik güç tekdüze bir aile tipini önermiştir. Evler bu tipe göre yapılıyor. Aile bu eve uymak zorunda kalıyor. Oysa henüz insanlarımız bu doğrultuda değillerdir. Ama başka seçenekleri yoktur. Sosyoekonomik güç bunu emretmektedir. Çoğu bize miras kalmış olan tarihsel kentlerimiz bu yeni teknolojik ve sosyoekonomik yaşama itilirken, evler yıkılmakta, ama aynı sokak dokusu içinde yoğunluklar arttırılmaktadır.” [This form of urbanization does not serve humanity. It is a growing phenomenon of a socio-economic order, within which humans are viewed as mere tools. This universal model of urbanism has now entered our country and will continue to influence it more. Within this technological development, we see the same house type in Bodrum, Ankara, and Trabzon, as socio-economic power dictates a uniform family type. Homes are built accordingly, and families are forced to adapt. Yet, our people are not yet aligned with this model, but they have no other choice as socio-economic power commands it. Our historical cities, most of which we inherited, are being forced into this new technological and socio-economic lifestyle, leading to the destruction of homes while density increases within the same urban fabric.]⁵⁰

50 Günay 1977: without page numbers, as quoted from a radio broadcast, English translation by author.

As broadcasts emphasized the value of cultural heritage, they simultaneously highlighted an anxiety about the erosion of cultural identities under modern pressures. This duality is particularly evident in examples from two programs:

“Çağdaş kentin apartman binalarında hemen hemen hiç rastlanmayan, sağlıklı bir komşuluk ilişkisi, saygı, sorumluluk ve güven duygularından oluşan bir yakınlık ve yardımlaşma bilincinin varlığını teşvik edicidir. [...] Bu, bir yaşama biçiminin, toplumsal değerler sisteminin çevrede somutlaşmasıdır. Yeni İstanbul ise sefalet yuvası, işportalı, gecekondu, dolmuşlu bir kaos.” [Modern apartment buildings in contemporary cities lack the sense of healthy neighborly relations, respect, responsibility, trust, and mutual assistance, which fostered a unique bond in the past. [...] This reflects the embodiment of a way of life and social values within the environment. The new Istanbul, however, is a chaos of slums, street vendors, squatter houses, and shared taxis.]⁵¹

51 Eldem 1978, without page numbers, as quoted from a radio broadcast, English translation by author.

“Koca koca toplu konutlar yapılıyor ama bu insanlar nasıl bir araya gelecekler, çocuklarıyla arkadaşları arasındaki ilişkiler ne olacak, birbirlerini nasıl, nerede karşılaşıp da selamlaşacaklar? [...] Bugün bir metrekare daha fazla yapı yapabilmek için [...] eskinin sözlü imar kurallarındaki saygı yok [...] kendi çıkarını düşünen ve paylaşamayan insanlarla koca

52 Bektaş 1992, without page numbers, as quoted from a radio broadcast, English translation by author.

kitleler dikiyoruz.” [Large housing complexes are being built, but how will people come together? How will relationships develop between children and their friends, where and how will they meet and greet each other? [...] Today, in pursuit of a few extra square meters, [...] there is no respect for the old rules [...] we are erecting massive communities with people who only think of themselves and cannot share.]⁵²

With the help of their nostalgic tone, these broadcasts created an alternative public space, transporting listeners to a bygone era characterized by harmony and authenticity. Through this shared imaginary of space and time, they offered a nostalgic escape from the perceived defects of modern life. Consequently, historical cities were presented as models for modern urbanization, with heritage as a guide for addressing urban challenges:

“Artık eski İstanbul’u eski kent olarak bırakarak, yeni gereksinmelere göre çözümlenecek, yeni İstanbul’u kurmak zamanı çoktan gelmiş ve geçmiştir. [...] Eskinin doğa, insan, ev ilişkisinin doğru çözümlenmesi bize ışık tutabilir. [...] İnsanın mutluluğu, bireyin özgürlüğü, yaşamın doğallığı gibi kavramları geliştirebiliriz. İnsanın belki de modern dünyanın sunduğu bunca ıvır zıvıra hiç de gereksinmesi yoktur, bütün bunları elde etmek için kendini satmak zorunda kalıyorsa. İşte bunu da öğrenebiliriz, bu eski kentlere ve yaşamına baktıkça.” [It is long past time to leave the old Istanbul as the old city and to build a new Istanbul that is designed according to new needs. [...] In building these new cities, we can benefit from the example of the old urban fabric. The correct analysis of the relationship between nature, humans and house in the past can shed light on us. [...] We can develop concepts such as human happiness, individual freedom, the simplicity of life. Perhaps people do not need all the luxuries of the modern world if one must sell oneself to obtain them. We can also learn this by looking at these old cities and their life.]⁵³

53 Günay 1977: without page numbers, as quoted from a radio broadcast, English translation by author.

Through broadcasts, TRT encouraged listeners to value not only monumental structures but also the everyday spaces of traditional neighborhoods and houses as components of national heritage. This approach suggested that cultural continuity could serve as a moderating force within modern urban environments. However, despite efforts to reconcile heritage with modernity, the broadcasts’ emphasis on preservation and romanticized history often undermined the notion of progress, suggesting that modernity was already compromised by the historical and cultural layers it builds upon. It was not until the 1990s that the focus had shifted significantly towards functionality and efficiency, marking a departure from aesthetics or nostalgia.

Conclusion—A Fluid and Contested Heritage

This article explores the complex layers of meaning, contradiction, and power at play in architectural broadcasts on Turkish radios during periods of mo-

nopoly. Rather than simply reflecting a unified vision of modernity and heritage, these programs served as a site of textual play, where meaning was constantly deferred, challenged, and reinterpreted. This interpretive fluidity in the broadcasts reveals the inherent instability of the ideologies they seek to convey, suggesting that the relationship between architecture, media, and state power is far more fluid and contested than it might initially appear.

The analysis also highlights the importance of considering the medium through which architectural discourse is conveyed. The translation of architecture into the auditory form of radio introduces a new set of challenges and possibilities for interpretation, revealing the limitations of the medium in capturing the full complexity of architectural meaning.

For decades, broadcasters positioned the built environment and architecture as symbols of both cultural heritage and modernization, bridging the present with a glorious past while alternating between nostalgic recollections and aspirations for a modern metropolis. Through its unique auditory medium, radio broadcasts transformed architecture into a shared sensory and emotional experience, making it accessible to a wide audience. This approach aimed to foster a sense of collective identity, transporting listeners to an idealized national past while reflecting contemporary anxieties about the future. Architectural programs helped TRT to address the past, present, and future visions of the built environment within the context of national identity, history, and modernity debates.

However, this vision was neither stable nor cohesive. Rather, it was a dynamic, contested arena shaped by various actors, constantly redefined in response to Turkey's changing political, economic, and social landscape. The inherent contradictions in these narratives created space for multiple and sometimes conflicting interpretations. Even within the state's control over broadcasting, the spontaneous nature of radio as a medium allowed for moments when these narratives could be challenged, reinterpreted, or resisted by individual actors involved in the programs.

Ultimately, the national public broadcaster's architectural programs during the monopoly period were not merely instruments of state control but dynamic texts that engaged with and reflected the broader cultural and ideological debates of the time. Far from conveying a singular, authoritative message or capturing a complete understanding of architecture, these programs were part of a complex process of meaning-making and sites of constant negotiation. Despite being instruments of state policy, these broadcasts enabled a space for multiple, sometimes conflicting interpretations, showcasing architecture not only as a relic of the past but as an active participant in Turkey's evolving cultural and ideological discourse.

Author

Canse Yüzer is an architect and is currently a PhD candidate in Architectural History Program at Istanbul Technical University. She holds degrees in Architecture (M.Sc., Architectural History Program, ITU; B.Arch, Department of Architecture, Yıldız Technical University). Her research interest focuses on the 20th century architecture in Turkey.

Literature

Ahıska, Meltem (2018): Radyonun Sihirli Kapısı Garbiyatçılık ve Politik Öznellik. İstanbul: Metis Publications.

Cankaya, Özden (2015): Bir Kitle İletişim Kurumunun Tarihi: TRT 1927–2000. İstanbul: Yapı Kredi Publications.

Çavdar, Tevfik et al. (1975): “Bir Sorun.” In: Mimarlık, vol. 12, no. 145: 20–23.

Daver, Abidin (1944): Dünkü Bugünkü Yarınki İstanbul: İstanbul Radyosunda Konuşmalar, İstanbul: Belediye Matbaası.

Doğu, Nizamettin (1948): “Nasıl Bir Ev Yaptırsam?” In: Mimarlık (Türk Yüksek Mimarlar Birliği Bülteni), vol. 4, no. 4: 35–38.

Erdem, Nurten (2020): TRT Akademi Türkiye Radyoları. Ankara: Salmat Press Publishing.

Giray, Muhteşem (1984): “Prof. Muhteşem Giray’ın Japonya Ve Çin Seyahati.” In: Sanat Çevresi, no. 69: 116–119.

Gökay, Fahrettin Kerim (1957): İstanbul Vali ve Belediye Reisi Ord. Prof. Dr. F. K. Gökay’ın 1951–1955 Konuşmaları. İstanbul: İstanbul Belediye Matbaası.

Gökay, Fahrettin Kerim (1958a): İstanbul Vali ve Belediye Reisi Ord. Prof. Dr. F. K. Gökay’ın 1949–1951 Konuşmaları. İstanbul: İstanbul Belediye Matbaası.

Gökay, Fahrettin Kerim (1958b): İstanbul Vali ve Belediye Reisi Ord. Prof. Dr. F. K. Gökay’ın 1956–1957 Konuşmaları. İstanbul: İstanbul Belediye Matbaası.

Güran, Arman (1966): “Genel yerleşme düzeni ve gecekondu konusunda radyo bülteni.” In: Mimarlık, vol. 1, no. 27: 2.

İlaslan, Süleyman (2014): “Türkiye’de Radyonun Unutulan Sesleri: 1945–1980 Arasında Devlet Radyoları Dışında.” In: Akdeniz Üniversitesi İletişim Fakültesi Dergisi, no. 21: 118–142.

Kayım, Emine Seda (2014): “Yeni Medyanın Kamusalıgını İrdelemek: İnşaat, Açıklık ve İhlal Kavramları Üzerinden Mimarlık Bilgisini Yeniden Tartışmak.” In: Arredamento Mimarlık, no. 287: 98–105.

Kejanlıođlu, Beybin (2001): “Turkish Broadcasting Policy in a Historical Context: Continuties and Discontinuties in the 1990s.” In: Kültür ve İletişim, vol. 4, no. 2: 85–104.

Kocabaşođlu, Uygur (2010): Şirket Telsizinden Devlet Radyosuna: TRT Öncesi Dönemde Radyonun Tarihsel Gelişimi ve Türk Siyasal Hayatı İçindeki Yeri. İstanbul: İletisim Publishing.

Kuban, Dođan (1965): “Mimar Sinan Günü.” In: Mimarlık, vol. 5, no. 19: 5–6.

McLuhan, Marshall (1964): Understanding Media: The Extensions of Man. New York: McGraw-Hill.

Mimarlar Odası Sekreter Üye (1975): “Mimar Sinan Günü.” In: Mimarlık, vol. 11, no. 144: 2–12.

Nart, Sibel (2009): 1964–1980 Arası TRT Radyo Yayın Politikaları Toplumsal ve Politik Süreçte Radyonun Tarihsel ve Toplumsal Gelişimi. PhD diss., Institute of Social Sciences, Ankara University, Ankara.

Radyo. (1941–1949). Ankara: Basın Yayın Genel Müdürlüğü.

Radyo ve Televizyon Özel İhtisas Komisyonu (1966): “Radyo ve Televizyon Özel İhtisas Komisyonu Raporu.” In: Presidency of the Republic of Turkey, Presidency for Strategy and Budget Website, <https://www.sbb.gov.tr/wp-content/uploads/2022/08/Radyo-ve-Televizyon-Ozel-Ihtisas-Komisyonu-Raporu.pdf>. (December 12, 2022).

Sayar, Sırrı (1945): “İstanbul Radyoevi Binası.” In: Radyo [Radio magazine], vol. 48, no. 4: 13–23.

Sözen, Metin (1971): Anadolu Kentleri, İstanbul: Doku Publishing.

Tülbentçi, Feridun Fazıl. “Geçmişte Bugün” Konuşması. 9 April 1945. Clipping. SALT Research, FFT364016, <https://archives.saltresearch.org/handle/123456789/25657>. (December 8, 2022).

Tülbentçi, Feridun Fazıl. “Geçmişte Bugün” Konuşması. 9 April 1946, 9 April 1947. Document. SALT Research, FFT805039, <https://archives.saltresearch.org/handle/123456789/27315>. (December 8, 2022).

Tülbentçi, Feridun Fazıl. Ünlü Türkler. Mimar Sinan. 1 June 1969. Document. SALT Research, FFTDOC0011301, <https://archives.saltresearch.org/handle/123456789/17028>. (May 11, 2021).

Tülbentçi, Feridun Fazıl. Tarih Sayfalarını Karıştırırken. Galata Tüneli. n.d-a. Document. SALT Research, FFTDOC00049, <https://archives.saltresearch.org/handle/123456789/21538>. (May 11, 2021).

Tülbentçi, Feridun Fazıl. Tarih Sayfalarını Karıştırırken. İstanbul Köprüleri. n.d-b. Document. SALT Research, FFTDOC00051, <https://archives.saltresearch.org/handle/123456789/25890>. (May 11, 2021).

Türel, İpek. (2021): İstanbul, Açık Şehir: Kentsel Modernitenin Endişelerini Sergilemek. İstanbul: Metis Publications.

Ünsal, Behçet (1939): “Küçük yapı ve konfor.” In: Arkitekt, vol. 3–4, no. 99–100: 60–62.

Yusuf, Shundana (2014): Broadcasting buildings: Architecture on the wireless, 1927–1945. Cambridge: MIT Press.

List of Broadcasts

Alçora, Engin (1970): Osmanlılar [Radio program]. Produced by Engin Alçora. In Ankara Radio’s Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 7014 (3)].

Bayburtluoğlu, Cevdet, et al. (1994): Durum Sorun Çözüm [Radio program]. Produced by Beldan Kabalak. In Ankara Radio’s Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 5821].

Baş, İlhan (1983): Eski Başkentler [Radio program]. Produced by İlhan Baş. In İstanbul Radio’s Audio Archive. Turkish Radio and Television Corporation. [SY C 115 (1)].

Batur, Afife (1992): Evler Evler [Radio program]. Produced by Alaettin Bahçekapılı. In İstanbul Radio’s Audio Archive. Turkish Radio and Television Corporation. [SY B 2148 (8)].

Bektaş, Cengiz (1992): Evler Evler [Radio program]. Produced by Alaettin Bahçekapılı. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 2148 (33)].

Dirik, Güner (1977): Güzel Sanatlar [Radio program]. Produced by Güner Dirik. In Ankara Radio's Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 5962 (3)].

Ediboğlu, Baki Süha (1963): Yeditepe'den Yankılar [Radio program]. Produced by Baki Süha Ediboğlu. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY A 689].

Dölek, Sulhi (1985): Skeçler (Konut Sorunu) [Radio program]. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY A 1635].

Ekinci, Oktay (1992): Evler Evler [Radio program]. Produced by Alaettin Bahçekapılı. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 2148 (34)].

Eldem, Nezih (1978): Sanatçı Gözüyle Kentler [Radio program]. Produced by Güneş Buharalı. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 617].

Erbil, Devrim (1979): Kültür Sorunları [Radio program]. Produced by Gürol Sözen, Oray Tuğlan. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY A 1286 (3)].

Ercan, Filiz (1970's): Çağrışım [Radio program]. Produced by Filiz Ercan. In Ankara Radio's Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 8224 (1), SÖZ CD 8224 (2)].

Erdenen, Orhan (1964): Dünden Bugüne İstanbul [Radio program]. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY A 698].

Günbulut, Fatma (1977): Anıtlar Renkler Ülkesinden [Radio program]. Produced by Fatma Günbulut. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 640, SY B 646, SY B 647].

Günay, Reha (1977): Sanatçı Gözüyle Kentler [Radio program]. Produced by Güneş Buharalı. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 595, SY B 596].

Kuran, Aptullah (1977): Türk Sanatı [Radio program]. In Ankara Radio's Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 5311 (1)].

Okçay, İsmet (1992): Evler Evler [Radio program]. Produced by Alaettin Bahçekapılı. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 2148 (27)].

Salihoğlu, Ender (1976): Uzay Çağı [Radio program]. In Ankara Radio's Audio Archive. Turkish Radio and Television Corporation. [SÖZ CD 6962 (1)].

Sözen, Metin (1970–71): Anıtlar ve Öyküleri, İstanbul [Radio program]. Produced by Metin Sözen. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY A 470 (2)].

Sözen, Metin (1980): Sanat Tarihi [Radio program]. Produced by Erhan Mesutoğlu. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 28 (36)].

Sözen, Metin (1992): Kültür Mirasımız [Radio program]. Produced by Turgut Erülgen. In Istanbul Radio's Audio Archive. Turkish Radio and Television Corporation. [SY B 1696].

TRT Ankara Radio Audio Archive. [Broadcast recordings]. Turkish Radio and Television Corporation, Ankara, Turkey.

TRT Istanbul Radio Audio Archive. [Broadcast recordings]. Turkish Radio and Television Corporation, Istanbul, Turkey.

Figures

Fig. 1 Ölçmen, Himmet (1944): “Köy Evleri.” In: *Radyo*, vol. 3, no. 28: 11, 24.

Fig. 2a Ankara Radyo Evi - Ankara Radio House. n.d. Photograph. SALT Research, AHANKAO46, <https://archives.saltresearch.org/handle/123456789/121045>. (October 30, 2024).

Fig.2b Anonymous (1945): “İstanbul Radyoevi Proje Müsabakası.” In: *Arkitekt*, vol. 7–8, no. 163–164: 143–157.

Fig. 3a Tophane ve önünde 1950’li yıllarda yıkılan binalar. n.d. Photograph. SALT Research, AHISTTOPH014, <https://archives.saltresearch.org/handle/123456789/94063>. (October 28, 2024).

Fig. 3b Doğanbey, Halûk and Halûk Konyalı. Tophane-i Amire. 1957–1958. Photograph. SALT Research, TASUH3948, <https://archives.saltresearch.org/handle/123456789/75389>. (October 28, 2024).

Fig. 4a Zeyrek photos. 1969–1971. Photograph. SALT Research, Söylemezoğlu Family Archive, TSOH310024, <https://archives.saltresearch.org/handle/123456789/78520>. (October 30, 2024).

Fig. 4b Zeyrek photos. 1969–1971. Photograph. SALT Research, Söylemezoğlu Family Archive, TSOH310017, <https://archives.saltresearch.org/handle/123456789/78520>. (October 30, 2024).

Fig. 5 Çizgen, Gültekin Levent Mahallesi - Levent Neighborhood. 1960 onwards. Photograph. SALT Research, TMGCH0153, <https://archives.saltresearch.org/handle/123456789/89123>. (October 30, 2024).

Recommended Citation

Canse Yüzer

How Narration Changes the Narrated.

When the TRT (Turkish Radio and Television Corporation) became architect and monument creator

In: Wolkenkuckucksheim | Cloud-Cuckoo-Land | Воздушный замок, *International Journal of Architectural Theory* (ISSN 1434-0984), vol. 28., no. 44/45, *Presence of Architectural History*, 2024/2025, pp.283–303.