

THE FIRST RUSSIAN CINEMA IN ANATOLIA: KARAKURT CINEMA BUILDING

*Rabia Kaçdi
Fatma Zehra Çakıcı*

Cinema has become a tool that emerged and developed at the end of the 19th century and informs about the cultures, values and lifestyles of societies. In 1895, the first screening was held in Paris, and over time, cinema activities became widespread. Anatolian geography has also become one of the settlements affected by cinema culture. Cinema buildings, of which there are examples in the provinces, especially in İstanbul, Ankara and İzmir became important social and cultural venues of the period. Cinema activities in the province of Kars and its immediate surroundings, which hosted different societies, were carried out during the Russian period and after the Republic of Türkiye. Within the scope of this study, after discussing the development of cinema in Anatolia, a cinema building built during the Russian domination period between 1878-1918 in Kars Karakurt village was examined. In this context, the architectural features of the period when the building was built, its cultural importance, its role in the history of cinema and its contributions to the development of cinema culture in Anatolia were evaluated while contributing to the literature on the first Russian cinema building in Anatolia. As a result, it was concluded that the Karakurt Cinema Building is the first and unique example of an open-air cinema building with Baltic-inspired architecture built in Anatolia, which documents Russian cinema in rural areas.

© The author(s) 2026. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license (<http://creativecommons.org/licenses/by/4.0/>).

INTRODUCTION

The Turkish Language Association (TDK) defines cinema as "the process of dividing any movement into segments at regular intervals, capturing images of these segments, and then projecting them onto a screen or curtain in a darkened room using a projector to recreate the movement". Cinema has become a means of expression that reflects the cultural, social, and political values of societies, in addition to being a visual experience (Ozon, 1985). Simultaneously, the discovery of moving images in various regions gained momentum with the development of photography-based techniques, and these developments paved the way for the emergence of different cinema practices. Technological advances, which gained momentum especially during periods of war, enabled the art of cinema to show remarkable developments (Tugran & Tugran, 2016). Cinema, which is among the socio-cultural amenities in modernizing cities, has appealed to a wide audience by integrating into village and city life throughout history, unlike other artistic activities (M. Ozturk, 2014).

Advances in photography and film technology towards the end of the 19th century paved the way for the birth of cinema; this new art form gradually gained an important place in the lives of societies. The emergence of cinema activities began in 1895 with the cinematograph developed by Louis and Auguste Lumière in France and quickly gained global popularity (Betton, 1986). The first films, released between 1895 and 1908, were shown in open spaces without color, script, or director. However, with the opening of movie theaters in the early 20th century, cinema ceased to be merely a form of entertainment; it became a social habit embraced by large audiences as an artistic and cultural practice (Nowell-Smith, 2003). With the establishment of movie theaters in countries such as the United States, France, England, and Germany between 1905 and 1910, cinema activities began to institutionalize and entered a period of rapid development in the following years (Oz, 2012).

Cinema took root in the Ottoman Empire within a year of its introduction in Europe. Cinema activities in Anatolia gained importance in the last years of the Ottoman Empire and the early years of the Republic. The first movie theaters were generally established in large cities, then began to spread to different villages and towns in Anatolia (Ozon, 1985). As in İstanbul, cinema was introduced to rural areas through European entrepreneurs. The geography of Anatolia has undergone socio-cultural changes throughout history under the influence of different societies. For example, in 1909, a French merchant showed films with his mobile cinema in Merzifon, Sivas, and Adapazarı. In addition, in 1911, an Italian entrepreneur organized film screenings with a mobile cinema machine in Uşak (Ozuyar, 2007).

This study examines a cinema building constructed in a rural settlement area during the Russian occupation period in Anatolia. Located in Karakurt Village, Sarıkamış District, Kars Province, the Russian-era cinema building is known to have been built in the late 19th century. Within the scope of this research study, the architectural features, plan layout, façade arrangement, site plan, and form-mass composition of the building from the period in which it was constructed were analyzed in detail based on field studies and the building's survey and restoration drawings, and a comparative analysis with contemporary buildings was performed.

Cinema in Anatolia and Russia

The final years of the Ottoman Empire and the founding period of the Republic of Türkiye marked the time when cinema began to appear in Anatolia. This period was a time when the geography of Anatolia was reshaped by wars, invasions, and political transformations (Onder & Baydemir, 2005). In line with these transformations, various political actors who established dominance over Anatolia engaged in architectural activities in accordance with their own ideological and cultural goals. In this context, cinema buildings in Anatolia were constructed as values reflecting the architectural understanding of the societies that dominated the region (S. Ozturk, 2022).

İnceoğlu (Inceoglu, 2021) has revealed through archival studies that documents related to cinema in the Ottoman Empire began in the late 1800s and continued into the first quarter of the 1900s. Cinema established itself in the Ottoman Empire in 1896, following its first screenings in Europe, with a letter sent by French citizen Monsieur Jamin to Bab-ı Ali. According to the memoirs of Ayşe Osmanoğlu, daughter of Sultan Abdülhamit II, the first film screening in the Ottoman Empire took place at Yıldız Palace (Osmanoglu, 2008).

Cinema activities were carried out in public spaces for a period of time. In 1908, non-Muslims in Ottoman society, and from 1914 onwards, Muslim entrepreneurs opened the first permanent cinema halls (Inceoglu, 2021; Tekerek, 2020). The 'Pathe Cinema', built in Tepebaşı, İstanbul, in 1908, was the pioneer of permanent cinema. This development enabled cinema to reach a wider audience and paved the way for its spread to different regions of Anatolia (Ozkan, 2012).

The spread of cinema in Anatolia continued after its beginnings in İstanbul with the opening of the Pathe cinema in İzmir in 1909. The Setbaşı district of Bursa, which has been home to different lifestyles throughout history, hosted important buildings such as 'Sinema Pathé', 'Olimpos Palas' and 'Şark Sineması' (East Cinema), which were the first movie theaters in the region between 1896 and 1923 (Liman, 2022). In Konya, cinema activities began with film screenings at Dr. Dat's hospital and became a cultural activity in the region in 1913 under the name 'Sanayi Mektebi Sineması' (School of Industry Cinema) (Aydın, 2008). In Giresun, the opening of the Pavlidis cinema by non-Muslims in 1914 paved the way for the formation of culture (Yılmaz, 2025). Over time, cinema spread to different regions of Anatolia and became an important part of cultural life (Kirel, 2010).

The proclamation of the Republic initiated a significant transformation process in Türkiye's cultural and social structure. During this transformation process, various activities were implemented to help the people adapt to the modernization process and receive education in various fields. Established in the 1930s, the community homes stood out as an important initiative aimed at raising the cultural level of society and educating the people. Opened in many regions of Anatolia, the community homes became centers for social and cultural activities, serving as social gathering points for the public, particularly through cinema screenings (Adadağ, 2022).

The community homes in Kars and Sarıkamış also actively contributed to cinema activities. In the 1940s, the Kars Community Home screened short films on health, agriculture, and education in rural areas using mobile projection machines. These screenings aimed to both entertain and inform the public. The Sarıkamış Community Home aimed to foster national consciousness through films about Atatürk's Eastern Journey, military history, and regional cultural heritage. These examples clearly demonstrate how cinema was used during the Republican era for public education, ideological guidance and social integration (Celiktemel-Thomen, 2015).

Simultaneously with the development of cinema in the Ottoman Empire, cinema in Russia also began in 1896, following the work of the French Lumière Brothers. The first screenings were held in large cities such as St. Petersburg and Moscow, usually in public spaces (Tsivian, 1994). The first structures built in Moscow in the early 1900s, such as the Art Electro-Theater, played an important role in making cinema a place for socializing (Youngblood, 1992).

The process of Russians bringing cinema activities to the Caucasus and Anatolia spans both the Tsarist and Soviet periods. Russia used cinema as a tool in its efforts to increase its cultural influence over the Caucasus and Anatolia. From the end of the 19th century onwards, cinema buildings were constructed in strategic locations such as Erzurum, Kars, Baku, Tbilisi. These buildings were not only for entertainment purposes but also played a role in transferring social and cultural activities to the regions (Gurallar, 2020; Taylor, 1979).

In this respect, the first film screenings held in Tbilisi in 1898 quickly became an integral part of the city's

cultural fabric. The Phenomen Cinema, established in Baku in 1909–1910, attracted attention with its magnificent facade design built in the French Renaissance style (Tsivian, 1994). In his study examining Russian-language newspapers of the period, Ekşi (Eksi, 2024) notes that the Kavkazskoe Slovo newspaper published in its 28th issue dated February 4, 1917 (February 17, 1917, according to the New Calendar), Ekşi (Eksi, 2024) reveals that movie theaters began operating in Erzurum under Russian rule starting in the summer of 1916. This finding constitutes an important contribution to the history of cinema in Anatolia. These structures are considered examples of Russia’s cultural modernization efforts and its strategy to popularize cinema.

MATERIAL AND METHOD

The material of the study is Karakurt Cinema Building, a socio-cultural structure built in the village of Karakurt in the province of Kars during the period of Russian rule following the wars of 1877-1878. The study is important in terms of documenting the cinema building, which was built in the provinces during the Russian period in Anatolia, bears the important architectural features of its time, and is now submerged under dam waters. The method of the study consists of literature review, archival research, fieldwork, and comparative analysis. Within the scope of the literature review, the theoretical framework of the study was established based on the information obtained by examining the development of cinema in Anatolia. The building’s architectural features from the period of its construction were examined by reviewing the survey and restoration drawings approved by the Kars Regional Directorate for the Protection of Cultural Assets, along with the art history report and photo album. The plan and façade layout were analyzed, and the spatial relationships were examined. Additionally, during the construction of the Karakurt HEPP Dam (in 2018), identification and registration procedures were carried out, and during the fieldwork conducted as part of this process, the cinema building was examined on site and visually documented. In addition to documenting the building, cinema buildings constructed in rural Anatolia during the same period were searched for the purpose of comparative analysis with contemporary structures; comparative analysis was performed with cinema buildings constructed by Russians in the Caucasus and Georgia regions. The findings obtained are presented in the following sections.

FINDINGS

Karakurt cinema building

Anatolia is a rich geography where numerous structures were built under the influence of the different societies that ruled it. In this context, the period of Russian rule had a significant impact on urban planning and architectural development in the Eastern Anatolia Region, particularly in Kars and its surrounding areas. During this period, various construction activities were carried out, taking into account the social, cultural and societal dynamics of the time from a functional perspective.

The 1877-1878 Wars, also known in history as the '93 War, resulted in approximately 40 years of Russian Empire rule in regions of Anatolia such as Kars, Ardahan and Artvin (Serbest & Savas, 2007). Traces of this period, which lasted from 1877 to 1918 in the province of Kars, can be seen in the city’s planning and the buildings constructed. The Russians built public, religious, military, cultural and civil architectural structures in the province of Kars and its surroundings to meet the needs of the period. Karakurt Village was one of the settlements with socio-cultural facilities during the Russian rule. The characteristics of the Baltic architectural style can be seen in the buildings constructed towards the end of the 19th century (Kacdi & Cakici, 2024). Cinema activities are also one of the functions that took root in Anatolia in this context, influenced by Russian

society. The lack of precise and clear information about the cinema buildings constructed in Anatolia during the period of Russian rule makes researching Karakurt cinema building important.

With the Karakurt HEPP Dam in the region beginning to hold water in 2020, a large part of the historical structures in Karakurt Village were submerged under the dam waters (Kacdi & Cakici, 2024) (Figure 1). During the construction of the dam, the Ministry of Culture and Tourism decided to document the cultural assets in the region. In this context, the Scientific Board established by the Ministry deemed it necessary to prepare and document the survey and restoration studies of the registered immovable cultural assets in Karakurt Village (Cakici & Kacdi, 2023) (Figure 2).



Figure 1: Karakurt Village after the dam (Cakici, 2018–2021)

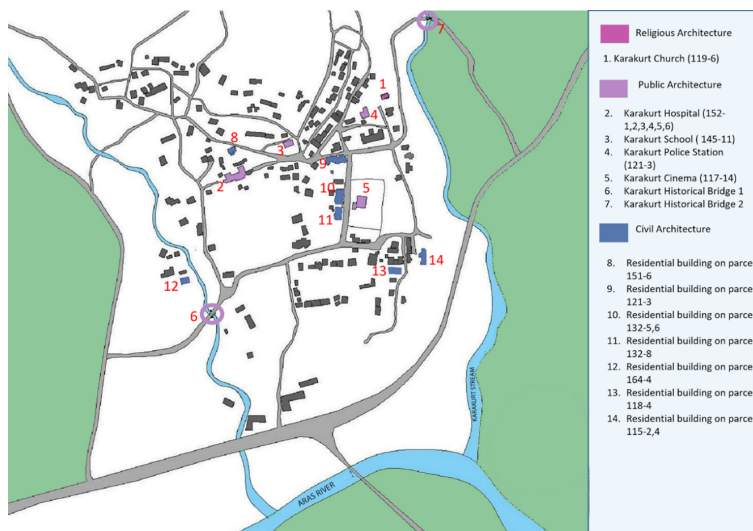


Figure 2: Registered cultural assets of Karakurt Village (Kacdi, 2025)

The cinema building was registered as an immovable cultural asset requiring protection by the Kars Cultural Heritage Preservation Regional Board Directorate on October 18, 2012. The survey and restoration drawings and attachments prepared by North Stone Restoration Company at the end of 2019 were approved by the Kars Cultural Heritage Preservation Regional Board in 2020. During the preparation of the art history report of the

building, which was registered as a historic residence and placed under protection, it was revealed that the building was originally constructed as a cinema building but is currently used as a residence.

Architectural features

Baltic architecture. Baltic architecture is a distinctive architectural style that developed from the late 19th century, particularly along the Baltic coasts of the Russian Empire, and later spread to Anatolia. After the Ottoman-Russian War (1877–1878), examples of this style were constructed in regions of Eastern Anatolia under Russian control, especially in the city of Kars (Gundogdu, 2007). As Gündoğdu (Gundogdu, 2007) notes, the Baltic architectural style in Kars reflected the Russian approach to urban planning. Within this framework, Baltic architecture in Kars and its surrounding areas was adapted to the Anatolian context, contributing to the formation of a unique architectural identity (Gundogdu, 2007). It is characterized by a grid-planned urban fabric, use of stone materials, symmetrical façade arrangements, and its overall plan layout. In residential buildings, a rectangular plan type with rooms arranged around a central corridor predominates. This layout provided advantages in terms of both spatial functionality and thermal insulation (Cakici & Takva, 2023).

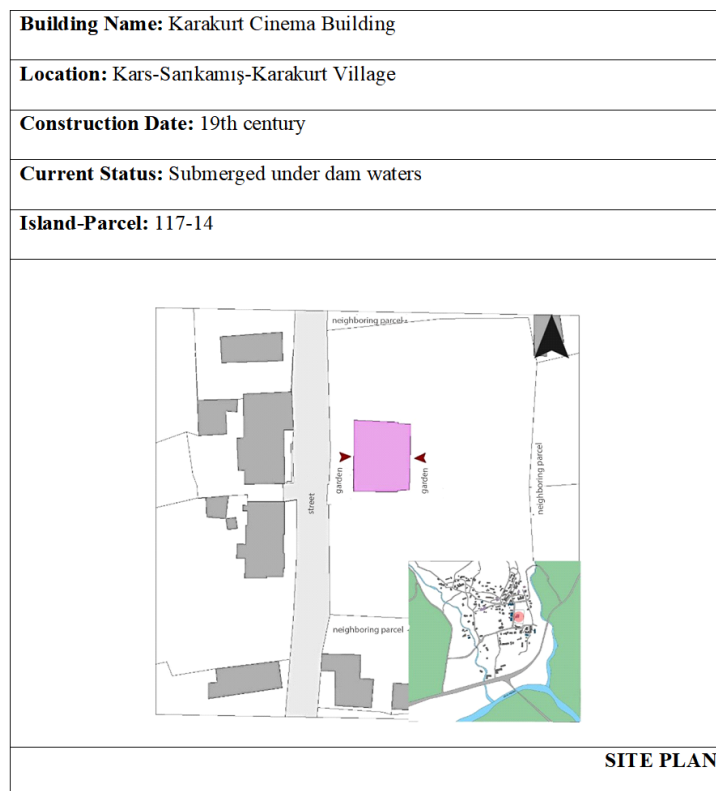


Figure 3: Karakurt Cinema Building site plan (Kacdi, 2025)

Site plan. Built towards the end of the 19th century, the cinema building is located in Karakurt Village, Sarıkamış District, Kars Province, on parcel number 14, island 117. The building, which is now submerged under dam waters, has been documented with a photo album, survey and restoration drawings, and an art history report. The site plan prepared based on these documents reveals that the structure was built on a large area. In the close surroundings of the structure, there are also public, religious and civil architectural structures such as a hospital, church, school, police station, and residences built during the period of Russian rule in the region. This situation suggests that the structure had a strategically and culturally important position within its

period context. Entrances to the cinema building were provided from both the east and west façades (Figure 3).

Plan. The building was originally constructed with a single-story, north-south rectangular plan, resting on a plinth constructed of two courses of overhanging cut stone. The plan organization consists of a series of adjacent rectangular spaces and transition zones that ensure continuity between interior and exterior spaces. This scheme, which combines semi-open and enclosed spaces, was designed to support user circulation and spatial flow. The basic building materials suitable for regional climatic conditions are stone and wood (Ormecioğlu et al., 2013). Built using a masonry system, the walls are constructed of stone, while wood is used for the ceiling and floor slabs. The heating system used is the "pech" system, a method unique to the Baltic architectural style, utilizing the thickness of the interior walls (Cakici & Takva, 2023) (Figure 4).

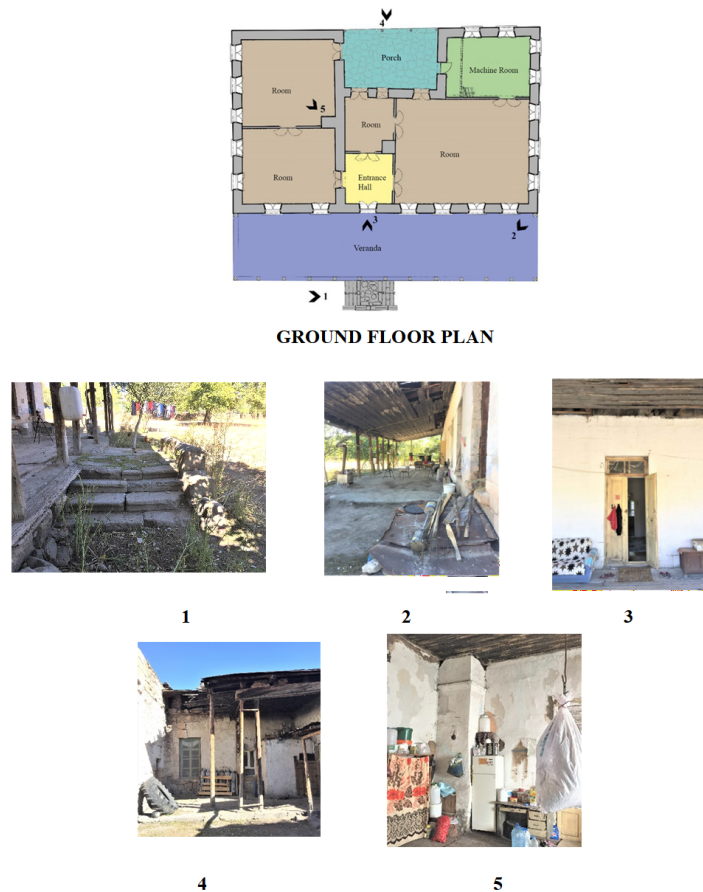


Figure 4: Ground floor plan diagram and photographs (“Kars Cultural Heritage Preservation Regional Directorate Archive”, 2019)

The single-story building contains a front porch, a veranda (backside), an entrance hall and four rooms as well as a machine room with a mezzanine. The connection between the interior and exterior spaces is established through semi-open spaces. Entry to the building is through the semi-open spaces of the front porch and the veranda. The main entrance is from the veranda on the east façade, accessed by a three-step stone staircase built on wooden pillars. The porch on the west façade houses the entrance doors to the machine room and the rooms. An examination of the building’s circulation scheme reveals that it consists of spaces accessible from the entrance hall and with interconnected spaces. Transitions between spaces are provided horizontally. In this context, as in other examples of public and civil architecture built in the contemporary Baltic architectural style in Karakurt village (Kacdi, 2025), the entrance hall serves this function in the cinema building, which

lacks a corridor and establishes a connection between the spaces (Figure 5).

The cinema building's machine room has a mezzanine floor (Figure 4), and the upper-level space with small windows, marked in Figure 6, is believed to be the area where films were screened. This space provides the most significant evidence that the building was a cinema. However, the absence of a (screening) window from this area opening onto the building's other interior spaces while the presence of exterior windows on two façades and the presence of a large garden support the assumption that the building was designed and used as an open-air cinema.

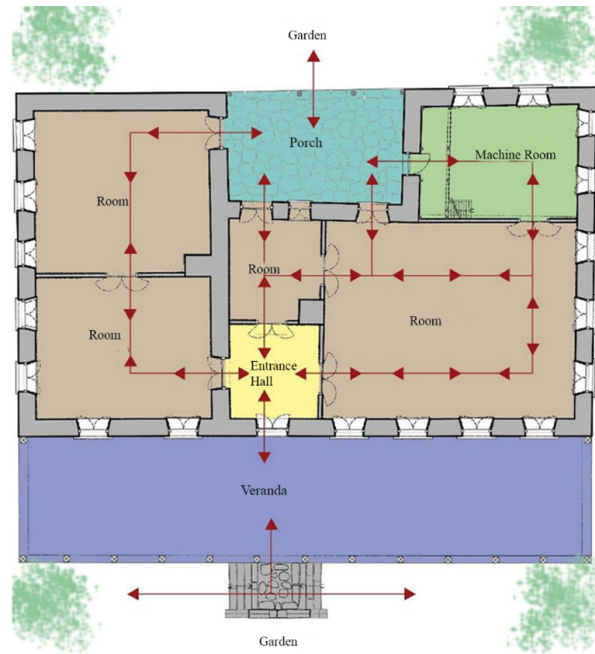


Figure 5: Ground floor circulation diagram

Furthermore, spatial analyses conducted based on the survey and restitution studies of the cinema building revealed no traces of fixed seating or structural elements within the interior spaces. The absence of fixed seating confirms the thesis that film screenings were held outdoors. This also suggests that the cinema functioned seasonally whereas raising the possibility of multi-purpose use.

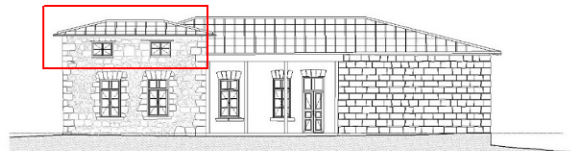
Façade. The Karakurt Cinema Building, constructed using stone masonry, shares a similar design and construction language with other buildings in the vicinity built in the Baltic architectural style. It also resembles these buildings in terms of its façade layout. Different types of stone were used on the façade of the building, including cut stone, freestone and rubble stone. The façades were designed to reflect the building's plan.

The east façade of the building was designed as the entrance direction. On this façade, there is a veranda (backside) accessed by a three-step stone staircase leading to the building. At the center of the entrance is the main door made of wood, with wooden windows on either side of the door.

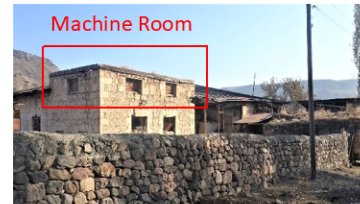
On the west façade, there is a stone-floored porch and entrance doors serving the machine room and other rooms. Window openings indicating the building's cinema function are visible on the north and west façades. The mass containing the machine room is raised on the west and north façades, with window openings of different sizes (Figure 6).



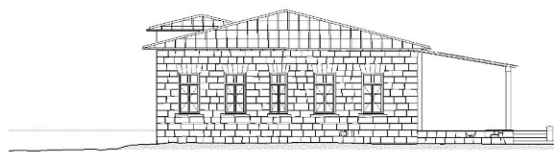
East Elevation



West Elevation



North Elevation



South Elevation



Figure 6: Façade elevations and photographs (“Kars Cultural Heritage Preservation Regional Directorate Archive”, 2019)

The windows in the cinema building are rectangular, double-framed, and made of wood. Projecting keystones are used at the top of the windows. Due to the wall thickness, the window openings widen into a grille shape in the interior, allowing more natural light to enter. At the same time, these widening interior surfaces also serve as niches in the interior.

Comparative Analysis of Karakurt Cinema

In order to understand the historical and cultural significance of Karakurt Cinema, it was examined comparatively with cinema buildings constructed during the same period in regions under Anatolian and Russian rule. Various cinema buildings were constructed during the Late Ottoman and Early Republican periods. Furthermore, although open-air film screenings are mentioned, no structure built as an open-air cinema in

regions under Anatolian and Russian rule has been found in the literature. This strengthens the thesis that screenings were held in the form of traveling cinemas and that screenings were not held in permanently equipped venues such as the Karakurt Cinema Building. Therefore, a comparative analysis of the building with open-air cinema buildings could not be made. In this context, it is possible to say that Karakurt Cinema building is the unique and the only example designed and used as an open-air cinema building.

On the other hand, elements such as architectural style, geographical location, and target audience observed in cinema buildings constructed in regions under Russian rule reveal that cinema policies differed from region to region. The main reasons for the four cinema buildings constructed in different regions having different architectural identities stem from geographical, cultural, political and historical factors (Figure 7).





	Construction Period/History	Location	Architectural Style	Hall Structure	Cultural Role
Karakurt Cinema Building					
	Russian Rule Period (1878-1917)	Türkiye, Kars, Karakurt Village (Rural Region)	Baltic Architectural Style	Open-Air Cinema	Rural people's access to modern culture
Fenomen Cinema Building					
	1909-1910	Azerbaijan, Bakü (City Center)	French Renaissance Style	Indoor Cinema Hall	The spread of cinema culture
Khudozhestvenny Cinema Building					
	1909	Russia, Moscow (City Center)	Art Nouveau	Indoor Cinema Hall	The spread of cinema culture
Apollo Cinema Building					
	1909	Georgia, Tbilisi (City Center)	Art Nouveau	Indoor Cinema Hall	The spread of cinema culture

Figure 7: Comparison of cinema buildings

Cinema buildings constructed by Russia in the regions she dominated during the 20th century exhibit significant architectural differences. The Karakurt Cinema in Kars was built during the Tsarist Russian period

and bears the influence of the Baltic architectural style. This style is notable for its simple façade layout, rectangular floor plan, and use of stone materials. The Fenomen Cinema in Baku was built in the 1910s under the influence of French Renaissance architecture and reflects the characteristics of the period with its elegant columns, symmetrical façade structure, and detailed ornamentation. The Khudozhestvenny Cinema in Moscow was originally designed in the Art Nouveau style but has undergone a transformation over time with a modernist approach. In this context, the building incorporates the architectural concepts of different periods. The Apollo Cinema in Tbilisi, on the other hand, bears the characteristics of the Art Nouveau style. Its rounded corner dome and large arched windows reflect the movement's defining features.

Russian cinema culture has spread in diverse ways depending on geographical and social conditions. In particular, cinema buildings constructed in the Caucasus and Anatolia regions under Russian influence in the early 20th century have taken their place in history as representatives of cultural diffusion (Kenez, 2001). The Russian administration generally built cinema buildings in city centers. In this context, cinema buildings constructed in major cities such as Moscow, Baku, and Tbilisi are important not only artistically and aesthetically but also technologically (Taylor, 1979). Cinema buildings constructed in the provinces ensured that cinema culture was not limited to the population living in the center but also integrated the rural population into cinema culture. In this context, Karakurt Cinema stands out as an important example of modernization and cinema expansion initiated in the center reaching the countryside.

DISCUSSION AND CONCLUSIONS

Cinema activities emerged in Anatolia towards the end of the 19th century and spread rapidly, particularly under the influence of social transformation processes. During this period, different communities built cinema buildings to suit their needs. Across the vast geography of the Russian Empire, various structures were built, particularly in remote areas with military garrisons, to meet the social and cultural needs of soldiers and administrative personnel. The Karakurt Cinema Building was part of the social infrastructure built in a region with a heavy Russian military presence. The cinema building constructed in the village of Karakurt, Kars, is one of the most important examples of cinema activities emerging in a rural context in Anatolia. The historical context, architectural features, and functional use of the building reveal cinema's role as a cultural meeting point in Anatolia's rural areas and its transformative effect on architecture.

Karakurt cinema building embodies the characteristic elements of Baltic architectural style. Baltic architecture, particularly in the late 19th and early 20th centuries, is a building style characterized by the use of natural stone materials and the adoption of a simple and functional mass organization (Cakici & Orhan, 2023). This style is clearly visible in the façade layout, material use, stonework, and floor plan of the Karakurt cinema building. This situation is an important example of how architectural structures in rural areas of Anatolia hosted local material use and external cultural influences on the historical stage.

Rural cinema buildings in Anatolia have generally served not only as venues for film screenings but also as socio-cultural meeting places where village and townspeople gather. In this context, Karakurt Cinema has played an important role as a place where people socialize, engage in cultural interaction, and strengthen social solidarity. Cinema structures demonstrate that rural modernization is not merely an economic or technological process, but also a phenomenon that transforms cultural and social structures. Cinema structures built in rural Anatolia and those built by Russians in the Caucasus regions have been researched, and it has been determined that cinema structures built during the same period were central cinema structures. No open-air cinema buildings similar to the Karakurt Cinema Building have been found in the literature. In this context, it has been concluded that the Karakurt Cinema Building is the first and only example of its kind.

As a result, this study introduces the first Russian cinema building in Anatolia to the literature. Karakurt

Cinema Building is the first and unique example of an open-air cinema building with Baltic-inspired architecture built in Anatolia, which documents Russian cinema in rural areas. The preservation and documentation of the building is critically important for understanding Anatolia's multi-layered architectural and cultural history. Furthermore, the evaluation of such structures within the scope of academic research and conservation policies is important for the sustainability of Anatolia's cultural heritage.

DECLARATION OF COMPETING INTEREST

The authors declare that they have no known financial or non-financial competing interests in any material discussed in this paper.

FUNDING INFORMATION

No funding was received from any financial organization to conduct this research.

AUTHOR CONTRIBUTION

Rabia Kaçdi: Literature review, data collection, analysis and discussions, writing original draft preparation.

Fatma Zehra Çakıcı: Conception of idea, data collection, introduction, methodology, analysis and discussions, conclusions, writing-reviewing and editing.

REFERENCES

- Adadağ, O. (2022). The efforts to extend cinema activities in people's houses and its constraints. *Tarih İncelemeleri Dergisi*, 37(1), 1–25. <https://doi.org/10.18513/egetid.1148532>
- Aydın, H. (2008). The development process of cinema in the provinces: The first cinemas and films shown in konya 1910–1950. *Selcuk Universitesi Sosyal Bilimler Enstitusu Dergisi*, (19), 61–74.
- Betton, G. (1986). *Sinema tarihi: Baslangicından 1986'ya kadar* [[in Turkish]]. İletişim Publishing.
- Çakıcı, F. Z. (2018–2021). Personal photo archive [Archive 1].
- Çakıcı, F. Z., & Kaçdi, R. (2023). Systematic analysis of the digital technologies used in the documentation of historical buildings. *Cultural Heritage and Science*, 4(2), 69–77. <https://doi.org/10.58598/cuhes.1344379>
- Çakıcı, F. Z., & Orhan, H. N. (2023). Typological analysis of kars karakurt traditional houses. *Journal of Humanities and Tourism Research*, 13(2), 338–353. <https://doi.org/10.14230/johut1485>
- Çakıcı, F. Z., & Takva, C. (2023). Climate-sensitive design in traditional residential architecture: Kars karakurt houses. *International Journal of Built Environment and Sustainability*, 10(3), 1–11. <https://doi.org/10.11113/ijbes.v10.n3.1088>
- Celiktemel-Thomen, O. (2015). The people's houses' educational cinema repertoire: Cinema, education, propaganda during the early republican turkey (1923–1945). *sinecine: Sinema Arastirmaları Dergisi*, 6(2), 49–75. <https://doi.org/10.32001/sinecine.540238>
- Eksi, F. M. (2024). The occupation years of erzurum by tsarist russia in the russian press (1916–1917). *Marmara Turkiyat Arastirmaları Dergisi*, 11(2), 404–431. <https://doi.org/10.16985/mtad.1488076>
- Gundogdu, H. (2007). Reflection of baltic architectural style in 19th century kars buildings. *Guzel Sanatlar Enstitusu Dergisi*, (18), 79–99.

- Gurallar, N. (2020). Russian modernization in east anatolia: The case of kars. *Muqarnas*, 37(1), 247–264. <https://doi.org/10.1163/22118993-00371p09>
- Inceoglu, F. S. (2021). Archival sources of early period turkish cinema. *Turkiye Arastirmalari Literatur Dergisi*, 19(37), 243–304.
- Kacdi, R. (2025). *A lost cultural heritage: Karakurt* [Master's thesis, Ataturk University, Institute of Science and Technology].
- Kacdi, R., & Cakici, F. Z. (2024). Cultural heritage under the dam: The karakurt dam example. *Kesit Akademi Dergisi*, 10(41), 879–897. <https://doi.org/10.29228/kesit.78916>
- Kars cultural heritage preservation regional directorate archive [Archive 2]. (2019).
- Kenez, P. (2001). *Cinema and soviet society: From the revolution to the death of stalin*. I.B. Tauris.
- Kırel, S. (2010). *Kulturel calismalar ve sinema* [[in Turkish]]. Kırmızı Kedi Yayınevi.
- Liman, A. S. (2022). Early years of cinema in bursa and setbası district. *Asya Studies*, 6(19), 141–154. <https://doi.org/10.31455/asya.1065738>
- Nowell-Smith, G. (2003). *Dunya sinema tarihi* (A. Fethi, Trans.) [[in Turkish]]. Kabalcı Yayınevi.
- Onder, S., & Baydemir, A. (2005). The development of turkish cinema (1895 - 1939). *Eskisehir Osmangazi Universitesi Sosyal Bilimler Dergisi*, 6(2), 113–135.
- Ormecioglu, H. T., Akan, A. E., & Ucar, A. (2013). The effects of environmental factors on vernacular construction systems: The case of anatolia. *Akdeniz Art Journal*, 6(11), 269–279.
- Osmanoglu, A. (2008). *Babam sultan abdulhamid* [[in Turkish]]. Selis Yayınları.
- Oz, P. T. (2012). The culture of cinema and the changing position of the audience from film to digital. *The Turkish Online Journal of Design, Art and Communication*, 2(2), 65–73. <https://doi.org/10.7456/10202100/009>
- Ozkan, K. (2012). Cinema publishing in the ottoman empire and first known turkish cinema newspaper: Turkish cinema. *Journal of Universal History Studies*, 2(2), 317–350. <https://doi.org/10.38000/juhis.649673>
- Ozon, N. (1985). *Sinema uygulayımı, sanatı, tarihi* [[in Turkish]]. Hil Publishing.
- Ozturk, M. (2014). *Sine-masal kentler modernitenin iki kahramanı kent ve sinema uzerine bir inceleme* [[in Turkish]]. Dogu Kitapevi.
- Ozturk, S. (2022). *Erken cumhuriyet doneminde sinema, seyir, siyaset* [[in Turkish]]. Kırmızı Yayınları.
- Ozuyar, A. (2007). *Devlet-i aliyye'de sinema* [[in Turkish]]. De Ki Basım Yayım.
- Serbest, B. D., & Savas, N. (2007). Russian administration in kars and its surroundings (karskaya oblast 1878-1917). 38. *ICANAS International Congress of Asian and North African Studies*.
- Taylor, R. (1979). *The politics of the soviet cinema: 1917–1929*. Cambridge University Press.
- Tekerek, M. (2020). Cinema in turkish-soviet relations in the ataturk period. *Istoriya i sovremennoe mirovozzrenie*, (1), 31–37. <https://doi.org/10.33693/2658-4654-2020-2-1-31-37>
- Tsivian, Y. (1994). *Early cinema in russia and its cultural reception*. Routledge.
- Tugran, F. E., & Tugran, H. (2016). From pellicula to digital: Changes in cinema. *MANAS Journal of Social Studies*, 5(4), 193–206.
- Yılmaz, A. (2025). Cinema activities in giresun (1914-1980). *Asya Studies*, 9(31), 235–248. <https://doi.org/10.31455/asya.1627729>
- Youngblood, D. (1992). *Movies for the masses: Popular cinema and soviet society in the 1920s*. Cambridge University Press.

AUTOBIOGRAPHICAL SKETCHES

Rabia Kaçdi, Graduate School of Natural and Applied Sciences, Atatürk University, Türkiye.

Fatma Zehra Çakıcı, Department of Architecture, Atatürk University, Türkiye; fzehra.cakici@atauni.edu.tr.

Manuscript revisions completed 15 February 2026.