

CITY MUSEUMS IN TÜRKİYE:  
REPRESENTING THE LOCAL, THE NATIONAL AND THE GLOBAL

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Approval of the thesis:

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REPRESENTING THE LOCAL, THE NATIONAL AND THE GLOBAL**

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**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

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## ABSTRACT

### CITY MUSEUMS IN TÜRKİYE: REPRESENTING THE LOCAL, THE NATIONAL AND THE GLOBAL

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By concentrating on the first examples of City Museums in Türkiye, this study analyses the emergence of the idea of this type of museums in the country in relation to their establishment in the context of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries. The study discusses why and how City Museums were founded in relation to their initiating actors, the meaning and place of their buildings in urban contexts as well as the historical and contemporary representations of identities of cities in their displays. The aim is to evaluate the architectural/urban and conceptual constructions, i.e. spatial and narrative formations, and the actors involved in these formations, in order to understand the practice of establishing City Museums in Türkiye.

In this regard the study focuses on the first years of City Museums in Türkiye and examines the chosen realized and unrealized examples from 1996, the date of the emergence of the idea of establishing city museums, to 2010, after which City Museums started to be widely established in the country. Following an introductory chapter on the history of City Museums and the actors in the process, the first City Museum examples of Türkiye are analysed to understand how local identity of a city is represented in the building and the display of the museum. Then, the attempts of establishing City Museums in İstanbul and Ankara are examined in order to evaluate

the representation of global and national identities of these cities in comparison to the emphasis on local identity examined in early City Museums.

**Keywords:** City Museums, Local, National, Global, Türkiye

## ÖZ

### TÜRKİYE'DE KENT MÜZELERİ: YEREL, ULUSAL VE KÜRESEL'İN TEMSİLİ

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Bu çalışma, 20. yüzyılın sonu ve 21. yüzyılın başı bağlamında Kent Müzeleri fikrinin ülkede ortaya çıkışını, Türkiye'deki ilk örneklerine odaklanarak analiz etmektedir. Çalışma, Kent Müzeleri'ni, neden ve nasıl kurulduğu, kurucu aktörleri, müze yapılarının kentsel bağlamdaki anlamı ve yeri ile kent kimliklerinin sergilerindeki tarihsel ve güncel temsilleri açısından tartışmaktadır. Amaç, Türkiye'de Kent Müzeleri kurma pratiğini anlamak için mimari/kentsel ve kavramsal yapıları yani mekân ve anlatı oluşumları ile bu oluşumlarda yer alan aktörleri değerlendirmektir. Bu bağlamda çalışma, Türkiye'de Kent Müzeleri'nin ilk yıllarına odaklanmakta ve kent müzeleri kurma fikrinin ortaya çıktığı 1996 yılından, kent müzelerinin ülkede yaygınlaşma başladığı 2010 yılına kadar seçilen gerçekleşmiş ve gerçekleşmemiş örnekleri incelemektedir. Kent Müzeleri'nin tarihinin ve süreçte yer alan aktörlerin anlatıldığı giriş bölümünün ardından, bir kentin yerel kimliğinin seçilen müze yapısında ve sergilenmesinde nasıl temsil edildiğini anlamak için Türkiye'nin ilk Kent Müzesi örnekleri analiz edilmektedir. Ardından, ilk Kent Müzeleri'nde yerel kimliğe yapılan vurgu ile karşılaştırmalı olarak, kentlerin küresel ve ulusal kimliklerinin temsilini değerlendirmek amacıyla İstanbul ve Ankara'da Kent Müzeleri kurma girişimlerini incelenmektedir.

**Anahtar Kelimeler:** Kent Müzeleri, Yerel, Milli, Küresel, Türkiye



*To my family,  
and  
in loving memory of my father*

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## LIST OF ABBREVIATIONS

- AKM – Atatürk Culture Centre (Ankara)
- APIKAM – Ahmet Priştina İzmir City Archive and Museum
- BURSARAY – Bursa Transportation
- BURSAV – Bursa Research Foundation
- BUTTİM – Bursa International Trade Centre of Textiles
- CAMOC – International Committee for Collections and Activities of Museums of  
Cities
- ÇEKÜL – The Foundation for the Protection and Promotion of Environment and  
Cultural Heritage
- DEGURBA – Degree of Urbanization
- ICOM – International Council of Museums
- ICOMOS – International Council on Monuments and Sites
- KEMAV – Kemaliye Culture and Development Foundation
- LAU – Local Administrative Units Level
- MAREV – Mardin Education and Solidarity Foundation
- OCM – Oriental Carpet Manufactures Limited
- SDG – Sustainable Development Goal
- TKB – The Union of Historical Towns
- TOKİ – Housing Development Administration of the Republic of Türkiye
- TUIK – Turkish Statistical Institute
- UNCED – United Nations Conference on Environment and Development
- UNDP – United Nations Development Programme
- UNESCO – United Nations Educational, Scientific and Cultural Organization
- UN HABITAT – The United Nations Human Settlements Programme
- VEKAM – Vehbi Koç Ankara Research Centre

# CHAPTER 1

## INTRODUCTION

### 1.1. Aim and Scope

By concentrating on the first examples of City Museums in Türkiye, this study analyses the emergence of the idea of this type of museums in context of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries in the country. The study discusses why and how City Museums were founded in relation to the initiating actors, and the meaning and place of their buildings in urban contexts as well as the historical and contemporary representations of identities of cities in their displays. Thus, the aim is to evaluate their architectural/urban and conceptual constructions, i.e. spatial and narrative formations, and the actors involved in these formations, in order to understand the practice of establishing City Museums in Türkiye as the practice of representing the local identity, to be analysed in relation to national and global identities.

*“In some ways, any city is a Delirious Museum: a place overlaid with levels of history, a multiplicity of situations, events, and objects open to countless interpretations”.*

Calum Storrie <sup>1</sup>

The 1990s represented a breaking point in the field of museology. The initial definitions of City Museums by the pioneers of the area were made by taking at the centre the definition of what museum was. The definition of museum has indeed transformed in time, and it was in 2022 in Prague that The International Council of Museums (ICOM) approved a new museum definition as follows:

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<sup>1</sup> Storrie, Calum. *The Delirious Museum: A Journey from the Louvre to Las Vegas*. London and New York: I.B. Tauris, 2006, p.2

*A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.*<sup>2</sup>

Thus, as part of ICOM, the International Committee for Collections and Activities of Museums of Cities (CAMOC) was established in 2005. As explained at the official CAMOC site, “The Committee owes its origins to changing attitudes to museums about cities, museums which were in the main museums of city history and guardians of city treasures. The idea gradually took shape that these specialised museums could have another dimension and reflect the living city around them, reaching beyond the city’s history to the city today and its possible future”.<sup>3</sup>

The initials of a new City Museum understanding had already started in the early 1990s, and Duncan Grewcock expressed the situation by stating that “if museums of cities did not already exist, they might now need to be invented to help understand and negotiate urban change”.<sup>4</sup> The initial international conferences of City Museums were first held in the Museum of London in 1993, which was followed by Barcelona in 1995, Luxembourg in 2000, Amsterdam and Moscow in 2005, and Vienna in 2007. The annual meetings of CAMOC continue to bring museum professionals together but these initial conferences were influential in conceptualising City Museums and defining their future.

Similarly, the idea of establishing City Museums in Türkiye was initiated by civil actors in the 1990s. The non-governmental organizations of the Foundation for the Protection and Promotion of the Environment and Cultural Heritage (*Çevre ve Kültür*

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<sup>2</sup> Available from <https://icom.museum/en/resources/standards-guidelines/museum-definition/#:~:text=Following%20the%20adoption%2C%20the%20new,exhibits%20tangible%20and%20intangible%20heritage>, Reached: 28.01.2024

<sup>3</sup> Available from <https://camoc.mini.icom.museum/about/about-camoc/>, reached: 28.01.2024

<sup>4</sup> Grewcock, Duncan. “Museums of cities and urban futures: new approaches to urban planning and the opportunities for museums of cities.” *Museum International* 58.3. 2006, pp. 32-42.



*Değerlerini Koruma ve Tanıtma Vakfı* – ÇEKÜL, founded by Prof. Metin Sözen), the Union of Historical Towns (*Tarihi Kentler Birliği*- TKB), and the History Foundation (*Tarih Vakfı*) were the main actors working for the establishment of City Museums in Türkiye. The main actors involved in the implementation of City Museums, on the other hand, were local administrations, i.e. governorships and municipalities together with private civil initiatives. The actors involved in the process included the provincial governance and local groups gathered with either the intervention of ÇEKÜL’s efforts or by local history enthusiasts as well as private initiators.

With 469 municipal authorities as its members, the Union of Historical Towns aimed to enhance the quality of work in the area of preservation of heritage as an organisation that had brought together public – local – civil – private participants since its establishment. The establishment of City Museums in Türkiye is part of the project developed by TKB and ÇEKÜL, thus the decisions taken by these foundations are determinant for City Museums. The time course for City Museums in Türkiye started with the ÇEKÜL project in 1998, the TKB 2000 Kastamonu governors meeting and the 2002 Edirne meeting were other important milestones for the initiation of establishing City Museums and finally it was the meeting of the union in 2011 in Samsun that set the objective for each city to have a City Museum.<sup>5</sup> At that point it became a common practice for the municipalities to establish City Museums, and their number rapidly grew from this date on.<sup>6</sup>

In this regard, with reference to the fact that most of the City Museums in Türkiye were established by local administrative authorities of municipalities, and only a few examples were established by private initiatives, the determinant actors in the spatial and narrative choices of museums will also be analysed in the study.

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<sup>5</sup> With the ÇEKÜL Project in 1998 known as “7 Regions 7 Cities”, community centres of environment and culture were established in *Akseki, Birgi, Kastamonu, Kemaliye, Midyat, Mudanya* and *Talas*, these centres served as public venues for awareness meetings and local studies. In TKB’s 2000 meeting governors of cities came together and the declaration of Kastamonu was published. In 2002 Edirne meeting the purpose- scope and operation of city museums and archives were regulated by TKB.

<sup>6</sup> See Appendix A: List of City Museums in Türkiye; Appendix B: List of Municipal Museums by TKB. According to TKB’s latest data (Appendix B), there are 289 museums in general established by the member municipalities in Türkiye, which are categorised as private museums by the Ministry of Culture and Tourism.

By analysing the representation of cities in different contexts, this study aims to understand the construct in the chosen examples of City Museums. In this regard the study focuses on the first years of City Museums in Türkiye and examines the chosen realized and unrealized examples from 1996, the date of the emergence of the idea of establishing city museums, to 2010, after which date City Museums started to be widely established in the country. The first City Museum examples of Türkiye are analysed to understand how local identity of a city is represented in the building and the display of the museum. Then, the attempts of establishing City Museums in İstanbul and Ankara are examined in order to evaluate the representation of global and national identities of these cities in comparison to the emphasis on local identity in City Museums.

The chosen examples to be analysed in this study include the towns and cities of Kemaliye, Bursa, İzmir, İstanbul, Princes' Islands, Ankara and Beypazarı as the first City Museums in Türkiye. Taking into consideration the 2011 objective for each city to have a City Museum, the chosen examples are those museums that were established until 2010. Regardless of establishment dates, Kemaliye, and Bursa museums are accepted as the first City Museums of Türkiye with reference to TKB and ÇEKÜL. İzmir, which was established the same year as Bursa, exemplifies a different approach in setting a City Museum. İstanbul as the global city and Ankara as the capital city do not have City Museums but there have been continuous efforts and works for the establishment of City Museums in these cities. In addition, the attempt about the İstanbul Museum had been pioneering in setting the idea of establishing City Museums in Türkiye since 1996. Finally, the Princes' Islands and Beypazarı museums are chosen to be studied due to their connection to the cities of İstanbul and Ankara.

Out of the multiple ways of narrating and representing, “City museums suggest a distinct strategy of heritage conservation and act as beneficial sites of urban narratives and public aspiration,”<sup>7</sup> and to construct civic pride and to compete with other cities, a particular identity of the city may foreground leaving other stories in shadow.<sup>8</sup> Thus,

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<sup>7</sup> Athanassiou, Evangelia, & Christodoulou, Charis, *Comparative Mapping of City Histories: The City of Volos in the Network of Mediterranean Cities*, 2014, p.4.

<sup>8</sup> Ibid.

the study gives emphasis on the architectural and urban context of the City Museum. Analysing the spatial features of the city as represented in its museum, the study asks further questions about the relation of City Museums with their localities in terms of urban and social features. The study historicizes in each case the venues for the City Museums which are mostly in historical buildings, investigates the historical cityscapes and analyses the significance of the museum buildings in their urban contexts. Hence, the preservation of the collective memory of the city is an important issue to deal with. By examining the space formation on different scales, i.e. the urban context of the museum, the museum building itself as well as its spaces of display, the study aims to relate the museum and its place in the memory of the city.

The study analyses what is displayed in the museum to represent the city. Analysing the historical narrative of the city displayed in the museum in relation to the museum building itself (also with reference to its original usage) and its urban context, requires further understanding of the display in the museum. The representation of the city is analysed by asking what type of history writing defined the narrative formation of a museum, whether the historical narrative formation can be traced in its space formation, what is the relation of the narrative with the urban layers and population characteristics of the city, and what are the socio-cultural aspects that were chosen to be included in the narrative.

Overall, this study is both an architectural and conceptual analysis of City Museums, asking why and how they were established in relation to the meaning and place of their buildings in their urban and social contexts as well as what they displayed as representative of the histories of cities.

Cities, “regardless of their cultural and geographic location, share more similarities with each other than they do differences”; in this regard, City Museums have much in common although for each city there is a highlighted aspect to be displayed.<sup>9</sup> City Museums in Türkiye were established with similar aims but in different regions of the

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<sup>9</sup> Cote, François, et al. Museum, motion and emotion in the city. *Museum International*, 2006, 58.3: 43-49.

country, in different contexts of the city, housed in different building typologies, and with different kinds of historical backgrounds, different collections and archives. The similarities and differences among them give an opportunity to study and evaluate their space formations and narrative formations in a comparative way in order to critically historicize the local identity representation process of City Museums in Türkiye.

The framework of analysis that focuses on the actors as well as the spaces and the narratives of displays in the formation of City Museums in local contexts, will also be applied to the unrealized City Museums in order to understand the processes that problematized their formations and to evaluate their limitations as cases that are beyond such local frames by acquiring the representation of national and global identities. As such, City Museums established or attempted to be established by local public authorities will be of main concern, while those established by private initiatives, i.e. Mersin and Mardin City Museums, will only be mentioned as comparative examples. The Kastamonu Museum established by the local governor will be presented but not examined in detail as it was later closed and recently re-opened, and the attempts for the establishment of Antalya City Museum will be presented only in relation to the History Foundation's role in the process of City Museum establishment in Türkiye.

## **1.2. Literature Review and Methodology**

The main literature of the study, which historicizes City Museums in Türkiye, is based on museum studies. The study identifies the difference of City Museums from the traditional museum institution working in the area of new museology. In the early 2000s, with the increasing number of studies, and debates about City Museums as well as opening of new City Museums around the World, scholars were in search of a definition for City Museums, of which seldom shared universal characteristics.<sup>10</sup>

The included subjects in museum studies range from heritage preservation to museum architecture, collections, archives, and museum typologies, including seminal

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<sup>10</sup> Varosio, Federica. City Museums: From Civic Institutions Towards A New Concept Of Display And Education.2006, examines the Italian version of new City Museums in this article

literature on museum studies.<sup>11</sup> The literature of museology has been studied to evaluate the history of City Museums and to understand how they are categorised in terms of space, architecture, and collections, and to identify how museums operate as cultural institutions.

While referring to the working definition of ICOM for museums in his search for the role of City Museums, Galla proposed his definitions of how a City Museum should be and indicated that City Museums are not only urban centres dealing with the history and development of a city, but they are also about the process of urbanism covering the evolution and continuation of these centres.<sup>12</sup> Johnson on the other hand defined “what any city museum essentially is: an institution which collects, cares for and

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<sup>11</sup> See, for museum studies: Barrett, Jennifer. *Museums and the Public Sphere*, Wiley-Blackwell, 2012, Bennett, Tony. *The Birth of the Museum, History, Theory*, London and New York: Politics Routledge, 1995, Blom, Philipp. *To Have and to Hold an Intimate History of Collectors and Collecting*, New York, 2002. Calabi, Donatella. “City museums: first elements for a debate”, *Planning Perspectives*, 27:3, June, 2012, pp.457-462, Giebelhausen, Michaela, ed. “Introduction”, *The Architecture of the Museum: Symbolic Structures, Urban Contexts*, Manchester University Press, 2003, pp.1-14, Hebditch, Max. “Museums about cities”, in *City museums*. Museum International No. 187, Vol.47, No.3, ed. Lord, Marcia, Paris: UNESCO, 1995, pp. 7-12, Hooper-Greenhill, Eileen. “What is a museum?”, in *Museums and the Shaping of Knowledge*, Routledge, 1992, pp.1-22, Hudson, Kenneth. “The Museum Refuses to Stand Still”, ed. B.M. Carbonell, *Museum Studies An Anthology of Contexts*, Blackwell Publishing, 2004, pp.85-91, Jones, Ian, Macdonald, Robert R., McIntyre, Darryl. Ed. *City Museums and City Development*, United Kingdom: Alta Mira Press, 2008, Johnson, Nichola. “Discovering the city”, in *City museums, Museum International* No. 187, Vol.47, No.3, ed. Lord, Marcia, Paris: UNESCO, 1995, pp.4-6, Macdonald, Sharon. “Introduction.” In *Theorizing Museums: Representing Identity and Diversity in a Changing World*, edited by Sharon Macdonald and Gordon Fyfe. Cambridge, Mass.: Blackwell, 1996, MacLeod, Suzanne. “Rethinking Museum Architecture: Towards a Site-Specific History of Production and Use”, in *Reshaping Museum Space: Architecture, Design, Exhibitions*. Routledge, 2005, pp.9-25, Pevsner, Nikolaus. “Museums”, *A History of Building Types*, Princeton University Press, 1976, pp.111-138, Pomian, Krzysztof. “Çağdaş Tarih Yazımı ve Çağdaş Müzeler”, *Müzecilikte Yeni Yaklaşımlar Küreselleşme ve Yerelleşme*, Tarih Vakfı, 2000, pp.15-25, Preziosi Donald. Ed., “The Art of Art History”, *The Art of Art History: A Critical Anthology*, New York, 1998, pp.507-525, Storrie, Calum. *The Delirious Museum. A Journey from the Louvre to Las Vegas*. London : I.B. Tauris & Co Ltd., 2006, For heritage studies, see: Ashworth, Gregory J.; Graham, Brian; Tunbridge, John E. *Pluralising Pasts. Heritage, Identity and Place in Multicultural Societies*. London, 2007, Galla, Amareswar. “Urban museology: an ideology for reconciliation.” *Museum International*, 47(3), 1995, pp.40-45, Harrison, Rodney. *Heritage Critical Approaches*, Routledge, London, New York, 2013, The main source used for critical work on culture is D’Souza, A., “Introduction” in J.H. Casid and A. D’Souza. Eds, *Art History in the Wake of the Global Turn*, London, 2014, pp. Vii-xxiii

<sup>12</sup> ICOM working definition of museum from Galla’s text (1995), p.41, “A museum is a non-profit-making, dynamic and evolving permanent institution or cultural mechanism in the service of the urban society and its development, and open to the public, which co-ordinates, acquires, conserves, researches, communicates and exhibits, for purposes of study, education, reconciliation of communities and enjoyment, the tangible and intangible, movable and immovable heritage evidence of diverse peoples and their environment”.

interprets locally relevant objects and their attendant human histories”.<sup>13</sup> According to Johnson, City Museums acted as the starting point in discovering a city, also contributing that the museum collections can be used to offer impressions of the city that stimulate and validate engagement with the place.<sup>14</sup> Steven Thielemans, in his work presented during a workshop attended by four City Museums in Ghent in 2000, described City Museums by saying that “a city museum is a museum about and in the city”, And adding that “It is connected with both the strategy of the city and with its citizens”.<sup>15</sup>

The definition made by Grewcock in CAMOC’s first conference that took place in Boston 2006, on the other hand, took Johnson’s initial definition further by saying that the unique position that museums of cities could occupy within urban planning was “as an open-ended, trusted democratic space that can be physically experienced as a quarter of the city, but also used as a site for debate, discussion and experimentation on urban issues within the context of a city’s past, present and future. This would see museums of cities as a key element in the narrative of the city and as part of its ongoing story of becoming: the museum as a networked, distributed conversation rather than an inward-looking institution.”<sup>16</sup>

David Fleming explains that the term “city museum” is highly nuanced.<sup>17</sup> The ancestors of City Museums from the 19<sup>th</sup> century were museums established through collections while the City Museum of the 1990s with the new understanding in urban historiography put forward the idea that this material culture was not enough in the representation of cities in museums. Thus, rather than a single definition, the search

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<sup>13</sup> Johnson, 1995, p. 5

<sup>14</sup> Ibid, p.6

<sup>15</sup> Kistemaker referring to Thielemans, Kistemaker, Renée (ed.). “City Museums as Centres of Civic Dialogue?” *Proceedings of the Fourth Conference of the International Association of City Museums, Amsterdam, 3-5 November 2005*. Amsterdam Historical Museum, 2006, pp. 5-6

<sup>16</sup> Grewcock, Duncan, “Museums of Cities and Urban Futures: New Approaches to Urban Planning and the Opportunities for Museums of Cities”, *Museum International*, no.231, vol.58, no.3, September 2006, p.40

<sup>17</sup> Fleming, David. “Making city histories.” *Making Histories in Museums* .1996, pp. 131-42

for such a definition has been an on-going effort in the scholarly works about City Museums. In this regard the scholars of the area continue to work on what/how City Museums should be. As it can be identified from the initial definitions, City Museum can be discussed through four main topics which are interrelated with one another.

The first is about what is displayed in these museums; are City Museums museums of artefacts and is it possible to have a museum without a collection? According to Fleming, the conservative object-based material culture “exclude all but a minority of townspeople from museum interpretation”.<sup>18</sup> Adding that rise of local, social and urban history had a “profound effect on museums”, Fleming highlights the restraints and the limitations of material culture in representing the history of a city. He indicates that, to overcome the limitations, “collections can be augmented by archival records, photographs, film and memory, perhaps by also music and folklore and the topography, buildings and structures of the city itself”.<sup>19</sup> His evaluation sets the role of the City Museums as the “synthesis of material and non- material evidence...”<sup>20</sup>

Civic museums had been common in Italy since the 19th century, which are regarded as an early type of City Museums. In this sense, what distinguishes them from City Museums was that they proposed a more complete approach to urban history, by displaying and telling the full story of towns since their first settlements to present day.<sup>21</sup> Thus, the civic museums would limit themselves to arrange objects and findings in a chronological or stylistic order.<sup>22</sup>

The second discussion is about how inclusive these museums are and whether they act as only repositories of objects or they become community centres. The community grounded approach that Galla is for in terms of City Museums, he explains, should be beyond the perception of cultural maintenance as static and cultural development as

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<sup>18</sup> Ibid, p.131

<sup>19</sup> Ibid, p.133

<sup>20</sup> Ibid, p.136

<sup>21</sup> Varosio, 2006

<sup>22</sup> Ibid.

dynamic, and rather develop sustainable cultural systems in which such cultural institutions are responsible to provide individuals and the community with a sense of self-esteem and identity.<sup>23</sup> Galla indicates that “city museums must reflect the history of their origins and development and the changing contexts of the urban centres. They must reveal their past practices of cultural representation and construction of the heritage of the city so that new approaches can be explored”.<sup>24</sup>

The awareness of local history, as in any other area of history, contributes towards rethinking the issues as Galla indicates in this case as urban cultural borderlands.<sup>25</sup> Thus, cultural mapping, layering of history in the continuously lived in urban landscapes and heritage conservation, and cultural representation are all subjects that relate City Museums to the study field of architectural history.

Galla’s work gives much emphasis to City Museums as a multicultural, community centred urban museological discourse, and his interpretation is that City Museums should:

- highlight the cultural map of the region,
- promote local artists, and the artistic heritage,
- ensure a pluralistic approach,
- reflect a strong sense of community,
- present the urban process of development at the level of local governance, and
- articulate the historical and contemporary cultural aspirations.<sup>26</sup>

Thus, in terms of articulating historical and contemporary cultural aspirations, City Museums are resourceful establishments for those scholars working in local history writing.

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<sup>23</sup> Galla, 1995, p.41

<sup>24</sup> Ibid, p.45

<sup>25</sup> Ibid, p. 43

<sup>26</sup> Galla, 1995, p.44



Finally, Galla indicates that “city museums must reflect the history of their origins and development and the changing contexts of the urban centres. They have to reveal their past practices of cultural representation and construction of the heritage of the city so that new approaches can be explored”.<sup>27</sup> In this regard, as indicated by Anico, “heritage is more than a simple legacy from the past. It is a product of the present appropriated by different social groups as an instrument for the creation of new identification referents that articulate a sense of belonging to a distinctive place, group or cause.”<sup>28</sup> Nevertheless, “heritage is an inherently political process” and this is why actors of the process are important.<sup>29</sup>

The third discussion about City Museums is their relation to the past, present and the future of the city. As Suay Aksoy stated, objects are no longer the only source as transmitters that carry the past to the present and the future. In this sense, visuals, films, animations, and other virtual representations are used in museums.<sup>30</sup>

Aksoy explains that rapid urbanization dulls our ability to establish relationships with the past, destroys continuity, and that museums are more responsible for developing the sense of identity in rapid social and economic changes, and draws attention to the fact that City Museums collect, record and interpret not only the past but also contemporary urban life. She explains that historical and environmental issues that are not directly linked to objects and museum collections are on the city's agenda, and that it is easier to exhibit visual materials instead of objects in City Museums, which are located in historical buildings and do not allow much physical change for the exhibition.<sup>31</sup> Thus, according to Postula, the relevant questions about City Museums are: “At the moment of their establishment, and during their early years of operation,

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<sup>27</sup> Ibid, p.45

<sup>28</sup> Anico, 2008, p. 67

<sup>29</sup> Ibid.

<sup>30</sup> Aksoy, Suay. “Günümüzde kent müzeleri ne anlatıyor? Kentte diyalog ve iş birliğine doğru.” *Geçmişten Geleceğe Türkiye’de Müzecilik Sempozyumu (21-22 Mayıs 2007)*, *Bildiriler*, 2008, pp. 163-169

<sup>31</sup> Aksoy, 2008

what was their relationship to temporality – past, present and future – and for whom were they designed? Who, amongst local citizenry, was involved with them?”<sup>32</sup>

The fourth discussion is about the need for change in City Museums and how these museums stay up to date. In the field of museology, new types of museums have emerged since the 19<sup>th</sup> century, and while existing museums are preserved, City Museums have been renewed, from time to time, in terms of their narratives, their exhibitions and displays, with additions in an effort to keep these museums up to date. This is a situation required for this type of museums because a city is a phenomenon that is constantly developing and changing.

The historiography and critical work about the museums of Türkiye are part of the literature that has been used to form the historical basis of this study.<sup>33</sup> These sources include critical work on both traditional museums and the new museums of Türkiye from the 19<sup>th</sup> Century onwards. The work on City Museums also evaluates these museums in localisation and globalisation context.

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<sup>32</sup> Postula, Jean- Louis. “City museum, community, and temporality: a historical perspective”. *Our Greatest Artefact: The city. Essays on Cities and Museums about Them*; CAMOC: İstanbul, Turkey, 2012, pp.33-46.

<sup>33</sup> These include: Aksoy, Suay. “Günümüzde kent müzeleri ne anlatıyor? Kentte diyalog ve iş birliğine doğru.” *Geçmişten Geleceğe Türkiye” de Müzecilik 1 Sempozyum (21-22 Mayıs 2007) Bildirileri*, 2008, pp.163-169, Dedehayır, Handan, ed. *Kent Tarihi Müzeleri ve Arşivleri*, İstanbul: ÇEKÜL Vakfı-Tarihi Kentler Birliği Yayınları, 2013, Eldem, Nezihe. “Mekansal Kurgu ve Müzenin Mesajı” in *Kent, Toplum, Müze. Deneyimler – Katkılar*, ed. Madran, Burçak, İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2001, pp.124-32, Köksal, Ayşe. “National Art Museums and the ‘Modernization’ of Turkey”, S. J. Knell et al (eds.) *National Museums. New Studies from around the World*, Routledge, 2011, pp.163-179, Madran, Burçak, Önal, Şebnem. “Yerellikten Küreselliğe Uzanan Çizgide Tarihin Çokpaylaşımlı Vitrinleri: Müzeler ve Sunumları”, in *Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme: Üçüncü Uluslararası Tarih Kongresi: Tarih Yazımı ve Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme*. İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000, pp.170-186, Madran, Emre. “Kent belleğinin Oluşumunda Yapılar: Kaynaklar ve Yorumlar”, in *Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme: Üçüncü Uluslararası Tarih Kongresi: Tarih Yazımı ve Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme*. İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000, pp.81-85, Savaş, Ayşen. “House Museum: A New Function for Old Buildings.” *METU Journal of the Faculty of Architecture* 27(1): 2010, pp.139-160, Shaw, M. K. Wendy. “From Mausoleum to Museum: Resurrecting Antiquity for Ottoman Modernity”, in *Scramble for the Past: The Story of Archaeology in the Ottoman Empire 1733-1914*, İstanbul: Salt, 2003, pp.423-44, Silier, Orhan ed. *Kentler ve Kent Müzeleri. Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, Antalya: Antalya Kent Müzesi Proje Hazırlık Merkezi.2008, and the thesis work at PhD level by, Öngören, Gürol, Pelin. *Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic*, ODTÜ SBE, Unpublished Phd Dissertation, Ankara, 2012, Sade Mete, Fatma Özge. *A Fragmented Memory Project: Archaeological and Ethnographic Museums in Turkey, 1960-1980*. PhD Dissertation.2013

The contribution of this study, on the other hand, is to evaluate the circumstances of the period of concern, i.e. the late 20<sup>th</sup> and the early 21<sup>st</sup> century, and take a critical approach to investigate the different approaches in establishing City Museums in this context in relation to the initial examples that have eventually become the pioneering examples of City Museums in Türkiye. The comparative approach enables to highlight different aspects of City Museums and define this type of museums.

Secondly, the study investigates the context of the 1990s as the period when City Museums gained recognition by examining the social, cultural, political, and economic aspects of the late 20<sup>th</sup> century in terms of globalisation and the promotion of the local.<sup>34</sup> Regarding the 1990s, local history writing also gained recognition and the literature in this new area also provides a framework of analysis for the study.<sup>35</sup> City historiographies and references regarding each city mainly include doctorate dissertations about the cities examined, and critical essays as seminal texts about them.<sup>36</sup> These studies have been useful in understanding prominent historiographies

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<sup>34</sup> In terms of economic history, Hobsbawm, Eric. "Marksızizm Gerilemede, 1983-2000", *Dünya Nasıl Değişir*, 2014, pp.425-440, Keyder, Çağlar. "Introduction" in Bartu, Ayfer, et al. *İstanbul: between the global and the local*. Rowman & Littlefield Publishers, 1999, pp.3-30, Robertson, Roland. "Glocalization: Time-Space and Homogeneity-Heterogeneity." In *Global Modernities*. Mike Featherstone, Scott Lash and Roland Robertson, eds. London; California; New Delhi: Sage,1995, and with his PhD thesis Çınar, Tayfun. *Dünyada ve Türkiye'de Başkentlik Sorunu*. Ankara, Mülkiyeliler Birliği Vakfı Yayınları, Tezler Dizisi: 15.2004, have been the main sources.

<sup>35</sup> George Iggers with his study on 20th century historiography and Cengiz Kırılı who interprets the cultural history in terms of Ottoman studies are of important sources, Iggers, Georg G. *Historiography in the twentieth century: From scientific objectivity to the postmodern challenge*. Wesleyan University Press, 2005, Kırılı, Cengiz. "From economic history to cultural history in Ottoman studies." *International Journal of Middle East Studies*, 46.2: 2014, pp. 376-378, as well as, Tekeli, İlhan. Tarih yazımında gündelik yaşam tarihçiliğinin kavramsal çerçevesi nasıl genişletilebilir. *Tarih Yazımında Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme*, Vol. 1). Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000, pp. 42-60

<sup>36</sup> Some of these are: Dostoğlu, Türkün, Neslihan. "The Physical Transformation of the Ottoman Capital of Bursa from Tanzimat to Republic", in *7 Centuries of Ottoman Architecture 'A Supra-National Heritage'*, ed. Akın, Nur, Batur Afife, Batur, Selçuk, İstanbul, November,1999, pp. 234-244, Dostoğlu, Türkün, Neslihan. "Bursa Kent Müzesi: Yaşayan Kent, Yaşayan Müze", *Kent Müzesi, Mimarlık*, 317, May-June, 2004, Kaplanoğlu, Raif. Cengiz, İsmail ed., *From Prusa to Bursa Silk World of Civilization*, Bursa Metropolitan Municipality, İstanbul, 2006, Keser, Hande ed., *Adliye'den Kent Müzesine, Yaşayan Bir Anıt*, Bursa Büyükşehir Belediyesi,2004, for Bursa, Bilsel, Cana. "İzmir'de Cumhuriyet dönemi planlaması (1923-1965): 20. Yüzyıl kentsel mirası", *Ege Mimarlık*, 71(79), 2009, pp.12-17, Bozdoğan, Sibel. *Modernism and Nation Building*. Singapore: University of Washington Press,2001, Yılmaz, F., & Yetkin, S., *İzmir kent tarihi*. Milli Eğitim Bakanlığı il Milli Eğitim Müdürlüğü-İzmir Büyükşehir Belediyesi,2002, Yılmaz, Fikret. "Ahmet Piriştina Kent Arşivi ve Müzesi", *Mimarlık*, Sayı: 319, Eyl-Ekim, 2004, Yılmaz, Fikret. "İzmir Kent Arşivi ve Müzesi Deneyimi", ed. O. Silier, *Kentler ve Kent Müzeleri, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, Tarih Vakfı, 2008, pp.55-65, Yüceer, Hülya. "İtfaiye Binası'nı dan İzmir Kent Müzesi ve

about cities and understanding the main discussions about them and their museums. In addition, some of these authors have taken part in the development, establishment, and administration of City Museums, providing for a direct insight to the museums.

Besides examining many examples from around the world, the main literature about City Museums includes those related to the museums in Türkiye. In this regard, academic work on City Museums in Türkiye are few in number. The initial studies on City Museums in Türkiye have been conducted by the active actors in the field, including individuals such as curators, historians, architects, museum directors. There have also been a number of symposiums covering the new approaches to museums and City Museums and the publications of symposiums are part of these initial studies. In this regard organisation such as the History Foundation, ÇEKÜL, TKB and VEKAM have worked and made publications in the field.<sup>37</sup>

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Arşivi'ne ...Restorasyon Çalışmaları”, *Ege Mimarlık* Sayı:43,2002, pp.28-31, for İzmir, Aslanoğlu, İnci.“1928-1946 Döneminde Ankara’da Yapılan Resmi Yapıların Mimarisinin Değerlendirilmesi.” In *Tarih İçinde Ankara*, edited by A. Tükel Yavuz, Ankara: TBMM Basımevi. 2000, pp.271-285, Aslanoğlu, İnci. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*. Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2001, Cengizkan, Ali. *Modernin Saati*. 2. Basım. İstanbul: Arkadaş Yayınevi,2019, Erkal, Namık. “Ankara Kent Müzesi Tasarımı: Zamanlama, Birikim, Deneyim”, in *Geçmişten Geleceğe Türkiye’de Müzecilik I Sempozyumu 21-22 Mayıs 2007*, Vehbi Koç ve Ankara Araştırmaları Merkezi (VEKAM), Ankara, 2007, pp.149-157, for Ankara, Batur, Afife.“Geç Osmanlı İstanbulu.” In *Dünya Kenti İstanbul*, edited by Afife Batur, İstanbul: Tarih Vakfı Yayınları, 1996b,pp.154-175, Eldem, Edhem.“Osmanlı Dönemi İstanbul’u.” in *Dünya Kenti İstanbul*, edited by Afife Batur, İstanbul: Tarih Vakfı Yayınları, 1996b,pp.131-153 Eldem, Edhem. “Toplumsal Tarih ve Müzeler.” In *Kent, Toplum, Müze: Deneyimler ve Katkılar*, edited by Burçak Madran, İstanbul: Tarih Vakfı,2001, pp.200-204, Ölçer, Nazan. 2001. “İstanbul Toplumsal Tarih Müzesi’ne Doğru Geçmiş Deneyimler ve Gelecek.” In *Kent, Toplum, Müze: Deneyimler ve Katkılar*, edited by Burçak Madran, İstanbul: Tarih Vakfı, 2001, pp. 223-229, Özden, Bülent. Tarih Vakfı, “İstanbul Müzesi Projesi”, *Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, Antalya, 2008, pp. 72-76, Tanyeli, Gülsün. *Topkapı Sarayı I. Avlusundaki Darphâne Kompleksi, Tarihsel/Mimari, Teknolojik Değerlendirme*, Basılmamış Proje Raporu, İTÜ,1996, and PhD thesis by Kılıç, Füsün. *Şehir müzesinin koleksiyon açısından karşılaştırmalı olarak incelenmesi*. PhD Dissertation,1992, for İstanbul, Alper, Berrin. *Kemaliye (Eğin) yerleşme dokusu ve evleri üzerine bir araştırma*. Unpublished Phd Dissertation, İTÜ-Fen Bilimleri Enstitüsü, İstanbul,1990, Azadyan, Toros. *Agn yev Agntsig (Eğin ve Eğinliler)*. İstanbul:1943, H. Aprahamyan Natanyan, Boğos; Yarman, Arsen; Malhasyan, Sirvart. *Sivas 1877: Sivas marhasalığı ve Sivas vilâyetine bağlı birkaç önemli şehir hakkında rapor (Sivas, Tokat, Amasya, Merzifon)*. *Toros Aghar Ermenistan yolcusu*. Birzamanlar Yayıncılık,2008, Yarman, Arsen. Eğin (Agn) Ermenileri-I. *Kebikeç İnsan Bilimleri İçin Kaynak Araştırmaları Dergisi*, (37), 2014, pp.261-291, Yarman, Arsen. Eğin (Agn) Ermenileri-II. *Kebikeç İnsan Bilimleri İçin Kaynak Araştırmaları Dergisi*, (38), 2014, pp.133-168. Yarman, Arsen, et al. *Palu-Harpüt 1878: çarsancak, 13ort he1313k, 13ort he13, 13ort he13, hizan ve civar bölgeler*. Belge,2015, for Kemaliye.

<sup>37</sup> These include: Türkiye Ekonomik ve Toplumsal Tarih Vakfı. *Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme: Üçüncü Uluslararası Tarih Kongresi: Tarih Yazımı ve Müzecilikte Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme*.İstanbul, 2000, Madran, Burçak. “Kent, Toplum, Müze Deneyimler-Katkılar.” Tarih Vakfı. İstanbul, Çelebi, F. (Ed.).*Yerel tarihçilik, kent, sivil girişim: yerel tarih grupları deneyimi: Yerel Tarih Konferansı: Türkiye’de yerel tarihçilik ve sivil bir çaba örneği olarak yerel tarih grupları: 16-17 Kasım 2001*. Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2001,

In the research field of City Museums, completed theses (generally at the level of master's degree) either concentrate on single examples of City Museums in Türkiye or propose a model for a City Museum in Türkiye. The museum examples in these works include those of the Princes' Islands, İstanbul, Antalya, Bursa, Kastamonu and Tire as case studies.<sup>38</sup> A comprehensive study on City Museums in Türkiye is by Ayşe Nur Şenel Fidangenç; her doctorate study concentrates on the discourse analysis of city museums.<sup>39</sup> Similar to this study, Şenel Fidangenç examines City Museums by analysing their actors, buildings, and exhibitions; nonetheless, rather than concentrating on specific examples, she gives examples from many City Museums in Türkiye from the initial cases to the most recent ones, and tries to evaluate the City Museums as a whole.<sup>40</sup> Museum publications have also been important sources at use especially for the Islands Museum, Beypazarı Museum, Bursa and İzmir Museums.

Besides using the main literature, the process of this study included the investigation of the buildings and exhibitions of the chosen examples on site, and examining their inventories such as collections, reinstitution/restoration projects, old photographs of buildings, and documentation about the museums collected from the officials of the

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Silier, O. (Ed.). *Kentler ve kent müzeleri: kent müzeleri uluslararası sempozyumu 21-22 Nisan 2006, Antalya*. Tarih Vakfı Müzecilik-Sergicilik Yayınları, 2008, Önen, Zeynep, Tunç, Gökhan, & Türkyılmaz, Mehtap, ed. 26. *Müzeler Haftası Geçmişten Geleceğe Müzecilik I Sempozyum 21-22 Mayıs 2007*, Ankara, Bildiriler, 2008, "Kent Hafıza Merkezleri: Kent İhtisas Kütüphaneleri", *Kent Arşivleri ve Kent Müzeleri Sempozyumu, 26-27 Mart 2010*, Erciyes Üniversitesi: Bildiriler ve Tartışmalar Kitabı, 2013, Tekeli, İlhan. *Toplu eserler (15) Türkiye'nin kent planlama ve kent araştırmaları tarihi yazıları*. Tarih Vakfı. 2011

<sup>38</sup> See, for example: Albayrak, Ayhan. *Kent müzelerinde barış kültürü: Adalar Müzesi örneği*. Yıldız Teknik Üniversitesi, 2014, Y. Lisans Tezi, Aytokmak, Deniz. *İstanbul Kent Müzesi için yeni yaklaşımlar*. Yıldız Teknik Üniversitesi, 2006, Y. Lisans Tezi, Bilgiç, Mahir. *Kent kimliğinin sürdürülebilmesinde kent müzelerinin rolü: Antalya Kent Müzesi örneği*, Burdur Mehmet Akif Ersoy Üniversitesi, Y. Lisans Tezi, 2019, Dede, Gizem. *Bursa Kent Müzesi Çengiş Beyleri'ne ait silah koleksiyonu*, Süleyman Demirel Üniversitesi, Y. Lisans Tezi, 2018, Saraçoğlu, Beşevli, Bahar. *Tarihi yapıların işlev değişikliğiyle kent müzesine dönüştürülmesi: Kastamonu ilinde bulunan Kent Müzesi örnekleri*, Karabük Üniversitesi, Y. Lisans Tezi, 2021, Öztöpcü, Özlem. *Temsil ve Aidiyet: Tire Kent Müzesi*, Dokuz Eylül Üniversitesi, Y. Lisans tezi, 2018.

<sup>39</sup> Fidangenç, Ayşe Nur Şenel. *Discourse analysis of city museums in Turkey since 2000*. PhD Thesis. İzmir Institute of Technology. 2018

<sup>40</sup> In addition, the study by Baki Nalcıoğlu is a work in the area of folklore and concentrates on the intangible cultural heritage displayed in city museums, and the work by Yusuf Yalçın is about a model for city archives: Baki Nalcıoğlu, Zeynep Safiye. *Kültürel Bir Mekân Olarak Kent Müzelerinde Somut Olmayan Kültürel Mirasın Temsili ve Aktarımı*. Ankara: AHBVÜ Lisansüstü Eğitim Enstitüsü, 2020. Yalçın, Yusuf. *Türkiye'de özel arşivlerin yeniden yapılandırılması: Kent arşivi modeli*. 2013.

related municipalities. Thus, there are differences in the documentation of the museums due to the differences in the administrative organisation of each museum and each municipality. The resources of the study are the museum establishments themselves and the studied examples are all founded by local administrations. While these are founded by the permission of the Ministry of Culture and Tourism and listed under “private museums” status, i.e. non-governmental museums, their archival documentations are kept by their own administration in each municipality.<sup>41</sup> In this regard, most of the museums have also been the main sources of reference as the chosen examples have been conceptualised in their displays by specialists of the area. The unrealised museums, however, have been studied mainly by making interviews and referring to the written sources.

### **1.3. Structure of the Study**

Examining the first examples of City Museums in Türkiye, the study includes an in-depth view to urban environments of different cities/geographies of Türkiye. In terms of architectural history, the studied examples of City Museums are analyzed through their spatial formations, urban contexts of cities, historical building of museums and historical narratives of cities in the museums as related to the spatial constructs of cities. The spatiality of the city is identified through politics, cultural, social and economic aspects that determine the urban environment; and the chosen structures to be protected and to represent the city have been the main areas of research in this study.

In this regard, after the introductory chapter, the second chapter titled ESTABLISHING CITY MUSEUMS: THE ACTORS OF/FOR THE LOCAL focuses on the establishment of City Museums. It explains the context of the 1990s when the emphasis was on the local identity that led to this new type of museum. Also putting forward the relation between local historiography and the development of City Museums, the second part of this chapter concentrates on the actors of the

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<sup>41</sup> Some examples of city museums may not have made it into these lists if they lack some of the legal necessities. Some on the other hand may have changed or been updated, given a new name in time thus given the rapid growth of numbers in city museums it is hard to keep track of the list daily. (See Appendix A. for Table. 1- List of City Museums in Türkiye)

establishment of City Museums in Türkiye, which are non-governmental organizations working with local administrations that encourage civil, and local engagement.

The third chapter titled REPRESENTING THE LOCAL: SPACES AND NARRATIVES OF THE FIRST CITY MUSEUMS examines the first City Museums of Türkiye, i.e. Kemaliye, Bursa, and İzmir Museums. Each example is analyzed in its urban context, building, and the narrative of display in the museum. The different aspects of each city and each museum help identify how local identity was displayed in the first City Museums in Türkiye.

The fourth chapter titled ESTABLISHING CITY MUSEUMS BEYOND THE LOCAL CONTEXT: THE GLOBAL AND THE NATIONAL analyses the global and the national identities in relation to the local identity represented in City Museums by examining the unrealized examples in İstanbul and Ankara. In this chapter the argument is further developed by introducing the comparative examples of the Princes' Islands and Beypazarı museums realized during the first years of the establishment of City Museums in Türkiye in towns/districts at the peripheries of these global and national cities.

Within this framework, the study analyses the initial examples of City Museums in Türkiye during the late 20<sup>th</sup> and the early 21<sup>st</sup> centuries through a spatial and conceptual analysis by evaluating the representation of the local identity as against the global and national identities.

## CHAPTER 2

### ESTABLISHING CITY MUSEUMS: THE ACTORS OF/FOR THE LOCAL

In this chapter of the study, the history of City Museums is explained by examining the 1990s context that affected the realization of City Museums in Türkiye, and their founding actors that point to the public-private distinction, which is also a reflection of this period. New historiography, the concept of new museology, and the prominence of civil society in this period are identified through the discourse of localisation in the late 20<sup>th</sup> century. In this regard, the history and the actors of City Museums constitute the configuration of the chapter.

#### 2.1. From National Museums to City Museums: History of the Local in the 1990s

*Birth of the Museum, from the 19<sup>th</sup> to the 20<sup>th</sup> Century:* It was not until the mid-19<sup>th</sup> century that the “idea of conservation of objects, buildings and landscapes became connected with the preservation of intellectual and cultural traditions”, thus property was to pass from private ownership to public institutions.<sup>42</sup> The museum as a public institution was defined in the 19<sup>th</sup> century, although it has references to such earlier foundations as the library of Alexandria that acted as a repository of knowledge and an archive, and the collecting activity that led to the princely collections and the cabinet of curiosities. On these foundations, a further understanding of public museums developed from a localised and limited site to a programme at once disciplinary and fully extended both spatially and socially.<sup>43</sup> From the 19<sup>th</sup> century onwards, on the other hand, different collections of museums started to define certain typologies. The City Museum as one of these typologies also has roots in the 19<sup>th</sup> century.

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<sup>42</sup> Rodney Harrison, *Heritage Critical Approaches*, Routledge, London, New York, 2013, p.44.

<sup>43</sup> Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge*, Routledge, 1992, p.168.



In the early examples of City Museums, at the turn of the 20<sup>th</sup> century, memorial spaces for cities started to be established generally with the belongings of bourgeois patrons. Thus, early collections that led to the formation of City Museums were composed of objects such as fine furniture, ceramics, paintings, costumes, musical instruments, etc.<sup>44</sup> The first examples of this type of displays started to be established in America during the late 19<sup>th</sup> century for documenting the history of new settlements by immigrants<sup>45</sup> in order to give a collective identity to their citizens that had come together from different parts of the world.<sup>46</sup> The development of this type of museums in Europe followed a different path: European cities had lost their historical heritage through the urbanization process of the 19<sup>th</sup> century, and the World War II caused a similar loss. The peace efforts following the war led to the economic and political union of European countries and finally provided an understanding of common heritage among them.<sup>47</sup>

Towards the end of the 20<sup>th</sup> century, on the other hand, “heritage has become ubiquitous in our late-modern cities and urban and rural landscapes and visiting and ‘experiencing’ the past by way of heritage sites and museums has become a regular practice for many, if not most people in contemporary urbanised societies”.<sup>48</sup> This loss of physical evidence in cities and the consequent rising interest in heritage caused the need for museums to act as repositories for rescued fragments of the past, leading to the establishment of City Museums.<sup>49</sup> With the formation of the European Association of Historic Towns and Regions in 1999 with the aim to promote the interests of

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<sup>44</sup> Nichola Johnson, “Discovering the City”, City Museums. *Museum International* No. 187 (Vol.47, No.3), ed. Lord, M. Paris: UNESCO, 1995, p. 4.

<sup>45</sup> Handan Dedehayır, ed. *Kent Tarihi Müzeleri ve Arşivleri*, İstanbul: ÇEKÜL Vakfı-Tarihi Kentler Birliği Yayınları, 2013, p. 18.

<sup>46</sup> Johnson, 1995, pp.4-7.

<sup>47</sup> Dedehayır, 2013, p.18.

<sup>48</sup> Harrison, 2013, p.69.

<sup>49</sup> Johnson,1995, pp. 4-7.

European cities, to share experience and good practice and provide sustainable management of historic areas, the idea of realizing City Museums was approved.<sup>50</sup>

*New Historiography and Museums; Historiography in the 1990s Shaping Museums:* The idea of a shared world heritage and the formation UNESCO dates back to 1945. World War II had caused a big destruction in European cities, effected economies and people's lives, to prevent and to never witness such destruction countries came together to form alliances.

The United Nations as an international organisation took first steps towards establishment as early as 1941 and was established just before World War II ended in 1945. The war had left nations in ruins and the UN signatories hoped to prevent another world war like this working to maintain international peace and security ever since.<sup>51</sup>

Peace and security alliances were taken further with institutions like UNESCO. UNESCO's constitutional declaration in 1945 was to "create the United Nations Educational, Scientific and Cultural Organization for the purpose of advancing, through the educational and scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind,"<sup>52</sup> "assuring the conservation and protection of the world's inheritance of books, works of art and monuments of history and science, and recommending to the nations concerned the necessary international conventions".<sup>53</sup> Thus, with the effects of World War II starting from the 1950s a new understanding of history changed the approach of studies and provided basis for issues not recognised before. The new history understanding, and the rise of social sciences are all part of the narrative that changed the 20<sup>th</sup> century understanding from establishing nation states to putting local identities forward. In this regard the 1990s would mark pluralism and the rise of the civil society.

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<sup>50</sup> For the aim of European Association of Historic Towns and Regions, see: <http://www.historic-towns.org/>

<sup>51</sup> <https://www.un.org/en/about-us/history-of-the-un>, reached: 28.03.2023

<sup>52</sup> <https://www.unesco.org/en/legal-affairs/constitution>, reached: 29.03.2023

<sup>53</sup> Ibid.

In the degradation of the nation state and the rise of local identities, the transformation in history writing, the emergence of new history and historians from the 1950s to the 1990s played an important role. History writing and discussions upon a new understanding in history writing based on thoughts about how the perception of time had changed in the 19<sup>th</sup> century. As of the 20<sup>th</sup> century with the new understanding in history writing, one of the main issues was the change known as “history from below”. In the 19<sup>th</sup> century, history understanding mainly depended on written documents and the main focus was on political history. This approach then shifted to the social – economic history in the 20<sup>th</sup> century history understanding.<sup>54</sup>

The professionalization of historical studies took place in the 19<sup>th</sup> century. The social science-oriented history was then modelled in the 20<sup>th</sup> century in wide spectrum as Iggers calls it with approaches of Annales School to the Marxist Class analysis.<sup>55</sup> Thus, the transformation of historiography is highlighted from the 1950s with Annales School, 1960s the British Marxist historians, 1980s the relation of the subject with culture and identity, and the 1990s with non-European examples.

The democratization of history meant that broader segments of the population and the extension of the historical perspective from politics to society and it was after 1945 that social sciences began to play an important role in the work of historians. The turning point in the 1960s explained by Iggers was of the awareness raised as a result of the conditions created by the World War II became obvious and the realisation was that non-Western people also had a history.<sup>56</sup> This was for the many the end of the “grand narrative”, and segments of the population excluded from the narratives such as women and ethnic minorities became new histories integrated in the larger narrative but apart from it. These new histories offered “a history from below”, also challenging

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<sup>54</sup> Pomain, Krzysztof. “Çağdaş Tarih Yazımı ve Çağdaş Müzeler”, *Müzecilikte Yeni Yaklaşımlar Kürselleşme ve Yerelleşme*, Tarih Vakfı, 2000, pp. 15-25

<sup>55</sup> Iggers, Georg G. *Historiography in the twentieth century: From scientific objectivity to the postmodern challenge*. Wesleyan University Press, 2005. p.2

<sup>56</sup> Iggers, 2005, p. 6

the social sciences approach and new history as Iggers indicates turned to the study of culture to understand the conditions of everyday life and everyday experience.<sup>57</sup>

After the 1980s, as Tekeli explains, the scientific understanding of modernity becomes subject of debate and in the postmodern understanding all areas under social sciences were to be structured once again. Creating a multi paradigm structure,<sup>58</sup> the postmodern understanding that lost interest in the grand narrative and the microhistory of everyday lives was also written in a different understanding than that of ethnographic studies or the studies of the 1960s, Tekeli indicates. Microhistory approach was taken further after the 1980s with models added such as cultural anthropology.<sup>59</sup>

İlhan Tekeli relates historiography of daily lives to microhistory. With reference to Lefebvre and De Certeau he explains two different approaches to looking at daily lives.<sup>60</sup> In addition, the local aspect of lifestyles. It is these lifestyles that give/define identity of communities. These lifestyles in the globalising world have a transnational attribute. Habitus concept developed by Piere Bourdieu is in close relation to everyday life. Discussions of linear and circular time, the locality of everyday life were the other subjects together with concepts of place making, territory, locality, which have similarity with the habitus concept of Bourdieu. And eventually how the everyday life is represented with the interaction of time and space. These to Tekeli forms the conceptual frame of the everyday lives historiography and how it can be written.

Kırlı identifies a similar approach in Ottoman Studies and focuses on shifts from institutions and elites to lower classes also in Ottoman historiography in the 1990s

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<sup>57</sup> Ibid, p.8

<sup>58</sup> Tekeli, İlhan. “Tarih yazımında gündelik yaşam tarihçiliğinin kavramsal çerçevesi nasıl genişletilebilir”. *Tarih Yazımında Yeni Yaklaşımlar: Küreselleşme ve Yerelleşme*, 2000.pp.42-60

<sup>59</sup> Iggers, 2005, p. 16

<sup>60</sup> Tekeli, 2000, refers to Henri Lefebvre’s book *Everyday life in the modern World* which relates to the everyday lives of people in terms of nutrition, dressing, sheltering, sleeping, these are conducted by the use of objects which form the material culture of the society, p.42, and to Michel de Certeau’s book *The Practice of Everyday Life*, who defines everyday life over practices of life such as speaking, reading, moving or shopping so defining not with the actions of individuals but with ways of activities are done, p.42

with the movement of “history from below”.<sup>61</sup> Until the 1950s history is political and diplomatic it is the history of the elites, and the ordinary person is only apparent in tax or court records.<sup>62</sup> The archives make it possible for a scientific approach to history separating it from areas literature and philosophy.<sup>63</sup>

Krzysztof Pomain is one of the scholars who concentrates on the years after World War II in order to understand new historiography. According to his ideas on contemporary historiography and contemporary museums the relation between the two also flourish in the 20<sup>th</sup> century.<sup>64</sup> Pomain’s argument looks at the transformation process to see which era of history is put at the centre of research in each step of the process. To Pomain, Braudel’s work *Material Civilization and Capitalism* gives objects the historical source status and this is how objects of the museum become recognised as sources for history, also the point at which archeology and history meet.<sup>65</sup>

Until the 1970s social – economical history, as Pomain indicates, overrules historiography. When E. P. Thompson introduces cultural history with his work the centre of historical research becomes, the era starting from the 19<sup>th</sup> century to present day. Finally, Pomain explains that with “cultural turn” the term used by Donald Kelley museums were given new roles that were related to a global integration besides their local importance and the new museums where everyday objects were exhibited and reflected the histories of local, regional, or professional societies came to being.<sup>66</sup> Eventually the historians of new historiography were focusing on the present time with this new understanding.

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<sup>61</sup> Kırılı, Cengiz. “From economic history to cultural history in Ottoman studies.” *International Journal of Middle East Studies*, 2014, 46.2.; pp.376-378.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Pomain, 2000

<sup>65</sup> Braudel, Fernand. *Civilization and capitalism, 15th-18th Century, Vol. I: The structure of everyday life*. Vol. 1. Univ of California Press, 1992.

<sup>66</sup> Pomain, 2000, pp.23-24

Krzysztof Pomain indicates that most museums today are history museums, i.e. museums about ethnic, religious, professional, or social groups, science, technology, industry, war, leisure, and objects related to the everyday lives of people and events of cities or countries.<sup>67</sup> This very brief narrative of the transformation process on historiography by Pomain is an explanation for his famous fixation that today's museums are mostly history museums.<sup>68</sup> On the other hand, through this process many other issues have been brought into the discussions of historiography and have been sources for the narratives of the new museums. At each stage a new aspect of today's historical understanding and museums have been shaped.

*Glocalisation* in relation to globalisation is a term defined as the reassertion of place in the midst of time-space compression.<sup>69</sup> Heritage is also defined as the knowledge that is rooted in place and region thus it is local itself. This is why heritage is used in creating collective identities. In this regard it is interpreted that City Museums fall into the category of "localised mnemonic structures".<sup>70</sup> The museum is the "most typical institution of the metropolis", but "one of the principle functions" of the city itself "is to serve as a museum".<sup>71</sup> This is the idea of city-as-museum for Mumford and Geddes who define the city as a store house of memory, "a durable stratum of experience upon which to 'lay a new foundation for urban life'".<sup>72</sup>

In this regard, the main issues of the 3<sup>rd</sup> International History Congress by Economic and Social History Foundation of Turkey held in 1999 was also dedicated to the two

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<sup>67</sup> Madran, Burçak, *Tarih yazımında yeni yaklaşımlar: küreselleşme ve yerelleşme* (Vol. 1). Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000.

<sup>68</sup> Pomain, 2000, p. 17

<sup>69</sup> Robertson, Roland. "Glocalization: Time-Space and Homogeneity-Heterogeneity." In *Global Modernities*. Mike Featherstone, Scott Lash and Roland Robertson, eds. London; California; New Delhi: Sage, 1995.

<sup>70</sup> Ashworth, G.J., Graham, B., Tunbridge, J.E., *Pluralising Pasts, Place, Identity and Heritage*, p.56

<sup>71</sup> Eric Sandweiss, "'The Novelties of the Town' Museums, Cities and Historical Representation", ed. Ian Jones, Robert R. MacDonald, Darryl McIntyre, *City Museums and City Development*, (AltaMira, 2008), 43.

<sup>72</sup> Ibid.

popular headings: Globalisation and Localisation.<sup>73</sup> The Congress Topic was; “New Approaches in Historiography and Museology: Globalisation and Localisation”, with an effort to conduct discussions in both areas of historiography and museology which are areas that relate the past and the present day and which have both gone through a transition. Pointing out that in the globalising and localising world individuals have multiple identities. A society with such an understanding needs a new approach to historiography that is pluralist built not upon just one identity but multiple identities.

Thus, what is the relation of new historiography to the global and the local? Michael Bentley suggests that there are three key opinions that have led to the idea of what a globalised historiography is capable of. These are disposing the past biased visions in historiography, the global information technology that disposes geographical distances and the understanding of a universal driven research based on a global perspective in areas of history, sociology, economy and anthropology.<sup>74</sup> To Bentley this resulted in creating a new world history that brought together different areas of interest such as politics, gender, race, minorities, environment, climate, world economy, pushing the work towards a global understanding in history. Bentley believes that there is a paradox here as the term globalisation was indeed a disguise to American dominance, that ignored the nationalist separations of the 1990s, which also ignored such a nationalistic approach in history writing.<sup>75</sup> Thus, localisation has become a term inseparable from globalisation within the globalising world as especially cities were becoming places that resemble one another losing authenticity, adopting global trends. In this regard urban historiography and local history groups also gained prominence in the 1990s.

*Urban History and Local Histories; Local History Groups:* Local histories starting from the 1950s started being popular mostly in England. Local history which is not about the central authority and its institutions the ordinary people of the society are

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<sup>73</sup> Madran, Burçak. “Önsöz”, *Müzecilikte Yeni Yaklaşımlar, Küreselleşme ve Yerelleşme*, 3. Uluslararası Tarih Kongresi, İstanbul,2000

<sup>74</sup> Bentley, Michael. “Küreselleşme ve Tarih Yazımı”, *Müzecilikte Yeni Yaklaşımlar, Küreselleşme ve Yerelleşme*, 3. Uluslararası Tarih Kongresi, İstanbul,2000, pp.40-41

<sup>75</sup> Ibid.

also made part of the authority.<sup>76</sup> For the historian local and regional points to a pluralist understanding decentralization and the democratization of history. City histories surveys of cities were common in England since the 16th century and the English Earl Ship histories from 16th to 19th century became reference for history writing in the 20th century.<sup>77</sup>

Erdal Aslan explains the development of local history indicating that the writing of urban histories in Türkiye had started as early as the 1870s, a time when municipalities were established, and cities gained an identity. Provincial printing houses were established, and provincial year books (*Salname*) were published. One of the first known examples of regional and city history writings were of the city of Bursa.<sup>78</sup> While foreign travellers publish their accounts city guides were also popular in the early 20<sup>th</sup> century Ottoman city writing.<sup>79</sup> These first examples constitute our references also today in history writing about cities.

Aslan determines that published work on cities until the 1950s covered issues of cities in terms of geography, historical buildings, folkloric items, famous people of the region, growing crops, and information about local governors as well as the visits of Atatürk to the city of concern. These are categorised as non-theoretical histories similar to the *Salname* tradition.

The formation of the History Foundation had been an important contribution to the changes and arguments on theory in historiography in Türkiye. Some of the symposiums and historical congresses that were organized by the foundation in the context of new historiography in the 1990s include City Historiography Workshop in 1994, the 2<sup>nd</sup> International History Congress, History Education and The Issue of the Other in History in 1995, the 3<sup>rd</sup> International History Congress, New Approaches in

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<sup>76</sup> Aslan, Erdal. Yerel Tarihin Tanımı, Gelişimi ve Değeri. *Tarih yazımında yeni yaklaşımlar: küreselleşme ve yerelleşme* (Vol. 1). Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000, pp.195-204

<sup>77</sup> Aslan, 2000,

<sup>78</sup> First examples for city historians; include, İsmail Belig Efendi, History of Bursa (1871), Lami Çelebi, City of Bursa (1871), Şakir Şevket, Trabzon History (1873), Lütfi, Damascus History (1882)

<sup>79</sup> Aslan, 2000,



Historiography and Museology in 1999; and the UN Habitat II Congress and the exhibitions that followed the Congress in 1996 were also important and brought about a liveliness to the cultural events of the city of İstanbul with new ways of representing culture and narrating the history of cities were practiced with these exhibitions.<sup>80</sup>

Another contribution was the local group's project which was realised by the History Foundation in 1999. Civil initiatives, citizens of the city and researchers from different cities and provinces responsive to the cultural and historical fabric came together.<sup>81</sup> To increase the number of these groups and to extend the network between these groups the Foundation was giving advisory support to these groups. The groups were working on the basis of volunteering, organising periodical meetings, and working with the Foundation, the municipality and with the press, and each local group had its unique way of development.

The expectation from these groups were basically to support collective production, include people from different areas of expertise, develop joint projects, develop relations with universities, local administration and public bodies, also with local and national press, to encourage high school students to constitute history clubs, establish city memory centres with short and long term projects, develop collections for these centres, organise city trips, enhance the utilisation of foreign and national funds.

Whence the theoretical work of the groups turned to implementation and the idea of exhibitions came forward. Seminars on how to establish local history exhibitions were arranged and Çanakkale Local History Group was the first to open such an exhibition in 2000.<sup>82</sup> Then cities like Ünye, Antakya, Mersin would follow. As Madran puts forward, all these efforts were willing to carry the work for establishing City Museums

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<sup>80</sup> Information about the workshop and the congress can be found on the web sites, <https://tarihvakfi.org.tr/proje/sozlu-tarih-calismalari/egitim-atolyeleri/kent-tarihciligi-atolyesi/> [https://saltresearch.org/primo\\_library/libweb/action/dlDisplay.do?vid=salt&docId=aleph\\_salt000002163](https://saltresearch.org/primo_library/libweb/action/dlDisplay.do?vid=salt&docId=aleph_salt000002163)

<sup>81</sup> Çelebi, Funda. *Kent – Sivil Girişim – Yerel Tarih Ekseninde Yerel Tarih Grupları Projesi, Yerel Tarihçilik, Kent, Sivil Girişim, Yerel Tarih Grupları Deneyimi*, 2001, pp. 4-9

<sup>82</sup> Madran, Burçak. “Bir Kente Sahip Çıkmak İçin Sergiler ve Müzeler”, *Yerel Tarihçilik, Kent, Sivil Girişim, Yerel Tarih Grupları Deneyimi*, 2001, pp. 58-71

and the exhibitions provided an opportunity to develop collections for the possible museums.<sup>83</sup>

Cities, historiography, and museology were the areas in which the trends of globalisation and localisation led to a changing understanding in the 1990s. During the 90s while City Museums universally were growing in number, urban historiography was also an area of rapid development and the intellectual outputs of this development which were local histories and local history groups made up the foundations of the realisation of City Museums.

In this regard the initial publication by the History Foundation about the new understanding and the transformation of historiography was the publication of 1999 dated 3<sup>rd</sup> International History Congress, “History Writing and New Approaches in Museology: Globalisation and Localisation”, which was also planned to be part of the formative process of the İstanbul Museum and Social History Centre.<sup>84</sup> The local history groups that followed on the other hand were influential in the spread of the idea of City Museums in Türkiye. Thus, as Connerton puts forward while giving the example of the Berlin Wall turning into a memorial place, at the beginning of the 20<sup>th</sup> Century memory was psychologized, and at the close of the century cultural memory became the issue.<sup>85</sup> As a result, the city began to be taken as a typography of memories with multiple pasts and continual remaking of memorial sites.<sup>86</sup>

## 2.2. City Museums in Türkiye

In Türkiye, museum practice had started in the late Ottoman period by the initial establishment of the Imperial Museum to display archaeological findings, and continued in the early Republican period by the formation of new museums of

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<sup>83</sup> Ibid, p. 70-71

<sup>84</sup> Tekeli, İlhan, Sunuş, *Tarih yazımında yeni yaklaşımlar: küreselleşme ve yerelleşme* (Vol. 1). Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 2000, pp. 9-10

<sup>85</sup> Connerton, Paul. Introduction, *How modernity forgets*. Cambridge University Press, 2009,

<sup>86</sup> As Landzelius, observes, Ashworth, G.J., Graham, B., Tunbridge, J.E., *Pluralising Pasts, Place, Identity and Heritage*, 2003, pp.54-69

archaeology, ethnography and art in big cities together with the museum departments of People's Houses (*Halkevleri*) in the wider context of the country.<sup>87</sup> After the People's Houses were closed in the 1950s, archaeological and ethnographic museums were established in the provinces from the early 1960s onwards.<sup>88</sup> Nonetheless, the 1970s could be taken as a time when an interest in museum practice started to re-emerge, leading to the wider concern in the field in the 1990s when the idea of City Museums started to dominate the museum practice in the country and resulted in the opening of the first City Museums at the turn of the new century.<sup>89</sup>

The establishment of this type of museums in Turkey was related to its participation in the European Association of Historic Towns and Regions and the founding of the Union of Historical Towns (TKB) in the year 2000. Hence, the idea of City Museums in Turkey developed in line with its European counterparts. Nevertheless, both American and European examples show similarities with certain cases in Türkiye. What is defined as a City Museum in Türkiye follows the civic museums of which the earliest examples are known to be in United States during the 19<sup>th</sup> century. These early civic museums aimed to bring together a community, to raise their understanding of belonging and to give identity to the newly formed settlements and their citizens, also in line with the aims of contemporary nation-state formation processes. City Museums in Türkiye started to develop with a similar effort to raise an understanding of belonging and a common heritage but in the late 20<sup>th</sup> century the idea of nation-states was "... losing its political and economic hold on the world".<sup>90</sup> The elimination of boundaries and the emphasis on a more heterogeneous socio-cultural mixing were the

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<sup>87</sup> See: M. K.Wendy Shaw, "From Mausoleum to Museum: Resurrecting Antiquity for Ottoman Modernity", *Scramble for the Past: The Story of Archaeology in the Ottoman Empire 1733-1914*, (İstanbul: Salt,2003), 423-441; Pelin, Gürol, Öngören, *Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic*, Unpublished PhD Dissertation, METU, Ankara, 2012.

<sup>88</sup> See: F. Özge Sade Mete, *A Fragmented Memory Project: Archaeological and Ethnographic Museums in Turkey, 1960-1980*, PhD Dissertation, University of Washington, 2012.

<sup>89</sup> Orhan Silier, "Önsöz", ed. O. Silier, *Kentler ve Kent Müzeleri, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, (Tarih Vakfı), 1-7.

<sup>90</sup> Geoffrey Edwards, Marie Louise Bourbeau, "Defining a Research Agenda for City Museums in a Peripheralizing World", ed. Ian Jones, Robert R. MacDonald, Darryl McIntyre, *City Museums and City Development*, AltaMira, 2008, 140.

aspects of the late 20<sup>th</sup> century when, instead of the territories of nation-states, cities became the viable and stable economic units gaining status as localities connected in the wider global context.<sup>91</sup>

In *The City in History* Lewis Mumford interprets the development of urban culture looking back 5.000 years of the city recorded in history through “man’s historic development as shaped and moulded by city”.<sup>92</sup> To Mumford, “until the eighteenth – century metropolis invented the museum as its special form, the city itself served as museum”.<sup>93</sup> Mumford also defines the great city as “the best organ of memory man has yet created” and yet again “the best agent for discrimination and comparative evaluation”.<sup>94</sup>

In this regard, another definition that needs to be clarified is what a city is. Hebditch, who is a pioneering figure in the field of City Museums, identifies two lines of approach, one that emphasizes “the geographical, administrative or built-up area which constitutes the city and opposes it to the countryside”, the other “ways in which people organize themselves, and contrasts the urban society with the rural”.<sup>95</sup> Without a unified theory of the city and urbanism, Hebditch considers the definition of Aristotle and recognises cities as places where people gather together for security and shelter, society and support.<sup>96</sup> Developed through the 20<sup>th</sup> century, as Johnson indicates, “any city museum is an institution which collects, cares for and interprets locally relevant objects and their attendant human histories”.<sup>97</sup>

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<sup>91</sup> Ibid.

<sup>92</sup> Mumford, Lewis, *The City in History*, 1961, p.4

<sup>93</sup> Ibid, p.236

<sup>94</sup> Ibid, p. 562

<sup>95</sup> Max Hebditch who is an archaeologist by training has been the president of United Kingdom Museums Association from 1990 to 1992. He was the director of Museum of London since 1977, retiring in 2000. While serving as Chairman of the British National Committee of ICOM he chaired the symposium “Reflecting Cities” at the Museum of London in 1993. Hebditch, Max. "Museums about cities." *Museum International* 47.3 1995, p. 7

<sup>96</sup> Ibid.

<sup>97</sup> Johnson, 1995, p.5

Orhan Silier, one of the leading names in the field of City Museums who has been doing curatorial work for them, relates the new trend of museums from the 1970s onwards in Türkiye to the increasing role of the private/non-governmental sector. The exhibitions prepared for the Habitat II conference in İstanbul in 1996 and for the 75<sup>th</sup> anniversary of the Turkish Republic in 1998 attracted more people in the 1990s to museums. Starting from the year 2000, a widespread force in establishing City Museums started in Türkiye with a similar approach to the worldwide developments. This is related to the urge to put forward a collective memory of the city that would bring together the people of the city as a community and act as a cultural centre.<sup>98</sup> As such, the idea of establishing City Museums emerged in Türkiye in the last decade of the 20<sup>th</sup> century by the efforts of academic and non-governmental authorities, and the first steps towards the founding of City Museums were accelerated with the efforts of municipal and provincial authorities. The first City Museum was established in Kemaliye-Erzincan (1999)<sup>99</sup> at the very end of the 20<sup>th</sup> century, to be followed by others in the first half of the first decade of the 21<sup>st</sup> century in Edirne (2001), Kastamonu (2002), Bursa (2004), Çanakkale (2004), İzmir (2004) and Samsun (2004).<sup>100</sup>

### **2.2.1. The Role of Non-Governmental Organizations**

*UN HABITAT II – İstanbul Exhibitions:* As indicated by Hobsbawm, global economies were harming the environment with the negative effects of ever-growing production rates, and crowding cities which had become an issue of the global world at the end of the 20<sup>th</sup> century.<sup>101</sup> Under these circumstances, Local Agenda 21, the Rio Declaration on Environment and Development, and the Statement of principles for the Sustainable Management of Forests were adopted by more than 178 Governments at the United Nations Conference on Environment and Development (UNCED) held in Rio de Janeiro, Brazil, 3 to 14 June 1992.

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<sup>98</sup> Silier, 2006.

<sup>99</sup> Orhan Silier, “Dünyada ve Türkiye’de Kent Müzeleri”, *Ege Mimarlık*: July (2010), 18.

<sup>100</sup> Dedehayır, 2013, p. 26. See Table 1: List of City Museums in Türkiye.

<sup>101</sup> Hobsbawm, Eric, “Marksizm Gerilemede, 1983-2000”, *Dünya Nasıl Değişir*, 2014, pp. 425-440

The aim of Local Agenda 21 was to construct the agenda of the new century in cooperation with the essence of the UNDP programme that aimed to set the City Agenda with local authorities (municipal) and civil society, highlighting global cooperation and governance to provide the efficient participation of the community. Explained as a comprehensive plan of action to be taken globally, nationally and locally by organizations of the United Nations System, Governments, and Major Groups in every area in which human impacts on the environment.<sup>102</sup>

The second United Nations Conference on Human Settlements Habitat II was held in İstanbul the year 1996 popularly called the “City Summit” had raised the interest and brought a lively environment for exhibitions. The following year Türkiye became the part of Local Agenda 21.

The aim of the Habitat II Conference had been described as “to raise awareness upon the potentials and problems of human habitats that are inputs of social development and economic growth and provide that World leaders embrace the idea of making villages, towns and cities healthy, safe, righteous and sustainable.”<sup>103</sup>Habitat II was one of the UN events that underlined the importance of corporation in governance of local and central authorities. Taking the decision that cities become self-sufficient economically and lively in the social realm, healthy environmentally and respectful to cultural heritage and diversity. Finally, addressing local bodies with a wide range of missions under the Global Action Plan which included the subjects of

- Housing, population, environment, human resources, health, education, disabled, local economy, industrialisation, drinking water, sewage, transportation, infrastructure, planning of city spaces, planning, use of land, social development, social integration of all disadvantaged groups including women, youth, children, elderly, tourism, conservation of cultural and historical heritage and its development, issues of disaster

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<sup>102</sup> <https://sdgs.un.org/publications/agenda21>, reached 02.04.2023

<sup>103</sup> Birleşmiş Milletler İnsan Yerleşimleri Konferansı Habitat II, Türkiye Ulusal Raporu ve Eylem Planı, 1996.

management, raising capacity and organisational development, public inclusion, citizenship, social reconciliation, reducing poverty, and developing social integration.<sup>104</sup>

*ÇEKÜL, KEMAV – Kemaliye City Museum (an initial attempt)*: The Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL) and the History Foundation are the main actors in the establishment of City Museums in Türkiye. Other actors involved include the provincial governance and local groups gathered with either the intervention of ÇEKÜL's efforts or by local history enthusiasts. The Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL) was founded in 1990 by a group of intellectuals, the majority of whom were academics.

The Project “7 Regions, 7 Cities (*7 Bölge, 7 Kent*)”, developed by ÇEKÜL in 1998, signified the seven geographical regions in Türkiye, also defined as seven different cultural regions of the country, from each of which a city was chosen in this project. The restoration and preservation of the traditional built environment in Türkiye had started in 1997 and cascaded from individual houses to include streets, neighbourhoods, towns, basins, regions, and finally led to a nation-wide mobilization. The “7 Regions 7 Cities” project, carried out in selected towns, was the flagship of this movement. Through ÇEKÜL's 'public-local-civil-private' participatory model, community centres of environment and culture were established in *Akseki, Birgi, Kastamonu, Kemaliye, Midyat, Mudanya* and *Talas* as the cities selected from different regions for the project.

These community centres of ÇEKÜL served as public venues for awareness meetings and local studies. Renovation and preservation plans were prepared and implemented through public-private partnerships and voluntary contributions. With the involvement of local stakeholders, the program reached a large scale, spread to hundreds of localities, and evolved into the Protected Towns Program. Today in more than 400 member municipalities in Türkiye of the towns and cities which had been able to preserve their cultural heritage and identity, many traditional buildings were restored

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<sup>104</sup> Ibid.

and renovated; and preservation plans were designed. These efforts were undertaken through partnerships with local universities, municipalities, governorships and ÇEKÜL representatives with wide local and voluntary participation.

“City Museums and Archives” was another project proposed by ÇEKÜL, also supported by the TKB. The aim of the project was to renovate a historical building that had lost its original function and turn it into a contemporary City Museum with the participatory involvement of local authorities and relevant NGOs.

The Armenian Church building in Kemaliye, later used as a carpet factory, became the first City Museum in 1999. There had been the earlier efforts of a group of people living in İstanbul but were originally from Kemaliye, who had come together to work on how to protect the urban fabric of the city that made Kemaliye become a part of ÇEKÜL project. Later, a local group including volunteers, local authorities and local ÇEKÜL representatives took over the project to put it into practice. Their aim was to create a “city identity” for Kemaliye. Kemaliye City Museum was thus established in 1999 with the efforts of ÇEKÜL Kemaliye Volunteers and the Provincial Governor as a component to explain “their reason of existence”.<sup>105</sup> Besides the establishment of the museum that will be studied in detail in the next chapter, many other conservation projects took start in Kemaliye following this period.

In this regard, one of the prominent studies on *Eğin*, Kemaliye as it used to be called, was conducted by Berrin Alper, the student of Prof. Metin Sözen her PhD study in the 1990s on the houses of *Eğin* is a starting point for the attention drawn to *Eğin* as a cultural heritage site. The establishment of the Atatürk Culture Centre (Atatürk Kültür Merkezi) at the old school building and the museum at the old church structure took place under the leadership of Uğur Kolsuz who was the district governor at the time and also one of the founding members of the TKB. The establishment of the museum in Kemaliye is part of a greater part of the project that aimed to actualize the town as a cultural and touristic site. With the intention to make Kemaliye part of the UNESCO

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<sup>105</sup> From the declarations by Hilmi Balioğlu (representative of ÇEKÜL Kemaliye) reported on the web page <https://kemaliye.net/kemaliye-kent-muzesi/>, reached: 02.03.2023



list, the first efforts involved the establishment of Kemaliye Culture and Development Foundation (KEMAV). The initial attempts to reach the objective of including *Eğin* in the UNESCO World Heritage list also included ÇEKÜL Kemaliye branch, which was established as the first branch of ÇEKÜL in Anatolia. Then, in the leadership of ÇEKÜL, KEMAV was established in 2002. The following developments include Kemaliye city centre becoming a protected urban area in 2005 with the efforts of ÇEKÜL, KEMAV, and the municipality, then structures in the villages were also registered as cultural heritage and museums in the villages were established.<sup>106</sup>

Regarding the “City Museums” and the “7 Regions 7 Cities” projects, Kemaliye became a protected area in 2005 which provided for the restoration and preservation of the traditional built environment. Eventually many buildings were restored in Kemaliye through the years 2003-2013; and as of its current situation the province has plans to apply to become a “cittaslow” city.<sup>107</sup>

Kemaliye is now in the temporal list of UNESCO since April 2021 with the documents presented to ICOMOS. Thus, the establishment of the museum in Kemaliye accelerated the process for the candidacy for UNESCO but the initial City Museum was realized with Bursa City Museum. Eventually following the first attempt in Kemaliye, the idea of the establishment of the Bursa City Museum was announced in the founding meeting of TKB in Bursa in 2000, which would provide the impetus for the City Museums in Türkiye, and Izmir City Museum would be opened the same year with Bursa.<sup>108</sup>

*The Union of Historical Towns (Tarihi Kentler Birliği) – Bursa City Museum (The First City Museum in Türkiye):* The year 2000 was the 50<sup>th</sup> anniversary of the

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<sup>106</sup> These museums include Ali Gürer Private Museum in Ocak Village, Ahmet Kutsi Tecer Museum in Apçağa Village, and Poet Enver Gökçe Museum in Çit Village.

<sup>107</sup> More academic studies in different areas were carried out during the years 2006-2009. The Natural History Museum established by Prof. Dr. Ali Demirsoy was a result of such academic work on Kemaliye. Kılıç, Etem, 7 Bölge 7 Kent: Kemaliye, Yerel Kimlik, Ekim, Kasım, Aralık, 2021, sayı 68, 4-9

<sup>108</sup> Silier, 2010, p.18

establishment of the Council of Europe and Türkiye was a participant of the campaign “Europe, a common heritage” with many projects, one of which was the project of “The Union of Historical Towns”.<sup>109</sup> One of the first meetings of the union, known as the meeting of governors, was held in Kastamonu in June 2000. The Declaration of Kastamonu of TKB has been a guiding document ever since. The declaration includes the themes of the preservation of the historical environment, its importance in raising awareness of citizenship, the city identity, and the productive use of resources in preservation, to undertake a holistic approach in preservation and to adopt an approach that considers preservation in a larger scale rather than the scale of a single structure.

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The Bursa example, which will be studied in the following chapter, is important as the first City Museum that was established in Türkiye with respect to the decision of TKB, which further accomplished to regulate the purpose-scope and operation of City Museums and Archives (Edirne Meeting, 14 September 2002). The establishment of the museum was realized in a very short time considering the bureaucratic procedures of the municipal authorities. The project was taken as a whole both in its physical and conceptual creation, bringing experts and officers together from different backgrounds and professions. This example was immediately followed by the museum in İzmir, and as will be examined in the next chapter, both Bursa and İzmir Museums formed the initial cases of this type of museum in Türkiye.

*The History Foundation – Unrealized Antalya City Museum:* The History Foundation established in 1991 has been a leading actor in the field of study as a non-governmental organisation raising funds with projects and with its publishing activity. The History Foundation had been addressed to carry out the exhibitions of Habitat II Conference in İstanbul, in which the establishment of City Museums in Turkey had its foundation,

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<sup>109</sup> Kırayoğlu, Mithat, Tarihi Kentler Birliği Kuruluş Süreci ve Anlamı, *Yerel Kimlik*, Tem/Ağt, Eylül 2001, sayı 1, pp.4-5, see, “Europe, a common heritage” – A Council of Europe campaign - Parliamentary Assembly Recommendation 1465 (2000), available from <https://rm.coe.int/16804f384a>, reached: 06.05.2023

<sup>110</sup> Ercan, Nurhan, Tarihi Kentler Bir Araya Geldiler, *Yerel Kimlik*, Tem/Ağt, Eylül 2001, sayı 1, pp.6-7

and the meetings and exhibitions before and after the UN-Habitat II İstanbul Conference in 1996 were significant steps towards this aim.

The main actors of City Museums are municipalities as local administrations; some, on the other hand, have been established by private initiatives or with the partnership of private enterprise such as the efforts of Kavala in Diyarbakır, Sabancı in Mardin, Kale Group in Çanakkale, and Kadir Has in Kayseri.<sup>111</sup> Antalya Museum in this regard is also an example where the municipal authority cooperates not with a private but with a civil initiative, the History Foundation.

Antalya City Museum has not been established; nevertheless, the intellectual outputs of the process are important in the historiography of City Museums in Türkiye. The initial idea of the Antalya City Museum dates back to 1995 and the initial action was taken to establish an organization of entrepreneurs. The actors of the Museum include the municipality and the History Foundation, academics both from and out of Antalya.

During the 1990s Antalya had received a very large number of immigrants from both other cities in Türkiye and foreign countries, and an estimated number of new Antalya citizens reached one million.<sup>112</sup> After the initial idea to establish a City Museum in Antalya, Antalya City Museum Entrepreneurs Association was established in the early 2000s. In 2006 the City Museum International Symposium was held in Antalya by the Municipality of Antalya and the History Foundation, aiming to support the Antalya City Museum Project. The outputs were documented as the Antalya City Museum's Foundational Document, and the recommendations of the document were partially put into action. The first was the restoration activity of an old Antalya Mansion that was assigned to the municipality (Italian House). The old building of People's House in Antalya used as the Municipality building (Fig.1) was chosen as the Museum building, which had been one of the recommended sites for the museum. The procurement of

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<sup>111</sup> Silier, Orhan. "Önsöz", *Kentler ve Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan, 2006*, pp. 1-9

<sup>112</sup> Savaş, Ayşen. "Genel Değerlendirme", *Kentler ve Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan, 2006*, pp.159-176

the Antalya City Museum project was finally made in 2017 but has not been realised since then.<sup>113</sup>

Orhan Silier, one of the founders of the History Foundation, describes the 1990s and early 2000s as a time of new cultural wave with the private museum initiatives and historical artefacts and plastic art collections becoming instruments of investment. The efforts that started with the İstanbul exhibitions soon became the first examples of city museums in Türkiye.<sup>114</sup>

Antalya aimed to be an exemplary case for city museums, and Antalya Municipality as the main actor commissioned the work to History Foundation. The two main issues of the city in the 2000s was the massive migration to the city and the recognition of Antalya only with its all-inclusive hotels by the visitors. Thus, with the growing number of immigrants, an identity of being a citizen of Antalya was needed to be created, and the touristic sight of the city should be taken further from only “sun, sea, beaches and the natural environment”. Antalya was to be known also in historical and cultural means. Active citizenship and a democratic participatory society could be achieved with the establishment of the City Museum, which would also be an opportunity to attract visitors to the city centre from the remote holiday resorts.<sup>115</sup>

Before the project was initiated, the City Museum Entrepreneurs Association had started working in a two-storey building and they were thinking to use this building also as the museum building. However, Silier, who was in charge of the project, suggested to use the Karaalioğlu Park area, the municipality building, and the buildings of the stadium that covered 10.000 m<sup>2</sup> area.

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<sup>113</sup>Information from the presentation by Evren Dayar, <https://docplayer.biz.tr/112757676-Kent-tarihi-ve-tanitimi-dairesi-baskanligi-dr-evren-dayar.html>, since this period only 2022 Dokuma Park Project by Kepez Municipality has been realised in Antalya

<sup>114</sup> Silier, 2006, pp. 1-9

<sup>115</sup> Türel, Menderes, Kentler ve Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan, 2006From the opening speech of Antalya Symposium by the Mayor of the city, pp.9-15



Fig.1 – Former Antalya Municipality Building

Source: <https://www.hurriyet.com.tr/yerel-haberler/antalya/eski-belediye-binasinda-antalya-sergisi-olaca-42133942><sup>116</sup>

In this regard the approach had been different from the other examples: First of all, the museum was to be of a number of buildings, and while some would be reinstitution projects, some of the buildings in the area would be newly built.<sup>117</sup> The municipality building, which had formerly been the People’s House in Antalya during 1934-52 period, and from 1952 to 2016 it was used by the municipality.<sup>118</sup> Karaaliođlu Park, built by governor Hařim İřcan in the 1940s, would be allocated for the museum project, and the park was chosen as an area of preservation and an environmental planning competition for the Municipality buildings was held in 2002. Thus, Karaaliođlu Park area was already a place that was intended to be rehabilitated and put into public use by the municipality. The stadium in this area was planned to be demolished and the area to be used as an open area space.<sup>119</sup>

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<sup>116</sup> Reached: 23.05.2023

<sup>117</sup> Silier, Orhan, “İstanbul ve Antalya Kent Muzeleri Proje Deneyimlerinden Mersin’in Öğreneceđi Bir Őeyler Var mı?”, 3. Tarih İinde Mersin Kolokiyumu, 16-17 Ekim 2008, Mersin, pp.244-255

<sup>118</sup> Since the museum could not be established the building has gone through restoration and is used as the Antalya Exhibition Building after the restoration.

<sup>119</sup> In the former building used as Marriage Registry Office the displays of family history was to be exhibited, the School for Sericulture was going to be where Antalya and Nature displays would be exhibited. Thus, the exhibitions were thought to be temporary exhibitions and a different type of

The first step taken in the realisation of the museum and the other additional buildings as part of the project was the establishment of Antalya City Memory Centre opened in 2006.<sup>120</sup> The centre would later be carried to another building in 2021 and introduced as the City Museum and Memory of Antalya.<sup>121</sup> To develop and help disseminate the urban and historical awareness, discussions took place around which subjects should be made part of the museum and which should not, and the participants had different ideas about whether there should be a chronological narrative of Antalya or not, a time scale for Antalya. The context of Antalya history was also discussed in relation to only cultural aspects or the natural aspects of the city.<sup>122</sup> .<sup>123</sup>

During these early years of work the project centre for Antalya City Museum arranged many meetings with different themes, and an open-air exhibition was opened, named as *The Future of Antalya Our Hopes and Fears*. This exhibition was a campaign for the promotion of the City Museum.<sup>124</sup> (Fig. 3) On the whole, Antalya City Museum project was planned to be established in a different manner than the conventional approach as the spatial organisation of the museum would be larger and not limited to

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exhibition was planned for the museum. This included mobile visual material and illustrations, and replicas of the original material. Silier, O., “İstanbul ve Antalya Kent Müzeleri Proje Deneyimlerinden Mersin’in Öğreneceği Bir Şeyler Var mı?”, 3. Tarih İçinde Mersin Kolokiyumu, 16-17 Ekim 2008, Mersin, pp.244-255

<sup>120</sup> Available from: <https://www.yenisafak.com/yerel/antalyanin-kent-bellegi-merkezi-halkin-hizmetinde-16868>, reached: 23.05.2023

<sup>121</sup> Available from: <https://www.milliyet.com.tr/yerel-haberler/antalya/antalyanin-bellegi-kent-arastirmalari-merkezi-6471033>, reached: 23.05.2023

<sup>122</sup> Kentler ve Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan, Antalya Kent Müzesi Temel Belgesi Üzerine Tartışma, Conducted by, Pulhan, G., 2006, pp.143-158

<sup>123</sup> One of the largest exhibitions planned for the Antalya Museum project was the “Exhibition of Antalya People”, in which the history of 2300 years of Antalya would be told through the stories of people. Stories of 60 chosen people were bound together to narrate a didactic story. Silier, O., “İstanbul ve Antalya Kent Müzeleri Proje Deneyimlerinden Mersin’in Öğreneceği Bir Şeyler Var mı?”, 3. Tarih İçinde Mersin Kolokiyumu, 16-17 Ekim 2008, Mersin, pp.244-255

<sup>124</sup> Some of these meetings called as the Preparation Conferences organized in the year 2007 were about *Sea Archeology and Antalya, Museums as Places for Education, History Workshop on Family and Marriage, Ethnobotanics as Cultural Heritage, City Museum and the Preservation of Antalya Urban Fabric, The Importance of Socialization and Cultural Communication for the Urbanisation of Antalya* Çimrin, H., Antalya Kent Müzesi, 2007 dated essay from the web page, <http://wowturkey.com/forum/viewtopic.php?t=47040>, reached: 23.05.2023

one building. For the displays and the narrative of the museum also new methods were to be experimented.



Fig. 2 – The *Italian House*, once used as Antalya City Memory Centre

Source: <http://wowturkey.com/forum/viewtopic.php?t=47040><sup>125</sup>



Fig. 3 – Photo from the Antalya exhibition campaign

Source: <http://wowturkey.com/forum/viewtopic.php?t=47040><sup>126</sup>

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<sup>125</sup> Reached: 23.05.2023

<sup>126</sup> Reached: 23.05.2023

### 2.2.2. The Role of Local Administrations and Private Initiatives

*Governorships and Municipalities, Local Private Initiatives:* City museums had become an area of exercise for non-governmental organizations that emphasized the local identity of cities and became leading actors in the establishment of City Museums. These organizations mainly worked in collaboration with local administrations of municipalities, as exemplified in the case discussed in the earlier part of this chapter. Nonetheless, there were other initiatives that were carried out with the involvement of different actors, which could be discussed through the examples of Kastamonu, Mardin, and Mersin as the examples which stand out as examples that differ from the overall assessment of City Museums in Türkiye in the founding of their first ten years. In Kastamonu, the leading founding actor was the provincial government that represented the central governing authority, while in Mardin and Mersin, private initiatives were the actors of establishment.

*Kastamonu:* In the “7 Regions, 7 Cities” program by ÇEKÜL, the cities chosen were those that had protected their history and their authenticity, and Kastamonu had been one of them. The provincial governorship of Kastamonu thus had been an active participant in the on-going work in heritage preservation with these projects. During 2000 the provincial governor of Kastamonu made resource allocation from the local government budget for the restoration of the historical wooden mansions. In this regard, one of the first city museums in Türkiye was to be established by the provincial governance of Kastamonu and until today it has been one of the few examples of city museums to be established by a local administration other than a municipality, i.e. the provincial authority of the governorship. This first example to be established by the provincial authority was located in a well-known public site of the city of Kastamonu which was the Governor’s Building in Kastamonu built in 1901 as a work by the important architect Vedat Tek. The administrative buildings of Kastamonu city were situated in *Sarayüstü* area since 1650 and the Governor’s Building was built at the site where there had been a wooden structure dating from 1833. The new building is a three-storey structure with a ground floor and two upper floors.



The museum realised by the Governorship of Kastamonu in 2002 is one of the first examples of City Museums in Türkiye. The museum, having a city archive, included photographs and more than 900 books and a number of 90 articles from the national press and from periodicals that shed light to the history of the city. Also, a digital archive was realised which has photographs and non-published papers.



Fig.4 – Old Photograph of Kastamonu Governor's Building

Source: <http://www.eskiturkiye.net/222/kastamonu-hukumet-konagi%20web%20site%20reached%2022.08.2023><sup>127</sup>



Fig. 5 – Kastamonu City Museum Former Display

Source: <https://www.kulturportali.gov.tr/turkiye/kastamonu/gezilecekyer/kastamonu-kent-tarih-muzes><sup>128</sup>

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<sup>127</sup> Reached: 22.08.2023

<sup>128</sup> Reached: 22.08.2023

The most important pieces of the exhibition included one of the first piano consoles crafted by the masters of Kastamonu, a hand woven 40 m<sup>2</sup> carpet as well as a glazed tile stove which Kastamonu families used, and a stone mirror used by Atatürk during his stay in Kastamonu. One of the oldest items in the museum is a painting of the ceremony of the accession of Abdülhamid; other items include an imperial caique, caique of Inebolu, old film machines and Kastamonu paintings together with newspapers and press archive of Kastamonu.<sup>129</sup> The museum has been under a renovation process since 2015 and has recently been re-opened in 2022. The museum has been re-assessed with a narrative while still using some of the older items of the initial museums in the main exhibitions. In this regard, it can be conducted that the Kastamonu Museum has adapted a narrative that is standard and closer to a central administration understanding.

*Mersin:* Exemplary of a city museum established in 2010 by an actor different from local administrators is the Mersin Museum known by the name of Mustafa Erim Mersin City History Museum. As an example in terms of being established through private ownership, the restoration process and displays of the museum were all undertaken by the founder Mustafa Erim himself.

The museum building is a two-storey traditional house dating to the 1860s. The exhibitions of the museum include a standard narration of traditional architecture, mentioning about famous people of Mersin, education history in Mersin, salvation of Mersin, Çanakkale War and Mersin people, chronology of Mersin, mosques and churches of Mersin, Atatürk's visit to Mersin, and the tumulus of *Yumuktepe*.

Mersin Museum is registered in the list of the ministry, but it is also argued that Mersin does not have a City Museum yet. For example, Ünlü describes Mersin as the multicultural eastern Mediterranean port city and asserts that the memory of the 1950s and 1960s of the city is in disappearance at a time when the city was much different from it used to be in the 2000s. Ünlü emphasizes that City Museums should include

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<sup>129</sup> Information from the local news web page <https://istamonu.com/haber-detay/2747/bir-asrin-tanigi-%E2%80%99Ckastamonu-hukumet-konagi%E2%80%9D>

what is present in the city, which are the people of the city, buildings of the city, and events of the city; that the identity of the city is made of the concurrent of the collective memory and that it should be defined with the common will of the citizens of Mersin.<sup>130</sup>

Although Ünlü defends an ideal version of a City Museum and not many examples fulfil these trades of such an ideal museum, it can be concluded that there is no consensus over Mustafa Erim Museum being the City Museum of Mersin. The museum is not established by the local municipal or governmental authority, and not all actors of the civil society are included in the making of the museum as Ünlü indicates.



Fig.6 – Mustafa Erim Mersin City History Museum

Source: <https://kulturenvanteri.com/tr/yer/ozel-mustafa-erim-mersin-kent-tarihi-muzesi/#16/36.800068/34.628117><sup>131</sup>

*Mardin:* Mardin City Museum is also a private museum established by the Sabancı Foundation. The family foundation of Sabancı cooperation has been a leading actor in

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<sup>130</sup> Ünlü, Tülin, Selvi, Mersin'in Hakiki Sahibi Olmak: Mersin Kent Arşivi ve Müzesi, ODA, Aralık 2013, Sayı 5, pp.53-55

<sup>131</sup> Reached: 22.08.2023

the establishment of many other private museums in Türkiye. In Mardin, Sabancı Foundation acts as a sponsor for the museum and has worked together with the local authority and the civil society in the city. In this regard it is different from the Mersin example.

Similar to the Kastamonu example, Mardin City Museum project was initiated with the project of ÇEKÜL, “7 Regions, 7 Cities”, in which “Culture Houses” were accomplished in the authentic cities of Anatolia and later the initiative to perform the establishing of “City Museums and Archives”. This initiative supported the performance of cities establishing their own museums with the cooperation of “public, local, civil, private” organisations. As part of the action plan produced in the 2000s, the search for a building in the historical part of the city had been initiated also in Mardin. Eventually the Barracks Building constructed during the reign of Abdulhamid II, which was later used as the tax office building, was restored to become Mardin City Museum.

The museum at first was to be financed and owned by Mardin Governance but when the process lengthened Sabancı family applied for the ownership of the museum. The restoration activity that started as early as 2006 was then undertaken by Sabancı Foundation with the March 2006 dated protocol. Nevertheless, during the realisation of the museum other contributors such as the Governorship of Mardin, experts from Sabancı University and Sakıp Sabancı Museum, the municipal authority, MAREV (The Foundation of Education and Solidarity of Mardin), as well as the people of Mardin also took part. In 2006, at the very start of the project, a concept project was made with the commitment of Prof. Dr. Metin Sözen and Restoration expert and Architect Metin Keskin. The restoration project was then implemented by restoration architect Nüvit Bayar and the museum was established in 2009.

The museum is made up of two galleries; the upper ground floor gallery is the Sakıp Sabancı Mardin City Museum, and the exhibition is of a permanent display. The upper floor display of the museum includes daily objects that belong to the multi-cultural, multi-religious identity of the city, photographs, visualisations and wall panels. The items included are tombstones (of different religions), handcrafts, artisan work such

as goldsmith, coppersmith, weaver, soapier, engraving as well as local clothing and relics. Also, spaces of daily life such as household's ateliers of crafts are impersonated with mannequins in the Museum. (fig.7-10) The lower ground floor on the other hand has temporary exhibition halls and is named as Dilek Sabancı Art Gallery. This space is used for the temporary exhibitions to take place in Mardin and many important exhibitions have been held in these galleries since the museum was opened.



Fig.7 – Old Photograph of Mardin Barracks Building

Source: <http://www.sakipsabancimardinkentmuzesi.org/hakkimizda><sup>132</sup>

Evrin and Halil İbrahim Düzenli conceptualise the Mardin Museum building as the second stage of contribution to the modernisation of the city scape after a century since the building was built. Indicating that the Mardin Barracks had been built at the end of the 19<sup>th</sup> Century and similar to other Ottoman cities the transformation in the city scape with the emergence of new building types as part of the new centralization approach in governance by the Ottoman authorities had been a harbinger of new spatial construction in Mardin. Then a century later when the building was transformed into a museum this led to another constructive space experience for the city which was to

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<sup>132</sup> Reached: 22.08.2023

be added to the global economy of culture in this regard.<sup>133</sup> By comparing the establishment of the first museum in Mardin, i.e. the Ethnography Museum (dating to 1947), to the City Museum, Düzenlis also emphasize that the constituent actors of museums had changed, and that once taken up by the central authority of the state, the private museums of the 2000s were realised by the Republican bourgeois and the central authority was now sharing its role with this new actor. According to Düzenlis, this eventually led to a diversity in the views of modernity.<sup>134</sup>



Fig.8- 11 – Displays of Sakıp Sabancı Mardin City Museum

Source: <http://www.sakipsabancimardinkentmuzesi.org/hakkimizda><sup>135</sup>

<sup>133</sup> Düzenli, Evrim, Düzenli, Halil, İbrahim, The Two Modern Constructions in the City of Mardin: Mardin Barracks (1887-1891) and Its Transformation into Museum (2008-2009), *İdeal Kent*, Issue 30, Cilt Volume 11, Year 2020-2, 648-677,

<sup>134</sup> Ibid.

<sup>135</sup> Reached: 22.08.2023

The Mardin example is similar to Kemaliye example in that both museum buildings consolidate with their surroundings and have an impact on their contexts with the materials used in construction and the techniques of construction in which a regional language was used. For the Mardin example, this indicates that the process of museum assessment adds up to the historicity of Mardin.<sup>136</sup>

Finally, the most common examples of City Museums are owned by municipal authorities in cities, as also the case for the examples from around the world. For museums to be sustainable they need to be adopted by local authorities. By law, the municipal authorities, with their duties in the spatial development of the city, have also the responsibility of the representation of the local identity in a pluralist understanding, to be in collaboration with different institutions. The municipality is where the civil authority of the city is gathered. In this regard City Museums, which are the cultural hubs for cities, are mostly realised by municipalities.

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<sup>136</sup> Information available from <http://www.sakipsabancimardinkentmuzesi.org/hakkimizda>, reached: 22.08.2023

## CHAPTER 3

### REPRESENTING THE LOCAL: SPACES AND NARRATIVES OF THE FIRST CITY MUSEUMS

In this chapter, the pioneering examples of City Museums, which are the museums of Kemaliye, Bursa and İzmir, are analyzed through the criteria of the spatial context and the narrative formation of the museums. The chapter aims to clarify how a city is represented in the building and the display of its museum and what kind of a local identity is represented by its museum. Since each example has different aspects, this chapter enables to compare the museums that are contemporary of each other in a critical manner in order to understand the founding approaches in the first City Museums in Türkiye.

#### 3.1. Spaces and Narratives Representing Cities

A City Museum has the primary mission of representing its locality. The urban context and the building of the museum have an important role in the realization of this mission.<sup>137</sup> Thus, museum architecture and its space formation form a significant issue for the study. In one of the rare studies of museum architecture, Giebelhausen examines the museum as a building type that defines and displays the value of culture for the changing demands of contemporary society.<sup>138</sup> As such, the architecture of the museum is directly related to the meanings that are socially and culturally associated with it.<sup>139</sup> The museum is the “most typical institution of the metropolis”, but “one of

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<sup>137</sup> Silier, 2010,

<sup>138</sup> Michaela Giebelhausen, “The Architecture is the Museum”, J. Marstine ed., *New Museum Theory and Practice. An Introduction*, (Blackwell Publishing, 2006), 41-63.

<sup>139</sup> Michaela Giebelhausen, Michaela ed., “Introduction: the architecture of the museum-symbolic structures, urban contexts”, *The architecture of the museum*, (Manchester University Press, 2003), 1-14.



the principle functions” of the city itself “is to serve as a museum”.<sup>140</sup> This is the idea of city-as-museum for Mumford and Geddes who define the city as a store house of memory, “a durable stratum of experience upon which to ‘lay a new foundation for urban life’”.<sup>141</sup> Thus, the choice of the location of a City Museum in the urban context as well as its architectural characteristics tell about how the locality of the city is evaluated and what is consequently aimed to be represented in the museum.

The re-functioning of existing buildings is accepted as an important method for providing the continuation of the cultural character of the urban context.<sup>142</sup> With a new public function given to a historical building, the collective memory of the city could be preserved. It is for this reason that one of the outcomes of the very first meeting of the Union of Historical Towns, in addition to the general decision to establish city museums and archives, was to establish such museums in re-functioned and re-stored historical buildings to preserve their historical value as part of their cities.<sup>143</sup> Such a building that represents the past of the city and its historical fabric are to be preferred to house City Museums.

As it can be seen from Table.1 (Appendix A), most of the City Museums in Turkey are housed in re-functioned historical buildings with only few examples in newly designed buildings and one example of a digital museum. Most of the buildings re-functioned as museums were originally public buildings while only fewer of them were houses, and most of these structures dated either to the late Ottoman or the early Republican periods.

As such, the analysis of the answers to such questions as what type of an historical building is chosen to house the museum of a city, whether it had earlier a public or a

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<sup>140</sup> Eric Sandweiss, ““The Novelties of the Town” Museums, Cities and Historical Representation”, ed. Ian Jones, Robert R. MacDonald, Darryl McIntyre, *City Museums and City Development*, (AltaMira, 2008), 43.

<sup>141</sup> Ibid.

<sup>142</sup> Fatih Us, Hayal Meriç, Giorgi Tsanatskenishvili, “Kent Belleğinin Canlandırılması: Samsun Kent Müzesi”, *Mimarlık*, 398. November-December 2017, Footnote 3.

<sup>143</sup> Dedehayır,2013.

private function, when it was initially constructed, etc. could help evaluate the approach in the representation of a city in a museum.

There is a parallel between history writing and museums.<sup>144</sup> Most of the contemporary museums are history museums; and all museums, including art museums, are about history and indeed important sites of visual information for historians. Still, museums have become an area of study for historians only in recent decades.<sup>145</sup> In the 19<sup>th</sup> century, when museums were institutionalized, the understanding of history included a continuous and progressive conception of development, a Eurocentric view and the belief that history was made up of big events and great personalities.

This period was when “museums were interested in history whereas history was not yet interested with museums”, indicating that history ignored the available visual material and accepted the written documents as the only source of history.<sup>146</sup> It was only after the 1970s when history was accepted as a social science did museums with their visual material become an area of study for historians.<sup>147</sup>

The idea behind City Museums covers most of the current arguments of history writing. A City Museum is basically an artefact of the city as its content is the city. A City Museum focuses on the historical narratives of its city by writing a visual history of the city that covers the urban history, traditions, culture and everyday lives. Thus, the narrative of a museum, i.e. the display of the history of the city at the museum, could be analysed by comparing the historical narratives about the city with the displayed narratives of the museum.

The aim of a City Museum is to represent a city and/or its society in narrating their history, and hence developing a collective memory by protecting and displaying the cultural heritage of the city. Thus, the main aspect of City Museums is to deal with the

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<sup>144</sup> Pomian, 2000, pp. 15-25.

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

<sup>147</sup> Ibid.

social history of a city and City Museums are important in that they provide for narratives of local histories, which is indeed a return to cities, societies and hence a pluralist history.<sup>148</sup> As Pomian states, for centuries most objects were not found worthy to be exhibited in museums because they were ordinary, and they were not rare and rather than belonging to a high culture they belonged to a lower culture. Thus, a new approach that is just the opposite is at its best performed in City Museums.<sup>149</sup> A City Museum preserves a city's past and archives information about it, displays visually and verbally the historical and contemporary identity of the city.

In this regard, the narrative of a museum, i.e. what is told in the display of a museum, is to be formed by writing the history of the city in order to know what can or what needs to be displayed in its museum. Thus, it could be argued that the primary purpose of a city museum is to develop an urban memory, including today, to keep and protect the aspects that define the history of the city.<sup>150</sup> There is not one definition of the cultural identity of a city but there are rather several definitions that evolve/transform through time.<sup>151</sup> As such, city museums have a potential of being an alternative to unifying ideals political history-writing providing a way for the civil society to write its own history that will display its multiple layers.<sup>152</sup>

Similarly, in order to rightfully display the multicultural character of a society while dealing with urban, art and architectural history, people have different degrees of interest according to their cultural background also as an aspect with which they identify themselves.<sup>153</sup> Thus, "their specific fields, which have to do with urban history

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<sup>148</sup> Silier, 2006.

<sup>149</sup> Pomian, 2000, p. 23.

<sup>150</sup> Fikret Yılmaz, "İzmir Kent Arşivi ve Müzesi Deneyimi", ed. O. Silier, *Kentler ve Kent Müzeleri, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, (Tarih Vakfı), 55-65.

<sup>151</sup> Ayşen Savaş, "Genel Değerlendirme", ed. O. Silier, *Kentler ve Kent Müzeleri, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, (Tarih Vakfı), 159-177.

<sup>152</sup> Ady Semel, "Kudüs Kent Tarihi Müzesi'nin Yönetiminde kışkırtıcı ve Barış Sağlayıcı Düşünceler", ed. O. Silier, *Kentler ve Kent Müzeleri, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006*, (Tarih Vakfı), 33-39.

<sup>153</sup> Donatella Calabi, "City museums: first elements for a debate", *Planning Perspectives*, 27:3, June 2012, 460.

with a sensibility to the morphology of built and open spaces, have in fact to deal, in a larger perspective, with the human sciences".<sup>154</sup> The narrative and interpretation are the two aspects of museums to be challenged, and while histories are being rewritten from new perspectives, they have effects on museums.<sup>155</sup>

The nationalist approach of nation-states, for example, corresponds to national history museums that have the mission to represent the totality of a nation. As such, the political ideology of the nation-state and its emphasis upon the Turkish and Anatolian identity were the motives of the early Republican era that also influenced the establishment of this period's museums.<sup>156</sup>

In the globalized world of the late 20<sup>th</sup> century, on the other hand, the emphasis on localities instead of the national unity caused a return for the identities of cities to "their medieval status as independent trading centres within larger economic associations, which are replacing nation-states".<sup>157</sup> As such, City Museums as local museums that have a mission of representing their cities, are thus taken as depending on the multi-cultural understanding of the 1990s.<sup>158</sup>

History writing in the globalized age of the turn of the 21<sup>st</sup> century caused City Museums to be also related to the contemporary understanding of peripheralization. Edwards and Bourbeau's understanding of the peripheralization of the world is that the periphery is no longer out there but rather it is all around us; hence, "As the

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<sup>154</sup> Ibid.

<sup>155</sup> Eilean Hooper-Greenhill, "Changing Values in the Art Museum: Rethinking Communication and Learning", *Museum Studies An Anthology of Contexts*, ed. B.M. Carbonell,(Blackwell Publishing, 2004), 556-575.

<sup>156</sup> Burçak Madran, Şebnem Önal, "Yerellikten Küreselliğe Uzanan Çizgide Tarihin Çok paylaşımlı Vitrinleri: Müzeler ve Sunumları", *Müzecilikte Yeni Yaklaşımlar Küreselleşme ve Yerelleşme*, (Tarih Vakfı, 2000), 170-186.

<sup>157</sup> Edwards, Geoffrey, Bourbeau, Marie, Louise, "Defining a Research Agenda for City Museums in a Peripheralizing World", ed. Ian Jones, Robert R. MacDonald, Darryl McIntyre, *City Museums and City Development*, AltaMira, 2008, p.140.

<sup>158</sup> Ibid.

hinterland disappears, the world becomes city”.<sup>159</sup> This is also related to the shift in the 1990s in museum studies as well as history studies, bringing forth the local-national duality and the evaluation of the global as important topics of analysis for the museum.<sup>160</sup>

Defined by Silier as a new typology of museum, city museums, as social history museums, have the mission of representing a city or a society in narrating their history.<sup>161</sup> In this representation mission, the urban context and the building of the museum have an important impact. It is for this reason, other than the general decision to establish city museums and archives, one of the outcomes of the very first meeting of the Association of Historical cities was to establish such museums in re-functioned and re-stored historical buildings to preserve their historical value as part of their cities. Such a building that represents the past of the city and its historical fabric are to be preferred to house City Museums.

Developed through the 20<sup>th</sup> century, as Johnson indicates, “any city museum is an institution which collects, cares for and interprets locally relevant objects and their attendant human histories”.<sup>162</sup> As Johnson, Silier also underlines that the focal point of the museum is human histories rather than objects.<sup>163</sup>

On the other hand, city museums are not only about history, but they also talk about the contemporary city.<sup>164</sup> According to Hebditch, “Museums about cities need to interpret and explain urban society and the processes of change at work within it”.<sup>165</sup> The following analyses of the first City Museum in Türkiye aim to understand how

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<sup>159</sup> Edwards, 2008, p.139.

<sup>160</sup> Hooper-Greenhill, 1992, pp. 1-22.

<sup>161</sup> Silier, 2010

<sup>162</sup> Johnson, 1995, p.5

<sup>163</sup> Silier, 2010, p.16

<sup>164</sup> Hebditch, 1995, p.7

<sup>165</sup> Hebditch, 1995,p.11

these different cases represented the identities of their cities in urban/architectural characteristics of their buildings, and in narratives constructed in their displays.

## **3.2. Kemaliye Museum (1999)**

### **3.2.1. Urban and Architectural Characteristics of the Building**

Kemaliye museum is known to be the first city museum which is a distinct example regarding the reused structure being a 16<sup>th</sup> Century Armenian Church. Situated in between Central/Eastern Anatolia, Black Sea region and Southeast Anatolia, Metin Sözen describes Kemaliye as a place at “focal point”.<sup>166</sup> Kemaliye is a small remote town situated on the slopes of Euphrates; it is situated on the historical Silk Road route, and as it stood at the intersection of several other important towns of Eastern Anatolia it was a town where caravans would pass. This aspect of the town is an indicator of the cultural richness that it holds today.

Kemaliye is built by the Valley of Karasu River and surrounded by steep rocks and mountains to the east and west it is situated between Erzincan, Elazığ, Malatya, Tunceli and Sivas. Located besides the Karasu tributary of Euphrates that geographically ends up in the Keban Dam, the town is located on the valley of Munzur and Sarıçiçek Mountains. Due to its rough physical formation Kemaliye was able to protect its traditional tissue. The effort for highlighting Kemaliye as a touristic site in the late 1990s depends upon this cultural richness and the fact that the urban fabric in the town had been protected.

Kemaliye was given its name in 1926 with reference to a visit by Mustafa Kemal Atatürk and the original name to the city was *Eğin*. The name *Eğin* (*Agn*) might be coming from the water source that springs from the rocky basin (*Kadıgözü*) that feeds all houses of the city turning watermills and finally reaching the river (Euphrates)<sup>167</sup>as

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<sup>166</sup> Etem Kılıç, 2021

<sup>167</sup> Bardizaktsi, V., Natanyan, B., & Sırvantsdyants, K. 2010, p.290

*Agn* means water source in Armenian language.<sup>168</sup> (Fig. 17) Stating that the name *Agn*, which is thought to have taken its name from *Kadıgözü*, which rises from the slopes of Mount Hotar, was encountered in written sources after the 16th century, Yarman quoted from Crussol that, at the end of the 12th and in the 13th century, an independent administration under the name of the Land of Health emerged in this region, while Byzantine dynasties ruled in *Eğin* states. Yarman, explains that it was founded by the Armenian group who fled because of the Seljuk invasion in Eastern Anatolia in the 11th century, and that Armenians were settled in Sivas and its surroundings as a result of the Byzantine settlement policy.<sup>169</sup>

Kemaliye is known to be one of the few protected Anatolian towns with its urban fabric. Most of this fabric is formed of the 17<sup>th</sup>-18<sup>th</sup> century Ottoman era mosques, khans, baths, fountains, and dwellings.<sup>170</sup> Very few have been left from the first settlements of the Roman era. With narrow streets with two-storey houses on each side and mosques with similar appearances to these houses, and arched water fountains on each street, the town is assessed as a middle-sized Anatolian town of 18<sup>th</sup>-19<sup>th</sup> century.<sup>171</sup>

The town in the Ottoman era is best known as the Meat Chamberlain, later given the name of Firewood and Coal Chamberlain, and even today butchers of Kemaliye, who are known to be masters in their skills. For a long period *Eğin* had a large population of Armenian and Rum communities and the artisan works of *Eğin* included thread makers, weaving, carpet weaving, leather trade, and shoemaking and money changers. From *Eğin* situated on the Silk Road these goods would be transported with caravans to Eastern lands and countries.<sup>172</sup>

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<sup>168</sup> Yarman, Arsen, *Eğin (Agn) Ermenileri-I. Kebikeç İnsan Bilimleri İçin Kaynak Araştırmaları Dergisi*, (37), 2014, p.261

<sup>169</sup> Yarman, 2014, footnote 4

<sup>170</sup> Pektaş, Kadir, *Kemaliye (Eğin)'de Türk Mimarisi*, Ankara, 2006, p.9

<sup>171</sup> Ibid.

<sup>172</sup> Çelikmen, Feridun, Ünsal, Günhan, *Kemaliye Eğin Kent Rehberi*, KEMAV, p. 3. Available from: <http://www.kemaliye.gov.tr/kurumlar/kemaliye.gov.tr/kemaliye-kent-rehberi-2007.pdf>, reached: 23.03.2023

According to Alper's study on the cadastral record books (*tahrir defterleri*), we can follow both the changing populations of Muslim and non-Muslim households in Eğin. Until the 16th century most of the population was still made up of Armenian families. To the end of the 19th century, while the Muslim population grew in number, the non-Muslim population decreased in comparison. There are equal number of Muslim and non-Muslim families according to W. Yorke who identifies the population of Eğin as 15.000 in 1894. The steady number of populations of the 19<sup>th</sup> century started to decrease in the 20<sup>th</sup> century with the migrations mostly of the non-Muslim people.

The road routes determined the livelihood of the town and the continuous migration movements. Alper mentions that the road passing from Eğin that bounded Malatya and Harput to Erzincan and Trabzon and the khans in between Arapgir and Eğin prove this livelihood during the Ottoman period.<sup>173</sup> Alper points out that the district grew rapidly after the 16th century, and according to V. Cuinet's data, the peak population was in the second half of the 19th century, with a population reaching 19,000 people. Alper interprets that the spatial development of the city took place in the form of the tightening of the existing texture, and that *Kemaliye* bears no traces of another age and today it still presents the physical texture characteristics of the 19th century of the Ottoman period.<sup>174</sup> The Armenian church monasteries and schools were also a part of this physical texture.

It is stated that the development of the city took place in the north-south direction, but in a limited way, as it was limited by the Euphrates River and steep hills in the east-west direction.<sup>175</sup> The main road named *Cumhuriyet Caddesi*, was connecting the district to the *Bagistaş* station of the Sivas-Erzincan railway from the north and Arapgir, Malatya and Elazığ from the south, was historically the only caravan route connecting Malatya and Elazığ to Trabzon and Giresun.<sup>176</sup> Also stating that the

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<sup>173</sup> Alper, Berrin, *Kemaliye (Eğin) yerleşme dokusu ve evleri üzerine bir araştırma*. Basılmamış Doktora Tezi, İTÜ-Fen Bilimleri Enstitüsü, İstanbul, 1990, p.34

<sup>174</sup> Ibid.

<sup>175</sup> Alper, 1990, p.36

<sup>176</sup> Ibid, p.36



physical texture, which is determined by topography, and the different functional areas of the city continue unchanged, Alper defines the city's spaces in three parts of the religious and social centre, marketplace and the administrative centre, and residential areas.<sup>177</sup>

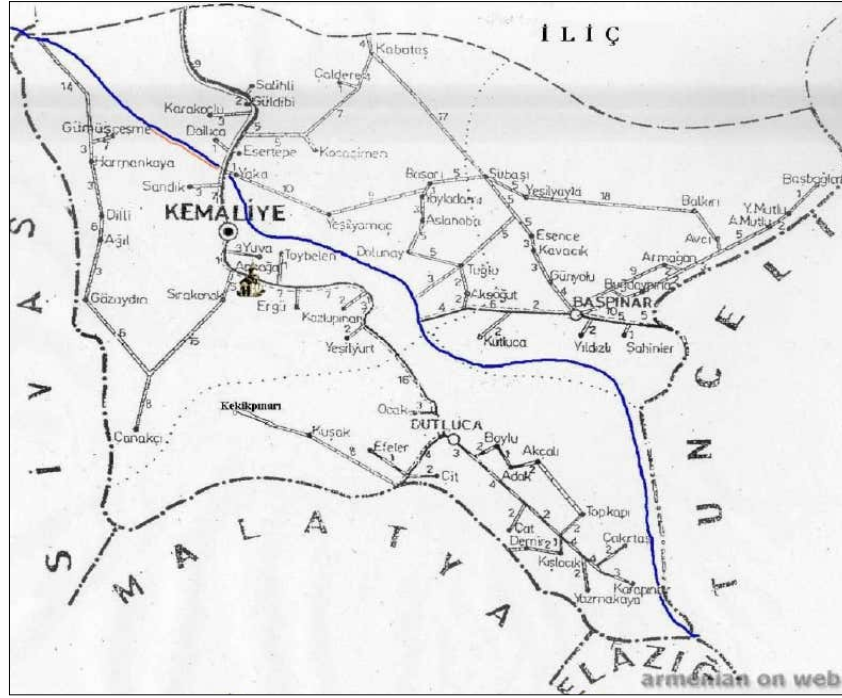


Fig.12- Map of Kemaliye showing districts

Source: <https://www.scribd.com/document/351393778/Erzincan-Kemaliye-A%C4%9F%C4%B1n-Ilcesi-Abuceh-Koyu-Surp-N%C5%9Fan-Ermeni-Kilisesi> <sup>178</sup>

*Kadıgözü* water source area served as the religious and social centre of the district with its water source and land structure suitable for settlement. The important buildings here are *Taşdibi* Mosque, *Orta* (Middle) Mosque, *Tahta* (Timber) Mosque, the Turkish bath, madrasa, and infant school. It is stated that *Taşdibi* Mosque, which is thought to be the oldest mosque, was built before the 17th century, over a demolished church. The *Dört yolağzı* Mosque which is also an older structure of the town dates to the 17th century.<sup>179</sup>

<sup>177</sup> Alper, 1990, p.35

<sup>178</sup> Reached: 23.05.2023

<sup>179</sup> Alper, 1990, note 173

The historical caravan route has preserved its status as a main artery. It is determined that the bazaar centre has not changed its location throughout history, and in addition to being a shopping and trade centre, it also served as an administrative centre at the end of the 19th century. Alper states that Kemaliye town center, whose population has decreased rapidly since 1927, has preserved its physical structure due to the decreasing population and the lack of need for new construction. In the light of the information given by V. Cuinet, it is explained that the commercial centre was a marketplace with shops lined up on both sides of the road around the *Dörtyol* Mosque in the 1890s and contained only local needs.

It is stated that the dual centre structure seen in Anatolian cities in the second half of the 19th century did not occur in *Kemaliye* because the administrative centre structures, consisting of buildings such as the Municipality, Government House, schools, Court House, Barracks and Post Office buildings, are located in the same area where the commercial centre is located.<sup>180</sup> V. Cuinet only mentions about the Government House, which formed the core of the administrative centre at that time.<sup>181</sup>

Although the formal characteristics have changed over time due to expropriations after the fires, they maintain their place in the settlement fabric. The area where new buildings, such as public buildings and schools, are added is this commercial zone. It is understood that the old-new differentiation can be observed here. (Fig.13)

It is known that the Armenian population had been the majority at the beginning of the 16th century. According to the accounts, the total population of *Eğir* was around 1,165 people at the beginning of the 16th century and there were 14 Muslim households compared to a number of 199 non-Muslim households.<sup>182</sup> This started to change in the 19<sup>th</sup> century when the majority of the population became Turkish/Muslim.

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<sup>180</sup> Alper, 1990, p.41

<sup>181</sup> Alper, 1990, p.54, note 186

<sup>182</sup> Ibid.

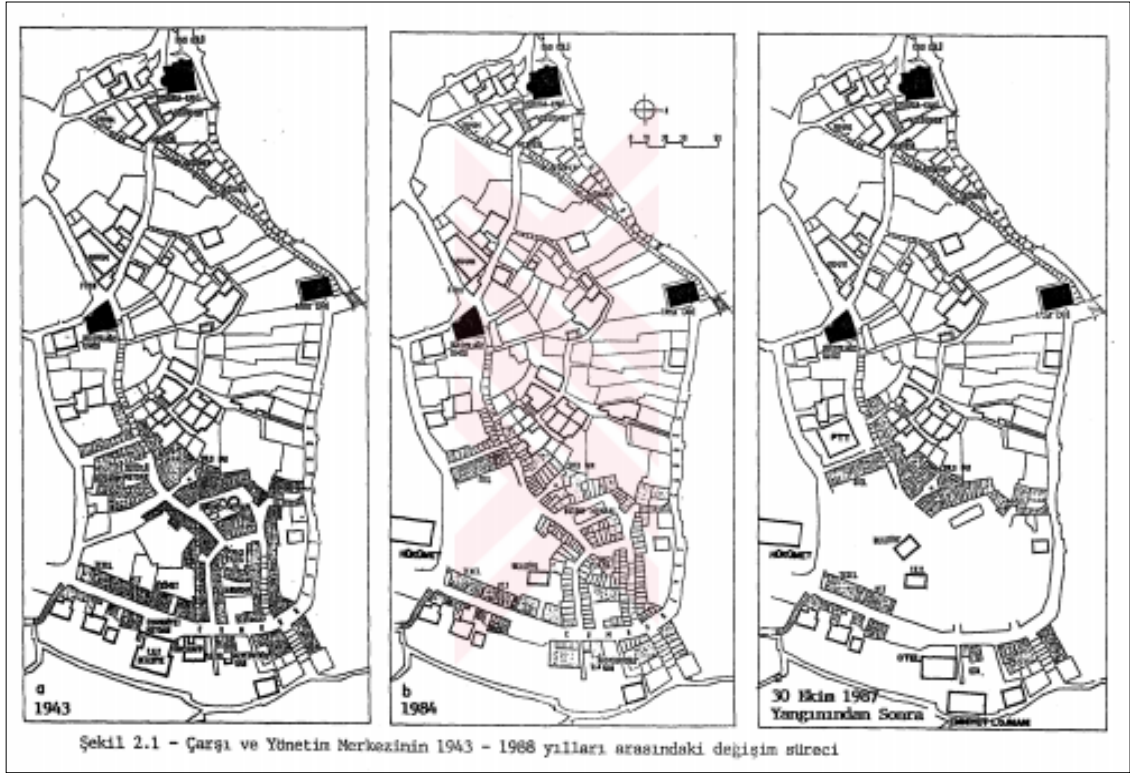


Fig. 13- Maps of the market and administrative centre between 1943 and 1988.

Source: Berrin Alper, 1990



Fig. 14 - Shops of Kemaliye in the Centre, 2023,

Photo: by the Author

The residential area, which includes the centre, rather than ethnic divisions, is divided into Upper District and Lower District. The valley side of the road that follows the north-south direction from the *Kadıgözü* water source is Upper District, Euphrates side is Lower District. The area where *Dörtüolağzı*, *Taşdibi*, *Naip*, *Gençağa*, *Halilağa-Türkmen*, *Hacıyusuf-Mahdi*, *İshakpaşa* neighbourhoods, including the bazaar and administrative area, are located, was a region where middle-upper-level Turkish-Armenian merchants, moneychangers, military bureaucrats, and rich producers were located.<sup>183</sup>

The travellers who visited Kemaliye include Evliya Çelebi reaching Kemaliye from Divriği, H. Von Moltke, in 1839, Charles Texier, in 1842, Hommaire de Hell, in 1855, Vital Cuinet, in 1891, Lehmann – Haupt, in 1910, Von Der Osten, in 1928 who informs of Roman ruins in his work, *Explorations in Hittite Asia Minor*.<sup>184</sup>

Helmuth von Moltke, the Prussian field marshal who had travelled to many cities in Turkey, describes *Kemaliye/Eğın* houses in his 1839 dated letter saying that they had roofs and were not made of flat earth like the ones he had seen in other Asian cities. The houses had two or three floors of which the upper floors would project over the entrance floor. He recorded 1000 houses in between vineyards and gardens where the Muslim society was engaged with agriculture and breeding while Armenian society dealt with trade.<sup>185</sup> Moltke mentions that *Eğın* was one of the significant cities of Armenians and that the city was known for its bankers and moneychangers who were young men leaving *Eğın* for İstanbul. Thus, the city of *Eğın* is also known for its migration actions both giving and accepting immigrants. Also, there are families frequently residing in İstanbul and commercial relations between İstanbul and Eğın, as well as income-generating real estate in İstanbul developed.<sup>186</sup>

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<sup>183</sup> Alper,1990, p.40, Note 165

<sup>184</sup> Pektaş, 2006, p.15-18

<sup>185</sup> Von Moltke, Feldmareşal H., *Türkiye Mektupları*, çev. Hayrullah Örs, Remzi, İstanbul.1969 p.300

<sup>186</sup> Bardizaktsi, V., Natanyan, B., & Sırvantsdyants, K. 2010, p,

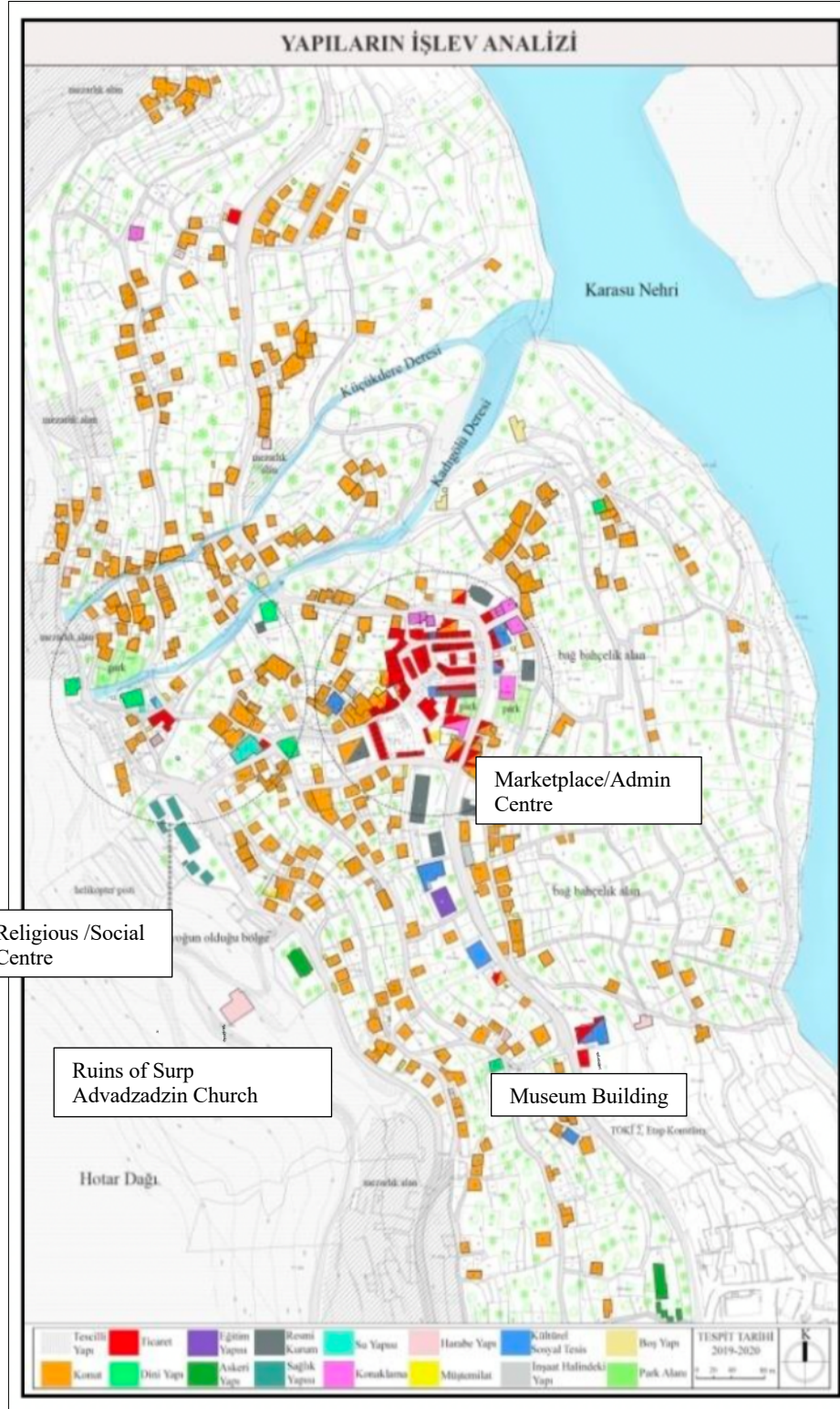


Fig.15 - Kemaliye Urban Protected Area Functional Analysis Map

Source: Yapan, M., & Büyükmihçı, G., 2023<sup>187</sup>

<sup>187</sup> Yapan, M., & Büyükmihçı, G., Tarihi Dokuda Çağdaş Ek Tasarımı: Kemaliye Örneği. *Palmet Dergisi*, (3), 2023, 67-90. Reached: 01.02.2024



Fig. 16 - Stone paving in between the houses of Kemaliye, 2023,  
Photo: by the Author

In his 1946 dated book about “*Eğın*”, *Kemaliye*, Ertem writes about his journey to the city by train, indicating that there was no work written to promote *Eğın* until that day. His initial arriving station is *Bağistaş* and from the train station he takes the bus which is about an hour and a half hour journey to *Eğın*. On their way, they pass through the valley called *Avaz*. He says about this previously much dangerous road: "When people think of *Avaz*, death comes to mind," and adds that “the blood of the brave men has been absorbed” here. Next is *Top Ağaçlı*, which he describes as a small place, then *Kırkgöz*, which is located just below *Kemaliye*, but *Kemaliye* is not visible from here, and the *Şırzi* bridge is reached. A steel bridge thrown from mountain to mountain gives passage to the beginning of the road continuing to the opposite coast, so it is considered the threshold and gate way to *Kemaliye*.<sup>188</sup>

Since *Kemaliye* is a place that has been subject to flow of migration, the bridge is said to remind the people of the separation of *Eğın* from their lands. Thus, Ertem explains: “Here all sorrows are forgotten, mistakes are forgiven, this is a stone of weeping”, “This is the place where sobs clog throats and tears ache in hearts”, he adds. Also, for

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<sup>188</sup> Ertem, M. Şükrü, "Eğın" Kemaliye. Bürhaneddin Erenler Matbaası, 1946

the people of *Kemaliye*, "this place is the gate way of hell called exile, a bridge of separation."<sup>189</sup> Essentially, this bridge symbolizes sad memories for the Armenian community who were expelled from the city and had to leave this place during the events of 1915, and perhaps there are also traces of that pain in these discourses.<sup>190</sup>



Fig. 17 - The *Kadıgözü* Water Source in Kemaliye, 2023

Photo: by the Author

The main street, called as the New Road, starts from the *Şirzi* bridge, passing through the city centre and the main road continues to the edge of *Gemirgap* lake. Surp Kevork Church is on this main road, in the district called *Gamirgap* at that time. During Ertem's visit, he talks about this old church (Surp Kevork), which was still operating as a Carpet Company; his words describing the Carpet Company are as follows; "... you'll find yourself in front of the Carpet Company. When you enter through the wide outer door of the building, which used to be a church, you enter the domed hall through the long-carpeted vestibule, accompanied by the officer you meet in the courtyard that

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<sup>189</sup> Ertem, 1946

<sup>190</sup> The nationalist movements in Eastern Anatolia and the struggle between Armenian Community and the Ottoman Empire led to the 1915 Relocation Legislation and the Armenian Community was forced out of Anatolian territory causing considerable suffering of the peoples.

has a flowing fountain. Here, there are rows of carpet looms, young girls between the ages of 9 and 16, who are obviously cheerful and healthy from their faces, are tying nooses and trimming the excess ones with scissors in their hands to reduce them to the level of the previous one. Many looms are empty and without warps.” The author states that Kemaliye carpets, which were manufactured and distributed only in this building in the 1920s and 30s, began to be woven in homes in those days, and the carpet company has now become a training ground that trains more workers and craftsmen.<sup>191</sup>

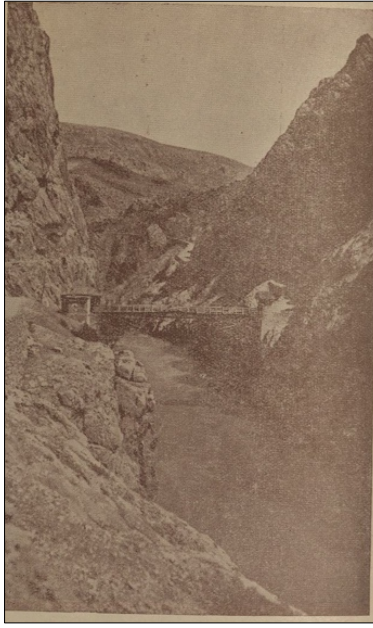


Fig. 18- The Old Şırzı Bridge  
Source: Ertem, 1946



Fig. 19- Şırzı Bridge, 2023  
Photo: by the Author

It is stated that Surp Kevork Church was located in *Dört yolağızı* neighbourhood, which was one of the nine Armenian neighbourhoods in the 16th century, and there was an Armenian school next to the church, recorded as *Nersesyan*.<sup>192</sup> In the 19th century, there were a total of 400 male students and 140 female students in the three Armenian schools located in the central district of *Eğin*.<sup>193</sup> According to the records of *Mamuret-*

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<sup>191</sup> Ertem, 1946

<sup>192</sup> Alper, 1990, p.32, EK 6, p.54

<sup>193</sup> Alper, 1990, footnote 184



uel-Aziz Province the Nersesyan School had 200 male and 80 female students.<sup>194</sup> The two Armenian churches located in the centre determined the ethnic concentration around them. According to Alper's findings, the neighbourhoods in the centre of the district preserved their non-Muslim ethnic structure for a long time and the two churches constitute structural evidence of this.<sup>195</sup> Even though we cannot see this richness as a population today, it is possible to find traces of these communities that lived together in the architecture, the traditions, and everyday life culture.

### 3.2.1.1. 16<sup>th</sup> Century Church

One of the important Armenian sources about Kemaliye is the work titled "Toros Ahpar Armenia Pilgrim" by Karekin Vartabed Srvantsdyants, who is one of the three priests sent to Armenia Minor and Armenia Major by Patriarch Nerses in 1878. Priest Boğos Natanyan's work is also assigned in the same period. It is thought that he was part of a priest group. The book titled *Sivas 1877* also mentions Toros Ahpar Pilgrim; the churches, monasteries, schools, clergy and important people belonging to the Armenian community in the Sivas region are mentioned extensively in this book.<sup>196</sup>

Toros Azadyan's book about *Eğin* similarly forms the basis of the Armenian sources about the area. Within the scope of the document titled "1878 General Statistics", which is one of the documents stated in this book was not included in Toros Ahpar documents, and it is known to provide information about the structures such as churches, monasteries, and schools in the settlements in this region, as well as information about the *Hay-Horom* population.<sup>197</sup>

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<sup>194</sup> Information available from the web site <https://www.houshamadyan.org/tur/haritalar/mamuret-uel-aziz-vilayeti/egin-kazasi/egitimi-ve-spor/okullar.html>, reached: 22.06.2023

<sup>195</sup> Alper, 1990, p.33

<sup>196</sup> Natanyan, B., Yarman, A., & Malhasyan, S., 2008

<sup>197</sup> Azadyan, Toros. *Agn yev Agntsig (Eğin ve Eğinliler)*. İstanbul: H. Aprahamyan. 1943, Yarman states that Armenians of *Eğin*, based on tradition, say that they are *Ani* immigrants, while Abuçeh (Apçağa) and Gamırgap people (Toybelen) define themselves as *Vasporagan* immigrants' similar information is given by Hosvep Canikyan. Bardizaktsi, V., Natanyan, B., & Srvantsdyants, K. 2010, p.287, footnote 276, Vasporagan is today the area around Van Lake it had been the 8th Province of Armenian Kingdom in the 5th Century; Yarman, A. *Eğin (Agn) Ermenileri-I*. 2014., according to the given information the people of the Vasporagan King had settled in Sivas coming from Van and some had settled around Euphratus founding the city of Eğin.

According to the information given by Yarman, there were Protestant Armenians, mostly of the Gregorian sect, throughout Agn.<sup>198</sup> Apart from this, as Crussol mentioned, there were Armenians called *Hay-Horom* who had a belief similar to the Greek-Orthodox belief.<sup>199</sup> Quoting Crussol from the footnotes, about *Eğin*, it is stated that in the 10<sup>th</sup> and 11<sup>th</sup> centuries many Armenians left Greater Armenia to take refuge in this region and converted to *Chalcedonism (Hoy-Horom)*<sup>200</sup>. Despite the subsequent Seljuk invasion, in the 12<sup>th</sup> Century the Byzantine dynasties that ruled here in the 11<sup>th</sup> century rapidly became Armenian.<sup>201</sup> It is stated that the people of *Hoy-Horom* are no different from Orthodox Armenians, that they speak Armenian at school and at home, that letters and records are in Armenian, that teachers are also Armenian, and even their priests do not know Greek. It is stated that only the priests' titles, the items used in the church and the liturgy belong to the Greek church. It is known that in some of the mentioned villages, *Hoy-Horoms* shared their churches with Orthodox Armenians.

In addition, it is said that the people of some these villages are of Turkified Armenians.<sup>202</sup> As can be understood, the local people have a multi-cultural structure. It is necessary to look at the reflection of Byzantine, Armenian and Turkish influences on their languages, lifestyles, worship and architecture in this context.

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<sup>198</sup> Yarman, Arsen, *Eğin (Agn) Ermenileri-I*, 2014, p.281 Footnote 40, V. Barzaktsi, B. Natanyan, K. Sırvantsdyants, a.g.e., p. 290.

<sup>199</sup> Yarman, Arsen. *Eğin (Agn) Ermenileri-I*, 2014, p.282 Footnote 44, There are different theses regarding the origins of the *Hay-Horoms*. There were also villages where Islamized Armenians lived, *Gašo* village was one of them, it is known that, and a folk story was told by Priest Sırvantsdyants as a reaction to this Islamisation. Yarman, Arsen. *Eğin (Agn) Ermenileri-I*, 2014, pp.283-285.

<sup>200</sup> Hoy – Horom meaning (*Ermeni Rumları*) Armenian Greeks, Kazaryan, G., The Orthodox Armenians of AKN, Vardzk No:12, p.19 Footnote 3, In Armenian language, the ethnonym Horom was initially used with reference to the Romans, but during the Byzantine period, it acquired the meaning of Orthodox. Armenian Horoms or Orthodox Armenians should not be confused with Catholic Armenians who are followers of the Roman Church. de Crussol, J. M. T. (2005). *Monuments arméniens de Haute-Arménie*. Ed. du CNRS.,p.177

<sup>201</sup> Bardizaktsi, V., Natanyan, B., & Sırvantsdyants, K. (2010), p.285, footnote 273. It is stated that the villages named Tsorak, Muşeğa, Vank (Yakaköy), Şırzu (Esertepe) in *Eğin* are *Hoy-Horom* villages, and Vank, for example, used Greek liturgical methods in the Middle Ages in the 20<sup>th</sup> century. It is stated that it was a village inhabited by Byzantine Armenians who preserved it until the beginning of the century. Bardizaktsi, V., Natanyan, B., & Sırvantsdyants, K. (2010),p 294, Footnote 289.

<sup>202</sup> Bardizaktsi, V., Natanyan, B., & Sırvantsdyants, K., 2010, pp.294-295



Fig. 20- Egin district, map of Armenian Horoms

Source: <https://www.houshamadyan.org/tur/haritalar/mamuret-uel-aziz-vilayeti/egin-kazasi.html> <sup>203</sup>

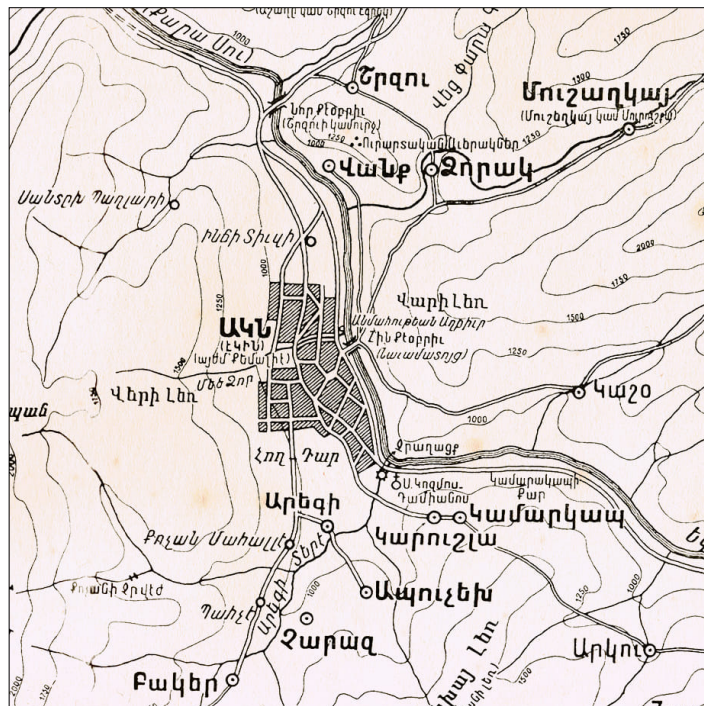


Fig. 21 - Map of Agn, created by Krikor Bahri

Source: <https://www.houshamadyan.org/.../local.../attire.html> <sup>204</sup>

<sup>203</sup> Reached: 14.01.2024

<sup>204</sup> Arakel Kechian, Agn yev Agntsin, (Agn and the People of Agn), 1020-1915, Volume I, Bucharest, 1942

*Eğin* was one of the important spiritual leaders of the Armenian Church and according to the 1881 dated yearbook it was determined that there were 13 churches, 1 monastery and 1 executive office in the district.<sup>205</sup> In the book prepared for publication by Yarman, the reports regarding the region prepared by the two priests visiting *Eğin* are included in detail.<sup>206</sup>

The following information is included in the *Eğin* City section of the Toros Ahpar Armenia Traveller report: On his arrival to the city, the author says that he saw *Eğin* from Tsorak hill. Going down to the bottom of the valley the group of priests crossed the bridge to enter the city, they arrived at the leadership building of the Surp Asvadzadzin Church first, located in the upper neighbourhood of the mountain. The church is described as a large and magnificent building, the building today only exists in ruins, here the city's notables, board members, priests, students come together in groups to meet the priests coming to visit the city.<sup>207</sup>

The interpretation of the 1878 reports informs us of Surp Kevork as a church newly built masonry building, domed as a marvellous church but the school next to the church is noted be in a bad condition.<sup>208</sup> Also, Surp Asdvadzadzin Church defined to be built between 1754-1757 and renewed in 1835 is also a stone-built building.<sup>209</sup> The Surp Kevork Church structure that is on the main road axis, today known as Cumhuriyet Street, is thought to be dated to the beginning of 16<sup>th</sup> century. Of the two Gregorian Armenian Churches in the central district of *Eğin*, the church situated on the slopes of the settlement Surp Asdvadzadzin is known as Upper Church and situated on the main road axis Surp Kevork is known as the Lower Church.<sup>210</sup> Indicated by Alper according to Armenian sources the churches are dated to early 16<sup>th</sup> century. Surp Kevork church

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<sup>205</sup> Yarman, 2014, p.276

<sup>206</sup> Bardizaktsi, V., Natanyan, B., & Sirvantsdyants, K. (2010). Palu-Harput 1878. II. Cilt Raporlar, Derlem Yay., İstanbul.pp.284-305

<sup>207</sup> Ibid, p.285

<sup>208</sup> Ibid, p.290

<sup>209</sup> Ibid, p.209, footnote 279

<sup>210</sup> Alper, 1990, p.51

is known to be repaired in 1847-76 and in 1915 it was started to be used as a carpet factory.<sup>211</sup>

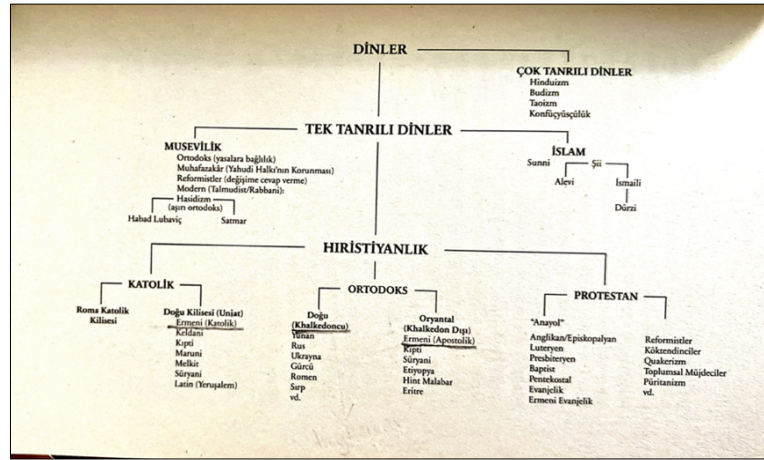


Fig.22 - Schema of Religions by Hratch Tchilingirian

Source: Tchilingirian, 2008<sup>212</sup>



Fig. 23- Engraving of Surp Asdvadzadzin Church, Egin

Source: <https://www.houshamadyan.org/tur/haritalar/mamuret-uel-aziz-vilayeti/egin-kazasi/din/kiliseler.html> <sup>213</sup>

<sup>211</sup> Alper, 1990, p.51

<sup>212</sup> Tchilingirian, Hratch. *Ermeni Kilisesi: Kısa Bir Giriş*. 2019.

<sup>213</sup> Reached: 01.02.2024



Fig. 24- Ruins of Surp Asdvadzadzin Church Eğin  
Source: The Oriental Institute University of Chicago<sup>214</sup>



Fig. 25- Old Photograph of Surp Azvadzadzin Church Eğin  
Source: Raymond H. Kévorkian, Paul B. Paboudjian, 1992<sup>215</sup>

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<sup>214</sup>[https://isac-idb-static.uchicago.edu/multimedia/2023278/EXP%20III%20289%20\\_%20N.%208553.1920x1200.jpg](https://isac-idb-static.uchicago.edu/multimedia/2023278/EXP%20III%20289%20_%20N.%208553.1920x1200.jpg), reached: 01.02.2024

<sup>215</sup> Raymond H. Kévorkian, Paul B. Paboudjian, *Les Arméniens dans l'Empire Ottoman à la veille du génocide*, Paris, 1992, p. 378, fig. 645



Fig.26 – 27- Kemaliye Ethnography Museum, 2023

Photo: by the Author

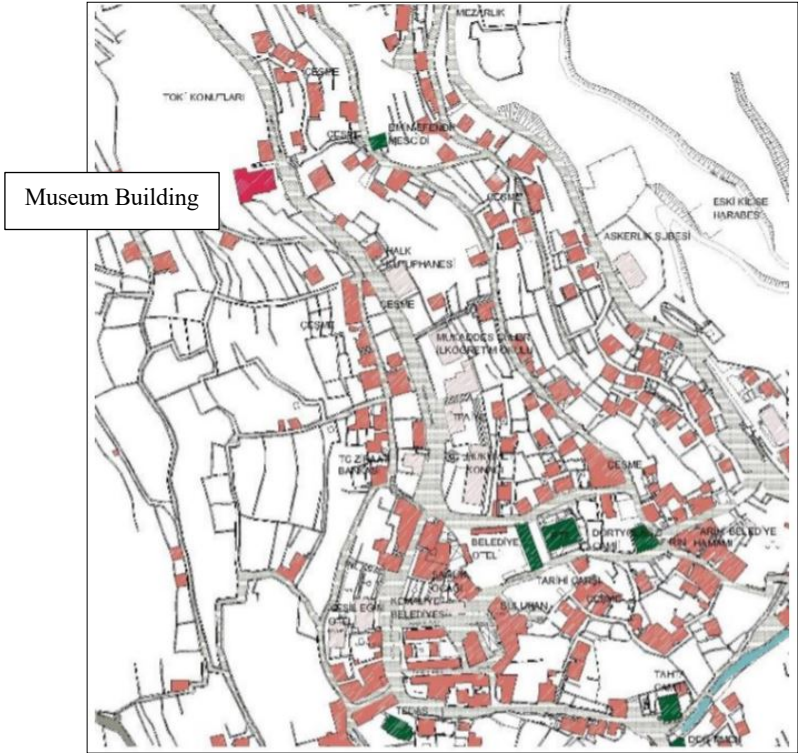


Fig. 28- Site Plan of Kemaliye Ethnography Museum

Source: Parlakkaya Architectural Company

### 3.2.1.2. Transformation of the Building into the Museum

The Surp Kevork Church reinstated as Kemaliye Ethnography Museum today was originally made of a single space and has its nave and apsis towards East. As explained in the restoration report, the T-Plan building is entered through a double winged wooden door on the West. Reaching the Naos through the narthex which has been separated with a 60 cm thick wall in previous restorations. The apses and the prothesis on each side of the apses are in their original state. Two floors have been added to the original structure that was a single space in its original state. Also, the lead dome of the building has been removed and a hipped roof has been added. The building though has not lost its mass structure. The cut stone walls, arches, woodwork on the openings of the stone wall have been protected.<sup>216</sup>

The interior space features have been lost since the building started being used by the carpet factory. In the original usage the main area was covered by a domed structure while other parts are covered with a flat roof. The pendants remaining identify the dome structure that once covered the square shaped space, today a timber roof has taken its place. The service area behind the apses which used to be single storeyed has also been raised to the level of the eaves by the addition of the second floor.<sup>217</sup>

The architectural characteristics of the museum building very much resembles the traditional urban fabric of Kemaliye. The traditional Kemaliye houses have masonry walls at the lower floor and vertical timber clad upper floors and an inclined roof structure made out of sheet iron. As sources indicate the initial church structure was renovated/rebuilt first in 1874-76 and alterations were made later in 1915 when it was transformed into a carpet factory. There is evidence in its current situation that Surp Kevork basilica structure once had a dome and without the current timber claddings and sheet iron roof, it was similar to Surp Azvadzadzin Church in the early years.<sup>218</sup>

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<sup>216</sup> Information from, Parlakkaya Architectural Company, Survey, Restoration, Restitution and Art History Report obtained from Kemaliye Municipality Archive

<sup>217</sup> Alper, 1990, p.51

<sup>218</sup> See fig.23 Engraving of Surp Azvadzadzin





Fig.29-32 - Kemaliye Museum Restoration Project, Ground Floor, First Floor,  
Second Floor, Third Floor Plans,

Source: Parlakkaya Architectural Company

The art history report prepared by Parlakkaya Architectural Company indicates that Surp Kevork is one of the two churches situated in the city repaired by Markar Çobanyan in 1691 and by the people of Eğin in 1706. It is mentioned in the memoirs

of the church as early as 1651.<sup>219</sup> The massive arched façade of the building is made of large cut stone and the added floors are made of timber construction. Also, the façade facing Euphrates River is clad in timber and the openings of the building reflect the original architecture of the building.

During the Celali Rebellions, due to the lack of fertile agricultural lands in the 16th and 17th centuries, and the persecution of bandit gangs, and the attacks of ethnic groups in the region, people of *Eğin* had to migrate. This was the first time when migrations started to be followed by the losses and attacks that would start at the end of the 19th century and in 1915 the Armenian population diminished in the area. Some of these immigrants had gone to İstanbul, and according to Zeki Arkan's study, these groups came to the fore in certain business lines. It is said that the people of *Eğin* who went to İstanbul were generally engaged in money changer business.<sup>220</sup>

Measures were taken from time to time to stop migration to İstanbul - the results of this in the 2000s appear to be the preservation of the traditional fabric. The mulberry tree also enabled the development of sericulture. It is stated that, in order to increase the income obtained from the silk cocoon, which is also mentioned in the report of Priest Karekin, silk was rolled by a person named Kevork Pamukciyan in *Eğin* in 1877, and the immigrants who came from Iran and settled in *Eğin* in 1887 continued to develop in silk production as well as carpet weaving activities.<sup>221</sup>

After 1915 when the forced relocation of the Armenian community took place, the church structure started to be used as a carpet factory.<sup>222</sup> In the late Ottoman period, it is known that there is a period of the Oriental Carpet Manufactures Limited (OCM) which had played an important role in marketing and export of Ottoman/Anatolian carpets to foreign markets the initial production facilities in Bandırma, Beyköy and

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<sup>219</sup> Parlakkaya Architectural Company, Art History Report for Surp Kevork Church

<sup>220</sup> Yarman, 2014, p.268

<sup>221</sup> Ibid, p.271

<sup>222</sup> The forced relocation of Ottoman Armenians in 1915 was put into action by *Tehcir Kanunu*. See the Turkish public records: <https://www.devletarsivleri.gov.tr/Sayfalar/Yayinlar/Koleksiyonlar.aspx?c=1>, reached: 23.04.2023

İzmir. This had started a trend and a new market for hand woven carpets and its ancillary industries. This second usage of the building is important because it is how the building is remembered by the current community.

It is explained that carpet weaving in Kemaliye had started in 1887 with the arrival of Iranian emigrants. Also, the wife of *Kadı Bekir Efendi* (the Muslim judge) who had learnt the art in Isparta was the forerunner of 80 carpet weaving looms to be established within Kemaliye. They had sent some of these carpets to their relatives in the United States of America for trade. So, the carpet industry became an important income source for Kemaliye that led to the establishment of the “*Kemaliye Halı Limited Şirketi*” (carpet company) in 1915. The carpet factory was one of the first Ottoman carpet companies (1915) outside of İstanbul and for the time being it had become one of the prominent sources of income for the people of Eğin.<sup>223</sup>



Fig. 33 – Signboard of the Carpet Company in Kemaliye Museum, (1915)

Source: Kemaliye Ethnography Museum Archive

Since the church had lost its community in 1915, the building was turned into a carpet weaving factory and further alterations were made such as forming two floors by dividing the main space into two. In this regard for a long period of time the building was the carpet factory of Kemaliye/Eğin; then for a short period of time the building was also used as a prison, actually a prison without any prisoners.<sup>224</sup> (fig.35)

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<sup>223</sup> Öztürk, Noman. Kemaliye (Eğin) Halıları. 2010.p.36



Fig. 34- Weaving Ateliers for the Women of Kemaliye,2023,

Photo: by the Author



Fig. 35- Mustafa Kayabek at his release from Kemaliye Prison, 1972

Source: Lütfi Özgünaydın Photograph Album<sup>225</sup>

The traditional construction system of houses as well as common preventions taken to protect these traditional houses were also adapted to the church structure such as the timber cladding and sheet iron roofing. The Armenian church with cut stone façade of 24 meters in length 10 meters wide and 10 meters in height, once having a dome with

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<sup>224</sup> The only known prisoner was an author and poet Mustafa Kayabek born in Kemaliye he was prisoned for political reasons it was his own choice to complete his sentence here in his own town.

<sup>225</sup> Özgünaydın, L., *Bir Zamanlar Kemaliye (Eğin), Son 50 Yıl*, Fotoğraf Albümü, 2018

12 meters diameter, in its final state lost all its interior features and timber roofing was added with vertical timber cladding on the upper portion of the façade and clad with iron sheets attached to the roof.

### **3.2.2. The Narrative of the City in the Display**

*The Museum Collection:* The plan scheme of the former church building today is made up of four floors. The building is entered through the ground floor on the south façade through a single door. The restoration report prepared by Parlakkaya Company identifies the planned areas of the museum included, weaving atelier and handlooms, an area for the exhibition of Kemaliye carpets, research and training area for children, tourist info office, souvenir shop on the ground floor, and an info desk, stands for periodicals, digital archive area, multipurpose meeting area, permanent exhibition area, research room, atelier and other exhibition areas on the first floor.<sup>226</sup>

In its present situation the building is made up of a mezzanine, first floor, second floor and a roof floor. The entrance floor is used as a café and includes a space used by the local Women Association as an atelier of local weaving. The first floor, having a large central saloon, eight rooms in different sizes opening to one another, is where the museum exhibition is situated. The exhibition is made up of around 600 items all that have been collected from *Kemaliye* people.

The initial idea of fellow citizens to establish their own museum led to the collection of family photographs and household items, personal belongings, personal memoirs, antiquity from and around the city and all kinds of items that belonged to the city. Some of the unique items were a weaving loom, an executive room configuration, a Christian tomb stone, an old accordion photograph machine and common items such as photos, old household, traditional clothing, a wedding chest, some weapons, copper ware, some musical instruments, sewing machines and hand spins, vases, furniture, radios, and telephone machines.<sup>227</sup>

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<sup>226</sup> Information from Parlakaya Architectural Company Restoration Report

<sup>227</sup> The Christian tomb stone is on display but there is no information about the tomb stone in the inventory of the museum



Fig. 36 – Entrance of Kemaliye Ethnography Museum,2023  
Photo: by the Author



Fig.37- Entrances of former Surp Kevork Church<sup>228</sup>, 2023  
Photo: by the Author

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<sup>228</sup> This entrance is now of the cafeteria.



Fig. 38- Kemaliye Ethnography Museum, 2023

Photo: by the Author

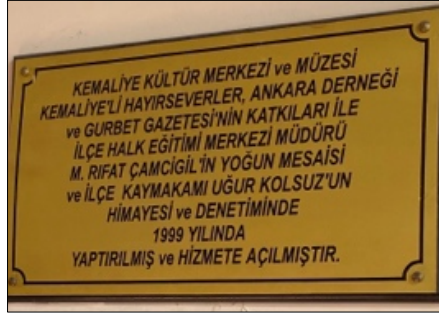


Fig. 39- Panel of the Kemaliye Museum from the year 1999

Photo: by the Author

The items in the collections of the museum are labelled at most with the date of the item (both Ottoman and Republican eras are presented in the collections), who the item belonged to and what it was. Without a narrative in the display, the ethnographic and a few archeological items might represent any kind of Anatolian city. Thus, the multi-cultural history of the town is absent without the narrative and items that represent such a history are too few even to create such a narrative. Nevertheless, it would not be a mistake to interpret that the everyday items cannot be separated in terms of religion and these items called traditional were part of the multi-cultural environment of *Eğir*.



Fig. 40-43- Main Hall of displays Kemaliye Ethnography Museum, 2023

Photo: by the Author

What is called traditional such as clothing and household from the Ottoman era is commonly used by both Muslim and Armenian societies. The old photographs of traditional attire and clothing of Armenian families can be compared to fabrics and clothing in the museum display in this regard. Arakel Kechian informs that there were two types of attire in Agn (Eğir); “modern attire imported from İstanbul and traditional



attire. The latter consisted of the *shalvar*, the *entari* (long overcoat worn by both men and women) or the *zboun* (women's overcoat), the *hermani* or the *salta* (short overcoat for girls, young brides, and young grooms), and the *choubba* for the winter, the latter sometimes lined with fur.”<sup>229</sup>

In the collections of the museum the traditional attire such as the *entari*, the long overcoats, short overcoats, silk kaftans are seen. When we compare the items in the museum to some of the old photographs of Armenian families of Eğin, similarities can be seen. However, as explained, there is a need for an explanation about these everyday items of Eğin people, which would be possible by a narrative that would bring together all these collected items.



Fig.44- Clothes on display at Kemaliye Ethnography Museum

Photo: by the Author

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<sup>229</sup> The text that refers to Arakel Kechian, *Agn yev Agntsin, 1020-1915* [Agn and the People of Agn, 1020-1915], Volume I, Bucharest, 1942, available from <https://www.houshamadyan.org/mapottomanempire/vilayetofmamuratulazizharput/kaza-of-agn/local-characteristics/attire.html?fbclid=IwAR3PbS0GKaezRg1GRWB-1DVJosOdFgkbDJQOY5bzGeuobq7FXK-zLC3GRZ4>, reached: 23.04.2023



Fig.45-46- Clothes on display at Kemaliye Ethnography Museum

Photo: by the Author



Fig. 47-48- Kaftan and Shoes from the display of Kemaliye Ethnography Museum<sup>230</sup>

Source: Inventory of Kemaliye Ethnography Museum

<sup>230</sup> Burgundy colored chest parts decorated with an 8-pointed star, collar parts chained with golden yellowish rope, 160+42cm. Ethnographic.



Fig. 49-50- Armenian Family Photographs from Eğin,<sup>231</sup>

Sources: Kaboulian collection, USA, Bedros Kasparian collection, Cyprus<sup>232</sup>

The display in the museum is arranged by the categorisation of objects with similar items put together; and without a narrative, the representation of the building itself comes to the fore knowing that the museum is the old carpet factory for the citizens of Kemaliye today, but then also knowing that the building had actually been an Armenian Church in the first place is an important part of the historical narrative of the city.

Even though the museum in Kemaliye that has turned out to become a Museum of Ethnography, the initial choice of using this particular building that was part of the

<sup>231</sup> Agn, 1900s: Wedding photograph of Boghos Kaboulian and Rebecca Najarian and 1914. Mariam and Haroutyun Narlian, and their daughter Arshaluys, Noting that the scarves used as belts by Mariam and Haroutyun that these scarves were usually imported from Persia, We are informed from the website <https://www.houshamadyan.org/mapottomanempire/vilayetofmamuratulazizharput/kaza-of-agn/local-characteristics/attire.html?fbclid=IwAR3PbS0GKaezRg1GRWB-IDVJosOdFgkbDJQOY5bzGeuobq7FXK-zLC3GRZ4>

<sup>232</sup>From the website <https://www.houshamadyan.org/mapottomanempire/vilayetofmamuratulazizharput/kaza-of-agn/local-characteristics/attire.html?fbclid=IwAR3PbS0GKaezRg1GRWB-IDVJosOdFgkbDJQOY5bzGeuobq7FXK-zLC3GRZ4>

memory of the town has created a narrative on its own. The very first attempt of establishing a city museum has been successful in narrating its history through the multiple uses of its structure that was initially a church. Thus, the Kemaliye example is a reminder of the importance of the chosen building in the city context in representing the history of the city. Kemaliye Museum has been a pioneer for city museums to be established in Türkiye and for the funding of these museums and other historical conservation possibilities of which Kemaliye traditional houses and religious buildings have made much use of.



Fig.51-52- Kaftans from the inventory of the Kemaliye Ethnography Museum<sup>233</sup>

Source: Inventory of Kemaliye Ethnography Museum

In terms of the historiography of the town the Armenian and Turkish sources differ from each other but rather than having conflicting narratives these sources exclude one another by giving little or no information about the communities once living together and sharing the spaces of the town via the multi-cultural daily lives once the city experienced. The Armenian sources only historicise the Armenian past of the town only giving information about Armenian settlements and their economies ignoring the other developments of the city especially the Ottoman built environment, the urban

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<sup>233</sup> Kaftan 1: Silk. Hand Stitched. It consists of green, yellow and red colors. The sleeves and mouth edges are trimmed with black fabric. It is in solid condition. It has been repaired in places. It is 126 cm long and 57 cm wide. Ethnographic. Kaftan 2: Silk. It consists of Purple and Yellow colors. The interior is repaired from from patterned colored flannels. The edges are wrapped with flannel and bias-plyed. It is 138 cm long and 57 cm wide. It is in solid condition. It is made by hand stitching. Ethnographic.

development that took place after the 16<sup>th</sup> century which was to dominate the town scape.<sup>234</sup> The Turkish sources, on the other hand, while taking this Ottoman built environment at the centre of the narrative, explain the Ottoman town of Eğin with reference to mosques, fountains, traditional houses, madrasas, and bath structures of the city giving little information about the Armenian community and degrading them to only numbers such as the number of churches at use or the number of non-Muslim population and giving no information about the common daily lives of these communities as the citizens of Eğin altogether.<sup>235</sup>

Thus, the traditional life of the people of Eğin was not only identified with religion but rather with a shared space that was the town they lived in. What a City Museum is expected to do is to bring these different types of sources together to create a holistic history of the city.

### **3.3. Bursa Museum (2004)**

#### **3.3.1. Urban and Architectural Characteristics of the Building**

Bursa City Museum, as one of the earliest examples of City Museums in Türkiye, has been the first City Museum to fulfill TKB decisions that regulate purpose-scope and operation of City Museums and Archives.<sup>236</sup> Accordingly, the museum was realised as a preservation project by re-functioning the old Court House building in the *culture area* designated according to the 1993 dated conservation zoning district plan of Bursa. The establishment of the museum was realized in a very short time considering the bureaucratic procedures of the municipal authorities. The project was taken as a whole

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<sup>234</sup> See Azadyan, 1943; Bardizaktsi, Natanyan,& Sirvantsdyants, 2010; Natanyan, 2008

<sup>235</sup> See Alper, 1990

<sup>236</sup> Purpose and scope and operation of City Museums and Archives in Türkiye have been put under regulation by the members of TKB attending the Edirne Meeting, on 14 September 2002. Available from: <https://www.tarihikentlerbirliđi.org/kent-muzeleri-ve-arsivleri-kurulus-ve-isleyis-yonergesi/#:~:text=1%2D%20Kent%20m%C3%BCzeleri%20ve%20ar%C5%9Fivleri,en%20zengin%20%C5%9Fekilde%20sunmay%C4%B1%20ama%C3%A7lamal%C4%B1d%C4%B1r>. Reached: 23.05.2023.

both in its physical and conceptual creation, bringing experts and officers together from different backgrounds and professions.

The historical building chosen to house the Bursa City Museum had been used as the Court House for 75 years. Built at the turn of the 20<sup>th</sup> century in 1926, this public building was part of the newly formed city centre. The re-functioning of the old Bursa Court House in the context of the city in accordance with international agreements holds a significant example for the utilization of historic buildings to provide the continuation of the cultural importance of space.<sup>237</sup> With the new public function given to the building, the collective memory of the city was preserved.

### **3.3.1.1. The Court House (1926)**

Halil İnalçık gives importance to Bursa indicating that Bursa is the first city to shape Ottoman urbanization.<sup>238</sup> The city scape of Ottoman Bursa, like most other Anatolian cities, was shaped by the monumental and mostly religious structures of the Ottoman imperial governance. Since Bursa was the very first capital of the empire, together with the lively economic activity of the city, its urban context included many public buildings of the Ottoman era.<sup>239</sup> During the early Republican era, Bursa was still an important city. Built with an effort to bring together the governmental buildings, *Adliye Binası* (Court House) of 1926 was of the three buildings that shaped the city centre.<sup>240</sup>

Tekeli defines three important stages in the transformation of the city scape of Bursa: The first period is the second half of the 14<sup>th</sup> century when the central attraction of city was the marketplace. The second period was the second half of the 19<sup>th</sup> century when Bursa was restructured with the effects of Ottoman modernization attempts. The third

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<sup>237</sup> Us, Meriç and Tsanatskenishvili, 2017,

<sup>238</sup> Oğuzoğlu, Yusuf, ed. “Kent, Kentli ve Tarih.” *Halil İnalçık’ın Bursa Araştırmaları*. Bursa Büyükşehir Belediyesi Kitaplığı, Bursa, 2016, pp.104-112

<sup>239</sup> Oğuzoğlu,2016, p.104

<sup>240</sup> Keser,2004, pp.7-9

important stage in the history of the city was the period after the World War II.<sup>241</sup> Although the construction date of the Court House falls in between the second and the third periods of transformation of the city as defined by Tekeli, the building still holds an important place within the urban context of the city.



Fig.53 - Bursa City Museum, 2018

Photo: by the Author

The building constructed as the Court House in 1926 was part of the newly established central area in the early Republic period of Bursa. The building is known to have been built by Ekrem Hakkı Ayverdi, together with the Governor's Office (*Hükümet Konağı*) and the Public Finances (*Maliye*) Building all in the National Architecture Style of the period.<sup>242</sup> The two-storey building has a symmetrical plan. The two entrances facing each other on opposing façades and the two staircases opposite each other are of the noteworthy features of the building. The building was important at the time in that, with the Governor's Office and the Public Finances Building, it was an important structure to define the city centre of Bursa in the Republican era, called *Cumhuriyet*

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<sup>241</sup> Tekeli,2011, pp.332-370

<sup>242</sup> Keser,2004, p.4

*Alanı* or *Heykel* after the Atatürk Monument was placed at the centre of these buildings in 1931. Some sources indicate that an unrealized project of Mimar Kemalettin from 1911 was designed for the Bursa Governor's Office as a single structure; however, the three governmental buildings were constructed later as separate structures from each other, still defining together the city centre.<sup>243</sup>



Fig. 54 - Bursa Governor's Office Plan by Architect Kemalettin

Source: Yıldırım, 2009, p.36

As stated in the museum itself, during the 1923-40 era, the Atatürk Street was the cultural, educational and commercial area of the city. The area between the *Cumhuriyet*, *Atatürk*, *İsmet Paşa* and *Fevzi Çakmak* Streets was the city centre. The fire in 1925 had destroyed the governance buildings of Bursa in the area then called *Sarayönü*, and the new Court House was to be built where there used to be a jail house.<sup>244</sup> In the memory of the city, this public square was a frequently used area during national holidays where Bursa citizens would come together.<sup>245</sup> Thus, the building represents the Republican era of Bursa symbolically and historically both in its context and in its building style and features.

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<sup>243</sup> Yavuz, 2009, p.365

<sup>244</sup> Keser, 2004, p.7

<sup>245</sup> Keser, 2004, p.11



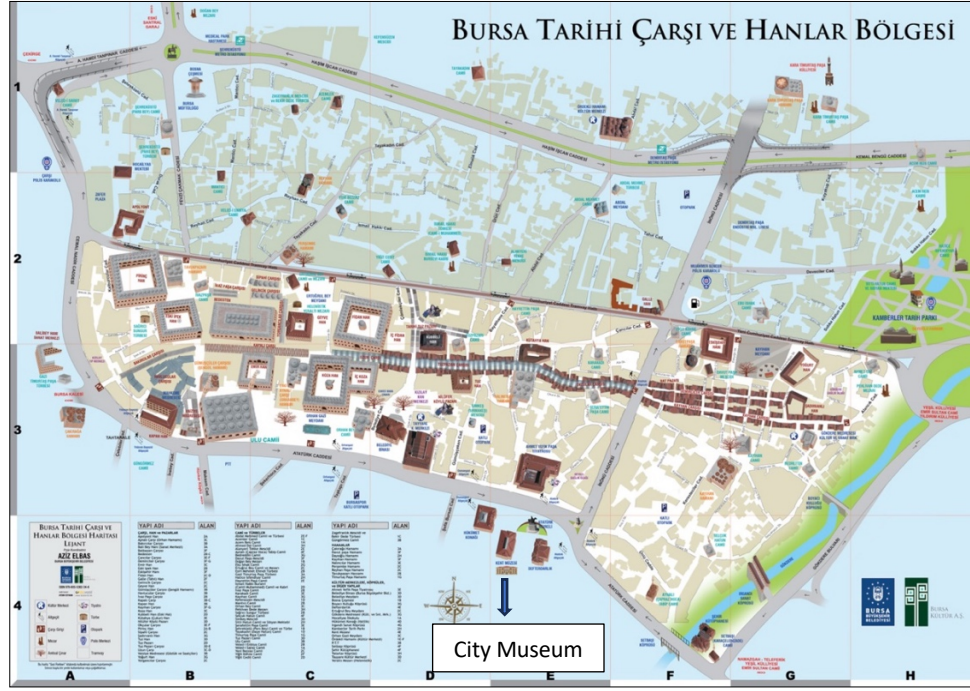


Fig.55- Bursa Map of Historical Bazaar and Khan Area

Source: <https://www.bursa.com.tr/uploads/2021/02/bursa-tarihi-carsi-ve-hanlar-bolgesi-haritasi.jpg><sup>246</sup>



Fig. 56 - Bursa Cumhuriyet Meydanı (Republic Square), 1940,

Source: [http://www.bursa.adalet.gov.tr/eski\\_adliye/eski\\_adliye.html](http://www.bursa.adalet.gov.tr/eski_adliye/eski_adliye.html)<sup>247</sup>

<sup>246</sup> Reached: 10.01.2024

<sup>247</sup> Reached: 15.04.2019



Fig. 57 - Bursa *Cumhuriyet Meydanı* during Republic Day celebrations (1930-1950),

Source: <http://www.bursadazamandergisi.com/yazarlar/ihsan-celal-antel-objektifinden-cumhuriyet-bayramlari-1194.html><sup>248</sup>

### 3.3.1.2. Transformation of the Building into the Museum

When in 2000 a new court building was built in Bursa, the old Court House was shortly to be abandoned and then it was restored to be re-used when the municipality decided to take over its property to transform it into a museum building in 2001. The choice of Court House for the museum was related to its place in the memory of the Bursa citizens due to its central location, but its structural condition and the undefined programme of the museum were the two challenges to be handled during the very short time of its transformation process.<sup>249</sup>

The original features of the building interior were totally renovated in the process for a better display of objects and the placement of instructive panels. Adding necessary infrastructural features such as lighting and air conditioning, the ceilings and the

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<sup>248</sup> Photo by İhsan Celal Antel; reached: 15.04.2019

<sup>249</sup> Keser, 2004, p.41

flooring were changed. For the new function of the building, a new infrastructure and circulation layout was necessary, and the building had to be revised technologically and made available and accessible to all members of the public with the addition of an elevator, ramps and facilities for the disabled.<sup>250</sup> Other than the façade and the walls, the only original features protected are estimated to be the openings and the symmetrical staircases.



Fig.58 - Bursa City Museum Staircases leading to the ground floor

Fig. 59 - Bursa city scaled model

Photo: by the Author

The restoration project of the building was prepared by Mete Ünügür and Cengiz Giritlioğlu who were responsible of the reinstitution project, and architect Naim Arnas and the Sama Construction Company were the other actors who played an important role in the realisation of the project. One of the most important construction activities took place under ground where the foundations of the building were strengthened, and the basement floor was enlarged while the height of the basement floor was raised during this process. The symmetrically planned building in its original plan was

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<sup>250</sup> Keser, 2004, p.40

divided into small to medium sized rooms according to the architect Naim Arnas' ideas by opening rooms to one another; the building acquired a museum layout during this process of transformation while the conceptual programme of the museum was shaped by the action committee.<sup>251</sup> One of the challenges of the project was this restoration activity and the re-functioning of the historical building to apply a new programme to an old building and the conceptual project of the museum was also carried out simultaneously with this construction activity.

The concept of the Bursa City Museum was similarly designated as “*Yaşayan kent, yaşayan müze*” (vital city and vital museum) with the idea that the City Museum was a living museum that would change as the city would itself change. Thus, the museum was designed to represent the history of the city in its permanent display; nonetheless, in designing the museum, there was also an effort to reflect this concept of ever changing and transforming city. The modular display panels are explained to be part of this effort together with the idea of temporary exhibitions.<sup>252</sup>

### **3.3.2. The Narrative of the City in the Display**

In his description of what items should take place in the museum about a city, Hebditch lists four elements as artefacts, environmental evidence, records of places and activities, and testimonies, which he defines as witnesses to the past and present of a city.<sup>253</sup> In the Bursa City Museum there are three main expressions of the city as divided into the ground, basement and first floors. The ground floor of the museum basically houses an entrance hall, two exhibition halls, a café and a souvenir shop together with the circulation areas, which was designed also to be used for temporary exhibitions. The theme of the first hall was arranged to initially tell the history of the city in a chronological manner.

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<sup>251</sup> Keser,2004, p.25

<sup>252</sup> Keser,2004, p.36

<sup>253</sup> Hebditch, 1995, pp.7-12

The chronological narration of the history of the city in the ground floor was organized to start from 7.000 years ago with a re-animation of *Ilıpınar tumulus*. After a short narration of early settlements in Bursa starting with Bithynia, the Roman and Byzantine periods of the city are barely depicted. Because of the city's importance as the first capital of the Ottoman Empire, the history of the city is narrated in detail starting from Osman Gazi, the founder of the Empire, to Murat II. Each of the Sultans are narrated accompanied with their relevant built structures in Bursa, i.e. Orhan Gazi with Orhan Külliyesi, Murat Hüdavendigâr with Hüdavendigâr Külliyesi, Yıldırım Bayezit with Bayezit Külliyesi, Çelebi Mehmet with Yeşil Külliye and Murat II. with Muradiye Külliyesi. It is due to this narrative of the history of the city that Fidangenç, in her study about city museums, puts the Bursa City Museum under the category of "Narrative Centred Chronological Museums".<sup>254</sup>

Once the Republican era is reached, starting with the theme of "Atatürk and Bursa" in the second hall, the chronological explanation gradually turns into a narration that focuses more in the present. Here, general, and statistical information about Bursa is provided with short histories of specific aspects that were chosen to define the city, including the Governors of Bursa, the Municipality, immigration, architecture, urbanization, natural environment (taking Uludağ at its centre), Bursa as a Metropolitan Municipality, contemporary Bursa and finally the fauna and flora of Bursa.

The first floor includes the director's room, the city archive, and the bookshelves accessible for researchers, a multi-purpose auditorium, and the corridors that are used also for temporary exhibitions. The exhibition hall in this floor presents the daily life in Bursa exemplifying the characteristic food, culture and traditions, and famous people of the city, as knowing the city with its actors is the main theme of this exhibition. Secondly, the history of culture in Bursa is presented where one can find information about certain traditions of living in the city such as food, sanitation, sports, traditional arts, schooling, tourism, and the printed press. The first-floor exhibition hall starts with Bursa traditions from birth to marriage, ceremonies and festivals, food and past time activities, the traditions of public baths, and other traditional institutions such

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<sup>254</sup> Fidangenç, 2016, p.962

as sanitary and educational institutions. Karagöz shadow-theatre as part of folklore, well-known personalities of Bursa, cultural spaces in Bursa and finally sports, tourism and press in Bursa are displayed.

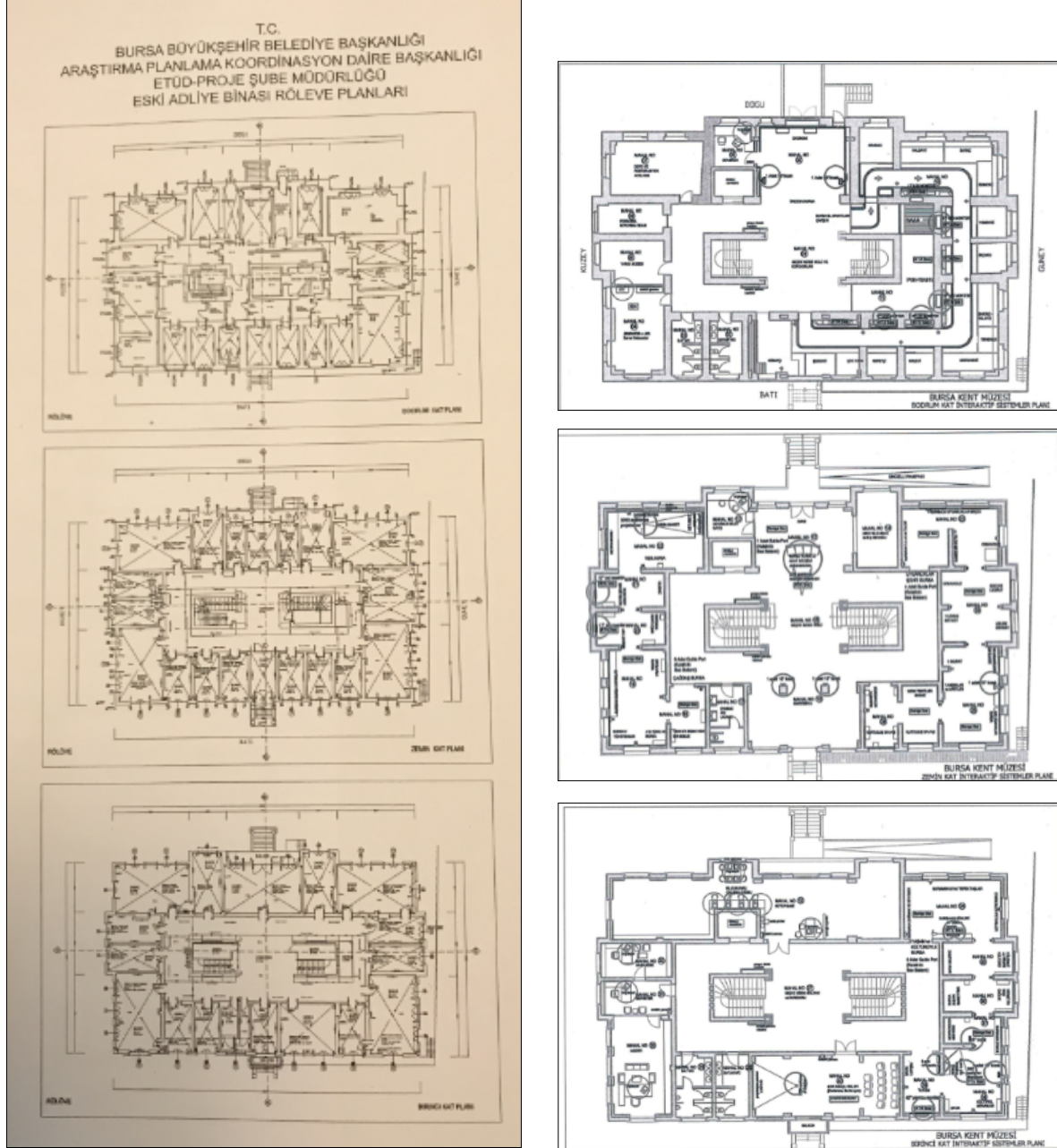


Fig. 60 - Bursa Court House Building Survey and Bursa City Museum Plans,  
Source: Keser, 2004, p.31

The basement floor that was enlarged to a whole sized floor was basically themed to re-enact the historical covered market of Bursa, informing about the handicrafts with reference to the economic importance of the city. This third narration is basically about the economy of the city with a reference to historical handicrafts and important industries that brought liveliness to the city. The economy of Bursa played an important role in the shaping of the city both physically and demographically.<sup>255</sup> This section of the museum was planned to visualize the early and late state of the city life with reference to its economy. The early stage is visualised with the impressive exhibition hall where the historical market was re-enacted. The later stage of Bursa economy is represented by information about the automobile and food industries besides the traditional silk and textiles industries.



Fig.61- Bursa City Museum Ground Floor

Source: <http://www.bursakentmuzesi.com/hakkinda/zemin-kat/><sup>256</sup>

The representation of Bursa in the museum follows a narrated text produced during the formation of the museum by *Bursa Araştırma Vakfı* (Bursa Research Foundation) (BURSAV). This narrative is printed on photo block panels that are displayed in the museum as accompanied with photographs, real life models, everyday objects, replicas

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<sup>255</sup> Tekeli, 2011, p.334

<sup>256</sup> Reached: 15.04.2019

of artefacts, and personal belongings such as clothing and furniture from households, as well as historical tools, weapons, and utensils. Other visual display items include wax models of the Sultans on the ground floor, as well as wax models of common people in the basement floor displays. A scaled model of the city occupies the ground floor second hall, and old vehicles are also part of the display. At most, film and music are made parts of temporary displays on the first floor.



Fig.62 - Bursa City Museum First Floor,

Source: <http://www.bursakentmuzesi.com/hakkinda/1-kat/> <sup>257</sup>

The scaled model of the city in the second exhibition hall of the ground floor is displayed under the heading of “Contemporary Bursa”. This display that shows the city of Bursa as a whole makes a relevant summary of the museum itself. The highlighted structures of this display include mosques, madrasas, mausoleums, street fountains, historical baths, the covered market, and khans as structures that compose the historical identity of the city, whereas the contemporary built environment of the city includes BURSARAY transportation and BUTTİM textiles centre, the central bus station and finally the factories that surround the city (as mentioned in the text formed by BURSAV members during the foundation of the museum).

Overall, regarding the content and display of the Bursa City Museum, while representing the city of Bursa and narrating the history of the city, the Ottoman history

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<sup>257</sup> Reached: 15.04.2019



of the city is at most given emphasis. Although the history of the city goes back to 7.000 years earlier it is interpreted as if once Orhan Gazi conquers the city the history of the city initiates. So, within the historical interpretation of the city the Ottoman identity is on the fore ground. Besides taking the birth of Bursa city as the initiation of the Ottoman era of the city, the emphasis to the Ottoman identity is also due to the physical state of the city that has been shaped during the Ottoman era with the road and building construction activities. While the narration of the Republican era of the city is set to a secondary place the preference of housing the museum in an early Republican building provides for further discussions on the historical narration of the city.



Fig.63 - Bursa City Museum Basement Floor,

Source: <http://www.bursakentmuzesi.com/hakkinda/bodrum-kat/> <sup>258</sup>

Nevertheless, the Bursa City Museum is a milestone and set a standard in Turkey in the spread of the idea and practice of this type of museums that preserve a city's past, archives information about it and tell its history as well as contemporary story visually and verbally. It is a small institution when compared to the great museums of art, archaeology, and science. Thus, as Silier puts forward regarding city museums, it is more than its display, requiring its evaluation to be more inclusive. As intended by City Museums in general, besides the permanent exhibitions, the Bursa City Museum

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<sup>258</sup> Reached: 15.04.2019

includes facilities of research with its archival studies that are also displayed to the public in temporary exhibitions as well as with publications and educational projects. Whence, the museum attempts to play a significant role in presenting both the historical and the contemporary identity of the city.<sup>259</sup> The choice of a historical building to house the museum also strengthens the role of the museum as an institution effective in the conservation of the heritage of the city. As a result, the aim of the Bursa City Museum to undertake the role of a dynamic cultural centre of Bursa could be evaluated in relation to both the architectural presence of its building in the urban context of Bursa as well as the conceptual construction that bases its display of the identity of the city.

The study conducted by Eklemezler includes interviews with the Jewish people of Bursa who are now quite small in number.<sup>260</sup> The study is to show the opinion of the Jewish community members of Bursa about their representation in Bursa City Museum exemplifies how this specific community feels left out in the museum and refers that the representation of their community is only in the few traces left of them which is the physical existence of their synagogues and a cemetery.<sup>261</sup> Although historical texts about Bursa underline the involvement of the non-Muslim communities in the city affairs in terms of population, their involvement in the trade activity and also in shaping the urban environment as Eklemezler puts it forward the Bursa City Museum only mentions about this community in two photographs and under the heading “Minorities and Immigrants in Bursa”.

According to Dostoğlu and Oral’s text, in 1862 Bursa population was between 70.000 – 80.000 of this population 20.000 were the non-Muslim people of Bursa (6.000 Rum, 11.000 Armenians, 3.000 Jews).<sup>262</sup> Thus the non -Muslim communities had their own

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<sup>259</sup> The museum organized 88 temporary exhibitions, the catalogues of four which were also published. In addition, the educational programmes of the museum reached 15.000 children with its published books for children. Karakaş, 2018.

<sup>260</sup> Eklemezler, Sercan. What a Museum Cannot Bear Witness To: Bursa City Museum and the Representation of the Jewish Minority. *Museum Worlds*, 9(1), 2021, pp.133-144. The study informs that, as of 2019, the population of the Bursa Jewish Community was around thirty-five people.

<sup>261</sup> Eklemezler, 2021

neighbourhoods, schools, and they were part of the trade activity as well as the industrial activity that became an important part of Bursa economy in the 19<sup>th</sup> Century. The industrial districts that emerged in the second half of the 19<sup>th</sup> century were founded by the minorities and in these areas called factory districts the wealthy *Rum* merchants inhabited and built houses.<sup>263</sup>

The main argument concerning the representation of Jewish community in Bursa City Museum is that labelling “minorities and immigrants are communities that make cities interesting and also enrich life” implies a way of representing the “other” whereas if similarities could be emphasised and differences be presented without creating a sense of otherness these communities would feel a true representation of themselves as a community belonging to Bursa.<sup>264</sup>

### **3.4. İzmir Museum (APİKAM) (2004)**

#### **3.4.1. Urban and Architectural Characteristics of the Building**

In 1999 when the mayor of İzmir, Ahmet Priştina, declared that the Central Fire Station building was to become the City Archive and Museum since a new fire station was being built, the Fire Station Building was already a registered building in preservation. Although the building had been registered since 1988, a 1995 dated decision by the former municipal administration was to demolish the building and build a commercial building at this plot. This decision had caused much discomfort among the people of İzmir who wanted the building to be preserved.

The building designed by the architect Mesut Özok was a historical building that was part of the cultural heritage in İzmir which needed to be protected. The fight against fires have been an issue of most Ottoman Cities in the 19<sup>th</sup> Century as most of the residential architecture was of timber. The fire which started after the liberation of

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<sup>262</sup> Dostoğlu, T., & Neslihan-Oral, E. Ö. (1999). Bir Osmanlı Başkenti Bursa'nın Tanzimat'tan Cumhuriyet'e Fiziksel Değişim Süreci. *Osmanlı Mimarlığının*, 7, 221-229.

<sup>263</sup> Ibid.

<sup>264</sup> Eklemezler, 2021,

İzmir from occupation forces on 13 September 1922 had destructed the city centre of İzmir and the Fire Station building is associated with this major historical happening in the city. After the fire which destroyed a large urban area in the city the Municipal administration was put in charge for the firefighting service with the 1924 dated law. Since the responsibility of firefighting was given to the municipality all teams in İzmir were to be under the control of İzmir Municipality and building the central fire station also became the engagement of the municipality.<sup>265</sup> Thus, one of the earliest achievements planned for the city of İzmir after the declaration of the new Republic was to establish a Central Fire Station and bring all private fire teams together in one building.

The Central Fire Station Building was built in 1932 in the fire area of İzmir. The fire struct area is a commercial area the Tekel Building, Behçet Uz Childrens Hospital are the other buildings with reference to the era when the Fire Station was built.<sup>266</sup> The Fire Station is surrounded by Şair Eşref Boulevard, Gazi Osman Paşa Boulevard, and 1371 and 1372 Street. Another building nearby, registered that belongs to the Republican era is Atlas Hotel.

The plot for the building was chosen with consideration to the location of the fire and the urban development of the city in 1926. Cana Bilsel, who examined the planning history of İzmir between 1923 and 1965, draws attention to the evaluation of the modern architectural heritage of the Republican period together with urban planning studies and says that, "... by arranging the country's cities according to urban planning principles, the establishment of structures and spaces that will support the new ways of life and socialization of the modern urban society, is one of the important goals of the modernity project".<sup>267</sup>

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<sup>265</sup> Yüceer, Hülya, "İtfaiye Binası'ndan İzmir Kent Müzesi ve Arşivi'ne... Restorasyon Çalışmaları", *Ege Mimarlık* Sayı:43, 2002, p.28

<sup>266</sup> Yüceer, 2002, p.29

<sup>267</sup> Bilsel, 2009, p.12

In this context, it is stated that the first attempt in the history of Republican urban planning, that is identified with the planning of the capital Ankara, was actually made for İzmir, and the main reason for this was that the fire that started after the liberation of the city from occupation destroyed an important area in the city center. The importance given to the liberation of the city was why the construction of İzmir became a priority for the Ankara Government. With the initiatives taken by the Mayor of İzmir (Şükrü Kaya), who was in the delegation during the Lausanne negotiations, in the Paris meetings, a contract was signed with Henri Prost (as the consultant), and his French colleagues Rene Danger and Raymond Danger, to prepare the İzmir City Plan. In this context, the Danger – Prost Plan dated 1924-1925, which also included the zoning of fire areas, was prepared. Bilsel interprets that the plan reflects a formalist composition approach in fire areas in line with the teachings of the French Beaux-Arts school.<sup>268</sup>



Fig.64- İzmir map with H. Prost's markings of the surviving buildings,  
Source: SIAF/Cité de l'architecture et du Patrimoine/Archives d'architecture du XXe  
Siècle, Fonds Henri Prost.<sup>269</sup>

The Danger-Prost plan for the re-construction of the fire area was implemented, revisions were also made in the plan in line with the opinion received from Jansen in 1932.<sup>270</sup> (Fig.66)

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<sup>268</sup> Bilsel, 2009,

<sup>269</sup> Hastaoglou-MARTINIDIS, Vilma, 2011,p.171

<sup>270</sup> Herman Jansen, prominent figure in city planning in the Cities of Türkiye during the years 1928-1932, the second City plan of Ankara which is the Jansen Plan has been determinative in the development of the capital city.

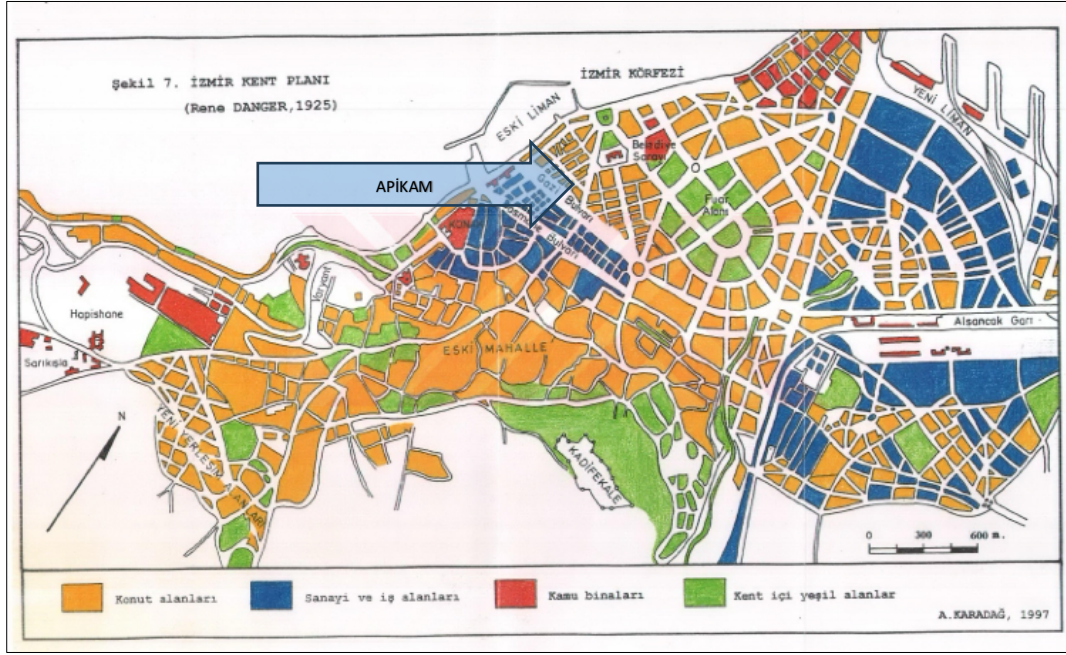


Fig. 65- Danger – Proust City Plan for İzmir 1925,  
Source: Arife Karadağ, 1998, PhD Thesis<sup>271</sup>

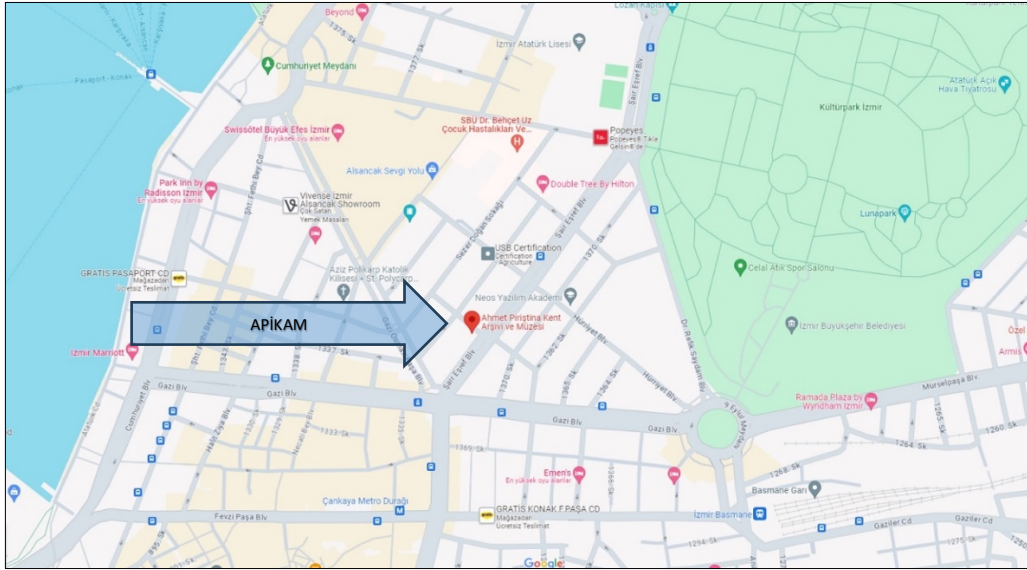


Fig. 66- İzmir Map showing APIKAM and the Culture Park Area  
Source: Google Earth Maps.

<sup>271</sup> Karadağ, Arife. "Metropol Kent Olarak İzmir'in Gelişim Süreci." *Çevresel Etkileri ve Sorunları, Ege Üniversitesi, Doktora Tezi*, 1998, p.86

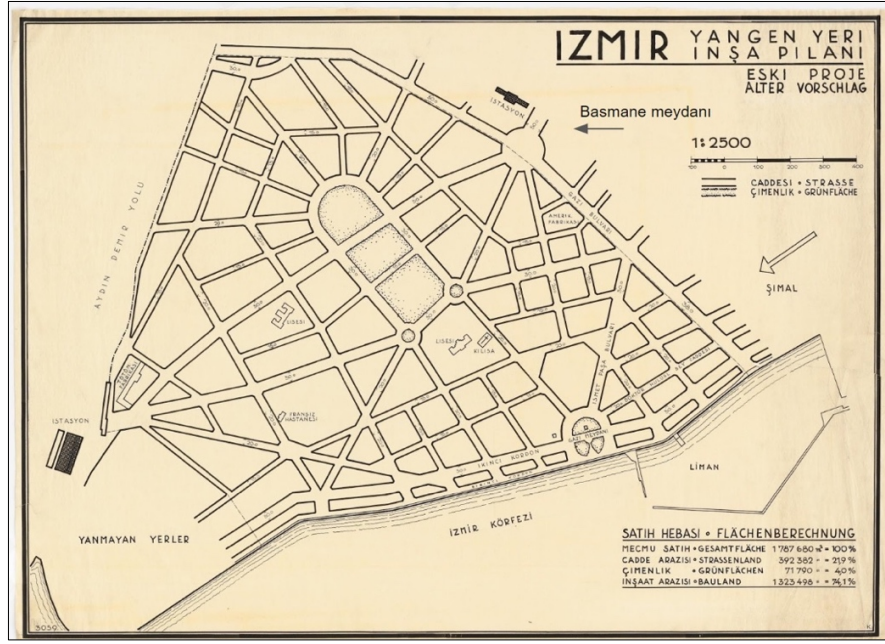


Fig.67- Herman Jansen, İzmir City Plan for the fire destruct Area

Source: <https://okuryazarim.com/hermann-jansenin-İzmir-imar-plani/> <sup>272</sup>

Although the plans were not implemented exactly, their effects in the area can be seen in today's urban texture. In this sense, the Fire Station building, which was built in the redeveloped area after the fire, creates a narrative on its own to represent the city of İzmir and its meaning for the nation state in the 1930s, in relation to its function in the city and the simple and rational approach in its architecture.

### 3.4.1.1. The Central Fire Station (1932)

During the development of the public buildings in the fire struct area the architectural design was given great importance, and the style of Early Republican architecture was implemented in this period. The structures that have survived today from this era are buildings around Fevzi Paşa and Gazi Boulevard, Vakıflar Bank Building, Osmanlı Bank Building, Kardiçalı Khan, Kavaflar Marketplace, The Stock Market Building, the Central Fire Station, The National Library of İzmir, and the Opera building.<sup>273</sup>

<sup>272</sup> Reached: 14.01.2024

<sup>273</sup> İzmir Büyükşehir Belediyesi, *İzmir Kent Ansiklopedisi*, Tarih II. Cilt, 2013

The architect of the Fire Station Building Mesut Özok was working for the municipality at the time and was already an important figure for İzmir as he was also in charge of some of the important pavilions of İzmir Cultural Park (Fair). In 1913 Mesut Özok was a student of the Fine Arts Academy, later during the years of war he had suspended his education and had served for the army turning back to the academy afterwards. Vedat Tek, Alexandre Vallaury, Kemalettin Bey, Giulio Mongeri, Arif Hikmet Koyunoğlu had been his instructors during his years in the academy.

Özok witnessed all the destruction caused by war and became part of the development and construction process of İzmir. He would first start working in 1925 at the department of public works of İzmir Municipality when the ruins caused by the big fire was still to be removed.

Thus, the most important project of the fire area was of the İzmir Culture Park area and the years through 1930 to 1936 is marked as the years of İzmir Cultural Park history.<sup>274</sup> Bozdoğan defines the İzmir International Fair, that has an important place in the collective consciousness, as "a fundamental Republican venue where industrial and economic progress is exhibited in a modernist architectural environment, in an economically prosperous, historically important and traditionally cosmopolitan western city."<sup>275</sup> İzmir International Fair, which was institutionalized in 1933, was moved to the Culture Park area built for this purpose in 1936. (Fig.68)

The architectural importance of İzmir Fairs stems from the fact that modernist pavilions, temporary structures and exhibition stands were designed by leading architects and the nationalist motifs of the period can be traced in these pavilions. Some of the most important modern buildings of the fair are the Culture Pavilion, designed by Bruno Taut just before his death, and the Trakya Pavilion designed by Mesut Özok. (fig. 71) In this sense, Bozdoğan describes the İzmir Fairs as an important legacy, beyond being a showcase of nationalist state power, as one of the central

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<sup>274</sup> Çeçener, Besim, "70 Yıldır durmayan maratoncu: Mimar Mesut Özok", *Mimarlık*, Sayı:6, 1984, p.12

<sup>275</sup> Bozdoğan, Sibel, *Modernism and Nation Building*. Singapore: University of Washington Press, 2001, p.157



elements of Turkish collective consciousness, national pride and popular culture in the 1930s. Mesut Özok, who was the Manager and Chief Architect during the construction of the Culture Park, also designed the projects of the Lausanne Tak Gate, the Casino and fountain pool, the Red Crescent Lottery Buffet, the Gas Company pavilion, the Ankara Beer pavilion and the Russian Pavilion in the fair area, he had resigned from his duties in the municipality and the fair before the completion of the Culture Park.<sup>276</sup>

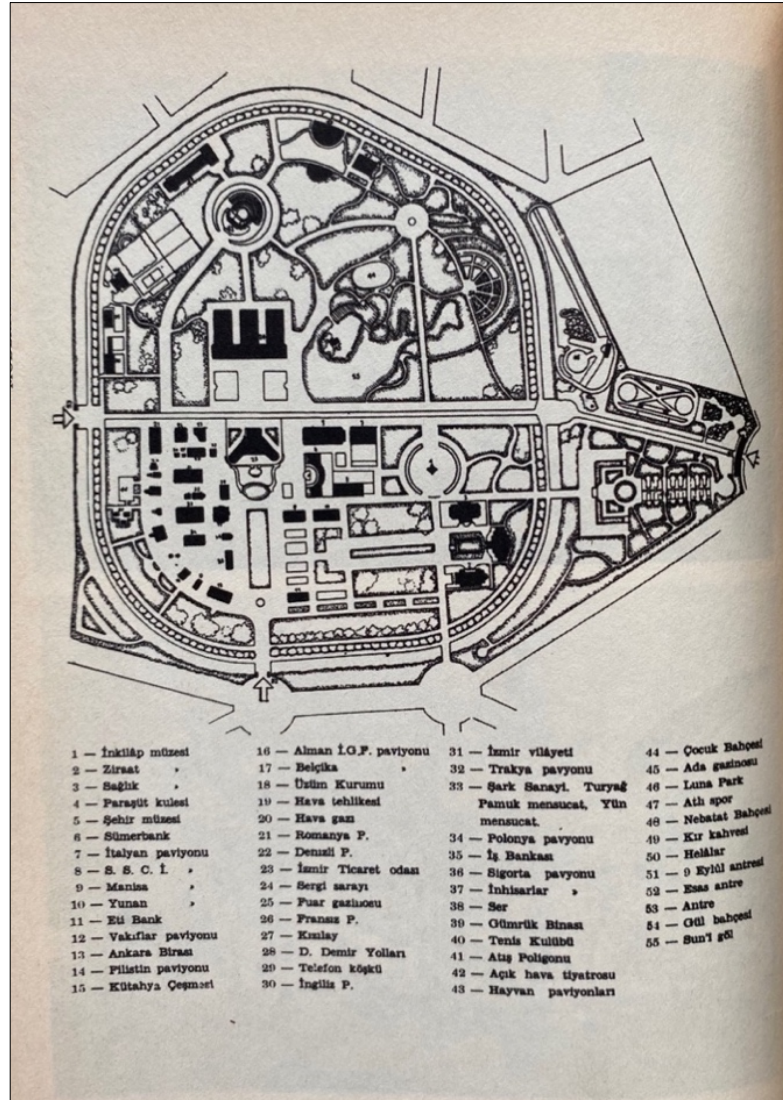


Fig.68 - Site Plan of İzmir Culture Park 1939,

Source: Bozdoğan, 2002, p.162

<sup>276</sup> Çeçener, 1984, pp.12-13



Fig. 69 – Culture Park Entrance,  
Source: from APİKAM İzmir City History Booklet



Fig. 70- Culture Pavilion by Bruno Taut,  
Source: Bozdoğan, 2002, p.161



Fig. 71- Trakya Pavilion by Mesut Özok,

Source: <https://phebusmuzayede.com/9928-İzmir-fuari-trakya-pavyonu-suleyman-ferit-eczanesi.html> <sup>277</sup>



Fig. 72- Russian Pavilion from İzmir Cultural Park by Mesut Özok,

Source: <https://www.janusmezat.com/urun/7598293/İzmir-panayiri-rusya-pavyonu-foto-cemal> <sup>278</sup>

<sup>277</sup> Reached: 14.01.2024

<sup>278</sup> Reached: 14.01.2024

During these years when Mesut Özok was responsible for the pavilions of İzmir Cultural Park he was also engaged with the Fire Station Building.<sup>279</sup> In this regard the Fire Station Building had similar features with the pavilions of the fair area. According to the restoration research the building is one of first examples of Early Republican period public buildings and it reflects the characteristics of its period with respect to its plan, façade, and interior spaces.<sup>280</sup>

The three-storey building is covered with a hipped roof and partially with a small terrace on the northwest of the building, the differences in height of the hipped roof define the difference of functions of the interior spaces. A square shaped tower has been added to the main block the tower used to be the highest structure at the time the building was built it was a watchtower for fire and replaced a similar watchtower built earlier in 1897 around Yusuf Dede location that was 10 meters in height.<sup>281</sup>



Fig. 73– İzmir Fire Station Building,  
Source: APİKAM Brochure

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<sup>279</sup> Çeçener, 1984, p.12

<sup>280</sup> Yüceer, 2002, p.29

<sup>281</sup> Yüceer, 2002, p. 28



Fig.74- İzmir Fire Station Building, rear facade

Source: <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/29?tab=64><sup>282</sup>

The main entrance of the building is from the Şair Eşref Boulevard. A second entrance opens to 1371 street which is only to reach the second floor as it had been used as a public housing unit when the Fire Station was at use. Two more entrances open to the garden one is to reach the spaces on the west wing and the other to reach the east wing.<sup>283</sup> The building was to house all former private and public teams of firefighters. It is thought that the building was completed in the year 1932, the extensions were added in 1938 and another building for heating facility added in the courtyard in 1950's.<sup>284</sup> The building is thought to serve as a symbol that would remind the history of the city that was affected by the fires and the results of these fires.

#### **3.4.1.2. The Transformation of the Building into the Museum**

The new building for the fire station was completed in 2001 the same year the reinstatement and restoration projects that were prepared were approved for the

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<sup>282</sup> Reached: 14.01.2024

<sup>283</sup> Ibid.

<sup>284</sup> Yüceer, 2002, p.29

historical building.<sup>285</sup> Through the years 1932 – 2001 the building was used as the fire station. Restoration of the building started in 2002 and ended in 2004.<sup>286</sup> The building is in an L shaped plan. The central part of the building was built in two storeys height and was a garage of the fire vehicles. The northeast and southwest parts of the buildings are of two floors.

The main entrance on Şair Eşref Boulevard opens to a corridor of which were once the administrative offices. The tower on the rear part of the building was reached through the garage part. The tower and its stairway also connect to the second floor. The right-side entrance from the garden opens to the corridor and the sports room at the end of the corridor. A similar plan of rooms repeats on the first floor the rooms besides the garage area have interior openings looking to the garage. There are two more spaces one looking to the boulevard the other to the garden.

On the second floor the plan changes it is known that this floor was used as the public housing unit for the director of the Fire Station and the space above the garage was used as a dormitory for the fire workers. The housing unit had its own kitchen, bathroom, and toilet. The dormitory faces the tower structure and the fire workers in emergency situations would use the staircase of the tower or the poles for descending directly to the garage. All interior spaces have openings to the outside and as mentioned some inner openings look to the garage.

The large garage doors facing the boulevard are made of metal and open upwards with a pulley system these doors have windows above them which bring in daylight to the garage space. The interior doors are wooden the double winged doors opening to the garage also have glass parts. The floor is of concrete mosaic with 20x20 borders on the ground floor. The mosaics of the first and second floor are figured tile. The housing unit and the dormitory floors were of timber the dormitory flooring was later replaced with tiled plates. The garage is of cement covering. All staircases are of terrazzo with

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<sup>285</sup> Ibid, p.28

<sup>286</sup> Ibid.

metal balustrades. The ceilings are plastered and painted and there are no ornamentations in the interiors.

The spatial organisation has been projected to the façade of the building. The five garage doors facing the boulevard their upper windows and the windows on the second floor have been framed on the façade they protrude out leaving the façades of right and the left wings of the building behind. Thus, the elevation from the boulevard the three stepped façade reflects the separate function of interior spaces. The watchtower rises above the building. Whereas on the northwest elevation the tower divides the façade into two parts.

The building is built of stone and brick with solid masonry the load bearing walls, and the beams make the structure which has enabled the wide spaces on the ground floor. According to the restoration decisions the authentic properties of the building was protected with only the addition of an electric room on the northwest end of the building and some additional walls while closing some of the inner looking windows of the garage part. The annexes building was also protected.

The garage area was turned into the museum area and the dormitories on the second floor were turned into a studying saloon for the archive. The office rooms on the ground floor are being used as documentary room, a music room, and as a drama room for students. The rooms on the first and second floor function as administrative rooms and as rooms for research. The part used by the National Library has an entrance of its own and is in contact with the archive on the second floor.

The annexes building was first reinstated as a restaurant serving local food now it is used also as an exhibition space. The building has a parking area in-between the main building and Atlas Hotel. Temporary and permanent exhibition areas, conference area, research and drama saloons, offices, National Library Research Saloon. Built on 3592 m<sup>2</sup> area the APIKAM building has a total of 1024 m<sup>2</sup> usage area.





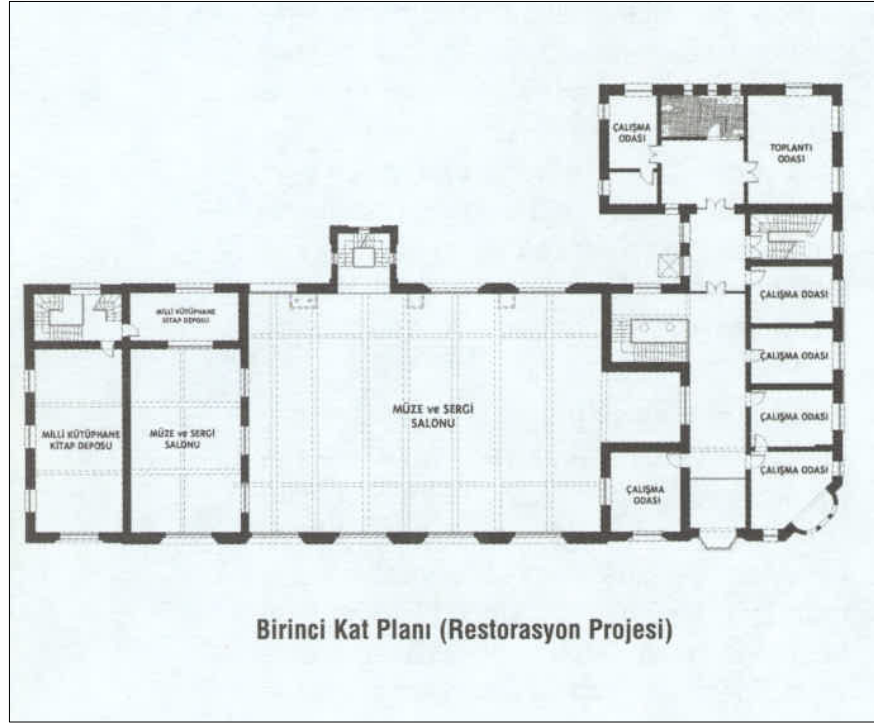


Fig. 77 – APİKAM Restoration Project, First Floor Plan  
Source: Yüceer, 2002

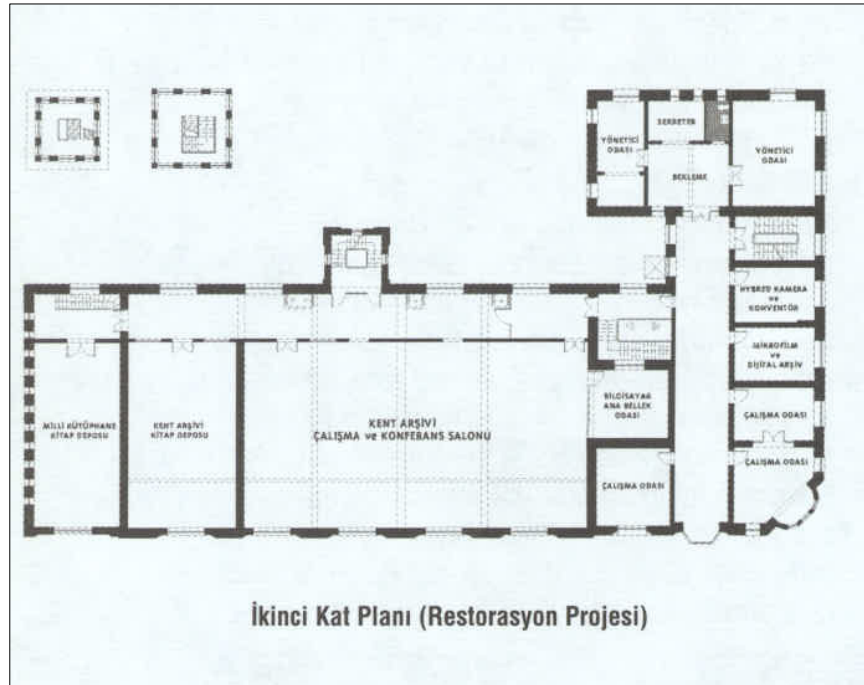


Fig. 78 – APİKAM Restoration Project, Second Floor Plan  
Source: Yüceer, 2002

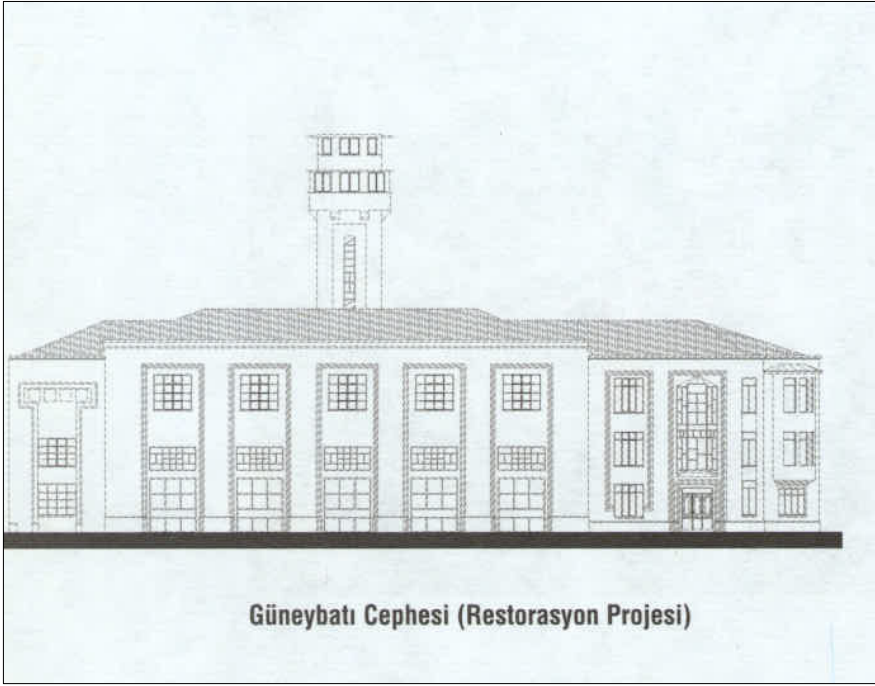


Fig.79 – APİKAM Restoration Project, Southwest Façade

Source: Yüceer, 2002



Fig. 80- APİKAM Building

Source: <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/29?tab=64><sup>288</sup>

<sup>288</sup> Reached: 14.01.2024

### 3.4.2. The Narrative of the Archive and Temporary Exhibitions

In the phase of its establishment the main narrative is the birth of the city of İzmir with the rescue of the city, the big fire and the construction of the city with the new republic. A new city of the new republic, a new urban environment is built above the burnt down city of İzmir. The burned areas of the city are planned and constructed as an international exhibition area named as *Kültürpark* (Cultural Park) area. İzmir before to the Republican era was a city known for its trade activity an important port city. But the war and the big fire had left the city in ruins thus one of the initial objectives concerning the city of İzmir in the republican era was to revive the international identity of İzmir and promote products to foreign markets.



Fig. 81- City and Trade Exhibition

Source : <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/53?tab=69><sup>289</sup>

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<sup>289</sup> Reached: 10.03.2024



Fig.82- City and Health Exhibition

Source : <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/53?tab=69><sup>290</sup>



Fig. 83- City and Transportation Exhibition

Source: <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/53?tab=69><sup>291</sup>

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<sup>290</sup> Reached. 10.03.2024

<sup>291</sup> Reached. 10.03.2024

On the other hand, the İzmir Economic Congress in February 1923 has been an important initiative for the economic independence of the new Republic. Which has also been the where the foundations of the İzmir Expo was laid. During the congress an exhibition of local goods was prepared and found much recognition and with the suggestion of Atatürk the idea of making the city a city of expositions and exhibitions was initiated.

The first exhibition of the expo was held in 1927 named as the “9<sup>th</sup> of September Exhibition”, the following years the exhibitions grew and in 1933 it was arranged as a fair in the *Cumhuriyet Meydanı* (Republic Square) the part of the city which was ruined during the fire.<sup>292</sup> After a number of exhibitions held each year in this area, the fairground was built given the name *Kültürpark* which included many facilities besides pavilions from around the world and the exposition becoming an international event:

17 February 1923 – Domestic Goods Exhibition at *Hamparsumyan* Building

4 September 1927 – 9<sup>th</sup> of September Exhibition at *Mithat Paşa* Art Institute Building

9 September 1933 – 9<sup>th</sup> of September Fair at *Cumhuriyet* (Republic) Square

1934 – International 9<sup>th</sup> of September Fair at *Cumhuriyet* (Republic) Square

1935 – International İzmir Fair at *Cumhuriyet* (Republic) Square

1936 - The Opening of İzmir Culture Park (Fair Area)

1937 – İzmir International Fair

The building chosen for the archive and museum is also part of this reconstruction area it is a public service building put in use by the municipality to prevent any destruction that might be caused by fire. In this regard, the Fire Station building is attached to this reminder of the big fire that destroyed the city centre and that the city was rebuilt within the Republican period in the same area. A second association can be made with the idea of the city of exhibitions the museum is programmed with temporary exhibitions rather than a permanent exhibition.

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<sup>292</sup>İzmir Büyükşehir Belediyesi. İzmir Kent Ansiklopedisi, Tarih – İkinci Cilt, 2013

APIKAM is mostly known as the first City Archive and similar to city museums city archives are directly related to the local identity. The archive and the collections are the two most important aspects of the City Museum and its narrative. The founding purpose of APIKAM was to classify scientifically and not act only as a storage of documents, use technological resources. APIKAM is also the official institutional archive of the municipality. So, it is both an official institution and a City Archive and Museum. The aim of the archive unit is to collect and assess for the reach of researchers.<sup>293</sup>

The researcher's saloon is an open shelf system library with 12.000 collections. The ephemera materials are collected from the donations of İzmir citizens. The museum of APIKAM is designed as a "readable museum", which is defined by the exhibitions changing according to target groups.<sup>294</sup> In this regard the thematic exhibitions of APIKAM are formed in this manner. The thematic exhibitions are on display mostly for a few years and the themes that have been presented till current day include, City and Trade, City and Health, City and Transportation.<sup>295</sup>

In the annexes building special days themed exhibitions have been made. These thematic exhibitions also make APIKAM unique with relation to ephemera collections put in use. The categories of APIKAM archive include, periodicals, written documents, visual documents, accounts, rare books, books, the İzmir Municipality Library and the open Archive.<sup>296</sup>

The collection of İzmir National Museum which is part of APIKAM has newspapers, 1440 of bindings in Ottoman and 20.000 binding in Latin alphabet 5.000 handwritten pieces. Also 4.048 original and 950 copied donation material and minute books belonging to İzmir Municipality through the years 1930 – 1980 and Municipal Council

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<sup>293</sup> Ibid, p.337

<sup>294</sup> Ibid, p.339-340

<sup>295</sup> The thematic exhibitions can be viewed from the website of APIKAM - <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/53?tab=69>

<sup>296</sup> <https://www.apikam.org.tr/tr/Apikam-Arsiv/1/30?tab=74>, reached: 21.04.2023

decision books from 1959 -1987. The thematic exhibitions of APIKAM remind us of the notion of İzmir as the city of exhibitions. Which is an identity adopted by İzmir since the early republican era with reference to İzmir Fair exhibitions. The publication by the municipality published in 2002 when APIKAM was under construction, İzmir City History provides reference to preferred identity to be reconstructed by the Museum.<sup>297</sup> In this regard the identity of İzmir as the Republican city saved and rebuilt from ruins is both emphasized in the identity of the chosen building and in the narrative of the İzmir City historiography.

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<sup>297</sup> Yılmaz, F., & Yetkin, S., *İzmir kent tarihi*. Milli Eğitim Bakanlığı il Milli Eğitim Müdürlüğü-İzmir Büyükşehir Belediyesi. 2002

## CHAPTER 4

### ESTABLISHING CITY MUSEUMS BEYOND THE LOCAL CONTEXT: THE GLOBAL AND THE NATIONAL

This chapter aims to look beyond the local context and compare the local identities of cities to other possible identities as in the case of global and national identities of the cities of İstanbul and Ankara. In this regard the localization discourse is expanded by the identification of globalization in the 1990s and the issues of capital cities in the same period. Although the museums of İstanbul and Ankara remain unrealized, the analysis of the representation of these cities are conducted through chosen museum buildings and possible narratives. The analysis of the provincial examples of museums in Princes' Islands of İstanbul and Beypazarı of Ankara helps in the comparative understanding of these possible narratives.

#### 4.1. City Museum in the “World City” of İstanbul

##### 4.1.1. Globalization at the Turn of the 21st Century

The alliances Türkiye formed after World War II were against the threat of communism which USSR, other socialist countries, the Latin American countries and China represented. One of the most important transformative events in the 1990s was the downfall of the Soviet model, regarded as the fall of communism and the victory of the capitalist ideology which Eric Hobsbawm identifies to have taken place between the years 1983-2008.<sup>298</sup>

Hobsbawm explains that, in the 1960s with the expansion of higher education, social sciences gained much importance, and that social history became a weapon for

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<sup>298</sup> Hobsbawm, E., “Marksizm Gerilemede, 1983-2000”, *Dünya Nasıl Değişir*, 2014, pp. 425-440



university students that represented the new radical left at the time.<sup>299</sup> İlhan Tekeli reminds us of a similar path in Türkiye, indicating that 1961 Constitutional Law had two important roles in the development of social sciences and its progress. The first was the planned development becoming institutional and the second was the opening left-wing movements to politics.<sup>300</sup> The developments in social sciences eventually led to a new understanding in history writing, seeking new methodologies and new historiography as an important part of the process. As Hobsbawm indicates, new historians, by putting the narrative forward, were emphasising culture and ideas as well as singular historical experiences.<sup>301</sup>

On the other hand, the immense rise of production rates in the 1970s marked the threat of globalisation when its future effects on the environment was realised. When the Berlin Wall fell in 1989, followed by the Soviet Union dissolving in 1991, the context of world had much changed since the 1960s. As Hobsbawm would indicate, the 1990s was the period when the first millionaires with academic degrees emerged as a result of the global economic approach, and the global free market economy would continue to grow up until the economic crisis in the early 2000s.<sup>302</sup>

The global turn was also one of the discussions taking place in art history and the visual culture and the discussions about a global art history was about the inclusion of the other as a critique of the Eurocentric approach with thoughts about the postcolonial theory. Thus, according to D'Souza, the disciplinary frameworks were also transforming under the pressure of a historically specific moment of economic, political, and cultural globalization.<sup>303</sup>

The inclusion was not only about the social cultural division, but it was also about diminishing the borders in between the different disciplines and fields of work. In

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<sup>299</sup> Ibid, p.431

<sup>300</sup> Tekeli, İlhan, *Tarih Yazımı Üzerine Düşünmek*. Dost Kitabevi, Ankara, 1998.

<sup>301</sup> Hobsbawm, 2014.

<sup>302</sup> Ibid.

<sup>303</sup> D'Souza, A., Introduction, in J.H. Casid and A. D'Souza, eds, *Art History in the Wake of the Global Turn* (pp. Vii-xxiii), London, 2014

doing so, rather than unifying and putting world's art into a single timeline or narrative, the approach was about demonstrating many art histories that would make the field a productive site.

In this regard the "global turn" was much about discussions on "West and the non-West". In the context of neo liberal globalization, D'Souza interprets that the internationally focused courses at universities and more collaboration with foreign institutions led a search for new markets for the movement of the cultural capital. The push towards the global was an act of survival for the economic erosion in public funding for education, which he indicates as similar to the emphasis on interdisciplinary in the 1990s, much tied to the fact of economic globalisation.<sup>304</sup> Thus, while globalising the discipline, the advice is that scholars are obliged to face this network of exchange of cultural capital and that we are now forced to "...see differently, to recognise the unrecognizable, to authorize the formerly unacknowledged".<sup>305</sup>

The concept of globalisation is to decrease the efficiency of nation states and operate world economy by multinational companies that want each community to stay within its own locality. This is why Gökdemir explains that globalisation is what shapes localisation, and that the Western world wants everyone to stay where they are.<sup>306</sup> The creation of European Community / Union on the other hand is interpreted to suggest the legitimization of a specifically European heritage. Thus, being European replaces nationally defined identities and there are multiple identities also depending on the context multiculturalism and the preference for the global over the local forms interculturalism.<sup>307</sup> The heritage industry and the conceptualisation of heritage in plural societies and plural societies needed plural representations.<sup>308</sup>

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<sup>304</sup> D'Souza, p. Xix

<sup>305</sup> D'Souza, p. Xxi

<sup>306</sup> Bauman, 1999, quoted by Gökdemir, O., Müzecilikte Yeni Yaklaşımlar, Küreselleşme ve Yerelleşme, 2000.

<sup>307</sup> Ashworth, G.J., Graham, B., Tunbridge, J.E., 2007, p. 57

<sup>308</sup> Ibid.

*Türkiye in the 1990s*: Between the years 1989–1997, six different governments were in charge in Türkiye. While the political actors and governments changed, the government programmes were common to each other and the main topics in governance during this period was related to the European Customs Union, democratisation, and issues of local administration.

The democratisation and the reorganisation of administration were actually part of the obligations for Türkiye’s participation to the European Union, which occupied the main agenda of the period. The government programme explained this reorganisation of administration as balancing a new distribution of the responsibility of the central administration to the local administration. The programme suggested that, by expanding the authorities of the provincial and municipal councils, the local resources could primarily be used for the local priorities. In this regard, special approaches for metropolitan cities of İstanbul, Ankara and İzmir were to be put in force.<sup>309</sup> The later programme would put forth that the local administrations would be strengthened in autonomy and that local administrations would be given administrative and financial autonomy.<sup>310</sup>

In the area of foreign policy concerning the participation of Türkiye to the European Union, the main objective was to be part of the Customs Union.<sup>311</sup> In 1995, the Association Council adopted a decision on implementing the final phase of the customs union between Türkiye and the European Commission, and as of 1 January 1996, the final phase was initiated on the way to the accession of Türkiye to the European Union.<sup>312</sup>

In this regard, the 7<sup>th</sup> Five-Year Plan (1996-2000) which the Government Programme refers to also emphasized democratisation, the rule of law, human rights, and

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<sup>309</sup> [https://www.tbmm.gov.tr/yayinlar/2021/dijital\\_kitaplarv2/index\\_eski\\_yayinlar.html?pdf=hukümetler/hukümetler\\_cilt\\_8](https://www.tbmm.gov.tr/yayinlar/2021/dijital_kitaplarv2/index_eski_yayinlar.html?pdf=hukümetler/hukümetler_cilt_8), reached: 29.04.2021, from the Government Programme, p. 6541

<sup>310</sup> Government Programme, p. 6727

<sup>311</sup> [https://www.tbmm.gov.tr/yayinlar/hukümetler/hukümetler\\_cilt\\_9.pdf](https://www.tbmm.gov.tr/yayinlar/hukümetler/hukümetler_cilt_9.pdf), reached: 29.04.2021, from the Government Programme, pp. 6933-34

<sup>312</sup> [https://www.ab.gov.tr/customs-union\\_46234\\_en.html](https://www.ab.gov.tr/customs-union_46234_en.html), reached 03.04.2023

liberalism as the common values, indicating that the trade and financial markets and information and technology had exceeded borders, and that the country was on the verge of an economic, political, and cultural globalisation.<sup>313</sup>

Keyder explains that İstanbul has always been a world city. Referring to its imperial size and its commercial activity, Keyder indicates the size of the city and unique geographic position were the two main important aspects that made the city privileged in terms of urban economy.<sup>314</sup> Thus, the two logics of İstanbul was the imperial and the commercial. On the other hand, Keyder identifies globalization and the city of İstanbul in different periods of time. In this regard his evaluation of İstanbul in the second half of the 19<sup>th</sup> century as a port city that was the political, cultural, and educational capital of a multi-ethnic empire had been lost during the republican era. The important dimension of İstanbul's global role in the 19<sup>th</sup> century derived from its location at the intersection of two civilizations, the West, and the East.<sup>315</sup> In such a way that it was both the largest Greek Orthodox city, and while symbolic in nature, it had been the seat of the caliphate since the 16<sup>th</sup> century.

“A nation, after all, is an attempt to accommodate the global within what is considered the local”, and so in the republican era, according to Keyder, in the construction of the national imaginary the past of İstanbul had been excluded.<sup>316</sup> It was not until the 1970s when İstanbul's economic primacy was accepted; until then the larger portion of the new Republic's physical and cultural investment would be made in Ankara. From the 1970s onward İstanbul became a privileged location of a new generation of large-scale private manufacturing enterprise, and as Keyder indicates, it was a decade of rapid economic expansion and chaotic growth.<sup>317</sup> The military government taking over in 1980 was a turning point for Türkiye. Keyder indicates that, at this point, structural adjustment, liberalization, and privatizations signalled that internationalization of

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<sup>313</sup> [https://www.resmigazete.gov.tr/arsiv/22354\\_1.pdf](https://www.resmigazete.gov.tr/arsiv/22354_1.pdf), reached: 03.04.2023, The 7<sup>th</sup> Five Year Plan, p.1

<sup>314</sup> Keyder, 1999,

<sup>315</sup> Ibid, p.8

<sup>316</sup> Ibid, p.9-10

<sup>317</sup> Ibid, 1999, p.12-13

capital was now the reality. The project to situate Turkish economy within the unitary logic of global capitalism led to the positioning of İstanbul as a global city to attract foreign capital. The application for EU Customs Union and the full membership efforts in the European Community had also given a role for İstanbul and its business community. Thus, the liberal economy perception initiated once again İstanbul to enter global collective conscious.<sup>318</sup>

The liberalism of the 1980s had given İstanbul to acquire funds to rebuild the city. The projects undertaken by the municipal authorities, Keyder indicates, created an impetus for the transformation of İstanbul into a newly imagined “World City” becoming a gateway for Türkiye’s integration into the world scene.<sup>319</sup> In 1996, the Customs Union officially came into effect, but as Keyder puts forward, İstanbul/Türkiye failed to supply the needs of the political economy of the “global-city” construct and developments slowed with the uncertainty, ambivalence and lack of legislative and physical infrastructure.<sup>320</sup> Thus, while experiencing the impact of globalization “...in the sense of a place where the intensification of global flows of money, capital, people, ideas, signs and information is experienced”, İstanbul was not becoming a global city as envisaged.<sup>321</sup>

Keyder explains the dilemma about globalization by putting forward that “There is polarization of space but also cohabitation of heterogeneous populations. There is negotiation over cultural heritage, not outright war...”<sup>322</sup> Thus, during the 1990s, as part of the EU objectives, local administrations in Türkiye gained importance. The EU projects were conducted through local actors such as municipalities or local governances and cultural heritage was one of the areas of international collaboration and Türkiye wanted to be part of this collaboration in terms of raising tourism incomes

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<sup>318</sup> Keyder, 1999,

<sup>319</sup> Ibid, p.16-17

<sup>320</sup> Ibid, p.19

<sup>321</sup> Ibid, p.23

<sup>322</sup> Ibid, p.26

as well as taking part in the European agendas of common heritage. The “World City İstanbul” exhibitions of Habitat II in İstanbul were realised in these years.

*City Museums of Global Cities:* In order to analyse the localizing City Museums in the globalizing context of the late 20<sup>th</sup> century, the examples in significant global cities could be helpful. One of such examples is the Museum of the City of New York, which was founded in 1923 by Scottish born writer Henry Collins Brown as a private initiation with a board of Trustees<sup>323</sup>, and its building was completed in 1932. The Museum holds approximately 750,000 objects in its collection, and while many of them are used in support of special exhibitions, not all of them can be on view at once. The Museum’s collection includes prints, photographs, decorative arts, costumes, paintings, sculpture, toys, and theatrical memorabilia. The exceptional items of the collection, on the other hand, include handwritten manuscripts of play writer Eugene O’Neill, a complete room of furniture by the 19<sup>th</sup> Century American cabinet maker Duncan Phyfe, 412 glass negatives taken by journalist Jacob Riis and donated by his son, a man’s suit worn to George Washington’s Inaugural Ball, and the famous dollhouse of Carrie Walter Stettheimer, which contains a miniature work by Marcel Duchamp.

The exceptional collections of the museum of the City of New York are displayed with curated exhibitions. The Stettheimer dollhouse exhibition was one of them. The dollhouse had been donated to the museum by the family members of Carrie Walter Stettheimer, and the dollhouse itself excepted as a three-dimensional artwork was displayed in this exhibition with curatorial work in which a narrative for the dollhouse was created. The significance of the dollhouse as a historical object that represents the history of a family, a lifestyle and the city of New York in particular was a result of the narratives created with the visual and spatial arrangements of the exhibition.<sup>324</sup> Thus, in such a manner the space formation and the narrative formation of city

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<sup>323</sup> We know that in America the city Museums establishment had been different than the European counterpart in that the historical societies were important actors of these museums.

<sup>324</sup> <https://www.mcny.org/exhibition/stettheimer-dollhouse-0>Sarah Henry from the NYC Museum, Interview with the curator of the exhibition of the Stettheimer dollhouse, Simon Doonan, reached: 23.08.2023

museums and their exhibitions can become created pieces of work that direct the spectator to see the city and the culture of the city in a certain way.

As an example from Europe, the Museum of the city of Rome was similarly established between the years 1930-43. Museo di Roma is housed in a 18th Century building. The collections of the museum include arts of the city which fit into the context of this 18th Century structure. Although the interior of the building has been reinstated as a museum the artefacts and the historical structure belong to the same genre.

Although the museums of New York and Rome are much earlier examples of City Museums each city has similarities to İstanbul city and to the City Museum approaches experienced in İstanbul. New York as a city in terms of scale and in terms of the variety of its communities which are from all backgrounds and identities is similar to İstanbul. The demographic structure of both cities is dynamic due to the intensive migration activity both to the city and from the city. Rome on the other hand is similar to İstanbul historically in terms of being an imperial capital once. But as it can be understood the approaches Museums of these two cities are very different while Rome Museum acts as a repository of the belongings of the City of Rome, Museum of New York City is a lively community centre that works with its archives to create and represent the multiple stories of New York and its people.

In this regard İstanbul has been subject to two different approaches in achieving the establishment of a City Museum which resembles both cases of New York and Rome Museums and the first is the City Museum of İstanbul Municipality.

#### **4.1.2. The City Museum of İstanbul Municipality**

In İstanbul, Archaeology Museum had been the major museum of the city and the country since its establishment in the 19th Century. Being initially the museum of the former imperial capital of the country, the Imperial Museum (*Müze-i Hümayun*, 1869-1891) was an archaeological museum and, as Shaw indicates, the reflections of the pre-national consciousness could be observed in its collections.<sup>325</sup> Thus, the position

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<sup>325</sup> Shaw, 2004, p.307

of Türkiye in between the “Western culture” and the East was also a concern during the Ottoman era and the Imperial Museum had been an institution reflecting this situation. As examined by Gürol Öngören, the museum was a purposefully built archaeology museum, embracing collections of classical archaeology,<sup>326</sup> which was utilized as a vehicle to form a certain collective memory and identity proclaiming the power of the Ottoman Empire.<sup>327</sup>

Thus, the city of İstanbul had already been represented as the imperial capital that was also a world city that encapsulated a multi-cultural representation of the Ottoman territory, which was evident in the collections of the Imperial Museum that also included the Hellenistic-Byzantine heritage. Nevertheless, in the republican era the museum became to be known as the İstanbul Archaeology Museum; in this regard it became a museum that emphasized a broader narrative of the country rather than a local narrative of the city of İstanbul.

*The City and Revolution Papers Museum and Library İstanbul (1939) (Şehir ve İnkılap Vesikaları Müze ve Kütüphanesi)*: The first time the name of “City Museum” was given to a museum in İstanbul was for the institution realised by the municipality as “The City and Revolution Papers Museum and Library” in 1939. The collections of this museum dated back to the earlier years of the republic. The house of Atatürk in Şişli, that is known to be the house he had rented and run the planning activities of the Independence War, was remembered and given a symbolic importance since Atatürk took his first step of starting the independence struggle by travelling to Samsun after leaving this house. The municipal authority, *Şehremaneti*, in 1928, bought the property to establish the “Revolution Museum”. The provincial governor, the municipal governor (*Şehremini*) and the director for museums, Halil Edhem, were in the commission in charge of gathering the collection for the museum. At the end of a three-year process the collection became larger than expected and the materials from periods other than the Revolution were decided to be displayed in another location.<sup>328</sup> This is

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<sup>326</sup> Öngören, 2012, p. 125

<sup>327</sup> Ibid, p.128

<sup>328</sup> Kılıç, Füsün. *Şehir müzesinin koleksiyon açısından karşılaştırmalı olarak incelenmesi*. Doktora Tezi,1992.



when, in 1939, the Municipal Museum was first established under the name “The City and Revolution Papers Museum and Library”. The museum collection and the library were separated, and the “Revolution Museum” was established in 1942 by the municipality in the Şişli Atatürk’s house, today known as “Atatürk Museum”.<sup>329</sup> The initial context of this museum was shaped around the historical circumstances that had led to the revolution and the time course of the revolution was taken back to the era of Ahmed III (1703 – 1730).<sup>330</sup>

In the realisation of City Museums, there are two main issues that need consensus these are related to the decisions about the narrative and the building of the museum. As of the very first attempt of realising a City Museum by the municipal authority in İstanbul, I would like to discuss these issues for understanding the development of the idea of what City Museums are in Türkiye.

The first is about collections. Although collections are determinant of narratives in museums the literature about City Museums agrees that a City Museum is a museum without a collection, and in some of the well-established examples of City Museums, the display is of a series of panels with narratives and visuals of the city and without any original or even copy of artefacts. İzmir APİKAM is such an example, and the representation of the city is realised by temporary exhibitions that are mostly of narrative panels and only few objects become part of the displays. Other City Museums may include everyday objects, personal belongings from households, and still they will be categorised as museums without collections as these items are not unique when compared to archaeological artefacts or rare objects of traditional museums. In this regard in most of the studied examples of City Museums the exhibition is not centred around the objects but rather the objects are made part of the narrative thus collections may change according to narratives, and this is why City Museums are identified as museums without collections.

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<sup>329</sup> <https://ataturkkitapligi.ibb.gov.tr/tr/Kitaplik/Muzelerimiz/Ataturk-Muzesi/2>, reached: 31.7.2023

<sup>330</sup> Kılıç, 1992,

The collection for the municipal museum in İstanbul that had grown in number through the years and reached the number of 13.000 pieces, only 1000 of which could be displayed in the museum.<sup>331</sup> This collection included household items and clothes from İstanbul, which we would find in a city museum all around the world. Also the declarations of Lütfi Kırdar who represented the city authority at the time as both the governor and the mayor, state that the citizens of İstanbul were welcome to bring their households to be included in the collection of the museum.<sup>332</sup> Another interesting collection of the museum was of lodge objects, from religious group's dervish clothes, *Mevlevi* and *Bektashi* clothes and religious headings of these groups which represent the traditional understanding of displaying what has become history. Thus, as a result of the new republican revolutions, the lodges and *zawiyas* had been closed and their items represented a different era, now taken as part of history to be displayed in a museum.<sup>333</sup>

The third group of the initial displays of the municipal museum was formed of old arts and crafts such as the puppetry items and tools for making traditional puppets and *Karagöz* (traditional shadow play) plays and most important of all the collection possessed 28 items of the famous *Eyüp toys*, a rare collection of historical toys made in the district of Eyüp in İstanbul.<sup>334</sup> The Eyüp toys belong to the city museum as they are unique to İstanbul locality and represent a historical section of the city.

Overall, there was a representation of the changing life in traditions, religious practices or the traditional arts and crafts that were disappearing. As the collection grew and became varied in time, its display also changed and the narratives also changed as it used to be about the revolution and then it became about the history of İstanbul after it had been conquered, then about the arts of the city. The collection was formed of

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<sup>331</sup> Ibid.

<sup>332</sup> From the newspaper report, "İnkılap Müzesi", *Cumhuriyet Gazetesi*, 11 Temmuz 1939,1,11

<sup>333</sup> Altan Ergut, E. 2003. "Reforming the Collective Memory: The Modern Museum in Early Republican Turkey", 2nd Mediterranean Congress of Aesthetics, Spaces and Memories, 6-8 Mart, Tunisia.

<sup>334</sup> <https://www.eyupoyuncakcisi.com/tr/eyup-oyuncaklari-koleksiyonu>, reached: 30.7.2023

historical and ethnographical objects related to İstanbul from the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> century.<sup>335</sup>

The changing display of the collection was also due to the change of space of the municipal museum. Thus, the chosen space and building for the city museum are the second issue of discussion. “The City and Revolution Papers Museum and Library” had initially been opened at Bayezid Madrasa in 1939. The 16<sup>th</sup> century building with 20 rooms and a large saloon with large corridors was put under restoration to become a museum and library by the municipality. Two of the rooms with 22 display units were utilized for the museum space. This first selection of space does not have a symbolic reason behind it. In the early years of the republic, it was a common execution to make use of buildings that lost their initial function because of the secular approach of the governance. Madrasa education was closed institutionally, and the old madrasa buildings were made use of by being given new functions. Bayezid Madrasa at first was made a documents delivery place, then a hostel, and finally the municipal museum and library.<sup>336</sup>

The “people’s museum” as the director of the museum called it, was intended to be of objects of lesser value but with prominence of historic, social, and economic importance and the aim was to give the opportunity to the society to make a comparison between the past and the future.<sup>337</sup> In time, when the collection of the library grew, the museum was carried to another location in 1945. This time the Gazanfer Aga Madrasa, another 16<sup>th</sup> century structure, was reinstated and called as the “museum of the municipality”. The aim of the museum is defined by Lütü Kırdar, who was still the mayor and governor at the time, as to be organised to introduce İstanbul after the conquest to new generations. In this regard, the rooms of the madrasa were divided into the different eras of İstanbul such as Byzantium room and Fatih (conquest) room. Thus, the exhibition of the museum’s narrative was basically shaped around the years following the conquest of the city of İstanbul. And most of the

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<sup>335</sup> Kılıç,1992

<sup>336</sup> <https://web.archive.org/web/20111007032719/http://vgm.gov.tr/icerikdetay.aspx?Id=33>, reached: 31 July 2023

<sup>337</sup> Kılıç,1992

collection items represented the era after the Ottoman conquest of the city in the 15th Century.

In 1988, years later once again the municipality museum was to be carried to yet another historical space in Yıldız Palace to the Gallery of Fine Arts and the information about the collection is that the exhibitions were of arts and cultural artefacts of İstanbul lifestyle from the 18th to the 20th Century. The collection in display at Yıldız Palace was formed of paintings before and after the republican era, writings of famous calligraphers, firmans, calligraphy tools, seals, bounding tools, silken fabrics, porcelain of Yıldız Palace and *Eser-i İstanbul*, copper, silver objects, coffee culture objects, oil lamps and lanterns, other ornamental objects, prayer beads and scaling objects.

Silier's categorization of these very first attempts of city museums before the 1990s is that they were more like house museums, memorial spaces, city information centres or museums of ethnography.<sup>338</sup>



Fig. 84- The Municipal City Collections of İstanbul at Yıldız Palace

Source: <https://İstambultarihi.ist/282-İstanbul-muzeleri-cumhuriyet-donemi><sup>339</sup>

<sup>338</sup> Considering İstanbul City Museum and İzmir International Fair

<sup>339</sup> Reached: 5.11.2023

In terms of museums representing the history of İstanbul, Miniaturk and Panorama 1453 History Museum are of the two museums opened in the 2000s by the Metropolitan Municipality of İstanbul. Miniaturk is the open-air site opened in 2003, displaying models of chosen monuments from İstanbul, Anatolia and the Ottoman geographies outside Türkiye. Panorama 1453 History Museum, on the other hand, is situated outside the Topkapı walls in the historical site where the conquest of İstanbul happened. The museum made up of four floors, some parts of which are constructed below ground level. The museum, with its 3D images of characters, cloths, and objects of the period and with sound effects, animates the conquest taking the visitors back in time.<sup>340</sup> The two museums reflect the understanding of historical representation of İstanbul by the municipal authority at the time, which can be evaluated as based on the Ottoman heritage of the city for the most.

#### **4.1.3. The Unrealised İstanbul City Museum**

*Narrative of Display in “İstanbul World City” Exhibition:* The History Foundation had been an active actor in museum studies since its establishment and organised symposiums related to history museums with an emphasis on cities, social history, local and global approach to museums and history and other activities that studied İstanbul city as a case. Following these meetings and workshops, important reference studies were published by the foundation that included studies on local history and cities as well as city museums.

In March 1999 the foundation further initiated the “Local History Groups Project”, believing that raising conscious citizens can help cities develop with the awareness of its history. The foundation published a set of reference books about studies on local history, subjects like how to display local history studies, how to establish local history groups, and how to do research on local history were covered in these small booklets, which would become important reference materials for the development of City Museums in Türkiye.<sup>341</sup>

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<sup>340</sup> Mazak, Ali, Türk Müzeciliğinde İstanbul Belediyesi, pp.216-217

<sup>341</sup> For the reference books and booklets by the History Foundation, see Footnote 12

As discussed in the earlier chapter, the History Foundation had been addressed to carry out the exhibitions of Habitat II Conference in İstanbul. The aim of the conference was explained as «to raise awareness upon the potentials and problems of human habitats that are inputs of social development and economic growth and provide that World leaders embrace the idea of making villages, towns and cities healthy, safe, righteous and sustainable».<sup>342</sup>

In this regard, not only is the conference important because it connection to the event an exhibition was held about the city, but the emphasis made through the conference that local governance, local economy, issues of the city, conservation of cultural and historical heritage, public inclusion, citizenship and developing social integration was also one of the important outcomes of the conference.

The imperial mint (*Darphane-i Amire*) buildings chosen as the museum site were allocated to the use of the History Foundation for 49 years first to be used as exhibition spaces for the Habitat II Conference in İstanbul and later to become the İstanbul Museum. Of the two exhibitions to be held in the mint buildings commissioned to the History Foundation, the “İstanbul World City Exhibition” was intended to become İstanbul City Museum in the long run.

The mint structures situated in the first courtyard of Topkapı Palace chosen as the exhibition area for the organization to take place was a very touristic site within the complex of Topkapı Palace next to Hagia Irene, and İstanbul Archaeology Museum. On the other hand, it provided a large amount of space for the exhibitions to be held with a total of eleven buildings in 10.500 m<sup>2</sup> closed and 12.620 m<sup>2</sup> open space, and most importantly provided an opportunity for the conservation process of an industrial heritage site.

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<sup>342</sup> Birleşmiş Milletler İnsan Yerleşimleri Konferansı Habitat II, Türkiye Ulusal Raporu ve Eylem Planı (1996)

The buildings were to be restored partially at first for the Habitat Exhibitions and fully in the end for the establishment of a museum. Some of the original machineries of the mint were kept and made part of the exhibition. (Fig.87-90)



Fig. 85-86- Exhibition space of *Darphane-i Amire* before and after restoration

Source: Tanyeli, 1996/6, pp.88-89<sup>343</sup>

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<sup>343</sup> Birkan, Çelen, 1996, *Darphane-i Amire Bir Habitat II Mekanı*, in *Arredamento Mimarlık*, 1996/06, pp. 86-88

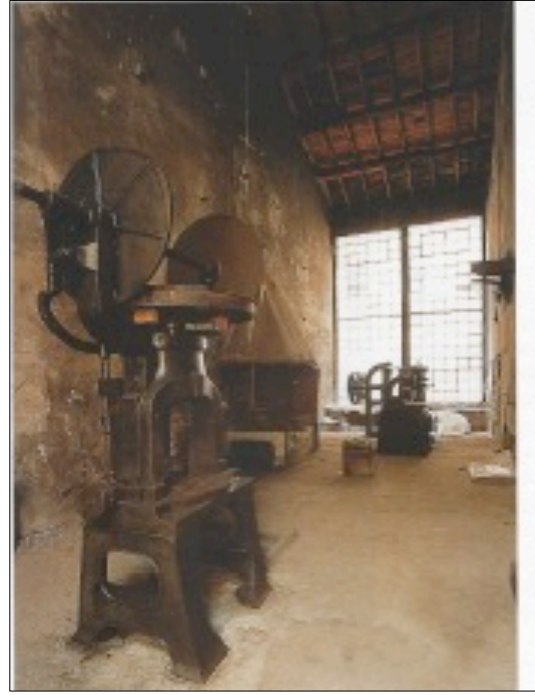
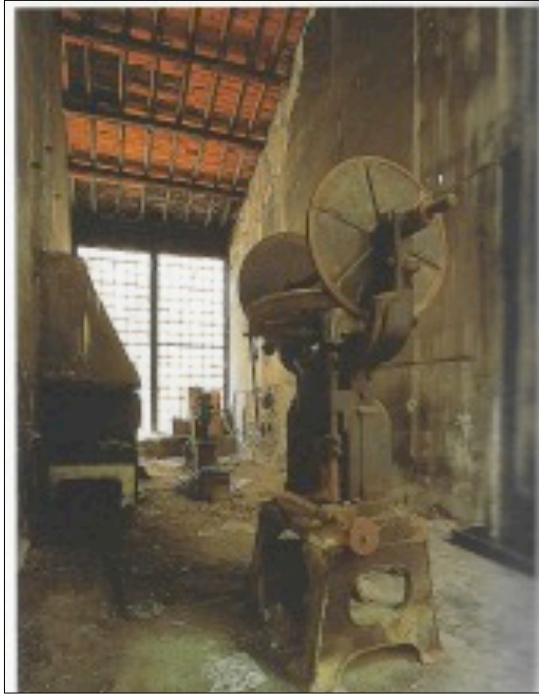


Fig. 87-90- Exhibition space of *Darphane-i Amire* before and after restoration

Source: Tanyeli, 1996/6, pp.94-95<sup>344</sup>

<sup>344</sup> Tanyeli, Gülsün, 1996, *Darphane-i Amire Tarihçe*, in *Arredamento Mimarlık*, 1996/06, pp. 92-95



İstanbul World City Exhibition project had many actors including an academic board, a design team, a creative group, a construction firm besides the foundation and the commissioning institution, the Housing Development Administration (*Toplu Konut İdaresi Başkanlığı* -TOKİ). As for the spatial arrangement of the exhibition, the infrastructure and fire safety issues were studied, and several new substructures were added to the plans. The important actors of the exhibition were Afife Batur as the coordinator of the exhibition, Orhan Silier from the History Foundation and Birkan Çelen as the coordinator of İstanbul Museum.

The coordinator of the exhibition Afife Batur describes the exhibition in her own words as follows:

*This exhibition aims to reflect a panorama by uniting the forms, lives, and myths of İstanbul, which owes its existence to the wills of Byzas and Constantine the Great; Mehmet the Conqueror and Selim III, and of others in power, as well as the labour of millions. The exhibition relies on the contributions made by both scholars and artists, from Strabon to Tursun Bey; from Buondelmonte to Matraki; from Nedim to Pierre Loti; from Isidoros and Anthemios to Sinan from G. Fossati to Melling and from Ara Güler to Müller Wiener, as well as countless others who have taught, worked, and created for İstanbul. The exhibition is based on the documents and accumulated knowledge handed down to us, and it is to the labours of these men of science and arts that the Exhibition of World City İstanbul is dedicated.<sup>345</sup>*

In this regard, the exhibition was of printed panels narrating either a period of İstanbul or a theme of İstanbul. There were also videos and two scaled models of the city, one representing it in 1200 and another in 1600. One other aspect of the exhibition was the mint structure itself. The concept development unit decided that the exhibition would be of 10 parts and each of the parts had a different curator who was specialised in that specific area. From the exhibition catalogue we can see that the exhibition highlights three specific periods of the city, which is Constantinople, İstanbul in the Ottoman Period, and İstanbul in the Late Ottoman Period.

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<sup>345</sup> Afife Batur, from the introductory panel of the İstanbul World City exhibition

When the references to these parts of the exhibition are studied, it is understood that in the Constantinople part of the exhibition the preliminary sources were used, including traveller's accounts, or accounts of governing bodies and the authors of the time. In the İstanbul in the Ottoman Period part, on the other hand, the narrative was through the eyes of the travellers.

The exhibition is identified as a collage of images by reviewers including Tekeli; in his preface of the exhibition catalogue, a similar view is also expressed about the exhibition by İlber Ortaylı and Ayşen Savaş. In this regard the scholars agree that the exhibition is a pioneer which has been produced by the individual works of experts in a multi-disciplinary environment. These aspects of the exhibition became influential in the formation of contemporary museum and exhibitions of the early 2000s in Türkiye. (Fig.91-92)



Fig. 91-92- Photographs from the İstanbul World City Exhibition

Source: World City İstanbul Exhibition Catalogue<sup>346</sup>

Ortaylı interprets that the panorama of the history of the city was given through documents and photographs of the city in the exhibition. There was a narrative of the chronological history and the natural history of the city. The photographs and the

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<sup>346</sup> Batur, Afife, et al. Dünya kenti İstanbul= İstanbul, world city. *(No Title)*, 1996.

extract documents narrated 3000 years of history of a “World capital city”.<sup>347</sup> Indicating that technique of the photographs that were of a collage of the architecture and the natural views of the geography were displayed in a manner that reflected this global history of the city and the tragic transformations of the last era was put over these visuals.<sup>348</sup> The visuals included miniatures, etchings from foreign travellers, old maps, and photographs from different periods. In this regard we understand that the history of the city and the present day of the city were displayed in the exhibition. Ortaylı interprets that the exhibition aimed to narrate İstanbul to the people of İstanbul.



Fig. 93- The collage images from the İstanbul World City Exhibition

Source: World City İstanbul Exhibition Catalogue

In her article about this exhibition, Ayşen Savaş indicated that the object of the exhibition was not a copy of the original, but it was rather a generated work of display. The mint structures were reinstated into an exhibition space and the substantial architectural revision transformed the space, and as Savaş indicates, the visuals of the panels were produced in a manner that could be recognised independent of the space,

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<sup>347</sup> Ortaylı, İlber, *Dünya Kenti İstanbul*, Toplumsal Tarih, Ağustos 1996, pp. 14-15

<sup>348</sup> *Ibid*,

and this why she indicates the exhibition catalogue published just after the exhibitions were also successful.<sup>349</sup> The panels aimed to visualise the history narrative, in which there was more than 2.800 visual material from the city in its present-day. According to Savaş these visuals were arranged in a manner beyond the traditional means of museum exhibitions in which the text would address the visuals with the shortest possible knowledge and the visual narrative of this exhibition was far more superior to its texts.<sup>350</sup> The technique of collage, as Savaş defines it, is a tool for abstracting the visual material by separating it from its physical and conceptual context. Savaş indicates that, as a product of the work of the History Foundation, there was an effort in each image on the panels of the exhibition to represent the historical, geographical, political, and cultural setting, but the collage image obtained in the final representation was the product of a visual decision.<sup>351</sup>

Overall Savaş would say that it was not the documents gathered that were interpreted for the exhibition but rather a new document was produced as a result of this exhibition for the city of İstanbul.<sup>352</sup> After the İstanbul exhibition in 1996 the area used by the History Foundation was kept lively with exhibitions during the year also with a variety of activities including concerts and film displays.<sup>353</sup> A virtual İstanbul Museum was made possible and for a certain period of time the Foundation was able to keep the space as a cultural complex which was a pioneer in the city's cultural life, influential for similar establishments and private museums as well as other City Museums in the country. However, the İstanbul Museum evolved towards another direction and the project by the Foundation was abandoned by the year 2014.

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<sup>349</sup> Savaş, A., 2000, Tarihsel Kesitleri, Kurumsal Tarih ve Sergiler, Müzecilikte Yeni Yaklaşımlar Küreselleşme ve Yerelleşme, pp.56-68

<sup>350</sup> Ibid.

<sup>351</sup> Ibid.

<sup>352</sup> Ibid.

<sup>353</sup> Özden, Bülent , 2006, Tarih Vakfı, "İstanbul Müzesi Projesi", Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006, Antalya, pp. 72-76



*Spaces of Display:* The Kemaliye, Bursa, and İzmir examples as pioneers of City Museums in Türkiye, highlight the two approaches or two states of mind that exist when decisions upon the museum buildings are made. In most cases, historical buildings under preservation are re-functioned as museum buildings and in a few numbers of examples new buildings or parts of municipal buildings are used as museum buildings. It is common knowledge that, following the years of the establishment of the Republic in Türkiye, the usage of Ottoman period structures that had lost their formal usage because of the secular governance were mostly converted into museums.

Thus, in many of the early attempts of municipality to form a museum about İstanbul, the idea was to make use of a structure that was to be protected and the municipality was responsible for. The Bayazed Madrasa and Madrasa of Gazanfer Aga Complex and finally the Yıldız Palace buildings were considered in the process. The best way to sustain historical buildings was to put them in use and in the case of İstanbul there was also a collection of objects that were exhibited and so one of the best usages for these buildings were to use them as museum buildings. And because the museum had a collection there was an effort to make use of space that was most relevant in terms of plan and in terms of the urban context.

The imperial mint structures on the other hand were the preference of the History Foundation. In this situation the idea of the establishment of an exhibition about İstanbul had been the driving force to decide upon an appropriate space for this exhibition that would serve the visitors of the international event, the Habitat II City Summit.

#### **4.1.3.1. The Imperial Mint Building Proposed for İstanbul City Museum**

*Imperial Mint Structures:* The Imperial Mint (*Darphane-i Amire*) buildings located in the first courtyard of the Topkapı Palace are accepted to be the industrial heritage from

the Ottoman period.<sup>354</sup> The structures can be dated back to the 16th century and they are one of the two imperial mints in İstanbul known as the inner mint “*darül-darb-i enderuni*”.<sup>355</sup> The structures are known to have gone through multi layered interventions due to changing technologies in the mint technology and some of the buildings were being used until 2011. Each building in the complex of the imperial mint structures has a different construction date.

According to Tanyeli’s findings the earliest knowledge about the mint structures of the empire date to 1546 and two mint structures exist in İstanbul, one called the inner mint which is in the courtyard of the Topkapı Palace and the other is known as the outer mint which is in Beyazıt. By studying European paintings and accounts about the mint, Tanyeli determines the structures of the mint complex from 1582 to the 19<sup>th</sup> century.<sup>356</sup> The reform in the monetary system of the empire in the 17<sup>th</sup> century makes it necessary for new construction activity in the mint area, according to Tanyeli, and the inner mint was where the more valuable coins were made from decent metals such as gold and silver and with the reform in the monetary system in favour of the decent metals mint process; while the outer mint became smaller the inner mint increased its activities.<sup>357</sup> In 1715 the inner mint is known to be the only mint in İstanbul and in 1727 some repairs took place in this area such as the repair of furnaces and the flooring tiles, also known to have been affected by the 1766 earthquake in İstanbul and the fires in 1790 and 1793. Finally, the inscriptions from the era of Mahmud II describe an enlargement activity to have taken place in the complex.

In this regard, Tanyeli’s analyses put forward a chronological stratification from the end of the 18<sup>th</sup> century to the mid-19<sup>th</sup> century and due to this stratified structural

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<sup>354</sup> Şengün, R., Tanyeli, G., “Darphâne-i Âmire’nin Demir Üst Örtü Sistemlerinin İki Yapı Üzerinden İncelenmesi ve Koruma Önerileri”, Uluslararası Katılımlı 6. Tarihî Yapıların Korunması ve Güçlendirilmesi Sempozyumu, Trabzon 2017, p.101

<sup>355</sup> Ibid,

<sup>356</sup> Tanyeli, G., 1996, Darphane-i Amire Tarihçe, Arredamento 1996/06 sayı 82, pp.92-95

<sup>357</sup> Ibid.

existence, the architects or builders of the structures cannot be identified clearly and can only be depicted to have been the work of many officials of the time.<sup>358</sup>

Due to the decision to raise the technical quality of the coins in the years 1842-43, new compartments in the mint area were built, machinery from the London mint were ordered and several foreign workmen to operate the machinery were employed at the mint. This part of the complex with machinery working with steam power is to become the core of the complex in those years.<sup>359</sup> The space defined as coinage steamer was a steam plant that provided steam for the operation of the new machinery, thus the complex is an important part of the industrial heritage with its reference spaces and machinery that highlight an era in the history of the coinage and minting and the industrial process that had a drastic turn and change in the 18<sup>th</sup> and 19<sup>th</sup> centuries. While dating the very first structures of the complex to the 16<sup>th</sup> century the prominent cultural value of the mint complex can be addressed to the 18<sup>th</sup> and 19<sup>th</sup> centuries in this regard.

The original roof covering had been protected during the last renovation in 1996 with a new additional wrought iron roof structure the original roof was protected from the environmental effects. Until 1967 the buildings continued to be used as the mint for the production of the Republic of Turkey's coinage and stamps. Then it was abandoned for nearly 30 years before the project was realised by the History Foundation. The mint structures are located at the Sultanahmet World Heritage Site within the area where most important museums like Topkapı Palace Museum, Hagia Irene, Hagia Sophia, and İstanbul Archaeological Museum are located. The restoration project initiated in June 1995. The imperial mint (*Darphane-i Amire*) was one of the first industrial structures of the city that had fulfilled an important public role in the social and economic life of İstanbul in an era that expanded from the Ottoman Empire to the Republican Turkey.<sup>360</sup>

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<sup>358</sup> Ibid.

<sup>359</sup> Ibid.

<sup>360</sup> Birkan, Çelen, Uyuyan Güzel Gözlerini Araladı, *Arredamento* 1996/06 sayı 82, p.87-88



After being abandoned for nearly 30 years it is reinstated for another public service being realised as a museum to narrate the urban and social history of İstanbul. The initial principle during the establishment of İstanbul exhibition was to “approach the subject in its totality” meaning that the spatial necessities of the museum was to be in parallel with its scientific basis.<sup>361</sup> The second principle was to not intervene any part of the structure without making a long-term plan. Although the first aim in the process was to prepare the space for Habitat II exhibitions in the summer of 1996 the aim to restore and rehabilitate the structure for the İstanbul Museum was the plan in the long run, which explains the effort put in the preparation of the exhibitions. The stages of the realisation of the exhibitions included research and pre-documentation, cleaning activities, survey and reinstition, the inventory of the findings, protection and improvement, plans for the long run of the re-use of the structures. A temporary protection for the flooring and roofing was applied during the exhibitions and the restoration process was planned to finalise in 2001.



Fig. 96- Photographs of the Imperial Mint, 1949

Source: Bölükbaşı, Ö., F., the archive of The Metropolitan Municipality Council

<sup>361</sup> Ibid.

The number of foreign museum directors and curators involved in the evaluation and discussions of İstanbul Museum were over 40 people. The plan was to use the structures as public spaces that focused on the social history of İstanbul with areas such as an archive, and a library, including both cultural and scientific activities all year long with open and closed spaces. The administrative and storage areas were not to be housed in this space where the conservation labs in the area would possibly be used by other cultural institutions.

*Exhibition Spaces, Museum Space:* The graphic representations of the exhibition panels had been an innovative approach in museum displays for the time; similarly, the exposed design of the exhibition spaces had been another innovative solution produced by the architects and designers of the space. Savaş indicates that the undeniable architectural quality of the exhibition space was the result of the discovery of the mint structures as an exhibition space by the History Foundation and its reproduced spaces.<sup>362</sup> Thus, it was not only the objects of display that were produced but also the spaces of this industrial heritage site that was reproduced for the representation of the city.

The exhibition space used 3.500 m<sup>2</sup> closed area which was about 30 % of the total area. One of the important displays of the exhibition were large scale city models of İstanbul from the years 1200 and 1800. Also, a model of the Byzantium Palace from the year 1200 was part of the İstanbul exhibition.<sup>363</sup>

Located in the first courtyard of the Topkapı Palace the mint structures are also adjacent to Hagia Irene, which is an important structure in terms of housing the first collections of the empire. It was conducted that the content of the museum and having the Archaeology Museum and Topkapı Palace in its immediate surrounding, the imperial mint structures and the İstanbul Museum would be complementary in terms of time and space with these museums,<sup>364</sup> and thus this location was naturally a part

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<sup>362</sup> Savaş, 2000

<sup>363</sup> Özden, B., Tarih Vakfı, “İstanbul Müzesi Projesi”, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006, Antalya, pp. 72-76

<sup>364</sup> Ibid.

of the touristic area of İstanbul. In this context another advantage of the mint structures was that they provided a variety of open and closed spaces in a total area of 17.500 m<sup>2</sup>, knowing that the aim was to utilize not only a museum building but a complex in which many social and cultural facilities can be provided for the community. A similar approach we see today in the reinstitution projects of industrial heritage structures. These structures are both suitable for planning exhibition areas and as social centres. To create a complex made of different spaces that are meant to function together is possible in such sites of industrial heritage buildings.

The 1995 dated concept design for İstanbul Museum and Social History Centre is a schematic plan of the spaces in which 30 different areas were defined. The complex that brings together spaces through courtyards, gardens and a square include a reception area, a permanent exhibition space, a temporary exhibition space, an area for recreational activities and retail, meeting and activity areas, museum administration, the Centre for Social History, and auxiliary spaces such as security, toilets etc. (Fig.97)

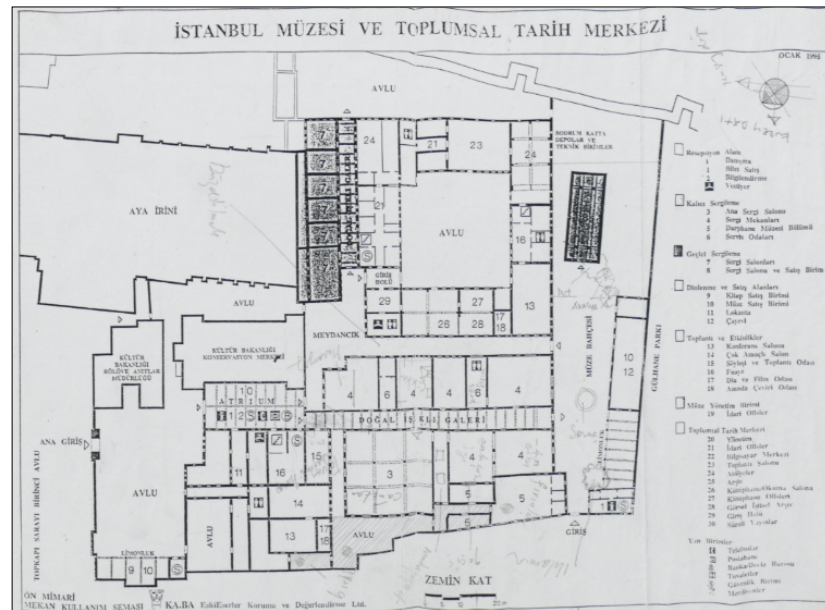


Fig. 97 – İstanbul Museum and Social History Centre Plan Schema

Source: Salt Research Archive

The area has two entrances, one the Archaeology Museum side and one from the first courtyard of the Topkapı Palace. 11 buildings exist in the area, and seven of them had

been used for different exhibitions by the History Foundation since the first Habitat II exhibitions. For some time after these exhibitions the ministry was using two offices in the area and the stamps press was active at the centre of the complex.<sup>365</sup> The buildings had been supported with temporary structures for the exhibitions (which was about 30 % of the total closed area) and they had not gone through a restoration process just yet.

With a similar understanding to Antalya Museum Complex, the History Foundation planned to use the buildings and open areas of the mint structures to create a complex that not only included a museum but a social centre that would act as a meeting space for the community involved. In this regard the main area of the conceptual design is of the permanent exhibitions of İstanbul Museum and the archival, meeting, workshop, periodicals, and library spaces of the Social History Centre. A part of the permanent exhibitions space is planned for the history of mint structures and named as the *Darphane* Museum.

*Unrealised İstanbul City Museum:* During the 2006 conference in Antalya Bülent Özden informs of a second attempt to realise İstanbul Museum after 10 years of time. The space is still Darphane-i Amire structures, and he underlines the positive and negatives of the location. Although located in a very touristic area of the city, this location on the Historical Peninsula is not an area where daily life of the city occurs, and it is a place where mostly tourists visit, and the citizen of the city need to plan their visit to the site as they do not simply pass by this location.<sup>366</sup>

The project planned to be revised after the 10 years of experience from meetings, symposiums exhibitions and research some new decisions were made such as displays to represent the formation and development of the city scape, the transformation of private and public areas and other additions to the complex would be a part for the history of economy; the Social History Centre was still part of the project and the

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<sup>365</sup> Özden, B., Tarih Vakfı, “İstanbul Müzesi Projesi”, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006, Antalya, pp. 72-76

<sup>366</sup> Özden, B., Tarih Vakfı, “İstanbul Müzesi Projesi”, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006, Antalya, pp. 72-76

Documents and Information Centre and Oral History Centre which had already been established would be made part of the museum complex besides the Research Centre, Communication and Education Centre and the Preservation and Restoration Centre would make the parts of the museum.<sup>367</sup>

Other decision made according to previous experiences was about the layout plans such as in the first project they had used 65 % of the space for permanent displays while only 35 % was used for temporary exhibitions in the new situation; they were planning to do the vice versa and increase the number of temporary exhibitions plan more flexible spaces for these.<sup>368</sup> The foundation had a protocol with the ministry in those days and the goal was to open the museum with these new ideas in 2010 as İstanbul was a nominee to be European Cultural Capital in 2010.<sup>369</sup>

In his proposal of a System of İstanbul City Museums at the CAMOC Conference 2009, Tekeli explains how the museum was shaped in the modern society with the idea of the nation- state and how on the other hand the City Museums were about the multi culturalism and the local identities.<sup>370</sup> This new type of museum he defines as a specialised type of economic and social history museum and that following the postmodern understanding in the field of museums the number of city museums had increased. His main discussion on city museums includes the necessity of the temporary exhibitions for city museums that prioritises the citizens experience of living in the city, and that makes possible the expression of many identities the city holds, and thus the permanent exhibitions could only be about the history of the development of the city. While in narrating the history of İstanbul he focuses on the last 150 years of the city and the process of modernization of the city, his proposal for the city museum of İstanbul is that it should be of a system of museums. Tekeli indicates that today the city of İstanbul is made of multiple urban focuses. To him the

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<sup>367</sup> Ibid.

<sup>368</sup> Özden, B., Tarih Vakfı, “İstanbul Müzesi Projesi”, Kent Müzeleri Uluslararası Sempozyumu 21-22 Nisan 2006, Antalya, pp. 72-76

<sup>369</sup> Ibid.

<sup>370</sup> Tekeli, İ., 2009, İstanbul Kent Müzeleri Sistemi Üzerine Öneriler/Düşünceler, CAMOC İstanbul Conference.

history of each of these focuses start from a different beginning in terms of time, thus each focal point can be part of the main city museum. Also, this proposal is of a system that enables a participatory process with many actors involved and so city museums become a collective product of the society.<sup>371</sup>

In 2014 another on-going effort to realise the İstanbul Museum by the Municipality was initiated with reference to the collections of the municipality from the initial municipal museum. The project conducted by the Metropolitan Municipality authorities at that time took a different approach and a new structure was planned to be constructed within the historical walls of İstanbul. During this period the project took action, and the building was constructed later; however, when the municipal authority changed and since a lawsuit continued about the redevelopment of the historical peninsula it became obvious that there was no consensus among the actors of the city and thus the museum project was abandoned once again.

Nevertheless, among such controversies, the City Museum of İstanbul, 2010 European Capital of Culture, could not be established at the time and the Islands Museum was introduced as the first City Museum of İstanbul.

#### **4.1.4. Islands Museum as the First Realised City Museum in İstanbul**

Located on Marmara Sea the Princes' Islands is a municipal district made up of nine islands that are part of İstanbul,<sup>372</sup> i.e., *Büyükada*, *Heybeliada*, *Burgazadası*, *Kınalıada*, *Sedef Adası*, *Yassıada*, *Sivriada*, *Kaşık Adası*, and *Tavşan Adası*. The Islands Museum has been established by the Municipality of the Princes' Islands in partnership with the Islands Foundation (*Adalar Vakfı*) and with the support of İstanbul 2010 European Capital of Culture Agency.<sup>373</sup>

During the time of negotiations between Türkiye and the European Union as a part of this process the city of İstanbul in 2010 was chosen as the European Capital of Culture

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<sup>371</sup> Ibid.

<sup>372</sup> <https://adalar.bel.tr/>

<sup>373</sup> Islands Foundation is a local NGO established in 1984 that carries activities in areas of cultural studies, cultural management, museology, publishing, tourism and promotion it is located in Büyükada.

with two other European Cities Essen and Pecs. Many activities were being carried out by local and civil initiatives in the context of cultural heritage and its promotion, the academic and popular publications on the city identity of İstanbul were part of these activities.<sup>374</sup> Although the History Foundation had worked up to establish the İstanbul Museum for this occasion it was not possible. Nevertheless, there had been another on-going process of two years in which the History Foundation was involved. The Islands' Museum was realised in 2010 and took part in the activities of İstanbul the European Capital of Culture 2010. Thus, the Islands Museum became the first City Museum of İstanbul.



Fig.98- Signboard for Museum of the Princes' Islands,

Photo: by the Author

The context of the Islands Museum was quite different than that of the global city of İstanbul. The Islands Museums was a local-scaled museum with the mission to collect and search the rich and colourful culture of the Island's thousands of years as exhibition suggested. The Islands Museum which marks as the latest city museum to be established in the context of this study, is accepted as one of the important examples of city museums to be established in Türkiye. The museum has unique features when compared to other City Museums of its time which is an aspect that would be relevant to the idea of establishing city museums, as the aim of city museums is to reflect the unique identity of the locality.

<sup>374</sup> Baycar, K., 2010 Yılı Avrupa Kültür Başkenti İstanbul Üzerine Yazılanlar, Yapılanlar

One of the most important contributions to this success of the establishment is surely due to the actors involved. In some cases of city museums, we come across that the efforts of the civil engagement towards keeping and protecting the natural, cultural, historical heritage had been active long before the idea of a city museum was in question. The Islands Embellishment Association (*Adaları Güzelleştirme Derneği*) was such an example of civil engagement founded in 1930. The Islands Foundation followed in the 1980s and during the 2000s when museum projects were quite popular the house of novelist Hüseyin Rahmi Gürpınar in *Heybeliada* was transformed into a museum by the Islands Foundation.<sup>375</sup> Taking this experience further the Islands Foundation had started working on the Islands Museum in 2008.

The thematic content of the museum as explained in the museum booklet was created with a multidisciplinary approach with the contribution of academics from leading universities of İstanbul, the islanders, writers, researchers, museum curators and the History Foundation.<sup>376</sup> After two years of work the history of the Islands was reframed with the addition of new areas of research about the Islands'. During this process oral history interviews were made, the national and local archives and the archives of universities and the local public institutions were examined. Abandoned structures with historical prominence in the Islands such as the Greek Orphanage School in Büyükada, and Heybeliada Sanatorium buildings and their storages were examined.<sup>377</sup>

A wide range of field work was conducted and material from old houses, schools and from the natural environment was collected, and some items went through a conservation process. With the support of İstanbul Technical University, the research on fossils and marine life was done. A replica of the *Dunkleosteus* (killer chin) known as the Armoured Fish found from the fossils was produced in cooperation with French *Eldonia Fossil Institution*. This founding of a marine animal from 300 million years ago has made the evidence to the natural history of the Islands. Also, the research boat of İstanbul University conducted studies on the sea water contamination and the results

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<sup>375</sup> From the Museum of The Princes' Islands Booklet

<sup>376</sup> Ibid.

<sup>377</sup> Ibid.



of the study was made part of the museum displays.<sup>378</sup> The research activity of historical and contemporary issues of life in the Islands continues for the new exhibitions of the museum and with each exhibition the many identities of the Islands' is surfaced.

*The Building of the Museum:* The building of the museum is a helicopter hangar although the structure does not have any significance in terms of architecture the location of the hangar known as St. Nicholas has a significant place in the urban history of Büyükada. It is the oldest settlement area in the Island of Büyükada as it is known from the *Kyzikos* treasures dating to 359-336 BC found at this location (today they are part of the collections of the Archaeology Museum). From the travel accounts of Thomas Smith 1680 we are informed that the Monastery which gave its name to this area The *Ayios Nicholas Monastery* had collapsed in an earlier earthquake (1556) then it was rebuilt on a higher location than its original place and that a village was developing in this part of the island at that time.<sup>379</sup> (fig.100)

Then in the 19<sup>th</sup> Century as the prominent urban development of the Island occurred around the ferry dock area the Aya Nichola area became commonly used as vegetable gardens till the 1980's. The area went through another transformation when in the year 1986 the area became a garbage and debris dumping area which was when the municipal facilities and workshops for these services were in this plot. During 1997-98 the hangar structure was built for the helicopter ambulance and when the helicopter was taken out of commission it became the storage facility of the municipality.<sup>380</sup> (fig.101) The presence of the museum has been effective in the protection of the Ayios Nicholas Monastery which has also been the case for other city museums in which city museums support the protection of the cultural heritage both with the narrative they create about these important structures in their displays and with the reinstitution and restoration process they set a good example and influence on other abandoned or forgotten buildings of the city.

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<sup>378</sup> Ibid.

<sup>379</sup> From the Museum of The Princes' Islands Booklet

<sup>380</sup> Ibid.

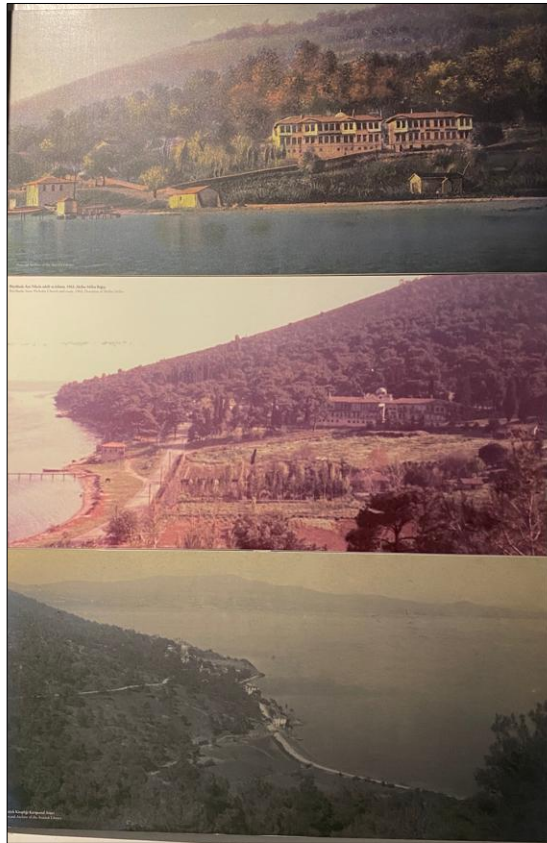


Fig.99 - *Ayios Nicholas Monastery*  
Source: from the museum display



Fig. 100- Site View of Aya Nicola Shed Building used as Municipal depots  
Source: Islands Museum web page



Fig.101 - Aya Nicola Shed Building used as Municipal depots before the renovation.

Source: Islands Museum web page



Fig.102 - Islands Museum Building after the renovation

Source: Islands Museum web page<sup>381</sup>

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<sup>381</sup> Available from <https://www.adalarmuzesi.org/cms/projeler/fotograf-galerileri/61-dunden-bugune-aya-nikola-hangar/detail/248-dunden-bugune-aya-nikola-hangar#>, reached: 25.01.2024

Thus, the building of the Museum of Princes' Islands is a reinstitution project but it is different when compared to other examples of city museums the hangar building is of no architectural or historical significance but the large open interior space created by the steel construction of the structure has been functional for the design of the displays by bringing a freedom in the process not like other examples when the plan layout may become a restriction in designing the displays. The additional structures to the initial hangar was also made in the manner creating the buildings come together in a U shaped plan which creates an open courtyard for possible activities outside. It can be argued that with the rich architectural heritage of Büyükada it would have been a very hard decision to choose between the buildings and another space was to be chosen for the museum. The hangar buildings were like other city museum examples, and here a facility building of the municipality was put in better use as a museum. In this regard the chosen site must have been an easy decision to make as it had all the positive aspects for the city museum of the Islands.

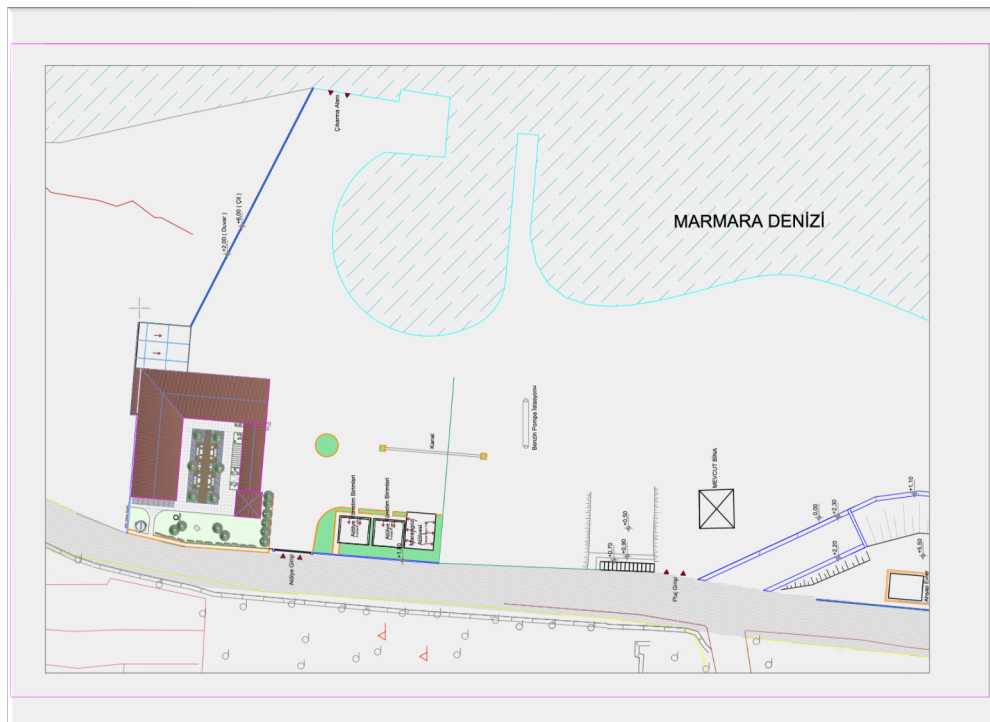


Fig. 103- Islands Museum Site Plan

Source: Islands Museum Archive

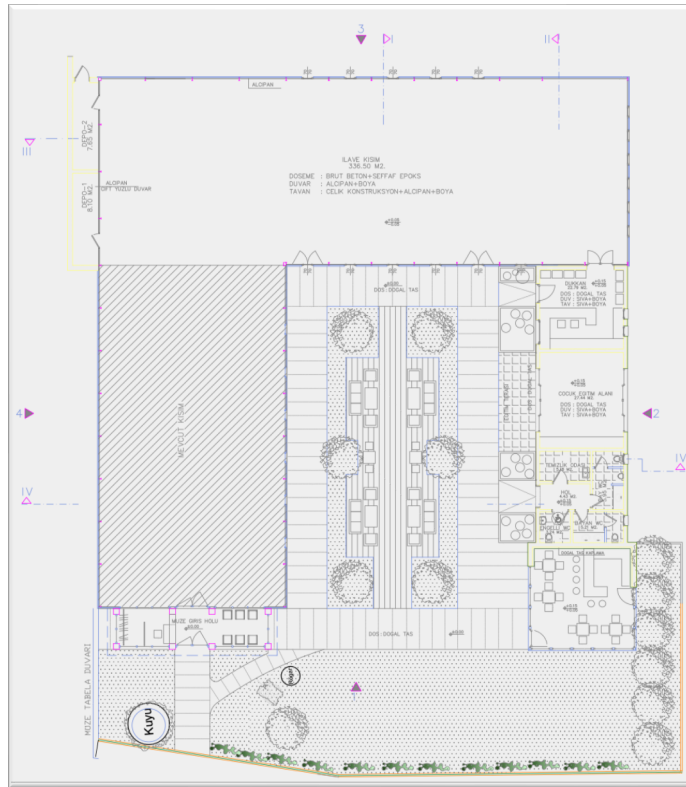


Fig.104- Islands Museum Plan  
 Source: Islands Museum Archive

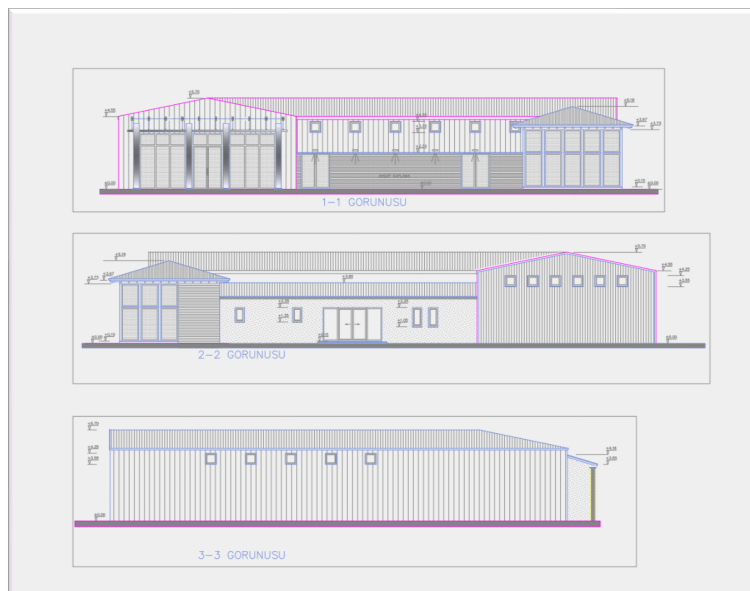


Fig.105 - Islands Museum Elevation Plans  
 Source: Islands Museum Archive

*The Display of the Museum:* In the preface of the book *Büyükada* Buke Uras indicates that “The history of Büyükada is not revealed by heroes or military geniuses. On the contrary it is the exiles, the dissidents and the losers who shape its history.”<sup>382</sup> As of its history Uras indicates that “The Princes’ Islands existence stories are not based on mythology or epic texts. Although in the heart of ancient lands, their history is not accompanied by founding myths.”<sup>383</sup>

During the establishment process of Islands Museum, a preliminary study was conducted, and decisions were made upon the questions as to what kind of a museum and under which titles the history of the Islands should be processed. Other issues were the design, technology, and architectural approach to the museum and what is present in the archives.

As a result, the city (urban) history of the Islands was classified under 39 headings on a chronological axis as subjects of research and oral history studies were conducted that has been an area that the museum is a pioneer. A bibliography of the Islands was collected. Then the chronology for the Islands in terms of museum studies was planned to be published with a different version. The plan was to keep processing new collections for exhibitions and continue to take the present day of the Islands in record.<sup>384</sup>

Two more additional sites are used by the museum for some of the exhibitions from time to time these include Büyükada Çınar Museum Grounds and Çınar Island House. Towards the Museum of the Princes’ Islands was the first exhibition opened before the museum itself had opened in 2009. The purpose of the exhibition was to interact with the Islanders, describe the museum collection, narrate the work in progress the display was of memorial photographs of a group of friends who frequently travelled to the Princes’ Islands and the exhibition was situated in the open-air venue of Çınar Island

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<sup>382</sup> Uras, B., (2023), Önsöz, Büyükada Moris Danon Koleksiyonu, Yapı Kredi Yayınları, p.17, *Büyükada* is the largest island of the Princes’ Islands and is the island which the museum is situated.

<sup>383</sup> Ibid.

<sup>384</sup> <https://www.adalarmuzesi.org/cms/adalarmuzesi/muze-projesi/muze-kurulus-calismalari>, reached: 20.11.2023

House (*Adaevi*) across the motors port of Büyükada.<sup>385</sup> This is a venue still at use with display panels meeting you as you step foot on the Island reached by the sea. The Island House is an area that acts as an extension to the museum where cultural activities are held throughout the year.

The main exhibition area of the museum is the *Hangar* building and the exhibition sections include, a video animation demonstrating the Princes' Islands giving brief information about each island. The Natural History of the Islands is demonstrated Island's formation within 600 million years. A video animation of the formation of the islands is shown in this part. How once the island used to be part of the mainland and the geographic changes that took place while the islands were formed. Fossils and Testacea's exhibit the nature and evolution of the Islands. Also, Island's flora and fauna are narrated in the panels of this part. The video of mucilage represents one of the present-day issues about the pollution of seas and the extinction of species in these seas.

The section named First Human Traces is about the first settlements and the movements of people in this region pottery replicas from first settlements obtained from excavations are exhibited in this part. The First Inhabitants part includes the first structures of the islands that belong to the Byzantine era which are monasteries supported with information and narratives from the notes of travellers, from primary sources also engravings and pillar heads and bases from the Big Palace.

Until steamboats entered the island life, living as a more closed community away from transportation enabled the traditional culture to continue. In this sense, steamboats triggered a radical transformation and a different spatial understanding in island life.<sup>386</sup> Which was also the beginning of the process of dissolving the "Greek" character of the island. The Ottomans, who became more involved in island life in the 19th century, organized Regattas the yacht races, the first Ottoman public festival, on the islands.<sup>387</sup>

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<sup>385</sup> From the Museum of The Princes' Islands Booklet, p.88

<sup>386</sup> Uras, B., (2023), p. 79

<sup>387</sup> Ibid.

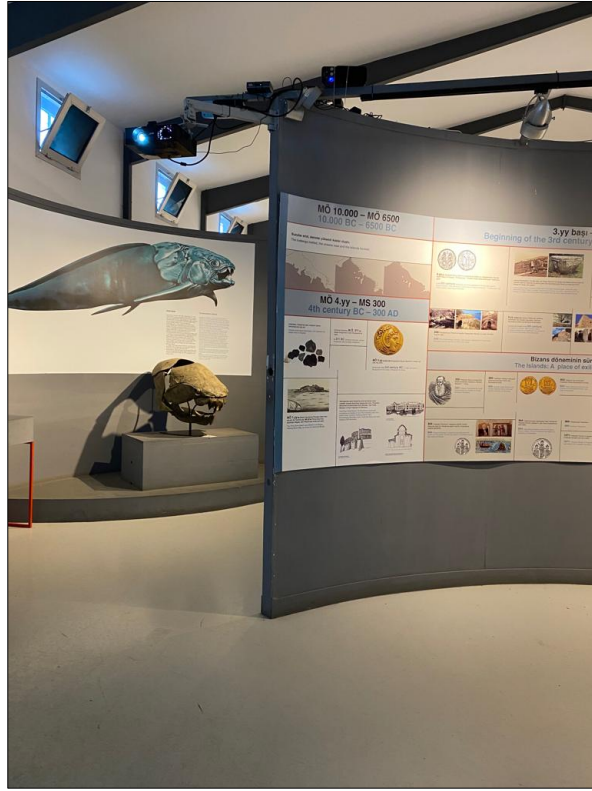


Fig.106- *Dunkleosteus* (killer chin), the Armoured Fish display

Photo: by the Author

Thus, after these four main parts the last section is made up of themes that refer to the time when the Islands are connected to İstanbul and life at the Islands become more active starting from the second half of the 18th Century. With the regular ferry trips between İstanbul and the Islands the Islands become a resort for wealthy Ottomans as well as Europeans. These themes include the architectural heritage of the Islands which has also been subject to an exhibition of its own.<sup>388</sup> The permanent exhibition is a shorter version of the narrative which includes structures from the Ancient, Byzantine and Early Ottoman periods which are mostly remains of buildings and are rare on the Islands. It is interpreted that the first architectural activities are religious, military and early industrial structures also dwellings and ports.<sup>389</sup>

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<sup>388</sup> The themes are explained with reference to the booklet of the museum from the year 2014, Adalar Müzesi: Bölümler, Koleksiyon, Mekanlar, ed. Çeliker, D.K., Adalı Yayınları, the information from the booklet represents the initial content of the displays but changes may/have occur through time in the displays.

<sup>389</sup> Ergut, E. A., & Erkmen, A. (2011). Adalar'da Mimarlık. H. Kuruyazıcı içinde. *Adalar Binalar Mimarlar*.p.14



Other than the castle built for Alexander the Great's army on Burgazada the earliest architecture on the Islands is mostly religious. These religious structures include the monasteries, and it is interpreted that Byzantine sources indicate these structures to have been built on the remains of Ancient Roman temples.<sup>390</sup> The Byzantine inheritance of the Islands is known to have been maintained and religious activities were carried out during the Ottoman period. In the 18<sup>th</sup> Century a transitional period for the architecture of the Islands is defined taking an even faster pace in the 19<sup>th</sup> century. This transition is due to İstanbul becoming a modern metropolis and with the developing transportation opportunities the Islands become a summer resort for the wealthy European and non-Muslims of İstanbul. Besides the increasing number of summer residences there is also an increase in educational establishments.

The architectural stock that builds up from the second half of the 19<sup>th</sup> Century is special in that the Islands enabled a freedom and abundance in creating diverse architectural styles and these structures of the Islands came to characterize and become to be known as "Island Architecture".<sup>391</sup> The growth continued after wars and demolitions till the 1980's the period after the 80's for the Islands has been in favour of protection of the architectural heritage in the Islands. In this regard the architectural production is an important aspect in the history as well as current day life of the Islands. The display in museum includes a large panel showing the architects and masters of the Islands and their buildings. (Fig 108)

In the education section of the exhibits the Ottoman era multi-cultural life is traced in the schools each community had on the Islands where, articles, and objects from the Greek Orphanage at Büyükada are of the authentic items of the display. Literature is another important section of the museum because there are quite a lot of famous authors visiting and living on the Islands. The displays that include personal belongings of these famous authors highlight the literary actors of the social life on the Islands.

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<sup>390</sup> Ibid, p.15

<sup>391</sup>, Ergut, E. A., & Erkmen, A. (2011). Adalar'da Mimarlık. H. Kuruyazıcı içinde. *Adalar Binalar Mimarlar*. p.19



Fig. 107- The architectural heritage of the Islands display

Photo: by the Author

In terms of oral history recordings, the Islands Museum has a pioneering role, and the part of commercial life displays are of such oral history videos of the memories of small merchants of the Islands as well as sign boards, old photographs of commercial life and examples of production. Such an example is the replica of the tuxedo manufactured for Atatürk by famous manufacturing Kordonciyan family.

Leisure is another popular theme for the Islands as many carnivals, fairs, festivals also ball nights, clubs, casinos other dancing and music organisations, and movie theatres are part of the lively life of the Islands mostly in the summer months. The artefacts and photographs are from personal archives of the Islander families.

Migration and Demography section and the following two sections are authentic in terms of how they represent the multi-cultural life and richness of the Islands. Like many other towns and cities in Türkiye migration and demographic change have been part of these cities' history, thus in cultural transmission of traditions and rituals.

Accepting population mobility in cities as fate of cities that have gone through natural disasters, wars, political forces, economic reasons, and many other reasons this exhibit addresses historical breaking points of the last centennial. The display documents the demographic alterations through personal narratives, testimonies through oral history records that are displayed on video documentaries, and objects to remind the ordered leave of the Greeks of Turkish Nation in the year 1964. A love story we read through a personal diary, a travel box, documents such as a tax receipt are of the items used to narrate this time in the history of the Islands.



Fig .108-109- Migration and Demography, Traditions and Rituals display

Photo: by the Author

Traditions and Rituals theme is also about the multicultural, multi-religious and multi-ethnic life of the Princes' Islands listing all religious places in the Islands and sharing traditions and rituals through the photographs, gravures and videos compiled from the oral history studies.

Food culture theme is another of the themes that the multicultural island life is reflected with reference to sacred days and food from different faiths that also tells the

stories of neighbourhood and friendship among cultures. The panel for Sacred Days and Sacred Food lists food for the sacred days of 3 religions. (Fig.108)



Fig. 110- Sacred Days, Sacred Food display

Photo: by the Author

A similar approach is followed in other sections of the exhibitions and the multicultural aspect of the Islands is also reflected in these themes as well. This is achieved by either presenting a personality of the Islands or by displaying an object from these personalities and their achievements in sports or music. Besides these achievers in the section of Islanders ordinary people of the Islands is exhibited in the same manner without any exclusion. With a further effort as part of a temporary exhibition the Islanders section has been digitalized into a database that make civic engagement possible as Islanders can send texts, memories, and belongings to be put on this database and be displayed on a touch screen.<sup>392</sup>

Then in the sections Soundscape of Princes' Islands exhibits a unique experience that is made up of voices compiled of the recordings made in different parts of Büyükada. Also available online which can be reached and listened to from the museum web

<sup>392</sup> <https://adalilar.adalarmuzesi.org/> the database of the Islanders can be reached from this web page

page. The online section also includes the videos and recordings of oral history documentations.

Finally, the historical maps of the Islands that are part of the archival materials of the museum are displayed. The Islands Museum also has a space for temporary exhibitions each exhibition becomes a project of its own with scholars and experts working on the archival material. These research projects reflect the issues we discuss today; thus, this becomes how present day is represented in the museum.



Fig. 111- Map of the Princes' Islands

Source: From the museum collection

The architecture in the Princes' Islands is a forerunner in terms of modern architecture which has been a result of the freedom that has been attached to the Islands life being far from the mainland and because of the wealth of the mansion owners. The museum narrative on the other hand is unique in historicising the different religious groups that have been part of the Islands as citizens. In many other examples the Greek or Armenian community are not made part of the history and the non-Muslim history of such cities are reduced to Byzantine period as a religious group left behind and a one

that can only trace through the ruins. Although most of the non-Muslim inhabitants of the Islands have migrated in time the cultural build-up of the multicultural aspects of the Islands is what the Islands are made of, and this has been well represented in the museum by including the ethnic and religious groups of the Islands to the narrative of the everyday life, and history of the Islands.



Fig. 112- Temporary exhibition the Bicycle Exhibition, 2022

Photo: by the Author

Quoting from Korhan Atay<sup>393</sup>: “Some people came to the Islands lovingly and willingly, some came to earn their livelihood, some emigrated and others were exiled. Some of them lived and died here, some disappeared without trace. Some are with us, though far away. Their stories are our stories, portraying the multicultural life of the Islands”.<sup>394</sup>

<sup>393</sup> Korhan Atay, Adalar'da İz Bırakanlar, 2011:3, is one of the 15 books published 9 of the books that are of the exhibitions, books can be seen on the web page <https://www.adalarmuzesi.org/cms/component/content/article/125-muze-dukkaninda-yeni-urunler>

<sup>394</sup> Bozkuş, Ş. B. (2014). Recycling The Past: Mapping Cultural Landscape of Turkish City Museums in the Case of İstanbul Adalar Museum. Electronic Turkish Studies, 9(5).p.347

In her evaluation of Islands Museum Bozkuş also emphasizes that the Islands Museum has achieved to narrate the history of the Islands with an understanding of contemporary history writing which is the history from below.<sup>395</sup> In her paper she intends to focus on an ongoing intercultural communication by looking at issues of identity, culture and involvement of various ethnic groups in this regard the Islands Museum is a deliberately chosen example in which different social groups can find a place for sharing their culture and history. The importance of oral histories for local history writing is one of the aspects Bozkuş highlights. Also, the contributions of non-dominant groups classified by ethnic, religious, and linguistic differences from mainstream culture Bozkuş finds important in the realm of City Museums and history writing.<sup>396</sup> Finally referring to Galla, Bozkuş supports the idea that there are three ways that City Museums achieve to become the cultural representation of the urban population which are;

- Creating a shared identity, a sense of place, and self-esteem for the different communities of the city
- Cultural development activities that bring citizens together
- A centre for coordination for the preservation, presentation, continuation, and management of artistic, cultural and heritage endeavours of all people.<sup>397</sup>

In the case of Islands Museum, the shared identity named as the “Islander” is an approach to develop a sense of place, and self-esteem for all the citizens of the Islands. The Museum and the stakeholders of the establishment has been very active in developing activities both for the Islanders and the visitors of the Islands. (temporary exhibitions, festivals, talks, history workshops, etc.). In which the museum has become to act as a centre for civic dialogue that has provided for the preservation of heritage and continuation of cultural endeavours of all people that are willing to be involved.

In this regard it is possible to say that creating a Social History Centre for İstanbul was not possible as it was the aim of The History Foundation, but the Islands Museum was

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<sup>395</sup> Ibid.

<sup>396</sup> Ibid, p.342

<sup>397</sup> Bozkuş, p.342, (Galla, 1995:41)

successful in making its museum to make all voices be heard and become a civic centre.

The museum concept is such designed that all references needed for the study about the Islands were available in the online sources or in the museum publications which is an indication of the successful social institution that is easily reached and has open access to all material that is also up to date due to the activities open to public and due the well balanced partnerships made between the academic work and the society.

## **4.2. City Museum in the National Capital City of Ankara**

### **4.2.1. National Capitals at the Turn of the 21<sup>st</sup> Century**

The issue of capital cities was a question of debate in the early 2000's when liberalism and globalism were in the foreground. Hamamcı indicates that especially in the developing countries the bureaucracy of the capital city was underrated in favour of the "world city" concept.<sup>398</sup>

Ankara was chosen as the capital of the newly founded Republic of Türkiye in 1923. The situation after the Industrial Revolution is described by Çınar as the acceptance of new capitals that were socio-economically behind the pioneering cities in their countries such as Petersburg - Moscow, Washington – New York, Canberra – Sydney - Melbourne, Brasilia - Rio de Janeiro – Sao Paulo, Islamabad - Karachi, Abuja - Lagos, Ottawa – Toronto – Montreal as well as Ankara - İstanbul. Indicating that the function of the capital would not be the same according to all periods of history and geography,<sup>399</sup> Çınar explains the rhetoric of the downsizing of the state was the end to the ideal of "a new society, a new place", as witnessed in the capital city of Ankara in the early Republican decades, replaced by terms like "world city" as seen in the case of İstanbul in the 1990s.<sup>400</sup>

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<sup>398</sup> Hamamcı C., Sunuş, Çınar, T., *Dünyada ve Türkiye'de Başkentlik Sorunu*, 2004

<sup>399</sup> Çınar, Tayfun, Giriş, *Dünyada ve Türkiye'de Başkentlik Sorunu*, 2004, p.1-16

<sup>400</sup> Çınar, 2004,



As Çınar stated, the attempts to change the capital after the industrial revolution were realized with the longing for a “new society”, and “new space”.<sup>401</sup> The process of Ankara becoming the capital was similarly designed to create a new society and new urban space. Capital cities had different functions in different periods of time in different types of production. Our understanding of a capital city today has been shaped with capitalism as well as nationalism of the states. In this regard Çınar defines the role of capital cities as follows:

In the empires, they governed large territories; in city states, they were capital intensive; and in nation-states, they were at first destined to be both capital intensive and govern large territories.<sup>402</sup>

Suay Aksoy thus emphasizes that there was a big difference between the establishment of a city museum in the early 21<sup>st</sup> century and in the late 20<sup>th</sup> century, or in earlier decades and centuries, and said that "... between a museum established in a period when the nation state was dominant and a museum established in the age of globalization, where cities took precedence over countries, there are differences in terms of understanding, approach and content."<sup>403</sup>

Çınar mentions that, with the globalization discourse, criticisms, and new searches for the functions of bureaucracies organized in capitals came to the fore, and in this direction, the argument was put forward that nation-state completed their functions in the globalizing world. It is stated that concepts such as "end of history", "unipolar world", "new world order", destate, denationalization, and deterritorialization produced by globalization theorists, and practices aimed at privatization and deregulation were produced to legitimize these claims.

The History Foundation, which was one of the main actors in the process when city museums emerged, pioneered the work for the İstanbul and Antalya museums instead of Ankara. Although Ankara is the capital city, the fact that the city museum carries

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<sup>401</sup> Ibid, p.12

<sup>402</sup> Çınar, 2004,

<sup>403</sup> Aksoy, 2008,

out its work on a more local scale makes us think that Ankara was left behind in the process of City Museum establishment, which requires an evaluation to better understand the dynamics of localization/globalization at the turn of the 21<sup>st</sup> century.

In this context, the most appropriate example to distinguish city museums from national museums would be the Ankara example. However, the museum in question has not been established to date, and this situation makes us think that, on the one hand, it was deprived of the interest of major actors in the shadow of the capital cities discussions of the period, and on the other hand, the local identity was overshadowed by the national identity due to the emphasis on the nation-state identity symbolized in the identity of Ankara.

As Çınar explains, the independence initiatives were initiated by the regions against the capitals in many European countries, in which the European Union was a pioneer, and in this context, the shift of capital accumulation from capitals to other cities, has enabled cities other than capitals to come to the fore at the country level. Çınar gives examples such as Glasgow being selected as the European Cultural Centre in 1990 and Barcelona being the city where the 1992 Olympics were held, as seen in the choice of İstanbul as the Culture Capital in 2010.

*City Museums of Capital Cities:* An analysis of the City Museums in other capital cities may help evaluate the case of Ankara. Being the first examples of city museums in Europe, the *Carnavalet* Museum of Paris and the Museum of London have developed through time to designate the current understanding of museums of cities. In this regard, through the years these institutions have become large scale museums that house a great number of items.

The *Carnavalet* Museum that was opened to public in 1880 is a 16<sup>th</sup> Century private mansion. *Carnavalet* became the new institution for the city designed basically to document the City of Paris. Since the Haussmann Plan put into action in the 1850s caused a partial destruction of the built environment in Paris, a museum dedicated to the history of the city acted as a compensation to the situation.

The collection of the museum enriched for the next 150 years telling the story of Paris from prehistory to the present. Some of the authentic collections of the museum includes belongings of well-known personalities such as Napoleon I, Emile Zola, and Marcel Proust. Archaeological items also constitute a large portion of the museum collection. The commissioned paintings or photographs of streets and neighbourhoods of Paris on the other hand are rare items for such museums about cities.<sup>404</sup>

The Museum of London developed originally from the archaeological museum of Guildhall Museum (1826) and the 1912 dated museum of London that collected modern objects, paintings, and costumes. In 1976 the museum opened at the site known as the London Wall and became to be known as a centre of social and urban history. The alterations of the museum continued with the Docklands site. The museum currently closed doors at the London Wall site to move and reopen its doors in 2026 on a new site while the narratives and the archaeological findings of the museum collection continue to grow.<sup>405</sup> The Museum of London in this regard continues to set the new standards for city museums around the world.

Contrary to the long history of City Museums in these old capitals, in the new capitals of the modern world, the situation is different. The new capital of Brasilia was inaugurated in 1960 and the museum - monument designed by Oscar Niemeyer, the famous architect of the city, was inaugurated on the same day. This structure located in the Three Powers Square is known as the City Museum, designed to pay tribute to president Juscelino Kubitschek and to preserve the history of the construction of the city, which is the most important narrative of the city as it has become to be known.<sup>406</sup>

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<sup>404</sup> The web page of the museum informs that today there are 618,000 items dating from prehistory to the present. These are Paintings, sculptures, scale models, shop signs, drawings, engravings, posters, medals and coins, historical objects and souvenirs, photographs, wood panelling, interior decorations and furniture combine to present the history and tell the unique story of the capital. <https://www.carnavalet.paris.fr/en/museum/history>

<sup>405</sup> Information from the web page of the museum <https://www.cityoflondon.gov.uk/things-to-do/attractions-museums-entertainment/museum-of-london>

<sup>406</sup> The city of Brasilia a planned city built in 41 months that became highly influential for the 20<sup>th</sup> Century Architecture. (City Planned by Lucio Costa, the civic buildings designed by Oscar Niemeyer) Soares, E. O. (2017). The narrative of the City Museum: Brasília inscribed on stone. Text downloaded from the web page <http://www.realp.unb.br/jspui/handle/10482/46130>

The T shaped monument is of a rectangular cube that cantilevers over a cube base. The collection of the museum is only of cuneiform texts carved on the facades and interior walls of the concrete structure clad with white marble. The museum - monument to Kubitschek himself is the epic of Brasilia.<sup>407</sup>



Fig.113 - Brasilia City Museum

Source: Eduardo Oliveira Soares, 2017

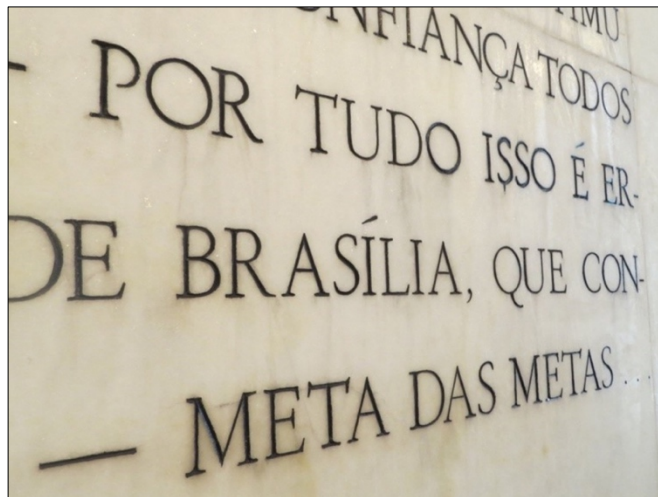


Fig. 114- Brasilia City Museum, detail of inscription in the internal area

Source: Eduardo Oliveira Soares, 2017

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<sup>407</sup>Ibid.

Thus, the museums of new capitals are mainly national museums as in the case of Canberra, Brasilia, and Islamabad, and in the case of Ottawa, which is made up of seven different museums coming together to represent the national identity of the country. The Moscow and Washington museums, on the other hand, are the successors of community centres or history museums established by historical and scientific societies of the 19<sup>th</sup> Century. Thus, Ankara has been no exception in this regard and the representation of the nation seems to have overshadowed the establishment of a city museum in the case of Ankara.

#### 4.2.2. From National Museums to Private Museums in Ankara

*The Museums of Ankara and Representing the Nation:* In order to evaluate the relation between museum and the capital city, the initial focus of analysis is the Ethnography Museum. The initial project of establishing the Ethnography Museum in Türkiye dates before the establishment of the Republic; the idea dates back to the congress of the Committee of Union and Progress held in 1917. Karaduman documents that it was decided at this congress to establish a National Museum and Ethnography Museum.<sup>408</sup> Tapan argues, on the other hand, that real ethnography studies coincided with the Republican period, when items of folklore and culture were collected by the order of the Ankara Government in the 1920s, and in 1921, the Hungarian Turcologist Gyula Mezsaros was invited to *İstanbul Darülfünun* (University) and for the first-time folklore courses started being taught.<sup>409</sup>

Meszaros was an important figure in the realisation of the Ethnography Museum, and as Karaduman indicates in his article about Ankara Ethnography Museum, the museum emerged as a national project put forward by the Republic of Turkey, to reinforce the national identity.<sup>410</sup>

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<sup>408</sup> Karaduman, H., Gyula Mezsaros ve Bir Halk Müzesi Projesi, *Arkeologlar Derneği Dergisi*, Yıl:8 Sayı 31, 2006, p. 38-45

<sup>409</sup> Tapan, N., "Müzelerin Etnografik Çalışmaları ve Kurulacak bir Etnografya Müzesi için Düşünceler", in Kayaoğlu, İ. G., Aslanoğlu, İ., & Oy, A. (Eds.). *Folklor ve etnografya araştırmaları*. Anadolu Sanat yayınları.1984, pp.545-557

<sup>410</sup> Karaduman, 2006

Gürol Öngören clarifies the endeavour of reinforcing the national identity for the museum. Indicating that the priority of ethnography museums was to form collections, the collections were of materials obtained in field research, involved ethnographical objects that document to show social structure, national identity, character and mentality. Referring to Ernest Gellner, she explains one of the models of nation building was realised by utilizing existing folk traditions together with invented traditions to lay the foundation of a new nation. Thus, for such an invention and legalization of the political ideology of the new nation-state Gürol Öngören indicates ethnography was used to underline the nationalist discourse that stressed upon the Turkish identity and Anatolian territory.<sup>411</sup>

While there was an effort to find the pure and genuine basis of Anatolian culture, the scientific studies carried out needed to be shared with the people, and in this regard, museums became one of such mediums of state propaganda. Accordingly, ethnographical studies started being taught in 1935 at the Faculty of Language, History and Geography in Ankara University. Publications were made supporting the ethnographical studies by the Ministry of Education and universities. The People's Houses were another institution that took active participation in the field of ethnography. In the 1940s national artifacts were collected and displayed under the History and Museum Branch in the People's Houses around the country.

State propaganda and the reproduction of symbols for the new nation-state was carried through publications, educational and cultural institutions, and national schools. The Turkish Historical Society, Turkish Language society, People's Houses and People's Rooms were all parts of the effort to create an understanding of a collective culture.

The issues of the Ethnography Museum and the National Museum were brought to the agenda once again at the Scientific Committee meeting, after the proclamation of the Republic, and a commission was established in 1924 by the order of the Ministry of Education in preparation for the establishment of a Public Museum.

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<sup>411</sup> Gürol Öngören, 2012

Meszaros was one of the foreign scientists invited to Turkey during the founding years of the Republic. As a museologist and ethnologist, he had worked at the Hungarian Ethnography Museum and gave Ethnology courses in Türkiye.

In this context, his opinion was asked for the Folk Museum that was planned to be opened in Ankara, and later he was officially assigned to establish the Folk Museum. He held this position between 1924 and 1932. In his reports on the establishment of a public museum, he outlined the activities aimed at collecting the material and spiritual cultural elements of the “Turkish nation”, using them in the visual education of the society and creating the cultural identity of the nation state.

In the first of his reports, he included topics such as researching written sources, collecting the belongings of Anatolian Turks, examining Anatolian Turkish Culture, examining old Turkish inscriptions, and examining Asian Turks in terms of ethnology and ethnography. In his second report, he touched upon issues related to the museum building. It is stated that it is clear that the museum, which he describes as being built in the Turkish style, down to the exhibition halls, would actually planned to be a national museum.<sup>412</sup>

The museum building, whose foundations were laid in 1925 on Namazgah hill, was completed in 1927, and the Ethnography Museum as the first state museum of the Republic was opened to the public in 1930.<sup>413</sup> The building was designed by the architect Arif Hikmet Koyunoğlu, and in the specification of the building planned to be built, it was requested that, "since most of the items and works to be placed in the museum are religious and national artifacts, this building should be suitable for its contents and have inspiration and influences from old Turkish architecture."<sup>414</sup>

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<sup>412</sup> Karaduman, 2006

<sup>413</sup> Namazgah Hill is a hill known to have been used as a cemetery during the Seljuk and Ottoman periods, also the hill was the place where people used to perform religious day prayers together.

<sup>414</sup> Kumandaş, Mehmet, Yücel, Ankara'da Müze Müzede Ankara: Etnografya Müzesi, *Geçmişten Geleceğe Türkiye" de Müzecilik 3 Sempozyum (21-22 Mayıs 2009) Bildirileri*, 2010, 25-32.

The Ethnography Museum building in Ankara was designed as a rectangular structure with an open courtyard and a four-iwan scheme, with a dome on the main entrance iwan, in reference to the Turkish architecture in Anatolia, as Kumandaş stated.<sup>415</sup> The monumental crown gate at the entrance, symmetrical facade applications, architectural and ornamental elements refer to the facade features of Seljuk and Ottoman architectures. In this regard, the building was neo-classical with references to Turkish architectural works. It could be taken that the museum, which was established to reflect the Turkish culture, had more of the character of a national museum.

While the inner courtyard of the museum was initially open roofed, it was covered when it was used as a temporary tomb for Atatürk. The inner courtyard of the museum served as the temporary tomb of Atatürk between 1938 and 1953, and was visited by many statesmen, foreign delegations and members of the public.



Fig. 115- Ankara Ethnography Museum

Source: From the web page of the Ministry

<https://ankara.ktb.gov.tr/TR-260403/etnografya-muzesi.html>

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<sup>415</sup> Ibid.





Fig.116- Image from the displays of Ankara Ethnography Musuem

Source: From the web page of the Ministry

<https://ankara.ktb.gov.tr/TR-260403/etnografya-muzesi.html>



Fig. 117- Image from the displays of Ankara Ethnography Musuem

Source: From the web page of the Ministry

<https://ankara.ktb.gov.tr/TR-260403/etnografya-muzesi.html>

The Ethnography Museum is a museum where works from the Turkish-Islamic Period of Anatolia have been exhibited. In the display, wedding ceremonies in Anatolia, Turkish embroidery art, carpet and rug art, metal art, coffee culture, circumcision ceremony, tile and glass works, examples of Ottoman period calligraphy and rare wooden works from the Seljuk and Principalities periods are exhibited. Tapan indicates that the Ethnography Museum in the capital city of Ankara, with 30.000 pieces of collection, is the oldest and the most comprehensive ethnography museum in the country.<sup>416</sup>

As the Ethnography Museum, the archaeology museum named as the Anatolian Civilizations Museum in Ankara also has national aspirations. Gürol Öngören's archival study about a project of the National Museum that had not been realised suggests that German Archaeology Professor Eckhard Unger and Austrian-Swiss architect Ernst Egli had worked jointly on a new building complex project in Ankara, and this was a Scientific Centre Complex planned to consist of a National Museum (Hittite Museum), a library and an academy.<sup>417</sup> The project, however, was not realised, and the archaeology museum known as the Hittite Museum in Ankara was established as the Anatolian Civilizations Museum in the re-functioned buildings of *Mahmut Paşa Bedesteni* and *Kurşunlu Han*, two structures from the 15<sup>th</sup> Century Ottoman era.

The initial museum for archaeology in Ankara, *Asar-ı Atika*, had opened as a small museum in 1921 in the Ankara castle because of the decisions taken in 1920 just after the opening of the National Assembly in Ankara. The regulations concerning museums and *Asar-ı Atika* were published in 1922 and called for the collection of both ethnological and archaeological pieces. After the Ethnography Museum had been opened in 1930, the restoration of the buildings for the archaeology museum started in 1938 and the restoration process was partially finished in 1940. The collected archaeological items had been kept at the ethnography museum during this time. The restoration process was finally finished in 1968 and the museum was given the name as the Anatolian Civilizations Museum. The museum collections are of archaeological

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<sup>416</sup> Tapan, 1984, p. 548

<sup>417</sup> Öngören, 2012

pieces that date from the Palaeolithic era to Byzantine and Ottoman eras, and the important collections of the museum include Phrygia, Urartu, and Hittite period archaeological items. The archaeological findings of the Ankara region are part of this museum.<sup>418</sup>

Two aspects have been highlighted by scholars about the Ethnography Museum and the Anatolian Civilizations Museum: The most common interpretation of the museums is their reference and importance in the nation-building process of the young Republic of Türkiye. Nevertheless, another important interpretation is emphasised by Erkal that both museums are a representation of the Central Anatolian heritage, taking Ankara as the centre. The Anatolian Civilizations Museum aimed to display the Central Anatolian archaeological findings, and the Ethnography Museum the Ottoman ethnographical heritage since the collections of the museum were items from religious lodges closed with law in the Republican era that were collected from Ankara and from other settlements in Anatolia.<sup>419</sup> By taking the familiar out of its context and estranging it from its common users, some of the items put on exhibition were items of everyday life still at use, which are thought to be deliberately exhibited to emphasize that they now must belong to the past.<sup>420</sup>

In her study on the provincial examples of ethnography and archeology museums in Türkiye during the 1960s-1980s,<sup>421</sup> Sade mentions of a fragmented memory in terms of these examples. The historiography created for the new republic of Türkiye in the early years of the republic, as Sade also indicates, was parallel with the newly founded ideals of modernization and secularization. The Turkish History Thesis created in the

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<sup>418</sup> Özsoy, E. D., Emiroğlu, K., Türkoğlu, Ö., & Aydın, S., *Çağlar Boyu Ankara, Küçük Asya'nın Bin Yüzü: Ankara*. Dost Kitapevi, Ankara, 2005, pp. 470-471

<sup>419</sup> Erkal, Namık, "Ankara Kent Müzesi Tasarımı: Zamanlama, Birikim, Deneyim", Önen, Z., Tunç, G., & Türkyılmaz, M. (ed.), in 26. Müzeler Haftası Geçmişten Geleceğe Müzecilik I Sempozyum 21–22 Mayıs 2007, Ankara, Bildiriler.2008, pp. 149-155

<sup>420</sup> Gürol Öngören, 2012, p.162 with reference to Kezer, Zeynep. "Familiar things in strange places: Ankara's ethnography museum and the legacy of Islam in republican Turkey." *Perspectives in Vernacular Architecture* 8 (2000): 101-116.

<sup>421</sup> Sade Mete, F. O., *A Fragmented Memory Project: Archaeological and Ethnographic Museums in Turkey, 1960-1980* (Doctoral dissertation).2013

1930s was part of this created historiography that was also displayed in the archaeology and ethnography museums. Sade explains that the Ethnography Museum had a collection of Islamic artifacts and traditional items of Ottoman everyday life; the archaeological collection on the other hand was of the pre-Islamic origins of Turkish culture as a representative of the national identity. In this regard the archaeological collections were representing the secular ideals while the ethnographic collections were representing the Islamic past.<sup>422</sup> As such, the two central museums of ethnography and archaeology of Türkiye display the representations of the dominant historical narratives.

According to Sade's work, by the 1940s more than 30 archaeological and ethnological museums of the state were established throughout Türkiye, and these museums were housed in unoccupied Ottoman buildings. Then, between the 1960s to the 1980s new buildings were constructed to provide more advanced display spaces for these museums. Thus, in the 1980s the main actor in the field of museology was still the national central administration of the state.

In the case of Ankara as the capital city, a special initiative was undertaken in the 1980s, as part of the celebrations of the 100th Anniversary of Atatürk's birth, and it was decided to establish the Atatürk Cultural Centre in Ankara. It is to be established in the area allocated in the Ankara Development Plan within the framework of the decision published in the Official Gazette.<sup>423</sup> In this area, the center was designed to consist of spaces for the History of the War of Independence, and Turkish Folk Culture and Arts together with spaces for various stages, meeting halls, temporary exhibition areas, archives and libraries, and workshops. In this context, the Atatürk Cultural Center, defined as a Museum - Exhibition - Folklore - Library building, designed in 1981 after a competition by architects Filiz Erkal and Coşkun Erkal, was built as the first unit of the cultural center within the hippodrome area. The Republican era Museum, which formed the main idea of the building, consisted of halls containing the Modern Art Gallery and Museum, the Library and workshops. The museum was

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<sup>422</sup> Sade Mete, 2013, p.3

<sup>423</sup> This area is the Ankara hippodrome area

planned in a large volume in the middle, and art galleries and dynamic exhibition halls were placed around it. The building started to be used for fairs in the 2000s, and the museum works, which were brought to the agenda again in this process, were not concluded. In this situation, it is possible to comment that in the changing world and the understanding of museology, museums that focus on narrating national history are overshadowed by museums that tell micro history. For the work to establish the Turkish Civilizations Museum, which was carried out at Atatürk Cultural Center in Ankara in the early 2000s under the chairmanship of the then Minister of Culture and Tourism, it is stated that this will be a museum that can "convey the integrity, brotherhood, and strong ties in history of Anatolia to all the people of the world".<sup>424</sup>

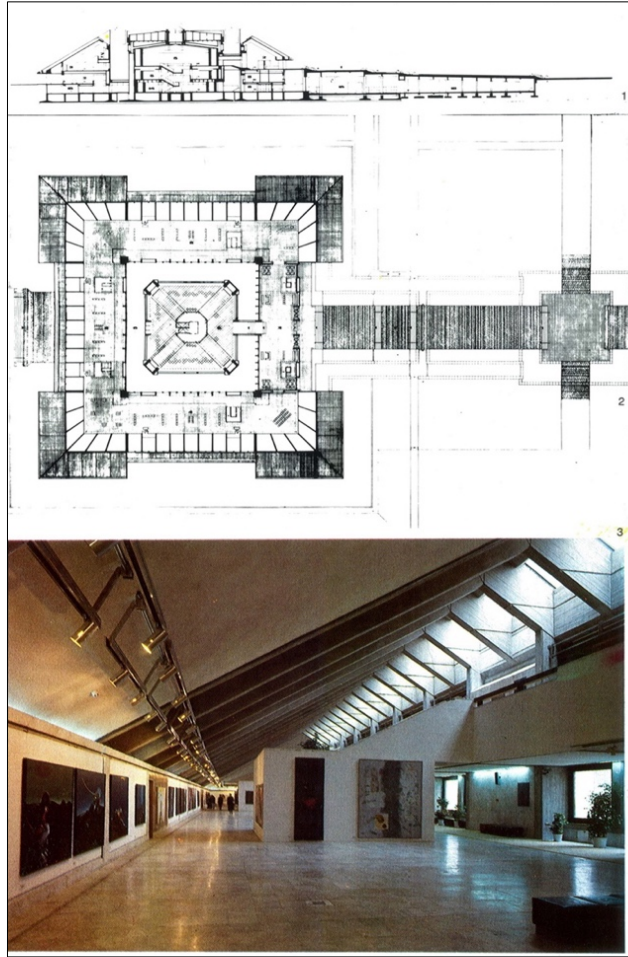


Fig. 118-119- Section, Entrance Floor plan and photograph from the exhibition area

Source: Erkal, F., Erkal C., 1989, p.46

<sup>424</sup> Arslan, M., Milli Müze Kavramında Anadolu Medeniyetleri Müzesi Gerçeği. *Geçmişten Geleceğe Türkiye'de Müzecilik III: Ankara'da Müze, Müzede Ankara Sempozyum, 21-22 Mayıs 2009, Ankara.*

The museums established by the state in this regard continued to represent a national identity based on the “Anatolian – Turkish culture”; most of the other museums in Ankara, on the other hand, were established in the 2000s to represent institutional histories of the Republic.

It is seen that the majority of the 60 museums opened not by the state but other public institutions in Ankara since the 1950s are institutional history museums. (Appendix C: List of Private Museums in Ankara) As of the end of the 1990s, we see that museums that tell the history of the city were added to these corporate museums, which are concentrated in Ankara due to its being the political center of the country. We see that the founders of the museums related to the history of the city are local administrators such as governorships and municipalities. When we look at the examples established in the early 2000s, we see that the Rahmi Koç Museum established by Koç company in 2005 not only tells the institutional history but also provides data for Ankara regarding the history of the city in relation to its location in the historical center. In this sense, it is possible to say that it was a pioneer for the private museums of the period.

Among the Ankara museums classified by Filiz Yenişehirlioğlu, the Rahmi Koç Museum is included under the title of "Museums established by Collectors, Ankara residents and Museum Lovers".<sup>425</sup> Therefore, we see that such local actors who came together for the establishment of the Ankara City Museum, as will be explained in the next part, contributed with their works on the city by either establishing private museums or organizing temporary exhibitions.

In this regard, like some international examples of city museums of capital cities, the unsuccessful attempts to realise a city museum in the capital city of Ankara followed the earlier local examples with initial efforts dating to 2005, the same year as the first private museum in Ankara, the Çengelhan Rahmi Koç Museum was opened.

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<sup>425</sup> Yenişehirlioğlu, Filiz, 100. Yılda Ankara Müzeleri: Geçmiş, Günümüz ve Gelecek, Unpublished Article, Aralık 2023

### 4.2.3. The Unrealised Ankara City Museum

The first series of the Symposium of Museums in Türkiye From Past to Future was organized in May 2007 with the contribution of Çengelhan Rahmi Koç Museum and VEKAM. The book of proceedings of this symposium highlights the examples of private museums in Türkiye.<sup>426</sup> The session on City Museums from this symposium showcase İzmir and Bursa as examples and two articles about Ankara City Museum searching for reasons why the city could not establish a city museum.

There is an absence of a museum that covers the whole history of Ankara, as Erkal indicates, while the history of the city is represented partially in the national and local context in different museums of the city.<sup>427</sup> Given that capital cities are the representation of nation-states, Ankara was a city reconstructed in the urban and structural scale as the representation of the nation as the capital during the establishment of the Republic in 1923.<sup>428</sup> Thus, the existence of national museums in the capital city had an impact over the establishment of a city museum in the capital city. Ankara, as the capital city, is represented by the exhibition of republican past but the social history of its geographical context should also be part of its city museum. With reference to the rich historical build-up of the city, its city museum should be a place where the knowledge of the city should be kept, interpreted, presented to create a collective memory.<sup>429</sup>

The attempt for the establishment of a City Museum in Ankara was the civil initiative of Ankara Platform for Culture and Tourism (*Kültür ve Turizm Platformu*), and the platform was formed of various actors including the members of the old families of Ankara, the governorship, the district municipality of Altındağ, academics, businessmen, Faculty of Architecture in METU, and VEKAM; however, different

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<sup>426</sup>Önen, Zeynep, Tunç, Gökhan, Türkyılmaz, Mehtap, ed., *26. Müzeler Haftası, Geçmişten Geleceğe Müzecilik I Sempozyum*, 21-22 May 2007, Ankara, Bildiriler. Ankara: VEKAM, 2008.

<sup>427</sup> Erkal, 2008,

<sup>428</sup> Ibid.

<sup>429</sup> Ibid.

from other examples of City Museums, in this initial attempt the metropolitan municipality was not one of the leading actors.

The first suggestion during the museum studies in 2005 by the Ankara Platform was to organize an urban history exhibition, and the suggestions within the scope of the exhibition were to exhibit the times and places of Ankara from the prehistoric period to the present day, with anecdotes, themes, social and material history, and in multiple environments - like the exhibition of İstanbul prepared for Habitat II in the 1990s. The aim was to establish a perspective for the city history museum by supporting the exhibition, which was planned to be a portable exhibition, supported with guidebooks and meetings.

#### **4.2.3.1. Ankara Train Station Club Building (1937) Proposed for Ankara City Museum**



Fig.120- Ankara Train Station Club Building and Clock Tower

Source: Online Source

The Ankara Train Station Club Building was thought to be reinstated as the City Museum. The railway that had reached Ankara in the late 19<sup>th</sup> century during the Ottoman period, played a major role in Ankara's becoming the capital city, connecting



this city in the middle of Anatolia to İstanbul and other parts of Anatolia. Regarding Ankara's becoming the capital city, the historical narrative is that the conscious insistence of the people of Ankara on the arrival of the railway to their city changed the fate of the city. Essentially, due to economic concerns, the people of Ankara wanted to have this transportation opportunity, especially to deliver their products to nearby ports. So much so that, while the railway works were continuing, it is known that the public applied to work in the railway construction if necessary, so that the railway could pass through Ankara.<sup>430</sup>

Finally, the construction of the Izmit-Ankara line started in 1889 with the agreement signed between Deutsche Bank and the Ottoman Empire. Ankara station was put into service with a great ceremony on December 31, 1892. The arrival of the railway in Ankara had many effects on the change of the city. These were not only limited to the development of foreign trade relations, but also paved the way for construction activities, and banking and stock exchange activities developed in Ankara.<sup>431</sup> The process that started with the arrival of the railway in Ankara and led to the city's transformation from an Anatolian town to the capital of the Republic forms the basis of the foundational narrative of the capital city. Within this narrative, the construction of the Train Station building contains a story that triggered the construction of the modern capital after the Republic, and the actors involved here, and the developments that formed the basis for the change of the physical and social structure of the city.

The train station building, which symbolized the entrance to the city at that time, took its place among the pioneering structures of contemporary architecture in Ankara in the 1930s.<sup>432</sup> The station building complex project was designed in 1934 by Şekip Sabri Akalın who was working as an architect in the Ministry of Public Works at the time. During the early Republican foreign architects were invited to produce projects that contributed to the construction of the modern built environment and the field of

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<sup>430</sup> Özsoy, E. D., Emiroğlu, K., Türkoğlu, Ö., & Aydın, S., 2005, p.231

<sup>431</sup> Ibid, p.234

<sup>432</sup> Yöney, Baturayoğlu, Nilüfer, Altan, T. Elvan, Başkent'in Giriş Kapısı : Ankara Tren Garı, Arredamento, Sep.29, 2023, pp.44-49  
available from [https://ceis.org.tr/wp-content/uploads/2023/09/Arredamento-CEIS-Ankara-Gari\\_layout-6.pdf](https://ceis.org.tr/wp-content/uploads/2023/09/Arredamento-CEIS-Ankara-Gari_layout-6.pdf)

architectural education. The fact that young architect Şekip Sabri Akalın was sent abroad by the state to examine examples in Europe after being assigned for the project is the result of an approach that is a continuation of the idea of benefiting from advanced studies in science, technology, and art in the construction of the young Republic.

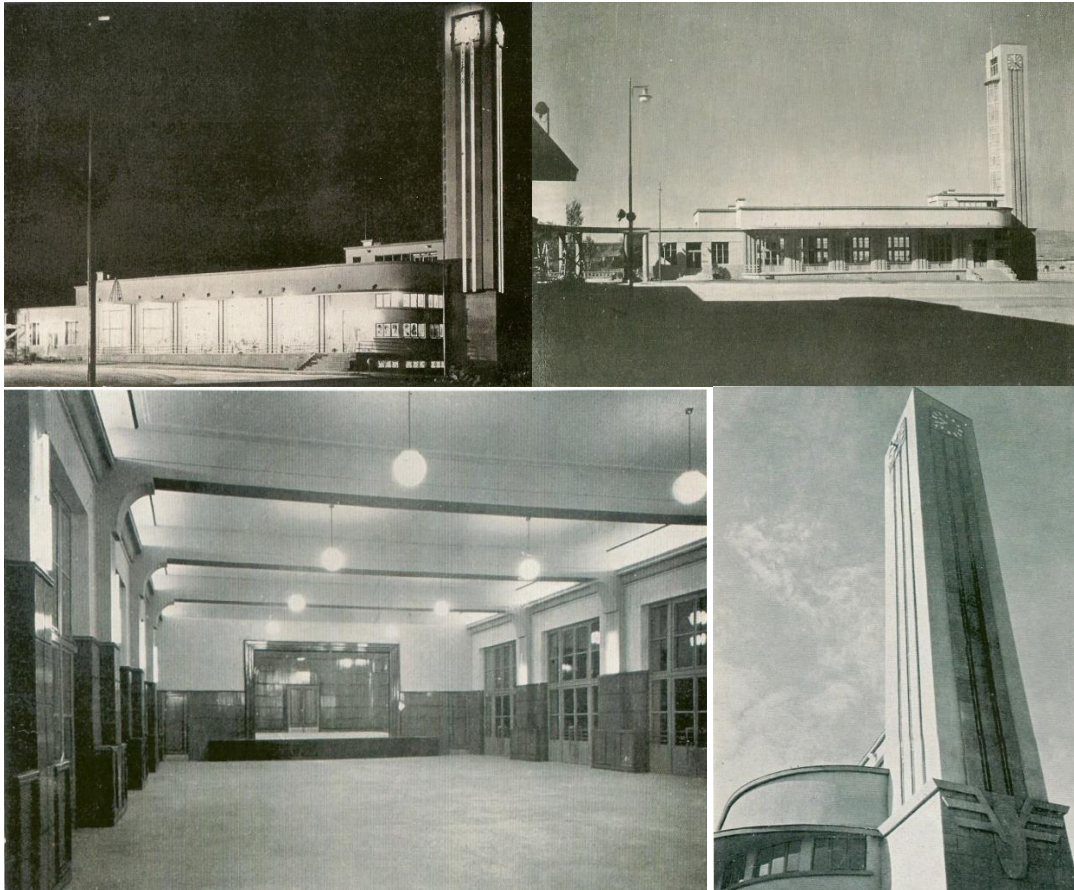


Fig. 121-124- Old photographs of Club Building and the Clock Tower

Source: Aycı, (1937)

It is known that German engineering experience was used for some of the technical solutions of the structure, which was intended to be carried out entirely by local experts. The station building of the station complex, which was completed and put into use in 1937, is 3-storey high, with the entrance hall of 3.5 m in height; with a square plan, the building is of a symmetrical rectangular form on both sides, having a monumental-scale portico with high columns and semi-circular towers on both sides. The horizontal mass extends in east and west directions. Double columns following a

circular line are connected to the Club building attached to the main block of the station. Stair towers with monumental column arrangement, rounded roof finish, and surface borders under the windows are the representative features of the period. The building, which has a reinforced concrete skeleton, is covered with Ankara stone on the outside. Its large mass was crossed with steel trusses. The entrance staircase, central hall and the lower parts of the side walls are covered with marble.<sup>433</sup>

The Station Club was also built by Şekip Sabri Akalın between 1935 and 1937 as a part of the station building, right next to the main block of the building, and on the right side of the entrance from the Station Square. The Club was used until the end of the 1960s by those who would visit the capital for business or pleasure to have a pleasant time, and it was one of the most exclusive entertainment venues in Ankara for many years with the shows of foreign orchestras and revues. The building has two floors with a basement,<sup>434</sup> And the ground floor was used as the Club Hall. Its vertical clock tower and rounded shape of its mass are typical of contemporary modern design. The foundation of the building and the entrance stairs are made of Ankara stone.

Ankara Train Station Club ceased to be used as a Club building over time and was offered to the service of various public institutions. In later years, it was used as the passenger terminal of the Turkish Airlines, and the General Directorate of Civil Aviation affiliated with the Ministry of Transport.<sup>435</sup> The 200-year-old Ginkgo Biloba tree still stands tall in its garden, known as the symbol of eternity in China and Japan.<sup>436</sup> Regarding the Club building, which is a part of the station complex, it is stated in the book prepared by the State Railways dated 1937 that the building and the clock tower were built on 40 reinforced concrete piles, the tower was 32 m high, the facade was covered with stone brought from the quarry near Kayaş, and the stone columns in the hall entrance were brought from Hereke quarries. In addition, it is especially

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<sup>433</sup> From the recording of Lale Çoygun Sabutay, TMMOB Mimarlar Odası Ankara Şubesi Bina Kimlikleri Söyleşileri-1 Ankara Gar Kompleksi” Oturum Başkanı: Üstün Alsaç 19.03.2009

<sup>434</sup> The second floor to the structure was a later addition.

<sup>435</sup> Salt Archives details of the Train Station Club Building

<sup>436</sup> From the recording of Lale Çoygun Sabutay, TMMOB Mimarlar Odası Ankara Şubesi Bina Kimlikleri Söyleşileri-1 Ankara Gar Kompleksi” Oturum Başkanı: Üstün ALSAÇ 19.03.2009

emphasized that Turkish workers worked in the construction of the building, and the arrangement and construction of the building was also carried out by a national company.<sup>437</sup>

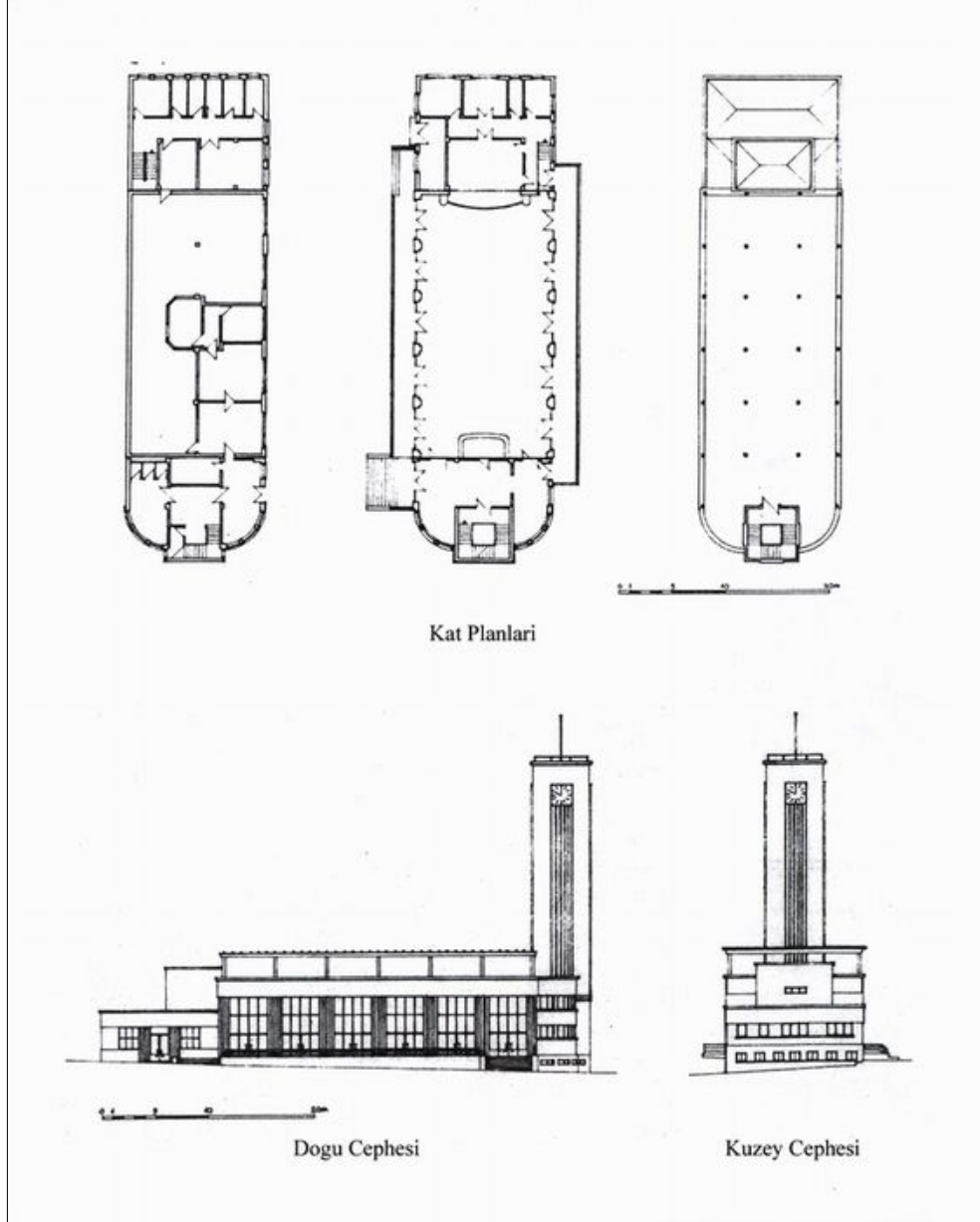


Fig. 125- Plan and Elevations of the Club Building and Tower

Source: İnci Aslanoğlu, (2001),(from the archive of General Directorate of State Railways)

<sup>437</sup> Aycı, M. (1937). TCDD Fotoğrafları Yeni Ankara Garı 30 İlkteşrin 1937. İstanbul: Alaeddin Kırıl Klîşe Fabrika ve Basımevi.

The train station was designed as a complex to facilitate other social spaces like the residential units for the workers, the open-air spaces, and the Club building was one of the most important spaces of the complex that contributed to the social life of the capital city. As Sabutay indicates, the symbolic value of the Ankara Train Station is important in the formation of historical and social memory and in transmitting this memory to future generations. It can easily be said that the station building contains the modern identity of the Republic and its capital city with its high ceilings, its grand entrance, with the tree-lined road extending from the entrance to the Turkish Grand National Assembly and ministries, and the Station Club building reflects the modern social life in the new capital city.<sup>438</sup>

The context of the building in the city is another aspect that needs to be considered in the proposal of the building as a museum for Ankara. In this regard, one of the important structures in the train station complex is the Kiosk of the Station Chief also known as the Steering Building, which served as Mustafa Kemal's residence and headquarters during the years of the Independence War and, served as a private office after Mustafa Kemal moved to his residence in Çankaya. The building has been a museum since 1964, open to the public.<sup>439</sup>

One of the most important features of Ankara is that it is a capital city that has been planned to develop since the first years of the Republic, starting with the 1924 Lörcher Plan, and 1928 and 1932 Jansen Plans. As Cengizkan also emphasized, the source of the administrative city of the Lörcher plan was the train station.<sup>440</sup> As can be understood, the station complex and its surroundings played a key role in the modernization of the new capital city. On the axes connecting the city to the station, buildings that created the modern spaces of the new capital were lined up.

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<sup>438</sup> From the recording of Lale Çoygun Sabutay, TMMOB Mimarlar Odası Ankara Şubesi Bina Kimlikleri Söyleşileri-1 Ankara Gar Kompleksi” Oturum Başkanı: Üstün ALSAÇ 19.03.2009

<sup>439</sup> The web site of the Milli Mücadelede Atatürk Konutu ve Demiryolları Museum Building <https://www.tcdd.gov.tr/muzeler/milli-mucadelede-ataturk-konutu-ve-demiryollari-muzesi>

<sup>440</sup> Cengizkan, Ali, Modernin Saati (2. Basım). *İstanbul: Arkadaş Yayınevi.* 2019, p. 50

The process of taking the station casino building into a cultural axis that starts with the Anatolian Civilizations Museum and continues with the Ethnography Museum, Opera House, Presidential Symphony Orchestra building and the Atatürk War of Independence Museum within the station area, started with the renovation of the steering wheel building in 1990. In 2005, with the suggestion that the building could be used as the Ankara City Museum and with the influence of the public opinion created by the articles in the press referring to the importance of the building's history, the ministry carried out the restoration of the building in 2010 and opened parts of the complex as a railway museum and art gallery. The railway area today is accepted as a cultural node by most, with the addition of recreational buildings of sports and cultural facilities such as the addition of CerModern Art Centre in 2000 and the new concert hall complex of Presidency of Republic Symphony Orchestra Concert Hall and Chorus Buildings (CSO Island)<sup>441</sup>



Fig. 126- Ankara Map ,1967

Source: Salt Research Archive<sup>442</sup>

<sup>441</sup> See, GÜR, Zeynep. *From places of transportation to places of display: the Ankara railway area from the mid-to the late 20th century*. 2019. Master's Thesis. Middle East Technical University.

<sup>442</sup> Available from <https://archives.saltresearch.org/handle/123456789/98266?mode=full>, reached: 01.02.2024. The map is by The General Directorate of Mapping, 1967

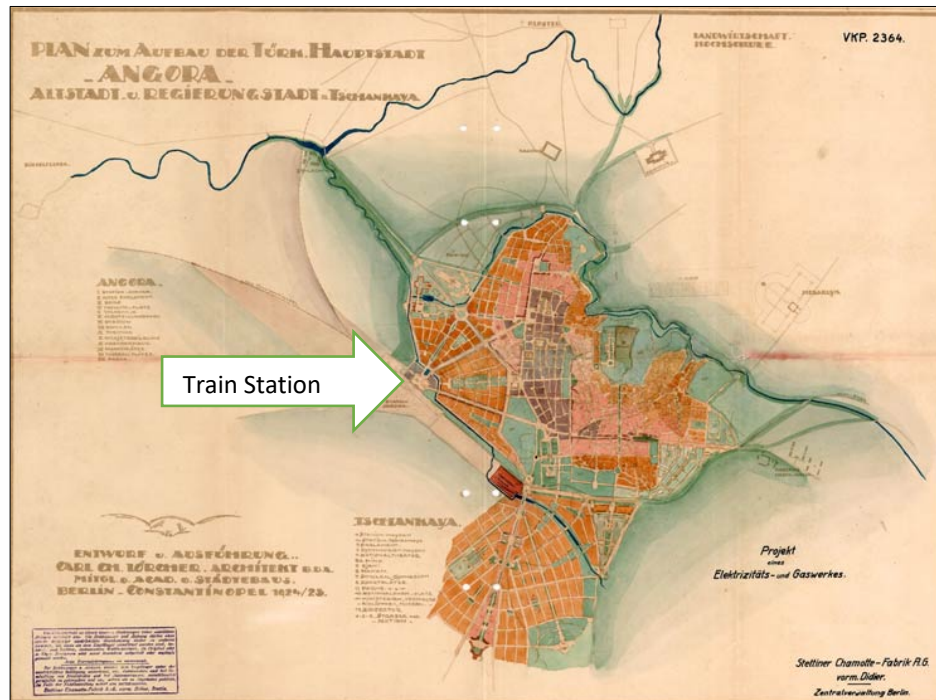


Fig.127 - Lörcher Plan City of Ankara, 1924

Source: Goethe Institute <sup>443</sup>



Fig. 128 - The Train Station Complex and the Club Building

Source : Salt Research Archive

<sup>443</sup> Available from the web page

[https://www.goethe.de/ins/tr/ank/prj/urs/ins/tr/ank/pro/urbanspaces/web/loercher\\_gr.jpg](https://www.goethe.de/ins/tr/ank/prj/urs/ins/tr/ank/pro/urbanspaces/web/loercher_gr.jpg)



Fig.129- Postcard Image of the Train Station Club Building  
Source: VEKAM Digital Collection<sup>444</sup>



Fig. 130- Train Station Club Building  
Source: Salt Research Archive<sup>445</sup>

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<sup>444</sup> Available from the web site  
<https://libdigitalcollections.ku.edu.tr/digital/collection/FKA/id/1048/>



The following lines are read in *Yedigün* magazine, representing how the station was seen in the early Republican period:

*The new railway station of Ankara, the beautiful heart of Turkey, is like a living organ that regulates the beating of this heart and distributes its blood around. The station, which appears as the symbol of New Turkey with its solidity, beauty and cleanliness to those who set foot in Ankara, constitutes a sight that rests the eyes of the traveler and prepares his imagination for the wonders he will see in the city.*<sup>446</sup>

Journalist and writer Altemur Kılıç similarly describes the appearance of Ankara Train Station in the 1940s as follows:

*Since ministers, diplomats and distinguished people always come and go by train, Ankara Train Station would be as crowded and lively as a cocktail party with people coming to see them off during train hours in the evenings. So is the Gar Casino, which is connected by a row of columns right next to the magnificent gate of the station. It was built for those who would visit the capital for business or pleasure to have a pleasant time. The casino building and the clock tower rising like an index finger next to it would immediately attract the attention of Ankara visitors*<sup>447</sup>

In 2010, news appeared that the building was in a bad condition and that the building was going to be demolished.<sup>448</sup> The same year it was decided by the ministry of Transportation that the building was to be renovated, and in 2012 the renovation was realised, and the building was planned to be partly used as a Club and exhibition

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<sup>445</sup> Available from <https://archives.saltresearch.org/handle/123456789/208087>, reached: 01.02.2024

<sup>446</sup> Available from <https://www.gercekedebiyat.com/yazi-detay/ankara-gar-gazinosu-ve-hazinsonu/10185>, reached: 02.02.2024

<sup>447</sup> Ibid.

<sup>448</sup> Available from web page <https://ankaraankara.wordpress.com/2010/04/26/tarihi-gar-gazinosu/>, reached: 22.06.2023

space.<sup>449</sup> Thus, the attempt of the realization of a City Museum in Ankara could not be achieved while efforts and news about a City Museum is always in the agenda of Ankara Municipalities. On the other hand, Beypazarı which is a provincial district of Ankara was sooner to establish the City History Museum of the district as early as 2008 and as of 2021 the administration of the museum has been transferred to Ankara Metropolitan Municipality. The importance of Beypazarı museum in this regard is that it is one of the initial examples of City Museums and has achieved representing the local identity of an Anatolian city.



Fig. 131- Ankara Train Station Club ,1952

Source: Online Source <sup>450</sup>



Fig. 132- Newspaper Advertisement of Train Station Club

Source: Online Source<sup>451</sup>

<sup>449</sup> Available from web page <https://www.milliyet.com.tr/gundem/gar-gazinosu-nu-bakan-acacak-1600783>, reached: 22.06.2023

<sup>450</sup> Available from the webpage <https://www.modamuzayede.com/urun/2060697/fotograf-ankara-gar-gazinosu-1952>, reached: 02.02.2024

<sup>451</sup> Ibid.



Fig. 133- Newspaper Advertisement of Train Station Club

Source: Online Source<sup>452</sup>

#### 4.2.4. Beypazarı City History Museum as a Realised Local Case in Ankara

The information given in the museum about its establishment mentions that Beypazarı made a big breakthrough in the field of culture and tourism in the early 2000s with the contributions of the local government, and that it became a natural museum area with an intense influx of visitors. It is mentioned that in this period, that is, the 2000s, there were developments in both thematic and general museology fields, and the Beypazarı City History Museum was opened in this context.

In 2007, the school building was registered as a building under preservation and its function changed as the City History Museum. It is stated that when the museum's restoration process was completed, and it was opened in 2008, it was recorded as Turkey's third City History Museum.<sup>453</sup>

In 2021, the administration of the museum was transferred to the Metropolitan Municipality of Ankara for 25 years. Thus, after the maintenance and renovation of the museum, which was renewed in accordance with new conditions and developments

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<sup>452</sup> Ibid.

<sup>453</sup> This kind of alignment can be misleading as there are different criteria among the decision which museums were the leading examples of City Museums in Türkiye, if we only consider opening dates Beypazarı is not the 3rd museum but in terms of establishment and fulfilling the requirements of legal permission the ordering of the museums may change. Here the statement belongs to the official information from the museum itself.

using the latest digital technology, it was opened to visitors with its new setup by the Metropolitan Municipality of Ankara, as the first City Museum of Ankara.

The following information is given about the building, which is defined as "The Place Where History is Spatialized". Rüstempaşa neighbourhood is one of the first residential areas of Beypazarı and dates to the reign of Alaaddin Keykubat in the 13th century. The person who gave his name to the neighbourhood is Rüstem Pasha, one of the famous viziers of Suleiman the Magnificent. It is stated that Rüstem Pasha included some parts of Beypazarı in his foundations in the mid-16th century and contributed greatly to the development of the city by bringing drinking water to this neighbourhood. The mosque, fountain and khan built by Rüstem Pasha bear his name and are among the oldest structures of the city. Rüstempaşa neighbourhood is a residential area, and it is stated that *Maşatlık* hill, where the museum building is located, was a non-Muslim cemetery during the Ottoman period.<sup>454</sup>



Fig 134-135- Beypazarı City History Museum before and after its renovation, 2020/2023

Source: Ankara Municipality Archive,

Photo: by the Author

<sup>454</sup> Atak, 2008.

One of the first panels of the new museum layout is a summary of Evliya Çelebi's interpretation of Beypazarı in the 17th century. The famous traveller visited the city in the years 1648 and 1655 and his narrative is of the first historical records of the city in the Ottoman times. Evliya Çelebi's narrative forms an introduction to the narrative of all Anatolian cities. The basic information that Çelebi gives about Beypazarı includes where the name comes from, who the founder of the city is, the city's castle, houses, air, geography and the products grown.

In the 2nd and 4th volumes of his travelogue, Evliya Çelebi states that the vizier of Germiyanoglu Beyi Yakup Shah, the first conqueror of Beypazarı, was Dinar Hezar, and therefore it was called Germiyan Hezarı, while the notables of the city and the people of Bebekpazarı used the Turkish pronunciation as Beypazarı.



Fig.136- Panel of Beypazarı and Evliya Çelebi (before renovation)

Source: Ankara Municipality Archive

Fig. 137- Beypazarı City History Museum entrance panel – Beypazarı from the Eyes of Evliya Çelebi

Source: Photo by author

Evliya Çelebi mentions that the people's source of income from the market held once a week was from Angora goats, sof yarn was bought and sold in the market, and the sof yarn trade was intense. During this period, Beypazarı was on the border of Ankara Sanjak. Çelebi mentions that the castle of the city, which was thought to be on the rocks that formed parallel natural walls similar to herringbone, was destroyed. Other information given by Evliya Çelebi is as follows: The Lower City was in two wide streams, there are 20 neighbourhoods, 41 mosques-masjids, there was no grand mosque, there were 3060 two-storey ornate well-kept houses in the city, and the outer surfaces of the walls were adobe bricks and covered with wood.

Talking about madrasahs and 70 primary schools, Çelebi mentioned that most of the people were literate. He also mentioned about the Rüstempaşa bath in the bazaar, which is now a museum. There were seven inns and 600 shops in the city. He mentioned the vineyard gardens of the city by calling them the famous ones of Beypazarı. Melons and pears were the main products, and Beypazarı's melons and pears were famous. Rüstempaşa Primary School built in 1928 was one of the first two schools in the city after the declaration of the Republic. It had 10 classrooms, a vehicle room, a headmaster's room and a teacher's room. It was initially named as *İlk Mektep* (meaning first school), and later in 1948 it was given the name Rüstempaşa.



Fig. 138- Rüstempaşa Primary School from the museum display

Photo : by the Author



Fig. 139-140- The mezzanine floor hallway, the 1st and 2. Halls of Beypazarı Museum



Fig. 141-142- The 3rd, and the 4th Hall of Beypazarı Museum

Photo: by the Author



Fig.143-144- The 5th hall video display about carpentry work of Beypazarı Houses

Photo : by the Author

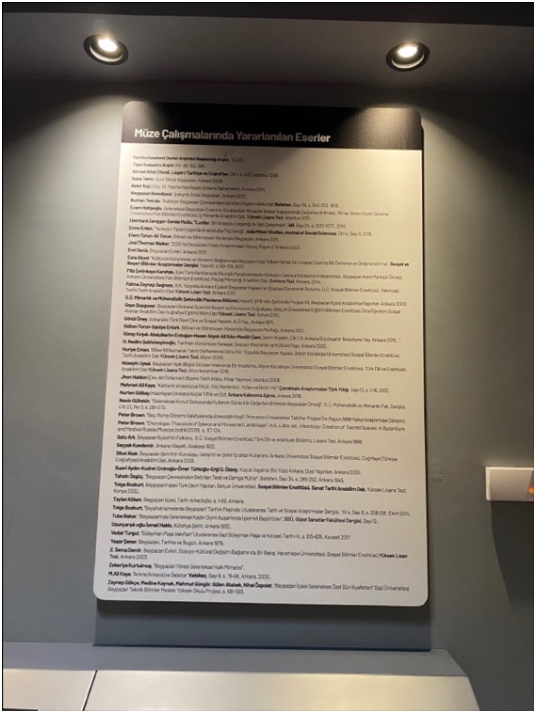


Fig 145- List of References for the Beypazarı Museum establishment

Photo: by the Author





Fig. 146 - Rüstempaşa Primary School Photograph 1930, from museum display

Photo: by the Author

Examining the effects of tourism activities in a rural settlement on local identity, Uslu and Kiper examine the Beypazarı district, located on the periphery of Ankara, where tourism activities are intense due to its natural and cultural landscape features.<sup>455</sup> Stating that rural areas are attractive points for tourism activities with their landscape features, local lifestyles, and originality, they find these in Beypazarı as a settlement that has not lost its authenticity.

In the article, which includes different views on the concentration of tourism in rural areas, it is stated that, while the presentation of rural areas and lifestyles as a product for tourism causes local life stories and identities to lose their originality due to commercialization over time, there are also views advocating the opposite.<sup>456</sup> Accordingly, it is stated that awareness of rural areas, which are becoming increasingly homogeneous and losing their originality in modern societies, has increased due to

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<sup>455</sup> Kiper, A. U. T., & Kiper, T. (2006). Turizmin kültürel miras üzerine etkileri: Beypazarı/Ankara örneğinde yerel halkın farkındalığı. *Tekirdağ Ziraat Fakültesi Dergisi*, 3(3), 305-314

<sup>456</sup> Kiper, A. U. T., & Kiper, T. 2006.

tourism, and the idea that tourism has important and positive effects in maintaining and revitalizing local identity is also defended,<sup>457</sup> which may be defined as the case in Beypazarı.

Regarding the urban development, Beypazarı is evaluated as two regions: old and new city. The old settlement area contains the historical bazaar and traditional buildings consisting of the bazaar and the surrounding Beytepe, Cumhuriyet, İstiklal, Kurtuluş, Rüstempaşa and Zafer neighborhoods and dates back to the Ottoman period.<sup>458</sup>

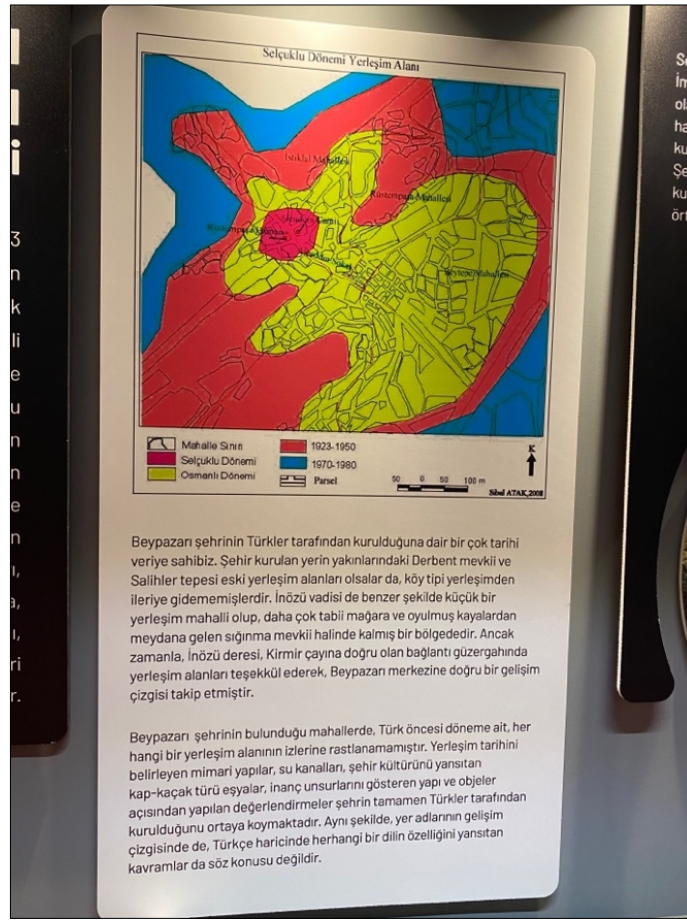


Fig. 147- Map on display Beypazarı Museum from the work of Sibel Atak 2008

Photo: by the Author

<sup>457</sup> Kiper, A. U. T., & Kiper, T. 2006.

<sup>458</sup> Gültekin, 2007, p.264

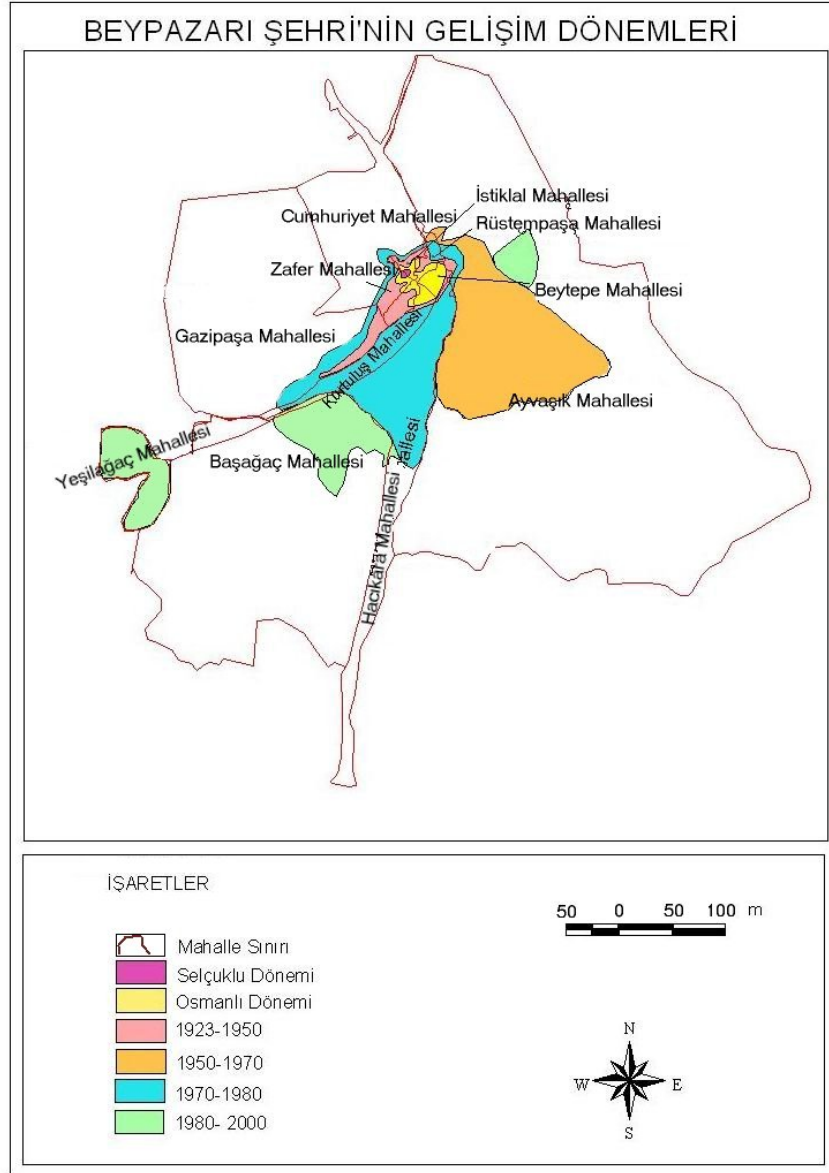


Fig. 148 - Beypazarı Urban Development Map

Source: Sibel Atak, 2008

Due to the topography of Beypazarı, the new residential area developed separately from the historical urban texture in the south of the district. Thus, two different settlement patterns, separate from each other but related to each other, were formed. The new settlement area did not put pressure on the historical urban fabric, thus it was possible for historical places to preserve their original character.<sup>459</sup>

<sup>459</sup> Aklanoğlu, Arslan, 2010, p.48



Fig. 149 - Aerial View of the Historical Town Centre of Beypazarı

Source: Bozkurt, T., 2004. p.17

Due to the fact that the original areas of both the natural and built environment have been preserved, the İnözü valley is a degree I archaeological site and the vineyards on the valley floor have been registered as a degree II natural protected area.

It is noteworthy that Beypazarı, as an important district of Ankara, had a population of 21,995 people in the first census in 1927, equivalent to the central population of Ankara, which was 21,445 in the same period.<sup>460</sup> With the migration to the city as a result of the concentration of regional trade in Ankara due to changing transportation conditions over time, the current economy of the district is based on cultural tourism focusing on agriculture, animal husbandry, industry, service sector and traditional texture.<sup>461</sup> In this regard Beypazarı, as a rural settlement at the periphery of the metropolitan city of Ankara, preserved its authenticity in terms of the city's development. The main issues where the city intersects with Ankara in the historical narrative of the city are trade routes, migration and commercial activities. *Sof* trade, which constituted one of the most important commercial activities until the 19th

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<sup>460</sup> Aktüre, 1985, p.891

<sup>461</sup> Gültekin, 2007, p. 264

century in Ankara, also has a place in the history of Beypazarı. In Bozkurt's study about Beypazarı in travelogues, among the travelers who mentioned the commercial activity of Beypazarı due to *sof* exports are Charles Texier (1834), Georges Perrot (1861), J.E. Dautzats (1855).<sup>462</sup> Among these, Perrot informs us that foreign merchants lived in Ankara with their families and came to Beypazarı at certain times of the year to buy mohair. In his notes, Dautzats mentions that the angora goat took its name from Ankara and that it grew there, but that goat fattening, and mohair trade took place in the surrounding area rather than in Ankara, and Beypazarı was an important centre in this sense.<sup>463</sup>

The initial concept of the museum when opened in 2008 was not changed during the renovation of the museum in 2021, and the main narrative of Beypazarı as a town at the periphery of Ankara and a town which is situated on important trade routes remained the same since the advisory group for the museum did not change. The renovation of the museum building was mostly in terms of physical improvement and the use of new technologies both in the infrastructure and in the display units. In this regard the museum has been consistent in its position of how the city will be represented.

The photographs taken by Ankara Metropolitan Municipality executives before the renovation process show that the collections of the museum stay unchanged, and the initial construct of the narrative has been protected. The dioramic displays representing each historical period are of the displays that have been renewed but their presentation and narrative stays the same. In this display, each era in history of the city is represented by a historical figure. The representation of the republican period of the city by a women teacher *Şükriye Öğretmen* is one of the noteworthy cases since it has reference to the museum building itself and the reference to the republican women of

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<sup>462</sup> Bozkurt, 2012, p. 268-269, Charles Texier the French architect and archaeologist famous for his travelogues and etchings of archaeological sites of his visits to Anatolia in the 19th Century, George Perrot also a French archaeologist sent by the French government to make research in Anatolia, J.E. Dautzats who had come to Ottoman land during Crimean War with the French Army his book was about the Anatolian cities of İzmit, Geyve, Torbalı, Mudurnu, Nallıhan, Beypazarı, Sivrihisar, Gemlik.

<sup>463</sup> Bozkurt, 2012,p. 269

Türkiye, realized through the voice of a local person. Thus, the republican memory in a local context may be accepted as well-emphasized with this display. (Fig.154)



Fig.150 – Beypazarı Museum, before its renewal, 2020

Source: Ankara Metropolitan Municipality Archive



Fig.151 – Beypazarı Museum Interior, 2020

Source: Ankara Metropolitan Municipality Archive

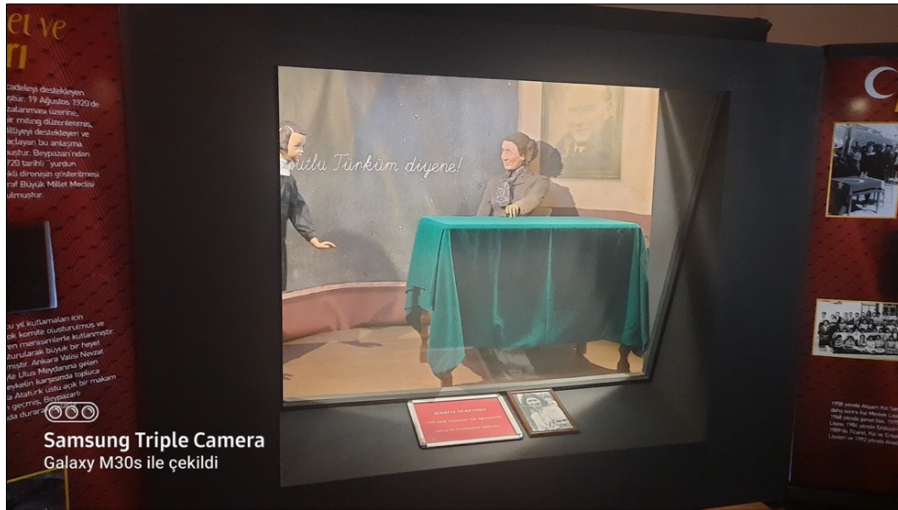
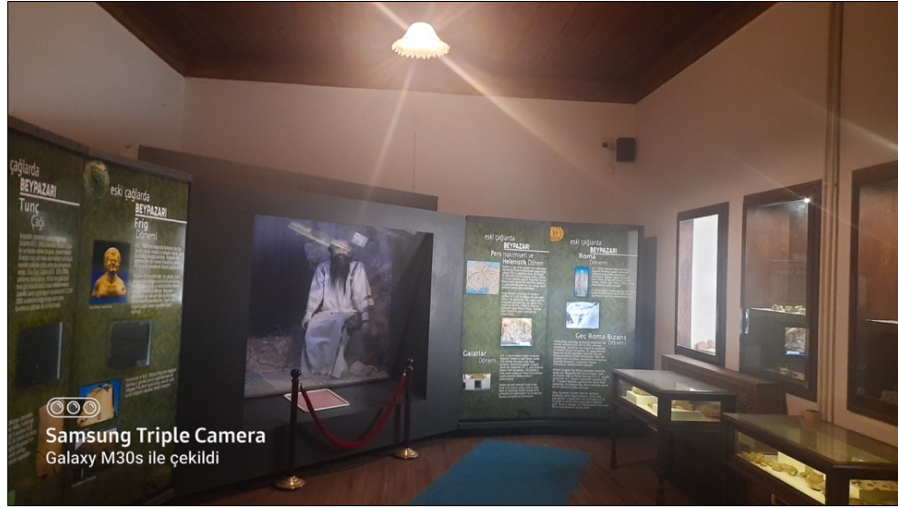


Fig.152-154 – Beypazarı Museum Dioramas, 2020  
Source: Ankara Metropolitan Municipality Archive

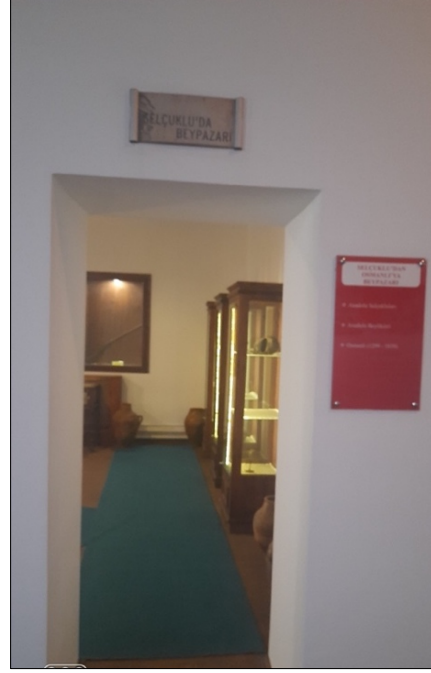


Fig.155 -156 – Beypazarı Museum Period Halls, 2020  
Source: Ankara Metropolitan Municipality Archive



Fig.157 -158 – Beypazarı Museum Period Halls, 2020  
Source: Ankara Metropolitan Municipality Archive



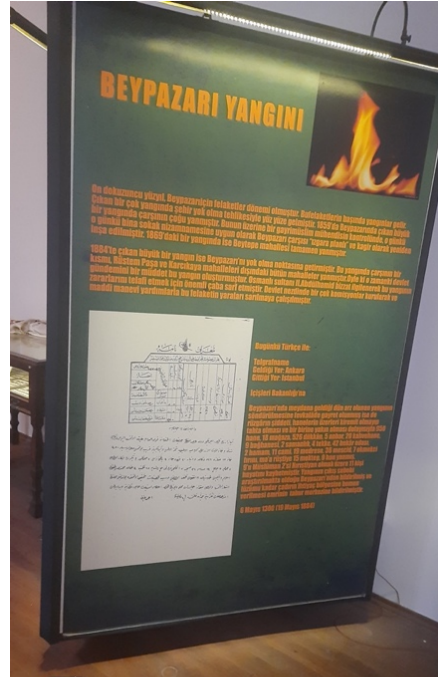


Fig.159 -160 – Beypazarı Museum Narrative Panels, 2020  
 Source: Ankara Metropolitan Municipality Archive



Fig.161 – Beypazarı Museum Second Floor Hallway, 2020  
 Source: Ankara Metropolitan Municipality Archive

The Beypazarı museum is an important example in the sense that it represents the central Anatolian city character successfully. This identity of the city is also part of its tourism and economy that runs the city. The historical narrative of the museum is mostly structured with the travelogues about the local characteristics of the city which is also a unique property of the city once being located at the crossroads of important trade routes. Since the development of new routes, the city undertakes a different qualification due to its protected urban environment and it has become the touristic site at first for nearby cities, mostly for Ankara. And in the last decade Beypazarı has become even more popular in terms of tourism and many of the international touristic groups visiting the area pay special attention to this town that is almost an open-air museum.

## CHAPTER 5

### CONCLUSION

Data show the growing of cities and that more and more people are living in urban areas.<sup>464</sup> Poverty and inequality in cities is of the major problems cities face today, and for the people crowding in cities, the sense of belonging to the community has become even more valuable in the 21<sup>st</sup> century. Thus, cities face old and new problems such as health, hygiene, crime, economy, migration and even war is still the situation faced in cities. While the biggest threat for cities today is due to climate change, in which cities stand at the centre of the problem, the problems created by urbanization is to be solved by cities and by the governing bodies of cities as much as they do by central authorities and world leaders.

The study of City Museums intends to investigate and represent the evolution of cities, and it is put forward that City Museums “rarely juxtapose and compare ... spatial trends, phenomena and planning developments [of a city] to those of specific other cities in the same period”.<sup>465</sup> This study has aimed to understand the development of City Museums in Türkiye with the chosen realised and unrealised examples. How museums of different cities established to represent local identities are related to each other in the unifying national territory is a question to be answered to create a conceptual mapping of City Museums in Türkiye. On the other hand, in the context of globalization, cities constitute nodes not only in the national but also in the global network of information, economy and tourism. The wider perspective of looking at cities involves investigating these interactions among cities, which seem to be lacking in the existing literature on City Museums.<sup>466</sup> Aiming to understand City Museums in

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<sup>464</sup> UN-HABITAT Data and Analytics is available from <https://data.unhabitat.org/pages/urban-population-and-demographic-trends>, reached: 07.03.2024

<sup>465</sup> Evangelia Athanassiou, Charis Christodoulou, *Comparative Mapping of City Histories: The City of Volos in the Network of Mediterranean Cities*

<sup>466</sup> Ibid, p.3

relation to not only the local but also the national and the global identities of cities, the study has aimed to evaluate different cities in a connected and comparative perspective.

Studying the first years of City Museums in Türkiye provides a perspective in historicising the 1990s and the early 2000s in the country in terms of the social construct that started to change. Referring to the 2011 dated decision by the Union of Historical Towns (TKB - *Tarihi Kentler Birliği*) that every city in Türkiye is to have a City Museum, my evaluation has been that after this point a certain typology was set for establishing City Museums and most City Museums started to look like one another. Similarly, Fidangenç evaluates that TKB's dominance was intentional in creating a Turkish template for museums and in her view this *glocal* template considers localness in the national scale.<sup>467</sup> Thus, this study has analysed the early period of City Museums before 2011 that laid the ground for further widespread establishment.

This study has shown that the debates on national identity was still dominant at the time while global identity was also of rising concern. Nonetheless, the initial examples of City Museums were experimental in representing a local and civic identity since the initiative of establishing this type of museums in Türkiye was part of European Union's policies of a common heritage understanding.

Framing the discussions in this study, globalisation and localisation were the key concepts of the 1990s, which were directly related to urbanisation and the growth of cities. Keyder defines the globalization process starting in the 1980s and accelerating until the 2010s. In this process, it was the city and urbanization phenomenon that also determined the social geography. According to Keyder, "the urban scale has become increasingly decisive in understanding and managing local, national, regional and global interaction processes, in negotiating the relationship between capital and space, and in shaping the administrative area".<sup>468</sup>

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<sup>467</sup> Fidangenç, referring to *Glocalization* term invented by Roland Robertson which brings together the words Global and Local

<sup>468</sup> Keyder, 2021

In this regard the local actors and local administration gained more importance in the 1990s. Clarifying the role of local governance at the time, Arikboğa explains that the two-stage local government system that emerged with the establishment of metropolitan municipalities in the 1980s was the first step in the transfer of state authority from the national scale to the local scale.<sup>469</sup> As of 2010, municipalities were assumed to have gained a more dominant position as the direct representative of the governorships at the local level. Regarding this, quoting from Arikboğa, Keyder states that it would be correct to call the "decentralization" process witnessed in these decades not as devolution in the sense of democratically transferring authority to lower scales, but as deconcentration in the sense of distributing authority among institutions affiliated with the central government. Keyder indicates that this rescaling process produced results that reinforced neoliberal urbanism processes and strengthened the authoritarian qualities of the state form.

In the 2000s, when urban populations increased and other settlements lost their relative importance and capacity, Keyder states that "the question of how the dynamics in the economic and political field affect the physical and social space of cities should be asked." Keyder answers this question by defining globalization, indicating that it is "not as a process in which the nation-state disappears, but as the restructuring of capitalist production, consumption and circulation relations, which were previously organized on a national scale, on a supranational scale."<sup>470</sup> In this regard, in line with global trends, municipalities as local administrations became the actors that were collaborating more directly and increasingly with market actors, but still their financial autonomy is limited. Thus, municipalities' interventions in the urban economic sphere are carried out indirectly through infrastructure projects, goods and services procurement and personnel employment.

Bozkuş interprets that a City Museum acts as the repository for the rescued fragments of the city's past.<sup>471</sup> These rescued fragments are the historical building of the museum,

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<sup>469</sup> Arikboğa, 2013

<sup>470</sup> Keyder, 2021

<sup>471</sup> Bozkuş, 2014

the protection of the historical urban context, the objects, and the stories of the city. One of the reasons why urban museums emerged in the 1990s can be considered as protecting and keeping together concepts such as urbanization, and the city phenomenon, as cities began to lose their identity and became more fragmented urban areas. Rapid urbanization and migration after the 1990s point to a period in which the structure of cities changed.

In terms of critical studies about urban life David Harvey points out to “a sea-change in cultural as well as in political – economic practices since around 1972” that he bounds “with the emergence of new dominant ways in which we experience space and time”.<sup>472</sup> Harvey refers to Jonathan Raban’s *Soft City* as a historical marker of a shift detected in looking at the urban life,<sup>473</sup> indicating that Raban “rejected the thesis of a city tightly stratified by occupation and class, depicting instead a wide spread individualism and entrepreneurialism”.<sup>474</sup> Raban interprets cities plastic by nature and as something we can mould, and states that “the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate in maps and statistics in monographs on urban sociology and demography and architecture ”.<sup>475</sup> Harvey in this regard sees Raban’s text as a vital affirmation of the arrival of the postmodernist moment.<sup>476</sup>

As indicated by Harvey, “Postmodernism, by way of contrast, privileges ‘heterogeneity and difference as liberative forces in the redefinition of cultural discourse’, while “Fragmentation, indeterminacy, and intense distrust of all universal or ‘totalising’ discourses are the hallmark of postmodernist thought”.<sup>477</sup> The entrepreneurial city described by Harvey was a result of the urban crises due to the

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<sup>472</sup> Harvey, p. Vi

<sup>473</sup> Raban Jonathan. *Soft City*. 1974.

<sup>474</sup> Harvey, p.3

<sup>475</sup> Harvey with reference to Raban, p.5

<sup>476</sup> Harvey, p.6

<sup>477</sup> Harvey, p.9

decline of traditional urban economies, and as Kavaratzis interprets, this resulted in the search for new roles for cities as well as new ways to deal with the problems of the cities.<sup>478</sup> The entrepreneurialism was about privatisation, local economic development and cities “being run in a more business-like manner”.<sup>479</sup> In this regard city marketing came to fore and provided the foundations of place marketing, which was then transformed to branding the city in Kavaratzis’s terms, in which cities created new logos, new slogans designed advertising campaigns.

In their article about the global city, city branding and non-place relations Özerk & Yüksekli underline that for branding an image is necessary and for an image an identity is necessary, explaining this image for the city as the totality of the images created in the mind of the individual by physical and cultural aspects of the city.<sup>480</sup> This total image of the city is also what City Museums pursue to represent. In this regard although City Museums are not intended to create the Bilbao effect in terms of branding cities, they are part of a chosen heritage of the city.

With regard to the ability of heritage to represent a wide range of social and cultural identities, as Anico expresses, the reasons of the rise of the understanding for heritage conservation, and the changes observed in contemporary societies were related to the processes of “postcolonialism, globalization, migration, cultural diversity, and transnational and local identity movements” in the late 20<sup>th</sup> century.<sup>481</sup> Indicated to be a concern for many social groups in a world of increasing similarity, the return to heritage, promotion of local, regional, or ethnic singularities were then witnessed.

Ashworth & Tunbridge while explaining the relationship between the conserved built environment and the urban society and economy point out that preserving is a selective process which is based on the idea of representation.<sup>482</sup> Evaluating UNESCO’s “World

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<sup>478</sup> Kavaratzis, 2007, p. 698

<sup>479</sup> Ibid.

<sup>480</sup> Özerk, Gaye Birol, and Berrin Akgün Yüksekli. "Küresel kent, kentsel markalaşma ve yok-mekan ilişkileri." *İdealkent* 2.3 (2011): 82-93.

<sup>481</sup> Anico, 2008, p. 63

Heritage Sites” as a cultural movement that uses heritage which is a result of “Europe’s post-war attempts to shape supra-natural political structures”,<sup>483</sup> they also suggest that there has been a reorientation from national heritages to non-national place identities that was supported by the European heritage interpretation.<sup>484</sup>

In terms of EU values, since the establishment of UNESCO in 1945 and ICOM in 1946 the approach has been democratization of culture. Thus, Galla pointed out that City Museums could undertake public advocacy to democratize cultural institutions. The involvement of municipal authorities as local actors in establishing City Museums has roots in this idea of civic engagement, public contribution and in the realisation of the democratization of cultural institutions. Although it is evident that the first examples of City Museums in Türkiye and their actors adopted this understanding, in the ever-growing numbers of City Museums the standardization of narratives could have endangered the initial approach of representing the local identity of a city.

The idea of a democratized cultural space in the globalising world is an outcome of the values set by the EU and the network of models of City Museums to exchange projects is also encouraged in this regard. The local initiatives are encouraged to be self-reliant, to make strategic cultural partnerships, creating outputs of cultural heritage material such as books reports, documents, cultural and heritage tourism.<sup>485</sup> The relationship between City Museums and cities is not limited to museum buildings; in many cities the establishment of City Museums have resulted in the preservation of the urban texture in the area where the museum was located, the renewal and revitalization of the environment, and even contributed to the development of the city in the field of cultural tourism.

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<sup>482</sup> Ashworth, Gregory John, and John E. Tunbridge. *The tourist-historic city*. Routledge, 2000, p.15

<sup>483</sup> Ibid, p. 19

<sup>484</sup> Ibid, p. 19

<sup>485</sup> Galla,1995, p.45



The hardship and dilemma for City Museums is that it is a global phenomenon which is after a local narrative with an effort to represent the past, present and the future of the city. The issue of migration and immigrants is of the challenge for the representation of culture in City Museums. As Galla confirms because of industrialization and urbanization in the post-World War II period the diversity of the global population has become even more complex with the migration of people from local, regional, national, and international contexts.<sup>486</sup>

Evaluating the relation between the local, national and the global in the 21<sup>st</sup> century, this study has analysed the large-scaled cities of the capital city Ankara and the “world city” İstanbul, together with İzmir and Bursa, as well as the small towns of Kemaliye, Beypazarı and Princes’ Islands. In the evaluation of City Museums of Türkiye, this difference in the context in terms of the cities’ local, national and the global contexts has taken the discussion further in terms of how cities are represented.

There is a similar approach in choosing the museum building as a representative of the city as well as the selective approach in creating a narrative for the city. Thus, in terms of museum collections, each City Museum has its unique items collected from families and individuals from the city, which are mostly everyday objects. However, the displays are not shaped by these collections; on the contrary, these items are made use of in the displays with reference to the narrative of the museum. Thus, Kemaliye Museum, for example, which is shaped around such collections rather than a narrative, eventually became an ethnography museum. In the cases of Bursa, İzmir and the Islands’ Museums, while some of the items of the collections are used, the remaining items which are not put on display are archived for research and preservation and are used in temporary exhibitions under selected themes about the cities. This provides for the creation of multiple narratives of the city in temporary exhibitions.

The difference between the scales of cities/towns is of consideration in analysing City Museums. In terms of scale of towns and city Ashworth & Tunbridge identifies small, conserved towns as short stops whose charm is derived from the absence of pressure

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<sup>486</sup> Galla, 1995,p. 40

for change and defines them as “open-air museums than urban places in a full sense”.<sup>487</sup> This identification applies to Kemaliye and Beypazarı examples as these towns are in a sense open-air museums which have turned out to be touristic sites after losing their initial economic positions in trading and crafts. The establishment of City Museums in these local areas has been influential in their recognition as heritage sites and made available new economic opportunities for these towns. Beypazarı and the Island’s Museum, on the other hand, also act as areas on the periphery of the larger cities of Ankara and İstanbul; thus, they partially represent history of these larger cities. Nevertheless, the common hero and his/her casual time as in de Certeau’s narrative is a representation of the town rather than the larger city.<sup>488</sup>

In the first years of establishing City Museums, it can be seen that cities adopted different models and the leading actors identified some of these approaches since establishing an institution has many components to it and to create a sustainable management for such cultural institutions depends on how well these components come together. First of all, the preferred structure for a city museum building is a building that is conserved as it has an identity and meaning for the city; then there is the collection of the museum and decisions upon the display and narrative of the display. During the establishment process groups of experts work together as volunteers, or they may need to be hired. These groups include architects, construction experts, restoration specialists, curators, historians, archive specialists, finance specialists, graphic designers, and all kinds of staff for management of a museum. In each phase of the work consensus between groups becomes necessary and this network is a complex structure. The local authority responsible of the museum has the convenience of acting together with different stakeholders and has direct contact with the citizens of the city, as the representation of the city is one of the missions of local authorities. Local administrations and civil groups working together may choose to represent the identity of the cities in relation to its different aspects; the two examples of Bursa and İzmir showcase the different frames that could be adopted by City Museums. .

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<sup>487</sup> Ashworth & Tunbridge, 2000, p.93

<sup>488</sup> De Certeau, Michel. *The Practice of Everyday Life*. 1984.

The protection of the İzmir Fire Station Building and making this structure the venue of an archive of the city proves that heritage is a social construct based on symbolic structures. “It is an ideological construct which derives from the interplay of complex historical, political and social dynamics that determine which structures and referents should be selected, combined and interpreted in order to acquire new meanings as identity symbols”.<sup>489</sup> In the İzmir example, in the face of the two opposing views of protecting or demolishing the old structure, the final choice made by the actors of APIKAM is the reflection of an interpretation of what is the heritage that needs to be protected in terms of the city of İzmir. The symbolic values attributed to the Fire Station Building determine the representation of İzmir in APIKAM as an institution. The dominant identity representation is structured with reference to the foundation of the Republic in the case of APIKAM. Looking at this preference of representation in the context of the early 2000s, the conflicts that found ground in the urban construct of the city point to a concern about the values of the constituent nation state with an understanding that it is what needs to be protected.

On the other hand, while realised in the early Republican Courts Building situated in the Republican Square (*Cumhuriyet Meydanı*), Bursa City Museum has put forward the Ottoman identity of the city. There are several reasons which can be identified for this preference. One of the reasons is related to the dominant historical narrative of Bursa as an Ottoman city as shaped by pioneering historians in Ottoman studies like Halil İnalcık. The other reason, which also relates to this Ottoman narrative of the city, is due to the large amount of Ottoman heritage preserved in the urban construct of the city. The Ottoman structures of the city have an inevitable contribution to the economy of the city in terms of tourism incomes. Finally, Bursa City Museum has become a sample case for many other cities and towns in realising their own museums in that it reflects the preferred representation of identity of the central authority and the local authorities that are followers of this authority.

Similarly, the process by which the Armenian Church in Eğin had been transformed into a carpet factory refers to the year 1915 when Armenians were forced to leave the city, and the memory of the building was thus preferred to be changed by giving the

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<sup>489</sup> Anico, 2008, p. 67

building a different function as a carpet factory. As abandoned and with a painful memory taken to be needed to be forgotten, the building is adequate in capacity and realistic in its function as the carpet weaving activity became an important part of the economy of Kemaliye (Eğin) by the late 20<sup>th</sup> century. Thus, new memories were built upon the building as a carpet factory when in 1999 the Kemaliye Museum took action, and the building was remembered as the carpet factory by the locals.

The importance of space and architecture in the process of memorising is much evident in the Kemaliye city example. Although the bridge of *Şirzi* or the church building itself carried different meanings and memories for different communities of the city, it had to be recreated as a shared space for different cultural communities, which according to Galla should reflect the contribution of human dimension of the city.

In this regard, rather than later becoming an ethnography museum, if the initial attempt of establishing a City Museum in Kemaliye could have been possible in terms of a museum acting as a cultural centre as Galla interprets, it could have provided for reflecting the collective memory and articulating a sense of individual and shared space. Galla emphasizes the importance of shared space,<sup>490</sup> which in turn represents the collective memory rather than the selective memory that is among the older form of representation.

Johnson states that city museums have responsibility towards all citizens and what is demanded of city museums is to “take account of the histories, aspirations and urban experiences of citizens from many different cultural, economic and ethnic backgrounds and to retrieve lost and suppressed aspects of those histories”.<sup>491</sup> If this can be achieved, City Museums become urban cultural centres. Johnson interprets this as losing sight of the city itself as the central object. In the earlier examples of City Museums in Türkiye examined in this study, we see the effort to shape these places as cultural centres while in the later examples that were becoming more of a stereotype,

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<sup>490</sup> Galla, 1995, p.42

<sup>491</sup> Ibid.

this aspect seems to have been lost and the museums became more of touristic spaces to be visited only once by the visitor.

The issue of whether City Museums act as urban cultural centres was discussed in the 2005 Amsterdam Conference titled “City Museum as Centre of Civic Dialogue”.<sup>492</sup> Thus, one of the main discussions on City Museums has been about their possible function as a cultural centre. It is common knowledge that the establishment of historical societies constituted the foundations of City Museums in the United States as pioneering museums of cities. In this regard, one of the important aspects of City Museums have been to act as social and cultural public centres.

The European policies support localisation and creating a participatory approach at the local level in governing cities and the idea of the “world city” and the branding of local cities is part of this understanding, which was implemented in many cities around the world. Galla indicates that “city museums are an integral part of the broader cultural industry and economics of metropolitan environments”.<sup>493</sup> This we can relate to be true in the case of the unrealised İstanbul Museum and the activities and achievements that followed the process. In the narrative of İstanbul, the pre-Republican history narrative comes to the fore because it had been the capital of empires for centuries. Two separate initiatives carried out by different actors for the İstanbul Museum, venue selection and separation of narratives, provide a good example to show which actors and factors are decisive during the implementation of City Museums. Rather than the national narrative of the state, the dilemma in this case was to choose which identity of İstanbul would be brought to the fore. Is it the European city identity as the European Capital of Culture, or the Ottoman city identity supported by the central authority and reflected by the municipality of the period with Miniaturk, Panorama 1453 History Museum.<sup>494</sup>

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<sup>492</sup> de Groot, C. N., and J. van der Ploeg. "Towards a city museum as a centre of civic dialogue." *City museum as centres of civic dialogue? Proceedings of the Fourth Conference of the International Association of City Museums*. Amsterdam Historical Museum, 2006.

<sup>493</sup> Galla, 1995, p.41

The contribution of the human dimension and participation in this regard adds to the community cultural enrichment. This kind of an approach for İstanbul Museum had been planned and the museum was to be titled İstanbul Social History Museum and act as a social centre. Galla explains how “an inclusive city museum should welcome and enable broad audience participation by being accessible, versatile, and resourceful.”<sup>495</sup> His interpretation briefly foresees a City Museum that is inclusive to have accessibility to all urban community, ensure community ownership, promote a sense of community pride, provide physical and intellectual spaces for the community as well as a shared space which is the museum itself.<sup>496</sup> These aspects, which had been set out for İstanbul Museum by the History Foundation, could only be achieved in the Islands Museum by the contribution of the local civic community. The İstanbul Museum’s becoming a social cultural centre would only be possible if the many identities of the city could find their places in the museum. In this sense, creating a local narrative for İstanbul, a city with multiple identities, was only possible at the district or at the neighbourhood scale.

Establishing City Museums is also a challenge for capital cities. When we look at imperial cities that continued to be national capitals, we see that their museums are lesser known in the shadow of the famous museums of the city, like Carnavalet in Paris and Museo di Roma in Rome. In addition, they are museums set out with different missions such as an archaeology museum or a history museum like the museums of London, Warsaw, and Wien, established either in the 19<sup>th</sup> or early 20<sup>th</sup> century. On the other hand, the capital cities that replaced older cities and became new capitals, such as Moscow, Washington, Canberra, Brasilia, Islamabad, Abuja, Ottawa are different when compared to the new City Museums. On a common ground, the new capitals,

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<sup>494</sup> Miniaturk consists of, 137 models in total, 60 from İstanbul, 64 from Anatolia and 13 from Ottoman territory outside of Türkiye, that were selected among thousands of architectural works based on their repute. The museum was founded in 2003, Panorama 1453 History Museum opened in 2009 is introduced as: situated across the city walls of Topkapı-Edirnekapı where the siege took place, Panorama 1453 Museum of History functions as the gateways that open up the city of İstanbul to the history. Information available from <https://www.miniaturk.com.tr/>, <https://www.panoramikmuze.com/> reached 23.04.2023

<sup>495</sup> Galla, 1995, p.42

<sup>496</sup> Ibid. p.42-43

while having national museums, seem to lack a City Museum except for Washington and Moscow Museums, which are the two museums that have their roots in the 19<sup>th</sup> century. Thus, as Erkal explains, it may be argued that there is a difficulty of defining and conceptualising a capital city for the creation of its City Museum<sup>497</sup> In terms of the demographic concentration and development pattern in the context of the influence exerted by the capital city.

Although representing capital cities is a difficult task, doing this in the early 2000s became even more difficult in Türkiye. We see that the Metropolitan Municipality of Ankara was not among the actors in the attempts to establish its City Museum in this period; instead, the Ankara Governorship took on this task. The approach in Ankara was also a civil initiative; however, during the period in question, we see that a conflict regarding the values of the Republic continued in the capital city of Ankara, which also manifested itself in the spatial sense. Ankara witnessed at the time the interventions on its main boulevards, and the destruction of its squares, and its modern architectural works produced during the Republican period.

In contrast to İstanbul, seen as the economic centre of Türkiye, Ankara is the political centre.<sup>498</sup> Ankara was not a city that needed branding, since it is a city with a strong identity due to its emphasis on the nation-state as its capital. However, as the view of the nation state and the capitals changes in the process, there have been also changes in the roles assumed by Ankara. In this context, the need in Ankara was defined as to create an archive and a city memory for Ankara studies, and different institutions such as VEKAM (*Koç Üniversitesi Vehbi Koç Ankara Araştırmaları Merkezi – Koç University Vehbi Koç Ankara Studies Research Center*) have been working in this direction.

In terms of the work conducted, in the globalizing world, the larger cities that receive intense migration can no longer maintain a holistic urban setting, and therefore, unplanned construction activity becomes an excuse to increase capacities which causes

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<sup>497</sup> Erkal, 2008, p.152

<sup>498</sup> Keyder,1999

cities to take on fragmented appearances. On the other hand, privatization and public ownership increased due to the economic effects of globalization, also affects the demographic structure of the cities. In this regard the character of the national centre that Ankara as the capital represented since the foundation of the Republic changed during this period. Thus, for the museum which could not be realized due to the conflicts and the ongoing debates on the city space between the actors of the city, the 2000s would have been the most appropriate time to reserve the lost fragments of the city.

In terms of articulating historical and contemporary cultural aspirations City Museums are resourceful establishments for those scholars working in local history writing. This study conducted in the field of architectural history, in search of how the historical and contemporary characteristics, i.e. the identity of a city is represented in the narrative and spatial context of its museum, further attempted to answer the question in what ways City Museums contributed to the construct of heritage in the late 1990s Türkiye in cities of different identities as not only local but also rural, urban, global, and national.

By looking at the examples of Türkiye within the discussions of what City Museums are and how they could be, this study tries to evaluate the values of cultural heritage understanding and what is included in this construct of representation, and from which perspective history is viewed. Since like other types of museums City Museums consist of constructed, and selected narratives which depend on who create the constructs as well as when and for whom they are created. In terms of the framework of the study, the evaluation process is conducted by examining the buildings that are worth preserving, urban morphologies, and historical narratives. It is not easy to evaluate the circumstances of the realization of each City Museum, but the actors involved in the process have been effective in the final product. As analysed examples show, the decisions upon the building, the collections and the narrative are all part of the process and the actors involved are determinant. In this regard, the different museums that are contemporary to each other are referred in accordance with their location within national borders and the actors of their establishment.



Although the long years of work, collaboration and effort in İstanbul and Antalya Museums did not turn into the realisation of these museums the involvement of the History Foundation, as such a significant actor, has provided an important contribution to the development of the intellectual communion working on new museology in Türkiye. The History Foundation in both of these museums was after creating a community centre for the city and put effort in creating such a historical community. The involvement of provincial administration and the involvement of private initiatives was very few in taking the leading action; nevertheless, these actors are known to have been involved in the initial examples of City Museums working together as a part of the team such as in the Kemaliye and Bursa examples. While the leading actors have been municipal authorities, the involvement of a civil initiative such as local NGOs has been determinant in the formation of a pluralistic approach in the representation of city/town as in the case of the Islands Museum.

Overall, it is the end of the 1990s and the beginning of the 2000s when traditional museology began to change, and different examples emerged in the fields of private museology and new museology in Türkiye. During this period, City Museums enabled the production of new narratives, the testing of new exhibition styles, the organization of national and international meetings regarding museums, and raised the discussions on issues such as identity, memory, representation, localization and local memory. In this regard, the leading role of City Museums in the spread of private museology cannot be denied. Although the newly opened City Museums may be described as having a uniform expression today, the new understanding of museology has paved the way for private initiatives and contributed to the technological renewal and new forms of public museums.

The role of City Museums in this regard, in the urban economic sphere, has contributed to the branding of cities as sites to develop tourism. Thus, adapting Keyder's discussion about the reinforcement of neoliberal urbanism, we can argue that the relation between the local, the national and the global has strengthened the authoritarian qualities of the state in the majority of City Museums of Türkiye. Thus, to the contrary of creating multiple histories, identities or representations, City Museums in Türkiye evolved to become stereotyped by the authoritarian ideologies of

central governance although they were the products of local governance. Although some of the museums in Türkiye have a potential to be dynamic in representing cities because they have managed to become a community centre, most of them have remained as static museums that display a pre-determined narrative about the history and geography of the city. The fact that recently City Museums started to take over the policies of the central governance and represent cities with the so-called “local and national” (*yerli ve milli*) identity, which is mainly defined as “Turkish-Islamic”, implies the importance of local governance and of civil engagement in cities for the implementation of the plural narratives of a city with the multiple identities in the local context that provide its definition in relation to both global and national definitions and limitations, as discussed in this study.

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## APPENDICES

### A. LIST OF CITY MUSEUMS IN TÜRKİYE – TABLE 1.

No.	Foundation Year	Province/City	Name of the Museum	Original Usage	Belongs to	Year of Construction
1	1999	Kemaliye/Erzincan	Kemaliye Kent Müzesi	Armenian Church	Municipality	16th Century
2	2001/2017	Edirne	Edirne Kent Belleği Müzesi	Mansion House	Municipality	
3	2002	Kastamonu	Kastamonu Kent Müzesi	Government House	Governorship	1901
4	2003	Kayseri	Kadir Has Kent ve Mimar Sinan Müzesi	New Bldg/Digital Museum	Municipality	2003
5	2004	Çanakkale	Çanakkale Kent Müzesi ve Arşivi	Civil Architecture	Municipality	1800's
6	2004	Izmir	Ahmet Pristina Kent Arşivi ve Müzesi	Fire Brigade Building	Municipality	1932
7	2004	Bursa	Bursa Kent Müzesi	Courts House	Municipality	1926
8	2004/2013	Samsun	Özel Samsun Kent Müzesi	Public Housing	Municipality	1928
9	2005/2009	Gaziantep	Bayaz Han Kent Müzesi	Khan Building	Municipality	1909
10	2005/2009	İnegöl/Bursa	İnegöl Kent Müzesi	Municipality Building	Municipality	1855
11	2006	Kocaeli	İzmit Elektronik Kent Müzesi	New Bldg/Digital Museum	Municipality	2006
12	2006	Karabük	Safranbolu Kent Tarihi Müzesi	Government House	D. Governor	1904-1906
13	2007/2017	Taşköprü/Kastamonu	Taşköprü Kent Müzesi	Barracks Building	Municipality	1890's
14	2008/2014	Şanlıurfa	Şanlıurfa Kent Müzesi	Tower Building	Municipality	12 Century
15	2008	Beypazarı/Ankara	Beypazarı Kent Tarihi Müzesi	School Building	Municipality	1928
16	2009	Mardin	Sakıp Sabancı Mardin Kent Müzesi	Horseman Barracks	Private	1889
17	2010	Kütahya	Kütahya Kent Tarihi Müzesi	Civil Architecture	Municipality	1912
18	2010	Mersin	Mustafa Erim Mersin Kent Tarihi Müzesi	Civil Architecture	Private	1860's
19	2010/2013	Yalova	Özel Yalova Kent Müzesi	Government House	Municipality	1908
20	2010	Büyükdada/İstanbul	Adalar Müzesi	Air Craft Shed	Municipality	1998
21	2011	Erbaa/Tokat	Erbaa Kent Müzesi	Government House	Municipality	1946
22	2012	Bornova/İzmir	Bornova Kent Arşivi ve Müzesi	Civil Architecture	Municipality	18th Century
23	2012	Ödemiş/İzmir	Ödemiş Yıldız Kent Arşivi ve Müzesi	Hotel Building	Municipality	1927
25	2012	Eskişehir	Eskişehir Kent Müzeleri Kompleksi		Municipality	
26	2013	Uşak	Uşak Kent Müzesi	Electricity Generation Building	Municipality	
27	2013	Osmaniye	Osmaniye Kent Müzesi	Social Facilities Building	Municipality	1960
28	2013	Ayvalık/Balıkesir	Küçükköy Kent Müzesi	School Building	Municipality	
29	2013	Alanya	Hüseyin Azakoğlu Kent Müzesi ve Kent Belleği Merkezi	Civil Architecture	Municipality	
30	2014	Karadeniz Ereğli/Zonguldak	Karadeniz Ereğli Kent Müzesi	Civil Architecture	Municipality	
31	2014	Tire/İzmir	Tire Kent Müzesi	Municipality Building	Municipality	1955
32	2014	Karaman/Konya	Karaman Kent Kültürü Müzesi	Municipality Building	Municipality	Early 20 th Century
33	2014	Kozan/Adana	Kozan Kent Müzesi	Municipality Building	Municipality	
34	2015	Salihli/Manisa	Salihli Belediyesi Kent Müzesi	Civil Architecture	Municipality	1901
35	2015	Çubuk/Ankara	Çubuk Şehir Müzesi	Civil Architecture	Municipality	
36	2015	Diyarbakır	Diyarbakır Kent Müzesi	Civil Architecture	Municipality	
37	2016	Şereflikoçhisar/Ankara	Şereflikoçhisar Kent Müzesi	Commercial High School Building	Municipality	
38	2016	Kadirli/Osmaniye	Kadirli Kent Müzesi	Prison House	Municipality	1956
39	2016/2018	Bolu	Bolu Kent Müzesi	Sole Trade Building	Municipality	
40	2017	İnebolu/Kastamonu	Kurtuluş Giden Yolda İnebolu Kent Müzesi	Old School Building	Municipality	1882
41	2017	Bilecik	Bilecik Belediyesi Yaşayan Şehir Müzesi		Municipality	2017
42	2017	Balıkesir/Havran	Havran Belediyesi Kent Müzesi	Civil Architecture	Municipality	1912
43	2017	Manisa/Turgutlu	Turgutlu Kent Müzesi	Civil Architecture	Municipality	1927-28
44	2017	Bozüyük/Bilecik	Bozüyük Şehir Müzesi ve Arşivi	Civil Architecture	Municipality	1930
45	2018	Bartın	Bartın Kent Müzesi	Old School Building	Municipality	1885
46	2018	Uzunköprü/Edirne	Uzun Köprü Kent Müzesi	Civil Architecture	Foundations	1900's
47	2018	Simav/Kütahya	Simav Kent Müzesi	School Building	Municipality	1926
48	2019	Tokat	Tokat Şehir Müzesi	New Bldg	Municipality	2009
49	2019	Battalgazi/Malatya	Battalgazi Belediyesi Kent Müzesi	Military Service Building	Municipality	1893
50	2023	Kepez / Antalya	Bir Zamanlar Antalya Müzesi	Factory Administration Building	Municipality	1950's
51	2023	Bayburt	Bayburt Dedekorkut Kent Müzesi	Old School Building	Provincial Adm.	
52	2023	Niğde	Niğde Kent Müzesi	Historical Covered Bazaar	Municipality	16th Century
53	2023	Sivas	Sivas Kent Müzesi	Government House	Governorship	1884

\* Museums not listed in the list of Ministry of Culture and Tourism

## B. LIST OF MUNICIPAL MUSUEMS BY TKB

İL	BELEDİYE	BELEDİYELERE BAĞLI MÜZELER	MÜZE SAYISI
Adana	Adana Büyükşehir Belediyesi	Adana Sinema Müzesi, Yeşiloba Şehitliği Müzesi, Kıbrıs Barış Harekatı Çıkarma Gemi Müzesi, Karacaoğlan Edebiyat Müze Kütüphanesi	4
	Ceyhan Belediyesi	Haydar Aliyev Müzesi	1
	Kozan Belediyesi	Kozan Kent Müzesi	1
	Seyhan Belediyesi	Prof. Dr. İlder Uzel Dişçilik ve Tıp Aletleri Müzesi	1
	Yüreğir Belediyesi	İlk Kurşun Müzesi	1
Afyonkarahisar	Afyonkarahisar Belediyesi	Kültür ve Sanat Evi	1
	Bolvadin Belediyesi	Bolvadin Kent Müzesi	1
	Dinar Belediyesi	Dinar Belediyesi Etnografya Müzesi	1
Ağrı	Doğubayazıt Belediyesi	Ahmed-i Hani Kent Müzesi ve Geleneksel Doğubayazıt Evi	1
Aksaray	Aksaray Belediyesi	Somuncubaba Minyatür Müzesi	1
Amasya	Amasya Belediyesi	Ferhat ile Şirin Aşıklar Müzesi, Sabuncuoğlu Tıp ve Cerrahi Tarihi Müzesi, Saraydüzü Kışla Binası Millî Mücadele Müzesi	3
	Merzifon Belediyesi	Sami Baydar Anı Evi	1
Ankara	Altındağ Belediyesi	Ulucanlar Cezaevi Müzesi, Altınköy Açık hava Müzesi	2
	Ayaş Belediyesi	Etnografya Müzesi	1
	Beypazarı Belediyesi	Beypazarı Kent Tarihi Müzesi, Kültür ve Tarih Müzesi	2
	Kızılcahamam Belediyesi	Kızılcahamam Belediyesi 100. Yıl Eğitimci Nuray Yeşil Müzesi, Hocalı Anıt Park Müzesi, Jeopark Müzesi	3
Antalya	Akseki Belediyesi	Akseki Belediyesi Etnografya Müzesi, Ben Aksekiyim Resim Müzesi	2
	Alanya Belediyesi	Hüseyin Azakoğlu Kent Müzesi ve Kent Belleği Merkezi	1
	Antalya Büyükşehir Belediyesi	Antalya Oyuncak Müzesi, Antalya Deniz Biyolojisi Müzesi, Manavgat Evrenseli Özel Yörük Müzesi, Nekropol Müzesi Antalya Türk ve İslam Medeniyetleri Müzesi, Antalya Kent Müzesi	6
	Elmalı Belediyesi	Elmalı Muhammed Hamdi Yazır Kent Müzesi	1
	Kepez Belediyesi	Kepez Anadolu Oyuncak Müzesi, Bir Zamanlar Antalya Müzesi	2
	Kumluca Belediyesi	Kumluca Kent Müzesi	1
	Manavgat Belediyesi	Giritliler Müzesi-Giritli Kültür Evi, Manavgat Kent Müzesi	2
Aydın	Didim Belediyesi	Yoran Mübade Anı ve Kültür Evi	1
	Efeler Belediyesi	Efeler Kent Belleği ve Arastırma Merkezi	1
	İncirliova Belediyesi	İncirliova Deve Müzesi	1
	Kuşadası Belediyesi	Kuşadası Kent Müzesi, Necati Korkmaz Mikro Minyatür Müzesi	2
	Söke Belediyesi	Fatma Suat Orhon Müze ve Sanat Evi	1
Balıkesir	Ayvalık Belediyesi	Küçükköy Kent Müzesi	1
	Balıkesir Büyükşehir Belediyesi	Devrim Erbil Çağdaş Sanatlar Müzesi, Havran Kent Müzesi	2
	Bigadiç Belediyesi	Bigadiç Belediyesi Müzesi	1
	Burhaniye Belediyesi	Kuvayi Milliye Kültür Müzesi	1
	Edremit Belediyesi	Ayşe Sıdika Erke Etnografya Müzesi	1
	Havran Belediyesi	Havran Kent Müzesi	1
	Sındırgı Belediyesi	Remzi Çakar Güreş Müzesi	1
Bartın	Bartın Belediyesi	Kemal Samancıoğlu Etnografya Müzesi, Bartın Kent Müzesi	2
Bilecik	Bilecik Belediyesi	Bilecik Belediyesi Yaşayan Şehir Müzesi	1
	Bozüyük Belediyesi	Bozüyük Şehir Müzesi ve Arşivi	1
	Pazaryeri Belediyesi	Pazaryeri Kent Müzesi	1
Bolu	Bolu Belediyesi	Bolu Kent Müzesi	1
	Göynük Belediyesi	Gürcüler Konağı Kent Müzesi	1
	Mudurnu Belediyesi	Mudurnu Kent Müzesi, Mudurnu Ahiler Müzesi, Arkeoloji Müzesi	3

İL	BELEDİYE	BELEDİYELERE BAĞLI MÜZELER	MÜZE SAYISI
Bursa	Bursa Büyükşehir Belediyesi	Bursa Kent Müzesi, Karagöz Müzesi, Hünkar Köşkü Müzesi, Merinos Enerji Müzesi, Merinos Tekstil Sanayi Müzesi, Bursa Göç Tarihi Müzesi, Bursa Vakıf Kültürü Müzesi, Hüsnü Züher Evi Müzesi, Bursa Bıçak Müzesi, Cımalıkızık Köyü Müzesi, Arkeopark Aktopraklık Höyük/Açık hava Müzesi, Aksu Köyü Müzesi, Yaşam Kültürü Müzesi, Kuran ve El Yazmaları Müzesi, Sağlık Tarihi Müzesi, Belenören Köyü Müzesi, Karıncalı Köyü Müzesi, Tophane Sanat Okulu Müzesi	18
	Mudanya Belediyesi	Tahir Paşa Konağı Müze Evi	1
	Mustafakemalpaşa Belediyesi	Kent Müzesi	1
	Nilüfer Belediyesi	Mübadale Evi, Mysia Fotoğraf Müzesi, Edebiyat Müzesi, Müzik Müzesi	4
	Osmangazi Belediyesi	Panorama 1326 Fetih Müzesi	1
Çanakkale	Çanakkale Belediyesi	Çanakkale Belediyesi Seramik Müzesi, Çanakkale Kent Müzesi ve Arşivi	2
	Gelibolu Belediyesi	Kale Burcunda Piri Reis Müzesi, Savaş Müzesi	2
	Gökçeada Belediyesi	Kent Müzesi	1
	Küçükkuyu Belediyesi	Küçükkuyu Belediyesi Tanıtım Merkezi	1
Çankırı	Çankırı Belediyesi	İletişim Müzesi, Masal Müzesi, Yapma Bebek Müzesi, Çocuk Kültürü Müzesi, Yerel Tarih Müzesi, Tarihi Çamaşırhane Müzesi	6
Çorum	Çorum Belediyesi	Çorum Kent Arşivi, 15 Temmuz Müzesi	2
	İskilip Belediyesi	İskilipli Alimler Müzesi	1
Denizli	Denizli Büyükşehir Belediyesi	Folklorik Bez Bebek Müzesi	1
	Tavas Belediyesi	Hanife Ahmet Paralı El Sanatları ve Kültür Müzesi, Çamlık Çarpına Müzesi, Müftüler Müzesi, Hatice ve Ahmet Gözlükaya Müzesi	4
Diyarbakır	Diyarbakır Büyükşehir Belediyesi	Diyarbakır Kent Müzesi	1
Edirne	Edirne Belediyesi	Edirne Kent Belleği Müzesi	1
	Uzunköprü Belediyesi	Uzunköprü Kent Müzesi	1
Erzincan	Kemah Belediyesi	Kemah Kent Müzesi	1
	Kemaliye Belediyesi	Kemaliye Surp Kevork Kilisesi ve Kent Müzesi	1
Erzurum	Uzundere Belediyesi	Kırsal Yaşam Müzesi	1
Eskişehir	Eskişehir Büyükşehir Belediyesi	Eskişehir Kent Belleği Müzesi, Eskişehir Kurtuluş Müzesi, Yılmaz Büyükerşen Balmumu Heykeller Müzesi, Çağdaş Cam Sanatları Müzesi, Canlı Tarih Sahnesi	5
	İnönü Belediyesi	İnönü Savaşları Karargâh Müzesi	1
	Odunpazarı Belediyesi	Osman Yaşar Tanaçan Fotoğraf Müzesi, Ahşap Eserler Müzesi, Daktilo Müzesi, Lületaşı Müzesi, Ataol Behramoğlu Kitaplığı, Kırım Tatar Galerisi, Yeşil Efendi Konağı Atatürk ile Bir Gün Müzesi	7
	Sivrihisar Belediyesi	Kent Tarihi Müzesi, Halı ve Kilim Müzesi, Metin Yurdanur Açık Hava Heykel Müzesi	3
Gaziantep	Gaziantep Büyükşehir Belediyesi	Atatürk Anı Müzesi, Bayazhan Kent Müzesi, Emine Göğüş Mutfak Müzesi, Ali İhsan Göğüş Müzesi ve Gaziantep Araştırmaları Merkezi, Gaziantep Savunması ve Kahramanlık Panoraması Müzesi, Gaziantep Oyun ve Oyuncak Müzesi, Gaziantep Hamam Müzesi, Gaziantep 15 Temmuz Demokrasi Müzesi, Gaziantep Zooloji ve Doğa Müzesi, Fıstık Müzesi	10
	Şahinbey Belediyesi	İslam Bilim Tarihi Müzesi, Gümrük Hanı Yaşayan Müze, Şahinbey Milli Mücadele Müzesi	3
Giresun	Şebinkarahisar Belediyesi	Atatürk Evi Müzesi, Kent Müzesi	2
Hatay	Hatay Büyükşehir Belediyesi	Tıbbi ve Aromatik Bitkiler Müzesi	1

İL	BELEDİYE	BELEDİYELERE BAĞLI MÜZELER	MÜZE SAYISI
İstanbul	Adalar Belediyesi	Adalar Müzesi	1
	Beykoz Belediyesi	Mehmet Akif Şiir Müzesi	1
	Büyükkçekmece Belediyesi	Dünya Kostümleri Müzesi	1
	Çatalca Belediyesi	Çatalca Mübadele Müzesi	1
	Fatih Belediyesi	İstanbul Fotoğraf Müzesi	1
	İstanbul Büyükşehir Belediyesi	Şehir Müzesi, Atatürk Müzesi, Aşıyan Müzesi, Karikatür ve Mizah Müzesi, Kont Szechenyl İtfaiye Müzesi, Hüseyin Rahmi Gürpınar Müzesi, Yerebatan Sarnıcı, Panorama 1453 Tarih Müzesi, Topkapı Türk Dünyası, Miniatürk, Tekfur Sarayı Çini Müzesi, İSKİ Su Medeniyetleri Müzesi	11
	Kadıköy Belediyesi	Barış Manço Evi, Haldun Taner Müze Evi	2
	Kartal Belediyesi	Masal Müzesi	1
	Silivri Belediyesi	Kent Müzesi	1
Şile Belediyesi	Şile Tahlisiye Kaykhanesi Müzesi, Şile Feneri Müzesi	2	
İzmir	Bayındır Belediyesi	Tekel Müzesi, Vali Cahit Kırış Kent Müzesi	2
	Bornova Belediyesi	Bornova Kent Arşivi ve Müzesi, Tarih Öncesi Yaşam Müzesi	2
	Foça Belediyesi	Foça Tarihi Merkezi	1
	İzmir Büyükşehir Belediyesi	Ahmet Pıřtina Kent Arşivi ve Müzesi, Buca Göç ve Mübadele Anı Evi	2
	Konak Belediyesi	İzmir Neşe ve Karikatür Müzesi, İzmir Kadın Müzesi, Konak Belediyesi Ümran Baradan Oyun ve Oyuncak Müzesi, Konak Belediyesi Necdet Alpar Mask Müzesi, Radyo ve Demokrasi Müzesi	5
	Ödemiş Belediyesi	Ödemiş Yıldız Kent Arşivi ve Müzesi, İbrahim Hakkı Ayvaz Kent Müzesi ve Bedia Akartürk Sanat Müzesi	2
	Seferihisar Belediyesi	Seferihisar Kent Belleđi ve Anı Evi	1
	Selçuk Belediyesi	Selçuk Efes Kent Belleđi	1
	Tire Belediyesi	Tire Kent Müzesi, Yahudi Müzesi, Oyuncak Müzesi, Spor Müzesi	4
	Torbalı Belediyesi	Torbalı Kent Arşivi	1
	Urla Belediyesi	Necati Cumalı Anı ve Kültür Evi	1
Kahramanmaraş	Dulkadirođlu Belediyesi	Kahramanmaraş Kültür ve Tarih arařtırmaları Merkezi, Mutfak Müzesi	2
	Kahramanmaraş Büyükşehir Belediyesi	Maraş Kültür Evi ve Etnografya Müzesi, Kurtuluş Destanı Panorama Müzesi, Yedi Güzel Adam Edebiyat Müzesi, Kale 1920 Kurtuluş Müzesi, Uzunoluk Digital Kurtuluş Müzesi, Katıphan Kültür Evi, Dondurma Müzesi	7
Karabük	Safranbolu Belediyesi	Safranbolu Kent Tarihi Müzesi	1
Karaman	Karaman Belediyesi	Karaman Kent Kültür Müzesi	1
Kastamonu	Araç Belediyesi	Araç Tanıtım Merkezi	1
	Cide Belediyesi	Rıfat İlgaz Kültür ve Sanat Müze Evi	1
	İnebolu Belediyesi	Kurtuluşa Giden Yolda İnebolu Kent Müzesi	1
	Kastamonu Belediyesi	Kastamonu Basın Müzesi	1
	Taşköprü Belediyesi	Taşköprü Kent Tarihi Müzesi	1
Kayseri	İncesu Belediyesi	İncesu Kent Belleđi Müzesi	1
	Kayseri Büyükşehir Belediyesi	Selçuklu Uygarlıđı Müzesi, Kayseri Milli Mücadele Müzesi	2
	Melikgazi Belediyesi	Germir İptidai Mektebi Köy Müzesi	1
Kocaeli	Gebze Belediyesi	Osman Hamdi Bey Müzesi	1
	Gölcük Belediyesi	Yarhisar Müze Gemisi, Seramik Müzesi	2
	İzmit Belediyesi	Atatürk Evi Müzesi	1
	Kocaeli Büyükşehir Belediyesi	Kocaeli SEKA Kağıt Müzesi	1

İL	BELEDİYE	BELEDİYELERE BAĞLI MÜZELER	MÜZE SAYISI
Konya	Karapınar Belediyesi	Valide Sultan Müzesi	1
	Konya Büyükşehir Belediyesi	A. R. İzzet Koyunoğlu Şehir Müzesi, Konyanüma Panorama Müzesi	2
	Selçuklu Belediyesi	Aya Elenia Anıt Müzesi, Sille Kent Müzesi	2
	Seydişehir Belediyesi	Seydişehir Kent Müzesi	1
Kütahya	Eskigediz Belediyesi	Açık Hava Müzesi, Eskigediz Kent Müzesi	2
	Kütahya Belediyesi	Kütahya Jeoloji Müzesi, Kütahya Kent Tarihi Müzesi, Kütahya Belediyesi Sıtkı Olçar Çini Müzesi, Milli Mücadele Müzesi	4
	Simav Belediyesi	Simav Kent Müzesi	1
Malatya	Arapgir Belediyesi	Hacıemiroğulları Konağı 1071 Tarih Parkı, Yaşam Müzesi	2
	Battalgazi Belediyesi	Eskimalatya Yaşam Mahalle Müzesi, Battalgazi Kent Müzesi, Tahtalı Hamam Müzesi, Yaygın Mahalle Müzesi, Hasırcı Mahalle Müzesi, Şehit Fevzi Mahalle Müzesi, Silahtar Mustafa Paşa Kervansarayı Zaanatlar Müzesi	7
	Darende Belediyesi	Darende Kent Müzesi	1
	Malatya Büyükşehir Belediyesi	Fotoğraf Makinesi Müzesi, Çocuk Oyun Evi ve Oyuncak Müzesi, Radyo ve Gramafon Müzesi	3
Manisa	Kula Belediyesi	Jeopark Müzesi	1
	Şehzadeler Belediyesi	Dioramik Mesir Macunu Müzesi	1
Mardin	Midyat Belediyesi	Midyat Kent Müzesi	1
Mersin	Mersin Büyükşehir Belediyesi	MESKİ Su Müzesi	1
Muğla	Bodrum Belediyesi	Özel Bodrum Deniz Müzesi	1
	Fethiye Belediyesi	Yeşil Üzümlü Müzesi	1
Ordu	Ünye Belediyesi	Yaşayan Kültürel Miras Müzesi	1
Osmaniye	Kadirli Belediyesi	Kadirli Cezaevi Kent Müzesi	1
	Osmaniye Belediyesi	Osmaniye Kent Müzesi	1
Sakarya	Geyve Belediyesi	Ali Fuat Paşa Kuvayı Milliye Müzesi	1
Samsun	Alaçam Belediyesi	Mübadele Müzesi	1
	Çarşamba Belediyesi	Çarşamba Şehir Müzesi	1
	Samsun Büyükşehir Belediyesi	Özel Samsun Kent Müzesi, Bandırma Vapurcu ve Milli Mücadele Müzesi, Havza Atatürk Evi Müzesi, Amazon Köyü Müzesi, Alaçam Mübadele Evi, Bafra Tütün Müzesi, Yaşar Doğu Anı Evi, Kuvayı Milliye Şehitler Müzesi Şehit Gazi Anı Evi, Panorama Samsun	9
	Tekkeköy Belediyesi	Tekkeköy Mağaları Arkeoloji Vadisi Müze Evi, Ekolojik Oyuncak Müzesi, Tekkeköy Kent Müzesi	3
	Vezirköprü Belediyesi	Abdullah Derici Kent Müzesi	1
Sinop	Boyabat Belediyesi	Çanakkale Şehitliği Müzesi	1
Şanlıurfa	Şanlıurfa Büyükşehir Belediyesi	Şanlıurfa Kent Müzesi, Mutfak Müzesi, Sanat Müzesi, Müzik Müzesi, Çarmelik Kervansarayı Tarım Müzesi	5
Şırnak	Cizre Belediyesi	Cizre Belediyesi Abdullah Yaşın Müzesi	1
Tekirdağ	Süleymanpaşa Belediyesi	Çalgı Yapım ve Müzik Teknolojileri Müzesi, Eski Tekirdağ Fotoğrafarı Müzesi, Ressam İbrahim Balaban Resim Müzesi	3
Tokat	Erbaa Belediyesi	Erbaa Kent Müzesi	1
	Niksar Belediyesi	Niksar Kent Müzesi	1
	Tokat Belediyesi	Gazi Osman Paşa Müzesi, Tokat Şehir Müzesi	2
Trabzon	Ortahisar Belediyesi	Ortahisar Belediyesi Trabzon Tarih Müzesi	1
	Trabzon Büyükşehir Belediyesi	Atatürk Köşkü Müzesi, Trabzon Şehir Müzesi	2
Uşak	Uşak Belediyesi	Uşak Kent Tarihi Müzesi	1
Yalova	Yalova Belediyesi	Özel İbrahim Müteferrika Kağıt Müzesi, Özel Yalova Kent Müzesi	2
Zonguldak	Karadeniz Ereğli Belediyesi	Karadeniz Ereğli Kent Müzesi, Alemdar Gemisi Müzesi	2
<b>TKB ÜYESİ BELEDİYELERE AİT TOPLAM MÜZE SAYISI</b>			<b>289</b>

Tarihi Kentler Birliğine üye belediyelere bağlı müzeler envanteri sürekli olarak güncellenmektedir. Listede bulunmayan müzeler için Tarihi Kentler Birliği ile iletişime geçiniz.

## C. LIST OF PRIVATE MUSEUMS IN ANKARA - TABLE 2.

No.	Name	Year	Institution	Type	Institution Attached to
1	Çankaya Atatürk Köşkü Müzesi	1950	Cumhurbaşkanlığı	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
2	Kurtuluş Savaşında Atatürk Konutu ve Vagonu	1964	TCDD İşl. Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
3	Şehit Cuma Dağ Tabiat Tarihi Müzesi	1968	MTA Genel Müdürlüğü	Corporate History Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
4	Gazi Ü. Mes. Eğ. Fak. Prof. Ulker Muncuk Müzesi	1974	Gazi Üniversitesi	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
5	Ziraat Bankası Müzesi	1981	Ziraat Bankası Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
6	TRT Yayıncılık Tarihi Müzesi	1981	TRT Genel Müdürlüğü	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
7	Şerife Uludağ Kız Olg. Enst. 100. Yılı Müzesi	1981	Milli Eğitim Bakanlığı	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
8	75.Yıl Cumhuriyet Eğitim Müzesi	1988	Milli Eğitim Bakanlığı	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
9	Ankara Üniversitesi Eğitim Bilimleri Fakültesi Oyuncak Müzesi	1990	Ankara Üniversitesi	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
10	ODTÜ Tabiat Tarihi Müzesi	1995	Orta Doğu Teknik Üniversitesi	Museum of Nature and Science	Ankara Anadolu Med. Müzesi Müdürlüğü
11	Beypazarı Tarih ve Kültür Müzesi	1997	Ankara Valiliği	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
12	Telekomünikasyon Müzesi	2002	Türk Telekom Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
13	Türk Hava Kurumu Müzesi	2002	Türk Hava Kurumu Genel Başkanlığı	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
14	Meteoroloji Müzesi	2003	Meteoroloji Genel Müdürlüğü	Corporate History Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
15	Rahmi M. Koç Müzesi Ankara	2005	Çengelhan Otelcilik Turizm Organizasyon, İnş. ve Rest. A.Ş.	Corporate History Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
16	Hacettepe Sanat Müzesi	2005	Hacettepe Üniversitesi	Art Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
17	Keçiören Belediyesi Etnografya Müzesi	2005	Keçiören Belediyesi	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
18	Türkiye Barolar Birliği Hukuk Müzesi	2005	Ankara Barosu	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
19	Anadolu Açık hava Müzesi / Yaşayan Köy	2007	Zehra Sema Demir	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
20	Beypazarı Kent Tarihi Müzesi	2007	Beypazarı Belediyesi	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
21	Beypazarı Yaşayan Müze	2007	Zehra Sema Demir	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
22	Vakıf Eserleri Müzesi	2007	Vakıflar Genel Müdürlüğü	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
23	Ziraat Fakültesi Müzesi	2007	Ankara Üniversitesi	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
24	TCDD Malıköy Müzesi	2008	TCDD İşl. Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
25	Özel TED Ankara Koleji Vakfı Müzesi	2008	Özel TED Koleji Vakfı	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
26	Anadolu Mimarlık ve Mobilya Kültür Mirası Müzesi	2008	Ali Rıza Bozkurt	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
27	Mustafa Ayaz Vakfı Plastik Sanatlar Müzesi	2009	Mustafa Ayaz Vakfı	Art Museum	Ankara Etnografya Müzesi Müdürlüğü
28	Toprak Mahsulleri Ofisi Müzesi	2009	T.M.O.	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
29	A.O.Ç Müze ve Sergi Salonu	2010	A.O.Ç ( Atatürk Orman Çiftliği)	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
30	Sebahattin Yıldız Müzesi	2010	Sebahattin Yıldız	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
31	Ulucanlar Cezaevi Müzesi	2010	Altındağ Belediyesi	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
32	Türk Hamam Müzesi (Beypazarı)	2012	Zehra DEMİR	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
33	PTT Pul Müzesi	2013	PTT Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
34	Ankara Üniversitesi Eczacılık Fakültesi Müzesi	2013	Ankara Üniversitesi	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
35	Ankara Somut Olmayan Kültürel Miras Müzesi	2013	Gazi Üniversitesi	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
36	Sanayi ve Teknoloji Müzesi	2013	Makine ve Kimya Endüstrisi Kurumu Genel Müdürlüğü	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
37	Kızılcahamam - Hocalı Müzesi	2014	Kızılcahamam Belediyesi	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
38	Yüksel Erimtan Arkeoloji ve Sanat Müzesi	2015	Yüksel Erimtan Kültür ve Sanat Vakfı	Archeology Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
39	Gökay Satranç Spor ve Kültür Vakfı Müzesi	2015	Gökay Satranç Spor ve Kültür Vakfı	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
40	Müze Evliyağil	2015	Mustafa Sarp EVLYAĞIL	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
41	Çubuk Şehir Müzesi	2017	Çubuk Belediyesi	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
42	Polatlı Belediyesi Tarih Alanlar Tanıtım Merkezi Müzesi	2017	Polatlı Belediyesi	City History Museum	Ankara Etnografya Müzesi Müdürlüğü
43	Ankara Üniversitesi Tarihi Müzesi	2018	Ankara Üniversitesi	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
44	Müze Kumbaram	2018	Ali Armağan DALOĞLU	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
45	Türk Pusat Geleneksel Türk Okçuluğu ve Savaş Aletleri Müzesi	2019	Muhittin Uyank	Ethnographic Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
46	Türkiye İş Bankası İktisadi Bağımsızlık Müzesi	2019	İş Bankası Genel Müdürlüğü	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
47	Cin Ali Müzesi	2019	Cin Ali Eğitim ve Kültür Vakfı	Personal Collection Museum	Ankara Etnografya Müzesi Müdürlüğü
48	Hamiye Çolakoğlu Seramik Müzesi	2020	Hacettepe Üniversitesi	Art Museum	Ankara Etnografya Müzesi Müdürlüğü
49	Türk Tarihi Müzesi ve Parkı	2021	Etimesgut Belediye Başkanlığı	History Museum	Ankara Anadolu Med. Müzesi Müdürlüğü
50	Hazine Dairesi Müzesi	2021	Ankara Sosyal Bilimler Üniversitesi	Corporate History Museum	Ankara Cumhuriyet Müzesi Müdürlüğü
51	Polis Müzesi	2021	Emniyet Genel Müdürlüğü	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
52	Ankara Kulübü Derneği Ankara Kent Kültürü Müzesi	2021	Ankara Kulübü Derneği	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
53	Bellek Müzesi (Sanal Müze)	2021	Cumhuriyet Halk Partisi	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
54	Çamlidere Belediyesi Müze Kompleksi	2022	Çamlidere Belediyesi	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
55	Kelime Müzesi	2022	Şermin YAŞAR	Museum of Culture and Arts	Ankara Anadolu Med. Müzesi Müdürlüğü
56	Hacı Bayram Veli Müzesi	2022	Altındağ Belediyesi	Ethnographic Museum	Ankara Etnografya Müzesi Müdürlüğü
57	Biyocoşulluk Müzesi (Biyosfer Müzesi)	2023	Hacettepe Üniversitesi	Museum of Nature and Science	Etnografya Müzesi Müdürlüğü
58	Anne Müzesi	2023	Şermin YAŞAR	Museum of Culture and Arts	Ankara Anadolu Med. Müzesi Müdürlüğü
59	İş Sağlığı ve İş Güvenliği Müzesi		Çalışma ve Sosyal Güvenlik Bakanlığı	Corporate History Museum	Ankara Etnografya Müzesi Müdürlüğü
60	Da Vinci Çocuk Müzesi		Tülay BULUT	Museum of Culture and Arts	Ankara Etnografya Müzesi Müdürlüğü

## D. LIST OF PRIVATE MUSEUMS IN İSTANBUL - TABLE 3.

No.	Name	Year	Institution	Type	Institution Attached to
1	Kort Szechenyi İtfaiye Müzesi	1932	İstanbul Büyükşehir Belediyesi	Corporate History Museum	İstanbul Ayasofya Müzesi Müdürlüğü
2	Mimar Sinan Güzel Sanatlar Üniversitesi Resim ve Heykël Müzesi	1937	Mimar Sinan Güzel Sanatlar Üniversitesi	Art Museum	İstanbul Galata Mev. Müz. Müd.
3	Atatürk Müzesi	1942	İstanbul Büyükşehir Belediyesi	National History Museum	İstanbul Galata Mev. Müz. Müd.
4	Şehir Müzesi (Depo ile birlikte)	1942	İstanbul Büyükşehir Belediyesi	City History Museum	İstanbul Galata Mev. Müz. Müd.
5	Sait Faik Abasıyanık Müzesi	1959	Darülgafaka Cemiyeti	Personal History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
6	Yahya Kemal Beyatlı Müzesi (sonradan Kent Müzesi)	1959	İstanbul Fethi Cemiyeti-Yahya Kemal Enstitüsü	Personal History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
7	Sadberk Hanım Müzesi	1980	Vehbi Koç Vakfı	Personal Collection Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
8	Pera Palas Atatürk Müzesi	1981	Maçka Konaklama ve Otel Hizmetleri A.Ş.	National History Museum	İstanbul Galata Mev. Müz. Müd.
9	Vakıflar Kilim ve Düz Dokuma Yaygılar Müzesi	1982	Vakıflar Genel Müdürlüğü	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
10	Doğa ve Bilim Müzesi	1983	Ahmet Hamza	Museum of Nature and Science	İstanbul İslam Bilim ve Teknoloji Tarihi Müzesi Müdürlüğü
11	Türk Vakıf Hat Sanattan Müzesi	1984	Vakıflar Genel Müdürlüğü	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
12	Yerebatan Sarnıcı	1987	İstanbul Büyükşehir Belediyesi	City History Museum	İstanbul Ayasofya Müzesi Müdürlüğü
13	Basın Müzesi	1988	Türkiye Gazeteciler Cemiyeti	Corporate History Museum	İstanbul Ayasofya Müzesi Müdürlüğü
14	Yapı Kredi Vedit Nedim Tor Müzesi	1992	Yapı Kredi Bankası	Art Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
15	Rahmi M. Koç Sanayi Müzesi	1994	Rahmi Koç Müzecilik ve Kültür Vakfı	Museum of Technology	İstanbul Türk ve İslam E. M. Müdürlüğü
16	Halkın Perki Müzesi	1995	Halkın Perki	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
17	İstanbul Su Müzesi	1996	Adeli Armatür ve Vana Fabrikaları A. Ş.	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
18	Ayşe ve Ercüment Kalmık Müzesi	1997	Ayşe ve Ercüment Kalmık Vakfı	Art Museum	İstanbul İslam Bilim ve Teknoloji Tarihi Müzesi Müdürlüğü
19	Hilmi Nakipoğlu Kamera Müzesi	1997	Nezih Aydın NAKİPOĞLU ve Erdem NAKİPOĞLU	Museum of Technology	İstanbul Türk ve İslam E. M. Müdürlüğü
20	Sakıp Sabancı Müzesi	1998	Sabancı Üniversitesi	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
21	İstanbul PTT Müzesi	2000	PTT Genel Müdürlüğü	Museum of Technology	İstanbul Türk ve İslam E. M. Müdürlüğü
22	Orhan Kemal Müzesi	2000	Orhan Kemal Kültür Merkezi	Personal History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
23	500. Yıl Vakfı Türk Musevileri Müzesi	2001	500. Yıl Vakfı	Ethnographic Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
24	BJK Müzesi	2001	BJK Vakfı	Corporate History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
25	Türker İnançlı Vakfı Sinema Tiyatro Müzesi	2001	Türker İnançlı Vakfı (TÜRVAK)	Corporate History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
26	Delta Teknoloji Müzesi	2002	Adem Yılmaz Kültür ve Eğitim Vakfı	Museum of Technology	İstanbul İslam Bilim ve Teknoloji Tarihi Müzesi Müdürlüğü
27	Osmanlı Bankası Müzesi	2002	Galata Araş. Yay. Tan. Bil. Tek. Hiz. A.Ş.	Corporate History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
28	Miniaturk Mini Türkiye Parkı	2003	İstanbul Kültür ve Sanat Üniteleri Tic. A.Ş.	History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
29	İstanbul Modern Sanat Müzesi	1992/2003	İstanbul Modern Sanat Vakfı	Art Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
30	İstanbul Grafik Sanatlar Müzesi	2004	Prof. Süleyman Salim TEKCAN	Art Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
31	İstanbul Oyuncak Müzesi	2005	Sunay Akın Müzecilik ve Küll. Hiz. Ltd. Şti.	Personal Collection Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
32	Kazım Karabekir Paşa Müzesi	2005	Kazım Karabekir Vakfı	Personal History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
33	Pera Müzesi	2005	Suna-İnan Kıraç Vakfı	Museum of Culture and Arts	İstanbul Arkeolojî Müzeleri Müdürlüğü
34	Sirkedi Gan T.C.D.D. Müzesi Sanat Galerisi	2005	TCDD İşl. Genel müdürlüğü	Corporate History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
35	Coruhpaşa Tıp Fakültesi Tıp Tarihi Müzesi	2006	İstanbul Üniversitesi Tıp Fakültesi	Corporate History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
36	Tekfur Sarayı Çini Müzesi	2006	İstanbul Büyükşehir Belediyesi	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
37	Rezzan Has Müzesi	2007	Rezzan Has Haliç Kültürleri Vakfı	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
38	Santral İstanbul Enerji ve Çağdaş Sanatlar Müzesi	2007	İstanbul Bilgi Üniversitesi	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
39	Türkiye İş Bankası Müzesi	2007	Türkiye İş Bankası	Corporate History Museum	İstanbul Hisarlar Müzesi Müdürlüğü
40	Eksilibris Müzesi	2008	İstanbul Sanat ve Medeniyet Vakfı	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
41	Marmara Üniversitesi Cumhuriyet Müzesi ve Sanat Galerisi	2008	Marmara Üniversitesi	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
42	Adalar Müzesi	2010	Adalar Vakfı ve Adalar Belediyesi	City History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
43	Bşbakkanköy Vakıflar Genel Müdürlüğü Akameter Mustafa Kemal Müzesi	2010	Vakıflar Genel Müdürlüğü	National History Museum	İstanbul Ayasofya Müzesi Müdürlüğü
44	Çatalca Mübadele Müzesi	2010	Çatalca Belediyesi ve Lozan Mübadeleleri Vakfı	History Museum	İstanbul Ayasofya Müzesi Müdürlüğü
45	İstanbul Üniversitesi Jeoloji Müzesi	2012	İstanbul Üniversitesi	Museum of Nature and Science	İstanbul Arkeolojî Müzeleri Müdürlüğü
46	Masumiyet Müzesi	2012	Masumiyet Vakfı	Personal Collection Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
47	Turhan Müzesi	2012	Gökhan ve Göksele Turhan	Personal Collection Museum	İstanbul Ayasofya Müzesi Müdürlüğü
48	Darülgafaka Cemiyeti Müzesi	2013	Darülgafaka Cemiyeti	Corporate History Museum	İstanbul Hisarlar Müzesi Müdürlüğü
49	İstanbul Üniversitesi Beyazıt Kulesi Anıt Müzesi	2013	İstanbul Üniversitesi	Memorial Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
50	Florya Model Uçak Müzesi	2014	Fly Hava Kargo Servis Havaacılık ve Turizm Hiz.Ltd. Şirketi	Personal Collection Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
51	Hisarlık Çini Tarihi Müzesi	2014	Haliç Nejat Çuhadaroğlu Küll. ve Tur. Sanat İşletmeciliği A. Ş.	Ethnographic Museum	İstanbul Ayasofya Müzesi Müdürlüğü
52	Demokrasi ve Özgürlükler Adası Müze Kompleksi	2015	Gümrük ve Turizm İşletmeleri A.Ş.	Political History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
53	İl. Bayezid Türk Hamam Kültürü Müzesi	2015	İstanbul Üniversitesi	Ethnographic and Archaeological Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
54	Intercity Otomobil Müzesi	2015	Eylül Tanım Oto Kiralama ve Paz. Ltd. Şti.	Personal Collection Museum	İstanbul Hisarlar Müzesi Müdürlüğü
55	İstanbul Lale Vakfı Müzesi	2015	İstanbul Lale Vakfı	Museum of Nature and Science	İstanbul Türk ve İslam E. M. Müdürlüğü
56	Başalan İstanbul Kamera Müzesi	2016	Başalan Danışmanlık ve Ticaret Limited Şti.	Museum of Technology	İstanbul İslam Bilim ve Teknoloji Tarihi Müzesi Müdürlüğü
57	Hanım Sultanlar Müzesi	2016	Üsküdar Belediyesi	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
58	Hilye-i Şerif ve Teshih Müzesi	2016	Selçuk Ecza Holding A.Ş.	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
59	Madame Tussauds Balırmumu Müzesi	2016	İstanbul Sualtı Dünya Turizm Tic. A.Ş.	History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
60	Türkiye İş Bankası Resim ve Heykël Müzesi	2016	Türkiye İş Bankası	Art Museum	İstanbul Hisarlar Müzesi Müdürlüğü
61	İstanbul Üniversitesi Türk Eczacıları Tarihi İntisab Müzesi	2017	İstanbul Üniversitesi	Corporate History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
62	Hasal Müzesi	2017	Kartal Belediye Başkanlığı	Personal Collection Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
63	Ara Güler Müzesi	2018	Ara Güler Doğuş Sanat ve Müzecilik A.Ş.	Personal Collection Museum	İstanbul Galata Mevlevihanesi Müzesi Müdürlüğü
64	Galatasaray Stadyum Müzesi	2018	Galatasaray Sportif A.Ş.	Corporate History Museum	İstanbul Galata Mev. Müz. Müd.
65	İstanbul Gümrük Müşavirleri Derneği Müzesi	2018	İstanbul Gümrük Müşavirleri Derneği	Corporate History Museum	İstanbul Galata Mev. Müz. Müd.
66	İllüzyon Müzesi	2019	Enthoosia Turizm ve Müzecilik A.Ş.	Museum of Technology	İstanbul Galata Mev. Müz. Müd.
67	İstanbul Üniversitesi Rıdvan Çelikel Arkeolojî Müzesi	2019	İstanbul Üniversitesi, Edebiyat Fakültesi Prehistrya Ana Bilim Dalı	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
68	Diğ Sağılı Müzesi	2022	Diğ Malzemeleri Sanayici ve İş Adamları Derneği	Corporate History Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
69	Dr. Özgür AKIN İstanbul Robot Müzesi	2022	Akın Yazılım Bilgisayar İthalat İhracat ve Ltd. Şti.	Museum of Technology	İstanbul Arkeolojî Müzesi
70	İSKİ Su Medeniyetleri Müzesi (Çendere Sanat Müzesi)	2022	İstanbul Büyükşehir Belediyesi	Art Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
71	Nostalji Müzesi	2022	İstanbul Büyükşehir Belediyesi	City History Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
72	Amavutköy Yenel Tarihi Müzesi	2023	Amavutköy Belediye Başkanlığı	Personal Collection Museum	İstanbul Hisarlar Müzesi Müdürlüğü
73	Zeyrek Çini Hamam Müzesi	2023	İstanbul Turizm ve Otellilik A.Ş.	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
74	Zeytinburnu Mozaik Müzesi	2023	Zeytinburnu Belediye Başkanlığı	Archeology Museum	İstanbul Arkeolojî Müzeleri Müdürlüğü
75	Ağlayan Müzesi (Tevfik Fikret'in Evi)	1945/1961	İstanbul Büyükşehir Belediyesi	Personal History Museum	İstanbul Hisarlar Müzesi Müdürlüğü
76	Vakıflar Hali Müzesi	1979/2013	Vakıflar Genel Müdürlüğü	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü
77	Çikolata Müzesi		Detay Gıda Sanayi ve Ticaret A.Ş.	Museum of Culture and Arts	İstanbul İslam Bilim ve Teknoloji Tarihi Müzesi Müdürlüğü
78	İnzalı ve Birinci Baskı Kitaplar Müzesi		Küçükçekmece Belediyesi	Museum of Culture and Arts	İstanbul Türelber Müzesi Müdürlüğü
79	İstanbul Özel Okçular Tekkesi Müzesi		Ökmeydân Spor ve Eğitim Vakfı	Ethnographic Museum	İstanbul Türk ve İslam E. M. Müdürlüğü



## E. CURRICULUM VITAE

### PERSONAL INFORMATION

Surname, Name: Kardaş, Ayşegül

### EDUCATION

2016 – 2024 *PhD, History of Architecture*  
Middle East Technical University, Ankara

2010 – 2011 *Master of Arts, History of Architecture*  
Middle East Technical University, Ankara

1994 – 1999 *Bachelor of Arts, Interior Architecture and  
Environmental Design*  
Bilkent University, Ankara

### WORK EXPERIENCE

2020 – 2024 *Architect*  
*Directorate of Foreign Affairs*  
Çankaya Municipality, Ankara

2017 – 2020 *Architect*  
*Directorate of Business Licenses and Supervision*  
Çankaya Municipality, Ankara

2000 – 2017 *Architect*  
*Department of Support Services*  
Banking Regulation and Supervision Agency, Ankara

2000 *Interior Architect*  
*Interior Design Office*  
Yeşim Kozanlı, Tasarımcı, Ankara

1999-2000 *National UN Volunteer*

UNDP Coordination Office Kocaeli

UNDP, Kocaeli

## RESEARCH INTERESTS

19th Century Ottoman Urban History, Urban History, Anatolian Cities, City Museums

## FOREIGN LANGUAGES

Advanced English

Beginner Italian

## ACADEMIC WORK

### Refereed Proceedings

Kardaş, A., “The Bursa City Museum: An Architectural and Conceptual Analysis”, *ARCHTHEO'18, DAKAM International Theory and History of Architecture Conference, Vol:XII*, pp.8-22, İstanbul, September 2018. ISBN 978-605-81593-4-1

### Presentations

Kardaş, A., “Türk – Amerikan Kültür Derneği (TAD) Ankara Binası – 1965”, *Ankara'da İz Bırakan Mimarlar, Project, Panel 08: Affan Kırımlı*, VEKAM Ankara Bağ Evi, December 2018.

### Exhibition and Research

Altan, T. E., Demirkol, H. G. (Curator), Assistant for, *Türkiye Büyük Millet Meclisi, 1920-2020 Exhibition*, in the scope of The International Conference “Türkiye’de Parlamento Yapılarının Yüzyılı: Halkı Birleştirmek, Fikirleri İnşa Etmek” by Çankaya Municipality, Architects’ Association 1927, Embassy of Austria, Çankaya Municipality Doğan Taşdelen Contemporary Arts Center Abidin Dino Exhibition Hall, November 2021.

Altan, T. E., Özçakır, Ö., Turan, A., Dedekargınoğlu, C., Gökpınar, C. (Project Team), Assistant for, *Erken Cumhuriyet Dönemi Ankarası'nda Alman Mimarların Planları ve Tasarımları*, 2023

## F. TURKISH SUMMARY / TÜRKÇE ÖZET

Günümüz verileri giderek daha fazla insanın kentsel alanlarda yaşadığını gösteriyor. 21. yüzyılda kentlerin karşı karşıya kaldığı en büyük sorunlar olan yoksulluk ve eşitsizliğin yanı sıra kalabalıklaşan kentlerde insanların aidiyet duygusu, daha da değerli hale gelmiştir. Günümüz kentleri için en büyük tehdit iklim değişikliğinden kaynaklanırken, kentler sağlık, hijyen, suç, ekonomi, göç, hatta savaş gibi eski ve yeni sorunlarla karşı karşıya kalmaktadır. Sorunun merkezinde yer alan kentlere ilişkin olarak kentleşmenin yarattığı sorunların çözümünde yerel yönetimler, merkezi otoriteler ve Dünya liderleri kadar sorumluluk üstlenmektedirler.

Lewis Mumford, *Tarih Boyunca Kent* adlı eserinde, kentin 5.000 yıllık geçmişine bakarak kent kültürünün gelişimini, “insanın kent tarafından şekillenen tarihsel gelişimi” üzerinden yorumlamaktadır. Mumford'a göre "on sekizinci yüzyıl metropolü müzeyi icat edene kadar kentin kendisi bir müze olarak hizmet etmekteydi". Mumford büyük kentleri “insanoğlunun şimdiye kadar yarattığı en iyi hafıza organı” ve yine “ayrımcılık ve karşılaştırmalı değerlendirme için en iyi aracı” olarak tanımlamaktadır.

İkinci dünya savaşı sonrası Avrupa Kentlerinde yaşanan büyük yıkımın insan hayatı ve ülkelerin ekonomilerine verdiği zararın sonucu olarak benzer bir yıkımın tekrar yaşanmaması hedefi ile 1945'te kurulan UNESCO uluslararası barışı korumak ve insanlığın ortak refahı için ortak dünya mirası fikrini ortaya çıkarmış ve bu doğrultuda bu mirasın parçası kabul edilen kitaplar, sanat eserleri, tarihi anıtlar ve bilimin korunması amacıyla resmi anlaşmalar düzenlenmiştir.<sup>499</sup> Bu dönemde kurulan uluslararası kuruluşlardan bir diğeri 1946 yılında kurulan Uluslararası Müzeler Konseyi (ICOM) olmuştur. Bu gelişmelere paralel olarak 1950'lerden itibaren yeni bir tarih anlayışının şekillenmeye başlaması kent tarihçiliği ve kültürel tarih anlayışının da ortaya çıkış sürecinin başlangıcını oluşturmaktaydı.

19. yüzyıldan itibaren kurulan Kent Müzelerinin ilk örnekleri koleksiyonlar yoluyla kurulan müzeler iken, 90'lı yılların çağdaş Kent Müzesi, kent tarihçiliğindeki yeni

<sup>499</sup> UNESCO ile ilgili olarak bkzn. <https://www.unesco.org.tr/Pages/99/2>

anlayışla birlikte kentlerin müzelerde temsilinde bu maddi kültürün yeterli olmadığı fikrini ortaya atmıştır. Kent Müzeleri ile ilgili yapılan çalışmalarda ise Kent Müzeleri'nin bir tanımından ziyade böyle bir tanımın arayışı süregelen bir çaba olmuştur. Müzecilik alanında bir kırılma noktası olan 90'lı yıllarda alanın öncüleri tarafından Kent Müzeleri'nin ilk tanımları, merkezine müze tanımı alınarak yapılmıştır. Müze tanımı Kent Müzelerinin gündemde olduğu 2000'li yıllarda üzerinde çalışılan bir süreçti ve Uluslararası Müzeler Konseyi (ICOM) Prag'da yeni bir müze tanımını 2022 yılında onayladı buna göre:

*“Müze, somut ve somut olmayan mirası araştıran, toplayan, muhafaza eden, yorumlayan ve sergileyen, toplumun hizmetinde olan, kâr amacı gütmeyen, kalıcı bir kurumdur. Kamuya açık, erişilebilir ve kapsayıcı müzeler, çeşitliliği ve sürdürülebilirliği teşvik eder. Eğitim, keyif, düşünce ve bilgi paylaşımı için çeşitli deneyimler sunarak etik, profesyonel ve toplulukların katılımıyla çalışır ve iletişim kurarlar.”<sup>500</sup>*

1990'lı yıllardan sonra yaşanan hızlı kentleşme ve göç, kentlerin yapısının değiştiği bir döneme işaret etmektedir.1990'lı yıllarda kent müzelerinin ortaya çıkmasının nedenleri, kentlerin kimliğini kaybetmeye başlaması ve parçalı kentsel alanlar haline gelmesiyle birlikte kentleşme, kent olgusu gibi kavramların korunması ve bir arada tutulması sayılabilir. Bozkuş'un tanımından yola çıkarak kentin geçmişinden kurtarılan parçaların depolandığı Kent Müzelerinin kente ilişkin olarak koleksiyonunda yer alan nesnelerin yanı sıra tarihi kent dokusunun parçası olan müze binasını ve kentin tarihi anlatısını da koruma altına aldığını söylemek yanlış olmayacaktır.<sup>501</sup>

ICOM'un bir parçası olarak Kent Müzeleri Koleksiyonları ve Faaliyetleri Uluslararası Komitesi (CAMOC) 2005 yılında kurulmuştur. CAMOC'un resmî sitesinde “Komite, kökenlerini kentlerle ilgili müzelere yönelik değişen tutumlara borçludur; kent

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<sup>500</sup> ICOM Müze tanımı Türkçesi için bkz. <https://www.cekulvakfi.org.tr/haber/guncel-sorunlar-ve-yeni-kavramlar-muzeler-yeniden-tanimlaniyor>

<sup>501</sup> Bozkuş, 2014

tarihinin ana müzelerinde ve kent hazinelerinin koruyucularında bu uzmanlaşmış müzelerin başka bir boyuta sahip olabileceği ve çevrelerindeki yaşayan kenti yansıtabileceği, kentin tarihinin ötesinde kente ve onun olası geleceğine ulaşabileceği fikri yavaş yavaş şekillendi” denilmektedir.<sup>502</sup> Yeni Kent Müzesi anlayışının 90’larda ortaya çıkışına ilişkin olarak Duncan Grewcock, "kent müzeleri hali hazırda olmasaydı, kentsel değişimin anlaşılmasına ve müzakere edilmesine yardımcı olmak için artık icat edilmeleri gerekecekti " diyerek Kent Müzelerine olan ihtiyacı dile getirmektedir. Kent Müzeleri'ne ilişkin ilk uluslararası konferans 1993 yılında Londra Müzesi'nde düzenlenmiş, bunu 1995'te Barselona, 2000'de Lüksemburg, 2005'te Amsterdam ve Moskova ve 2007'de Viyana takip etmiştir. CAMOC'un müze profesyonellerini bir araya getirdiği konferanslar her yıl devam etmektedir ancak söz konusu ilk konferansların önemi kent müzelerinin kavramsallaştırılmasında ve geleceklerinin tanımlanmasında etkili olmasından kaynaklanmaktadır.

Kent Müzeleri üzerine yapılan bu çalışmada hafıza mekânları olarak kentler ve kentlerin müzede temsili ele alınmaktadır. Kent Müzelerinin, [bir kentin] mekânsal eğilimlerini, olaylarını ve planlama gelişmelerini aynı dönemdeki diğer kentlerle nadiren yan yana getirdiği ve karşılaştırdığı ileri sürülmektedir.<sup>503</sup> Bu çalışma, ise seçilmiş olan örneklerle Türkiye'deki Kent Müzelerinin gelişimini anlamayı amaçlamaktadır. Yerel kimliği temsil etmeyi amaçlayan farklı kentlerin müzelerinin, birleştirici ulusal coğrafyada birbirleriyle nasıl ilişkilendiği, Türkiye'deki Kent Müzelerinin kavramsal bir haritasını oluşturmak için cevaplanması gereken bir sorudur. Öte yandan küreselleşme bağlamında kentler sadece ulusal değil küresel bilgi, ekonomi ve turizm ağında da düğüm noktaları oluşturmaktadır. Kentlere daha geniş bir bakış açısıyla bakmak, kentler arasındaki bu etkileşimlerin araştırılmasını içermektedir ki bu da Kent Müzeleri ile ilgili mevcut literatürde eksik görünmektedir. Kent Müzelerini kentlerin yalnızca yerel değil, ulusal ve küresel kimlikleri açısından da anlamayı amaçlayan çalışma, farklı kentleri bağlantılı ve karşılaştırmalı bir bakış açısıyla değerlendirmeyi amaçlamaktadır.

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<sup>502</sup> CAMOC resmî web sitesinden Türkçeye tercüme edilmiştir bkz. <https://camoc.mini.icom.museum/about/about-camoc/>

<sup>503</sup> Athanassiou, Christodoulou, 2014

Türkiye'deki Kent Müzelerinin ilk örneklerini bu tür müzelerin ortaya çıktığı 20. yüzyılın sonu ve 21. yüzyılın başı bağlamında analiz eden bu çalışmada Kent Müzeleri'nin nasıl kurulduğu, müzelerin kuruluşuna öncülük eden aktörler, müze yapılarının kentsel bağlamdaki yeri ve anlamı ile kent kimliklerinin müze sergilerindeki tarihsel ve güncel temsilleri tartışılmaktadır. Kent Müzeleri yerel müzeler olmakla birlikte, bu çalışma, gerçekleştirilmemiş İstanbul ve Ankara Kent Müzeleri örneğinde olduğu gibi, kentlerin küresel ve ulusal temsillerinin odak noktasından Kent Müzeleri hakkında daha fazla soru sormaktadır.

Bu çalışma, kentlerin farklı bağlamlardaki temsilini analiz ederek, seçilen Kent Müzeleri örneklerindeki kurguyu anlamayı amaçlamaktadır. Bu bağlamda çalışma, Türkiye'de Kent Müzelerinin ilk yıllarına odaklanmakta ve kent müzeleri kurma fikrinin ortaya çıktığı 1996 yılından, kent müzelerinin kurulmaya başladığı yıllardan 2010 yılına kadar gerçekleşmiş ve gerçekleşmemiş bazı Kent Müzesi örneklerini incelemektedir

TKB ve ÇEKÜL'ün yürüttüğü çalışmalar kapsamında Kemaliye ve Bursa örnekleri, Türkiye'nin ilk kent müzeleri olarak kabul edilmektedir. Bursa ile aynı yıl kurulan İzmir Kent Arşivi ve Müzesi ise bu alanda farklı bir yaklaşımı örnekliyor. Dünya kenti olarak İstanbul'un ve ülkenin başkent olarak Ankara'nın kent müzeleri ise hayata geçirilememiştir. Ancak bu kentlerde Kent Müzesi kurma çabaları devam eden bir süreç olmuştur. İstanbul Müzesi ile ilgili girişimler 1996 yılından itibaren Kent Müzeleri kurma fikrinin ortaya çıkmasına öncülük etmiş olması nedeniyle önem taşımaktadır. İstanbul ve Ankara gibi büyük kentlerin merkezinde Kent Müzeleri kurulamamış olsa da bu yıllar içerisinde Adalar ve Beypazarı belediyelerinin girişimleri ile söz konusu ilçelerde kurulmuş olan Kent Müzeleri de incelenmek üzere seçilen müzeler içerisinde yer almaktadır.

"Kent Müzeleri, mirasın korunmasına yönelik farklı bir strateji önerir ve kentsel anlatılar ve kamusal özelemler için faydalı alanlar olarak karşımıza çıkar".<sup>504</sup> Anlatının ve temsilin çeşitli yollarından birisi olan Kent Müzeleri sivil gururu inşa etmek ve diğer kentlerle rekabet etmek suretiyle, kentin belirli bir kimliğini oluşturmaktır. Bu

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<sup>504</sup> Ibid.

inşa edilen anlatılardan bazıları kentin diğer hikâyelerini anlatılarını gölgede bırakarak ön plana çıkabilir.

Çalışma Kent Müzelerinde mekânsal bağlama vurgu yapmakta, kentin müzesinde temsil edilen mekânsal özelliklerini analiz ederek, Kent Müzelerinin kentsel ve sosyal özellikler açısından yerelle olan ilişkisine dair başka sorular da sormaktadır. Çoğunlukla tarihi binalarda yer alan Kent Müzesi örneklerinde, seçilen mekânın tarihine, tarihi binanın kentsel bağlamına ve müze binasının kentsel bağlamdaki önemi analiz edilmektedir. Bu nedenle kentin kolektif hafızasının korunması üzerinde durulması gereken önemli bir konudur.

Çalışmada kentin müzedeki sergi ile nasıl temsil edildiği analiz edilmektedir. Müzede sergilenen kentin tarihi anlatısı, müze binasının kendisi (aynı zamanda orijinal kullanımına da atıfta bulunarak) ve kentsel bağlamıyla ilişkili olarak analiz edilmektedir. Bir müzenin anlatı oluşumunu hangi tür tarih yazımının tanımladığı, tarihsel anlatı oluşumunun mekân oluşumunda izinin sürülüp sürülmediği, anlatının kent katmanları ve nüfus özellikleriyle ilişkisinin ne olduğu sorularına yer verilerek kentin temsili analiz edilmektedir. Dolayısıyla bu çalışma, Kent Müzelerinin hem mimari hem de kavramsal bir analizi olup, yapılarının kentsel ve sosyal bağlamlarındaki anlamı ve yeri ile ilişkili olarak neden ve nasıl kurulduklarını ve aynı zamanda müzelerin kent tarihini temsilen neyi sergilediklerini sorgulamaktadır.

Kentler, “kültürel ve coğrafi konumlarına bakılmaksızın, birbirleriyle farklılıklardan çok benzerlikleri paylaşırlar”; Bu bakımdan Kent Müzeleri'nin pek çok ortak yanı vardır, ancak her kentin öne çıkan bir yönü vardır.<sup>505</sup> Türkiye'de Kent Müzeleri benzer amaçlarla ancak ülkenin farklı bölgelerinde, kentin farklı bağlamlarında, farklı yapı tipolojilerinde, farklı tarihi geçmişlere, farklı koleksiyon ve arşivlere sahip olarak kurulmuştur. Aralarındaki benzerlikler ve farklılıklar, Türkiye'deki Kent Müzelerinin yerel kimlik temsil sürecini eleştirel bir şekilde tarihselleştirmek için mekân oluşumlarını ve anlatı oluşumlarını karşılaştırmalı olarak inceleme ve değerlendirme fırsatı vermektedir.

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<sup>505</sup> Cote, 2006

Bu çalışmanın alana katkısı dönemin koşullarını değerlendirmek ve Kent Müzelerinin kuruluşundaki farklı yaklaşımları eleştirel bir yaklaşımla incelemektir. Ayrıca Türkiye'deki Kent Müzelerinin öncü örnekleri haline gelen ilk örnekleriyle ilgili yapılan karşılaştırmalı yaklaşım, Kent Müzelerinin farklı yönlerinin vurgulanmasına ve bu tür müzelerin Türkiye'deki örneklerinin tanımlanmasına olanak sağlamaktadır.

Kent Müzeleri ile ilgili ana kaynaklar, dünya örneklerin incelenmesinin yanı sıra, Türkiye'deki müzelerle ilgili olarak yapılan değerlendirmeleri içermektedir. Ancak Türkiye'de Kent müzeleri üzerine yapılan akademik çalışmalar oldukça azdır. Türkiye'de Kent Müzeleri ile ilgili ilk çalışmalar, müze küratörleri, tarihçiler, mimarlar, müze yöneticileri gibi alanın aktif aktörleri tarafından yürütülmüştür. Diğer taraftan, müzelere ve Kent Müzelerine yeni yaklaşımları kapsayan çok sayıda toplantı düzenlenmiş, söz konusu toplantılar neticesinde ortaya çıkan yayınları da bu ilk dönem çalışmalarının önemli bir parçası olmuştur.

Türkiye'deki kent müzeleri üzerine kapsamlı bir çalışma olan Ayşe Nur Şenel Fidangenç'e ait; Doktora tezi şehir müzelerinin söylem analizi üzerine yoğunlaşmaktadır. Şenel Fidangenç benzer şekilde kent müzelerini aktörlerini, binalarını ve sergilerini incelemekte; ancak belirli örneklerle odaklanmak yerine, Türkiye'deki Kent Müzelerini bir bütün olarak değerlendirmeye çalışmaktadır.<sup>506</sup>

İncelenen müze örneklerinin tamamı yerel yönetimler tarafından kurulmuş müzelerdir. Söz konusu müzeler Kültür ve Turizm Bakanlığının izniyle kurulmuş “özel müzeler” yani sivil toplum müzeleri statüsünde listelenmekle birlikte, arşiv belgeleri her belediyede kendi idareleri tarafından muhafaza edilmektedir. Bu anlamda müzelerin kendisi aynı zamanda çalışmanın temel kaynaklarını oluşturmaktadır. Dolayısıyla bu çalışma, ana literatürden faydalanmanın yanı sıra, seçilen örneklerin yapılarının ve sergilerinin yerinde incelenmesi, koleksiyonlar, restitüsyon/restorasyon projeleri, eski yapı fotoğrafları, toplanan müzelere ilişkin dokümantasyon gibi envanterlerin incelenmesini içermektedir. İlgili belediyelerin yetkililerinden temin edilen kaynaklar belli bir çerçevede içerisinde anlatıya dâhil edilmiştir.

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<sup>506</sup> Fidangenç, 2018



Çalışma öncelikle Kent Müzesinin tanımlanması ve bu çalışma alanında yer alan tartışmalara yer verilmiştir. Bu kapsamda, 2000'li yılların başlarında Kent Müzeleri ile ilgili çalışmaların ve tartışmaların artması ve dünyada yeni Kent Müzeleri'nin açılmasıyla birlikte konunun uzmanları, evrensel özelliklerini nadiren paylaşan Kent Müzeleri için bir tanım arayışına girdiler.<sup>507</sup>

Alanın öncü akademisyenlerinden olan Galla, bir Kent Müzesinin nasıl olması gerektiğine dair tanımlarını Kent Müzelerinin yalnızca bir kentin tarihi ve gelişimiyle ilgilenen kent merkezleri olmadığını belirtmekte ve bu merkezlerin evrimini ve devamını kapsayan şehircilik süreciyle de ilgili olduklarını söylemektedir.<sup>508</sup> Öte yandan Johnson, "herhangi bir şehir müzesinin özünde ne olduğunu: yerel olarak ilgili nesnelere ve onlara eşlik eden insanlık tarihlerini toplayan, koruyan ve yorumlayan bir kurum" olarak tanımlamaktadır. Johnson'a göre Kent Müzeleri, bir kenti keşfetmede başlangıç noktası görevi görmekte ve aynı zamanda müze koleksiyonlarının, o yerle etkileşimi teşvik eden ve doğrulayan kent izlenimleri sunarak katkıda bulunmaktadır.<sup>509</sup>

Steven Thielemans, 2000 yılında Ghent'te gerçekleşen ve dört Kent Müzesinin katılımcı olduğu çalıştayda sunduğu çalışmasında Kent Müzelerini "Kent Müzesi, kent hakkında ve kentin içindeki bir müzedir" diyerek tanımlamış ve "Hem kentin stratejisiyle hem de vatandaşlarıyla bağlantılı" olduğunu vurgulamıştır.<sup>510</sup> Grewcock'un CAMOC'un 2006 yılında Boston'da gerçekleşen ilk konferansında yaptığı tanım ise Johnson'ın ilk tanımını daha da ileriye taşıyarak Kent Müzelerinin kentsel planlama içerisinde işgal edebileceği benzersiz konumun "açık uçlu, güvenilir demokratik bir yaklaşım" olduğunu ifade etmektedir. Fiziksel olarak şehrin bir çeyreği olarak deneyimlenebilen, aynı zamanda şehrin dünü, bugünü ve geleceği bağlamında kentsel meselelerin tartışıldığı, deneyimlendiği bir alan olarak da

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<sup>507</sup> Bu yorum, Varosio, Federica. *City Museums: From Civic Institutions Towards A New Concept Of Display And Education*.2006, aittir.

<sup>508</sup> Galla, 1995

<sup>509</sup> Johnson 1995

<sup>510</sup> Thielemans,

kullanılabilen alan, Kent Müzelerini tarihin anlatısında anahtar bir unsur olarak görmektedir.<sup>511</sup>

İlk tanımlardan da anlaşılacağı üzere Kent Müzesi birbiriyle ilişkili bazı ana başlık üzerinden ele alınabilir. Bunlardan ilki müze sergilerine ilişkindir ve Kent Müzeleri mi, eser müzeleri mi ve koleksiyonu olmayan bir müzeler midir sorusu sorulmaktadır. Yerel, sosyal ve kentsel tarihin yükselişinin “müzeler üzerinde derin bir etki yarattığını” belirten Fleming, bir kentin tarihini temsil etmede maddi kültürün kısıtlamalarına ve sınırlamalarına dikkat çekmektedir. Sınırlamaların üstesinden gelmek için "koleksiyonların arşiv kayıtları, fotoğraflar, film ve hafızayla, belki de müzik ve folklorla, şehrin topoğrafyası, binaları ve yapılarıyla zenginleştirilebileceğini" belirtmekte ve değerlendirmesinde Kent Müzelerinin rolünü “maddi ve maddi olmayan kanıtların sentezi...” olarak ortaya koymaktadır.<sup>512</sup>

İtalya'da 19. yüzyıldan beri yaygın olan kente ilişkin sivil müzeler bu anlamda Kent Müzelerinin erken türü olarak değerlendirilmekte; onları Kent Müzelerinden ayıran şey olarak ise kentin tüm hikâyesini sergileyip anlatarak kent tarihine daha bütünsel bir yaklaşım önermeleri olarak yorumlanmaktadır. Bu nedenle ilk örneklerinden 2000'e kadar Kent Müzeleri, nesnelere ve bulgulara kronolojik veya üslupsal olarak bir sıraya göre düzenleyerek kendilerini sınırlamaya devam etmekte olan müzelerdir.<sup>513</sup>

İkinci tartışma ise bu müzelerin ne kadar kapsayıcı olduğu ve sadece obje deposu olarak mı hareket ettikleri yoksa toplum merkezleri mi olduklarıdır. Topluluk temelli yaklaşımı savunan Galla'nın Kent Müzeleri için, kültürel bakımın statik, kültürel gelişimin ise dinamik algısının ötesinde, bu tür kültür kurumlarının bireylere ve topluma bir bilinç kazandırmakla sorumlu olduğu sürdürülebilir kültürel sistemler geliştirilmesi gerektiğini söylemektedir. Benlik saygısı ve kimlikle ilgili olarak Galla, “...kent müzeleri, kökenlerinin ve gelişimlerinin tarihini ve kent merkezlerinin değişen bağlamlarını yansıtmalıdır. Yeni yaklaşımların keşfedilebilmesi için kültürel

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<sup>511</sup> Grewcock,2006

<sup>512</sup> Fleming, 1998

<sup>513</sup> Varosio, 2006

temsil ve kent mirasının inşasına ilişkin geçmiş uygulamalarını ortaya çıkarmaları gerekiyor” demektir.<sup>514</sup>

Yerel tarih bilinci, Galla'nın kentsel kültürel sınır bölgelerini işaret ettiği gibi, tarihin diğer alanlardaki konuların yeniden düşünülmesine katkıda bulunmaktadır. Dolayısıyla kültürel haritalama, sürekli yaşanan kentsel peyzajlarda tarihin katmanlanması ve mirasın korunması, kültürel temsil, Kent Müzelerini Mimarlık Tarihi alanıyla ilişkilendiren konulardır. Ayrıca, tarihsel ve çağdaş kültürel özlemlerin dile getirilmesi açısından Kent Müzeleri, yerel tarih yazımında çalışan akademisyenler için önemli kuruluşlardır.

Son olarak Galla, “...kent müzeleri, kökenlerinin ve gelişimlerinin tarihini ve kent merkezlerinin değişen bağlamlarını yansıtmalı, geçmişlerini ortaya çıkarmak yeni yaklaşımların keşfedilebilmesi için kültürel temsil uygulamaları ve kent mirasının inşasını gerektirmektedir” demektir. Bu bağlamda Anico da, “...miras, geçmişten gelen basit bir mirastan daha fazlasıdır. Farklı sosyal gruplar tarafından, farklı bir yere, gruba veya davaya ait olma duygusunu ifade eden yeni kimlik referanslarının yaratılması için bir araç olarak benimsenen günümüzün bir ürünüdür.” Ancak “miras doğası gereği politik bir süreçtir” ve bu nedenle sürecin aktörleri önemlidir demektir.<sup>515</sup>

Kent Müzeleri ile ilgili üçüncü tartışma ise kentin geçmişi, bugünü ve geleceği ile olan ilişkisidir. Suay Aksoy'un da belirttiği gibi nesnelere artık geçmişi bugüne ve geleceğe taşıyan aktarıcılar olarak tek kaynak değil. Bu anlamda müzelerde görseller, filmler, animasyonlar ve diğer sanal temsiller kullanılmaktadır. Hızlı kentleşmenin geçmişle ilişki kurma yeteneğimizi körelttiğini, sürekliliği yok ettiğini, hızlı toplumsal ve ekonomik değişimlerde müzelerin kimlik duygusunu geliştirme konusunda daha fazla sorumluluğa sahip olduklarını anlatan Aksoy, Kent Müzelerinin topladığı, kayıt altına aldığı ve sadece geçmişi değil, günümüz kent yaşamını da yorumladığını ifade etmektedir. Objeler ve müze koleksiyonlarıyla doğrudan bağlantılı olmayan tarihi ve

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<sup>514</sup> Galla, 1995

<sup>515</sup> Anico, 2008

çevresel konuların kentin gündeminde olduğunu, tarihi yapıların içinde yer alan ve kısıtlı bir alana sahip olan Kent Müzelerinde objeler yerine görsel materyallerin sergilenmesinin daha kolay olduğunu belirterek sergi alanlarının Kent Müzelerindeki sınırlarına işaret etmektedir.<sup>516</sup>

Dördüncü tartışma ise Kent Müzelerinde değişimin gerekliliği ve bu müzelerin güncelliğini nasıl koruduğu üzerinedir. Müzecilik alanında 19. yüzyıldan itibaren yeni müze türleri ortaya çıkmış, mevcut müzeler korunurken, Kent Müzeleri zaman içerisinde sergileme biçimlerini anlatılarını hatta binalarını yenileme ihtiyacı duymuş yapılan ilaveler ve güncellemeler ile yenilenmiştir. Kentlerin sürekli gelişen ve değişen bir olgu olması nedeniyle bu müzeleri güncel tutmak için çalışmalar devam etmektedir. Bu kapsamda, Postula Kent Müzeleri ile ilgili olarak; “Kuruldukları anda ve faaliyete geçtikleri ilk yıllarda, onlarla ilişkileri nasıldı? zamansallık – geçmiş, şimdiki zaman ve gelecek – ve bunlar kimin için tasarlandı? Yerel vatandaşlardan kim bunlarla ilgileniyordu?” gibi sorular sormaktadır.

Çalışmanın ikinci bölümünde Kent Müzelerinin kuruluşu ele alınmaktadır. Bu bölüm, bu yeni müze tipine yol açan yerel kimliğin vurgulandığı 1990'ların bağlamını açıklamakta ve Türkiye'de Kent Müzelerinin kuruluşundaki aktörlere odaklanmaktadır.

Türkiye'de Kent Müzeleri kurma fikri 1990'lı yıllarda sivil aktörler tarafından başlatılmış olup, Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı (ÇEKÜL), Tarihi Kentler Birliği (TKB) ve Tarih Vakfı, Türkiye'de Kent Müzeleri'nin kurulmasında çalışan başlıca aktörler olmuşlardır. Kent Müzelerinin hayata geçirilmesinde rol alan temel aktörler ise yerel yönetimler yani valilikler, belediyeler ve özel, sivil girişimlerdir. ÇEKÜL'ün katkıları neticesinde bu oluşum sürecine dâhil olan aktörler arasında yerel tarih meraklıları il yönetimleri ve yerel gruplar yer almıştır.

Kültürel mirasın korunması alanındaki çalışmaların kalitesinin artırılmasını hedefleyen ve 469 belediyenin üyesi olduğu Tarihi Kentler Birliği, kuruluşundan bu yana kamu – yerel – sivil – özel sektör katılımcılarını bir araya getiren bir kuruluş

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<sup>516</sup> Aksoy, 2008

olarak Türkiye'de Kent Müzeleri'nin kurulmasında önemli bir rol sahibidir. Söz konusu müzelerin kuruluşu TKB ve ÇEKÜL tarafından geliştirilen projenin bir parçası olup, bu kuruluşların kararları Kent Müzeleri için belirleyicidir.

Türkiye'de Kent Müzeleri, 1998 yılında ÇEKÜL projesiyle başlamış, TKB 2000 Kastamonu Valiler Toplantısı ve 2002 Edirne Toplantısı, kent müzelerinin kurulması yolundaki diğer önemli kilometre taşları olmuştur. 2011 yılında Samsun'da yapılan birlik toplantısıyla her kentin bir Kent Müzesi'ne sahip olması hedefi konmuştur. Bu noktada belediyelerin Kent Müzeleri kurması yaygın bir uygulama haline gelmiş ve bu tarihten itibaren Kent Müzelerinin sayıları hızla artmıştır. (Bkz. Ek A: Türkiye Kent Müzeleri Listesi; Ek B: TKB Belediye Müzeleri Listesi) Bu bağlamda, çoğunluğu belediyeler tarafından kurulan Türkiye'deki Kent Müzelerinin seçilen örneklerin mekân ve anlatı tercihleri belirleyici aktörler çerçevesinde analiz edilmektedir.

Yerel bağlamda kent müzelerinin oluşumunda aktörlerin yanı sıra mekânlara ve sergileme anlatılarına da odaklanan analiz çerçevesi, oluşumlarını sorunsallaştıran süreçlerin anlaşılması amacıyla gerçekleşmemiş kent müzelerine de aynı çerçevede bakılmaktadır. Ulusal ve küresel kimliklerin temsilini elde ederek sınırlılıklarını bu tür yerel çerçevelerin ötesindeki durumlar olarak değerlendirmek. Bu nedenle yerel kamu otoriteleri tarafından kurulan veya kurulmaya çalışılan kent müzeleri asıl ilgi odağı olacak, özel girişimler tarafından kurulan Mersin ve Mardin Kent Müzelerine ise sadece karşılaştırmalı örnek olarak değinilmektedir. Türkiye'de kent müzesi kuruluş sürecine ilişkin olarak Kaymakamlık tarafından kurulan Kastamonu Müzesi daha sonra kapatılıp yakın zamanda tekrar açılmıştır, bu nedenle incelemesi sınırlı olarak yapılmıştır. Antalya Kent Müzesi'nin kurulmasına yönelik girişimler ise sadece Tarih Vakfı'nın projedeki rolüyle bağlantılı olarak sunulmaktadır.

Çalışmanın ana bölümlerinden ilkinin oluşturduğu bölümde Türkiye'nin ilk Kent Müzeleri olan Kemaliye, Bursa ve İzmir Müzeleri incelenmektedir. Her örnek kentsel bağlamları, binaları ve müzedeki sergilenme anlatıları açısından analiz edilmiş böylelikle farklı müze oluşumlarının anlatılması mümkün olmuştur.

Kemaliye Müzesi ilk müze girişimi olması ve yapının ilk işlevinin 16. yüzyıla ait Ermeni Kilisesi olması nedeniyle Kent Müzeleri alanında önemli yere sahip olduğu düşünülmektedir.

Daha önceki adıyla Eğin (Kemaliye) kent merkezindeki iki Gregoryen Ermeni kilisesinden bir tanesi olan ve ana yol aksında yer alan Surp Kevork Kilisesi Aşağı Kilise olarak bilinmektedir.<sup>517</sup> Surp Kevork kilisesinin 1847-76 yıllarında onarıldığı ve 1915 yılında tehcir yasası nedeniyle Ermeni cemaatinin kentten sürülmesinin ardından kilise yapısının halı fabrikası olarak kullanılmaya başlandığı ve iç mekânda katlar eklenmek suretiyle yapısal değişikliklerin bu dönemde yapıldığı bilinmektedir. 1999 yılında halı fabrikası olarak anılan bina yeniden işlevlendirilerek Kemaliye müzesi olarak faaliyete geçmiştir.

Kemaliye müzesi kuruluş amacından farklı olarak bir Etnografya Müzesi'ne dönüşmüş olsa da kentin hafızasında yer eden bu binanın ilk tercihi olarak öne çıkması kentle ve tarihi ile ilgili olarak başlı başına bir anlatı oluşturmaktadır. Bir kent müzesi kurma yönündeki ilk girişim, başlangıçta bir kilise olan yapının çeşitli kullanımları aracılığıyla kentin tarihini anlatmakta başarılı olmuştur. Bu kapsamda, Kemaliye örneği, seçilen yapının kent bağlamında kent tarihini temsil etmedeki önemini vurgulamaktadır. Kemaliye Müzesi, Türkiye'de daha sonra kurulacak olan Kent Müzelerine, Kemaliye'nin tarihi dokusunun korunmasına katkı sağlamıştır.

Bursa Kent Müzesi TKB kararıyla Türkiye'de kurulan ilk Kent Müzesi olması açısından önem taşımaktadır. Proje hem fiziki hem de kavramsal kurgusuyla bir bütün olarak ele alınmış, farklı birikim ve mesleklerden uzman ve görevlilerin bir araya getirilmesi sağlanarak müzenin kuruluşu kısa sürede gerçekleştirilmiştir. Bursa Kent Müzesi için seçilen tarihi bina, 75 yıl boyunca Adliye Binası olarak kullanılan ve 1926'da inşa edilen bir kamu binası olarak 20. Yüzyılın başında yeni oluşturulan şehir merkezinin önemli bir parçasıdır. Eski Bursa Adliyesi'nin kent bağlamında yeniden işlevlendirilmesi, tarihi yapıların mekânın kültürel önemini devamını sağlayacak şekilde kullanılması açısından önemli bir örnek teşkil etmektedir. Binaya verilen yeni kamusal işlevle kentin kolektif hafızası korunmaktadır.

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<sup>517</sup> Alper, 1990

Kentin Cumhuriyet Meydanı'nda yer alan ve erken Cumhuriyet dönemine ait Adliye Binasındaki müzede kentin Osmanlı kimliğini ön plana çıkarılmıştır. Bu tercihin çeşitli nedenleri bulunmaktadır kentin öne çıkan tarih anlatısıyla ilgili sebeplerden biri, Halil İnalçık'ın vurguladığı üzere Bursa Osmanlı kent dokusunun şekillendiği kent olması nedeniyle bu döneme ait yapıların yoğunlukla korunmuş olmasından kaynaklanmaktadır. Bursa Kent Müzesi ilk örnek olması nedeniyle birçok il ve ilçenin kendi müzelerini gerçekleştirmesinde örnek bir müze haline gelmiştir.

1999 yılında İzmir Belediye Başkanı Ahmet Priştina, yeni bir itfaiye binasının inşa edilmesi nedeniyle Merkezi İtfaiye Binası'nın Kent Arşivi ve Müzesi olacağını açıkladığında, eski İtfaiye Binası koruma altında olan tescilli bir yapıydı. Bina 1988 yılından itibaren tescilli olmasına rağmen bir önceki belediye yönetiminin 1995 tarihli kararıyla binanın yıkılarak bu arsaya ticari bina yapılması yönünde karar alınmıştı. Bu karar, binanın korunmasını isteyen İzmir halkında büyük rahatsızlık yaratmıştı. İşte bu koşullar altında bir kamuoyu oluşturulmak suretiyle hayata geçirilen APİKAM 1922'deki büyük İzmir yangınından sonra düzenlenen imar alanının bir parçası olup, İzmir kentini ve 1930'lu yıllardaki ulus devlet bakış açısından taşıdığı anlamı temsil edecek şekilde başlı başına bir anlatı oluşturmaktadır.

APİKAM hedef kitleye göre değişen sergilerle tanımlanan “okunabilir müze” olarak tasarlanmış ve kalıcı sergiler yerine sergi süreleri çok da kısa olmayan geçici sergiler ile kentin temsil edilmesi tercih edilmiştir. Bu bağlamda APİKAM'ın tematik sergilerinde günümüze kadar sunulan temalar arasında Kent ve Ticaret, Kent ve Sağlık, Kent ve Ulaşım yer almaktadır.

APİKAM'ın tematik sergileri bize Fuar ile özdeşleşen kent İzmir'in sergiler kenti olmasını hatırlatmaktadır. Bu bağlamda İzmir'in yıkıntılardan kurtarılıp yeniden inşa edilen Cumhuriyet kenti kimliği hem seçilen yapının kimliğinde hem de İzmir Kent tarihinin kurgulanması ve anlatımında yer bulmaktadır.

İzmir İtfaiye Binası'nın korunması ve bu yapının kentin arşivi haline getirilmesi, kültürel mirasın simgesel yapılara dayalı toplumsal bir yapı olduğunu kanıtıyor. “Kimlik simgeleri olarak yeni anlamlar kazanmak için hangi yapıların ve referansların seçilmesi, birleştirilmesi ve yorumlanması gerektiğini belirleyen karmaşık tarihsel,

politik ve toplumsal dinamiklerin etkileşiminden kaynaklanan ideolojik bir yapıdır”. İzmir örneğinde eski yapının korunması ya da yıkılması yönündeki iki karşıt görüş karşısında APIKAM aktörlerinin tercihi, kent açısından korunması gereken mirasın ne olduğuna ilişkin bir yorumun yansımasıdır. İtfaiye Binasına atfedilen sembolik değerler, İzmir'in bir kurum olarak APIKAM'daki temsilini belirlemektedir. APIKAM örneğinde egemen kimlik temsili Cumhuriyetin kuruluşuna referansla yapılanmaktadır.

Çalışmanın ana tartışmasını oluşturan dördüncü bölümde, İstanbul ve Ankara'da gerçekleştirilememiş örnekler, Kent Müzelerinde temsil edilen yerel kimlik, küresel ve ulusal kimliklerle ilişkilendirilerek analiz edilmektedir. Küresel ve ulusal kentlerin çeperlerinde yer alan ve Türkiye'de kent müzelerinin kuruluşunun ilk yıllarında kurulmuş olan Adalar ve Beypazarı müzelerinin kent/bölge örneği olarak tanıtılarak tartışma 90'lar bağlamında geliştirilmiştir

İstanbul'da bir müzeye "Şehir Müzesi" adı ilk kez 1939 yılında belediye tarafından gerçekleştirilen "Şehir ve İnkılâp Evrakları Müzesi ve Kütüphanesi" kurumuna verilmiştir. Büyükşehir Belediyesine ait bu müzenin koleksiyonları yıllar içerisinde niteliklerine göre ayrılarak belediyenin çeşitli müze ve mekanlarında bir araya getirilmiştir. Belediye koleksiyonuna ait 18 ve 19. Yüzyıl İstanbul gündelik yaşamına dair objeler son olarak Yıldız Sarayında sergilenmektedir.

Diğer taraftan Türkiye'de ilk olarak Kent Müzelerinin gündeme gelmesine sebep olan 1996 yılında İstanbul'da düzenlenen Habitat II konferansı ve sonrasında gerçekleşen sergilerin önemi büyüktür. Müze alanı olarak seçilen Darphane-i Amire binaları, önce İstanbul'daki Habitat II Konferansı sergi alanları olarak kullanılmış ve daha sonra İstanbul Müzesi olmak üzere 49 yıl süreyle Tarih Vakfı'nın kullanımına tahsis edilmişti. Tarih Vakfı'nın üstlendiği ve darphane binalarında düzenlenen iki sergiden “İstanbul Dünya Kenti Sergisi”nin uzun vadede İstanbul Kent Müzesi olması planlanmıştır.

Tarih Vakfı, Antalya Müze Kompleksi'ne benzer bir anlayışla, darphane yapılarının binalarını ve açık alanlarını kullanarak sadece müze değil, aynı zamanda toplumun



buluşma alanı olacak bir sosyal merkez de içeren bir kompleks oluşturmayı planladı. Bu bağlamda kavramsal tasarımın ana alanını İstanbul Müzesi'nin kalıcı sergileri ile Sosyal Tarih Merkezi'nin arşiv, toplantı, atölye, süreli yayınlar ve kütüphane mekânları oluşturuyordu. Projelerinde kalıcı sergi alanının bir kısmı darphane yapılarının tarihine yönelik planlanmış ve Darphane Müzesi olarak adlandırılmıştı.

2014 yılında Belediye tarafından İstanbul Müzesi'nin hayata geçirilmesine yönelik bir başka çalışma da ilk belediye müzesindeki belediye koleksiyonlarından hareketle başlatıldı. O dönemde Büyükşehir Belediyesi yetkilileri tarafından yürütülen projede farklı bir yaklaşım benimsenmiş ve İstanbul'un tarihi surları içerisinde yeni bir yapının inşa edilmesi planlanmıştı. Ancak belediye otoritesinin değişmesi ve tarihi yarımadanın imar edilmesiyle ilgili davanın devam etmesi nedeniyle kenttin aktörleri arasında bir fikir birliğinin olmadığı ortaya çıkmış ve müze projesi bir kez daha yarım bırakılmıştır.

Bu tartışmalar sırasında 2010 Avrupa Kültür Başkenti esnasında İstanbul Kent Müzesi'nin hala kurulamamış olması nedeniyle o dönemde hayata geçirilen Adalar Müzesi İstanbul'un ilk Kent Müzesi olarak tanıtılmıştır. Tarih Vakfı'nın da dâhil olduğu iki yıl boyunca devam eden süreç kapsamında Adalar Müzesi 2010 yılında hayata geçirilmiş ve 2010 Avrupa Kültür Başkenti İstanbul'un etkinliklerine katılmış ve böylelikle Adalar Müzesi, İstanbul'un hayata geçirilen ilk Kent Müzesi olmuştur.

Müze binası Aya Nicholas olarak bilinen Büyükkada'nın tarihinde önemli bir yere sahip bir alanda olmasına rağmen, eski bir helikopter hangarı olan yapının mimari açıdan herhangi bir önemi bulunmamaktadır. Adalar Müzesi sergilerinde “Adalı” olarak adlandırılan ortak kimlik, Adalar'da yaşayan tüm vatandaşlar için yer duygusunu ve özgüveni geliştirmeye yönelik bir yaklaşım olmuştur. Ayrıca müze ve kuruluşun paydaşları hem Adalılar hem de Adalar ziyaretçilerine yönelik faaliyetlerin geliştirilmesi konusunda oldukça aktif olmuştur (geçici sergiler, festivaller, söyleşiler, tarih atölyeleri vb.). Müze, mirasın korunmasını ve katılmaya istekli tüm insanların kültürel çabalarının devamını sağlayan bir sivil diyalog merkezi olarak hareket etmeye başlamıştır. Bu bağlamda Tarih Vakfı'nın hedefi olduğu gibi İstanbul için bir Sosyal Tarih Merkezi oluşturmanın mümkün olmadığını ancak Adalar Müzesi'nin müzesini

tüm seslerin duyulmasını ve bir kent merkezi haline getirilmesini başardığını söylemek mümkündür.

Kent Müzelerini ulusal müzelerden ayırmak amacıyla karşılaştırma yapmak için en uygun örnek Ankara örneğidir ancak söz konusu müzenin bugüne kadar kurulamamış olması, bir yandan dönemin başkent tartışmalarının gölgesinde büyük aktörlerin ilgisinden mahrum kaldığını, diğer yandan da Ankara kimliğinde simgelenen ulus-devlet kimliğine yapılan vurgu nedeniyle yerel kimliğin ulusal kimliğin gölgesinde kaldığı görüşünü ortaya koymaktadır.

Ankara'da bir Kent Müzesi kurulması girişimi, Ankara Kültür ve Turizm Platformu'nun sivil girişimi olup, platform Ankara'nın eski aile bireyleri, valilik, Altındağ Belediyesi, akademisyenler, iş adamları, ODTÜ Mimarlık Fakültesi ve VEKAM'ın katılımı ile bir araya gelmiştir. Ankara'nın Cumhuriyetin ilanı sonrasında imar çalışmaları kapsamında önemli yere sahip olan Tren Garı Kompleksinin Gazino Binası olarak bilinen binanın Kent Müzesi olarak hayat geçirilmesi bu aktörler tarafından 2005 yılında tasarlanmış ancak hayata geçirilememiştir.

Öte yandan Ankara'nın bir ilçesi olan Beypazarı'nda 2008 yılı başlarında ilçenin Kent Tarihi Müzesi'nin kurulması mümkün olmuş hatta geçen süre içerisinde 2021 yılı itibarıyla müzenin idaresi Ankara Büyükşehir Belediyesi'ne devredilmesi sonrasında yenilenmesi gerçekleştirilmiştir. Beypazarı Kent Tarihi Müzesi'nin önemi Kent Müzeleri'nin ilk örneklerinden biri olması ve bir Anadolu kentinin yerel kimliğini temsil etmeyi başarmasıdır.

2007 yılında Rüstempaşa İlkokul binası koruma altındaki bina olarak tescil edilmiş ve işlevi Kent Tarihi Müzesi olarak değiştirilmiştir. Kentten geçen seyyahların anlatıları müzede kentin tarihine ilişkin temel kaynakları oluşturmaktadır bu bağlamda kentin ticaret yolları üzerindeki konumu, Ankara ve yakın çevresi ile olan ilişkisi anlatının önemli bir parçasını oluşturmaktadır.

Türkiye'de Kent Müzeleri'nin ilk yıllarını incelemek, Türkiye'de 1990'lı yılları ve 2000'li yılların başlarını, değişmeye başlayan toplumsal yapı açısından tarihselleştirmeye yönelik bir bakış açısı sağlar. TKB'nin 2011 yılında aldığı,

Türkiye'deki her kentin bir Kent Müzesi olması yönündeki kararına ilişkin değerlendirme, bu noktadan sonra Kent Müzeleri'nin kurulması konusunda belli bir tipolojinin belirlendiği ve çoğu Kent Müzesi'nin birbirine benzemeye başladığı yönünde olduğudur. Benzer şekilde Fidangenç, TKB'nin hakimiyetinin müzeler için bir şablon oluşturma yönünde olduğunu değerlendirmektedir.

Bu çalışma, 2000'lerin başında ulusal kimlik tartışmalarının hala hâkim olduğunu, göstermiştir. Bununla birlikte, Türkiye'de bu tür müzelerin kurulması girişimi AB'nin ortak miras anlayışı politikalarının bir parçası olduğundan, Kent Müzelerinin ilk örnekleri yerel ve sivil bir kimliği temsil etme açısından deneysel bir nitelik taşımaktadır.

Bu çalışmadaki tartışmaların çerçevesini oluşturan küreselleşme ve yerelleşme, 1990'lı yılların kentleşme ve kentlerin büyümesiyle doğrudan ilişkili olan temel kavramlarıydı. Keyder, 1980'lerde başlayan ve 2010'lara kadar hızlanan küreselleşme sürecini tanımlıyor. Bu süreçte sosyal coğrafyayı da belirleyen kent ve kentleşme olgusu olmuştur. Keyder'e göre yerel, ulusal, bölgesel ve küresel etkileşim süreçlerinin anlaşılmasında ve yönetilmesinde, sermaye ve mekan arasındaki ilişkinin müzakere edilmesinde ve idari alanın şekillendirilmesinde kentsel ölçek giderek daha belirleyici hale gelmekteydi.<sup>518</sup>

Bu konuda yerel aktörler ve yerel yönetimler 90'lı yıllarda daha da önem kazandı. 1990'lı yıllarda yerel yönetimin rolüne açıklık getiren Arıkboğa, 1980'li yıllarda büyükşehir belediyelerinin kurulmasıyla ortaya çıkan iki aşamalı yerel yönetim sisteminin, devlet otoritesinin ulusal ölçekten yerel ölçeğe aktarılmasının ilk adımları olduğunu aktarmaktadır. Ancak "merkezileşme" sürecini, yetkilerin demokratik olarak alt kademelere aktarılması anlamında bir yetki devri değil, yetkinin kurumlar arasında dağıtılması anlamında yoğunlaşma olarak adlandırmanın doğru olacağı belirtilmektedir.<sup>519</sup> Keyder, merkezi hükümete bağlı bu yeniden ölçeklendirme

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<sup>518</sup> Keyder,

<sup>519</sup> Keyder, Arıkboğa

sürecinin neoliberal şehircilik süreçlerini güçlendiren ve devlet biçiminin otoriter niteliklerini güçlendiren sonuçlar ürettiğini belirtiyor.

2000'li yıllarda kentsel nüfusun arttığı ve diğer yerleşimlerin göreceli önemini ve kapasitesini kaybettiğini belirten Keyder, "Ekonomik ve politik alandaki dinamiklerin kentlerin fiziksel ve sosyal mekanını nasıl etkilediği sorusunun sorulması gerektiğini" belirtiyor. Keyder bu soruyu küreselleşmeyi tanımlayarak yanıtlıyor ve bunun "ulus devletin ortadan kalktığı bir süreç değil, daha önce ulusal ölçekte örgütlenen kapitalist üretim, tüketim ve dolaşım ilişkilerinin uluslararası bir biçimde yeniden yapılandırılması" olduğunu belirtiyor. Bu bağlamda, küresel eğilimlere paralel olarak yerel yönetim olarak belediyeler, piyasa aktörleriyle giderek daha doğrudan ve giderek daha fazla iş birliği yapan aktörler haline gelmiş ancak mali özerklikleri hâlâ sınırlı olduğunu ifade eden Keyder belediyelerin kentsel ekonomik alana müdahalelerinin altyapı projeleri, mal ve hizmet alımları ve personel istihdamı yoluyla dolaylı olarak gerçekleştirildiğini vurguluyor.<sup>520</sup>

Diğer taraftan, pek çok sosyal grup için endişe kaynağı olduğu belirtilen benzerliklerin arttığı bir dünyada mirasa dönüş, yerel, bölgesel veya etnik tekilliklerin teşvik edilmesine tanık olundu. Mirasın geniş bir yelpazedeki sosyal ve kültürel kimlikleri temsil etme yeteneği ile ilgili olarak Anico mirası koruma anlayışının yükselişinin ve günümüz toplumlarında gözlenen değişimlerin nedenleri 20. yüzyılın sonlarında kimlik hareketleri olan "postkolonyalizm, küreselleşme, göç, kültürel çeşitlilik, ulusötesi ve yerel süreçlerle ilgili olduğu ifade etmektedir.

Ashworth & Tunbridge, korunan yapılı çevre ile kentsel toplum ve ekonomi arasındaki ilişkiyi açıklarken, korumanın temsil fikrine dayanan seçici bir süreç olduğuna işaret ediyor. Ashworth & Tunbridge, UNESCO'nun "Dünya Mirası Alanları"nı, "Avrupa'nın savaş sonrası doğaüstü siyasi yapıları şekillendirmeye yönelik girişimlerinin" bir sonucu olan mirası kullanan bir kültürel hareket olarak değerlendiriyor. Bu argüman aynı zamanda, Avrupa miras yorumuyla desteklenen, ulusal miraslardan ulusal olmayan yer kimliklerine doğru bir yeniden yönelim olduğunu da ileri sürmektedir.

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<sup>520</sup> Keyder,

Bu bağlamda AB değerleri açısından UNESCO'nun 1945'te ve ICOM'un 1946'da kuruluşundan bu yana yaklaşım kültürün demokratikleşmesi olmuştur. Belediyelerin yerel aktörler olarak Kent Müzeleri'nin kurulmasına dahil edilmesinin kökleri bu sivil katılım, kamu katkısı ve kültür kurumlarının demokratikleştirilmesi fikrinde yatmaktadır. Türkiye'deki Kent Müzeleri'nin ilk örneklerinin ve aktörlerinin bu anlayışı benimsediği açık olsa da sayıları giderek artan Kent Müzeleri'nde anlatıların standartlaşması, bir kentin yerel kimliğini temsil etme konusundaki başlangıçtaki yaklaşımın tehlikede olduğuna işaret etmektedir.

Küreselleşen dünyada demokratikleşmiş bir kültür alanı fikri, Avrupa Birliği'nin belirlediği değerlerin bir sonucudur ve Kent Müzeleri modellerinin proje alışverişi ağı da bu bağlamda teşvik edilmektedir. Yerel girişimlerin kendi kendine yetmesi, stratejik kültürel ortaklıklar kurması, kitap raporları, belgeler, kültür ve miras turizmi gibi kültürel miras materyallerinin çıktılarını yaratması teşvik edilmektedir. Kent Müzeleri ile kentler arasındaki ilişki sadece müze binalarıyla sınırlı değil; birçok şehirde Kent Müzeleri kurulması müzenin bulunduğu alanda kentsel dokunun korunması, çevrenin yenilenmesi ve canlandırılması sonucunu doğurmuş, hatta kentin kültür turizmi alanında gelişmesine katkı sağlamıştır.

Kent Müzelerinin en büyük zorluklarından bir tanesi kentin geçmişini, bugününü ve geleceğini temsil etme çabasıyla yerel bir anlatı peşinde koşan küresel bir olgu olmasıdır. Göç ve göçmenler meselesi, kültürün Kent Müzelerinde temsil edilmesindeki zorluklardan biridir. Anlaşılacağı üzere savaş sonrası dönemde sanayileşme ve kentleşme nedeniyle küresel nüfusun çeşitliliği, insanların yerel, bölgesel, ulusal ve uluslararası bağamlardan göç etmesiyle daha da karmaşık hale gelmiştir.<sup>521</sup>

21. yüzyılda yerel, ulusal ve küresel arasındaki ilişkiyi değerlendiren bu çalışmada, başkent Ankara ve “dünya kenti” İstanbul'un büyük ölçekli kentleri ile İzmir ve Bursa'nın yanı sıra küçük kasabalar da analiz edilmiştir. Kemaliye, Beypazarı ve Adalar. Türkiye Kent Müzeleri değerlendirildiğinde, kentlerin yerel, ulusal ve küresel

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<sup>521</sup> Galla,

bağlamlarındaki bu farklılık, kentlerin nasıl temsil edildiği konusundaki tartışmayı daha ileriye taşımıştır.

Kent Müzeleri incelenirken il/ilçe ölçekleri arasındaki farklılıkların dikkate alınması gerekir. Kent ölçeği açısından Ashworth & Tunbridge küçük, korunmuş kentlerin, cazibelerinin değişim baskısının olmamasından kaynaklandığı kısa duraklar olduğu ve kentsel bir alandan ziyade açık hava müzeleri olduklarını ifade etmektedir. Bu tanımlamanın Kemaliye ve Beypazarı örnekleri için geçerli olduğu söylenebilir, ticaret ve zanaat açısından başlangıçtaki ekonomik konumlarını kaybederek turistik birer mekâna dönüşmüş yapılan koruma çalışmaları ile bu beldeler bir anlamda açık hava müzelerine dönüşmüşlerdir. Bu yerel bölgelerde Kent Müzelerinin kurulması, bunların miras alanı olarak tanınmasında etkili olmuş ve bu kentlere yeni ekonomik fırsatlar sunmuştur. Ayrıca Ankara ve İstanbul gibi büyük şehirlerin çeperinde yer alan ilçe müzeleri olan Beypazarı ve Adalar müzeleri bu büyük kentlerin tarihlerinin bir parçası olarak bu kentlerin de temsilini içermektedir.

Kentin temsili açısından müze binasının seçilmesinde, kente dair bir anlatı oluşturulmasındaki seçici yaklaşıma benzer bir yaklaşım söz konusudur. Dolayısıyla müze koleksiyonları açısından her Kent Müzesi, ailelerden ve kentteki bireylerden toplanmış, çoğunlukla gündelik nesnelere olan kendine özgü öğelere sahiptir. Ancak sergiler bu koleksiyonlara göre şekillenmemektedir, aksine müzenin anlatımına göre sergilerde bu öğelerden yararlanılmaktadır. Bir anlatıdan ziyade bu tür koleksiyonlar etrafında şekillenen Kemaliye Müzesi, bu nedenle sonunda bir etnografya müzesine dönüşmüştür. Bursa, İzmir ve Adalar Müzeleri koleksiyonlarından bir kısmını kullanılırken, kalan ve sergilenmeyen eserler araştırma ve koruma amacıyla arşivlenmekte ve kentle ilgili seçilmiş temalar altında geçici sergilerde kullanılmaktadır. Bu da geçici sergilerde kentin çoklu anlatılarının yaratılmasına olanak sağlamaktadır.

Kent Müzeleri'nin kurulduğu ilk yıllarda, kentlerin farklı modelleri benimsediği ve önde gelen aktörlerin bu yaklaşımlardan bazılarını belirledikleri görülmektedir; bir kurum kurmanın birçok bileşeni vardır ve bu tür kültür kurumlarında sürdürülebilir bir yönetimini oluşturmak, bu yaklaşımların ne kadar iyi yapıldığına bağlıdır. Öncelikle

kent müzesi binası için tercih edilen yapı, kent için bir kimlik ve anlam taşıdığı için korunmuş bir yapıdır; daha sonra müze koleksiyonunun toplanması ve sergilenmesine ilişkin kararlar gelmektedir. Çalışmanın her aşamasında gruplar arası fikir birliği gerekli hale gelir. Kentin temsili yerel yönetimlerin görevlerinden biri olduğu için müzeden sorumlu yerel yönetim, farklı paydaşlarla birlikte hareket etme kolaylığına sahip olup kent sakinleri ile doğrudan temas halindedir. Birlikte çalışan yerel yönetimler ve sivil gruplar, kentlerin kimliğini kentlerin farklı boyutlarında temsil etmeyi tercih edebilir; Bursa ve İzmir'deki iki örnek, Kent Müzeleri'nin benimseyebileceği farklı çerçeveleri gözler önüne sermektedir. Her ikisi de Cumhuriyet dönemi binalarında yer alan Bursa ve İzmir müzelerinde Bursa örneğinde Osmanlı kenti kimliği öne çıkarken İzmir örneğinde binanın da temsil ettiği Cumhuriyet kenti temsili ön plandadır.

Bu bağlamda fiziksel mekânın ve mimarının önemi Kemaliye müzesi örneğinde çok daha belirgindir. Galla'nın da ifade ettiği gibi kentin insani boyutu önemlidir, bireysel ve ortak alan duygusunu ifade etmek için ise, eski temsil biçimleri arasında yer alan seçici hafızadan ziyade kolektif hafızayı temsil eden ortak mekan önemlidir.<sup>522</sup> Kentin köprüsü ya da kilise binası, kentin farklı toplulukları için farklı anlamlar ve anılar taşısa da ortak mekânın anlayışı bu toplulukları bir araya getiren olgudur. Bu bakımdan Kemaliye'de ilk başta Kent Müzesi kurma girişiminin, Galla'nın yorumladığı gibi bir kültür merkezi işlevi gören bir müze olarak gerçekleşmesi mümkün olabilseydi, kolektif hafızanın ve kültürün yansıtılmasını sağlanabilirdi.

Johnson, kent müzelerinin tüm vatandaşlara karşı sorumlulukları olduğuna inanıyor ve kent müzelerinden talep edilen şeyin birçok farklı kültürel, ekonomik ve etnik kökene sahip vatandaşların geçmişlerini, isteklerini ve kentsel deneyimlerini dikkate almak ve bu tarihlerin kaybolan ve bastırılmış yönlerini geri getirmek olduğuna inanıyor.<sup>523</sup> Bu başarılabilirse Kent Müzeleri kentsel kültür merkezleri haline geleceğini ifade ediyor. Bu çalışmada incelenen Türkiye'deki Kent Müzeleri'nin ilk örneklerinde de müzelerin birer kültür merkezi olarak şekillendirilme çabası

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<sup>522</sup> Galla,

<sup>523</sup> Johnson,

görülürken, daha sonraki örneklerde giderek kalıplaşmış bir hal alan müzelerin bu yönünün kaybolduğu görülmektedir, bu durum müzeleri ziyaretçinin yalnızca bir kez ziyaret edeceği turistik mekanlar haline getirmektedir.

Avrupa Birliği politikaları, kentlerin yönetilmesinde yerleşmeyi ve yerel düzeyde katılımcı bir yaklaşımın oluşturulmasını desteklemekte olup, “dünya kenti” fikri ve yerel kentler markalaşması da dünyanın birçok şehrinde uygulanan bu anlayışın bir parçasıdır. Galla, "kent müzelerinin büyükşehir çevrelerinin daha geniş kültür endüstrisinin ve ekonomisinin ayrılmaz bir parçası olduğunu" belirtmektedir. Gerçekleşmeyen İstanbul Müzesi ve süreci takip eden faaliyetler ve kazanımlar açısından bu görüşleri doğrulayabiliriz. İstanbul Müzesi için farklı aktörlerin yürüttüğü iki ayrı girişimde mekân seçimi ve anlatıların ayrılması, Kent Müzeleri'nin hayata geçirilmesinde hangi aktörlerin ve faktörlerin belirleyici olduğunu göstermek açısından güzel bir örnek teşkil etmektedir. Her ne kadar İstanbul anlatısında kentin yüzyıllar boyunca imparatorluklara başkentlik yapması nedeniyle Cumhuriyet öncesi tarih anlatımı ön plana çıksa da buradaki ikilem, İstanbul'un hangi kimliğinin ön plana çıkarılacağına karar vermektir. Avrupa Kültür Başkenti olarak Avrupa kenti kimliği mi, yoksa Miniaturk, Panorama 1453 Tarih Müzesi örneklerinde olduğu gibi ve dönemin belediyesi ile aynı politik görüşe sahip olan merkezi otorite tarafından desteklenen Osmanlı kenti kimliği mi ön planda olmalıdır?

İnsani boyutun katkısı ve bu konuda katılım, toplumun kültürel zenginliğine katkı sağlar. İstanbul Müzesi için de böyle bir yaklaşım planlanmış ve müzenin İstanbul Müzesi ve Toplumsal Tarih Merkezi adını alması ve bir sosyal merkez işlevi görmesi planlanmıştı. Galla, "kapsayıcı bir kent müzesinin erişilebilir, çok yönlü ve becerikli olarak geniş izleyici katılımını nasıl karşılaması ve mümkün kılması gerektiğini" açıklıyor. Onun yorumu kısaca, tüm kentsel topluluk için erişilebilirliğe sahip, topluluk sahipliğini sağlayan, topluluk gururu duygusunu teşvik eden, topluluğa fiziksel ve entelektüel alanlar sağlamanın yanı sıra müzenin kendisi olan ortak bir alan sağlayan kapsayıcı bir Kent Müzesi'ni öngörüyor.

Bu anlamda, Tarih Vakfı'nın İstanbul Müzesi için tasarladığı toplumsal tarih merkezinin Adalar Müzesi'nde yerel halkın katkısıyla gerçekleştirilebildiğini



görüyoruz. İstanbul Müzesi'nin bir toplumsal merkez haline gelmesi ancak kentin birçok kimliğinin müzede yer bulması ile mümkün olabilir. Bu anlamda çok kimlikli bir kent olan İstanbul'un yerel anlatısını yaratmak ancak ilçe ya da mahalle ölçeğinde mümkün olabilmiştir.

Benzer bir zorluk başkent için de söz konusu olmaktadır. Türkiye'nin ekonomik merkezi olarak görülen İstanbul'un aksine Ankara siyasi merkezdir. Erkal'ın açıkladığı gibi, bir başkent için kendi Kent Müzesi'nin oluşturulması için başkentleri tanımlamanın ve kavramsallaştırmanın zorluğu vardır. Başkentlerin yarattığı etki bağlamında demografik yoğunlaşma ve gelişme modeli de bunlardan biridir. Başkentleri temsil etmek zor bir iş olsa da, 2000'li yılların başında Türkiye'de bunu yapmak daha da zor olmuştur. Başkent olarak ulus-devlet vurgusundan dolayı güçlü bir kimliğe sahip bir kent olan Ankara, markalaşmaya ihtiyaç duyan bir kent değildir. Ancak süreç içerisinde ulus devletinin ve başkentlerin bakış açısı değiştikçe Ankara'nın üstlendiği rollerde de değişiklikler yaşanıyordu. Bu dönemde Ankara Kent Müzesi kurma girişimlerinde Büyükşehir Belediyesi'nin aktörler arasında yer almadığını, bunun yerine Ankara Valiliği'nin bu görevi üstlendiğini görüyoruz. Ankara'daki yaklaşımda bir sivil inisiyatif olarak yola çıkılmıştır. Ancak söz konusu dönemde başkent Ankara'da Cumhuriyet'in değerlerine ilişkin bir çatışmanın devam ettiğini ve bunun mekânsal anlamda da kendini gösterdiğini görüyoruz. Ankara, kentin ana bulvarlarına yapılan müdahalelerin, kent meydanlarının tahrip edilmesinin, Cumhuriyet döneminde ortaya çıkan kentin modern mimari eserlerinin tehdit altına alındığı ve değersizleştirildiği bir dönemden geçiyordu. Bu bağlamda Ankara'daki ihtiyaç, Ankara çalışmaları için bir arşiv ve kent hafızası oluşturmak olarak tanımlanmış bu ihtiyaç Kent Müzesi çatısı altında gerçekleşmemiş olsa bile VEKAM gibi Ankara üzerine çalışmalar yürüten kurumların katkısı ile kent hafızasının canlı kalması için çabalar devam ettirilmektedir.

Yapılan çalışmalar açısından küreselleşen dünyada yoğun göç alan büyük kentler artık bütünsel bir kentsel yapıyı sürdürmemekte, dolayısıyla plansız inşaat faaliyetleri kapasite artırma bahanesi haline gelmekte ve kentin parçalı bir görünüme bürünmesine neden olmaktadır. Öte yandan küreselleşmenin ekonomik etkilerine bağlı olarak artan özelleştirme ve kamu mülkiyeti kentlerin demografik yapısını da etkilemektedir. Bu

bakımdan Ankara'nın Cumhuriyetin kuruluşundan bu yana başkent olarak temsil ettiği milli merkezin niteliği bu dönemde değişmiştir. Bu açıdan bakıldığında kentin aktörleri arasında yaşanan çatışmalar ve kent mekânına ilişkin süregelen tartışmalar nedeniyle gerçekleştirilemeyen müze için kentin kayıp parçalarını korumak amacıyla müzenin kurulması için en uygun yılların yine 2000'li yıllar olduğu düşünülmektedir.

Tarihsel ve çağdaş kültürel özelemlerin dile getirilmesi açısından Kent Müzeleri, yerel tarih yazımında çalışan akademisyenler için önemli kuruluşlardır. Mimarlık tarihi alanında, bir kentin tarihsel ve çağdaş özelliklerinin, yani kimliğinin, müzenin anlatsal ve mekansal bağlamında nasıl temsil edildiğini araştırmak amacıyla yapılan bu çalışma, Kent Müzelerinin ne olduğu Türkiye'de nasıl şekillendiği sorusuna da cevap vermeye çalışmıştır. Kent Müzeleri 1990'ların sonlarında Türkiye'de sadece yerel değil, kırsal, kentsel, küresel ve ulusal olmak üzere farklı kimliklere sahip kentlerde kültürel miras inşasına katkıda bulunmuştur.

Bu çalışma, Kent Müzelerinin ne olduğu ve nasıl olması gerektiği tartışmaları kapsamında Türkiye örneklerine bakılarak, kültürel miras anlayışının değerlerini ve bu temsil kurgusunun neleri içerdiğini, tarihe hangi perspektiften bakıldığını değerlendirmeye çalışmaktadır. Kent Müzesi de diğer müze türleri gibi bir kurgudan oluşmaktadır, bu kurguyu kimin yarattığına, ne zaman ve kime yönelik olduğuna bağlı olarak kurgulanmış bir anlatıdır. Çalışma çerçevesinde değerlendirme süreci incelenerek gerçekleştirilmektedir.

Korunmaya değer yapılar, tarihi anlatıların seçimi dikkate alındığında her Kent Müzesi'nin hayata geçirilme sürecinde yer alan aktörlerin bu kurguların oluşmasında ve kültürel mirasın inşasında etkili olduğu görülmüştür. Bu bağlamda birbiriyle çağdaş olan farklı müzeler, ulusal sınırlar içindeki konumlarına ve kuruluş aktörlerine göre farklılıklar göstermektedir.

İstanbul ve Antalya Müzeleri'nde uzun yıllar süren çalışma, iş birliği ve çaba bu müzelerin hayata geçirilmesine dönüşmemiş olsa da Tarih Vakfı Türkiye'de yeni müzecilik üzerine çalışan entelektüel topluluğun gelişmesine önemli bir katkı sağlamıştır. Her iki müzede de Tarih Vakfı, kente bir toplum merkezi kazandırma

çabasını ortaya koymuştur. Adalar Müzesi örneğinde olduğu gibi kentin temsilinde çoğulcu bir yaklaşım benimsendiğinde yerel STK'lar gibi sivil bir inisiyatifin varlığı müzenin anlatısında belirleyiciliği olmuştur. Bu anlamda ilk örnekler olarak kabul gören Kemaliye, Bursa ve İzmir örneklerinde il yönetimi ve özel girişimlerin katılımı önemlidir ancak Kent Müzelerinin hayata geçmesinde belirleyici olan baş aktör belediyeler olmuştur dolayısıyla çoğulcu yaklaşımın öncelikle belediyelerce desteklenmesi gerekmektedir.

Genel olarak bakıldığında, Türkiye'de geleneksel müzeciliğin değişmeye başladığı, özel müzecilik ve yeni müzecilik alanlarında farklı örneklerin ortaya çıktığı dönem 1990'lı yılların sonu ve 2000'li yılların başıdır. Kent Müzeleri bu dönemde yeni anlatıların üretilmesine, yeni sergileme biçimlerinin denenmesine, müzelerle ilgili ulusal ve uluslararası toplantıların düzenlenmesine olanak sağlamış; kimlik, bellek, temsil, yerleşme, yerel bellek gibi konularda tartışmaları gündeme getirmiştir. Bu bakımdan özel müzeciliğin yaygınlaşmasında Kent Müzelerinin öncü rolü yadsınamaz. Yeni açılan Kent Müzeleri günümüzde tekdüze bir anlatıya sahip olsa da, Kent Müzeleri ilk örnekleri ile yeni müzecilik anlayışı ile özel girişimlerin önünü açmış, teknolojik yenilenmeye ve kamu müzelerinin yeni biçimlenmesine katkı sağlamıştır.

Kent Müzelerinin bu bağlamda kentsel ekonomik alandaki rolü, kentlerin turizmi geliştirecek alanlar olarak markalaşmasına katkıda bulunmuştur. Diğer taraftan, Keyder'in neoliberal şehirciliğin güçlendirilmesi ve yerel ile yerel arasındaki ilişkinin yeniden ölçeklendirilmesi sürecine ilişkin tartışması bağlamında değerlendirildiğinde ulusal ve küresel olanın devlet otoritesinin niteliğini güçlendirdiği söylemi Türkiye Kent Müzelerinin 2010 sonrası çoklu tarih, kimlik veya temsil yaratmanın aksine, ülkenin otoriter ideolojileri tarafından kalıplaşan bir şekle evrildiğini söylemek mümkündür.

Sonuç olarak Türkiye'deki Kent Müzelerinin bir bölümü toplumsal merkez haline gelmeyi başardıkları için kentleri temsil etme konusunda dinamik bir potansiyeline sahiptir, ancak bugün Türkiye'deki çoğu Kent Müzesi sadece kentin tarih ve coğrafyasından bahseden statik müzeler olarak işlev görmektedir. Son dönemde Kent

Müzeleri'nin merkezi yönetimin politikalarını devralmaya başlaması ve kentlerin "Türk-İslam" kültürü olarak tanımlanan "yerli ve milli" bir kimlikle temsil etmesi, kentlerin çoğulcu temsilinde küresel ve ulusal sınırlamaların ötesinde yerel yönetimlerin ve sivil katılımın önemini göstermektedir.

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