

FROM HOUSES TO HOUSE MUSEUMS:
ARCHITECTURAL REPRESENTATION OF DIFFERENT NARRATIONS

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ASLIHAN GÜNHAN

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ARCHITECTURAL REPRESENTATION OF DIFFERENT NARRATIONS**

submitted by **ASLIHAN GÜNHAN** in partial fulfillment of the requirements for the degree of **Master of Architecture in Department of Architecture, Middle East Technical University** by,

Prof. Dr. Canan Özgen
Dean, Graduate School of **Natural and Applied Sciences**

Assoc. Prof. Dr. Güven Arif Sargin
Head of Department, **Architecture**

Assoc. Prof. Dr. Ayşen Savaş
Supervisor, **Architecture Dept., METU**

Examining Committee Members:

Prof. Dr. Ali Cengizkan
Architecture Dept., METU

Prof. Dr. Ayşen Savaş
Architecture Dept., METU

Assoc. Prof. Dr. Esin Boyacıoğlu
Architecture Dept., Gazi University

Assoc. Prof. Dr. Güven Arif Sargin
Architecture Dept., METU

Asst. Prof. Dr. Namık Günay Erkal
Architecture Dept., METU

Date: 20.09.2011

I hereby declare that all information in this thesis 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.

Name, Last name: Aslıhan Günhan

Signature:

ABSTRACT

FROM HOUSES TO HOUSE MUSEUMS: ARCHITECTURAL REPRESENTATION OF DIFFERENT NARRATIONS

Günhan, Aslıhan

M.Arch., Department of Architecture
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The transformation of historic houses into house museums is not only a current issue within the field of museology, but also a new phenomenon for architecture. The deconstruction of the term "house museum" into "house" and "museum" and the meaning these terms acquire, have the potential to generate a new discussion in architecture. Besides being a physical dwelling unit, "house" will be interpreted as a domestic space where the inhabitants are able to personalize. A museum, on the other hand, will be approached as a modern institution reflecting issues related with historiography and aesthetics. "Curiosity Cabinets" as the origin of museums are re-visited for its conceptual correspondence with the house museum. Interpreting the house museum as the new curiosity cabinet, the analysis of the terms "house", "home", "museum" and "house museum" has the power to decipher the potentials of a spatial transformation, which renders the curiosity arousing concepts and spatial formations visible. Specific tools of architectural narrative are used to interpret selected cases, aiming to perform an integrated discussion on this architectural entity.

Keywords: House Museum, Spatial Transformation, Architectural Narration.

ÖZ

EVLERDEN EV MÜZELERE: FARKLI ANLATIMLARIN MİMARİ TEMSİLİ

Günhan, Aslıhan

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Tarihi evlerin müzelere dönüşümü, sadece müzecilik alanında yeni bir araştırma alanı değil, aynı zamanda mimarlık disiplini için de yeni bir konudur. "Ev Müze" teriminin "ev" ve "müze" olarak bileşenlerine ayrılması, ve bu terimlerin kazandığı anlam, mimarlık disiplininde yeni bir tartışma yaratma gücüne sahiptir. Fiziksel bir barınma birimi olmasının yanında "ev", ev sakinlerinin kişiselleştirebilecekleri ailevi ve "evcil" bir mekan olarak da yorumlanabilir. Öte yandan "müze", tarihyazımı, estetik ve temsiliyetle ilişkili konuları yansıtan çağdaş bir kurum olarak yorumlanmaktadır. Müzelerin kökeni olan "nadire kabineleri" veya "merak odaları" ise ev müzelerle olan kavramsal yakınlığı nedeniyle yeniden değerlendirilmektedir. Ev müzeyi yeni merak odası olarak yorumlamak, "ev", "eve dair", "müze" ve "ev müze" kavramlarını yeniden tartışmaya açmak, merakın nesnesi olan kavramları ve mekansal oluşumları görünür kılan mekansal dönüşümün potansiyellerini ortaya çıkaracaktır. Bu mekansal dönüşüm mimari anlatım araçları üzerinden temsil edilmiştir. Ev müze üzerine bütüncül bir tartışma yapabilmek amacıyla, seçilen örnekler ve bunların mimari anlatımları incelenmiştir.

Anahtar Kelimeler: Ev Müze, Mekansal Dönüşüm, Mimari Anlatım.

To Meral, Ömer and Bilgesu Günhan

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CHAPTER 1

INTRODUCTION

As soon as you enter you feel the house is a friend; after half an hour you know your way around as if you'd been there ten years...

Giuseppe Giacosa (Italian poet), quoted by Sandro Bondi (Minister for Cultural Heritage and Activities – Italy)¹

This study is an architectural inquiry into “house museums”. House museum as a term best be defined with the written document by Giovanni Pinna, one of the founders of DemHist², as:

Historic houses, when they are open to the public and conserved in their original condition (i.e. with the furnishing and collections made by the people who used to live in them) and do not have been converted to accommodate collections put together from different sources, constitute a museum category of a special and a rather varied kind.³

Magaly Cabral, former DemHist regional coordinator, says that “[i]n a house museum, the document (object/cultural asset) is the actual space/setting

¹ Rosanna Pavoni, *House Museums in Italy, New Cultural Itineraries: Poetry, History, Art, Architecture, Music, Arts & Crafts, Tastes and Traditions* (Roma: Gangemi Editore SPA, 2010)

² DemHist as the acronym of “Demeures Historiques-Musées” which is the French version for “Historic House Museums” was accepted as an Italian proposal during a conference of ICOM (International Council of Museums) in 1998.

³ Giovanni Pinna, “Introduction to Historic House Museums” in *Museum International* vol. 53, no. 2 (Paris: Unesco, April 2001), 4.

(the building) as well as the collection and the person who owned (or lived in) the house.”⁴

The appreciation of “Historic House Museums” as a new museum type had started in Europe with the establishment of DemHist in Genoa in 1997. By focusing on their historical, cultural, artistic and social aspects, DemHist as an International Committee of the Council of Museums (ICOM) declares the house museum as a new research field in museology. Rosanna Pavoni, one of the founders of DemHist and the author of the book “House Museums in Italy” had been invited as a keynote speaker for the “First House Museums | Historic Houses International Symposium” which was organized on June 10th and 11th 2010 in Ankara and İstanbul. The symposium that has been organized by Ministry of Culture and Tourism, METU Department of Architecture⁵, The Chamber of Architects of Turkey Ankara Branch, The Municipality of Çankaya, Vehbi Koç Foundation and İnönü Foundation, and enabled the collaboration of major house museum managers and owners in Turkey. These museums were: The Presidency of The Republic of Turkey Ataturk Presidential Residence, İnönü Foundation İsmet İnönü House Museum, The General Directorate of Foundations, Vehbi Koç Foundation Sadberk Hanım Museum, Vehbi Koç and Ankara Research Center, The Living Museum – Beypazarı. An awareness was raised during the symposium and documented in the unpublished papers of the speakers, who would become the significant actors for this new field of study in Turkey. The discussions brought up during the symposium also helped the interpretation of the house museum as a specific architectural type. Like hospitals, prisons or schools, house museums were also declared as an architectural type –in the most general use of the term- regardless of their scale, program or collections.

⁴ Magaly Cabral, “Exhibiting and Communicating History and Society in Historic House Museums” in *Museum International* vol.53, No.2 (Paris: Unesco, 2001), 41.

⁵ The symposium was organized by Prof. Dr. Ayşen Savaş, and I acted as the research assistant of the symposium.



Modernizmin en önemli yan ürünlerinden biri olan müzeler, 18. yüzyıldan bu yana toplumun entelektüel sınıfları için sosyal ve kültürel eğilimleri yansıtan yapılar olarak ortaya çıkmıştır. Ancak Türkiye'de müze biliminin bir disiplin ve müze için bir yapı tipi olarak kurumsallaşması, Avrupa'daki müze kültürünün gelişiminden farklıdır.

Müze biliminin, Türkiye'deki akademik ortamına ilk girişi, 1980'li yılların sonunda açılan yönelik lisans programları ile olmuştur. O günden bu yana, müze işleme programları yeniden gözden geçirilmekte, müzelerin topluma katkısı, müze türleri, uygulamaları ve araştırma yöntemleri hakkında konuşulmaktadır. Bugün "ajan yönetimi", "kültür ekonomisi", "akademiğin sınırları", "halkın katılımı" ve "güvenlik kavramı" gibi terimler, Türkiye'deki müze çalışmalarının günlük konuşma diline girmiştir.

Özellikle son yıllarda kurulan ve sayıları hızla artan "özel müzeler" Türkiye müze biliminin sorunlarını belirlemesine katkıda bulunmuş, çözümüne yönelik araştırmaları desteklemiştir. Köklü ve dünya çapında diğer bölgelerle ilişkilerinde sahip olduğu müze bilimi alanındaki uzmanlığı, özel ve kamu müzeleri tarafından düzenlenen geçici sergiler de müze biliminin farklı alanlardaki disiplinlerle etkileşimlerini göstermektedir. Müze biliminde yeni bir alan olarak tanımlanan "ev müzeleri" Türkiye'de bu dönüşümü temsil etmektedir ve adı geçen süreçte yöneticileri konularını konuşmuşlardır. İCOM'un bir alt birimi olarak çalışmalarını sürdürüyor olmaları, DemHist'in İtalya'da geliştirilen araştırmaları yansıtmak, bu dönüşümü belirlediklerini göstermektedir.

Kayıt için iletişime: housemuseums@gmail.com

As one of the influential by-products of Modernism, museums have undertaken a role of intellectual agents of society since the end of the 18th century. The approach of Turkey to the development of "museumology as a discipline" and "museum as a building type" has followed a somewhat different path from the established museum culture in Europe.

Museumology was first introduced into the Turkish academic curriculum in 1989 and underwent further institutionalization with the launching of other graduate programs. These new programs resulted in a re-evaluation of the museological discipline and a growing enthusiasm among graduates that was epitomized in their professional and intellectual endeavors. Consequently, terms such as "field management", "cultural economy", "interactive exhibitions", "object identification", and "security survey systems" were introduced into the terminology of museum employees in Turkey.

The establishment and rapid growth of "private museums" accelerated a long-awaited awareness towards the pragmatic and epistemological problems of museology in Turkey. It was not the existing, well-known permanent historical and archaeological collections of the government museums that first witnessed this turning point in the discipline in Turkey, but the temporary exhibitions of the newly established private and public museums. The "transformation" or "shift" first became evident in House Museums, which have continued to lead the field in this regard.

program | programme

Müze Evler Gezisi | Excursion on House Museums
Sakarya Üniversitesi Sakarya Müzesi ve Saebek Harem Müzesi'ne Katılımla
With the Contribution of Sakarya University Sakarya Museum and Saebek Harem Museum

Sempozyum | Symposium

(İnönü Vakfı Başkanı | The President of the İnönü Foundation)
Demirhan Kuvucu Başkaya | The Founder and the Former President of DemHist
Tarihi Müzeler - Günümüzden Tarihi Geçişler | Historic Museums - Reading History by Passing Through Everyday Life*

(Doç. Dr. ODTÜ Mimarlık Bölümü | Assoc. Prof. Dr. METU Department of Architecture)
"Korunmuş Müze: Bir Mimarlık Fikriyatı ve Kuramsal Dönüşümü" | From a House to a Museum: Pragmatic and Conceptual Shifts in Architecture Discourse*

(Doç. Dr. ODTÜ Mimarlık Bölümü | Assoc. Prof. Dr. METU Department of Architecture)
"Ev Müzeleri - Entomoloji ve Birlikte Yaşamın Ne Yaşadığımızı?" | An Inventory and Network of House Museums: Entomology and Presence*

(Doç. Dr. ODTÜ Mimarlık Bölümü | Prof. Dr. METU Department of Architecture)
"Müze Kökü: Ankara - Çankaya'daki İlk Cumhuriyetçilik Konutu | The First Presidential Residence in Çankaya District?"

(Atatürk Müze Kökü | The Presidential Atatürk Müze Kökü)
"Müze Ev Olarak Cumhuriyetçiliği Atatürk Müze Kökü" | The Presidential Atatürk Müze Kökü as a House Museum*

(İnönü Müze Ev | İnönü House Museum)
"Osmanlı Tarihini Anlatıran İnönü Kökü Mimarlığının Sözlü Tarihi | An Oral History of İnönü House, by Özden Toker"

(T.C. Kültür Bakanlığı Anıtlar ve Müzeler Genel Müdürlüğü | The Ministry of Culture, The General Directorate of Monuments and Museums)
"Koruma ve Kullanım Üçgeninde Evler | Houses in the Framework of Conservation and Use"

(Yüksek Genel Müdürlüğü | The General Directorate of Foundations)
"Yüksek Genel Müdürlüğüne Müze İşleri Verilen Evler | Houses that have been Transformed into Museums by the General Directorate of Foundations in Turkey"

(Saebek Harem Müzesi | Saebek Harem Museum)
"Saebek Harem Müzesi: İstanbul'da 19. Yüzyıl'ın Vakıf Ocağı Bir Müze | Saebek Harem Museum - A Private Museum in a 19th Century Mansion in İstanbul?"

(VEKAM)
"Geçmiş Bugün Yaşamla ve Bugün Yarına Yaşamla: Vehbi Koç - Ankara Araştırmalar Merkezi (VEKAM) ile Ankara Bağ Ev (ABE) | Living the Past Today, and Carrying the Future to Tomorrow: Vehbi Koç and Ankara Research Center and the Ankara Orchard House"

(Boğaziçi Yaygın Müze | The Living Museum: Boğaziçi)
"Boğaziçi Müze ve Geleneksel Temelli Sürdürülebilirlik Üzerine | On The Living Museum and the Preservation of Tradition in Representative Spaces"

PANEL Yöneten | Chairmanship
Yıldırım Yavuz
(Araştırma Uzmanı, Ar. G. ODTÜ Mimarlık Bölümü | R.A. METU Department of Architecture)
"Ölüm, Çamaşır Odası ve Mutluk Farklı Anlatımları Temsil | The Entrance, the Living Room and the Kitchen: Representation of Different Narrations"

(Bedrettin Uz, Yıldız Teknik Üniversitesi | Yıldız Technical University)
"Keçe Surları | A Curious Presentation"

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METU Department of Architecture
- TMMOB Mimarlar Odası Ankara Şubesi
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- Çankaya Belediyesi
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- Vehbi Koç Vakfı
Vehbi Koç Foundation
- İnönü Vakfı
İnönü Foundation

Fig. 1 Poster for "House Museums – Historic Houses Symposium 1" ⁶

At the introductory speech of the above mentioned symposium, Rosanna Pavoni underlined the fact that the main goal of DemHist had been stated as to classify the house museums according to certain criteria, focusing on the owner of the house, the architectural quality, their historical significance and geographical location. However, the aim of this thesis is neither to create an inventory of house museums in Turkey, nor to justify their existence as a new architectural type. Therefore it does not offer a new field of research for the discipline of museology; neither does it suggest a new typology. It rather aims to

⁶ Produced by the author for the symposium. Personal Archive.

understand the architectural consequences of the transformation of houses into museums, and critically analyze the shift in their architectural programs. The study embraces house museum as an “architectural agent”⁷, which has the potential to cultivate a new consciousness in the production and the interpretation of architectural space.

As the title suggests, the study focuses on the transformation of houses into museums, and selects its major method as the deconstruction of the terms “house” and “museum” and the re-construction of them for a conscious perception of the architectural space production. Deconstruction here will be introduced as a critical tool. As Ayşen Savaş and Gülru Mutlu Tunca dwells on in their article “A ‘Historical Project’: Doubling INDL Exhibition Catalogue”⁸, Manfredo Tafuri defines this process of deconstruction as “doubling”:

At the origin of a critical act, there lies a process of destroying, of dissolving, of disintegrating a given structure. Without such a disintegration of the object under analysis, no further rewriting of the object is possible... here, criticism begins what might be called its “doubling” of the object under analysis.⁹

The major deconstruction will be the isolation of the term “house” from the term “museum”. The term house may be defined as the physical space in which the private human habitation takes place. Museum on the other hand, calls for the institution in which historical objects are conserved, cultural interests are displayed, and the related information is made accessible. While the term “House Museum” is deconstructed for a further critical act, another key term is also introduced and deconstructed for a representational conceptualization. “Curiosity cabinet” is the key term that is also analyzed for its direct relationship with the house museums. The emergence of curiosity cabinets gives important clues about

⁷ This term is based on the discussions made during the preparation phase

⁸ Ayşen Savaş, Gülru Mutlu Tunca, “A ‘Historical Project’: Doubling INDL Exhibition Catalogue” Forthcoming paper.

⁹ Manfredo Tafuri, “L’architecture dans le boudoir” in *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*, trans.by Pellegrino d’Acierno, Robert Connolly. (Massachusetts: MIT Press, 1987), 272.

the representation of architectural space. According to Tony Bennett, "... the cabinet of curiosities, in its design and in its social relations, reflects its role as a storehouse of a knowledge that is, at once, rare and exclusive, intelligible only to those with the time, inclination and cultural training to be able to decipher the relationship in which each object stands to the whole."¹⁰

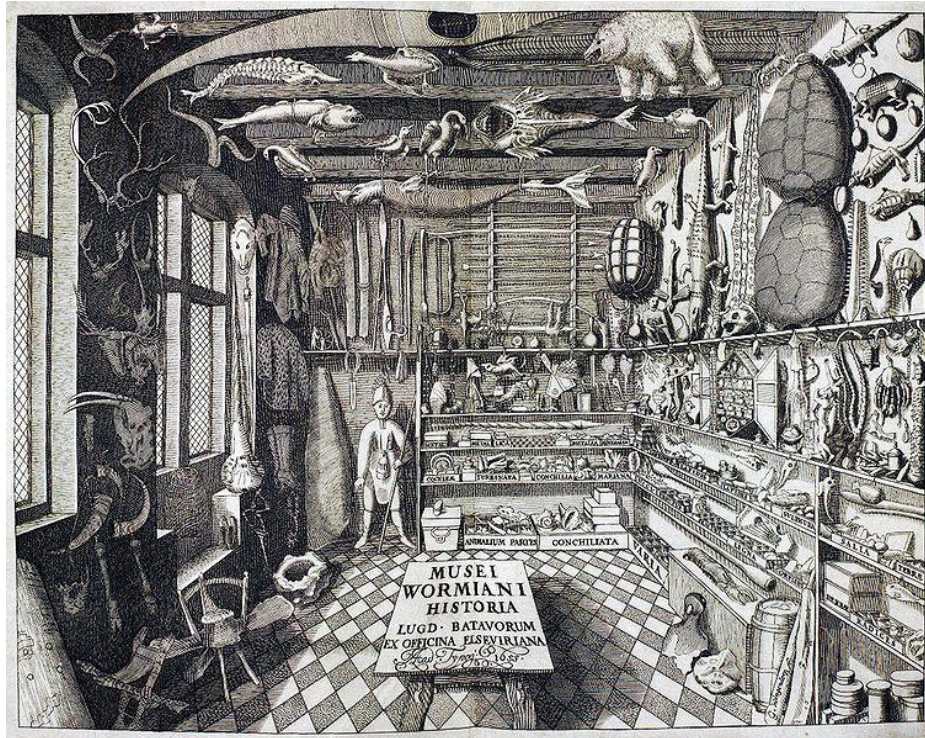


Fig. 2 Ole Worm's (physician and antiquary) Curiosity Cabinet "Musei Wormiani Historia"¹¹

Curiosity cabinets, with the features they introduced as the space of the classification of knowledge and its display, have been regarded as the origins of the contemporary institutional collections and museums.

Related with the subject of this study, curiosity cabinet is used as a tool to understand and clarify the architectural aspects of the house museums and create a framework with the isolation of the term "house" from the term "museum". This act provides the critical analysis of two familiar architectural

¹⁰ Tony Bennett, *The Birth of The Museum, History, Theory, Politics*. (London: Routledge, 1995), 41

¹¹ Ole Worm. http://en.wikipedia.org/wiki/Ole_Worm (accessed 3 July 2011)

programs “a house” and “a museum”. As claimed by Anthony Vidler in his essay entitled: “Towards a Theory of the Architectural Program”¹², architectural program as a term calls for more than function or a requirement list. Bahar Beşlioğlu in her PhD dissertation entitled as “The ‘Programmatic Experimentation’ in the Work of Gordon Matta-Clark” states that:

First, program is a data for the architect in the early stages of design, and generates the design process; second, it changes with occupancy, as the building is available for the users; third, it starts to interact with the environment and is affected by this interaction; and finally it redefines itself as a result of these stages.¹³

In the same dissertation, Beşlioğlu quotes Michael Hays who says that the building program corresponds to “the physical conditions required for the performance of specific functions”¹⁴. Function for architecture is conceived as the totality of possible activities or practices for different spaces. Concerning a “house” and a “museum”, several functions can be listed. For a house it could be an entrance, a kitchen, a bathroom, private rooms and a guest room. These functions are going to be analyzed in the following chapters according to their situations within the house and according to their shift during programmatic transformation. A museum on the other hand, has also certain prerequisites, such as an entrance, an exhibition hall, storages, a service rooms, technical rooms, and optional functions such as a gift shop, a conference hall, and a café. Some functions can coexist both in a house and in a museum, such as the entrance. The apparent similarity of some of these functions generates a question that corresponds to one of the major inquiries of this study: If the functions are the same, what changes in a house when it is transformed into a museum? When the

¹² Anthony Vidler, “Towards a Theory of the Architectural Program” in *October*, Vol. 106 (Cambridge, Mass: The MIT Press Autumn, 2003), 59-74.

¹³ Bahar Beşlioğlu, “The ‘Programmatic Experimentation’ in the Work of Gordon Matta-Clark” Unpublished PhD Dissertation in Architecture (Ankara: METU, 2008), 72.

¹⁴ Michael Hays *Architectural Theory since 1968* (Cambridge Mass: MIT Press, 1998), 36. as quoted by Bahar Beşlioğlu Beşlioğlu, “The ‘Programmatic Experimentation’ in the Work of Gordon Matta-Clark” Unpublished PhD Dissertation in Architecture (Ankara: METU, 2008), 33.

function is changed from a house to a museum, how does it effect the house? If a bathroom still keeps its function as a bathroom, then how is it transformed? When a guestroom is transformed an exhibition hall displaying a guestroom, how can this transformation be accomplished? The answers to these questions are going to be provided during the discussions and in the final chapter dwelling on "narration".

Before introducing narration, it is necessary to illustrate the potentials and varieties maintained by the relation of narration and space. Juxtaposing text and space, house museums oscillate between reality and fiction, which enables them to narrate different stories. House museum's mutual relation with narration is the key in guiding the transformation process of a house into a museum. The architectural production of the space is directly related with what story it is going to narrate and how it is going to be represented. Mario Praz, Italian writer and art historian, writes a novel entitled "La Casa della Vita" based on his house in Rome; describing each and every element in the house, like a catalogue, within his narrative organization. Orhan Pamuk, Turkish author, on the other hand writes a book called "Museum of Innocence" that narrates a story of a collector; who collects objects that are significant for his daily and private life. The spontaneous collection of objects, which for the author have different stories of their own, was planned to be exhibited in a real museum. Based on his fiction, the architectural project of the museum was prepared¹⁵, concerning both the collection and its space.

Narration as an important keyword in contemporary museology is defined as "...a form of representation bound with sequence, space and time"¹⁶; it is the "process or the activity of selecting, arranging and rendering story material in

¹⁵ The architectural project of the Museum of Innocence, which is located in Çukurcuma district of İstanbul, has been designed by İhsan Bilgin, however because of the conflicts during the process the museum has not yet been opened to visitors.

¹⁶ Paul Copley, *Narrative*, (London:Routledge, 2001) as quoted by Sophia Psarra *Architecture and Narrative, The Formation of Space and Cultural Meaning* (Oxfordshire:Routledge, 2009), 2.

order to achieve specific time-bound effects on a perceiver".¹⁷ The representation within the house museum through the variety of different narrations is the main concern of this study. The curatorial interpretation (which includes selecting, arranging and rendering) of the available material and the narration of different stories enable the reading of a number of functional changes. Bernard Tschumi, author of the book "Architecture and Disjunction", underlines the juxtaposition of experiences with time and space; and he emphasizes and interprets narration as "[a]n implied narrative is always there, whether of method, use or form. It combines the presentation of an event (or chain of events) with its progressive spatial interpretation (which of course alters it)."¹⁸ Regarding the discussion on functional change and the architectural program, constructing the main arguments on Bernard Tschumi's seminal book "Architecture and Disjunction", the discussion of "event" will also be executed. In Sophia Psarra's work "Architecture and Narrative" a list of what she calls "narrative terms" is introduced, these terms will also be used as a guide for the architectural reading of selected cases through comprehensive analyses of architectural documents and photographs. The analysis and comparison of the architectural documents will be carried on through concepts such as "visibility" and "viewpoints", "continuity", "movement", "functional flow", "accessibility", "routes" and "order" that are highlighted in the work "Architecture and Narrative" by Sophie Psarra .

Therefore, this study is an inquiry into the physical, intellectual, and representational aspects of the transformation of a house into a museum without the necessary transformation of its functions. The study puts a strong emphasis on the architectural narration that has the potential to alter the chain of "events" and create different stories and therefore spaces.

¹⁷ David Bordwell, *Narration in the Fiction Film*, (London:Routledge, 1985) as quoted by Sophia Psarra, *Architecture and Narrative, The Formation of Space and Cultural Meaning* (Oxfordshire:Routledge 2009), 2.

¹⁸ Bernard Tschumi, *Architecture and Disjunction*, (Cambridge, Mass: MIT Press, 1996), 163.

1.1 House Museums: What are they? How are they institutionalized?

"Historic House Museums" issue of the journal "Museum International" that dates back to 2001 hosts important figures of the institutionalized house museums, Rosanna Pavoni, Giovanni Pinna, Magaly Cabral are three of these experts who are accepted as the authorities on this new field. Rosanna Pavoni states that:

House museum captures the conservational and educational qualities of museums, and also the communicative, cognitive and emotional connotations of the house: the crucial question is to what extent and in what proportions these qualities should be combined, qualities that do not cancel each other out, but on the contrary, reinforce and validate each other.¹⁹

In this quotation, the significant characteristics of the two juxtaposing programs are underlined; museum as an institution with conservational and educational qualities and the house connoting the communicative aspects of everyday life. Giovanni Pinna goes further and says that:

But there is another aspect of the historic museum house...: this is the power of these museums, more than any others, to evoke history and put the visitor into direct contact with it. This aspect of the historic house takes on special importance against the background of another exclusive characteristic of the historic house, that is, its immutable significance and the impossibility of manipulating that meaning with the same ease with which objects can be made to tell different stories in other museums.²⁰

We understand from this quotation that, a house museum establishes a strong connection between the visitor and history. A house museum when it is

¹⁹ Rosanna Pavoni, "Towards a Definition and Typology of Historic House Museums" in *Museum International* Vol.53, No.2, (Paris: Unesco, 2001), 16-17.

²⁰ Giovanni Pinna, "Introduction to Historic House Museums" in *Museum International* vol. 53, no. 2, (Paris: Unesco, April 2001), 4.

grasped as a whole (without isolating single objects) has the power to narrate many stories. The potential of a total display is further emphasized by Pinna:

More than any other kind of museum, the historic house museum in fact has the power to evoke and create links between the visitor and the history present in the house itself, or which it seeks to represent. Unlike other museums, the historic house does not derive its importance from a range of objects with a symbolic significance of their own. It is highly evocative because not only does it contain objects, it also embodies the creative imagination of the people who lived and moved within its walls, who made daily use of the objects that were the original furnishings. Seen in this way, the historic house is the symbol of events, epochs and regimes which cannot be eliminated without destroying the house itself.²¹

As the quotations clarify, house museums have strong ties with the everyday life and the things they contain are named as "objects" of the house. How the house museum reflects the history, which characteristics are highlighted, are important questions related with the subject matter. During an interview with Rosanna Pavoni in Milan²², her response to the question "how do you decide on the transformation, which decisions direct your actions?" was simply "it depends on the narration, on what do you want to narrate". Regarding the similarities between house museums concerning their narrations, Sherry Butcher-Youngmans defines three categories of house museums that are also quoted in Giovanni Pinna's article. A "Documentary House Museum" refers to the house museum of a historically or culturally important person with the original setting. A "Representative House Museum" refers to a house museum that would symbolize a life style; the setting may be a reconstruction. An "Aesthetic House Museum" refers to house museum as a space in which private collections are displayed without any necessary connection with the house itself.²³ This discussion on classification occupies a prominent portion of DemHist's field of study. Giovanni

²¹ Ibid pg.7

²² Personal Interview with Rosanna Pavoni, Milan: August 2009

²³ Giovanni Pinna, Pinna, "Introduction to Historic House Museums" in *Museum International* vol. 53, no. 2, (Paris: Unesco, April 2001), 8.

Pinna, the former chairperson of DemHist explains the genesis of the committee in the preface of the acts of the annual conference. She says that the first conference of DemHist took place in Genoa in 2000, in two important historic houses, the Palazzo Reale and the Palazzo Spinola. Giovanni Pinna further emphasizes the main themes addressed by the committee as the identity and the cultural role of museums, their conservation, exhibition and visitor management and organization.²⁴

Rosanna Pavoni, former president of DemHist, presented her article on the census and classification of house museums during the symposium in Ankara. Creation of an inventory of house museums and their categorization constitute one of the major problems addressed by DemHist. The questionnaire she had proposed, during the DemHist Conference in Genoa, for the categorization of house museums, offers eight sections. Before introducing the sections, she aims to document the general information on the museum (such as the director, year of constitution), the architectonic type, and the information related with the construction of the residence, immediate environment and additions if any. The first section analyzes fixed and movable patrimony of the historic house; the second part analyzes the uses for the spaces within the house museum other than expository functions. Third section is on installation criteria, fourth is on the conservation criteria, fifth is on the archives and historical documentation for the residence, sixth is on the scholarly production, seventh is on the suggested keys for interpretation, and the eighth asks for the objectives of the described house. The form suggested by Rosanna Pavoni aim to create a detailed inventory for the house museums, addressing their architectural, functional, cultural, historical and conservational information.

²⁴ Giovanni Pinna, "DemHist: the Genesis of a Committee" in *Historic House Museums Speak to the Public: Spectacular Exhibits versus a Philological Interpretation of History* (Bergamo: ICOM-DemHist, 2001), 7-12.

FORM FOR THE CREATION OF CATEGORIES OF HOUSE MUSEUMS
Only for non-profit institutions

General Information of the Museum

Name

Address

City State Country Tel. +() () Fax. +() ()

E-mail Web site

Director Curator

— Public Property Architectonic structure Furniture Grounds

— Private Property Architectonic structure Furniture Grounds

Year the Museum was Founded as a Museological Institution:

General Information of the Historic House

uninhabited inhabited totally or partially

Architectonic Type:
 castle/fortifications
 mansion
 house
 apartment
 other

Grounds
 park
 garden
 courtyard
 other

Construction of the Residence:
 from to

Reconstruction of the house, if applicable:
 from to

various periods (specify.....)
 other

Fig. 1: First Page of the Form for the Creation of Categories of House Museums

Fig. 3 Form for the Creation of Categories of House Museums, Section on General Information.²⁵

sempozyum programı symposium programme	
<p>-Açılış Konuşması Opening Speech: Özden Toker</p> <p>-Keynote Speaker: Rosanna Pavoni</p> <p>Kahve Arası Coffee Break</p> <p>-Ayşen Savaş</p> <p>-Ali Cengizkan</p> <p>-Yıldırım Yavuz</p> <p>-Seda Şentürk</p> <p>Sinan Özten</p> <p>Öğle Arası Lunch Break</p>	<p>1. oturum 1st session</p> <p>9.00-9.15 (İnönü Vakfı Başkanı The President of The İnönü Foundation)</p> <p>(DemHist Kurucu Başkanı The Founder and The Former President of DemHist)</p> <p>9.15-9.45 "Ev Müzeler - Geçmiş Yaşandan Tarihe Ulaşmak House Museums - Reaching History by Passing Through Everyday Life"</p> <p>9.45-10.00 (Doç. Dr. ODTÜ Mimarlık Bölümü Assoc. Prof. Dr. METU Department of Architecture)</p> <p>"Konuttan Müzeye: Mimarî Mekanın Fiziksel ve Kavramsal Dönüşümü From a House to a Museum: Pragmatic and Conceptual Shifts in Architectural Space"</p> <p>10.00-10.25 (Doç. Dr. ODTÜ Mimarlık Bölümü Assoc. Prof. Dr. METU Department of Architecture)</p> <p>"Müze Köşkü Ankara -Çankaya'daki İlk Cumhurbaşkanlığı Konutu The First Presidential Residence in Çankaya-Ankara"</p> <p>10.25-10.50 (Doç. Dr. ODTÜ Mimarlık Bölümü Assoc. Prof. Dr. METU Department of Architecture)</p> <p>"Müze Köşkü Ankara -Çankaya'daki İlk Cumhurbaşkanlığı Konutu The First Presidential Residence in Çankaya-Ankara"</p> <p>10.50-11.20 (Prof. Dr. ODTÜ Mimarlık Bölümü Prof. Dr. METU Department of Architecture)</p> <p>"Müze Ev Olarak Cumhurbaşkanlığı Atatürk Müze Köşkü The Presidential Atatürk Müze Köşkü as a House Museum"</p> <p>11.20-11.50 (Atatürk Müze Köşkü The Presidential Atatürk Müze Köşkü)</p> <p>"Müze Ev Olarak Cumhurbaşkanlığı Atatürk Müze Köşkü The Presidential Atatürk Müze Köşkü as a House Museum"</p> <p>11.50-12.20 (İnönü Müze Evi İnönü House Museum)</p> <p>"Özden Toker'in Anlatımı İle İnönü Köşkü Mekanlarının Sözlü Tarihi An Oral History of İnönü House, by Özden Toker"</p> <p>12.30-13.45 İnönü Müze Evi İnönü House Museum</p>
<p>-N. Serhad Akcan</p> <p>-Suzan Bayraktaroglu</p> <p>Kahve Arası Coffee Break</p> <p>-Lale Görünür</p> <p>-Zeynep Önen</p> <p>-Sema Demir</p> <p>PANEL Yöneten Chairman: Sunuşlar Presentations:</p> <p>Kokteyl Reception:</p>	<p>2. oturum 2nd session</p> <p>14.00-14.20 (T.C. Kültür Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü The Ministry of Culture, The General Directorate for Cultural Heritage and Museums)</p> <p>"Koruma ve Kullanma Açısından Evler Houses in the Framework of Conservation and Use"</p> <p>14.20-14.50 (Vakıflar Genel Müdürlüğü The General Directorate of Foundations)</p> <p>"Vakıflar Genel Müdürlüğüne Müze İşlevi Verilen Evler Houses that have been Transformed Into Museums by the General Directorate of Foundations in Turkey"</p> <p>14.50-15.00 (Sadberk Hanım Müzesi Sadberk Hanım Museum)</p> <p>"Sadberk Hanım Müzesi : İstanbul'da 19. Yüzyıl Yalısında Özel Bir Müze Sadberk Hanım Museum : A Private Museum in a 19th Century Mansion in İstanbul"</p> <p>15.00-15.30 (VEKAM)</p> <p>"Geçmiş Bugün Yaşamak ve Bugünü Yana Taşımak: Vehbi Koç -Ankara Araştırmaları Merkezi (VEKAM) ile Ankara Bağ Evi (ABE) Living the Past Today, and Carrying the Present to Tomorrow: Vehbi Koç and Ankara Research Centre and the Ankara Orchard House"</p> <p>15.30-16.00 (VEKAM)</p> <p>"Geçmiş Bugün Yaşamak ve Bugünü Yana Taşımak: Vehbi Koç -Ankara Araştırmaları Merkezi (VEKAM) ile Ankara Bağ Evi (ABE) Living the Past Today, and Carrying the Present to Tomorrow: Vehbi Koç and Ankara Research Centre and the Ankara Orchard House"</p> <p>16.00-16.30 (Beyazan Yaşayan Müze The Living Museum- Beyazan)</p> <p>"Yaşayan Müze ve Geleneksel Temsil Mekanında Sunumu Üzerine On The Living Museum and the Presentation of Tradition in Representational Space"</p> <p>16.40-18.15 Yıldırım Yavuz (Akdoğan Günhan, Ar. G. ODTÜ Mimarlık Bölümü R.A. METU Department of Architecture)</p> <p>"Giriş, Oturmaodası ve Mutfak: Farklı Anlatımların Temsili The Entrance, the Living room and the Kitchen: Representation of Different Narrations"</p> <p>(Seden Ulu, Yıldız Teknik Üniversitesi Yıldız Technical University)</p> <p>"Arşiv Sunuşu Archival Presentation"</p> <p>18.45-20.00 VEKAM Pınarbaşı Mah. Şehit Hakan Turan S. No:9 Keçiören</p>

Fig. 4 Program flyer of the House Museums | Historic Houses International Symposium²⁶

²⁵ Rosanna Pavoni "Order Out of Chaos: the Historic House Museums Categorization Project" in *Historic House Museums Speak to the Public: Spectacular Exhibits versus a Philological Interpretation of History*, Bergamo: ICOM-DemHist, 2001.

²⁶ Produced by the author for the symposium. Personal Archive.

A similar attempt for the institutionalization of house museums in Turkey has been initiated with a symposium in Ankara. The symposium entitled "House Museums | Historic Houses International Symposium 1" was held on the 11th of June 2010. The collaboration of different institutions resulted in a symposium and exhibition in Ankara Contemporary Arts Museum and a reception at İsmet İnönü House. The appreciation of House Museums in Turkey by a larger audience, and the promotion and familiarization of the subject field in a relevant space were among the accomplishments of the symposium. What was aimed and what was achieved were to create an awareness on the house museums in Turkey, to initiate an institutionalization process, and to assemble a group of authorized people for further development of the subject matter. The delegates and the collaborators of the symposium were the house museum founders, owners and directors, and academics focused on this issue. The opening speech was performed by Özden Toker, the daughter of the second president of the Republic of Turkey, İsmet İnönü, and the current owner of İsmet İnönü House (Pembe Köşk). Rosanna Pavoni as the former president of DemHist acted as the keynote speaker at the symposium.²⁷

In addition to raising an awareness and establishing a formal house museums committee for the appreciation and institutionalization of house museums in Turkey, another accomplishment was the creation of an inventory of

²⁷ Seda Şentürk as the director of "The Presidential Atatürk House Museum", Sinan Özlen on behalf of İnönü family, Suzan Bayraktaroğlu on behalf of General Directorate of Foundations, Lale Görünür as the museum expert at İstanbul Sadberk Hanım Museum, Zeynep Önen on behalf of Vehbi Koç Ankara and Research Centre, and Sema Demir as the owner of Beypazarı Living Museum, constituted the case-related collaborators. Ayşen Savaş, from METU Department of Architecture, as the initiator and architect of various house museums such as İsmet İnönü House Museum, Sabancı University Sakıp Sabancı Museum, Yüksel Erimtan Museum, is the initiator and part of this series of events. Yıldırım Yavuz, from METU Department of Architecture, as the consultant of the restoration of The Presidential Atatürk House Museum, and Ali Cengizkan, from METU Department of Architecture, whose field of interest comprises housing, formed the academic part of the symposium. As the research assistant of METU Department of Architecture and House Museums Historic Houses Symposium, and as the author of this thesis, I have collaborated both during the preparation phase and as a panel presenter during the symposium.

house museums. Initiated with the collaborating institutions, the inventory has the potential to expand and encompass all of the house museums in Turkey.



Fig. 5 The exhibition held during the symposium at Ankara Contemporary Arts Museum²⁸

²⁸ Photographed by the author, Ankara: June 2010.

27 AĞUST 1918'de Ankara'ya gelen Mustafa Kemal, İnce Zinat Düşüncü adıyla evine bir hafta süreyle konakladı. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır.

Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır.

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**T.C. Cumhurbaşkanlığı
Atatürk
Müze Köşkü**

T.C. Cumhurbaşkanlığı Atatürk Müze Köşkü
06689 Çankaya, Ankara

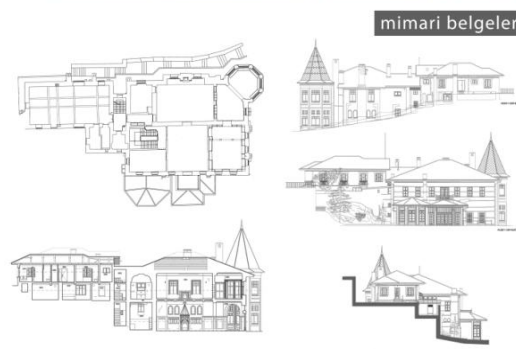
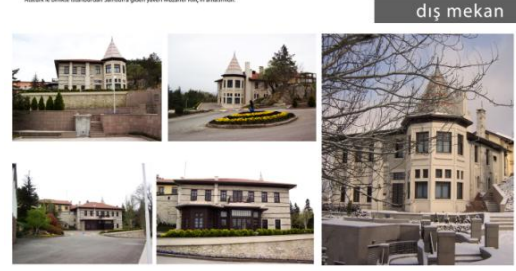
Türkiye Cumhuriyeti I. Cumhurbaşkanı

"27 AĞUST 1918'de Ankara'ya geldiğimiz zaman Osmancılık tarihinde büyük bir Fırtına Fırtına (Eskişehir) olduğu halde Ankara'da bulunan evimiz..."

Birkaç hafta geçtikten sonra Ankara'ya gelen Mustafa Kemal, İnce Zinat Düşüncü adıyla evine bir hafta süreyle konakladı. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır.

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Atatürk'ün bu evde yaşadığı günleri anlatan Atatürk Müzesi Köşkü, Ankara'da bulunan Atatürk Müzesi'nin bir parçasıdır.



1918 yılında Kocaeli Sadberk Hanım Müzesi 14 Ekim 1980 tarihinde Sadberk Hanım Müzesi olarak kurulmuştur. Sadberk Hanım Müzesi, İstanbul'da bulunan bir müze olup, Türkiye'nin en büyük kadın müzesidir. Müze, Türkiye'nin en büyük kadın müzesidir.

Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır.

**Sadberk Hanım
Müzesi**

Büyükdere Piyasa Cad. No: 27- 29 Sarıyer İSTANBUL

ev sahibi

Müze, Türkiye'nin en büyük kadın müzesidir. Müze, Türkiye'nin en büyük kadın müzesidir.

Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır. Bu evin bulunduğu yer, günümüzde Atatürk Müzesi olarak kullanılmaktadır.

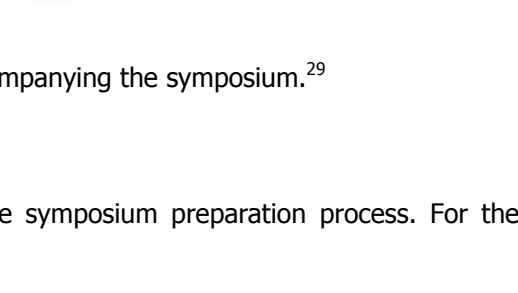
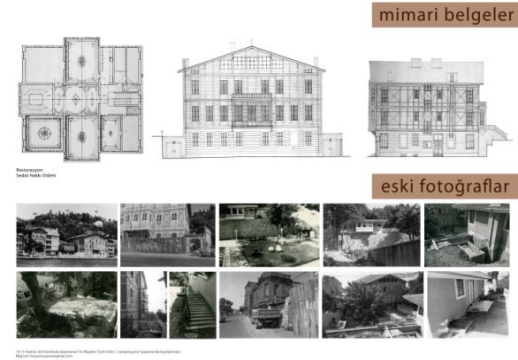
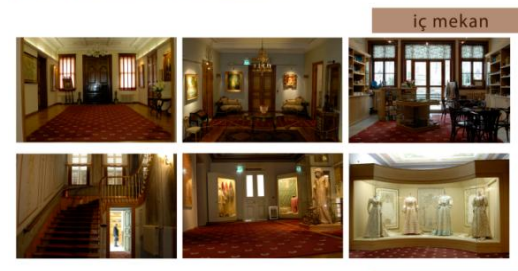


Fig. 6 Posters designed for the exhibition accompanying the symposium.²⁹

²⁹ Posters designed by the author during the symposium preparation process. For the whole series of posters, see the Appendix A.

Similar to what Rosanna Pavoni suggested in the DemHist conference in Genoa, the exhibition prepared during the symposium in Ankara was prepared to initiate an inventory. Each house museum that was represented during the symposium was displayed with a fixed set of information on one or two posters according to the materials they proposed. The poster layout was designed according to the classified information groups: the title included the name of the house museum, its geographical location and an icon that is an object exhibited in the museum. Above the title, a short history of the house and if possible its process of transformation to a museum was summarized. The owner of the house was introduced with a brief anecdote by the owner, on the daily life within the selected house. The architectural photographs of the building's exterior and interior were also included. The photographs were chosen to depict the building façade, the immediate environment, while photographs of the interior spaces aimed to reflect the museum space, exhibition design, lighting, circulation, and the environment within. The documentation continued with the architectural drawings of the buildings. Plans, sections and elevations were inserted for an architectural reading. The last part in the exhibition display was left for the old photographs of the houses before they were transformed into museums. These photographs were among the rare documents which would eventually enable us to follow the traces of transformation from a house to a museum. Although all the information described above was of significance; the last section had the greatest importance with regard to this particular study.

CHAPTER 2

METHOD OF THE STUDY

2.1 "House Museum" = "House" and "Museum"

House museum in this study is conceived both as the juxtaposition and in certain conditions as the superimposition of two different architectural programs; namely the house as the domestic environment, and the museum as the public institution. "To juxtapose" is defined in the Online Oxford Dictionary as "place or deal with close together for contrasting effect"³⁰ whereas to superimpose is defined in the same dictionary as "place or lay (one thing) over another, typically so that both are still evident".³¹ In the case of house museums it is accepted that both of the program elements effect each other while at the same time they preserve certain unique and sometimes contrasting characteristics of themselves. It is important to deconstruct the term house museum; as mentioned at the introductory part, the act of deconstruction is regarded as the main tool to isolate these terms into two autonomous components and then to re-construct them to create a new architectural entity. For this reason, it is crucial here to discuss these two programs "house" and "museum" in order to understand their newly generated and almost hybrid formation.

³⁰ Juxtapose,
http://oxforddictionaries.com/view/entry/m_en_gb0435720#m_en_gb0435720 (Accessed 23 June 2011)

³¹ Superimpose,
http://oxforddictionaries.com/view/entry/m_en_gb0830750#m_en_gb0830750 (Accessed 23 June 2011)

2.2 "Curiosity Cabinet": a Conceptual Tool

Here "Curiosity Cabinet" as the origin of the museum is conceived as a tool to create a framework for the study.³² *Studiolo*, which has been considered as the precedent of the curiosity cabinets, is the name given to the special rooms that keep the private and mostly secret collections.³³ As Marcella Guerrieri says, *studiolo*, which then evolved into studio and into "cabinet" in the 16th and the 17th centuries, calls sometimes for a laboratory, sometimes for a library and sometimes for a study room as a function while at the same time it displays the collected objects. The content of the curiosity cabinets varied; besides private collections, there were also examples including exotic, rare and unique natural objects, symbolically rich artificial objects, products of human intelligence, and belongings and inventory records.³⁴ For Ole Worm it was a room of natural biological remnants; for Piero de Medici it was the gallery of books; for Giovanni Paolo Panini it was a painted museum space displaying paintings; for Caspar Neickelius it was the classification of the natural and the artificial and their further classification in display cases with a desk in the middle.³⁵

³² "Curiosity Cabinet" as a term is not used to denote particularly the house museums including a curiosity cabinet (i.e. Sir John Soane Museum), but it is rather used to refer the origin of museums in general terms.

³³ Marcella Guerrieri, "Müze: Hatıra ve Gerçeğin Sahnesi" in *Sabancı Üniversitesi Sakıp Sabancı Müzesi, Bir Kuruluşun Öyküsü*. (İstanbul: Sakıp Sabancı Üniversitesi Yayınları, 2002), 53.

³⁴ Ibid.

³⁵ Ayşen Savaş, "Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions" Unpublished PhD Dissertation in Architecture, (Massachusetts: MIT, 1994), 28.



Fig. 7 Giovanni Paolo Panini's Painting "Gallery of the Views of Rome"³⁶

Curiosity cabinets are more than drawers or cupboards; they call for a space of aesthetic taste, a weakly identified desire for objects. Visible value of the space is highly inspired by individual taste and social manipulations. Curiosity cabinet, as mentioned above, gets its main motivation from the curious collector. It is that curiosity which later motivates the scientific processes of recording, classification, cataloguing and labeling.

It is the claim of this study that the curiosity cabinet can be conceptualized, and used to define and understand house museums.³⁷ Most significantly, the house museum can be interpreted as the new curiosity cabinet. If the curiosity cabinet has the power to make intuitive knowledge visible, then a house museum can also render new information of everyday life practices, visible.

³⁶ Giovanni Paolo Pannini, <http://www.batguano.com/bgma/pannini.html> (Accessed 25 July 2011)

³⁷ After the connection between the house museums and curiosity cabinets was made, I have read a PhD thesis that claimed a very similar connection. Ayşen Savaş in her PhD thesis mentions Sir John Soane's house museum who was an architect and a collector living in London. The variety of collections in this museum reminds the eighteenth-century curiosity cabinets.

For further reading, see: Ayşen Savaş, "Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions" Unpublished PhD Dissertation in Architecture, (Massachusetts: MIT, 1994), 30

2.3 "Curiosity Cabinet": "Curiosity"+"Cabinet"

The term "curiosity" in the Online Oxford Dictionary is defined as a strong desire to know or learn something.³⁸ When the term "curiosity" is separated from the term "cabinet", the soul of cabinet disappears and the cabinet becomes a shelf, a cupboard, or a space in the room waiting for a spirit. On the other hand, curiosity as an isolated term becomes formless. As mentioned, "house museum" is deconstructed into its components as "a house" and "a museum". Although "cabinet" is compatible with "museum", "curiosity" does not fit to the term "house". It is therefore important to introduce the term "home". "House" which is the concern of this chapter is going to be discussed in detail, and "Home" is going to be introduced as an abstract concept which constitutes the main motivation of the house as a concrete space, as well as that of the transformation process of houses into museums. Home is going to be elaborated in many dimensions; however at this point it is crucial to state that for this study "home" is conceived as the major source of curiosity, whereas "house" is regarded as the cabinet, before the transformation process. When the house is transformed into a museum, the term "house museum" is going to be appreciated as the "cabinet", whereas the "home" will still exist as the curiosity taking place in a cabinet. As a curiosity cabinet collects, classifies and displays the objects of curiosity, a house when it is converted into a house museum is interpreted to render visible the traces of everyday life that are important witnesses to history. This interpretation implies the deconstruction of "Curiosity cabinet" into "Curiosity" and "Cabinet". As the cabinet keeps displays and organizes curiosities, house museum is regarded as the cabinet of the home that arouses curiosity.

³⁸ Curiosity, <http://oxforddictionaries.com/definition/curiosity> (Accessed 01 September 2011)

CHAPTER 3

"HOME" CONCEIVED AS A SOURCE OF "CURIOSITY", "HOUSE" CONCEIVED AS A "CABINET"

3.1 "Home" as a Source of "Curiosity"

Home as a term encompasses a series of intangible entities like memory, spatial diary, and personal witnesses to everyday life. Everyday life³⁹ is both generated from and shapes the home. For this purpose, among many other issues, daily life, personal memories and remembrance are taken into consideration.

Here it is necessary to differentiate certain familiar terms related to a well known architectural term "house". House, home, dwelling and building are inaccurately used interchangeably. House will be the subject of the second part of this chapter; however it is crucial to introduce briefly the term "dwelling" and "building" as they were referred by Martin Heidegger. What is written by David Gauthier in his PhD thesis entitled as "Martin Heidegger, Emmanuel Levinas, and the Politics of Dwelling" is that etymologically the components of the original word "dwelling" signified "to remain in a place" and "to remain in peace". The second definition is detailed and says that "to dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its essence".⁴⁰ "Building" which is another important keyword is

³⁹ Everyday life here is used in its simplest definition, for further readings see Henri Lefebvre.

⁴⁰ David Gauthier, "Martin Heidegger, Emmanuel Levinas, And The Politics Of Dwelling" PhD Dissertation, Department of Political Science, (Louisiana: Louisiana State University, 2004), 130.

related with the act of dwelling and it is defined as "...the means by which mortals stay with things, a "staying" that is connected to the act of dwelling itself. In other words, dwelling is inextricably connected with building".⁴¹ Quoting from Heidegger, it is said that dwelling is regarded as a building as soon as it keeps things together.⁴²

Therefore, it may be briefly said that dwelling and building are two inseparable terms that are closely related to each other. Home on the other hand is an abstract term which has certain intangible qualities. The difference between home and house, which is made visible by the abstract characteristics of a home, can only stress the significance of the term "home".

3.1.1 Home with its Intangible Qualities

The term home in basic terms may be defined as:

...the geographic region, place, or dwelling that family members identify as a familiar residence to which they can return. Home is not a physical structure, but a complex symbolic concept. The symbols of home are constructed from references to physical, temporal, and affective, or emotional, dimensions of everyday acts of dwelling.⁴³

Alison Blunt and Robyn Dowling, in their book called "Home" underline the differences between the terms house and home. Discussing deeply the social, the political, and the physical data, and concerning the architectural / phenomenological aspects, they emphasize the deviations between the terms home and the house. Defining the house as a physical and measurable structure, they claim that home connotes a deeper, abstract and immeasurable meaning;

http://etd.lsu.edu/docs/available/etd-11052004-163310/unrestricted/Gauthier_dis.pdf
(Accessed 15 June 2011)

⁴¹ Ibid. 134.

⁴² Martin Heidegger, "Building, Dwelling, Thinking." In *Basic Writings*. Edited by David Farrell Krell. (San Francisco: Harper Collins Publishers, 1977), 353.

⁴³ House, <http://www.encyclopedia.com/topic/house.aspx> (Accessed 14 May 2011)

"[h]ome is *both* a place or physical location *and* a set of feelings".⁴⁴ What is emphasized by Heidegger in his essay "Building Dwelling Thinking" is that "dwelling, as a mode of being in the world, is not only produced by, but also precedes building: 'Only if we are capable of dwelling, only then we can build'".⁴⁵

Although Heidegger states a precedence for the home as an abstract concept with respect to the house as a concrete space, it is also mentioned in the same book by Blunt and Dowling that the dwelling and the building stand in a circular relation. As Marion Young says "[w]e dwell by making the places and things that structure and house our activities. These places and things establish relations among each other, between themselves and dwellers, and between dwellers and the surrounding environment".⁴⁶

3.1.2 Privacy and Publicity within Home

The term "home" can only be interpreted with respect to certain concepts like personal memory and remembrance. Privacy is the first and the most crucial characteristic of "home" that is defined as "...a condition where individuals enjoy a secluded sphere of their own. It can be a physical space that is isolated and free from insight or intrusion by others, or it can refer to certain information of a personal nature that is not accessible to others."⁴⁷ Michel de Certeau in his essay "Private Spaces" in the translated book "L'invention du Quotidien" says that the human being "turns back" to this private place that can never belong to another

⁴⁴ Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 254.

⁴⁵ *Ibid.*, 3.

⁴⁶ *Ibid.*, 4.

⁴⁷ Mats G. Hansson, *The Private Sphere: An Emotional Territory and its Agent*, (New York: Springer-Verlag, 2007), 14.

http://books.google.com/books?id=rXj17LFDUfcC&printsec=frontcover&dq=private+sphere&hl=en&ei=qhfETceIOYv14QaY4qm7BQ&sa=X&oi=book_result&ct=result&resnum=1&ed=0CDUQ6AEwAA#v=onepage&q&f=false (Accessed 21 June 2011)

person.⁴⁸ This private place is well-known, secure and has a flexible interior that may change according to personal taste. What is further mentioned by de Certeau is that the guests are not allowed to see through the various spaces, they are intruders unless they are invited.⁴⁹ Although home is appreciated as a private space on its own, according to Jürgen Habermas after the 17th century, privatization of the daily life exposes itself in the architectural space; the volumetric sofa space, which refers to saloon, is diminished and the functions which were formerly held in this place are distributed among the rooms of ordinary sizes. The courtyards and the grandiose entrance spaces were shrunk and turned into small hallways; the family rooms were diminished while personal bedrooms were enlarged. The most crucial point of this transformation of the home space is that the publicity that is created by the saloon which is used to represent the house against the neighbors and servants is destroyed by the living room of the parents and their young children that is isolated from the servants.⁵⁰ Quoting from W. H. Riehl's "Die Familie", Habermas says that the saloon belongs to the society rather than the home, and the household enters the publicity of the saloon by leaving the privacy of the living room.

In a home the personal space is created that belongs only to the household; it is isolated from the outer observation. The access of a visitor is controlled by the people living inside a home; therefore the degree of visibility of the home is maintained by the household. According to Jonathan Crary⁵¹, observer is the one who sees with a critical eye. It would not be appropriate to name the visitor in a home as an observer as defined by Crary. Therefore when a home is displayed publicly in a house museum, both the accessibility and the way

⁴⁸ Michel de Certeau, Luce Giard, Pierre Mayol, *Gündelik Hayatın Keşfi 2, Konut, Mutfak İşleri*, edited by Çağrı Eroğlu, Erkan Ataçay, (Ankara: Dost Kitabevi Yayınları, 2009) (originally published in French in 1990), 175.

⁴⁹ Ibid.

⁵⁰ Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Translated By Thomas Burger. (Cambridge, Mass: The MIT Press, 1992) (originally published in German in 1962), 119.

⁵¹ Jonathan Crary, *Techniques of the Observer: on Vision and Modernity in the Nineteenth Century*. (Cambridge, Mass: MIT, 1990)

of seeing of a visitor changes; this shift in the function of the visitor will necessitate the use of the word "observer".

These abstract terms and immaterial qualities, which are necessary for a home to be a home, can be briefly listed as: phenomenological, affective, emotional, and they related with privacy, remembrance, and everyday life.

3.1.3 Home as a Witnessing Personal Archive, a Space for Curiosity

For this study, the tools of space production and remembrance are important. Home is the overlapping medium of space and memory and it is described as being constructed through living, "...what home means and how it is materially manifested are continually created and recreated through everyday practices".⁵² Home is a medium that integrates several different layers; it is not only considered as a spatial personal diary, but also as a witness to the daily life practices. The question that Antoinette Burton addresses cultivates an interesting discussion:

What counts as an archive? Can private memories of home serve as evidence of political history? What do we make of the histories that domestic interiors, once concrete and now perhaps crumbling or even disappeared, have the capacity to yield? And, given women's vexed relationship to the kinds of history that archives typically house, what does it mean to say that home can and should be seen not simply as dwelling – place for women's memory but as one of the foundations of history – history conceived of , that is, as a narrative, a practice, and a site of desire?⁵³

As suggested by Blunt and Dowling, narrative, practice and site of desire count as a personal archive. Home is interpreted as a term that has strong ties with the personal experiences, senses, and is strongly bound with the household

⁵² Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 23.

⁵³ *Ibid.*, 33.

perceptions. It is said that “[t]he home seems to be the most ‘normal’ of architectural creations, something about which every person has an intuitive, psychologically-loaded conception”.⁵⁴ However, this individual conception leads to a more collective perception, which means that “an ‘unconscious’ of domestic space underlies our collective and individual assumptions about ‘home’: self-identity, safety, permanence, comfort, urbanity, community, justice”.⁵⁵ As Blunt and Dowling suggests, writings, diaries, oral histories and interviews are primary sources concerning the representations of home. The question by Antoinette Burton, asking the importance of home as an archive, as a source of history, has a response now. The term “house biographies” is introduced by Blunt and Dowling and here it says that house biography “...refers to telling the story of a house – as home through the lives of its past and present inhabitants. The home is thus interpreted as a site of history and memory, and is brought to life through the histories, memories, imaginations and possessions of its residents”⁵⁶. Although the narration of a home is not considered only by means of the memories of its residents, the claim of Blunt and Dowling strengthens the idea that a home may signal more than its own physical being; it may have a historical importance, social expression, and a considerable reason for a public function addressing a larger audience.

The home may only be perceived as a narrative or a site of desire when it is read with all of its contents; as a totality. Aysen Savaş in her article on “the objects of desire” says that objects are mnemonic; they function for remembering.⁵⁷ The practices in the home that are both created and remembered with the aid of “objects” are the sources of what we call “domestic archive”. Michel de Certeau and Luce Giard describe the objects within the house as the “syllables of the life”, which acquire their own autonomy from the present time.

⁵⁴ Steven Harris, Deborah Berke, *Architecture of the Everyday*, (New York: Princeton Architectural Press, 1997), 168.

⁵⁵ Ibid.

⁵⁶ Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 37.

⁵⁷ Aysen Savaş, “Arzulanan Nesnelere, Müze Nesne ve Hafıza Arasında Sıkışan Mekana Dair” http://www.obarsiv.com/guncel_vct_0405_aysensavas.html (Accessed 24 June 2011)

These objects of curiosity function to juxtapose the space and time by overlapping the period of use with the space of use. An object of a certain period, with its existence in a specific house, would be able to juxtapose time and space, and would alter its own significance. Thus, the home calls for a spatial diary, a witness and a domestic archive that currently narrates a particular story. It is a spatial diary because the actions in a home leave their own traces within the space; it is a witness and therefore an archive because a home has a potential to keep different and unique information which qualify it to be considered as a domestic archive.

3.2 "House" Conceived as a "Cabinet"

Considering home as a private entity, an important question arises: what makes it an entity that has the potential to be spatially transformable?. Home as an abstract concept becomes visible with the aid of certain objects that enables it to be conceived as a source of curiosity. The objects of desire, or the home as a total entity being a single object of desire, have the potential to be abstracted from its context. This decontextualization enables the home to gain its independence from the present time and context. The abstracted home brings us back to the term "house" that is conceived as the "cabinet". House, which is regarded as the cabinet, is read as a physical architectural entity, which has the potential to be critically analyzed and analytically surveyed.

The definition of a house, as described in the Oxford Dictionary of English, is "a building for human habitation, especially one that is lived in by a family or small group of people".⁵⁸ Secondary meaning connoted by the term is the people living in such a building, i.e. "household".⁵⁹ Christopher Alexander says that "[a] good house supports both kinds of experience: the intimacy of a private haven and our participation with a public world".⁶⁰ Ali Cengizkan broadens the definition

⁵⁸ House, <http://www.encyclopedia.com/topic/house.aspx> (Accessed 14 May 2011)

⁵⁹ Ibid.

⁶⁰ Christopher Alexander, Sara Ishikawa, Murray Silverstein *A Pattern Language, Towns, Buildings, Construction* (New York: Oxford University Press, 1977), 665.

and says that a house is an object of inhabiting, prestige, commodity, investment, production, labor, cultural identity and belonging, artifact of the city, and architectural design.⁶¹

3.2.1 Tangible Qualities of a House

House, when it is isolated from its secondary meanings such as a household or a building for a particular activity, has certain important characteristics that are crucial to note for this study. First of all, it is physical and spatial; it has dimensions, volume, and constrains. The physical constrains, borders and contents are the key features that define the architectural space. This physicality necessitates certain points to be discussed. The house as an entity is producible, and more important than this; it is reproducible. This (re)producibility introduces flexibility to a house, as it enables simultaneous changes or expansions. A house is composed of tangible elements such as the construction system, finishing, furniture and objects. As it is interpreted as a cabinet, it has a spatial volume which has the ability to store and display content. This cabinet, as emphasized above, is a flexible environment, which makes it available for necessary transformations.

Lastly, as it is going to be emphasized in the following section, house is a space that has its own sub-spaces and more significantly it has its own circulation and its own way of connecting spaces. Although the circulation is dependent on the spatial organization of the house, the transition between the spaces gives the house its "ambulatory" character.

3.2.2 Functional Program of a House

According to the functions that a house encompasses, there are certain sub-spaces that correspond to the requirements. Although houses commonly

⁶¹ Ali Cengizkan, "Kültür Nesnesi Olarak Konut ve Politik Aktörlerin Arka Bahçesi Olarak Konut" in *Mimarlık* no:345, (Ankara: Mimarlar Odası, Ocak 2009)

have similar space pattern, variations may be observed according to the geographic location of a house or according to its size and program. This study follows an assumption –reductionist as it may seem- that every house at least has an entrance, a kitchen and a living room.

The sub-spaces may be divided into two groups as “serving” spaces and “served” spaces. To elaborate more, there are certain units in a house that are regarded as requirements of minimum necessities. The wet spaces as kitchen and bathroom are the main components of serving spaces whereas the saloon (guest room), the living room and the bedrooms are the components of the served spaces. Although some variations are possible, served spaces are commonly located within the house, whereas in certain geographies serving spaces like bathroom may be located outside the house which provides a different sense of privacy.⁶² What is mentioned by Cengizkan is that, the bodily hygiene is maintained in personal spaces within the rooms, whereas the collective activities are placed in common spaces, either in the main volume or in the open spaces integrating with the main volume (i.e. courtyard, garden). This location pattern depicts the private and public spaces in the house, says Cengizkan.⁶³

Entrance spaces, on the other hand, have a different character, and a different accent for this study. It is the first threshold of the house to be negotiated; yet it is the most shared space. Le Corbusier in his seminal work “Ouvre Complete” describes the entrance in a very poetic paragraph: “[y]ou enter: the architectural *spectacle* at once offers itself to the *eye*; you follow an itinerary and the *views* develop with great variety; you play with the flood of *light*

⁶² Besides privacy, in his essay on bathroom as the object of alienation, Ali Cengizkan says that the background of locating the wet spaces lies in the development of the tap water infrastructure; firstly the clean water was brought to the kitchen space, therefore the bath function was separated from the toilet. In many examples of the traditional Turkish architecture the bath volume is within the bedroom, whereas the toilet is related to the stockyard as there is the advantage of using the same drainage. See: Ali Cengizkan, “Yabancılaşma Nesnesi Olarak Banyo: Modernizm, Tüketim Toplumu ve Banyo Kültürü” in *Modernin Saati* Ankara: Mimarlar Derneği Yayınları, 2002)

⁶³ Ali Cengizkan, *Modernin Saati* (Ankara: Mimarlar Derneği Yayınları, 2002), 145.

illuminating the walls or creating *half-lights*”.⁶⁴ In similar lines Beatriz Colomina in her book “Privacy and Publicity, Modern Architecture as Mass Media” says that “[t]o enter is to see. But not to see a static object, a building, a fixed place. Rather, architecture taking place in history, the events of architecture, architecture as an event”.⁶⁵ Therefore it is an introductory space; in a house the entrance makes visible both the physical space and the household. However they never mention that it is also a space of conclusion; although it is always been named as “entrance”, it also holds the function of being an exit. Considering the demarcation line between the serving and the served spaces, the entrance cannot find its place in this classification, as it neither incorporates an infrastructural system which would be the tool to be defined as a “serving” space, and nor it is a space in which the inhabitants stay for a period of time to be “served”; entrance by definition is neither that, nor this, but it is a temporary space.

The rooms which constitute the main interior space of the house, are differentiated from each other in terms of privacy. The bedrooms are spaces of intimacy brought with the private personal acts, whereas the living rooms and/or guest rooms are spaces of gathering and spectacle. Both the private rooms and rooms of gathering have the potential of being personalized. Beatriz Colomina in her book “Privacy and Publicity” quotes from Walter Benjamin and says that:

‘To live is to leave traces’ writes Walter Benjamin, discussing the birth of the interior. ‘In the interior these are emphasized. An abundance of covers and protectors, liners and cases is devised, on which the traces of objects of everyday use are imprinted. The traces of the occupant also leave their impression on the interior’.⁶⁶

⁶⁴ Willy Boesiger, Oscar Stonorov and Max Bill, *Ouvre Complete*, vol. 1, (Birkhäuser Architecture, 1990), 60.

⁶⁵ Beatriz Colomina, *Privacy and Publicity, Modern Architecture as Mass Media*, (Cambridge, Mass: MIT Press, 1994), 5.

⁶⁶ Beatriz Colomina, *Privacy and Publicity, Modern Architecture as Mass Media*, (Cambridge, Mass: MIT Press, 1994), 233, quoted from the book Walter Benjamin, “Paris, Capital of the Nineteenth Century,” in *Reflections*, trans. Edmund Jephcott (New York: Schocken Books, 1986), 155-156.

3.2.3 House, Geography and Archetypes

Alison Blunt and Robyn Dowling, in their book called "Home" structure their argument on several different topics, including housing policy, economy, design, experience and meaning, and social geography. Although these analytical topics do not coincide with the research field of this study, they are important in understanding the formation of house museums. Rather than viewing the house as a single physical entity, it is important to comprehend it in its physical and historical context; whether if it is a single unit or part of a whole, designed or anonymously created, and who lived inside. Concerning the economic and sociological factors, the location of the house may have the potential to prepare a productive environment. The settlement of bourgeoisie in the city centre for example is a crucial overlapping which enabled the house to be appropriate for a possible functional shift. The private houses of the bourgeoisie before the industrialization that were located close to the city centre have the potential to be transformed into museums as they are both historically and geographically accessible.

Concerning the ties between houses and geographies, Blunt and Dowling emphasize an important point saying that the social, geographical and historical context affects the meanings of a house and the material forms they take. According to the authors, one of the key geographical differences is that house in continental Europe is predominantly associated with apartments.⁶⁷ Here it is crucial to note that, although the writers assume the detached or garden houses as "homely homes", the case studies chosen for this study show different characteristics. Not only the cities and their physical geographies, but also the social geographies and their political backgrounds are effective in rendering the various architectural forms. When the house museums in Ankara are concerned, vineyard house appears as a common typology, in İstanbul waterfront houses become visible, whereas in Italy apartments are seen as examples of a dominant typology. Ankara, which is a city that has been constructed since the Republican

⁶⁷ Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 109.

Period, used to include many vineyard and detached houses in its earlier years. Interpreting the vineyard house as the “villa” in Anatolia, Ali Cengizkan says that similar search for life patterns may have played a role in the formation of similar architectural typologies. Villa, according to James Ackerman, is the building that is constructed by its owner in the rural, for relaxation and pleasure purposes. The vineyard house, as heritage of the collective memory has the age value, historical value, use-value and art value.⁶⁸ Ankara, while becoming the capital city of the Republic of Turkey, experienced certain transformations, the expanding city chose Çankaya as its new and civilized centre for government and housing; it was not a coincidence that the urban elite and the political leaders inhabited houses of former vineyards. The role of Ankara as a capital city, the existence of the old vineyard houses which later functioned to accommodate political figures in Ankara were among the factors enabling the existence of house museums narrating political history.



Fig. 8 İsmet İnönü House (Pembe Köşk).⁶⁹

In Italy on the other hand, Renaissance collectors, or avant-gardes living in the city centre in apartment houses are the main actors of house museums in classical Italian apartments or *palazzos*. The palazzo that is defined as the civil

⁶⁸ Ali Cengizkan, *Modernin Saati* (Ankara: Mimarlar Derneği Yayınları, 2002), 121.

⁶⁹ İnönü Foundation Archive, Ankara.

house of a large and commonly noble family⁷⁰, has many examples in many cities in Italy, as Palazzo Medici in Florence, or Palazzo Spada in Rome. The apartment typology on the other hand is visible in the examples like Mario Praz House in Rome, Museo Poldi Pezzoli in Milan or Casa Rudolfo Siviero in Florence.



Fig. 9 Mario Praz House Museum in Rome. ⁷¹

3.2.4 "House" as a Suffix to Define Different Programs

It is essential here to remind that in different cultures and therefore in different languages; house may be rendered in various forms. If we regard these forms as different signified concepts, it becomes crucial to open a parenthesis about semiotics. According to Roland Barthes, a sign, like a "house" is always

⁷⁰ Palazzo, <http://www.dizionario-italiano.it/definizione-lemma.php?definizione=palazzo&lemma=P0078400> (Accessed 19 June 2011)

⁷¹ Photographed by the author, Rome: August 2009.

formed linguistically by a unified signifier and a signified. In Turkish, "hane" signifies a similar meaning with "house", which is also used commonly as a suffix to define different places *hosting* different activities, "kütüphane (library) = kitap (book) + hane (house)" or "hastane (hospital) = hasta (patient) + hane (house)"; so similar to what the previous quotation states, the idea of house may be found in many diverse architectural spaces.⁷² Although hospitals or libraries are out of the scope of this study, other various architectural programs such as "mevlevihane" (lodge of the dervish) have been subjects of discussion in the previously mentioned architectural symposium.⁷³ Regarding the house museums, the variations of houses have a representative role, as their former organizations also play a role in their narrative transformation. In Barthes's terms, then, the "signified" can be quite variable.

3.3 House vs. Home

House museum is deconstructed into its components as "house" and "museum", and "house" is discussed emphasizing its crucial characteristics. Curiosity cabinet was chosen as a necessary concept that would facilitate understanding the house museum. Objects of curiosity that are organized and displayed in the cabinet are considered as the main motivation for the existence of curiosity cabinets. Similarly, home as the generator and product of everyday life is considered as a source of curiosity. When the house museum is interpreted as the new curiosity cabinet, home is interpreted as the new source of curiosity. Similar to the renaissance cabinets, house as the physical space contains and generates the curiosity; moreover it organizes and in certain cases (such as when hosting a guest) it displays the curiosity.

⁷² The issue on "hane" was discussed during the International Symposium on Historic Houses – House Museums, and it will be handled in detail in the following chapters.

⁷³ The symposium "House Museums-Historic Houses International Symposium 1" that has prepared a ground for the discussion of house museums in Turkey is going to be emphasized in the following chapters.

The focus of this study is the house museums; namely the transformation of houses into museums. This transformation establishes a shift in the cabinet; the house is transformed into a museum space. However the curiosity, home as the domestic laboratory⁷⁴ of everyday life, private rituals and memories keeps its position as the main motivation of a spatial transformation. Home is also regarded as the precedent of house that defines the architectural program. Before the transformation, home defines the program of the house; after the transformation, traces of home (objects of everyday life) and their organization define the architectural program of the house museum.

As a broader meaning is attached to house in order to explain the transformation process, it is necessary to elaborate more on this meaning, which brings us to the differentiation of house and home. As stated in the beginning of the chapter, home deviates from house in several different ways. Besides the discussion on "placeness", home includes certain social, geographical and political details as well. As it is claimed by Blunt and Dowling, "...home does not have to be attached to a house; imaginaries of home can be connected to numerous places at multiple geographical scales"⁷⁵, so we may speak of different formations of home each having different merits which may be highlighted during a possible transformation. As it was discussed in the previous section, house typologies like apartments, detached houses can also change the concept of home. Each "hane" has the chance to narrate a different story.

All of these variations and the meta-narrative that explains the reasons for the establishment of different house museums each having unique characteristics⁷⁶ can be better understood in the light of this quotation from Blunt and Dowling:

⁷⁴ Domestic laboratory is a term that emerged during the discussions made throughout the study. This term here indicates both the experimental approach of the study and the inherent quality of a laboratory where all the processes are documented. Experiment is associated with the act of transformation and documentation directly refers to the museum space.

⁷⁵ Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 88.

⁷⁶ The uniqueness is stressed on purpose, as there are many studies aiming to classify the house museums according to some principles. Although it is going to be discussed in the

We argue that home as a lived place and as a spatial imaginary has been mobilized and contested in ways that shape and reproduce the discourses, everyday practices and material cultures of nation and empire. Rather than view the home as a private space that remains separate and hidden from the public world of politics, we argue that the home itself is intensely political both in its internal relationships and through its interfaces with the wider world over domestic, national and imperial scales.⁷⁷

As the home is grasped in a larger context, it would not be false to argue that when houses are transformed into house museums, they still preserve the qualities of a house to be exhibited. Unlike what Le Corbusier said as “[t]he house is a shelter, and enclosed space, which affords protection against cold, heat and *outside observation*”⁷⁸, the house after transformation becomes a space which allows many observers who grasp the house as a part of a larger whole. Similarly, Blunt and Dowling quote from Greg Noble who says that “a language of comfort, of being ‘at ease’ with and through these objects, permeated the narratives that people offered and seemed to provoke the idea that in making themselves ‘at home’ in a specific, domestic space, these people also seemed to be making themselves ‘at home’ in a larger social space”.⁷⁹ This larger social space, which in this study is regarded as the public space created with the establishment of the museum, enables the visitor to observe the house itself and the social context that it is situated, either by its owner or by its curator. İsmet İnönü’s house is an important example here, which enables the visitor to see the house, as well as the modest vineyard house, and the early republican collection that is displayed. So, it is not only a small mansion, but a mansion situated in the former agricultural lands of a small city, a mansion in the newly established governmental district of the capital city, a mansion belonging to the second president of a republic which displays objects of a modernized family and a

following chapter, it is important to note here that the term narration is used to denote a possibility of a larger variety than the classification allows.

⁷⁷ Ibid., 142.

⁷⁸ Ibid.

⁷⁹ Ibid., 167.

modernized society. Referring back to Roland Barthes, although the “signifier” is the same, the “signified” has a potential to express different meanings.

Home, or going back to the beginning, the curiosity, should not be grasped only as a physical entity. House and home as two terms that are bounded to each other deviate in the discussion of space and place; home as a place is always generated with an owner. A house may belong to different people as an architectural unit, but home may never belong to someone else. If a home is to be identified with a different owner; it can no longer be regarded as a home but it should be named as house. As it is stated by Aysen Savaş, the memory of the home changes when the owner disappears. There should always exist a critical distance in order to separate the owner from the home to be able to see the house from various different aspects. For the purposes of this study it is essential to deconstruct the house to allow the transformation of the knowledge into a legible narration. The kitchen will no longer be used for cooking, the privacy of the bathroom will change, the entrance will be able to tell more, the living room will be more visible for the outer gaze than it has ever been before. A home that is to be transformed into a house museum should be regarded as a curiosity to be satisfied. As Blunt and Dowling says, “[h]ome as a place and as a spatial imaginary helps to constitute identity, whereby people’s senses of themselves are related to and produced through lived and metaphorical experiences of home”.⁸⁰

⁸⁰ Ibid., 256.

CHAPTER 4

"MUSEUM"

The terms "house" and "museum" are deconstructed as it was previously mentioned in the "Home Conceived as Curiosity, House Conceived as Cabinet" section. "Museum" that temporally comes after the "House", injects its own features into house and creates a new architectural entity. Before reconstructing "House Museum", it is necessary to dwell on the term museum. As stated in the introduction, "Curiosity Cabinet" is the genesis of the museum. When it is deconstructed into its components as "curiosity" and "cabinet", curiosity is either interpreted as the main motivation for display, or, as in this study, it is conceived as the evidences of the everyday life generated in home. Cabinet calls for the volumetric space in which display, classification, labeling, and research facilities are performed. The curiosity cabinet when it evolved from the *studiolo* into the museum, has started to act as one of the important institutions of enlightenment and intellectual agents of society.⁸¹

4.1. Origins and Features of the Museum

By definition, the term "museum" of Greek origin means "the place of the muses", as it is described by Paul von Naredi-Rainer in "Museum Buildings – A Design Manual":

The term 'museum' was initially used in the ancient world to designate the schools of poetry and philosophy that came to be attached to the shrines of the muses. Later the term came to refer to the research facilities that were

⁸¹ Ayşen Savaş, "House Museums – Historic Houses Symposium 1" Poster Description.

attached to collections such as the museum in Alexandria, the most famous example which was equipped with a great library. Until the early eighteenth century, the term 'museum' referred primarily to an academy of scholars and only secondarily to a place that housed a collection.⁸²

As it is mentioned in the quotation, museum as an institution gathers the functions of research and collecting together forming an important establishment which has its own missions, spatial and ideological characteristics and public importance.

4.1.1. De-Contextualization as an Inherent Feature

Ali Artun, in his book series of "Art Museums" discusses that the museum contains a duality within; separation of art from the social life and opening the cultural heritage to public which was once dominated by the privileged class.⁸³ The establishment of the first museum namely The Louvre Museum, in August 10th 1793, connotes for the socialization of the collections of the ruling aristocracy.⁸⁴ Although the accessibility to the art was extended by the establishment of the museums, it is still a debate that the museum by its nature requires the isolation of the displayed object from its context. Vandalism, cultural imperialism, and the destruction of the meaning have been among the criticisms raised against the museums; and the museums have always been regarded as the gathering space in which different objects belonging to different geographic locations can be displayed in the same environment. Although by nature museums aim to cultivate the unseen knowledge by deconstructing the object from its own context, the display of the museums that provide the same new "context" for each exhibited object has always been subjected to discussion. Here

⁸² Paul von Naredi-Rainer *Museum Buildings – A Design Manual* (Berlin: Birkhauser, 2004), 13.

⁸³ Linda Nochlin, "Müzeler ve Radikaller: Bir Olağan Üstü Durumlar Tarihi" in *Sanat Müzeleri 2, Müze ve Eleştirel Düşünce*, edited by Ali Artun, (İstanbul: İletişim Yayınları, 2006), 11-12.

⁸⁴ *Ibid.*, 13.

it is important to note that one of the main arguments of the current studies on house museums, and this thesis as well, is that the main difference of the house museum lies in the display of the museum object in its original context. The house museum is neither the cabinet, nor the curiosity, but rather the cabinet of curiosity; therefore preservation and display of the context with the content is an important point to be discussed.

4.1.2 Museum as an Institution

Tony Bennett in his book "The Birth of the Museum, History, Theory, Politics" emphasizes the institutional formation and role of the museums, and claims that museums function as the "veritable battery of new cultural technologies"⁸⁵ as well as a "vehicle for the exercise of new forms of power".⁸⁶

Museums might help lift the level of popular taste and design; they might diminish the appeal of the tavern, thus increasing the sobriety and industriousness of the populace; they might prevent riot and sedition. Whichever the case, the embroilment of the institutions and practices of high culture in such tasks entailed a profound transformation in their conception and in their relation to the exercise of social and political power.⁸⁷

4.1.2.1 Museum Space as a Public Sphere

After discussing the institutional power of the museums, Bennett lists and explains three major issues concerning the museums. First one which regards museum as a social space claims that civilized forms of behavior can be learnt and diffused through the society. Second one which regards museum as a space

⁸⁵ Tony Bennett, *The Birth of The Museum, History, Theory, Politics*, (London: Routledge, 1995), 21.

⁸⁶ *Ibid.*, 18.

⁸⁷ *Ibid.*, 21.

of representation claims that museum, rather than creating curiosity, should increase the level of knowledge and be useful for the enlightenment of people. The last issue concerns the visitor and claims that museum should be developed "as a space of observation and regulation in order that the visitor's body might be taken hold of and be moulded in accordance with the requirements of new forms of public conduct."⁸⁸

Jürgen Habermas is another important reference here, to whom Tony Bennett also refers to. In the previous chapter, the definition of "private" was emphasized in order to initiate the discussion on how "house" as a private space is transformed into a public space when it is museumized. The museum, as the "public" component of house museums necessitates the discussion on publicity. With reference to Habermas's concept of the "public sphere" which has a different connotation from "public", Ayşen Savaş says that the public spheres are the places of social discussion, and defines them as the spaces of criticism.⁸⁹ The formation of the bourgeois public was claimed to be closely bound up with the establishment of institutions enabling collective criticism. Referring to Habermas, Tony Bennett notes two types of relations between the social and the political sphere, one is the division between the state and the court, and the other is the division between civil society and private intimacy.⁹⁰ What is significant in this argument is that the new literary, artistic and cultural institutions mediating between these dualities helped to create new mediums for critique, such as coffee houses for rational exchange, art galleries for new cultural markets or museums for debating societies, which helped to raise the degree of self consciousness of the bourgeoisie.⁹¹ It is said by Ayşen Savaş that:

Both in spatial and conceptual connotations, "public" means "open to all", yet in Habermas' definition, it also relates to the development of the

⁸⁸ Ibid., 24.

⁸⁹ Aysen Savas, "New Function Old Building" in *METU JFA* 2010, vol: 27, No:1, (Ankara: METU Faculty of Architecture Printing Workshop), 141.

⁹⁰ Tony Bennett *The Birth of The Museum, History, Theory, Politics*, (London: Routledge, 1995), 25.

⁹¹ Ibid., 28.

modernist conventions of public consciousness and critical thought. The underlining quality of the 18th century institutions in general and museums in particular was that they managed to provide a space for all; a space where the free expression of ideas and ideals were possible.⁹²

While “private” for this study signifies the intimate relations of a household and daily practices and their evidences within a house, “public” here signifies both accessibility of a larger population as well as a medium for critical debate. Although museums here are regarded as one of the important institutions of the conscious publicity, there are certain criticisms raised against museums; while constituting the bourgeois public sphere, it is claimed that the museums still preserved their socially exclusive state.

Regarding the role of museums in public life, Bennett develops a critical argument to emphasize its exclusive character forcing a change in the society.

By contrast, the museum’s new conception as an instrument of public instruction envisaged it as, in its new openness, as exemplary space in which the rough and raucous might learn to civilize themselves by modeling their conduct on the middle-class codes of behavior to which museum attendance would expose them.⁹³

Naming the changed class as the subordinate class learning the appropriate forms of behavior exhibited by the social superior by imitation, Bennett criticized the institution for differentiating the elite from the working class and involving the working class only if they were adaptable to this change.⁹⁴ Although the establishment of the public museums was regarded as an act of publicizing the uncommon and valuable, the exclusionist character of the museum blurs the publicity of this institution.

⁹² Aysen Savas, “New Function Old Building” in *METU JFA* 2010, vol: 27, No:1, (Ankara: METU Faculty of Architecture Printing Workshop), 141.

⁹³ Tony Bennett, *The Birth of The Museum, History, Theory, Politics*, (London: Routledge, 1995), 28.

⁹⁴ *Ibid.*

As a field in museology, house museums have a different state. Although they share several characteristics of museums as discussed above, house museums differ from them on other accounts like being a communicative actor which is more inclusive than the other museological types. Douglas in his work "The Idea of a Home" describes the home as a machine for organizing personal and family memories and the museum as a machine for organizing public memories of a nation or of a city.⁹⁵ When personal memories are publicized, by being appropriated by the society as well as making them visible, the narration and the space is restructured. This restructuring, which is the main discussion of this work, binds the private and the public items.

4.2 Display, Observer and Access

Tonny Bennett, quoting from Jürgen Habermas says that representation renders visible, the invisible.⁹⁶ Museums as the institutions restructuring the public memory, perform the act of rendering visible in various ways: in the literal sense, with the aid of the display, the unknown is offered to the visitor; in the informational sense, the knowledge within the object is cultivated (as it was previously mentioned during the discussion on de-contextualization of the museum objects) through certain scientific/historic research, and in the metaphorical sense, the unknown is demystified and deciphered as the knowledge is rendered accessible. This knowledge is important in the sense that it strengthens and justifies the importance of narration in house museums, which, according to its owner or its story, communicates with the society in many different ways. Although to some extent different from the sense of modesty conveyed by the house museums, Bennett quotes from Marin who says that:

To see the historical event at the place of the king, to be placed in this supreme-or almost- position, is to see the coming of History itself, since the

⁹⁵ Mary Douglas, "The Idea of a Home: A Kind of Space," in *Home*, edited by Arlen Mack, (New York: New York University, 1993), 268.

⁹⁶ Tony Bennett, *The Birth of The Museum, History, Theory, Politics*, (London: Routledge, 1995), 34.

king is its unique agent. And since the gaze of the absolute master sends the light that gives sight and produces what is to be seen, to be present at his side is to participate in his gaze and to share, in a fashion, his power: to double and substitute for him in the narrative-to-come that this past presence not only authenticates but permits and authorizes.⁹⁷

As the invisible is made visible, and the display object tells more than what it actually is, Bennett quotes from Pomian who claims that the display objects are offering access to an invisible realm of significance.⁹⁸ According to him, “[c]ollections can be distinguished from one another in terms of the ways in which their classification and arrangement of artefacts, the settings in which these are placed, etc., serve both to refer to a realm of significance that is invisible and absent (the past, say) and to mediate the visitor’s or spectator’s access to that realm by making it metonymically visible and present.”⁹⁹ The metonymy here is significant for this study, as one of the main arguments raised to express the significance of house museum is its function as a display case, and its power to choose between various possible narrations, be it the emphasis on the owner, the historical context, the architectural formation, the collection or a lifestyle. With the choice and the narration which guides the transformation, the visitors are aimed to be provided with an access, which enables different ways of gaining, or injecting information, or a *seeing through*.¹⁰⁰

Though not said particularly for it, the conceptual shift of the museums explained by Tony Bennett fits very well to the idea behind the house museums.

It is also necessary to consider the consequences of a related transformation whereby collections were rearranged in accordance with the principle of representativeness rather than that of rarity. At the same time as being a representational shift, however, this change is tied up with and enables a functional transformation as collections, no longer thought of as

⁹⁷ Ibid.

⁹⁸ Ibid., 35.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

means for stimulating the curiosity of the few, is reconceptualized as means for instructing the many.¹⁰¹

If it can be interpreted as a conceptual shift within the curiosity cabinet itself (here the curiosity cabinet may also refer to the house museum, as discussed in the introduction part) the curiosity is no more a single rare object, but a representation of a larger whole. The establishment of the house museums and the representation of a self-contained whole might be considered as a possible end-product of this shift.

In order to mention "visibility", the existence of an "observer" should already be accepted. The observer brings along certain terms to be emphasized. First of all, the conscious choice of the word "observer" rather than "spectator" benefits from Jonathan Crary's work. The observer is the one who sees with a critical questioning eye, rather than the one who is only "looking at". The observer brings us to the term "gaze" which pertains to one of the main differences between house and museum. Although in the visual culture literature the gaze is assumed to be the male figure, in Jacques Lacan's terms, it is the power of the looking in which the "seen" is subordinated. The critical observation of the museum objects by the observer is a form of gaze that adds knowledge and therefore value to the one who "sees through"; the knowledge here is the main source of power. When the house is considered, the observer may only be the guest, who for a limited period of time, is allowed to see the house as an outer gaze. The witnesses of the house are the households and the guests as a small population. When the museum is considered on the other hand, the gaze is the visitor of a larger population, who also act for witnessing. The concept of witnessing shifts, when the house is transformed into a museum; the witness which was once the home becomes the object of display that the visitors now witness. With this shift, the observer and the observed change positions; the households who were once parts of the home now become the visitors of the museum. The gaze increases in number; while the visitors become the major

¹⁰¹ Ibid., 39.

evidence of the publicity of museum; the house becomes a source of information that is continuously grasped by the visitors and seen through.

The visitor and his/her interaction with the museum is another important issue to be discussed. Stephen Bann's argument both introduces a framework to understand the historical display and a method of seeing through that is carried out by the visitors. As Stephen Bann puts it, there are two main structures of the museums, one is the "galleria progressiva" which enables a chronological track, and the other is the period rooms which constructs integrated totalities.¹⁰² In both cases, the governing factor of the representation is the narration behind the display objects; they are either part of a unique history/chronology or they form a unique story when they are grouped in the same space. This construction of the narration of the museum shapes important acts within the museum: choice of collection, display, and museum tour. Regarding the display in museums, Tony Bennett says that "the museum converts room into paths, into spaces leading from and to somewhere."¹⁰³ On the other hand, as Stephen Greenblatt puts it, "the modern art museum is still governed by the principle of wonder to the degree that it seeks to stop the visitor in her or his tracks by conveying a sense of the uniqueness of the work of art."¹⁰⁴ As it can be understood, the museum space has an evolutionary unfolding; regardless of its structure (i.e. the galleria progressive or the period room) it has a linear or a non-linear track which aims to highlight the object(s) to be displayed. In the house museums, as the boundary between the object and the display case is blurred, the narration gains importance. Bennett says that "a sight itself, it becomes the site for a sight; a place both to see and be seen from, which allows the individual to circulate between the object and subject positions of dominating vision it affords over the city and its inhabitants."¹⁰⁵ The establishment of the museum track(s) and the routes, that are suggested to strengthen the narration in the museum, are going to be discussed in the following parts.

¹⁰² Ibid., 76.

¹⁰³ Ibid., 44.

¹⁰⁴ Ibid., 43.

¹⁰⁵ Ibid., 84.

In this part, the “museum” as the decomposed part of the “house museums” is discussed. The museum as an important institution of the enlightenment is defined with its indispensable parts being collection, display and research. The dichotomy within the museum is discussed as it renders the displayed object accessible to the society while at the same time it removes the object from its own context by creating a new context for a different narration. The museum also brings the discussion of “publicity” and “public sphere”. Museum as a public sphere appears as a space of criticism and source of knowledge; while restructuring the public memory the museum enables a “seeing through” by rendering the information within the displayed objects visible. The term “visibility” certifies the existence of an observer, or in this case many observers. The gaze that is brought along with the observer signifies the grasping of knowledge from the museum; it is an important term that is shifted during the transformation of houses into museums. While the term “gaze” shifts, the “witness” also shifts from the house to the visitor of the house (museum). Finally, the display in the museums is emphasized concerning different approaches; the narration here becomes an important term to be highlighted, which is going to be the subject of another chapter. The narration and display unfolds three important characteristics of the museums; it is fictive, which means that it needs to have a story behind to highlight a narrative. It is therefore selective, and subjective. Although as a research institution the museums need to conduct accurate and objective knowledge, the choice of information that is promoted in the display yields a selective and subjective character. The narration that is the key term to understand how a (house) museum space is constructed is going to be elaborated in the following chapters.

4.3 Towards the House Museums / Merging Private and Public

While deconstructing the house museum into its programmatic components, it is also important to understand the degree of transparency,

namely the *privacy and publicity*¹⁰⁶ of the space. Not only the home space is juxtaposed with the museum space, but also a private place transforms into a public one. The quotation by Brill expresses the crucial characteristics of the private and the public:

...they are distinct, traditionally, in that private life is personal, controlled by the dweller, sequestered, a sheltered region or life, one with family and friends. In contrast, public life always combined three characteristics: a common-wealth for the common good or benefit, open to general observation by strangers, and involving a diversity of people and thus engendering tolerance of diverse interest and behaviors.¹⁰⁷

It is clearly visible here that, the house museum is the personal space which enables access of diverse observers, quantitatively higher when compared to the visitors of a home, for a common good or purpose. This common good may be further explained as places that "...reflect ourselves, our larger culture, our private beliefs and public values".¹⁰⁸ When a house becomes a museum, so a public space, it is expected to reflect a sample of a larger culture. In the previous chapters, the interpretations of the house included the house as a domestic archive of the history. It is crucial here to quote Beatriz Colomina who says that:

Modernity, then, coincides with the publicity of the private. ... The space of the archive is very much effected by this transformation. In fact, this new reality is first and foremost a question of the archive. The archive has played an important role in the history of the privacy, even in the history of history. The archive is private, history is public (the fact that today archives function mainly as clearinghouses for copyrights of the documents they hold only confirms this distinction). Out of the archive history is produced, but when writing history the utmost care is

¹⁰⁶ The term may also refer to Beatriz Colomina's seminal work "Privacy and Publicity". See: Beatriz Colomina, *Privacy and Publicity, Modern Architecture as Mass Media*, (Cambridge, Mass: MIT Press, 1994)

¹⁰⁷ Michael Brill, *Transformation, Nostalgia, and Illusion in Public Life and Public Place in Public Places and Spaces*, ed. I. Altman and E. Zube, (New York: Plenum Press, 1989), 20.

¹⁰⁸ Stephen Carr, Mark Francis, Leanne G Rivlin., Andrew M., Stone, *Public Space*, (New York: Cambridge University Press, 1992), 149.

traditionally placed on producing a seamless account of the archive, even though all archives are fractured and partial.¹⁰⁹

Regarding this statement, it is important to understand that, house as the private source of the archive produces a public history that is displayed in the form of a museum. In Colomina's work, quoting Friedrich Nietzsche, it is said that history is the public representation of the house. The source of the house is the memory. The house either hosts the historical knowledge or it boxes things worthy of knowing and sets them aside.¹¹⁰ It is for this reason important to know which information is set aside in a house, and which is displayed, the key to all these is the narration.

4.3.1 Changing Spectrum of Privacy and Publicity within the House Museum

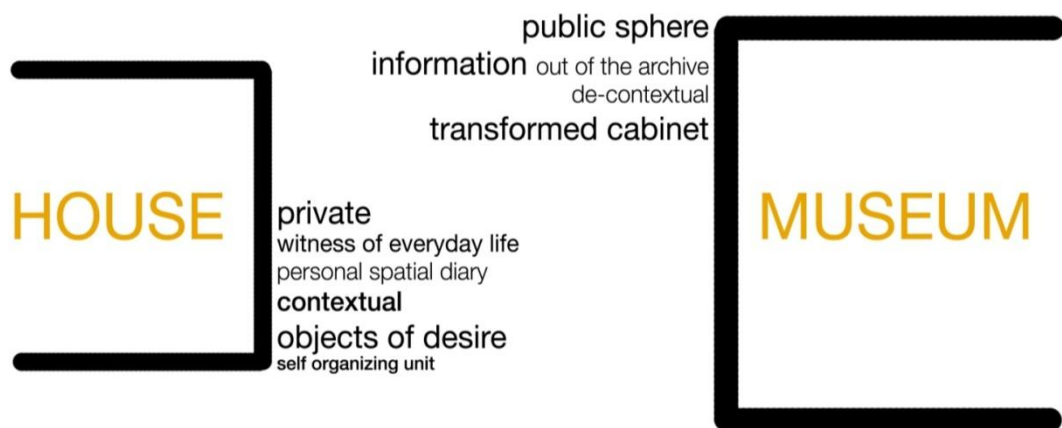


Fig. 10 House and Museum with major related concepts.¹¹¹

Figure 10 demonstrates house and museum with the associated concepts, as well as depicts a symbolic scale relation. The house is here regarded as a private space which acts as a domestic archive; a witness to the daily life which

¹⁰⁹ Beatriz Colomina, *Privacy and Publicity, Modern Architecture as Mass Media*, (Cambridge, Mass: MIT Press, 1994), 9.

¹¹⁰ Ibid., 10.

¹¹¹ Produced by the author.

gathers its sources from the home. The museum on the other hand, is the public space that cultivates the information out of the archive; a host to many witnesses (observers) therefore, a witnessed space; and the cabinet of the curiosity. The scale is not necessarily related with the spatial dimensions, but it intends to give information about the number of visitors to these different architectural entities. Although the home is private and the museum is public; there still remains some parts of the home that are not opened for public circulation, or not exhibited as they are. There are certain examples in which the owner still accommodates, or in which private service functions like kitchens or bathrooms are kept close. This in-between character of the house museum may be better explained by Herzberger's claim that there is in fact not a sharp separation between the public and the private, and that "public and private must be considered as relative terms, delineating a nuanced spectrum of qualities".¹¹²

Regarding the spectrum of privacy and publicity, it is said that the house is the intersection of public and private spheres¹¹³, and this argument enables a discussion on the hierarchy of privacy within the house. The analysis of the narration in the house museums, which structures itself by tools of literary narration, bases its argument on the gradation of publicity, derived as a natural result of the progression of the route. The literary narration suggests an introduction, development and an evaluation, whereas the spatial narration is going to be structured in this study as entrance, living room and kitchen. This trilogy, which will be expanded in the following chapters, is a consequence of the juxtaposition of private and public spheres. The ratio of this juxtaposition is the factor giving us spaces of different permeability.

The following figures aim to visualize the house sections and related museum sections that can be listed as "private" and "public" even though each and every section have a different degree of privacy and publicity. When the house is transformed into house museum, privacy and publicity of the sections

¹¹² Herman Herzberger, *Lessons for Students in Architecture* (Rotterdam: Uitgeverij 010 Publishers, 1991), 250.

¹¹³ Alison Blunt, Robyn Dowling, *Home (Key Ideas in Geography)* (London: Routledge, 2006), 18.

are also transformed. The entrance of the house when it is transformed into the entrance hall of a museum shifts towards the public side of the chart. The living room is also transformed into a public space, but in a limited manner. The kitchen and the bathroom, that are the most private spaces of the house, usually preserve this intimate character after transformation into service spaces (Fig.11, Fig.12).

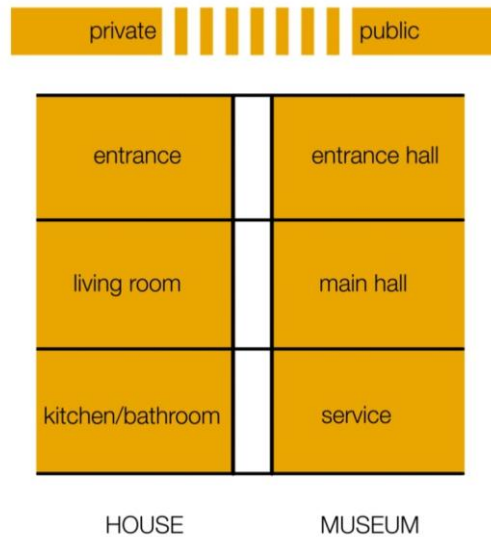


Fig. 11 Before / Parts of the house and museum and their classification according to privacy and publicity.¹¹⁴

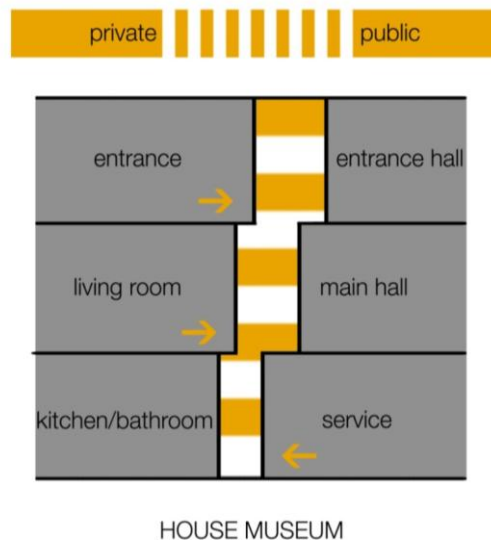


Fig. 12 After / House Museum as the intersection of house and museum, private and public.¹¹⁵

¹¹⁴ Produced by the author.

The vanishing boundary between the public and the private is a key-term to understand the house museums, as it shifts the relation between the public gaze and the private place. To define it more clearly, it can be said that before the transformation, the boundary which separates public and private "...keeps the disruptive material out of the public arena and, on the other hand, protects private life from the public gaze".¹¹⁵ House museum on the other hand, is the very medium where the public gaze is in the private place, which blurs the mentioned boundary.

¹¹⁵ Produced by the author.

¹¹⁶ Ali Madanipour, *Design of Urban Space: An inquiry into a Socio-spatial Process*, (England: Wiley Press, 1996), 59-60.

CHAPTER 5

ARCHITECTURAL NARRATION of THE HOUSE MUSEUMS

5.1 Literary Narration

In this chapter architectural narration will constitute the main focus. Sophia Psarra's work entitled "Architecture and Narrative, The formation of Space and Cultural Meaning" forms the major source of this part, as it synthesizes spatial and narrative terms and illustrates architectural narration through certain keywords. Architectural narration as a relatively new phrase finds its roots in literary narration. As it has been discussed extensively after 1980's, literary narration and its tools became significant, since they had strong ties with memory, space, sequence, selection of the material and its construction. Rick Altman (professor of cinema and comparative literature) explains in his work "A Theory of Narrative" what a narrative is, and how a story is constructed. He emphasizes the importance of narration as:

Stories constitute the bulk of sacred texts; they are the major vehicle of personal memory; and they are a mainstay of law, entertainment and history. As Italian theorist and philosopher Benedetto Croce put it, "where there is no narrative, there is no history" (1951:26).¹¹⁷

Narration has an autonomous role in its representation of stories, as Rick Altman says, "[n]arration and storytelling, as the major vehicle of personal memory, constitute a major part of the culture... Clearly, narrative exists independently of the media that give it concrete form."¹¹⁸ Moreover, he underlines the sequential

¹¹⁷ Rick Altman, *A Theory of Narrative* (New York: Columbia University Press, 2008), 1.

¹¹⁸ Ibid.

characteristic of narration, which constitutes one of the major keywords addressed by this study. A sequence that brings order to motion, binds space and movement as it is directly related with the scene and its time of visibility.

Besides the sequence, another important term that is underlined by Rick Altman is the character of the narration. Character is the one who acts, and constructs the action. It is said that:

The existence of narrative depends on the simultaneous and coordinated presence of action and character. Narratives are not made of characters here and actions there but of characters acting... Conversely, it is through association with a character that simple activities become narrative-defining actions.¹¹⁹

For Rick Altman, character is the one who controls the transition between scenes. With the aid of a character, it becomes possible to read the text as a narration.¹²⁰ There is another important point that is underlined by Altman; the character is not enough to construct a narration, it is only with the aid of following and framing, that the act of narrator becomes evident.¹²¹

After highlighting "action", "sequence", "character" and "following – framing", Altman emphasizes the organization of a narration: "[a]ll narratives have a beginning, middle and end. In other words, narrative is not just a set of materials but is a quite specific method of organizing these materials."¹²² The key points, beginning middle and end, as well as the previously mentioned terms, are going to constitute major keywords while constructing the discussion on architectural narration.

¹¹⁹ Ibid., 15.

¹²⁰ Ibid.

¹²¹ Ibid., 17.

¹²² Ibid.

5.2 Architectural Narration

The book "Architecture and Narrative" is one of the important works that directly address the keywords of this study. The theoretical and case-based structure of the book provides a reading of architectural narrative. Quoting from Paul Cobley (social science and humanities scientist) and David Bordwell (film theorist) it is said that "[n]arrative is often seen as a form of representation bound with sequence, space and time"¹²³, "[b]ut it is also regarded as structure, a particular way of selecting, arranging and rendering story material in order to achieve specific time bound effects on a perceiver".¹²⁴

Considering architectural narration, Sophia Psarra states that narrative enters architecture in terms of representational forms such as conceptual messages, models or drawings.¹²⁵ What is further claimed by Psarra is that, architecture, besides expressing meaning, "...participates in the construction of meaning through ordering of spaces and social relationships".¹²⁶ While Sophia Psarra underlines the work "meaning", she notes that meaning does not solely lie in the morphological properties of space, nor in the cultural formation and interpretation; but in the mutual relation and network of spatial, intellectual, social and professional experiences.

While discussing the experience, Sophia Psarra mentions Bernard Tschumi's seminal work "Architecture and Disjunction". What Tschumi says on architectural narration is:

But architectural sequences do not mean only the reality of actual buildings, or the symbolic reality of their fictions. An implied narrative is

¹²³ Paul Cobley, *Narrative*, (London:Routledge, 2001), 3, quoted by Sophia Psarra "Architecture and Narrative" (London: Routledge, 2009), 2.

¹²⁴ David Bordwell "Narration in the Fiction Film" London: Routledge pg. xi in Sophia Psarra, *Architecture and Narrative, The Formation of Space and Cultural Meaning* (London: Routledge 2009), 2.

¹²⁵ Sophia Psarra, *Architecture and Narrative, The Formation of Space and Cultural Meaning* (London: Routledge 2009), 2.

¹²⁶ Ibid.

always there, whether of method, use or form. It combines the presentation of an event (or chain of events) with its progressive spatial interpretation (which of course alters it).¹²⁷

Moreover, Tschumi, in the "Spaces and Events" chapter of this work states that "architecture - its social relevance and formal invention - cannot be dissociated from the events that 'happen' in it."¹²⁸ Discussing the sequence and movement within spaces, he says that, "[b]y extension, the meaning of any architectural situation depends on the relation space/event/movement".¹²⁹ If we are to connect narration to Tschumi's event:

In superimposing ideas and perceptions, words and spaces, these events underlined the importance of a certain kind of relationship between abstraction and narrative- a complex juxtaposition of abstract concepts and immediate experiences, contradictions, superimpositions of mutually exclusive sensibilities.¹³⁰

As it is claimed, experience is related with narration, and narration is directly connected to movement, characters, ordering and sequence. Therefore, the events taking place in a space cannot be regarded independent from these listed keywords. As Bernard Tschumi says:

Spaces of movement-corridors, staircase ramps, passages, thresholds; here begins the articulation between the space of the senses and the space of society, the dances and gestures that combine the representation of space and the space of representation. Bodies not only move in but generate spaces produced by and through their movements. ... At the limit, these events become scenarios or programs, void of moral or functional implications, independent but inseparable from the spaces that enclose them.¹³¹

¹²⁷ Bernard Tschumi, *Architecture and Disjunction*, (Cambridge,Mass: The MIT Press, 1996),163

¹²⁸ Ibid., 140.

¹²⁹ Ibid., 162.

¹³⁰ Ibid., 145.

¹³¹ Ibid., 111.

On this interpretation of Tschumi, Sophia Psarra says that Tschumi's work implies the movement of an observer, which brings along programmatic sequences. On the other hand, what Sophia Psarra claims is a perceptual experience and the organization of message through its instruments for narration.¹³² She continues to say that architectural narration is closely related with visuality. What she calls "an exhibitional narrative" can only be constructed through the interpretation of a collection of artefacts.¹³³ As mentioned before, this thesis departs from the assumption that decontextualization brings along the cultivation of the information within an object, here what Sophie Psarra says, is a clarification and justification of this idea: "Objects can be viewed for their own importance, but the design of the exhibition has the potential to construct additional meanings for each piece based on the spatial and visual interrelationships with others."¹³⁴ Moreover, the architectural space in which the exhibition takes place, its design and its spatial formation, has a potential to construct different meanings and may have different impacts on the observer. Similar to the decontextualized object, which becomes an object of display, the architectural space also becomes a display object.

The work by Psarra suggests that the exhibition spaces are experienced through movement; therefore the unfolding of the related documents (plans, sections) is performed considering the movement and sequences within spaces. Then, the diagrammatic analysis of the unfolded spaces is executed through certain themes. This method is going to be elaborated in the following parts.

Up to now, the literary and architectural narration is introduced with their essential themes and keywords. As it is stressed, narration is crucial for this study as it guides the spatial organization. House museum as an architectural entity is regarded as an agent for constructing memory through its objects and narrations. Museum, as an institution aims to cultivate and render the information hidden in

¹³² Sophia Psarra, *Architecture and Narrative, The Formation of Space and Cultural Meaning* (London: Routledge 2009), 4.

¹³³ *Ibid.*, 4.

¹³⁴ *Ibid.*, 4.

the object in display, visible. These objects that have once been identified as objects of curiosity, and the context that generates and are generated by these objects –home- are the major sources of narration in a house museum.

5.2.1 Character

As Rick Altman says, one of the major driving forces of a narration is a character.¹³⁵ It is with the aid of a character that simple activities become narrative defining actions. Considering house museums, it is possible to speak of three different characters. The first one is the owner of the house, who is the most determinant character throughout the process. Second one is the curator, or the narrator, who organizes the given material and suggests a scenario. The last one is the visitor of the museum who becomes a part of the event taking place in the museum.

5.2.1.1 İsmet İnönü

The owner of the house is interpreted to be the most determinant character, as he/she is the one who shapes the home as well as the house during its lifetime. Atatürk Presidential House Museum and İnönü House Museum are two significant house museums in Ankara that are distinguished with their political leader owners. As an unfinished and continuously changing space, İsmet İnönü House is going to be elaborated in detail.¹³⁶ İsmet İnönü, the first owner of the İnönü house, is an important actor in the history of modernization of the Republic of Turkey. The character of this case is lost, as İsmet İnönü died in 1973; however the memory is still there with the aid of his daughter Özden Toker who is still living in the house. While Özden Toker inhabits the house, she converts

¹³⁵ Rick Altman, *A Theory of Narrative* (New York: Columbia University Press, 2008)

¹³⁶ The character or the family is still fully or partially involved in the transformation process, and the house acts as a partial museum. This exceptional case is the reason for its selection as a case study.

several parts of the house into a museum in national holidays. This partial transformation of the building makes it an interesting case to read.

As it is mentioned in the article by Ayşen Savaş¹³⁷, Özden Toker (the daughter of İsmet İnönü) says that the house had always been more than a household and it had experienced certain changes and expansions necessary for the foreseen functions such as a reception space. The ballroom and the dining room are the extensions that also signify the modernized household and its changing requirements.

The character here is İsmet İnönü. Referring to Rick Altman, he is the leading figure of the narration in İsmet İnönü House Museum. The ballroom that had been constructed for the civic activities is an evidence of the leading role of the character and his house in the civilization during Early Republican Period. In Fig.14 the space is shown before its transformation. The figure after (Fig. 15) depicts the ballroom when it is transformed into a temporary exhibition hall. The last photograph of the ballroom (Fig.16) depicts the condition of space during the reception of the "House Museums-Historic Houses Symposium 1".

¹³⁷ Ayşen Savaş, "New Function Old Building" in *METU JFA* 2010, vol: 27, No:1, (Ankara: METU Faculty of Architecture Printing Workshop), 151.



Fig. 13 İsmet İnönü House (Pembe Köşk) with its extensions (ballroom at the front and dining room at the right)¹³⁸



Fig. 14 Ballroom in the İsmet İnönü House (before transformation)¹³⁹

¹³⁸ İnönü Foundation Archive, Ankara.

¹³⁹ İnönü Foundation Archive, Ankara.



Fig. 15 The Ballroom at the İnönü House Museum, A temporary exhibition representing the Early Republican life through the İnönü Family¹⁴⁰

¹⁴⁰ Photographed by the author, Ankara: May 2010.



Fig. 16 The Ballroom during the reception of House Museums Symposium¹⁴¹

The second character, namely the curator or the narrator, prefers to use the space for different functions. The spatial capacity of the ballroom enables the space to be used as a temporary exhibition hall, as well as a reception hall. As it is visible, different “events” taking place in the same space are independent of each other, while at the same time they are directly related with the physical and functional properties of the space. Remembering back the curiosity cabinet and the objects of curiosities that were kept, organized and displayed in the cabinets; the ballroom itself acts as a curiosity cabinet. It has a collection of objects of curiosities that are selected, ordered, and displayed according to the foreseen scenarios.

The third character or the visitor is the participant in the event. If the ballroom serves for its original function, the visitor will be a guest who is invited to the ceremony. When the ballroom is transformed into an exhibition hall, the visitor becomes the visitor of the museum, or the “observer” that sees with a critical eye. The photographs that are displayed on the semi-transparent curtains, and vertically located for the visitor’s eye, are *seen through*.

¹⁴¹ Photographed by the author, Ankara: June 2010.

İnönü House Museum is open to public in certain times of the year, generally during important national days. Although the themes of the temporary exhibition vary, they generally vary within the limits of the collection of the family. Be it the Early Republican Period Clothing, or the photographs of the political life, the daily accessories of the household, or the Armed Forces medals of İsmet İnönü, the curated exhibitions are in accordance with the daily and political life of its owner, or namely the character.



Fig. 17 The Dining Room of İsmet İnönü House Before Transformation¹⁴²



Fig. 18 The Dining Room, Organized for Exhibition¹⁴³

¹⁴² İnönü Foundation Archive, Ankara.

5.2.1.2 Mario Praz

Mario Praz, the Italian writer and art and literary critic, is the character in the case of Mario Praz House Museum located in Rome. As a character he is significant both for his career as an author, and as a curious collector.¹⁴⁴ During my interview with Patrizia Rosazza in Rome¹⁴⁵, the current director of Mario Praz House Museum, I was told that Mario Praz during his lifetime was collecting objects only for display purpose, and that his house was already appreciated as an exhibition place by his friends.

Rosanna Pavoni in his book "House Museums in Italy" (which encompasses briefly the house museums according to their geographical locations) covers Mario Praz Museum as well, and mentions the book by the writer "La Casa Della Vita" (The House of Life). This book which is interpreted as the autobiography by Pavoni, describes the house room-by-room and emphasizes each piece in the house with their significance for the author's personal memory.

Mario Praz as the owner of the house incorporates two characters of the narration; he is the owner and the collector, therefore the various possible display and exhibitions are created within the repertoire of his own curiosity cabinet. Moreover he also acts as the narrator and the curator of his own museum. Literally, he narrated his own house in his book "La Casa Della Vita". Moreover, as Patrizia Rosazza explained during the interview, the transformation of the house museum was performed based on the photographs and the original documents of the house. Some of the visitors of the house museum, who were once guests of the house, had told that the museum reflected the house accurately, and that the house was almost like a museum when Mario Praz was living in it.

¹⁴³ Photographed by the author, May 2010, Ankara.

¹⁴⁴ As the author and the owner of the house, Mario Praz, had started to transform the house while he was alive, and as he also narrated the house in his book "La Casa Della Vita", he may be still referred as an actor concerning the spatial transformation. This exceptional case is the reason for the choice of Mario Praz Museum as the second case study.

¹⁴⁵ Interview with Patrizia Rosazza, Rome: August 2009.

Patrizia Rosazza as the current curator and the director of the museum is another character. The transformation of the house into a museum, and the creation of the temporary exhibitions are performed by the narrator. The activity of visiting adds a third actor to the group of characters of the narration. As the visitor enters the house museum, he/she is introduced with an officer (museum guide) who accompanies the visitor throughout the visit. He guides the visitors through the rooms; explains their uses, demonstrates the objects and describes Praz's purpose for collecting them. The views from his balcony, how he had his breakfast, Praz's cupboards and its contents are also shown. This interactive museum visiting, as Patrizia Rosazza says, aims to evoke the experience of being an inhabitant of the house; that is why there are no labels, name tags or safety cords inside the museum.



Fig. 19 The entrance and gallery section of Mario Praz House Museum. ¹⁴⁶

¹⁴⁶ Photographed by the author, Rome: August 2009.



Fig. 20 The study room of Mario Praz¹⁴⁷



Fig. 21 The temporary exhibition hall of Mario Praz House Museum¹⁴⁸

¹⁴⁷ Photographed by the author, Rome: August 2009.

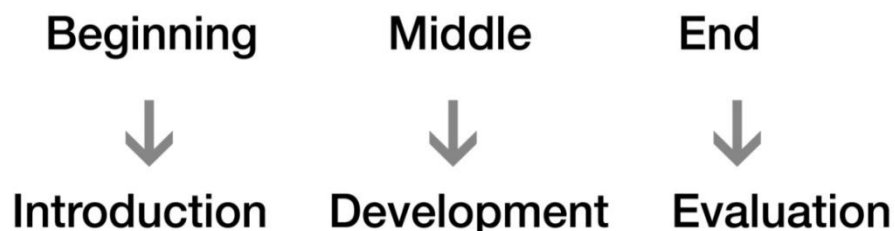
¹⁴⁸ Photographed by the author, Rome: August 2009.

5.2.2 Sequence, Following, Order: Constructing the Main Text

At the beginning of this chapter, the methods of organizing the literary narration were discussed. Character as the main leading force of a story is a part of a motion. The motion, or the movement, that is the main aim of the narration (both in literary and in architectural narration) is controlled and organized in certain ways. Following is the first item that enables one or more linear sequences. In a literary narration, following is maintained through certain frames or scenes that come after each other. These frames, that generate the narration, are in basic terms classified into three major groups as "beginning", "middle" and "end".

5.2.2.1 Beginning-middle-end¹⁴⁹

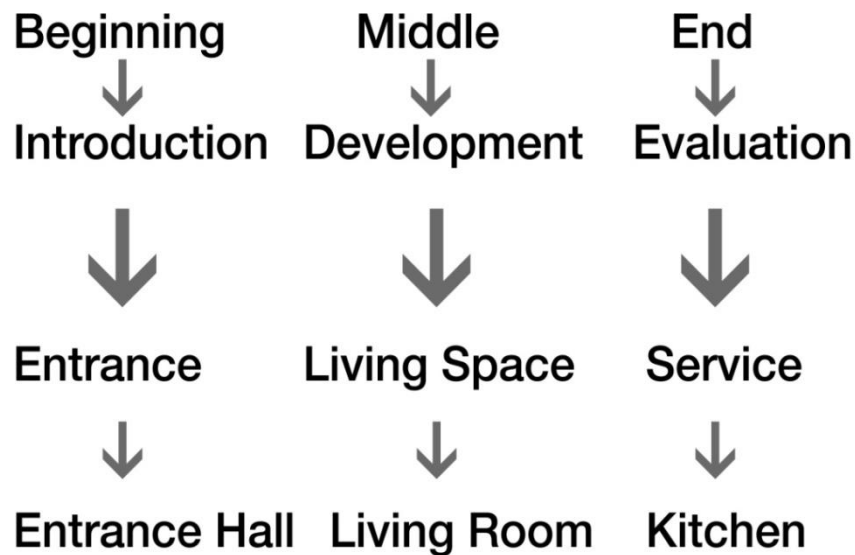
The tools of literary narration are important to understand architectural narration. This trilogy is interpreted as following:



The beginning of a story is essential for the introduction of its content, its organization and characters. Middle is the development, or the climax, where the fiction is constructed. According to the narrated story, there may be multiple layers of narration, signifying different scenes for various story parts. The end part is the evaluation, where the climax reaches a solution, and the characters and their actions are unfolded.

¹⁴⁹ The discussion based on the beginning-middle-end was firstly introduced during the symposium "House Museums-Historic Houses Symposium 1" by the author.

The claim of this study is that, major spaces of a house museum and their relationship to the whole can be understood using literary narration and its method of organization. Superimposing the similarity between the story parts and the house parts, the following interpretation is constructed:



As it was mentioned in the previous chapters, house sections have different characteristics, both in physical means and in terms of privacy. When a house is converted into a house museum, certain characteristics of the house sections keep remain the same while some are transformed according to the narration. Entrance hall of the house was interpreted as a temporary space that acts as the most public space of the house. Entrance that also connotes for the exit generally preserves its function, though it becomes more public in terms of the number of visitors. Like a household welcomes its guests, the entrance of a museum welcomes its visitors. The museum guides, information desk, and museum shop are the new functions that are introduced to the museum entrance (and exit).

The living room, which was mentioned as the public representation of the house, becomes the climax of the narration. The house is narrated in the living room with its objects of curiosity. For a writer's house, the living room becomes the representation of his book collection; for a business man, the living room

becomes the representation of a bourgeoisie life pattern; for a collector, the living room is the space of representation even before its transformation into a public space.

Lastly, kitchen which is also used metonymically here, refers to a space for producing/conserving necessary items required for the sustenance of the house museum. Kitchen as a service space, is an essential part of a house that is used for conserving goods, cooking food and gathering of the family members. Likewise, "kitchen" for the house museum is the space of service that has various functions. A kitchen is mostly used as a space of control, a conservation laboratory or a storage place, when it is not represented as a kitchen. In its metonymical meaning, a kitchen is the space of the production and conservation of the essentials, for a house museum. The unfolding of the display process is the reason why it is interpreted as the evaluation of the narration.



(a)



(b)

Fig. 22 a) Entrance, the gift shop of the Sakıp Sabancı Museum¹⁵⁰, b) Entrance hall of the Sakıp Sabancı Museum¹⁵¹

¹⁵⁰ Photographed by the author, İstanbul: June 2010.

¹⁵¹ Photographed by the author, İstanbul: June 2010.



(a)



(b)

Fig. 23 a) The living room and the main gallery of Mario Praz House Museum¹⁵², b) Living room and the main gallery of İsmet İnönü House Museum¹⁵³

¹⁵² Photographed by the author, Rome: August 2009.

¹⁵³ Photographed by the author, Ankara: May 2010.



(a)



(b)

Fig. 24 Kitchen (a),(b): The conservation laboratory of Sadberk Hanım Museum¹⁵⁴

¹⁵⁴ Photographed by the author, İstanbul: February 2010.

The beginning, middle and end shape themselves in various ways in house museums. Fig. 22 shows the gift shop of Sakıp Sabancı Museum. Besides souvenirs, the entrance and the gift shop offers museum guides and information booklets, as well as an information desk. As it was mentioned in Chapter 5, entrance space is the most public part of the house, which then becomes even more public after the transformation. The gift shop, information desk, audio visuals, museum guides are the tools that concretize the publicity of the entrance.

Fig. 23 depicts the climax of the narration, or the living rooms of two museums, Mario Praz House Museum in Rome, and İsmet İnönü House Museum in Ankara. In Mario Praz House Museum, the climax is the living room of the author. In accordance with the main theme of the museum as a collector-author's house, the living room exhibits his book collection. The living room in Praz's house distributes the visitors and gathers them back. The mezzanine floor that is visible in the Fig. 23(a) connects the study room of Praz with the living room, and as it was mentioned by Patrizia Rosazza, the mezzanine floor that was once used by Mario Praz for studying, now acts as the study space of the museum director.

Considering İsmet İnönü House Museum, the dining room acts as the climax of the story. Similar to the living room of a house that also functions to host the guests, the dining room of the house was used for receiving the guests of the house, including the political elite of the newly found republic. Aiming to represent the original setting of the room during important receptions, the room also exhibits different objects according to the themes selected by Özden Toker. In Fig. 23(b), the dresses of Mevhibe İnönü (İsmet İnönü's wife, Özden Toker's mother) are organized to represent a sample of early republican period clothing.

As it was previously mentioned, kitchen here is used metonymically as well; it is the space for maintaining the essentials for a house. The kitchen of İsmet İnönü House Museum still acts as a kitchen for the house, since the owner still lives inside the house. The kitchen of Mario Praz House Museum is not open to visitors; it is the control room for the maintenance of the museum. Sadberk Hanım Museum in İstanbul, which is the former summer house of the family of Sadberk Koç, exhibits the personal collection of its owner as well as a wide range of archeological remnants and artefacts. In accordance with the variety of display

objects, the kitchen of Sadberk Hanım Museum functions as a conservation laboratory (Fig. 24). The processing of a display objects is unfolded in this space, therefore this space may be referred as the space of evaluation as well.

5.2.3 Movement, Functional Flow, Visibility

The movement of the visitors in the house museum space, the flow of functions along the museum route, and the sequential visitor experience, are shown on the plans of the museums. Each space is inscribed with their functions, and their relation with the whole is shown on the diagrams. Moreover, the visibility of the spaces are depicted; tracing the cone of vision of a visitor (60 degrees) through each entrance point of a room, the most visible spaces are highlighted.

5.2.3.1 Mario Praz House Museum

Mario Praz House Museum suggests a circular motion - with the aid of museum guides the visitors move in a circular pattern. As it is seen in Fig. 25 and Fig. 26, after the entrance visitors pass through the main gallery, or the living room. The route suggests a movement through the study room, and bedroom of Mario Praz. After the bedroom, temporary exhibition hall appears. These rooms of the house may be regarded as the first part of museum. After the temporary exhibition hall, the level of the floor decreases. By means of stair lift and stairs, visitors descend to the gallery, dining room and bedroom of Lucia (Mario Praz's daughter). As Patrizia Rosazza said during the interview, Mario Praz's daughter had never lived in this house, but the author's ambition for exhibiting his house almost as a house museum during his lifetime is the reason for additional objects and fictive narrations. After the bedroom, passway is shown to the visitors. Although the kitchen is not exhibited (as it is used as a control room), the dining place of Mario Praz in front of a scenic balcony is accentuated by the museum guide. After the passway, visitors ascend to the library, get to see the main gallery from a different angle and then they exit.

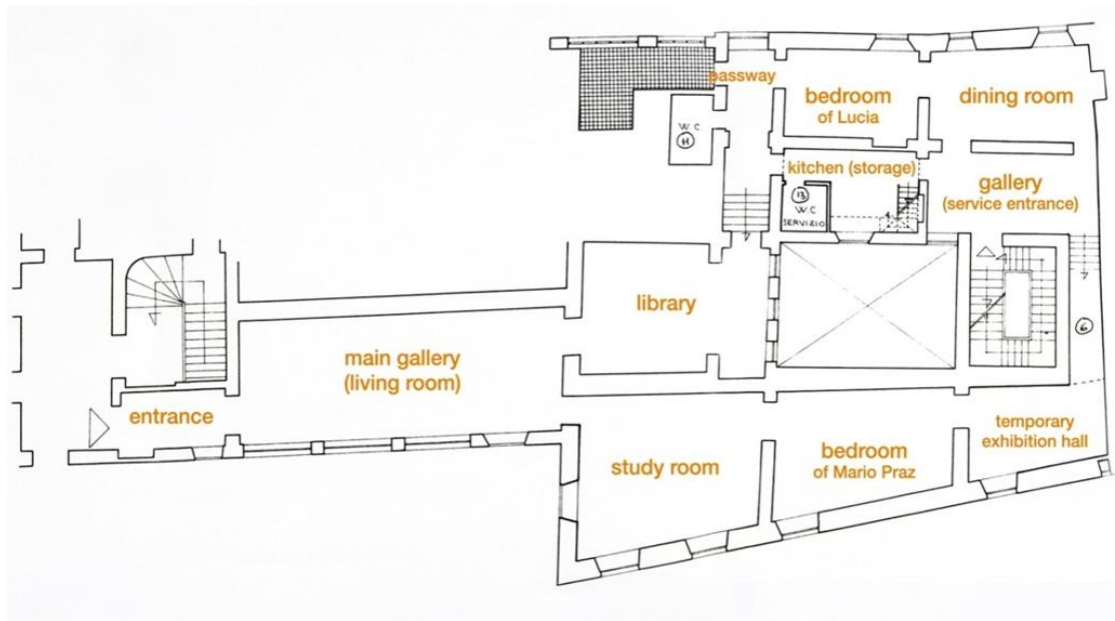


Fig. 25 Plan of Mario Praz House Museum, With the Names of the Rooms ¹⁵⁵

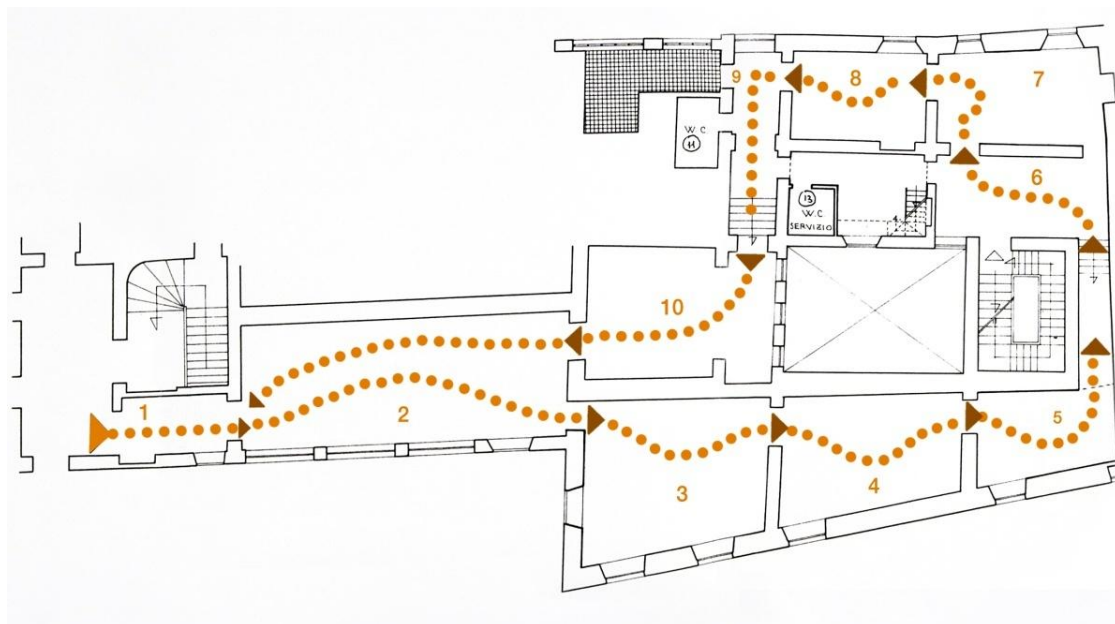


Fig. 26 The Museum Circulation in Mario Praz House Museum ¹⁵⁶

¹⁵⁵ Plan of Mario Praz House Museum is obtained from Remigio Ippoliti, from the Ministry of Cultural Heritage and Activities of Italy, September 2009

¹⁵⁶ Illustrations are produced and inserted on the plans by the author.

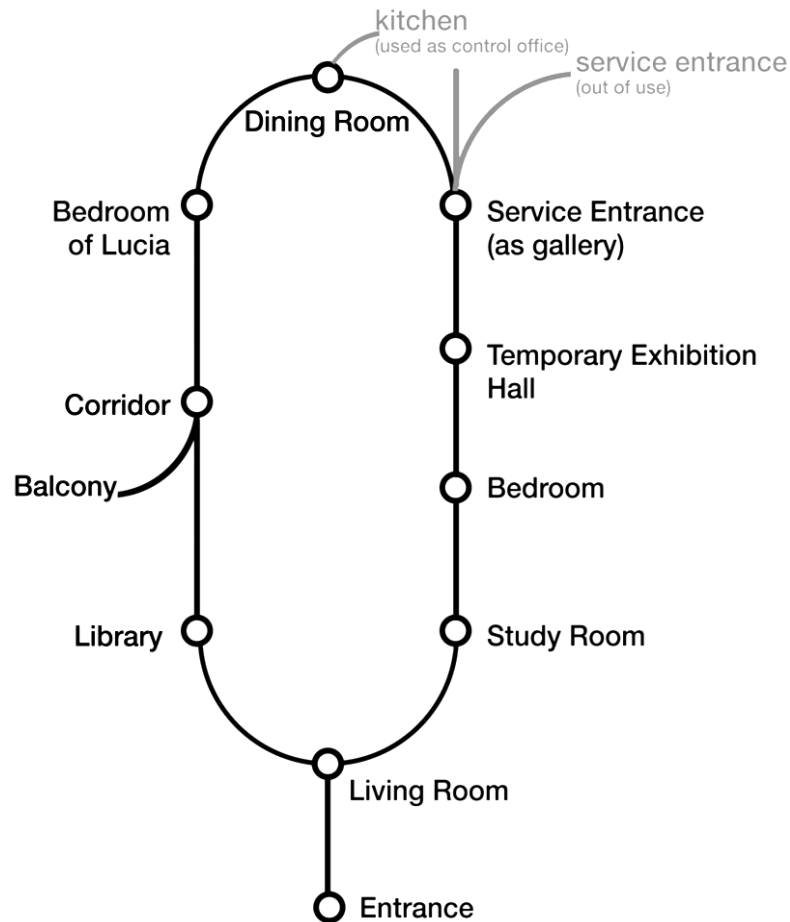
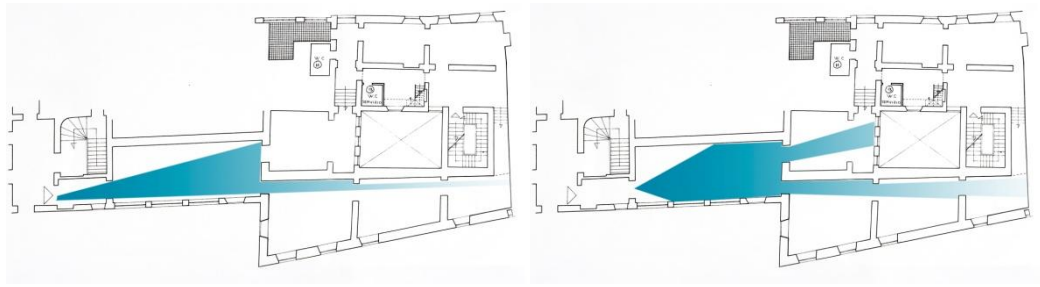


Fig. 27 Functional Flow in Mario Praz House Museum, shown in bubble diagram.¹⁵⁷

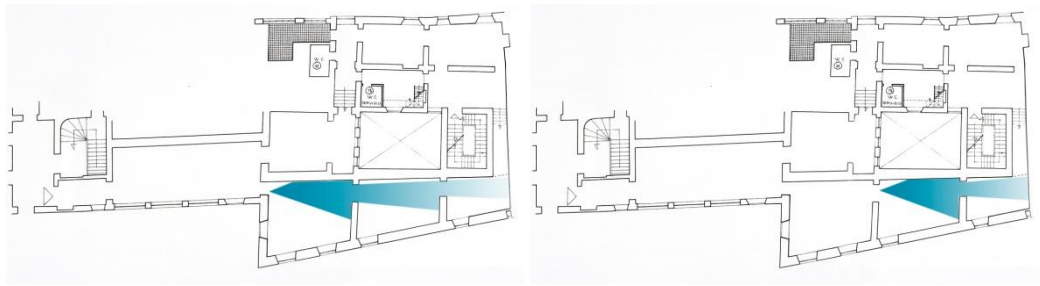
Fig. 27 shows the functional flow diagram in Mario Praz House Museum; darker elements represent the spaces that the visitors are allowed to experience, while the lighter elements represent the spaces of the house that are not exhibited publicly. The position of the living room as a junction, the balcony as a display object, and the transformed spaces of the house are indicated in this diagram.

¹⁵⁷ Sophia Psarra in her work calls these diagrams as “Justified Graphs illustrating the Connectivity Structure”. Bubbles refer to spaces, and lines refer to their spatial connections. The schematic illustration is learnt from Psarra’s work, however in this diagram there are items that would be regarded as connections, but interpreted as spaces, such as corridor. The diagram is produced by the author.



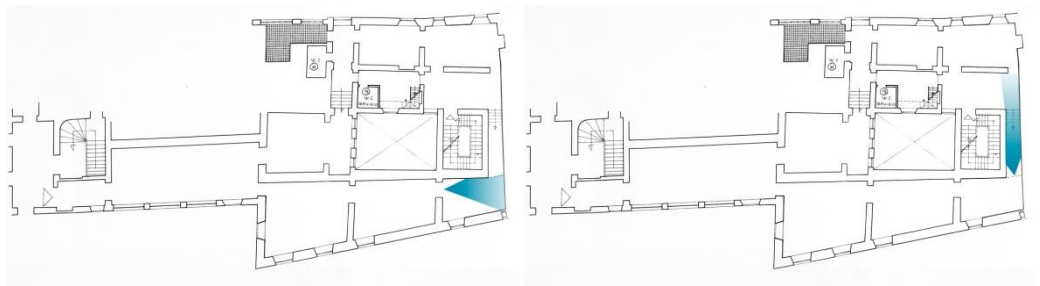
(a)

(b)



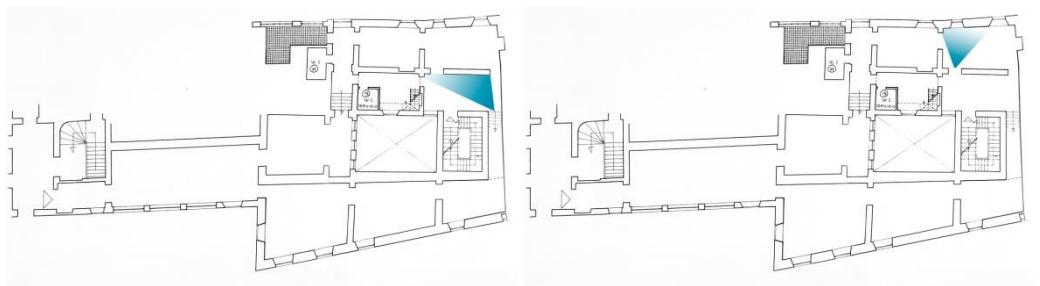
(c)

(d)



(e)

(f)



(g)

(h)

Fig. 28 (a),(b),(c),(d),(e),(f),(g),(h) Visibility diagrams of Mario Praz House Museum, traced at the entrance of each space along the circulation route.

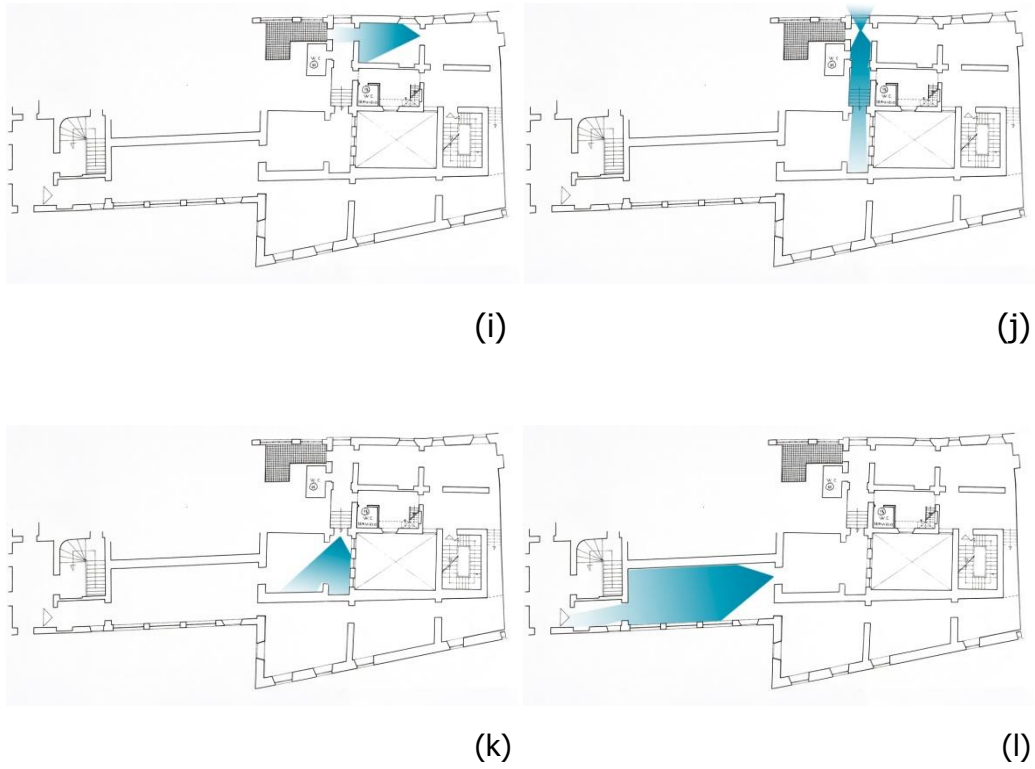


Fig. 29 (i),(j),(k),(l) Visibility diagrams of Mario Praz House Museum, traced at the entrance of each space along the circulation route.

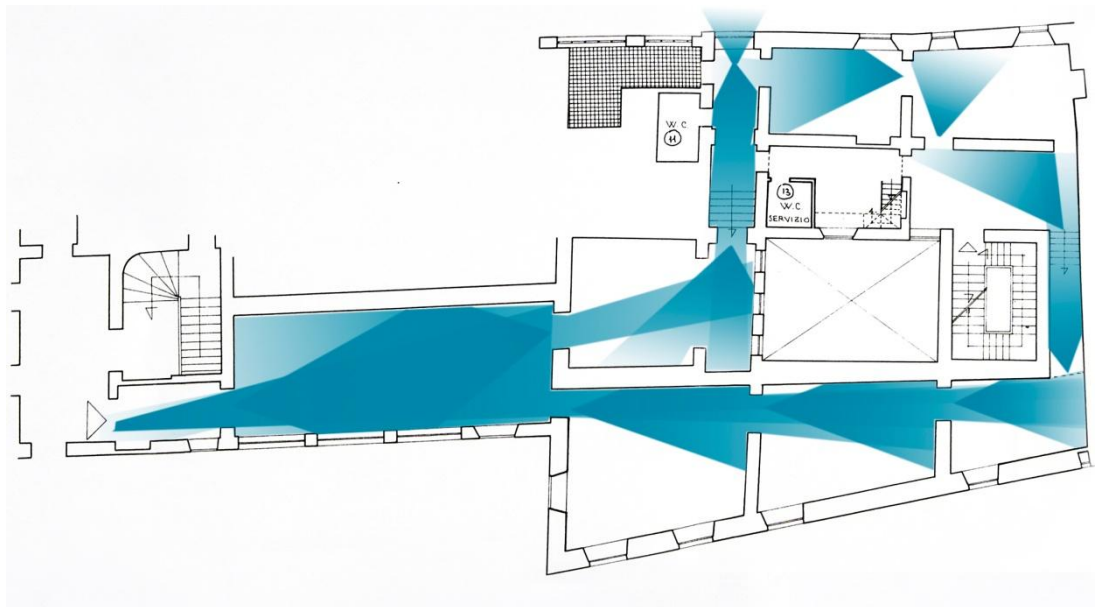


Fig. 30 Visibility diagrams of Mario Praz House Museum, Superimposed at a Single Plan¹⁵⁸

¹⁵⁸ Diagrams are produced by the author, based on Sophia Psarra's diagrams illustrating "isovists" while analyzing Sir John Soane Museum.

The visibility diagrams of Mario Praz House Museum are set at Fig. 28,29. The cluster of diagrams is superimposed on a single plan, and Fig. 30 is obtained. Although the method of illustrating visibility is adopted from Sophia Psarra's work, the diagrams in this study differ from those created by her. She produces a set of diagrams that she names "isovists". Isovist is an overall field of vision available to a visitor, in 360 degrees. On the other hand, Fig. 28, 29 and 30 illustrate the cone of vision (60 degrees) of a visitor at each entrance point of a room. As the movement in the museum follows a circular pattern, the vistas are traced along the direction of movement. As Fig. 30 demonstrates, the main gallery (living room) and the corridor that connects study room, bedroom and temporary exhibition hall are the most visible spaces. It is not a coincidence that the main gallery as the most visible space is chosen as the living room, and that the most highlighted spaces of the museum are connected to the corridor.

While the inner space of the museum is analyzed for visibility, the view from the balcony is also illustrated as it is emphasized by the museum guide as if it is an object of display.



Fig. 31 The view from the balcony, in Mario Praz House Museum¹⁵⁹

¹⁵⁹ The balcony where Mario Praz used to use as a dining place. Photographed by the author, Rome: August 2009.

5.2.3.2 İsmet İnönü House Museum

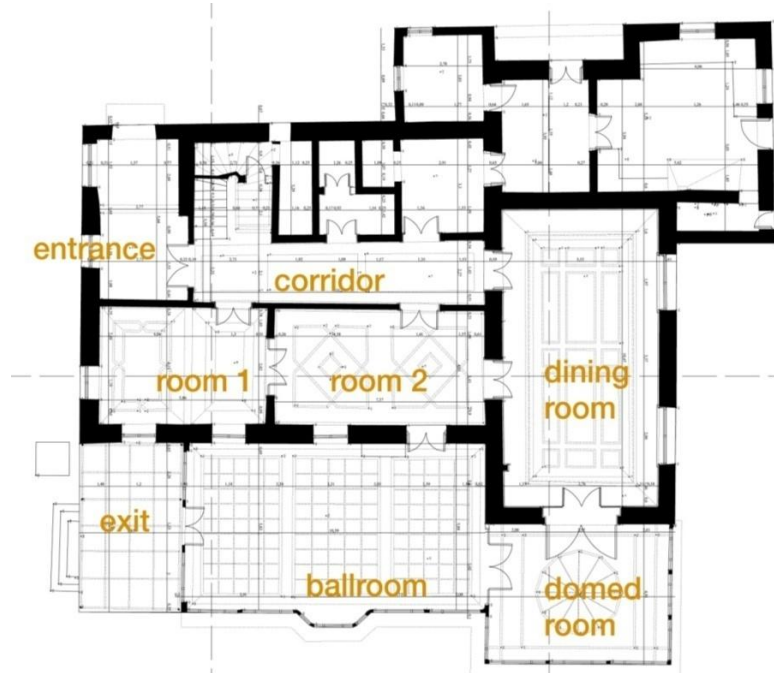


Fig. 32 The Ground Floor Plan of İsmet İnönü House Museum, With the Names of the Rooms¹⁶⁰

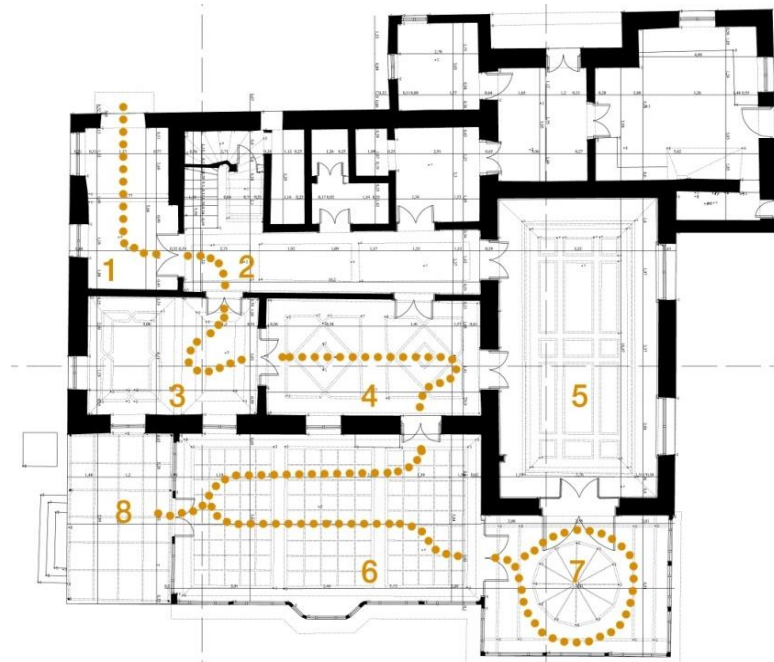


Fig. 33 The Museum Circulation in İsmet İnönü House Museum¹⁶¹

¹⁶⁰ The plans are obtained from Ayşen Savaş's archive, that are once produced for the unrealized project for the İsmet İnönü House Museum.

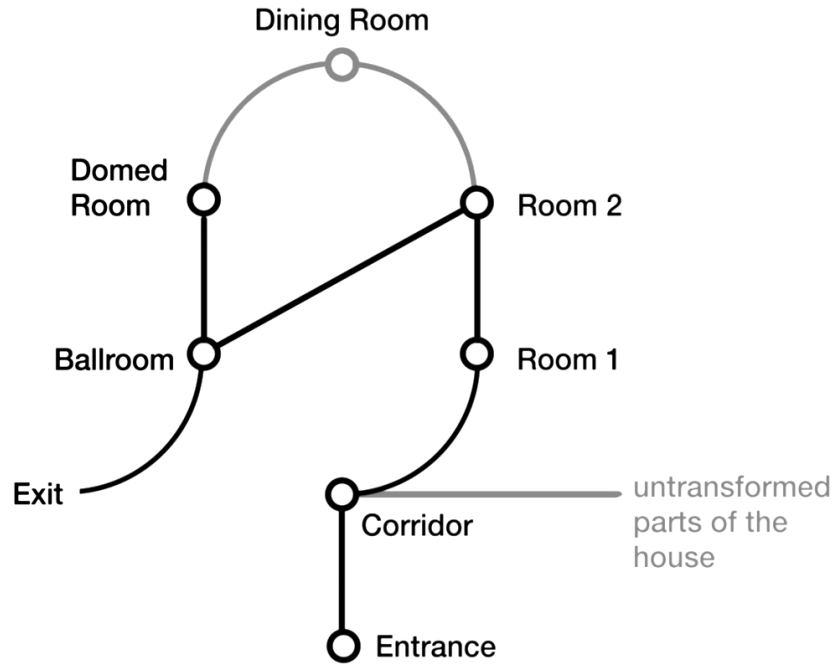


Fig. 34 Functional Flow in Mario Praz House Museum, shown in bubble diagram¹⁶²

Similar to Mario Praz House Museum, the circulation diagram and the functional flow are illustrated for the İsmet İnönü House Museum. Different than Mario Praz House Museum, in this case only a portion of the house is exhibited publicly. The temporary transformation of the house creates unique conditions. The visitors of the İsmet İnönü House Museum enter through the same entrance as the members of the household do. Then, only by observing the corridor, they move onto the room 1 and room 2. These rooms serve for the exhibition of objects that are chosen in accordance with the theme of exhibition (i.e. medals of İsmet İnönü, clothes of Mevhibe İnönü, old photographs, and historic documents). The first entrance of Dining Room appears at the end of Room 2. As it is illustrated in Fig. 34 in lighter tone, visitors are only allowed to experience the room from its entrance, but they are not allowed to move inside. Then, visitors proceed to the ballroom, where the temporary exhibition is held. By the use of movable boards and furniture of the house, Özden Toker creates different

¹⁶¹ Illustrations are produced and inserted on the plans by the author.

¹⁶² Diagram is produced by the author.

exhibitions each time the house is opened to public as a museum. The famous ballroom is connected to the domed room, where the second entrance of the dining room is located. Again the visitors observe the room through the entrance, but this time the mirror located right across the door enlarge the field of view (Fig. 36 (i) demonstrates this view). Turning back from the domed room, the visitors pass through the ballroom, and exit from the gate that opens to the garden. Similar to the view from the balcony at Mario Praz House Museum, the garden and landscape at İsmet İnönü House Museum can be regarded as a display object.



Fig. 35 (a),(b),(c),(d) Visibility diagrams of İsmet İnönü House Museum, traced at the entrance of each space along the circulation route.

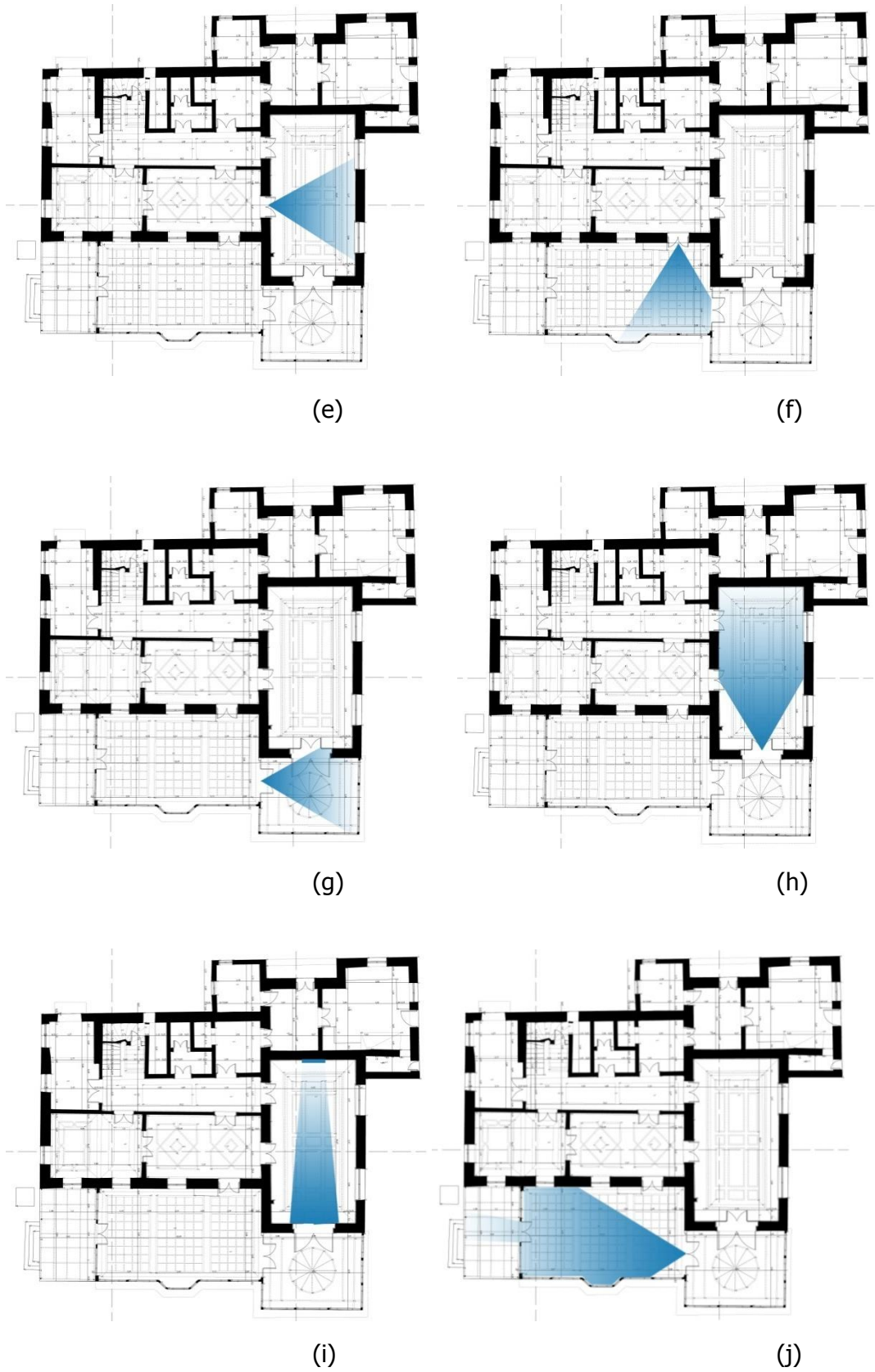


Fig. 36 (e),(f),(g),(h),(i),(j) Visibility diagrams of İsmet İnönü House Museum, traced at the entrance of each space along the circulation route.

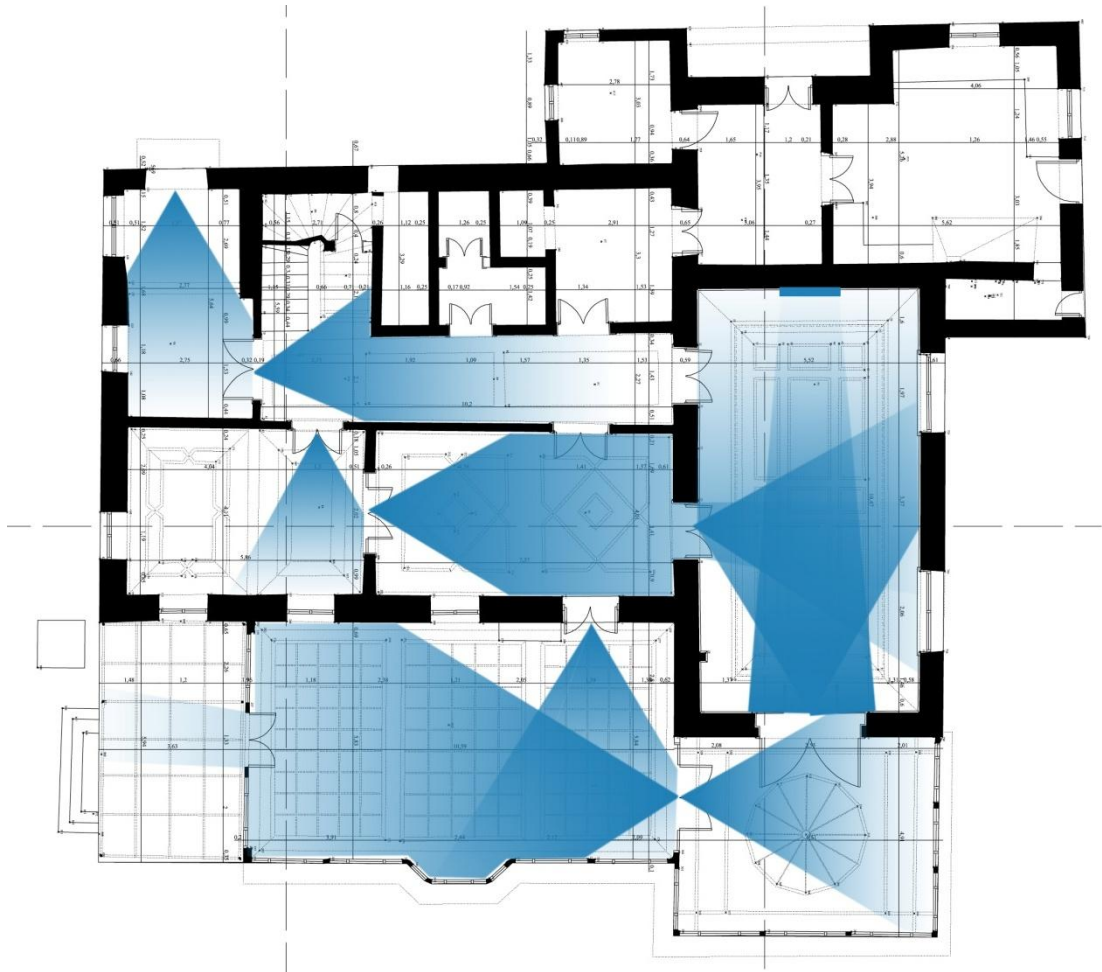


Fig. 37 Visibility diagrams of İsmet İnönü House Museum, Juxtaposed at a Single Plan¹⁶³

Following a similar method that was chosen for Mario Praz House Museum, the ground floor plan of İsmet İnönü House Museum is analyzed by tracing the vistas from each point of entry. As only a portion of the house is exhibited, the superimposition of the vista diagram does not include the cones of vision in some of the spaces. The dining room that is regarded as the climax of this house, and the ballroom that integrates temporary exhibitions are highlighted as the most visible spaces. Although visitors are not allowed to enter the dining room, apertures (door openings) through which the room can be observed, and the mirror as a visual tool increase the visibility of this space.

¹⁶³ Diagrams are produced by the author, based on Sophia Psarra's diagrams illustrating "isovists" while analyzing Sir John Soane Museum.

Both of the selected cases, namely the Mario Praz House Museum and İsmet İnönü House Museum, show similar characteristics concerning the visibility diagrams and their relationship with the structure of narration. Although Mario Praz Museum suggests a circular movement pattern, the route at İsmet İnönü House Museum does not close to form a loop. The functional flow charts, and plan diagrams show differences; however what makes them comparable is the results of the analyses that highlight the living room or the climax of the narration as the most visible spaces. In Mario Praz House Museum, visitors are able to see through the most visible space –dining room- more than once, and each case in different directions. It acts as a junction point to distribute and gather back different movements. The continuity is not limited to the ground floor movement; the mezzanine floor that connects the study room of Mario Praz with the study desk of the director also strengthens the role of main gallery (the living room). In İsmet İnönü House Museum, the climax of the narration is again the most visible space; the visitors are given the chance to observe the room from different vantage points and at different instants during their circulation. Ballroom, as a space of both physical and social significance, is also highlighted. Its spatial potentials match with the narrative requirements of the museum.

What is similar in both cases is the use of the outer space as a part of narration. Based on the patterns of inhabiting of Mario Praz, his dining place is exhibited along its view. İsmet İnönü's house, as an old vineyard house has a similar quality. Besides its significance as a political leader's house, it is one of the important edifices that date back to the Early Republican Period, and is an example of the vineyard houses in Ankara. This fact underlines the significance of the landscape of the garden which is open to visitors during whole year. Open spaces, as the inner space of a house, are hinterlands that are dominated and controlled by the house museum.

To sum up, the architectural narration finds its roots in literary narration. The keywords of literary narration, its method of structuring a story, the essential items of a narration become the main points of discussion. Character, that constitutes one of the essential items for a narration, is interpreted as a major item when analyzing the architectural narration in a house museum. Considering

the curiosity cabinet that was interpreted as a framework for this study, the main character as the owner of the house may be defined as the collector that constructs the curiosity cabinet, and defines the repertoire of possible narrations of the house museum. All of the characters, namely the owner of the house, the curator/narrator, and the visitor are the contributors to this curiosity cabinet.

The method of structuring literary narration also finds correspondence in architectural narration. In most general terms, a story is told to have a beginning, middle and an end. Similarly a house has an entrance, a living room, and a kitchen that correspond to the tripartite structure. Entrance is the introduction of the narration, whereas living room is the climax. Kitchen, although in many cases not exhibited completely, serve for control or service purposes. Therefore, although the function may shift, the kitchen space serves for the supply of essentials necessary for the permanency of the house museum.

The mentioned structure of the architectural narration is further organized and analyzed through following and framing. Following is directly related with the movement, and therefore the museum circulation. Framing on the other hand, calls for different scenes that are ordered for a narration. Functional program of a house, and therefore the rooms visited in a house museum are different frames of the story. As it was quoted from Sophia Psarra, architectural narration is the construction of meaning through the ordering of spaces and social relationships.

The plans of the house museums are further analyzed considering the issues of movement and visibility. Learning from Sophia Psarra, the visibility of the spaces are traced, and the most visible areas are highlighted. This process underlines the fact that, similar to the display objects that are decontextualized and gain their autonomy in a museum, the house museum itself becomes a display object that is inevitably decontextualized as it no more functions as a house. It is therefore possible to decipher the spatial narration and social interaction and historical correspondences. This process of deciphering also becomes valid for the "implied narrative" in Tschumi's words, the intricate relation between the physical and social formation of the space as well as the repertoire of possible narrations and, therefore, events become visible.

CHAPTER 6

CONCLUSION

This study intended to understand house museums as an architectural transformation, overview the current attempts for their institutionalization, and to integrate architectural ways of seeing to comprehend the spatial, museological, historical, and mnemonic aspects of this architectural entity.

The symposium entitled as "House Museums – Historic Houses Symposium 1", in which I had also participated as the assistant, and its preparation phase can be referred as the initiator of this study, both with its intellectual background, and with the archival study carried out for its exhibition. The preparation phase of the symposium necessitated the comprehension of DemHist as an institution, their mission, practices, and conceptualization of the term "house museum". DemHist, as an ICOM International Committee of House Museums, aims to form a framework for the identity and the cultural role of house museums, their conservation, and exhibition management. The founders and the contributors of DemHist, including Rosanna Pavoni, Giovanni Pinna and Magaly Cabral, are the key figures to define what a house museum is, how they are classified, and in which aspects they are important. Giovanni Pinna, while describing the significance of house museum, highlights the fact that house museums put the visitor in direct contact with history. The meaning expressed by the house museum with the aid of objects and their display order, is impossible to be manipulated when compared to other museums, in which different objects can be ordered to tell different stories.¹⁶⁴ Emphasizing the major differences of a house museum from other museums, she says that the objects in a house museum do

¹⁶⁴ Giovanni Pinna, "Introduction to Historic House Museums" in *Museum International* vol. 53, no. 2, (Paris: Unesco, April 2001), 4.

not have their own symbolic significances, but the total display of the objects with the house itself gives its unique power.¹⁶⁵

Rosanna Pavoni, one of the founders of DemHist, who has also been invited to the symposium in Ankara as a keynote speaker, mentions one of the major goals of DemHist as the creation of an inventory according to certain classification criteria. The form she suggested was a questionnaire aiming to document the general information about the house museum, its architectonic type, construction, immediate environment and additions if any. Similar to this work, the symposium in Ankara aimed to initiate an inventory of house museums in Turkey. The written and visual documents were compiled and organized to be displayed on posters, which were exhibited during the symposium. This archival study and the symposium gathered the important actors in the field of house museums in Turkey, and highlighted the significance of documenting these architectural edifices for an old and new comparison.

Learning from Tafuri's "doubling" that highlights the potential of deconstruction for a further re-writing, the two important key terms of this study are deconstructed into their components. "House Museum" as the subject of this study is deconstructed into its components as a "house" and a "museum". "Curiosity Cabinet" as the origin of the modern museum is regarded as an important formation which would facilitate both to conceive the subject and to form a framework for this study. Curiosity cabinets called for the coexistence of a display and study room functions sometimes with a laboratory and a library. The display of unique, exotic and rare objects, necessitated certain scientific operations such as classification and labeling. What makes the curiosity cabinet important for this study, is the coexistence of an abstract term "curiosity" with a spatial term "cabinet". When they are deconstructed as "house-museum", it has the potential to be further analyzed.

"Cabinet" as a spatial term has a potential to be read with the term "museum", however "curiosity" as an abstract term does not fit the term "house". It is therefore crucial to introduce another term, "home", to describe and clarify

¹⁶⁵ Ibid., 7.

what is "curiosity" for a house museum. "Home" is an abstract and phenomenological term, and becomes visible through the aid of objects which are tools and traces of everyday life patterns. "Everyday life", its spatial formation and its relation with its historic and social context, makes the "home" a source of curiosity. "Curiosity" as a formless concept finds its form in a "cabinet"; likewise "home" gains form only in its own "house". This is why, as it was mentioned by Givanni Pinna, the unity of the house with the everyday life objects, makes the house museum unique. Similarly, what Helene Furjan mentions on Sir John Soane's Museum in London highlights the integration of the house space and the objects inside:

As a house-museum, in which the collections cannot be distinguished from the domestic objects, the furniture and furnishings of the house itself, Lincoln's Inn Fields not only incorporated the collection into the house, but significantly, incorporated the house into the collection.¹⁶⁶

"Home" is interpreted by the author as a domestic laboratory of everyday life, private rituals and memories, which makes it a source of curiosity, and therefore a motivation for a spatial transformation. Then, "house" becomes the subject of discussion. "House," before the transformation, is the cabinet; it is the very space in which the daily practices of a family take place. The physical qualities of house, its spatial organization, varieties of different house archetypes are accentuated. The architectural consideration of the house would enable it to be analyzed as a spatial narrative.

Spatial transformation is the process that re-constructs the "house" and the "museum". Public display of a house necessitates certain key terms to be discussed. These terms include the issue of privacy and publicity, visitor as the observer, the circulation within the house museum, display of the house and the objects, and the application of necessary infrastructure. The objects, that were once used by the household become display objects, the cupboards or the shelves that kept those objects become display cases of the museum, the chandelier of the living room become the lighting fixture of the museum, the

¹⁶⁶ Helene Furjan, "The Specular Spectacle of the House of the Collector" in *Assemblage* 34, (Massachusetts: The MIT Press), 59.

guests of the houses are transformed into museum visitors, and the private house becomes a public ambulatory space.

The narration starts after this transformation. Before discussing on the architectural narration, literary narration with its essential key terms is introduced. Character, action, movement, organizing the narration through the tripartite structure "beginning-middle-end", following and framing are the fundamental terms that would clarify the architectural narration of the house museums. Character is the collector and the creator of the curiosity cabinet, he is the owner of the house, who shapes the space while he/she inhabits inside. The repertoire of possible narrations in a house museum is directly dependent on the collections of the collector, or objects of the owner.

The movement is represented on the plans as a museum circulation. Route defines the order of frames and their connection patterns; therefore it directly effects the architectural narration. The structure of the narration, beginning-middle-end corresponds to the main spaces of the house, the entrance, living room and the kitchen respectively. Entrance is an introductory space, living room is the climax of the story, and the kitchen space is an evaluation of the story. Although the museum circulation does not necessarily go parallel with the order of story, in some of the cases such as Sadberk Hanım Museum the museum route follows the entrance, main gallery and service spaces.

The functions of the spaces and their relation with each other and with the visitor are illustrated on diagrams. This functional flow expresses the accessible spaces with darker tones, and the rest with lighter tones. In the two cases, the İsmet İnönü House Museum and the Mario Praz Museum¹⁶⁷, living rooms as the climaxes of the stories, appear as the junction points that intersect different museum routes. These junction points are also traced as the most visible spaces in the house; learning from the "isovist" analysis of Sophia Psarra, superimposition of the visible fields at each entrance point reveals this result. Not coincidentally, with the aid of spatial and visual tools such as apertures and

¹⁶⁷ Both of the selected cases, İnönü House Museum and Mario Praz House Museum are studied on site, in direct contact with their directors and archives.

mirrors, the living room (or the dining room that is used for reception) appears as the most visible space.

While the author re-reads the house museum conceptually and analyzes it through the architectural way of seeing, it is also aimed to highlight certain points when "house" is considered as a design problem. The architectural program of the house is defined by the concept of home. House, when transformed into a museum, shapes the formation of the museum through its architectural system, although home still keeps its position as the main motivation for a spatial transformation. Conceiving house museum as an architectural narrative tool, this study also aims to suggest house as a potential transformable entity, and that in the design phase of a house, possible future transformations should also be considered. Although "museum" is not the only alternative, these two diverse edges of architectural program reveal the consequences of a programmatic shift and architectural transformation clearly. With the aid of architectural and visual representation tools, this study also aims to propose ways to underline how architectural narration becomes legible.

The ties that architecture establishes with other disciplines, especially the ones related with literature, are regarded to be fruitful and convenient considering their contribution to the spatial perception. With the aid of literary and architectural narration tools, the author had the chance to intrude into the study both as an architectural designer and as an architectural theory debater. Author's personal interference comprises the discussion on house, home and museum as different architectural and phenomenological entities, the transformation process, and the conscious/unconscious intervention of the owners on their houses, and the spatial, historical, and narrative consequences of this intervention. It is claimed that various spatial transformations in house museums can be another source to trigger further research on architectural design. The research potential of the house museums can only be cultivated within an institutional integrity, and with the introduction of an architectural way of seeing to the subject matter.

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APPENDIX A

PHOTOGRAPHS and DOCUMENTS of "HOUSE MUSEUMS – HISTORIC HOUSES SYMPOSIUM 1"



Fig. 38 The Symposium Committee in Ankara, during a preliminary meeting.¹⁶⁸



(a)



(b)

Fig. 39 (a),(b), Signboards of the preliminary meetings of the symposium¹⁶⁹

¹⁶⁸ From left to right: Aslıhan Günhan, Seda Şentürk, Sema Demir, Sinan Özlen, Yıldırım Yavuz, Suzan Bayraktaroğlu, Zeynep Önen, Lale Görünür, Ayşen Savaş.

¹⁶⁹ Photographed by the author.

27 Aralık 1919'da Ankara'ya gelen Mustafa Kemal, önce Ziraat Okulu'na daha sonra da Hacıpasa Sifi Köşkü'nü seçti. Ziraat Okulu'nun bulunduğu bölge, Ankara'nın en verimli mevkii olarak bilinmekteydi. Köşkün inşaatı, Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı. Köşkün inşaatı, Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

Mustafa Kemal'in Köşkü'ne ilk yıllarında büyük mekânlık ve yalınca bir görünüme sahipti. Köşkün inşaatı, Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

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**T.C. Cumhurbaşkanlığı
Atatürk
Müze Köşkü**
T.C. Cumhurbaşkanlığı Atatürk Müze Köşkü
06689 Çankaya, Ankara

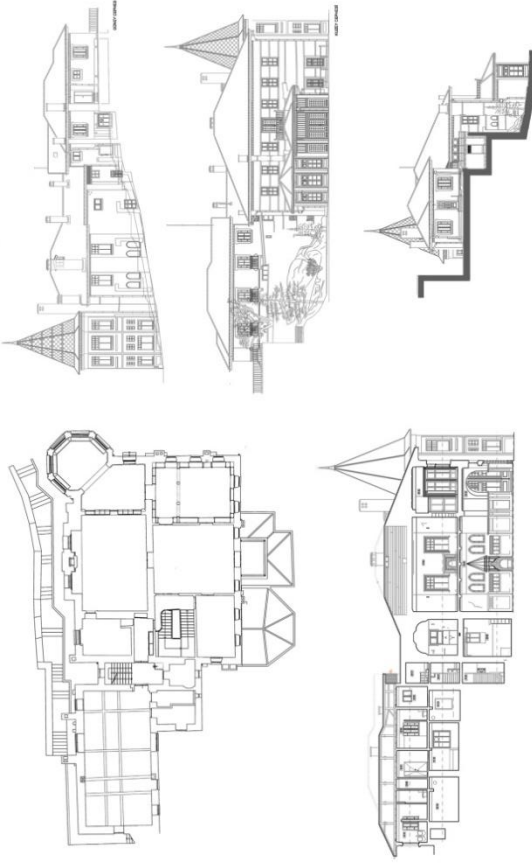
Türkiye Cumhuriyeti I. Cumhurbaşkanı



dış mekan



mimari belgeler



eski fotoğraflar



27 Aralık 1919'da Ankara'ya gelen Mustafa Kemal, önce Ziraat Okulu'na daha sonra da Hacıpasa Sifi Köşkü'nü seçti. Ziraat Okulu'nun bulunduğu bölge, Ankara'nın en verimli mevkii olarak bilinmekteydi. Köşkün inşaatı, Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

Bu bölgede ayrıca, o günlerdeki Ankara'nın iki planından biri de bulunmaktadı. Buradaki büyük oda ve salonlar, Mustafa Kemal'in Ankara'ya gelmesinden önce yapılmıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

1920'nin yıllarında büyük mekânlık ve yalınca bir görünüme sahipti. Köşkün inşaatı, Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

Köşkün ilk düzenlenmesi, 1920 Aralık ayında Ankara'ya gelen Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

Atatürk'le birlikte başlatılan Samsun'a göçen yavru Mustafa Kemal'in Ankara'ya gelmesinden önce başlamıştı ve inşaatı Mustafa Kemal'in Ankara'ya gelmesiyle başlayan bir konut arayışı için yapılmıştı.

Fig. 40 Atatürk Presidential House Museum, exhibition poster. Produced by the author.


1923'te Gazi Mustafa Kemal'in Lutfiye Hanım ile evliliğinden doğmuş ve ilk yıllarını İstanbul'da geçiren Mustafa Kemal'in çocukluk evi, 1924 yılında İstanbul'da bulunan Kocatepe'de bulunan Kocatepe Köşkü olarak yapılmıştır. Köşkün inşaatı 1924 yılında tamamlanmıştır. Köşkün inşaatı için gerekli olan taşınmazların devri, 1924 yılında tamamlanmıştır. Köşkün inşaatı için gerekli olan taşınmazların devri, 1924 yılında tamamlanmıştır. Köşkün inşaatı için gerekli olan taşınmazların devri, 1924 yılında tamamlanmıştır.

1923'te Gazi Mustafa Kemal'in Lutfiye Hanım ile evliliğinden doğmuş ve ilk yıllarını İstanbul'da geçiren Mustafa Kemal'in çocukluk evi, 1924 yılında İstanbul'da bulunan Kocatepe'de bulunan Kocatepe Köşkü olarak yapılmıştır. Köşkün inşaatı 1924 yılında tamamlanmıştır. Köşkün inşaatı için gerekli olan taşınmazların devri, 1924 yılında tamamlanmıştır. Köşkün inşaatı için gerekli olan taşınmazların devri, 1924 yılında tamamlanmıştır.

T.C. Cumhurbaşkanlığı
Atatürk
Müze Köşkü


T.C. Cumhurbaşkanlığı Atatürk Müze Köşkü
06689 Çankaya, Ankara

köşk mekanları




Yeni Salon

1924 yılında inşaatı tamamlanan Köşkün Yeni Salonu, Atatürk'ün devlet işleri için kullandığı odadır. Salonun duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir. Salonun ortasında, Atatürk'ün oturduğu sandalye yer almaktadır.




Bisiklet ve Giriş Hali

1924 yılında inşaatı tamamlanan Köşkün Giriş Hali, Atatürk'ün bisikletini park ettiği yerdir. Hali, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Mısrafi Yatak Odası

1924 yılında inşaatı tamamlanan Köşkün Mısrafi Yatak Odası, Atatürk'ün yattığı odadır. Odanın duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Çalışma Odası

1924 yılında inşaatı tamamlanan Köşkün Çalışma Odası, Atatürk'ün devlet işleri için kullandığı odadır. Odanın ortasında, Atatürk'ün oturduğu sandalye yer almaktadır.




Kütüphane

1924 yılında inşaatı tamamlanan Köşkün Kütüphane, Atatürk'ün okuduğu kitapları bulduğu yerdir. Kütüphanenin duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Banyo

1924 yılında inşaatı tamamlanan Köşkün Banyo, Atatürk'ün banyo yaptığı odadır. Banyonun duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Eğilme ve Sigara Salonu

1924 yılında inşaatı tamamlanan Köşkün Eğilme ve Sigara Salonu, Atatürk'ün sigara içtiği ve eğildiği yerdir. Salonun ortasında, Atatürk'ün oturduğu sandalye yer almaktadır.




Kütüphane

1924 yılında inşaatı tamamlanan Köşkün Kütüphane, Atatürk'ün okuduğu kitapları bulduğu yerdir. Kütüphanenin duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Yatak Odası

1924 yılında inşaatı tamamlanan Köşkün Yatak Odası, Atatürk'ün yattığı odadır. Odanın duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Sergi Salonu

1924 yılında inşaatı tamamlanan Köşkün Sergi Salonu, Atatürk'ün sergileri açtığı yerdir. Salonun ortasında, Atatürk'ün oturduğu sandalye yer almaktadır.



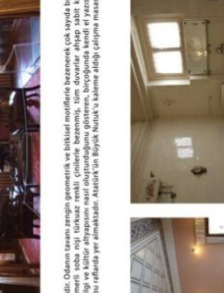
Kütüphane

1924 yılında inşaatı tamamlanan Köşkün Kütüphane, Atatürk'ün okuduğu kitapları bulduğu yerdir. Kütüphanenin duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




Banyo

1924 yılında inşaatı tamamlanan Köşkün Banyo, Atatürk'ün banyo yaptığı odadır. Banyonun duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.




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Yatak Odası

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Kütüphane

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Banyo

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Eğilme ve Sigara Salonu

1924 yılında inşaatı tamamlanan Köşkün Eğilme ve Sigara Salonu, Atatürk'ün sigara içtiği ve eğildiği yerdir. Salonun ortasında, Atatürk'ün oturduğu sandalye yer almaktadır.



Kütüphane

1924 yılında inşaatı tamamlanan Köşkün Kütüphane, Atatürk'ün okuduğu kitapları bulduğu yerdir. Kütüphanenin duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.



Yatak Odası

1924 yılında inşaatı tamamlanan Köşkün Yatak Odası, Atatürk'ün yattığı odadır. Odanın duvarları, Atatürk'ün hayatını anlatan fotoğraflarla süslenmiştir.

Fig. 41 Atatürk Presidential House Museum, exhibition poster. Produced by the author.

Vehbi Koç Vakfı, Sütbeyrek Hanım Müzesi 14 Ekim 1980 tarihinde Sarıyer Bölgesinde Azayın Yalı olarak açılmıştır. Bu günkü müze, Türkiye'nin ilk özel müzesidir. 19. yüzyıl sonlarında inşa edilmiş olan Azayın Yalı, Sütbeyrek Hanım Müzesi'nin kurucusu olan Sütbeyrek Hanım'ın bu hayali ancak vefatından sonra eşi, çocukları ve Vehbi Koç Vakfı tarafından gerçekleştirilmiştir.

Sütbeyrek Hanım Müzesi 14 Ekim 1980 tarihinde Sarıyer Bölgesinde Azayın Yalı olarak açılmıştır. Bu günkü müze, Türkiye'nin ilk özel müzesidir. 19. yüzyıl sonlarında inşa edilmiş olan Azayın Yalı, Sütbeyrek Hanım Müzesi'nin kurucusu olan Sütbeyrek Hanım'ın bu hayali ancak vefatından sonra eşi, çocukları ve Vehbi Koç Vakfı tarafından gerçekleştirilmiştir.

İnönü Ev Müzesi
 Şehit Ersan Cad. No:14 Çankaya Ankara

M.O. 6. Bin yıllardan Bizans Dönemi sonuna kadar Anadolu'da yapılan yapılarca, Anadolu'da yapılan yapılarca, Anadolu'da yapılan yapılarca...

Sütbeyrek Hanım Müzesi, 30. yaş kültür hayatındaki...

ev sahibi



"Müzenin kurucusu olan Sütbeyrek Hanım, Türk vatandaşı olarak topluma köklü bir hizmet vermiştir. Müzenin kurucusu olan Sütbeyrek Hanım, Türk vatandaşı olarak topluma köklü bir hizmet vermiştir. Müzenin kurucusu olan Sütbeyrek Hanım, Türk vatandaşı olarak topluma köklü bir hizmet vermiştir.

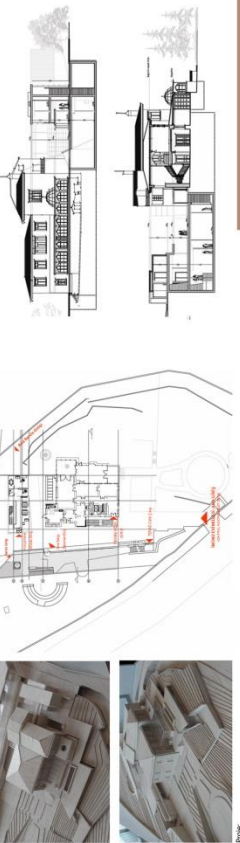
dış mekan



iç mekan



mimari belgeler



eski fotoğraflar



Fig. 42 İnönü House Museum, exhibition poster. Produced by the author.

Vebbi Koç Vakfı, Südeberk Hanım Müzesi 14 Ekim 1980 tarihinde Sarıyer-Büyükdere'de Azariyan Yalı'na olacak şekilde, işleme, tuğralı giriş ve porosen giriş eseriyle anımsan, oman kişisel koleksiyonuna sergilenmek üzere açılmış, Türkiye'nin ilk özel müzesidir. 19. yüzyıl sonlarında inşa edilmiş olan Azariyan Yalı, müzeye dönüştürülmesine karar verilen 1978 yılına kadar da yazık olarak kullanılmıştır. 1978-1980 yılları arasında, Sadık Hakkı Eldemir'in hazırladığı restorasyon Südeberk Koç Müzesi'nin müzesini oluşturan koleksiyonuna daha genişletme, yıllardan itibaren oluşturulmaya başlanmıştır. En büyük sayı ise bu eserleri kerem adına bu hayati amaçla vefatından sonra eşi, çocukları ve Vebbi Koç Vakfı tarafından gerçekleştirilmiştir.

Südeberk Hanım Müzesi 30 yıllık kültür hayatındaki mücevzeri sürece bilmisel olarak, varlığını sürdürmektedir. Müze, 30 yıllık kültür hayatındaki mücevzeri sürece bilmisel olarak, varlığını sürdürmektedir. Müze, 30 yıllık kültür hayatındaki mücevzeri sürece bilmisel olarak, varlığını sürdürmektedir.

Heybeliada İnönü Evi

Refah Sehıtleri Cad. No:59 Heybeliada, İSTANBUL

ev sahibi

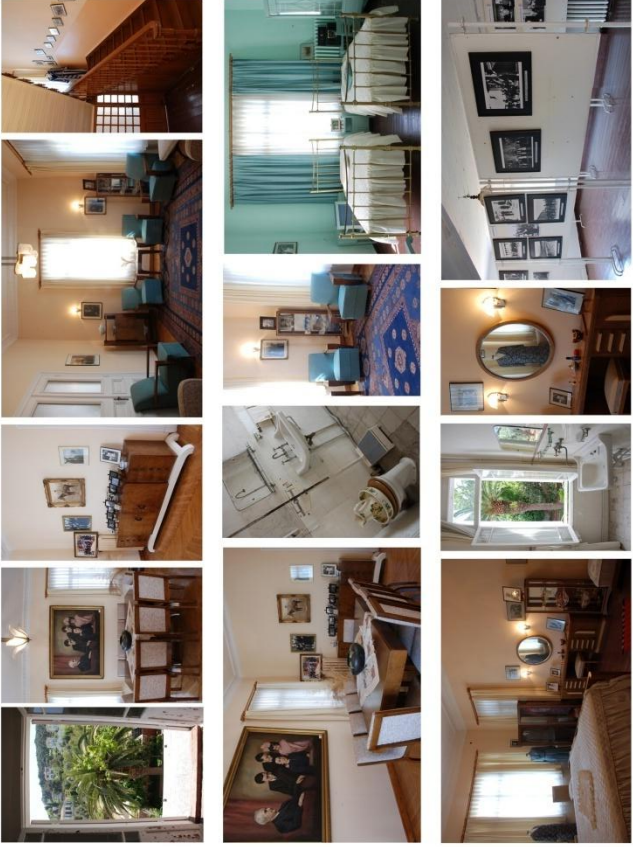


Mimarlık tarihinde ilk kez, Südeberk Hanım, 1978 yılında, Heybeliada'da inşa ettirdiği İnönü Evi'ni, kendi koleksiyonuna ek olarak, bir müze olarak kullanmıştır. Bu ev, Türkiye'nin ilk özel müzesi olarak, 1980 yılında açılmıştır. İnönü Evi, Südeberk Hanım'ın kişisel koleksiyonuna ek olarak, bir müze olarak kullanılmıştır. Bu ev, Türkiye'nin ilk özel müzesi olarak, 1980 yılında açılmıştır. İnönü Evi, Südeberk Hanım'ın kişisel koleksiyonuna ek olarak, bir müze olarak kullanılmıştır.

dış mekan



iç mekan



mimari belgeler

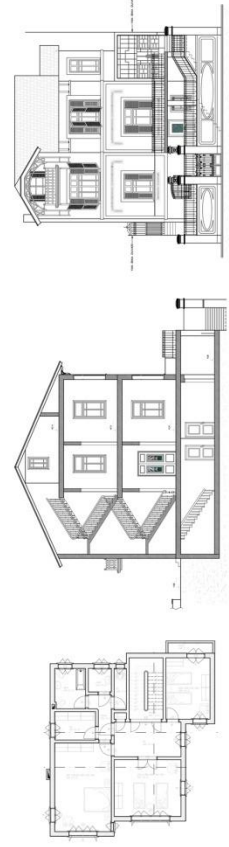


Fig. 43 İnönü Heybeliada House Museum, exhibition poster. Produced by the author.

Vehbi Koç Vakfı, İnanç Kurumu Kurulduğu Sene 2007'de Ankara Kızılderümler Müzesi'ni kurmuş, ün kan Omurlu Evinin açılışı 3 Kasım 2007'de gerçekleştirildi. Gedikli Bağ Evi'nin açılışı 3 Kasım 2007'de gerçekleştirildi. Gedikli Bağ Evi'nin açılışı 3 Kasım 2007'de gerçekleştirildi. Gedikli Bağ Evi'nin açılışı 3 Kasım 2007'de gerçekleştirildi.

Ankara Bağ Evi

Vehbi Koç Ankara Araştırmaları Merkezi

Pınarbaşı Mah. Şehit Hakan Turan Sokak No:9
Keçiören / Ankara



Kültürel mirasın vazgeçilmez bir unsuru olan bağ evi, Ankara'dan bir kaktus olarak gerçekleştirildi. Ankara'dan bir kaktus olarak gerçekleştirildi. Ankara'dan bir kaktus olarak gerçekleştirildi. Ankara'dan bir kaktus olarak gerçekleştirildi.

bağışlayan



... Bu bağış, Ankara'nın kültürel mirasını korumak ve gelecek nesillere aktarmak amacıyla yapılmıştır. ... Bu bağış, Ankara'nın kültürel mirasını korumak ve gelecek nesillere aktarmak amacıyla yapılmıştır.

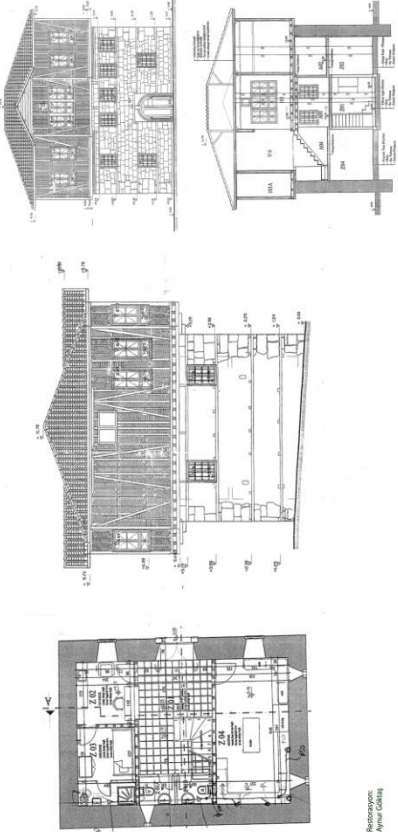
dış mekan



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mimari belgeler



eski fotoğraflar



Fig. 46 Ankara Vineyard House, exhibition poster. Produced by the author.

Sabancı Üniversitesi Sakıp Sabancı Müzesi, İstanbul'da Bogaziçii'nin en eski yerleşimlerinden Eminönü'nde yer almaktadır. Müzenin ana binası olan villa, 1927 yılında Hacı Ömer Sabancı'nın 1909 yılında satın aldığı ve 1954 yılında Harabeddin Güllüce tarafından tasarlanmıştır. Harabeddin Güllüce tarafından yapılan yazlık konut olarak kullanılmış, kısa bir süre de Kızılderuli Sarayı'nın oturma odası olarak kullanılmıştır. 1993 yılında Adnan Gülhanlı tarafından tasarlanan Harabeddin Güllüce tarafından yapılan yazlık konut olarak kullanılmış, kısa bir süre de Kızılderuli Sarayı'nın oturma odası olarak kullanılmıştır. 1993 yılında Adnan Gülhanlı tarafından tasarlanan Harabeddin Güllüce tarafından yapılan yazlık konut olarak kullanılmış, kısa bir süre de Kızılderuli Sarayı'nın oturma odası olarak kullanılmıştır.

Sabancı Üniversitesi

Sakıp Sabancı Müzesi

Sakıp Sabancı Cad. No:42 Emirgan 34467 İstanbul


ev sahibi



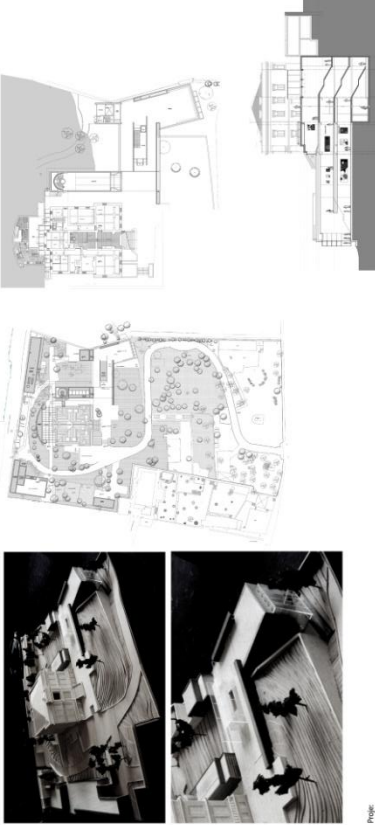
dış mekan




iç mekan



mimari belgeler



eski fotoğraflar



Sabancı Üniversitesi Sakıp Sabancı Müzesi, İstanbul'da Bogaziçii'nin en eski yerleşimlerinden Eminönü'nde yer almaktadır. Müzenin ana binası olan villa, 1927 yılında Hacı Ömer Sabancı'nın 1909 yılında satın aldığı ve 1954 yılında Harabeddin Güllüce tarafından tasarlanmıştır. Harabeddin Güllüce tarafından yapılan yazlık konut olarak kullanılmış, kısa bir süre de Kızılderuli Sarayı'nın oturma odası olarak kullanılmıştır. 1993 yılında Adnan Gülhanlı tarafından tasarlanan Harabeddin Güllüce tarafından yapılan yazlık konut olarak kullanılmış, kısa bir süre de Kızılderuli Sarayı'nın oturma odası olarak kullanılmıştır.

Fig. 47 Sakıp Sabancı Museum, exhibition poster. Produced by the author.



Fig. 48 Şeyh Şaban-I Veli Museum, exhibition poster. Produced by the author.

"Yaşayan Müze" 23 Nisan 2007 tarihinde kültürel belleği korumak ve yaşatmak amacıyla kurulmuştur. Yaşayan Müze'nin hizmet verdiği bina 20. yüzyılın hem en başlarında inşa edilmiş tipik bir Osmanlı-Türk evidir. Ev, iki avlulu ve ahşap kaplıdır. Bina, taş duvarlar ve ahşap çatı ile ana bina, mutfak, dam ve ahırdan oluşan yapı topluluğu küçük ev olmaksızın o zamanın şehir mekânında inşa edilmiş bir evin tüm özelliklerini taşımaktadır. Ankara'da Yaşayan Müze'nin hizmet verdiği ilk evdir.

Abbaszade Ali Efendi'nin "Yaşayan Müze"ne dönüştürülmesi için yapılan çalışmaların ardından, 2007 yılında Beypazarı Belediyesi tarafından kamulaştırılmış ve 2007 yılında müzeye dönüştürülmüştür.

Müzenin en önemli nesnesi mimari yapının kendisidir. Yaşayan Müze, müzektikle ilgili bir mekân değil, bir mekânın hayatıdır. Müze, müzektikle ilgili bir mekân değil, bir mekânın hayatıdır. Müze, müzektikle ilgili bir mekân değil, bir mekânın hayatıdır.

Beypazarı Yaşayan Müze
Yaşayan Müze Çınar Sokak No: 17 Beypazarı Ankara

ev sahibi



Bu bina, 19. yüzyılın ortalarında İstanbul'da yaşamış ve müzenin o sokağa taşınmasını sağlayan kişidir. "Abbaszade Ali Efendi" kızıdır. Bu ev, 19. yüzyılın ortalarında İstanbul'da yaşamış ve müzenin o sokağa taşınmasını sağlayan kişidir. "Abbaszade Ali Efendi" kızıdır. Bu ev, 19. yüzyılın ortalarında İstanbul'da yaşamış ve müzenin o sokağa taşınmasını sağlayan kişidir. "Abbaszade Ali Efendi" kızıdır.

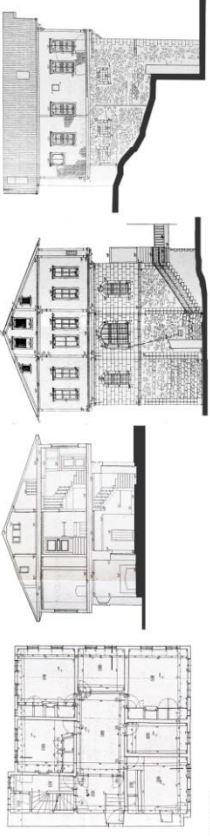
dış mekan



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mimari belgeler



eski fotoğraflar



Fig. 50 Beypazarı Living Museum, exhibition poster. Produced by the author.

