

AUTHENTICITY IN HOUSE MUSEUMS: A TOOL FOR THE  
REINTERPRETATION OF ARCHITECTURAL SPACE

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REINTERPRETATION OF ARCHITECTURAL SPACE**

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## ABSTRACT

### AUTHENTICITY IN HOUSE MUSEUMS: A TOOL FOR THE REINTERPRETATION OF ARCHITECTURAL SPACE

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This thesis is a critical inquiry into the term “authenticity” in the relationship between the architectural aspects of museum spaces and the display context. By reinterpreting the expanded definitions and conceptualizations in the fields of art, museology and preservation and conservation studies, authenticity in architecture refers to all the architectural qualities, forming the physical and spiritual constitution of an architectural product. The aim of this study, in this sense, is to reintroduce authenticity as a crucial tool not only for the comprehension of spatial, historical, architectural aspects and qualities of existing spaces, but also in architectural research and discourse in further design processes and spatial reformations.

The focus of this study is house museums, which are conceived as unique architectural entities that provide a comprehensive understanding of authenticity in architecture. House museums, as valuable architectural artifacts, will be investigated in a search for authenticity in architecture regarding its significance in the preservation and representation of architectural knowledge obtained from the actual source.

**Keywords:** authenticity in architecture, house museums, exhibition, preservation and representation of architectural knowledge

## ÖZ

### EV MÜZELERDE ÖZGÜNLÜK: MİMARİ MEKANININ YENİDEN YORUMLANMASI

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Bu tez, müze mekanının sergileme bağlamı ve onun mimari yorumları ilişkisi üzerinden “özgünlük” teriminin eleştirel bir incelemesidir. Sanat, koruma ve müzecilik alanlarında genişletilmiş tanımları ve kavramsallaştırılmaları ile yeniden yorumlanan terimin, mimari ürünü oluşturan, fiziksel ve düşünsel mimari yapıyı meydana getiren tüm mimari niteliklere atıfta bulunduğu düşünülür. Bu bağlamda çalışmanın amacı, var olan mimari mekanların mekansal, tarihsel, mimari boyutlarını ve niteliklerini anlamada ve aynı zamanda mimari araştırma, söylem, mekan üretimi ve mekansal yeniden düzenlemelerde önemli bir araç olabileceğini savunarak “mimarlıkta özgünlüğü” yeniden tartışmaya açmaktır.

Mimarlıkta özgünlük üzerine kapsamlı bir kavrayış sağlayacağı varsayımıyla “ev-müzeler”, özgün mimari kurumlar olarak ele alınmış ve çalışmanın odağı seçilmiştir. Öz kaynağından elde edilen mimari bilginin korunması ve temsili düşünüldüğünde önemli bir yere sahip olan ve özgünlük kavramı araştırmasında değerli birer mimari kaynak niteliğinde olan ev-müzeler araştırılmıştır.

**Anahtar Kelimeler:** Mimarlıkta özgünlük, ev müzeler, sergileme, mimari bilginin korunması ve temsili.

To my family

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## CHAPTER 1

### INTRODUCTION

“Authenticity gathers people in together in collectives that are felt to be real, essential and vital, providing participants with meaning, unity and a surpassing sense of belonging”<sup>1</sup>

Establishing a known research field for the discipline of architecture, the concept of authenticity is regarded as central to this thesis. In addition to the multiple definitions and conceptualizations in varied fields by which architectural production is re-evaluated, authenticity refers to all the architectural qualities that form the physical and spiritual constitution of an architectural product. It is the claim of this study that authenticity through exhibitions has the power to enable re-readings of existing architectural spaces and to even direct the processes of design or (re)production of new spaces.

This thesis considers architectural production to be an “interpretive operation” while assuming authenticity to be the “essence of architectural production” touching upon the spiritual, informative, spatial, formal, structural, and material qualities of architecture, as a whole. The goal of this thesis is to reintroduce the term authenticity through exhibitions and its relationship with architectural production. This relationship on house museums, as the focus of this study, can be clarified as reinterpreting architectural production as a non-static process that is open to the exploration of “unique traces”, and the documentation of “authentic qualities”, leading to potential new alterations and interventions. It is suggested that this

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<sup>1</sup> Charles Lindholm. Culture and Authenticity, UK: Blackwell Publishing, 2008, p.1

continuity in processes broadens the frontiers of architectural authenticity discussions in terms of their interdisciplinary contributions and new interpretations.

Finding a precise and clear definition corresponding to the contemporary meaning of the term “authenticity” is difficult in current dictionaries. In its adjective form, “authentic” has a large number of definitions, being described as “of undisputed origin and not a copy; genuine”, as “made or done in the traditional or original way, or in a way that faithfully resembles an original” and also as “based on facts; accurate or reliable”.

In existentialist philosophy, the description of “authentic” is “relating to or denoting an emotionally appropriate, significant, purposive, and responsible mode of human life”.<sup>2</sup> “Authentication” on the other hand, refers to “a process” with roots derived from the term authenticity, being described as “the process of verifying the identity of something or someone, often for security purposes, through some unique characteristic”.<sup>3</sup>

While searching for English definitions of authenticity, it is difficult to find just one prevalent description, in that it possesses a considerable number of meanings. Although in some languages, there is no single word to express precisely the concept, authenticity or being authentic is expressed with various terms; such as; quality, originality, accurate, reliable, genuine, unique, real, ideal, perfect, essential, true, natural, normal, pure, proper, honest, sincere, right, basic, absolute<sup>4</sup>, each of which has been the subject of extensive discussions in different disciplines, notably architecture, art, philosophy and cultural studies. (Fig.1.1)

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<sup>2</sup> Authentic, <<http://www.oxforddictionaries.com/definition/english/authentic?searchDictCode=all>> Accessed 3 August 2015

<sup>3</sup> Authentication, <<http://www.encyclopedia.com/topic/Authentication.aspx>> Accessed 3 August 2015

<sup>4</sup> David Phillips. “The Cult of Saints and the Cult of Art”, *Exhibiting Authenticity*, Manchester and New York: Manchester University Press, 1997, p.5

In addition to these known definitions, authenticity is also described in terms of a series of architectural tangible qualities and a variety of attributes including form and design, material and substance, use and function, traditions, techniques and management systems, location and setting and such intangible entities as spirit and feeling, memory, culture, self-identity, appraising, singularity, idiosyncrasy, uniqueness, quality, protective value, documental and collectiveness, referring to all architectural qualities in defining, assessing and monitoring architectural production.



**Figure 1.1 Word cloud of phrases used in expression of authenticity.<sup>5</sup>**

In addition to these multilayered descriptions of authenticity, an investigation into the term itself generates potential for new discussions. That is to say, authenticity with its “root fragment”, embedded in the word itself (“auth-”), leads to a re-reading of authenticity and its descent word; “authority”. On that point, Can Bilsel identifies authenticity as the “firsthand authority, original” since the authority of a master is evoked in the etymology of the Turkish word *effendi* (“master”) from the medieval Greek *afendes*, which is in turn derived from the ancient Greek *authentēs*, and therefore shares a common root with “authentic”. Bilsel explains that the Greek origin of “authentic” denotes “one who does a thing himself, a principal, a master, an autocrat” and also as “of first hand authority, original”.<sup>6</sup> Thus, it can be interfered

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<sup>5</sup> Prepared by the author.

<sup>6</sup> Can Bilsel. “Epilogue: Regimes of the Authentic”, *Antiquity on Display*, Oxford: Oxford University Press, 2012, pp.215,216

that there is a phenomenological and conceptual interconnection between “authenticity” and “authority”, both of which descend from the same origin.

While it is “polysemous” (having a large number of definitions in English), the term authenticity is an elusive or, in other words, nonconvertible word into Turkish in a true and explanatory lexical meaning.

The literal Turkish translation into *otantiklik*<sup>7</sup> fails to provide an inclusive definition of the term’s comprehensive semantics and it is my interpretation that the most accurate meaning of authenticity is hidden within the etymology of the word itself. That is, the word derives from the Greek origin *authentic*, meaning “genuine”, and *authentikon* meaning “genuineness”<sup>8</sup>. In this sense, another Turkish translation for the term authenticity is *özgünlük* (genuineness), which offers clues to its accurate meaning when reread with its root word; *öz* (essence, the self)<sup>9</sup>.

Turkish is an agglutinating language, meaning the two words derived from each other; *öz* and *özgünlük* constitute a strong relationship between “the essence of a thing, selfdom” and “authenticity” in terms of their definitions and derivations.<sup>10</sup> In Turkish, *öz-gün* (authentic) derives from *öz* (essence, the self), while *öz-gün-lük* (authenticity) derives from *öz-gün* (authentic). As can be clearly inferred from the lexical relationship between the word and its root in Turkish, “the state of being authentic” is related with its “essence”, with “itself”. In other words, defining a thing

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7 See the translation of “authenticity” from English to Turkish. <<http://tureng.com/tr/turkce-ingilizce/otantiklik>> Accessed 14 January 2016.

8 Stefan Tschudi-Madsen. “Principles in Practice”, APT Bulletin 17, no.3-4, 1985, p.16.

9 See the translation of “öz” from Turkish to English. <<http://tureng.com/tr/turkce-ingilizce/%C3%B6z>> Accessed 14 January 2016.

10 The relationship between “öz” and “özgünlük” was visited by the author during the symposium; “Türkiye’de Müzecilik: Yeni Kavramlar ve Uygulamalar” organized by İstanbul Deniz Müzesi on 20-22 May 2015. The paper named as “Mekanın Tözü: Özgünü Deneyimlemek, Mekanı Özgünleştirmek” was presented by the author during the symposium. See the symposium: <[http://www.denizmuzeleri.tsk.tr/idmk/kafkas/my\\_documents/my\\_files/samples/program.pdf](http://www.denizmuzeleri.tsk.tr/idmk/kafkas/my_documents/my_files/samples/program.pdf)> Accessed 24 January 2016.

as “authentic” necessitates an investigation of its “essence”, which can be conceived as a close “analysis” through an object itself. Regarding the discussions of “essence”, in the research into DNA, essentially a character analysis of each individual at a bio-genetic level, in order to define a “thing” as “authentic” it is necessary to investigate the “fragments” of the entire thing.

As a tool for an investigation in exploration the “essence” of an ingeniously produced object, authenticity as a known term, not only raises issues related to art history, historical preservation and conservation, but also has the potential to generate a discursive field in architectural thinking. Acknowledged as a loaded term with multiple definitions and expressions in these fields, authenticity has emerged as a frequent topic in current discussions, in which re-evaluations are made of both art objects and architectural products (the building itself or elements of it). In this thesis, the definitions and, conceptualizations of authenticity in different fields will be re-visited in an attempt to reach a comprehensive understanding of the term.

Authenticity has been conceptualized as one of the first appearance of the term by opening debates on the re-assessment of “an artistic product” in art and aesthetics in the correct identification of the producer of a work of art to comprehend how closely a work of art conforms to the maker’s intentions, or to how closely it conforms to an artistic tradition. The affirmation of an artworks’ authenticity is absolutely crucial for maintaining its worth against counterfeits or imitations. Since the question of legal and moral rights is rooted in the recognition of the right of the creator over his/her artistic production<sup>11</sup>, authenticity has been the main consideration and is an essential qualifying criterion concerning value in that it questions how much sincerity, genuineness of expressions, and moral passion the artist or designer puts into their work.<sup>12</sup> In this sense, authenticity can be conceived as a tool for exploring the

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<sup>11</sup> Rosalind E. Krauss, The Originality of the Avant-Garde and the Other Modernist Myths, Cambridge: MIT Press, 1985

<sup>12</sup> Denis Dutton, “Authenticity in Art”, The Oxford Handbook of Aesthetics, edited by Jerrold Levinson, New York: Oxford University Press, 2003. Stable url: <<http://www.denisdutton.com/authenticity.htm>> Accessed 24 January 2016.



“origins” of ideas through the identification, collecting, preserving and promotion of accurate knowledge gained from the actual source. Given the strong protective relationship authenticity establishes with artistic and also architectural production it has also emerged as a “concept” within the fields of preservation and conservation studies and museology.

Authenticity, in such fields as museology, preservation, and conservation, is understood not only as an “inscriptive, legal attribute” of historical or architectural documents but also as a significant tool in the process of the discovery and modification of artifacts: unique productions.<sup>13</sup> In addition to being a criterion in the reassessment of objects to make a clear identification of their producer, place, and era, authenticity is also an inscriptive necessity in legal terms in museology in the selection, classification, and the pre-interventory identification of artifacts. Authenticity with strong ties to ownership and authorship has also become a subject matter in reproductions- publishing, exhibiting or filming artifacts to make them public. As authenticity is rooted in the recognition of the rights of a creator or producer over his artistic production, the “essence” of the thing itself will be discussed in terms of its association with the “signature of the creator”.

“Ownership over the material implied the corporeal properties of the product, and this corporeal property was inseparable from the production of ‘the spirit of the work’, a spirit which was thought to be transferred from the personality of the maker”.<sup>14</sup>

In the verification of authenticity, museums- as acknowledged institutions for the hosting of exhibitions- can be considered as the spatialized architectural entities of authenticity reflecting an accurate view of history. Through the structure itself in terms of construction techniques, and materials used or the aesthetic values of the time and the objects that the building contains, museums play a significant role in

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<sup>13</sup> Ayşen Savaş. “Institutionalizing Artifacts: Designating Legal and Moral Rights Over Architectural Artefacts”, *METU Journal of the Faculty of Architecture*, vol. 12, no.1-2, 1996, pp. 17-36.

<sup>14</sup> *Ibid.*, p.21.

preserving and presenting accurate- original- architectural information. As Michel Foucault say, “buildings or groups of structures can be regarded as statements”<sup>15</sup>, and that museums can be read as historical “documents”<sup>16</sup> from where one can obtain accurate information and knowledge from the actual source. It can be stated further that museums, with their contents and aesthetics can be approached as modern institutions that reflect values related to historiography and culture in the present time. Authenticity in a museum space, in this sense, can be considered a generator of historical, cultural and also architectural values based on the accurate information that the institution preserves and represents by means of collecting, documenting, and exhibiting.

Exhibitions and their spaces are selected as the main concern of this study. Regarding the interaction between space, people and objects, an exhibition space can be considered as an exceptional place in terms of its architectural features, its space and the objects, audiences and atmosphere it houses. Exhibitions are conceived in this thesis, both as “spaces of analysis” in the search for an object’s authenticity, and accurate knowledge obtained from the actual source by asking the substantial questions of “Who?”, “When?” and “Where?” and also as places of “reproduction” through reorganising, labelling and curating, as the “conventions” of exhibitions. These are the tools for uncovering of authentic information requiring a process of investigation of “genealogical, historical origin” and the identity of an object prior to reproduction by reassembly within a new context. The ordinary object, despite being none of rare, rather historical -bear witness to history- or an art object -signed by an artist- is analyzed, identified, and appreciated for its value from the established

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<sup>15</sup> Paul Hirst, “Foucault and Architecture”, Architectural Association Files, No:26, UK: Architectural Association School of Architecture Press, 1994, pp.52-60.

<sup>16</sup> Akbank Sanat Mimarlık Seminerleri Dizisi. Ayşen Savaş. “Belge Olarak Mimarlık”, Akbank Sanat Youtube Video, 3 March 2016, see. <<https://www.youtube.com/watch?v=C78IGc2HhD4>> Accessed 10 April 2016. See. Ayşen Savaş. “Tarihin İzini Sürmek: Erimtan Arkeoloji ve Sanat Müzesi’nin Tasarım Süreci”, Arredemento Mimarlık, June 2015/291, pp. 63-77. I also had a chance to be partly in that Project; audit several meetings on authenticity discussions and manufacturing, and specifically work on modelling of the exhibited objects.

context of the exhibition. The essence of an object (either a work of art or architectural production) in an exhibition can be assessed from the information related to its artistic quality, from the signature of the producer, and also from the historical value gained from its witnessing of history. Unveiling authenticity is a significant act, since the subject matter may not be the first or last object of a kind, but may instead be one of many frequently produced that explicates a condition or process.

Exhibitions are embraced as architectural agents, having the potential to cultivate a new consciousness in the reinterpretation of architectural space by means of authenticity. Architecture, with all its tangible and intangible entities, is explained, defined, and illustrated, almost through its representations and can even be reinterpreted through exhibitions, meaning that they can be conceived as tools for architectural research. Authenticity is ascribed as a “crucial tool” in this critical action- of exhibition- in both the preservation, and documentation of architectural information for further reproductions promoting its origin and the original. Here, authenticity is considered as a considerable concept in its representation of multiple definitions for further reinterpretation in architecture within the spaces of exhibitions.

In architecture however, architects may not be the creators of only the buildings in being responsible in general also for producing all representations of that building such as through drawing set, models, and photographs. In this regard, the discussion of authenticity in architecture becomes more complex when taking into account the relationship between the creator, the origins and the architectural product since the object(s) of architectural display can be the spaces, architectural elements, models, or objects of which the building is comprised. Different to a mere building, architecture, with all its components, can be reinterpreted as a critical and spatial practice from the perspective of exhibitions.

Interpretations of architectural production vary in line with the different modes and representations of production. All can be conceived as “architectural documents” in the exploration of the “origins” of knowledge in which there is the potential to

adhere to architectural reformations. From art to architecture, the object of discussion can vary from a work of art to the building, space, architectural elements or objects within the space. The determination of the value of any object requires an identification operation that is based on the “essence”, or in other words the “authenticity” of the object. This is a general assumption in the field of art criticism and museology, suggesting that “genuine” knowledge can be gained from the accurate information embedded within the object. In both fields, identification can be adopted as a method of ascertaining the authenticity of an object.

Regarding authenticity with its interrelation between the architect and architecture production, the 14<sup>th</sup> Venice International Architectural Biennale in 2014 entitled “Fundamentals of Architecture”, curated by Rem Koolhaas, will be investigated since it has opened up new perspectives on architectural biennales held up until that time, with the motto: “be a biennale about architecture, not architects”.<sup>17</sup> By abolishing the signature of the architect, focus was rather on unveiling the hidden architectural knowledge in history with a close research through “architecture itself”. Although the biennale has been criticized in many aspects<sup>18</sup>, it featured a productive area in which authenticity underwent a rethinking with the aid of architectural display. Works exhibited at the biennale will be discussed along with the title “Elements of Architecture” referring to the dissolution of architectural production in the search for a correlation between the “essence” and “authenticity of architecture”. This part, curated by an architect, investigated architectural knowledge within elements independent of their producers.

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<sup>17</sup> Archdaily. “Reflections on the 2014 Venice Biennale”,  
<<http://www.archdaily.com/568233/reflections-on-the-2014-venice-biennale>> Accessed 26 December 2015.

<sup>18</sup> The biennale has been especially criticized regarding the quality of the works prepared by the students that Koolhaas worked together at Harvard University. For further reviews on the biennale see. <<http://www.archdaily.com/tag/venice-biennale-2014>> Accessed 26 December 2015.

“Elements”<sup>19</sup> was a crucial section of the biennale theme while; “Fundamentals”, was designated by dismantling of buildings into their architectural elements “used by any architect, anywhere and anytime”. By “uncovering architecture’s origins to assure its future”<sup>20</sup> the biennale provided an exhaustive response and productive groundwork to the question “What is architecture?” in the search for the essence of architecture within itself, and also to the question “What is architectural authenticity?”.

Focusing upon and searching for basic “elements of architecture”, the biennale also provided a contentious ground for discussions on “authenticity in architecture” putting forward the argumentative approach of representing the history of architectural elements. The significance of authenticity in this sense is not solely as an instrument for “testing the fidelity of originality” or “genuineness”, in that it is possible to conceive authenticity as a “concept” with the potential to unveil the knowledge embedded in architectural components independent from signatures of the producers. It can be stated that the 14<sup>th</sup> Venice International Architectural Biennale asserted a methodology as a disintegration of the entire thing in an exploration of the disregarded knowledge in architecture through extensive research into their components and functions, historical usages, details, drawings, and models. This methodology –as an investigation into an object itself that is based on all its

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<sup>19</sup> Searching for the accurate definition of “element” is here provides to construct a convenient relation with authenticity. “Element” is defined as; “ORIGIN Middle English (denoting fundamental constituents of the world or celestial objects): via Old French from Latin *elementum* ‘principle, rudiment’, translating Greek *stoikheion* ‘step, component part’. 1 an essential or characteristic part of something abstract. 2 a small but significant amount of a feeling or quality. 3 the rudiments of a subject. 4 a group of people of a particular kind within a larger group. 5 an entity that is a single member of a set. Source: Element, < <http://www.oxforddictionaries.com/definition/english/element>> Accessed 10 April 2016. “Elements” was selected as a title for the course ARCH 201 Architectural Design Studio course in the same year at METU. “Elements” were selected as a methodology for that course by the claim of; “With close affinity with the objectives of the second year architectural design education Arch201 Studio is to introduce the very elements of an architectural entity and to provide necessary tools by which those elements can best be utilized into design processes.” For further information, see; < <http://metuarch201elements.tumblr.com/>> Accessed 10 April 2016.

<sup>20</sup> Nico Saieh. Archdaily. “Rem Koolhaas’ Elements: Uncovering Architecture’s Origins, Assuring Its Future”, 15 July 2014, < <http://www.archdaily.com/527803/rem-koolhaas-elements-uncovering-architecture-s-origins-assuring-its-future>> Accessed 29 March 2016.

authentic components- can be considered a “collimator” approach to developing insight through the focus of discussion.

In this regard, the selected focus in this study, house museums in which authenticity can be best illustrated through the conservation and representation of a house as a museum space. House museums represent an interesting approach to understanding authenticity in architecture as a “unique” type of museum<sup>21</sup>. Among the categories of other types of museums, one in particular, house museums constitute strong relation between culture and memory, having combined inhabited spaces with artistic and cultural collections. The physical and “original” space of a house collects objects from daily life, as the representation of the current time, as well as domestic life habits and experiences within its walls. They are authentic entities that bear witness to both memories and everyday life, represented and documented in a museum space. Authenticity is a remarkable concept in house museums since it reminds of multiple entities such as “memory” (due to “the testimony of history”), “originality”, “singularity”, “genuineness” and “uniqueness”. House museums can be conceived as the “authentic” architectural entities, reflecting cultures, traditions, and representing daily life experiences to the public. In the transformation of a house into a museum within its real space, authenticity is ascribed as a tool for the production of documentation, as well as its representation for further architectural reformations.

“It is the museum that makes evident a special form of perception and understanding of the property from the perspective of the human experience of the space of the home, whose image has been inspiring writers and poets since ancient times, in the analysis and interpretation of human private life within its walls by means of stories and legends.”<sup>22</sup>

Considering authenticity and its strong bonds with memory, the awareness of historic and emotional preservation is consolidated in house museums, which through

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<sup>21</sup> Giovanni Pinna, “Introduction to Historic House Museums”, Museum International, Vol.53, no.2, Paris: Unesco, 2001, p.4

<sup>22</sup> Ana Cristina Carvalho. “Introduction”, Historic House Museums in Brazil, Sao Paulo, 2013, pp.8,9

research, conservation and exhibition methodologies, join together and create “collective” meanings and values of “memory”.

“The house museum is thus comprised of life narratives. For this reason, house museums have the possibility of mediating memory by means of small objects, frequently forgotten, that can generate not only knowledge, but also memories of emotions.”<sup>23</sup>

With the traces of a house in a museum space, a house museum can move visitors through the recognition of a home domesticity, and evoke “memories” of its lived-in spaces. Representing authenticity of a house in a museum ensures to unveil memories.

The thesis is structured in five chapters and sequential topics. In addition to being mainly the introduction part including the conceptual framework and claims of the thesis, the first chapter has tracing the multiple descriptions of authenticity, which will have determined the course of the whole discussion. The second chapter investigates authenticity in the different interpretations of the relationship between art and architecture. To open a pertinent discussion in architecture and examine different contentions on authenticity, it is necessary to take into account its conceptualization within different disciplines and fields. Considering the historical background of the term within several disciplines, it is not inevitable that authenticity has been institutionalized and interpreted as a significant concept in various national and international discussions that are to be re-visited. Authenticity, conceived as a complex totality within all these discussions is to be analyzed and re-fragmented in order to construct a clear understanding.

Focus in the third chapter will be on exhibitions, ascribed as spaces for the analysis of the relationships between authenticity in art and architecture. This chapter will interpret exhibitions as “critical acts”, with the assumption that they are spaces for “dismantling” and “reproduction”. Authenticity will be considered as the “crucial

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<sup>23</sup> Ibid., p.11

concept” in this critical act driving the selection, classification and production of “knowledge” with the acquirement of the information behind it. Authenticity will be investigated, in this part, as a tool for further reproductions involving; recomposing, curating, narrating and labelling in the exhibition space. Moreover, in the fourth chapter focus will be on exhibiting authenticity and how authenticity can gain visibility in the architectural space in house museums in particular, which are interpreted as “unique” architectural “artifacts”. In this regard, authenticity and its multiple expressions will be revisited in the “transformation of house into a museum”. Furthermore, the issue of authenticity will be opened to further discussion in a dismantlement of a house into its authentic components in a museum context.

In short, the study proposes an extensive research into authenticity in several fields through investigations into different scales, ranging from a work of art- in which the first appearance of authenticity occur- and to architectural production. It makes a comprehensive examination of the multiple definitions of authenticity, starting from debates on art and then architecture to decipher the term authenticity with a close analysis through its multiple expressions and to comprehend how these expressions were reconceptualized in these disciplines.

In broader terms, it is an inquiry into authenticity that explore the potentials of reinterpreting architectural space for further architectural reformations and architectural practices. In this respect, to understand the pragmatic and conceptual considerations of the topic aiming to reinterpret authenticity in architecture through the medium of museum spaces based on their reproducibility with the aid of exhibitions, an investigation of the term authenticity in the dissolution of architectural production within an exhibition context is offered. It is assumed that to reconsider authenticity as a “concept” has the potential to generate a discursive topic in architectural thinking.





## CHAPTER 2

### AUTHENTICITY IN ART AND ARCHITECTURE

“A notion of validity based on authenticity can be claimed not only to match our intuitions concerning the fulfillment of individual and collective identities, but in a derivative way can also capture our understanding of the interpretation of symbolic objects, such as texts and works of art”.<sup>24</sup>

Being a part of the individual and “public collective as well as enabling a way in comprehension of the unique expression of an artist’s inner genius on a symbolic or an artistic object”<sup>25</sup>, authenticity has emerged as a crucial concept in comprehensive discussions of art and art criticism. Technical and aesthetic research into authenticity that is based on provenance and forensic traces rationalizes the value of works that unveil the actual source of information and the intrinsic aesthetic worth.

Before investigating the multiple expressions related to authenticity in architecture, comprehending how authenticity is conceptualized within the field of art- as one of the first fields in which discussions of authenticity appeared- can be considered an auxiliary method.

#### 2.1 Authenticity “of” an Artifact

An artifact; or a work of art, as distinguishable from a mere production, can be considered an “authentic expression of an artistic genius”. By definition, an artifact

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<sup>24</sup> Alessandro Ferrara. Reflective Authenticity: Rethinking the Project of Modernity, London and New York: Routledge, 1998, p.127

<sup>25</sup> Ibid.

exists with the “spirit” of its producer. Lexically, artifact<sup>26</sup> is in common use in the field of art and literature, in which is described essentially as “an artistic production” of which the “absolute source of authority” is “the author” of the work.<sup>27</sup> The origin of the term “artifact” serves to enrich the artistic value of the maker’s production. One definition is: “Early 19th century: from Latin *arte* 'by or using art' + *factum* 'something made' (neuter past participle of *facere* 'make')”<sup>28</sup>.

The critical relationship between the author, authorship, and the artifact is significant for art criticism. Assigning the authorship of an artifact to an individual or institution in defining its “provenance” and copyright for further reproductions or treatments requires research into the “actual source” of the object.<sup>29</sup> Michel Foucault in his seminal essay “What is an Author?”<sup>30</sup> in which the relationship between the author and artifact is central, states that the identity of a particular work independent of their producers when the author is deceased.

In the notion of art, the artist’s production can be interpreted as an authentic expression of the artist since the object retains traces of the producer. Accordingly, the “signature of the producer”, as one of the crucial components in the declaration of authenticity has been the subject of frequent debates especially in art criticism

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<sup>26</sup> Artifact is described as; “1 an object made by a human being, typically one of cultural or historical interest and 2 something observed in a scientific investigation or experiment that is not naturally present but occurs as a result of the preparative or investigative procedure” “Artifact”, Oxford Dictionaries, 2016. Accessed 3 April 2016.

<<http://www.oxforddictionaries.com/definition/english/artefact?q=artifact>>

<sup>27</sup> For more information about “architectural artifact” see. Ayşen Savaş. “Between Document and Monument: Architectural Artifact In An Age of Specialized Institutions”, Unpublished Phd. Dissertation in Architecture Massachusetts: Massachusetts Institute of Technology, Dept.of Architecture and Planning, 1994.

<sup>28</sup> “Artifact”, Oxford Dictionaries, 2016. Accessed 3 April 2016.

<<http://www.oxforddictionaries.com/definition/english/artefact?q=artifact>>

<sup>29</sup> Ayşen Savaş. “Institutionalizing Artifacts: Designating Legal and Moral Rights Over Architectural Artifacts,” op.cit. , p.28.

<sup>30</sup> Michel Foucault. “What Is An Author?”, Language, Counter-Memory, Practice, ed.Donald F.Bouchardwas, Ithaca: Cornell University Press, 1977.

considering influential discussions by such key philosophers as Roland Barthes<sup>31</sup>, Foucault and well-known artist; Marcel Duchamp. However, exploring different intentions in art is not the main scope of this study, as the intention here is rather to inquire into the prevalence of authenticity in the discipline of art.

Authenticity, in the reassessment of an artifact, can be interpreted as a legal attribute in the designation of legal authority in the process of the treatment, as selection, classification and identification of the “producer’s name, production time and place”, and also in the process of reproduction, as publishing, exhibiting or filming. Being an “essential criterion” in the institutionalization of an artistic product by means of the unveiling and documenting of original information, authenticity refers to the tangible (related to its material, design, construction) or intangible (related with its producer, traces, witnesses of history or the spirit of time) qualities of the object. Authenticity emanates from the “singularity” of the work of art itself.

“Ownership over the material implied in the corporeal properties of the product, and this corporeal property was inseparable from the production of ‘the spirit of the work’, a spirit which was thought to be transferred from the personality of the maker.”<sup>32</sup>

The expression “the spirit of the work” has been referred to as “aura”, one of the well-known appearances of authenticity in art, by the well-known philosopher; Walter Benjamin. He assumes authenticity as the “prerequisite” of the work of art and the “presence of the original”.<sup>33</sup>

“In the case of an art object, a most sensitive nucleus-namely, its authenticity- is interfered with whereas no natural object is vulnerable on that score. The authenticity of a thing is the essence of all that is transmissible from its beginning,

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<sup>31</sup> Roland Barthes. “The Death of the Author”, Image-Music-Text, ed. Stephen Heath, New York: Hill and Wang.

<sup>32</sup> Savaş. “Institutionalizing Artifacts: Designating Legal and Moral Rights Over Architectural Artifacts”, op.cit, p.21.

<sup>33</sup> Walter Benjamin. “The Work of Art in the Age of Mechanical Reproduction”, Illuminations, New York: Schocken Books, 1969, p.220

ranging from its substantive duration to its testimony to the history which it has experienced.”<sup>34</sup>

Benjamin also defines authenticity as “the most sensitive nucleus”, that is to say, “the essence” of an art object, and he defines a strict connection between the “authenticity” and “aura” of an art object in relation to “the presence of the original”, “the essence of the thing”, and the “uniqueness of a work”. Each work of art is considered to have its own “unique aura” that is generated from the “traces of the producer” and its “testimony to history” and can be conceived as the “spiritual existence” of the artifact. In Benjamin’s essay “Work of Art in the Age of Its Technical Reproducibility”, the aura of an art object is identified as “an effect of a work of art being uniquely present in time and space”. According to Benjamin’s interpretation, the “aura” can be acquired by the “unique features that the objects reserves itself, in its original time and place”.<sup>35</sup>

Benjamin also states that the “aura of an object” has disappeared in the modern age since art has become reproducible with technology. He claims that “mechanical reproduction causes the fall of aura”, claiming that authenticity or aura cannot be reproduced and disappears when “the original” is reproduced.

“...Since the historical testimony rests on the authenticity, the former, too, is jeopardized by reproduction. And what is really jeopardized when the historical testimony is affected is the authority of the object.”<sup>36</sup>

By “mechanical reproduction”, Benjamin means the production of a copy or readymade. The word “copy” reinforces the concept that “the activity requires the thing, and that the elision of the two conceals a tension between the ownership and

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<sup>34</sup> Ibid, p.221

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

authorship of a given work and all its possible (authorized, unauthorized, contested, true or distant) manifestations”.<sup>37</sup>

Producing a copy through technical reproduction abolishes the original since, according to Benjamin, “the original preserved all its authority”. “Authority” in this sense, can be interpreted as “the signature of the producer”, which carries “the production space and time”. According to Benjamin, reproduction means abolishing the “signature” of the producer.

“By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced.”<sup>38</sup>

Referring to Walter Benjamin, Beatriz Colomina in her edited book; “Architectureproduction”<sup>39</sup> and Samuel Weber in his book “Mass Mediauras: Form Technics Media”<sup>40</sup> revisit the concept of the “aura” with the introduced theoretical background, including the terminology established by Benjamin in his various criticisms. In contrast, however, Colomina and Weber reinterpret the term “reproduction” as a tool that provides accessibility or approachability to “the original”. Reproduction here is interpreted as an act of “bringing something closer” to “reception”<sup>41</sup> and so in this sense, reproduction is different to an “end product” in that an “imitation, copy or a readymade” can be an inevitable result of reaching the “original” and its knowledge.

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<sup>37</sup> For an extensive information on the issues such as “copy” or “readymade”, see. Winnie Won Yin Wong. “The Copy”, Van Gogh On Demand, Chicago London: University of Chicago Press, 2013, p.17

<sup>38</sup> Benjamin. op.cit., p.221

<sup>39</sup> Beatriz Colomina. “Introduction: On Architecture, Production and Reproduction,” Architectureproduction, 2nd vol. in the series Revisions: Papers on Architectural Theory and Criticism. Edited by Beatriz Colomina and Joan Ockman. New York: Princeton Architectural Press, 1988: 25, p.9

<sup>40</sup> Samuel Weber. Mass Mediauras: Form, Technics, Media, Stanford California: Stanford University Press, 1996.

<sup>41</sup> Ibid, p.89

Although the term “reproduction”- conceived conventionally as an opposite “act” to “authentication” in museology- can be conceived as a “conductive” keyword in the promotion of authentic knowledge. Reproduction is defined as:

“reproduce v.t. & i. (-cible). Produce copy or representation of, cause to be seen, heard, etc., again; produce offspring of (oneself, itself); produce further members of the same species by natural means; ~duction n., reproducing of copy of painting, etc. (attrib. of furniture, etc.) made in imitation of earlier style”<sup>42</sup>

Colomina in “Architectureproduction” underlines the reciprocal depiction between “production and reproduction” and “original and copy”;

“Produce a copy or representation of”, ‘cause to be seen, heard again’ suggest the previous existence of a legitimate, original, authentic act against which any ‘reproduction’ is at best a replica, at worst a forgery. Today, in a stage of late capitalism, production and reproduction stand as two terms within a continuous cycle, their roles overlapping”.<sup>43</sup>

Colomina explains that by definition “reproduction” alludes the originality, or “authenticity” of the main source- the first product- although these two terms seem to be opposites. A thing cannot be reproduced without the knowledge embedded in the original- the authentic form. Or in other words, it is not possible to intervene in object -art object or a historical building- without questioning its authenticity regarding the “uniqueness” or “value” that it has. Thus, by definition, “reproduction” -the act of reproducing- admits and also esteems to the “production” itself.

Overall, authenticity is interpreted as “the presence of the existence” of a work of art and is conceptualized by Walter Benjamin as “aura”, associating the art object with “its producer, production space and time”. The interrelationship between “aura”, “copy” and “imitation” “authenticity” and “reproduction” is re-examined in this section, based on the affinity between art and architecture. Considering the

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<sup>42</sup> Colomina. op.cit., p.8

<sup>43</sup> Ibid.

aforementioned interpretations, an artifact can be identified, preserved and promoted with the aid of authenticity. The act of “production” can be conceived as a way of constituting the inner genius while “reproduction” is interpreted as a way of promoting accurate knowledge.

## **2.2 Authenticity “in” Architecture**

It is the conventional assumption that a building can be considered “an artistic product”; or an artifact of architecture whose producer is an architect. However, it is possible to examine authenticity and authentication in the field of architecture in several interpretations.

In the discipline of architecture, it is possible to conceive different media in architectural productions (the building itself, but also the drawings, models, and texts) as “aesthetic” (produced by an architect) and also as “historical” artifacts. Depending on the variety of the “production” itself, discussions on “authenticity” in architecture address different intentions when approached by different theoreticians. It is possible to exemplify these different interpretations by selected authors, local to their respective disciplines and focused directly on the related subject.

In her book entitled as “From Knowledge to Narrative”, Lisa Roberts quotes Miles Orvell’s definition of authenticity, who says that it is primarily in contrast to “imitation” and “fake”, while exploring the nature of authenticity in Modernity that refers to a “time” and “condition” that existed in contrast to preindustrial life. Further referring Orvell, Roberts interprets the nineteenth century as “a culture of imitation” and the first part of the twentieth century as “a culture of authenticity” with Modern attempt to “recapture the essence of a thing” and to seek the “reality” of pure, abstract form.<sup>44</sup>

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<sup>44</sup> Lisa, C., Roberts. From Knowledge To Narrative, Washington and London: Smithsonian Institution Press, 1997, pp.94-103



Hilde Hein, in her book; “The Museum in Transition” refers to “imitation” as “inherently deviant from its original and thus falsification of it”. Interrelatedly and in reference to Platonic metaphysics, Hein defines authenticity as being opposite to “the false” or “fraudulent” as authenticity generally tracks its source, reserving any interventions that could have modified it en route from its present state.<sup>45</sup>

“Ontologically, a fake is a real object, as real as anything it might resemble, but it lacks reality on Platonic value scale chiefly because of its specifically derivative character. Museum fakes often turn out to be works discovered to have been misattributed after production. They are fake only in the sense that they are not what they were alleged to be, but there is no doubt of their existential reality”.<sup>46</sup>

Hein explains that “the state of being real” is not associated with an “existential or physical reality” claiming rather that “authenticity” or “originality”, on the contrary, have a “derivative character”. She also states that “the real identity” is disclosed “by the author”<sup>47</sup>

In a similar manner to Roberts, Can Bilsel suggests that the term “authentic” refers to “self-identity in contradistinction to a counterfeit or a fake”<sup>48</sup> and that the “authority of the original” is embedded in the “material trace” that is “made by the producer of the object”, and the “remnants of the time”.

“A monument is said to be authentic if it has a material trace, and if it is a relic of another time”<sup>49</sup>

Bilsel refers to a definition of “antiquity” while explaining “authenticity” underlining the crucial contents of authenticity in art and architecture in its conception, execution

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<sup>45</sup> S. Hilde, Hein. The Museum in Transition: A Philosophical Perspective, Washington: Smithsonian Press, 2000,p.73

<sup>46</sup> Ibid.

<sup>47</sup> Ibid., p.74

<sup>48</sup> Bilsel. op.cit, pp.215,216

<sup>49</sup> Ibid, p.216

and non-negligible position in transforming cultural values from generation to generation.

“In the historic dictionaries of architecture, however, we do not come across the term authentic as a quality associated with the object of art and architecture until the end of the nineteenth century. Up till this point, the term of praise had been one of the emulation rather than contemplation: ‘antique’ had referred less to a relic from the past than to knowledge about good art, its conception and execution, and the means of transmitting it from the ancients to the moderns.”<sup>50</sup>

Although authenticity is a controversial and an extended concept within or between art and architecture it has a crucial role in protecting, maintaining, and transmitting the values, traces, and knowledge obtained from actual sources to subsequent generations. The concerned source or object can be either a work of art, or an architectural production on which authenticity establishes a strong relationship between the “product, producer and audience”.

### **2.2.1 Architectural Production**

Architecture can be differentiated from art in terms of their respective “production processes” and “end products”, in other words, in art production the result is generally an object that carries traces of the producer, the construction techniques, the spirit of time, place and the aesthetic apprehension of the producer. The process of production including experimentation with sketches, mock-up models, for instance, may point to the end product. Furthermore, to mention about authenticity can be possible on this end product in search for the knowledge embedded in the object. In architecture, in contrast to art, the act of “production” and the word “product” can be interpreted in several senses. The mere production in architecture is not necessarily a building when thinking outside of conventional considerations, in that drawings, texts and models, for instance, are also crucial “products” as the building is. Accordingly, in terms of architectural production, the end result may

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<sup>50</sup> Ibid.

have several meanings and authenticity in architecture in this sense becomes an extendable and discursive concept when applied on different architectural productions and reproductions.

In architecture, the act of “production” has been discussed by addressing various intentions. Diana Agrest defines architectural production as “drawing, writing and building” which offers a critical insight into the ways of production.<sup>51</sup> For her, the “product” can be tangible and perceivable in the physical dimension, however, production generates questions about the representation of each and this process of questioning requires a critical analysis of architectural production itself. The discipline “is not usefully understood as “built discourse”, asserts Agrest, in that “as a material practice, it is capable of producing ideas and effects through the volatile medium of artifact and images rather than exclusively through the mediation of language”.<sup>52</sup> Accordingly, architectural production is considered an “act of interpretation” by Colomina who in the introduction to “Architectureproduction” states that “the act of interpretation” is the representational discourse that embodies the “mediatory role of architecture”.<sup>53</sup> As it is indicated, rather than a process of creating a new, by redefining the territories of architecture, “architecture production” can actually be a process of “reproduction.” It is a concept that reinterprets any kind of architectural entity. Architecture, she states:

“...distinct from building, is an interpretative, critical act. It has linguistic condition different from the practical one of the building. A building is interpreted when its rhetorical mechanism and principles are revealed.”<sup>54</sup>

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<sup>51</sup> Diana Agrest. “Representation as Articulation between Theory and Practice”, in Stan Allen. Practice Architecture, Technique and Representation, New York: Routledge, 2000

<sup>52</sup> Ibid, p.xiv.

<sup>53</sup> Colomina. op.cit, p.7

<sup>54</sup> Ibid.

As suggested by Colomina, architecture has a discursive condition that differs from the practical one of building, in that “it is possible to conceive architecture as distinct from a mere building, rather as an interpretive, critical act”<sup>55</sup>.

Both intentions to define “production” highlight the ways in which an architectural entity may be perceived and interpreted. Agrest’s approach is tied more to interrelated processes of production through the media of architectural representation; while according to Colomina, “producing” and “reproducing” correspond to the acts of criticizing and reinterpreting knowledge that reaches architecture, regardless of the medium. Reading the process of production through Colomina’s text indicates that the knowledge acquired through “architectural production” is the “architecture” itself and the frequently discussed terms in the text, being: production, reproduction and criticism; are actually methods of reevaluating the intellectual accumulation of architecture. The way the act of “production” operates in architecture, in either of the above perceptions, indicates a series of systems that have been reproduced. Architecture cannot be restricted to operate as only an apparatus, as it needs to also operate as a critical instrument. According to Colomina’s definition, architecture, is a re-producible, or re-interpretive act, and so can be conceived as being made up of so much more than only the end product as thinking, imagining, researching and creating processes all play a contributory role. Authenticity not only makes these architectural processes and productions visible, but also serves as a tool for identification, collection, preservation and promotion of architectural knowledge as a whole.

Authenticity is a way of searching through the unique elements of an entire object for traces of the author, and relics of the past. As a part of the “critical act”, it also generates new discussions on each architectural production and in this sense, any work of architecture becomes an object that can be put through a critical process.

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<sup>55</sup> Ibid.

## 2.2.2 Authenticity of Architectural Artifact

“The question of legal and moral rights is rooted in the recognition of the right of a creator over his artistic production. In France, this recognition was first given legal status shortly after the Revolution with a specific law called *droits d’auteur*. According to this law, architecture was considered as a ‘cultural product’ and protected under the same rubric as painting, cartography, and music.”<sup>56</sup>

Clarified by above quotation, architectural production can be perceived as a “cultural” and “artistic” product and therefore subject to legal protection as it is also in art. As mentioned previously, discussing the authenticity of architectural production, by virtue of its complex nature, can be more complicated than art when considering the “production itself”. In addition to the actual building or structure itself, all the representations of that building can be conceived as “historical documents”<sup>57</sup>, reflecting the “creator’s intention”, the “peculiarity” and the “provenance” of the work. Thus, the definition of “artifact” in architecture needs to be broadened to take into account the different modes and techniques of architecture production and representation.

“Within the walls of an institution, architectural drawings, sketches, models, written sources, and sometimes one-to-one scale construction details are collected, preserved, catalogued, and authorized, to be defined as architectural artifacts.”<sup>58</sup>

According to the above quotation, the institutionalization process requires recognition of the documentary qualities of architectural artifacts. Authenticity in this sense, emerges as an “inscriptive” quality also in architectural artifacts although attempts to define authenticity within this complex nature of architectural artifacts

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<sup>56</sup> See. Rosalind E.Krauss, *The Originality of the Avant-Garde and the Other Modernist Myths*, Cambridge:MIT Press, 1985 and B.Edelman. *Ownership of the Image: Elements for a Marxist Theory of Law*, Routledge and Kegan Paul, London, 1979

<sup>57</sup> Savaş. “Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions”, op.cit.

<sup>58</sup> Ibid, p.14.

are not a recent phenomenon. Authenticity has been regarded as an instrument for the uncovering of knowledge behind “existing” objects, environments or documents, and so has gained significance within the studies of preservation, conservation and restoration. As the reconstruction or restoration of an object is not possible without access to certain authentic information that is inherited from its origin, or from the object itself, discussions of authenticity have featured extensive studies of historical background. (Fig.2.1) In a reassessment of different scales- from an object to architecture and from a building to the ancient cities- authenticity has been declared and institutionalized as a “crucial concept” in number of interrelated fields. As fields with a significant focus on authenticity in architecture, preservation and conservation studies represent an extensive research area aimed at the comprehension of architectural authenticity through its conceptualization and extensive historical background.



**Figure 2.1 Reconstruction of a wood table from Gordion 8.c. B.C., Museum of Anatolian Civilizations, Ankara.<sup>59</sup>**

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<sup>59</sup> Source: Arkeofili (blog). May 23, 2016. <<http://arkeofili.com/?p=7230>>

### 2.3 Authenticity “for” Conservation

“Authenticity does not have a single definition as it relates to the cultural context and the pre-occupations of the age in which work is taking place.”<sup>60</sup>

Authenticity is a variable concept that contains certain values related to different cultures, places and times, and so, has been discussed and “fragmented” into several meanings and concepts within diverse disciplines. After being discussed and interpreted at both national and, international levels in different disciplines, the conceptualization of the term has been expanded into multiple contexts.

Within conservation and preservation studies, authenticity and its experimental and critical aspects cannot be ignored. Considering debates on that term within architecture, conservation or preservation studies contributes to reconstruct a critical insight for the conventions and inquiries of the reformations in architectural thinking.<sup>61</sup>

“Authenticity is in practice never absolute, always relative”.<sup>62</sup>

The first known discussions of such issues in preservation studies was in the United States in 1953, where- as a similar term; “integrity” was used to describe “a composite quality connoting original workmanship, original location, and intangible elements of feeling and association”.<sup>63</sup> However, it was not until after the first

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<sup>60</sup> The quotation comes from the text prepared for call for papers for Authenticity in Conservation of Historic House Museums and Palaces Conference by DemHist and ARRE on 7-10 October 2014.

<sup>61</sup> Merve Kurt. “The Concept of Authenticity In the Protection of Industrial Heritage: The Case of Samsun Tobacco Factory Building”, Master of Fine Art Thesis, Graduate School of Economics and Social Sciences of İhsan Doğramacı Bilkent University, 2014, p.47 investigates authenticity term as a concept in protection of industrial heritage and in the transformation of an industrial building into a shopping mall.

<sup>62</sup> David Lowenthal, “Changing Criteria of Authenticity”, in Nara Conference on Authenticity, 123 was quoted in Pamela Jerome. “An Introduction to Authenticity in Preservation”, *APT Bulletin* 39, no 2/3, 2008, p.4

<sup>63</sup> Herb Stovel. “Origins and Influence of the NARA Document on Authenticity”, *APT Bulletin*, Vol:39, No:2/3, 2008, p.12. Stable url: <<http://www.jstor.org/stable/25433946>> Accessed 24 February 2015

meetings of World Heritage Committee experts in 1976 and 1977 that references in this regard were changed to “authenticity” extending the definition beyond concerns only of “the original”. The definition was broadened with the admittance of the test of authenticity, applied to four physical attributes: “design, materials, setting, and workmanship”.

As quoted in an essay by Herb Stovel, Jukka Jokilehto- a scholar and advisor to the director general of ICCROM on the World Heritage Committee and the ICOMOS International Training Committee- sought to ensure that “all conservation treatments (e.g., protection, consolidation or restoration) guaranteed the protection of the authenticity of the heritage site, prolonging the duration of its integrity and preparing it for interpretation.”<sup>64</sup>

Since authenticity is connected to different cultures and the spirit of the time, it is a term that is open to new definitions and interpretations in accordance with the needs of the time, culture or the type of treatment or operation. Within this context, Jokilehto defines a set of treatment approaches “from protection to anastylosis” and reopens new discussions on the implications of each possible treatment with respect to authenticity. This approach demands “a search for particular operations at a microscale: preventing, revealing, replacing, removing, consolidating, maintaining, reinforcing- all taken together providing a detailed, authenticity-based prescription for needed intervention”.<sup>65</sup>

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<sup>64</sup> Jukka Jokilehto. “Treatment and Authenticity”, Management Guidelines for World Heritage Sites, ed. B. Feilden and J. Jokilehto (Rome: ICCROM-UNESCO-ICOMOS,1993), p.60 is quoted in Herb Stovel. “Origins and Influence of the NARA Document on Authenticity”, APT Bulletin, Vol:39, No:2/3, 2008, pp.9-17. Stable url: <http://www.jstor.org/stable/25433946> Accessed 24 February 2015.

<sup>65</sup> Stovel.op.cit.



“One of the conclusions of the Nara Conference (Larsen, 1995) was the need for a broad interpretation of authenticity that would allow for an evolutionary process of change in urban and architectural form, spurred by socio-cultural change”.<sup>66</sup>

The meaning of authenticity as a concept has broadened over time with a need for flexibility in its definition recommended with the reaffirmation of the concept of “progressive authenticities” at the Nara Conference. It was at this conference that the legitimacy of “layered authenticity” was recognized, taking into account the need to recognize the successive adaptations of historic places over time.<sup>67</sup>

### **2.3.1 The Institutionalization of Authenticity**

Authenticity is not a new term, having been the subject of discussions during major national and international conferences for many years. Significantly, the term was reintroduced to the fields of restoration and museology in 1994 during the ICOM Conference with the declaration of the NARA Document of Authenticity.<sup>68</sup> Recognizing the challenge of defining authenticity, the government of Japan and ICOMOS, along with the World Heritage Committee, organized a conference in Nara, Japan with a preparatory workshop in Norway, 1994. The resulting “Nara Document on Authenticity” brought together various views of authenticity from different cultures,<sup>69</sup> (Fig.2.2) with the foundations of the document and its context based on two parallel international charters related to historic preservation; the

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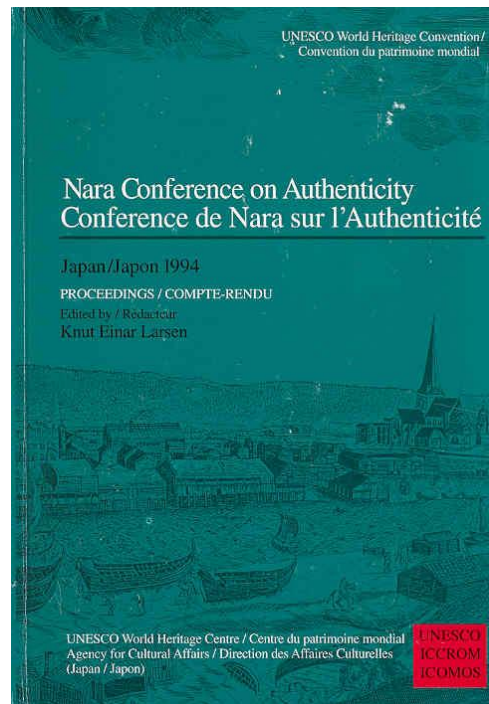
<sup>66</sup> Larsen K., (Ed.), Nara Conference on Authenticity, 1994 (Nara, UNESCO World Heritage Centre, Government of Japan Agency for Cultural Affairs, International Centre for the Study of the Preservation and Restoration of Cultural Property & International Council on Monuments and Sites), 1995 is quoted in Gunila Jiven and Peter J. Larkham. “Sense of Place, Authenticity and Character: A Commentary”, Journal of Urban Design, Vol.8, No: 1, Carfax Publishing, 2003, p.78

<sup>67</sup> Pamela Jerome. “An Introduction to Authenticity in Preservation”, APT Bulletin 39, no 2/3, 2008, p.4

<sup>68</sup> See the document from <<http://www.icomos.org/charters/nara-e.pdf>>, Accessed 16 November 2014. Bilsel, Can. “Epilogue: Regimes of the Authentic”, Antiquity on Display, Oxford: Oxford University Press, 2012, p.216

<sup>69</sup> Jerome. op.cit, p.4

Athens Charter for the Restoration of Historic Monuments in 1931<sup>70</sup> and the Venice Charter in 1964<sup>71</sup>. (Fig.2.3, 2.4) The objective of both the Athens and Venice Charters was to come up with acceptable and applicable international standards for the treatment of cultural property.<sup>72</sup>



**Figure 2.2 Cover of the Proceedings of the Nara Conference on Authenticity<sup>73</sup>**

The conferences served to document and raise awareness of authenticity with attention drawn to the need for a more comprehensive and objective understanding of cultural heritage. Authenticity was conceived in the conference as an “essential” component in the definition, assessment and surveillance of the cultural heritage and it was stated in the World Heritage Convention’s Operational Guidelines that “in

<sup>70</sup> See <<http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments>> Accessed 16 November 2014.

<sup>71</sup> See <[http://www.icomos.org/charters/venice\\_e.pdf](http://www.icomos.org/charters/venice_e.pdf)>, Accessed 16 November 2014.

<sup>72</sup> Jerome. op.cit.,p.7

<sup>73</sup> Source: Icomos 9 November 2015 <<http://www.icomos.org/en/what-we-do/disseminating-knowledge/publication/other-publications/116-english-categories/resources/publications/321-nara-conference-on-authenticity>>

order to be designated, cultural properties must meet the test of authenticity in design, materials, workmanship and setting”.<sup>74</sup> At a later stage, these attributes were expanded to include use, function, tradition, language, spirit and feeling.<sup>75</sup> It can be said that this statement enshrined the search for authenticity, as a crucial concept into an objective code of ethics.

**The Athens Charter  
for the Restoration of Historic Monuments**

Adopted at the First International Congress  
of Architects and Technicians of Historic Monuments, Athens 1931

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At the Congress in Athens the following seven main resolutions were made and called "Carta del Restauro":

1. International organizations for Restoration on operational and advisory levels are to be established.
2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures.
3. Problems of preservation of historic sites are to be solved by legislation at national level for all countries.
4. Excavated sites which are not subject to immediate restoration should be reburied for protection.
5. Modern techniques and materials may be used in restoration work.
6. Historical sites are to be given strict custodial protection.
7. Attention should be given to the protection of areas surrounding historic sites.

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**General Conclusions of the Athens Conference**

**I. -- DOCTRINES, GENERAL PRINCIPLES.**

The Conference heard the statement of the general principles and doctrines relating to the protection of monuments.

Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries represented a general tendency to abandon restorations in toto and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.

**Figure 2.3 Athens Charter for the Restoration of Historic Monuments, 1931<sup>76</sup>**

The NARA discussions inspired many similar discussions of authenticity in other countries and regions around the world and these discussions carried the focus to greater heights in subsequent years. As Herb Stovel indicates in addition to the organization of more than 50 national and regional authenticity workshops, seminars,

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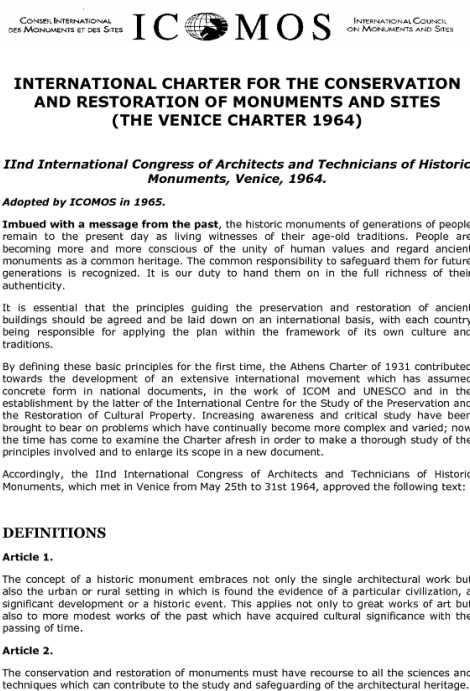
<sup>74</sup> Operational Guidelines for the World Heritage Convention (1977), Article 24b.i. was quoted in Pamela Jerome. "An Introduction to Authenticity in Preservation", *APT Bulletin* 39, no 2/3, 2008, p.3

<sup>75</sup> Ibid. Pamela Jerome, p.3

<sup>76</sup> Source: *Icomos* 9 November 2015 < <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments> >

and colloquia, regional meetings have also been held in various countries of Africa, Europe, and the Americas since 1994 until recently.<sup>77</sup>

As Pamela Jerome, associate professor at Columbia University and elected officer of ICOMOS, explains early versions of the Operational Guidelines for the World Heritage Convention concerned the identification of “cultural heritage as monumental architecture, while the anthropological view of cultural heritage has gradually superseded that of the monumental in the post-modern era of preservation”.<sup>78</sup> Therefore, this shift has expanded the descriptions of cultural heritage to include a wide range of tangible and intangible expressions of authenticity.<sup>79</sup>



**Figure 2.4 Venice Charter, 1964<sup>80</sup>**

<sup>77</sup> Stovel. op.cit., p11. Stovel states in the text that this definition of the authenticity was used in the NARA meeting but not in the document.

<sup>78</sup> Jerome. op.cit., p.4

<sup>79</sup> Ibid.

<sup>80</sup> Source: Icomos 9 November 2015 < [http://www.icomos.org/charters/venice\\_e.pdf](http://www.icomos.org/charters/venice_e.pdf)>

In the convention related to conservation and restoration studies, that is, the protection of not only the object itself but also the information embedded in each object related to the “identification of its producer, place of production and time”, “original materials”, “construction techniques” and the “indication of new additions”, authenticity has for many years been an inevitable and contentious topic within these disciplines. Therefore, the inclusion of authenticity in the preservation and conservation of historical artifacts has been given a legal basis through international consent with the “testing of authenticity” deemed a necessity in “design, materials, workmanship, and setting” and more recently “use, function, traditions, language, spirit and feeling”. Furthermore, authenticity has been reconceptualized within preservation and conservation studies as being a “protective value” for the inscription of historical heritage. It revived “for” conservation of an object’s original, spiritual, and material existence that can be perceived by unique knowledge inherited in.

## CHAPTER 3

### EXHIBITION SPACE: THE SPACE FOR THE ANALYSIS OF THE RELATIONSHIP BETWEEN AUTHENTICITY, ART AND ARCHITECTURE

#### 3.1 Exhibition as a Critical, Interpretive Act

In addition to being a known term within studies of art criticism, and the preservation and conservation of historical heritage, authenticity is also a known phenomenon in the disciplines of museology and architecture. Exhibition spaces, as acknowledged constituents of museums have the potential to generate a new consciousness when subjected to re-readings and reinterpretations of architectural spaces. Exhibitions are interpreted as architectural agents in the search for authenticity being considered as mediator between art and architecture as “spaces of authenticity” in search for the identification through the object’s authority and historical testimony.

Drawing upon Beatriz Colomina’s definition of “reproduction” as a “critical act”, and compounding it with an assumption that exhibitions are a form of “reproduction” in which the object is reinterpreted within a new context, it can be clearly stated that an exhibition, as an operation, is a “critical” and “interpretive” act. In initiating the development of new insights, interpretations or meanings, exhibitions become places of creative and intellectual production, as well as of experimental design practice. Exhibitions have the potential to facilitate experimental and critical architectural

production<sup>81</sup> and are a crucial media in which architecture is interpreted, reproduced and publicized. Exhibitions along with their associated procedures and publications can be considered the tools that put architectural works into a critical process. In short, exhibitions can be interpreted as acting significant instruments for “architectural research”.

It is initiated that exhibition requires a close analysis into an object itself, or the “essence”, through its “original and authentic” fragments as a way of making criticism for further interpretations in a new totality.

### **3.1.1 Authentication as a Dismantling Operation**

“The essence of every architectural creation since the beginning of the time (was) not its form but the fact that it (was) a ‘spatial construct’”<sup>82</sup>

Authenticity, in line with its conceptualization in museology can be interpreted as a “tool”<sup>83</sup> that aids in the search for the identification of the “essence” or “origin” of an object (either in art or architecture) and also in the exploration, documentation and modification of artifacts. This process in an exhibition context, indeed, can be interpreted as a conceptual dismantling operation with the intention being to identify the uniqueness of the entire thing.

“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. And it is self-evident that no

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<sup>81</sup> Veronique Patteeuw, Tom Vandeputte, Christophe Van Gerrewey, “The Exhibition as Productive Space”, *OASE Journal*, no:88, 2012. Stable url: <http://www.oasejournal.nl/en/Issues/88/TheExhibitionAsProductiveSpace#001> Accessed 26 January 2016

<sup>82</sup> Miller, Wallis. “Cultures of Display: Exhibiting Architecture in Berlin 1880-1931” in Tim Anstey, Katja Grillner and Rolf Hughes eds., *Architecture and Authorship*, London: Black Dog Press, 2007, p.56

<sup>83</sup> Authenticity was used as one of the main “tool” in the design and construction process of Erimtan Archeology and Art Museum in Ankara. See the details in Ayşen Savaş. “ Tarihin İzini Sürmek Erimtan Arkeoloji ve Sanat Müzesi'nin Tasarım Süreci” , *Arredemento Mimarlık*, June 2015, p.63

criticism exists that does not retrace the process that has given birth to the work and that does not redistribute the elements of the work into a different order... But here, criticism begins what might be called its “doubling” of the object under analysis.”<sup>84</sup>

The significant idiom “historical criticism” is devoted to the architectural theory by Manfredo Tafuri, the prominent architectural historian and critic, and clarified as a critical approach to a particular sequence in history that seeks a path for itself. He underlines the significance of critical interpretation within architecture, asserting that the “critical act” requires a “disintegration” of the object under inquiry and a “reintegration” of the fragments for a further totality. As clarified previously, research into authenticity begins with an investigation of the “object itself”; as part of an identification process and the method by which knowledge can be obtained is clarified by Tafuri as a disintegration and reexamination of the fragments of the entire thing.

A “close analysis” of an object’s provenance when selecting and classifying, documentation for the reproduction processes requires a “disintegration”, or to use an architectural idiom, a “dismantling” operation. Exhibitions, in this sense, can be considered both as places of this dismantlement where objects are subjected to close analysis to clarify authenticity, to unearth knowledge to produce a “text”- unique knowledge- but also as places of “reproduction” in the creation of a new “con-text”, through labeling, curating and recomposing. To produce a new totality Tafuri says, a “disintegration” of the subject matter is a necessary through inquiry and authenticity, at this point, can be an essential tool to consult with historical criticism.

“In a museum, the process of authentication or the declaration of the originality of an object begins with the identification of its producer and production place. It is the thorough research into the production place and the era of an object that is at the

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<sup>84</sup> Manfredo Tafuri. 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. His seminal essay “L’Architecture dans Le Boudoir” was first published in Oppositions, vol.3, 1974 and this quotation was one of the prominent inspiration for the theoretical and spatial constitution of Erimtan Art and Archeology Museum.



heart of the scientific approach in a museum. Labels attached to museum objects are required to provide information such as the name of the producer and the date and place of production, along with information on the medium, material properties and the dimensions of the object. This identification process, particularly the signature of the producer or the author, confirms the archival value of the objects to be institutionalized as museum property.”<sup>85</sup>

Savaş, in her essay “Total Displacement: Exhibiting Folklore and the Boundaries of Museum Space”, explains that the theoretical processes in behind various museum practices of “collecting, exhibiting, preserving, cataloguing and publishing, while conceived as pragmatic activities, may generate a series of intellectual procedures.”<sup>86</sup> Additionally, one of the mains aim in the application of these museum procedures, as Savaş indicates, is to present not only the objects to researchers and visitors, but also information on each object.

At this point, exhibitions can be considered as the main and specific acknowledged museum constituents, starts with a conceptual dismantling operation of an object in search for acquirement of the knowledge behind it. This analysis can be considered a research into the authenticity of an object seeks answers to the questions of “Who, What, Why, How and Where”. As in case of legal applications, conventional, intellectual and artistic property systems “investigate the copyright, authorship, and ownership rights of the producer, who is thus generally presumed to be sole the author of the work.”<sup>87</sup>

The originality of an object is hidden in the “signature” of the maker, or the “genuine traces” left behind by the producer. As Beatriz Colomina asserts:

“The craftsman’s universe is that of the identification of the object with the world. The object carries the traces of its maker: the clay vessel betrays the fingerprints of

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<sup>85</sup> Ayşen Savaş. “Total Displacement: Exhibiting Folklore and the Boundaries of Museum Space”, *Milli Foklor*, vol.90, June 2011, p.9

<sup>86</sup> *Ibid.*, p.7

<sup>87</sup> *Ibid.*, p.9

the potter, just as the story reveals the traces of the narrator. This continuity between man and object belongs to a classical notion of the artifact.”<sup>88</sup>

The verification of authenticity by means of a dismantling analysis involving the identification, classification, preservation and promotion of the unique knowledge obtained from the actual source of information, is both a “convention” as a general procedure within museology, and also a crucial part of architectural research in exploring the “origins” of ideas and architectural qualities.

### **3.1.1.1 Exhibiting Architecture: Architecture in Exhibition**

When architecture is considered the main “object” of an exhibition, displaying can be a complex procedure, as mentioned in the previous chapters. Exhibiting architecture represents a theoretical and a spatial challenge since it exists in “the real world, in the public domain, as a functional, three-dimensional, material element”<sup>89</sup>. Accordingly, the question of how architecture can be exhibited is a controversial issue in terms of its scale, what can be deemed an appropriate medium for its display and how to represent the authenticity of architectural productions.

Exhibiting by representing architecture with scaled models, drawings, photographs, films or texts has still been a current and pertinent method since the Modern Architecture International Style Exhibition of 1932. (Fig.3.1)

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<sup>88</sup> Colomina. op.cit, p.9

<sup>89</sup> Veronique Patteuw, Tom Vandeputte, Christophe Van Gerrewey, “The Exhibition as Productive Space”, *OASE Journal*, no:88, 2012. Stable url: <<http://www.oasejournal.nl/en/Issues/88/TheExhibitionAsProductiveSpace#001>> Accessed 26 January 2016.



**Figure 3.1 Modern Architecture International Exhibition, Museum of Modern Art, New York City, 1932** <sup>90</sup>

Considering “architectural representations” to be as much architectural artifacts the building itself and demonstrating architectural authenticity through representations of the buildings themselves is considered an appropriate approach in architecture displays.

However, focused on the relevance between authenticity and architectural production; or in other words, between the “origin” (the producer, and the production time and location) and the architectural object in a display context, the 14<sup>th</sup> Venice International Architectural Biennale, which opened under the banner “Fundamentals” in 2014 -the last and current edition- has offered to look architecture displays organized up to that time from a new perspective.

“Previous Biennales have looked at architecture as a whole--trying to protect the ‘full’ picture, including context and politics. Here, we present micro narratives revealed by focusing systematically on the scale of the detail or the fragment. We uncover not a single, unified history of architecture, but the multiple histories, origins, contaminations, similarities, and differences of thee very ancient elements

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<sup>90</sup> Source: Archdaily 23 May 2016 < <http://www.archdaily.com/409918/ad-classics-modern-architecture-international-exhibition-philip-johnson-and-henry-russell-hitchcock>

and how they evolved into their current iterations through technological advances, regulatory requirements, and new digital regimes.”<sup>91</sup>

The Central Pavilion of the 14<sup>th</sup> Venice International Architecture Biennale was envisioned under the title as “Elements of Architecture”, while the national pavilions were invited to respond to the selected theme of “Absorbing Modernity: 1924-2014”. “Elements of Architecture”, directed by Rem Koolhaas, was dominated by a strong theme to “be a Biennale about architecture, not architects”. The intention in this regard was to make a global claim to represent the history of architectural elements “used by any architect, anywhere, anytime”.<sup>92</sup> By eliminating the “signature of the architect” and focusing rather on unveiling the hidden or forgotten architectural knowledge in history on architectural “elements”, Koolhaas offered a productive ground for a rethinking of authenticity with the aid of architectural display. The works exhibited at the biennale, in an “antiquarian research”<sup>93</sup> of 15 basic elements under the title of “Fundamentals of Architecture” pointed to a theoretical and a physical dissolution of the building itself in search for the “essence”; or “authenticity” of architecture. The exhibition particularly focused on a very specific theme, being: “elements of architecture”, with the intention being to take architecture back to its basics.

“From the Renaissance onwards, the discourse on architecture was largely based on the definition and analysis of architectural elements. Alberti’s six elements (locality, area, compartition, wall, roof, and opening; 1452), Gottfried Semper’s four elements

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<sup>91</sup> Rem Koolhaas’ curatorial statements on Archdaily. “Rem Koolhaas’ Elements: Uncovering Architecture’s Origins, Assuring Its Future”, 15 July 2014, < <http://www.archdaily.com/527803/rem-koolhaas-elements-uncovering-architecture-s-origins-assuring-its-future>> Accessed 29 March 2016.

<sup>92</sup> Rem Koolhaas, quoted in “La Biennale di Venezia—Elements of Architecture,” La Biennale di Venezia website, last modified November 4, 2014, <<http://www.labiennale.org/en/architecture/exhibition/14iae>> Accessed 16 April 2016.

<sup>93</sup> Esra Akcan defines the Word “antiquarian” by referencing Friedrich Nietzsche and his 1874 work “On the Advantage and Disadvantage of History for Life” as “In contrast to the monumental historian, who only concentrates on a few accomplishments and heroes, the historian with antiquarian sensibilities is patiently archivist, like a meticulous collector” in her article; Esra Akcan. “Is A Global History of Architecture Displayable? A Historiographical Perspective On the 14th Venice Architecture Biennale and Louvre Abu Dhabi”, *ArtMargins*, Vol.4 no:1, 2015, pp.79-101

(hearth, roof, enclosure, mound; 1851) and Le Corbusier’s Five Points of Architecture (pilotis, free facade, open plan, long window, roof garden; 1928) were all, in varying degrees, efforts to analyze the history of buildings. But since the globalization of modern architecture in the second half of the 20th century, the possibility of an elemental systematization of architecture has been largely ignored.”<sup>94</sup>

The Biennale focused on 15 basic “elements of architecture”, being ceiling, floor, wall, facade, window, corridor, balcony, roof, door, stair, ramp, elevator, escalator, bathroom and fireplace, all of which were exhibited without the “signature of the producer, or the production time or place”. The same type of elements from different periods were displayed together beginning from pre-history and culminating in the high-tech modern era. (Fig.3.2)



**Figure 3.2 Windows, Venice Architecture Biennale 2014, Italy.** <sup>95</sup>

By abolishing the “identification” of the object by disregarding the signature of the producer and the production time and location, Koolhaas presented the “elements” of architecture and their universal but sometimes forgotten architectural knowledge (functions, types, proportions and details) that is inherent within the individual

<sup>94</sup> 14th International Architecture Exhibition Venice 2014, Proposal Booklet by Rem Koolhaas, May 2013.

<sup>95</sup> Source: [Google Images](http://www.google.com) 23 May 2016 < [www.architecturalrecord.com](http://www.architecturalrecord.com) >

elements. He chose to highlight the changing construction techniques, materials, intellectual and aesthetic perceptions that resulted from technological development. By focusing on the “elements” of architecture, dismantled from the building and independent of the producer, the biennale was able to highlight and also unveil the embedded and hidden architectural knowledge within the elements themselves.

The approach to collecting architectural “elements” from history, rescuing components from demolition, searching through archived documents and analyzing the “genuine” knowledge provided by the object itself and bringing them together and presenting them all in one space, is reminiscent of the “curiosity cabinets” in this sense. Akcan interprets the “Elements of Architecture” theme as taking the “curator-as-author” model to its extreme- at which point the curator and producer of the work are “one-and-the-same” person or collective.<sup>96</sup>



**Figure 3.3 (left) Stair room, dismantled stair fragments on display, Venice Architecture Biennale 2014, Italy<sup>97</sup>**

**Figure 3.4 (right) Detailed drawings and analysis on stair by Friedrich Mielke, Venice Architecture Biennale 2014, Italy<sup>98</sup>**

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<sup>96</sup> Esra Akcan. “Is A Global History of Architecture Displayable? A Historiographical Perspective On the 14th Venice Architecture Biennale and Louvre Abu Dhabi”, *ArtMargins*, Vol.4 no:1, 2015, p.82

<sup>97</sup> Source: [Google Images](https://sprwl.wordpress.com/2014/06/09/14th-venice-architecture-biennale/comment-page-1/#jp-carousel-400) 23 May 2016 <<https://sprwl.wordpress.com/2014/06/09/14th-venice-architecture-biennale/comment-page-1/#jp-carousel-400>>

<sup>98</sup> Source: [Google Images](https://www.google.com.tr/search?q=14th+venice+architecture+biennale+friedrich+Mielke+stair&spv) 23 May 2016 <<https://www.google.com.tr/search?q=14th+venice+architecture+biennale+friedrich+Mielke+stair&spv>>



**Figure 3.5 Models, Friedrich Mielke Institute, Venice Architecture Biennale 2014, Italy<sup>99</sup>**

The biennale emphasized the significance of the “knowledge” and “quality” embedded “within” architectural elements, offering a method of analysis for seeking, re-reading and discovering the object’s authenticity within itself through its dismantlement, both physically and literally. (Fig.3.3,3.4) Authenticity, indeed, can be reinterpreted as an instrument for “testing the fidelity of originality” or “genuineness”, as discussed in the previous chapters, emerges as a significant tool in understanding and rereading the “knowledge” embedded in architecture itself.(Fig.3.5)

### **3.1.2 Exhibition as Reproduction**

In line with the interpretations of Diana Agrest and Beatriz Colomina on architectural production, exhibitions can be associated with a way of reproduction in architecture since the object -the architectural work or the exhibition itself- is

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<sup>99</sup> Source: [Google Images](https://www.google.com.tr/search?hl=tr&q=rem+koolhaas+venice+biennale&tbm=isch&tbs) 23 May 2016

<<https://www.google.com.tr/search?hl=tr&q=rem+koolhaas+venice+biennale&tbm=isch&tbs>>

criticized, interpreted, publicized and distributed and it is actually a critical act that determines, directs and shapes architectural discourse.

It is the assumption that exhibition and its media put works through critical process with generation of knowledge then a cognitive synthesis and reproduce them with a new context. Following an authentication process, by means of a close analysis into the object by a conceptual dismantlement, reproduction in an exhibition space is materialized by recomposing, curating, narration and labeling.

Regarding the act of recomposition in the context of an exhibition, objects are first declared as autonomous entities that are to be arranged according to the relationships that exist between them, whether chronological or thematic, based on the information that they retain from their production time, space or materialistic features. This operation requires separating the object from its origin and reproducing in a new context. Art critic, theorist and scholar Rosalind Krauss defines this as a “translation of an object to a museum object” claiming that they are “cut loose from all preferentiality to the use, representational or ritual, for which they might be created”.<sup>100</sup> Reproduction in an exhibition is a recomposition of the objects that are to be displayed in thematic, chronological, and temporal or permanent ways, providing an “order of seeing” the collection.

“Artifacts are part of a larger whole, belong to the past, and can be taken of their original site. A painting for example, is charged with cultural meaning which can tell us something about a larger cultural situation, e.g. aesthetic conceptions or word views, conceptions of representation or the social relevance of art, and it only yields

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<sup>100</sup> Rosalind Krauss. “Post-modernisms’ Museum Without Walls”, Reesa Greenberg, Bruce W. Ferguson and Sandy Naime ed. Thinking about Exhibitions, London and New York: Routledge, 1996, p.335



those meanings if we are able to ‘read’ it, put it in some context that illuminates these cultural meanings.”<sup>101</sup>

According to the above quote, the act of “reading” can be associated with a re-interpretation of object attained through the discursive formation of the exhibition context. Ordering and classification through authentication are main sources in the process of narrating on decomposed objects. The act of displaying requires “a new kind of ordering” that is generated from a concept, narration, a chronological or a periodic sequence that brings into view spiritual and informational existence of the objects”. The circulation routes and movement patterns through a display are ensured by this “ordering” if the objects are accurately identified in terms of their “source”.

An exhibition not only displays de-contextualized objects but also reassembles them in relation to the other objects on display. Due to the “reproductive” nature of an exhibition, this relationship can be multiplied, producing new readings in an exhibition context.

In addition, exhibitions manage an object’s meaning and can communicate this through text; in form of either “con-text” or “labeling”, produced by authentication, an investigation of essence, origin. Initially, a label can be thought of as a simple description of the object in an exhibition and a representation of a textual background of the conceptual organization of the exhibition.<sup>102</sup> However, labeling as means of communicating authenticity, has the power to diminish or to change the “meaning”, and relatedly the perception of an object.

The process of producing a “text” or “con-text” by authentication to which the object has been exposed begins with the decision under which “name” and “information” the object will be named. This represents a presentation of authenticity; as the

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<sup>101</sup> Mieke Bal. “The Discourse of Museum,” Thinking About Exhibitions, Reesa Greenberg, Bruce W. Ferguson and Sandy Naime ed. Thinking about Exhibitions, London and New York: Routledge, 1996, p 206.

<sup>102</sup> Gizem Erkaya. “From Scriptural to Spatial: ‘Labeling’ as a Metaphor to Understand Museum Space”, M.Arch Thesis in Architecture, METU, Ankara, 2008, p. 14

acknowledged identification and informational existence in an exhibition space. A text that carries a conventional description is a fundamental tool through which an exhibition transforms the singularities of the objects on display into interrelationships between them, thus forming a collection.<sup>103</sup> The text, therefore, can either define the interrelation between the objects numerically as part of an inventory of the institution, or it can carry the necessary information about the objects' authenticity to communicate to the audience. This definition of the text identifies how the object is described, or in other words authenticated within the exhibition space and its context.

In its expanded definition the text, or context, generates from the authentic information, authorizes the scriptural existence of the object thus makes the knowledge derived from its informational body visible. It can be interfered that in addition to the aesthetic representation of objects- their physical existence in space- through its spiritual body which includes the information prescribed to it, the authenticity of an object is made visible by a text. Such texts allow, both the authentic characteristic and the "essence" of an object to be made visible within the exhibition and reflect the perspective from which the collection is organized. Accordingly, such texts reflect the "spiritual" and "scriptural" existence of the object in the "spatial" location of exhibition.

"The space of museum partly constitutes the way in which material things can be grouped and made visible. The articulations of material things, gallery spaces, internal and external built structures affect both the desire of the curator and perception of the visitor. The physical 3 dimensional experience of the subject in the space of the museum is the knowing in the museum. It is spatialized perception, a form of knowledge environment where the possibilities of what may be known are

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<sup>103</sup> Edward P. Alexander. "The Art Museums." Museums in Motion: An Introduction to the History and Functions of Museums. The American Association State and Local History, Tennessee, 1979, p.183.

partly defined in advance through both the processes of the collection management and the interrelationships of material things and museum space”<sup>104</sup>

Exhibition space is regarded both as the sole “presence” of the object and the medium in which knowing, seeing and doing within the museum are constituted through the articulation of objects.<sup>105</sup> By selecting, framing, recomposing, narrating and labeling, exhibitions redefine objects to legitimize their existence, and all of these exhibition procedures are generated out of the authenticity of objects. Moreover, authentication -as a way of unveiling information- directs possible architectural reformations. Exhibitions are spaces in which authentic knowledge can be generated, read, interpreted and experienced and therefore, displaying implies the spatialization of the relationships between the objects in the collection.

The ordering and representation of ideas through physicality or materiality, by means of authenticity and representation, motivates various re-readings of the architectural space. While the act of collecting focuses on a “permanent documentation”, the act of displaying carries it into the exhibition space to organize and present the object’s authenticity and perception, accordingly. The a priori set rules, definitions and considerations of authentication and representation under the intended concept can be read as the new formation of displaying.

In this regard, the act of displaying requires “a close analysis” to discover authenticity of objects and to produce a “text”, documentation and then a “con-text” representation, to make the authentic information visible. Further reproductions within an exhibition place can be generated only from the knowledge obtained through the authentication process.

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<sup>104</sup> Eilean Greenhill-Hooper. “The Space of the Museum,” The Australian Journal of Media and Culture, Vol.3 No.1, 1990, p 8.

<sup>105</sup> Ibid.

## CHAPTER 4

### “EXHIBITING ITSELF”<sup>106</sup>: REPRESENTING AUTHENTICITY IN HOUSE MUSEUMS

#### 4.1 Authenticity in House Museums: An Entry into History

Recalling the lexical connection between the terms “authenticity” and “self”, house museums can be regarded as special entities in which the “self”, by definition, refers to “individuality”, “personality” and one’s “own” preferences and interests. These are associated and spatialized with the notion of “house”, in the very simplest sense of architecture, which is represented as a museum in house museum context. The literal translation of the “self” is given as:

- “1. A person’s essential being that distinguishes them from others, especially considered as the object of introspection or reflexive action,
2. One’s particular nature or personality; the qualities that make one individual or unique,
3. One’s own interests or pleasure”<sup>107</sup>

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<sup>106</sup> ARCH 723 Advanced Architectural Design Research Studio II course has become an inspiration and a guide for this study, which has been conducted by Prof.Dr.Ayşen Savaş, Instructor Agnes Van Der Meij in 2015-2016 spring semester at METU, as one of the graduate elective courses in M.Arch Program in Architecture. I also participated this course in the same semester. The context of the course has been entitled as “Representing Itself: A Modern House” and “Interpretation with Reproduction” that focuses the keywords of that study by weekly exercises, lectures and preparation for the final exhibition on METU Houses. The final exhibition was held on 23th of June 2016 and entitles as “METU Houses Documented: Lodgings”.

<sup>107</sup> “Self”, < <http://www.oxforddictionaries.com/definition/english/self?q=the+self>> Accessed 23 June 2016.

As an interpreted sub-meaning of authenticity, the term “selfdom”, according to its most basic definition given above, alludes to being “personal”. In this sense, the notion of “personal space” fits to “house” as a very fundamental, private, essential and special constitution of an individual in architectural discourse.

House museums or in other words, houses that have been transformed into museums can be regarded as personal entries into cultural histories in which cultural and historical memories are collected, stored and verified by means of personalized spaces. In other words, house museums are “houses” that are protected, documented and represented by virtue of their transformation into public museums. Taking into account all of the discussions so far, it is the assumption of this study that authenticity can be best illustrated in house museums since a house- a building with all its tangible and intangible entities- can be represented “within itself”. A house’s spatial, structural and spiritual existence is documented in a house museum as an “architectural artifact” where it is represented in itself with all its “genuineness” and “originality”.

House museums are the main consideration of DemHist (as an ICOM International Committee for Historic House Museums), which focuses upon their categorization, conservation and management on an international scale.<sup>108</sup>

“One aim of the committee is to create a classification system of the numerous kinds of historic house museums in order to assist professionals in understanding their houses better so that they may formulate more effective "mission statements"; goals; conservation, restoration, and security choices; and communication with other professionals and with their visitors. Considering the artistic, architectural, cultural, and social wealth present in historic houses, the committee organizes conferences to address these issues common to all kinds of historic house museums, and publishes

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<sup>108</sup> See the website for detailed information about DemHist and ICOM ; <<http://icom.museum/the-committees/international-committees/international-committee/international-committee-for-historic-house-museums/>> and <<http://demhist.icom.museum/shop/shop.php?detail=1255432597>> Accessed 9 February 2016. ICOM-DemHist Turkey National Committee was constituted in the leadership of Prof.Dr.Ayşen Savaş in 2015. The author is one of the member of this DemHist National Committee.

the results in order to give its members a professional platform for sharing their ideas, as well as to disseminate as widely as possible the solutions reached in order to increase their effectiveness.”<sup>109</sup>

Rosanna Pavoni, a former head of DemHist, provides a definition of house museums referring to the conference “Inhabiting History: Historical House Museums” held in Genoa in November 1997 although she indicates that this definition is inadequate falls short of providing a comprehensive definition on house museums regarding several characteristics of dwellings.

“Museum-homes which are open to the public as such, that is, with their furnishings and collections, even if on successive occasions, which have characteristic colour schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects. Briefly, the specific character of this type of building is the indissoluble link between container and contained between palace/house/apartment and permanent collections/furnishings/ornamental fixtures.”<sup>110</sup>

Houses that are to be transformed into museums are often selected by some certain criteria. Rosanna Pavoni clarifies the main goal of DemHist as being to classify house museums according to certain values, or in other words authenticities. In this regard, focusing can be on the owner of the house, the architectural quality, the historical significance or the geographical location of the property, although she stresses the difficulty in defining and categorizing house museums as a result of this broad range of focused specific, cultural and unique values. Considering the classification of historic houses in terms of the specific knowledge they contain, S.Butcher-Youngmans initially proposed three general categories of house museum in 1993, being “documentary”; representing the life of a person or place with original

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<sup>109</sup> DemHist, < <http://icom.museum/the-committees/international-committees/international-committee/international-committee-for-historic-house-museums/> > Accessed 9 February 2016.

<sup>110</sup> Rosanna Pavoni. “Towards a Definition and Typology of Historic House Museums”, Museum International Vol.53, No.2, Unesco Paris: 2001.

objects, “representative”; documenting a style, an epoch or a way of life where the components can be reproductions and lastly “aesthetic historic house museums” in which private collections are displayed.<sup>111</sup> Additionally, as a further attempt to extend the definition and categorization of house museums in terms of their broad museological qualities, Rosanna Pavoni and Ornella Selvafolta put forward different subcategories at the Genoa Congress in 1997, being “royal palaces, houses dedicated to illustrious men, houses created by artists, houses dedicated to a style or an epoch, houses of collectors, historic houses as a setting for contents, family houses, houses with a specific socio-cultural identity.”<sup>112</sup>

Regarding its historical background in the field of museology, authenticity has become a significant topic and the subject of much discussion related to house museums at both national and international symposia. The conference on the “Authenticity in the Conservation of Historic Houses and Palace Museums” arranged by ICOM and ARRE on 7-11 October, 2014 in France<sup>113</sup> and another International Conference entitled “Catching the Spirit: Theatrical Assets of Historic Houses and their Approaches in Reinventing the Past” organized by the ICOM/DemHist in Antwerp on 17-20 October, 2011<sup>114</sup> are two of the significant organizations on authenticity and which address directly the keywords of this study. In the light of these discussions, the theme of DemHist’s annual conference in 2011 was constituted on the question of how to interpret historic houses with regards to authenticity in the representation and reception of the past.

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<sup>111</sup> Pinna, *op.cit.*, p.8

<sup>112</sup> *Ibid.* p.8

<sup>113</sup> The Conference has been arranged by ICOM and ARRE on 7-11 October 2014 in France. The accessible url for the conference program and information, see <https://www.iiconservation.org/node/5043> Accessed 13 January 2015. Prof.Dr. Ayşen Savaş dwells on in the article named “Reconstructing Authenticity: Erimtan Archaeology and Arts Museum in the Ankara Citadel” which becomes one of the inspiring source for this thesis.

<sup>114</sup> See. *Catching the Spirit: Theatrical Assets of Historic Houses and Their Approaches in Reinventing the Past*, ed. by Werner van Hoof, Antwerpen: Museum Plantin-Moretus, 2000. Stable url:<[http://www.museumplantinmoretus.be/docs/Stad/Bedrijven/Cultuur\\_sport\\_recreatie/CS\\_Musea/MUSEUM%20PLANTIN-MORETUS/Catching\\_the\\_spirit.pdf](http://www.museumplantinmoretus.be/docs/Stad/Bedrijven/Cultuur_sport_recreatie/CS_Musea/MUSEUM%20PLANTIN-MORETUS/Catching_the_spirit.pdf)> Accessed 27 October 2015

“Any interpretation of a house and its collection reinvents the past and this reinvention and the attempt to catch the spirit of a house is always determined by the time and space within which the interpreter acts.”<sup>115</sup>

Historic houses at this conference were qualified as “a matter of success” in reinventing the past. In the preface of the proceedings book, Daniela Ball, the chair of DemHist from 2005 to 2011, asserts that after years of discussing questions of “sustainability”, “conservation”, “management”, “identity” and “identification”, “regarding the increasing need to communicate at different levels with a broad range of audiences the type of communication chosen for an historic house becomes a matter of success and sustainability for that event”.<sup>116</sup>

#### 4.1.1 A House as a Museum, a Home within a House



**Figure 4.1 Word cloud of house museums** <sup>117</sup>

A “house”, with its privacy, reality, individuality, individual collection and conservative entities, overlaps with the publicity, fiction, pluralism, museum collection and representative concepts of a “museum” in the house museum context,

<sup>115</sup> The quotation comes from the preface part prepared for proceedings of the ICOM/DEM HIST International Conference named as “Catching the Spirit: Theatrical Assets of Historic Houses and Their Approaches in Reinventing the Past” in Antwerp on 17-20 October 2011. See. *Catching the Spirit: Theatrical Assets of Historic Houses and Their Approaches in Reinventing the Past*, ed. by Werner van Hoof, Antwerpen: Museum Plantin-Moretus, 2000. Stable url: <[http://www.museumplantinmoretus.be/docs/Stad/Bedrijven/Cultuur\\_sport\\_recreatie/CS\\_Musea/MUSEUM%20PLANTIN-MORETUS/Catching\\_the\\_spirit.pdf](http://www.museumplantinmoretus.be/docs/Stad/Bedrijven/Cultuur_sport_recreatie/CS_Musea/MUSEUM%20PLANTIN-MORETUS/Catching_the_spirit.pdf)> Accessed 27 October 2015.

<sup>116</sup> Ibid.

<sup>117</sup> Prepared by the author.



and authenticity become a significant agent in this transformation. (Fig.4.1) A reconsideration of authenticity with new connotations in house museums engenders the documentation, preservation and also new re-readings of architectural space in relation to the exhibition context and with its re-interpretive notion.

“The house inhabited by the museum shelters not only people and objects but also a psychological and spiritual dimension. These are very strong and powerful spaces that can awaken memories of lives, dreams, loves and sorrows.”<sup>118</sup>

House museums are commemorated by DemHist member Giovanni Pinna as “unique” among all other museum formations since they withhold a “power to evoke history and put the visitor into direct contact with it” by conserving, exhibiting or reconstructing “genuine” or in other words, “authentic” atmospheres.<sup>119</sup> The inherited authenticity or “essence” of house museums is generated from the association of the spatial and spiritual existence of a “home” within a “house” as a “museum space”. When a house is interpreted as an object of a museum, it becomes part of a museological context through the process of authentication and the declaration of originality. In this regard, the methodology of investigating through authenticity in house museums can begin with a search of three architectural notions, being “home”, “house” and “museum”, followed by an investigation of the “authentic components” as building, collection, figure and architectural elements. It can be said that only after the “authentic value” has been unveiled, can the documentation, preservation and presentation of the “unique” knowledge be provided, for which the main unique feature of the display, the “house” itself, can be conceptually dismantled into its elements (as place, collection, character or owner and architectural elements) in a museum setting.

“Home”, differs from “house”, in its perception as a private entity containing a personal archive, or “a space for curiosity” is the convergent medium of “space” and

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<sup>118</sup> Carvalho. op.cit, p.10

<sup>119</sup> Pinna, op.cit, p.4

“memory”, which arises from habitation.<sup>120</sup> Home can be interpreted both as a store where the inhabitants gather personal objects and also as a space in which people leave traces as part of their ongoing daily routine. In this sense, a home can be conceived as a “personification of space” that generates “uniqueness”, “specialty” and “selfdom” resulting in an “authenticity” of space.

“The home is a proper, concrete, personal and intimate place (...) it is neither a building nor an object, home is and intrapsychological and multi-dimensional experience, difficult to describe in an objective manner. Inhabiting implies psyche and soul, beyond the formal and quantifiable qualities.”<sup>121</sup>

“Home” can be conceived as a “durable” entity in which such concepts as “personal memory” and “remembrance” are accumulated in relation to the spiritual atmosphere created within. In other words, “home” is memorialized through a personalization of experiences, senses and atmospheres that relate strongly to the inhabitants, which constitutes a strong bound with the definition of authenticity and selfdom.

“House”, on the other hand, is the simplest architectural entity; referring to a physical, dimensional and customized space. The physical constraints and frames, borders and contents are the essential features that define and represent the authenticity of an architectural space. In this regard, “house” can be interpreted as a “personal space” and therefore as an “authentic” entity with a constant spatial volume for storage, protection and display with all its tangible elements. The essence of a house can be regarded as the building itself along with all its tangible asserts, which may take the form of objects, spaces, architectural elements or features.

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<sup>120</sup> Günhan defines “home” and “house” as different entities by references to dictionary meanings and various interpretations. See Aslihan Günhan. “Home Conceived As A Source of Curiosity, House Conceived As A Cabinet”, “From Houses To House Museums: Architectural Representation of Different Narrations”, M.Arch Thesis in Architecture, Ankara: METU, 2011, p.21

<sup>121</sup> Carvalho. op.cit, p.9

When a “home” and all of its selfdom -personal memory, atmosphere and witness to history- is displayed in a house as a museum, the transformation necessitates a re-establishment of the representation of authenticity considering accessibility, taking into account visitor circulation and observation. “Museums” are institutions in which the authentic knowledge of objects is cultivated, in an informational sense, through scientific and historical analysis. As Eilean Hooper Greenhill indicates that the architectural space of a museum permits a spatialization of the meanings of the objects that are arranged and interpreted in terms of their relationship with the episteme.<sup>122</sup> They can be regarded as the places that “make the invisibles visible”<sup>123</sup>. In other words, with exhibitions, museum spaces become architectural agents for the “unveiling of authenticity” that may be unknown, but which can be deciphered and documented made accessible to the public. A “museum space”, in this sense, offers a secure place for the protection, documentation and representation of a house as “itself”, with all its authenticity.

#### **4.1.2 Tracing the self, Unveiling Authenticity**

“That architectural criticism finds itself, today, in a rather difficult situation is not a point that requires much understanding. To criticize, in fact, means to catch the historical scent of phenomena, to put them through the sieve of strict evaluation, show their mystifications, values, contradictions, and internal dialectics, and explode their entire charge of meanings...”<sup>124</sup>

In the light of Tafuri’s above quote and referencing the intellectual arguments from a post-structuralist perspective, the assumption is that “critical interpretation” in

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<sup>122</sup> Greenhill, Eilean Hooper. Museums and the Shaping of Knowledge, New York: Routledge, 1992.

<sup>123</sup> The idiom descends from Michel Foucault. The Order of The Things: An Archeology of Human Sciences, London and New York: Routledge, 1966.

<sup>124</sup> Manfredo Tafuri’s remark on Diana Agrest. “Representation as Articulation between Theory and Practice”, Practice: Architecture, Technique and Representation, (written by – Stan Allen, Commentaries by Diana Agrest), London: Routledge, 2003, cover page. For further readings see, Manfredo Tafuri. Theories and History of Architecture, translated by Giorgio Verrecchia. London, 1980 and Manfredo Tafuri. The Sphere and the Labyrinth. Avant-Gardes and Architecture from Piranesi to the 1970's, translated by Pellegrino d’Acierno and Robert Connolly. Cambridge, MA: MIT Press, 1987.

architecture offers a way of studying knowledge that necessitates understanding both the object itself and the systems of knowledge that produced it. Regarding the parallel developed-debates in museology in the emerging field of historiography in the early 19<sup>th</sup> century, the crucial position of the notion of authenticity in unveiling, accessing, documenting and promoting the unique knowledge obtained from objects cannot be ignored.

In a reconsideration of the extensive discussions and approaches to historical criticism and critical interpretation, authenticity in house museums can be regarded as a crucial tool, approaching in discovery of new aspects, new re-readings or reinterpretations of architectural spaces. When a house is interpreted as an object of a museum, it becomes part of a museological context through the process of “authentication” and declaration of the originality that begins with an analysis of the object’s unique traces, as mentioned in previous chapters. With the assumption that a “reinterpretation” of existing environments can be achieved through a “rereading” in the discursive formation of the exhibition context, dismantling a “house” into its unique components can be used as a method of “making invisibles visible” and to protect it from further unfaithful reformations. Accordingly, house museums are investigated here along with their “unique” components including their original setting (the building itself), original content (collection and the figure or the owner of the house) and architectural elements.

When the concept of “setting” or “environment” is considered, the establishment of a museum environment or setting emanates either from the displacement of the display material from their original places and their replacement on a constructed site or their conservation in their original places, where they are converted into “museum objects” and “museum places”.<sup>125</sup> In the context of house museums, as indicated in the latter approach, the “environment” and the “building itself” become the actual museum space where a house is transformed into a museum. The main or original “document”- as an object or cultural asset- in a house museum, become the actual

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<sup>125</sup> Savaş. “Total Displacement: Exhibiting Folklore and the Boundaries of Museum Space”, op.cit.

space or the original setting -the building- along with the collection and the person who owned or lived in the house. The house itself constructed, designed, inhabited and personalized by individuals becomes the actual “nature” of museum despite its free, unknown and distant sense.

In the context of house museums, the building itself is revealed as a “museum object” through its very physical existence. By contextualizing a house as a museum within its “real” space, the relationships between “documentation” and “representation”, “the landscape” and “museum space, and “the authorship” and “ownership” become obscured. Accordingly, more than any other kind of museum, house museums can be ascribed as “architectural artifacts”, creating a connection between the visitor and history in the house itself. The building gains significance not through the “signature of the architect” but by “itself” with all of its “cultural” and “documental” qualities. The notion of authenticity in the context of house museums forces a rethinking of the attention paid to ideological significance to the “cultural” and “documentary qualities” of architectural artifacts. Houses can be regarded as “authentic documents” that are “narratives of themselves” either by means of their architectural qualities in the cases of houses of beauty, ancestral homes or humble houses or by means of the content (collection and owner houses) such as in personality houses, collection houses, historic event or society houses, royal power houses and clergy houses.<sup>126</sup>

Another significant constituent of house museums is “original collection”, that is authenticity emerges in a museum space by means of house objects. Regarding the act of “collecting” or the “collections” of individuals, in his book “Emergence of the Interior”, Charles Rice refers to the domestication of objects through collecting as an appropriation of individual elements into a whole with the touch of the collector, or the inhabitants of a house who “self-expresses” through the organization showing

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<sup>126</sup> See the Rosanna Pavoni’s categorization of DemHist  
<[http://www.museumartconsulting.com/sito\\_inglese/case-museo\\_Pavoni-2.htm](http://www.museumartconsulting.com/sito_inglese/case-museo_Pavoni-2.htm)> Accessed 10 July 2016.

both the collection itself and the collector's life.<sup>127</sup> This can be interpreted as a means of creating a "narrative of self".

"The basic language of a house museum is the space where the objects are joined together. Even if they are very heterogeneous, they have the common denominator of inhabiting a house and having been chosen by an individual or a group of persons. This fact is what enhances the ability to understand the personality of its owner and their time period."<sup>128</sup>

According to the above statement, the objects in a house museum cannot qualify as "art works", in that they have symbolic significance of their own as defined in previous chapters. Instead, they are everyday objects collected by the inhabitants. Unlike the selection and acquisition of objects by museums, based on an institutional agenda and preservation which involves an intricate processes<sup>129</sup> the collections of house museums are generally everyday objects that may exist in any house. In house museums, great care is taken to maintain the authenticity of the objects, which are chosen as the accurate depictions of the subject, having been possessed by the subject and having established a correspondence with them.

"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 rather varied kind."<sup>130</sup>

Considering the expanded definitions of authenticity, in terms of "originality", objects in house museums are not extracted from their "original context" and "original space" in the formation of the museum although they do not qualified as

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<sup>127</sup> Charles Rice. "Irrecoverable Inhabitations: Walter Benjamin and Histories of the Interior", The Emergence of the Interior: Architecture, Modernity, Domesticity, London: Routledge, 2006

<sup>128</sup> Carvalho. op.cit., p.11

<sup>129</sup> Savaş. "Total Displacement: Exhibiting Folklore and the Boundaries of Museum Space", op.cit., p.7

<sup>130</sup> Pinna. op.cit. p.4

“museum objects” in terms of their material qualities, the traces embedded by the producer, artistic quality or “uniqueness”. Instead, they are considered “genuine” or “authentic” on the basis of their having witnessed everyday life and the knowledge they preserve. If the house belonged to an artist or writer, for instance, the objects retain accurate knowledge about his/her painting environment or writing techniques, and their processes in the daily routine. In this way, house museums can be considered symbols of events, epochs and regimes of cultures that cannot be eliminated.

In the authentication process in house museums unlike in the case of general exhibition procedures, mentioned in previous chapters, the declaration of an object’s originality is not based on the identification of its producer and place of production or on research into its “essence” and aesthetic quality. Instead the appreciation of an objects’ authenticity is based more fundamentally on the ability of the anonymous authors to reflect the culture and local values of the inhabitants’ daily practices in a living space. An object can be considered precious not because of the “quality of work” but because it bears witness to everyday life. In other words, these anonymous objects, by their very nature are at all time “authentic” although this value is not necessarily inherited from their aesthetic uniqueness. For this reason, another criteria needs to be developed to measure the value of an object in house museum context that places importance not in the actual producer or exact date of production, as in the general museum procedure, but in its witnessing of a life or culture in its original place and in its original context. As such, authenticity in house museums does not emanate from the signature of the maker, as value is gained rather from its witnessing of history, its documentation of the traces of the inhabitants, and its role in the culture of everyday life.

In house museums, the perceivable knowledge, provided by objects, is visible not through by labels but by context in which they narrate and represent themselves within their original circumstances.

The “figure” or the “owner” of the house is another crucial component in emanation of authenticity. Regarding the “figure or the owner of the house”, house museums are frequently structured around a culturally significant figure, possibly historical or political in a certain society or community and frame, construct and remind us of the identities of their inhabitants, giving priority to their daily lives and images of the personality or historical importance of the owner. Transformed museums are houses of either internationally renowned or locally revered people who personify the values and qualities of the community to which they belong.

The theoretical shift from the “signature” to the “traces” of the objects, the owner and inhabitants, respectively from the “individual ownership” to a “museum authority” the notion of authenticity in house museums draws attention through the “cultural” and “documental” qualities. Accordingly, in the context of house museums, authenticity comes into prominence as a result of its interrelation with “essence” – a house itself with all its tangible and intangible qualities- rather the notion of “authority”.

“...the significance of the historic house, in which emphasis is placed not on the value of the individual objects but on the whole set of objects and its integration with the spirit of the people who lived in the house.”<sup>131</sup>

As Giovanni Pinna clarifies, authenticity in house museums is generated not by the individual objects that the house contains but the “essence” of the house that has inherited in “integrity” between the objects and the narration on the spirit of the house’s inhabitants. This interrelationship between objects and the narration on the house itself ensures the faithful representation as well as conservation of the “essence” of a house within itself, in its “original” place.

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<sup>131</sup> Pinna.op.cit, pp.4-9.



### 4.1.3 Authenticity between Faithful Representation and Conservation

“House museum captures the conservational and educational qualities of museums, and also 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.”<sup>132</sup>

As an overlap of two prominent architectural programs “house”, connoting the accumulative aspects of everyday life, and “museum”, as an institution with conservational, educational and representational qualities, house museums can be considered spaces of such binary relationships as “private-public”, “real and fictional”, “living and lifeless”, “every day and timeless”, and “individual objects and museum collection”. When a “house” and all of the “original” objects, atmosphere, spaces and traces related to daily life stored within, is transformed into a “museum” that is open to the public, there is an apprehension and necessity to make a visual and a physical communication with the visitors. This transformation from a private collection into a public museum, or from a “home” into an “institution” necessitates some institutional procedures that include such authentication and reproduction activities as classification, re-organization, curation, and narration with house museums being conceived as spaces for both conservation and also faithful representation.

As a result of this transformation, house spaces are reconsidered both as archive storage spaces and display environments, requiring spatial transformations. Authenticity, in this sense, emerges as a “protective” and “documental” instrument for spatial reformations, enabling various reinterpretations of space while preserving the witnesses of history.

Although the objects in house museums remain in their “original” contexts, the transformation into a museum requires a re-ordering selection process and its

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<sup>132</sup> Günhan.op.cit, p.9

intellectual outputs caused by the various spatial narrations of exhibition spaces. Even if the physical existence of both the objects and the house remain with their factual “originality” based on their “representative” property as the primary feature of display, a material, informational and spatial reproduction through a re-organization of objects and spaces is required with respect to the spatial narrations.

Museum spaces are shaped by the dual representation of an object as its aesthetic representation with respect to its material presence and its spiritual representation as well as the information prescribed to it. According to Svetlana Alpers:

“...the museum is a constructed ‘way of seeing,’ where; the way of seeing both refers to the sense of sight and the point of view that structures the collection. The object in a particular display case could only be known through the immediate perception of the visible, or through any other structuring context that the knowing subject brought to the interaction.”<sup>133</sup>

As indicated in above statement, the act of displaying an object requires a “representation”, meaning a “way of seeing”, requiring some physical and conceptual transformations in the relationships between the objects themselves and between the objects and their display “spaces”.

“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”.<sup>134</sup>

In the exhibition context in house museums, the notion of “representing itself” not only makes architectural documents visible and therefore understandable but also treats them as the museological objects that are to be identified and preserved. In addition, the transformation of a house into a museum, constructs an archive for the

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<sup>133</sup> Eilean, Greenhill Hooper. “The Space of the Museum,” The Australian Journal of Media and Culture, Vol.3 No.1, 1990, p. 6

<sup>134</sup> Sophia Psarra, Architecture and Narrative, the Formation of Space and Cultural Meaning, London: Routledge 2009, p. 4.

promotion of architectural knowledge as well as reconstructing new readings on the architecture itself.

In the transformation of a house into a museum, although objects exist within their “original” context, the spatial narration results in a necessary reformation of the architectural elements in line with the requirements of display “to make objects visible”. The living spaces of a house are redefined as museum display rooms and these exhibition rooms with their historical testimony and physicality, have the potential to generate various meanings, and have different impacts on observers. Different to the decontextualization that occurs in an exhibition space, where objects are recontextualized in a different display space, in house museums objects and their original architectural spaces become a part of the act of displaying. Openings and solidness, visibles and invisibles become crucial considerations in the narration and a similar concern can be mentioned related to the architectural elements of a house in the representation of authenticity.

Formerly, “the door”, for instance, fundamentally “represents the promise of having it every way: openness, entry, freedom; but also security, safety, privacy”.<sup>135</sup> The door as the gateway to a house’s privacy- its protective entrance- is redefined as an authentic display object with inherent representative knowledge in its hinges, knocker, lock and texture. With the transformation of a house into a museum, the door itself gains museological value. The interior doors used for the “separation” of the private and public in a house are redefined as “openings” for visitors’ view, and through which they can. The door in a house museum goes beyond being an element of architectural “separation” by being reconceptualized as an opening for the “unimpeded flow” of the eye while observing.

Another architectural element for “separation” from and “protection” against outside conditions is “the wall”. In a house, a wall has several essential functions such as

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<sup>135</sup> Rem Koolhaas, amo, Harvard Graduate School of Design, Irma Boom. “Door”, A Series of 15 Books accompanying the exhibition “Elements of Architecture” at the 2014 Venice Architecture Biennale, p.3

providing structural support and dividing spaces<sup>136</sup>. In a museum, a wall becomes an autonomous, representative element. Autonomy can be understood both in its literal and metaphorical sense, and refers to a wall's structural independence, its context free existence, and its symbolic, stylistic freedom. In addition to being a "partition", "isolation" and "structural" element of a house, a wall can also be interpreted as the "autonomous panel" on which to display the house's objects in a house museum.

"Windows" become a further narrative piece in the representation of a house museums' landscape by being part of the "house's room with a view".<sup>137</sup> Özge Karlık, in her study of the house museum devoted to a writer' house and says;

"It is both seen as a source of inspiration, and a prerequisite for the literary production of the writer, and also, as an experience forming an indispensable part of the visiting activity."<sup>138</sup>

A window in a house museum is not just a functional object but can also be interpreted metaphorically as a "device" that has the potential to construct a social interaction between a house and a museum, between the private and public, and between particular and generic knowledge.

Moreover, the knowledge embedded in a window, and in its shades, security bars, latches, and handles becomes a part of the display and therefore "visible" for the outside. A window beyond being an architectural element for "ventilation", "illumination" or "filtration" is re-conceptualized as a "frame" for the observation,

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<sup>136</sup> Rem Koolhaas, amo, Harvard Graduate School of Design, Irma Boom. "Wall", A Series of 15 Books accompanying the exhibition "Elements of Architecture" at the 2014 Venice Architecture Biennale, p.3

<sup>137</sup> "Room with a view" is designated as the title of "Historic Houses and the Interpretation of the Cultural, Social and Urban Landscape" Mico Milano Congressi which will be held on 3-9 July 2016 in Milano by ICOM. See the details from <[http://demhist.icom.museum/shop/data/container/Call%20for%20Papers%20DEMIST%20Icom%20Milano%202016\\_EN.pdf](http://demhist.icom.museum/shop/data/container/Call%20for%20Papers%20DEMIST%20Icom%20Milano%202016_EN.pdf)> Accessed 04 February 2016.

<sup>138</sup> Özge Karlık. "A Room with a View", From the "Author" to the "Reader": Visiting Literary House Museums In İstanbul, M.Art Thesis, Ankara:METU, p.217

identification, classification, and understanding of the nature and properties of the museum space.

“The house is a mechanism for classification. It collects views and, in doing so, classifies them. The house is a system for taking pictures. What determines the nature of the picture is the window.”<sup>139</sup>

A window in a house museum is an agent that blurs the distinction between the inside and outside. The scene that the window frame generates forms part of the exhibition within the house and the window itself indeed, in addition to being an architectural element, also gains a museological value in a house museum context, interpretable as a camera lens in which the house itself is a frame for viewing. The authenticity of a window as a “frame” in a display context can be considered as a planar or volumetric formation creating the possibility of spatial dialogue.

When defining the way spaces are used, as an essential element of any construction, “the floor” is reconceptualized as a horizontal wall of display in house museums, as a medium for the display of carpets, furniture and the objects that the house contains. The floor acts as a container, a horizontal display surface for the accumulation of all the objects, and constitutes an “archive” of daily life to collect in and represent itself.

The transition and distribution element of a house; “the corridor” is transformed into a bearer element of the display that carries objects and directs visitors to the exhibition rooms.

More than any other kind of museum, house museums are “real” since they reflect a cognitive code applied and experienced in everyday life. By means of conservation

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<sup>139</sup> Beatriz Colomina, “Window”, Privacy and Publicity, Modern Architecture As Mass Media, Cambridge Mass, MIT Press, 1994, p.53

by documentation and faithful representation, they offer visitors the opportunity to develop an insight into a familiar place carrying their own critical faculties and cultural accumulations to create an “authentic” picture in a “real” room: a “real” house.



## CHAPTER 5

### CONCLUSION

This study has been an architectural inquiry into the term “authenticity”, drawing upon exhibitions to understand the spatial, historical, and architectural aspects and qualities of existing environments. House museums, as “authentic containers” in which all the spiritual and spatial entities of a house are stored and represented them as a museum are conceived as spaces that best illustrate authenticity.

The multi-layered definitions of the term authenticity, highlighting many different comprehensions of the term, have required a detailed research of the term itself and how it is conceptualized in different disciplines. Within the lexical multi descriptions of authenticity in English and with an investigation of the word itself (by way of a defragmentation into its root word) in Turkish; “authority” and “essence” or “selfdom” have been selected as auxiliary keywords, constituting a direct relationship in the comprehension of authenticity.

The word authenticity in a direct translation into Turkish, has been associated with the “essence” of a thing- that is the “self”. In other words, denominating a thing as “authentic” necessitates a close analysis and investigation of the object “itself” to reveal the “essence”. This analysis through the “essence” of an object is interpreted as a “dismantling” method that culminates in the unveiling of authenticity.

In addition, a search for a direct definition of authenticity in English dictionaries results in multiple descriptions, each of which has the potential to restructure the context of the research. However, it was found crucial to focus on another term, “authority”, for the description and clarification of authenticity in the field of



architecture. In this regard, authority is ascribed as the “signature of the producer” which was one contentious concerns of this study in its discussions of authenticity.

The interpretations of Charles Lindholm have verified the inferences of this study on the two keywords of “essence” and “authority”. Lindholm suggests in his book “Culture and Authenticity” that there are two modes in the characterization of an entity as “authentic”, being “genealogical or historical (origin)” and “identity or correspondence (content)”.<sup>140</sup> Although it is possible to mention authenticity in different contexts, in general, to ascribe a thing as authentic requires knowledge of its roots, or in other words, the verification of its “essence”. The term “essence” in this respect can be conceived of and interpreted as the “knowledge” of a thing’s basics, genuine characteristics and origins (producer, production time and space), and all of the information obtained by the actual source.

While searching the term authenticity in various discussions, it is not a confounding result that authenticity is not a new phenomenon, in fact, an appreciation of authenticity as a noteworthy concept has been seen in many national and international discussions and with several different interpretations in various fields, including art, preservation and conservation studies and museology. The ties that architecture establishes with these disciplines, are regarded as essential and convenient considering their contributions to discussions on authenticity.

Authenticity has been designated as a “spiritual existence”, “the presence of the original” and learning from Walter Benjamin, “an effect of a work of art being uniquely present in time and space”. It has been further conceptualized as a “legal attribution” in the “designation of legal authority in the process of the treatment”. In addition, authenticity has gained significance in preservation and conservation studies especially after the institutionalization of a considerable concept by many national and international discussions and meetings designating the scope of

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<sup>140</sup> Lindholm. op.cit, p.2

authenticity in architectural treatments. Authenticity has been acknowledged internationally as a crucial criterion in the testing of the “architectural, historical and spiritual quality” of buildings that are to be preserved. Authenticity, hereby, has been already accepted as a “tool” in the conservation and preservation of the “existed unique presence”. However, the significance of authenticity, for this study at least, is not solely as an instrument for “testing fidelity the of originality” or “genuineness”, as authenticity is also conceived herein as a “concept”, with the potential to unveil “knowledge” embedded in architectural components, in turn enabling re-readings of existing architectural spaces and even directing processes in the design or reproduction of spaces.

This study acknowledges exhibitions as mediators of the relationship between authenticity in art and architecture, having been conceived as spaces for the seeking of authenticity through analyses of the object “itself” and its “essence”. Exhibitions have been interpreted both as a “critical” and an “interpretive” act. In the conventional museum manner; the process of investigation of the “origin” and “authenticity” of an object starts with a clear analysis of identification (related to the maker, production time and place). The identification process requires conceptual and close analysis to obtain “authentic” knowledge that are inherent within the object itself and the knowledge attained from the object is represented in an exhibition context by recomposing, curating and labelling. Exhibitions have been considered as “critical acts” that objects of display are analysed, criticized and reproduced. Considering museological procedures, following successive “dismantling” and “reproduction” processes, exhibitions can be interpreted as architectural agents by means of the decomposition of the object, whether it be a work of art or architectural production, and its classification, documentation and re-composition in a space. Additionally, when the object is an architectural product or architectural artifacts, because of its complex nature and the various media involved (drawings, building, models, photographs, films or architectural texts), discussions of authenticity and how architectural authenticity can be made visible, analysed, interpreted and

represented can be a contentious issue given the difficulty in clarifying “authorship” and “ownership” of the various media.

The “Elements of Architecture” works at the 14<sup>th</sup> Venice International Architecture Biennale of 2014, where the main theme was “Fundamentals” of architecture, has been revisited for this study, supporting its efforts in carrying architecture exhibitions to a productive ground with the sensational; approach of focusing on “architecture itself” rather than collecting and exhibiting the works and practices of known architects’. Moving away from conventional museum and exhibition procedures, by eliminating the “signature of the producer”, the biennale offered a means of attaining authentic knowledge by looking at “architecture itself” as the actual source. Architecture, both conceptually and literally was dismantled into 15 basic “elements”, disregarding their producers or eras that could be “used by any architect at any time”. Promoting the search for the historical and also genealogical knowledge hidden in the elements themselves (by searching for functions, types, scales, historical development, materials, and details of the elements themselves without context or architects) the biennale opened a new perspective in which “authenticity” could be considered as a “critical tool” in the discovery and reassessment of the “essence” of architecture itself. This approach has been conceived as a method for the re-reading of architecture, in which the object itself is researched to identify the “authentic components” that constitute the entire thing, and in representing the knowledge that each component contains within itself.

This study acknowledges house museums as “unique” and “authentic” architectural artifacts while integrating authenticity as a “tool” in a re-reading and reinterpretation of the architectural, spatial, museological, historical and spiritual qualities of architectural entities. By investigating the authentic components of the “house as a museum” and interpreting “a home within a house”, house museums have been ascribed as “spaces for exhibiting authenticity” by “representing a house in and of itself”. “House”, with its constant, stable, and accumulative physicality, has been conceived as a storage medium for the collection of various “home” experiences, private memories, and rituals of daily life. Meanwhile “museum”, as an institution,

provides both for the “conservation” and “faithful representation” of the spiritual presence of a “home” in the spatial existence of a “house. House museums, in this sense, unlike all other types of museums, can be considered special, naïve, and small scale but effective architectural entities with “unique” architectural, spiritual, and historical knowledge that varies from culture to culture, and designated according to the circumstances of the period, and the everyday life rituals of the inhabitants. Authenticity has been considered both as a crucial architectural tool in the representation of cultures and even as an architectural agent for the self-resistance of house museums in providing the insurance of their uniqueness.

In an exploration of authentic components, and with the assumption, from the definition of authenticity, as to denominate a thing as “authentic” has necessitated a close analysis and an investigation through the object “itself, house museums have been conceptually dismantled into their components to unveil the historical, architectural and museological qualities behind them. As the main unique object of the display, a “house” is conceptually dismantled into its elements (place, collection, character and architectural elements) in a museum place. This study assumes that only after “authentic value” has been unveiled, can the documentation, preservation and even presentation of “unique” knowledge be provided.

“The refinement of knowledge lies in the study of things. Only when things are studied is knowledge refined; only when knowledge is refined are intentions authentic; only when intentions are authentic are hearts and minds rectified; only when hearts and minds are rectified are personal lives cultivated; only when personal lives are cultivated are families regulated; only when families are regulated are states governed; only when states are governed is there peace under Heaven.”<sup>141</sup>

Regarding the “place” of house museums, the environment or location of the house becomes the actual space of the museum, as one of the common methods of constructing a museum in an “original setting”. Although the building may not be

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<sup>141</sup> Paula Peterson. Confucianism, The Way of Self-Cultivation, <<http://www.spiritofmaat.com/archive/feb3/cnfcism.htm>> Accessed 26 May 2016.

constructed by a known architect, the “building itself” gains museological value not due to the “signature of the architect” but because of the historical, contextual or spiritual quality of the building and its bearing “witness to the owner’s everyday life”. The museum, in this regard, is wherever the house is located.

The “collection” or “objects” of house museums, are the everyday objects, collected by the inhabitants that provide testament to the historical, sociological and economic conditions of the time. The objects contained within house museums are qualified as authentic not due to their “artistic” qualities as in the case of “art works” but by the knowledge embedded within them, and the insight they provide through the traditional, domestic, sociological reflections and traces, and witnesses to the owners life. The unity of a house containing everyday objects, preserved and represented within, makes house museums “unique” among all other types of museums.

The inhabitant, or “owner” of the house, can be a historical or, political figure or a prominent artist with a prominent place in a society. It has been said that house museums preserve and keep the memories and identities of their inhabitants alive, and document their daily lives, providing an image of the owner in a real space.

A house with all its spatial and spiritual qualities can be documented, preserved and conserved and even displayed within itself with respect to its authenticity, and in this way a house with all the things collected and stored inside, can be exhibited and institutionalized within itself. Transforming the space into a museum requires the representation of the things that the house contains. As in the conventional museum approach, to make the invisible visible, the architectural elements of the house have to be contextually reproduced which unveils the “museological” value of the architectural components and for house museums, there are five architectural elements in to be investigated in this regard: door, wall, windows, floor, and corridor.

Authenticity has been conceived in this thesis not only as a crucial tool in the preservation, conservation and documentation of artifacts but also for the exploration

and promotion of the production and knowledge of new architectural artifacts through exhibitions. House museums have been interpreted as the significant architectural artifacts, offering unique architectural knowledge obtained from the actual source of information. The acquisition of knowledge by investigating the object itself- through a close analysis of the “essence”- can unveil authenticity both in the scale of an object and in the architectural space. By unveiling new details and knowledge from within the absolute source, authenticity can enable to open up new approaches to architectural processes; by investigating undiscovered meanings, re-readings and reinterpretations of architectural productions with the aid of exhibitions to facilitate further spatial reformations.

This thesis has carved out authenticity from its historical context and reconsidering it as a tool for the reinterpretation of museum space with the aid of exhibitions. It is assumed in this study that authentication of an object contributes to the unveiling of a “text” –a representation of the “essence” and genuine knowledge- that is inherit in any object. The “con-text” or the spatial narrative of the exhibition space is generated from this “text” while this “authentic knowledge” and the “con-text” have accordingly enabled re-readings of existing spaces, thus directing processes of design and reformations of architectural spaces. In this regard, starting from the beginning of the general procedures in a museum space and in the context of exhibition, authenticity can be regarded as a convenient tool in spatial perception and reformation. In this way, the theoretical knowledge in architectural production that is generated out of the internal, or accurate sources of architecture, has determined to direct further architectural design processes contributing also to the documentation and development of architectural accumulation in the representational and linguistic discourse of architecture.



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## APPENDIX A

### CATEGORIZATION OF HOUSE MUSEUMS

Demhist Categorization Project House Museums Typologies<sup>142</sup>

- “1. Personality houses (writers, artists, musicians, politicians, military heroes)
2. Collection houses (the former home of a collector or a house now used to show a collection)
3. Houses of Beauty (where the primary reason for a museum is the house as work of art)
4. Historic Event houses (houses that commemorate an event that took place in/by the house)
5. Society houses (house museums established for no historic reason by a local community seeking a social cultural facility that may reflect its own identity)
6. Ancestral homes (country houses open to the public)
7. Royal power houses (palaces open to the public)
8. Clergy houses (monasteries, abbots’ houses and other ecclesiastical buildings with a former or current residential use, open to the public)
9. Humble homes (vernacular buildings such as modest farms valued as reflecting a lost way of life and/or building construction)”

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<sup>142</sup> Rosanna Pavoni, DemHist Categorization, <[http://www.museumartconsulting.com/sito\\_inglese/case-museo\\_Pavoni-2.htm](http://www.museumartconsulting.com/sito_inglese/case-museo_Pavoni-2.htm)> and for detailed list see. <[http://www.museumartconsulting.com/sito\\_inglese/Rosanna\\_Pavoni\\_HouseMuseums.pdf](http://www.museumartconsulting.com/sito_inglese/Rosanna_Pavoni_HouseMuseums.pdf)> Accessed 29 July 2016. It is indicated that the categorization project has completed by DemHist through forms filled by 150 house museums around the world have taken part in this project. It is listed by the Annual Conference Demhist took place in Vienna, 2007.

In addition to the above typologies, listed during the Annual Conference of DemHist in 2007, Rosanna Pavoni has offered two additional typologies, defined as:

- “ Period rooms (a house museum that contains rooms inspired to styles of various periods)
- Houses for Museums (a house that becomes a venue for different collections not related to its history)”

## APPENDIX B

### HOUSE MUSEUMS IN TURKEY<sup>143</sup>

| No | Name                                    | Location            |
|----|---|---------------------|
| 1  | Ankara A.O.Ç. Atatürk Evi Müzesi        | Ankara              |
| 2  | Ankara Bağ Evi                          | Ankara              |
| 3  | Aşiyân Müzesi (Tevfik Fikret Ev Müzesi) | İstanbul            |
| 4  | Atatürk Ev Müzesi                       | Alanya              |
| 5  | Atatürk Ev Müzesi                       | Bursa               |
| 6  | Atatürk Ev Müzesi                       | Konya               |
| 7  | Atatürk Ev Müzesi                       | Mersin              |
| 8  | Atatürk Ev Müzesi                       | Rize                |
| 9  | Atatürk Evi                             | Erzurum             |
| 10 | Atatürk Ev Müzesi                       | İzmir               |
| 11 | Atatürk Ev Müzesi                       | Kayseri             |
| 12 | Atatürk Ev Müzesi                       | Silifke             |
| 13 | Atatürk Müzesi                          | Adana               |
| 14 | Beypazarı Yaşayan Müze                  | Ankara              |
| 15 | Bigadiç Ev Müzesi                       | Balıkesir           |
| 16 | Çakıroğlu Konağı                        | İzmir               |
| 17 | Florya Atatürk Köşkü                    | İstanbul            |
| 18 | GüpGüpoğlu Konağı                       | Kayseri             |
| 19 | H.Rahmi Gürpınar Ev Müzesi              | İstanbul Heybeliada |
| 20 | Hacı Abdullah Bey Konağı                | Mardin              |
| 21 | Hasan Süzer Etnografya Müzesi           | Gaziantep           |
| 22 | Havza Atatürk Ev Müzesi                 | Samsun              |
| 23 | Heybeliada İnönü Evi                    | İstanbul Heybeliada |
| 24 | İnönü Ev Müzesi                         | Ankara              |
| 25 | Kazım Karabekir Paşa Müzesi             | İstanbul            |

<sup>143</sup> Prepared by the author according to data from: <<https://www.kultur.gov.tr>> and <<https://www.muze.gov.tr/tr/muzeler>> Accessed 1 August 2016. House museums in Turkey are not in the DemHist list <[http://www.museumartconsulting.com/sito\\_inglese/Rosanna\\_Pavoni\\_HouseMuseums.pdf](http://www.museumartconsulting.com/sito_inglese/Rosanna_Pavoni_HouseMuseums.pdf)> Accessed 29 July 2016. The above list is prepared by the author for one of the first meetings of DemHist National Committee.

| No | Name                                    | Location           |
|----|---|--------------------|
| 26 | Kocaeli-İzmit Müzesi ve Atatürk Evi     | Kocaeli            |
| 27 | Kossuth Ev Müzesi                       | Kütahya            |
| 28 | Koyunoğlu Evi                           | Konya              |
| 29 | Latifoğlu Konağı                        | Tokat              |
| 30 | Memiş Ağa Konağı                        | Trabzon            |
| 31 | Orhan Kemal Müzesi                      | İstanbul           |
| 32 | Osman Hamdi Bey Ev Müzesi               | Kocaeli            |
| 33 | Sadberk Hanım Müzesi                    | İstanbul           |
| 34 | Sadberk Hanım Müzesi                    | İstanbul           |
| 35 | Sait Faik Abasıyanık Müzesi             | İstanbul Burgazada |
| 36 | Sakıp Sabancı Müzesi                    | İstanbul           |
| 37 | Sipahioğlu Konağı                       | Karabük            |
| 38 | Şebinkarahisar Atatürk Evi Müzesi       | Giresun            |
| 39 | T.C Cumhurbaşkanlığı Atatürk Müze Köşkü | Ankara             |
| 40 | Taşucu Atatürk Evi                      | Mersin             |
| 41 | Trabzon Müzesi Kostaki Konağı           | Trabzon            |
| 42 | Yıldız Şale Köşkü                       | İstanbul           |
| 43 | Yürüyen Köşk                            | Yalova             |

### PALACE MUSEUMS

| No | Name                                     | Location |
|----|--|----------|
| 1  | Aynalıkavak, Maslak ve Küçüksu Kasırları | İstanbul |
| 2  | Beylerbeyi Sarayı                        | İstanbul |
| 3  | Çırağan Sarayı                           | İstanbul |
| 4  | Dolmabahçe ve Belerbeyi Sarayı           | İstanbul |
| 5  | Ihlamur Sarayı                           | İstanbul |
| 6  | İbrahim Paşa Sarayı                      | İstanbul |
| 7  | Kasr-ı Hümayun Saray Müze                | İzmit    |
| 8  | Topkapı Sarayı                           | İstanbul |
| 9  | Yıldız Sarayı                            | İstanbul |

### COLLECTION HOUSES

| No | Name                   | Location |
|----|------------------------|----------|
| 1  | Tuncalı Koleksiyon Evi | İzmir    |