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QUEST FOR NEW FORMS OF MUSEUM
SPACE: THE POLITICS OF
ARCHAEOLOGY AND MUSEUM
ARCHITECTURE IN THE 1960-1980
PERIOD IN TURKEY

A THESIS
SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE
AND THE GRADUATE SCHOOL OF ENGINEERING AND SCIENCE
OF ABDULLAH GUL UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF SCIENCE

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

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ABSTRACT

QUEST FOR NEW FORMS OF MUSEUM SPACE: THE
POLITICS OF ARCHAEOLOGY AND MUSEUM
ARCHITECTURE IN THE 1960-1980 PERIOD IN TURKEY

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MSc. in Architecture
Advisor: Asst. Prof. Ahmet Erdem Tozođlu

May 2022

This study historically examines the formation and development of museums in Turkey, which are powerful cultural tools of modernity. Within the scope of the thesis, I scrutinize the evolution of museum architecture in Turkey under the influence of political ideologies and archaeological policies from the beginning of the twentieth century until 1980. As will be seen in the following sections, the political, cultural, economic, and social transformations experienced in this period were influential to the formation of museums in Turkey. The concept of museums began to change in Europe from the Enlightenment period onward and, became a central element for nation-states to create a modern and civilized identity in the nineteenth century. Likewise, the preliminary scientific archaeological studies in the late Ottoman period culminated in the Imperial Museum. After the proclamation of the Republic, the efforts to establish a modern museum in Turkey gained momentum along with many other nation-building policies.

This thesis explores the establishment and development of museums in Turkey in the period between 1960 and 1980, focusing on the archaeological and cultural policies between political coups and their historical origins. I argue that the making of museums cannot be read independently of historicity, local identity, and role-play in the architectural medium. In this regard, this thesis spatially analyzes two museums in light of two major architectural themes of the period by synthesizing the examples in the architectural journals and state archives and examining these through many concepts found in the academic literature.

Keywords: Museum architecture, 1960-1980 period in Turkey, Antalya Regional Museum, Karatepe-Aslantaş Open Air Museum

ÖZET

MÜZE MEKANI İÇİN YENİ BİÇİM ARAYIŞI: 1960-1980 DÖNEMİNDE TÜRKİYE ARKEOLOJİ VE MÜZE MİMARLIĞI POLİTİKASI

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Bu çalışma, modernitenin güçlü kültürel araçları olan müzelerin Türkiye'deki oluşumunu ve gelişimini tarihsel olarak incelemektedir. Tez kapsamında, yirminci yüzyılın başından 1980'e kadar politik fikirlerin ve arkeoloji politikasının etkisi altında çeşitli anlatılarla kurgulanan Türkiye'deki müzelerin gelişimi incelenmiştir. İlerideki bölümlerde görüleceği gibi bu dönemde yaşanan politik, kültürel, ekonomik ve toplumsal dönüşümler, Türkiye'de müzelerin oluşumunda etkili olmuştur. Avrupa'da Aydınlanma çağından itibaren anlamı değişmeye başlayan müzeler, on dokuzuncu yüzyılda ulus-devletlerin modern vatandaş inşa etme sürecinde merkezi bir öge olmuştur. Buna paralel bir biçimde Geç Osmanlı döneminde bilimsel arkeolojik çalışmaların başlayıp İstanbul'da Arkeoloji Müzesinin açılışıyla başlayan bu süreç, Cumhuriyet'in ilanından sonra ise Türkiye'de ulus devlet inşasının kültürel altyapısının önemli bir parçası olmuştur. Bu bağlamda Anadolu'da pek çok müze açılmıştır.

Bu tez, temel olarak Türkiye'de 1960-1980 dönemi müzelerin kuruluşunu ve gelişimini, siyasi darbeler arasındaki arkeolojik ve kültür politikalarını tarihsel kökenlerinin izinde araştırıyor. Müzelerin inşasını, tarihsellik, yerel kimlik ve mimari kültür ile rol paylaşımından bağımsız olarak okunamayacağını savlıyor. Bu doğrultuda, müzelerin tarihsel ve ideolojik arka planı vurgulanırken öne çıkan dikkat çekici meselelerden biri olan kültür politikalarındaki eski eserlerin korunması ve yeni müze planlamalarının tarihsel izlerini sürüyor. Bu tez, bahsedilen değişimi iki farklı müze projesinin mekânsal analizini o dönemde mimarlık ve kültür alanındaki iki önemli tartışmanın ekseninden yorumlamayı deniyor. Bunu yapabilmek için de mimarlık dergileri ile devlet arşivlerinde yer alan belgeleri ile akademik literatürdeki kavramları sentezleyerek okumayı deniyor.

Anahtar kelimeler: Müze Mimarisi, 1960-1980 dönemi, Antalya Bölge Müzesi, Karatepe-Aslantaş Açık Hava Müzesi

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This thesis is the product of my personal interest in museum architecture in Turkey. This interest began during my undergraduate education and continued to increase in my professional life and throughout the graduate process. I tried to trace the historical background of the existing museums as well as their ideological traces. I enthusiastically continued my studies in order to contribute to the architectural history of the 1960-1980 period.

In transforming this interest into a thesis, I would like to thank Asst. Prof. Ahmet Erdem Tozođlu for sharing his invaluable knowledge and precious time during my studies.

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LIST OF ABBREVIATIONS

BICR	Bulletin of the central institute of restoration (Bollettino dell'istituto centrale del restauro)
DP	Demokrat Parti (Democrat Party)
ICOM	International Council of Museums.
İMÇ	İstanbul Manifaturacılar Çarşısı (Istanbul Retail Center)
SDGs	Sustainable Development Goals
SPO	State Planning Organization
TUBITAK	Türkiye Bilimsel ve Teknolojik Araştırma Kurumu (The Scientific and Technological Research Institution of Turkey)
UICB	International Union of Construction Centers
UNESCO	United Nations Educational, Scientific and Cultural Organization
YEM	Yapı Endüstri Merkezi (The Building Industry Center)
METU	Middle East Technical University
GAEEYK	Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu (The High Council for Real Estate Antiquities and Monuments)
ICOMOS	International Council on Monuments and Sites



To Defne and Ahmet

Chapter 1

Introduction

1.1 Aim and Scope

“Three institutions present architecture: the press, the museum, and the university. Because of their unconscious complicity, these presenters are able to visualize a trend in thought or assert the pertinence of an individuality.”¹

Philippe Barriere (1990)

The thesis aims to historically research the museums in Turkey, which were formed by modern nation-building and archaeology policy. The historical discussions about museums begin with a quest from European nations' to discover the origins of the Enlightenment through archaeology. As will be discussed later, the concept of the nation-state first used archaeology to create national identities in the context of the modernization of nation-states, which necessitated the display of their identity through national museums. In this nation-building process, archaeology and ethnography effectively played a crucial role in representing a persuasive continuous historical tradition. According to this, archaeological and ethnographic collections were displayed in an idealistic way and became effective instruments of modernity. Duncan (1991, p.88) has asserted that towards the end of the 19th century, the modern nation-states of Europe and the other countries that were about to attain their national independence in the 20th century recognized the instrumental power of museums.

They conceptualized museums as displaying the state's national identity, besides, considering them a central topic for state policies and societal impact. Therefore, as Harrison (1963, p.110) suggested, modern museums have played an essential role in educating and informing society beyond simply displaying objects.

¹ Barriere, P. (1990). From Deconstruction to Reconstruction. *L'Architecture D'Aujourd'hui*, no:271. p.111

Meanwhile, Turkish intellectuals were influenced by the establishment of modern nations in Europe and researched the science of archaeology. Although the first signs of modernization in Turkey appeared in the 18th century, it became more visible in the late nineteenth century in many aspects, with the foundation of the Imperial Museum in Istanbul serving as a remarkable milestone. In a relatively short time, the museum's director and archaeologist Osman Hamdi worked out a whole set of archaeological practices that came to constitute the collections of the Imperial Museum.

After the proclamation of the Republic, the new national identity was built upon “Turkishness” with the help of ethnographical and archaeological museums across Anatolia. As will be shown in later chapters, new museums and museum depots were established in order to display the political power of Turkish identity. In addition, the Turkish History Thesis of the 1930s assumed that the Hittites were the ancestors of the Turks, and this assumption guided the axis of the archaeological studies carried out by the Turkish Historical Society in Anatolia (Bozdoğan, 2002, p.243). By trying to place the new nation-state in a long historical and cultural continuum with the Turkish History Thesis, archaeological studies became essential tools in materializing these efforts.

Accordingly, the architectural milieu was also changing drastically during the 1930s. The historicist references to the Ottoman past were abandoned, with architects tending to use non-historic vocabulary to form the architecture of the new Republic. This period was later called Modernist, referring to its international counterparts. The changes that started in the 1930s went through a certain evolution and extended until the end of the 1940s, with the period between 1940 and 1950 in Turkey being called the Second National architectural movement (Sözen,1984, p.243). Due to urbanization across Anatolia, there was an expeditious production of public buildings, residences, educational buildings, and health buildings. Meanwhile, many archaeology and ethnography collections in museums and an equal number of museum depots were established in Anatolia until 1960.

After the military coup in 1960, the democratic environment was re-established, and a milieu called pluralism in architecture emerged in different styles, plan schemes, and construction technologies (Yücel,2005, p.126). Turkey has entered the planned development period after 1963 and has included cultural policies in its development plans

(Kongar, 1998). Accordingly, between 1960 and 1980, museums started to gain importance again in cultural policies due to five-year development plans. As a matter of fact, in this period, many museum buildings were built by the Undersecretariat of Culture under the Ministry of National Education. Meanwhile, the Ministry of Culture was established within the framework of cultural policies in 1971.

Much research in academic literature has dealt with either the exhibition designs in museums from a historical perspective or the evolution of the museums in the 2000s by referring to single case studies in Turkey. Also, museum interior setup, lighting, restoration, and contemporary museums have been among the main subjects of research. Nonetheless, what we know about the ideology and cultural policies behind the formation of archaeology and ethnography museums from 1960 to 1980 has remained relatively limited. The archaeology and ethnography museum history studies in Turkey have not yet been very comprehensive compared to their European counterparts. Architectural historians have not substantially examined the history and discourse of museum spaces for the period between 1960 and 1980 in Turkey. Studies in which Turkey's modernization story is explored through architecture and urban history attract more and more attention. However, while interest in the early period of the Republic has increased in a multidimensional way, it is possible to argue that the architecture of the post-Second World War period has not yet received academic interest of history and theory in direct proportion to what this field has to offer².

The main purpose of this thesis is to historically investigate the museum spaces and spatial discourses in the context of culture and archaeology policies. Hence, there will be a critical analysis of the formation of museums within the historical framework that necessitates an interdisciplinary evaluation by utilizing the knowledge produced not only in architecture but also in history, archaeology, and ethnography. Existing historical writings describing and interpreting the museum production, archaeological thought, and cultural policies experienced in Turkey during this period need to be supported and questioned with in-depth research on exemplary subjects. The aim of the study that was

² Studies in this field are still limited and consist of publications that examine the Republican period in general rather than focusing on the 1960-1980 period. For example, see Bozdoğan,2002; Batur,2005; Sey,1998; Sözen,1984; Holod, Evin & Özkan,1984; Vanlı,2006.; Bozdoğan, & Akcan, 2012.; Cengizkan, 2019; Sözen, M., & Tapan, M.,1973.

carried out within the scope of this thesis was to define such a need and elucidate some aspects of it. In this regard, the main question of the thesis can be formulated as: “How did the museums evolve between 1960 and 1980 in Turkey?”. Accordingly, there are several sub-questions below to be considered:

- What fundamental purposes do museums serve in our culture, and how do they use display objects to achieve them?
- How can we historically explain the formation of national museums?
- How can we define the formation of national identity between the archaeology, ethnography, and art displays in museums?
- What were the political concerns of designing regional museums across Anatolia?
- What was the role of the archaeology policy in designing the museum space?
- How did the architectural approach of the archaeology museums evolve between 1960 and 1980 in Turkey?
- How was museum design interpreted in the popular and architectural media in the 1960-1980 period?

This thesis aims to shed light on the responses to these intertwined questions in the given historical context.

1.2 Limits of the Research

It may be hard to frame the wide content of the research findings without predefined boundaries. Therefore, some limits were set to identify the main thesis outline: the chronological period and case studies. The years 1960 and 1980 are accepted by many social scientists as important thresholds for witnessing remarkable political, economic, and social transformations in Turkey (Ahmad,1993; Zürcher,2004; Bozdoğan & Akcan,2012). Thus, this period determined the historical boundaries of this thesis due to the assumption that it was also descriptive in the field of museum architecture. Although some studies focus on the period between the 1960 and 1980, it is not yet well-known enough in the context of twentieth-century architectural production in Turkey, specifically about archaeology museums. Thus, this thesis aims to contribute to the interpretation and appreciation of the architecture of the Republican period in the context of archaeology and cultural policies. The content of this thesis is limited to the end of the 1970s. As the museum policies and practices of the 1980s have a different scope and

characteristics in terms of the changing political, sociological, and economic contexts, this period requires further investigations.

It will undoubtedly exceed the scope of this thesis to summarize and evaluate each museum established between 1960 and 1980 or to convey in detail what each building presents through its own story. For this purpose, another limit within the scope of this thesis is which museums will be examined. It seems possible to present a compilation of some findings on the common themes that have recurred in these studies and to identify some case studies and discussion topics that are likely to deepen our knowledge and understanding of recent architectural history. Hence, after the literature research, considering the acquisition methods of museums and their collections, two case museums were considered exemplary in determining the order of unique and iconic features compared to their equivalents. In this respect, three case studies were carefully selected to discuss three important architectural themes of the period as well: the Antalya Regional Museum, which was the only museum built after a nation-scale architectural competition in the 1960-80 period and the Karatepe-Aslantaş Open Air Museum which was the first open-air museum in Turkey. As will be discussed later, they are examined according to two architectural themes which influenced the 1960-80 period in Turkey.

From a methodological point of view, the thesis research composed of two parts: 1) the survey of archival materials, which is one of the essential qualitative research methods and typically preferred in historical studies, and 2) establishing their context by referring to secondary literature on related fields of study. In the first phase, in order to build a sound basis of understanding of the archaeology and cultural policies and the museum practices in Turkey, a literature survey was undertaken in many university libraries and the National Library in Ankara. Archive studies were carried out at the British Institute at Ankara and American Research Institute at Ankara in order to conduct research from foreign sources in the field of archaeology in Turkey. In the British Institute Ankara archives, excavation permit documents, excavation team notification documents and some receipt information related to the archeological excavations were found for the period between 1960 and 1980 in Turkey. Although the American Research Institute at Ankara accommodates some archival materials, very few of them are related to the archaeological excavations in Turkey in the 1960-80 period. Then, many archival materials, including the archaeological excavation permits issued to foreigners in the

1960-1980 period, were collected from the Ministry of Culture and Tourism archives, in the Presidential State Archive (Republican section). The Chamber of Architects Kayseri Branch was used for its archive of architectural magazines. The thesis's main arguments were founded on the information obtained from these materials. In addition, Salt Research and Koç University Digital Collections provided a significant amount of visual material for this thesis. Moreover, I analyzed many periodicals of this period, including *Mimarlık* (Architecture) and *Arkitekt*, in order to highlight the current architectural discourses about museums and archaeology of the 1960-1980 period in Turkey. Concurrently, some site studies were done in İstanbul, Ankara, Antalya and Osmaniye. In particular, pioneering museums in Turkey and two prime examples selected for the 1960-1980 period were examined. The data obtained from these studies were interpreted in an interdisciplinary way in the context of the period's politics, archaeology and museum architecture, before being transferred to the thesis.

1.3 Structure of the Thesis

This thesis consists of three main chapters, as well as the introduction and conclusion chapters. The second chapter examines the general approach toward museum history and, accordingly, the birth and development of museums in Europe, which were seen as a tool for displaying national identity during the nineteenth and twentieth centuries. Besides this, it will be discussed and detailed to what extent archaeology and ethnography museums and collections devoted to these disciplines are used to serve such a missionary narrative formulated by the late Ottoman period and Republic's nation-building. Hence, the pioneering museums of the late Ottoman and early Republican periods, such as the Imperial Museum, the Ethnographical Museum, and the Museum of Anatolian Civilizations in Ankara and their active roles in their architectural and political context, will be examined. Additionally, the foundation of storage museums across Anatolia will be explained in order to clarify the basis for the archaeological policy of the young republic. Therefore, this chapter deals with the essential information about iconic museums and their historical and political role in Turkey from the 1850s to the 1950s.

The third chapter explores the period of 1960-1980 as a transition period through political, economic, and architectural mediums in Turkey. It specifically attempts to search for the institutionalization of museology and the proliferation of museums parallel

to the state's cultural program, five-year development plans, and archaeology policies between 1960 and 1980. It also explores the regional museums, prototype museums (*tip proje*), storage museums, and competitions in order to create a conceptual framework for the museum architecture. In addition, due to the many museum formations across Anatolia, it will scrutinize the geographical distribution of museums in the period. Therefore, by the end of the chapter, a general evaluation of the museum spaces between 1960 and 1980 will be complete.

The fourth chapter situates the two selected museums in the frame of two architectural themes in order to highlight their impact on the architectural scene in the 1960-1980 period. The first case is the Antalya Regional Museum, which was the only museum received after a design competition in this period. It is examined by referring to "critical regionalism" in the architectural discourse of the period. The second case is the Karatepe-Aslantaş museum, the first open-air museum of the period and an archaeologically successful in-situ conservation project. It is examined by referring to the "brutalist architecture" discussions. This chapter ends with an overall evaluation, which serve as the conclusion to the main discussion. By looking at all the materials examined, the prominent themes in the design and use of museums in the historical context were discussed in parallel with the architectural styles of the time and the technological, cultural, and political development experienced.

The conclusion chapter provides an assessment based on the historical and theoretical background detailed in the previous sections. It will summarize how the invention of modern nation-states and the idealization of the national identity affected the museum institutions. Thus, the significant concepts in the evolution of the museum spaces related to Turkey's archaeology and cultural policy are revealed. Hence, it is an overall evaluation of the ideas and examples presented in the third and fourth chapters of the thesis and it exposes a model to explain the development of museum space in Turkey for the period between 1960 and 1980. This section also scrutinizes how the state and society perceive museums, archaeology, and cultural policies, as well as many architectural movements which affect museums. Within a critical framework, the two case studies in the fourth chapter express the backbone of this research regarding the discourse surrounding museums' between 1960 and 1980. Even though these museums were formulated in multiple ways by different ideological strategies and architectural styles,

the study concludes by emphasizing their commonalities in the powerful role they shared in defining the structure of museums in Turkey between 1960 and 1980. In addition, the connection of the thesis content with social development goals and the contribution of this research on architecture history is presented in the conclusion chapter.



Chapter 2

An Encounter with Modernity: An Overview of the Policies of Archaeology and Museum Spaces in Turkey (from the 1850s to the 1950s)

In history, collecting objects and exhibition practices led to the search for new spatial organizations in order to express their valuable presence. In ancient Greek and Roman civilizations, different spaces exhibited collections by determining their authenticity with aesthetic, historical, and religious values³. The sanctuaries, the theaters, the forums, and the public gardens were formed into special exhibition places (Bazin, 1967, p:19). Duncan and Wallach (1980, p:449) argue that museum spaces are akin to churches or temples in terms of their architectural and spatial organization. This circumstance leads to architectural and historical similarities, especially collecting and displaying methods built on spatialization like a museum installation. In time this collection and spatialization have not changed fundamentally but have transformed into different institutes with different names. One of the first exhibition spaces was the cabinet of curiosities (*Wunderkammer*), founded by those curious collectors who were obsessed with collection and display since the Renaissance period in Europe.

³ Bazin's *The Museum Age* book, p:12. "Fifth century B.C. The first museological collections in Greece were the treasuries of the temples, formed by the slow accumulation of votive offerings of the worshippers who paid tribute to the local deity. Near the Panhellenic sanctuaries at Olympia and Delphi, small monuments were built to protect the treasures. The treasury of the Athenians at Delphi has been reconstructed."

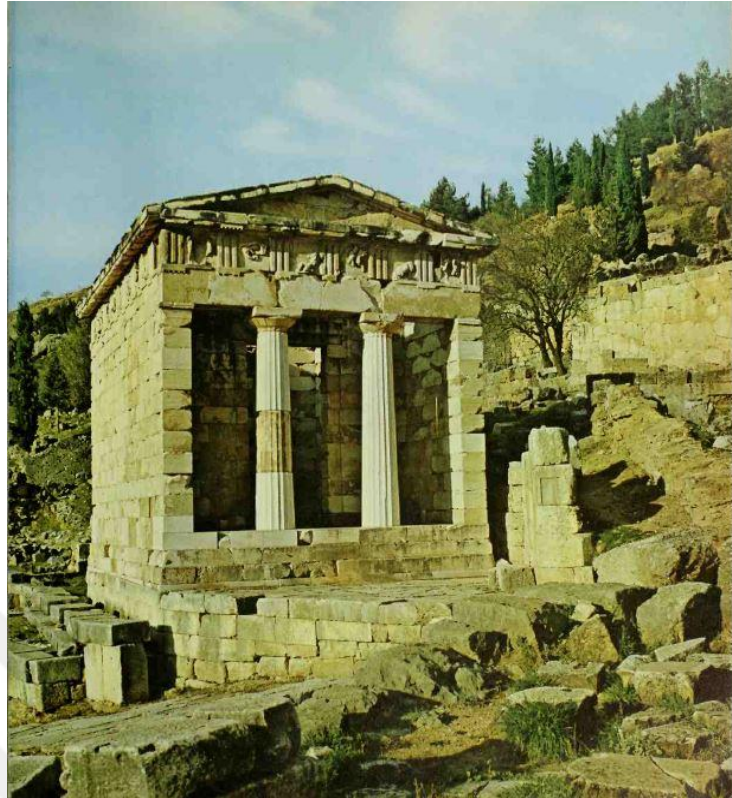


Figure 2.1 Treasury of the Athenians at Delphi (Source: Bazin,1967)

These cabinets across Europe describe the emergence of the first exhibition catalogs and earliest images of museums after the Renaissance. One can deduce from these arguments that the origins of museum formation contain precious collections and exhibitions that enable the gathering of the private community and its synergy. To put it another way, curiosity led to a civilizing process. The Renaissance cabinets of curiosities was fundamental to a civil society by facilitating social interaction in the early modern period and a cultural framework that identified memory (Findlen,1996, p:16).



Figure 2.2 The cabinet of curiosities: Ferrante Imperato's museum in Naples, 1599 (Source: Bennett,1988)

What were these collectors' interests in collecting and organizing special exhibitions? It was not just about curiosity or pleasure-seeking, it was about a more tangible desire to be a possessor rather than a curator. The increasing interest and value of Greco-Roman antiquities may serve as the starting point for our research in finding answers to such questions. The first museum spaces, which over time became institutes and established ties with modernity, started to transform into political spaces due to the prestige and historical roots that the ownership and exhibition of ancient artifacts brought to the European countries. The main idea of making these valuable collections available to the public was to reach more spectators, civilize, and educate the nations.

Moreover, due to the enlargement of the cabinets, in the 17th century, the great collections and art trade formed in many states of Europe (Bazin,1967, p:83). Beyond trade or gains of collectors, this situation is its visualization and display of national identity, transforming its value into a globally accepted symbol. At this point, nations' adopting the past and the attribution of its meaning formed the foundations of archaeology, which we now refer to as the science of ancient knowledge. In the 18th century, the progress of archaeological excavations and scientific study of archaeological

documents became characterized by determining the authenticity and value of works of art (Bazin,1967, p:116). Based on this, excavations and unearthed objects led to the formation of organized museums, which were not collecting trends, but instead archaeological preciousness (Bazin,1967, p:142). The consequences of the "curiosities" of several states led to the nascent archaeological collections becoming the new exhibition types in the society. As they went through the changes and transformations of the 18th and 19th centuries, Greco-Roman remnants played an extensive catalyzer role in relationships in world politics. The popularity of archaeology and in-situ excavations in Europe also resulted from this situation. The intersection of archaeology and politics was utilized to create a national identity in Europe as a political instrument that involved significant reification of historical knowledge during the nineteenth century. Duncan and Wallach (1980, p:450) claim that state authority was a tangible symbol throughout museums and assert that the museums integrated this authority over the idea of civilization. From this perspective, archaeology became the the new form of historical and political reality from the beginning of the Renaissance onward, to symbolize state authority and identity. This interrelation between politics and archaeology became a consistency of the museum institutions and their identity codes which created mystifications of national history and codified the experience of modernity in Europe.

On the other hand, architecture historians generally agree that the Ottoman Empire's modernity experience begins with the reforms of the Tulip Period (1718-30). Çelebi Mehmed Efendi's visit to France in 1720-1721 as the ambassador of the Sultan has been considered an important threshold as well (Batur,1985, p:1039). The situation, which is called the orientation of the Ottoman Empire to the West, is also the result of Europe's interest in the East and provided mutual trade agreements, as in the case of France. Afife Batur (1985, p:1039) claims that Eastern trade, which European countries had revived and managed to direct, forced the socio-economic structure of Ottoman cities, urban morphology, and urban space norms to change as an external factor whose became tangible over time. In addition, the diplomatic activity of Europeans was carried out by the embassies that functioned as influential centers for two centuries in the East. Apart from their political functions, the embassies are the patrons of different forms of art, namely painting, literature, and theater, that they call or support with their main cultural activities. Their artists have created interest and admiration for Western-style art or Western lifestyle (Batur, 1985, p:1039). From this point of view, even if it is accepted

that the modernization process started in the Tulip era, the Eastern political ideology of European countries is also an important factor that catalyzed and forced a change in the Ottoman Empire. Many reform encounters may be called modern due to attempts to catch up with Europe's dominance in the fields of military, technology, education, and exhibition. Since the focus was only on military issues, problems related to technology, science, education, and migration gradually increased, with all attempts made for these fields coming up as insufficient. (Inal, 2011, p:725). When examining the sources, it is rare to notice which problems the Ottomans were good at managing, while the failures and causes of modern reforms were mentioned at length. At this point, it would be more correct to examine the Ottoman Empire, which is a multi-religious, multi-cultural, and indeed multi-layered structure in itself, in separate periods and conditions. Therefore, it is important to grasp the background of the period and focus on modernization institutions in the context of the museum and archaeology. However, the modernization reforms of the Ottoman Empire are not examined in detail within the scope of this thesis. A base point of inspection to the Ottoman Museum institutionalization issues mentioned above is the relationship nation-building and identity had with archaeology science. The science of archaeology, which was developed in Europe, was able to enter the radar of the Ottoman Empire in the 19th century. There were reasons why antiquities and archaeology gained importance, but the main reason is that travelers who were archaeologists or architects documented and highlighted antiquities in the Ottoman Empire, and many antiquities were smuggled abroad due to illegal archaeological excavations (Akın,1993, p:233). The increase in trade and tourism during the modernization process has revealed the Ottoman Empire as a center of attraction while also causing the colonialism of its cultural heritage by Europe.

The earliest place of an exhibition in Ottoman Istanbul was organized in Hagia Eirene⁴ Church. It had already been used as a weapon and trophy storage facility after Ottoman rule (Necipoğlu, 2007, p:74). In 1726, a weapon exhibition was created inside the Hagia Eirene, with the church becoming known as "*Dar-ül Esliha*" as well as "*İç cebehane*". Bilge Ar (2013, p:280) claims that in 1726, there were some new arrangements to allow the exhibition objects to be seen by travelers other than the sultan and palace officials. The notes of the travelers who later had the privilege to visit Hagia

⁴ The Aya Irini Church name was used in the Hagia Eirene Church in this thesis.

Irene describe that Byzantine relics and some famous war booty had been stored in there. Also, after the organization of a weapon exhibition that served more than the storage function, an increase in the number of visitors who entered Hagia Irene can be observed. Ahmet Fethi Pasha, who was Marshal of the Imperial Arsenal (*Tophane-i Amire Müşiri*) and the former ambassador to Vienna and Paris, established the Magazine of Antiquities (*Mecmua-i Asar-i Atika*) and The Magazine of Antique Weapons (*Mecmua-i Ešliha-i Atika*) in the Hagia Eirene in 1846 (Shaw,2007, p:256).

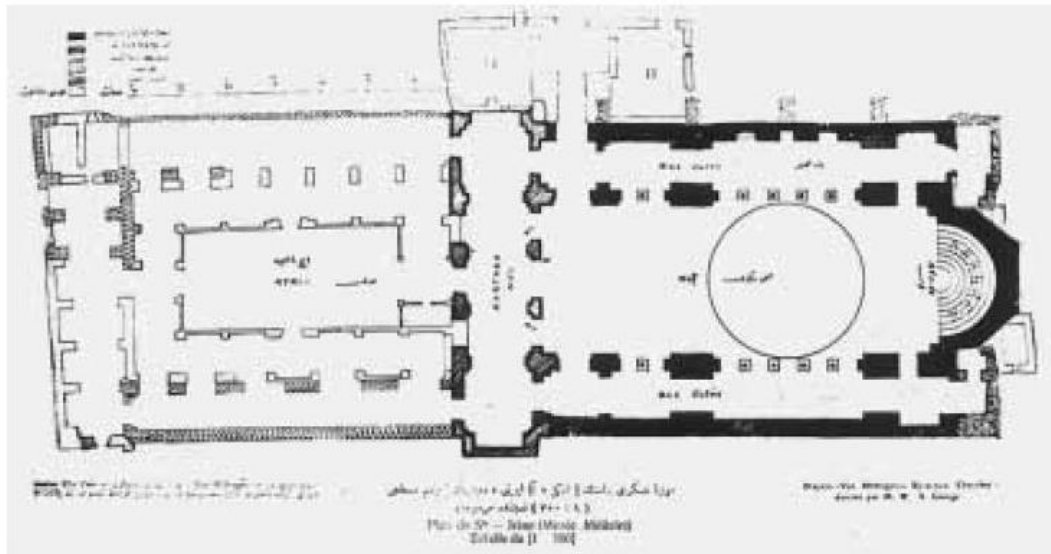


Figure 2.3 Ground plan for the Basilica of Hagia Irene [Sermed Muhtar] (Source: Shaw,2003)



Figure 2.4 Basilica of Hagia Irene, İstanbul (Source: <http://www.kalinti-istanbul.com/item/aya-irini/>)

In addition, Sultan Abdülaziz's visit to Europe (1867) was an extraordinary case which was affected by the institutionalization of museums and archaeology acquired in the upper echelons of the Ottoman Empire. The international Paris exhibition was held during the Sultan's European tour, with the Ottoman state participating in the exhibition. Along with the agricultural and industrial products of the Ottoman state, some items of historical and artistic value were shown in the exhibition. In the Paris exhibition, a Turkish coffeehouse and a pavilion reflecting the characteristics of Turkish architecture were built in the area reserved for the Ottoman Empire (Cezar, 1971, p:92). After this trip, the first attempts to exhibit continued along with an expansion of the museum space in Hagia Eirene, with the first regulation of antiquities and excavations in 1869. The first catalog of the museum was created in 1871 (Eldem, 2017, p:27). These arrangements were developed linearly as proof that the process of establishing a modern institution with the help of archaeology, museology, and national history was a significant part of Ottoman bureaucracy in the nineteenth century. In this regard, the Ottoman Empire made developments in the field of archaeology over time and initiated many innovative and radical changes in the modernization process, taking an active role in the formation of the Imperial Museum⁵. These developments were based on Western models and were attempted in order to reorient the socio-political and economic systems. As an ideological reflection of this situation, key actors within the Policies of Archaeology and Museum Spaces in Turkey in the political, social, and architectural fields and the birth of the museum structures will be examined in the next subsections.

⁵ The İstanbul Arkeoloji Museum name was used in the Imperial Museum in this thesis.



Figure 2.5 Sultan Abdülaziz visiting the Abras Gallery in Paris [L'Illustration] (Source: Shaw,2003)

2.1 First Archaeological Surveys in Turkey During the Ottoman Period.

After Sultan Abdülaziz visited Europe, Hagia Eirene's name was changed to the Imperial Museum. The first director was Edward Goold⁶, who was appointed by Grand Vizier Ali Pasha in 1869 (Çelik, 2016, p:33). With the term “Imperial” in the name, the first museum had a cultural function similar to its European counterparts. This also marked the first time the phrase "museum" was officially used in the name of the institution. This situation led to both an increase in the relevance of historical artifacts and institutional taken within Ottoman bureaucracy. Hence, the first official steps were taken under the leadership of Safvet Pasha, who was the Minister of Public Education, with historical artifacts being carefully collected in the Aydın, Sarıhan, Adana, Hüdavendigâr, Konya, Trablusgarp, Salonica, and Crete provinces and sent to the capital (Shaw, 2003, p:85). Before this attempt to collect and protect antiquities, many artifacts

⁶ British Edward Goold was the history teacher at Imperial High School (Galatasaray) (Çelik, 2016, p:34,79)

unearthed during excavations in Ephesus were exhibited in foreign museums even though they belonged to the Ottoman Empire. In fact, the increase in such situations led to a public reaction, as illustrated in *La Turquie*⁷ newspaper (Akın,1993, p:234). It reads, "Shouldn't statesmen have to intervene in this archaeology situation? " Two years later, the legal status was constituted by making official regulations regarding archaeological excavations and forbidding taking antiquities outside of the Empire's borders. The first regulation in 1874, known as the Antiquities⁸ regulation (*Asar-ı Atika Nizamnamesi*), consisted of 36 articles in an introduction, four chapters, and a conclusion. Although this regulation brought some principles for archaeological excavations, it could not solve the ownership problem of the artifacts found in archaeological excavations. It was also ineffective in stopping the shipping of artifacts abroad. (Cezar, 1971, p:286). According to the growth of archaeology enthusiasm in the Ottoman Empire, the Imperial Museum was referred to as a prestigious national modernity institution in the eyes of bureaucrats. This situation was actually one of the results of the Ottoman elite society that started to form in the nineteenth century. The rapid development of this institution, which would bring the state and the nation together on a modern denominator, and later formations regarding the archaeology policy and Imperial Museum also raise questions in this respect. Were the steps towards this modern museum done deliberately for national identity and cultural values or for bureaucratic superiority? Although I encountered a lot of subjective interpretations while searching for answers to these questions, my approach to this situation is that the construction of modern national identity and bureaucratic superiority were both met. Therefore, first archaeology policies of the Ottomans policies consisted of simultaneous progress of culture and power concerns; however, not every archaeological excavation successfully conserved antiquities, such as the Milet excavation. In this excavation, of the 64 unearthed sculptures 32 were taken to Louvre Museum in Paris (Akın, 1993, p:235). Cezar (1971, p:287) states that there was a public opinion about this situation in Ottoman newspapers, with even the *Basiret* newspaper publishing articles about preventing the smuggling of antiquities and finding insufficient

⁷ *La Turquie*, April 24, 1872, cited in N. Akın (1993, p:234)

⁸ In the first and second articles of the first regulation dated 1874, the definition of the artifact is made, the third article states how to divide the artifacts found in the excavations, and the fourth article states that the Ministry of National Education should be applied. After the Antiquities Regulation, foreign archeologists who were excavated in Turkey, took advantage of a third proviso of the regulation for their interests, even if they did not settle for their share and took more out of the country. (Cezar, 1971, p:286).

archaeological regulations. Another reason for this situation is that the Imperial Museum institution did not force archaeologists to carry out excavations within its framework. Even the ancient artifacts from recent excavations could not find a place due to the inadequacy of the physical capacity inside the Hagia Eirene's atrium. Although Anton Déthier⁹ who was the director of the Imperial Museum stated that the museum needed a larger building with the recent arrival of 88 antiquities from Cyprus and reiterated, the necessity for the construction of new buildings. Administrative and financial support was not received for this request.

An immediate and less expansive solution was to move the first Imperial Museum antiquities to the Tiled Pavilion¹⁰ (1478) in 1880, one of the earliest structures of the Topkapı Palace (Shaw, 2003, p:92). In the opening speech of the Tiled Pavilion¹¹, Münif Pasha, the Minister of Education, emphasized the significance of the museum institution for the capital of the Ottoman Empire and its primary value as a sign of civilization parallel to European countries. Also, his speech emphasized that archaeological improvements were beneficial to national history and science. On the other hand, Münif Pasha provided an example of the past and accepted that the Ottomans did not appreciate the value of antiquities like the Europeans. As a result of this situation, many antiquities in European and American museums came from Ottoman lands (Cezar, 1971, p:180).

⁹ Anton Philip Déthier was the second director of the Imperial Museum and he studied at Berlin University. His majors were history, classics, philology, and archaeology (Shaw, 2003, p:49,88)

¹⁰ The Çinili Köşk (1478) name was used in the Tiled Pavilion in this study.

¹¹ In 1873, with the permission of the Sultan, it was decided to organize the Tiled Pavilion as a museum to exhibit the artifacts to be evacuated and transferred, and the transfer process was initiated in 1875. Finally, in 1876, at least the moving process of the vast majority of the collection in Hagia Eirene's interior was completed. Although the collections in the interior of Hagia Eirene have been moved, documents show that the antique items such as some lion statues and sarcophagi in front of the north facade were still in the same place in 1880. After opening the new museum in the Tiled Pavilion, their relocation processes took a long time. Arrangements were made for the new archaeology museum in the Tiled Pavilion and the museum was opened in 1880 (Ar, 2013, p:232,233).



Figure 2.6 Main Façade of Tiled Pavilion, İstanbul (Source: Author's collection)



Figure 2.7 Entrance Pictures of Tiled Pavilion, İstanbul (Source: Author's collection)

The minister's speech ended by emphasizing the Tiled Pavilion's suitability for the museum's purpose due to its antiquity values and it being built by Mehmed the Conqueror (Cezar, 1971, p:180). In the focus of Münif Pasha's speech, two concepts draw attention.

The first is that the museum and archaeology policy was aimed to be adopted and used by the Ottoman state in order to reify the national identity. The second is the significance of the museum institution in order to achieve a modern, civilized and hierarchical position among the European countries. In addition, Europeans had not given up on taking the ancient artifacts in Anatolia as the source of their culture rather than as a development for the science of archaeology. Contrary to the perception that civilized historical identities belong only to the Europeans, this new museum shows the development of the civilized history and national identity that has existed in Ottoman lands for centuries.

As it went through the changes and transformations of the nineteenth century, it is undeniable that the birth of museology gained a new meaning with the archaeological developments in the late Ottoman period. As a result of this, the Hagia Eirene museum was moved to the Tiled Pavilion, with Osman Hamdi Bey taking part in the field of museum institution with the establishment of a museum commission in 1877. The main duties of this commission were to ensure that the antiques were transported to the Tiled Pavilion without damage, to exhibit these artifacts, and make the museum a place that would attract everyone's attention (Shaw, 2003, p:92). After the death of the museum director Déthier in 1881, Osman Hamdi Bey, the son of the vizier Edhem Pasha, became the new museum director (Akın, 1993, p:235). In order to understand why Osman Hamdi Bey was chosen as a museum director, it is necessary to mention his family and academic life briefly. Osman Hamdi Bey was born in Istanbul on 30 December 1842. His father, İbrahim Ethem Bey, one of the first mining engineers in the country, was a statesman who became the Grand Vizier in 1877. He was the oldest of the six children of the family. After his primary school education, Osman Hamdi started Law School (*Maarif-i Adliye*) in 1856. He drew charcoal pictures when he was only 16 years old. His father, who wanted his sons to study abroad, sent him to Paris to study law a few years later. During his twelve-year stay in Paris, he studied law and received an excellent painting education through apprenticeships in the workshops of Jean-Léon Gérôme and Boulanger, some of the famous painters of that period (Cezar, 1971, p:140,142). After returning home, he worked at different offices in the state. His first task serving Baghdad Provincial Directorate of Foreign Affairs. The made paintings he made there reflected the various views of this city. He was deeply interested in Baghdad's history and archaeology.



Figure 2.8 Osman Hamdi Bey in Oriental garb at the Vienna Universal Exposition, 1873 (Source: Shaw, 2003)

Osman Hamdi, who later became the Deputy Protocol Director of the Palace after returning to Istanbul, participated in the International Exhibition held in Vienna as a commissioner. He had a second marriage to another French lady named Marie (who became Naile after the marriage) whom he met while in Vienna. From his second wife, he had four children: Melek, Leyla, Ethem, and Nazlı. He was appointed as the first mayor of Kadıköy in 1875, a position he held for one year. Osman Hamdi Bey left his civil service after the Ottoman-Russian War and was appointed, to the previously mentioned, director position by Sultan Abdülhamit II. He was also among the founders of Turkey's first school of fine arts (*Sanayi-i Nefise*) in 1882 (Shaw, 2003, p:98,99,100).



Figure 2.9 Sanayi-i Nefise School of Fine Arts, (Today, Eski Şark Eserleri Museum, İstanbul) (Source: Author's collection)

Osman Hamdi's attempts to preserve archaeological artifacts and artworks, with his titles of museum director and art school director, are among the most critical steps in Ottoman modernization. The students of the new art school were learning the importance of collecting and preserving ancient artifacts and artistic techniques with a European-style curriculum. The purpose was to formulate a new artistic elite¹². When interpreting this situation of creating an artistic elite through the lens of the dynamics of the period, it is evident that Osman Hamdi had concerns about the new Ottoman elite society and their understanding of valuable antiquities belonging to the Ottoman Empire. In the late Ottoman period, due to the nationalization of European modernism, there was an aim to reach the elite artistic class through the museum director who had been educated in Europe and his art school providing European-style education. Nevertheless, a pioneer character, like Osman Hamdi Bey, who was not an Orientalist in the Western sense, but attempted to raise the image of Turkey to the level of modern and civilized nations in the

¹² According to Shaw (2003, p:99), the opening of this art school was to create a new artistic elite.

West and became a catalyst in the late Ottoman period both with his physical excavations and his role in changing the bureaucratic antiquities laws.

Osman Hamdi's pioneering role in the field of museum and archaeology became evident in the shaping of the new Imperial Museum collection¹³. Under Osman Hamdi Bey's Museum directorate, the museum continued to collect artifacts from the provinces in Anatolia and beyond. The number of items increased rapidly due to the archaeological excavations that he made (Cezar, 1971, p:192). Preserving every ancient artifact from Ottoman lands without them being stolen and moving them to the Imperial Museum had already been on the agenda during the Déthier period. However, according to Cezar, Osman Hamdi Bey started more effective efforts to issue new antiquities regulations which caused positive results within the attempts of the bureaucracy. As a result of these attempts, the new regulations of 1884 abolished the provision of granting shares to the excavator and landowner, as well as prohibited the shipment of artifacts abroad. As a result, foreign archaeologists who excavated ancient artifacts in Turkey would only be able to take photos and make plaster models of their findings (Cezar,1971, p: 288,297). Osman Hamdi was seeking funding for the excavations in Nemrut Mountain¹⁴ in southeastern Anatolia before amending the Antiquities regulation. He received funds from the Ottoman bank, the Eastern Railway Company, and the Haydar Pasha Railway Company. The findings of these excavations were massive and challenging to convey to the Imperial Museum. Therefore, in order to express their values, photographs and models were published in the world press (Cezar,1971, p: 274, Shaw, 2003, p:109).

¹³ Osman Hamdi's personal notebook in the 1880s, there was the "Asar-ı Atika Museum" calligraphy he copied during his trip to Iznik and Bursa. Same "Asar-ı Atika Museum" calligraphy was on top of the main entrance of the new Imperial Museum building, completed in 1891 with neoclassical style. According to Eldem, it shows that Osman Hamdi made pre-designs in order to create the Imperial Museum's new identity (Eldem, 2015, p:381,382).

¹⁴ The first national excavations carried out on behalf of the Turkish museum was in Nemrut Mountain and Osman Hamdi Bey is at the head of the excavation (Cezar,1971, p:273).



Figure 2.10 Osman Hamdi Bey on-site at the Nemrut Mountain excavations, 1883 (Source: Shaw,2003)

The leading role of Osman Hamdi in the new security measures provided by the laws of antiquities continued with the excavations he made on behalf of the Ottoman Empire. Another one of these excavations that made a tremendous impact in the world press took place in Sidon. The excavation story begins with a villager, Mehmet Efendi, discovering some sarcophagi while digging the soil to construct a building in 1887 in Damascus. After the district governor of the province where the artifacts were found informed the Imperial Museum and sent the unearthed artifacts, Osman Hamdi Bey traveled to Sidon to excavate the sarcophagi in the surrounding areas. As a result of this excavation, 26 sarcophagi were recovered and sent to the Imperial Museum (Shaw, 2003, p:157- Sönmez, 2020, p:773). The Nemrut Dag and Sidon excavations made and published by Osman Hamdi can be counted among the higher strategy of making Ottoman archaeology internationally recognizable.

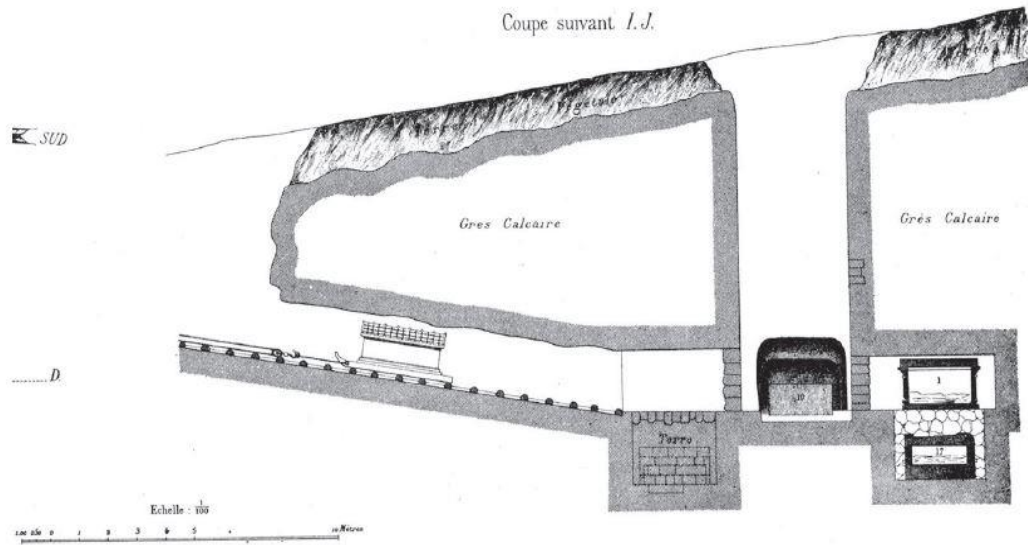


Figure 2.11 Sidon section drawing of excavation site showing extraction route of a sarcophagus. (O. Hamdy Bey and Théodore Reinach, *Une nécropole royale à Sidon*) (Source: Çelik, 2016)

In addition to these efforts, Osman Hamdi Bey provided the allocation of funds from the state budget for the museum and especially the archaeological excavations from 1885 onward, presenting a financial opportunity to the museum that it had never had before (Akm,1993, p:238). Moreover, Osman Hamdi Bey gave a remarkable effort to put the new regulation of antiquities into effect in 1906 upon some deficiencies in implementing the former one issued in 1884 (Çal,1990, p:17). The more recent regulation specifies some policies more in detail for convenience in practice. In this regulation, the definition of antiquities is made, and examples are given as movable and immovable types. Besides, it is also stated that Turkish-Islamic artifacts have the characteristics of ancient artifacts in this regulation (Çal,1990, p:17). Finally, the legal loopholes were filled via the provision that traders of antiquarians can continue their activities only by obtaining an official license (Çal,1990, p:18). Therefore, he played a central role in archaeological excavations in terms of excavation fields and bureaucracy, rather than simply being a visionary museum director. Under the leadership of an Ottoman elite who could excavate in his country, preserve national antiquities, exhibit them in his museum, and publish about the unearthed artifacts, the Imperial Museum had reached a level comparable to museums in the West. After the arrival of many collections of antiquities, the Tiled Pavilion became too small and impractical for new antiquities and artworks. As such,

Osman Hamdi, the "cultural guard", strove for the foundation of a new Imperial Museum (Arik, 1953, p:3).

2.1.1 Foundation of the Imperial Museum in Istanbul

The three stages of the Imperial Museum (İstanbul Archaeology Museum) building were designed by Alexandre Vallaury, one of the School of Fine Arts instructors. Work on the site works was completed and constructed in three stages, in 1891, 1903, and 1908 (Gürol Öngören, 2012, p.91). The first phase was built between 1887-1891, opening to visitors in 1891 opposite the Tiled Pavilion (Arik, 1953, p:3; Çelik,2016, p:35). According to Çelik (2016, p:35), the purchase of the impressive "friezes" found during an excavation in the Manisa area required a substantial extension adding 32 meters to the north of the existing structure. The second additional structure was started in 1894 and, finished nine years later. Also, Osman Hamdi engaged with the Sultan for the physical extension of the building for the third time in 1908. In the newly constructed museum building, there were artifacts belonging to ancient Greek, Roman, and Byzantine civilizations from various parts of the Ottoman lands.

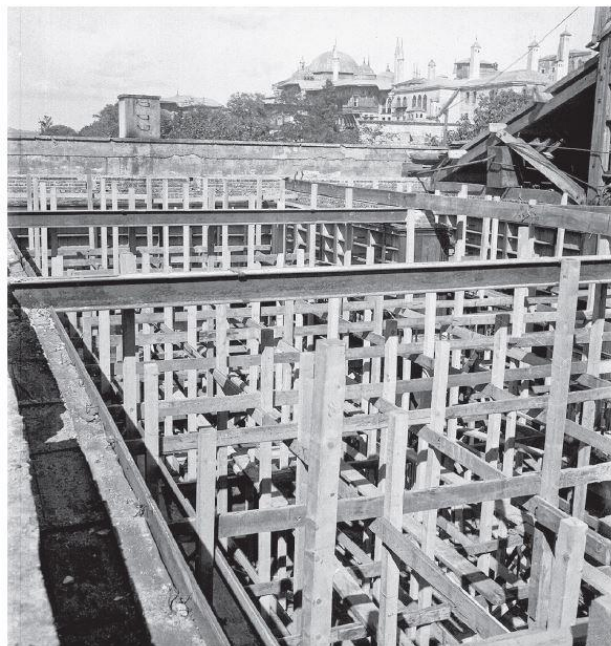


Figure 2.12 Construction site of the northern wing of the Imperial Museum. The Topkapı Palace is in the background. (Source: Çelik, 2016)



Figure 2.13 The Imperial Museum entrance facade (Source: Author's collection)

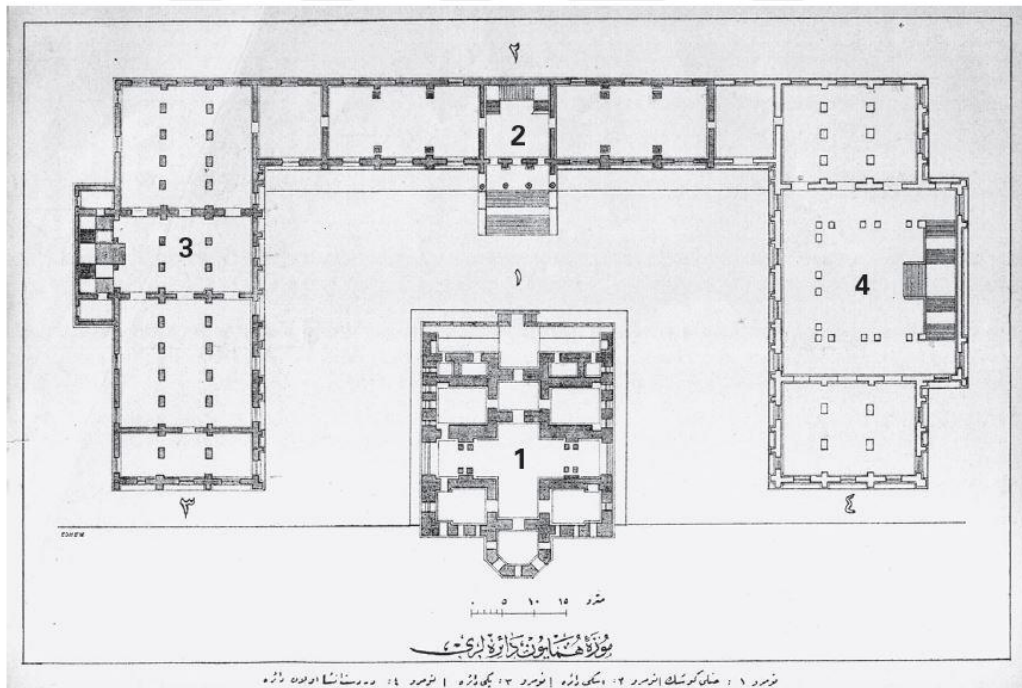


Figure 2.14 The Imperial Museum plan with the extensions. 1. Tiled Pavilion; 2. The first building of the Imperial Museum; 3. The second extension of the Imperial Museum; and 4. The third and most recent extension of the Imperial Museum (Source: Çelik, 2016)

The Western influence can be seen in the neo-classical style of the Imperial Museum in terms of the exterior façade and interior design. As seen in the building plan, it has a symmetrical design, with the entrance being emphasized with stairs. The building entrance is surrounded by two main rooms, with the stairs to the upper floor located at the end of the entrance axis. The museum has two floors and an area of approximately 1600 m², with each floor consisting of two main rooms divided into subsections (Gürol Öngören, 2012). There were heavy antiques such as sarcophagi and marble steles placed on the ground floor of the museum. Hence, it was also called the Museum of Sarcophagi due to the famous collection of sarcophagi brought from the Sidon Necropolis by Osman Hamdi Bey.



Figure 2.15 The Imperial Museum entrance and façade details (Source: Author's collection)



Figure 2.16 Sarcophaguses in the Imperial Museum (Source: Author's collection)

According to Arık (1953, p:3), along with these developments, other essential steps taken in the name of museology and archaeology in the Late Ottoman period are listed as follows:

- Publishing a new Antiquities regulation and preventing the smuggling of antiquities abroad (1882-1883).
- Establishment of Turkey's first museum building in the western sense and exhibiting the collection (1888-1908).
- Archaeological excavations by the Turks within the Empire.
- Beginning of regular publications on behalf of the museum.
- Establishment of provincial museums.

These achievements were mainly supported by some bureaucrats and the Sultan due to Osman Hamdi's ambitious attempts to create a modern and civilized Empire. A significant development that I want to draw attention to here is the establishment of provincial museums, in my opinion, which is a sign of the great vision of Osman Hamdi Bey. Museums and museum depots were founded in many provinces as early as 1904. Thus, a museum core was formed in the cities of Konya, Sivas, and Thessaloniki, with museum storage also being established in excavation sites such as Bergama and Kuşadası. Finally, we see that the Bursa Museum was opened in 1904 (Arık,1953, p:4). As a result of the development of the archaeology science made by the Turks, a constant increase in the various collections, and the ownership of valuable antiquities, the Ottoman Empire began to position itself as a civilized and modern state in the symbolic European sense (Shaw,2003, p:147). In terms of institutionalizing the Imperial Museum and provincial museums and ensuring the triangle of culture, identity, and preservation, one can assume that the Imperial Museum had reached the same level as museums in modern Western civilizations. Osman Hamdi Bey, the museum director for 29 years, died in 1910 and was buried on his land in Gebze. After Osman Hamdi Bey's death, his brother Halil Ethem¹⁵ was appointed the museum director (Artun, 2019, p:49,52).

¹⁵ Halil Ethem, the youngest son of Ethem Pasha, who was born in 1861, completed his specialization in history, numismatics, and archaeology. He graduated from the University of Bern in Switzerland as a doctor of philosophy in 1885. After returning from Europe, he worked as a civil servant and teacher at various levels of the state. Halil Ethem, an assistant to his brother Osman Hamdi in 1892, was appointed as the museum director after his brother's death (Artun,2019, p:52,100).

2.2 The Museums of the Early Republican Period

‘‘Ey Türk ulusu, sen yalnız kahramanlık ve cengaverlikte değil, fikirde ve uygarlıkta da insanlığın onurusun. Tarih, kurduğun uygarlıkların övgü ve takdirleri ile doludur. Mevcudiyetine kasteden siyasi ve toplumsal etmenler birkaç yüzyıldır yolunu kesmiş, yürüyüşünü ağırlaştırmış olsa da, on bin yıllık fikir ve eski kalıtın, ruhunda arı ve tükenmez bir güç halinde yaşıyor. Belleğinde binlerce ve binlerce yılın anısını taşıyan tarih, uygarlık safında layık olduğun yeri sana parmağıyla gösteriyor. Oraya yürü ve yüksel. Bu senin için hem bir hak, hem de bir görevdir’’¹⁶

M.Kemal Atatürk

The failure of the Ottoman Empire in the First World War and its surrender to the Allied Forces caused Mustafa Kemal to take steps for the independence struggle in Anatolia. After the Independence War, The Republic of Turkey was proclaimed in 1923, with Ankara becoming the new capital city. The founders of the Republic assumed that a modern and newly established Turkey should adhere to western traditions to be accepted by and be on par with powerful international states (Kezer, 2015, p:5). In that vein, the issue of displaying national identity, one of the modernization attempts since the Late Ottoman Period, was also important in the Early Republican period. After the establishment of the Republic of Turkey, a series of social turmoil and difficulties in the nation-building efforts, as well as desire to get to the root of these troubles, made it necessary for the government to once again turn to history and archaeology (Özgünel,1986, p:897). Some critical museum studies were carried out in the first years of the Republic, such as the museumization of Topkapı Palace and its opening to the public in 1927, the reorganization of the *Evkaf-ı İslamiye* (Islamic Foundations) Museum under the name of the Turkish and Islamic Arts Museum in 1927, the closing of the dervish lodges, zawiyas and tombs in 1925, and the transferring of the artifacts in these places to museums in 1926. In addition to these, the following are worth mentioning: the conversion of the Mevlana (Rumi) Lodge in Konya into a museum, the construction of the Ethnography Museum in Ankara between 1925 and 1928, the establishment of the Hittite Museum, whose current name is the Museum of Anatolian Civilizations in 1928, the establishment of various museum depots, and the conversion of Hagia Sophia into a museum in 1934 (Yücel,1999, p:67-79).

¹⁶ Özgünel, C. (1986), p:898

Along with these developments, a circular was published in 1922, specifically under the title of Instruction on Museums and Antiquities in Museology. Existing museums and museum depots were arranged in line with this circular. Studies were carried out for the opening of new museums, with the duties of the museum staff being determined (Yücel,1999, p:68). Many excavations that started in the Late Ottoman period continued throughout the Early Republican period. According to Şapolyo (1936), archaeological excavations continued between 1910-1933 in many parts of Anatolia, with most of these excavations being made by foreign (German, American, and British) archaeologists¹⁷. The distinguishable case of the sciences of history and archaeology were formed within a state policy during the nation-building process between 1923 and 1950. In addition, Atatürk's thoughts and views appear as a significant factor in forming the cultural policy and determining the principles. The implementation of these policies takes place directly with the state and the relevant institutions of the state. In this development process, it is seen that new, extensive duties were adopted by the People's Houses (*Halkevleri*), the new museums institutionalized in the capital and Anatolia, the Turkish Historical Society, the Ministries of Education or Culture, and the Faculty of Language, History, and Geography of Ankara University in 1936 (Özgünel, 1986, p:898). These were the major accomplished tasks at the beginning of the establishment of a new Turkish identity. On the other hand, the political impact of World War II (1939-1945) caused an economic recession and led to changes in the social milieu. When the Turkish Republic was established, the First National Architectural movement was the dominant architectural style in the capital. However, architectural movements were also in flux in order to respond to political commitment beyond the Republican government and the second national architectural movement started in the 1940s and 1950s (Tekeli, 2005, p:19-24).

From the period of 1923 to 1950, the main policy was the basic principles of the single-party Republican People's Party (RPP), but the Democrat Party (DP), which came to power in the 1950 elections, had different political and economic priorities (Zürcher, 2004, p:217; Ahmad, 1992 p:54). With the adoption of the law to encourage foreign capital, the development model and ideology envisaged and proposed by the American aid plan, the opening model to the international system was adopted in the early 1950s (Batur,1985, p:1400). It was inevitable that this model, which was adopted in terms of

¹⁷ Şapolyo, E. B. (1936), p:66,67,68

politics and the economy, forced some traditions to change in the field of architecture. With the influence of suggestions from the USA, the populist political line that the DP entered after coming to power implemented an economic policy which prioritized agriculture. This policy was successful in those years due to the suitability of its climate and the conjuncture provided by the Korean War. In the first three years of the DP rule, optimism prevailed in Turkey. However, in 1954, the economy shrank for the first time, and inflation increased. Following an agriculture-based development strategy on the one hand and free foreign payments regime brought about by the liberal economic line followed on the other were the main reasons behind the crisis (Tekeli, 2021, p:49). Although the economic growth turned negative in 1954, the DP increased its votes to 57.3% in the 1954 elections. Despite the economic crisis, the DP's election result prevented it from questioning its domestic policy and even encouraged it to continue its oppressive and marginalizing policy (Tekeli, 2021, p:52). Despite the increasing pressure on the press and political freedoms of thought, the DP won the 1957 elections (Tekeli, 2021, p:54). The 1950s was a period characterized by openings in the international style within the architectural environment, with new ideas and perspectives gaining momentum in the field of urbanism and architecture. Articulated small block schemes, generally horizontal positions, and the use of reinforced concrete in the structure were general lines of international styles in the field of architecture (Batur,1985, p:1403).

Within the framework of this thesis, some political instruments were analyzed a step ahead of the others. The Ethnography Museum and Ankara Anatolian Civilizations Museum were highlighted as significant political instruments in order to set up new Turkish identity codes. This section examines two leading museums within the era's political context of ethnology and Turkish history. The section also analyzes the institutionalization of museology and discusses how ethnology codes and Anatolian history were designed and exhibited through the first museums of the Early Republican period.

2.2.1 The Ankara Ethnography Museum and The Anatolian Civilizations Museum

The Ankara Ethnography Museum (1925-1927) is one of the first museums established in the Early Republican period in Turkey. In the first years of the Republic, the establishment of a national museum was requested by Atatürk, with the Minister of

National Education Hamdullah Suphi Tanrıöver initiating research into this subject¹⁸. Its construction was started in 1925 upon the recommendation of the Hungarian Turkologist Professor Meszaros, who was working at the Istanbul Darülfünun at that time. It was opened to visitors in 1930 to exhibit Turkish artworks and ethnographic materials collected from Anatolia (Önder, 1995, p:34). Arif Hikmet Koyunoğlu¹⁹ was the architect of this building, who played the role of educator in the nation-building of the Republic and served as a stage for ethnographic works. The Ethnography Museum, which aims to promote Turkish folklore, ethnic structure, and art, was designed in the style of "The National Architectural Movement" ²⁰ (Aslanoğlu, 2010, p:37).



Figure 2.17 Ankara Ethnography Museum (Source: Author's collection)

¹⁸ Firat, N. İ. (n.d.). Ankara etnografya Müzesi. Retrieved July 25, 2021, from https://ataturkansiklopedisi.gov.tr/bilgi/Ankara_Etnografya_M%C3%BCzesi

¹⁹ For more information about Arif Hikmet Koyunoğlu see:Gündüz, Ö. (1982), p:5-7

²⁰ For more information about First National Architectural Movement see: Bozdogan, S. (2002), p:18,42,44

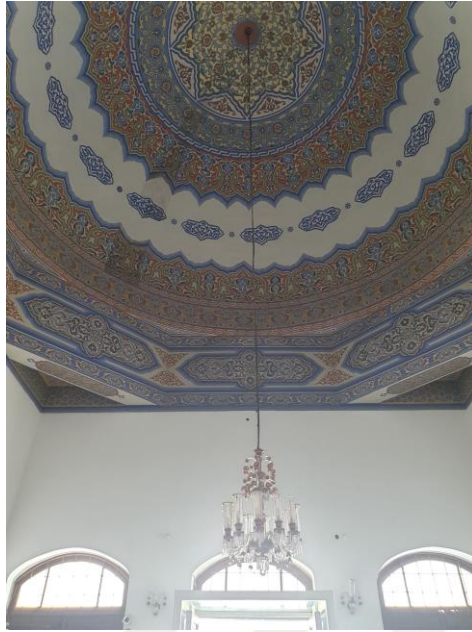


Figure 2.18 Ankara Ethnography Museum inside view of the dome (Source: Author's collection)

When looking at the front view of the Ethnography Museum, it is seen that the hemispherical Ottoman dome covering the monumental stairs, the entrance portico, and the central space after the entrance portico is on the axis of symmetry. The windows and decorative elements on both sides of the entrance axis are selected from Ottoman religious architectural elements (Aslanoğlu, 2010, p:200).

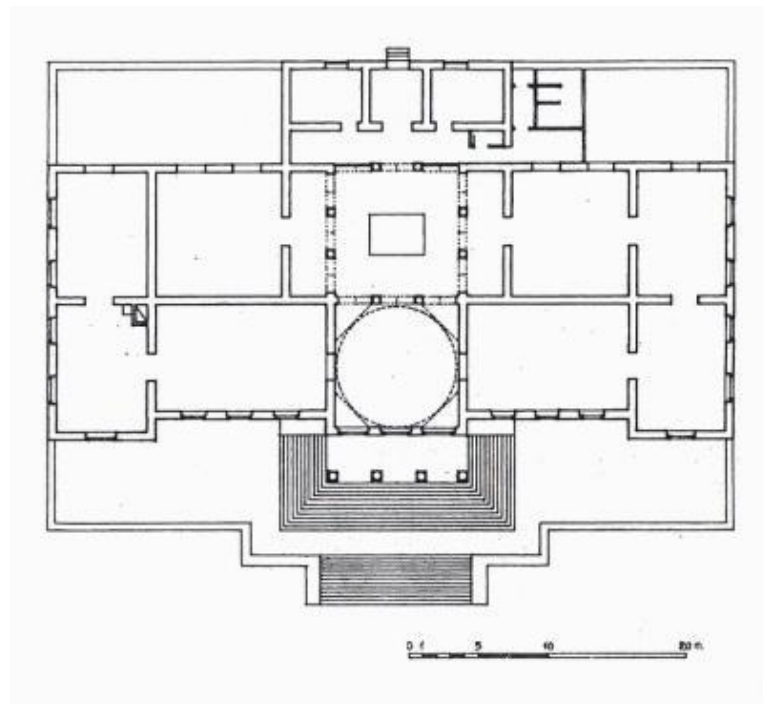


Figure 2.19 Ankara Ethnography Museum Plan (Source: Aslanoğlu, 2010)

When the planning scheme is examined, the central space covered with a dome is used to access the main entrance hall. In the continuation of this space, there is an open courtyard with a pool in the middle where it was built and where the administrative units are located. On both sides of this line, the exhibition spaces are placed symmetrically. There are arched passages between the exhibition spaces, designed as fixed rectangular spaces. The exhibitions can be visited by following a single route without interruption.

The ethnography museum is a political instrument; it is a structure of the Republic made with the Turkish national style and has reinforced the process of creating an identity belonging to the Turks. This building has interior scenes which explain Turkish people's daily lives and special ceremonies such as circumcision (Figure 2.18). The daily life, special ceremonies, and clothes of the Turkish nation form the basis of indoor scenarios in terms of how the objects of the ethnography museum are exhibited and presented. Therefore, the exhibition of cultural values, together with the Turkish customs and traditions in the museum, can be characterized as a political choice.



Figure 2.20 Ankara Ethnography Museum Interior (Source: Author's collection)

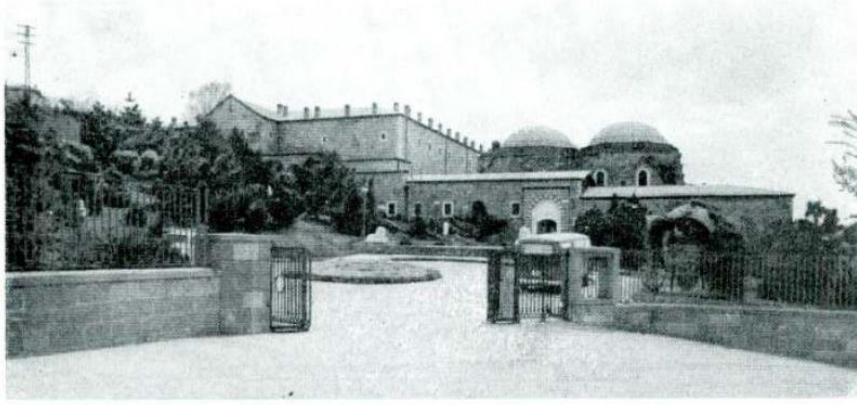


Figure 2.21 The Anatolian Civilizations Museum, Right Mahmut Pasha Bedesten, Left Kurshunlu Han (Source: Koşay, H.Z, 1979)

Atatürk wanted a Hittites (Eti) Museum to be established in Ankara, Mahmut Pasha Bedesten (*Mahmut Paşa Bedesteni*), and the adjacent Kurşunlu Han were selected for this purpose, with repairs beginning on these sites for this new museum (Yücel,1999, p.77). Various repairs were made to the buildings purchased by the Ministry of National Education between 1938 and 1968. In 1943, while the buildings were being repaired, the middle section was opened to visitors (Ankara Müzeleri, 1991, p.7). The Bedesten was built between 1464-1471 by Mahmut Pasha, a grand vizier of Sultan Mehmet the Conqueror. There is a rectangular planned section with ten domes in the middle of the *bedesten* structure. This section consists of 102 shops placed symmetrically around it and covered with barrel vaults. Kurshunlu Han, on the other hand, has the typical caravanserai of the Ottoman period, which has a central courtyard and a series of rooms within two stories. Today, the museum's exhibition halls are located in Bedesten. The administration section, library, and lecture halls are located in Kurshunlu Han.

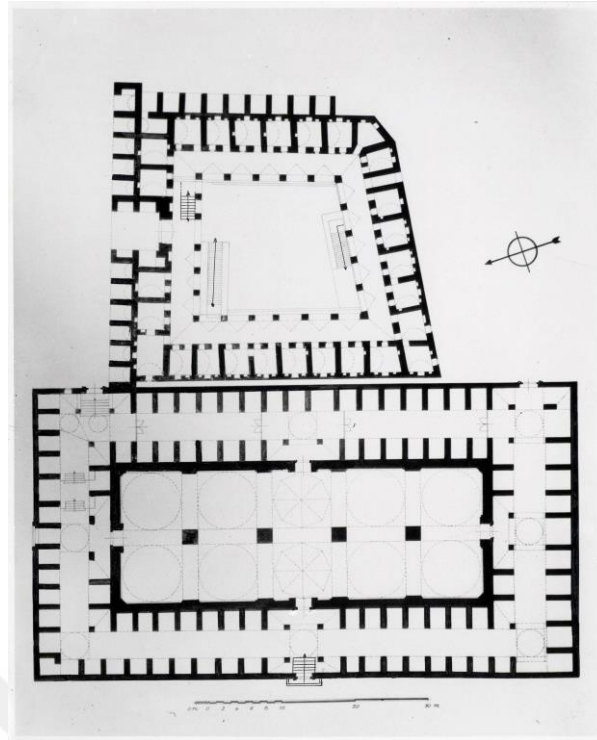


Figure 2.22 The Anatolian Civilizations Museum Plan (Source: Salt Research, Ülgen Family archive, TASUH6742005 (<https://archives.saltresearch.org/handle/123456789/88751>), (30/08/2021))



Figure 2.23 The Anatolian Civilizations Museum (Source: Author's collection)

Anatolian archaeology from the Paleolithic Age to the present day is exhibited in chronological order in the museum, which is among the few museums in the world with its collection (Doğruer, 2019, p:52). The exhibition sections in the museum include: the

Paleolithic Age Section, the Neolithic Age Section, the Chalcolithic Age Section, the Old Bronze Age Section, the Assyrian Trade Colonies Section, the Hittite Section, the Phrygian Section, the Urartian Section, the Stone Artifacts Hall, the Classical Periods Section and the Ages Ankara Section (Doğruer, 2019, p:52).

It was mentioned in the previous sections that Atatürk took important steps for the policy and future of Turkish archaeology. At the meeting of Atatürk with the Turkish Historical Society in Dolmabahçe Palace in 1935, ten-item principles were established (Özgünel, 1986, p.900-901). The fifth article of these principles, specific to “museums and archaeology”, shows that it aims to make Ankara a “center of ancient artifacts and monuments” (Özgünel, 1986, p.900-901). In this respect, the Museum of Anatolian Civilizations serves this policy with the interior scenarios reflecting the Anatolian civilization and the monuments on display. Therefore, the effect of this museum in the context of the Republic’s museums and archaeology policy is remarkable.

2.2.2 Founding of Museum Depots Across Anatolia

It was mentioned in the previous section that the first museums and museum depots were built in Anatolia and other provinces as far back as 1904. In the first years of the Republic, there were some museum depots under “Imperial Museum Branche” in some big cities such as Konya, Sivas, and Kayseri. These museum depots were generally established near the excavation sites and filled with archeological and ethnographic artifacts collected from there (Yücel,1999, p:68). These museum depots, which took on the task of storage and protection without exhibiting, did not have a clear typology in terms of architectural form. Also, because of the political decisions developed in the first years of the Republic, it is seen that some old buildings, such as madrasas and dervish lodges, were converted into museum depots after their official closure. These depots, which would be turned into museum directorates, started to increase gradually in the following years. The most important of these were the museum depots established in Konya high school in 1923 and moved to Konya Mevlevihane in 1926, and the museum depot established in Sivas Gökmedrese (Yücel, 1999, p:68). Arık (1953, p:71) explained that the Ministry of National Education drafted a new categorization system as a result of the increase in the number of museums and museum depots. He adds that there are only the names, dates, and number of works mentioned in the brochure and that there is no

catalog of the museum depots. According to Arık, the categorization of museums in the first years of the Republic was as follows; museum directorates, museum offices, and museum depots (Arık,1953, p:70-71). Unlike Arık (1953), Yücel (1999, p:69) has compiled this categorization under only two headings: museum directorates and depots. According to the list compiled by Arık (1953, p:70-71), there were 13 museum depots in total, namely Alaca (1935), Amasya (1926), Çanakkale (1932), Denizli (1932), Eskişehir (1943), Isparta (1935), Iznik (1934), Kırşehir (1936), Kütahya (1936), Samsun (1933), Sinop (1926), Silifke (1935) and Tire (1936). There were also 8 museum offices namely Diyarbakır Museum (1934), Edirne Museum (1923), Efes Museum (1934), Kayseri Museum (1929), Niğde Museum (1936), Sivas Museum (1927), Tokat Museum (1926) and Van Museum (1933).

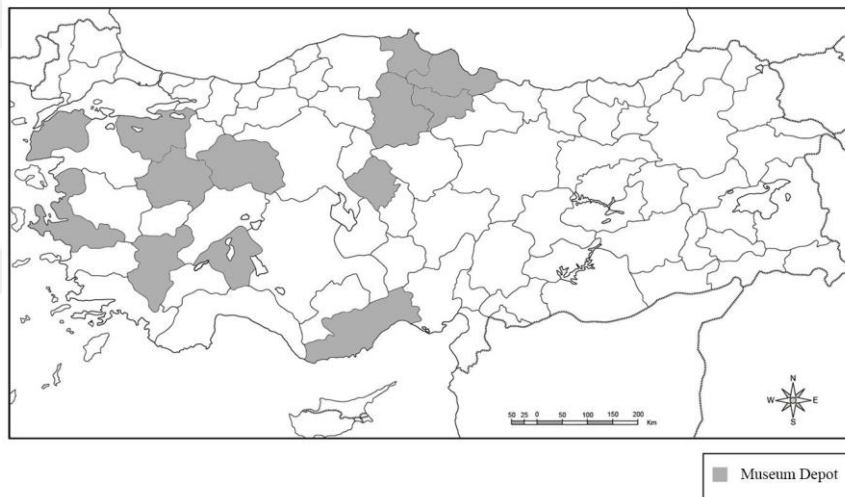


Figure 2.24 Distribution of museum depots on the map of Turkey

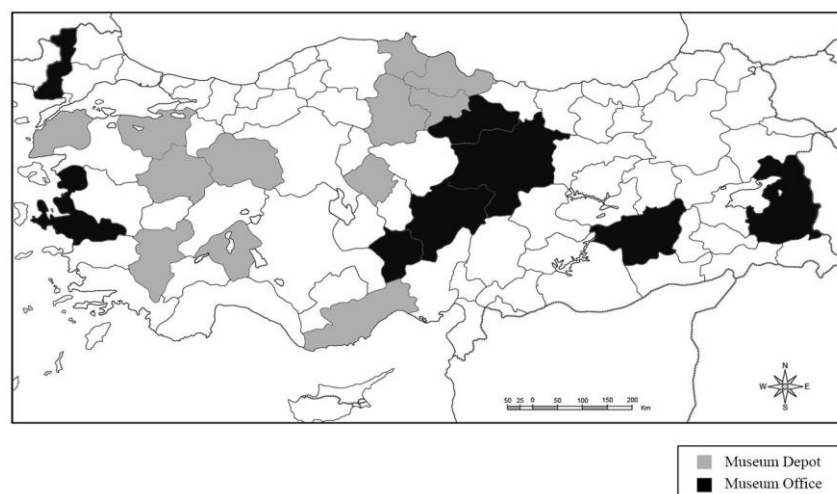


Figure 2.25 Geographic Distribution of museum depots and museum offices in Turkey

In light of the research on the institutionalization of museums from the Early Republic period to the 1960s, one can see that the museum structures and representations were mostly carried out in the context of Turkish history theory and archaeology with political concerns. In this context, instead of planned modern museum construction, there was a situation where old educational buildings such as madrasahs and places shaped by excavations were first converted into museum depots and then museum spaces. According to the general situation, it is concretely observed that the efforts to establish museums in Turkey have been pretty active, and the collection, conservation, and research activities have been effective. However, cataloging and the exhibition of artifacts and educational activities in these museums were not sufficient²¹. Therefore, it can be concluded that the transformation processes of museum depots into museums vary mainly according to the number of artifacts, the renovation of the space, and the availability of exhibition functions. In addition, it can be assumed that museum depots were the first locations of the institutionalization of archaeological display in Turkey. To protect the archaeological artifacts from smuggling and plundering, they had to be quickly registered and taken under physical protection. As such, museum depots quickly responded to this need. Therefore, museum depots remained an interim and emergency solution until the need for both conservation and exhibition were met with a functional museum.

²¹ According to Arik (1953, p:63-71), Many museums did not have catalogs and guides. As a result, he states that there are scattered and less efficient resources for collections. He even stated that only archaeology collections are exhibited in some museums and there are no works related to our ethnography.

Chapter 3

A Transition: Understanding the 1960-1980 Period Through Archaeology and Museum Architecture in Turkey

In the period 1923 and 1960, one can see the active role of museum institutions in the imagination of modern Turkish society. However, this role became more nuanced in the period between 1960 and 1980. This chapter intends to define the dynamics that led to the museum-related architectural production and focus on Turkey's political, economic, and architectural life between 1960 and 1980. The first subsection provides information about Turkey's political and institutional conditions between 1960 and 1980. It also covers information about the architectural medium and the key points which affected its transformation. It continues with the five-year development plans and cultural policies about archaeology and museums. The second sub-section maintains information about the museum spaces in Turkey between 1960 and 1980. At the end of this chapter, there is an overall evaluation of museum spaces.

3.1 Political Developments and Archaeology Policies in the 1960-1980 Period in Turkey

Studies on Turkey's political, economic, and social developments between 1960 and 1980 reveals that the political events were too complex to examine from a single perspective. The years that started with the military intervention of May 27, 1960, became a turning point in Turkey's political and social life. The unstable democracy was re-established in 1961 and interrupted first in 1971 and nine years later by the violent military coup of September 12, 1980 (Bozdoğan&Akcan,2012, p.171). Indeed, the period between 1960 and 1980, featured three coups and was full of intense and accelerating contests between states and institutions motivated by military interventions. However,

Bozdoğan & Akcan (2012, p.171) indicate that compared to the previous years, architects were politically engaged, assertive, and vocal about their rights and responsibilities in matters of the state in this period. Due to institutionalizing the profession of the new generation of architects through the Chamber of Architects (founded in 1954), they raised their voices against the government policies contrary to the relatively submissive tone of their predecessors (Bozdoğan & Akcan,2012, p.171).

The 1960 intervention was made to end the Democrat Party's (DP) oppressive rule and paved the way for a series of reforms and democratic institutionalization (Ahmad, 1992, p:100; Batur, 1985, p:1405). After that, it was generally accepted that a democratic step was taken in Turkey's political life with the new 1961 constitution (Sözen,1984, p.276). It was prepared by a Constitutional Assembly, allowed for greater freedom of expression and association, and the new legislation increased the power and influence of trade unions and professional organizations (Batur, 1985, p:1405). A freer atmosphere was created for previously censored social and ideological expressions, with literature and art beginning to engage in politics (Yücel, 2005, p:126). In addition, after ten years of chaotic liberalism, bureaucratic and economic mechanisms were established by adopting a planned economy with the new constitution (Yücel, 2005, p:126). The preparation of the first five-year (1963-1967) development plan of the State Planning Organization (*Devlet Planlama Teşkilatı*) had begun (Tekeli, 2013, p:46). The planned economic policy formulated with the five-year development plans, the State Planning Organization (SPO), which was a response to the aspirations of the 1960s for a transition to a democratic and pluralistic society, was established with great hopes (Batur,1985, p:1406). As a result, the concepts of economic, social, and spatial planning were introduced, with the main goals of rapid industrialization of the country and a fairer distribution of gross income. In summary, the main development policy in the first five-year plan focused on agriculture, mining, manufacturing industry, construction, energy, and services such as tourism and health. This policy soon led to an annual growth rate of seven percent and the gradual development of large industrial complexes (Avcıoğlu,1971, p.587). At the same time, rural immigrants began to overwhelm developing urban areas (Yücel, 2005, p:126).

In the following years, with the law on the principles of implementation of the Development Plan enacted on July 28, 1967, the organizational chart and jurisdiction of the SPO were expanded, and the Second Five-Year Plan (1968-1972) came into effect in August 1967 (Tekeli, 2013, p: 49). With this amendment, the Constitutional Court annulled essential articles of this law in October 1969, as the SPO ceased to be a policy-making body and became an enforcement body with strong direct relations with the private sector (Tekeli, 2013, p: 49). When it comes to the archaeology and museology policies, there were few changes in policy making: Unlike Tekeli's interpretation of the second five-year plan, the most fundamental aspect distinguishing the second five-year plan from the first plan is the main title about Ancient Artifacts and Museums and the determination of targets related to archaeological sites²². Along with these, it aimed to achieve developments by associating museum and archaeological studies with tourism.

The third five-year development plan's (1973-1977) title of "Cultural Tools and Cultural Activities" included such statements as: "Historical monuments will be protected and improved, works of art, ruins, and other cultural relics will be examined, and their destruction and smuggling will be prevented." and "Our museology will be saved from the form of only visiting museums and it will be given a scientific structure that will allow research, inventory, and examination. In addition, preliminary studies will be carried out to establish a National Museum in Ankara". Such matters led to archaeological and museum development in that period." It continues as follows:

"It is envisaged to establish the National Folklore Museum and the Turkish Art Music Conservatory to develop and compile our national folklore and music. Necessary measures and studies will be carried out to protect and develop Turkish crafts without being spoiled. The disorganization maintained so far on this issue will be united in one center."

²² Tekeli's interpretation of the second five-year plan was very similar to the first one and one of the most differentiated aspects of the second were urbanization and residence subjects (Tekeli, 2013, p:35). In fact, the most notable differentiation in the main headings of the first and second plans, which were overlooked, was the title of antiquities and museums included in cultural activities, and the determination of the common numerical analysis and targets of tourism and archaeology areas.

In order to identify to what extent these policies could be actualized, it may be beneficial to check statistical data about the number of museums and museum visitors during the third and fourth plan periods.

Table 3.1 The Third Five-Year Development Plan's Museum and Visitor Information

Year	Museum Number	Number of Visitors to Museums (Millions)
1967	78	3.1
1968	78	3.3
1969	82	3.6
1970	84	4.3
1971	85	3.7

Table 3.2 The Fourth Five-Year Development Plan Museum, Visitor and Revenue Information

Years	Museum Number	Number of Artifact	Visitor (Thousand people)	Revenue (Million TL)
1973	87	1.563.785	5.399,2	15,9
1974	90	1.628.620	4.939,3	19,9
1975	90	1.776.969	4.884,2	22,8
1976	93	1.818.887	5.156,1	24,9
1977	94	-	5.718,8	26,7

Antiquities and museum studies, which have an important place in the agenda of the state planning organization, were handled with a more statistical approach in the third and fourth five-year plans (see Table 3.1 and Table 3.2). In the first table, there are statistics on the number of museums and museum visitors between the years 1967-1971. There is an increase in the number of people visiting museums. In the second table, a more detailed analysis was made and the number of museums, the number of works, the number of visitors, and the revenue were discussed. Again, there is an increase for each title, and the fact that the number of works is registered by the state and the analysis of a new function imposed on museums, namely the revenue part, is a significant

development. In the political context of the 1960-1980 period, the generation of these data for the first time and their use in planning is an important source for the study of museology in this period. Therefore, it also confirms the argument that state-sponsored and planned museums were produced in this period.

Simultaneously, when analyzing the government programs after 1960, it can be seen that educational and cultural subjects are also mentioned together with the five-year development plans put forward by the SPO. It was stated that the needs and developments of the sectors, which were first encountered in the government program established in 1961 and deemed necessary by the SPO, would be taken into account, and then general headings related to education, culture, and arts activities were stated. Specifically, for the first time about museums, the following sentence stands out: “We will try to spread all kinds of cultural movements across the country in fine arts, museums, libraries, and publications” (Kantarcıoğlu, 1987, p:52). One of the effects of the industrialization and economic plans developed in the first five-year development plan in the field of new requirements and building programs was an institutionalization in which qualified structures were sought, especially for educational and cultural structures. In the government program issued in 1969, it was written that it was appropriate to manage culture and youth affairs as separate ministries in order to make the work of the Ministry of National Education productive. In addition, in the 1969 government program, there is a sentence about archaeology and museums: “We will continue our efforts to open museums, unearth ancient artifacts, and promote them at home and abroad, taking into account the archaeological characteristics of our country's historical and touristic regions.” Another such statement reads as: “We will encourage the development of old facilities and charities, as well as the preservation and utilization of ancient artifacts, which are the living monuments of the history of Turkish civilization.” (Kantarcıoğlu, 1987, p:60-61). In summary, in the government programs of the 60s, cultural and art activities were included in the program's leading titles, with museums and archaeology being included in detail in the program titles in two different years.

In this period, the dynamic political atmosphere also affected the protection of antiquities with laws and institutions, and changes were made in the context of institutionalization. In fact, various institutions began to be established from the Early Republic period to preserve antiquities. However, there were some legal deficiencies

regarding identifying ancient artifacts and determining the framework for archaeological sites. This is because the Antiquities Regulation dated 1906 was enforced in Turkey until this period (as mentioned in chapter 2) (Çal, 1990, p:54). In addition, the High Council for Real Estate Antiquities and Monuments (*Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu*), (GEEAYK) was established in 1951 (Kejanlı, Akın, Yılmaz,2007). GEEAYK determined the principles and programs to be followed in the protection, maintenance, and repair works of monuments and other immovable monuments with architectural and historical features that needed to be preserved in the country and supervised the implementation of the programs (Kejanlı, Akın, Yılmaz, 2007). Since its establishment, GEEAYK has been the most authorized institution to protect immovable antiquities. Although this board seemed to be affiliated with the Ministry of National Education, then the Ministry of Culture, and the Prime Ministry Undersecretariat of Culture, it was executed as an independent institution (Kejanlı, Akın, Yılmaz,2007).

It has been mentioned that a more liberal environment emerged with the 1961 Constitution in Turkey. Article 50 of this new Constitution includes the sentence: "The state is obliged to protect works and monuments with historical and cultural value." (Çal, 1990, p.59). In other words, this Constitution, which brought the principle of planned development, pioneered important institutional structures and new goals related to antiquities and museums. These have been examined in the context of antiquities and museums in five-year development plans and government programs. Therefore, the archaeology policy will be discussed in this period's context of antiquities laws.

The fact that the 1906 Antiquities Regulation was enforced until the 1970s means that it was not able to keep up with the new understanding of antiquities and conservation in the world, even if it had been legally updated in some aspects. Also, while certain institutionalizations had begun, a cultural inventory was not created until this period; that is, it was not known how many mounds, tumulus, ruins, or castles there are in Turkey (Özdoğan, 1999). Nevertheless, the identification and registration of monumental structures continued after the 1970s, and the handling of historical monuments with their surroundings and the emergence of the concept of "protected area" was among the important developments coinciding with these periods (Nesli,2008, p:470). The first law in Turkey that included explicit provisions for the protection of antiquities was the Law on Antiquities, dated 25.04.1973 and numbered 1710 (Ahunbay, 2010). This law, a

significant development in protecting antiquities, can be considered Turkey's first law on antiquities. According to this law, all monuments, movable and immovable properties, and all kinds of documents of significant quality, which belong to the pre-historic and historical periods and are related to science, culture, religion, or fine arts are called ancient works (Karaduman,2008, p:83). In the continuation of this definition, immovable and movable antiquities were listed one by one, and ethnographic works and works related to art history were also included among movable antiquities (Karaduman,2008, p:83). Additionally, private museums and collecting were mentioned in this law for the first time (Karaduman,2008, p:83). Karaduman (2008, p:84) stated that this law legalized the transfer of artifacts obtained through illegal excavations to collectors but prevented the resale of these artifacts so that they would not turn into commercial commodities. This law also controlled the domestic market by imposing a bookkeeping obligation on those who trade in antiquities and not allowing the sale of artifacts of museum value (Karaduman,2008, p:98).

In the second half of the 20th century, international conventions and regulations were issued besides the changes in the national level regulations. Written by conservation architects and technicians gathered in Venice in 1964, the Venice Charter was accepted as a guiding set of principles by the GEEAYK in 1967, with the decision numbered 3674 (Ahunbay, 2010, p:109). Also, some of the by-laws and resolutions of international organizations (such as UNESCO and the Council of Europe) on the protection of archaeological heritage were also adopted by Turkey (Ahunbay,2010, p:105). Moreover, Turkey participated in the International Council on Monuments and Sites (ICOMOS), and the ICOMOS Turkish National Committee being established soon after, in 1974 (Nesli,12018, p:471).

Özdoğan (2001, p:42), identifies a contradictory situation in Turkey pertaining to the number of archaeological sites and the number of approved scientific excavations. In other words, despite the great number of cultural heritage sites, there were a small number of archaeological excavations in this period. He states that the reason for this was the strict laws in Turkey issuing excavation permits before the 1980s (Özdoğan,2001, p:43). According to the archaeological inventory record books of İstanbul and Ankara

Universities²³, a total of 79 excavations were carried out, 40 excavations by İstanbul University and 39 by Ankara University, between 1960 and 1980 in Turkey. The remaining archaeological excavations were carried out by international institutions such as the German Archaeological Institute (founded in 1930), the British Archaeological Institute (founded in 1948), and the American Archaeological Institute (founded in 1964) (Arsebük, 1983, p:72). Considering the geographical breadth of Turkey, the diversity of geographical regions, and the number of cultures that lived in these lands, it can be seen how insufficient these numbers were for that period. Özdoğan (2001, p.42) states that the reason for the low number of these excavations is that the Ministry of Culture primarily allocated its limited budget to the supervision of scientific excavations and even tended to limit the excavations for this reason. However, a fine distinction must be made: is the strict control of excavations a loss or a gain in terms of theft of artifacts?

Within the scope of this thesis, it would be more meaningful to reveal the general archaeology policy in Turkey and different views on it rather than discussing this issue in depth. Therefore, some data in Karaduman's book (2008) titled “Antiquities Smuggling in Turkey” (*Türkiye’de Eski Eser Kaçakçılığı*) is valuable for this discussion. During the 1960-1980 period, many artifacts were taken abroad due to illegal excavations, such as: Lydian artifacts, Aphrodisias Museum artifacts, Bronze vase, Perge Heracles Sarcophagus, Marble Woman's Head, and Urartian antiques (Karaduman, 2008). Although some of them were returned through bilateral negotiations and international organizations after the 1980s, many ancient artifacts have not yet been returned to Turkey and are on display in several museums worldwide (Karaduman, 2008). From this point of view, keeping the licensing processes and supervision of archaeological excavations tight can be seen as a win. In addition, the Excavation Results Meeting (*Kazı Sonuçları Toplantısı*) initiated by the Ministry of Culture in 1979 became a significant development and an open forum for Turkish archaeology. They contributed to developing the knowledge and methods of the teams that previously worked unaware of each other (Özdoğan,2011, p:171).

²³ These data were compiled from the excavation inventory books published by the Archaeology Departments of İstanbul University and Ankara University. For further information, see Belli, 2000, and Taşkıran, Öztan, & Bingöl, (Eds.) 2012.

Consequently, this period witnessed many political interventions and new social demands that were framed every decade regarding a new Republican spirit. Thus, the effort to produce new buildings, like the contemporary civilizations at the intersection of the SPO and the architectural environment, continued the nation-building mission in the Early Republic period. During this period, the government policies and the SPO formulated their development plans with a nationalist and modern approach. Parallel to this, the architectural environment exhibited the same attitude in the products that emerged with the competitions opened by state institutions and freelance architectural activities. In the context of the main subject of this study, it is possible to determine the attitude of the government programs and the SPO's development plans regarding archaeology and museum structures in this period through the reading of archived studies. Most of the intensive museum production in this period was sponsored by the state in the context of cultural policies during the planned development period. This reminds us that museums convey a political ideology and economic rationale as if entering a new nation-building period. In addition, the state-sponsored archaeology policy affected the expansion of archaeological studies from the 1960s to the 1980s due to five-year development plans, government programs, and the first antiquities law.

3.2 Architectural Medium in the 1960-1980 Period in Turkey

The period between 1960 and 1980 witnessed industrial and technological developments that shaped the architectural scene in Turkey, in parallel to the global architectural developments. The International modernism style also fell out of favor by the end of the 1950s and gave way to experiments with organic architecture, critical regionalism, new brutalism, and other revisionist trends of the 1960s and 70s (Bozdoğan & Akcan, 2012, p.136). Architectural historians Batur (2005) and Yücel (2005) characterize these decades as the birth of pluralism regarding productive motivation. During the literature review and building reviews, many qualified projects pointing to this diversity were encountered. Akcan (2010, p.138) expressed that this period was a quite productive and experimental process in which different experiments were made that were not seen before. Also, Batur (2005, p.65) divides the period into two architectural

approaches. The first group consist of an elite group made up of architects with private offices. Generally, successful architects who follow international trends with a keen interest enrich, transfer, and actualize their theoretical knowledge and experience as necessary, seeking ways to contribute to the universal background of these trends (Batur, 2005, p.65). It was a minority intellectual group that saw itself responsible for representing Turkey's highest level of architecture. The second group of architects, who were not developed at a professional level to compete in the international market, were obliged to work according to local market conditions. This group of architects, who participate in the “build-and-sell” system, shaped the urban living environment in Turkey by following the developments in the world, secondhand or not, adapting the coded design standards of the International Style to the taste of the consumer and accompanying fashions (Batur, 2005, p.65). Although the second group is the majority, there were other groups and practices with an ambiguous context that preferred history, Anatolian nostalgia, or folklore and used models that paved the way to alternative architecture (Batur, 2005, p.65).

Batur's grouping of architects demonstrates that popular architectural products and styles in the period can also be grouped. According to Sözen & Tapan (1973, p.425), efforts to copy the products of famous architects, production of large-scale industrial structures, urban designs, and campus plans were the most prominent examples of architectural practice in this period. The fragmented blocks, commonly known as the small, multi-part approach (*çok parçalı yaklaşım*) became a common spatial formula in the architectural milieu in Turkey (Kortan,1974, p.70; Bozdoğan & Akcan,2012, p.175). Additionally, when various building typologies were produced, and many competition projects were implemented, international form patterns were chosen to form spaces in this period. İstanbul Manifaturacılar Retail Center (İMÇ) (1959; architects Doğan Tekeli, Sami Sisa, and Metin Hepgüler), the Zeyrek Social Security Agency (1962-4; architect Sedad Hakkı Eldem), and the Faculty of Architecture at the Middle East Technical University (METU) (1961; architects Altuğ & Behruz Çinici) projects were the prime examples of the impact of the spirit of fragmented block approach.

The new generation of architects obtained important assurances from state institutions through many architectural competitions which opened during this period (Bozdoğan & Akcan, 2012). Despite the large number of competitions that would be

expected to create opportunities for different approaches, it is surprising to observe the lack of diversity and the dominance of the fragmented block style among the winning projects and those who participated. Zeki Sayar (1962) and Enis Kortan (1968) questioned competitions in popular architecture magazines of the period and listed problems such as unrealistic summaries, inconsistency between competition requirements and award-winning projects, the appearance of the same architect group as a jury member or competitor in different situations, and the uniformity of architectural style as a result. Despite the Chamber of Architects' increasing presence in the field, neither the state's prototype museum projects nor the other state-sponsored museums received enough criticism in the *Mimarlık* journal.

The architectural history research conducted on museum buildings between 1960 and 1980 demonstrates that those of the period were not extensively examined in popular magazines. As a result of the research, it has been assumed that the museum designs were made by architects within the state institutions and were not included in the architectural history literature because they do not participate in free-lance architectural practice and competitions. As briefly discussed before, while many prototype museums, regional museums, museum depots, and archaeological sites were realized during the period, they still have a limited place in the following 20 years of historiography. In fact, many successful architects took roles in the Chamber of Architects during this period, making the institution the main center for intensive discussions on urban, architectural, and political issues (Bozdoğan & Akcan,2012, p.173). On the other hand, they participated in the subcommittees²⁴ of the SPO, making development the central topic in its *Mimarlık* (Architecture) periodical. Thus, the Chamber criticized the government's development plans regarding urban planning, school buildings, administration buildings, housing, hospital buildings, the Second Development Plan, and the 1965 Development Plan construction sector²⁵. However, the development plans had nothing to do with the

²⁴ For more information see; Arman Güran's article, Devlet Planlama Teşkilatı ile Mimarlar Odası Arasında İş birliği, *Mimarlık*, 1964-2,5, p.13-15

²⁵ For instance see:Zeki Sayar's article Kalkınma Planı ve İnşaat Sektörü, *Arkitekt*,1962-04,309. Anonymous article, Birinci 5 Yıllık Kalkınma Planında İnşaat Sektörü, *Arkitekt*,1963-01,310. Anonymous article, 1. Beş Yıllık Kalkınma Planında Turizm Sektörü, *Arkitekt*,1963-02,311. Anonymous article, 1. Beş Yıllık Kalkınma Planında Konut Sektörü, *Arkitekt*, 1963-03-312. Levent Aksüt's article 5 Yıllık Plan, Mesleki Meseleler, İnşaat Yatırımları,1963-1,4. Arman Güran's article Planlı Kalkınma Devresinde Türk Mimarlık Gücünden Yararlanılmamaktadır, *Mimarlık*, 1964-2,6. Anonymous article, Mimarlar Odasının 1965 Kalkınma Planı İnşaat Sektöründe Alınmasını Zorunlu Gördüğü Tedbirler, *Mimarlık*,1964-2,7.

museum spaces, as they effectively covered problems related to other fields of architectural practice in Turkey. As a result, museums and issues related to archaeological displays could not receive institutional support, with the architectural medium in Turkey being mostly silent about the criticism of museum architecture in this period. Therefore, a remarkable gap emerged in this period in the historiography of museum architecture in Turkey.

3.3 The Museum Spaces in the 1960-1980 Period

The transformations that began in the 1960s due to the politics and economic developments remarkably affected the industry, technical aspects, and architectural environment in Turkey. Like all segments of society, these developments also affected architects' search for pluralistic democracy. Not only were architectural trends discussed, but the profession's function, the architect's responsibility to society, and planning were also on the agenda of the architects (Sey, 1998, p:36). The construction industry took new steps in material production after 1960. Rapid industrialization and the massive increase in the volume of building production encouraged private enterprises to invest in building materials and ready-made components (Sey, 1998, p:36). As a result of developments in the material industry, such as the establishment of the Çayırova glass factory (1961) and the start of gas concrete (YTONG) production (1963), both traditional and new materials were brought into Turkey's the construction effort (Batur,1985, p:1406). With the increase and diversification of production, new institutions and organizations emerged at the national and international levels (Batur,1985, p:1406). The Building Industry Center (YEM) was established in 1968 as a member of the International Union of Construction Centers (UICB). In addition, a year later, the Building Research Institute, which was established within the body of TUBITAK, began its operations (Batur,1985, p:1406). According to Sey (1998, p.36), during this period, architects realized that the buildings they designed were not only shaped by their talents but, like other branches of production, were affected by the political, economic, and social context. Therefore, major political events such as military intervention or planned developments, as well as some famous buildings and architects of the period were often mentioned in many architectural histories and criticism articles dealing with the years 1960-1980. However, 79 museum

buildings²⁶, which were designed or transformed in the same period, were left without mention within the architectural criticism articles writing during those years.

The dominant architectural criticisms of the period were focused on the problems of architectural styles, ideology, building materials, and architectural trends. The aim of spreading and pluralizing culture and art, which is one of the main subjects of the architectural environment and politicians, to all segments of the society was limited to the construction or criticism of industrial structures, administrative buildings, or structures related to tourism. The increase in the diversity and pluralism in architectural production between 1960 and 1980 did not have the same effect on the literature on architectural criticism. The political chaos mentioned at every opportunity by the architectural environment of the period and the fact that the quality and design aspects of the museum buildings, whose production could not be underestimated in the developments in the field of construction, were not discussed, is perhaps the reason why a common cultural interpretation could not be produced in the social milieu. In other words, although development plans and government programs touch on museums and archaeology to a small extent, they also funded the increasing number of museum buildings in Anatolia. In this case, the support or criticism of these buildings in terms of ideological and design criteria does not find the desired echo in the architectural environment that can create public opinion. While the Turkish Historical Institution and the Turkish Language Institution buildings and many university buildings were discussed under the name of educational and cultural buildings in many articles, many museum buildings could not find a place in the criticisms made. Consequently, this subsection locates the construction of these museums within a political background shaped by the idea of development. In the following sections, considering the idea of regional planning and the principles of regional equality, the geographical distribution of the museum buildings spread over Anatolia, designing new museum buildings, the conversion of museum depots, prototype museum projects, and an overall evaluation will be discussed.

²⁶ For more information and a total table of museum buildings see, Özge Sade's master thesis "Türkiyede tasarlanmış müze yapıları", page 76,77,78

3.3.1 Geographical Distribution of Museums (1960-1980)

After World War II, the cultural and artistic borders between the world countries began to disappear. This movement gained momentum by establishing the United Nations Educational, Scientific and Cultural Organization (UNESCO), which is affiliated with the United Nations organization, in 1946 (Güzel,2006, p:48). With its membership in UNESCO, Turkey had entered into a strong interaction with the Western world regarding cultural activities. Particularly, being a member of the International Council of Museums (ICOM) affiliated with UNESCO has been a factor that directly affects Turkish museums (Güzel,2006, p:48). The ICOM Turkish National Committee was established in 1956 as a non-governmental organization working under the auspices of the Ministry of Education and thus the government. The working place of the National Committee has been determined as the Ankara Ethnography Museum building. With the establishment of the ICOM Turkish National Committee, the understanding of museology in Turkey has been influenced by international developments, with subsequent studies starting to fall in line with the understanding of contemporary museology (Güzel,2006, p:56). Between 1950 and 1957, a significant number of resources were allocated by the state for the protection and restoration of the existing architectural heritage such as Ottoman and Seljuk tombs, madrasas, and mosques (Mete Sade, 2012, p:173). In the 1960s, an increase was observed in museum structures with the publication of the first five-year development plan (1963-1968) and the publication of regional planning principles. The geographical distribution of the idea of planning and its connection with museums in the years 1960-1980 will be indicated in this section.

3.3.2 Regional Archaeology Museums

When Turkey was under military rule, the Antiquities and Museums Committee, affiliated with the National Education Planning Board, prepared a report stating the construction plans of regional museums and the repair plans of existing museums at the meetings held between January 30 and February 14, 1961. These plans were made before publishing the first five-year development plan prepared by the SPO for the 1963-1967 period. Museum planning was carried out by the Department of Antiquities and the Museums Commission for a period of ten years (Eski Eserler, 1961, p:13). Rüstem Duyuran was selected as the chairman of the committee, with the remaining members including: Saffet Atabinen, Kemal Balkan, Semavi Eyice, Kemal Güngör, Hamit Zübeyr

Koşay, Arif Müfit Mansel, Mehmet Önder, Tahsin Öz, Tahsin Özgüç, Kamil Su, and Raci Temizer (Eski Eserler, 1961, p:34). In the Commission Report, the types of museums affiliated with the Ministry of National Education were stated as follows (Eski Eserler, 1961, p:11);

- Archaeological Museums
- Ethnography Museums
- Revolution Museums (T.B.M.M Museum, Mudanya Armistice House)
- Memorial Museums (Anıtkabir, Mevlana museums)
- Museum Monuments (Hagia Sophia, Kariye Museum)
- History and Art Museums (Topkapı Palace, Painting and Sculpture Museums)
- Museum houses (Ziya Gökalp house)

The museum administrative hierarchy stated in the previous chapter were also repeated in the commission report, with the added museum titles stated as follows: museum directorates, museum officers, museum depots, and lastly, regional directorates. According to the committee reports, it has been agreed that there are different geographical regions in the country and that each of them should be handled in its region in terms of the preservation and evaluation of the ancient artifacts above and below the ground. Considering the geographical and historical conditions, it was decided to build regional museums in order to move away from the centralist system and to evaluate the ancient artifacts and the regions where new museums would be made within their area (Eski Eserler, 1961, p:12). As a result, 12 regional museums determined by the committee were planned in the following provinces; Ankara, Istanbul, Konya, Izmir, Antalya, Afyon, Çukurova, Kayseri, Karadeniz, Diyarbakır, Erzurum and Van. Further, taking seven of the twelve regions to the forefront, they stated the essential cities to be established within ten years: Ankara, Istanbul, Konya, Izmir, Antalya Kayseri, and Erzurum (Eski Eserler, 1961, p:12).

As a result of the meetings, plans were made for constructing the regional museums and repairing the existing museum. In addition, a 10-year payable schedule was prepared for the planned archaeological excavations. According to the museum's committee report before the 1960 military intervention, it was envisaged that the museums of the period, which would be built with a regionalist approach, would be built according to the cultural,

socio-economic, and geographical materials of the environment. However, it was seen that the regional museums and archaeological excavations were not the subjects of neither the new government program (1961), the first five-year development plan (1963-1967), the second five-year plan (1968-1972), nor the third such plan. Despite all these regional planning and the principles published by the museum committee, the fact that the decisions of the museum committee did not proceed with the SPO was an indication of planning that still could not catch up with the requirements of the age in the field of museums and ancient artifacts.

3.3.3 Prototype Projects for City Museums

Contrary to the regional planning and five-year development plans and practices that prevailed between 1966-1971, the story of implementing a prototype museum plan (*tip proje*) in seven different provinces has not been very much addressed in the literature. When the government programs and the first and second five-year development plans were examined, these prototype museum project plans were not encountered between the years of implementation. As mentioned earlier in chapter 3.1, there were only general plans in the government programs. In particular, 1969's program reads: "We will continue our efforts to open museums, unearth ancient artifacts, and promote them at home and abroad, taking into account the archaeological characteristics of our country's historical and touristic regions." (Kantarcioğlu, 1987, p:61). In the second five-year development plan, there was a general topic of ancient artifacts and museums much like the government programs. However, the historical and archaeological objectives and investment plan tables were estimated together under the banner of tourism²⁷. The following is what is generally known: the prototype museum projects (*tip proje*) in Turkey were archaeology and ethnography museums according to their collections. İhsan Kıyığı, who worked as a master architect in the Department of Antiquities and Museums in the early 1960s, was the designer of the prototype museum projects (Sade-Mete, 2012, p:193). It was carried out in seven provinces between 1966-1971. They were built in Yalvaç (1966), Erzurum (1967), Alanya (1967), Gaziantep (1969), Kayseri (1969), Sinop (1970), and Edirne (1971). Each of these cities had very different regional, historical, cultural, and climatic aspects (Sade-Mete, 2012, p:192).

²⁷ For more information, see; T.C. Resmî Gazete, (1967, August 21), p:56,177,178,179

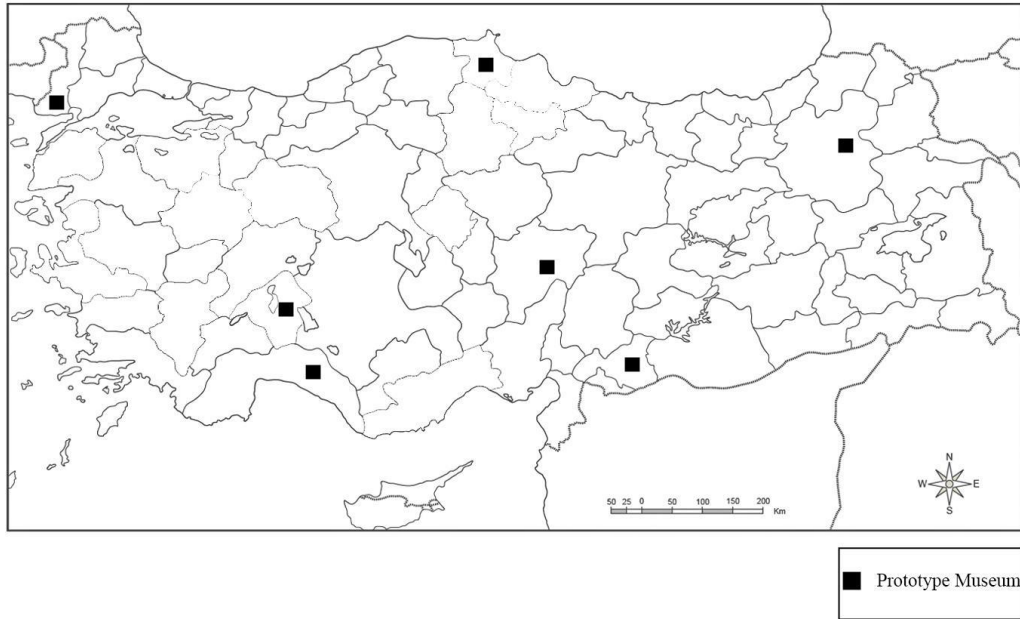


Figure 3.1 The map showing the regional distribution of the prototype museums (Source: Based on Arık, 1953, drawn by Author)

When the examining the geographical distribution of prototype museums on the map above, it can be seen that they are located in six of the seven geographical regions in Turkey, despite it not being planned exactly this way before. It can be claimed that there was a similarity in only four provinces when the list of provinces determined by the museum's committee related to regional planning was crossed with the provinces where the prototype museums were located (Figure 3.3). These cities were; Erzurum, Alanya (Antalya), Kayseri, Sinop (Black Sea region). However, it is obvious that these museums were designed as provincial museums made by prototype projects rather than regional museums and were produced for a quick solution in line with political and tourism-related purposes according to the examined government programs and development plans.

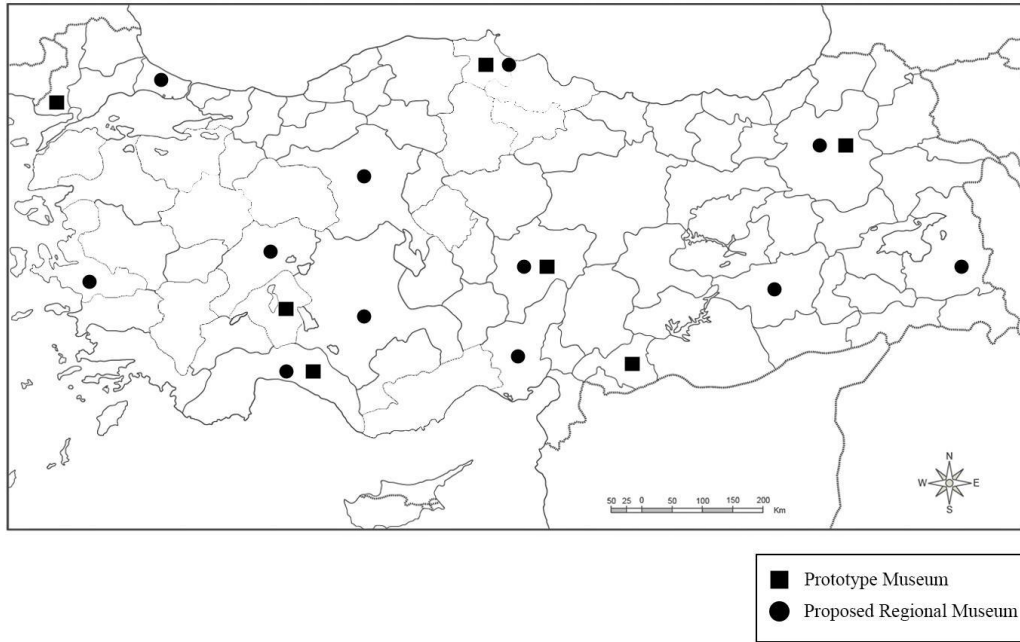


Figure 3.2 The map showing the proposed regional museums and prototype museums together (Source: Based on Eski Eserler ve Müzeler Komitesi Raporu, 1961, drawn by Author)



Figure 3.3 Kayseri Archaeology Museum (Source: Author's collection)

Upon examination of the prototype museum project, it consisted of a basement, ground floor, and first floor. The basement floor plan has a hall and a depot. The project's ground floor included the entrance hall, officer's room, office room, restrooms, and

exhibition halls (Figure 3.8). The first-floor plan contains an ethnography hall, archive, and library (Yıldız, 2001, p:71-72). The ground floor of the building has been raised 80 cm above ground level, with the entrance being five steps above. The entrance gate was covered with reinforced concrete eaves and that were supported by four columns. The windows on the entrance eaves repeat linearly. The general style of the project has traces of modern architecture. The structural system of the building was designed as reinforced concrete. Stone veneer and plaster were used on the facade. The building has a hipped roof and a slight inclination (Yıldız,2001, p:69). As a result, there are seven museums, namely archaeology and ethnography, which were built as using the same planimetric configuration.



Figure 3.4 Alanya Archaeology Museum (Source: from museum brochure)



Figure 3.5 Gaziantep Archaeology Museum (Source: from museum brochure)

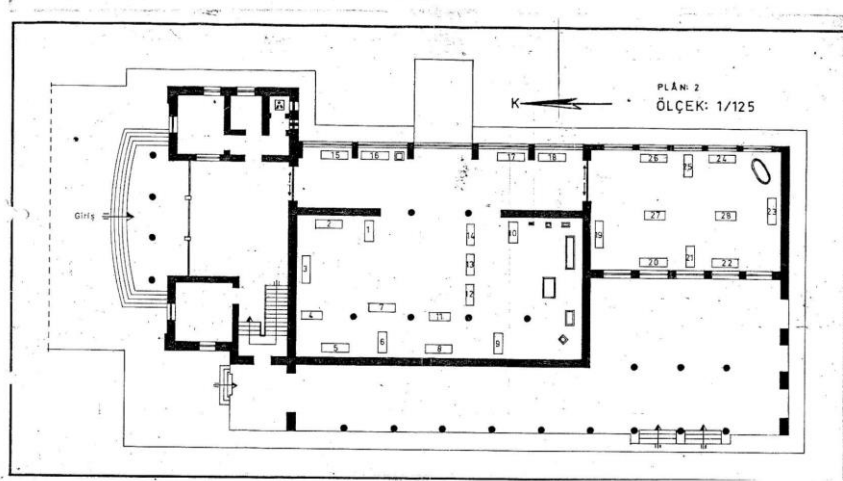


Figure 3.6 Prototype Museum project ground floor plan (Source: Kayseri Archaeology Museum archive)

3.3.4 Museum Project Competitions

One of the methods of obtaining architectural projects in Turkey is fielding through the best proposals sent in via nationwide design competitions. The method includes evaluating and grading the projects submitted by architects to a professional jury. Beyond this, designer teams who meet the conditions determined in the project specifications before the time of the competition participate. According to the Chamber of Architects' competitions archive, from the 1930s to the 1960s, 167 architectural project competitions were held²⁸. In parallel with the democratic developments after the 1961 Constitution, the rights and responsibilities of professional chambers and universities increased, and the concept of planning entered the country's agenda with the creation of new institutions such as the SPO, as stated in the section where the political environment of the period was evaluated (Aygün, 2004). During this period, there was a serious effort to implement state development plans, gathering public planning and investment services under the Ministry of Public Works (*Bayındırlık Bakanlığı*) (Aygün, 2004). The Ministry of Public Works also played a decisive role in project competitions, with architectural project competitions being effective in the public administration's project acquisition process, besides the tender bids (Aygün, 2004). Doğan Tekeli (2016, p:51) interpreted the architectural environment and competitions between the years 1960-1980 as follows;

²⁸ For more information about the competitions index in Turkey from the 1930s to the 2000s see <http://www.mimarlarodasiankara.org/yarismalardizini/>

In the first years, all public administration, especially the Ministry of Public Works, remained the largest employer of architects. With the regulations prepared by Orhan Alsaç in 1953-54, the architectural profession got rid of randomness, and the quality of service, wages, and project competitions received a higher level after adapting certain rules. Between 1960 and 1980, these rules were generally obeyed. Almost all of the public buildings were obtained through competitions. Although our colleagues such as Şevki Vanlı and Enis Kortan underestimated these projects saying that “projects consisting of intertwined squares always win”, I describe competitions as their intellectual contributions to the development of our architecture, and because it is fair working order, I really care about it.”

It can be inferred from Tekeli's interpretation that the same plan typology for different architectural functions can be ignored, if necessary, even if the project is part of the competition. In fact, the multi-part plan typology was the most recommended model in the project competitions of the 60s. The tendency to lighten the masses by dividing them into appropriate sizes, seek low-rise solutions by spreading over the land, and use inner and outer courtyards instead of corridors became increasingly common for the architects of the period (Sayar, 2004). By the end of the 60s, the conflict between the Ministry of Public Works and the Chamber of Architects increased, especially regarding the composition of the jury and the right to practice. In 1968, the Ministry completely disabled the Chamber and started to organize competitions. Nine competitions opened between 1969 and 1970 were boycotted by the Chamber of Architects. At the beginning of 1971, the Chamber and the Ministry agreed on a new regulation (Sayar, 2004). The year 1971 marked a new breaking point in the history of competitions, with the economic and design limitations brought by the Ministry of Public Works. The gradual expansion of the state after the military coup in 1971 and the interim regime governments that were established afterward caused a significant increase in the demand for official buildings (Sayar, 2004). Unlike Tekeli's (2016) opinion, Sayar (2004) claims that the restrictions imposed led to the formation of certain rationalized schemes, especially for government buildings and health facilities, and an understanding in which ordinary/compromising designs are preferred instead of innovative designs, by not using the opportunities brought by the competition system. As a result, the concept of a partial plan has become the official template of the competitions, with its derivatives reduced to a formula. Despite the conflicting attitudes of the ministry and the chamber of architects, the period from

1960 to 1980 was a period in which many buildings with different functions were produced in terms of competition.

According to the competition index²⁹ published by the Chamber of Architects in 2004, 164 competitions were opened between 1960 and 1970 and 104 competitions between 1970-and 1980. In this period, competitions were opened mainly in public administration, education, health, office trade, and industrial buildings. However, only two of the 268 competitions were opened for museum building competitions in this period: the Antalya Regional Museum competition (1964) and the Istanbul Harbiye Military Museum²⁵ competition (1967). The Ministry of Public Works held the Antalya Regional Museum Competition in 1964, with the project designed by Doğan Tekeli, Sami Sisa, and Metin Hepgüler being awarded the first prize. It was implemented from 1968 to 1971. The fourth chapter will make detailed architectural analyses of the Antalya regional museum.

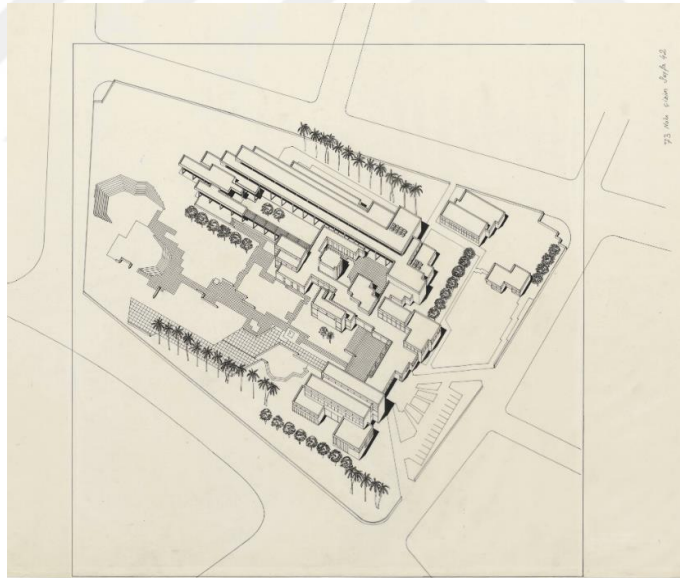


Figure 3.7 Antalya Regional Museum (Source: Salt Research, Doğan Tekeli archive, TTSPABMD003003 (<https://archives.saltresearch.org/handle/123456789/204444>))

²⁹ Ibid.



Figure 3.8 Sketch showing the relation between the museum, the city and the Bey Mountains (Source: Salt Research, Doğan Tekeli archive, TTSPABMD002003 (<https://archives.saltresearch.org/handle/123456789/204443>))

Nezih Eldem won the limited architectural project competition opened by the Ministry of National Defense to restore the Military School Building and its use as a Harbiye Military Museum (Osmanağaoğlu, 2007, p:47). The existing building, which was built as the *Mekteb-i Harbiye* (Military College) in 1862, has two floors on a high basement and has a rectangular plan in the north-south direction. This building was developed around three central courtyards, one large in the middle and a small one on each side. Doors from the four directions of the building open to the middle courtyard. This building was opened as a Military Museum after 24 years of site work between 1967 and 1991 (Osmanağaoğlu, 2007, p:47). According to Erkal (2020, p:42), Nezih Erdem was an architect who stood out in his own period with the assessment approach as an environment for original architectural design and the contradictions between the old building and the new building. This means that the Harbiye Military Museum and Cultural Site competition project can be defined in general terms as the transformation of an old building by making a new addition, and it can be said that it is a kind of restoration project.

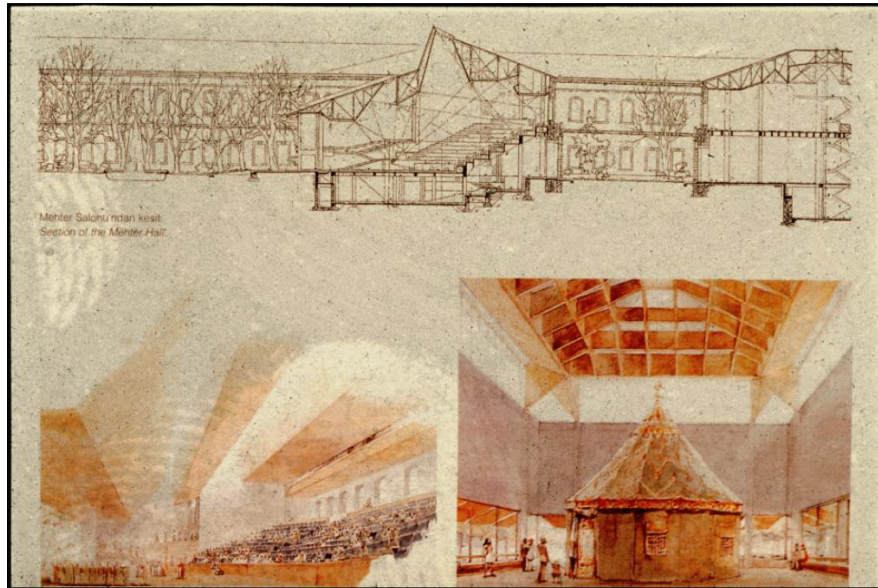


Figure 3.9 Section of the Mehter Hall, Harbiye Military Museum (Source: Salt research archive, TNEPHARH002001 (<https://archives.saltresearch.org/handle/123456789/210949>))



Figure 3.10 Harbiye Military Museum, Cumhuriyet Avenue facade (Source: Salt research archive, TTSPABMH001001 (<https://archives.saltresearch.org/handle/123456789/210948>))

Table 3.3 Museum Competitions list between the 1950-1980 period

Competition Name	Competition Date	First Prize	Competition Organization

İstanbul Military Museum	1951	Vedat Dalokay, Yunus Erk	Unknown
Gaziantep War Memorial and Martyrs Monument and Museum	1957	Yusuf Ergüleç, Fikret Cankut	Gaziantep Municipality
Antalya Regional Museum	1964	Metin Hepgüler, Doğan Tekeli, Sami Sisa	Ministry of Public Works
İstanbul Harbiye Military Museum	1967	Nezih Eldem	Ministry of National Defense

3.3.5 Museum Depots

An important fact of the museums built after 1960 in Turkey is that they were built to meet the space needs of the museum depots established in the first years of the Republic. As Turkey is a country with very wealthy archaeology and ethnographic artifact, most of its museums contain archaeology and ethnography artifacts (Sade,2005, p:112). As previously stated in the preceding sections, museum depots were generally established in the historical buildings of the cities during the first years of the Republic. Most historical buildings where museum depots were established were constructed as educational buildings (*Medrese*). Since these buildings were closed together with dervish lodges, they remained empty and were used as museum depots (Sade,2005, p:53). The museum depot table shows the first opening dates of 32 depots as well as the dates of the establishment of new buildings. From the table below, it can be seen that 23 depots were converted into museums in the new building between 1960 and 1980 (Table 3.4).

Table 3.4 Museums Depots Established in Turkey Between 1923 and 1960 and their establishment dates in their new buildings (Based on Özge Sade, 2005, drawn by Author)

Museum Depot	City	First Establish ed Date	Open Date in New Building
Adana Archaeology Museum	Adana	1924	1972
Afyon Archaeology Museum	Afyon	1933	1971
Alacahöyük Museum	Çorum	1935	1982
Amasra Museum	Bartın	1955	1982

Amasya Museum	Amasya	1925	1977
Archaeology and Etnography Museum	Edirne	1925	1971
Archaeology and Etnography Museum	Samsun	1930	1981
Aydın Museum	Aydın	1959	1973
Bergama Museum	İzmir	1924	1936
Diyarbakır Archaeology Museum	Diyarbakır	1934	1993
Efes Museum	İzmir	1929	1964
Erzurum Archaeology Museum	Erzurum	1942	1967
Eskişehir Archaeology Museum	Eskişehir	1945	1974
Gaziantep Archaeology Museum	Gaziantep	1944	1969
Isparta Museum	Isparta	1935	1985
İzmir Archaeology Museum	İzmir	1927	1984
İzmit Museum	Kocaeli	1938	1967
İznik Museum	Bursa	1935	1960
Kahramanmaraş Museum	Kahramanmaraş	1947	1975
Kayseri Archaeology Museum	Kayseri	1930	1969
Kırşehir Museum	Kırşehir	1936	1997
Kütahya Museum	Kütahya	1945	1965
Niğde Museum	Niğde	1936	1982
Side Museum	Antalya	1959	1961
Silifke Museum	Mersin	1940	1973
Sinop Museum	Sinop	1933	1970
Şanlıurfa Museum	Şanlıurfa	1948	1969
Tire Museum	İzmir	1936	1971
Tokat Museum (Gökmedrese)	Tokat	1926	1983
Turkish-Islamic Artifacts Museum	Edirne	1925	1971
Van Museum	Van	1932	1972
Yalvaç Museum	Isparta	1948	1966

3.3.6 An Overall Evaluation of Museum Space (1960-1980)

Since the 1960s, multidimensional political developments have determined Turkey's architectural practice and cultural environment. With the transition of the government to the Armed Forces on May 27, 1960, the Democrat Party regime ended and a liberal new constitution was prepared in 1961 after the newly formed government (Tekeli,2005, p:31). Adopting the concept of the prosperity of the state, the 1961

Constitution led to socialist thought and enacted the SPO (Avciođlu,1971, p:499). The period between 1960 and 1980 was the scene of great political and social uncertainties, and also witnessed important new developments due to the SPO and the institutions leading the competitions. As explained in the previous section, the five-year development plans laid the base for the basic and urgent needs of the country and generally focused on developments in the economy, agriculture, construction, manufacturing, housing, and health industries. Within the scope of cultural policies, archaeology and museum titles were only included in the second five-year development plan (1968-1972). During this period, 268 competitions were opened, with only two of them being museum competitions.

Moreover, according to the Chamber of Architects competition index, they were generally held by the Ministry of Public Works or other governmental offices. In this period, Antiquities and museum committee studies mention the establishment of regional museums and in which provinces they should be established in. In fact, the efforts of the Institution of Antiquities related to archaeological preservation and establishing museums did not lead to the desired developments in the political field. The increase in the number of museums established during the period was related to the transformation of museum depots established since the beginning of the Republic and the founding of prototype museum projects. The way in which the museum buildings were obtained and the political infrastructures between the years 1960 and 1980 in Turkey were evaluated in the previous sections, with visual and numerical data about museums being displayed. In order to better conceive of museum projects obtained in this period, it will be useful to remember the ministries and policy-making institutions to which the museums are affiliated, from the foundation of the Republic to the period between 1960 and 1980.

The Directorate of Antiquities and Museums was established under the Ministry of Education in 1922. It was restructured in 1946 as the "General Directorate of Antiquities and Museums" following the law on establishing the Ministry of National Education. In 1965, the units carrying out cultural services within the Ministry of National Education gathered at the Undersecretariat of Culture. With a new decision in 1972, the Ministry in question was turned into an undersecretariat and subordinated to the Prime Ministry. During this administrative change, the General Directorate of Antiquities and Museums

remained within the body of the undersecretariat³⁰. In 1977, the Ministry of Culture was abolished and the Ministry of National Education and Culture was established. The General Directorate of Antiquities and Museums also fell under this Ministry. In the same year, the Ministry of National Education and Culture was abolished and the Ministry of Culture was reestablished. In 1982, the Ministry of Culture was abolished and merged with the Ministry of Tourism and Promotion, with its name being changed to the "Ministry of Culture and Tourism". The General Directorate of Antiquities and Museums was also left under the Ministry of Culture³¹. It is noteworthy that this instability within the institutions and that the branches were in a continuous process of transformation, merger, and disintegration. Above all, this shows that distinctions between education and culture and then culture and tourism have not been clear to the government (Mete-Sade, 2012, p:178). Until the establishment of the Ministry of Culture in 1971, the acquisition of museum projects in Turkey has been through the methods (competition, tender, type project) determined by the Ministry of Public Works and the Ministry of National Education. After 1971, the projects prepared by the architects of the Ministry of Culture were implemented (Sade, 2005, p:114). As a result of political inconsistency and the changeability of institutions, no general policy was followed in the geographical positioning of museums in Turkey. Likewise, unlike the SPO's five-year development plans, museum planning resulted in a different situation than the planners had envisioned. While it was planned to build 12 regional museums in selected cities, over forty museum buildings were built from 1960 to 1980 (Mete-Sade, p:176). In his presentation at the Seventh Turkish History Congress, Uçankuş (1973, p:1001) stated:

The goal was to construct eight to ten regional museums that were modern and in line with the Western examples. These museums were to be in Istanbul, Bursa, Izmir, Afyon, Antalya, Ankara, Konya, Adana, Kayseri and Erzurum. After some time, citizens in the village, in the city or the parliament started to intervene arbitrarily. Some of the constructions never started, some of them were delayed, and their plans and projects were changed. New constructions started at places that

³⁰ TC Kültür ve Turizm Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü. (n.d.). Retrieved February 08, 2022, from <https://kvmgm.ktb.gov.tr/TR-43034/tarihce.html>

³¹ İbid.

were never planned. Today, there are 20 complete and about 20 ongoing museum constructions in Turkey.

According to Uçankuş (1973, p:1002), the effort of the new museum constructions, which started after 1960, albeit unplanned and unscheduled, was an effort to get rid of the old buildings that did not allow modern organization and display and were not illuminated. Nonetheless, Uçankuş (1973, p:1002) argued that the museums established since the beginning of the Republic could not develop despite all efforts, could not make enough scientific contributions and that the civil servants and technical staff in the museums were insufficient. In addition, only architects who worked in the ministry would draw up museum projects and build museums with prototype project independent of the place and context as an indicator of the chaotic environment of the period. Although a freer architectural environment was present, the fact that the museum subject in the competition projects is almost non-existent remained remarkable in the political context.

Chapter 4

Architecture of Museum Spaces in the 1960-1980 Period

Architecture in Turkey had to be an instrument of the state's official policy on the one hand and the dominant ideology on the other until the second half of the 20th century. However, the period from 1960 to 1980 is a dynamic period in which architects were led to different sources and in search of various design approaches with the transition to a democratic milieu (Sözen,1984, p.276). The general political, economic, and cultural environment of Turkey in the 1960-1980 period was examined in the previous chapter, and information was given about the methods of obtaining museum spaces. In light of this preliminary discussion, a summary can be made as follows: collecting and storing ancient artifacts has been at the forefront in the field of antiquities and museology in Turkey until 1960. The phase after this period was called establishment and evaluation because many new museum buildings were founded after 1960 due to multi-faceted renewal activities and tourism movements (Uçarkuş,1973,1000). In other words, there was an intense production of museum buildings in the architectural environment of the 1960-1980 period. Although the democratization environment and locations where the project competitions were held were intensively discussed, it was remarkable that most of the newly built museum spaces were sponsored by state funds. For this reason, as will be shown in the following section, there is not a great diversity in museum structures. However, these structures can be differentiated according to the methods of obtaining the museum buildings and their different exhibition opportunities. This chapter aims to situate the construction of these museum projects within the frame of a political background shaped by particular themes. It draws attention to the controversies and contestations related to the museums, particularly competitions and archaeological sites. This section will examine two themes and two museums to clarify these museums' unique stories.

The first theme is critical regionalism and the second theme is brutalism. These are concepts that dominated the Turkish architectural scene in the 1960s. Firstly, I will present the Antalya Museum, the only museum competition project between 1960 and 1980. Secondly, I will examine the Karatepe-Aslantaş Open-Air Museum, which was quite remarkable with its outstanding architectural protector canopies. After these, I will explain the political background and context narratives, starting with establishing the selected museums. Then, I will focus on the themes, architectural plans, space configurations, and exhibitions to understand the architectural styles. Certainly, these structures have been examined before. However, within the scope of this thesis, the investigation into these structures differ from similar research because they provide examples of popular discussions of architecture at that time, such as critical regionalism and brutalism, which are the determining themes, beyond revealing the exhibition diversity of the 1960-1980 period. Moreover, this kind of study will provide a thorough understanding of the unique histories of the selected museums.

4.1 Implications of a Museum Design Competition: Antalya Regional Museum

The Ministry of Public Works organized a competition for the Antalya Regional Museum for the purpose of conservation and exhibition of archaeological and ethnographic finds in South-West Anatolia in 1964 (Tekeli&Sisa,1974, p.22). The location chosen for the competition is at the end of the residential area in the northeast of Antalya, bordered by a rocky coastline to the south and the scenic view of the Bey Mountains to the north (Tekeli&Sisa,1974, p.22). The reasons for particular projects being eliminated and successful projects in the competition were introduced in the jury report. The following explanations about the project of Doğan Tekeli, Sami Sisa, and Metin Hepgüler, who were selected for the first prize and their design was eventually built, were as follows:

The arrangement of the settlement in the site plan in such a way as to allow rich display gardens and courtyards in the south, the museum entrance being by an alley and the attractive perspectives when entering the museum hall from here, the solution of the

sections suitable for the exhibition function and the accuracy of the lighting forms, the lapidarium part in accordance with the program were considered appropriate. In addition, it has been deemed appropriate that the roof levels provide lighting, natural ventilation opportunities and the effect of mitigating the masses, the location of the lodgings and the connection of the sections to the technical facilities, and the good analysis of internal and external circulation. The arrangement of the administration and general facilities at a high level and in the foreground, the extension of the plan on the land, and the effects of crowded facades were not considered appropriate. This project was deemed worthy of the first award³².

The jury report describes the reason for the choice first because the Tekeli-Sisa-Hepgüler project respected the regional characteristics and was well-designed with its architectural functions and interiors. Tanyeli (2001, p.14) states that architects Tekeli and Sisa shaped the architectural environment of the period from the 1960s to the 1980s and they won various competitions and institutionalized the freelance architectural practice in Turkey. According to Suha Özkan (2001, p.80), there is an attitude in Tekeli-Sisa architecture between minimalist simplicity and the search for a regionalist form, which allows the form they find more rational in line with their functional priorities. The Ankara Stad Hotel, Istanbul Manifaturacılar Retail Center (İMÇ), and Antalya Regional Museum are remarkable projects they designed that have been awarded and implemented. Therefore, Tekeli-Sisa architects whose search for sometimes rationalist, sometimes brutalist, or regionalist approaches in their projects come to the fore in this period.

Although the results of the Antalya Regional Museum competition were determined in 1964, the project was completed and opened to visitors in 1972 (Sade-Mete, 2012, p.74). The museum design signifies a plastic attitude with a powerful impression of horizontal effect in the design chosen by the architects in contrast to the steep mountains in order to create a silhouette that compliments the natural surroundings (Tekeli&Sisa,1974, p.22). This effect is obviously seen in the project sketch, with the strict and horizontal geometric character of the design (left) in contrast to the complexity of the existing city (right) (Figure 4.1). Also, in the perspective drawing of the Antalya

³² Antalya Bölge Müzesi Mimari Proje Yarışması Jüri Raporu. (1964). *Arkitekt*, 314(33), vii, 32

Museum entrance hall (Figure 4.2), it is seen that precise and prismatic volume and rationally formed structures surround the ancient column, which is a historical artifact. In the circulation scheme, flexibility is provided for the visitors who would like to visit only the halls of special interest or see all of the exhibits (Tekeli&Sisa,1974, p.23). Moreover, the exhibition sections were allocated around an inner courtyard in chronological order and in different sizes. These sections are close to the city life in the immediate vicinity and open to the unspoiled nature in the south and west of the forecourt.

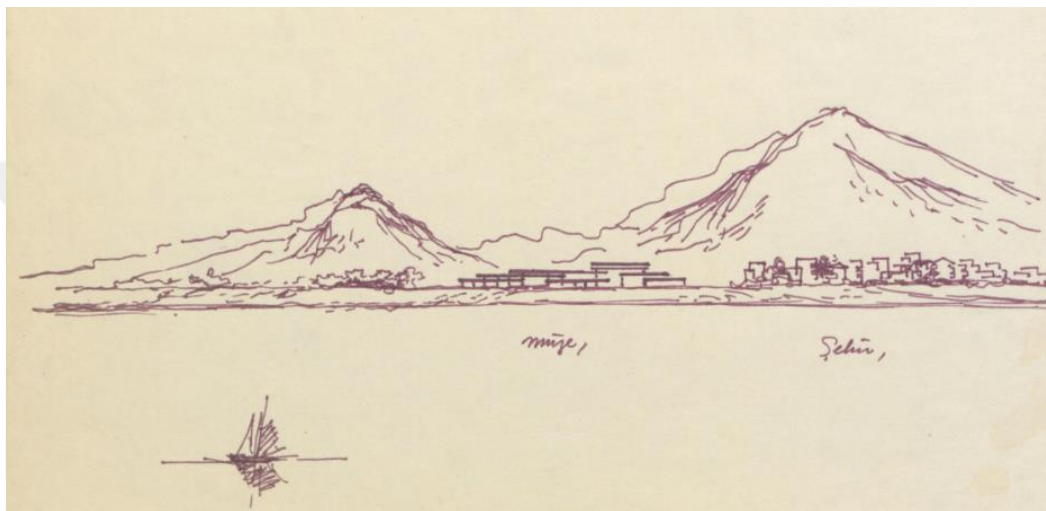


Figure 4.1 Sketch showing the relation between the museum, the city, and the Bey Mountains (Source: Salt Research, Doğan Tekeli archive, TTSPABMD002003 (<https://archives.saltresearch.org/handle/123456789/204443>))

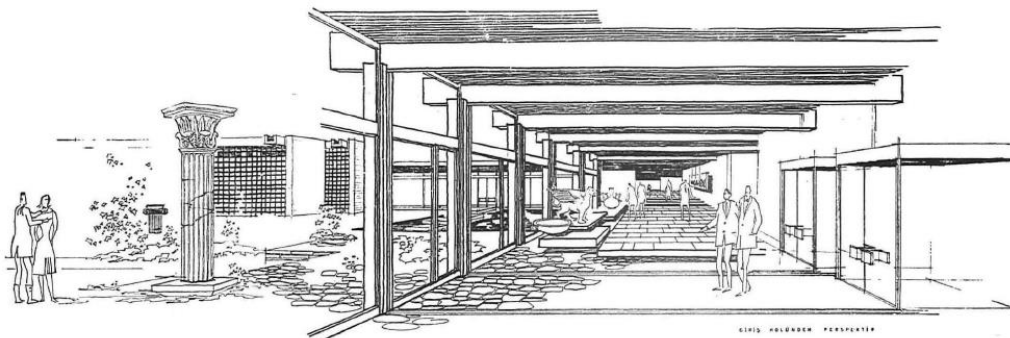


Figure 4.2 Perspective from the entrance hall by Tekeli-Sisa Architects (Source: Arkitekt,1964/1)

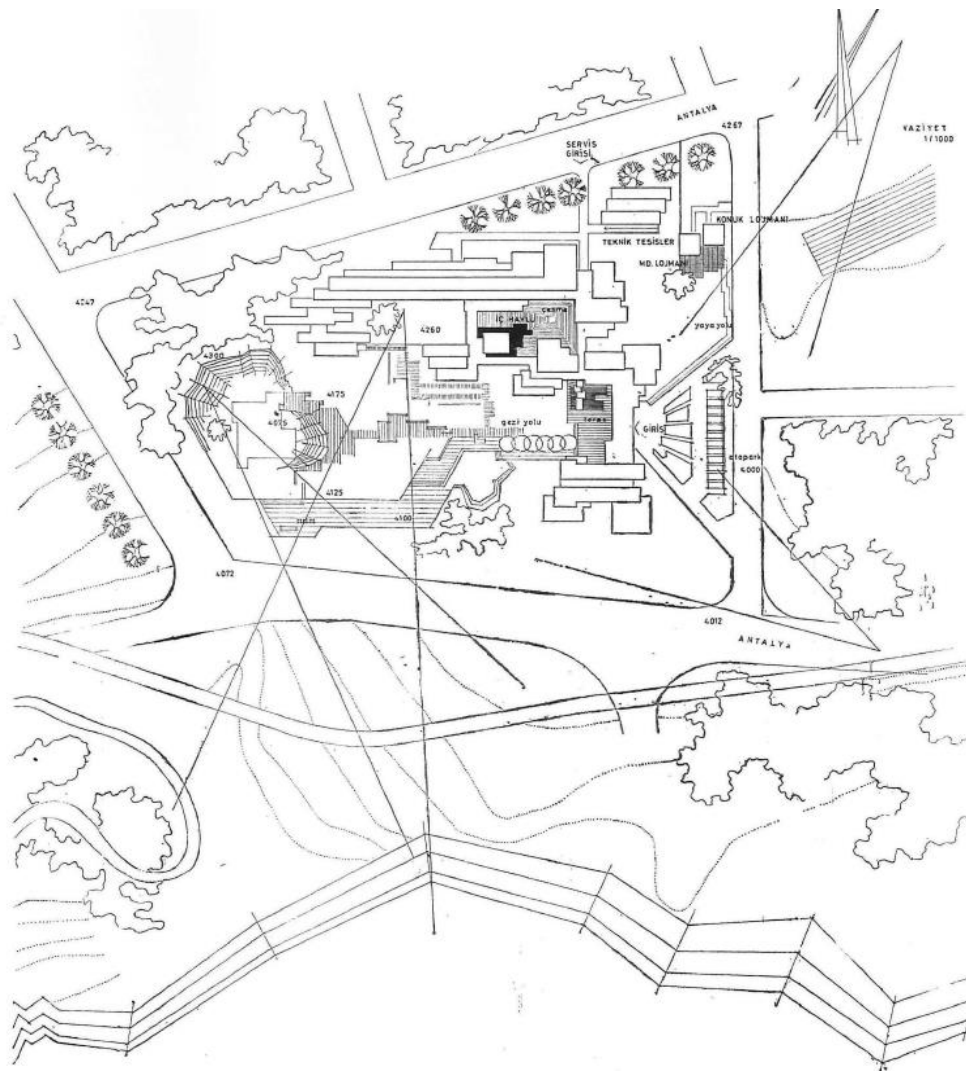


Figure 4.3 Site plan by Tekeli-Sisa Architects (Source: Arkitekt,1964/1)

Thus, the visitor is situated between the natural and historical values of the region that have not changed over the ages (Tekeli&Sisa,1974, p.22). When examining the east elevation drawing, it is remarkable that the spaces at different levels are covered with horizontal roof plates and that natural light and ventilation are considered by making gaps in the overlapping spaces in this roof design (Tekeli&Sisa,1974, p.22). The semi-covered exhibition areas (lapiderium) were covered with the same roof plates, ensuring integrity and continuity between the interior and exterior museum sections. As the architect also stated, the entire building was designed using a modular grid of (1.50 x 1.50 m) (Tekeli & Sisa,1974, p.22).

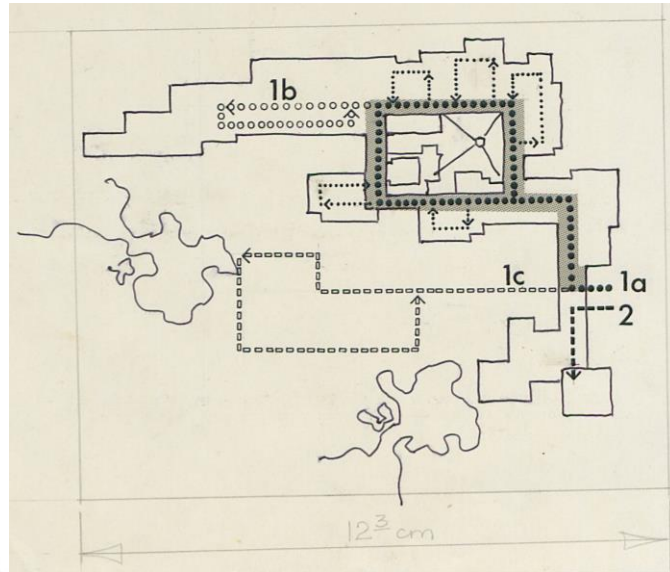


Figure 4.4 Circulation Pattern, (1a: exhibition hall's circulation pattern, 1b: Circulation pattern in the lapiderium, 1c: Circulation pattern in the open-air museum sections, 2: Circulation pattern in the administration, auditorium, and library) (Source: Salt Research, Doğan Tekeli archive, TTSPABMD002002 (<https://archives.saltresearch.org/handle/123456789/204443>))



Figure 4.5 East Elevation of Antalya Regional Museum (Source: Salt Research Doğan Tekeli archive, TTSPABMD003001 (<https://archives.saltresearch.org/handle/123456789/204444>))

The main theme determined for this museum is the critical regionalist approach in order to see the architectural effects in Turkey, based on the changing architectural discourses and new research in Modern Architecture in parallel with the economic and social developments of the world between 1960 and 1980. The reflection of the actors affecting the architectural production in Turkey in this period on museum architecture also has an important place within the scope of this thesis. To this end, the concept regionalism will first be defined. Batur (2005, p.72) states that the key terms of regionalism in architecture are concepts related to historicism with urban texture, forms, and scales, whether tradition-based or aimed at the environment. Also, it manifests a goal that focuses on continuity in terms of local topography, materials, and culture

(Erarslan,2020, p.150). The fact that this concept subject can be interpreted in a wide range have caused this approach to emerge with different motivations in the historical process.

The main focus of regionalism in the context of architectural production is its relationship with the ground, a typical characteristic form of language that cannot be described as it varies according to the place (Erkol, 2016, p.58). Regionalism can be a tool of nationalist rhetoric or authority, or it can be a tool of an anti-authoritarian movement or define a purely geographical approach independent of politics. It is frequently seen in the historical process as an approach to creating and consolidating national identity (Lefaivre &Tzonis,2003). Alexander Tzonis (2003, p.11), a critical regionalist theorist, traces regional architecture's origin to antiquity. According to Tzonis, the buildings in a region have meanings about the identity of the society to which they belong. The decorations on the structural elements may not be decorations but images that tell the community their roots and past. Architecture makes the important breaking points, such as the strength, establishment, and liberation of communities visible.

Kenneth Frampton (1992) defines critical regionalism as a conscious reaction to modernism that ignores tradition and locality. A critical regionalist approach to design and architecture of identity recognizes the value of the singular and seeks to maintain diversity while making projects that use boundaries and universality within the physical, social and cultural constraints of the particular (Lefaivre, &Tzonis,2003). According to Frampton, one of the most important factors in the emergence of critical regionalism is the desire for cultural, economic, and political liberation. In his writings on critical regionalism, he criticizes globalization and the consequent homogeneity. Frampton argues that it is possible to take part in a universal civilization by keeping cultural values with the approach of critical regionalism (Frampton, 1992, p.314-327). Critical regionalism has two things in common with traditional regionalism: place and place-specific data. The difference is not to take upon the architectural traditions of the past as they are, but rather to consider them (Erkol,2016, p.61). Thus, it will be possible to talk about an architecture that is not only a repetition of the traditional form but full of meaning and unique to itself. Just like regionalism, critical regionalism has been defined not as a style but as an approach. The reflections of this approach are also frequently

encountered in architectural production in Turkey, especially in the period between 1960 and 1980.

According to Tanyeli (1998, p.245), the main reason for the spread of regionalism, which is the only discourse on which all architectural activities are based, is the search for identity. He states that the visual pluralism in the environment could not transform into intellectual architectural pluralism. In other words, the criticality of regionalism has been thrown into the background for most projects, and the regionalist approach has become a repetition of existing traditional forms (Özer, 1964). Although the regionalist approach was used as a critical response to the search for identity or as a tool for the image expectation of the period, consisting only of the repetition of local images, it formed the common discourse of the period. The approach of the Antalya Regional Museum, which was completed and opened to visitors in 1972, is important in this context. The starting point of the museum's design concept is the relationship with local architecture and nature, which constitutes the most important design component. Also, the project has the characteristics of the new movement in Turkish architecture. As explained by Enis Kortan (1974, p.70), the composition uses fragmented and small multi-part elements instead of enormous geometric structures. The composition generally consists of spreading comfortably on the land, constructing low buildings instead of high ones, and believing that they provide harmony with nature. The discourse that emerges at the end of the Antalya Regional Museum design components, as Lefaivre & Tzonis (2003) describes the critical regionalist approach, in the way of creating a museum project belonging to the region, tries to reveal a unique value by using borders and universality within the physical, social and cultural constraints.

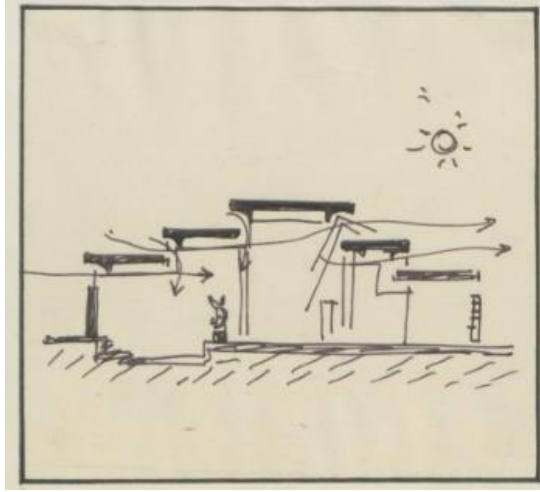


Figure 4.6 Assurance of the natural ventilation in the hot climate and defused daylight (Source: Tekeli & Sisa, 1974)

The multi-pieced typology attitude also gradually became the highly recommended project model of the 1960s, and it was soon applied to all types of buildings in almost every region of the country (Batur,2005, p.70). Likewise, Kortan (1974, p:70) criticizes the application of this plan typology to different parts of the country and states that structures with different socio-economic, sub-cultural, etc., data should show differences. The architecture of the cubes³³ template was applied regardless of any context and structure in the competition projects that came first in the period. The METU, Faculty of Architecture by Çinici architects (1961), and the Ankara Ministry of National Education by Y. Sanlı-Y. Tuncer-V. Özsan (1962) are among the examples of a multi-pieced typology approach along with the Antalya Regional Museum (1964) (Batur, 2005, p.70, Bozdoğan & Akcan,2012, p.175).

³³ The small and multi-part approach in Turkish architecture is also called "cube architecture" by some circles (Kortan,1974, p.70.)

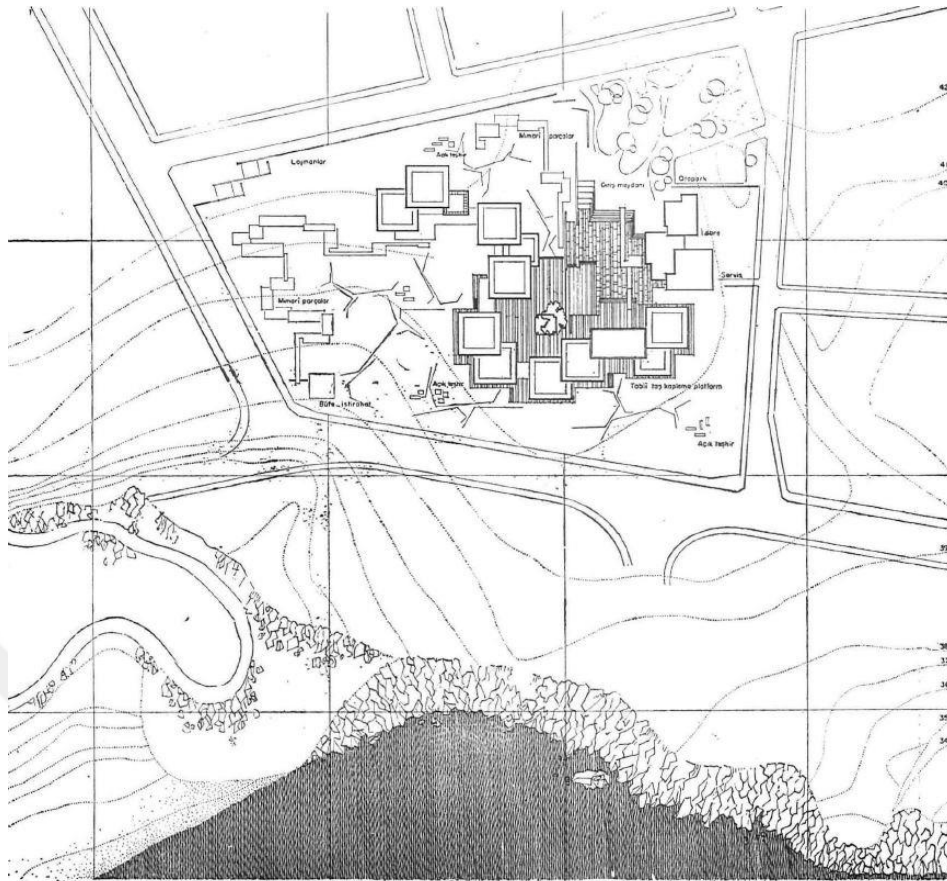


Figure 4.7 Second award project, site plan by Arolat Architects (Source: Arkitekt, 1964/1)

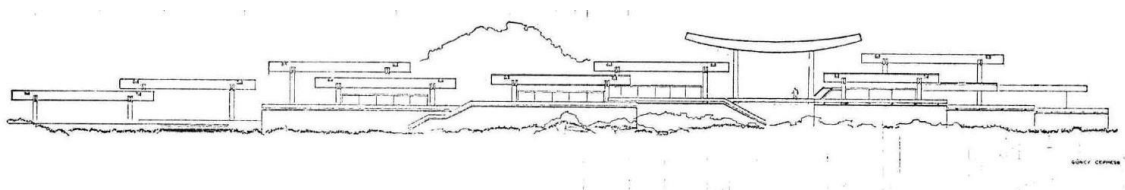


Figure 4.8 Second award project, East Elevation by Arolat Architects (Source: Arkitekt, 1964/1)

The Antalya Regional Museum competition was a unique and promising competition within the period. Considering that the 1st and 2nd award-winning projects were produced with a critical regionalist approach and, at the same time, a universal discourse, and that the architectural form is a multi-piece mass, a very similar situation can be found. The similarities in the approach to architectural production support Kortan's arguments about the competition and the period and serve as proof that is justified in the face of its criticisms. Despite this, in the limited architectural historiography of the Antalya Regional Museum, while it is referred to as a multi-part typology approach, the

critical regionalist discourse is not mentioned. Considering the pluralistic and multi-layered approaches of the period, a single style may not be expected to be dominant in the Antalya Museum project. Yet, the Antalya Regional Museum project was a remarkable example of the critical regionalism approach and the multi-pieced typology with its plastic effect from 1960 to 1980.



Figure 4.9 Antalya Regional Museum (Source: Salt Research Doğan Tekeli Archive, TTSPABMH001001 (<https://archives.saltresearch.org/handle/123456789/204445>))



Figure 4.10 Antalya Regional Museum, 2022 (Source: Author's Collection)

As a result of the renovations, it has undergone over time, the museum lost its much of qualities in building design in the 2000s. Therefore, the argument put forward by this chapter concerns the state of the museum before this renovation. Unlike the original project received after the competition, the terrace roof of the building was converted into a hipped roof, the windows on the façade were changed, and the lighted areas in the interior were closed. The museum's practice of exhibiting and indoor lighting has generally focused on the works, creating a darker environment.

Currently, the museum's collections include a hall of natural history and prehistory, a hall of ceramics, a hall of regional excavations, a hall of gods and emperors, a hall of sarcophagi, and a hall of mosaics. It is noteworthy that there are countless unique artifacts describing the region's history, ethnography, and archaeology in the museum exhibition, and that even the construction of an additional building is not enough, leading to many artifacts being exhibited in the museum garden. Most of the archaeological collection was taken from regional excavations. Also, the ethnographic artifacts of the museum were collected from the same region. The main reason for the richness of this museum's archaeological collection is that it is one of the places where traces of human civilization were first seen in Anatolia. It was home to the significant ancient cities such as Lycia within the Roman and Byzantine civilizations.



Figure 4.11 The Entrance Hall of the Museum (Source: Author's Collection)



Figure 4.12 The Hall of the Emperors (Source: Author's Collection)

In addition to the exhibition order, another striking detail is the emphasis on illegal excavations. It is important in terms of cultural heritage awareness that this information is written in the annotations of the works smuggled abroad and brought back in various

ways. The most important artifacts brought back to the museum are the Heracles Sculpture and the Heracles sarcophagus (see Figure 4.13). It takes more than two hours to visit the interior exhibits of the museum. Upon exiting the building to the museum garden at the end of the exhibition, it is as if entering a new open-air museum (see 4.15). At the end of the circulation of the numerous works in the museum's garden, the road leads to the museum shop and again to the museum's entrance.



Figure 4.13 Sarcophagus of Heracles (Left) and Heracles Sculpture (Right) (Source: Author's Collection)



Figure 4.14 The Hall of the Mosaic (Source: Author's Collection)



Figure 4.15 The Facade of the museum facing the Mediterranean and the Antiquities in the museum garden (Source: Author's Collection)

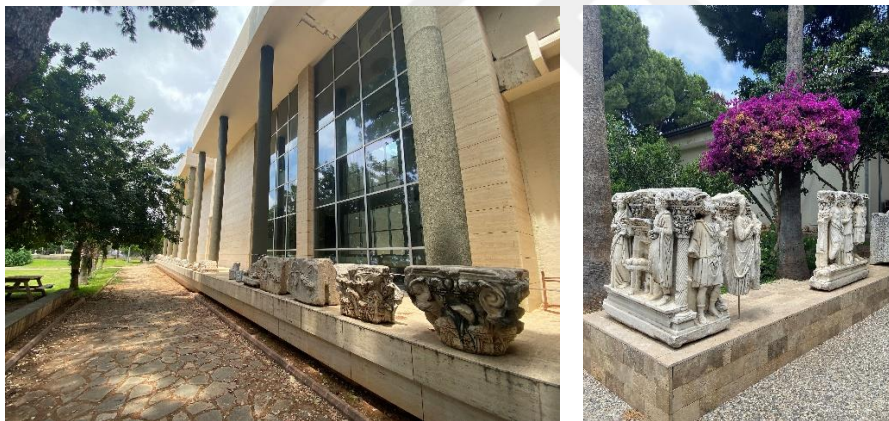


Figure 4.16 Antiquities in the Museum Garden (Source: Author's Collection)

The architectural design of the Antalya Regional Museum was a remarkable example of museum architecture in the period between 1960 and 1980 in terms of its connection with the natural and traditional environment and the fact that it contains the historical values of the region that have been 'protected and exhibited' for centuries. It also reproduces the dualities of a universalist approach by establishing a duality between past and present, tradition and modernity. On the other hand, it was stated that the Museum had undergone a radical transformation that the designers never expected or wanted. Due to these uncontrolled interventions, the museum gained a series of new spaces far from the original design concept. This new addition can be characterized by

interventions that inevitably changed the museum's relationship with the city and its surroundings. It is unfavorable since the original museum space was a reflection of the political perspective involved in the museum structure selected through competition for the 1960-1980 period in Turkey.

4.2 Designing a Shelter for Archaeological Findings:

Karatepe-Aslantaş Open Air Museum

Karatepe-Aslantaş was established as a border castle and named Asativata by Asativatas, who introduced himself as the ruler of the Adana plain in the 8th century BC in the late Hittite era, within the borders of the Kadirli district of Osmaniye (Çambel&Öcal,1993). The excavations were initiated in 1947 by the Istanbul University team led by Prof. Dr Theodor Bossert, Associate Prof. Dr Bahadır Alkım, and Associate Prof. Dr Halet Çambel on behalf of the Istanbul University Turkish Historical Society and the General Directorate of Antiquities and Museums. Only half of the artifacts were found intact, and more than half were broken or missing (Çambel&Öcal,1993). Archaeologist Halet Çambel explains that the Karatepe-Aslantaş studies began as a regular excavation, and turned into a long-term, multi-faceted project based on different concepts after some time.

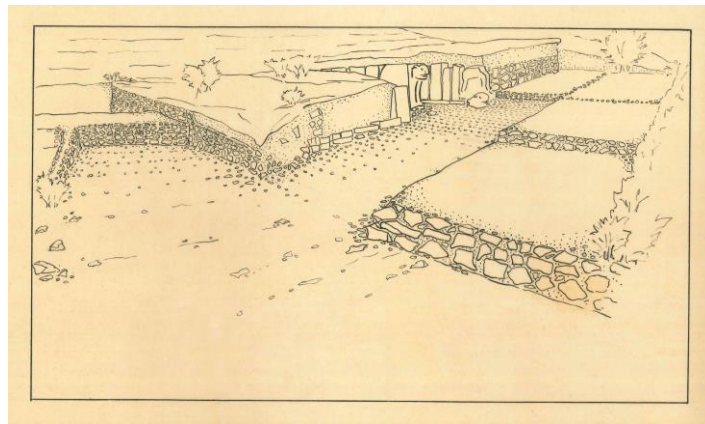


Figure 4.17 Halet Çambel's drawing of the Karatepe-Aslantaş excavation site (Source: <https://blog.iae.org.tr/sergiler/yeni-insan-halet-cambel>, 23/02/2022)

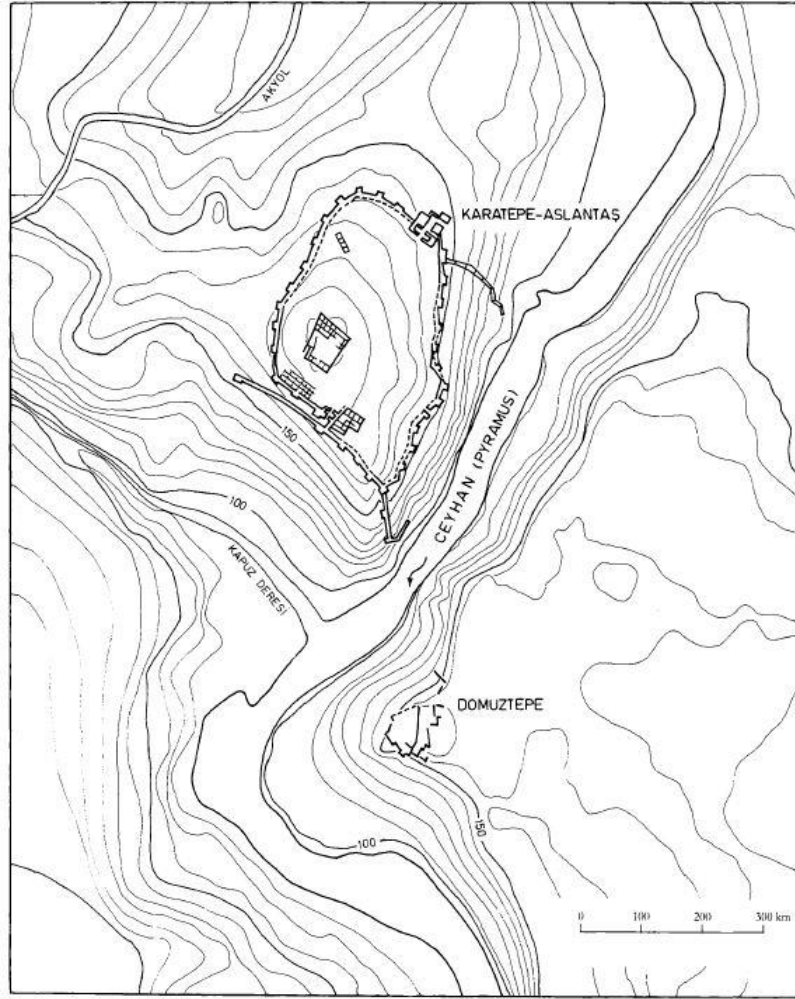


Figure 4.18 Site plan of the strongholds of Karatepe-Aslantaş and Domuztepe, Drawing by Erhan Bıçakçı (Source: Çambel, H., Röllig, W., & Hawkins, J. 1999, p:105)

These concepts can be summarized as follows: the works were not removed from their places; they were repaired in their natural and historical environment, protected, and exhibited; their natural environment and the ancient human environment were handled as a whole, and for parts of this whole, an architectural concern for conservation comes to the fore, not to be left to chance (Çambel,2010, p:131). Despite the usual method in archaeological excavations, selecting the findings that would be shown in the museum exhibition or museum depot and removing them from their places was not implemented in the Karatepe site³⁴. The first work done to protect the natural environment was

³⁴ When the works in Karatepe were first released, it was on the agenda to first move them to Ankara. After that, it was brought up to move to the old Public House Building in Adana, but since there was no way for either option, it was abandoned and it was decided to repair and preserve the old works in place. (Ateşoğulları, 2002. p:127)

registering the forest area that the artifacts were found in as a National Park in 1958 (Çambel,2010, p:132). In 1953, the restoration team was expanded, and with the participation of the director of the Roman Central Restoration Institute, Prof. Cesare Brandi, the work was tied to a solid and continuous plan (Çambel,1956, p:27).

In Karatepe-Aslantaş, the stone works, which were parts of an architectural setting and about 50% of those broken into fragments, were initially repaired. For this, the pieces found above and below the ground were collected around the castle gate to which they belonged. Pieces were carefully matched to compose the full forms, after which, they were glued together on-site (Çambel, 2010, p:132). According to Çambel (2010, p: 132), when the fragmented and integrated works were found and put back in their places, the works gained a very different meaning and value than being exhibited in a foreign and artificial place, as they found their natural and historical places. After a the construction of a temporary roof made of a wavy sheet to cover the stone works in order to prevent them from being damaged by sun, rain, and frost and to prevent cracks (see Figure 4.10), discussions began on how to create a permanent shelter for the pieces (Çambel,2010, p:132).



Figure 4.19 Temporary wavy sheet roof (Source: Çambel,2010, p:134)



Figure 4.20 Franco Minissi's shelter project (Source: Çambel,2010)

Since the General Directorate of Antiquities and Museums was affiliated with the Ministry of National Education, a project was drawn by the architects of this ministry. However, the prepared project is a primary school project with a hipped roof and does not match the conservation approach in Karatepe (Eres,2018, p:290). It was decided to build a system of lightweight canopies, as if a canopy was thrown over the columns so that the cover was completely modern, simple, and light enough to not overwhelm the works, with an architectural concern coming to the fore (Çambel,2010, p:132). Prof. Brandi asked Franco Minissi, an architect of his institute, to draft a project. When it was understood that the preliminary project was not technically possible to implement in Karatepe under the technical limitations of that period, Brandi told Çambel that by evaluating this project as a concept study, a local architect could design a project that can be applied in this environment (Eres,2018, p:290). Thereupon, Çambel asked Turgut Cansever³⁵, who was a leading Turkish architect, to draft a design proposal for Karatepe within the framework of Brandi's views (Eres,2018, p:291). Turgut Cansever, who was the architect of the Anadolu Club Hotel building, the Turkish Historical Society building, and the Karatepe-Aslantaş Open Air Museum, shaped the architectural environment of the period from the 1960s to the 1980s, and he won various competitions.

³⁵ Turgut Cansever's younger sister was an archeologist who was a student and worked with Halet Çambel (Tanyeli & Yücel, 2007, p:162)

Cansever expressed the main elements that shaped the Karatepe-Aslantaş open-air museum design in the relationship between the ruins and the canopies that would protect them constituted the main question to be resolved (Cordan, 2002). While examining the relationship between the canopies and the ruins, it was realized that the unexplained places of the inscriptions on the walls in different directions and the continuity in the text could only be understood by the walking line formed by the direction of the wall directions to the visitors (Cordan, 2002). In this case, it was thought that the differentiation of the directions of the wall, which appeared haphazard, was necessary to follow to consistently protect the historical architectural order. As such the plan alternative was applied, in which the canopies followed the historical wall lines (Cordan, 2002.p:228).



Figure 4.21 South Door and North Door of the museum (Source: Çambel,2010, p:135)



Figure 4.22 Karatepe-Aslantaş Open-Air Museum Silhouette (Source: Author's Collection)

Another remarkable component of the design is the effect of daylight. In some of the canopies, a design setup was established by integrating steel, glass, and wood and benefiting from daylight. In this state, the building is a semi-open space that is elevated above the ground and carried by a structural system, consisting of canopies and concrete columns. In addition, archaeological remains are integrated with the topography, following its natural formation, with several artificial platforms designed for exhibitions. In this setting, the load-bearing columns are located on different levels, making the continuity of the ground visible on its own slope (see Figure 4.24). The concrete and wood used in its natural texture and color can be clearly read under the canopies. The structure has a clear circulation line, with the floor made of fine soil that hearkens back to the natural texture. At the end of the exhibit, there is another canopy for the Storm God Baal on the left.



Figure 4.23 Karatepe-Aslantaş Open-Air Museum (Source: Author's Collection)



Figure 4.24 Karatepe-Aslantaş Open-Air Museum (Source: Author's Collection)

Cansever states that when there were some problems in the concrete provision, aggregates were brought from the banks of the Ceyhan River and mixed in certain dimensions, whereupon concrete was poured (Tanyeli&Yücel,2007, p:168). He also states that there was no insulation on the canopies; precautions were taken by using the material's strength so that the canopies never absorb water (Tanyeli&Yücel,2007, p:168). This was how the shelter project, known today as Cansever's Canopies, was designed in the limited material supply conditions of the 1957-1961 period. Design decisions such as using the material in its natural texture and color and reflecting the purpose of the building in the best way represent a brutalist understanding. Also, in the previous sections that emphasized the pluralist approach of the period from the architectural point of view, it should be noted that this structure reflects one of the finest examples of critical regionalist attitude in terms of expressing the sense of being unique to the place.



Figure 4.25 Canopy Details (Source: Author's Collection)

The main theme determined for this museum is brutalist architecture which was also influential in the design of the canopies. Although the building discussed in this section bears the traces of the brutalist form language, it can be evaluated together with other architectural approaches in another framework. Considering the multi-layered identity of the building, Brutalism was emphasized in this section. Brutalism emerged in

the 1950s as a revisionist search for modern architecture and gradually gained an international character (Banham, 1966). Brutalism was one of the biggest events in the architecture world in the 1950s and it was a trend, or rather a design ideology in a more correct expression. It was formulated by the English architects Alison and Peter Smithson and developed on the philosophical basis of English Puritanism (Frampton, 1992, p.263; Banham, 1996). In this context of brutalist ideology, the design should consider the reality principle, and the building should clearly express how and with what materials it was built (Batur, 2005, p.70). This is to construct dynamic relationships out of exposed materials and create an aesthetic expression consciously by revealing function and structure is the central ambition of Brutalism (Banham, 1966, p.47; Frampton, 1992, p.265). Moreover, Brutalism reveals the architectural honesty of the building by exhibiting the structure and materials as they are, and is known as the evolution of modern architecture (Sözen, 1984, p.278). The exposed concrete has become the indispensable material of this trend due to the indication of giving up on coatings and processing. Assuredly, these principles, none of which were new, brought the constant criteria of good architecture throughout history onto the agenda again to be re-interpreted in the name of Brutalism (Batur, 2005, p.71).

It can be said that there is a very important distinction between the introduction of the Brutalist approach to Turkey and the importation of other architectural movements. Contrary to other movements and approaches, the emergence of Brutalism in developed countries and its implementation in Turkey have been almost simultaneous (Sözen, 1984, p.279). The significant Brutalist examples were given in Turkey's 1960-1980 period, synchronously with other geographies. According to Batur (2005), the Brutalist approach was brought to Turkey under the influences of, generally, the works of L. Kahn and Rudolph or some of the works of Japanese architects. In fact, whatever the sources of inspiration or influence were, the positive contribution of Brutalism on Turkish architecture in the attainment of forms is obvious. The buildings on the METU campus can be given as important and early examples of the approach. Among the recognized applications of the trend include: the Ankara Stad Hotel, the Anatolian Club in İstanbul, the İstanbul Military Officer's Club (Harbiye Skyscrapers), the Tercüman Newspaper Building in Istanbul, and the Karatepe-Aslantaş Open-Air Museum. The monumental exposed concrete defines the character of Karatepe-Aslantaş canopies, which were designed and applied at almost the same time as the METU Faculty of Architecture.



Figure 4.26 Karatepe-Aslantaş Open-Air Museum (Source: Author's Collection)

According to Tanyeli (2007, p.162), what makes Karatepe important is that the new reinforced concrete canopies added to the historical site are subject to how the lower one was formed, namely the Old Hittite palace architecture. Moreover, Tanyeli states that taking the past as a given fact indicates that the architecture built on top is as important as the preserved architecture (Tanyeli&Yücel,2007, p:162). Cansever, on the other hand, states that his project carries an architectural preservation expression and reveals an architectural discourse that will enable the visitor to turn to the artifacts (TRT, 2004). In addition to its relationship with the ancient works, it expresses that with an architecture that establishes a relationship with nature, canopies were made parallel to the silhouette of Karatepe (TRT, 2004). Additionally, Cansever argues that these canopies look like horizon lines flying in the air and that these sharp lines aim to glorify Karatepe (TRT, 2004). However, the fact that site-specific designs are at the forefront in Cansever's project narratives ensures that a critical regionalist approach predominates the first impression. On the other hand, he explains how the molds were designed to produce exposed concrete canopies and how the canopies, which ultimately reveal a monumental and strong identity in the silhouette, come into existence themselves. Therefore, the

Brutalist attitude of the Karatepe canopies was the answer to the quest for new forms of museum spaces in Turkey's 1960-1980 period.



Figure 4.27 Guestroom (Source: Author's Collection)

Another important context is that Karatepe set an example in the period between 1960 and 1980 as a type of protection and display in an archaeological site. In the context of archaeology, the restoration and conservation practices of Kratepe-Aslantaş are remarkable in the documentation. The projecting stages, as well as the stone conservation studies, are regularly documented and kept in the archives of the Rome Central Restoration Institute, as well as being kept in the archives of the institute's periodical BICR (*Bollettino dell'istituto centrale del restauro*) (Eres,2018, p:293). According to Eres (2018, p:293), the archives and publications of the Karatepe-Aslantaş conservation-restoration project define a very different level in the conservation culture, considering that there are still not many comprehensive publications on restoration practices in Turkey, and more importantly, the archives of the Conservation Board often lack the necessary detailed information and documents. The integration of the archaeological features and museum space's architectural ideologies belonging to Karatepe-Aslantaş results in a special structure that needs to be revealed in the context of its period.



Figure 4.28 Museum and Administration Unit (Source: Author's Collection)

Turkey's first open-air museum is among the remarkable works of the period, both in terms of archaeological protection and museum architecture, in the context of archaeology and museum policies of the 1960s. In the midst of a chaotic political environment, it was a worthwhile project to work to extract the archaeological remains, preserve them in place, and declare Karatepe a National Park. The building is an iconic example of the Brutalist style, that used a regional-specific³⁶ solution to establish a dialogue with nature and ensure continuity in the historic environment. Additionally, the building, which undertakes the function of protecting the works it contains, is a modern guide to the understanding of conservation and how museum architecture should be done by exhibiting the existing values in their natural environments. The Karatepe- Aslantaş Open-Air Museum and archaeological site preservation project should have a promising impact on later archaeological works. It is a remarkable example of museum, an architectural structure that adopted a plastic element and shouses its displays on an iconic posture on the Karatepe silhouette. In addition to this museum and archaeology context, roads were built to the museum, and then a gendarmerie station was built for the safety of the museum between 1960 and 1980 for the cultural transformation of the region

³⁶ In the words of Turgut Cansever, there are site-specific solutions due to the features that the building establishes with the old Hittite ruins and the existing topography, the dosage of concrete is determined for a site-specific project outside the standards in the production of concrete canopies, and even the aggregates are brought from the Ceyhan River, passed through sieves and mixed in certain proportions (Tanyeli&Yücel,2007, p.164-166)

(Çambel&Öcal,1993). Considering that such a museum cannot survive in such an environment unless the local people are educated, and the forest cannot be protected unless the young people take responsibility, an area has been created for courses such as schools, teachers' houses, blacksmithing, carpentry and carpet making in unschooled villages (Çambel&Öcal,1993). As a result, the Karatepe-Aslantaş Open-Air Museum is one of the first Brutalist structures of the 1960-1980 period. The fact that the building contains many layers with traces of the past and its surroundings defines a different architectural language. This architectural language is not just a form language, it contains an ideology of museum architecture. In this respect, examining this structure as a case study in the context of the 1960-1980 archaeology and museums is crucial. All in all, the Karatepe-Aslantaş Open-Air Museum, which is integrated with the forest and the dam in the National Park, creates a unique experience for its visitors.

4.3 An Overall Evaluation

This chapter evaluated the themes presented and concluded with the two examined examples. Despite political obstacles and criticism of uniform typology in museums, the path of transformation for the Antalya Regional Museum and the Karatepe-Aslantaş Open-Air Museum conveyed various messages independent of the symbolic figures attached.

The Antalya Regional Museum competition is the first and only significant step in twelve regional museum planning (Eski Eserler, 1961, p.12). The planning attitude that is close to the city life near the museum but open to the history and nature of the region takes a regionalist position. The architecture of the Antalya Museum proposed a modern space with its rational and geometric character that embodies history as a monumental phenomenon (Sade-Mete,2012, p.75). These public spaces, where archaeology and ethnography collections can be exhibited in modern spaces, contributing to the region's cultural development, and providing a new museum experience to the visitor based on history and nature, also included a universalist approach for the 1960s. In other words, the Antalya Regional Museum project was the response to Vanlı's³⁷ call to universalize

³⁷ Vanlı, S. (2007). *Mimariden Konusmak: Bilinmek istenmeyen 20. Yüzyıl Türk Mimarlığı: Elestirel Bakış*. İstanbul: VMV. (p.31-36)

the regional based on the aesthetic canons of modernism. In this context, the effect of this structure from 1960 to 1980 is both the output of a free competition project and the contextual harmony of regionalist and universalist approaches in the regional museum.

In addition, it's worth repeating that it contains the unique archaeological artifacts of Lycia, Rome and Byzantium as a collection to answer the question of what a regional museum should be in the period between 1960 and 1980. Besides the archaeology collection obtained from the region, the museum also has a collection containing many ethnographic artifacts. It is possible to create a large open-air museum even with the artifacts in the museum garden. However, due to the repairs that the museum has undergone over time, Tekeli, Sisa and Hepgüler's project has largely lost its features. Within the scope of this thesis, the arguments made for the Antalya Regional Museum cover the building before these renovations. Therefore, it is a remarkable museum that should be examined in the context of museum and archaeology in Turkey during the 1960-1980 period.

The Karatepe-Aslantaş Open Air Museum was in a very remote area, with people who were not sufficiently enlightened about what the museum meant and what was in it. The fact that the archaeological objects found cannot connect with the surrounding building and social environment in nature, even without a road, suggests that this remote archaeological site cannot be controlled by a central administration, an architect, or an archaeologist. Even if there was a desire to move the artifacts excavated from the soil to another museum, the opportunity to exhibit them in their natural environment was actualized due to the environmental conditions and archaeologist Halet Çambel's desire to exhibit them on-site. The exposed concrete canopies of the Karatepe Open Air Museum are modern in terms of their period and are a modest but self-evident design that does not compete with the artifacts it exhibits. The artifacts and the protective canopies that are seen after a long natural path should instantly impress the visitors of the Karatepe National Park. Considering the design of the canopies of the museum together with the natural terrain and leaving the ground as fine sand are unique aspects of the design. In addition, although it is an open-air museum, the middle design of the canopies that brings the daylight to the works in a controlled way is also a remarkable element.

The building reflected the regional ideals of political concerns of Anatolian culture in Turkey, but it manifests its autonomous existence and denies the usual museum project through its fragile and semi-open exposed concrete structure. Besides, there is no doubt that concepts such as “cultural landscape”, “sustainable conservation”, “local participation,” and “site management”, which we frequently use in the context of conservation discipline today, were put into practice in Karatepe as early as the 1960s. As a result, the story of this monumental building is essential in the context of archaeology and monument museums of the 1960-1980 period. As seen by these examples, within the context of museum and archaeology, two essential museums and their stories within the period of 1960 to 1980 were examined along with two themes, in order to test the discussions made in the previous sections.



Chapter 5

Conclusions and Future Prospects

5.1 Conclusion

In this study, Turkey's museum architecture of the period between 1960 and 1980 was investigated. In this context, it has been concluded that the concepts attributed to the museum institution are directly related to the period's political, cultural, archaeological, and economic developments and that this relationship can also be followed through the designed museum buildings.

In the late Ottoman period, the museum emerged in line with the policies defined as modernization in parallel with the developments in Europe. In this context, the opening of the Imperial Museum, which was a museum of international importance, is similar to the examples in the West in terms of its institutional and architectural features, and it can be a remarkable example showing the degree of modernization in daily life. It can be said that the spatial design of Alexandre Vallaury, and the endeavor of Archaeologist Osman Hamdi Bey as the museum director, were noteworthy for the institutionalization of the Imperial Museum in Istanbul. The building of the Imperial Museum, with its location in the city and its visual features, shows significant similarities with the examples in the West, and the archaeological artifacts it contains aroused curiosity in Europe during the period. Osman Hamdi Bey became a pioneering figure both in the Empire and within the idea of museum as the museum director due to the many successful archaeological excavations he carried out during the period. In this case, it can be said that the Imperial Museum (Istanbul Archaeology Museum) is the first modern museum building in the country and has the characteristics of a successful museum in the European sense, which houses valuable archaeological artifacts.

After the foundation of the Republic in 1923, the ideas that guided museum studies included the search for an identity in establishing the new nation-state. Therefore, the Ethnography Museum designed on the Namazgah Hill of the capital and the Turkish

Hearth building next to it reveal the reflections of the understanding of nationalism and the interpretation of Turkish identity of the period through the museum architecture. Besides this, the approach to archaeology has been nuanced by means of embracing many ancient Anatolian civilizations like the predecessors of Turkish culture. In addition, ethnography gained importance as a new cultural collection and display matter. These collections were primarily compiled in museum depots in various regions of Anatolia between 1923 and 1960. Then the rapid increase in the number of museums established until the 1950s slowed down between 1950 and 1960. This reflects the developments related to the political structure of this period (Sade,2005, p.68). After the DP came to power in 1950, the support given to cultural studies decreased, and museum studies, which were parallel to the aims of the previous government, also slowed down.

After the military coup in 1960, the libertarian nature of the new Constitution by the new administration accelerated museum studies. The SPO prepared Five-Year Development Plans in 1963, with cultural studies being included in these plans. New targets have been set in museums and archaeology, and works have been carried out in line with the five-year development plans and government programs. Therefore, it is noteworthy that many new museums were established, and some new buildings were designed for museums to replace old museum depots. Many social institutions (such as schools, hospitals, and sports halls) were built in addition to museum buildings during the planned development period. Considering that the construction activities in this period were carried out to meet the basic needs of society, the museum buildings received their share of the resources allocated for the construction activities in line with the space needs of many works that needed to be preserved.

The dynamic politics of the period strengthened the protection of antiquities with newer laws and caused changes in the context of institutionalization. Until this period, there were ambiguities regarding ancient artifacts and archaeological sites since the 1906 Antiquities Regulation became enforced. Later, constitutional orders obliged to protect works and artifacts of historical and cultural value, and therefore the new constitutional order triggered studies in the field of antiquities (Çal, 1990, p.59). In this context, significant institutional structures and new targets related to antiquities and museums were included in the five-year development plans and government programs, with their importance being emphasized. However, it is noteworthy that in this period, despite

Turkey's rich archaeological sites, the government could not compile a cultural inventory list (Özdoğan, 1999). Nevertheless, after the 1970s, the identification and registration of monumental structures continued and the emergence of the concept of "protected area" was a positive development.

The first Law in Turkey that includes explicit provisions on the protection of antiquities is the Law on Antiquities, dated 1973 and numbered 1710. In this law, which is accepted as Turkey's first comprehensive law on antiquities, the definition of antiquities was made in detail. In addition, movable and immovable ancient works were explained one by one, and ethnographic works and works related to art history were also classified as movable artifacts. In addition, private museums and collecting topics were included in this Law for the first time. Although this law legalizes the transfer of artifacts obtained from illegal excavations to collectors, it prevents the resale of these artifacts so that they do not turn into commercial commodities. Turkey has taken part in international conventions and regulations as well as changes in national laws. The Venice Charter was adopted as a set of guiding principles in 1967, and some rules and resolutions of international organizations such as UNESCO and the Council of Europe on protecting archaeological heritage became enacted. In addition, Turkey joined the International Council of Monuments and Sites (ICOMOS), and with the establishment of the ICOMOS Turkish National Committee in 1974, the importance given to archaeology and museums increased exponentially.

Along with the establishment of various foreign institutes over time, excavations were carried out by many foreign archaeologists in this period. In addition, Istanbul University and Ankara University carried out a total of 79 excavations in Turkey between the years 1960 and 1980. In this context, although Turkey is a rich place in terms of cultural heritage, the inadequacy of the excavations was mentioned and it was claimed that the reason for this was legal compulsions. The implementation of strict legal control in issuing excavation licenses before 1980 is a positive development in terms of antiquities smuggling. Because during the period between 1960 and 1980, many artifacts were taken abroad due to illegal excavations. Not the number of excavations, but the scientific nature of the excavations and the preservation of the discovered artifacts are also very valuable in terms of cultural heritage. From this point of view, the result of

licensing processes and strict inspections of archaeological excavations can be seen as a win.

A transition period began in the 1960s, in which political, economic, and technological transformations took place, the architectural environment also being affected by this situation. Unlike the previous periods, the architectural milieu is exposed to an era in which different styles and plan typologies exist simultaneously. The 1960s witnessed the acquaintance of the architectural realm with new typologies, development planning decisions, agendas, new materials, and a critical enthusiasm towards museums. Despite the economic and technological developments in this period, it can be said that the architectural attitude in the new museum buildings, which includes approaches designed according to the function, parallels the rational ideas in every field of the planned development period. Considering the political, economic, and cultural conditions of the museums built in this period, a modest approach was observed, generally produced by prototype museum projects (*tip proje*) or projects designed by the Ministry's architects across Anatolia. Unlike these museum projects, some prime museum examples reflect the approaches of the pluralist architectural environment in the context of the 1960-1980 period.

Within the scope of the thesis, I draw the general framework of architectural production in Turkey for the 1960-80 period. Then, numerical and structural analyses were made to examine the opening of museums in detail. Among these, there are two museums at the center of the research. An important question to be answered in the research process was which museums would be included for analysis in order to be more inclusive. While determining the museums to focus on, there was an aim to provide diversity in many areas such as context, discourse, and design approach, helping to examine the term. The selected museums were built within the specified period, pointing to the “multi-layered” structure of the period and opening up Turkey's modern and postmodern approaches to the discussion. The design and implementation process of these three museums, which are thought to have an important place in architectural production in Turkey with their multi-layered design strategies and different scales, have been analyzed, and the implications of the 1960-1980 period are conveyed within the framework of the themes determined for each.

For this purpose, I examined the Antalya Regional Museum and the Karatepe-Aslantaş Open-Air Museum. As it was observed within the research sequence that in the case of the 1960s Turkey, the Antalya Regional Museum was one of the strategically important projects of the regional museums. Being unique as a competition project museum in Turkey, the Antalya Regional Museum was an inspiration for its architect followers in the period with its fragmented block plan scheme, regionalist design principles, and its spatial distribution. It is known that the museum collections contain unique artifacts, most of which were obtained from regional excavations. The architectural design of the Antalya Regional Museum became a pioneer of the concept of a modern regional museum by connecting with the natural and traditional environment with the spatial requirements of a museum space. It was the first museum competition of the 1960-1980 period and its modern and versatile exhibition setup was inspiring for succeeding museum buildings.

Another significant project in 1960s Turkey is the Karatepe-Aslantaş Open-Air Museum. It was Turkey's first open-air museum and has become a pioneering project in the context of archaeology because of its scale and function, its construction technology, material usage principles, applied purification, and on-site preservation. In addition, it has made an essential contribution to the application of open-air museums in Turkey, with its natural environment declared as a National Park and its mission of on-site conservation. The exposed concrete canopies, which protect the archaeological findings, had a peculiar design language. They contributed to the silhouette of Karatepe with their iconic plastic effect. The fact that the material used for the canopies was left in its natural texture reflected the Brutalist understanding of the period very effectively. The museum was also designed with several artificial platforms on the site where archaeological remains are located. They strengthened the sense of being unique by being prepared with fine sand, a natural material on the ground. One of the architecturally impressive points is that the canopies are designed at different heights by the level differences on the terrain, with the center receiving sunlight. The Karatepe-Aslantaş Open-Air Museum is one of the remarkable museum structures of the 1960-1980 period in terms of the natural harmony of different materials and the relationship between the canopies of different heights and the archaeological remains.

Although these two museums were not mentioned as much as other building types in the architectural media, they had a particular function in the culture and archaeology policies between 1960 and 1980. It can be concluded that the transformation of the museum space in Turkey between the 1960-1980 period expresses a dynamic situation in terms of its political, economic, and architectural aspects and its interactions with the rest of the world. Although the museum production in this period was not at the center of the architectural setting in Turkey, it can be said that it was still an essential instrument for cultural policies. However, it is seen that museum spaces did not receive the attention they deserved in the architectural circles of this period.

Within the scope of this thesis, the main implication of this research, which focuses on museum design in Turkey between 1960 and 1980, is to reveal remarkable examples of modern museum structures and approaches in Turkey simultaneously with the architectural production in the world. Due to the limited archival resources and architectural historiography about the museums of this period, some arguments need to be elaborated more with further studies. Museum buildings were studied less than their contemporaries and required more research and interpretation for architectural historiography between 1960-1980 in Turkey.

5.2 Societal Impact and Contribution to Global Sustainability

This thesis is related to the United Nations Sustainable Development Goals adopted by Abdullah Gül University in research, education, and social impact projects. Adopted by all United Nations Member States in 2015, the 2030 Agenda for Sustainable Development offers a standard plan for peace and prosperity for people and the planet for now and in the future. There are 17 Sustainable Development Goals (SDGs), which are an urgent call for action by all countries (UN SDGs, 2022). Among these, the targets within the eleventh goal, titled “Sustainable Cities and Communities,” aim to improve archaeological studies and museums in inclusive, safe, resilient, and sustainable ways. The fourth target is “Strengthen efforts to protect and safeguard the world’s cultural and natural heritage” (UN Goal 11, 2022). In this context, this thesis traces the historical background of archaeological and cultural developments for museums in Turkey.

Turkey's formation and development of museum spaces are closely linked with the world's cultural and natural heritage. Many archaeological sites in Turkey are on the UNESCO world heritage list. In this context, state policies have gained importance in the cultural education of society, archaeological excavations and preservation, and the formation of museums since the late Ottoman period. This thesis is significant for examining the historical background of the UN's eleventh goal by presenting an overview of these studies, primarily to protect and safeguard the world's cultural and natural heritage through museums.

In addition, this thesis is related to the eighth goal, "Decent work" and economic growth, since archaeological sites and museums provide financial revenue and productive employment. The ninth target of this goal is "By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products" (UN Goal 8, 2022). In this regard, this thesis provides a political and cultural background for the formation of museums and the emergence and evolution of archaeological studies. Today, archaeological sites and museums are designed parallel with new tourism goals. Therefore, this thesis presents archival sources and analyzes museum spaces. This thesis presents the historical background of cultural heritage and museums in Turkey concerning the UN's goals.

5.3 Future Prospects

This research sheds light on the history of the museum spaces with the help of three prime examples, which have not been explored comprehensively in Turkey between 1960 and 1980. Thus, the design criteria of museums developed over time can be read in their political, archaeological, and cultural context. Also, understanding the historical process of design practice and ideological base will improve design quality today and in the future. Therefore, this study will provide researchers and designers with the necessary tools to consider the fabricated spatial background of museums and the design approaches in a historical context between 1960 and 1980 in Turkey.

This thesis can be a comprehensive resource for future studies in the context of museum studies, but especially about three prime museum examples. In the future, new approaches and ideas may emerge regarding the museums and themes of the 1960-1980

period presented in this thesis with new archival sources. I believe the efficient use of different sources in this thesis will positively trigger studies in other fields such as museology and archaeology beyond architecture and architectural history. Therefore, this thesis can be a reference for museum research, especially in cultural studies, archaeology policies, and planned development period studies. During this thesis, it has been realized that there is an intensive necessity for further studies on the museum architecture of the pre-1980 period. I hope that recent studies on contemporary museum architecture will also encourage studies about the history of the field.



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APPENDIX

Document 1, Karatepe-Aslantaş Open-Air Museum General Situation (Source Presidential State Archive, Republican Section, BCA, item no: 114-721-4, date:1962)

DEVLET ARŞİVLERİ GENEL MÜDÜRLÜĞÜ
CUMHURİYET ARŞİVİ

Kadirli ,Karatepe çalışmaları . [1962] K 1

Arkeolojik buluntu :

Karatepe Adananın 130 km güney doğusunda ,Kadirlinin 22 km doğusunda bir son çağ Eti merkezidir (M.Ö. Sinci yüzyıl) .

Önemi : bilimsel ve turistik bakımdan

- 1.-0 güne kadar okunamayan Eti hiyeroglif yazı ve dil sisteminin çözümünü sağlayan çift dilli yazıtlar
- 2.-Devrin din ,san'at ve yaşayışını aksettiren önemli ,bol sayıda taş heykel ,kabartmalarla bütün bir mimarî kompleks .

Bulunuş : 1946 (Prof.H.Th.Bossert ve Halet Çambel tarafından).

Esas kazı : 1947 den beri (İstanbul Üniversitesi,Millî Eğitim Bk., Türk Tarih Kurumu tarafından)

Restorasyon : 1952 den beri (aynı müesseseler tarafından) Roma Merkezi Restorasyon Enstitüsünün iştirakile (teknisyen ve malzeme) .

Açık Hava Müzesi :

Türkiyede,ilk defa olarak ,modern müzecilik anlayışına göre , eserlerin kendi tarihi ve tabii çevreleri içersinde muhafaza ve teşhiri yoluyla , linci sınıf bilimsel ve turistik bir merkezin kuruluşu denemesi .

Müze tesisleri : koruyucu betonarme çatılar , misafirhane , ves.(1957 den beri) .

Tamamlayıcı tesisler :

Böyle modern bir müze tesisi uzak bir dağ başında tek başına korunamaz ve değerlendirilemezdi . Bu bakımdan çalışmalar bazı tamamlayıcı tesislerin kuruluşunu gerektirmiş ve kuruluş bir bütün olarak ele alınmıştır . Çalışmalar buna göre planlanmış ve bu ilgili bütün bakanlık ve müesseselerin katılmasıyla yürütülmüştür (bilimsel organizasyon ve koordinasyon Halet Çambel tarafından) .

- 1.-Millî Orman Parkı : Karatepenin turistik önemi,tarihi eserleri yanı sıra , tabiat güzelliğine ve ormanlık ,dağlık bir çevreye sahip oluşuna da dayanır . Tarihi kalıntılarla bir arada bu tabii çevrenin de korunması ve değerlendirilmesi gerekiyordu .Bu maksatla 7700 hektarlık ormanlık bir bölge bir millî orman parkı haline getirilmiştir (1958) .
- 2.-Yol : Karatepe Kadirliye stabilize bir yolla (22 km) bağlanmıştır . Yol Devlet Karayolları bakımı altındadır .
- 3.-İçme suyu : 6,5 km lik su isale hattı tamamlanmıştır (1961,DSİ elile).
- 4.-Müze ve Park sitesi :
 - a.-İlk okul ve köy san'at kursları : tamamen okulsuz ,analfabet ,dağınık köy nizamındaki böyle bir çevrede böyle modern bir tesis yaşatılamazdı .Bir ilk okul yapıldı (1961) .Ayrıca , ormanın korunması ve parkın idamesi , park içi halkına yeni geçim ve iş imkânlarının sağlanmasını gerektiriyordu .İlk hamlede iki san'at kursu atelyesi kuruldu (1961 ,Adana valiliği yardımile) .
 - b.-Müze ,orman ,okul personeli için lojmanlar : 1961 de kısmen .
 - c.-Karakol : çevre inzibatının sağlanması bakımından (1959 ,mahalli imkanlarla) .
 - d.-PTT : çalışmalar ve bilh. turistik bakımdan son derecede önemli olan Karatepe-Kadirli ve dolayısıyla şehirlerarası telefon devresi ve PTT şubesi (1959) .

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5 -

Kadirli ,Karatepe : yürütülmesi gerekli işler (1962)

1.-Millî Orman Parkı tesislerinin program uyarınca ikmali :

- a.Orman muhafaza tesisleri
- b.Parkla ilgili turistik tesisler
- c.Parkla ilgili köy kalkınması çalışmaları
- d.Tabiat müzesinin inşaatı için hazırlık (halen 2 Alman zoolog müze koleksiyonunun hazırlanması işini Karatepede yürütmektedir)

Tarım Bakanlığınca .

2.-PTT şubesinin tekrar açılması :

Telefon devresi çalışmaktadır ,şube odası ,PTT memur lojmanı ,tesis demirbağları mevcuttur ,idareye hiç bir masraf yüklenmeyecektir .
Bu husus çalışmalar ve turistik inkişaf bakımından çok önemlidir .

Ulaştırma Bakanlığınca .

3.-Program uyarınca köy san'at kursları tesislerinin geliştirilmesi ,yatılı bir bölge san'at okulu haline getirilmesi .

Adana Valiliğince .

4.-Yol : Devlet Karayolları Genel Müdürlüğünce tahsisatı ayrılmıştır .
Çalışmalara bir an önce başlanması .

Bayındırlık Bakanlığınca .

030 01 114 721 4

Kadirli'de durum :

Son hadiseler neticesinde Kadirli'de ,dolayısıyla Adana ve çevresinde, devlet otoritesi sarsılmıştır . Gayri mesul , mütegalibe ruhlu bazı şahıslar "devlet biziz" kanaatini yaymak suretile kısaca :

- a.-icra ve kazayı sindirmek
- b.-memur ve halkı baskıları altına almak
- c.-partizan idareyi tekrar kurmak
- d.-böylece şahıs menfaatlerini devlet elile yürütmek

ve bu yolla ellerinde tuttıkları geniş devlet toprak ve suları üzerindeki tasarruflarını devam ettirmek istemektedirler , bu ilk hedeflerinde geniş ölçüde muvaffak ta olmuşlardır .

Bu yüzden bugün Kadirli'de devlet daireleri ,öğretmenler ve halk büyük bir baskı ve tehdit altındadır .Yaygın bir korku ve umutsuzluk havası hakimdir .Hadiselerin bütün seyri boyunca çabaları ,normal bir devlet tasarrufuna karşı gelmek değil ,aksine ,bu otoriteyi sarsmak isteyenlere karşı devlet otoritesini korumak ve ayakta tutmak olmuştur .

Halkın en büyük korkusu "devletsizlik"tir . Bilhassa Anadoluda devlet otoritesinde en ufak bir sarsıntı bütün iş kollarına tasir eder , gerek halkın ,gerekse devlet temsilcilerinin şahsı ve çalışma emniyetini tehlikeye düşürür .

Kadirlinin ,12 ilçeli Adana ili ve güney-doğunun komşu illeri için öteden beri miyar teşkil ettiği düşünülürse (Adananın TBMM 'deki 12 temsilcisinden 1'i vekil ,1'i de senatör olmak üzere 5 i Kadirli'dir) meselenin niçin mahallî olmaktan çok daha büyük bir önem taşıdığı anlaşılır.

Kadirli/Karatepe çalışmaları bakımından durum :

Aynı sebeplerin etkisi altında Karatepe çalışmaları da aksatılmak tehlikesindedir :

- 1.-Gayri mes'ul şahısların tahrikile İç İşleri Bakanı ağzile Karatepede çalışanlar çeşitli yollardan türlü isnat ve iftiralarla (şifahen ve basında) tehdit edilmektedir .Bunlar maalesef mevsihtir .
- 2.-Millî Orman Parkı çalışmaları ,sanki bölge halkının aleyhine imiş gibi , aynı gayri mes'ul , mütegalibe ruhlu kimseler,kendi adamlarından orman kaçakçılığı ve tahripçiliği ile ilgili bir kaç kişi ağzından Tarım Bakanına (aynı gayri mes'ul şahısların elile) Karatepede çalışanlardan şikâyet ettirilmek suretile Millî Orman Parkı çalışmaları Tarım Bakanı vasıtasile baltalanmak istenmektedir .

Bütün bunlardan güdülen maksat ,Karatepe ekibi ile resmî devlet yetkilileri arasında bir ayrılık varmış zahabını uyandırmak suretile :

- 1.-Çalışmaları devlet daireler ve memurları müvacehesinde güçleştirmek .
- 2.-Karatepe ekibiyle halk arasındaki (çok iyi olan) münasebetleri bulandırmak , dolayısıyla halkı ekip aleyhine kışkırtmak .
- 3.-Bazı tahrik ve kışkırtmalar yoluyla - bu şartlar dahilinde her şey yapabilirler,her şey mümkündür - hadiseler yaratarak ,çalışanları çalışamaz hale getirmek .
(Mesela ,ekip mensuplarına sokak ortasında sataşma ve hakaretler tertipleyebilirler : Adanada imam hatip okulu öğrencileri ves. vasıtasile , Kadirli'de avaneleri elile , Karatepede orman kaçakçı ve tahripçileri vasıtasile ,menfaat mukabili) .

Mülasa Karatepe çalışmalarının devamı şahıs ve iş emniyetinin sağlanabilmesine bağlıdır .

030 01 114 721 6

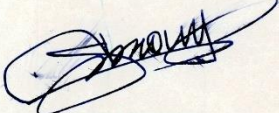
T. C.
BAŞBAKANLIK
KANUNLAR VE KARARLAR TETKİK DAİRESİ BAŞKANLIĞI

KARARNAME

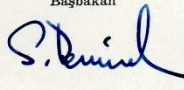

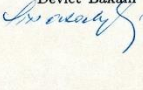
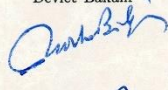

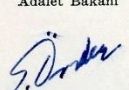
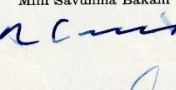
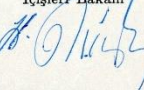

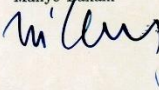
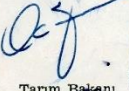
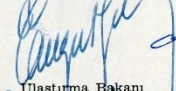



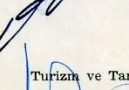
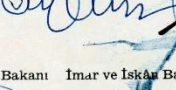

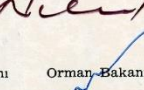

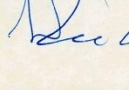
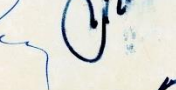



Sayı: 7/1600

Eki

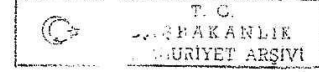
4895 sayılı Kanunla katılmış bulunduğumuz Birleşmiş Milletler Eğitim, Bilim ve Kültür Kurumu (UNESCO) nun teşebbüsü ile Paris'te kurulmuş bulunan Milletlerarası Müzeler Konseyinin değişiklikler yapılan tüzüğüne göre, yeniden hazırlanmış olan ilişik "Milletlerarası Müzeler Konseyi (ICOM) Türkiye Millî Komitesi Yönetmeliği" nin yürürlüğe konulması; ilgili Bakanlıkların uygun mütalâalarına dayanan Millî Eğitim Bakanlığınının 26/10/1970 tarih ve 7349 sayılı yazısı üzerine, Bakanlar Kurulunca 16/11/1970 tarihinde kararlaştırılmıştır.


CUMHURBAŞKANI

030	18	01	02	259	81	10
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Başbakan	Devlet Bakanı	Devlet Bakanı	Devlet Bakanı	Devlet Bakanı
				
Adalet Bakanı	Millî Savunma Bakanı	İçişleri Bakanı	Dışişleri Bakanı	Maliye Bakanı
				
Millî Eğitim Bakanı	Bayındırlık Bakanı	Ticaret Bakanı	Sağ. ve Sos. Y. Bakanı	Güm. ve Tekel Bakanı
				
Tarım Bakanı	Ulaştırma Bakanı	Çarşamba Bakanı	Sanayi Bakanı	En. ve Tab. Hay. Bakanı
				
Turizm ve Tan. Bakanı	İmar ve İskân Bakanı	Köy İşlet. Bakanı	Orman Bakanı	Genç. ve Spor Bakanı
				

Dosya No:
74-113
1707



T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Tetkik Dairesi
Karar Sayısı

4

KARARNAME

13008

EKİ

Güney-Batı Anadolu'da Boğaz ve Fenike sahillerinde, Amerika'daki Pensilvania Üniversitesi Müzesi adına mezkûr Üniversite mensuplarından George F. Bass idaresinde su altı arkeolojik hafriyatı yapılmasına izin verilmesi; Millî Müdafaa ve Dahiliye Vekâletlerinin muvafık mütalâalarına dayanan Maarif Vekâletinin 25/4/1960 tarihli ve 471.A-1840 sayılı yazısı üzerine, İcra Vekilleri Heyetince 6 / 5 /1960 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

C. Demirel

Başvekil

A. Demirel

Devlet Vekili ve
Başv. Yardımcısı

M. Akbulut

Devlet Vekili

Devlet Vekili

Devlet Vekili

Adliye Vekili

A. Demirel

Millî Müdafaa Vekili

E. Gökmen

Dahiliye Vekili

Y. Akbulut

Hariciye Vekili

Maliye Vekili

H. Polat

Maarif Vekili

A. Demirel

Nafia Vekili

E. Gökmen

Ticaret Vekili ve
İmar ve İ. S. V. V.

M. Akbulut

Sih. ve İc. Mua. Vekili

P. Lütfüoğlu

Güna. ve İnh. Vekili

H. Polat

Ziraat Vekili

A. Demirel

Münakalat Vekili

E. Gökmen

Çalışma Vekili ve
Bas. Yay. ve Trz. V. V.

M. Akbulut

Sanayi Vekili

H. Polat

Bas. Yay. ve Turz Vekili

H. Polat

İmar ve İskân Vekili

Koordinasyon Vekili

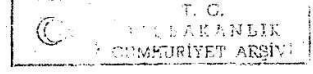
E. Gökmen

Dosya No:

136-26

555

080 18 01 02 154 92 16



T. C.
BAŞBAKANLIK
KANUNLAR VE KARARLAR TETKİK DAİRESİ


Say: 6/ 5434

KARARNAME

EM


1

6/9/1955 tarihli ve 6/5826 sayılı Kararnameye ektir:
İzmir İli Bergama İlcesindeki Bergama Harabelerinde arkeolojik kazı yapmakta olan Profesör E.Boehringer tarafından bulunan ilişik listede envanter numaraları ve nitelikleri yazılı üç bronz heykelin (Restore edilmek maksadiyle Almanya'nın Mainz Şehrine götürülüp tekrar geri getirilmek üzere) yurt dışına çıkarılmasına izin verilmesi;Milli Eğitim Bakanlığının 2/10/1965 tarihli ve 471.236/5693 sayılı yazısı üzerine , Bakanlar Kurulunca 20/10/1965 tarihinde kararlaştırılmıştır.


CUMHURBAŞKANI

1965 10 20 18 01 92 1965 65 6

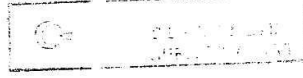
Dosya No :
136/9
1470

Başbakan	Devlet Bakanı ve Başh. Yardımcısı	Devlet Bakanı	Devlet Bakanı	
	S. Demirel			
Devlet Bakanı	Adalet Bakanı	Milli Savunma Bakanı	İçişleri Bakanı	Dışişleri Bakanı
				
Maliye Bakanı	Milli Eğitim Bakanı	Bayındırlık Bakanı	Ticaret Bakanı	Sağ. ve Sos. Y. Bakanı
				
Gün. ve Tekel Bakanı	Tarım Bakanı	Ulaştırma Bakanı	Çalışma Bakanı	Sanayi Bakanı
				
Enerji ve Tabii Kay. Bakanı	Turizm ve Tıp. Bakan.	İmar ve İskan Bakanı	Köy İşleri Bakanı	
				

T. C.
BAŞBAKANLIK
KANUNLAR VE KARARLAR TETKİK DAİRESİ BAŞKANLIĞI

KARARNAME

Sayı : 7/ 8732



İlişik listede belirtilen kazı yerlerinde, bu yerlerin hizalarında adları yazılı kişilerin Başkanlığındaki Türk ilim mensupları tarafından arkeolojik kazılar yapılmasına izin verilmesi; Devlet Bakanlığının 25/7/1974 tarihli ve 471.Genel/9358 sayılı yazısı üzerine, 25/4/1973 tarihli ve 1710 sayılı Kanunun 32 nci maddesine göre, Bakanlar Kurulunca 8 / 8 / 1974 tarihinde kararlaştırılmıştır.

Eki

1

T. C. Başbakan
CULTURBAŞKANI

03-0-19 01 02 318 53 7

Dosya No :

136-51

1316

Başbakan	Devlet Bakanı Başbakan Yrd.	Devlet Bakanı	Devlet Bakanı	Devlet Bakanı
<i>W. Özalp</i>	<i>A. İzzet</i>	<i>Y. Cengiz</i>	<i>S. Dönmez</i>	<i>A. Özalp</i>
Adalet Bakanı	Millî Savunma Bakanı	İçişleri Bakanı	Dışişleri Bakanı	Maliye Bakanı
<i>F. Zeynel</i>	<i>A. Özalp</i>	<i>S. Dönmez</i>	<i>S. Dönmez</i>	<i>E. Özalp</i>
Millî Eğitim Bakanı	Bayındırlık Bakanı	Ticaret Bakanı	Sağ. ve Sos. Y. Bakanı	Güm. ve Tekel Bakanı
<i>M. İsmail</i>	<i>A. Özalp</i>	<i>A. Özalp</i>	<i>S. Dönmez</i>	<i>M. İsmail</i>
Gıda - Tar. ve Hay. Bakanı	Ulaştırma Bakanı	Çalışma Bakanı	Sanayi ve Tek. Bakanı	En. ve Tab. Kay. Bakanı
<i>A. Özalp</i>	<i>A. Özalp</i>	<i>A. Özalp</i>	<i>A. Özalp</i>	<i>E. Özalp</i>
Turizm ve Tan. Bakanı	İmar ve İskân Bakanı	Köy İşleri ve Koop. Bakanı	Orman Bakanı	Genç. ve Spor Bakanı
<i>A. Özalp</i>	<i>A. Özalp</i>	<i>A. Özalp</i>	<i>A. Özalp</i>	<i>A. Özalp</i>

T.C.
B A Ş B A K A N L I K
Kültür Müsteşarlığı
Eski Eserler ve Müzeler Genel Müdürlüğü

Sayı :

Konu :

Ankara

1974 Yılında Bağlıyacak Kazılar

<u>Kazı Yeri</u>	<u>İli</u>	<u>İlçesi</u>	<u>Kazı Başkanı</u>
1-Ayasuluk	İzmir	Selçuk	Ord.Prof.Dr.Ekrem Akurgal
2-Keramos	Muğla	Milâs	Prof.Dr.Yusuf Baysal
3-Ani	Kars	Arpaçay	Prof.Dr.Kemal Balkan
4-Darphane	Niğde	Aksaray	Prof.Dr.Şerare Yetkin
5-Çinifırınları	Bursa	İznik	Prof.Dr.Oktay Aslanapa
6-Peçin	Muğla	Milâs	Prof.Dr.Oluş Arık
7-Tiyatro	Muğla	Bodrum	Doç.Dr.Ümit Serdaroğlu
8-Side-Hamamı	Antalya	Manavgat	Prof.Dr.Jale İnan

Aslı Gibidir.

29/7/1974



T.C.
BAŞBAKANLIK
Kültür Müsteşarlığı
Eski Eserler ve Müzeler Genel Müdürlüğü

Şube : Kazılar
Sayı : 471.Genel- 9358
Konu : Türkiyede yapılacak
arkeolojik kazılar Hk.

Ankara
25 Temmuz 1974

BAŞBAKANLIK MAKAMINA

Bilindiği üzere memleketimizde arkeolojik kazılar Türk ve Yabancı Bilim adamları tarafından muhtelif bilim kurumları adına yürütülmektedir.

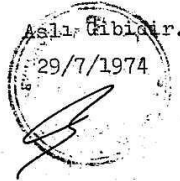
6.5.1973 tarihinde yürürlüğe giren 1710 sayılı Eski Eserler Kanununun 32.maddesi gereğince, Genel Müdürlüğümüz teşkilâtı dışındaki Türk ve Yabancı Bilim mensupları tarafından yapılacak arkeolojik kazılar için Bakanlar Kurulundan karar alınması gerekmektedir.

1974 yılında yapılan ve Bakanlar Kurulu Kararı gereken yeni müracaatlar ekli listede gösterilmiştir.

1710 sayılı Kanunun 32.maddesi gereğince bu kazılar için Bakanlar Kurulundan karar alınmasını müsaadelerinize arz ederim.

Orhan EYÜBOĞLU
DEVLET BAKANI

Ek: 1 Liste



030 18 01 02 | 318 | 53 | 7

3

Document 7, (Source: British Institute at Ankara-OFD8)

T. C.
KÜLTÜR BAKANLIĞI
Eski Eserler ve Müzeler Genel Müdürlüğü

Şube : Kazılar.....

Sayı : Müze-02.5.710.2(02)

004887-23-5-79

Ankara

Konu : Tille Höyük Bakanlık Temsilcisi hk.

David H. French
Tille Höyük Kazısı Başkanı
Kâhta-ADİYAMAN

İlgi: 8.5.1979 gün ve Kazılar Müze-02.5.710.2(02)4242 sayılı yazımız.

Karababa Baraj gölü alanında kalan Adıyaman ili Kâhta ilçesi Celdibuldu muhtarlığı sınırları içindeki Tille Höyük'te İngiliz Arkeoloji Enstitüsü adına Dr. David H. French başkanlığında 1979 yılında aşağıda isimleri belirtilen üyelerle kurtarma kazısı yapılmasının Bakanlığımızca uygun görüldüğü ve anılan kazıya Bakanlık Temsilcisi olarak Kütahya Müzesi asistanı Mehmet Ündemiş'in katılacağı ilgi yazımızda belirtilmiştir.

Söz konusu kazıya Bakanlığımız Temsilen Kütahya Müzesi asistanı Mehmet Ündemiş yerine Malatya Müzesi asistanı Adnan Erkuşun katılması uygun görülmüştür.

Bilgi edinilmesini, durumun adı geçen asistana duyurularak Müzeden ayrılış tarihinin bildirilmesini, ve kazı kurulu üyelerine gerekli kolaylığın gösterilmesini rica ederim.

KURUL ÜYELERİ:

- Dr. David H. French
- Pamela H. French
- Nige Çekher
- Ahmet İççimen
- James S. Simson
- Charlotte K. Hilton
- Jonathan A. Cane
- Richard S. Kellg
- Janice A. Moon
- Catherine Kelly
- James C. Crow
- Anne E. Milles
- Jonathan Morter
- Brian V. Williams

DAĞITIMI:

- Adıyaman Valiliğine
- Malatya Valiliğine
- Müze Müdürlüğüne-Adıyaman
- Müze Müdürlüğüne-Malatya

KÜLTÜR BAKANI a.

Abulazer

Kâhta-ADİYAMAN
Müze Müdürlüğüne

- David H. French
- Tille Höyük Kazısı Başkanı
Kâhta-ADİYAMAN
- Adnan Erkuş
- Tille Höyük Bakanlık Temsilcisi
Kâhta-ADİYAMAN

Document 8, (Source: British Institute at Ankara-OFD7)

T. C.
KÜLTÜR BAKANLIĞI
Eski Eserler ve Müzeler Genel Müdürlüğü

Şube : Kazılar.....
Sayı : Müze-02.5.710.2(22)
Konu : Tilla Höyük Kazısı hk.

904241 -- 8-5-79

Ankara

Dr. David H. French
İngiliz Arkeoloji Enstitüsü
Büklüm sok. 96/15
Yavaklıdere-ANKARA

Karababa Baraj gölü alanında kalan Adıyaman ili Yavaklıdere İlçe sınırları içindeki Tilla Höyük'te başkanlığında 1979 yılında yapılacak istenen kurtarma kazısı Bakanlığımızca uygun görülmüştür.

Bu yılki kazıya Bakanlık Temsilcisi olarak Müze Müzesi Asistanı Mehmet Ündemir katılacaktır. Kazının başlayacağı tarihin adı geçen asistana önceden duyurulması gerekmektedir.

Bakanlık temsilcisinin oturum giderlerinin günde 125.-TL. dan, çalışılacak gün sayısına göre hesaplanarak, 250.-TL. yol, harç ve Pul giderleri ile birlikte "T.C. Ziraat Bankası Merkez Müdürlüğü Arkeolojik Kazılar Hesabına yatırılması zorunludur.

Bilgi edinilmesini, yazımız ekindeki izin belgelerinden birinin alınmasını diğerinin her sayfasının imzalanarak iadesini saygı ile rica eder, çalışmalarınızda başarılar dilerim.

Eki: 2 izin belgesi

ESKİ ESERLER VE MÜZELER

GENEL MÜDÜRÜ

Çetin ANLIĞAN
Çetin ANLIĞAN
Genel Müdür Başyardımcısı

EĞ/TP.4.5.1979

Document 9, (Source: British Institute at Ankara-OFD11)

T. C.
KÜLTÜR BAKANLIĞI
Eski Eserler ve Müzeler Genel Müdürlüğü

4

Şube : Kazılar....
Sayı : MÜZE-02.5-711.Genel
Konu : Mil. taşları hk.

903369 -- 4-4-79

Ankara

Dr. David French
İngiliz Arkeoloji Enstitüsü
Büklüm Sokak 96/15

Kevsklödere/ANKARA

Roma Mil taşları "Corpus Inscriptiorum Latinarum" XVII fasc 5 de yer alacak yazıtlarla ilgili çalışmalarınızı 1979 yılında da sürdürmeniz Bakanlığımızca uygun görülmüştür.

Ancak Güvenlik Makamlarımızca Sivas ve Kahramanmaraş il ve ilçelerinde araştırma yapılması sakıncalı görüldüğünden, çalışmalarınızın bu bölgeler dışında yapılması gerekmektedir.

Bu yılki araştırmaya Bakanlığımız temsilcisi olarak Eski Eserler ve Müzeler Genel Müdürlüğü Planlama Şubesi asistanı Ali Zafer Çakmaklı katılacaktır. Araştırmaya başlama tarihinin daha önceden temsilciye duyurulması gerekmektedir.

Temsilcinin yol ve oturma giderlerinin karşılanması için günde 125.-T harcırının çalışacak gün sayısına göre hesaplanarak 850.-T. yol, harç ve pul parası ile birlikte T.C. Ziraat Bankası Merkez Müdürlüğündeki 64910554 sayılı hesaba yatırılmasını rica eder, çalışmalarınızda başarılar dilerim.

ESKİ ESERLER VE MÜZELER
GENEL MÜDÜRÜ Y.
Çetin Anlağan
Çetin ANLAĞAN
Genel Müdür Yardımcısı

AÖ/YK/3.4.1979

Document 10, (Source: British Institute at Ankara-OFD30)

T.C.
MILLÎ EĞİTİM BAKANLIĞI
Eski Eserler ve Müzeler Genel Müdürlüğü.

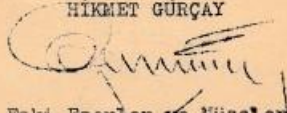
Şube: KAZILAR

SAYI: 471.- Ankara
KONU: Millî Eğitim Bakanlığı'nın / /1970
Demeci Hk.

Millî Eğitim Bakanı Sayın Prof.Dr.Orhan Oğuz'un Eski Eser Kaçakçılığı ile ilgili olarak 12.7.1970 tarihinde basına verdiği demecinin bir örneği eklidir.

Arkeoloji ve Kültür Mirasının korunmasının bütün ilim aleminin en başta gelen görevlerinden sayılması gerektiğine inanarak bu hususta yardımlarınızı esirgememenizi rica eder, saygılarımı sunarım.

Eki: Demeç örneği

HİKMET GÜRÇAY

Eski Eserler ve Müzeler
Genel Müdürü

T6

Millî Eğitim Bakanı Prof.Dr. Orhan Öğuz'un Eski Eser Kaçakçılığı
İle İlgili Demeci

Son yıllarda, özellikle Ortadoğu memleketlerini içine alan ve milletlerarası bir gelişme gösteren eski eser kaçakçılığı Türkiye'yi de etkilemiş, millî tarih ve kültürümüzün çok değerli belgeleri olan eski eserlerimizin çeşitli yollarla yurt dışına çıkarılması gibi bir tehlike baş göstermiştir. Bu üzücü durum karşısında Bakanlığımızca yurt içi çeşitli tedbirler alınırken diğer yönden Türkiye'den kaçırılan eski eserlerin, milletlerarası temaslara tekrar Türkiye'ye iadesi konusunda faaliyete geçilmiştir. Bu cümleden olarak Avrupa Konseyi tarafından, "Avrupa arkeoloji mirasının korunması ve değerlendirilmesi" konusunda Brüksel'de yapılan toplantılara Bakanlığımız da katılmış, ayrıca UNESCO nezdinde teğebbüsler yapılmıştır. UNESCO'ya üye memleketlerin bu yıl Nisan ayında Paris'de yaptıkları toplantıda "Kültür eserlerinin gayri meşru yollarla ithal ve ihracının ve bu eserlerin mülkiyetinin transferinin yasaklanması" konusu görüşülüp, bir konvansiyon tasarısı hazırlanmıştır. Ne var ki kaçakçılık gibi meşru olmayan yollarla memleketlerine gelen eski eserleri satın almak suretiyle müzelerini zenginleştirmek isteyen bazı memleketler, bu toplantıda Türk tezine karşı bir davranış içinde bulunmuşlardır. Toplantı kesin bir karara varamadan Kasım ayında tekrar toplanmak üzere dağılmıştır.

Bakanlığımız, Türkiye'den yurt dışına kaçırılan, Avrupa ve Amerika müzelerince satın alınan arkeolojik eski eserlerin memleketimize iadesi konusundaki tezinde kararlıdır. Aksi halde, bu memleketlerin halen Türkiye'de yapageldikleri arkeolojik kazıları ve araştırmaları yeniden gözden geçirilecek, gerekirse bu faaliyetlerin durdurulması cihetine gidilecektir.

CURRICULUM VITAE

2010 – 2015 B.Sc., Architecture and Design, Bahçeşehir University, Istanbul,
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