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proceedings volume III

7th International Congress

September 28-30 2021 Trabzon TURKEY

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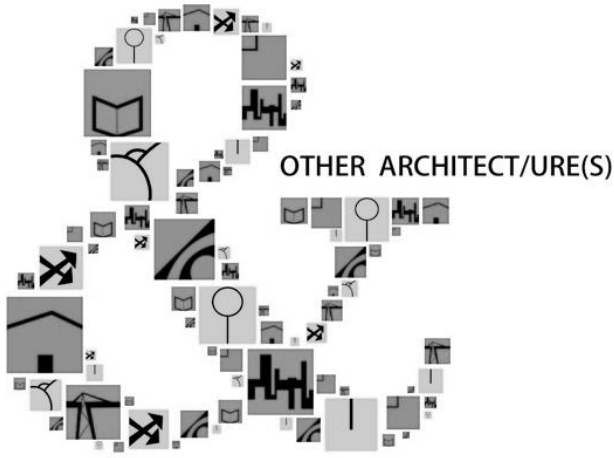
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september 28-30 / 2021, trabzon – Turkey
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Graphic and Cover Design: Cansu BEŞGEN
Print: KTU Printing Center, Trabzon/Turkey

ISBN: 978-605-2271-42-1 (1.c)
978-605-2271-41-4 (Tk)

* in alphabetical order

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CONTENTS

ACKNOWLEDGEMENTS
Ahmet Melih ÖKSÜZ, Chair

PREFACE
Kıymet SANCAR ÖZYAVUZ, Özlem AYDIN,
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VOLUME III

DESIGN
INTERIOR DESIGN
CONSERVATION / TRANSFORMATION / RE-USE
EDUCATION
ARTS / AESTHETICS

PART VIII
DESIGN

NATURE-CENTERED DESIGN: A COMPARATIVE ANALYSIS IN CURRENT ARCHITECTURAL APPROACHES 737
Seyda EMEKCI

'OTHER' FEATURES 750
Arda FİLİBELİOĞLU, Yeşim Kamile AKTUĞLU

REMOTE DESIGN FOR A BETTER LIFE: POPULAR HOUSING ON THE OUTSKIRTS OF SÃO PAULO AND RIO DE JANEIRO 764
Gustavo Orlando Fudaba CURCIO, Alessandra Prata SHIMOMURA

FROM STANDARDS TO CUSTOMIZED HOUSING IN ARCHITECTURE 777
Doğa ÇAKMAK, Faruk Can ÜNAL

AN INVESTIGATION FOR SHELTERING NEEDS OF SEASONAL AGRICULTURAL WORKERS (SAWs) 791
Irem TUNCBIZ OZGUR, Arzu CAHANTIMUR

OTHER ART PROMPT: AN EXAMINATION OF THE THEORY OF ABSTRACTION AND EMPATHY IN THE PRIVATE SANCAKLAR MOSQUE 808
Şeyma DUMAN, Nilgün KULOĞLU

PERUSAL OF RICHARD ROGERS ARCHITECTURE VIA THE ZIP-UP HOUSE 827
Gamze ATAY, Altay ÇOLAK

GEN Z HOUSING: THRESHOLD HOUSING 839
Tuğba EKİZ, Sevinç ERTÜRK

FURRY, HAIRY AND CLOUDY: ARCHITECTURE(S) OF THE SYNTHETIC ENVIRONMENT 856
Duygu TÜNTAŞ

OTHER SPACES OVER PLASTICITY 869
Zeynep SADIKLAR, Asu BEŞGEN

THE OTHER VIEW OF SUSTAINABILITY: VELE SCHOOL IN THE CONTEXT OF SUSTAINABLE BEHAVIOR 880
Melis YAZICI, Serap DURMUŞ ÖZTÜRK

PART IX
INTERIOR DESIGN

ANALYSIS of INTERIOR SPACES " BACK to the FUTURE " FILM SERIES 899
Firdevs KULAK TORUN, Alper TORUN

THE FREEDOM OF THE INTERIOR ARCHITECTURE IN EDUCATION: ABSTRACT THINKING, LEARNING BY DOING AND THE DIGITAL AGE 911
Ayşegül YURTYAPAN SALIMI, Gaye ANIL

PART X
CONSERVATION TRANSFORMATION / RE-USE

HOUSE AS MUSEUM OF THE OTHER MUSEUM AS HOUSE OF THE OTHER 923
Hatice Sule OZER, Jonathan HALE, Laura HANKS

INFORMATION AND COMMUNICATION TECHNOLOGIES IN ARCHITECTURAL CONSERVATION: PRACTICE AND POTENTIALS IN THE POST-PANDEMIC WORLD 934
Eren OKAR, Yüksel DEMİR

OTHERIZING THE PLACE THROUGH BUILDINGS MOVED TO MUSEUMS 944
Seda KÜÇÜKKATIRCI, Sümeyye ERTÜRK, H. Hale KOZLU

"(NOT) PROTECTING THE OTHER": PROBLEMS OF CONSERVATION AND DISCRIMINATION OF PERIOD ATTACHMENTS IN RESTORATION APPLICATIONS 960
Sümeyye ERTÜRK, Seda KÜÇÜKKATIRCI, H. Hale KOZLU

INVESTIGATION OF OTHER ARCHITECTURAL PRACTICES FOR THE FUNCTIONAL SUSTAINABILITY OF EXISTING BUILDINGS 977
Nedime Nur KÖSE, Seher GÜZELÇOBAN MAYUK

INVESTIGATION OF THE RESTORATION TECHNIQUES APPLIED IN THE CONTEXT OF DAMAGES DETERMINED IN CLOSED COURTYARD MADRASAH TOMBS IN ANATOLIAN SELJUK EMPIRE PERIOD 993
Ceyda YURTTAŞ ŞAHİN, Murat TUTKUN

PART XI
EDUCATION

TRIALS OF DIFFERENT PLACES AND SUBJECTS IN DESIGN: THE EXAMPLE OF INSIDE OUT MOVIE 1013
Meltem ÖZÇAKI



ARCHITECTURAL EDUCATION BEYOND THE BORDERS OF OTHER(S): A PROPOSAL FOR TRANSITIVE WORKSHOPS AS EXPANSIVE INTEGRATIVE / EDUCATIONAL MEDIUMS 1029
Özge Selen DURAN, Berna TANVERDİ, Fadime YILMAZ

A CRITICAL APPROACH TO DISTANCE EDUCATION FROM THE PERSPECTIVE OF THE ARCHITECTURAL STUDIO INSTRUCTORS 1044
Merve ATMACA, Betul HATIPOGLU SAHIN

LIVING LABORATORIES IN ARCHITECTURAL RESEARCH AND EDUCATION 1056
Fulya SELÇUK, Ferhat HACIALİBEYOĞLU

DE-SCHOOLING THE ARCHITECTURAL EDUCATION 1071
Hulya YAVAS

OTHER(S) AT THE THRESHOLD OF ARCHITECTURAL EDUCATION: A READING OF THE GRADUATION PROJECTS SUBMITTED TO THE ARCHIPRIX TURKEY COMPETITION FROM 2013 TO 2020 1084
Işıl RUHİ SİPAHİOĞLU

ARCHITECTURE FOR ACTION: REFLECTIONS ON THE “OTHER” IN DESIGN STUDIO 1100
Bahar AKTUNA, Pınar ÇALIŞIR ADEM

INTEGRATION OF COMPUTER TECHNOLOGY IN ARCHITECTURAL EDUCATION: THE CASE OF TURKEY 1117
Fatih US

YOUR HOME THROUGH MINE 1127
Pilar BARBA, Sofia MONTEALEGRE

PART XII
ARTS / AESTHETICS

ASSOCIATION OF ARCHITECTURE WITH THE ART OF PAINTING ON THE “OTHER” AXIS 1143
Gülşah ÜNER, Ebru ERDOĞAN, Ahmet Fatih ÖZMEN

QUASI-OBJECTS OF ART-ARCHITECTURE IN EXHIBIT: REVISITING MULINO STUCKY PROJECT AS A TRANSVERSAL EXHIBITION IN THE VENICE BIENNALE OF 1975 1162
B. Beril KAPUSUZ BALCI

DIALECTICS OF OTHER WITHIN HUMAN-ACTION-SPACE TRANSFORMATION 1177
Berna AKPINAR, Asu BEŞGEN

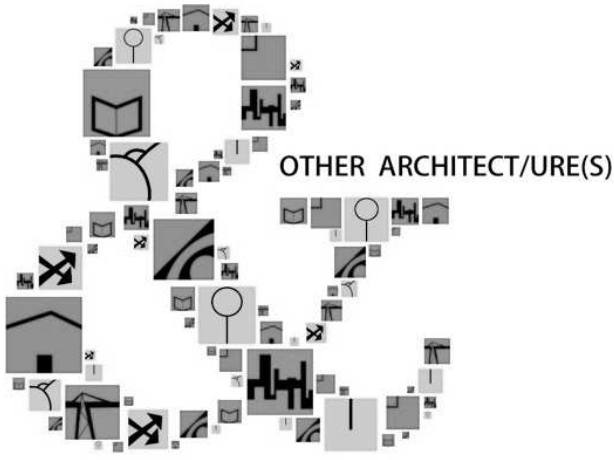
STATES OF OTHER(S) and OTHER/’S SPACES: ANAMORPHOSIS OF SNOWPIERCER 1192
Sena ŞEN, Asu BEŞGEN

HABITABLE CINEMA AS DISPOSITIF OF OTHER ARCHITECTURE[S] 1209
Işıl BAYSAN SERIM

PART X

CONSERVATION
TRANSFORMATION / RE-USE

LIVENARCH VII
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7th International Congress
September 28-30 2021 Trabzon TURKEY



OTHERIZING THE PLACE THROUGH BUILDINGS MOVED TO MUSEUMS

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ABSTRACT

Historical buildings that have lifetimes spanning long centuries faced different interventions according to the periods in which different approaches in the conservation issue. In the historical development process of conservation thought, it is possible to see examples in the world where the value of historical buildings is not sufficiently understood by the society and the government and cultural heritage elements are detached from the context of place as a result of the unconsciousness in this matter. Pieces/buildings belonging to rich civilizations such as Anatolia, the Middle East and Egypt were transported to different countries, sometimes illegally and sometimes by legal practices and they started to be exhibited in museums of these countries. Detaching these buildings from their original context and exhibiting them in a completely different environment is an application that ignores the notion of "spirit of the place" and is against the understanding of scientific conservation. Within the extent of the study, examples of historical buildings that have been moved from one country to another country and taken from the context of the place and exhibited in the museum environment will be examined through the notion of "the other". The investigated buildings have turned into objects exhibited in museums in London, New York and Berlin. This study, remind these buildings that have taken place in the cultural memory in their original space, will bring a criticism to the intercultural change that occurs as a result of the fairly legal exhibition of the buildings in the examined museums.

Key Words: Architectural Conservation; Intercultural Exchange; Moving; Otherizing; Spirit of the Place

INTRODUCTION

Historical buildings have witnessed different periods throughout their existence. Since the lifetimes of buildings are longer compared to human and state lifetimes, they have been exposed to different conservation practices. For this reason, the state's understanding of conservation and general attitudes and practices towards cultural heritage elements constitute the key point. The importance of historical artifacts, which increased with the French Revolution, led to the emergence of the tendency of powerful states to exhibit historical artifacts by collecting them. With the developing of museology, the possibility of transporting historical artifacts of states rich in cultural heritage has emerged. At the same time, the science of archeology, which emerged in this period, accelerated the interest in historical artifacts. The purpose of the use of monumental buildings is shaped in line with the needs of the period in which they were built and constitutes important representations in terms of architecture. In general terms, the monumental buildings in the city function in an integrated manner with the space in the memory of the city. Every monumental building that illuminates the history establishes a relationship with the place where it is located, and this spirit is reflected in the people of the city in an abstract sense. At this point, the concept of the spirit of the place (genius loci) is closely related to the concept of memory. The existence of the unique semantic depth of the historical building and the perceptibility/sensibility/assimilability of this depth by living people can only be clarified with the concept of the spirit of the place, which dates back to ancient times (Bali, 2019).

With the new period that started at the end of the 19th century, some historical buildings that were detached from the context of the place were moved to other countries to be exhibited in museums. While small-scale historical artifacts were generally stolen and moved, large-scale buildings and historical artifacts were moved either by force of diplomacy or by giving these artifacts to each other by countries as a result of an understanding far from conservation awareness. The states that are politically and economically strong form the first front, and they have seized the historical buildings of the states that are rich in cultural heritage but have insufficient means in every sense. The main reasons for this situation are that the conservation awareness in the mentioned period was not fully established and the conservation policies did not develop according to certain principles. At the same time, the confusion in the internal affairs of the countries prepared the ground for relocation. Although the transfer of buildings to museums generally started after the 19th century, there are some examples that were carried out after the middle of the 20th century and were moved from countries that were insufficient to conserve the historical building.

Within the scope of the research, attention will be drawn to some buildings that exhibited in museums by detaching them from the context of the place. The common feature of the investigated buildings; before they moved, they were included in the urban memory and then they were left to be forgotten in their original places. It is aimed to draw attention to the exchange between

the states of England, Germany, USA and England, which are on the politically strong front, and the Ottoman, Egypt and Middle East countries, which have a rich history in terms of cultural heritage. The original location of the buildings, their meaning for the region, their detachment from the context of the place and their degree of adaptation to their new spaces have been questioned through the spirit of the place and the marginalization of the place. The results were obtained by discussing the effects of the transport action on the buildings, the original place and the point where it was moved.the spirit of place and othering concepts, which are considered important within the scope of the research, constitute the theoretical basis of the research. The importance of these concepts for the building and its environment has been emphasized by researching and interpreting the contents of these concepts. The buildings exhibited in museums around the world were identified and historical data was used to emphasize the past expressions and importance of the buildings through their location and environment. In this way, it has been possible to determine the place of the buildings in memory from the moment they were built. In addition, in order to examine the places where they are exhibited today, the data about the museums they are exhibited are also important.

Conservation approaches of the period in which the buildings were moved

As a result of the Renaissance in Italy and the French Revolution in France, the perspective on ancient works has changed and interest has increased. The negative impact of the revolutionaries' damaging and plundering historical artifacts during the French Revolution was effective in the formation of this situation. With the increasing interest in history in this period, the act of transporting historical artifacts to other countries began in the 17th century. With the increase in the value given to historical artifacts, small-scale historical artifacts were transported between countries legally or illegally (Erder, 1975). In some cases, it is seen that works are given as gifts within the scope of political relations, as can be seen in the examples of illegal ways to other countries. After the transfer of historical artifacts was accepted as normal for a period, it changed its size and turned into an act of allowing the relocation of historical buildings. There are also examples where historical building elements that are easy to transport such as inscriptions and doors were stolen. However, the relocation of the buildings is included in the category of state information due to its large scale. While understanding the importance to be given to historical artifacts in Europe; The fact that the conservation awareness in the civilizations in the Middle East is not fully established has made it possible to move the buildings. Since archeology is a new science in the Middle East, many archaeologists have conducted studies in these countries for excavation purposes. It is known that archaeologists who came to the lands of the Middle East for the purpose of official excavations carried from small-sized historical artifacts to building elements to their countries for alleged reasons or secretly (Bilsel, 2003).

In the museums within the scope of the study, in the important cities of great political powers such as London, New York and Berlin, monumental relocated buildings/building sections appear as a power indicator. Asian examples of these buildings are rare; Eastern civilization artifacts with Egyptian, Ottoman, Greek and Roman architectures can be seen. With the museology trend that started in Europe in the 18th century, an increase in moving transactions started. The idea of conserving, documenting and conserving old documents in the Ottoman period began in the second half of the 19th century. In the beginning process, a conservation approach has developed on the protection of historical artifacts within the borders of the empire. In this period, which started during the reign of Sultan Abdülmecid, ancient artifacts were collected through circulars sent to various provinces. With the promulgation of the Turkish Antiquities Law of 1907, the transportation of historical artifacts was prohibited by law and a sanction was imposed on the situation (Günaydın, n.d.). However, the fact that the Ottoman state, which was late compared to Europe, could not develop in the field of protection caused some unfortunate buildings to be moved to museums. As a result of the increasing interest in art, architecture and archeology with the Renaissance, developments in the field of museology began. The understanding of collecting was continued in the first museums in Europe. Since the middle of the 18th century, museology began to be considered important in Europe and museums took their places in cities (İhtiyar, 2013). In the mentioned period, private collections were presented to the public with a social function (Madran, 2009; İhtiyar, 2013). The museology trend, which reached serious dimensions with the 19th century, pushed European countries to show/exhibit historical artifacts. The era of city museums started around this time (Savaş, 2009). The effects of museology activities, which started in Europe and spread to other continents a century later. This situation gave the powerful states in Europe the opportunity to take the lead in exhibiting historical artifacts by incorporating them.

The importance of place in the criteria of originality and the concept of the spirit of the place

Authenticity in architecture emerges as a phenomenon that includes the original and unique features of a building. The state of being original is the basic criterion that reflects a fiction that changes in every building such as "spatial setup, form, material-technology and site-specificity" in an architectural work. Authenticity is the whole of abstract and concrete ideas that form the underlying idea by getting rid of the formal features of the building (Özorhon, 2008). While the concept of originality in architectural conservation includes the traces of the work's experience in the historical process, "true, real, sincere, original" meanings; It is described as the holistic perception of the historical self and essence of the building, along with its material, form, workmanship, function and location qualities (Jokilehto, 1985; Bülbül, 2016). When we look at the development process

of the protection theory, which started with Italy and France and continued with England, and then evolved into regulations, principles and laws, it is seen that the concept of authenticity has been mentioned since the beginning. In the concept of originality, which is defined as the features specific to the building, the concept of place is one of the important building blocks that define the building. (Özorhon, 2008). The view on the concept of authenticity emerged as the protection of monumental works in their original form as of the 15th century and spread in Europe in the 17th century. In the period that started in Europe in the 19th and 20th centuries, it is aimed to explain the methods and principles of conservation principles and to define them with certain rules. (Erder, 1975). In the Venice Charter adopted in 1964, there is an expression that the building should remain in its traditional environment (Avşin, 2020). In the Implementation Guide for the Enforcement of the UNESCO World Heritage Convention of 1983, it was emphasized that the rupture of the work's relationship with the architectural or urban environment in endangered works is a problem that would risk its authenticity (UNESCO, 1983). The importance of the place is emphasized once again in the section of the originality criteria for the definition of outstanding universal value of the Implementation Guide for the Implementation of the UNESCO World Heritage Convention in 2005. The criteria of place, location, environment, spirit and emotion felt by the building reveal the relationship between the concept of spirit of place and originality (UNESCO, 2005). The fact that the building forms a whole with the spatial context shows that it causes a serious loss of originality in historical buildings that are moved to museums.

Since the second half of the 20th century, architects have begun to deepen and discuss the concept of place. Focusing on concepts such as place, spirit of place, sense of place, and sense of place in his works, When the concept of "spirit of the place" is examined, the old concept of "genius loci" is encountered. Schulz stated in his studies that the spirit of the place (genius loci) transforms the structural, psychological and perceptual relations of the human with the place into existential space. Human beings develop these types of relationships with their environment through the act of settlement (Schulz, 1971; Usta, 2020). Place; rather than being a shallow opening like location; living is a phenomenon that can be felt and participated in human life (Heidegger, 2018; Usta, 2020). People attach meanings to places by connecting to the context of place. (Usta, 2020). The sense of place and the spirit of place should be considered together with the regional characteristics of the area where the building is located, together with historical and cultural relations. The spirit of the place is an abstract concept that reflects the feelings it creates in the user and the urban architecture. Monumental buildings are included in the building groups with high spiritual potential, as they leave an impression on people with their architectural qualities. For centuries, the monumental buildings in the city have established an identity, relational and historical link between the individual and the building. The stronger the strength of the ties mentioned, the higher the concept of the spirit of the place (Özcan, 2019). When it comes to the marginalization of the place, there are two opposite sides as the original place in the settlement of the building and the place where it was moved. The bond that the building establishes with the place it is in is broken with

the relocation of the building and the marginalization of the place begins. The historical building establishes a cultural relationship with the place where it is located and this relationship takes its place in the cultural memory. Moving the historical building damages the cultural memory and results in cultural degeneration over time. The practices of carrying the historical building around the world are carried out if the potential situations that may occur in the original location of the building will damage the building. This is valid for compulsory situations, but it still damages the original state of the building and the spirit of the place. In general, it is possible to talk about the existence of marginalization, although the transfer is made to another location in the same city.

Evaluation of the buildings moved to museums in other countries in the world over the context of place

Xanthos ancient city Merehi Sarcophagus, Payava Sarcophagus, Harpy Sarcophagus and Nereid Monument

The original location of the Merehi sarcophagus, Harpy sarcophagus, Payava sarcophagus and Nereid monument exhibited in the British museum today is the ancient city of Xanthos, Antalya city of Turkey (Figure 1). When we look at the political history of the ancient city of Xanthos, its occupation many times shows that it was an important center. The ruins found in the city take the excavation scientists back to the 8th century BC The city consists of two hills separated by the Xanthos river. (Acar, 2012). The practice of positioning churches and tomb buildings at the high points of settlements causes them to take place in the silhouette and contributes to the symbolism of monumental buildings.



Figure 1. Harpy sarcophagus, Merehi sarcophagus, Payava sarcophagus and Nereid monument (The British Museum, 2021)

While the Merehi sarcophagus, Payava sarcophagus and Nereid Monument, which are among the 4 historical buildings moved to the British Museum, were dated to the 4th century BC; The harpy sarcophagus is dated to the 5th century BC. Intense reliefs were engraved on all 4 works; they contain mixed Greek and Persian influences. In the Nereid monument, the traces of Roman monumental architecture are intensely observed. While the pedestals of the sarcophagi remained in their original places, the sarcophagi were removed from their original places. Marble material was used in the Harpy sarcophagus, which is the oldest among the moved

buildings, as in the Nereid monument. The tomb, which has a rectangular section in terms of plan, was located on the Lycian tomb tower in its original place. The Payava sarcophagus shows a similar form to the Merehi monument in its original form, but a part of the pedestal in addition to the roof has been moved to the museum. In this context, it is exhibited in a visuality closer to the grave form in the museum. (The British Museum, 2021).

The Nereid monument, dated to the 4th century BC, defines a tomb entrance with marble columns and pediments. (Tanyeri, 1999). With its columned, high and impressive façade, it is described as the largest building that has been moved to the British museum (Cahill 1988; Harmanşah, 2011).

The acropolis area of Xanthos lost its importance after Byzantium and it lost its original users. It is located within the Ottoman lands in the 19th century and was preserved during the Ottoman period due to its lack of settlement. The ruins outside the city at that time; it is connected to Kınık village (Acar, 2012). In this context; The area is located in a rural area. The city in the area remained under the ground over time and took the form of a higher hill. At the same time, the ancient city of Xanthos has succeeded in its relationship with the ground by adapting to the sloping texture of the topography. Between 1838 and 1848, excavations were carried out by Charles Fellows in the ancient city, and some remains and burial buildings were discovered in the area. The finds remained under the ground over time and were unearthed as a result of excavations. (The British Museum, 2021) The finds were moved to the British Museum in London by Charles Fellows in 1848, without allowing the city of Xanthos to contact the local users at the time they were discovered (Acar, 2012). The transportation process was carried out with the knowledge of the state, and permission was obtained from the Ottoman authorities (The British Museum, 2021). It is noteworthy that the transported sections are the sections with the most impressive architecture on the pedestal in the tomb architecture. The transported buildings are exhibited in the exhibition rooms of the British Museum, which is located in the city center of London. The city of Xanthos, on the other hand, despite its losses; It was included in the UNESCO heritage list in 1988 because it reflects the architectural texture unique to Lycia and has become known in the city as a cultural heritage (Acar, 2012). The pedestals of the tomb buildings removed from the area are located in the area.

Egyptian Dendur Temple

The original location of the temple of Dendur, which is currently exhibited at the Metropolitan Museum of Art in New York, is located in the Nubia region along the Nile River in southern Egypt. The Nubia region is the region of temples that functioned as a buffer zone between Rome and Egypt in the 1st century BC. The Roman emperor Augustus aimed to benefit from the geopolitical importance of the Nile river by creating a transition zone between Egypt and his own borders (Bianchi, 1978). There are temple buildings in the region along the river that reflect the cultural richness of

Egypt. Dendur temple is located 50 miles south of Aswan city and is located above the river level. Temple buildings are positioned on the linear line of the river as a single building. Nubia region has been away from touristic areas due to its distance from the urban area over time. A small population lives in the surrounding rural area. As it lost its importance over time, some buildings remained under the ground. The area attracted the attention of archaeologists in the 19th century and exploration work began in the area. The Dendur temple was among the temples that were not buried under the ground at that time, thanks to its proximity to the river. Despite being abandoned, it survived and took its place in the Nile (Aldred, 1978). Like other temples in the region, the Nile river is an important parameter in terms of the design of the Dendur temple. The two temple spaces oriented to the Nile river and the cult terrace between them constitute the general setup of the building. There are sculptural reliefs on every stone that forms the facades of the Dendur temple which an Egyptian temple built in the 1st century BC. (Schork, 2011). Dendur temple rises monumentally from the topography and establishes a relationship with the sloping area. It takes place in urban memory with its symbolic quality in the silhouette of the Nile river.

The Aswan dam, which is located in the city of Aswan today, is the largest dam on the Nile river. With the works started in 1898, the level of the Nile River was raised until 1933. Rising water levels have posed a threat to cultural heritage buildings, many of them submerged. The Dendur temple was also flooded and some parts of it were destroyed. In order to save the temple from destruction, the water was drained and the temple was placed on a platform. The future of all buildings in this region has been threatened in the 35-year period as a result of the construction of the dam. Monument strengthening has been initiated by the Egyptian artifacts service (Aldred, 1978). At the same time, the dam project has turned into a complex problem such as the migration of people living in the region, the loss of natural landscape areas, and the creation of new housing projects. Large budgets were required to move the buildings and install them in their new locations. In 1960, international efforts were initiated to save the Nubian monuments, which were included in the UNESCO heritage list (Gissen, 2009). Despite the rescue efforts that started in 1933 and continued for about 30 years, most parts of the dendur temple was submerged in 1961-1962. As all these problems remained unresolved, the President of the United States of America Lyndon B. Johnson was given as a gift from Egypt to the United States of America and started to be exhibited in the New York metropolitan museum on April 28, 1967. As part of the transportation operations, the building blocks were photographed, numbered and recorded; It was then disassembled, packaged and transported by ship (Schork, 2011). It has been a matter of debate in which museum the temple, which was moved to America, will be exhibited. It is aimed to make the right moves as a result of the deep qualities of the building and the development of the contemporary museum understanding. It was decided to move it to the New York Metropolitan Museum of Art, one of the most prestigious museums in America, located in the central park in the city center of New York. While

exhibiting the large-scale monumental condition of the Dendur temple, it was aimed to use a glass mass so that it could be combined with the city. In this context, the glass mass for the dendur temple was added to the museum (Gissen, 2009).

Jordan Mshatta Palace

The original location of the Mshatta façade, which is currently exhibited in the Berlin Pergamon museum, is in the Jordanian desert, located in the desert region 30 km south of Amman, Jordan (Grabar, 1987). The area where the building is located is one of the more than thirty desert palaces stretching across Iraq and Saudi Arabia. The construction of the palace started during the Umayyad period, but the palace was abandoned in 744 due to the war between the Umayyads and the Abbasids (Lammens, 1915). It is thought to have been damaged by the earthquake that deeply affected the region in 749 (Cramer, 2013). The palace shows the feature of being a building that has not been fully completed due to its misfortunes. (Lammens, 1915). The city of Amman was the center for Syria between the 7th and 14th centuries, but lost its importance afterwards. The façade section moved to the museum is a part of the south façade wall of the palace complex. The monument was discovered by archaeologists in 1840 and was unknown to the locals until then. Since the lands of Amman, which joined the Ottoman Empire in 1878, were abandoned, Circassians were settled in the region. Amman, which used to be a village during the Ottoman period, later became a town, but retained its character as a rural region (Dumper, 2007). In Figure 2, the photograph of the period when the building was discovered and the part that was moved can be seen. Moved façade section; It is a large part of the entrance (south) facade of the palace building, which is a large complex dating back to the 8th century. (Grabar, 1987). It has a special meaning as it is one of the first palaces of early Islamic architecture. The facade walls, which surround these buildings like a castle wall, also attract attention with their thickness and strength. The transported façade is a part of the border façade and is decorated with ornaments. Due to the large scale of the palace building, the facade walls are also quite long. The diagonal moldings used on the walls have divided the façade and added a characteristic feature to the façade (Kröger, 2021). With its architectural features, the building reflects the combination of the characteristic motifs of Syrian and Sassanid architecture, and the traditions of the Ancient East (Cramer, 2013). In 1903, the facade of the palace, which is still on Ottoman territory, was gifted to the German Emperor Wilhelm II by Abdulhamid II. The building, which was first moved to the Bode Museum in Germany, has been exhibited in the Pergamon museum since 1932. The moved façade section of the palace forms a very large linear line with a length of 33 meters and a height of 5 meters, and it was deemed appropriate by the German authorities to move it to the Pergamon Museum, the most prestigious museum in Germany. It is located in the Pergamon museum as the most striking exhibition item in the Islamic works section called "*Museum für Islamische Kunst*" (Grabar, 1987). The large exhibition areas of the Pergamon museum match the size of the façade.

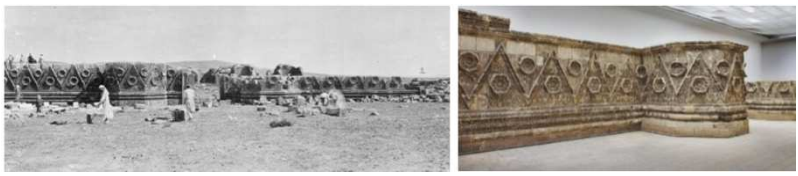


Figure 2. Mshatta Palace at 19th century and Mshatta palace south facade section in the museum (Cramer, 2013)

Located in Amman, the palace is located in an urban spot today and there is Amman airport very close to it. The building has suffered serious damage due to air pollution and the wearing effect of time. The part of the south façade, which was not moved to the museum, was partially demolished by time. The Jordanian Department of Artifacts and German authorities are working together to document and restore parts of it that are in situ (Cramer, 2013). At the same time, the palace complex was turned into a museum and brought to the city.

Miletus ancient city agora gate

The original location of the Agora gate, which is exhibited in the Berlin Pergamon museum today, is the ancient port city of Miletus in the village of Balat, Didim district of Aydın. The history of the city dates back to the Neolithic period and was inhabited until the Ottoman period. Its rich cultural heritage has been brought to the city by using it as a historical site together with the Republic of Turkey. The South Agora Gate was built during the reign of Emperor Hadrian, who had important touches on the city during the Roman rule. It reflects the Roman period architecture in terms of building proportions, architectural characteristics and construction technique (Gülbay, 2009).The façade section moved to the Berlin Pergamon Museum; It is the southern agora, dated to the 1st century BC Roman period and used as an entrance monument. The building was moved to the Pergamon Museum in Berlin between 1907-1908 after the excavations and surveys carried out. It is possible to understand from the Ottoman traces that the ancient city of Miletus, which was located in the Ottoman lands at that time, was also inhabited during the Ottoman period. Although the original user has changed over time, each user living in the city has diversified the architectural texture by adding different touches to the city. It is noteworthy that all the monumental buildings in the city are designed in harmony with the sloping topography. The southern agora gate, on the other hand, has an important place in the memory of the user in the area, as it symbolizes/describes the beginning of the southern region. With this feature, it shows the feature of being one of the basic building blocks that make up the city.

During the Miletus excavations and surveys carried out by the Germans in 1903, the Agora gate was one of the monuments that attracted attention. Abdulhamid II presented the monument to the German Emperor Kaiser. The

dimensions of the facade are 16.68 x 28.92 meters and it weighs 750 tons. The building, which was brought to the museum in parts by ship in 1907-1908, was reconstructed in the museum (Yüksel, 2017). Over time, the damage it suffered has been intervened and repaired . The building is located in the "antiquities collection" section of the museum. The building leans to the high walls of the museum and the unique doorway provides the passage between the exhibition rooms (Pergamon Museum, 2021). At the same time, the port monument, which contains Classical Greek mythological characters belonging to the ancient city of Miletus and consists of three concave surfaces, is also exhibited (Yüksel, 2017).

Pergamon Ancient City Pergamon Traianus Temple, Zeus altar, Athena temple propylon entrance

The original location of the Pergamon Traianus Temple, Zeus altar and Athena temple propylon exhibited in the Pergamon museum today is the ancient city of Pergamon in Izmir (Figure 3). Bergama multi-layered cultural landscape area, which contains layers belonging to the Hellenistic, Roman, Byzantine and Ottoman Periods, was a small acropolis area at the beginning; Over time, it has developed with its environment and stratification has continued for centuries. (Akyol, 2019). In the lower parts of the city, which came under Ottoman rule since the 14th century, they continued their lives by inhabiting the Hellenistic and Roman grid city order (Ulusoy, 2005). The city of Pergamon has lost its original user, but; The pergamon-oriented development of the city and the place of monumental buildings in the memory of the user have an undeniable importance.



Figure 3. Traianus Temple, Zeus Altar and Athena temple propylon entrance (Pergamon Muesum, 2021)

Bergama (Pergamon) Acropolis is located on a sloping topography. While the zoning activities in the upper part of the city started in the 4th century BC, the buildings in the lower parts are those built from the 2nd century BC (Ulusoy, 2005). There are palaces, sanctuaries with temples, library, theatre, altar, bath, gynasium, agora and residences in the city. The three buildings moved to the Pergamon museum are located in the central part of the city at the upper point. The entrance facade of the Trainus temple, which dates back to the 2nd century BC, is the entrance to the Roman temple designed in Corinthian style. The terrace, created by raising the middle section in order to watch the city from above, is the highest viewing terrace of the city. The 6 Roman columns that define the terrace are 10 meters high. The large-scale dimensions of the façade, up to 32x20 meters, support the monumentality (Gülbay, 2009). The altar of Zeus, dated to the 2nd century BC, is a building that reflects Hellenic and Roman architecture (Özet, 2003).

The building, which takes its place in the museum spatially on a three-dimensional plane, draws attention as one of the largest buildings in the museum. In the general setup of the building, there is a monumental staircase opening to the middle city and two branches surrounding the staircase leading to the city. The altar section surrounds the staircase in a 'u' shape. The façade is read horizontally in two parts. In the upper part, the rhythmic order of the Roman columns is observed. In the lower part, there are friezes, which are widely used in Roman architecture, surrounding the façade. The scenes on the friezes refer to the Roman and Hellenistic periods. It is estimated that the temple of Athena, which was built in the 4th century BC, is one of the first buildings of the acropolis. The Hellenistic period building was built in the Doric order (Üreten, 2004). The propylon entrance façade, which is an important component of the monumental building, is exhibited in the Pergamon museum. There is a symmetrical setup consisting of four columns on the façade, which consists of two floors. The pediment detail on the roof of the building is an important architectural element that reflects the architecture of the period, as well as reinforcing the monumentality. As in the archaeological cities that develop on sloping areas, the buildings in the Pergamon Acropolis attract attention with their monumentality as well as their volumes compatible with the topography. At the same time, all three buildings have an important place in urban memory for centuries because they were built when the city was first settled.

The surface and excavation works on the Pergamon acropolis were started in 1870. The artifacts transported to the Pergamon museum remained under the ground during this period and were discovered by Carl Humann. Benefiting from the weakening of the Ottoman government, Humann started to move the buildings to Germany in 1885, with the permission of the state. The Ottoman government gave the historical artifact in exchange for money. Humann dismantled and packaged the Zeus altar in an organized manner and provided its transportation to Germany by ship (Atar, 2018). Other buildings moved to the museum were also transported to Germany by ship in the near future (Pergamon museum, 2021). Museum; It is called Pergamon (Bergama) because of the value of the buildings, and Pergamon buildings are among the most prominent works of the museum. The Altar of Zeus and the Temple of Trajan, which are among the buildings of the city of Pergamon, exhibited on the high walls of the Pergamon museum, show a spatial existence due to their voluminous location. While the spaces of the buildings are open to experience by the museum users, the Temple of Athena Propylon is located adjacent to the façade and is an exhibited façade. At the same time, the spaces at the entrance of the Zeus Altar and the Propylon provide the transition between the spaces in the museum.

With the cultural diversity and holistic stratification of Bergama over the centuries, it was included in the UNESCO heritage list in 2014. There are parts such as pedestal column fragments in the original places of the buildings that were moved to the museum.

CONCLUSION

Due to the fact that historical buildings have a long history, they are coded by the user with the place they are in, thus establishing various relations with the environment. Considering the idea of design in monumental buildings from time immemorial creates an environment for it to take a place in the memory of the user. It is impossible to consider the power in memory independent of the context of the building's relationship with the environment. The design power of the building, the whole of the relations it establishes with its environment, and every fact that it makes the user feel, brings the context of place to the fore in the concept of originality, while creating the spirit of the place. Within the scope of the research, it is not compatible with today's conservation awareness to remove historical buildings that integrate with the context of the place by witnessing many user profiles that extend for centuries. It is an accepted understanding today that the transportation process is preferred in some cases that may damage the building. However, in periods when the awareness of conservation was not fully established, some buildings were moved to museums of other countries and were imprisoned in closed spaces. When the historical building is separated from the "place" data, which has an undeniable place in the criterion of originality, it is subject to othering. In addition to losing their original function and being dragged into dysfunction, these buildings, which are alienated by detaching from the context of the place, begin to consist of a large exhibition object. It is observed that all of the buildings that have been moved to some museums around the world, examined within the scope of the research, have monumental architecture. The buildings have started to appeal only to museum users, leaving the publicity underlying their construction purposes, and they are located in the most prestigious museums of the countries they moved to.

The act of taking the buildings out of their context and moving them from the country they are located to another country remains as negative high-level examples of the marginalization of the place compared to today's transport examples. The building has been separated from the spirit of the place and started to take place in a different place. In such a case, the building, which has lost the spirit of the place, becomes unable to establish a relationship with its environment. It is seen that these buildings, which offer a wide architectural / cultural / artistic potential, are included in museum designs in order to be adapted to their new places, and in some examples, they are used as transitional elements as well as spatial use. It is not possible to talk about adaptations because the conditions of the buildings contradict the spirit of their original places. The monumental buildings located at the benchmark points of the city contain richness in terms of architectural, cultural and artistic performance. While there is publicity on the basis of the construction of the buildings; today, the buildings exhibited in museums appear in a closed space and as copies that can only be communicated from the outside. When we look at the issue from the other side of the coin, in the context of the place where the historical buildings were torn off, the building is only referred to as a lost memory in the cultural memory, and it appears as another negative side of being marginalized.

It is seen that the historical buildings moved to the museums are located at important historical points in their original places and have an important place in the urban/rural identity in terms of reflecting a certain architectural period. The spirit of the place has been strengthened exponentially, as the symbolic buildings such as the Anatolian ancient cities of Miletus, Xanthos, Bergama, the Egyptian Nubian monuments region and the Jordan palace complex, escaped from the singularity and coexist with its surroundings. In this way, they have become unthinkable independently of their surroundings. The fact that some parts of the samples carried in the samples of Anatolian ancient cities and Jordanian palace complexes remain in their original places reminds the user every day that they become buildings waiting to be completed. The original spaces of the relocated buildings are used as open-air museums today and they deserve to be re-existed in their original places.

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