ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE ENGINEERING AND TECHNOLOGY

DESIGNING THE PAST:
ARCHITECTURAL PROJECTS IN ARCHAEOLOGICAL SITES

M.Sc. THESIS

Bengisu BİLEKLİ

Department of Architecture

Architectural Design Programme

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Thesis Advisor: Assoc. Prof. Dr. Funda UZ

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ISTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

GEÇMİŞİ TASARLAMAK:
ARKEOLOJİK ALANLARDA MİMARİ YAKLAŞIMLAR

YÜKSEK LİSANS TEZİ

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To the people in the foreword,

FOREWORD

Archaeology and history were always interesting subjects in my life. Even after I have started to study architecture, I tried to relate those disciplines with my studies. The idea to turn this interest into a thesis work originated from the long exercises in the university, from the practices in my former office, my travels abroad, and the workshops in my second master program in Italy.

Even in the midst of all these fruitful resources, writing a thesis is a very difficult way to tell an idea for a person like me, who expresses every detail of life by drawings. That is why the last times of actual writing besides the long period of the formation and the maturation of the argument were quite troublesome for me.

Because of this reason, foremost among everything, I would like to thank Assoc. Prof. Funda UZ, my advisor, for her patient and precious guidance during the process of the thesis. I was very lucky to study with her who became a mentor to me in all this time, helped me out of even my most confusing moments, and above all, shared her intelligence, knowledge, and friendship with me for years.

The two-year master program of Accademia Adrianea is another unmatch opportunity which has given a direction and new approaches to my studies and also to my personal life. I am very grateful to the academic family that I met there which provided me unique challenges, made me explore new territories and philosophies, and shaped my interests into visible products around many different places in the world. In particular, I want to thank Prof. Pier Federico Caliari for his warm welcome in each meeting after a long-time period and for his endless attention and assistance even from a distance between Turkey and Italy.

Likewise, I owe a special thank to Prof. Francesco Leoni, who has been my second advisor in the long run of my studies. Since the first project with the Academy, I had the chance to work and discuss with him on diverse projects in which I have benefited from the echoes of many intelligence debates that I participated. I also feel

fortunate to follow his courses and discussions during my Erasmus year in Milano, where I particularly started to study on design opportunities in the archaeological site of Giza Plateau. Even if I couldn't complete the whole project; our most inspirational conversations during the meetings have found their way into this dissertation.

At the same time, I would like to thank professional architects Sinan Omacan and Didem Teksöz from my former office; two influential people in my life. My most rewarding and valuable experience in practice besides the academic exercises came from the works under the roof of Atölye Mimarlık. Their continuous support and the faith they have for me has helped me to develop my skills as a beginner in this field and encouraged me to take more responsibilities day by day.

All along the way, I am grateful to have my close friends who supported me with their company and ideas. I would like to thank İdil Şeker and Yağmur Serin with who I spent my last year, discuss everything and study together on our projects in every space of Leonardo Campus. I am also thankful to Hande Yıldız, Sena Özdemir and Ayça Özbey for their friendship through my entire education. Moreover, I thank Cansu Eser who shared this academic process with me at the same time and kept me motivated every day, and to Suat Esen Kantarcı, my sister, who never leaves me alone; she is the person whose ideas I believe and trust most.

Finally and most importantly, I owe immense gratitude, at first to my father Candemir Bilekli and to all my family. I have always felt their encouragement, support and love. Without them, none of these adventures would be possible.

December 2019 Bengisu BİLEKLİ
(Mimar)

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SUMMARY

Studying the past, working on an archaeological site is a contemporary activity. But the fascination of ruins and the strong interest to the ancient recall a long journey from history, mainly European since the Renaissance which marks mainly the origin of the relationship between architecture and archaeology. In this research, architectural intervention as a medium for the understanding, interpretation and the representation of the past will be discussed through a double dialogue between two disciplines; one is the ongoing debate on architectural productions in touch with the material past, and the other is the conceptualization of the relationship because of the polysemous nature of the argument. According to this, the study consists of four main parts;

In the introductory chapter; purpose, content, and the method of the study are mentioned.

In the second chapter, the history of the close link between architecture and archaeology is examined. The curiosity people have in the roots of humanity and the desire to collect the varied and beautiful objects from the past has set the primary trials of the current study of museography. Those practices turned into a movement to ancient sites by mostly architects and other scholars to watch and study the immovable ruins on site which has raised the issue of conservation and preservation of the monuments. In this context, the chapter is closed with brief research on the legal frameworks and international regulations which can be identified as the cornerstones of heritage site protection.

At the beginning of the second chapter, the study focuses on architectural productions which are mostly limited to museographic projects. Through the processes of conservation, musealisation, and valorization of the site and its surroundings, some physical design guidelines such as reversibility, structural independence, continuity and discontinuity, construction and reconstruction are identified and linked to four main architectural styles that are observable by considering their tectonic characters and links with the ruins.

Although the aforementioned guidelines seem to form a categorization between interventions, it is noteworthy to say that there is a wide variety of projects and never-ending discussions under similar circumstances. Because of the entangled characteristic of the past and its representation, rather than just a mere analysis of the projects and the techniques, the dissertation looks at the dilemma between theory and praxis, and contemplate the argument which is believed to have a hermeneutical nature over some key concepts such as interpretation, horizon, history, memory, experience, and perception.

Eventually, the thesis concludes with some foresight of what the future relationship between architecture and archaeology could be like together with the changes in technology, consequently, in the perception of the new age and societies. It can be said that understanding and designing the past is a matter of architectural design and theory because of the opportunity that architecture has as a tool in the context of archaeology to develop new discussions and evaluations through diverse and intertwine concepts.

GEÇMİŞİ TASARLAMAK:
ARKEOLOJİK ALANLARDA MİMARİ YAKLAŞIMLAR

ÖZET

Geçmişi incelemek ve bu bağlamda arkeolojik bir alanda çalışmalar yapmak çağdaş bir etkinliktir. Fakat; çoğunlukla Avrupa'da olmak üzere, harabelere duyulan büyülü istek ve antik çağa olan güçlü ilginin tarihteki uzun öyküsü, mimarlık ve arkeoloji arasında güçlü bir ilişkiyi temsil etmektedir. Bu ilişkinin tarihte ve mimarlık alanında ilk ortaya çıkışı, Rönesans'ın başlangıcıyla oluşmuştur. Bu tezde; mimari müdahele, geçmişin anlaşılması, yorumlanması ve temsil edilmesi için bir araç olarak, disiplinler arasında yapılan ikili diyalog şeklinde ele alınmıştır. Bu disiplinlerden ilki, geçmişin malzemesiyle temas halinde olan mimari yapılar üzerine devam eden tartışmalardır. İkincisi ise, bahsi geçen ilişkinin katmanlı ve karmaşık doğası nedeniyle kavramsallaştırmaya ihtiyaç duyulan argümanıdır. Bu bağlamda tez dört ana bölümde ele alınmıştır;

Giriş bölümünde; çalışmanın amacı, içeriği ve yöntemi analiz edilmiştir.

Birinci bölümde; mimarlık ile arkeoloji arasındaki yakın ilişkinin tarihi incelenmiştir. İnsanın, toplumların kökenini keşfetme merakı ve geçmişten otantik ve estetik bulduğu nesneleri biriktirme arzusu, günümüzdeki müzecilik disiplininin temellerini oluşturmaktadır. Bunun gibi uygulamalar; daha sonraları mimarlar ve diğer disiplinlerin uzmanları tarafından antik kentlere yönelik yoğun bir harekete evrilen ilgiyi ortaya çıkarmış, bu durum ise beraberinde anıtsal yapıların korunması ve restore edilmesi meselesini getirmiştir. Bu sebeple birinci bölüm, miras alanlarının korunmasına ilişkin mihenk taşları olarak tanımlanabilecek yasal çerçeveler ve uluslararası düzenlemeler üzerine özet bir araştırma ile kapatılmıştır.

İkinci bölüme başlarken çalışma; çoğunlukla müze fonksiyonuyla sınırlı olan mimari yapılara odaklanmaktadır. Koruma, müzecilik ve değerlendirme gibi konseptler üzerinden; geri dönüştürülebilirlik, strüktürel bağımsızlık, devamlılık ve kesinti, yapım ve yeniden yapım gibi bazı temel tasarım ilkeleri, tektonik karakterleri ve

harabeyle olan ilişkileri göz önüne alınarak gruplanan dört ana tipoloji altında tanımlanmıştır.

Yukarıda belirtilen kurallar; müdahaleler arasında bir sınıflandırma oluşturmuş gibi görünse de, benzer koşullar altında çok çeşitli projeler ve hiç bitmeyen tartışmalar olduğuna dikkat çekmek gerekmektedir. Geçmişin karmaşık örüntüsü ve doğru temsilinin güç olması, tezin sadece proje ve tekniklerin analizinden ziyade, mimarlık ve arkeoloji ilişkisinin teori ve pratiği arasındaki açmazın tartışmasını önemli kılmaktadır. Bu kapsamda tartışma; yorumlama, ufuk, tarih, hafıza, deneyim ve algı gibi geçmişle ilşkilendirilebilecek kavramların üzerinden devam etmektedir.

Sonuç bölümünde tez; teknolojideki güncel değişimlerin ve beraberinde gelen yeni bir çağ anlayışının, mimarlık ve arkeoloji disiplinleri arasındaki ilişkinin geleceğine dair ne gibi söylemler geliştirebileceğine dair öngörüde bulunmaktadır. Mimarlığın arkeoloji bağlamında; farklı ve iç içe geçmiş kavramlar aracılığıyla, yeni tartışmalar ve değerlendirmeler geliştirme potansiyeline sahip olması nedeniyle, geçmişi anlamanın ve tasarlamanın bir mimari tasarım ve kuram meselesi olduğu söylenebilir sonucuna varılmaktadır.

1. INTRODUCTION

> When the memory of the first races felt itself overloaded, when the mass of reminiscences of the human race became so heavy and so confused that speech naked and flying, ran the risk of losing them on the way, men transcribed them on the soil in a manner which was at once the most visible, most durable, and most natural. They sealed each tradition beneath a monument (Hugo, 2017).

The ruin as material past is generally identified as a fragment or a collection of fragments of old buildings that are no longer in use act as symbols of the social and economic organization of ancient societies. But most of the time, these symbols are difficult to read and understand because they are found incomplete, in a degraded condition because of natural or man-made destructions by time. The demolished state of the monuments establishes a multifaceted bond of architecture with archaeology. It attracts the attention of architects and requires their involvement. However, the fascination of ruins and the desire to study the past are quite old themes, the praxis of architecture in touch with ruins is a recent relationship. For this reason, the thesis approaches the subject through a double dialogue between architecture and archaeology thus the aim of the discussion is double; in a general manner, to retell the story of the still debated relationship between architecture and archeology via its never-ending resonances which every century show up as productions because of the inspiring and triggering nature of archaeological sites; theoretically, to emphasize the architecture as a medium of criticism on the field of knowledge and discourse of the past to understand and represent it.

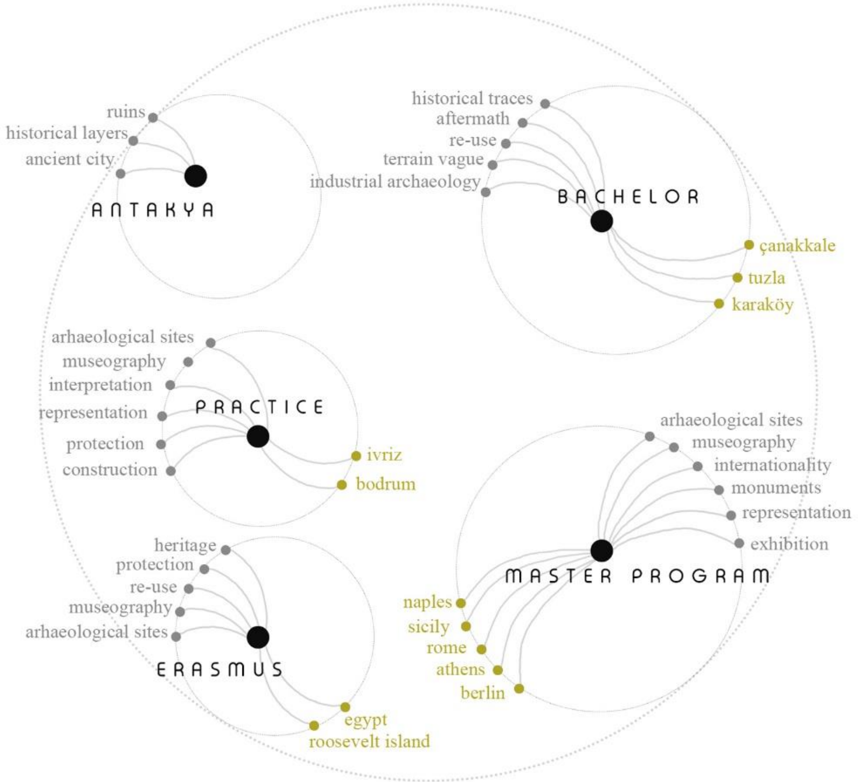
The close dialog between ancient and new, the past and the present was always an important subject in my life. As a person who grew-up in Antakya, which was an ancient settlement and a meeting-place of different cultures, I could see and reflect on archaeology in everyday life by seeing the remains of previous towns from the gaps of the new city pattern. But the first ideas about" aftermath" of a place, about the "narration of traces" of the old and the concept of "re-use" which stemmed from the discussions with my thesis advisor in our project classes, changed into a long-term study with an international research program where I could practice architectural designs and exhibitions directly in archaeological sites around the world with professionals from various disciplines. Later on, all the theoretical studies corresponded to various projects on “musealization” that I participated in my professional career, hence in total, constitute the framework of this thesis. After long comparisons and observations between a great number of projects and perspectives based on several schools, the limited amount of conceptualizing of the new architectural interventions which embody the archaeological space, the story of the past and the identity of the society sets of the starting point and the causality of the dissertation.

Although it was not until after the nineteenth-century that archaeology became a scientific discipline, it would be impossible to envision the current condition of the collaboration of archeology and architecture without examining the past; which makes a literature research important at the beginning of the study. That is why the research starts with the story of archaeology which had appeared as a curiosity about the past and the origins that led people to start searching for objects, texts, and monuments from the past. Antiquarian tradition started with the collection of those ancient fragments and later turned into an intellectual movement that promoted traveling to ancient sites and exploring the roots of humanity. This desire to discover the origins reached its climax with the Renaissance. Ancient Greek and Latin culture were rediscovered as aesthetic sources for art and architecture. In order to keep this function, they were needed to be kept and transferred to the generations to come. For this reason, a lot of travelers and architects had started to visit archaeological sites and recorded this knowledge in different ways. Each one of them had interpreted these ruins that they saw in different ways varying by their own time and world vision. In the sixteenth century, Palladio visited the ruins in Rome and draw imaginary reconstructions of these ruins. He interpreted these ruins and he thought that people can take lessons from these drawings. In the eighteenth century, Piranesi celebrated the ruins as they were and saw them as a forcing resource for creative imagery and produced many drawings. The nineteenth-century thus became a century of history. The term Zeitgeist which is translated as “spirit of the age” has appeared. People created their works following the fashions of the current time. (Ceylan-Duyan, 2015, p.151,233) From those times, it is possible to see some restoration works, especially from Violett le Duc, who was famous for his restoration work which underlined the characteristics of architecture and that with time passing, buildings will always show different layers of historical traces. In contrast; other famous architects like William Morris and John Ruskin opened new perspectives to restoration and they created works which respected the history of buildings, They supported the idea that the important thing in architecture is not the unity of style but the different traces which come from history. (Niglio, 2013, p.1,9)

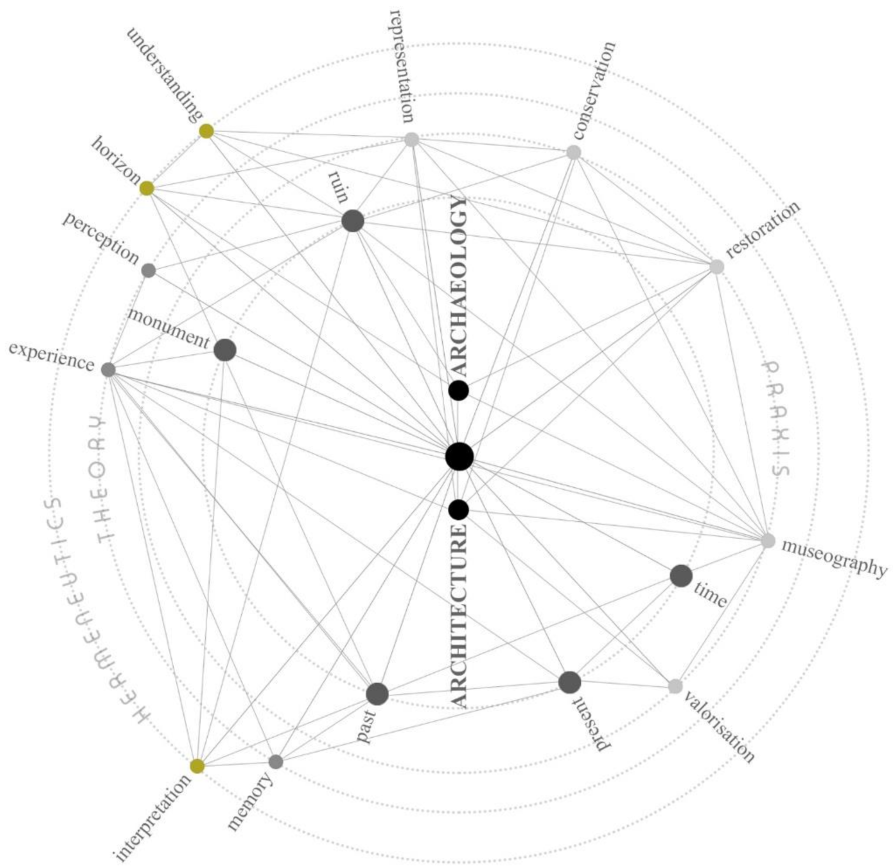
Subsequently, the twentieth century was the complete opposite; “a century without history”. The perception of ruins that westerners have undergone radical changes at the end of the century. Two extraordinary catastrophic wars, nuclear weapons and agelong despair, several environmental disasters, recently emergent problems of pollution and discharged material all contributed to the waning of the romantic outlook on ruins, and maturation of this extremely prosaic conception of the life of buildings in time. (Desrochers, 2000) It is the reason that the end of the brief story of archaeology and architecture, and the end of the first chapter is concluded with a response resultant of the emerging awareness of people that they cannot keep going on without new approaches of using the environment they have. It includes very general articles, a series of new and broad conservation principles is started to be speculated; conservation of archaeological sites has been discussed in many national and international documents and the terms which differ according to several aspects like context, place, materials, as well as cultural differences.

Consequently, the scope of these two disciplines, archaeology and architecture, is very broad in terms of the identity of the sites and the function of the interventions. Because the relationship between them is mainly shaped by some key themes such as the conservation, preservation, reconstruction, narration, and exhibition of the past and its materiality, in the beginning of the second part, the context of this study is limited by museographic projects which are thought to embody the interpretation and the understanding of the history as an architectural space. To capture the upcoming argument on architectural designs over interpretation and criticism, it is important to understand its tectonic responses through a variety of projects ranging from simple protective shelters to more complex buildings. According to this, the majority of the projects used as examples correspond to the years after the 1950s. The reason why the discussion is not carried out in detail over a particular example or geography is the desire of conceptualization of the subject over the general framework rather than the technical analysis of it because the design on an archaeological context is not only a matter of fiction of structures. It is a question directly related to the dialectic between architecture and archaeology. By this approach, it can be said that architectural projection and the musealization of archaeology draw a hermeneutical frame through different ways of interpreting of the past. For this reason, the rest of the discussion is oriented towards the dilemma between theory and praxis regarding architectural projects. Some concepts such as hermeneutic circle, horizon, history, memory, experience, and perception are going to be construed through some architectural representations.

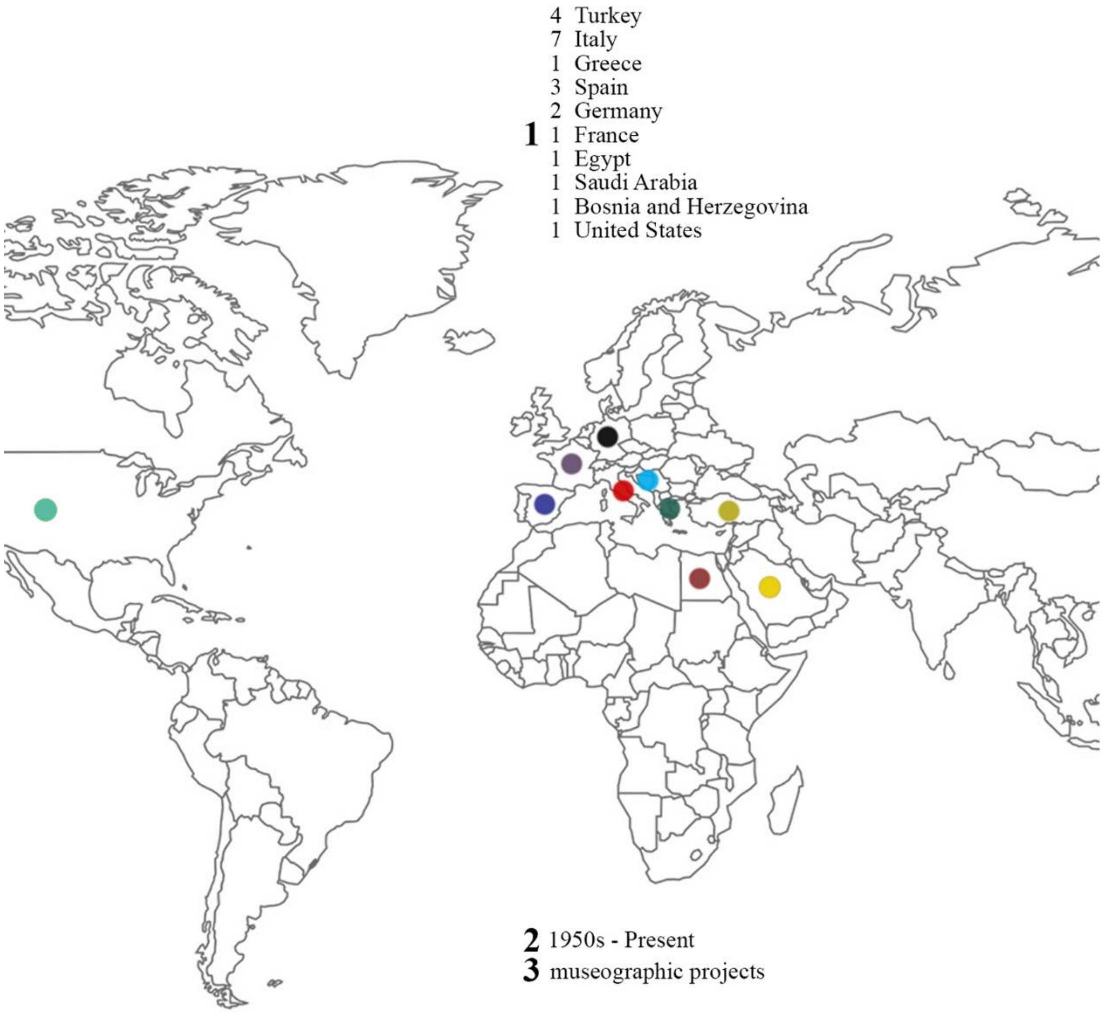
Even after centuries of the transformation of the relationship between two disciplines from a mere fascination of ruins to multifaceted architectural interventions on ruins, after everlasting discussions on techniques and concepts related to the ancient, there continues to be endless curiosity and debate on the subject. Having knowledge of the past and an understanding of it is important. However, the real problem in the process of understanding the past is the fact that there is not a perfect way to discover and represent it. Gaining knowledge of the past can be compared to an infinite puzzle with some pieces to hand and some absent. It is closely linked to our ability to perceive what we have. It is a question of interpretation of archaeology which turns architecture into a medium to interpret and design the past. So, it is a subject of architectural design and theory. In conclusion, the study attempts to revive the discussion of the design of the past by emphasizing architecture for archeology, built by proposing that physical contact with the old links the past to the present and onwards to the future.



Figures 1.1: The origins of the thesis (Bilekli, 2020)



Figures 1.2: The conceptual map of the thesis (Bilekli, 2020)



Figures 1.3: The framework of the thesis (Bilekli, 2020)

2. ARCHITECTURE AND ARCHAEOLOGY

Archaeology is a term that is created to define the study of ancient things. It is formed by Greek words archaeo-, which means ancient, olden, primitive and -logos, which means speech, oration, study. Besides, archaeology does not discover the past as it was. Archaeologists work with old old things from small objects to buildings, from texts to man-made tools and organic remains to achieve specific ends. It may aim to create a landscape of an old village, a narration of an ancient story, an experience of a past event or the construction of a museum with particular interests. These diverse ways of working in the discipline of archaeology make the involvement of other disciplines, especially architecture, into the study of past important.

According to this diversity, the archaeologist Michael Shanks suggests three Greek terms to describe the work of archaeology: pragmata, tekhne and demokratia. Each term is used to bridge the gap in the understanding of archaeology and other disciplines. Pragmata refers to both things and their constitutive practices: pragmata assumes the entanglement of things and practices, places and events, people and objects/ instruments. Tekhne describes the craft of archaeology, the art/science, the know-how, the competencies and agencies in pursuing (archaeological projects). Demokratia is not democracy, but the agency of the commons, the powers of association, issues of establishing a commons centered upon the past-in-the-present, bridging the past and its representation or mediation, connecting and acknowledging diverse interest. The commons refers to a community and its mode of inhabiting its world of goods, including tangible and intangible heritage (Shanks, 2013).

Tekhne means skilled making. As it was mentioned above; it refers to the creative craft of archaeology and its engagement which links people and things, and also, between things. From this point of view, it would not be wrong to think about architecture in terms of etymology that comes from arkhi-, which means chief, first, leader and -tekton that means builder and carpenter. Archaeology needs skilled craftsmen, architects to organize creatively the diverse pasts, different sets of interests and cultural resources from all over the World in the management of archaeological sites.

As it is obvious in its word origin, archaeology studies the past and its material evidence. The period until present, the time which is finished or a phenomenon which no longer exists; “the past” indicates the line in our chronological maps before our time if it is considered simply. Therefore, if the past is conceived as a non-linear concept but something multilayered, it is true to say that there is no one past, but more; and our perception of it has been changed through time.

Eisenmann says that there are three fictions that dominate architecture for almost the last six hundred years: representation, reason, and history. The concept of the past as we conceive and a temporal origin showed up in the mid-fifteenth century with Renaissance. Before this period, time was non-dialectical. It was an eternal circle without any beginning where there is no forward movement. The architecture was divine and “classic” which creates a reference point and influence for all styles after it. Therefore the rupture of the divine-timeless circle created a series of attempts to create a history. (Eisenman, 1984)

Systematic archaeology as a science and a conscious request for origins took place in the seventeenth and eighteenth centuries during the Enlightenment period with a developed concept of time. But also before the perception of a particular system of linear time, in the times of infinite circle of life and death, there were significant attempts to unveil the past of humanity by societies who had created mythologies and stories about ancestors and gods and they collect ancient objects, monuments, and sites as explanations of traditions.

Even in the early periods, monuments cater to both reason and imagination; they became the objects of curiosity. History of archaeology and its relationship between architecture are inseparable from this polarity. Before this long path of the relationship which leads from collectionism to scientific disciplines, one of the first testimony of archaeology practice can be read from a cuneiform that is written in an old, 6th Century BC century tablet, in the city of Larsa, Iraq. The text tells a story from the King of Babylon, Nabunaid (556-539) who had excavated and reconstruct the temenos of the King Barnaburiash II that is discovered by the previous king Nabuchanezzar II. The most interesting part of the story is that the work of the king and his employees is a conscious and planned act rather than a random behavior. He had restored and unchanged the building to be able to understand the past and added a new inscription to testify himself as new Hammurabi. When architects repair the temple, they added something extra, placing a tangible symbol in the appearance that serves to be perceived and recognized as an ancient past, a living past, a re-seen past. It is possible to say that if it were today, it would be considered a museum approach, which is concerned about historical truth and the continuity of the memory of a dynasty. (Schnapp, 2001)

However, the very first collections of antique objects were started in these early times and kept in the Greek temples as consecrations to Gods. They had religious or symbolic meanings more than their artistic or informative values. Temple of Hera in Olympia, The Athenian Treasury at Delphi and the Parthenon in the Acropolis of Athens are examples of places for these most important treasures. Later on, Romans collected all valuable things like exotic plants and animals, golds, manuscripts and also art objects like statues and paintings that they captured with seizes from Greek temples. The trophy that Roman commanders and travelers have given a start to the first private collections and antiquarianism. (Artun, 2006) Emperor Hadrian is a good example of them who visited many ancient cities not only for his material collection but also for the wide range of information on art and architecture that he acquired from his travels. He designed a villa at Tibur, near Roma and he wanted to call the various parts of the villa with the names of famous places and monuments visited by him, such as the Pecile, the Academy, the Pritaneum and the Lyceum of Athens, the Valley of Tempe in Thessaly, the Canopus in Egypt, not as faithful copies of the sites he visited, but of autonomous and original creations inspired by famous models. That was perhaps an excessively literal interpretation. (Figures 2.1 and 2.2)

Figures 2.1 and 2.2: Pecile and Canopus, Villa Adriana, Rome

Even though the concept of the collection as a museum was hardly alive in the Middle Ages, they had a similar attitude with Romans, but mostly motivated by religion. The crusades aroused an interest to collect objects around the world and made up displays in churches, cathedrals, and monasteries with relics, golds, jewels, manuscripts and art objects to venerate the Virgin, Christ, the apostles, and the saints. Besides tourism was common at the time in the form of pilgrimage to religious and ancient sites which helped the antiquarianism in some aspects.

In the period following the medieval palace and church collections, museology took on a mysterious, magical atmosphere by the discovery of new worlds and the flow of exotic and bizarre rarities to Europe. The world was conquered not only by means of the land but also with its imageries. It was reconfigured and interpreted by its owner who formed a new world of meanings, a theatrum mundi, far beyond the mere collections of antiquities. (Artun, 2006) In this sense, Bataille likens the museum to a colossal mirror; the man who sees and explores his all sides on that mirror finds himself as an object of wonder and dives into a realm of imaginary and pleasure. (Bataille & Michelson, 1986) So, the very first museums had appeared as a reflection of the world and the images of the perception of the ones who collected the pieces.

But the idea of the modern museum showed up with Renaissance by humanism when a particular curiosity was started towards the classical past and the world during the 14th and 15th centuries. Scholars, artists, and architects started to travel the world. They had traveled to famous ancient sites which are in Greece, Egypt; but especially Italy for studying classical sources; artworks, buildings, and literature for inspiration and knowledge with a more scientific method.

As a result of scientific research, also the collections had gained a more scientific character. According to the properties of the objects, the collections are started to be grouped according to several separations and specializations. By specialization of the collections, new concepts were appeared to identify the museums; the cabinets and the galleries. Usually filled animals, botanical stuff and small objects like medallions and statuettes were kept in square-shaped rooms as cabinets while the bigger paintings and statues were kept in long corridors with special lighting as galleries.

In the following centuries, collecting kept its popularity such that several essays about the methods for good collecting were published to guide the amateur collectors. The oldest one from these was the one which was written as by Caspar F. Neickel with the title “Museographia” in 1727; where he wrote his advice about the best locations for finding objects, the classification ideas, the procedure, and conditions under which the objects would be kept. (Schramm, Lazardzig, & Schwarte, 2005)

Throughout the eighteenth century, improvements in archaeological studies and technologies accelerated the foundation of some organizations which performed more excavations and so museums that contained the uncovered objects. The ongoing search for the past and the classical; and their products as collections became too complicated to be arranged by old methods, religion or pleasure. Rationalism and science started to lead the mindset of people and the process of collection and museography. The primary task was still to “complete” the antiquities but the rational attitude gave importance to the origin of the objects. (Bazin, 1967, p.116,117)

Galleries and cabinets had turned into spaces with systematic exhibitions. Collected objects were started to be categorized chronologically, based on their importance, meaning, and territory. Later on, the museums started to specialize their collection such as a science museum, national history museum, archaeology museum, etc. (Chen, 2013)

2.1 Architecture for Archaeology and Archaeological Musealization

The development of archaeology and museography from a treasure hunt and personal collection to science that seeks new information on past, ancient objects and architecture have created a parallel interest to a more refined process of excavation and to the conservation and management of archaeological objects. Because an archaeological excavation is a long process, at the moment when it starts, the problem of protection of the remains from extrinsic factors such as atmospheric conditions shows up. So that a consolidation and conservation program must be planned quickly. But in the early times, the intention of conservation of archaeological materials was mostly towards movable objects such as small single objects and features which can be moved and protected inside the museums and laboratories.

In the ninetheenth century, a focus to conservation and restoration of architectural remains was started with a feverish debate between archaeologist, architects, historians and other scholars; should they safeguard the monument as a state of ruin with its patina or should they restore it to an ideal condition?

The need of a suitable architectural intervention emerges both during and after the excavation process depending on the characteristics of archaeological settlement and the features of the discovery. In the first case, most of the settlement needs a temporary protective shelter under which the excavation processes and sometimes small hubs where an in-situ labratory and working space can be placed. These kind of structures should be constructed within a framework that answers some specific site problems such as environmental decay, security of the site, accesibility of the area and vulnerability of the ruins; and operates them immediately by taking into consideration the ongoing research and conservation process. Although there is not a standard way to build the interventions in every site, a fast but flexible construction is essential for all of them to respond unexpected future conditions of the process without harming any part of the site, without large number of specialists and large size equipments. (Court, Thompson, Aslan, & Teutonico, 2018)

In the second case, a permanent intervention can be designed after the excavation work both in order to protect the site including its uncovered ruins and represent it to the public; frequently with a museographic project. Museums have a significant role as the main connection between archaeology as a science and public who would not be able to understand the past and its material remnants without a space and a narration that designed particularly to communicate with the visitors. In his writing on conservation and modernity, Gregotti says;

> In the architectural project, the current issue is not to create a point from which to observe and describe reality, but rather to illuminate the terrain of reciprocal involvement, and to simultaneously choose the level of reality that can be transformed into architectural substance.(…)We must therefore think of the new architecture as an architecture of expectation, resistance, and interrogation, modest and firm, a conscious prisoner of the previously mentioned process of high maintenance, which provides guarantees for the new need that forms a part of it (Gregotti, 1996, p.31).

The interventions on such sites can be in different sizes, made up with diverse structures and materials based on specific conditions of heritage site. They establish not only a physical relationship with the ruins, but also temporal and cultural links in order to reformulate the existing space. In this sense, architecture becomes a medium in archaeology to establish a relationship between the past and the present and this relationship establishes an experience of the past in today's environment. The museum becomes a tool to maintain and understand the physical structures and humanized landscapes of history under the rules of conservation and preservation. The heritage change in time, it is continually modified by each generation and the nature both in the sense of valorisation and degredation. According to the contemporary perception of artifacts, architecture can be used to interact with the ruins in order to constitute the knowledge, memory and identity which the archaeological fragments belong.

On the other hand, today's archaeology is the architecture of the past which lost out its original function and became an object of new cultural, material and economic uses in contemporary city. That is why when an archaeological site is uncovered, its material presence creates spatial relationships with the current urban morphology, the structure of the surrounding settlement or nature therefore it asks a response; an architectural project. Besides when an archaeological site is made accesible and narrated, it turns to a "live place" as a part of the daily life rather then just an ancient city to study and research. Someone who visits a site should obtain a unique cultural experience more than a touristic visit. Architecture has the prerogative to modify the balance between functional and cultural demands, it is capable of keeping together the aspirations of contemporary man and the story of the past in the total image of the archaeological context. (Carlini, 2009)

2.2 Conservation and Valorisation of Cultural Heritage

Archaeology and its material subjects form the cultural heritage which tells us the the past, the distant societies and their social, economic, technological organization so, for the sites where keep these values, conservation of cultural heritage is significant. It has been practiced since the early times. People had conserved their buildings, settlements and features with present traditional techniques. Even the archaeological sites as Pompeii have been a part of the cultural heritage and tourism since the eighteenth century, the first scientific excavations and displays started at nineteenth century with the sites such as Assos in Turkey, Knossus in Crete or Casa Grande in Arizona.

Conservation and valorization are the main critical acts which led to the production of cultural heritage. These three actions are interconnected in practice to establish a single guide to follow in the course of any operation in cultural heritage sites. Conservation is often identified as every activitiy which works on the maintenance of the material integration, social identitiy and functional features of the subject. While the valorisation aims to improve the conditions of current object, to increase its use from public and transfer the knowledge to them.

However those acts on archaeological artifacts hold a lot of challenges in terms of both technologically and philosophically. From the technical point of view, complexitiy of the archaeological pattern, the features and conditions of remnants, the environment which surround the site make conservation compelling. On the other hand, debates on the method of conservation, intensity and intention of the new intervention constitute the other part of challenges. Ideas about how to handle these challenges are identified by several values such as historical and cultural context, social trends, economic or political factors which are changing continuously. From this point of view, the focus of archaeological site conservation is not only about the material remains of the past,; but also related to what we value about our past. (Mason & Avrami, 2000)

The modern concept of conservation is evolved from starting fom the eighteenth century. With appearence of the absolute, secular and universal values after the decline of the imposition of religion; man has taken all his responsibility and created his own values. So that the increasing awareness of values started to manage the identification of heritage and its safeguarding. Arising from different perceptions on emerging heritage values, various restoration and conservation styles emerged from the end of the century. One of the earliest ones was the stylistic restoration (which is also called as historic restoration) that purposes the stylistic integrity of the monument based on true historic documentation. Eugène-Emmanuel Viollet-le-Duc was the main architect of this style whose fundamental focus was based on to reestablish the completeness of the building, reconstruction of its missing parts and purification of it from later additions. (Ashurst, 2007, p.3,6)

Afterwards, an opponent concept which constituted the base of the modern conservation movement that recognized the uniqueness of current context and time was emerged. John Ruskin had an important role in this concept. He said that the stylistic restoration of Viollet-le-Duc was the worst destruction because of the wrong elimination of layers which a building had. He acquired a concept which recognition and restoration of everything that the building faced with.

At the end of the nineteenth century, a new style emerged as a syntheses of previous ideas; philological restoration. The Italian architect Camillo Boito set several fundamental principles in order to guarantee the authenticity and documental value of the historical site. According to him, restoration should respect all the previous acts on the building; any addition should be clear and identifiable. He tried to make restoration process more systematic thus, in the twentieth century, it evolved to so-called scientific restoration which subordinates the artistic value and highlights the scientific methods. (Vieira, 2004, p.66,67)

The modern theory of conservation instead, was clarified after the analysis of values on monuments by Alois Riegl. He identified two categories for values: memorial values (including age value, historic value, intended memorial value) and present day values (including use value, art value, newness value, relative art value) where the artistic quality of works is reestablished. Later these values manifest themselves in Cesare Brandi’s theory of restoration. He claimed that the idea of restoration is not only the demonstration of the building’s functionality or unity of its parts, but the aesthetic fruition based on a critical judgement. (Ashurst, 2007, p.4,7)

After an almost two hundred years long genealogy of interventions on historic buildings and archaeological sites, it is possible to highlight some important perspectives from different times in the relationship between old and new: respect to the figure of the original artifact and redefinition of it, exhibition of the palimpsest and the monumentalization of the protection. (Pressut & Caliari, 2014, p.74)

According to Frank Matero (2010), “archaeological sites are made, not found, formed over time, through destruction, abandonment, excavation and preservation.” Today, in order to realize those perspectives, there are several principal conservation techniques which are usually applied to archaeological areas such as structural stabilization, anastylosis, protective shelters, reburial, new constructions which alter the preservation and presentation way of archaeological knowledge. (Matero, 2010).

3. THEORY AND PRAXIS DILEMMA

Even after a long journey in the history from the first interventions to the very complicated complexes of architectural responses to the questions of archaeology and its constant needs, the relationship between the past and the present is still problematic. This relationship appears highly poetic as well as it is scientific due to both subjective and objective principles inherent in its existance.

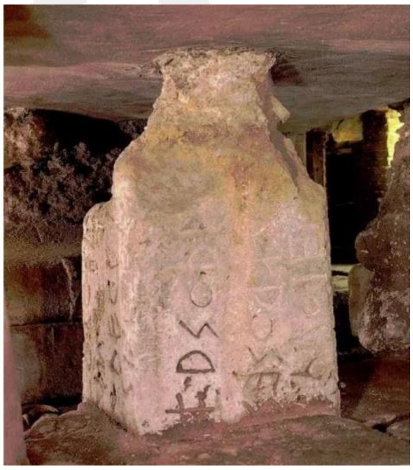
That is probably why there are many many regulations regarding the construction guidelines but still the chategorizations fall short to explain the intrinsic ideas. In this regard, the need for a conceptualization of the relationship of architectural designs in archaeological sites has emerged which leads the separation of the framework of the subject as technical and conceptual.

Through the deepening of some themes, from the restoration and modification of the existing to the intervention of new construction, the narration of specific experiences and the analysis of some emblematic works, the next chapters aim to develop a research that observes the architectural representation of the past as a crossroad between ideational concepts and constructive dimensions. The dilemma between theory and the praxis of the design process is questioned by problematizing the distance between what is evident like the materiality and the form of the intervention; and what is invisible in the project such as individual intuitions, expectations, suggestions, references, history and culture of an era. By looking at architecture as a medium to understand, interpret and experience the past; it is attempted to decrease this distance between the aspiration of the project and its concrete realization.

3.1 Technical Framework

The choice to preserve the artifacts on site alongside to make them accessible and understandable for public and to create a narration of ruins generate new solutions for the conservation and valorization of archaeological sites. Nevertheless, the contruction of a new architectural structure changes the perception of the site and its surrounding significantly so the problem of how to do a project on heritage is an unsolved issue. Until quite recently, the problem of projection of archaeology was a little discussed topic which both archaeologists and architects consider it as a foreign activitiy to themselves. As a result of this, early examples of coverings for ruins were usually simple structures made by corrugated sheets or timber. However it is possible to see some examples from ancient times where some special structures were linked to monuments such as The Lapis Niger in The Roman Forum. (Villani, 2012)

The Lapis Niger is an assemblage in Roman Forum where contains an inscribed stone whose inscription has been thought as Rome’s oldest public document, a fifth century BC column and a seperated structure named Sepulcrum of Romuli underneath a special fourteen-square meter black pavement. (Figures 3.1.1 and 3.1.2) The organization of underlying monuments from different periods of Rome under a particular pavement which is dated to earlier times was probably an act of conservation that demonstrates the desire of protection and presentation of the important monuments while marking them with black stones which were arrenged according to the ancient settlement so that in the end, they turned into the summary of Rome’s history. (Lyes, 2017)



Figures 3.1.1 and 3.1.2 : The Lapis Niger black pavement and the stone, Rome.

Specially in last fifty years, the interventions on archaeological sites have undergone significant changes; most of them cannot be considered as mere restoration structures, static consolidations, material-physical conservations or simple anastylosis. They are more architectural experimentations where there is a notable need for a new project to complete the gap in the continuity of the historical, physical and social values of the present context and each of them has some common principle concerns during the design process; (Villani, 2012)

- The conservation and protection of the entire archaeological area and its assets.

- The redefinition of the settlement and its surrounding which are altered during the excavation works.

- The integration of excavation and its materials with the new project both during and after the process of research.

- The accesibility and usability of artifacts by different group of people (visiters, archaeologists, scholars) for different functions.

- The intelligibility and visibility of the material stratifications. Because the archaeological landscape is extremely complicated and composed of distant parts both temporally and spatially, architectural project has an ethical value based on its ability to gather up these two instances through a double dialog.

- The balance between continuity-discontinuity between the old and new and as a result, introduction the concept of diversity of the new intervention from the point of materiality.

- The reuse of area and the function of new intervention which is totally linked to cultural activities, mostly to spaces dedicated to museum.

- The autonomy and reversibility of every kind of intervention and act on ruins with the aim of protection the original artifact.

There are a lot of architectural shelters which are constructed alongside/on ruins around the world; and many which are waiting for to be realized. Beside the above mentioned principles, they have a wide range of variety in terms of form, size and materials; from simple primitive wooden and metal structures, elegant grandiose decorative pavillions to heavy concrete designs or high-tech parametric structures. In addition to the small number of literature on achitectural design on archaeological areas, they are written either too general or to tell a specific project in an area which makes the understanding of decision making process and insights of design difficult. Some of these articles about shelters are written specifically from the point of an architect, rather then an archaeologist, curator or historian. In this sense, it is possible to say that in those cases, the function of shelter that is connected to aesthetic, cultural, museographic or any abstract values exceeds the function of protection. These architectural researches and designs are often innovative and inspiring like the the cover from Marcello Guido in Piazza Antonio Toscano, Italy, in 1997. (Figure 3.1.3**)** An strong architectural statement is apparent in many archaeological areas during last ten years according to improvements on technology and materials to control the inner spaces of museums where ruins are surrounded. (Demas, 2012)

Figure 3.1.3: The conservation project of Acropolis of Athens, Greece, 1977 and protective shelters in Pazza Antonio Toscano, Italy, 1997.

The insreasing number of architectural interventions on archaeological sites also raised the number of analysis and as a result the publications on them. There are several architects who has tried to chategorize those interventions into groups according to different criterias based on their salient points like their form, material or function. Between those it is worth to mention the works of Italian architect Franco Minissi (1919-1996) who had worked on protective structures in a wide range of archaeological sites during his career.

It must be said that the elaboration of classifications and distinctions between archaeological coverings have already been made in the past. Among these, the one operated by Hartwig Schmidt is among the most organic: he publishes a sort of atlas which samples existing architectural roofs on archaeological excavations located in the West and the Near East, dividing them into two groups: roofs that do not cover good and roofs that they cover. Giorgio Gullini, on the other hand, distinguishes the roofs into three types, including in the first the philological roofs both in form and materials, in the second the roofs that imitate the shape and volumes of the original roofs but use different materials, and in the third the roofs completely independent of the reference context. (Villani, 2012, p.84) These are valid attempts for their documentary and organizational effort, but even if both cases, they show limits due to their uncritical nature and very general references.

A few years earlier, Franco Minissi had performed a more extensive typing, proposing a division of the roofs into four categories based on functionality and architectural conformation:

- provisional coverings
- coverings that recompose the original forms and volumes on a philological basis, rendered with completely modern materials, distinguishable from the ancient ones and fully reversible.
- coverings that arbitrarily recompose pure spaces and volumes invention, but in contradiction with the original planimetric system
- unitary coverings of entire archaeological complexes that act as museum containers compared to ancient remains. (Laurenti, 2006)

The merit of this typing is to affirm that the project of a roof must be seen in a wider context, which is that of the integral valorisation of the archaeological area. The distinction, made by Minissi, between temporary and definitive protection systems, according to their degree of temporariness and composition, is acceptable. However, this thesis will consider the design philosophy of Minissi for protective shelters as a basis for its own categorization, and writes a new series of chategory with some modifications inspired by both Venice Charter and my own studies. For the new agroupment; the first difference is the temporary and permanent covers which were grouped together since the main logic and technics used behind them were found to be quite same and most of all, because of the most temporary systems remain for a period even much longer than the initial intent and became permanent.

The second difference is the third group which Minissi explained the design idea arbitrary, in contrast, those examples are thought to be creative, yet still justifiable in terms of the initial referances existing in the site without concerning original planimetry of the artifact.

According to this, architectural structures can basically be grouped into four large groups:

- Systems with a simple structure on single finds; which can be both temporary and permenant. The temporary ones are made with easily perishable materials, vertical wooden or metallic support elements, placed by throwing design concern background out of focus. The permanent ones are usually sustainable and durable for a long term, with a particular attention to simplicity of the structure and its relation with archaeological landscape.
- Systems which creates an exhibition space on site; which are morphologically autonomous from the original structure. In this case the covering exemplifies the concept of the museum as a new building that built alongside the pre-existing settlement.
- Systems which creates an exhibition space on ruins with a creative approach; In this sense, the shelter recomposes existing spaces and volumes in a reasonable manner, It establish a special connection with the planimetric distribution of the original plant without emulating formal and material character of ruin completely. However these structures propose a closed space to protect and exhibit the ruin inside and demonstrate an supplementary architectural image, in some cases by proposing a re-evocation of the original one from outside.
- Systems which creates an exhibition space by covering the entire site; this protective shelters unify the scattered fragments of ruins under a single place and create an on-site museum without mimicking the original form and plan of the artifact.

3.1.1 Protective systems with a simple structure

In most cases the size and characteristics of the excavation area are only shown at the end of it. Therefore, if the characteristics of the material of ruins don’t appear solid and resistant sufficiently, the preparation of a protection will manifest itself as a need to be answered in a short time. The most rapid solution is obtained by resorting to the type of tent, with all the variations that the occasion and circumstances suggest. The quick set-up time also joins some other advantages, such as lightness, low cost and reversibility. (Figure 3.1.1.1) This is the kind of solutions can lose their efficiency in a short time due to the material instability or changing conditions after the excavation work. (Sandro Ranellucci, 2012)

Figure 3.1.1.1: Protective systems with a simple structure. (Bilekli, 2020)

One of the earliest example of modern structures built to protect an archaeological remain is the protective shelter over the ruin of Casa Grande. The artifact is one of the finest architectural symbols of thirteenth century Hohokam culture in Arizona, United States. With the aim of protecting the adobe building which was dated between 1200-1400 AD, a simple timber structure with a corrugated roof was constructed over the ruin by American landscape architect Frederick Law Olmsted Jr. in 1903. (Figure 3.1.1.2) But the structure was replaced with a new one which has a metal roof supported by steel trusses on four pillars in 1932, due to its deterioration. (Figure 3.1.1.3) (Ertosun, 2012, p. 35,37)

Figures 3.1.1.2 and 3.1.1.3: The old structure, 1903 and the new structure over Casa Grande, 1932, Arizona, United States

The shelter has a dissonant structure which is completely different in terms of material and plan from both ruin and its surrounding lanscape and creates a hierarchy over them by the help of its scale.

In the majority of these open-air shelters, the aim and the benefit are more likely physical than conceptual. Such shelters are usually built simply to protect the site from rain and sunlight temporaly but have changed into permanent buildings because of the need to keep artefacts on site. They are mostly built with metal and timber structures, and constructed with tensile, corrugated steel, fiberglass sheets or ceramic tiles for roofing. They appear mostly in a hierarchical relationship with ruins; in a condition detached from the ground, often disparate in terms of both material and form. Since the function of protection is the primary purpose, the aesthetics of the structure comes in the second place. However, even in such cases, it can be said that, the concern of the new intervention's harmony with historical artefacts and landscape constitutes some site-specific design characteristics for the project.

The case of the Open-Air Museum of Karatepe-Aslantaş is a good example of projects from early times with a special concept that pays attention to protection an exhibition of the monument and the terrain which slightly changed the project in the long term.

The remains of Old-Hittite castle walls that are discovered in the excavations in 1947 called and urgent need for a protection after the decision of exhibiting them on-site. Because of the lack of specialists in restoration and conservation areas, the first design projects is drawn by Italian architect Franco Minissi with a special care of canopies and the structure which had a modern style of bare concrete and didn't imitate the ancient. (Figure 3.1.1.4) Later, the project underwent a modification for elevation differences and some details by the Turkish architect Turgut Cansever. (Figures 3.1.1.5 and 3.1.1.6)

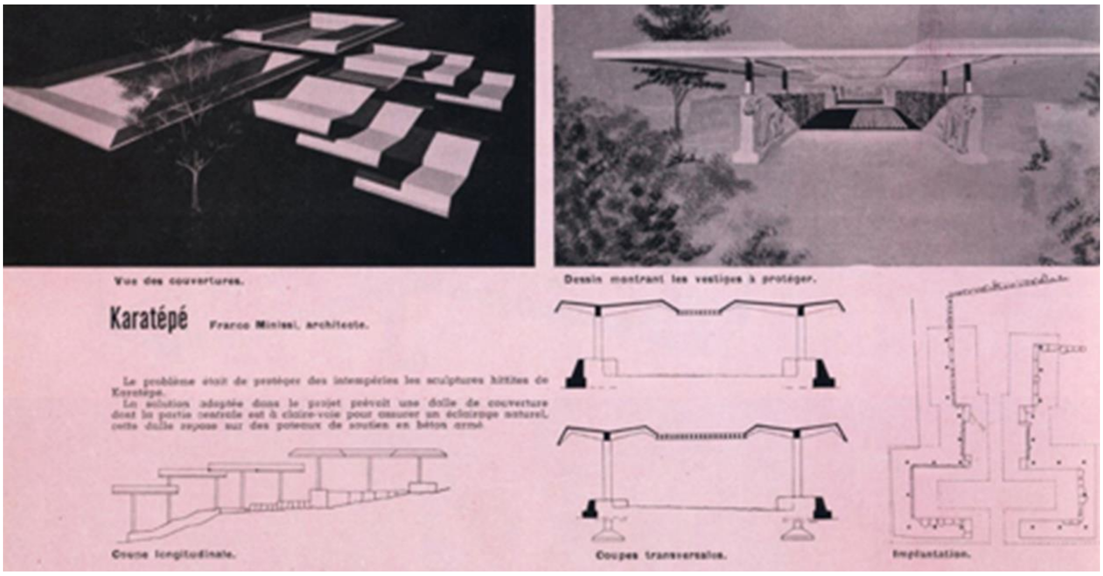


Figure 3.1.1.4: The design of Franco Minissi for the Open-Air Museum of Karatepe-Aslantaş, 1952-54

Figures 3.1.1.5 and 3.1.1.6: The design of Turgut Cansever for the Open-Air Museum of Karatepe-Aslantaş, 1957-61

Along with the protection and exhibition of the artefacts, the safe and comfortable accesibility of the site for visitors is another design concept. In order to allow people walk around and watch the remains without harming the content and preventing the ongoing works within the area, a circulation plan is created usually with simple paths or suspended walkways above ground.

The modern structure of Aşıklı Höyük South Shelter by Atölye Mimarlık protects the neolithic findings below it while displaying them and allowing a safe access to visitors all the time without blocking the continuous excavation process. (Figures 3.1.1.7 and 3.1.1.8)

In order to emphasize the plan characteristics of special parts of the remains which are identified as HV and T buildings, the natural light level on these buildings was increased by skylights, tears on the top cover and the coating material used on the roof. The pavillion was constructed with fractures parallel to the slope considering the characteristics of the topography on which it was located and designed as a distinctive but non-dominant landscape element in harmony with the topography.

Figures 3.1.1.7 and 3.1.1.8: The Aşıklı Höyük South Shelter, Atölye Mimarlık, Aksaray, 2013

3.1.2 Systems which creates an exhibition space on site

In contrast with the examples based on an extreme functionality, rapid execution, cheapness and reversibility of previous chapter, in some cases and archaeological sites, it would not be enough to design a simple shelter over the ruins. A mere function of protection can remain incapable for the needs of the site. Where the ancient texture become intricate which makes the understanding of the traces difficult and accesibility of the sights troublesome, a new structure can be planned in order to overcome the challenges. Most of the time, a musealization project is needed which creates exhibition spaces and service areas. According to this, one of the typologies from those kind of sites is identified by its seperate structure and free form that are not directly in relation with the original form and planimetry of the ruins. (Figure 3.1.2.1)

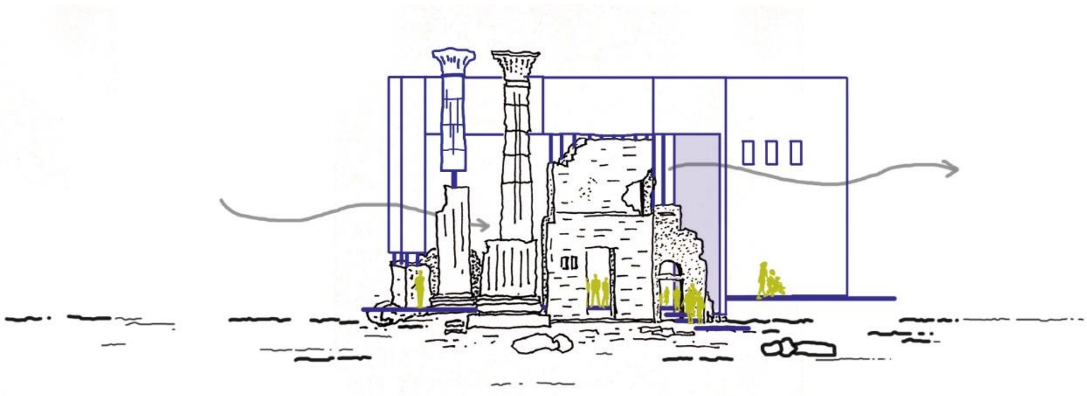
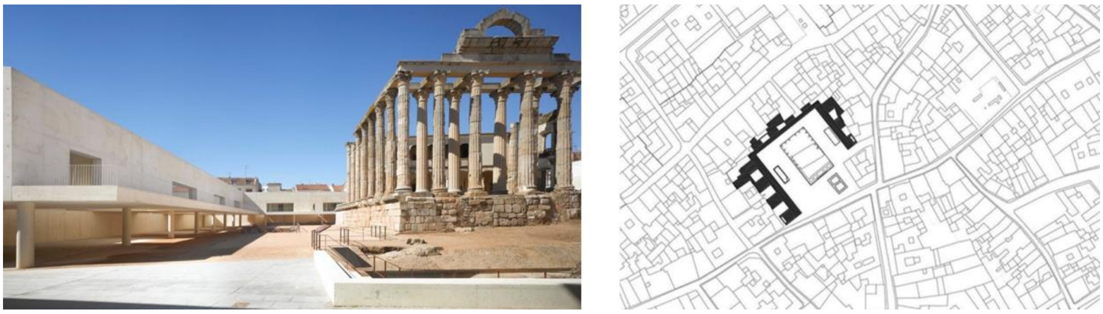


Figure 3.1.2.1: Systems which creates an exhibition space on site. (Bilekli, 2020)

However, it must also establish a condition of poetic dialectic and relationship with the place. This condition is very difficult to achieve, which must be considered among the main objectives of this disciplinary area. Condition that requires analytical spirit and synthetic capacity of an exceptional nature, as well as an ability to operate not only in the present and in the objective, but also in a cultural transversality that has the dimensions of time and history. (Sandro Ranellucci, 2012)

The project of the area around the Temple of Diana in Merida which was a city forum in the Roman period handle the archaeological site based on two historic times; the recuperation and commemoration of the ancient Roman city center that always had surrounded the temple; at the same time, building a contemporary space for the cultural, economic and social requirements of the present time. (Figures 3.1.2.2 and 3.1.2.3) The new structure is settled in the perimeter of the site, away from the temple in order to liberate and highlight it in the sacred area.



Figures 3.1.2.2 and 3.1.2.3: The new project of Temple of Diana and the plan of the project, Merida, Spain, 2011

In the course of the last decades, a renewed attention for the context has appeared; the increasing necessity to musealize the archaeological areas and to equip them with new constructions suitable to host the receptive and expositive functions, has generated a more “contextualist” attitude which is concerned with seeking integration with the landscape and archaeological context through the dialogue of forms and materials. The problem becomes the definition of the characteristics of the new intervention to be able to determine an acceptance by the context. The definition of these characteristics is preparatory to a thorough knowledge of the site, its history and its territory; thus it does not have a mimetic attitude since it tends more to a poetic impetus rather than typological repetition; it resides somewhere between discretion and radicalism. (Bagnato, 2013, 25)

The museum in archaeological site of Madinat Al Zahara, which is designed by Nieto Sobejano Architects has an influential dialogue between the new structure, artefacts and the natural surrounding. The museum was planned as an interpretation of the site and its findings, as well as an architectural complex containing the research center and the headquarters of the archaeological team because of the ongoing excavations. (Figures 3.1.2.4 and 3.1.2.5)

> Our first reaction upon arriving at the site determined our proposal from the very outset: we should not build in that landscape. In such a vast expanse of land, still waiting to be excavated, we decided to act as an archaeologist would: not building a new structure, but unearthing it below ground, as if the passage of time had concealed it until now (URL-1,2019).

The architects explain their very first design ideas as per above. Their museum dissolves in the terrain and is formed with a series of rectangles composed of walls, patios and plantings. In this way, it evokes a metaphor of an excavation, it resembles like an ancient landscape more than a building complex. The building establishes itself as a perimeter enclosure which delimits the context of the intervention and protects the artefacts found. (URL-2, 2019)

Figures 3.1.2.4 and 3.1.2.5: Madinat Al Zahara Museum, Nieto Sobejano Architects, Córdoba, Spain, 2009.

3.1.3 Systems which creates an exhibition space on ruins with a creative approach

After the route of the "roof" protection of the archaeological ruin, as well as after the itinerary of the "in situ museum", it is easy to observe a third group of architectural interventions which recognizes the archaeological sites as opportunities for creativeness based on dialectics between the pre-existing traces of the ancient and the new supplementary additions. These permanent structures as a museum, with autonomous morphologies and respect to the planimetric articulation of the archaeological plant, recompose the original forms and dimensions that recall the original spaces and volumes by the help of reversible modern metarials and technologies. (Figure 3.1.3.1)

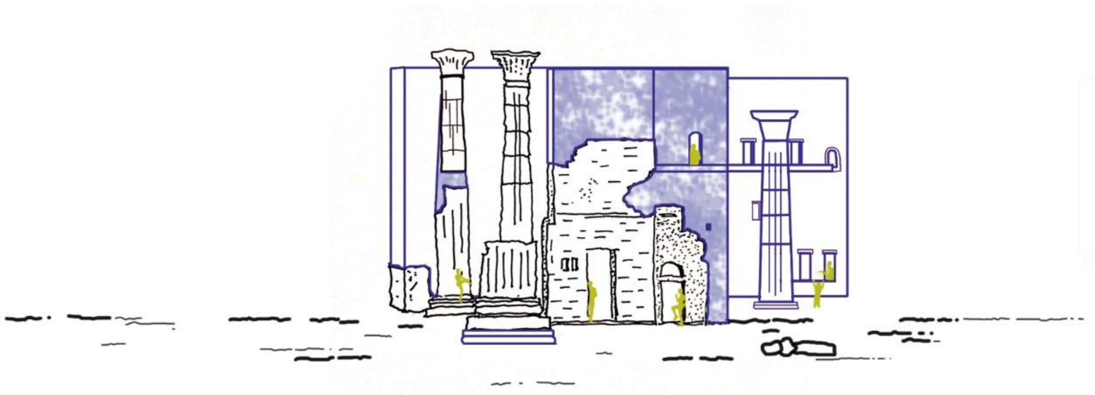


Figure 3.1.3.1: Systems which creates an exhibition space on ruins with a creative approach. (Bilekli, 2020)

Dealing with a theme of protection in archaeological areas, therefore, means being well aware of the problem of dealing with a theme of interpretation and modification through architectural choices that are reflected in a continuous dialogue with the memory of the ancient, which requires discretion and knowledge. The cases in which the protective structure rests directly on the finds, creates a harmonic and complementary picture which revives the story of the monument problematize equivocal communication of the spatial and dimensional character of the monument. As a result of this, each single historical asset has the very important potential to stimulate architecture to create a representational space as well as a protective structure.

The museum project which was designed by Italian architect Franco Minissi for the Roman Villa complex dated to 320-350 AD. is one of the first and famous from the structures that are directly relationship with ruins. The building which is located over the ruins by the help of new materials and techniques that are very innovative for the period was the center of interest by both gaining appreciations and revolting furious criticisms. (Figures 3.1.3.2 and 3.1.3.3)

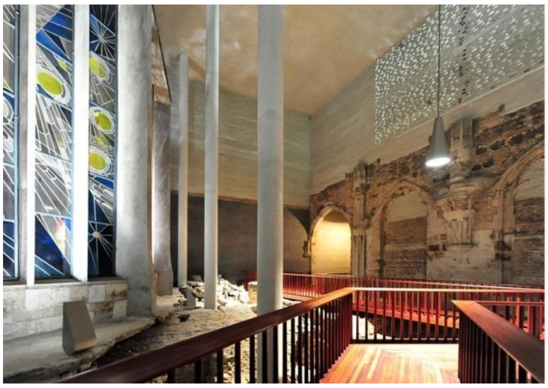
Having designed numerous museums, archaeological sites, restorations and exhibitions until the end of his career, Minissi sought new connections between the past and the present, creating a modernist aesthetics that aims to enhance the existing influence of old buildings, especially by using transparent materials such as glass and plexiglass. (Vivio, 2014, p. 1,17)

Figures 3.1.3.2 and 3.1.3.3: The inside and outside views of Piazza Armerina, Sicily, Italy, 1958

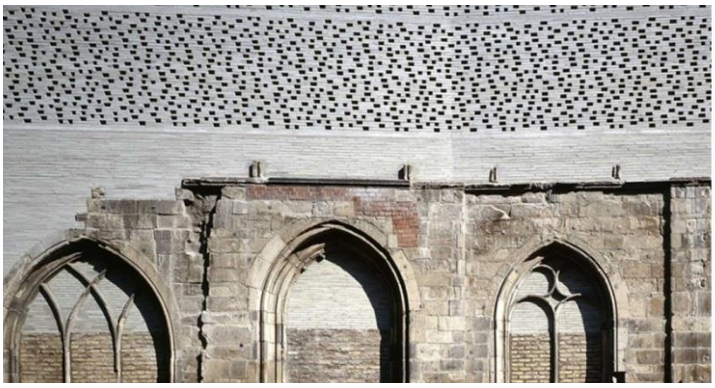
Abstraction is a process through which the project allows archaeological ruin to move from a state of ruin to a contemporary dimension that eliminates the space-time gap between old and new while creating a new form of dialogue. It is based on an allusive method that concerns both the definition of forms and the choice of materials that builds a relationship with the representation and design centered on its scientific accuracy. In the interior spaces, abstraction is often functional to the creation of introverted dimensions and lighting conditions for the ruins that somehow recreate the hypogeum of their original situation prior to the excavation; a very different device compared to the approaches that characterized the experiences of the the fifties and sixties in which the main purpose of the abstraction of forms and materials was the transparency and lightness of the new counterposed to the massiveness of ancient walls. (Bagnato, 2013, p.77)

Peter Zumthor's work of Kolumba Museum can be seen as a representative of this framework. The design process highlights the concepts of abstraction and materiality in the project in which architectural sensations and images play an important role to create a peculiar atmosphere through the immediate and physical relation of the environment with the interior space and the material. (Figures 3.1.3.4 and 3.1.3.5)

The museum is raised on multiple traces from different time periods, but specially highlights the remains of the Kolumba and Böhm Chapels which are bombed and broke down in the Second World War. The most important and riveting aspect of the museum is the facade in which the gothic walls remaining from Kolumba are blended. The balance of the old and new is achieved as a result of the brick façade that is like a membrane by allowing the air, light and sounds from outside to pass. (Figures 3.1.3.6 and 3.1.3.7) (Davey, 2011, ss. 36-43)




Figures 3.1.3.4 and 3.1.3.5: The inside and outside views of Kolumba Museum, Cologne, Germany, 2007.

Figures 3.1.3.6 and 3.1.3.7: The facade of Kolumba Museum, Cologne, Germany, 2007.

3.1.4 Systems which creates an exhibition space by covering the entire site

Architectural space represents an important occasion to describe and perceptively understand the archaeological site; the protective structure starting from the vast and expanded landscape, in a gradual succession of ordered events, enters into relationship with the image of the ruin and the surrounding terrain which can be felt as an active part of the project by constituting an invariant with the same power and vitality as the archaeological complex itself.

With the need of large spaces related with the remains, the need of artificial atmospheric and lighting conditions and sometimes, the settlement in which the archaeological site is located requires a new structure that envelopes the complete historical area and generates an inner space seperated from the outside with different kind of boundaries. (Figure 3.1.4.1)

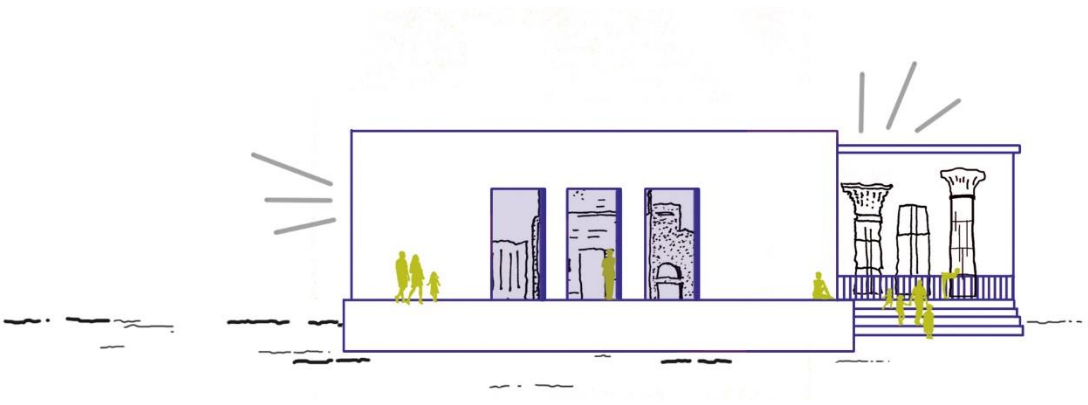


Figure 3.1.4.1: Systems which creates an exhibition space by covering the entire site. (Bilekli, 2020)

The Gallo Roman Museum of Vesunna by Jean Nouvel, is a building which consists of a glass case with a square plan closed at the top by a large metal roof with a flat intrados supported by pillars that protects the entire field. The structure integrates the museum system also with the functional point of view because here the administrative offices are located. The exhibition spaces are on two levels and face the full-height space of the display case, allowing visitors to admire the entire archaeological complex from above; they then proceed to the archaeological altitude on a system of wooden walkways that allow them to get closer to the ruins and to observe all the objects. (Figure 3.1.4.2)

The aesthetic dimension of the project is based on the principle of "protection" and "revelation" of the ancient through the construction of a metaphysical space. The aspect that constitutes the principal aesthetic character of the intervention is the reconstruction of the layout of the ancient walls on the intrados of the roof. (Figure 3.1.4.3) The degrees of abstraction developed in the Perigueux project mainly concern the architectural solution of the roof and the constructive choices relating to the external envelope which is completely transparent surface which dissolves completely by losing its physical consistency.

Figures 3.1.4.2 and 3.1.4.3: The outside and the inside views of the Gallo Roman Museum of Vesunna, Périgueux, France, 2003.

From the architectural point of view it is a problem to guarantee the contemporary use of the urban dimension, to the quota normally enjoyed by its inhabitants, without however renouncing to introduce the sensation and the awareness that other spaces and other times coexist with the contemporary city. When archeology is revealed under streets and squares, on several occasions it has been opted for a “ground level” roofing as an container building; not a re-proposal of ancient volumetry. Often because it cannot be reconciled with the context, but the indication of the underground, hidden, secret, of the remains. (Figure 3.1.4.4) (Villani, 2012, p.98-99)

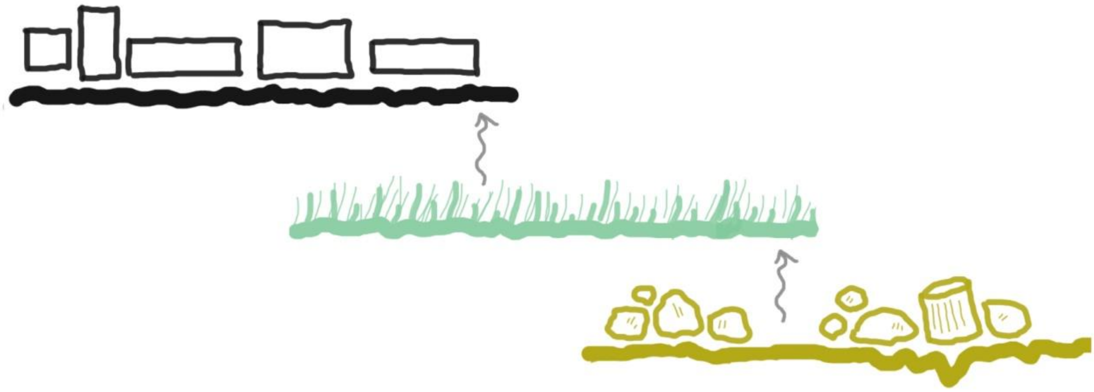


Figure 3.1.4.4: The elevated nature and built environment as a protection. (Bilekli, 2020)

The building which is designed by Sergio Sebastian Franco in Daroca, establishes a harmony with the urban fabric; while preserving the archaeological area it contains, and creating a museum space, it also constitutes various public spaces adjacent to the building. The terrace roof that forms a continuation of the surrounding roads forms a small square in the city and provides a modern visual interpretation of the relationship between the square and the archaeological area at night with the lights positioned on its pavement that reflects the plan of the remains underneath. (Figures 3.1.4.5, 3.1.4.6 and 3.1.4.7)



Figures 3.1.4.5, 3.1.4.6 and 3.1.4.7: The inside, outside and the top views of the the Archaeological museum of Daroca, Spain, 2012.

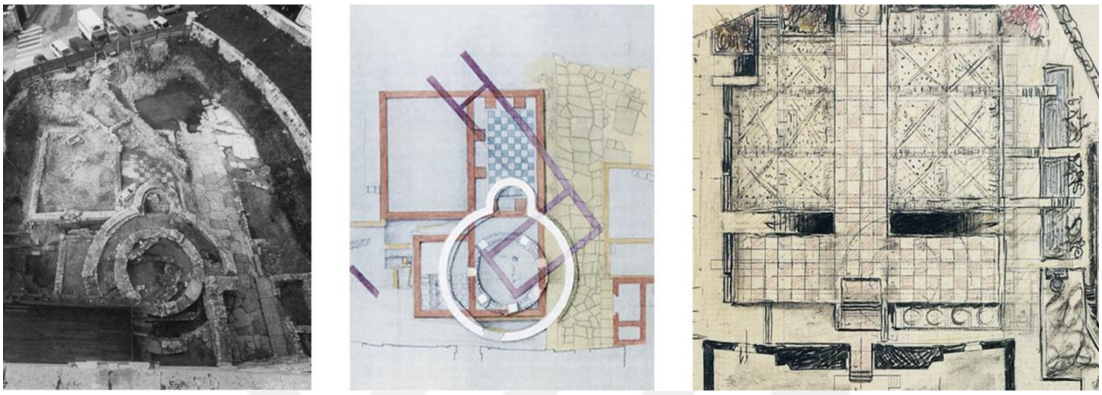
3.2 Conceptual Framework: An Introduction

Classification is the act of arrangement of things in taxonomic groups according to their observed similarities. In order to deal with a wide range of empirical variety and particularity which an archaeological site and so that an architectural project possess, objects are grouped by their relative homogenity. In this sense, it is understandable that archaeologists classify things that they discovered and try to put them in a meaningful order to present. That is also the case with the majority of previous literature where architects, historians and other scholars have tried to summarize the principles and projects. It has given them the chance to make more systematic and scientific analyzes and understand the general framework within archaeological sites.

Despite the attempts to grasp the general picture with classification, it only gives the average because it focuses less to particularities so, there is always a remainder, something which is disregarded and remain outside of taxons after classification. On the contrary, things are equivocal, history is incomprehensible, and archaeology is never clear. There is a constant uncertainity without any possible final answer. Despite of similarities; uncertainity and eqivocality point to differences which escape the attention of classification and attend heterogeneity. Under such circumtances, people try to make sense of their lives and social worlds by interpretation. (Hodder et al., 1995/2006)

Both archaeolgy itself and design are interpretative practices. They relate past and present by an active intervention that hold a critical and theoretical character. The process of understanding and interpretation of past is not either completely factual and objective, nor a fiction and purely subjective one; it is a discourse which mediates the transaction between past and present. There are a lot of social and cultural layers that are waiting to be unfolded. The important target is not to create a perfect mirror of the past but to probe into it, to go beyond superficial outlook to underneath structures which hides the invisible data, the meaning. (Shanks & Tilley, 1992)

Designing the past preliminary requires a process of understanding and interpretation of the past and its material evidences. On the other hand, architectural design itself is the tool for the process. According to Deleuze, Guattari and De Landa’s idea, history is more than a temporal continuity. It can be thought as a tophographical surface or geography which establishes its presentation as a map-like palimpsest, where the lines are spatially aligned side by side or intersect with and stack on top of each other. That kind of perception of history authorizes the architect to work with lines in the palimpsest and draw his/her own line on them in the design process. (Figures 3.2.1, 3.2.2 and 3.2.3) Therefore, the map of history is not a tabula rasa, but a palimpsest that is constantly overwritten, erased, and rewritten many times, thus forming an infinite number of lines. (Ceylan, 2015)



Figures 3.2.1, 3.2.2 and 3.2.3: The excavation area, survey of the stratification of the artefacts and new project for the coverage of the excavation of the Cathedral of Feltre by Carlo Scarpa, Belluno, Italy, 1976

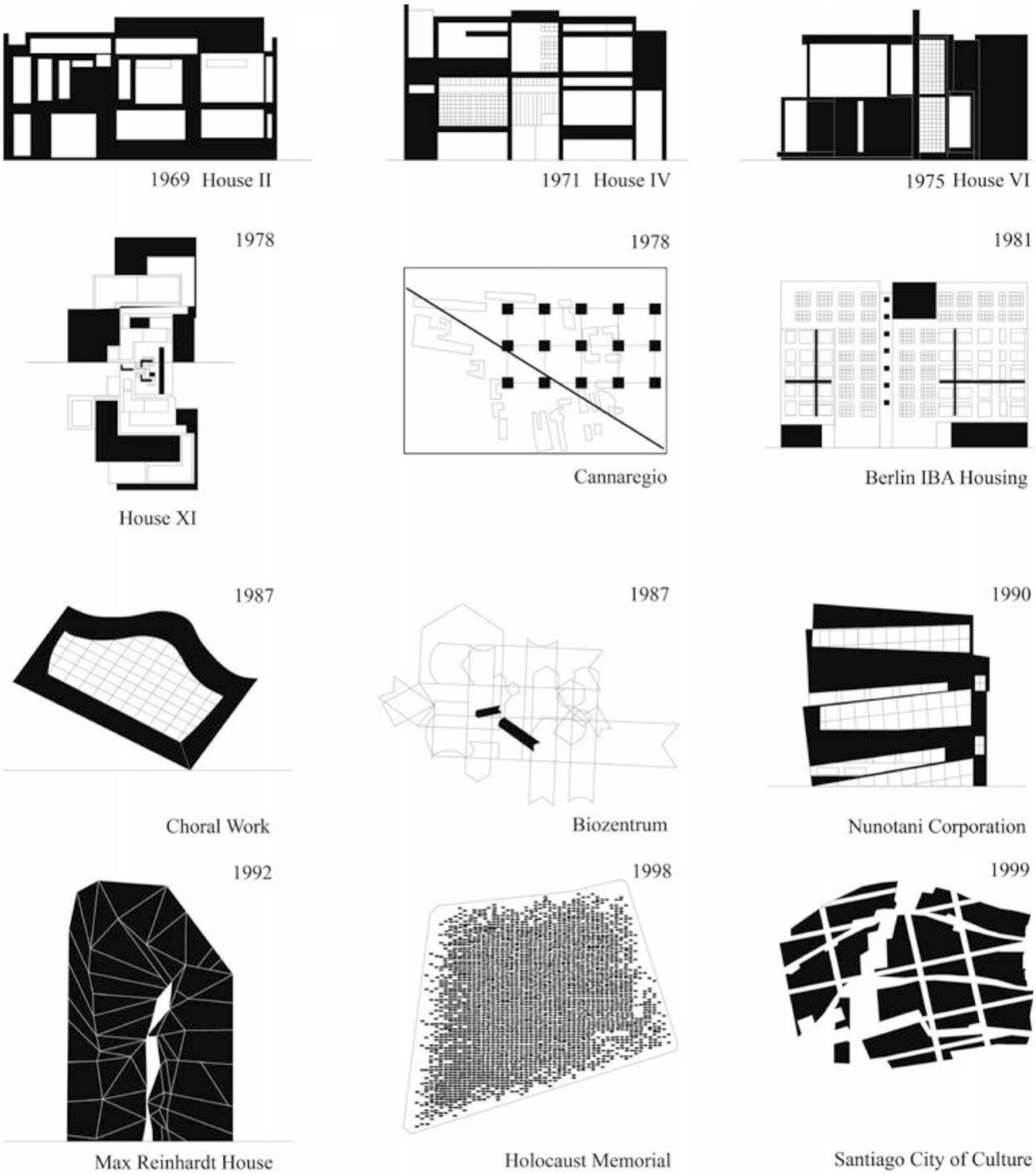
Archaeology promotes many different ways of thinking based on its unique methods of working. It refers many other disciplines and it is referred by them too. It gives to people, mostly philisophers and designers, the opportunity to understand better the complex realities. It helps to disentangle and understand the layers of any kind of intricate phenomenon in terms of archaeological concepts.

In 1960's, archaeology has used by the French philosopher Michel Foucault as a new approach to any system of thought. He has referred to archaeology as a way to examine and understand the discursive traces of the past, in order to write a "history of the present". He concieved the history not as a monolithic block, but as continuous sequence of origin, continuity and totalization. By this approach, archaeology works with fractures and discontinuties as a multiplier, rather than a unifier. Foucault redefines the historical study from the document to statements. So that the historical archive appears as a general system of statements which is spatialized in Foucault's vision, where the historian can act like an archaeologist who digs the superimposed strata in order to discuss the legitimacy of the present and discover several pasts, several forms of connexion and several hierarchies of the past.

The works of philosophers and historians like Foucault with the method of archaeological thinking was innovative and stimulating for the disciplines which are working in the fields related with history and time. The assumption of the time as a topography where the past, the present and the future do not indicate a chronological line but an order of superimposition, has uncovered new possibilities in architectural thought. Even in the fields which are not directly related with an archaeological area, the learned methods from the discipline of archaeology change the discourse of architecture and the design process.

In the years of 1980's, Peter Eisenman started to think of a new theoretical basis for his research and practice. He turned Foucault's concept of discontinuties, fractures and breaks into discursive elements where the past and the present were merged. Archaeology offered him the opportunity to work with sedimentation and stratification to form a different possible memory by the help of traces of the past and legitimaze the narration in his projects. Eisenman established the concept of excavation as a methodological pretext to build an artificial past and work with the site and history. He presents and urban palimpsest based on traces thus, his projects come into prominence in the fabric of the city to present the discontinuous and fragmented character of the history. (Corbo, 2016, p. 39,52) (Figure 3.2.4)

According to those points of views, it can be said that the relationship between archaeology and architecture is a very complex bond because of the possibilities that are created by the interaction of the practices with history. This relationship opens the way to new productions, which are based on the conceptualization of the key subjects more than its practical framework. In the next chapters, these subjects are investigated; hermeneutic approach, the meaning of the past, history and the memory, and the meaning of the ruin. However, the attempt to examine those concepts here should be seen as an introduction rather than a complete work because of the incomprehensibleness of the whole approaches.



Figures 3.2.4: Some of the images from the projects by Peter Eisenman.

Therefore, the conceptual framework expands the area of architectural design that is concerned with the ideas, not with images. Without some key concepts, the projects in archaeological areas cannot go beyond the mere interventions of consolidation and protection. The complexitiy of history can be understood in depth by the help of architecture which converts it to a landscape where people can visit and explore. Because of that architecture has the power to design the past, its relationship with the present and thus the relationship between the past and us.

3.2.1 Hermeneutic approach to architectural design

It is frequently discussed by reseachers that design process can be defined in the manner of language theory. According to William J. Mitchell’s attemps in order to form a set of meaningful components of architectural design and criticism, a conceptualization can be made by the parts and arrangements of the parts for architecture such as the geometric shapes, geometric relations, symmetry or rhytim. Within this concept, a form of a building can be codified by the physical structure, its segments and their configuration. (Mitchell, 1998)

This concept assumes that the design process is akin to the method of language which we speak. It can be identified with primary tokens that are equivalent to words and they are formed according to grammatical rules. The rules build the knowledge of how to shape meaningful sentences, in another sense, how to construct buildings that function properly. By using a mathematical logic in which every words have a direct and concrete meaning in reality, the logical positivists had created a concept of “logical atomism” where they could avoid from every kind of subjectivity; opinions, intentions, values and purposes. But in the mid-century, it is noticed that the poitivist concept of language was not capable of comprise all the realities of the lived world. On the contrary, the functioning of a live language as well as the design process is highly related to hermeneutic systems based on understanding and interpretation. (Snodgrass & Coyne, 1996)
Hermeneutic systems were emerged in the antiquity to master the language and the texts sadred literature and interpret the royal and religious classes. The development of hermeneutics as a methodology of interpretation and understanding appeared during the fascination of Renaissance period to Greek and Roman texts and was improved through the Protestant reformation with the debate on sacred texts. But the real foundation of a systematic approach to hermeneutic theory came up with the German theologian and philologist Friedrich Daniel Ernst Schleiermacher in the 18th. Century and has been developed by following thinkers. Hermeneutic systems assume that the texts which are far from the present time and culture are incomplete, contradictory and garbled. For this reason they need a systemic praxis to unveil the relationship between the past and the present; understand and interpret the meaning of a concept in accordance with a context. (Demeterio III, 2001)

Today, not only the language and the texts but also the culture, symbols, rituals and practices like design and architecture which are related to human sciences can be thought by hermeneutics. A hermeneutic approach to architecture can help the discovery of thought and experience in design process. If we imagine a pattern of understanding when someone tries to interpret an architecture, a culture or tries to understand a fragment of a building from the past which has the links with its existence today, hermeneutics help to unfold this pattern and untangle its multiple layers.

It has been debated a lot that the process of interpretation is overcoming the distance between the past and present. Archaeology and history is one of the most difficult disciplines which are associated with hermeneutics because it involves a “fourfold subject”; “the hermeneutic of working within the contemporary discipline of archeology, living within contemporary society as an active participant…and being involved in struggles about beliefs, social and political values, trying to understand an alien culture and transcending past and present.” This fourfold hermeneutic eliminates any kind of fixed methodologies and rules for the procedure. Any act of interpretation and understanding of past is multiple and open to change continously. It is a dialectical process which is formed by constant changing ideas, concepts and representations. So the process and the result of archaeological project are a vision of past that is resultant of the dialog between past and the contemporary society, in other words, the past is produced here in the present time by archaeologists, architects and indirectly by society (Shanks & Tilley, 1992).

The contemporary context is important for achaeology and its projection. Like the language as it is used in everyday life, there is not a definite system of rules to follow. It is part of our everyday activities. It is similar to the procedure of learning a new language. When people learn it, they engage a particular set of interests, goals and situations about the new culture. Understanding happens not because they learn the rules but because they share a context, experience the particularities. Wittgenstein describes this situation as a “language game”; every game constitutes its own rules and structure; but everytime it is played, some particular situations occur and they make the game unique. (Snodgrass & Coyne, 1996)

The meaning of a concept differs according to context where it coexists. At the same time the context is formed by its consepts that take their meanings from general context. Any act of interpretation and understanding follows this circular pattern which involves an interplay between the whole and the fragment. To understand the complete meaning of a whole, it is necessary to grasp its induvidual parts; but those parts are only meaningful within the larger context. Gadamer used the term of “hermeneutic circle” for this productive dialog which creates a constant revision starting with assumptions that reader obtaines from the site, and proceeds with alterations as understanding progressed. (Figure 3.2.1.1) (Kidder, 2013, p.3)

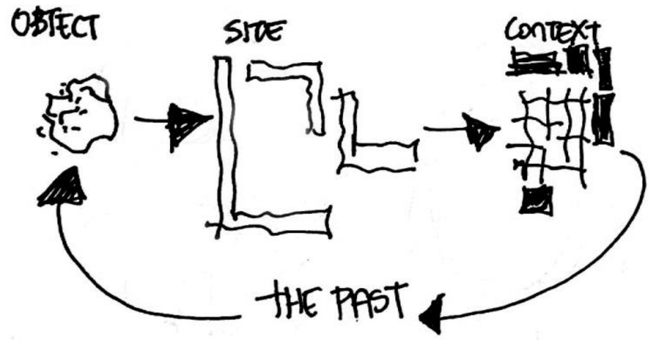


Figure 3.2.1.1: A diagram for circular hermeneutic. (Bilekli, 2020)

Schön refers design as a “reflective conservation” with the situation. When a designer prepares the final project, he works in particular situations through the process which is very complex. There are always several possible ways to follow, a lot of concepts and norms to choose to construct the final product. He starts with an initial assumption of the situation and according to his moves; the situation talks back to him. If the design process is intended to be successfull, the designer answers that back talk and he “reflects-in-action” to the problem on site. (Schön, 1983, pp.78,79)

This theory of “reflection-in-action” by Schön is an important concept for the architectural projects in archaeological areas because it is highly likely that problems which could change all the design perspective can occur during the excavation and construction processes. In this case, the architect needs to listen what the situation offers and also be aware of all the stakeholders who are involved to the project. He needs to understand their interests and respond their requests within the already-designed framework of the project. (Figure 3.2.1.2) That is to say, reflective conversation makes design process able to solve complex problems on time properly by multiple perspectives in both technical and social levels. (Ferreira, n.d., p.7)

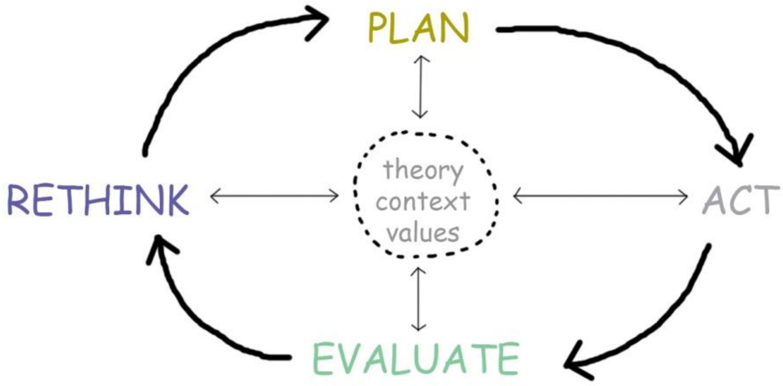


Figure 3.2.1.2: A diagram for “reflection-in-action”. (Bilekli, 2020)

According to Gadamer, every induvidual possesses a limit or a threshold to his/her beliefs, stories, ideas, traditions, experiences and dispositions which he conceptualized as “cultural and historical horizons”. Beyond the horizon is full of uncertainity for people who even cannot imagine and ask about because they don’t know what to ask. In this regard, a horizon holds a set of prejudgements that define a starting point for ones encounter with new and unknown. Understanding of a different culture, historical age or even an induvidual needs a special confrontation called “fusion of horizons”, where one engages with a new horizon that alters and extends his/her own primary limits. But a complete picture never exists, acquisition is always a mixture of understandings which stems from the relationship between two or more horizons. (Figure 3.2.1.3) In the case of history, horizon again forms the first steps to access the past, on the other hand it is formed by the past because it is a product of our previous experiences and encounters. Interpretation of the past is composed of continual revisions that one recovers something from the past in the present time by benefiting from both past and the present. (Kidder, 2013)

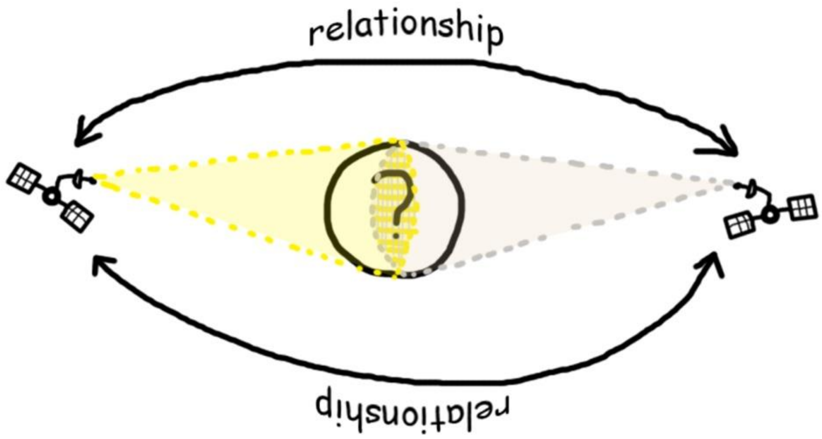
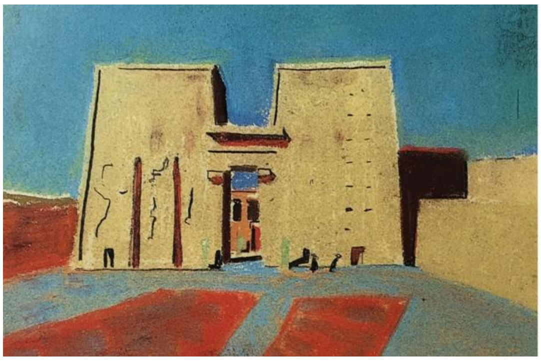


Figure 3.2.1.3: A diagram for “fusion of horizons”. (Bilekli, 2020)

It is very useful to imagine how a design of architectural intervention on an archaeological site proceeds in terms of the concept of horizons. An architect always start with a background knowledge which constitiues his/her horizon comes from early studies and expreiments. When he takes the project, usually he makes the initial researches about the site and its history for the first time. Then he visits the site and talks with archaeologists and other scholars about the settlement. At the end of several meetings between different horizons, he comes to a final understanding through the site and composes the design. However, this process differs in every project even the site stays the same because in any case, there will be a different horizon and a different understanding involved to the project.

As a bridge figure between classical antiquity and modernism, Louis Kahn is a good example to see a hermeneutic pattern in architectural designs related with archaeology and the past. He was trained as a Beaux Arts architect in the university and he worked on some modernist projects in his early times. But the milestone which turned his career to another direction was trip to ancient sites of Rome, Egypt and Greece where he could experienced the ruins and understand the past. He approached to a different interpretation of architecture; it was no more solving problems with latest technology, his architecture was no longer airy and light. It was solid, poetic and monumental with deep roots inside old myths and narratives. (Figures 3.2.1.4 and 3.2.1.5) (Sjors Timmer, 2014)




Figures 3.2.1.4 and 3.2.1.5: Louis Kahn’s drawing, Temple of Horus, Edfu, Egypt, 1951 and his National Assembly Building, Dhaka, Bangladesh, 1962-83.

In ancient cities, architects hope not only to expand their knowledge about the past, but also establish their own narrative world with the fragments of that city which every architect can set up in a different way like a puzzle. Also Kahn carries the time of ancient settlements to his own architecture. His sketches of ruins and monuments was a dialog with the traces of remains in archaeological sites; it was a special kind of language that connects his present mind and the visible past. Sketching makes him able to move back and forth between his inner thoughts. It turns the ambiguous area of decisions and hesitations into an architecture where he constructs his buildings by referring to archetypes on the basis of ancient architecture. (Uz & Yücel, 2017)

3.2.2 The meaning of the past, history and memory

The past is an important concept for a design which organizes a space where the traces of antiquity exist. It is important to understand which parts of history occupy the area and which ones are going to be presented to create the best and the articulate narration of the archaeological site. But the main problem on hand is "the meaning of the past".

The perception of the past varies in three levels; from person to person, from a society to another and from one age to a further one. The change of the perception affects our relationship with it, forms our present identity and develops a future image of the society. Inputs in archaeological sites are the material condition of the past in the present. For this reason, in a sense, the design activity on an archaeological area is the commutual expression of the design team in charge, the shared society and the contemporary age.

3.2.2.1 Induvidual perception

Interpretation and knowlegde are both parts of the same process when it comes to understand the past, the process from discovery, excavation, survey, analysis, description for definition concerning the artifacts, settlements and objects which reached to us in a fragmentary or incomplete form. One of the biggest problems in archaeological sites is the intelligibility of the ruins which are in a puzzling condition as only vague traces or a reduced section due to the destruction of time and human. There may be also more under earth which is not brought to light by excavations and they may have importance.

Understanding all this layout seems like weaving a cognitive sheet or re-constructing a mosaic where various disciplines can contrubute. In this sense, it is important to accept the problematization of historical data and its possible configurations. In the contemporary sense, the architecture and museography for archaeology started to take on a creative approach. The preparation of an archaeological site should focus on the visitor's ability to be an active subject of knowledge and not a mere spectator, suggesting and stimulating the imagination, starting from the evidence of material facts and the unfinished, without "setting" environments, spaces and falsely objective architectures in their complete restitution. The museological project of the ruins must exercise the task of creating, defining, enriching the visitor's perception of the past by creating an epistemological framework around the objects on display that is never neutral but always tied to the spirit of the time. (Pressut & Caliari, 2014, p.3)

Time is an important concept for archaeology and architecture. It is like a labyrinthine which houses infinite number of galleries to walk around and endless doors to unlock in order to gather the truths. Some try to explore all the maze and its rooms one by one, some try to draw the plan of the maze. But the effort is self despair because of its complexity and eternal repetition through it. The solution is to demolish the rhetorical structure of the labyrinthine. Not because to destroy the contents inside, but because to free and rewrite them. The purpose of this is not to renounce objectivitiy of the work; it is about the choise between interpretative creations of memory and objective or didactic copies of history. (Shanks & Tilley, 1992)

Regarding this, in 2017, there have been several disscussion on conservation and reconstruction of a worldwide known monument, the Mausoleum of Halicarnassus, and on representation of it within its archaeological context. The Mausoleum is a massive tomb which was built by the order of the ruler of Caria, King Mausolus, in the 4th Century BC. The monument which was located in the ancient city of Halicarnassus, today’s modern city of Bodrum in Turkey, identified as one of the seven wonders of the world due to its sizes, unusual architectural style and rich decorations. However, the current condition of the site is quite empty in terms of original pieces and very unorganized since it has undergone large-scale destructions by earthquakes, the wars of The Knights of Rhodes and robberies. (Figure 3.2.2.1.1)

Figure 3.2.2.1.1: Aerial view of the archaeological site of The Mausoleum of Halikarnassos, Bodrum, Turkey.

In the recent years, a complete reconstruction of the Mousoleum in one-to-one scale, with an entire glass facade on top of the archaeological remains was a topical issue in Bodrum. (Figures 3.2.2.1.2 and 3.2.2.1.3) The suggestion of the local research academy has sparked a debate and drawn attention from experts of restorators, archaeologists and architects by building a immense structure which can harm to the heritage site with its weight, to the historical knowledge in people's mind with its indefinite architectural characteristics and finally to the city of Bodrum itself because of the reflection coming from its entire facade.

Figure 3.2.2.1.2 and 3.2.2.1.3: Unbuilt architectural idea project for the site by Academia Mediterranea Halicarnasensis.

In contrast to the first suggestion, a new project is designed by Istanbul based architecture office Atölye Mimarlık, in relatively more humble and interactive way. (Figure 3.2.2.1.4) The main objective of the project is to ensure that the site and the monument are better perceived by the visitor and that the archaeological finds are exhibited with appropriate protection elements. The site of Mausoleum in ancient times was not only composed of the main structure, but also several platforms, large terrace-garden (temenos), terrace wall (peribolos wall) and the entrance structure (propylon) with a landscaping. New project attempts to evoke the experience of these items for visitors with simple interventions in order to be perceived better.

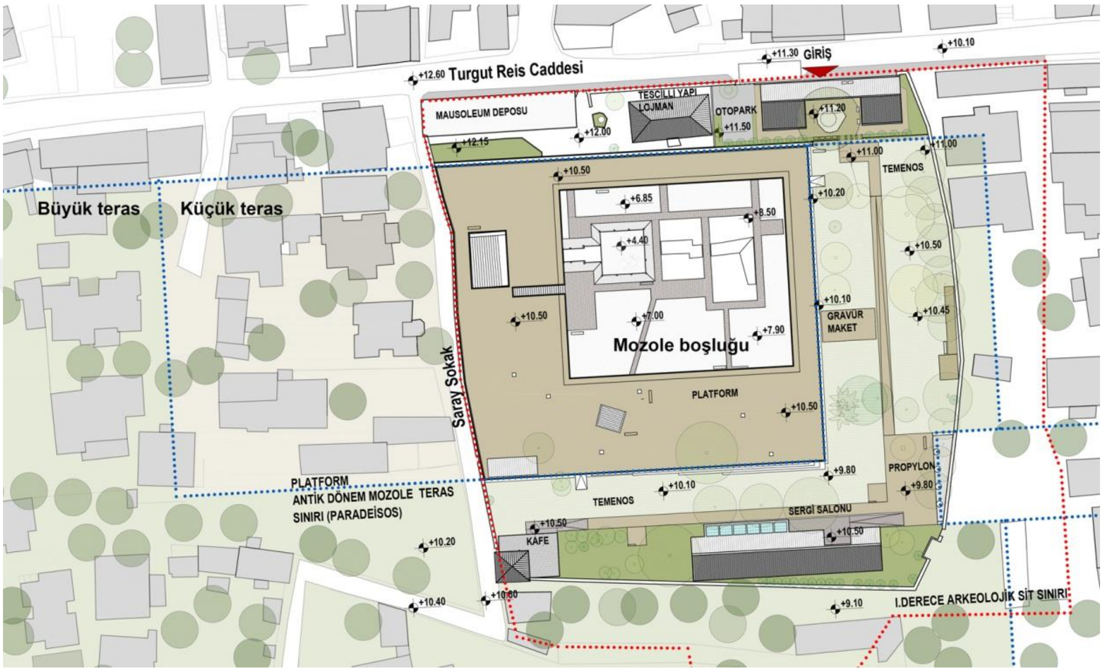


Figure 3.2.2.1.4: New architectural project for the site by Atölye Mimarlık.

The awareness of the rapid loss of the past and its traces, the urgent necessity to remember ancestral societies and their world and the desire to change our today and the future raises the need to re-organize the past; to design it both in terms of tangible and intangible ways. Besides the variety of meanings, designing the past confronts the problem of seperation between “history” and “memory”.

According to Nora, history is followed by traces and representations, it is a secular and intellectual production resultant of a process of analisis and criticism. On the other hand, memory is a live product of collective experiences of societies. While history is the demand of the past that tries to show it in the present, memory is the past which lives in the most practical present; it lives in habits, gesticulations, traditions, crafts that are passed down between generations and unstudied reflexions. The bodily aspect of memory reveals its context-based nature. The contemporary people establish “memory spaces” (lieux de mémoire) as an attempt to awaken the memory of the past and embody it in a specific context. Just like thinking, remembering is based on the context in the relationship that the person enters with the world. (Nora, 1989)

Memory is held in mechanisms of unconscious skills that derive from the relationship that the living body establishes with the world itself and gained through experience. In this sense, the past reveals itself in bodily acts automatically rather than a process of cognitive calculation. Therefore, the embodied memory is also social. Since recall of the past from memory is not a cognitive process limited to the mind or brain, it cannot be separated from its object. Memory exists not only in the mind of the subject, but also in the object that exists independently of it. The process of remembering can spread out of the brain and make itself a place on Earth. Our ability to access, control and modify the information depends on the technological and cultural symbolic networks we build. (Uslu, 2016)

It can be said that not only the body, but also the material world which body engages is a tool of the memory. In this manner, an architectural intervention on archaeological area which is directly or indirectly in touch with ruins legitimates itself. Because simple, informative and educative explanations on sites and accustomed museums with categorized datas are not enough to recall a memory and understand a past. So, the construction of a new material layer linked to the ruins becomes significant. The new intervention invokes the memory both with visual agents which are complementary and accentuative to the remains and with constructed components which direct the body in accordance with the narration of the story.

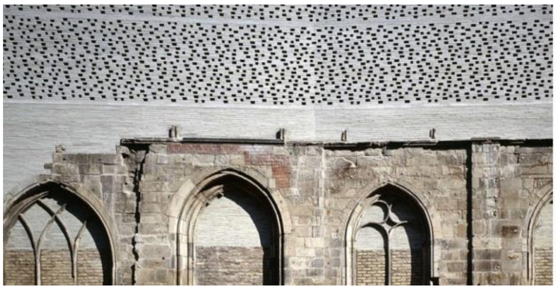
People learn visual and spatial datas with the right side of the brain and verbal information with the left ide of the brain. The memory which is seen by the right side of the brain is a lived experience based on personal bodily involvement. The body memory is encoded unconsciously and remembered without thinking or recalling. Contrarily, the memory of the left side of the brain is learned concept that comes from family, education, social environment, media and so on. This is called mind memory that is passed down to us consciously and with the body memory in total, becomes part of the autobiographical memory. Remembering and learning involve the uncovering the past experiences and knowledge; presuppose to complete a pattern with pieces from the memory that make the best match with the faced subject.

(Bastéa, 2004, p.9,10) Accordingly, it can be said that the before-mentioned personal horizons are formed by body and mind memories and make the future acts of interpretation and learning of the past unique from person to person. Even the most objective matter can be handled in very diverse ways. That is why the spatial experience of induvidual and his/her body memory in an archaeological site is important as well as its collective memory.

Spatial experience allows us to understand the world we are looking through our senses in a total way. First, we don't grasp details, but we sense the total atmosphere that visual, olfactory, tactile and audible components of the site offer to us. This sensation and understanding can be controlled by architectural intervention.

In addition to Aristotelian senses, the perception of a place and its meaning is also linked to other sensations such as gravity, scale, orientation, balance, continuity, motion, duration, stability and illumination. In this way, the inner existential character of the place and the emboided meaning of the past is perceived immediately in a unconscious manner rather than precised and focused observation. (Pallasmaa, 2014) In our case, it is possible to create a built environment inside the archeological site which triggers the sensations and imagination, turns the intangible story to a tangible space and accomodates the memories of the ancient in every corner.

The Kolumba Museum in Cologne is a good example to an architecture in touch with ruins with a phenomenological approach. The contemporary architecture integrates the old remains of the palimpsest, using light and the sound of natural environment to create a mystical atmosphere inside. (Figures 3.2.2.1.5 and 3.2.2.1.6) The building does not follow the old shape of the church but reevokes its ambiance by its multisensoral character.




Figures 3.2.2.1.5 and 3.2.2.1.6: The facade of Kolumba Museum with old and new materials together and the suspended walkways above the ruins.

3.2.2.2 Social Perception

Archaeological works and architectural interpretations of the past are highly subjective themes. Everytime an archaeological material or knowledge is represented in on site or in a museum, in a book or in a media as an evidence of an ancient culture; it should not be forgotten that in most cases, there are aspirations in interpretations to show or hide some specific cultural, social or temporal parts of the story.

The importance of the past, and so that of the material evidences of it depend on the societies and their present values. Even though some values change over time within one society, the present is the epitome of the past of them. That is why also understanding the past is important to assess and build the future in the light of today’s values. In most of the societies, the material and immaterial data of the past is a political resource which can be used in order to direct and manipulate ideas by the body politic. The control of the past means the control of today’s and the future’s society and ideas by the way of archaeological remains. Thus it is possible to understand the reasons and some singular interpretations of those remains might have been picked and used by different societies at specific time periods through their existence. (Layton, 1994)

Similarly to personal memory, the social memory is very selective for the subjects of the past. It emphasizes, approves and establishes the beginnings, middles and the ends; also it pushes something into the background, disapproves, forgets and seperates the chapters of many different stories into a narrative according to changing perspectives. The plurality of the past and its possible meanings according to communities raise some very basic questions of the archaeological interpretation which are very controversial; how different communities choose to conserve and intervene to the heritage sites? According to what they exhibit the collections and narrate the story of the past? Who are the responsibles to decide which works should be done on archaeological areas and how to interpret them and why? And more importantly; who owns the past?

The interpretation of the past has been affected by nationalist ideas through the development of nation states. Accordingly, it is understandable that in the nineteenth century, the debate of conservation and restoration of monuments and heritage areas has risen in Europe where the countries like Germany and Italy has created their nation states. Of course the heritage is not the only reminder from the past; thare are several cultural products such as mythologies, folklores, literature as a part of history of a nation. But the physical artefacts which are financed, organized and encouraged to interpret and construct consciously in different scales and in a public environment where people interiorize the monument as their identity. (Larkham & Ashworth, 1994)

The architectural interventions and ideas about monuments has changed over time. The concerns in archaeological areas moved from single remains to large areas and mainly from a mere preservation to conservation and new constructions.

History is the story of past which is written by people and the heritage is a contemporary product which is created on purpose by the way of a process of commodification that happens through timely interventions. According to the way of interpretation and intervention; technologies, materials, scales which are used and the target audiance determine the final heritage product. For this reason, every artefact from the past has the opportunity to turn into a different contemporary commodity by this commodification process. (Larkham & Ashworth, 1994)

In the age of nationalism and dictatorships, the set up of archaeological remains and the reconstructions of ancient monuments had offered themselves as testimonies of the great history and told of this cultural strategy inside and outside of the museums.

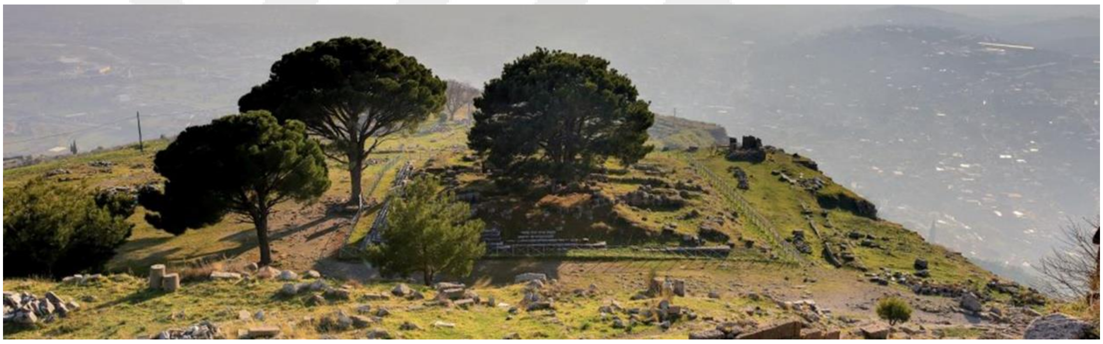
The reconstruction of the Altar of Zeus in Pergamon Museum is a an example of a unique representation of an ancient architecture in an unoriginal context which is not attentive to its ethnologic character of other culture. The excavated fragments of the ancient city of Pergamon in Izmir which are shipped to Germany after the excavations are exhibitited in an architectural framework that resembles a stage set. (Figure 3.2.2.2.1) It presents an assemblage of the monument in a modern interior that creates two different atmospheres; first in the Pergamon Room where there is the great altar with an effect of completeness of the whole monument, which lacks some parts in reality; and second, the architectural promenade that builds an imaginary landscape of the Hellenistic building with spaces through the exhibition of both original pieces and replicas together which are faced by visitors with an experience of an enclosure. In its totality, the entire space of the room is occupied by the monument which is omnipresent perceptively but absent physically. Also with the other famous reconstructions of the gates of Miletus and Babylon, the Pergamon Museum constitutes a path between different time periods and geographies that it conceptually marks the colonial disposition of the Prussian states towards the Ottoman Empire. (Figures 3.2.2.2.2 and 3.2.2.2.3) (Bilsel, 2012)

Figure 3.2.2.2.1: The Altar of Zeus in The Pergamon Room, The Pergamon Museum, Berlin, Germany.

Figures 3.2.2.2.2 and 3.2.2.2.3: The Ishtar Gate of Babylon The Gate of Miletus, The Pergamon Museum, Berlin, Germany.

On the other hand, the current Pergamon Museum of Izmir is located far away from its Acropolis. It occupies an old cemetery area where there are still sepulchral monuments visible in the garden. The exhibition inside follows a more iconographic and didactive setting without a visible link with the whole monument and the archaeological site. Although the museum has the opportunity to establish stronger connections with the site which is in the same city, in one section, it refers to the original pieces and the installation in the Pergamon Museum in Berlin with a serie of photographies and a small architectural model. (Figures 3.2.2.2.4 and 3.2.2.2.5)

Figures 3.2.2.2.4 and 3.2.2.2.5: The Altar of Zeus presentation and the garden of the Pergamon Museum, Izmir, Turkey



Figures 3.2.2.2.6: The original location of the Altar of Zeus in The Acropolis of Pergamon, Izmir, Turkey.

The museums like The Pergamon Museum in Berlin, The Louvre and The British Museum are still today the embodiment of that universalistic culture that sees the representation of the totality of the world in one space like a teatrum mundi. (Pressut & Caliari, 2014) In “Declaration on the Importance and Value of Universal Museums” which is signed by the pioner museums in the world in 2002, it is stated that, even each example of heritage is particular on its own, even the original context of the heritage is significant and even the objects of a particular region is acquired a long time ago by any way and became the identity of a museum; the museums should not serve only to a singular culture or citizen of one nation. In this regard, it seems that the declaration slightly expresses an idea with an universal and hegemonic approach without any claim of repatriation of their collections. In spite of today’s fast globalizing knowlege and identities; museums should be aware of the multiple pasts, their ways of interpretation and they should re-organize themselves according to plurality of expressions of different heritages.

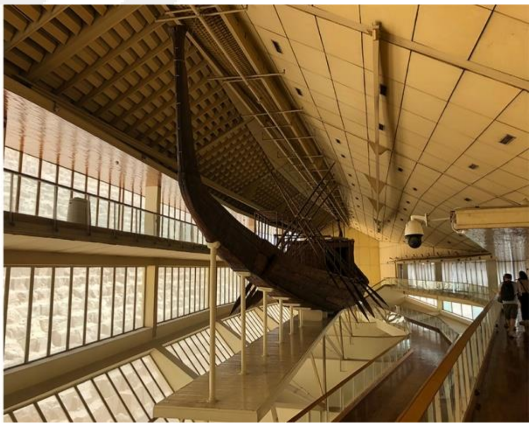
In the case of worldwide known and unique examples of heritage, the debate on conservation, presentation and design of monuments and artefacts are get even more heated. Different perceptions from different organizations and professionals express their opinions on the site where the physical ownership of the site belongs to one national goverment which in the end, draws the legislative frameworks for the conservation of the built enviroment.

The Giza Plateau and the pyramids of Khufu, Khafre and Menkaure are identified as one of the human treasures and one of the seven wonders of the world. Despite its extremely ancient roots, important value and the recognation by UNESCO; a proper heritage plan for the plateau does not exist before 1988. There have been several attempts to conserve and protect the monuments within the sites according to the plans to manage the accesibility of the site, services for the tourist, security of the remains. Hovewer, despite the political and financial support of the current government and interested international agencies, the interventions were not enough and adequate and a manageent plan for the entire property was never submitted. (Figures 3.2.2.2.7, 3.2.2.2.8 and 3.2.2.2.9) For this reason, deterioration of the site that is caused by tourism, pollution, urbanization and lack of maintenance has increased and took an urgent situation today. (Shetawy & El Khateeb, 2009)



Figures 3.2.2.2.7, 3.2.2.2.8 and 3.2.2.2.9: Marketplace, toilets and the parking space next to the pyramid, Giza, Egypt.

As one of the most appreciable attempt in the site which is sponsored by UNESCO and still visible today is the Solar Boat Museum that is designed by Franco Minissi and constructed between 1961 and 1982. The small building which is located next to the biggest pyramid, Khufu, and above a pit in which dismantled parts of the solar boat was discovered. The museum is designed to exhibit the reassembled boat on its excavation place in accordance with the size and the shape of it. (Figures 3.2.2.2.10 and 3.2.2.2.11) By taking advantage of the latest innovative technologies and materials of his period, Minissi used steel and reinforced concrete for the structure and double-glazed windows for the outer facade which enabled the visitors to keep the visual contact of the plateau and the pyramid just a few meters away from the museum itself. Although its modern characteristics, the construction was higly controversial between scholars because it exceeded the limits of traditional conservation rules by being a new structure in such important heritage site.



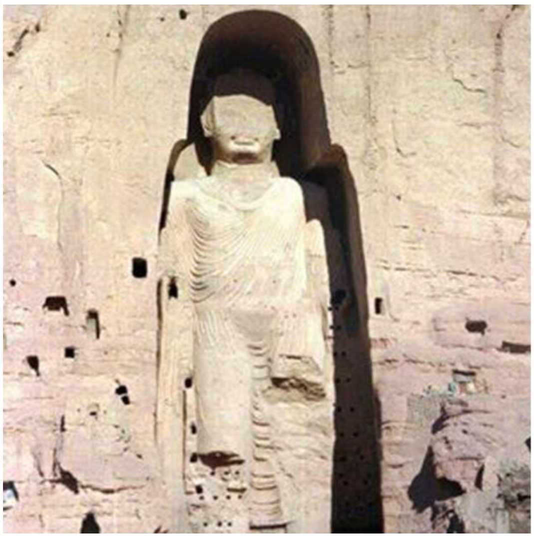
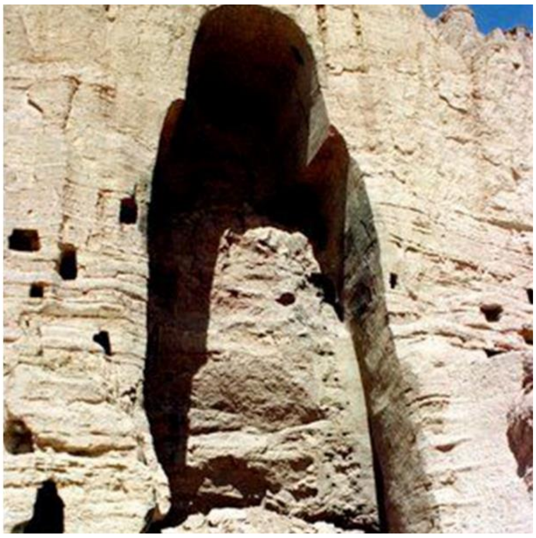
Figures 3.2.2.2.10 and 3.2.2.2.11: The outside view of the Solar Boat Museum with the Khufu Pyramid behind and the interior of the museum with the boat, Giza, Egypt.

Unfortunately, the elaborate design of the building couldn’t provide the suitable environment for the boat and many problems occured as a rusult of bad atmospheric conditions in the following years.

With the excavations in the recent years, a second boat was discovered nearby. But this time, on the contrary of the first one, it will not be kept on site, it is waiting for its new exhibition space which is 2 kilometers away from the pyramids; the Grand Egyptian Museum. Its construction is discussed since 1992 and finally designed by a Dublin based architecture office, Heneghan Peng, as a result of an international competition. When it is completed, it will be the largest museum in the world that is dedicated to a single culture. Nevertheless, taking into account all the situation of untended archaeological site and the immovable monuments, the new museum seems like a vanity project whose utmost goal is to attract more tourist to the site rather than to invest to the original site.

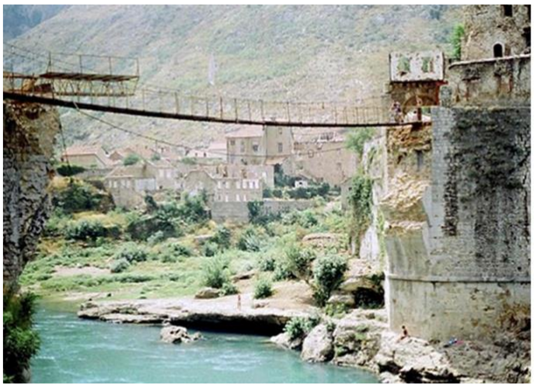
Today the world is becoming more and more globalized, however it also keeps its multicultural identitiy. These identities are strongly linked to cultures and the multiple values connected with the heritage they possess. The changing perceptions and the technical opportunities to present those perceptions even create new principles by a new charter for conservation and restoration of today's heritage over the most referenced Venice Charter; "The Charter of Krakow" which determines the authenticity of the monument not only in terms of its material properties but also with the message of it. In its introduction, the charter states that each society is responsible from their collective memory and history; they need to identify their own common heritage values and develop an awareness and consciousness to look after these values. The way which societies define their heritage directly shapes the decisions about the methods and the tools of preservation of each single monument. At the end, the way of safeguarding the contemporary heritage expand into multiple choices and interpretations of the past and its remains.

On the other hand, not all the interventions on heritage sites has positive purposes. Empires and leaders have always been interested in extensive building programs and restoration of their monuments to reflect their ambition and power which could be witnessed by people. The values and identities are embodied by built environment ant thatis why the architecture sometimes turns into a target; especially in recent years, the destruction of the cultural artefacts of an opponent society or nation became an irrevocable and hazardous act to dominate, terrorize, divide or eradicate a singular group of people. The Nazi demolition of German synagogues as places of religion, the fall of the Mostar's historic bridge as a symbol of a social hub (Figures 3.2.2.2.15 and 3.2.2.2.16), the trumble of the two sculptures of Buddhas of Bamiyan by Taliban by declaring that the enormous symbols were false idols were the examples of how architecture is used as an agent in ideological, ethnic and nationalist battles whose aim is the active and mostly systematic destructions of memory that is linked with the monuments. (Figures 3.2.2.2.12 and 3.2.2.2.13)

Figures 3.2.2.2.12 and 3.2.2.2.13: The Bamiyan Buddhas before and after their demolition in 2001.

Figure 3.2.2.2.14: The Mostar Bridge before its demolition, Mostar, Bosnia and Herzegovina.

Figures 3.2.2.2.15 and 3.2.2.2.16: The Mostar Bridge in June 1993 and in 2013 after reconstruction, Mostar, Bosnia and Herzegovina.

3.2.2.3 Temporal Perception

The understanding and the representation of the past changes according to the perception of it by induviduals and societies; however during the course of history, even within a society, this perception has changed and as a result, the architectural responses to archaeological areas and monuments has undergone significant changes.

The past is not only what happened back than, yet it is a set of cultures, traditions and identities of induviduals and societies. Just as it is discussed in the previous chapters; people need a stabile past and its material traces in order to create and validate their existance. But in a situation where there is no a stabile past but the pasts whose values are under constant change; what is the way to identify some common values to build the present and the future?

For this question, a single and right answer does not exist, therefore, there have been several answers based on the present philosophies on that period. After the start of historical studies, it has become easier to differentiate the characteristics of the multiple pasts and the present time. Eventually, the ideas about past came to an understanding that as much as it has consequences visible in the pesent time, the past is invented upon now. The contemporary needs and claims are in interaction with the past and influence our percetion. Accordingly, every different act of recognition adjusts the vestiges of the past.

> Re-created pasts ought to be based on the knowledge and values of the present. We want them to change as present knowledge and values change, just as history is rewritten. One danger in the preservation of environment lies in its very power to encapsulate some image of the past, an image that may in time prove to be mythical or irrelevant. For preservation is not simply the saving of old things but the maintaining of a response to those things. This response can be transmitted, lost, or modified (Lynch, 1972).

The past cannot be changed; thought, as Kevin Lynch has expressed, the meaning and the effects of it; so the built environment can be altered by the means of present values. The archaeological entities and the monuments as the embodiements of the past notions appear to be the object of the history. The decisions of how to act to those historical objects have been transformed in the course of preservation history.

In the western countries, the studies about the Ancient Greek Culture, and the past which it highlighted had resulted the awareness of the multiple historical values. The separation of the past and the present that has started with the aspiration for ruins generated a butterfly effect in which the historiography was formed by fictional births and deaths, starts and ends like Renaissance, Reformation or Revolution. The secularization of the past by the decrease of the pressure of the religion has established the human as the writer of the history. In this way, the liberated humanity has began to seek its values between the layers of the past. (Ceylan, 2015)

In the eighteenth century, the first ideas on the conservation and preservation of the monuments have been formed through the travels and researchs of sholars. The book that attempted to record and classify the antiquities, “History of the Art of Antiquity” by Johann Joachim Winckelmann has contrubuted to dicourse of archaeology and art history in which a consensus was built on the necessity of the protection of monuments, but not on the way of how to do it.

After this period, several approaches to monuments have shown up one by one as an opposition or alteration to each other. The contemporary notion of authenticity was identified in these years and especially marked with the “Historicism” in terms of historical buildings. This age was mostly identified by the works in which architects attempted to re-establish the “authentic” state of the monuments has been inseparably mentioned with architect Viollet-le-Duc who saw the goal of the architectural restoration as a complete unity of function and structure in a monument. However, the following period was mention with the term “Zeitgeist” that put the values of all times forward by suggesting the equality between historical times. In return, the scholar John Ruskin declared the restoration for unity as a destruction to the historical patina; which is also a part of the identity and the spirit of the building.

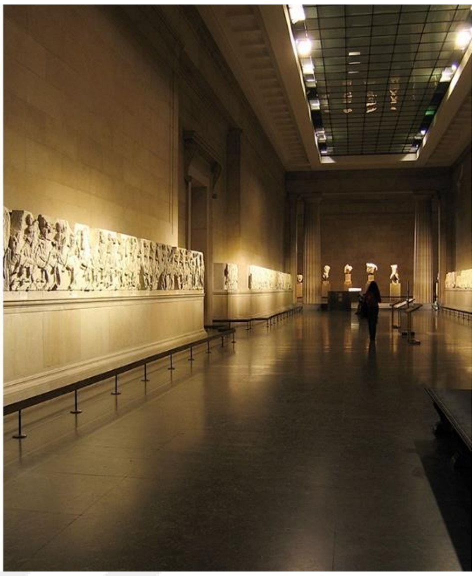
Later on, in the twentieth century, the debates of this situation were framed with an essay by art historian Alois Riegl under a new value system. “The Modern Cult of Monuments” has created an innovative theoretical chategorisation as “commemorative values” which include “age, history and intentional-commemorative value” and “present day values” which include “use and art values”. (Riegl, 2015/2015) In a modern world where all the values are intertwined, Riegl’s essay attempts to guide the way of conservation and restoration of ruins in modern times.

These transformations related with monuments are observable in many heritage sites and monuments. In the case of world-known and much-discussed archaeological areas, it is possible to see different marks of the architectural interventions resultant of various temporal perceptions. As one of the most esteemed monuments of Western civilization, the Parthenon has inspired many architects over centuries. The Acropolis of Athens has underwent some important restoration works and has been a subject to many design projects.

In the ancient citadel of Greek Antiquity, the Parthenon, once were a temple for more that two milennia, later a church and a mosque, has been exploded and damaged by Venetian siege in 1687. (Figure 3.2.2.3.1**)** It has been put out of practical use and appeared as a coplicated ruin with its great number of scattered pieces. The silhouette of the acropolis which we recognize is a product of log-run recreation programme.

Figure 3.2.2.3.1: The earliest known photograph of the Parthenon in which the ruin of the mosque was still standing, Athens, Greece, 1839

After its abandonment, the site lost its protection and faced with serious vandalism and robberies. In the beginning of the eighteenth century, almost half of the surviving sculptures of the Parthenon, as well as some marbles from Propylea and Erechtheion were removed from their original context and shipped to Britain by Lord Elgin; to decorate his private house. Later, they were sold to British government to create an exhibition in British Museum. (Figures 3.2.2.3.2 and 3.2.2.3.3)



Figures 3.2.2.3.2 and 3.2.2.3.3: The status and the marbles from Acropolis of Athens, British Museum, London

After the Independence of the Greek State, and with the reign of Otto I of Bavaria King of Greece, in 1830, almost two thousand years of uninterrupted ruin state of the Acropolis of Athens had lasted. The first projects of redesign and arrangement of the Acropolis was developed in 1832, within the framework of an extraordinary project by Prussian architect Friedrich Schinkel for the palace of Otto I, in which the main monuments were presented on the sacred fortress, freed from all stratified traces, majestically anticipated the neo-periclea architecture of the royal palace, and organized as a unitary complex which was located behind the Parthenon and the Erechtheion. (Figures 3.2.2.3.4 and 3.2.2.3.5) Furthermore, a stadium is located in the large, partially green space between Propylaea, Parthenon and Erechtheion, which overlook it, creating a unitary structure that is to be understood as an authentic innovation in a framework of elements and perspectives originally fragmentary. This was a project of re-contextualization of ancient monuments in a setting of new institutional architecture by reinterpreting and reinventing the architectural layout and monumental profile of the Acropolis which was discussed a lot between restorators and architects of the period. (Pressut & Caliari, 2014)

Figure 3.2.2.3.4: Elevation of the project for the Royal Palace of Otto I on the Acropolis of Athens, Karl Friedrich Schinkel, 1932.

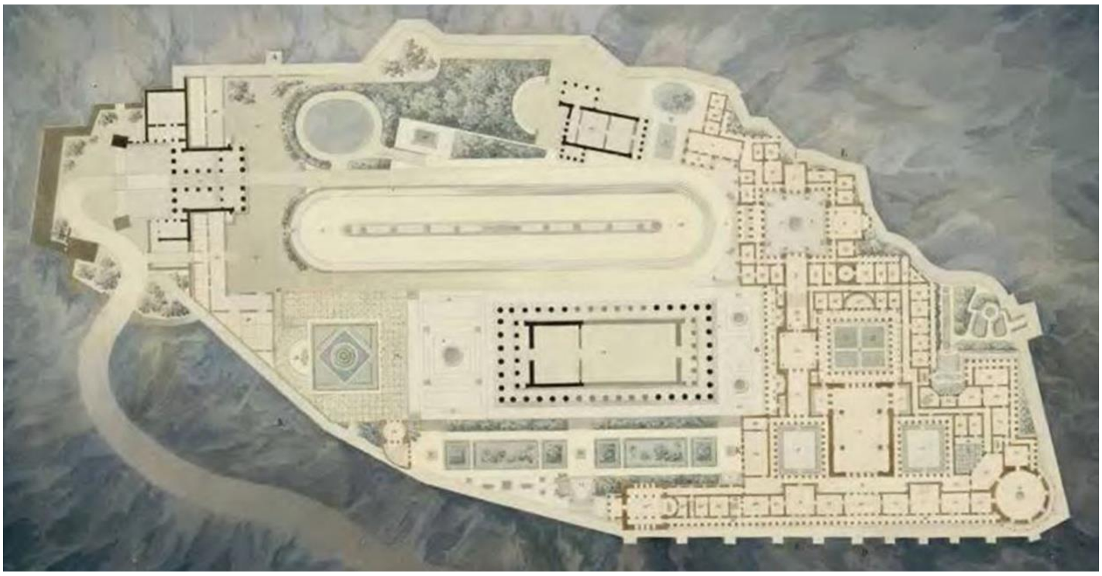
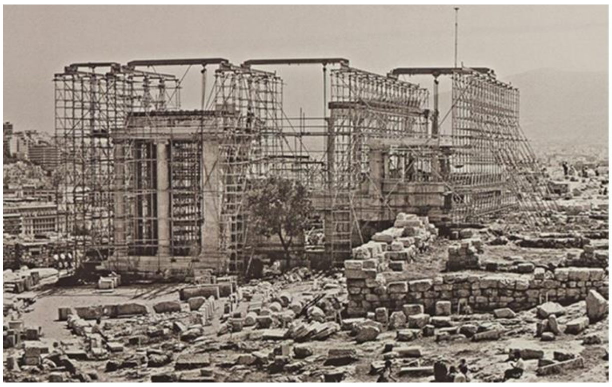
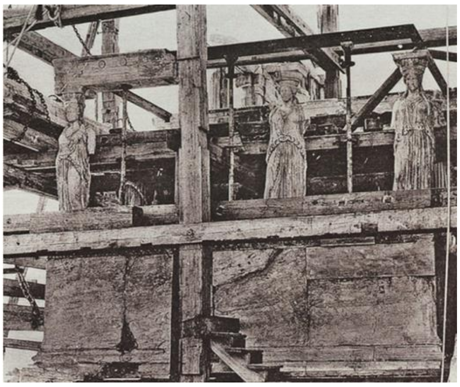


Figure 3.2.2.3.5: Plan of the project for the Royal Palace of Otto I on the Acropolis of Athens, Karl Friedrich Schinkel, 1832.

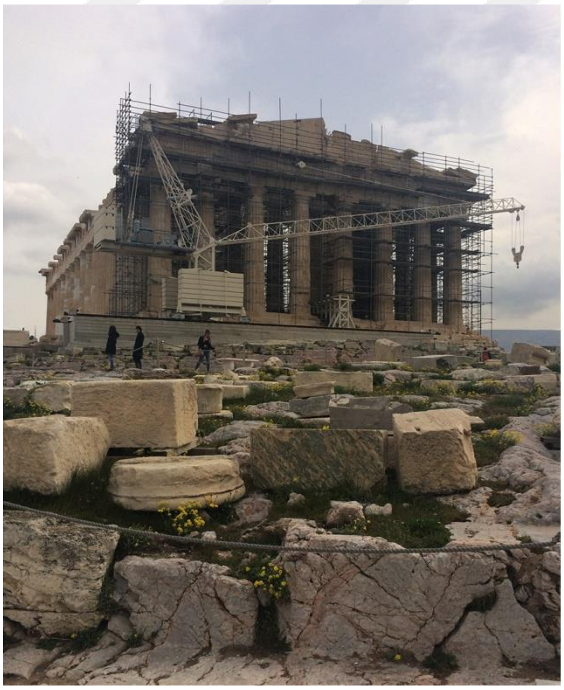
Afterwards, the Parthenon was officially inaugurated as an ancient monument in 1834. Over the next 50 years, the hill was released from all medieval and following remains. Greece gave back to the world the Acropolis clean and free from barbaric additions. Under the guidance of engineer Nikolaos Balanos, a ten-year program of reconstruction of the monuments was started in 1920. The intervention was based on anastylosis of the original pieces avaible in the site and stabilization of the standing elements. But the project has been shown up as unsuccesful ater the relization of the rusted iron elements which were used to connect the pieces. (Figures 3.2.2.3.6 and 3.2.2.3.7)





Figures 3.2.2.3.6 and 3.2.2.3.7: The restoration works on Parthenon and Erechtheion, the Acropolis of Athens, Greece, 1940

In 1975, UNESCO participated to studies in the archaeological area with a new restoration program. An interdisciplinary committee of top specialists, the "Committee for Conservation of the Acropolis Monuments" was establish in order to work on problems. Each piece of the site had been started to measured, recorded and kept. The iron connection elements which caused deterioration on the monument because of oxidation has been changed with titanium elements. (Figures 3.2.2.3.8 and 3.2.2.3.9)



Figures 3.2.2.3.8 and 3.2.2.3.9: Current restoration works on Parthenon and titanium elements on a piece, the Acropolis of Athens, Greece, 2017

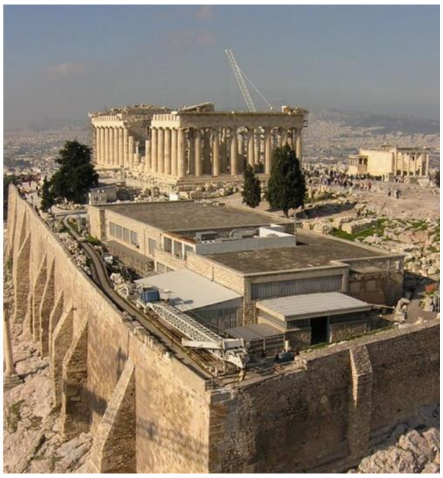
In the following years, the Parthenon has become the subject of several meetings and discussions. Even in one of the imaginative projects, a massive glass dome was designed for the protection of the entire archaeological site. (Figure 3.2.2.3.10) (Schmidt, 1988)

Figure 3.2.2.3.10: The protective shelter of glass dome above the Acropolis of Athens, Greece, 1977

Later in the mid-19th century, the construction of a museum which was designed by architect Panages Kalkos had started at the South-east corner of the Acropolis. Its particular location, sunk position beneath the level of the hilltop and materials were wisely selected to not distract the attention of the visitors from the rest of the archaeological site and the iconic view of the area. It took is final form in the twentieeth century after several modification. In such a world-known and important archaeological area like here, building of a large museum with an actual foundation over the old remains in those early times seems quite interesting and dissent compared to previous conservation attempts thus, the change of the time and so of approaches are evident in the area.

The museum housed numerious finds of the Acropolis excavation for years, yet the insufficient spaces had caused problems which much after, leaded to the idea of a new museum with bigger spaces and newer technologies. Despite the preservation state of the building is very good, the faith of the museum after the new one is completed and all the exhibitis were moved is not clear. The topic is still discussed at a recent meetings of the Central Archaeological Council and the Central Council of

Modern Monuments. The two boards have to decide whether the old museum would be characterized a monument and maintain it for another use or demolished.

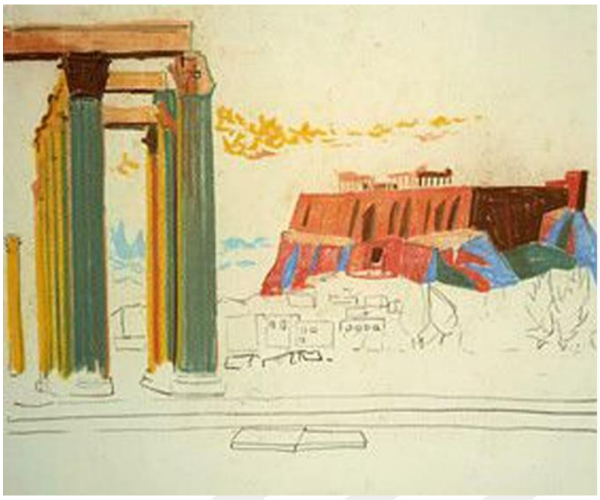


Figures 3.2.2.3.11 and 3.2.2.3.12: The protective shelter of glass dome above the Acropolis of Athens, Greece, 1977

The construction of the new Acropolis Museum which is located at the foot of the hilltop has ended the active life of the old one. The building is designed by Bernard Tschumi and built between 2001-2007. Today, it has a massive area of 25,000 square meters with a wide collection which was dispersed in multiple institutions before. The site of the museum is very polemical and specific; another sensitive archaeological excavation faced to the hill, the presence of the contemporary city and the view of Parthenon itself led to a design which protects and makes visible the ruins beneath the first floor and directs the view of visitors to the Acropolis through its transparent facade as much as possible.

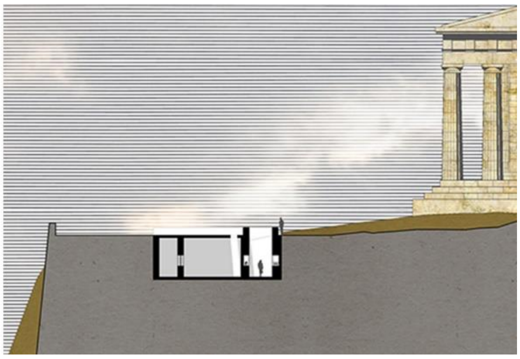
Figures 3.2.2.3.13 and 3.2.2.3.14: New Acropolis Museum, Bernard Tschumi Architects, Greece, 2001-2009

Even after decades of discussions on the conservation, valorization and musealization of the area, Acropolis of Athens is still a source of inspiration for architects, as it was to Kahn, Le Corbusier and many other scholars.
The restoration techniques and design strategies used for Parthenon and the whole archaeological area serves a role-model for the other projects everywhere in the world. Every decision taken through the history of the area has echoes in other works; like the use of titanium.




Figures 3.2.2.3.15 and 3.2.2.3.16: The sketches of Acropolis of Athens by Louis Kahn, 1951 and Le Corbusier,

One of the example of the current studies related with the design of the landscape and a museum in Acropolis is the the studying group of the master program of Accademia Adrianea who almost every year travels to the site and produce influential and innovative projects with students.

Figures 3.2.2.3.17 and 3.2.2.3.18: The Museum of Archaeological Works of Acropolis, Acropolis of Athens, Greece, 2016, Accademia Adrianea. (Bilekli, 2020)

3.2.3 The concept of ruin

Archaeological sites are the particular places that belong to different typologies, cultures and times and are formed by both natural or man-made disasters during centuries. The ruins are a warning from the past, the image of failure of the former civilizations, symbols of a certain time's states of mind, a balanced mixture of nature and culture, a commemoration of a specific event, a group or an induvidual, the debris of an ancient economy or policy, the expression of previous thoughts. Sometimes they embody the enthusiasm of a success worth to remember, sometimes the melancholia of a dark period of time or sometimes a celebration of a tradition.

All those ruins are the history as a form of presence, as visible materials and perceptive textures between presence and absence, inside and outside, past and present, materiality and abstraction. That is to say, ruin can be conceived as a dichotomy; material and mental ruins which create physical and abstract experiences to visitors. (Dariusz Gafijczuk, 2015, s.3)

The ruin as a physical form is an object which is exposed to degredation and transformation by different causes; thus the ruin as a mental form is bearer of ideas, values and the culture linked with the site and the period of it.

With their differerent meanings, the ruins are inhabited continually as living spaces in various configurations. The afterlife of the ruin is encountered through several mediums like texts, photographs, paintings, films or sculptures, installations or museographic projects. In other words, ruins as material and mental phenomena can trigger different experiences. Their constant dwelling within the contemporary environment gives us the opportunity to cretate new ways of unfolding the stratification of their historicised identitiy and represent the fascination of their collapsed image.

By this reason, it can be said that the material beauty and the sublime aesthetic of the ruin are also different. According to Kant, beauty is connected with the form of the object and its bounderies but the sublime is found in the formless object without any boundaries. In the twenteth century, a German philosopher, Max Dessoir pointed out the experience of the sublime which involves a feeling of self-forgetfulness and consolidation when there is a certain extent of remoteness to catastrophe and the fear.

Such an experience can be created by the control and the modifications of the distances which may be temporal, spatial or mental. This kind of aesthetic can help to discover and develop new vocabulary of representations by new interventions to modificate experiences that can transpose the one sense of the ruin into a different sensory medium. Architecture is the strongest tool to make the historical experience possible by allowing people virtually experience the past in the midst of its ruins. (Dariusz Gafijczuk, 2015)

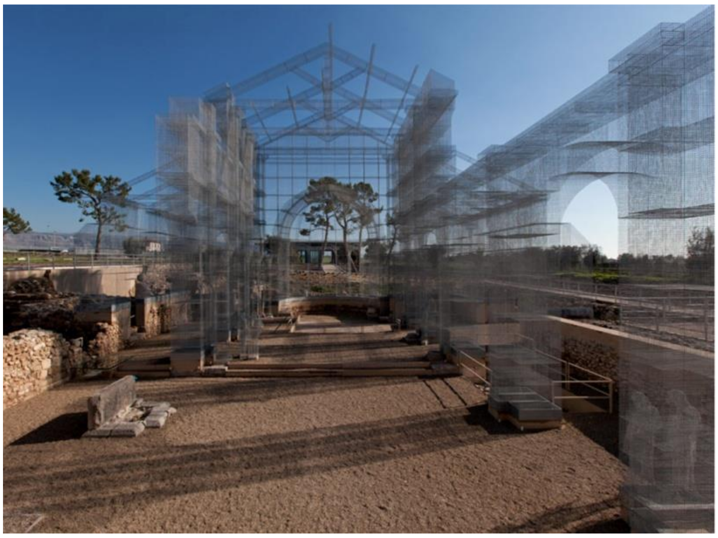
The project named Cavalry 360° by the UK based architecture and design practice NEON is a very particular example of unique experience of ruins. It is a site specific installation of a custom production musical instrument which uses the force of the wind to create the sound of five hundred horses who used to live in the site of Chesters Roman Fort. (Figures 3.2.3.1 and 3.2.3.2) The challenge of representing something which no longer exists is achieved by the sounscape that intervention has created; it evokes the imagination of visitors who stands in the middle of the circular space and frame the archaeological site with its vertical structure.

Figures 3.2.3.1 and 3.2.3.2: The installation of Cavalry 360° with an aerial view and a closer view.

The dialogue between material representations and the subjectivity of the modern world, the dialogue of forms and spaces where irrational meanings and experiences are produced is also considerably related with the surrealist thought. Their works were characterized by images of searching and finding, veiling and revealing, presence and absence, or of thresholds and passages in a surrealized universe in which there were no clear boundaries or fixed identities. In this regard, the void between the objects in the space, the absent matter can become the object of the representation of the one which is no more visible.

With the term of “Terrain Vague”, Ignasi de Solà-Morales is interested in the potential of the architectural void. He refers to vacant lots, abandoned wastelands and undefined corners inside and outside of the city by taking attention of their value of freedom and undefinable strangenesness. And he asks if the architecture can act in the terrain vague without becoming an agressive instrument of power and abstract reason. (Solà-Morales, 1995)

Today, the large scale artworks and public space interventions of the artist Edoardo Tresoldi can be one of the answers to Morales’s question. With his recent studies, Tresoldi works on the idea of “absent matter” as a representation of a mental projection. By using the transperant character of metal mesh, he creates a language that transforms the absent matter into a three-dimensional product. (Figures 3.2.3.3 and 3.2.3.4) His use of void builds a blurred and dreamy ghost of the past which triggers the dialogue between space and the history, man-made and the nature, the absent and the existing. His architectural artworks establish an experimental perception of the ruin and its surrounding landscape whose constant exchange generates the aesthetics and the logic of the structure.



Figures 3.2.3.3 and 3.2.3.4: The intervention in the Archaeological Park of Siponto, Manfredonia, Italy, 2006

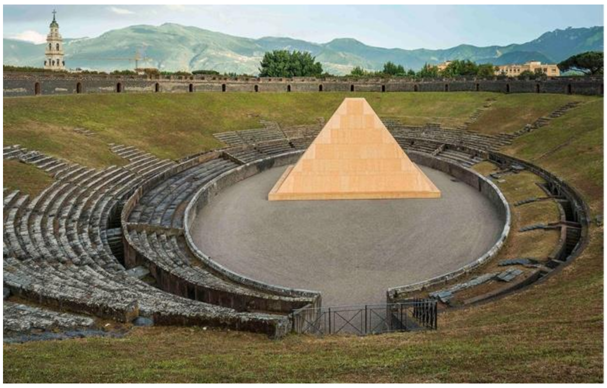
In some cases, architecture can double the experience of the void and the perception of the surrounding heritage. The intervention can establish a complementary exploration of architectural thresholds between exterior and interior and it immerses the identitiy of building into landscape instead of competing with it.

The concert and exhibition hall Maraya which is designed by Gio Forma Studio in the UNESCO heritage site of Al-Hijr where there are several tombs carved into the Quweira sandstone outcrops, is a building whose two facades are completely covered by reflective mirrors. This large mirror cube is an site-specific “object-architecture” that highlight the landscape and reflects the exceptional natural and social history around it. (Figures 3.2.3.5 and 3.2.3.6) The visitors engage with the mirror box with a questioning playfulness that triggers different possible perceptions of the surrounding. The box as a dreamy-like threshold between light and dark, inside and outside, shifts its existance during the day.

Figures 3.2.3.5 and 3.2.3.6: The Maraya Concert Hall, Al-Hijr, Saudi Arabia

The dialogue between different eras is the ability of the architectural project to build a relationship between the the present time and the multiple pasts that the archaeological settlements contain. The "time of the excavation", the "time of construction" and the "time of past" are only some of the moments in history which the project defines a dialogue. This way of interacting does not refer so much to the function of the protection or redevelopment of the ruins, but to make them understandable, to provide them with a content or to place them on a territory.

The architectural installation that Francesco Venezia realized inside the Amphitheater in the archaeological site of Pompeii with the intent of perpetuating the existence of this city which had disappeared almost two thousand years ago is an embodiement of a journey in which Antiquity engages in a dialogue with Modernity, and nature with the arts and archeology. Recalling the tombstone archetype of ancient Egypt, a wooden pyramid which is completely removable was assembled in the middle of the amphitheater as an exhibition space to collect and present the restored casts of the bodies of the victims in the eruption of 79 AD together with the photographic archives documenting the excavation works between the 1800s and 1900s. (Figures 3.2.3.7 and 3.2.3.8) The form of the pyramid thus has multiple meanings; a symbol of the volcano which buried Pompeii and Herculaneum with its eruption and a reminder of the Temple of Isıs in Pompeii which was one of the first building brought into light and helped to disperse the Egyptian culture towards Europe. (Iarrusso, n.d.) The pyramid form of the installation also puts it into a dialogue with the projects of funerary architecture by Ètienne Boullée since Venezia wanted to create a modern and variant cenotaph that is dedicated to molds of Pompeii. (Figures 3.2.3.9 and 3.2.3.10) Life-death dualism in the sense of finite-eternal is also readable in the geometrical relations of the plant; a circle, a geometric figure without a beginning or an end, symbol of eternity, inscribed in a square, allusive of the Earth, stability and the immutability. Eventually, the pyramid of Venezia is not a cenotaph but an "inhabited monument" which contributes to restore the suggestion of the catastrophe, interpreting and offering it to the observer in a precise and direct manner. (Maddaluno, 2019)



Figures 3.2.3.7 and 3.2.3.8: The architectural installation “Stolen from Death” by Francesco Venezia, Naples, Italy, 2015

Figures 3.2.3.9 and 3.2.3.10: The pyramidal cenotaph designs by Etienne-Louis Boullée.

The media of the message in the past time which is uncovered in archaeological excavations have been destroyed and cannot be known. Nobody has the code to decode it, but we still hear things while we walk through the halls of the world of that messages like texts written in lost languages, shamanic prayers, paintings drawn deep into caves thousands of years ago. As the sign is embedded in the depths of history and the continuity of information is cut, disconnection and uncertainty increase. In this respect, a medical theorist, Guy Rosolato, compares archeology with psychoanalysis. This mysterious dimension of archeology is gradually reflected in art and architecture. While the utility and technology dimensions of architecture connect it to the world of technical codes and semiotics, it sometimes draws other vibrations into the vague and mysterious waters of meaning. (Uz & Yücel, 2017, p.33,34)

Consequently, the modern structure can establish different identities and meanings in touch with the archaeological entities which carries the residue of the changes by time. That is why ambiguity and polysemy are valid also to contemporary architecture. Some contemporary works go beyond function and form; the aforementioned vibrations create the source for different meanings.

4. CONCLUSIONS

In the course of history, there has been always a strong bond between architecture and archaeology, not as it is conceived now but in different ways. The interaction of architects with ancient remains has always triggered the imagination and increased creativity in design so that it became an important source of influence for the future. This is the reason why the debate on conservation and restoration of monuments has drawn attention all the time and continues to be relevant. This study attempts to analyze the long-term relationship between architecture and archaeology, and write it through the architectural interventions in archaeological sites as a medium to design the past; where the place changes into the embodiment of the memory and the representation the past.

The discovery of an ancient site, the appearance of a ruin brings up new perceptions and opportunities in the old place; both in terms of tangible and intangible ways. First, the archaeological excavation changes the topography permanently; sometimes in a landscape, sometimes in a cityscape. It turns the places into sites with sudden discontinuities in the ground and time where the history of the area emerges.

The act of archaeology itself, the necessity of the protection of vulnerable structures that are brought to light, the particular choice of preserving the artifacts in their original context and the request to exhibit the historical layers to the public had raised the question of protective structures. In the early times, archaeologist and architects relied on these simple protective shelters and interventions which catered to some important requirements such as reversibility, autonomy, intelligibility, accessibility that later, were codified by several national and international legislation. However today, the current objectives were quite complex; besides the protection of the artifact, the interventions have started to suggest different kinds of spatialities.

To understand the changing relationship between architecture and archaeology, to comprehend the variety of interventions in touch with ruins; a wide-range of architectural examples that have mainly museographic functions were selected from the 1950s, in which the first additional buildings have appeared on the ruins, to present-day; without concerning any geographical limits since the aim was covering the general sense of this relation and the heritage was conceived as a product of the entire humanity.

It has been understood that the character of places, specific conditions of ruins and a long series of regulations guide the design process, methods, and techniques to save the mutual benefit of the new intervention and the archaeological settlement. Nevertheless, even after the attempt to categorize the examples and analyze their logic, technical and material examination remained incapable.

In any case, it is thought to be significant to talk about a technical framework as an introduction for a general understanding of the relationship of two disciplines since both the discourse and the practice of architecture in archaeological sites are very new and insufficient in Turkey. In a country where there are vast terrains of ancient cities waiting to be discovered, conserved, valorized and represented; the lack of knowledge and even interest in this subject to develop new approaches is disappointing.

In recent years, there have been several design projects of the archaeological sites in Turkey like Sagalassos, Ephesus, Labraunda, Aşıklıhöyük or Göbeklitepe. The examples which are used in the chapter of technical framework are the unique ones that first come to minds yet; most of the cases constitute solutions for protective functions, site management programs and technical specifications related with a details for pedestrian and vehicle roads, routes, resting points, visitor management plans, car parks, ticket offices, a souvenir shops, a buffets, toilets, personnel rooms, depot, security, information panels, canopies, banks and so on. Yet, the application of the on-site musealization of the heritage which requests particular studies based on the significance, history, architecture, surrounding and spirit of the place is still incompetent.

According to the analysis, it turns out that the understanding and the representation of the past needs more than a technical program; the relationship between ancient and new establishes a dilemma between theory and praxis. A conceptual framework is necessary as an addition to recent studies regarding the technical limits of modern interventions. Otherwise, despite the national and international guidelines, every act on ruins would seem arbitrary and accidental without this conceptualization.

Today, the link between old and new, the past and the present seems even more complex, multifaceted and interpretative as a result of the realization of such concepts. The superimposition of the traces from different identities, cultures and times is no longer conceived as a problem to solve, but an internal value of the contemporary environment. Moreover, this value is not only accepted as it is; it is enhanced and taken as an inspiration point for further studies.

In the practical stage, the new is built on the ancient without a specific concern to form a relationship with the typological, formal, constructive point of view. The most important aim of the design work seems to have shifted from the mere physical construction of the artifacts to the immaterial systems of the relations through their material and immaterial aspects.

In the theoretical discourse, the study about the theme seems to have destined almost to infinity. As time goes, with the new contributions of next cultures and traditions, with every line drawn to the palimpsest of the time, with every stone overlapped by each other will spark the topic to an advanced level.

In the end, the architectural productions related to the material past have been understood to be related more with the theory of architecture than the theory of restoration. The conservation of the artifacts and the musealization of the memory that they hold is a design exercise in which the architecture appears as a particular expression that inserts historical and critical questions. These questions indeed provoke new arguments and creative answers in the architectural theory itself.

That is why, for this study, it was important to depart from home, from Turkey where the background and the opportunities are great to practice on and turn back to here again with better vision and comparative solutions. By the time, the material and the mental accumulation of the pasts are getting more and more fragile. The understanding, the study and the design of the past by architecture which embodies and testifies the identity, and saves the culture in the most visible and best-remembered manner; is crucial where and when the memory reaches a deadlock. It is believed that the thesis will open a discussion and make a contribution to the emerging area of knowledge that is in constant change.

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Figure 1.1 : Bilekli, 2020

Figure 1.2 : Bilekli, 2020

Figure 1.3 : Bilekli, 2020

Figure 2.1 : http://vwhl.soic.indiana.edu/villa/pecileaerials.php

Figure 2.2 : https://commons.wikimedia.org/wiki/File:Tivoli,_Villa_Adriana,_Canopo_(07).jpg

Figure 3.1.1 : https://www.flickr.com/photos/navycrackerjack74/132099200

Figure 3.1.2 : https://colosseumrometickets.com/lapis-niger/

Figure 3.1.3 : http://www.marcelloguido.com/projects/piazza-toscano/

Figure 3.1.1.1 : Bilekli, 2020

Figure 3.1.1.2 : Kepenek, B. (2016). *Narrating Past Places to Present Viewers: Presentation of Archaeological Sites As Contemporary ((Re)constructs, The Case of Labraunda* (MSc Thesis). Middle East Technical University.

Figure 3.1.1.3 : https://www.nps.gov/cagr/index.htm

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Figure 3.1.1.5 : file:///C:/Users/esenk/Downloads/76-250-1-PB%20(1).pdf

Figure 3.1.1.6 : file:///C:/Users/esenk/Downloads/76-250-1-PB%20(1).pdf

Figure 3.1.1.7 : http://atolyemimarlik.com/anasayfa/mimarlik/

Figure 3.1.1.8 : http://atolyemimarlik.com/anasayfa/mimarlik/

Figure 3.1.2.1 : Bilekli, 2020

Figure 3.1.2.2 : https://www.archdaily.com/201918/temple-of-diana-jose-maria-sanchez-garcia

Figure 3.1.2.3 : https://www.archdaily.com/201918/temple-of-diana-jose-maria-sanchez-garcia

Figure 3.1.2.4 : https://www.archdaily.com/354522/madinat-al-zahara-museum-nieto-sobejano-arquitectos

Figure 3.1.2.5 : https://www.archdaily.com/354522/madinat-al-zahara-museum-nieto-sobejano-arquitectos

Figure 3.1.3.1 : Bilekli, 2020

Figure 3.1.3.2 : https://it.wikipedia.org/wiki/File:Sicilia_Piazza_Armerina_Villa_romana_del_Casale.jpg

Figure 3.1.3.3 : https://it.wikipedia.org/wiki/File:Sicilia_Piazza_Armerina_Villa_romana_del_Casale.jpg

Figure 3.1.3.4 : https://www.archdaily.com/72192/kolumba-musuem-peter-zumthor

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Figure 3.1.4.1 : Bilekli, 2020
Figure 3.1.4.2 : https://www.archdaily.com/911571/gallo-roman-museum-vesuna-jean-nouvel
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Figure 3.2.4 : Balfour, A. (1994). *Cities of Artificial Excavation : The Work of Peter Eisenman, 1978-1988* (J.-F. Bédard, ed.). Canadian Centre For Architecture.

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Figure 3.2.2.1.3 : https://academia.org.tr/mozole-projesi.html
Figure 3.2.2.1.4 : Archive of Atölye Mimarlık
Figure 3.2.2.1.5 : https://www.archdaily.com/72192/kolumba-musuem-peter-zumthor
Figure 3.2.2.1.6 : https://www.archdaily.com/72192/kolumba-musuem-peter-zumthor
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Figure 3.2.3.6: https://www.urdesignmag.com/art/2019/03/12/maraya-concert-hall-gio-forma/

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Figure 3.2.3.8: https://divisare.com/projects/296133-francesco-venezia-andrea-jemolo-stolen-from-death

Figure 3.2.3.9: http://de33eee.blogspot.com/2005/10/death-pyramids-and-boullee-domes.html

Figure 3.2.3.10: http://de33eee.blogspot.com/2005/10/death-pyramids-and-boullee-domes.html

LIST OF APPENDICES

APPENDIX A1 Casa Grande Ruins National Monument

Archaeological Site

Characteristics:	Ancestral Puebloans Hohokam structure from puddled earth which was approximately built in Pueblo III and Pueblo IV Eras, from 1200-1450AD. At Casa Grande (a unit in the National Park system), the great house is the largest of the structures located within a series of walled compounds that include an elliptical ball court, a platform mound, and other earthen structures.
Location:	Pinal County, Arizona, USA

The Project

Identity:	Casa Grande Ruins National Monument
Architects:	Frank Pinkley (first shelter) and Frederick Law Olmsted Jr. (second shelter)
Dates:	1903 (first shelter) and 1932 (second shelter)
Function:	Protective shelter
Structural, material information:	A shelter roof of corrugated iron supported by redwood timbers (first shelter) and a metal roof supported by steel lattice system (second shelter)

Figure A 1.1 Aerial view of the area

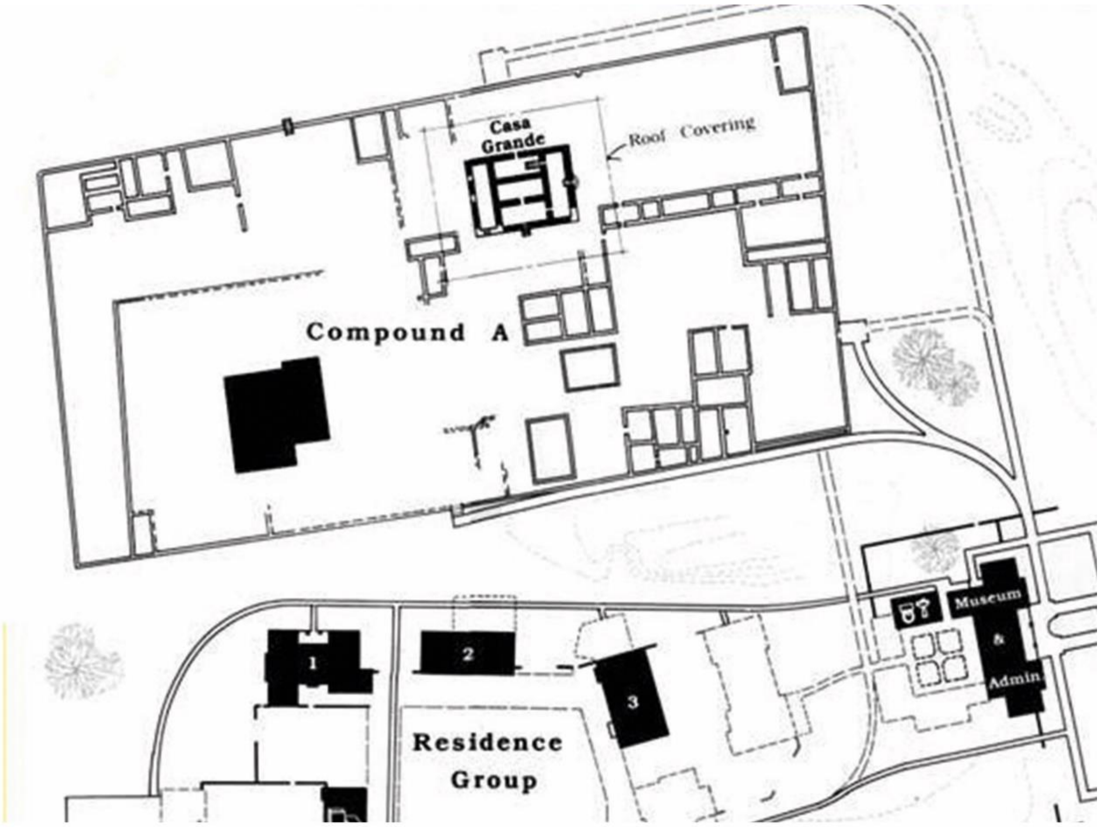

Figure A 1.2 Masterplan of Casa Grande National Park

Figure A 1.3 Protective shelter

APPENDIX A2 Open-Air Museum of Karatepe-Aslantaş

Archaeological Site

Characteristics:	Karatepe is an archaeological complex which was built by Asativatas, the ruler of Adana Plain during the Late Hittite Period (8th century BC) as a frontier fortress to protect his kingdom against the wild tribes in the north.
Location:	Kadirli, Osmaniye, Turkey

The Project

Identity:	Open-Air museum of Karatepe-Aslantaş
Architects:	Franco Minissi (first design) and Turgut cansev-er (construction project)
Dates:	1957-1961
Function:	Protective shelter and open-air museum
Structural, material information:	Because the prefabricated plaques and tor steel armature of Minissi's design cannot be applied in the country those times, the project was modi-ficated to bare concrete canopies by Cansever.

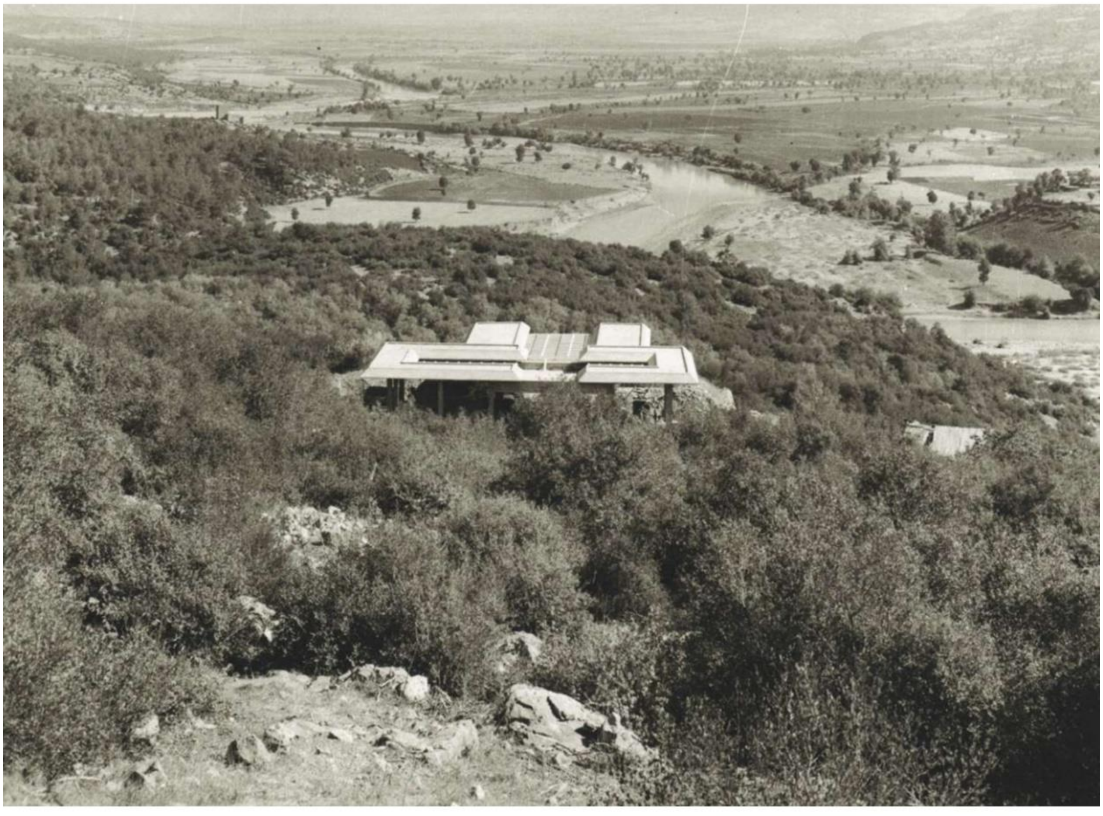

Figure A 2.1 Aerial view

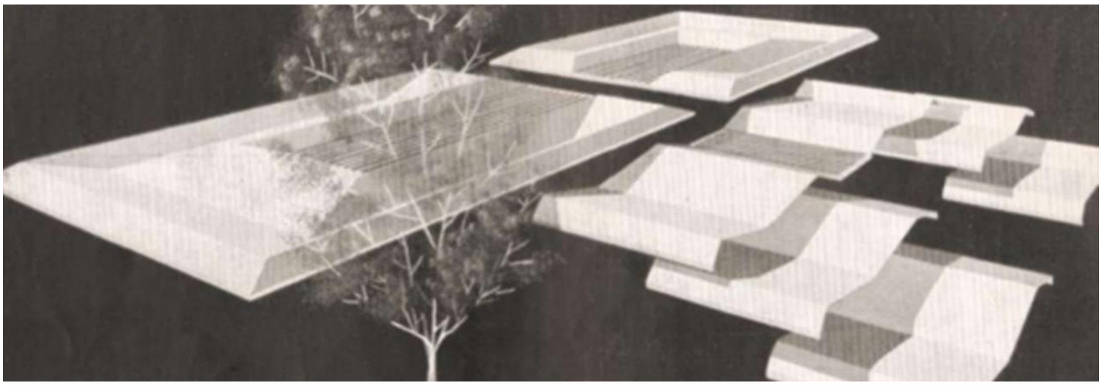

Figure A 2.2 Canopies of Franco Minissi

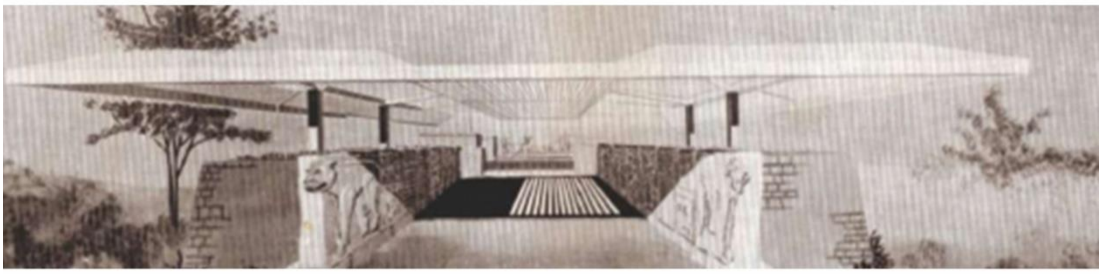

Figure A 2.3 Design of Franco Minissi

Figure A 2.4 Final projects of Turgut Cansever

Figure A 2.5 Final projects of Turgut Cansever

APPENDIX A3 Aşıklı Höyük Site Conservation and Shelter HV+T

Archaeological Site

Characteristics:	Asikli Höyük is an archaeological settlement from the Central Anatolia Neolithic Period in 8/9th BC. The layout of honeycomb appearance, adobe dwelling architecture, continuity of use in buildings and open spaces are observed properties of the area. "HV" and "T" buildings are thought particularly important because of their associated public and sacred functions which are separeted from the rest of residential context of the area.
Location:	Aşıklı Höyük, Aksaray, Turkey

The Project

Identity:	Aşıklı Höyük Site Conservation and Shelter HV+T
Architects:	H. Sinan Omacan, Didem Teksöz, Merve İnce, Feyza Daloğlu, Amina Patak, Büro Statik
Dates:	2010 (project design) to 2013 (construction)
Function:	Protective shelter and open-air museum
Structural, material information:	Timber structure and architectural textile

Figure A 3.1 Aerial view of the area

Figure A 3.2 Construction process

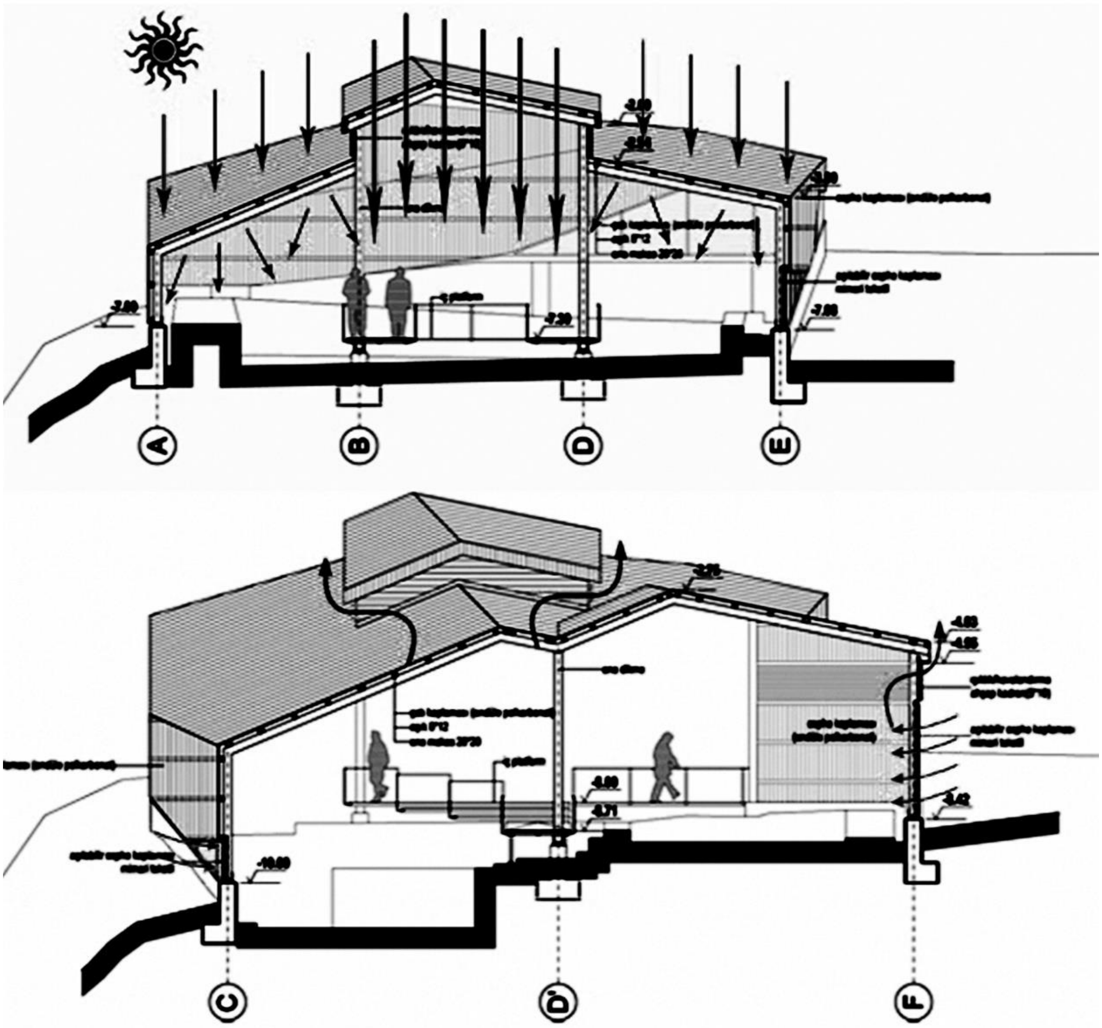

Figure A 3.3 Sections

APPENDIX A4 Temple of Diana

Archaeological Site

Characteristics:	Ruins of the Roman Temple of Diana and the Forum of the Colony (epoch of August)
Location:	Mérida, Badajoz, İspanya

The Project

Identity:	Temple of Diana
Architects:	Jose Maria Sanchez Garcia
Dates:	2005 (project design) to 2008 (construction)
Function:	Open-air museum
Structural, material information:	Reinforced concrete facade, marble slabs flooring

Figure A 4.1 Aerial view

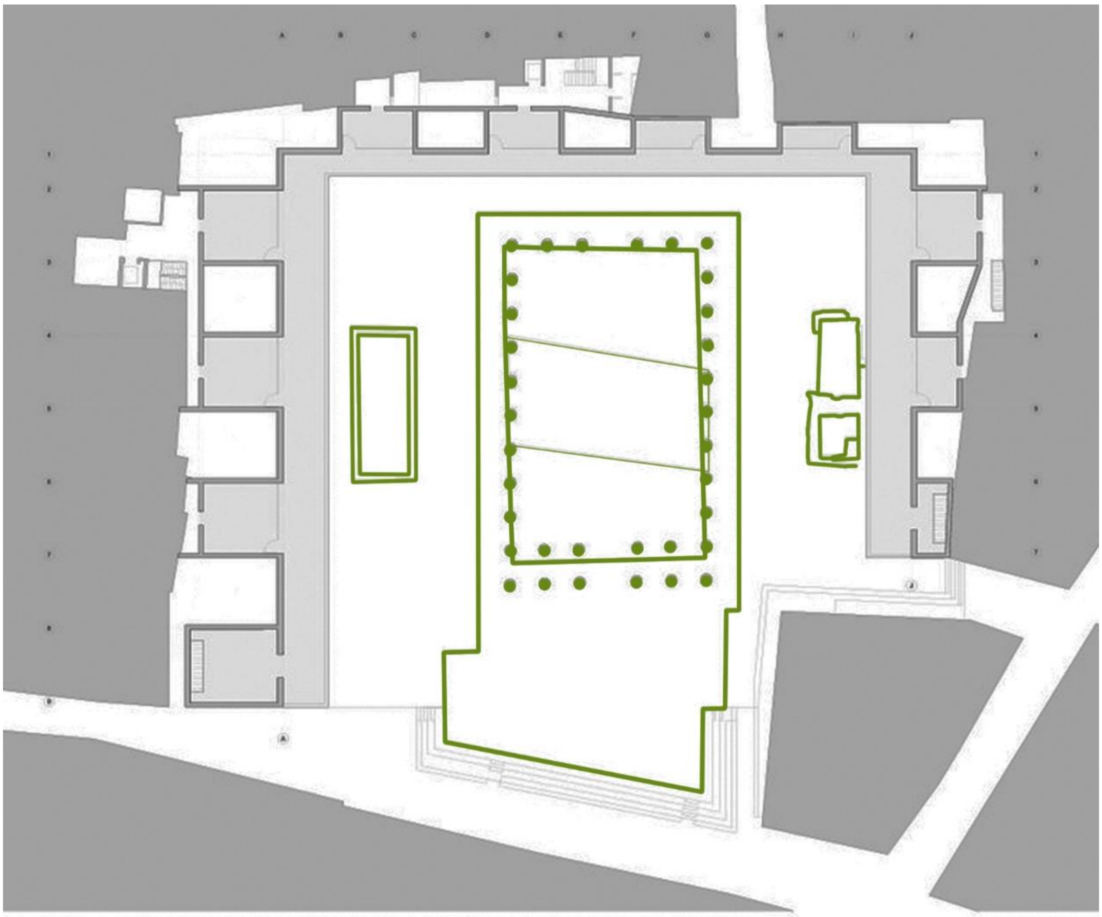

Figure A 4.2 Masterplan

Figure A 4.3 New intervention and the temple

APPENDIX A5 Madinat Al Zahara Museum

Archaeological Site

Characteristics:	Ruins of the Arab city and the Palace of Madinat al Zahra (10th century)
Location:	Madinat al Zahra, Córdoba, Spagna

The Project

Identity:	Madinat Al Zahara Museum
Architects:	Nieto Sobejano Arquitectos
Dates:	1999-2001 (project design) to 2005-2009 (construction)
Function:	Open-air museum, museum, study center, research and archaeological training
Structural, material information:	Load-bearing walls in concrete, white plaster and wood coverings, concrete and limestone floors

Figure A 5.1 Aerial view

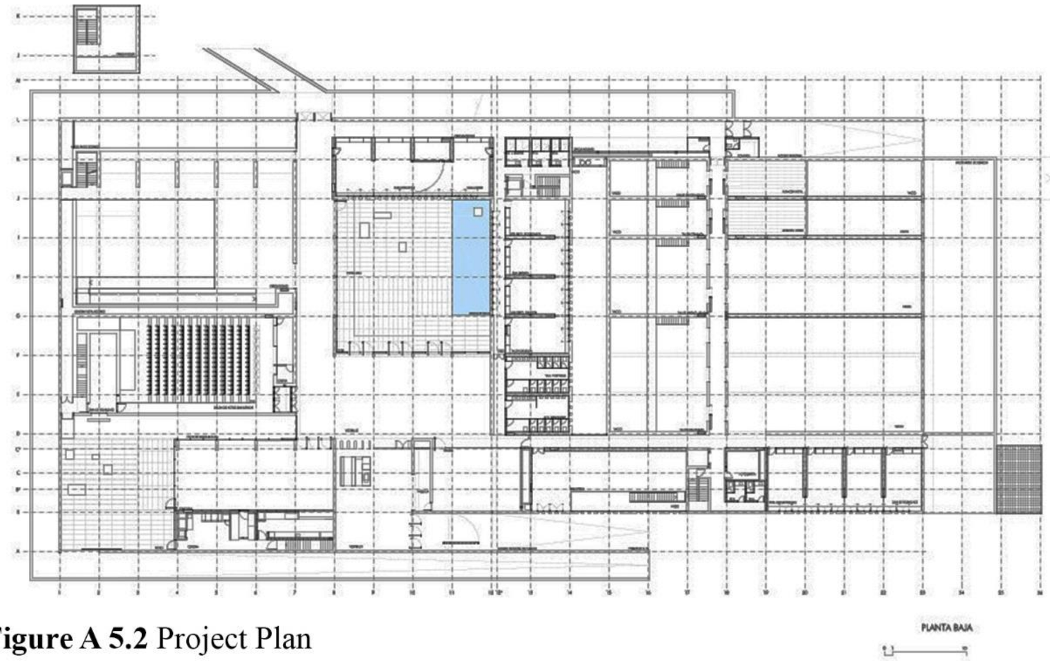

Figure A 5.2 Project Plan

Figure A 5.3 Entrance

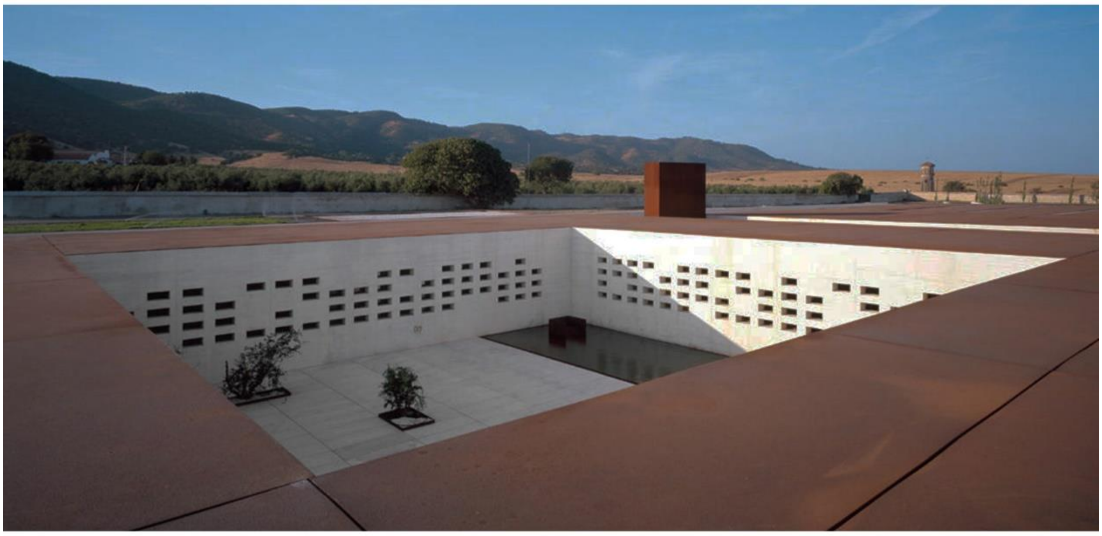

Figure A 5.4 Courtyard

APPENDIX A6 The Villa Romana del Casale, Piazza Armerina

Archaeological Site

Characteristics:	Residential Villa Complex from the Roman period, 320-350AD., and Medieval settlement.
Location:	Piazza Armerina, Sicily, Italy

The Project

Identity:	The Villa Romana del Casale, Piazza Armerina
Architects:	Franco Minissi and Guido Meli
Dates:	1958 (project of Minissi) and 2006 (new project of Meli)
Function:	Protective shelter and museum
Structural, material information:	The first project were innovative in terms of materials; Minissi used thin metal structure to support the new intervention and transperant materials like glass and plexi-glass for facade and the roof. However, the new intervention provides for the roofs a light and reversible structure, opaque, in wood, with a ventilated inner tube, and covered in pre-oxidized copper foil .

Figure A 6.1 Aerial view

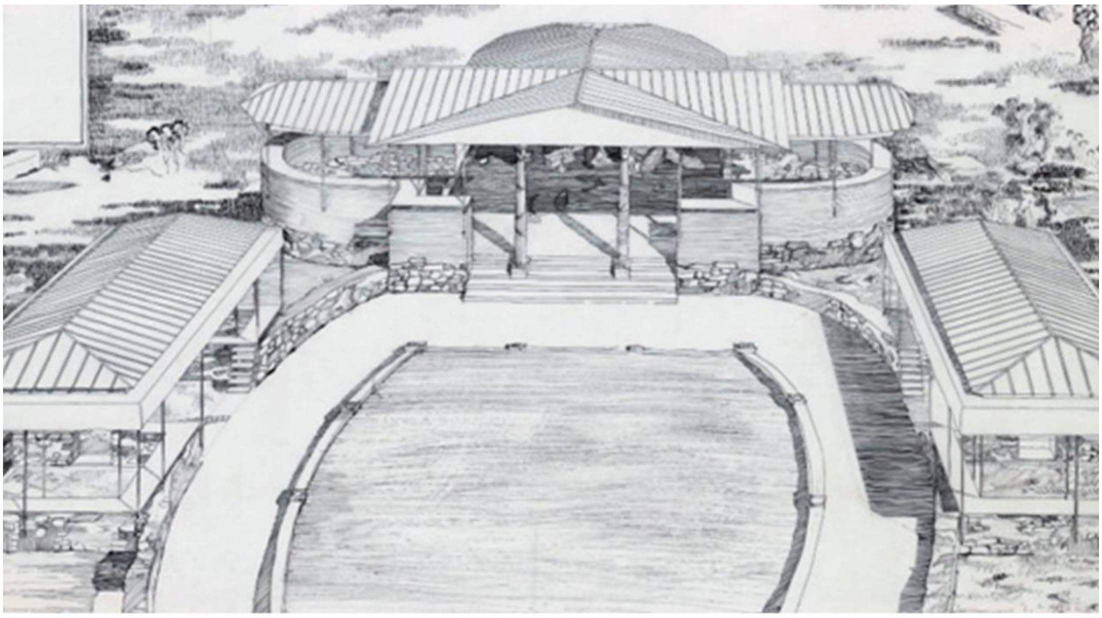

Figure A 6.2 Project drawing by Minissi

Figure A 6.3 Project of Minissi

Figure A 6.4 Projects of Minissi

Figure A 6.2 Same room in the first and second projects

Figure A 6.4 Second project (Guido Meli)

APPENDIX A7 Kolumba Museum

Archaeological Site	**Archaeological Site**
Characteristics:	The site had occupied by the romanesque church of St. Columba, which was destroyed in World War II and replaced in 1950 by Gottfried Böhm chapel that is also called “Madonna of the Ruins”. The site has also remains of a Roman residences from 2nd/3rd/4th/8th/13th centuries, a Carolingan church dated before 850, a Romanesque church from the mid 11th century, and a Gothic church from 1500.
Location:	Cologne, Germany
The Project	
Identity:	Kolumba Museum
Architects:	Peter Zumthor
Dates:	2003-2007 (Construction)
Function:	Art museum
Structural, material information:	Special production brick for facade, micro piles for slim concrete columns in the excavation area, concrete, leather curtains

Figure A 7.1 Aerial view

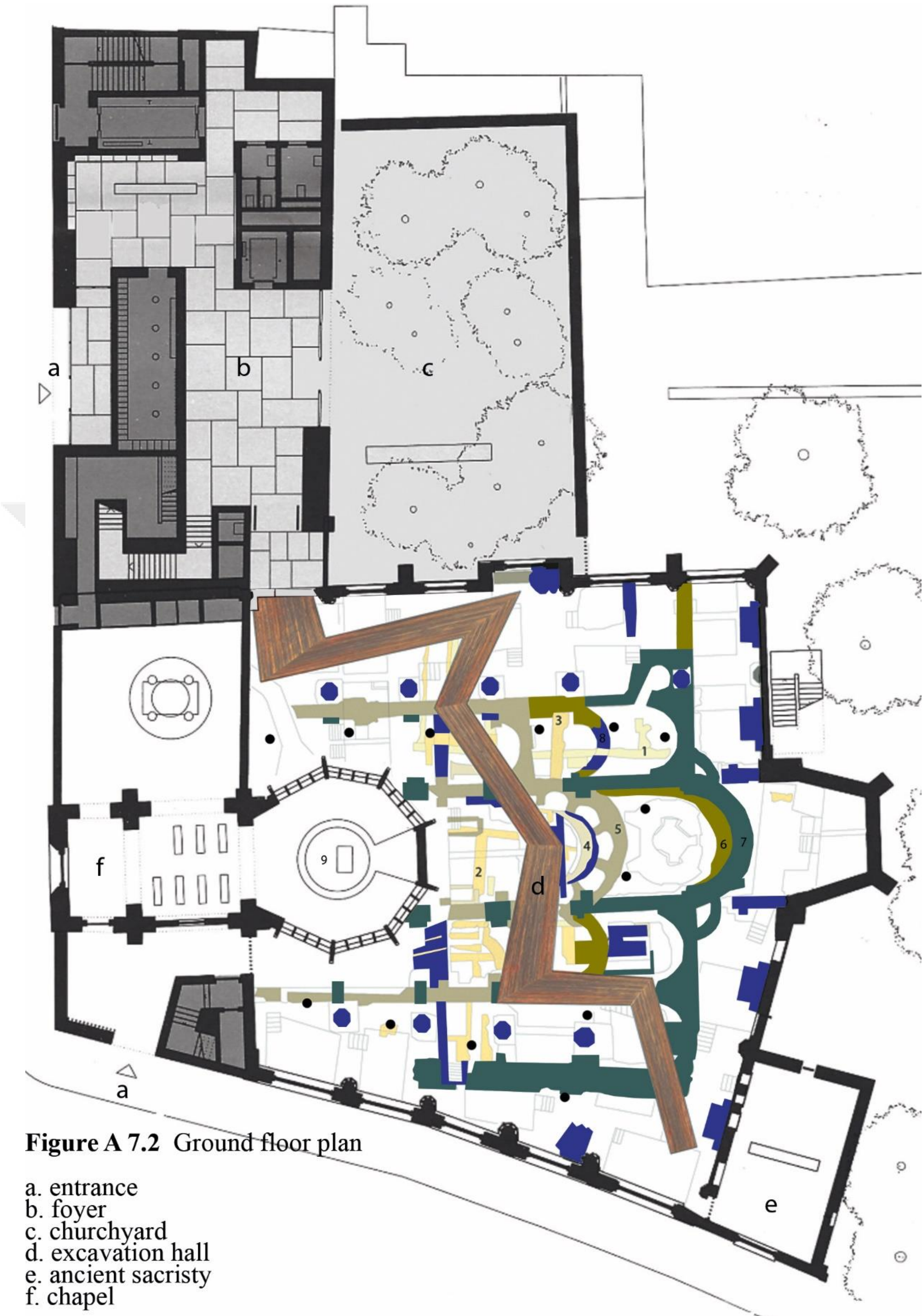

Figure A 7.2 Ground floor plan

a. entrance
b. foyer
c. churchyard
d. excavation hall
e. ancient sacristy
f. chapel

1. Roman residence, 2nd/3rd century
2. late Roman 2nd half of 4th century/ first half of 5th century
3. Frank apsis and Roman house, ca.700
4. Carolingian hall church, before 850
5. Romanesque triple-nave hall church, mid 11th century
6. increments, 12th and 13th centuries
7. late Roman rebuilding, first half of 13th century
8. Gothic church with five nawes, ca.1500
9. post-war chapel, 1950

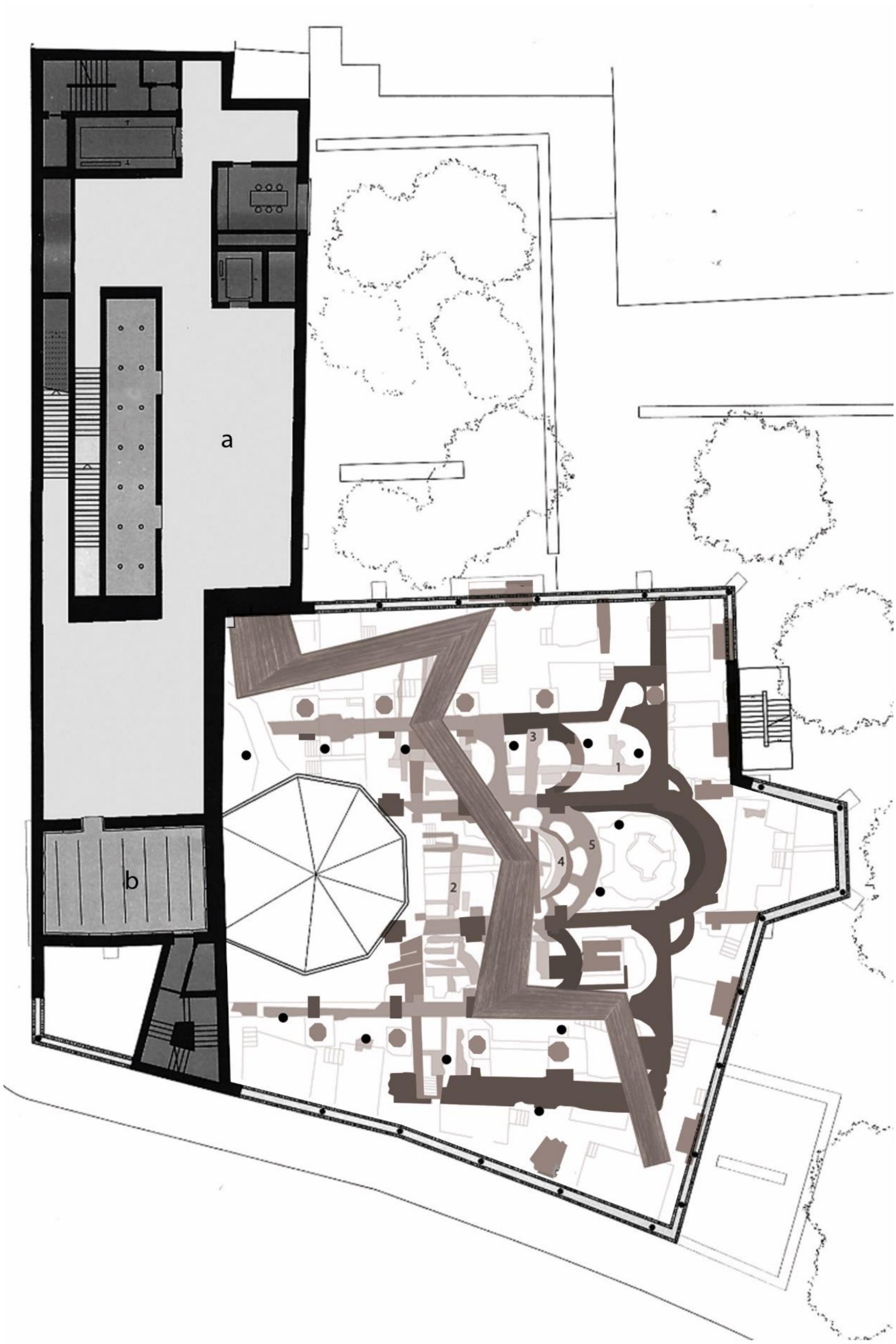

Figure A 7.3 First floor plan

a. gallery
b. armarium

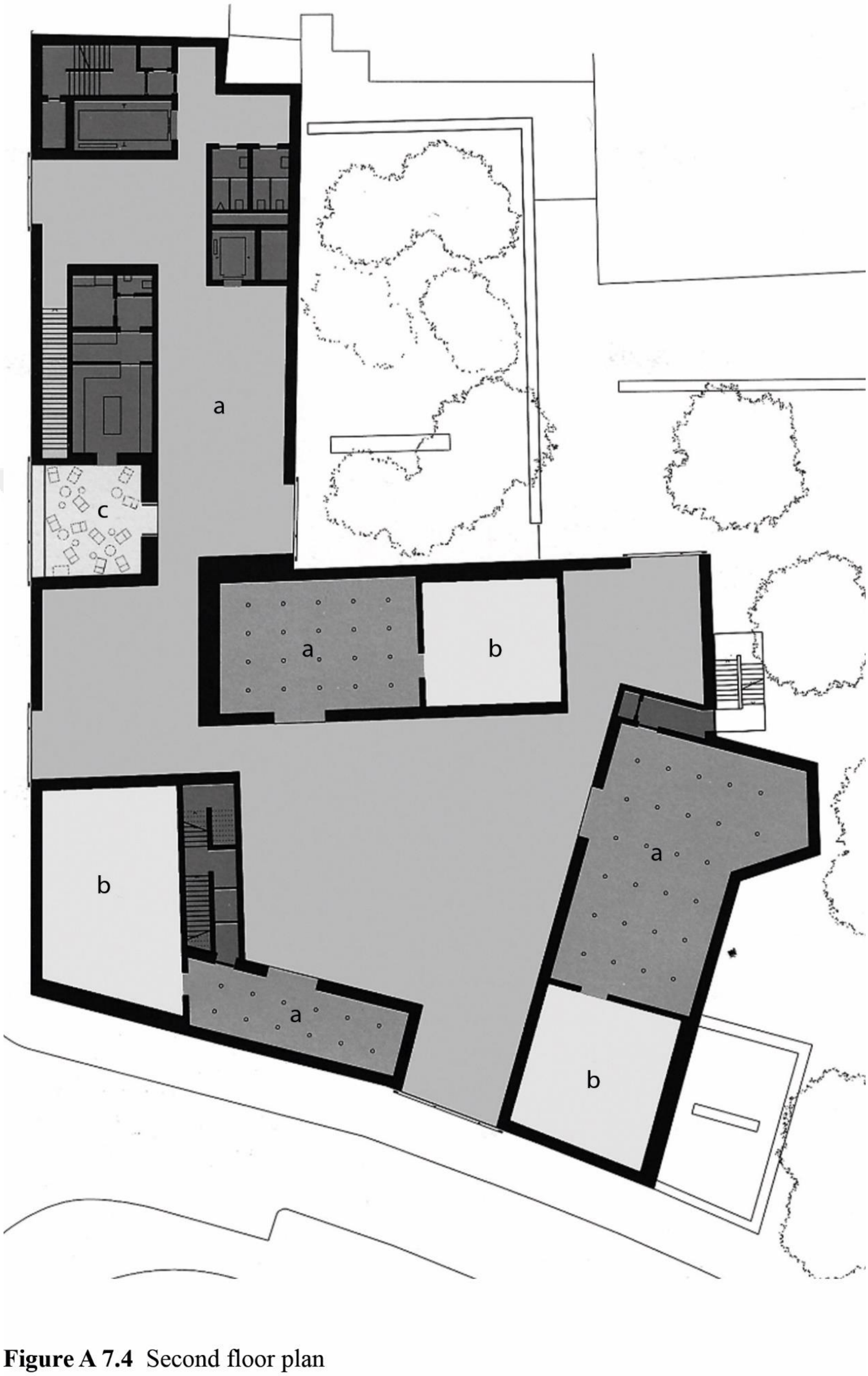

Figure A 7.4 Second floor plan

a. gallery
b. tower gallery
c. reading room

APPENDIX A8 Gallo-roman Museum Vesuna

Archaeological Site

Characteristics:	Residential Villa Complex from the Roman period, 320-350AD., and Medieval settlement.
Location:	Périgueux, France

The Project

Identity:	Gallo-roman Museum Vesuna
Architects:	Ateliers Jean Nouvel
Dates:	2003
Function:	Protective shelter and museum
Structural, material information:	Steel structure, glass facade, steel panel coverings

Figure A 8.1 Aerial view

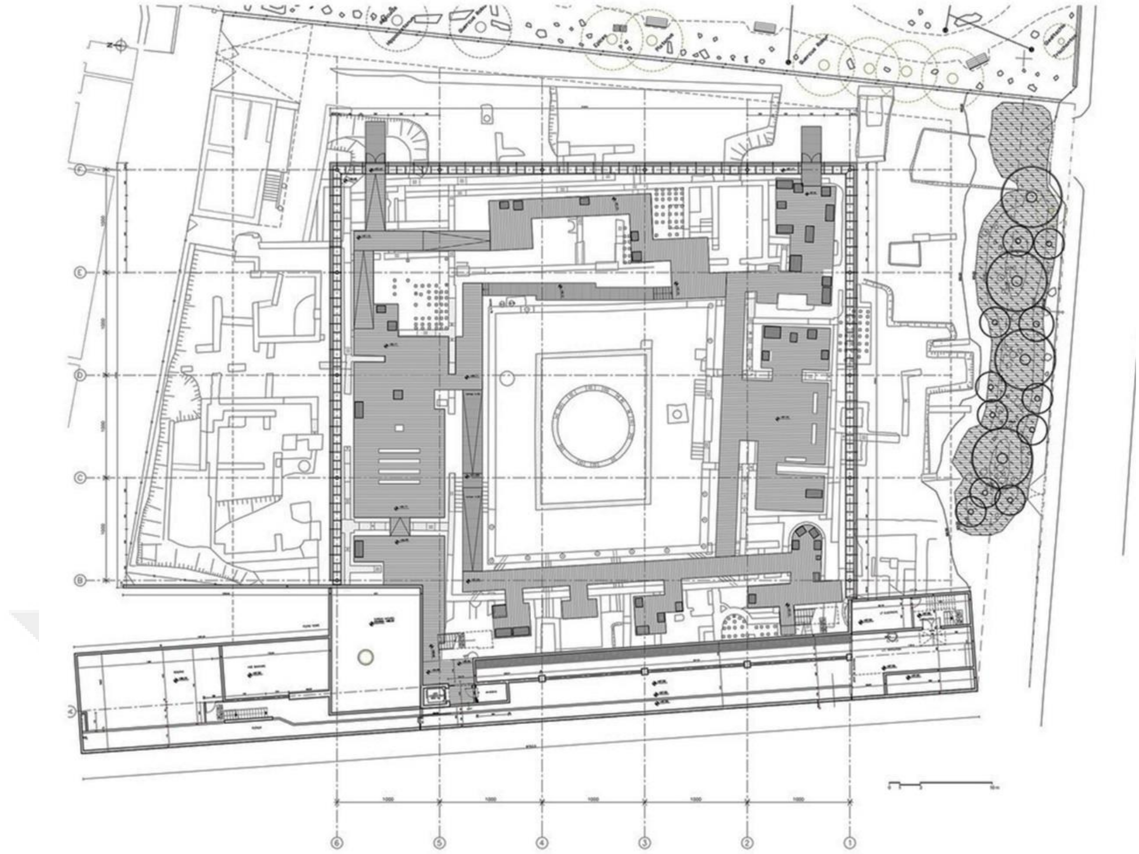

Figure A 8.2 Ground floor plan

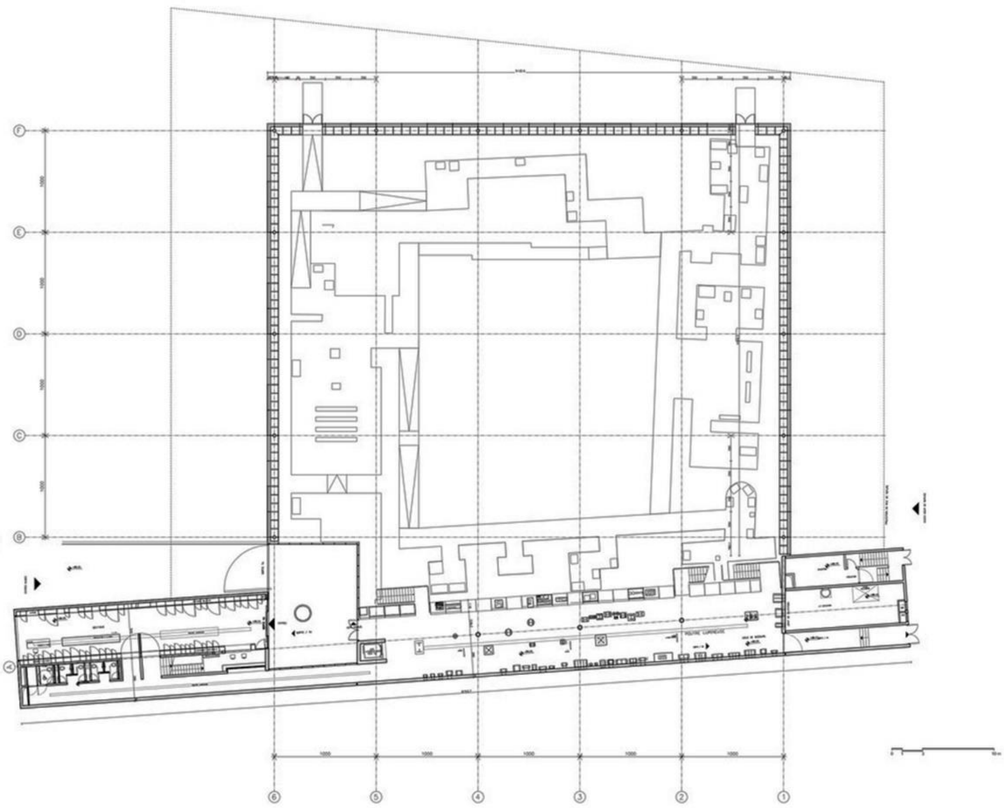

Figure A 8.3 First floor plan

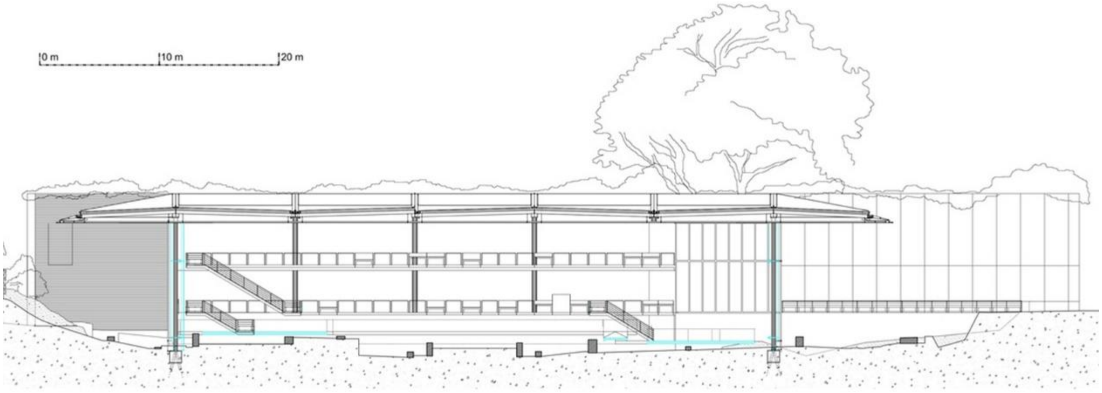

Figure A 8.4 Section

Figure A 8.5 Inside of the museum

Figure A 8.6 Outsideof the museum

APPENDIX A9 Archaeological Space in Daroca

Archaeological Site

Characteristics:	Residential Villa Complex from the Roman period, 320-350AD., and Medieval settlement.
Location:	Daroca, Spain

The Project

Identity:	Archaeological Space in Daroca
Architects:	Sergio Sebastián Franco
Dates:	2007
Function:	Protective shelter and museum, terrace and car park
Structural, material information:	Concrete structure and corten steel

Figure A 9.1 Aerial view

Figure A 9.2 First floor plan

Figure A 9.2 Second floor plan

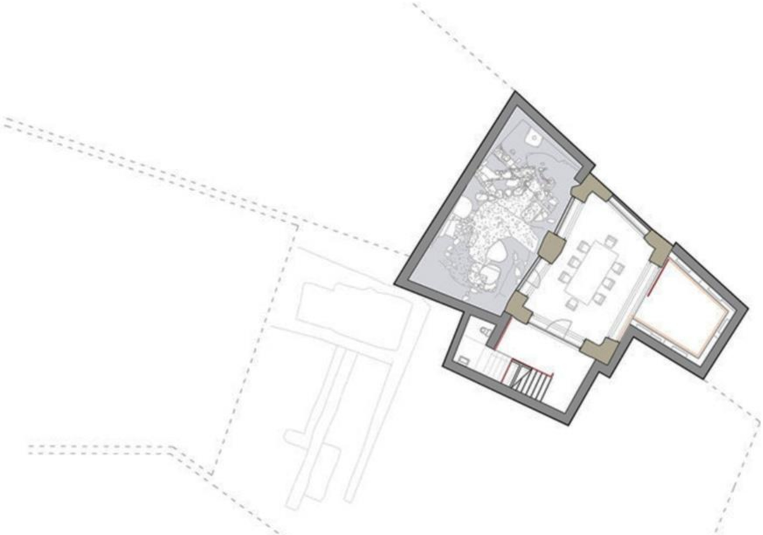

Figure A 9.4 Underground floor plan

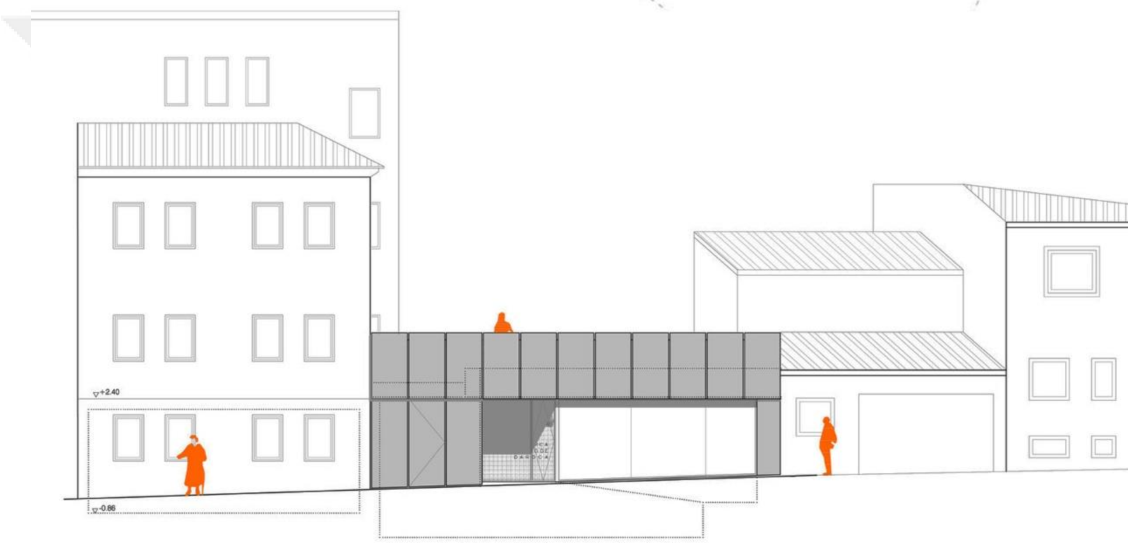

Figure A 9.5 Section

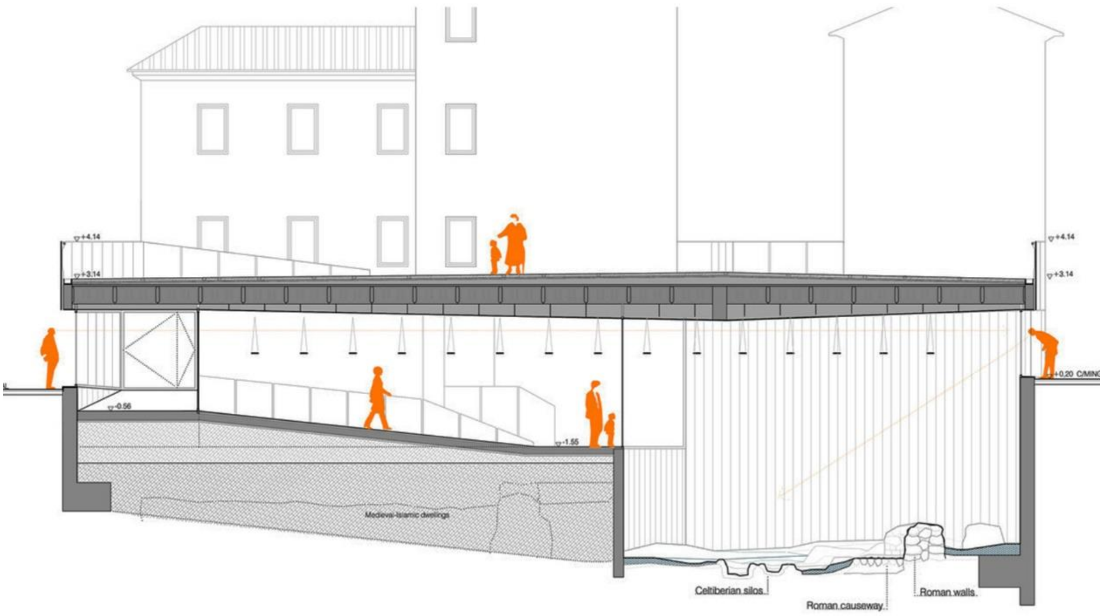

Figure A 9.6 Section

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- Sivas Kızılırmak Bridge Architectural Competition with Atölye Mimarlık / ISTANBUL / (2016)
- MARS Architects / ISTANBUL / (2017)
- 3D Visualization for Mimark Mimarlık / ISTANBUL / (2017)
- Volunteer Asistant at Architectural Project V-VI with Assoc. Prof. Dr. Funda Uz / ITU / (2016-2017)
- Atölye Mimarlık / ISTANBUL / (2017-2018)
- Assistantship / ACCADEMIA ADRIANEA of Architecture and Archeology Organisation Master Program / Tivoli-ROME / (August 2019)