

# DESIGNING THE MUSEUM OF TURKEY'S INTANGIBLE CULTURAL HERITAGE: A STUDIO EXPERIENCE OF INTERIOR ARCHITECTURAL DESIGN\*

**Türkiye'nin Somut Olmayan Kültürel Miras Müzesini Tasarlamak:  
Bir İç Mimari Tasarım Stüdyosu Deneyimi**

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## ABSTRACT

From the beginning, dominantly focusing on displaying the various elements of tangible heritage, after the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, museums have been accepted as one of the tools for safeguarding intangible heritage for the implementation of the convention on the national level. Certain elements of intangible cultural heritage have not been practiced anymore due to the rapidly changing conditions and the technological developments, in this sense, museums perform leading roles on recalling the memory of disappearing cultural practices and expressions. This study aims to share a studio experience developed within the instruction in interior architecture for increase on the consciousness level of students about their grasp of the significance of museums through the process of safeguarding intangible cultural heritage.

Arising from the idea that an interior architectural design studio can be a realistic and tangible medium to explore intangible cultural heritage, this study seeks to understand the impact of an interior architectural design studio experience over the consciousness of students about the conservation of historic building and intangible cultural heritage. Within the scope of the study, an assessment on the studio projects designed by students to develop specific methods for concretizing and revitalizing the elements of intangible cultural heritage by reusing a historic building throughout museum design process is done. Through a studio project set up in the historic building, the students deal with the current debates about intangible cultural heritage and adaptive reuse; and develop their design ideas on the museums focusing on the different elements of Turkey's intangible cultural heritage. The process of the studio experience includes the comprehension of the concepts of intangible cultural heritage and reusing; and, proposing new design approaches for converting a historic building, the Tantavi Depot, constructed in 19th century in Konya, into a museum of Turkey's intangible cultural heritage. The studies carried out through this studio experience are significant for its educational outcomes presenting the significance of the interactive methods and digital media for exhibiting intangible heritage with regard to its conservation.

## Key Words

Intangible cultural heritage, historic building, reuse, museum, Tantavi Depot

## ÖZ

Başlangıcından beri, ağırlıklı olarak somut miras unsurlarının sergilenmesine odaklanan müzeler, 2003 yılında ki UNESCO Somut Olmayan Kültürel Mirasın Korunması Sözleşmesi'nin ardından, sözleşmenin ulusal düzeyde uygulanması için kullanılabilecek somut olmayan mirasın korunmasına yönelik araçlardan biri olarak kabul edilmiştir. Somut olmayan kültürel mirasın bazı unsurları, değişen koşullar ve teknolojik gelişmeler nedeniyle artık uygulanamamakta, bu bağlamda, müzeler, kaybolan kültürel pratik ve ifadelerin anısını yaşatma konusunda önemli roller üstlenmektedirler. Bu çalışma, öğrencilerin somut olmayan kültürel mirasın korunması sürecinde müzelerin öneminin kavranmasına yönelik bilinç düzeylerinin artırılmasına ilişkin iç mimarlık eğitiminde hazırlanan bir stüdyo deneyimini paylaşmayı amaçlamaktadır.

İç mimari tasarım stüdyosunun, somut olmayan kültürel mirası araştırmak için gerçekçi ve somut bir araç olabileceği fikrinden yola çıkan bu çalışma, stüdyo deneyiminin, öğrencilerin tarihi yapı koruma ve somut olmayan kültürel miras hakkındaki bilinçleri üzerindeki etkisini anlamayı araştırmaktadır. Çalışma kapsamında, müze tasarımı süreci içinde, öğrencilerin tarihi bir yapıyı yeniden

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kullanarak, somut olmayan kültürel miras unsurlarını sergilemeye ve canlandırmaya yönelik somutlaştırma yöntemlerini geliştirdiği proje örnekleri üzerinden bir değerlendirme yapılmaktadır. Tarihi bir yapı içinde kurgulanan stüdyo projesi içinde, öğrenciler, somut olmayan kültürel miras ve yeniden kullanıma ilişkin güncel tartışmalarla ilgilenecek, Türkiye'nin farklı somut olmayan kültürel miras unsurlarına odaklanan müzelere ilişkin tasarım fikirleri geliştirmektedirler. Stüdyo deneyimi süreci, somut olmayan kültürel miras ve yeniden kullanım kavramlarının anlaşılması ile Konya'da bulunan bir 19. yüzyıl yapısı olan Tantavi Ambarı'nın Türkiye'nin somut olmayan kültürel miras müzesine dönüştürülmesine yönelik yeni tasarım yaklaşımları önerilmesini içermektedir. Stüdyo deneyimi sürecinde yürütülen çalışmalar, somut olmayan mirasın korunması ve sergilenmesinde etkileşimli yöntemler ve dijital medyanın önemini ortaya koyan eğitim çıktıları açısından önemlidir.

#### **Anahtar Kelimeler**

Somut olmayan kültürel miras, tarihi yapı, yeniden kullanım, müze, Tantavi Ambarı

### **1. Introduction**

After the introduction of the concept of intangible cultural heritage<sup>1</sup> to the world by UNESCO in 2003, the studies for raising awareness on society about it and for its conservation has highly increased as a global endeavor. In recent years, many efforts have been made to foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage as one of these endeavors (UNESCO, 2003, article 13) and to ensure the recognition of, respect for, and the enhancement of the intangible cultural heritage in society, in particular through: (i) educational, awareness-raising and information programs, aimed at the general public, in particular young people (UNESCO, 2003, article 14). To be a part of these endeavors, this study aims to present a studio experience in the department of interior design for raising awareness about intangible cultural heritage and the significance of museums for its conservation through a design process of the adaptive reuse of a historical building.

The discussions on intangible cultural heritage, which started to define and make inventory nearly ten years ago, especially after the UNESCO 2003 Convention, have mainly focused

on the measures of its conservation in recent years. The continuous practice and transmission for new generations<sup>2</sup> as well as documentation are highlighted as the pre-conditions of the conservation of intangible cultural heritage in the convention. Reconsidering the definition in the UNESCO 2003 Convention, it can be stated that intangible cultural heritage is mainly constituted by cultural practices and expressions which have been produced by societies for centuries. The development of the ways of understanding cultural practices and expressions is significant to analyze the tangible properties, like physical structures, architectural features, tools and materials used, on which they have reflected. The rapid change has seriously complicated the conditions of the viability of the intangible cultural heritage of humanity.

In parallel with these developments around the globe and the studies carried out by UNESCO, Turkey has also witnessed increasing efforts to identify the national elements of intangible cultural heritage and increase the level of understanding of these elements among people. In Turkey, the nationalizing process of this system, the common studies of Ministry of Culture and Tourism and Turkish National Commission for UNESCO are

continued to document and make the inventory of Turkey's intangible cultural heritage to prepare specific files for the UNESCO Lists<sup>3</sup>. Until today, from Turkey, sixteen elements of intangible cultural heritage have been listed in the Representative List of Intangible Cultural Heritage of Humanity prepared by UNESCO<sup>4</sup>.

As highlighted in the 2003 UNESCO Convention, among the safeguarding measures for intangible cultural heritage, "the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage" need to be stated here to clarify the relationship between intangible heritage and museumization. Today, certain elements of intangible heritage have not been practiced anymore due to the rapidly changing conditions and the technological developments; thereby, their revitalization cannot be possible. In this respect, "museumization" or "museumification"<sup>5</sup> can be significant for recalling the memory of disappearing cultural practices and expressions (Karakul 2011: 236). Given this emphasis, this article aims to share a studio experience of designing a museum of Turkey's intangible cultural heritage to discuss specific ways to concretize the various elements of intangible heritage through a reuse process of a historic building while raising the students' awareness of their conservation.

## **2. Intangible Cultural Heritage and Museums**

From the beginning, museums have generally focused on displaying the various elements of tangible

heritage (Stefano 2009: 112). After the 2003 UNESCO Convention, museums have been accepted as one of the tools for safeguarding intangible heritage on the national level for the implementation of the convention. Museumization can contribute to the conservation of intangible heritage elements, especially, the ones having physical expressions, but, it leads to move them out of their context and transform them from living cultural expressions into dead objects (Pinna 2003: 3). The intangible heritage elements without physical expressions, like the meanings and values of tangible heritage, the actions of museums are relative because they change in linked with the interpretations and perceptions of individuals (Pinna 2003: 3). The understanding of emotions, meanings and values with or without physical embodiment is also crucial for the safeguarding of both tangible and intangible heritage (Stefano 2009: 113). In this respect, "museumization" approaches need to consider the values and meanings of the people attributed to buildings while displaying intangible cultural heritage.

Even if museums conflict with living intangible cultural heritage, especially for the conservation of disappearing elements of intangible heritage, they are indispensable for collecting, conserving and displaying the material traces of the past (Alivizatou 2006: 47). Actually, by taking cultural expressions out of their context in order to present them in museums, the folklorization of expressions is fostered; thereby, it leads to the distortion of their content and significance (Alivizatou 2006: 53). Determining the conflicts between traditional museum

practices and living culture, Alivizatou (2006: 48) tries to suggest new functions and roles for museums by developing the concept of “post-museum”<sup>6</sup>. Especially, the new understanding of museums has responsibility for presenting tangible properties with its cultural expressions or developing new methods to conserve and display intangible cultural heritage. Accordingly, “video and sound recordings of cultural expressions and practices” (Alivizatou 2006: 51) can be used in museums to display the processes of intangible cultural heritage. Besides, among the new strategies of museumization of intangible heritage, revitalization instead of exhibition, re-production instead of inventory, focusing on future instead of past, story, process and value instead of object have been put forward within the discussions of experts recently (Özünel 2013: 67)

From past to present, the conventional understandings of “museumization” have oriented to keep and exhibit tangible objects; and, not interested in the lifestyles, cultural practices and expressions creating tangible ones. The conservation way of the elements of tangible heritage in museums has forced visitors to be passive viewers. In recent years, the developing understandings of museumization have searched the active roles for visitors to use five senses for perceiving intangible heritage aspects. In these new understandings, the concepts of “interactive museum”, “interactive space” and “virtual museum” have come forward. Recalling the emphasis of the study of raising awareness about intangible heritage within an educational program, the new museum understandings are intended to be experienced by

the students in a process of reusing a historic building.

### 3. Current Understandings of Reuse of Historic Buildings

The theoretical approaches of conservationists and international and national documents have shared common ground on the necessity of reusing the historic buildings constructed for the different lifestyles and cultures to serve new and contemporary functions through their restoration processes (Kuban 2000, Zakar and Eyüpgiller 2015, Madran and Özgönül 2005: 158). According to the contemporary conservation approaches, which have developed after the 1964 Venice Charter all over the world, reusing is considered as the only way to conserve and sustain old buildings. “Adaptation” and “adaptive reuse” are the new terms used for expressing the reuse of the historic buildings. “Adaptation”, defined as one of the degrees of intervention for conservation purposes in the ICOMOS New Zealand Charter includes the interventions from “maintaining its continuing use” or, from “a proposed change of use”.

Most of the thinkers studying on adaptive reuse came from an architectural background until recent times; there has been a change with approaches on the subject of re-use developed by interior architects and designers. According to Plevoets and Van Cleempoel (2013), the contribution of the thinkers studying on interior architecture to the literature bringing into their sensibilities into the reuse process is mainly related to the intangible aspects of the subject and “soft values” considering the needs and sensibilities of new users and the immaterial values of old buildings. Actually,

the approach of interior designers combines the all four approaches outlined above; and, stresses the significance of retaining a sense of historic interior in adaptations taking into consideration the notion of the buildings' own *genius loci* or "spirit of its interior" (Plevoets and Van Cleempoel 2013: 30).

Reconsidering the various approaches on adaptive re-use outlined above within the scope of this study, it can be summarized that adaptive reuse projects mainly aim to conserve the historic buildings and to safeguard their qualities and values, their material substances and ensure their integrity for future generations (Feilden and Jokilehto 1993). Actually, the re-using process primarily requires dealing with both the structural system and the values of historic buildings which constitute the reasons for their conservation and their architectural significance. In result, after the reconsideration of various approaches related to the subject, this study especially focuses on five issues to be reinterpreted through reusing and designing processes, which are "the exhibition of historic buildings, the structural system, the quality of new additions, the meaning of the building, and the necessities of the new function".

#### **4. A Design Problem of Museum of Turkey's Intangible Cultural Heritage**

The studio project in the Department of Interior Architecture at Selçuk University in the spring semester of the 2012-2013 academic year addressed to solve the problem of the museum of Turkey's intangible cultural heritage within a historical building to develop various ways for concretizing intangible heritage elements, and

to understand how the design process affected over the consciousness of students about the conservation of both tangible and intangible cultural heritage. Students were asked to solve a design problem of the adaptive reuse of The Tantavi Depot Building as the museum of Turkey's intangible cultural heritage. They were expected to determine their design approach by considering both the architectural features of museum buildings and Turkey's intangible cultural heritage besides developing an awareness of contemporary conservation approaches on historic buildings.

#### **4.1 The Tantavi Depot Building as a Context for Adaptive Re-use Projects**

The Tantavi Depot Building is located in a historical district near to Bağdat and Augustus Hotel and the railroad terminal and next to Mamuriye Mosque in Konya city center (Figure 1, 2). As mentioned by Duran, Apa, Bozkurt and Çetinaslan (2006), the building was built in 1903 by Tantavi Hafız Ragıp Efendi after the arrival of İstanbul-Bağdat Railway to Konya due to the increase in the necessity for hotel and depots. After a long use of the building as the depot of the terminal building, it also served as a depot of grain for a while. Currently, the building which is under private ownership has still been restored (Duran, Apa, Bozkurt and Çetinaslan 2006: 244-245). The building, which is constructed by stone masonry with brick courses, was originally covered with a hipped roof made from the timber construction supported by iron elements covered with tiles.



Figure 1. Tantavi Depot Building (Source: Google Earth)



Figure 2. Nearby environment of Tantavi Depot Building within city (Source: Google Earth)

#### 4.2 Design Process

Through the design stages, the students were expected to develop a conceptual approach about how to integrate the selected element of intangible cultural heritage within the building, building programs and requirement list and functional relations, to make specific analyses of the Tantavi Depot Building.

There were four phases of the studio for the students: (1) literature search on both Turkey's intangible cultural heritage and museum buildings, (2) the selec-

tion of the elements of intangible cultural heritage to be studied, (3) the preparation of the program of the museum building considering the selected elements of intangible cultural heritage; and, (4) the development of an original conceptual approach and the design process. The design process was planned to consider five issues outlined above which are specifically the exhibition of old buildings, the structural system, the architectural quality of new additions, the meaning of the building, necessities of the new function, namely, a museum focusing on the way of presentation of intangible heritage, considered as “passive or “interactive exhibition”.

### 4.3. Student Projects

The elements of intangible cultural heritage, handled in 16 student’s projects, were grouped into six focusing on traditional craftsmanship; cultural practices, regional, ethnical or religious; traditional games; Turkish epics and Turkish traditional music (Figure 3). Among these sixteen projects, five projects are deeply investigated here to discuss the differences between the intended aims of the studio works and the projects, to display various methods for concretizing intangible heritage developed through projects and to understand how the studio process affected the consciousness of the students about the heritage conservation (Figure 4).

An evaluation chart including interventions made considering five issues on adaptive use highlighted above was prepared to evaluate the five projects comparatively with regard to the specific ways for concretizing intangible heritage aspects used (Figure 4).



Figure 3. Student projects grouped according to the elements of intangible cultural heritage

INTERVENTIONS FOR REUSING IN PROJECTS																
DESIGN WORKS	WAYS OF EXHIBITING OLD BUILDING			RELATED TO STRUCTURAL SYSTEM		ARCHITECTURAL QUALITY OF ADDITIONS			MEANING OF BUILDING-GENIUS LOCI		WAYS OF PRESENTATION OF INTANGIBLE HERITAGE		EVALUATION OF SUCCESS LEVEL OF PROJECTS			
	Exhibiting	Partially exhibiting	Not exhibiting	Overloading	Not overloading	Imitating traditional	Representing / Interpreting traditional	Contemporary additions not related to building styles	Perceivable / Perceivable/Sensible	Not perceivable/ Not Perceivable/ Not Sensible	PASSIVE EXHIBITION	INTERACTIVE EXHIBITION	1 (Insufficiently reused)	2	3	4 (Efficiently reused)
	1. DESIGN WORK	Red				Red		Red	Red			Red				
2. DESIGN WORK		Red			Red		Red	Red			Red					Brown
3. DESIGN WORK				Red			Red	Red		Red						Brown
4. DESIGN WORK							Red	Red								Brown
5. DESIGN WORK							Red	Red		Red						Brown

Figure 4. The evaluation chart of the student project

### 4.3.1 Museum of Traditional Wood Craftsmanship

The first design work<sup>7</sup> focuses on designing a museum of traditional wood craftsmanship of Anatolia within the Tantavi Depot. The design approach is mainly based on exhibiting a great variety of the elements of wood craftsmanship from the different regions of Anatolia thematically, and performing their production process within the skilled hands of masters without destroying the architectural significance of the building. Trying to exhibit the building as much as possible, in the work, the designer keeps transparency on sides and places the close spaces at the center of the building to achieve the creation of a dialogue between new and old (Figure 5,6,7). Within the project, the workshops and the training spaces of master craftsmen are placed within the transparent spaces on sides to provide visual interaction for museum visitors. Another attempt of the designer of the project for the achievement of being harmony with the architectural elements of the building is the stylization of the traditional architectural elements carved from wood integrated into the large glass surfaces. The close spaces, like service spaces and some of the workshop spaces, are placed in a specific zone at the center of the building, disconnected from the boundaries of the building, to permit the public circulation around it and not to destroy the visual perception of the spatial characteristics and the architectural integrity and the meaning of the building. Except for performing traditional craftsmanship by masters, another way for the participation of visitors into the practice of craftsmanship in the project is the use of digital media for seeing films in the process of production of masters contributing to the achievement of an interactive exhibition understanding.



Figure 5. View of the model showing the ground level of the first design work



Figure 6. View of the model showing the mezzanine floor of the first design work



Figure 7. View of the model showing the ground level of the first design work

#### 4.3.2 Museum of Traditional Stained-Glass Craftsmanship

The second design work<sup>8</sup> concentrates on the conversion of Tantavi Depot into a museum of the traditional stained-glass craftsmanship of Anatolia. The main design idea is principally based on exhibiting the different stained-glass craftsmanship elements from the different regions of Anatolia in a thematic arrangement and designing specific training spaces for the performance of the skilled masters without damaging the architectural values of the building, especially, documentary value. Trying to exhibit the building as much as possible, in the design work, the designer adopts an open-plan and semi-open plan understanding for the exhibition spaces and performance area; and groups the close spaces along the central axis of the building to achieve the creation of a dialogue between new and old, and, to heighten the perception of the architectural integrity and the meaning of the old building (Figure 8, 9, 10). As an attempt for creation a dialogue with the building, the design of the exhibition panels is so special and composed of an only aluminum framework not to disturb the visitors' perception of the masonry walls of the building. Within the project, the workshops of master craftsmen, a space for screening films about the craftsmanship and service spaces are placed within the transparent spaces on sides to provide visual interaction for museum visitors at the center of the building within the boundary shaped as a stylized tulip form, as disconnected from the walls of the historic building, to permit the public circulation around it, and, to provide an interactive exhibition of craftsmanship. The openly designed exhibition spaces on both sides provide visual interaction for visitors in the cafe on the mezzanine floor in the stylized tulip form. By stylizing the tulip form which is a most dominant figure in the traditional stained-glass craftsmanship, the designer also tried to achieve a closer dialogue by referring to the construction period of the historic building.



Figure 8. View of the model showing the mezzanine level of the second design work

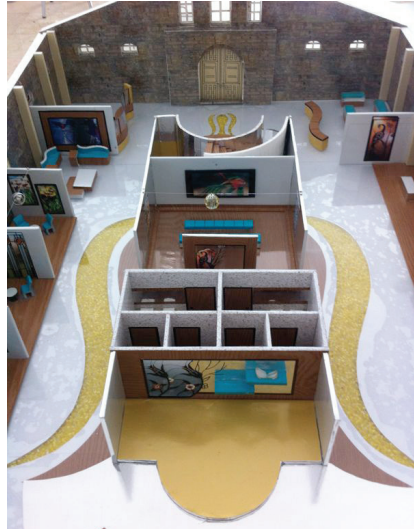


Figure 9. View of the model showing the ground level of the second design work

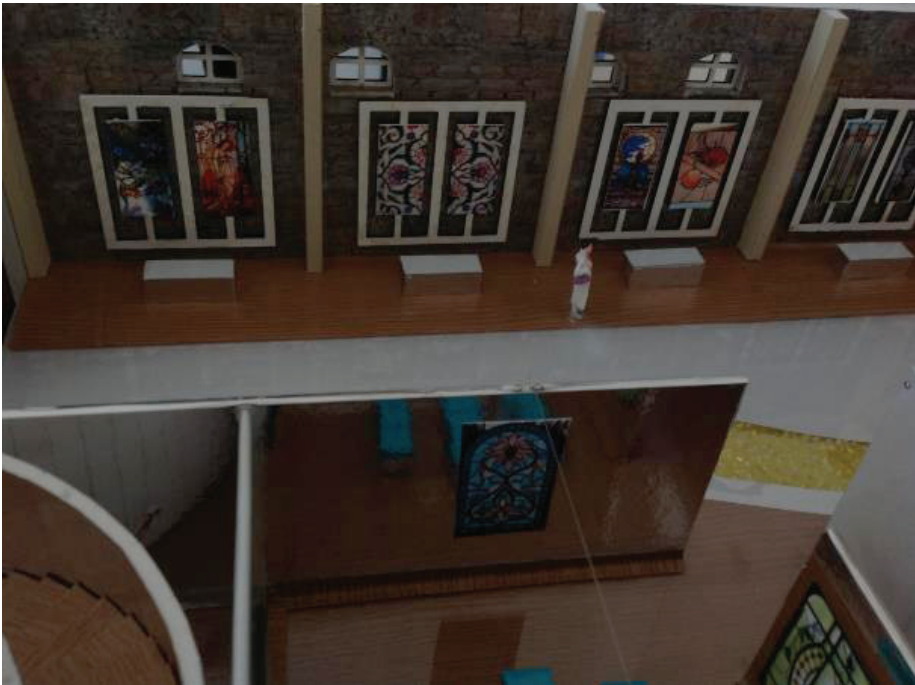


Figure 10. The exhibition panels in the second design work

### 4.3.3 Museum of Traditional Wood Craftsmanship and Art of “Naht”

The third design work<sup>9</sup> directs towards designing a museum for the traditional wood craftsmanship and the art of “naht”<sup>10</sup> of Anatolia. The design approach is mainly based on exhibiting a great variety of the elements of wood craftsmanship and the examples of the art of naht regionally and thematically, and performing their production process within the skilled hands of masters without damaging the values and integrity of the building. Trying to maximize the perception of the historic building for visitors, in the design work, the plan layout is mainly configured by a central workshop and exhibition space, which is accessible from every direction and located under the mezzanine floor; and the exhibition spaces on both sides, designed openly to provide visual interaction for visitors from the mezzanine floor, except for two close spaces, archive and information space attached to the exterior walls of the building (Figure 11, 12, 13). As an attempt for creation a dialogue with the building, similar to the previous design work, the design of the exhibition panels is so special and composed of an only aluminum framework not to disturb the visitors’ perception of masonry walls of the building. Within the project, the workshops of master craftsmen are placed within a semi-open central space, surrounded by the inclined walls, to facilitate the public participation into the production process of the wood craftsmanship and to increase visual interaction for museum visitors, and thereby, to provide an interactive exhibition of craftsmanship. On the mezzanine level, a cafe is located providing visual interaction for visitors with the elements exhibited and the historic building from the upper level. By stylizing a tree at the center of the entrance space, the designer also tried to highlight the production process of wood craftsmanship dramatically by exhibiting its raw material.



Figure 11. View of the model showing the ground level of the third design work



Figure 12. View of the model showing the central workshop and exhibition space on ground level



Figure 13. View of the model showing the mezzanine level of the third design work

#### 4.3.4 Museum for the Alevism Belief

The fourth design work<sup>11</sup> focuses on the conversion of Tantavi Depot into a museum for the Alevism belief. The main design idea is principally based on exhibiting visual materials related to Alevism in a chronological order; and placing a praying space-*Cemevi*- for the performances of the traditional Alevi dance, *Semah*, as Alevi and Bektashi ritual, and *Cem* performances and other social and ritual practices at the center in an open-plan layout not to disturb the perception of the historic building, except for two close spaces attached to the masonry walls destroying architectural integrity (Figure 14, 15). Trying to exhibit the building as much as possible, in the design work, the *Cemevi* space is openly designed in an embedded square form at the center of the building to make visitors easy for seeing the performances, and to provide to achieve an interactive exhibition of social practice. On the mezzanine floor designed freely for the exhibition, there is a gallery hole to provide visual interaction of visitors with the performances, exhibitions and the historic building. The project also provides an intimate relationship with the outdoor space, specially designed for social practices. Except for performing Alevi dances in *Cemevi* space, another way for increasing the awareness of visitors is the use of digital media for seeing films on the Alevi ritual practices and the performances of Alevi minstrels- *Aşıks*- in the project.



Figure 14. View of the model showing the mezzanine level of the fourth design work



Figure 15. The *Cemevi* space on ground level

#### 4.3.5 Museum of Turkish Epics

The fifth design work<sup>12</sup>, focuses on designing a museum for the four well-known Turkish epics, *Ergenekon*, *Oğuz Kağan*, *Şu* and *Bozkurt*. The main design idea of the project is based on exhibiting these four well-known Turkish epics by using various representations of the old rock paintings in a thematic arrangement. Trying to maximize the perception of the historic building for visitors, in the design work, the plan layout is primarily configured around three stone monument stelae centrally placed, including the old scripts of Turkish epics; and various exhibition spaces placed around them, designed in an open and semi-open arrangement to provide visual interaction for visitors from the mezzanine floor (Figure 16, 17). Unlike other projects, the semi-open exhibition spaces are placed on two sides in a scattered way along the inside of the outer walls of the building destroying the perception of its architectural integrity. On the floor of the mezzanine level, there is a huge gallery hole, through which stelae rising to upper levels, providing visual interaction for visitors from the mezzanine floor. The use of digital media on Turkish epics in the project increases the participation of visitors into the theme exhibited by using the interactive ways for exhibiting.



Figure 16. View of the model showing the mezzanine level of the fifth design work



Figure 17. 3d modeling of three stone monument stelae

## 5. Discussion

Reconsidering the information shown in the evaluation chart (Figure 4) above, it can be stated that all five projects explained above arose from a similar concern about the conservation

of the spatial and architectural characteristics of the Tantavi Depot Building while exhibiting and performing the selected elements of intangible cultural heritage within the museum. Arising from the similar conservation concerns, first and second design works are fairly common in having similar plan configuration gathering the close spaces at the center of the Tantavi Depot Building and creating a void alongside the outer walls of the building. The other three projects include certain spaces attached to the walls of the old building destroying the perception of the architectural integrity and the original meaning and values of it.

Considering the ways of exhibiting the selected elements of intangible heritage, all of the projects tried to develop an interactive exhibition approach by designing special spaces for practicing the selected elements of intangible cultural heritage, allowing visitors' participation and using digital media.

## 6. Conclusion

The museumization of intangible cultural heritage is a relatively new subject to be discussed throughout the world. So, it needs to define the various ways of displaying the different elements of intangible heritage to be considered through design processes. Dealing with the reuse of a historic building as a museum of intangible cultural heritage, this article puts forward a multifaceted and interdisciplinary method of study by exemplifying the student projects prepared in the studios of the department of interior architecture in Selçuk University.

Taking a conceptual approach to

interior design, and particularly the themes “intangible cultural heritage” and “adaptive reuse” was productive to the department of interior architecture’s educational aims and processes. In addition, the selected theme could also be a focus for interdisciplinary study in the school’s curriculum. Studying the elements of intangible cultural heritage within a historic building provides students first to understand the element, and its cultural context, and then, the building to provide the museum visitors virtual spatial experiences to percept and interact the intangible and tangible heritage together.

In the interior design studio, through a dialogue with Turkey’s intangible cultural heritage, the conceptual approaches for concretizing the elements of intangible heritage were applied to space by using certain digital media to create an interactive museum within a historic building for the increase in the participation of visitors. The main design idea and its reflections on the museum design, functional arrangement and plan layout were fairly similar in the selected projects with regard to their efforts not to damage the values of the building, to create a dialogue between new and old; and to maximize the perception of the historic building for visitors.

Finally, the interdisciplinary approach of this studio work is not limited to the theme of “intangible cultural heritage”. In the future, different cultural themes can also be studied in this way, to examine how different cultural themes enable the creation of different spatial approaches within either new or old building. Such interdisciplin-

ary studies, providing interior design students to deal with other disciplines, will contribute to the studies of architectural education. Interior architecture students need to be encouraged to examine their own experiences of cultural themes and to transfer them into their design approaches.

#### NOTES

- 1 The UNESCO 2003 Convention defines “intangible cultural heritage” as “the practices, representations, expressions, knowledge, skills-as well as the instruments, objects, artifacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” See Article 2 in the UNESCO 2003 Convention.
- 2 On the UNESCO website, “safeguarding” of intangible cultural heritage is explained in four titles as “involvement of communities, inventorying intangible heritage, transmission, legislation”. (See <http://www.unesco.org/culture/ich/index.php?pg=00012>).
- 3 UNESCO prepares specific lists of intangible cultural heritage in need of urgent safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity made up of those intangible heritage practices and expressions help demonstrate the diversity of this heritage and raise awareness about its importance.
- 4 The national elements of intangible cultural heritage of Turkey in UNESCO lists are The Arts of the Meddah, Public storytellers, The Mevlevi Sema Ceremony, Aşıklik Tradition, Karagöz and Nevruz, Kırkpınar oil wrestling festival, Semah, Alevi-Bektaşî ritual, Traditional Sohbet meetings, Ceremonial Keşkek tradition, Mesir Macunu festival, Turkish coffee culture and tradition, Ebru, Turkish art of marbling, Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka, Traditional craftsmanship of Çini-making, Hidirellez and Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture, folk tales and music in the representative list and whistled language in the list of intangible cultural heritage in need of urgent safeguarding. See <http://www.unesco.org/culture/ich/index.php?pg=00011>
- 5 In Oxford English Dictionary, the term of “museumification” is defined as “display or

- preservation in, or as if in, a museum; transformation into or confinement in a museum” see <http://dictionary.oed.com>
- 6 The concept of “post-museum”, developed by Hooper-Greenhill (2000), can be defined as a new museum understanding expressing a process or an experience, taking on different architectural forms, the different ways of exhibition incorporating many voices, workshops, performances, practices.
  - 7 The project was designed by Tuba Ak.
  - 8 The project was designed by Sema Körpe.
  - 9 The project was designed by Esengül Yatgın.
  - 10 A branch of traditional wood craftsmanship deals with carving motifs and scripts from wood. (See the website of <http://www.nahtsanat.com/>)
  - 11 The project was designed by Beyhan Argın.
  - 12 The project was designed by Ramazan Kaan Çetin.

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