City Museums in Turkey

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Türkiye'de Kent Müzeleri

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Öz

Bu çalışma 2000'den günümüze Türkiye'deki kent müzelerine odaklanmakta ve kent müzelerinin politik ve ideolojik olarak yerellik söylemi çerçevesinde nasıl araçsallaştırıldığını incelemektedir. 2000'lerden itibaren Türkiye'de kent müzeleri hızlıca yayılmış ve bugüne kadar 42 kent müzesi kurulmuş ve 63 tanesinin de kurulum çalışmaları devam etmektedir. Bu çalışmada gazete haberleri, kurum internet siteleri (Kültür Turizm Bakanlığı, Tarih Vakfı, Tarihi Kentler Birliği, Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı, vb.) ve müzelerin internet siteleri incelemiştir. Kent müzelerinin politik söylem, yerel yönetimlerin söylemleri, sivil toplum kuruluşlarının çalışmaları ve akademik yayınlarda tartışıldığı görülmüştür. Bu tartışmalar bazında kent müzelerinin marka kent ajanları, küresel ve yerel rekabet aktörleri, yerel tarih ve kültürü koruma platformları, aidiyet ve kentlilik bilinci oluşturma girişimleri ve kent belleği merkezleri olarak ele alındığı ve bütün bunlar göz önünde bulundurulduğunda tarih yazımı ajanları ve ideoloji sembolleri oldukları görülmüştür.

Anahtar kelimeler: *kent müzeleri, yerellik, küresellik, hafıza, kimlik, tarih, tarih yazımı, yerel yönetimler, politik söylem, ideoloji.*

Abstract

When describing economic, political, social and spatial processes today, meta-concepts are inevitably The study focuses on the discourse of city museums in Turkey since 2000, and how they are mediated politically and ideologically over the discourse of localism in Turkey. Beginning from the 2000s, city museums become widespread in Turkey. Up to now, 42 city museums are established and 63 are proceeding in different cities and towns in Turkey. In this research on the city museums in Turkey, I scanned online newspapers, institutional websites (such as the Ministry of Culture and Tourism, History Foundation of Turkey and Union of Historical Towns and Foundation of the Promotion and Protection of the Environment and Cultural Heritage) and websites of museums. City museum has been discussed in political rhetoric, official discourse of local administration, works of non-governmental organizations and academic research. It reveals that they are the agents of city branding, actors of global and local competition, platforms of conservation of local culture and history, initiatives of developing sense of belonging and consciousness of citizenship, collectors of urban memory, and yet agents of history writing and symbols of ideology.

Keywords: *city museums, localism, globalism, memory, identity, history, history writing, local administrations, political rhetoric, ideology.*

City Museums in Turkey

In May 2013 public opinion united in the idea of protecting Gezi Park. For a while the government plans to re-build the demolished Topçu Kışlası with demolishing Gezi Park, in the words of the politicians, in order to revitalize the history. Not to mention the problems of building such a revivalist "cosmetic architecture" (Ersoy, 2013: 72), the project is going to erase the whole urban memory of Taksim region. When the caterpillars entered the park and begun to uproot the tress, people gathered and occupied the area for the sake of the trees and the urban memory that the park brought through. However the approach of the government to the protestors was far being reconciliatory. The police used disproportionate force against the people and they tried to encounter these situations. Yet they did not leave the Park and lived in tents. They built a market where everything was free of charge. They rearranged a container and built a museum where they can restore all the memory of the Gezi actions. In that way the people who confronted all the struggles throughout the Gezi process set up the archive of the things that should be commemorated. Yet, it is clear that all the actions create another layer on the urban memory of Gezi Park and Taksim region.

At the same time the politicians declared that in Topçu Kışlası project, there will not only shopping facilities but also a "City Museum". After this declaration media turns its attention to the question what city museum is?

Suay Aksoy, president of CAMOC (The International Committee for the Collections and Activities of Museums of Cities), states that city museums are the memory centers that collect tangible and intangible heritage and the phenomenon of today for a better future. She adds the most important values for city museum are the city itself and the citizens. So, if a city museum is going to be established the ideas and wishes of the citizens should be taken into consideration; because common sense is principle for city museums ("Kent Müzesi Nedir?," 2013). The president of Professional Organization of Museology (*Müzecilik Meslek Kuruluşu Derneği*) Zehra Erkin states that city museum should accept the multicul-

tural feature of the city and reject a prototype citizenry. She also emphasizes the importance of common sense in establishing of city museums and adds sociologists, museologists, architects, conservators, restorators and more important librarians and archivist should collaborate in this process ("Kent Müzesi Nedir?," 2013).

Beyond these discussions, why did the government use "City Museum" as a phrase? What is the role of the city museum that the political rhetoric keeps harping on it?

In that point "how" the "city museum" is used as a phrase gains importance. When I analyze the online newspapers the use of "city museum" distinguished in the official discourse of local administrations. Then, why the local administrations mediate the discourse of city museum?

In 1990s, with the effect of globalization, throughout the world the localism gains more importance and it affected the historic preservation approaches. In Turkey the atmosphere of the 1990s led the establishment of non-governmental organizations, aiming to develop historical consciousness in society, preserve the local historical and cultural values. Foundation of the Promotion and Protection of the Environment and Cultural Heritage (*Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı*, ÇEKÜL, 1990), with the project "Environment and Culture Houses" and History Foundation of Turkey (*Tarih Vakfı*, 1991), with the publications about historiography and museology, are the prominent non-governmental organizations.

In 1999 "The European Association of Historic Towns and Regions" was formed by the Council of Europe, as part of the initiative "Europe – A Common Heritage" (www.historic-towns.org) The aim of this initiative is "to promote the interests of Europe's historic cities through international cooperation between heritage organizations and historic towns - sharing experience and good practice and promoting the sustainable management of historic areas" (www.historic-towns.org). Leading this initiative, in 2000 Union of Historical Towns in Turkey (*Tarihi Kentler Birliği*, TKB) is formed. The aim of the Union is "to obtain solidarity and

collaboration among the municipalities in protection of the natural, cultural and historical heritage of the cities" (www.tarihikentlerbirligi.org).

In 2009, in the meeting of Union of Historical Towns, Oktay Ekinci (advisory committee member of the Union) says: "Culture is local. The climate, history, traditions and geography of the region create its culture. So, the conservation of it is the primary responsibility of the local administrations" (PANEL: "Birikimleri ve Yeni Dönem Hedefleriyle Tarihi Kentler Birliği," 2009: 12).

Ekinci states that Union of Historical Towns is a supra-party union that promotes inter-institutional consciousness for conserving and transmitting our roots to the future (PANEL, 2009: 12).

Even the Union is a supra-party organization; it is based on membership of the municipalities (PANEL, 2009: 12). Because the municipalities are administered by parties, in that point in the works of municipalities the political approach is inevitable. Therefore, we see the use of "city museum" in the propagandas of local elections. Yet I may claim that the Union's remarkable campaign, started in 2011, called "A city museum in each city" motivated the member municipalities.

AKP candidate of metropolitan municipality of Mersin Mustafa Eyiceoğlu introduce his 21 projects for the city and the first one is the city museum ("Kent Müzesi Kuracağız," 2009). CHP presumptive candidate of Çeşme municipality Dr. Mehmet Görgün states that Çeşme needs a city museum and adds "we are the ones who fulfill the gap and make it real" ("Çeşme'de 'tersine beyin göçü' olacak," 2013). AKP presumptive candidate of metropolitan municipality of Ordu Eyüp Elmas in his campaign promises city museums for all 19 districts of Ordu ("Ordu, on yıl sonra Bursa olacak," 2013), and AKP presumptive candidate of Ünye municipality also promises a city museum for Ünye ("Ünye'yi yaşamak ve yaşatmak için buradayım," 2013). Additionally, CHP presumptive candidate of Çankaya municipality Bekir Ödemiş states that they are going to establish a city museum for Çankaya's tourism and promotion (www.bekirodemis.com, 2013). And AKP presumptive candidate of metropolitan municipality of Denizli Sezer

Cihan (general secretary of Union of Historical Towns) promises 10 museums in 5 years, and says among these museums city museum is the principal one ("Cihan'dan 5 yılda 10 müze sözü," 2013).

When I scanned the news regarding city museums for 81 provinces of Turkey, it reveals that there are 42 city museums are established and 63 are ongoing projects.[1] With analyzing the documents three titles come forward in the discourse of city museums in Turkey: City branding; memory, history and archive; legitimization.

1. City Branding

In the age of globalization the discourse of localness gained importance in order to differentiate a city from the other ones. So, city branding, city promotion, global and local competition become significant, therefore, local values are seen as the input of this competition. City museums, as being the ground of preservation and presentation of the local heritage, play an active part in this competitive atmosphere.

The mayor of Çubuk (Ankara) states about the ongoing project of Çubuk City Museum that "Çubuk City Museum will present the historical adventure of the trademarks of the city like Çubuk Agat stone and Çubuk pickle" ("Çubuk kent müzesi çalışmalarına start verildi," 2013).

Even, the city museums become the agent of city branding according to the politicians. Mayor of Side (Antalya) Abdulkadir Uçar explains the importance of ongoing project Side City Museum as such:

With the city museum we will make Side a trademark of the tourism of culture, history and archeology in the world. With the support of the Ministry of Culture and Tourism for developing the tourism of culture and archeology in Side we will establish 5 city museums. […] As it is known, city museum is a trademark of a city and door to its history.

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[1] The names of the museums are various; such as city museum, city history museum, local history museum, urban memory museum, intangible cultural heritage museum and living museum. Although they vary in names, the missions of these museums share the same background with city museums.

There are lots of city museums in the cities which are the trademarks of culture tourism in the world. So, for Side, not just 5 city museums, even, 50 ones are not enough ("Side'de Kültür Turizmi İçin 5 Kent Müzesi Kurulacak," 2011).

Hence, we see that tourism is the prominent motivation of this competition, the interpretation of city museums as cultural investments for the development of tourism become inevitable in Turkey, where we have the Ministry of "Culture" and "Tourism". Yet one of the strategies of the Ministry is "to draw attention to the culture tourism and city branding within the frame of the main policy of diversification of domestic tourism and spreading it to the whole country" (Kültür ve Turizm Bakanlığı, 2007).

City museums are also the agents of praising the city. Especially local administrators state "our city deserves a city museum" or "we need a city museum is befitting of our city" which signify that the city owns valuable heritage. It seems that, city museum is in the check list of the local administrators. In majority of the news about city museums, it is stated that to establish a city museum in a city is one of the unforgettable projects. In that sense, we see how city museum is introduced as one of the prestigious municipal services. Yet, according to Fikret Yılmaz (2004), the director of Ahmet Piriştina City Archive and Museum, with the proliferation of participatory democracy in the world and the increasing role of non-governmental organizations in urban issues led a transformation in municipal services; and with this transformation, city museums and city archives began to be part of municipal services like road maintenance or cleaning services.

2. Memory, History and Archive

According to Pierre Nora (1989: 8) with "the 'acceleration of history'," we confront "with the brutal realization of the difference between real memory […] and history, which is how our hopelessly forgetful modern societies, propelled by change, organize the past." Yet he claims memory

and history are in fundamental opposition that "memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past" (Nora, 1989: 8). Nora (1989: 9) claims that "history is a critical discourse that is antithetical to spontaneous memory" and its "goal and ambition is not to exalt but to annihilate what has in reality taken place." And he adds "a generalized critical history would no doubt preserve some museums, some medallions and monuments-that is to say, the materials necessary for its work" (Nora, 1989: 9).

"In our everyday understanding of memory" says Mark Crinson (2005: xii), "the term encompasses two closely interlinked aspects: the first is of a residue of past experiences" and "the second is of an ability or faculty by which we recollect the past." Closely to Crinson's second aspect, Nora (1989: 13) claims that "what we call memory today is therefore not memory but already history" and adds "memory transformed by its passage through history" and now "modern memory is, above all, archival." In our age, Nora (1989: 13) says, archive is meant for "the complete conservation of the present as well as the total preservation of the past." Nora (1989: 17) claims that "our relation to the past is now formed in a subtle play between its intractability and its disappearance, a question of a representation."

Regarding these issues, it is mostly stated in the news regarding city museums in Turkey that they are the collectors of urban memory, accordingly history, and eventually identity. In the majority of the news we see the words identity, origin, essence and culture used as synonyms.

"The city museum will be the memory of our city" says Yusuf Civelek, mayor of İskenderun, and adds; "in this changing world the important thing is to protect the essence, to transmit the cultural values from generation to generation" ("İskenderun'un hafızası Kent Müzesi'nde yaşayacak," 2011).

In the website of Sabancı Foundation it is stated that "Sakıp Sabancı Mardin City Museum helps the presentation of Mardin's ages old histor-

ical culture" with the help of "the exhibition units that represent the unique features of the identity of the city" (/www.sabancivakfi.org).

In the opening speech of Eskişehir Museum of City Memory the mayor Yılmaz Büyükerşen says "a city, above all, means culture" and adds "this museum is an important project that will present the values that constitute Eskişehir's city identity to the next generations" ("Büyükşehir Belediyesi Kent Belleği Müzesi açıldı," 2012). About Eskişehir Museum of City Memory, secretary general of the Eskişehir Metropolitan Municipality, Canan Demir says "Eskişehir accumulates its hidden memories, its today and even its future in the Museum of City Memory" ("Eskişehir, geçmişini canlandırıyor: Kent Belleği Müzesi," 2013). The verb "accumulate" recalls its archival feature. Yet, for Ahmet Piriştina City Archive and Museum, Fikret Yılmaz (2004) states that archive means memory of the city and museum is the visual representation of the urban history. In that point the city archive and city museum are complementary. Yılmaz (2004) states that "there is a strong relation between memory and knowledge of history and constitution of consciousness of citizenship" and adds "it needs to be established institutions for creating citizen identity and consciousness of citizenship." In that way, Yılmaz (2004) claims, the compatibility between past and present can be assured and so, with knowing well the city they live, people are going to be conscious citizens who have strong sense of belonging. Hence, he sees the city archives and museums as the key institutions for it.

3. Legitimization

a. Legitimization of History(writing)

In modern times the past is preserved in the documents, not in the memories and yet the reproduction of it occurs in the archives (Erkmen, 2010: 27). Archive takes the responsibility of preservation of the records of the past, also determines their relation to the future (Erkmen, 2010: 21). The things that archive collected are to be remembered, on the contrary, the excluded ones are condemned to be forgotten (Erkmen, 2010:

27). It is the dilemma of documenting the memory: positively, it helps to remember the ages old past and, negatively, by means of censor, suppression, distortion causes to forget with exclusion (Assman, 2001: 28). This manipulative feature of the archive is explained by Jacques Derrida (1995: 11) in a single sentence: "There is no political power without control of the archive, if not of memory."

"Istanbul City Museum should represent the city's past and present, and shape its future" (İstanbul Büyükşehir Belediyesi, 2012: 14). The issue of shaping a city's future is one of the prominent statements in the documents regarding city museums in Turkey.

Municipality of Nusaybin declares that "people can only shape their future reviewing the present with what the past has taught" and adds "the city museum is the best example for it" ("Tarihine Sahip Çıkmak, Geleceğe Sahip Çıkmaktır," 2012). City museums are "the places providing to read the city values correctly" ("Malatya Kent Müzesi Projesi Gerçekleşme Yolunda," 2008). In the issue of shaping the future, it is clear that representing the city's past correctly recalls selection of reading history.

As it was mentioned Pierre Nora states history is the representation of the past. According to Nora (1989: 17), "representation proceeds by strategic highlighting, selecting samples and multiplying examples." It is "the return of the narrative" (Nora, 1989: 17). The narrative of what is selected and what is not. In that sense, the question gets importance: How do city museums represent/narrate the city history?

Representing the everyday life is the prominent issue in the city museums in Turkey. For İstanbul City Museum, it is stated that in the museum "the everyday life stories of the ordinary people should be represented" and "it should be a multicultural exhibition that open to all ethnic communities" (İBB, 2012: 14).

We see sections in city museums narrating daily life features. For instance in Bursa City Museum the exhibition of "Bursa with its Life and Culture" is composed of such subsections: from past to present food culture, the story of Karagöz-Hacivat, the famous people grow up in

Bursa, customs and traditions, clothes, dwelling, religious life, education, sports and neighborhood relations. In short it exhibits the way of life. In the website of the museum it is stated that among the other exhibitions this section represents Bursa best, "because cities exist with their people" (www.bursakentmuzesi.com).

Other exhibitions in Bursa City Museum are the thematic gallery of "Handicraft Bazaar", chronological development of Bursa with the sub-sections of "Bursa city of Civilizations" (with the sections "First steps in Bursa", "the Ottomans", "War of independence") and "Contemporary Bursa" (with the sections such as "Atatürk and Bursa", "What makes the city Bursa", "Architecture", etc.). Most of the exhibitions consist of information boards with texts and images, and in some sections there are models, visualization with mannequins, computer-aided visualizations and object exhibitions.

The exhibitions of Samsun City Museum are as such: the chronological history of Samsun, the famous people born in Samsun, war of independence, tobacco farming, population exchange and migration, the disasters in city history, once upon a time Samsun, Samsun in the Republican era, Atatürk and Samsun, parliamentarians, governors, mayors, demography, historical buildings, architecture, history of transportation, Blacksea and fishing, handicraft bazaar, the history of sports, education, communication, geography, tourism in Samsun, economy, the history of health, food culture, childhood in Samsun, wedding traditions, and art and culture. The presentation techniques in this museum are also based on information boards and visualization with mannequins, computer-aided visualizations and object exhibitions.

Another example is Kumluca City Museum. The content of the museum consists of such sections: old radios, old irons, old pots and pans, disappearing toys, miniatures (representing old agricultural machinery etc.), clothes in Kumluca, nomad room, woodworks and blacksmith. The exhibiting technique is also similar with Bursa and Samsun city muse-

ums, there are information boards, thematic sections with mannequins and computer-aided visualizations and object exhibitions.

Beyond these features Kumluca City Museum leads a different discussion. It is sated in the website of the museum that "Kumluca City Museum is an ethnography museum which represents the local way of life and culture of Kumluca and its environment in recent history" (www.kumluca-bld.gov.tr). Representation of everyday life and culture already recalls the ethnography museums. In that sense, do city museums differ from the ethnography museums?

Orhan Silier (2010: 17) states it as a problem of city museums in Turkey that they cannot clarify their differences from ethnography museums. It is stated in the news titled as "Multicultural City Museum for Mardin" that Sakıp Sabancı Mardin City Museum is one of the good examples of how city museums and ethnography museums are differentiated. Contrary to ethnography museums' approach of standardization and determination of folklore, city museums' approach is multicultural which embraces the differences in the city with paying attention to the details of everyday life ("Mardin'e çokkültürlü kent müzesi," 2009).

We see that majority of the city museums' content and representation techniques are similar. However some of them are differentiated with exhibiting techniques. Such as Eskişehir Museum of City Memory, İzmit Digital City Museum and Kayseri Kadir Has City and Mimar Sinan Museum. In these museums the contents are similar with the ones mentioned above, but there are no thematic exhibitions with mannequins and objects, rather, all the representations are based on computer-aided visualizations.

Remarkably, Kayseri City Museum sets its discourse on this way of representation. H. Sencer Erkman (2005) states that people struggle with the conceptual disconnection with past and yet the birth of city museum as a concept is not surprising in this condition. Erkman (2005) states that the city museum reinforces the sense of belonging with gathering the disconnected features of the city and re-constructs them for the sake of image of the city. According to Erkman (2005), "the image of the city

transmitted from past to future can only exist in conceptual framework and yet, city museum becomes the space for conceptual representations." For that reason, he explains, in Kayseri City Museum, intentionally, there are no object exhibitions holding the traces of the past, rather, the digital representations based on documents are preferred. In that way, Erkman (2005) claims, "the grief that the tangible existence of the memories may cause" is avoided; and adds "in this approach which does not consist of pessimistic or melancholic retrospective, the urban development is comprehended and supported as a continuous regeneration."

Image 1. Kadir Has City and Mimar Sinan Museum
(Source: www.kadirhasvakfi.org)

Yet, this idea is corroborated with the building itself. He claims that the main idea of the museum is advertising Kayseri, so the building is located in an exposition complex. According to him, the building is a contemporary design which connotes the images of factory chimney and oil refinery, stating that "Industrial City Kayseri" (Image 1). So, it is intentionally located distant from the historical environment, Erkman says, because Kayseri directs its attention to the present and future rather than the past.

There is another remarkable example that legitimizes its being with its design. Contrary to Kayseri City Museum, Osmaniye City Museum has a historic revivalist approach. The museum is a renewal project which was used for social activities and wedding ceremonies before. The mayor of Osmaniye, Kadir Kara states that the building is renewed with referring to Seljukian patterns on the façade (Image 2), and adds "how the exhibits inside the reinforced concrete structure represent our history and culture, the façade, because we believe in undertaking historical mission, is built with Seljukian style stone facing" ("Osmaniye Kent Müzesini Devlet Bahçeli Açtı," 2013).

Image 2. Osmaniye City Museum
(Source: www.osmaniye-bld.gov.tr)

b. Legitimization of Destruction

The urban renovation issues are hot topics in recent years. Although pros and cons of the projects have been strictly discussing, it is clear that these projects completely change the urban memory of a place.

In Divriği (Sivas) there is a renovation projects is carried out around Divriği Ulu Cami. Expropriations and destructions are going on. The renovation is for the beautification of the Ulu Cami environments; and the project consists of a promenade linking Ulu Cami and Divriği Kalesi, souvenir shops and a city museum ("Divriği Ulu Camii ve Darüşşifası Çevresinde Yıkımlar Başladı," 2012).

Governor of Trabzon states that "while the urban transformation projects are going on, we are trying to reveal the historical pattern with the renovation projects" ("Vali ve Başkan TRT1'e Kent Müzesi hakkında bilgi Verdi," 2013). He also states "when the Ortahisar Urban Renovation project is completed, the city museum and art and sculpture museum, which will be established sooner, reach its significance" ("Turizm Haftası Kutlamaları Başladı, 2013).

When we come to the issue of İstanbul City Museum, which is also a burning question for several months, I want to ask the question again: Why did the government use "City Museum" as a phrase which was not mentioned at all before the Gezi reactions?

Topçu Kışlası is a massive project which is planned, at first, to consist of hotel and shopping mall. But after the Gezi actions the plan has changed and the government adds a "City Museum" into the project ("Başbakan'dan Topçu Kışlası açıklaması," 2013; "Topbaş'dan Topçu Kışlası açıklaması," 2013). It clearly shows how city museum is used by the political rhetoric as an agent of legitimization of the invasive project and plays an important role to erase and re-write the urban memory.

Beyond its content, the representation of the building is problematic. ICOMOS (International Council on Monuments and Sites) declares that reconstruction project of Topçu Kışlası will create a structure which pretends to be historical, and yet the project is unacceptable regarding the international principles of conservation-restoration ("ICOMOS Türkiye Milli Komitesi Taksim Gezi Parkı Basın Duyurusu," 2013). History Foundation of Turkey declares that as a foundation they are strictly oppose to such a replica building which disregards the urban memory and

reject the function of city museum, which is probably thought that it would make the project sympathetic ("Tarih Vakfı, kent hakkı ve kentli belleğini hiçe sayan 'replika fiziki mekân' üretimine karşı çıkıyor," 2013). ÇEKÜL also declares that they support "occupygezi" movement ("Çekül Vakfı Manifestosu! Diren Gezi Parkı!," 2013).

From now on the urban memory of Gezi Park and its environment get different layers. Taksim, which has been the resistance space in its urban past, already reminds Gezi protests, and the word "gezi" also has different meanings now. All the slogans, the declarations in social media are reproducing new meanings and commemorations for Gezi Park.

Conclusion

City museum has been discussed in political rhetoric, official discourse of local administration, works of non-governmental organizations and academic research. Most of the statements are about localism versus globalism and preservation of cultural values and identity. Regarding these discussions, it reveals that city museums are the agents of city branding, actors of global and local competition, platforms of conservation of local culture and history, initiatives of developing sense of belonging and consciousness of citizenship, collectors of urban memory, and yet agents of history writing and symbols of ideology. These motivations have important effects on the preparatory works of the city museum, curatorship and on the architectural presence of the museum; and also the city museum itself effects these motivations.

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Ayşe Nur Şenel Fidangenç: 1984 yılında Denizli'de doğdu. İlköğretim ve lise eğitimini Denizli'de tamamladı. 2007 yılında İzmir Yüksek Teknoloji Enstitüsü Mimarlık Fakültesi Mimarlık Bölümü'nden mezun oldu ve aynı okulda yüksek lisans eğitimine başladı. 2010 yılında "On Dokuzuncu Yüzyıl İstanbul'unda Kamusal Yaşam ve Mekânlarının Tanzimat Romanları Üzerinden Okunması" başlıklı yüksek lisans tezini tamamladı. Ardından aynı bölümde doktora eğitimine başladı. 2008-2013 yılları arasında İzmir Yüksek Teknoloji Enstitüsü Mimarlık Fakültesi Mimarlık Bölümü'nde araştırma görevlisi olarak çalıştı. Halen İzmir Yüksek Teknoloji Enstitüsü'nde doktora tezine ve 2013 yılı itibariyle Pamukkale Üniversitesi Mimarlık ve Tasarım Fakültesi Mimarlık Bölümü'nde araştırma görevlisi olarak çalışmalarına devam etmektedir.