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UNIMUSEUM

International University Museums Association Platform

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UNIMUSEUM aims to contribute to the literature by publishing manuscripts at the highest scientific level on all fields of university museums. The journal publishes original research and review articles that are prepared in accordance with the ethical guidelines.

The scope of the journal includes but not limited to; museum studies, cultural heritage areas, university museums, museum management, museum education, museum planning, museum technology, museum marketing, collections and archives. The target audience of the journal includes specialists and professionals working and interested in all disciplines of university museums.

The editorial and publication processes of the journal are shaped in accordance with the guidelines of the Committee on Publication Ethics (COPE), European Association of Science Editors (EASE), and National Information Standards Organization (NISO). The journal is in conformity with the Principles of Transparency and Best Practice in Scholarly Publishing (doaj.org/bestpractice).

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Table of Contents/İçerik

Research Article/Araştırma Makaleleri

- 1- The Importance of the American Museum of Natural History in the Development Process of Mobile Museum Practices - Pages: 1 - 11**
Cihan Şule KÜLÜK
- 2- Üç Nesil Bir Arada - Pages: 12 - 14**
Birgül FEYZİOĞLU
- 3- Cultural Heritage Museum in Boğaziçi University: Huntington/Scott House (1881) - Pages: 15 - 20**
Mutlu ERBAY
- 4- Türkan Saylan Lepira Anı Evi Projesi - Pages: 21 - 27**
Gülşah GÜMÜŞ AKIN - Fatih GÜMÜŞ
- 5- The Moving House or Atatürk House Museum and The Altered Mind-Set of Yalova Province - Pages: 28 - 33**
Nuri Özer ERBAY

THE IMPORTANCE OF THE AMERICAN MUSEUM OF NATURAL HISTORY IN THE DEVELOPMENT PROCESS OF MOBILE MUSEUM PRACTICES

Cihan Şule KÜLÜK

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ABSTRACT

THE IMPORTANCE OF THE AMERICAN MUSEUM OF NATURAL HISTORY IN THE DEVELOPMENT PROCESS OF MOBILE MUSEUM PRACTICES

The aim of this study is to examine the evolution of American Museum of Natural History's Mobile Museum practices which is one of the most developed fields in museum education in recent years, in its historical context. The present study examines the "American Museum of Natural History's Mobile Museum practices" and uses historical description and theoretical comparison methods. The literature review on "American Museum of Natural History's Mobile Museum practices" used in the work reflects a wide range of resources beginning from the opening of the Museum in 1869 till present day. With the examination of the historical development of American Museum of Natural History's Mobile Museum practices, the intention is to present its relationship with environment, how it is changed in time, the theoretical approaches in the same period and the perception and practices in the museum education field.

Keywords: Visual Arts Education, Museum Education, Mobile Museum Practices, Museums' Loan Programs.

Introduction

According to the International Council of Museums (ICOM n.d.): “A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.” This statement, on the current ICOM website (2005), illustrates the growing recognition of the significance of education. Museums’ educational role to support school teaching and foster learning among children is widely acknowledged among museum and school professionals. Established for the same democratic purpose to educate communities, relationships between museums and schools remained fragmented for most of the 20th century. Field trips, traveling trunks, museum outreach teaching in schools, and teachers’ professional development workshops are forms of museums and school partnerships (Talboys, 2000).

As Talboys (2005), points out, the visit itself is an important part of the experience of working with material culture. However, a number of factors militate against this. Some are legitimate, but others that are put forward are fallacious. In general, there seems to be a growing reluctance to take students out of their schools to experience the wider world and its educational potential. One of the main reasons put forward is finance. Emphasis on ‘basic skills’ means that less money is available for what some would consider the ‘luxuries’. It is a false economy and rather ignores the fact that many of the basic skills can easily and, sometimes, more readily be taught in a non-school environment such as a museum. Another reason given is lack of time. Constant changes to the content of various curricula are a major cause. Teachers have to spend time assimilating these changes. This leaves them little enough time to consider how they might relate to or be enhanced by visits to museums and galleries, even less actually to plan and implement such visits. Working practices are also changing in schools more rapidly than once they did. Moves toward personalized learning programs, for example, are often cited. Although, in themselves, such programs do not preclude museum visits (indeed, they offer greater opportunities for students to make use of a wider educational resource than can be provided by their school), they are time-consuming for teachers to supervise and make group work much more difficult to coordinate. These ‘problems’ are further compounded by social changes. A perception of increased dangers in the world (nationally and locally), a rise in litigation following a number of accidents involving students, the need to carry out risk assessments and comply with a growing burden of health and safety regulations, all contribute to the belief that visits are more trouble than they are worth.

None of the aforementioned are legitimate reasons for not visiting museums. They are merely perceived as such and sometimes used as excuses. They are, however, a reality that erodes confidence in the worth of visits and informs an increasing reluctance to leave the classroom. As such, you need to be aware of these factors and of ways in which to counter them. Where that fails, you need to be able to work round them to provide a museum experience outside the museum.

A mobile museum is a museum educational outreach program that bring the museum to the people rather than vice versa. Generally, they can be in recreational vehicles or trucks/van that drive to schools, libraries and rural events to make the museum exhibit accessible to underserved populations.

Talboys (2005), adds that mobile museums are akin to travelling exhibitions. They are small, mobile, and can be altered regularly. Their advantage over conventional travelling exhibitions is that, once set up in whatever vehicle you use, they do not need to be unpacked and packed at every venue. This makes them ideal for short-term displays. They are, of course, something of a luxury, but may be worth considering, especially if you operate in a large but sparsely populated area. However, that is not the only criterion for their use. They can operate just as well in crowded urban areas. The remit of a mobile museum can be extremely broad. The content need not be dictated by narrower educational needs. It can be parked in popular tourist spots to give people a taste of what they will find in the museum itself. It can be taken to or hired out for community events, fetes, and fairs. It can also be taken to places where people, through whatever circumstance, have little opportunity to visit museums - peripheral housing estates that are badly served by public transport, factories or industrial estates where they operate night shifts, remote villages, prisons, and so on. One of the main destinations, however, must be schools. The beauty of a mobile museum is that it can give an idea of the atmosphere of a museum, something a box of materials cannot do. Varying in size from a small caravan to an articulated lorry, mobile museums provide a blank space that can be filled with artefacts and wall displays specific to particular needs. Once on site, they can be kept for the sole use of students who can visit in small groups without the worry of travelling back and forth to the museum itself (which may be some distance away or difficult to get to) and without worrying about inconveniencing the general public.

Over many years, education resources have been developed widely in the museums and galleries. The majority of cultural organizations and museums in developed countries, maintain extensive loan resources and mobile museums/travelling exhibitions to be used by school children and the wider community. A good

example is the Mobile Museum program of the American Museum of Natural History in New York, which attracts the public to the museum by taking the museum to remote communities that otherwise wouldn't have had the opportunity of visiting the capital. American Museum of Natural History's Mobile Museum' practices play an important role in museum education. American Museum of Natural History has also contributed to arts education through Culture Moveable Museum.

A Brief History of American Museum of Natural History's Mobile Museum Services/ Practices

The American Museum of Natural History is one of the world's preeminent scientific and cultural institutions. Since its inception the Museum has advanced its global mission to discover, interpret, and disseminate information about human cultures, the natural world, and the universe through a wide-ranging program of scientific research, education, and exhibition. National Museum has housed art, culture, history, geology, and natural history collections.

Since the Museum's founding in 1869, education has been central to its mission. In recent years, the Department has been working to develop special resources and build a continuum of programs to enrich learning experiences for everyone from preschoolers to adults (Bernard and Futter, 2005).

Gordon (2000), states that there is a long tradition of outreach at the American Museum of Natural History. Soon after the opening of the Museum in 1869, Alfred Bickmore, one of the institution's founders, began offering lantern slide lectures for teachers on the natural sciences. These lectures were so successful that the New York State Legislature designated funds for Bickmore to take his show on the road around the state. In 1922, Alfred Sievers, a Museum messenger riding a specially equipped Indian V-twin motorcycle, delivered specimens, films, and hand-colored glass lantern slides from the Museum to schools throughout the city. The "School Delivery Service" was an important function of the Museum in those days before VCRs, computers, or even filmstrips were available to teachers. In 1922, the delivery service reached 1,648,608 students at 475 schools in all five boroughs - 500,000 more kids than live in New York City at present.

In a similar manner Sherwood (1927), remarks that from its very inception in 1869, education has been one of the fundamental purposes of the Museum, and through its Department of Public Education, it has developed a practical service to the schools of the city. During the year 1927, the field of this activity has been greatly increased. The number of contacts with educational organizations and with interested individuals has been constantly growing. New methods of teaching have been developed and an effort has been made to extend and to promote

museum service throughout the elementary, grammar and high schools of Greater New York. The pupils, their parents and teachers are reached by lectures in the museum and by museum exhibits and publications. The lending of colored lantern slides is perhaps the most far-reaching phase of the work with schools. Circulating collections of nature study specimens, also loaned to schools, have proved of great aid to teachers in stimulating interest in nature. Collections are loaned to libraries to further the cause of visual instruction. Docent service in the museum halls has been a regular feature of the department and has met with the growing approval of the schools and of the general public as well. Special instruction by staff members, in museum classrooms, includes not only the blind and sight conservation classes, but general public-school classes as well, in a series of lectures known as "Exhibition Hall Talks." The following is a summarized report of the extent of this work as expressed by the number of pupils reached.

In 1903, in answer to requests from the schools, study collections of invertebrates and birds were set up and were lent for short periods to any school in the City which applied for them. Thus, was the School Loan or Circulating Exhibit Division established. The first collections were delivered by foot messenger. In some schools, particularly on the lower East Side, the exhibits were in great demand, as these schools had no material with which to illustrate their work in nature study. At the present time the stock of the exhibits numbers thousands of items, and a fleet of four trucks on regular routes delivers these materials free to the schools. In addition to specimens or collections of specimens, a wide range of many types of exhibits, including habitat groups, dioramas, photographs, charts, and models, is circulated (Saunders, 1956).

According to Sherwood (1927), the oldest feature of our school service is the circulating nature study collections which have been sent on loan to schools of the city for more than twenty-four years. The pupils of city schools have little opportunity to study, to touch and to see natural objects. Thus, these collections are of the utmost importance in the teaching of natural history. Any teacher who desires these collections may secure them by filling out a special request card and mailing it to the Museum. The specimens are then delivered to the school and are called for after the loan period by Museum automobiles, all without cost to the teacher or to the school. These collections include five different sets of mounted birds, cases of rocks and minerals, native woods, mammals, insects, food collections and other types of nature materials, all accompanied by written handbooks. "A Manual of Bird Study," an 80-page publication, was prepared by Mr. Carr, to be used in connection with the loan collections of birds and as a general guide to bird

study as well. The pamphlet, which is profusely illustrated, describes 25 local birds and gives study outlines. Special collections are loaned to art classes. Aids for high school biology teachers have been developed and include the loan of silk exhibits, fossil collections, microscopic slides and live fruit-flies. Individual specimens of mounted birds, mammals and insects, as well as special habitat groups, are also loaned.

In addition to this, the work with school children was extended in 1927 to include high school students. A loan collection of microscopic slides was prepared and made available to high school biology classes. Exhibits on fossils were added to the Circulating Exhibits Division for high school use, and live drosophila were provided for biology class experimental work. Finally, a series of questionnaires called "Indoor Nature Trails" was prepared for use by visiting high school students (Saunders, 1956). According to Sherwood (1927), the lending of colored lantern slides is perhaps the most far-reaching phase of the work with schools. Circulating collections of nature study specimens, also loaned to schools, have proved of great aid to teachers in stimulating interest in nature. Collections are loaned to libraries to further the cause of visual instruction. Since its inception, seventeen years ago, the American Museum has been steadily enlarging and developing its circulating lantern slide library. American Museum of Natural History's colored slides are now delivered, free of charge, to hundreds of schools, where they supplement the explanations of teachers and vitalize the study, not only of natural-history topics, but of geographical, economical and historical subjects as well. Through the furthering of this type of school aid by the Museum, thousands of pupils are enabled to visit the haunts of birds, mammals and other creatures; to see how their neighbors live in other hemispheres as well as their own, and to grasp, in a more comprehensive way, the story of life, past and present, the world over.

Gordon (2000), notes that since its founding, the Museum has pursued a twin mission of scientific research and education. At the Museum and in New York City, a wide variety of activities and materials for children, families, and adults of all ages are offered: on-site tours, preschool programs, courses and lectures, after-school programs, performances, workshops, field excursions, teacher training, mentorships and internships. Today American Museum of Natural History provides also a service with a fleet of "Moveable Museums" - 37-foot converted Winnebagos complete with exhibitions, curricula, computers and videos, artifacts and specimens - that bring natural science and anthropology lessons to schools and communities throughout New York City.

One of the educational programs at the American Museum of Natural History in New York City is a mobile museum project called The Moveable Museum. This project is comprised of three trucks that each showcase

different topics, which include anthropology, astronomy and paleontology. Each truck is designed specifically to its theme. The first Moveable Museum was created in 1993, but there were mobile museums associated with the American Museum of Natural History since the 50's. At that time, they would drive trucks and cars to different parts of NY filled with artifacts. Now artifacts are built into the truck itself. It takes about 2 years to make one Moveable Museum and the educators are mostly responsible for the design of it, although the scientists play a big role as well. During school visits, every class spends half an hour in the truck and half hour in the classroom with slides and lectures. Students often want to spend more time in the truck, but can't because the next class has to come in. Teachers usually do follow up activities with the students in relation to what they do in the truck. The truck is open to the public on many occasions including summer camp, community events and street fairs. Fifteen or fewer people are allowed in the truck at one time. They show a lot of interest and usually interact with the stations that have buttons first, then move around to other parts. The truck is designed so people move counterclockwise, but it is not essential that people move through it that way. Students often do because they use worksheets that directs them through the exhibit linearly. The public moves around randomly and does not spend as much time reading every panel. Educators travel with the museum. They are mostly all scientists and do not have degrees in teaching. They do presentations in the classrooms and answer questions in the truck as well but leave the students to find things on their own unless they need help (Vallera, 2009).

The Moveable Museum is a specially designed, wheelchair accessible bus that is a self-contained mobile museum, outfitted with changing exhibitions and equipped with a state-of-the-art multimedia exhibit system. A collaborative program between the Museum and other New York City cultural institutions, the Moveable Museum is designed to bring educational resources to underserved New York City schools, hospitals, shelters, community centers, parks, and street fairs and to encourage students and families to visit and utilize the rich variety of resources available at each of the collaborative partner institutions. The first full academic season for the Moveable Museum school-and-community programs was announced to all New York City community school district superintendents, to subject coordinators for science, mathematics, social studies, and art, and to community leaders. Within two days, reservations for the year were accepted for approximately 100 school visits. As a result, a total of 8,417 school children and their teachers participated (AMNH, 1994).

Bernard and Futter (2005), also pointed out that Soon after September 11, for security reasons, the Board of Education instituted an advisory against classes taking field trips to

New York City cultural institutions, and all of us here sorely missed the clamor and energy of schoolchildren exploring the Museum's halls. In response, the Museum's Department of Education stepped up the Moveable Museum program, which sends a fleet of large-scale vehicles customized and outfitted as exhibition spaces out into the community, by planning a special expedition of the Moveables to Lower Manhattan schools. The Moveable Museums acted as ambassadors from the Museum and provided a much-welcome museum experience for schoolchildren throughout the City. When, on November 19, 2001, the New York City Schools Chancellor held a press conference to announce the reinstatement of field trips, he chose to do so at the Museum, acknowledging our position as the cultural venue in New York City most visited by the City's schoolchildren and our place in the hearts of schoolchildren for generations.

It is important to remember that the Moveable Museum program became more important than ever in the months following September 11, 2001, when many school groups were prevented from visiting the Museum. Created to bring a sampling of the Museum's vast resources to schools and community groups throughout New York City, the program utilizes customized 37-foot recreational vehicles that have been transformed into exhibition halls on wheels. The fleet grew to three in 2002 with the addition of *Discovering the Universe*, which is filled with interactive exhibits devoted to the exploration of light, gravity, telescopes, digital images, and three-dimensional cosmic modeling. Rounding out the fleet are *The Paleontology of Dinosaurs*, which invites visitors to follow in the footsteps of paleontologists, and *Structures and Culture*, which provides a taste of the work of a cultural anthropologist and takes visitors on a tour to explore three nomadic peoples: the Gabra of Africa, the Blackfeet of North America, and the Mongols of Mongolia (Bernard and Futter, 2005).

One way that the Museum extends its reach to schools and communities that might not have the opportunity to visit the Museum is through the Moveable Museum program, a fleet of recreational vehicles customized as mobile exhibition spaces. This year (2008) the Education department, working in collaboration with the Exhibition department, developed and launched a new Moveable Museum with the support of Bloomberg LLP. Capitalizing on the content resources of the very popular exhibition of the same name, the *Moveable Dinosaurs: Ancient Fossils, New Discoveries*, brings the most current science of paleontology to schools and communities throughout New York City. These are just a few examples of the many educational strategies and programs the American Museum of Natural History employed during the year to address the crisis in science education locally, nationally, and even internationally. The Museum, long a pioneer in

science and education, recognizes the opportunity and the responsibility to take a lead role in improving the public understanding of science, creating a new benchmark of educational leadership for cultural institutions in the 21st century (AMNH, 2008).

According to the annual report of American Museum of Natural History (2009) since its inception in 1993, the Moveable Museum—a traveling educational outreach program that serves schools, libraries, and community organizations in New York City's five boroughs—has brought Museum resources to more than 700 New York City schools. During the 2009 fiscal year, the program visited 130 schools and participated in 86 community events, reaching more than 25,000 people. As an educational outreach component of the Museum's David S. and Ruth L. Gottesman Center for Science Teaching and Learning, the Moveable Museum is designed to deliver learning experiences outside the Museum's walls. The program includes a fleet of four converted recreational vehicles that convey three unique educational programs for students in kindergarten through twelfth grade: dinosaur paleontology, anthropology, and astronomy.

In this context, Aboard the *Paleontology of Dinosaurs* Moveable Museum, students in kindergarten through second grade can embark on a virtual trek across Mongolia's Gobi Desert to search for ancient fossils. Like Museum paleontologists, students use skeletal and environmental clues while learning about the advantages and limits of the fossil record. *Dinosaurs: Ancient Fossils, New Discoveries* Moveable Museum allows students in third through eighth grades to study the evolution of dinosaurs and possible causes of mass extinction, examine dinosaur nests and tracks, and investigate feathered dinosaur fossils and connections between dinosaurs and modern birds (AMNH, 2009).

In addition to this, the *Structures and Culture* Moveable Museum is geared toward students in third through eighth grades to explore the traditional homes of three nomadic peoples: the Gabra of Kenya, the Mongols of Mongolia, and the Blackfeet of North America. Like anthropologists, students discover how everyday objects and architectural elements can be used to study different cultures. Additionally, students in sixth through twelfth grades use an assortment of telescopes and interactive exhibits aboard the *Discovering the Universe* Moveable Museum to investigate the concepts of light, gravity, and orbits; explore a hands-on laboratory; and learn about digital imaging and three-dimensional cosmic modeling (AMNH, 2009).

As SEGD (The Society for Experiential Graphic Design) (2015) points out, the Moveable Museum of the American Museum of Natural History brings interactive education to remote locations throughout the New York City area. Inside, children travel through the Gobi Desert

and into a paleontologist's laboratory, all within the confines of a customized Winnebago. Every educational opportunity has been maximized through design. Exterior graphics include actual-size dinosaur renderings (allowing children to measure themselves against their favorite Jurassic creature). Simple interactives are combined with high-tech activities to engage varying ages and skill-levels. Fabrication materials and finishes are deployed to create varied microenvironments that trigger the child's imagination. The Moveable Museum is a visually rich and dynamic environment, designed to ignite a child's curiosity within the limited space of a traveling museum.

CONCLUSION

Over many years, education resources have been developed widely in the museums and galleries. The majority of cultural organizations and museums in developed countries, maintain extensive loan resources and mobile museums/travelling exhibitions to be used by school children and the wider community. A good example is the Mobile Museum program of the American Museum of Natural History in New York, which attracts the public to the museum by taking the museum to remote communities that otherwise wouldn't have had the opportunity of visiting the capital. American Museum of Natural History's Mobile Museum practices play an important role in museum education. American Museum of Natural History has also contributed to arts education through Culture Moveable Museum. One way that the Museum extends its reach to schools and communities that might not have the opportunity to visit the Museum is through the Moveable Museum program, a fleet of recreational vehicles customized as mobile exhibition spaces.

There is a long tradition of outreach at the American Museum of Natural History. Soon after the opening of the Museum in 1869, Alfred Bickmore, one of the institution's founders, began offering lantern slide lectures for teachers on the natural sciences. These lectures were so successful that the New York State Legislature designated funds for Bickmore to take his show on the road around the state. In 1922, Alfred Sievers, a Museum messenger riding a specially equipped Indian V-twin motorcycle, delivered specimens, films, and hand-colored glass lantern slides from the Museum to schools throughout the city.

The mobile museum traces back to 1903, with the AMNH's 'school service' which would deliver natural history objects (stuffed birds and other animals, insects, rocks, wood blocks, plus handbooks) to schools at no cost. For example, in 1927, the museum supplied specimens to 496 schools in greater New York, and 1.6 million students used museum materials in their school.

Since its inception in 1993, the Moveable Museum—a traveling educational outreach program that serves schools, libraries, and community organizations in New York City's

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It is important to remember that the Moveable Museum program became more important than ever in the months following September 11, 2001, when many school groups were prevented from visiting the Museum. Created to bring a sampling of the Museum's vast resources to schools and community groups throughout New York City, the program utilizes customized 37-foot recreational vehicles that have been transformed into exhibition halls on wheels.

Within this framework, it's been seen that American Museum of Natural History's Mobile Museum practices have continued to develop and to become more widespread in the global world.

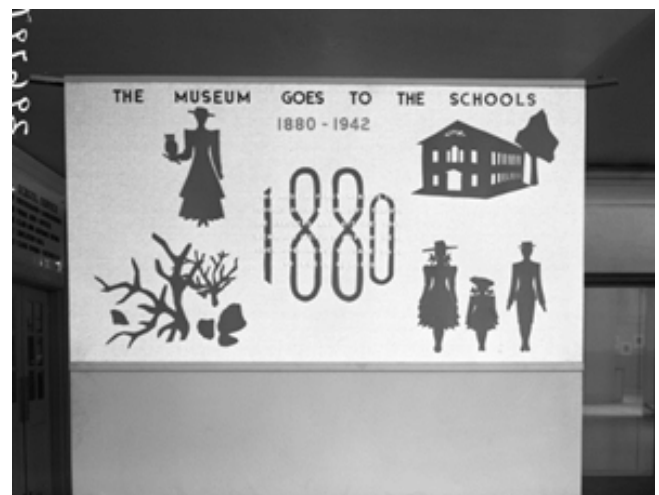


Figure 1. "The Museum Goes to the Schools, panel, 1880"

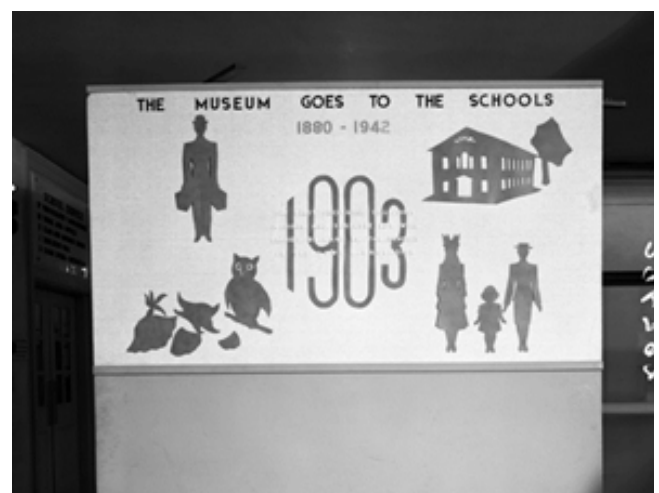


Figure 2. "The Museum Goes to the Schools, 1903, featuring birds and seashore life, panel ,"

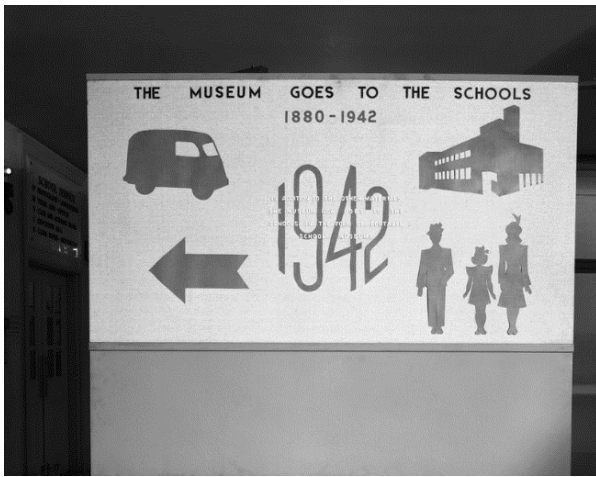


Figure 3. "The Museum Goes to the Schools, 1922, featuring small habitat groups and motion pictures, panel,"

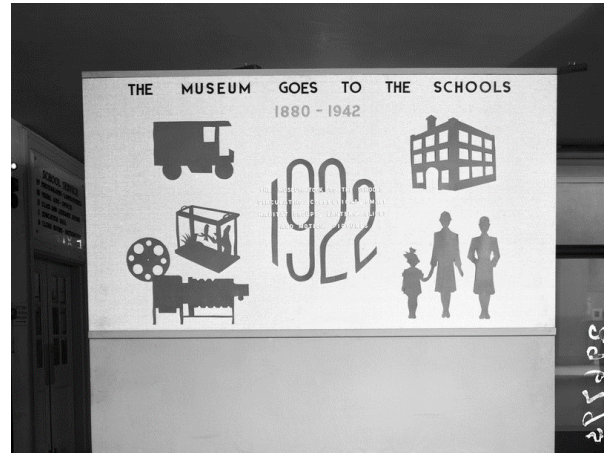


Figure 4. "The Museum Goes to the Schools, 1942, panel,"



Figure 5. "In 1922, Alfred Sievers/delivery to public schools,"



Figure 6. "Museum automobile for delivery of School Collections, 1908,"



Figure 7. "Department of Education delivery trucks ready for transport of slides and nature collections, 1927,"



Figure 8. "Loading nature study collections onto Museum's Department of Education trucks, 1937,"



Figure 9. "New trucks for Department of Education, 1941,"



Figure 10 "Loading loan collection boxes onto museum trucks for delivery to schools, 1942,"



Figure 11. "George Hawkins, left, and Julius Kagan loading trucks to deliver school museum exhibits, 1942,"



Figure 12. "Carlton Beil inspecting school service truck, 1950,"



Figure 13. "Sorting boxes of lantern slides for delivery to public schools, 1926,"



Figure 14. "Katherine Beneker and Miss Wiley preparing school exhibits, 1942,"



Figure 15. "Monarch Butterfly Group, Circulating Nature Study Collection, 1927,"



Figure 16. "Circulating Library Collection, Department of Public Education Exhibition, November 10, 1919,"

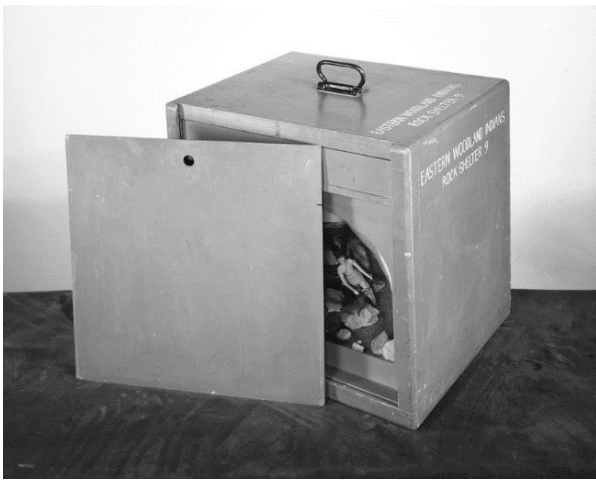


Figure 17. "Model of Eastern Woodlands Indians, Anthropology diorama, Loan Division, 1957,"



Figure 18. "Great horned owl in circulating exhibit carrying case, 1957,"



Figure 19. "Photographs, film reel, slides, and miniature busts, 1957,"



Figure 20. "Miss Johnson teaching children, 1941,"



Figure 21. "Discovering the Universe Moveable Museum,"



Figure 22. "Paleontology of Dinosaurs Moveable Museum"



Figure 23. "Structures & Culture Moveable Museum."



Figure 24. "Dinosaurs Ancient Fossils New Discoveries, Moveable Museum, 2006."

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ÜÇ NESİL BİR ARADA

Birgül Feyziöđlu

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ÖZ

ÜÇ NESİL BİR ARADA

Müzeler; toplumda geçmiş, bugün, gelecek arasında bağlantı kuran kurumların başında gelir. Çağdaş müzecilik anlayışında müze ziyaretçisi büyük önem taşır. Müze, ziyaretçisi ile anlam kazanır. Günümüz müze anlayışında müzeler, müze eğitimi misyonunu da üstlenmiştir. Müzelerde eğitim; merak etmek, sorgulamak, ucu açık sorulara cevap vermek üzere kurguludur. Müze eğitiminde katılımcı aktiftir. Tüm dünyada müzeler yaşam boyu öğrenmenin ayrılmaz bir parçasıdır. Aşağıda müze eğitiminin yaşam boyu öğrenmede önemi farklı yönleriyle ele alınmaktadır.

Anahtar Kelimeler: Müze eğitimi, yaşam boyu öğrenme, ileri yetişkin, beliren yetişkin.

ABSTRACT

THREE GENERATIONS TOGETHER

Museums are one of the institutions that connect the past, present, and future in society. Museum visitors are of great importance in today's museum understanding. The museum gains meaning with its visitors. In today's museum understanding, museums also undertake the mission of museum education. Museum education is open to curiosity, questioning and open-end questions. Participants are active in museum training. Museums all over the world are an integral part of lifelong learning. The following article is a study of the importance of museum education in lifelong learning.

Keywords: Museum education, lifelong learning, advanced adult, young adult

Giriş

“Üç Nesil Bir Arada” isimli müze eğitimi etkinliğinin çıkış noktasını Prof. Dr. Hamide Topçuoğlu’nun Ankara Kız Lisesi ikinci sınıf öğrencisiyken çektiği siyah-beyaz fotoğraf oluşturmuştur. Fotoğrafın hikayesini, Prof. Dr. Hamide Topçuoğlu “10. Yıl 10. Sınıf” isimli makalede şöyle anlatır: “Şimdi, elimdeki mutlu rastlantının belgesine bakıyorum: 1934 yılı. Güneşli bir Mayıs günü. Bir öğrenci bayramı. O zamanki adıyla Mektepliler Bayramı. Gazi Orman Çiftliğinde, Ankara Kız Liseliler olarak ve hocam Prof. Dr. Afet İnan’ın talebesi sıfatıyla hepimiz Atatürk’ün davetlisiyiz! Düşünebiliyor musunuz? Bahardan, güneşten tutun da Cumhurbaşkanlığı Orkestrasına kadar o gün her şey bizim için! Elimizde fotoğraf makineleri ile dolaşırken bir binanın köşesini dönüyoruz ve bir anda Atatürk’le karşı karşıya geliyoruz. Yanında merhum Nuri Conker var.

-Resim mi çekeceksiniz diyor Atatürk.

-Evet, efendim, diyoruz, müsaade ederseniz.

... hemen toplanıp birkaç poz çekiyoruz.” (Topçuoğlu, 2008: s.053-064).

Milletlerarası Müzeler Konseyi (ICOM), 2019 yılı temasını “Kültürel Merkezler Olarak Müzeler: Geleceğin Geleceği” olarak belirlemiştir. Etkinliğin “Üç Nesil Bir Arada” olarak isimlendirilmesinin en önemli sebebi, Prof. Dr. Hamide Topçuoğlu’nun, müze eğitimi etkinliğinde müze eğitimi ziyaretçilerimiz arasında yer alan emekli üniversite hocalarımızın da hocası olmasıdır. Katılımcı emekli üniversite hocalarımız, aynı zamanda benim de üniversite yıllarımda hocam olmuşlardır. Şu anda öğrenci olan diğer müze eğitimi ziyaretçilerimiz de bu eğitim etkinliği ile emekli hocalarımız ile tanışma ve fikirlerinden yararlanma imkanı bulmuşlardır. Dolayısıyla etkinlikte üç nesil temsil edilmektedir. Böylece geçmiş, bugün ve gelecek arasında kültürle bir köprü oluşturulmuş ve üniversite eğitim gelenekleri müze eğitimi ile geleceğe taşınmıştır.

1. Müze Eğitimi Etkinliğinde Kullanılan Drama Yöntemleri

Müze eğitimi etkinliğinde iki farklı dramadan yararlanılmıştır. Bu dramalar sırasıyla “Benim Büyülü Sözüm” ve “Aç Kapıyı Bezirgan Başı” olarak adlandırılmıştır.

“Benim Büyülü Sözüm” isimli dramada, amaç katılımcıların birbirini tanımaları ve müze ortamına uyum sağlamalarıdır.

İlk olarak, katılımcılara Prof. Dr. Hamide Topçuoğlu hakkında bilgi verilmiştir. Prof. Dr. Hamide Topçuoğlu, Ankara Üniversitesi Hukuk Fakültesi’nin ilk kadın asistanı ve 1949 yılında diploma verdiği ilk kadın öğrencidir. Bu fakültede 1943 yılından 1982 yılına kadar otuz dokuz yıl çalışmıştır. Ankara Üniversitesi Eğitim Bilimleri Fakültesi’nin kurucu dekanlığını yapmıştır. Bu görevler içinde en güç olanlardan biri o zamanki adıyla Eğitim Fakültesi’nin bütçesiz, kadrosuz, çeşitli zorluklar içinde doğup büyümesi sürecinde yaptığı yöneticiliktir. Eğitim sosyolojisinin

üniversite düzeyinde lisans dersi halini alması Hamide Topçuoğlu’nun çabalarıyla gerçekleşmiştir (Tan, 2018).

Prof. Dr. Hamide Topçuoğlu, Eğitim Fakültesi’nin kuruluşun, mütevazı ana babalardan doğma, kendi göbeğini kendi kesmeye uğraşan bir çocuğa benzettir. (Topçuoğlu, 1998).

Daha sonra müze eğitimi katılımcılarına adalet tanrıçası Themis hakkında bilgi verilmiştir. Adalet tanrıçası Themis kararlı ve dik duruşu; yüzündeki kendine güvenli tebessümü ile etkinliğe konuk olmuştur (Bozkurt, 2009).

Prof. Dr. Hamide Topçuoğlu da yaşamında dik, kendinden emin ve özgüvenli duruşu ile ön plana çıkar. Topçuoğlu, sohbetine hayran kalınan bir hocadır. Öğrenci karşısında kıyafetinden makyajına kadar dört dörtlük hazırlanır; metodolojik sağlamlığı en önemli özelliklerinden biridir. Çok iyi dinlemesini bilen, hoş görülü; ama sınırlı hoş görülü bir insandır (Tan, 2018).

Bu bilgiler doğrultusunda, katılımcılardan 1. dramada ad ve soyadlarını söylemeleri; tıpkı adalet tanrıçası Themis ve Prof. Dr. Topçuoğlu gibi özgüvenli, kendinden emin durmaları ve “*İnsan nasıl başarılı olur?*” sorusuna ilişkin tek bir kelime ya da tamlama söylemeleri istenmiştir.

“Aç Kapıyı Bezirgan Başı” isimli dramada, katılımcılara Yunan mitolojisinde tıp ve sağlık tanrısı Asklepios tanıtılmıştır. Asklepios’un, mitolojide, Bugün Bergama’da bulunan Asklepon isimli şehirde yaşadığı inanılır. Asklepon şehri aynı zamanda ölümün ve hastalığın olmadığı bir yerleşim yeridir. Asklepon’da hastaların şifa bulduğu sağlık tüneli (yeraltı tüneli) mevcuttur. Tünel, 80 metre uzunluğundadır. Tünelin üzerinde 12 adet pencere niteliğinde delik bulunmaktadır. Bu tünelden geçen insanlara doktorlar ve felsefeciler şifa ve telkin dolu sözler fısıldar. Tünel boyunca güzel müzik çaldığına inanılır (Hitit Color, 1972).

Sağlık tünelinin müze eğitimi etkinliği ile bağlantısı, yüzlerce yıldır felsefe ve sosyolojinin insan yaşamında olan önemidir. Katılımcılardan karşılıklı durmaları istenir; katılımcılar ellerini birleştirir; hayali bir tünel oluştururlar. Her bir katılımcı bu tünelden sırayla geçer; tünelden geçen katılımcıya bir önceki dramada keşfedilen büyülü başarı sözleri fısıldanır. Böylece binlerce yıl öncesinin telkin ve şifa dolu sözleri günümüze yansıtılır.

Her iki dramanın uygulanma süresi ortalama yarım saat sürmüştür. Drama etkinliklerinden sonra katılımcıların üzerlerindeki çekingen duruşu attıkları, ortamı benimzedikleri, ortamdaki keyif aldıkları gözlenmiştir.

2. Müze Eğitimi Etkinliğinde Hedeflenen Kazanım

Prof. Dr. Hamide Topçuoğlu, meslek yaşamında çok başarılı bir insandır. Özgüvenli, kararlı, azimli, toplumsal kadın sorunlarına karşı son derece duyarlı olmasıyla çok güçlü bir kadın figürüdür. İçten yaşadığı güven duygusunu “10.Yıl 10. Sınıf” isimli makalede şöyle anlatır: “Sonra,

çimizde nasıl bir «güven duygusu» vardı! Hala şaşarım ve çocukluğumun en fazla hasretini çektiğim yanı bu duygu olmuştur. İçinde yaşadığımız dünyayı, ne ekonomi ya da eğitim istatistikleriyle ne de ileri Batı toplumlarının olanaklarıyla mukayese ederek değerlendiriyorduk. Hiç, bir tohumun değeri terazi ile ölçülür mü? Küçük bir tane-ciktir o. Ama, ne büyük, ne parlak bir gelecek yatar onda! (Topçuoğlu, 2008: 053-064).

Müze eğitimine katılanlarla Hamide Topçuoğlu'nun yaşamına dair bilgiler paylaşıldıktan sonra, "İnsan nasıl başarılı olur?" sorusunun tartışılması aşamasına geçilmiştir. Soruyu cevaplandırmak için, katılımcılardan masada yer alan kitap, gazete fotokopileri ve makalelerden de yararlanmaları sağlanmıştır.

3. Müze Eğitimi Etkinliğinde Kullanılan Kuramsal Çerçeve

Etkinlikte 30 kişi yer almıştır. Müze eğitimi grubunun kalabalık olması nedeniyle küçük grup tartışmalarından yararlanılmıştır. Katılımcılar onar kişilik üç gruba ayrılmıştır. Her grup, bir gazete hazırlamıştır. Gazetede içeriğinde "İnsan nasıl başarılı olur?" sorusuna cevap aranmış; Prof. Topçuoğlu'nun hayatı ile katılımcı üniversite öğrencilerinin kendi hayatlarını karşılaştırmaları; okul ve sınav süreçleri dahil kendi başarı hikayelerine gönderme yapmaları istenmiştir. Bu süreçte emekli üniversite hocası müze eğitimi ziyaretçilerimiz de kendi hayat tecrübeleri ile etkinliğe renk katmıştır. Böylece katılımcılar akıl yürütme, yaratıcılık, kendini yazılı ve sözlü olarak ifade etme yönünden farklı bir tecrübe yaşamışlardır.

Sonuç ve Değerlendirme

İnsan yaşamı farklı evrelerden oluşur. Yetişkinlik dönemi, insan yaşamının en uzun dönemidir. Bu çalışmada farklı yaş yetişkin grupları olan üniversite öğrencileri ile emekli üniversite hocaları müze eğitiminde bir araya gelmişlerdir. Üniversite öğrencileri 18 yaşını geçmiştir; hukuki anlamda reşittir; hak sahibi olabilir; borç altına girebilir. Ancak çoğu bir işte çalışmadığı için ekonomik özgürlüğe sahip değildir. Toplumsal hadiselerle duyarlıdır. Her konuda fikri vardır. Kendilerine yetişkin dünyasında bir yer bulmak için çaba göstermektedir (Feyzioğlu, 2017).

Beliren yetişkinler, etkinlik sonunda Prof. Dr. Hamide Topçuoğlu'nun yaşamı ve çalışma hayatı, çalışma hayatında karşılaştığı sorunlar, sorunlara getirdiği çözüm önerileri konusunda farklı bir tecrübe yaşadıklarını; etkinliğin karşılıklı iletişim içinde geçmesi nedeniyle zamanın nasıl geçtiğini fark etmediklerini dile getirmişlerdir.

Sağlıklı ileri yetişkin katılımcılar emekli üniversite hocalarından oluşmaktadır. Sağlıklı ileri yetişkin müze eğitimi ziyaretçilerinin meslek sahibi oldukları, çalışma hayatında geniş tecrübelerinin olduğu yapılan etkinlik boyunca ön plana çıkarılmıştır.

Sağlıklı ileri yetişkin müze ziyaretçileri, müzelerin yeni

öğrenme yeri olduğu konusunda fikir birliğine varmışlardır. Beliren yetişkinler ile sağlıklı ileri yetişkinler arasında kaynaştırma grubu oluşturulmuştur. Sağlıklı ileri yetişkinler beliren yetişkinlere hayat tecrübelerini aktarmış; beliren yetişkinler de hazırladıkları poster ve gazete yazıları ile sağlıklı ileri yetişkinlere görüş ve yorumlarını aktarmıştır. Gerçekleştirilen müze eğitimi çalışmasının, nesiller arası etkili iletişim kurmada ve ömür boyu eğitimde etkili olduğu düşünülmektedir.

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CULTURAL HERITAGE MUSEUM in BOĞAZIÇI UNIVERSITY:- HUNTINGTON / SCOTT HOUSE (1881)

Mutlu ERBAY

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ABSTRACT

**CULTURAL HERITAGE MUSEUM in BOĞAZIÇI UNIVERSITY:
HUNTINGTON / SCOTT HOUSE (1881)**

The aim of this articles take care heritage museum on the Campus. Boğaziçi university museum is rich historical background. At that time, these museums is school museums. All of these museums is target point is students and researchers. College have three main museum. Cultural Heritage museum which was the van Millingen and Huntington House, botanic museum and Kandilli Rasathane Museum. This article focuses on these three museums.

Key Word: Cultural Heritage Museum, Bogaziçi University, fauna, flora

Introduction:

There are 10 main building in the Bogaziçi University campus. One of these buildings is Huntington House, which is builded in 1881. It is well known name is Scott House. Now it is heritage museum, -Hamlin Hall (1871), **1-Cultural Heritage Museum:Huntington-Scott House (1881)**, -Kennedy Lodge (1891), -Albert Long Hall (1892), **2- Botanic Museum(South Campus Floras) 3- Kandilli Rasathane Museum**

Cultural heritage museum, botanic floras on the campus and Kandilli Rasathanesi museum are 3 main museum building in the Bogaziçi Üniversitesi campus. They are well known riches collection.

One of these buildings is Huntington House, which is builded in 1881. It is one of the oldest building on the campus.



Fig 1- Dedicated to the Memory David Alexander Scott (1924-1949).

1- Cultural Heritage Museum : Huntington-Scott House (1881)

It is school history museum. Museums address is BU South Campus, Scott House 34342 Bebek, İstanbul, Turkey. Cultural heritage museum: Huntington- Scott house is dedicated to the Memory David Alexander Scott (1924-1949). The Boğaziçi University Cultural Heritage Museum is housed in one of the oldest residences on campus. Its history embodies the stories of some of the most remarkable individuals behind the ideals that created this university.



Fig 2 - Cultural Heritage Museum :Huntington-Scott House (1881)

We know that school have a museum. Some of book tells story of this museum. In the old days of Robert College a valuable exhibition of scientific material is located in the museum on the top floor of Washburn Hall. This is open to visitors from 15.00 to 17.00 o'clock on Fridays and Sundays during the academic year and arrangements can be made for special visits at other times. The zoological collection includes 860 mounted specimens of birds, chiefly of Turkey, 160 mounted specimens of fishes of the bosphorus, 50 mammals and 20 amphibians and reptiles, mostly from Turkey. A seal, cought in the Bosphorus, is one of the most recent acquisitions. The museum also contains a large collection of crustaceans from the Bosphorus and one of butterflys and moths from Turkey and other lands. There is also an unrivalled herbarium of flowers and ferns from this region. But we dont know what had been done this museums.



Fig 3-Dr. Van Dyck Post RC National History Museum (1910)
Resource: Ed: Cem Akas; Bir Geleneğin Anatomisi: Robert Kolej'in 150 Yılı, 2013: 576.



Fig 4 -ACG Gould Hall Museum in 1921
Resource: Ed: Cem Akas; Bir Geleneğin Anatomisi: Robert Kolej'in 150 Yılı, 2013: 577.

This day museum is an old house .The house was built in 1881 by Alexander Van Millingen (1840-1915) as his private residence. As such, it was the second building on Robert College property, after Hamlin Hall -(1871) Professor Millingen was the son of Dr. James Millingen, a Scottish/born doctor and amateur archeologist with an extraordinary career. Friend and physician to Lord Byron in his last hours, he was briefly surgeon in the

newly created Greek army, and finally, after settling in Istanbul, court physician to no less than five sultans. Alexander was born in Istanbul in 1840, educated at the University of Edinburgh, and came back to Istanbul as pastor of the Union Church of Pera. In 1879 he was invited to join the faculty of Robert College, where he remained until the Great War when, as a British subject, he was forced to leave the country.

Professor Millingen was a formidable teacher and an impressive scholar of Byzantine Constantinople. His two major books, *Byzantine Constantinople, The Walls of the City* (1899) and *Byzantine Churches in Constantinople. Their History and Architecture* (1912) remain standards in the field. He died a few months after his departure from Istanbul in 1915, leaving his house and library to the College, his name was given to the new library building in 1932. His desk is on exhibit in the living room of the Museum.



Fig 5-Dr. Alexander Van Milligen's Desk

The house then became the residence of George and Elizabeth Huntington, and was known as the Huntington (1878-1953) had come to the College as a tutor in 1900, and served for twenty years as principal of Robert Academy, for sixteen years as vice-president of the College and for two years as acting president. He retired from administrative duties in 1938 as a result of poliomyelitis, but continued to be actively involved in the life of the school until his death in 1953.

The last occupant of the house was Eveline Thomson Scott (1889-1976), who moved in after her husband Harold Lorain Scott died in 1958. Harold Scott (1889-1958) had spent 41 years on the faculty, probably longer than any other American at Robert College. When she died in 1976, her private papers, furniture and some of her possessions were left to the University and now form the nucleus of the Museum's collection. The museum was dedicated to the memory of David Alexander Scott (1924-1949) their son, who died at the age of twenty on the French front during World War II.

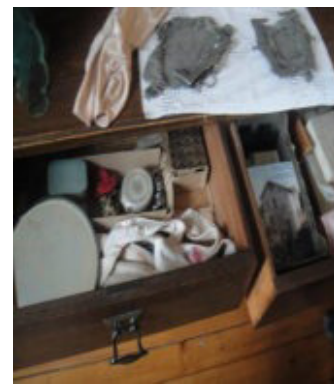
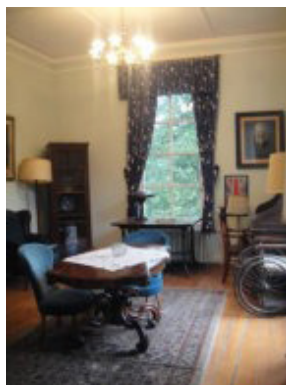


Fig 7- Cultural Heritage Museum: Huntington-Scott House's Guest Room

Cultural Heritage Museum is also called as Huntington House. The reason of this called with this name is that Huntington resided in this place. The venue was also included in many historical resources because it was dedicated to the use of important international guests. It is said that in 1917, Maria, the Queen of Romania came to Istanbul and stayed at this place. In 1932, Romania Queen Maria and her daughter resided in this venue yet again.



Fig 8- Queen Maria of Romania and daughter

In 1 May 1932, our ambassador in Belgrad reported that on Tuesday, Queen of Yugoslavia and Romania her mother will come to Istanbul by Simplon train and they will stay for a week, hiding their identities. He also asked for facilitating Queen's trip and providing safety.



Fig 9- Alexander who is Romania King and M.K. Atatürk who is the founder of Turkish Republic

It was asked a few hostesses from Turkish women, vehicle assignation and nice hospitality to Queen servitor when she arrived both our borders and Istanbul. Queen of Yugoslavia with her mother visited Istanbul in the date of May, 4-11 1932 and they shopped. Queens has leaded developing our bilateral relationship. Sincerity and nice hospitality that was showed to them has influenced them and the next year she brought her son to Istanbul in September 1933.

A meeting between the King and Atatürk is designed via Ambassador of Bucharest who is Hamdullah Suphi. He hosted the King and his wife in Dolmabahce Palace. This meeting of Atatürk and Alexander was the prior step that prepared Balkan Treaty.

Four months later, in February 9, 1934, between Turkey, Romania, Yugoslavia, Greece Balkan Pact is signed. It can be considered that Huntington House and its view was effective on signing the treaty. Huntington House was called Guesthouse of the Queen later.

The Department of History, the Museum's collections have been enriched with new material donated to the Department, namely the archives of Aptullah Kuran (1927-2001), eminent architectural historian, first rector of Bogaziçi University, and founding chair of the Department of History, of Traugott Fuchs, former instructor of German literature at Robert College and Boğaziçi University. These collections will be made available to researchers in the near future.

2. Campus is Botanic Museum (South Campus Floras):

Boğaziçi University is near the Marmara Sea and on the Bosphorus climate. Campus flora is very rich. All the trees and floras caunted and on chart. Trees put plague which tell story and name, and specification. This knowledge did cataloging in publication data in 2006. South Campus Garden caunted. Some of the botanic example: *Taxus baccata*, *aesculus hippocastanum*, *pinis griffithii* Mc.Clelland, *acer plamatum* Thunb etc. Campus full of rich botanic examples. Hopefully, same experience wish repeat north campus.

3. Museum of Kandilli Observatory and Earthquake (2006):

Museum of Kandilli Observatory and Earthquake was open 2006. The aim is to show geophysics equipment to the young students. Museum objects are seismic, earthquake, sismografic, kronometric materials. And islamic astronomer materials which is we can see old sekstantlar, astrolabe and old astronomic, calendar. Old instruments, sextants, quadrants, astrolabes and astronomy calendars were collected from the university departments for exhibition purposes. Instruments kept in various places, storages and packages were removed, cleaned, separate pieces were brought together and inventory studies were initiated. Inventory studies performed by Fethiye Erbay and retired museum specialist of Beşiktaş Naval Museum

Nuran Tezgel in 1993.

This museum devoted mainly to seismology and earthquake science in Turkey. It is situated within the campus of Kandilli Observatory in Kandilli neighborhood of Uskudar district in Istanbul. Owned by the Bogaziçi University, the museum was opened on June 21 2006 and is housed in a renovated building, which was constructed in 1934 as a laboratory for seismography. In the museum, various scientific instruments are on exhibition that were used in astronomical and geoscientific works. There are also old books on display that are hand-written in Turkish, Arabic and Persian language about astronomy, astrology, mathematics and geography.

Earthquake Research Institute Museum has gained a new perspective. In 2006, Gülay Barbarosoğlu, Head of the Institute, brought the Project of establishment of science Museum in Kandilli Observatory and Earthquake Research Institute into the agenda. The seismography lab built in 1934 by the devoted studies of Mustafa Aktar and Tahsin Tahaoglu was also integrated in museum's exhibition area. 32 of 581 volumes Kandilli manuscripts, including 369 books on astronomy, mathematics and geography and written in Turkish, Arabic and Persian, are exhibiting in the museum. The museum was restored by Istanbul Metropolitan Municipality in the past.

And we must say Tevfik Fikret museum. Tevfik Fikret museum house which was he drew of side plan of house. T.Fikret museum organized by Istanbul Metropolitan Municipality. T.Fikret museum is near the campus. Fikret was a teacher in Robert College. University student is interested this museum. And a gate combine the museum road to the university.

Tevfik Fikret is well known people of Robert College and literature history of Ottoman Period. Tevfik Fikret Bey, who has since been at the head of the Turkish Department, is a man of high character and one of the most distinguished scholars in Constantinople, of whom we can be proud as an associate.

There are memo books which written by teachers who lived in Bosphorus University. George Washburn (1833-1915) write a book about 'Fifty Years in Constantinople: and Recollections of Robert College', Washburn was commander of the princely order of St. Alexander (Bulgaria). This book has been written at the request of many friends of Robert College. The introduction is a review of the events of the last fifty years which have led to the recent revolution in Constantinople. The another memo book is 'My Life and Times' and 'Among the Turks' 1878 by Cyrus Hamlin. Mary Mills Patrick who is president emerita of Istanbul Woman's College, 'A Bosphorus Adventure': Istanbul (Constantinople) Woman's College 1871-1924.



Fig 9- Memory Books about Bosphorus University
(Robert College)

Memories of people who Lived in Bogaziçi University, as mentioned above, Boğaziçi is a place where many people have lived and worked. Also, there are wooden kiosks reflecting the architectural style of the period. The place is a well-established institution where important persons such as the queen of Ramnia stayed, and now it hosts a great number of Erasmus students each year. The stone buildings, and wooden kiosks it contains belong to the period after the World War I. It is also significant for American Education history since it was the first American College to be opened in another country. The first steel supportive pillars in Turkey are in the Great Assembly Hall where the pipe organ also is. Additionally, steel pillars were used for the first time in Girls and Boy's Dormitories to support these buildings. They demonstrate the architectural prowess of the time. (1883)The buildings were made from stones which were quarried from the area which was an old stone quarry. Boğaziçi influenced many with its multicultural atmosphere; it has also contributed to the education of the most ambitious students of Turkey. Today, Boğaziçi University still conserves its multicultural nature.

Conclusion:

In conclusion, these museums have special meanings. Cultural Heritage museums is both the Huntingtons and Scotts lived for many years into a museum dedicated to Turkish American cooperation. We trust that this friendly cooperation between American universities and people in the search for justice, peace and truth will flourish and endure. Kandilli Rasathane Museum shows us old islamic traditions about astronomic side. Botanic garden shows us campus floras.

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TÜRKAN SAYLAN LEpra ANI EVİ PROJESİ

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ÖZ

TÜRKAN SAYLAN LEPROSY MEMORIAL HOUSE PROJECT

Toplum hafızasında önemli izler bırakmış kişilerin hayat hikayelerinin, çoğunlukla onlarla bağlantılı mekanlarda sergileme ve sunumlar ile aktarıldığı yerler olan anı evleri toplum hafızasını taze tutmak için önemli kurumlardır. Bu makalede, Türkiye’de cüzzam hastalığı ile yoğun şekilde mücadele edilen yılların hikayesi ve bu mücadelenin öncü isimlerinden Prof. Dr. Türkan Saylan’ın hayatının aktarıldığı Türkan Saylan – Lepra Anı Evi’nin kuruluş süreci anlatılmaktadır.

Anahtar Kelimeler: Türkan Saylan, anı evi, lepra, cüzzam, müze ev.

ABSTRACT

TÜRKAN SAYLAN LEPROSY MEMORIAL HOUSE PROJECT

Memorial houses, where life stories of people who have left significant traces in public memory are often narrated through exhibitions and presentations in spaces connected with them, are important institutions to keep a fresh public memory. In this article, founding process of the Turkan Saylan - Leprosy Memorial House; where the stories of Turkey’s fight with leprosy and the life story Prof. Turkan Saylan, who is one of the prominent pioneers of this fight against the disease in Turkey are exhibited.

Keywords: Türkan Saylan, memorial house, leprosy, museum house.

Giriş

Tarihi Ev ya da Müze Ev

Müzecilik anlayışında ortaya çıkan yeni yaklaşımlar, niteliğinde yaşanan değişimler, müze türlerindeki çeşitlilikte de etkisini göstermiştir.¹

Anı evinin tanımını yapmadan önce tarihi ev ya da müze ev tanımlarını yapmak daha doğru olacaktır.

Tarihi ev müzeleri ya da müze evler, kalelerden kır evlerine kadar çeşitli yapı türlerini bünyesinde barındırır. Bu müzeler, temelde yapılması gereken koruma, restorasyon ve güvenlik konularının yanı sıra evin tarihinin, sahiplerinin ve koleksiyonlarının ziyaretçilerin yorumlanmasını içeren bir çalışma planına sahiptirler. Bu tür müzelerde kaynaklar sınırlıdır. Aynı zamanda farklı disiplinlerin (iç mimar, mimar, heykeltıraş, peyzaj ustası vb.) bir araya gelip çalıştıkları da alanlardır.²

Tarihi ev müzelerinin amacı, tarihi önemi ve anlamı olan evlerin sahip oldukları tüm birimleri ile korunup, gelecek kuşaklara gerçekliğine uygun yorumlanarak ulaşmasıdır. Sergileme ve eğitim üzerine yapılan aktiviteler yine bu evi yaşam, çalışma vb. amaçlarla kullanmış sahiplerinin yaşamlarını anlatmak üzere planlanmıştır.³

Uluslararası Müzeler Konseyi ICOM'un (International Council of Museums) bünyesinde, dünyada örnekleri sayılamayacak kadar çok olan bu müze türünün⁴ korunması ve yönetimi ile ilgili çalışmaları yürütmek üzere 1998 yılında

bir komite kurulmuştur. DEMHIST adı verilen komitenin ismi Fransızca'da tarihi evler anlamına gelen "demeures historiques" kelime öbeğinin kısaltılması ile elde edilmiştir.⁵

DEMHIST tarafından tarihi ev müzeleri belirli kategorilere göre sınıflandırılmıştır. Bunlar:

- Ünlü kişilere ait evler (yazarlar, sanatçılar, müzisyenler, politikacılar, askeri kahramanlar, bilim insanları vb.),
- Koleksiyon evleri (bir koleksiyoncunun eski evi veya şimdi bir koleksiyonu göstermek için kullanılan bir ev),
- Estetik değeri olan evler (evin kendisinin bir sanat eseri olarak değerlendirildiği müze evler),
- Önemli olayların yaşandığı tarihi evler,
- Yerel toplum evleri (Yerel bir topluluk tarafından kurulan ve genellikle tarihi bir nedenden ziyade toplumsal kimliği yansıtabilecek bir sosyo-kültürel tesis olan ev müzeleri),
- Ata yadigarı evler (kır evleri ve halka açık küçük kaleler),
- Saraylar (halka açık saraylar ve kaleler),
- Ruhban sınıfına ait evler (manastırlar, başrahip evleri ve halka açık sürekli kullanımda olan diğer dini yapılar),
- Basit Evler (geçmişte kalan bir yaşam biçimini ve / veya bina inşaatını yansıtan değerli mütevazı çiftlikler gibi yerel yapılar)

Kategorilendirme sayesinde bu tür müzelerin özelliklerinin belirlenmesi ve benzer müzelerin benzerleriyle karşılaştırılması sağlanmaktadır.⁶



A list of House Museums and their proposed categories, page 1

please see under www.demhist.icom.museum/CategoryizationProject.pdf
PersH Personality houses, ColIH Collection houses, BeauH Houses of Beauty, HistH Historic Event houses, SocIH Local society houses, AnceIH Ancestral homes, PowH Power houses, ClerH Clergy houses, HumblH Humble homes
plus: HouseH Houses for Museums, Rooms Period Rooms

Country	Category	Museum Name	Address	City	Contact	Website	Notes
Argentina	PersH	Museo Mitre	San Martín 336	Buenos Aires	investigacion@museomitre.gov.ar	www.museomitre.gov.ar	
	HistH	Museo Nacional Estancia Jesuítica de Alta Gracia y Casa del Virrey Liniers	Av. Del Tajamar 41	Alta Gracia, Córdoba	info@museoliniers.org.ar	www.museoliniers.org.ar	
Belgium	BeauH	Château de Loppem	Steenbrugestraat 26	Zedelgem - Loppem	kaatje.van.loppem@gmail.com		
Brasil	PersH	Casa de Cora Coralina	Rua Dom Candido 20 Centro	Goiás	casadecoracoralina@cultura.com.br	www.casadecoracoralina.com.br	
	PersH	Casa de Oliveira Vianna	Alameda São Boaventura 41 Fonseca	Niterói			
	PersH	Casa Guilherme de Almeida	Rua Macapá 187	São Paulo	casaguilhermealmeida@ig.com.br		
	PersH	Casa João Turin	Rua Mateus Leme 38	Curitiba	qt@pr.gov.br	www.pr.gov.br/seeo	
	ColIH	Fundação Cultural Ema Gordon Klabin	Rua Portugal 43	São Paulo	emaklabin@vol.com.br		DemHist
	ColIH	Fundação Eva Klabin Rapaport	Av. Epitácio Pessoa 2480	Rio de Janeiro	cultura@evaklabin.org.br	www.evaklabin.org.br	DemHist
ColIH	Fundação Maria Louisa e Oscar Americano	Av. Morumbi 4077	São Paulo	info@fundacaoscaramericano.org.br	www.fundacaoscaramericano.org.br		
PersH	Museu Casa de Portinari	Praca Candido Portinari 298	Brodowski	museu@casadeportinari.com.br	www.casadeportinari.com.br		
PersH	Museu casa de Rui Barbosa	Rua São Clemente 134	Rio de Janeiro	fcb@casaruiarbosa.gov.br	www.casaruiarbosa.gov.br		

Fig 1. Müze ev listesi ve önerilen kategoriler:

(http://network.icom.museum/fileadmin/user_upload/minisites/demhist/pdf/DEMIST_CategorizationProject_I_Data.pdf)

¹ Bekir Onur, Yeni Müzebilim, İstanbul, İmge Kitabevi, 2014, s. 16

² <http://network.icom.museum/demhist/practice/training/>

³ Bekir Onur, Yeni Müzebilim, İstanbul, İmge Kitabevi, 2014, s. 46

⁴ Bekir Onur, Yeni Müzebilim, İstanbul, İmge Kitabevi, 2014, s. 521

⁵ <http://network.icom.museum/demhist/about-us/demhist-icom/>

⁶ http://network.icom.museum/fileadmin/user_upload/minisites/demhist/pdf/CategoryizationProject.pdf

Anı Evi nedir?

Toplumun hafızasında izler bırakmış önemli kişilerin bulunduğu, tarihi olayların geçtiği, morfolojik kimliğe sahip evlerin; restore edilip, ziyaretçilere sunumu için belirli temalar altında sergilemelerin yapıldığı mekanlara anı evi denilebilmektedir. Burada anı evlerinin müze evlerden farklılaşma noktası, sergilemenin yapıldığı yerlerin tarihi nitelikte olması zorunluluğunun bulunmamasıdır.

TÜRKAN SAYLAN – LEPRA ANI EVİ PROJESİ

Amacı

Cüzzamla Savaş Derneği'nin uzun yıllar boyunca hizmet verdiği Bakırköy'deki dernek binasında oluşturulan Türkan Saylan - Lepra Anı Evi'nin amacı; ülkemizde lepraya karşı verilen mücadelenin tarihini ve bu mücadelenin simge ismi Prof. Dr. Türkan Saylan'ın hayatı ve çalışmalarının anlatılarak hafızalarda bu konuyla ilgili bellek yaratılması çabasıdır.

Proje Aşamaları

Cüzzamla Savaş Derneği Başkanı Prof. Dr. Ayşe Yüksel'in Türkan Saylan Lepra Anı Evi hayalini gerçekleştirmek üzere İstanbul Üniversitesi Müze Yönetimi Ana Bilim Dalı Başkanı Prof. Dr. Fethiye Erbay'a ulaşmasıyla 2017 yılının Aralık ayında projenin temelleri atılmıştır. Prof. Dr. Fethiye Erbay'ın gönüllü danışmanlığı ve öğrencileri arkeolog - müze uzmanı Gülşah Gümüş Akın ve sanat yöneticisi - müze uzmanı Fatih Gümüş'ün gönüllü katkılarıyla proje 2019 yılının Nisan ayında tamamlanmıştır.

Proje, iki aşamalı olarak tasarlanmıştır. Birinci aşama, dijital arşiv ve koleksiyon yönetimi ön projesi; ikinci aşama ise sergileme projesidir. Birinci proje altı ayda tamamlanmıştır. Yazılı materyal toplanması, sınıflandırması, dijital aktarılması ve envanterlik eserlerin kayıt altına alınması gibi süreçlerden oluşmuştur. İkinci aşama ise dokuz aylık bir zaman dilimini kapsamaktadır. Bu süreçte eserlerin restorasyonu, sergi tematiklerinin oluşturulması, sergileme materyallerinin tasarımı ve üretimi, köy odasının üç boyutlu tasarıma dönüştürülmesi, vitrin ve mekan için sergilemenin hazır hale getirilip açılması aşamaları sonucu tamamlanmıştır.

Sınıflandırma ve Dijital Ortama Aktarma Süreci

Proje başlangıcında, anı evinin oluşturulacağı yer olarak planlanan derneğin bulunduğu dairenin fiziksel yapısının iyi olmaması ve mevcut materyallerin belirli bir düzende bulunmaması, yazılı materyallerin ağırlıkta olduğu koleksiyonun hızlıca ayrıştırılıp, sınıflandırılmasını gerektirmiştir.



Fig 2. Yazılı evrakların sınıflandırma işlemi
(Türkan Saylan – Lepra Anı Evi Arşivi).

Yazılı materyaller dernek idari evrakları ve lepra çalışmaları ile ilgili olmak üzere ikiye ayrılmıştır. Lepra çalışmalarına ait evraklar da kendi içinde birçok alt başlık (tezler, çalışma raporları, makaleler, lepra ile ilgili yazışmalar vb.) oluşturularak tasnif edilmiştir. "Yıl klasörleri", bu sınıflandırma ve alt başlıklar arasında yazılı kaynakları açısından önemli yer tutan bir bölümdür. Yıl klasörleri, Prof. Dr. Türkan Saylan tarafından her yıl düzenli olarak hazırlanmış, içinde lepra ile ilgili bilimsel makale, dergi ve gazete haberlerinin bulunduğu klasörlerdir. Yıpranmış durumda bulunan bu klasörler, içlerindeki materyallerin korunması amacıyla yenilenmiştir. İçlerindeki şeffaf dosyalar ve Prof. Dr. Türkan Saylan'ın el yazısıyla yazmış olduğu bilgilendirme notları olduğu gibi bırakılmıştır.

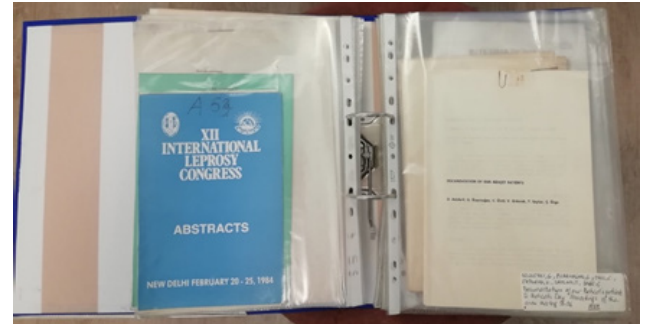


Fig 3. Prof. Dr. Türkan Saylan tarafından hazırlanmış yıl klasörleri
(Türkan Saylan – Lepra Anı Evi Arşivi).

Dernekle ilgili idari evraklar, muhafaza edildikleri karton kutulardan çıkartılarak nemden etkilenmiş klasörleri değiştirilmiş ve yeniden düzenlenmiştir. Sınıflandırması yapılan yazılı ve görsel akademik lepra çalışmaları materyallerinin tamamı taranarak sayısal ortama aktarılmıştır.

Yazılı materyallerin yanı sıra envanterlik eserler kapsamında olan eserlerin temizliği yapılmış, fotoğrafları çekilmiş ve envanter fişleri ve numaraları oluşturulmuştur. Bu eserler de derneğe ait eşyalar, Prof. Dr. Türkan Saylan'a ait eşyalar ve lepra tedavisinde kullanılan tıbbi eşyalar olmak üzere kendi içinde sınıflandırılmıştır. Bunların dışında derneğe bağış yoluyla gelen objeler de bulunmaktadır. Anı

evi içinde, kırsal bölgelerde lepra ile mücadelenin sembolize edileceği bir köy odasının oluşturulacağını duyan Cüzzamla Savaş Derneği üyeleri, bu odada sergilenmek üzere değerlendirilmesi için bakır objeler göndermişlerdir. Bu objelerin de envanter fişleri oluşturulmuş ve envanter numaraları verilmiştir. Dergi, kitap, tez ve çalışma raporları için de fişler oluşturulmuş, numaraları basılmış ve ön yüzleri taranarak dijitalle aktarılmıştır. Hazırlanan envanter fişleri ve numaralarının ardından, envanter defteri de oluşturulmuştur.



Fig 4. Derneğe bağış yoluyla gelen bakırlardan birkaç örnek (Türkan Saylan – Lepra Anı Evi Arşivi).

ENVANTER FİŞİ	
ESERİN ADI	Daktilo
ENVANTER NUMARASI	68
ONAY TARİHİ	
YAPILDIĞI MADDE	
KULLANILDIĞI DÖNEM	
AÇIKLAMA	
1970'ler üretimi Devlet Malzeme Ofisi damgalı Olivetti LINEA 98 daktilo.	
	

Fig 5. Türkan Saylan – Lepra Anı Evi için hazırlanan envanter fişi örneği (Türkan Saylan – Lepra Anı Evi Arşivi).

Sınıflandırma, tarama ve envanter fişlerinin hazırlanmasından sonra tüm eserler dikkatlice paketlenerek tadilat süreci öncesinde depoya kaldırılmıştır.

Projenin bir sonraki aşamasında, dairenin fiziksel durumunun düzeltilmesi için tadilat süreci başlatılmıştır. Tadilat ile gerçekleşmesi beklenen hedefler şunlardır:

1. Dairenin iç ve dış tüm kötü etkenlerden korunaklı hale gelmesi;
2. Ziyaretçilerin rahatlıkla gezebilmeleri;
3. Eserlerin sergilenmesine uygun bir yapı oluşturulması.



Fig 6. Tadilat süreçlerini gösteren fotoğraf (Sergi Salonu) (Türkan Saylan – Lepra Anı Evi Arşivi).

Sergileme

Sergilemede aşamasında iki önemli öge temel alınmıştır: Ziyaretçiler ve sergilenecek olan objeler. Sergileme çeşidi bilgilendirme amaçlı ve belirli bir konu üzerinde olduğu için eğitici ve tematiktir. Konular; Prof. Dr. Türkan Saylan, cüzzam ve Cüzzamla Savaş Derneğidir.

Fiziksel Düzenlenme

Cüzzamla Savaş Derneği bünyesinde oluşturulan Türkan Saylan Anı Evi'nde gerçekleştirilen fiziksel düzenlemede, mevcut odalardan maksimum performans elde edilmesi hedeflenmiştir. Eserlerin olası en iyi sergilenebilme koşulları düşünüldükten sonra ziyaretçilerin hem konforlu gezebilmeleri hem de beklentilerine cevap verir nitelikte olmasına özen gösterilmiştir.

Fiziksel düzenlemede dikkate alınacak en önemli öğeler: tabanlar, tavanlar, duvarlar ve panolardır. Tabanlar aşınmaya dayanabilen ve ışığı yansıtmayacak bir malzemeyle döşenmelidir. Tavanlar, müzenin veya sergi alanının aydınlatmasında oldukça önemlidir. Duvarlar, eserlerin fiziksel özelliklerine göre boyanmalıdır. Açık renkler üzerine koyu renkli eserler, koyu renkli zeminler üzerine de açık renkli eserler tercih edilebilir. Panolar ise çoğu kez duvar işlevi gören bazen de duvarların önünde yer alan, yeri değiştirilebilir, katlanabilir özelliklere sahip, mekanın işlevselliğini arttırmak için kullanılan materyallerdir.⁷

Türkan Saylan Lepra Anı Evi; 3 oda, 1 ön giriş, mutfak, uzun bir antre, küçük tuvalet, banyo ve bodrumda bir depo alanından oluşmaktadır. Dairenin ahşap olan tüm camları pvc, yer döşemeleri laminat parke (ne çok açık ne çok koyu renkte) yaptırılmıştır. Duvarlar yine yapılan lami-

⁷ Mutlu Erbay, Müzelerde Sergileme ve Sunum Tekniklerinin Planlanması, İstanbul, Beta, 2011, s. 141-144

nantla uyumlu ve eserlerimizin niteliğine uygun açık kum rengi ile boyatılmıştır.

Sergi Salonu ve yanında bulunan küçük oda: Şu anda sergi salonu olarak kullanılan dairenin kuzey cephesindeki büyük oda ve yanında bulunan küçük oda birleştirilerek sergi salonu haline getirilmiştir. Sergi salonunda üç adet pencere bulunmaktadır. Bunlardan 147 x 185 cm ebadlarındaki batı cephesindeki pencerenin önüne, pencere sayısının çokluğu nedeniyle azalan sergileme alanlarını telafi etmek amacıyla beyaz mat boyalı sunta bir pano yaptırılmıştır.

Banyo: Banyo tamamen yıkılıp bir odaya çevrilmiştir. Şu anda bu oda, köy odası olarak düzenlenmiştir.

Bunların dışında mutfak tamamen yıkılıp, yenilenmiştir. Daha önce yönetim odası olarak kullanılan oda aynı işlevi sağlayacak şekilde yenilenmiştir.

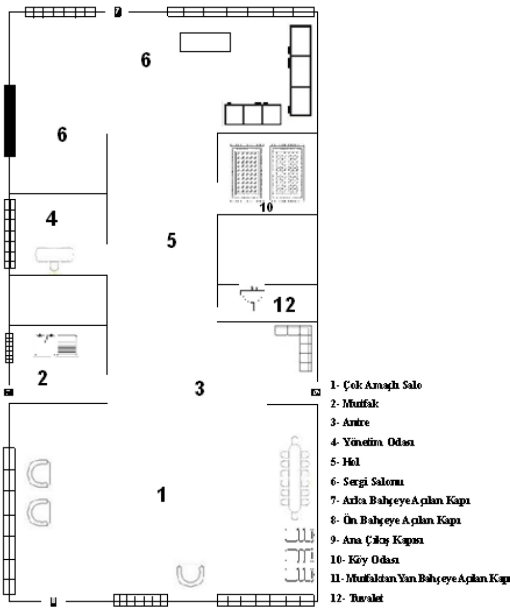


Fig 7. Tadilat süreçlerinden yeni düzenlenmeyi gösteren plan (Sergi Salonu) - (Türkan Saylan – Lepra Anı Evi Arşivi).

Sergileme Teknikleri

Durağan ve dinamik sergileme ve sunum müzelerde kullanılan tekniklerdir. Objelerin ve yazılı materyallerin sergilenmesinde vitrin içi sergileme ve panolar kullanılmıştır. Dinamik sergileme ve sunum tekniği olarak gösteri odası uygulaması yapılmıştır.

Vitrin içi sergileme, eserlerin belirli bir konu ve düzen içerisinde camlı kabinin, duvar vitrinin, orta vitrinin, ışıklı vitrinin ya da mantar tipi vitrinlerin içinde sergilenmesidir. Vitrinler eseri nem, toz ve sıcaklıktan koruduğu gibi insan eliyle gelebilecek zararlardan da korumayı sağlar.⁸

Türkan Saylan Anı Evi sergi salonunda dört adet camlı vitrin, üç adet raflı vitrin sergilemede kullanılmaktadır. Her camlı vitrin dört bölümden oluşmaktadır. Bu bölümlerde Cüzzamla Savaş Derneği'nin ilk fotoğraf makineleri, daktiloları, üye kayıt defteri, çalışma günlükleri, cerrahi mal-

zemeler, Prof. Dr. Türkan Saylan'a ait özel eşyalar (ruj, bandana, broş, telefon, kolye, eldiven, bere) ve fotoğraflar, Cüzzamla Savaş Derneği'nin süreli yayını Merhaba Yaşamak dergisinin sayıları, Lepra (cüzzam) ile ilgili kitaplar, dergiler, çalışma raporları, tezler ve son olarak da Prof. Dr. Türkan Saylan'ın oluşturduğu yıl klasörleri sergilenmektedir.



Fig 8 - Fig 9. Sergi Salonu'nda bulunan camlı vitrin uygulamaları (Türkan Saylan – Lepra Anı Evi Arşivi).

Prof. Dr. Türkan Saylan'a ait pardüse masa tipi vitrinde sergilenmektedir. Yanında Prof. Dr. Türkan Saylan'a ait stand bulunmaktadır.



Fig 10. Sergi Salonu'nda bulunan masa tipi vitrin ve stand (Türkan Saylan – Lepra Anı Evi Arşivi).

Ana sergi odasında ayrıca Cüzzamla Savaş Derneği'nin 1976 yılından 1997 yılına kadarki faaliyetlerini anlatan zaman çizelgesi, Türkiye'de cüzzam alanında çalışmış öncü hocaların hayat hikayelerinin anlatıldığı panolar, Türkan Saylan'ın 1986 yılında almış olduğu Gandhi ödülünün gazete küpürlerinin kolajından oluşan pano ve son olarak sunta panonun üzerinde Türkan Saylan'ın meslektaş ve Cüzzamla Savaş Derneği başkanı Prof. Dr. Ayşe Yüksel'in Van'da cüzzam hastalığı ile mücadelesini ve oradaki hastalarına ait fotoğrafları yer almaktadır.

⁸ Mutlu Erbay, Müzelerde Sergileme ve Sunum Tekniklerinin Planlanması, İstanbul, Beta, 2011, s. 89-91



Fig 11. Sergi Salonu'nda bulunan Cüzzamla Savaş Derneği'nin faaliyetlerini anlatan zaman çizelgesi (Türkan Saylan – Lepra Anı Evi Arşivi).



Fig 12. Prof. Dr. Ayşe Yüksel'in Van'daki Cüzzamla mücadelesini anlatan pano. (Türkan Saylan – Lepra Anı Evi Arşivi).



Fig 13. Köy Odası. (Türkan Saylan – Lepra Anı Evi Arşivi).

Bir diğer uygulama ise Köy Odası konseptli gösteri odasıdır. 2000 yılına varmadan Anadolu'nun bütün illeri yoğunlukla da Doğu illerinin taramasını kapsayan alan çalışmasına (cüzzam taraması) ait fotoğraflar, cüzzamla ilgili alan çalışmalarının yanında birçok sosyal projenin (cüzzamdan

etkilenmiş kişilere iş yeri açma, hayvancılığa teşvik edip yaşadıkları yerde kişileri istihdam etme) fotoğrafları, Prof. Dr. Türkan Saylan ve çalışma arkadaşlarının çeşitli illerdeki çalışma karelerinden oluşan fotoğraflar köy odası duvarlarında sergilenmektedir. Ayrıca Prof. Dr. Türkan Saylan'ın Anadolu kültürü ve motiflerine olan hayranlığını yansıtması amacıyla bir köy odasının mümkün olduğunca gerçekçi olarak yansıtılmasına gayret gösterilmiştir.

Aynı zamanda "Çok Amaçlı Salon" olarak kullanılan giriş bölümü karşılama, ziyaretçi ağırlama ve sunum faaliyetleri için düzenlenmiştir. Açılır kapanır sandalyeler aracılığıyla kısıtlı alanın daha fonksiyonel kullanılması sağlanmıştır.



Fig 14. Çok Amaçlı Salon (Türkan Saylan – Lepra Anı Evi Arşivi).

Antreye vestiyer yaptırılarak kısıtlı olan alanın daha verimli kullanılması sağlanmıştır. Vestiyerin karşısında bulunan duvar da sergileme (Dünya Cüzzam Günü Afiş ve Programları) alanı olarak kullanılmaktadır. Holde bulunan duvarlarda 2019 yılında gerçekleştirilen etkinlikler; cüzzamla ilgili afiş, kongre fotoğrafları; Prof. Dr. Türkan Saylan, çalışma arkadaşlarının ve hastaların fotoğrafları yer almaktadır.



*Fig 15. Antre ve hol
(Türkan Saylan – Lepra Anı Evi Arşivi).*

Uz, Seden. "Müze Evler." 2015. <http://www.ayk.gov.tr/wp-content/uploads/2015/01/UZ-Seden-M%C3%9C-ZE-EVLER.pdf> Erişim Tarihi: 11.05.2019

Sonuç

Müze evlerden çeşitli açılardan ayrılan anı evleri, önemli şahsiyetlerin hatıralarının yaşatılması ve hayat hikayelerinin gelecek nesillere aktarılmasında önemli görevler üstlenmektedir. Bu amaçla kurulan Türkan Saylan – Lepra Anı Evi’de hem Prof. Dr. Türkan Saylan’ın topluma katkılarının anlatıldığı hem de cüzzam ile mücadelenin başarı öyküsünün paylaşıldığı bir mekan olarak toplumsal hafızaya katkı sağlamaya adaydır. Anı evinin geleceğe dönük planları arasında anı evinin internet sitesinin açılıp, sayısal ortama aktarılmış verilerin bu site üzerinden paylaşılması ve çocuklara, yetişkinlere yönelik drama ve atölye çalışmalarının gerçekleştirilmesi bulunmaktadır.

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THE MOVING HOUSE OR ATATÜRK HOUSE MUSEUM AND THE ALTERED MIND-SET OF YALOVA PROVINCE

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ABSTRACT

THE MOVING HOUSE OR ATATÜRK HOUSE MUSEUM AND THE ALTERED MIND-SET OF YALOVA PROVINCE

History of Turkish Republic contains exemplary endeavours of Mustafa Kemal Atatürk who showed an admirable exertion to elevate the republic to standards of the contemporary civilisations following the proclamation of the republic. Amongst his endeavours, the wooden building, named as Yürüyen Köşk (The Moving House) by the locals in Yalova province, and the adjacent Ulu Çınar Ağacı (The Great Plane Tree) are of immense significance as indicators of Atatürk's sensibility towards nature in environmental and museum studies. Conveying a message of love of nature not only to Turkish people but also the rest of the world, The Moving House, also known as Atatürk House Museum, demonstrates the exertion of a leader imbued with love of nature and people. Whilst executing his designs into nourishing the newly-found republic, Atatürk was also well aware of the significance of nature in every single territory that had been reclaimed during Turkish War of Independence. His decision to relocate the custom-built house exemplifies the extent of his respect for nature. By abstaining from cutting a bough of a tree at a time when issues such as ozone layer depletion, global warming, pollution, acid rains, destruction of forests, and changing climates were neither known nor mentioned, Atatürk's conduct has set an example of love of nature for the entire humanity. The public's support for environmental consciousness and the museum is blatantly reflected in record-breaking numbers of visitors since conversion of the house into a museum during the 1980s. The amount of interest and solicitude shown by the locals of Yalova Province is a proof of their ardour to safely hand down the token of Atatürk's memory the future generations. This article will discuss amalgamation of the story of Atatürk's environmental mind-set with the museum and its impact of Yalova Province.

Key Words: The Moving House, Environmental Mind-set, Plane Tree, Yalova Province

Introduction:

With the proclamation of the republic, Mustafa Kemal Atatürk took interest in enhancement of urban planning and nature. His service in urban and environmental studies in 1920 paved the way for today's mind-set of urban planning. Carrying his afforestation spirit everywhere he travelled, Atatürk made sure that greening activities were at full velocity.

During his very first visit to Yalova province in 1927, Atatürk spent time at Termal and Baltacı Ranch. Admiring the thermal springs that have been in use since Roman and Byzantine times, he, in the later years of summer, decided to remain at the spot where some of the most crucial decisions of the history of Turkish Republic were made. Both Baltacı Çiftliği Köşkü (Baltacı Ranch Mansion), constructed in 19th century, and The Moving House, the subject of this article, served as abodes to him over the course of his stay. The latter, constructed in 1929, was decided to be converted into a museum during the 1980s (1).

On August 21th 1929, Atatürk set out on a journey from İstanbul to Bursa Province, first from Dolmabahçe to Yalova Province by Ertuğrul Yatı (Ertuğrul Yatch), from there to his final destination by land. During the seafaring, the Great Plane Tree on the shore of Yalova Province captured Atatürk's attention. His fascination with the tree was such that he decided to divert their course towards the shore in order to rest under it. There and then, instructions for the construction the house was given by Atatürk. Following his return to İstanbul, he embarked on building an exemplary ranch for Turkish agriculture by purchasing the entire land including the plane tree. Prior to his demise in 1938, he both transferred all his wealth to state treasury, and bequeathed the ranch to Turkish nation. A parcel of the ranch was distributed amongst the public. The rest was consigned to an establishment founded under the name of *Atatürk Bahçe Kültürleri Merkez Araştırma Enstitüsü* (Atatürk Horticultural Central Research Institute). Atatürk's endeavours to maintain the green fields of Yalova Province resulted in creation of a Garden of Eden (2).

Atatürk was well aware of the fact that lack of fertile and green land was the primary reason behind the Turk's migration from Central Asia. Therefore, he had always encouraged love and respect for nature, which was oftentimes included his in opening speeches at *Türkiye Büyük Millet Meclisi* (Turkish Grand National Assembly). "The Moving House's Relocation Project" is surely the most beautiful embodiment of his environmentalist mind-set and love and respect for nature.

Account of The Moving House

Construction of the house, started on August 21th 1929, was concluded in 22 days on September 12th 1929. Being a rectangle shaped, double floor and semi-masonry building, the house, located in a southern district of Yalova

Province called Termal, initially served as an accommodation. Next to the building, there stood The Great Plane Tree whose branches began to damage the exterior parts of the house. In a response to gardener's request for trimming the tree, Atatürk uttered "There will be no trimming, the house will be dislocated!" As unthinkable it may have been at the time, his words were immediately delivered to *İstanbul Belediyesi Belediye Fen İşleri Yollar-Köprüler Şubesi* (Istanbul Metropolitan Municipality, Department of Technical Works) that undertook the responsibility to initiate and execute the relocation project.

The Chief Engineer Ali Galip Alnar, a staff member of this department, arrived in Yalova Province along with his team on August 8th 1930. Starting with digging around the building, they continued doing so until they reached the foundation of the house. Next, they laid the tramway rails, brought from Istanbul, underneath the building. In the afternoon, operations of distancing the building from the tree began (3).



Photo. 1 and 2: The Relocation Operations of The Moving House Photo source: Engin Çakır; Dergibursa.com.tr; <http://www.dergibursa.com.tr/doga-sevgisinin-kosk-hali-yuruyen-kosk/>

The entire process had been observed by Atatürk himself, Makbule Hanım (his sister), Lieutenant Governor Mr. Muhtittin Ustundag, Substitute Director of Technical Works Mr. Yusuf Ziya Erdem, engineers and journalists from Istanbul for two days. The relocation process was comprised of

two phases (4). First, the terrace area surrounded by windows on three sides, which was then used as a parlour, was moved. Next, operations to move the main building were commenced and finalised in two days. August 10th saw the conclusion of the operations and the building was moved 5 meters to the east. Today, the building is known as "The Moving House" due to the method used in the process of its relocation.

Thanks to this engineering work, both the building and the Great Plane Tree eluded destruction. However, it is crucial to note that it is not the relocation by itself but also the message it bears are worthy of notice. Via the agency of the branch of the Great Plane Tree, Atatürk managed to convey an environmentalist message to the public. Additionally, his decision to use the relocation method when pulling down the building, and erecting a new one were less laborious by comparison points to his disposition towards protection instead of destruction.



Photo. 3 and 4: The Relocation Operations of The Moving House Photo source:Engin Çakır;Dergibursa.com.tr; <http://www.dergibursa.com.tr/doga-sevgisinin-kosk-hali-yuruyen-kosk/>

Conversion of The Moving House into a Museum

Having been called as "The Moving House" since 1930, the house was included in Cultural and Natural Properties by Ministry of Culture Department of Real Estate Ancient Monuments' decree dated 12.07.1980 and numbered 12238. After conclusion of the restoration process initiated by Yalova Municipality, the museum has been open to visitors since 2006. Free of charge for veterans and persons aged 65 and above, the museum welcomes visitors every day of the week, except Monday (5).

The building is characterised by its duplex, square-planned, carcass and small structure encircled by columns. The upper part is a free standing roof covered with Marseilles tile. Windows are in a traditional fashion with boxing shutters. The ground floor is furnished with mosaic and marble, whereas the second floor has a hardwood floor. Plasterboard walls have painted cement renderings (6).

The ground building on the east consists of a small room, parlour, toilet, bathroom and meeting room furnished with crystal windows looking out to sea. The entrance to the building is through a door on the west. The compartment on the left side of the entrance used to function as a station where tea and coffee were prepared. Today it is used as a cloakroom. The wooden stairs on the right side of the entrance lead to upstairs. Below the stairs, there is a partial basement where a small water purification centre operates. The heat source of the building is provided by water heated in a cast iron, graduated and thermostatic kettle. It is distributed upstairs via pipes. There is a small room next to the toilet at the entrance. The beachside of the building holds the assembly hall in which Atatürk's favourite gramophone is exhibited. All the fronts of the hall facing the sea are furnished with crystal doors through and through. The resting room on the left that belongs to Atatürk opens to terrace. Across the room, there is a (L) shaped bed room in which various pictures of the ranch are hung.



Photo. 5: Dinner Set for 32 (Photo Source:F.Erbay)



Photo. 6: Atatürk's Favourite Gramophon
(Photo Source:F.Erbay)

Cupboard on the left side of the stairs contains Belgian porcelain dinner set and cutlery for 32, two crystal pitchers, blankets, pillows, linens and table covers that belong to Atatürk. The beachside of the building is a marbled area encircled by 11 marble columns. 8 flights of stairs lead down to the wooden dock that is approximately 30 meter long and 2 meter broad. The Plane Tree, both occasion of the relocation and fascination of the viewers, stands on the west side of the building. There is a water well underneath the old water reservoir in the garden. Generator room, situated on 60 meters west of the building, was constructed at the same time as the house. It contains a Siemens 110 volt electric motor that provides for the lightening (7). Still used as a museum today, The Moving House includes exhibition of personal belongings of Atatürk as well as his wax figure.



Photo 7: Atatürk's Rest Room,2006 (K:F:Erbay)



Photo 8: Atatürk's Rest Room,2018 Photo Source:Engin Çakar;Dergibursa.com.tr; <http://www.dergibursa.com.tr/doga-sevgisinin-kosk-hali-yuruyen-kosk/>

Restoration of the Moving House (2006-2015)

Due to its location at an open field and proximity to sea, the building has been subject to detrimental effects of salty water and damp, which is accelerated by its old structure. Restoration of the exterior surface of the building began in 2006. Despite the attempt, there still remained fractions on the building, fixed by small operations, which signals that it still requires a restorative work. The wooden dock of the house has been restored several times as well as its environmental planning. A restaurant, rented and run by *Yalova Çevre Koruma Vakfı (YAÇEV) AŞ* (Yalova Province Environment Protection Association), was located in the garden of The Moving House. This area was emptied on October 4th 2009 (9).

Time has proven that The Moving House is a building that requires restoration every three or four years. Having been restored 2 times until 2012, the building was prepared for another restoration initiated by Yalova Province Municipality. The due consents required for the restoration were granted by *Kocaeli Kültür ve Tabiat Varlıklarını Koruma Bölge Müdürlüğü* (Kocaeli Province General Directorate of Cultural and Natural Heritage) and expenses were calculated to be about 140.000 Turkish lira (9)

In 2013 an extensive restoration, in which the exterior fractions were repaired, was carried out by Yalova Belediyesi (Yalova Province Municipality). During the process, only the materials that are compatible with those of the old building were used by sampling. Especially dampness caused by water leaks through windows was aimed to be prevented. Outworn marbles on the portside were also renewed. After requiring the due consents, each and every single section of the house that had been worn out by time was fixed by remaining faithful to its original form (10).

Over the course of the restoration, the Plane Tree, located in the garden of the house, also underwent an alteration. In 2005, the tree was specified to be 390 years old with ten years of margin of error. X-ray examinations of the tree, dated 2005 as well, ascertained that state of its health

was poor, which necessitated commencement of treatment efforts (11). The treatment included removing fungus detected on the trunk, trimming, and reinforcing the branches leaning towards the seaside (12). Examinations, including radiocarbon dating test and x-ray, made in 2015 revealed that it was a wholesome tree of 390 years of age. (13). Now 404-year-old, the Great Plane Tree travels through time along with 90-year-old building. Recently, TEMA (The Turkish Foundation for Combating Soil Erosion, for Reforestation and the Protection of Natural Habitats) initiated planting 10 plane trees along the road of the Moving House in a joint environmental planning work with Yalova Temsilciliği ile Yalova Belediyesi (Representative Office of Yalova Province and Yalova Municipality) as part of events arranged for the commemoration of Atatürk (14).

The Moving House's Impact on Yalova Province

Public has shown a great amount of interest in the house via which Atatürk taught an environmentalism lesson to the entire world. The house is not only a cultural and touristic contribution to Yalova Province but also a museum hosting various events. For instance, the house became a centre of attraction on the 95th anniversary of the Republic when it set a record with 1.209 visitors. According to data provided by *Yalova Belediyesi* (Yalova Municipality), the museum received 25.000 visitors in 2015. Following this, number of the visitors consistently have increased by each passing year being 27.486 in 2016 and 37.540 in 2017. The numbers saw a %40 increase in 2018 with 52.885. That 13.000 of these visitors were comprised of teenagers proves both efforts and concern of nearby educational institutions and the young for maintenance of nature and history. Special occasions such as April 23 National Sovereignty and Children's Day, May 19 Youth and Sports Day, August 30 Victory Day, October 29 Republic Day, November 10-16 Atatürk Week and August 29 Atatürk's Visit in Yalova Province the museum saw 5. 868 visitors in 2018.

The highest number of visitors was recorded on November 10-16 Atatürk Week with 3.370 visitors, more than half of which were children, followed by 1.712 visitors on October 29 Republic Day. The end of 2018 saw more than 60.000 visitors (15).

The museum has successfully maintained its relevancy on Turkey's agenda via various events. For instance, the very first electric car of Yalova Province was publicised at The Moving House on January 31th 2019. Nature friendly vehicles are still being introduced at the garden of the museum that has remained standing by the environmentalist mind-set (16). Vefa Salman, Yalova Province Mayor, remarked that The Moving House is a world brand for being an environmentalist message in its entirety conveyed to the world by a leader. The Moving House has contributed to conversion of Yalova Province into a world brand.

International Recognition Studies

By Atatürk's decision to relocate the house whose construction he had commissioned, "a mere tree branch is precious" motto has been spread across the world. In light of this, The Moving House has become an international epitome of environmental consciousness not only of Yalova Province but of the world at large. To promote Atatürk's legacy, The Moving House, Jockey Club has traditionalised The Moving House Races. Moreover, the world-renowned pianist Fazıl Say composed a musical piece dedicated to the house. In 2017, Vefa Salman, the mayor of Yalova Province, has commissioned a series of campaigns in an attempt to initiate the inclusion of The Moving House in UNESCO World Heritage List. The organisation requires compatibility with only one of ten criteria set for inclusion in the list. The features of the house correspond to three of ten criteria listed below:

- 1-Being a supreme epitome of a creative mind.
- 3- Being a unique and rare example of an existent or a non-existent cultural tradition or civilisation.
- 5- Being a human settlement that is representative of a culture or an interaction between human beings and nature. Land and marine use are also deemed significant in making it into a special example. (17) The pursuit of an admission by UNESCO for The Moving House's inclusion in the list still continues. It is a common belief that the house's recognition as a world heritage will serve as an example of preservation of a natural and cultural heritage amongst other nations.



Photo. 9: The Moving House (K:F:Erbay)



Photo. 10: Parlour of the house (K:F:Erbay)

Conclusion:

The Moving House's relocation, lest the Great Plane Tree received any damage, has made its mark in Turkish history for occurring at a time when the conception of environmentalism and environmental consciousness were non-existent, and environmental engineering had yet to be regarded as a field of profession. This is included in our museum history as a prominent testimony of Atatürk's love of nature and his environmental mind-set. Yalova The Moving House, otherwise Atatürk House Museum, has safely travelled through years until today under the special preservation of the locals and administrators of Yalova Province. It has remained as an influential example for younger generations in respect of environmentalism and environmental protection.

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