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## **EXHIBITING THE TRANSITIONAL OBJECTS OF TURKS IN GERMANY IN THE CONTEXT OF LIMINALITY AND COMMUNITAS**

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### **ABSTRACT**

Migration has been one of the primary research fields of social sciences to date. Today, with the interdependence of disciplines, migration research has ceased to be a research field specific to the social sciences and has started to operate in different disciplines such as art and design. In the field of art and design, museums and exhibition design are the areas where migration has the most place. The research examines of Turkish immigrants in Germany and the exhibit of transition objects under the concepts of liminality and communitas. Turkey-Germany migration, Liminality and Communitas, transition objects and migration exhibitions constitute the intermediate title of the research.

**Keywords:** Migration, Turks in Germany, exhibition design, liminalitiy, communitas.

### **INTRODUCTION**

The phenomenon of immigration, which has gained momentum to industrialization in the modern world, has been continuing since the 18th century. Communities or individuals migrate to different countries willingly or necessarily for various reasons. This movement has a very important potential in transferring cultural accumulation. Cultural accumulations carried through immigrants can be transferred directly or indirectly by storytelling with the help of an intermediary.

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Stories, objects and documents, which are cultural carriers in both kinds of transfer techniques, take an important place. Museums and exhibitions that bring cultural carriers together and ensure their communication with us are among the most competent mediators in this transfer.

While the radical change created by migration paved the way for migration museums and exhibitions on migration themes in the fields of fine arts and design, in social sciences, concepts such as liminality, *communitas* and marginality emerged. Called the pioneer of process analysis in this field, Van Gennep used two sets of terms to describe three stages of transition from a culturally defined situation or status to another. In addition to using the terms of separation, margin, and reunification when talking about the ritual, he referred to the preliminary, liminal and postliminal terms when referring to spatial transitions (Translator: Turner, 2018, p. 173).

This three-fold structure, as established by van Gennep, is made up of the following components:<sup>[9]</sup>

- ***Preliminal rites (or rites of separation)***: This stage involves a metaphorical “death”, as the initiate is forced to leave something behind by breaking with previous practices and routines.
- ***Liminal rites (or transition rites)***: Two characteristics are essential to these rites. First, the rite “must follow a strictly prescribed sequence, where everybody knows what to do and how”.<sup>[11]</sup> Second, everything must be done “under the authority of a master of ceremonies”.<sup>[11]</sup> The destructive nature of this rite allows for considerable changes to be made to the identity of the initiate. This middle stage (when the transition takes place) “implies an actual passing through the threshold that marks the boundary between two phases, and the term 'liminality' was introduced in order to characterize this passage.”<sup>[10]</sup>
- ***Postliminal rites (or rites of incorporation)***: During this stage, the initiate is re-incorporated into society with a new identity, as a “new” being.

Turner, on the other hand, expressed the difference and coexistence in statuses in terms of liminality and *communitas*.

An example of the phase transition from one status to another is migration between Turkey and Germany. On 31 October 1961, the train, departing from the Istanbul Sirkeci train station to the 11th platform of Munich, was the beginning of a ritual and liminality state. With this process, objects remained on the liminality with immigrants. This is a case of objects that people who have moved willingly or unwillingly take with them. Over the years, objects have been permanently or temporarily included in the public, detaching from their confidential spaces and context. Objects against rootlessness caused by the phenomenon of displacement act as a function before, while later turning into a time capsule.

In this study, the data and documents among family-object-migration triangle which gained from interviewing with Turkish immigrant who moved to Germany were examined. The examinations were given through interdisciplinary study by combining with the museum and exhibition design branches within the context of “Liminality and Communitas” concepts, which are among the basic descriptive parameters.

### **Turkey- Germany Migration**

Migration has been one of the main research topics in the fields of sociology, psychology, philosophy, and anthropology for years. The first migration research dates back to the 19th century. The first research was carried out in 1885 and the second study in 1889 was carried out by the cartographer and geographer Georg Ravenstein under the title of “immigration laws” (Abadan Unat, 2011, p. xix). With interdisciplinary studies, the fields started to be interpenetrated within each other, and the research topics started to become common. Migration research has gained momentum in design studies, especially in exhibition design and museology. Many immigration museums have been opened in the world such as Cologne DOMID museum, in addition to the migration researches have met with visitors through temporary or traveling exhibitions.

This mobility of human beings, who were in a constant motion before the resident dream, continued in a different dimension after the settled life was started. Migration is still an ongoing phenomenon due to reasons such as political events, a more prosperous life as well as basic needs. According to Berry, fac-

tors such as asylum, fleeing war, education, trade are among the reasons for migration (Berry, 2009, Act. Saygin and Hasta, 2018, p.312).

The presence of Turks abroad is around 6.5 million. 5.5 million of them are in Western Europe and 80% of them reside in Germany (mfa.gov.tr). Immigration to Germany has not been a unilateral desire. Federal Government of Germany II. After the World War II, it collapsed economically and made various policy attempts to quickly recover the country. At the end of the 50s, the labor force was in a downturn and they started to need support workforce for the development of industry and other branches. Just as in other European countries, Turkish workers have been the major element of capitalism. Capitalism used “migrant workers” as the “security buffer” of times of economic crisis (Abadan Unat, 2011, p. XXIII). John Berger stated that the reason for the writing of his book “Seventh Man” on this subject was “to show that the rich country economy in Europe was based on the labor of people in poorer countries in the 1960s” (Berger, 2011, p.V). The continued dependence of Western Europe on millions of migrant workers indicates that the economic system cannot survive without migrant workers. Germany’s labor shortages and Turkey’s hidden unemployment had led to the start of labor migration to Germany.

The migration movement that started in 1961 gained official status in the same year by enacting the “Turkish-German Workers Exchange Agreement” that would last until 1973. The figures that started with 7,000 workers in the first year exceeded 500,000 in 1972 (Turan, 1997, p.14). Migration has been a singular act because of the fact that workers who have gone out in the first years of the movement are regarded as “temporary workers”. In the following years, the efficiency of the bilateral movement, annual working periods were extended against the factors such as “Child Money (Kindergeld)”, and children and spouses were included in the migration movement (Turan, 1997, p.16).

After a medical examination, preparation of documents and contracts with the German company, the workers set off with the train departing from the “Istanbul Sirkeci station” to the “Munich 11th Peron” and were dispersed to various cities from there (Figure 1). They were greeted by the companies at their destination and taken to places to stay. Temporary workers, who first entered the country with one-year contracts, were placed in prefabricated nine square meter barracks

called “heim” in groups. The main purpose of all immigrant workers who have left their loved ones is to extend their employment contracts and to provide sufficient savings to establish a business when they finally return home. However, the situation has been extended with the mutual desires of both employers and workers and their number has reached approximately 1 million. While young and healthy men were selected in the recruitment of the workers, there was an increase in the recruitment of female workers in the following years.



Figure 1: Work contract of the migrant worker who came to work in Krone in 1965.

Source: Author's archive.

The other side of the coin is dramatic throughout this process. “Gastarbeiter (Temporary Worker)” is perhaps the definition that best summarizes the title of this drama. It is an adjective that is given to remind workers who have been sent / received as temporary workers, to remind them where they are and where they come from. Later, concepts such as “Auslander (foreigner, outsider), expatriate, Germanian (Almançı), Turks in Germany” were added to these adjectives. How-

ever, although all these concepts turn into expressions in Turks' defining themselves in the following years, they contain an essentially biased and exclusionist expression (Çelik, 2008, p. 109). These definitions create following term and question: “diasporic identity” and “where do we belong?”. The cultural and identity problems of Turks have been investigated in many migration studies under the assimilation, integration, separation and marginalisation.

Especially the first generation Turkish immigrants have tried to adapt to the business conditions, society and foreign culture and the practice of establishing a new life. Over the years, the Turks' presence in Germany has become definite. Today, there is a Turkish community in Germany that has reached the fourth generation and the history of immigration exceeding fifty-five years. In the summary of the definitions in the context of the cultural and identity problems of Turks, the expression “stuck between the two cultures” is widely used. It is possible to read the content of this statement under the concepts of “Liminality and Communitas” by Victor Turner.

### **Liminality and Communitas**

The basis of the concepts of liminality and communitas is based on the field research conducted by Victor Turner on the Ndembu tribe in Africa. Based on the book "Rites de passage" by Arnold Van Gennep (1909), Turner stated that the concepts represent the nature and characteristics of what Gennep calls the “liminal phase”. Van Gennep defines the transitional rites as “rhythms that accompany every change in place, situation, social position and age” (Turner, 2018, p.95). Van Gennep divided the rites of passage into three stages: separation, edge (or limen, in Latin meaning “threshold”) and coming together (Figure 2). The first term, separation, consists of symbolic behaviors that signify the individual or group breaking away from an earlier fixed point in the social structure, a series of cultural conditions, that is, a “situation” or both. During the “liminal” period, the qualities of the subject (“passenger”) of the ritual are ambiguous. In the third phase (reuniting or reuniting) the transition is completed.

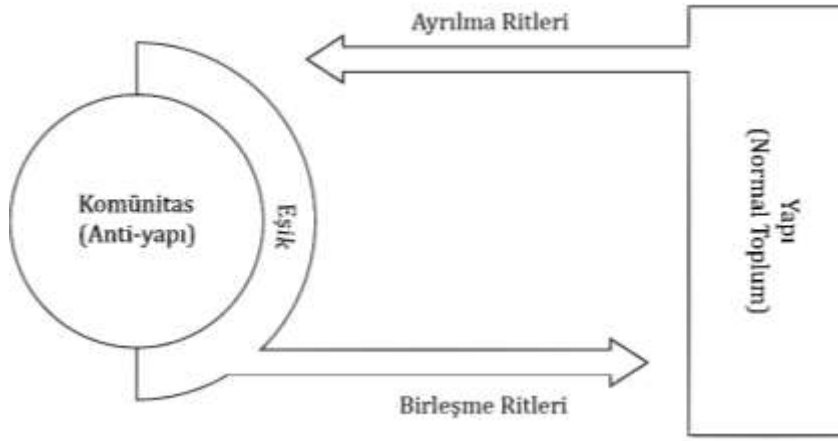


Figure 2: Transition Rites scheme. Re-illustrated by: Author.

As described in the diagram, liminal people make the rhythm of separation by breaking off from the normal society called “Structure”. Trains, which are the place where the migrant worker performs the separation rhythm, can be defined as the liminal area. Following the refusal of separation, the situation of being on the threshold occurs, which gives birth to the communitate. Following the communion called “anti-structure”, immigrants try to be / adapt to the society and enter an integration process. They reunite and return to the structure.

In case of being on the liminality, the lives of the people (liminal people) are ambiguous, this ambiguity does not fit into the classification network of the newly settled country. People on the liminality are neither here nor there, or in other words, they cannot predict which class they will belong to. It would be appropriate to examine the Turks who immigrated to Germany in these contexts. Although the third generation refused to stay on the liminality, it is obvious that especially the first and second generation immigrants remained on the liminality. In the interviews with immigrants, the difficulties of adapting to a new culture, language deprivations, attitudes of the German government and society, and integration problems were mentioned.

For the immigrants on the liminality, the process of adapting to society is a process that goes between high and low culture, communitas and structure, unity and separation, equality and inequality. According to Wallraff, even though

Turks abandon their habits on some issues in order to impose themselves, invisible walls still remain (Wallraff, 1986, p.25).

“Communitas”, which Turner refers to as the second society model, refers to a community without a structured or simple structure and a relatively undifferentiated “comitatus” (Turner, 2018, p. 97). Turner prefers the term “communitas” in Latin instead of the term “community” to distinguish this social expression model from the “common living space”.

Communitas is a Latin concept that usually refers to an unstructured community where people are equal. Defining the anthropological use of Communitas, Turner was interested in what he called “structure” and “anti-structure”. According to him, threshold and communitas are components of both structures (Turner, 1974, p. 273). Komunitas refers to an unevenly structured state that allows all members of a community to share a common experience, usually through a parade. This term is used to separate the modality of social relationship from the common living space. Communitas is an acute point of society. It takes society to the next level and allows the whole community to share a common experience, usually through a parade.

Given all these definitions, the first generation of workers migrating to Germany represents the anti-structure in the new society. Threshold people neither belong to their past, nor to where they came from. However, the structure they created among themselves, “Communitas”, will then move away from the anti-structure and turn into a permanent structure. The spread called diaspora will cause the Turks to be structured in Germany. Now, Turks in Germany have overcome their immigration status and become an essential element of their new homeland, have existed in all areas of social life, from economy to politics, from art to sports, and have now reached the fourth generation (Aslan, 2019, p. 116).

The most prominent example of the diaspora in Germany is the neighbourhoods formed by the Turks. Regions such as Kreuzberg in Berlin, Altona in Hamburg and Weidengasse in Cologne have turned into the Turkish neighbourhood. In fact, these regions are not places that immigrants have their own preferences, and they later realised that the direction signs they followed along the way were not erected by chance. Immigrants desire to see whatever they cannot accompany as they migrate to get out of the liminality in less time, when they leave their



homes. Therefore, the regions have been transformed slowly. Turkish immigrants have begun to transform the areas they live in. They have opened associations, mosques, sports clubs, coffee shops, restaurants, grocery stores, schools, shops (Duman, 2018, p. 108). Immigrants transitioned the “phase of merging”, the third phase of the liminality, by joining the city. As a result of these stages, rituals are connected to a circular structure. Daily routines return, migrating, in an institutionalised system of up and down positions are moved irreversibly from a lower position to a higher position, anti-structure to structure.

### **Transition Objects**

Studies on migration have generally been socio-political or ethnic-culture-based. However, one of the ways to analyse a culture of migration is not only through sociological or anthropological methods of expression, but also to get to the essence of their vital narratives, to listen to their stories and to learn their heirlooms. The dramatic and less metaphysical expressions of the human-object movement show that people not only acquire objects when they need them, but also carry objects to establish an emotional bond. In general, the existence of objects begins to function as remembering and imagining, leaving behind their daily use practices in extraordinary situations, such as migration, except for predictable uses.

According to researches, 60% of immigrant families are nuclear families. Until the mid-1970s, families wishing to migrate had to choose from the following items:

- 1- The head of family carried out the migration.
- 2- One of the family members first migrated, then the other searched for a job for the rest of family member.
- 3- They migrated in pairs and left their children behind (Abadan-Unat, 2011, p. 94-95).

All this not only caused disintegration in the family, but also created disintegration in the inner worlds and emotional states of individuals. They brought some objects with them as they migrated to compensate for these disintegration to a certain extent and strengthen their sense of belonging in the new homeland. Being stuck on the liminality or in other words, is not purely immigrant. Equally,

the objects that immigrants took with them on their way have now turned into a “liminal or transition object”.

These items can become a capsule of identity and souvenir carrier by overcoming their functions and everyday mediocrity, by loading the meaning and value they cannot carry, against the derogation caused by the displacement phenomenon. They are often ordinary objects of everyday life before people migrate. If they function, are used, are exhausted or old, new ones are acquired. However, the phenomenon of immigration takes these objects above the ordinary into a bracket and shortens both the use value and the exchange value. These objects loaded with excessive meaning and value fall into limbo. A precious decoration and a box of matches have now become the same existence. The feeling of derogation created by the phenomenon of immigration is so strong that, even if it will never be used, the presence of these objects will act as a guarantor of the feelings of identity and dignity that have been shaken by leaving home (Kurtgözü, 2019).

The uncertainty of the migration caused some pressure that caused permanent pressure on the immigrant, and they took the objects that they gave meaning to while emigrating in order to get rid of this pressure and to satisfy the longing for the homeland and their loved ones. These can often be photographs, letters or everyday objects. Sometimes gifts or foods put in the last minute suitcase or sometimes a flag (Figure 3), sometimes a necklace kept the day of the immigrants connected with the past. For example, an immigrant thought of photography as a means of transport, and for him all photographs are a form of transport, the absence of language. The photographs define the absence until they are gone. These are the absence of what they left behind from their family. The immigrants took his determination, his home-made road, his honor, his photograph in his pocket, his packages, his suitcase. Food is not only a sign of the need for eating, but also news from someone else (Berger, 2011, p. 35).



Figure 3: The only object brought by a migrant worker in a face-to-face interview in Hamburg.

Source: Author's archive.

Therefore, the idea of leaving their luggage has been a problem especially for the first generation immigrants. The suitcases are either carefully placed on top of their lockers or placed in a place where they can be seen every day. Suitcases are always the hope of an immigrant's return (Duman, 2018, p. 42). A dialogue of worker immigrants summarises the liminality situation in which they live:

“- Will I be back home?

-Of course. At the first opportunity.

-You see, my home is always a suitcase. I don't have anything. What should I take and do?” (Berger, 2011, p. 197).

The new meanings imposed on the transition objects also contained hope for return.

“Why does İbrahim never use the needle-embroidered white towel that Zeliha handles? He only takes him out of his suitcase when he is alone in the room. Not to use it, but to touch a piece brought from home and shorten the return path for a moment ” (Duman, 2018, p. 42).

Objects that could not be bought, forgotten or added to the new ones at the first departure found their next chance on the road to “Sıla”\*. “Sıla Yolu” is a 2500km long and painful roadway between Germany and Turkey. It is not the border gates that connect the countries, but the emotions migrants carry. Some came with kitchenware, others with clothing, electronics, clothing or toys. In fact, what they carry is not a shirt, not a pair of trousers, or an item. It is the yearning they have been carrying for years (Duman, 2018, p. 136).

Sometimes the transition objects are in motion, just like the “Sıla Yolu”: “He pulled his voice over the tape and sent it. He said talk to the same band and send back. I could not speak on his voice. I wrote and sent letters as before.” (Duman, 2018, p. 63).

The daughter of the family, who migrated from Aksaray to Stuttgart, could only bring a pearl necklace from her country. According to her, this pearl necklace is a symbol of freedom. The pearl in the cage tells the times when it was trapped in Germany. The cage refers to Germany and the pearl symbolise itself. Another immigrant brought only Turkish flag. She said she has not needed anything else. It is a symbol of power and she opens and looks when she feels weak herself, and find the power again.

The liminal object of an immigrant who has no hope to return has turned into a permanent asset: “When I realized that I could not return, I brought some seedlings and soil from the country some. I sewed to a park in Berlin. Now I’m getting older in its shadow.” (Duman, 2018, p. 131).

These sentences of the immigration find a response in Berger’s statements.

“The fundamental return is like a fairy tale. This fairy tale atmosphere adds meaning to something that may be meaningless. It is a bigger event than it is in life, this last turn is an event of longing and prayer. Since it is imagined, it has a fairy tale in that it never happened. Because there is no such thing as a last return”(Berger, 2011, p. 208).

## **Migration Exhibitions**

Exhibiting or displaying is indeed as old as human history. Whether it is a psychological means of expression or a cultural sharing purpose, exhibiting has been an activity since the beginning of humanity. Exhibition is called the act of “presenting” of existing objects. Exhibition design is the name given to the presentation action today combined with visual communication design.

According to Erbay, the exhibition is the promotion work created in predefined areas in order to present, sell, and promote the audience together with the promotion tools of various works, products, ideas or techniques. The exhibition is presented to the public for the purpose of collecting movable or immovable works in a place collectively (Erbay, 2011, p.6).

Edson expands the meaning of the exhibition word and uses it in every way of display. The objectives of the museums are; Organisations are listed as representing or enhancing awareness, accessibility, changing old trends and current behaviours, increasing knowledge, conducting research, asking questions about the subject, and showing works (Edson, 1997).

The exhibition design combines communication design with the built environment, and creates communicate environments. The exhibition design aims to create simultaneous experiences by using the concepts of space, movement and memory in space in order to establish multi-layered communication (Lorenc, Skolnick & Berger, 2010, p.8).

The so-called creative communication environments are an integral part of the public image and, accordingly, galleries and museums are the main means by which they communicate with their audience. While the exhibitions serve in different areas, they also inform the public and also allow them to socialise. The exhibitions of museums and galleries vary in the context of different themes. Migration museums can be examined in detail under the categories of historical or documentary exhibitions in terms of concept and context. The reasons for this are that they exhibit history primarily as an extension of what the majority of cultures have accumulated throughout history. Through the exhibits of history, the hidden sides of the past are witnessed. The purpose of such exhibitions brings out historical documents / works of periods or people to the light of day and the data is usually transferred in chronological order. It is a non-fictional

exhibition type that takes the content of its documentary exhibitions from life, on which the “truth” is based. Documentary exhibits, which are in parallel with historical exhibitions, take their subject from social events, people and life. The content should be ethical because it reflects the truth, and it should convey accurate information to the audience.

While the emigration of Turks witnessed the history, it also contributed to the protection and preservation of cultural heritage. The DOMID Immigrant Museum opened in Cologne, Germany is perhaps the largest collection museum in this area. In 1990, “DOMIT (Turkey Immigration Museum and Documentation Center)” was founded and registered as a non-profit organisation. An archive of the museum was created to protect the historical heritage of immigrants and then in it was moved from Essen to Cologne in 2000. In 2007, the name of the museum change as DOMID (Dokumentationszentrum und Museum über die Degration in Deuschland / Alman Göç Müzesi ve Dokümantasyon Merkezi) (Figure 4).



Figure 4: DOMID Müzesi'nden Türk oturma odalarının temsili. Kaynak: DOMID.

Since 1990, DOMiD has been collecting social, cultural and micro-historical references. These document the history of immigration in Germany. It contains more than 150,000 books, newspapers, magazines, original documents, photographs, films, audio documents, flyers, posters and objects (domid.org).

Another museum that organizes permanent and temporary exhibitions on immigration, especially on the Turkish-immigration relationship, is the FHXB Kreuzberg-Friedrichshain Museum in Berlin. The museum was created by uniting the Kreuzberg Museum (Kreuzberg Museum) and the Friedrichshain Regional Museum (Heimatismuseum Friedrichshain) under one roof after the two districts were combined. A comprehensive archive enthusiast with information about both districts is available. Variable exhibitions that organize the history of the region and the neighbourhood are organised in the museum. In general, each exhibition also addresses current issues such as immigration, industry, trade and the development of the city. On the first floor, there is a permanent exhibition focused on the protest movement and urban transformation in Kreuzberg SO36, which was created with the participants. The museum became operational on April 12, 2013 (fhxb-museum.de). Regional history exhibitions of the museum are generally concentrated on migration and regional history.

The most comprehensive exhibition in the museum was “Wir waren der ersten. Von Turkey nach Berlin 2000-2002” (Figure 5). The exhibition showed the life experiences of the guest workers who moved from Turkey and continued to live in Kreuzberg between the years 1964-1974. The museum used biographical interviews to investigate the motivations and life strategies of this generation. In addition, the exhibition highlighted the cultural diversity of Turkish-born communities and provided an overview of initiatives, clubs, meeting points, advice and training opportunities in the region.

The museum team gave importance to “creating experience” while developing the exhibition. For this, they interviewed with first generation immigrants and asked them to borrow their objects for exhibiting. Transitions objects were unveiled for two years. The fact that the exhibition is bilingual (Turkish / German) made experiences about intergenerational interaction and cultural change understandable.



Figure 5: Picture from the exhibition. Source: FHXB Museum.

“DiasporaTürk”, which has collected the memories and archives of Turkish immigrants for many years and made important contributions to the field, has organized exhibitions in various countries. The exhibition titled “A Story of Migration from Anatolia to Europe” opened in Bursa took a dramatic journey with the memories and objects of migrants between 21 December 2018 and 28 February 2019 at Bursa History of Migration Museum (Figure 6). The exhibition, curated by Gökhan Duman, reveals the longing, sadness and hope of the guest workers in European.



Figure 6: Details from the exhibition. Source: DiasporaTürk.



DiasporaTürk's latest exhibition "Memories in my suitcase" was held in collaboration with Alart and Oxford University Pitt Rivers Museum (Figure 7). The creators of the exhibition stated that they developed with the concept of "Taking a journey through memories, experiences, photographs and things that knot both individual and collective stories of immigrant Turkish workers". In the exhibition, they aimed to present the DiasporaTurkish collection and the heirlooms that immigrant families borrow with great kindness through an impressive fiction. With thematic units and graphics specially designed for the exhibition and articulated in a scattered fiction; While referring to the word "diaspora", which means "dissolve", "scatter", "spread", it also evokes the wavy flight patterns of migrating birds (Alart, 2020).

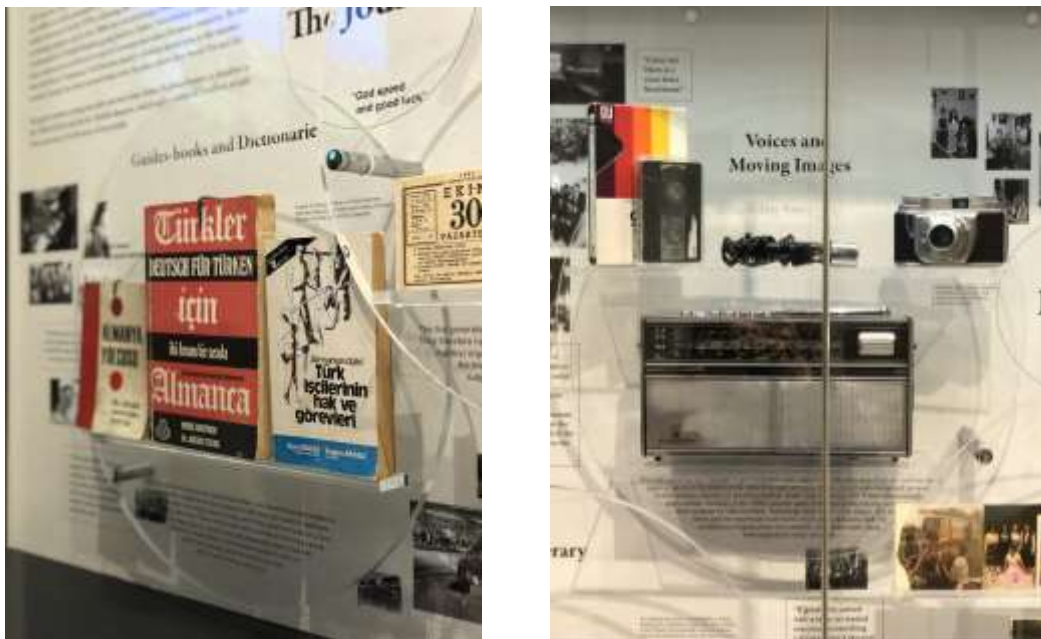


Figure 7: Image from the exhibition Memories in my suitcase.

Source: DiasporaTürk.

Another exciting organisation working on migration is Bi'bak. Bi'bak is a collective organisation that creates exhibitions and cultural events in Berlin. The exhibition series called "Bitter Things - Narratives and Memories of Transnational Families" has opened in Berlin, Cologne, Frankfurt, Istanbul and Oberhausen. It is a research based exhibition project that explores its perspective (Figure 8). Bi'bak takes the experiences of transnational families as a starting

point both from the past and nowadays, and they combine the narratives with silent objects that fill the physical distance in families (bi-bak, 2020).



Figure 8: Image from Bitter Things - Narratives and Memories of Transnational Families. Source: Bi'bak.

## CONCLUSION

Immigration and especially Turkish migration is one of the main topics of social science research to date. As a result of changing and developing research, migration has ceased to be a research field specific to the social sciences, and has started to show its existence in different fields such as art and design. The spread of interdisciplinary studies has increased, with rapid and innovative changes in both education and practice models. The theme of migration, which is sometimes discussed in other areas, but which has not been emphasized enough, is actually like an entity that is not always considered and perceived.

In this research, the existence of a new sprouting sprout from the cracks that are intended to be addressed is discussed. In the sections mentioned in the study, it is aimed to convey the reflections of the more introverted dimension in the field of exhibition design rather than an approach at sociological or anthropological level. In this respect, the transition or, in other words, liminal objects are in the intermediary position. Objects both express emotional states and are symbols of groundless patriotism.

Just like liminal people, objects are divided into transitional phases. The approaches of Victor Turner and Arnold van Gennep are taken as reference. The moments of detachment, transition and reunification from their homeland are examined under the concepts of liminality and *communitas*. While examining all of these, the object, which has a new meaning, has turned into a time capsule with the process. Starting out with his daily presence, he almost changed a shell and continued his existence by gaining a new identity. These objects include longing, memory, pain and all kinds of emotions. Over the years, perhaps it has been hidden from generation to generation and turned into family heirlooms. The second place where these objects are accepted outside the family is museums and exhibitions.

Museums and galleries from past to present hosted exhibitions in different categories and themes. However, as the history of migration is stratified, it has accumulated in objects and stories and has become a document. The collected documents and objects needed the creation of a new exhibition category. The first foundation of German-Turkish migration museum was laid in Cologne. Although the DOMID immigrant museum is the most comprehensive migration museum in Germany, it has a special importance and value in the context of leading the field. In addition, temporary exhibitions have also undertaken an important mission to host the migration themes, in order to integrate the experiences of nations with the society to some extent.

Migration museums and exhibitions are of great importance in order to be able to see and understand the internal worlds of immigrants through documents and objects. The results showed how Turkish immigrants had difficulties when leaving their homeland, the sensitivity of being on the liminality, their hopes of return, were always embraced by objects and documents in order to remember their previous lives.

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