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Affiliation of Archaeological Sites and People: Case Studies on Interpretation and Presentation Approaches

Başak KALFA*

Abstract

Archaeological heritage sites are one of the most trustworthy sources of our cultural and sociological history. Thus, once the archaeological heritage comes to daylight after centuries of darkness, they would like to connect with people immediately to pass the information they have been carrying. Hence, the bonding needs a catalyst in order to reflect the spirit of the place. This catalyst is called "interpretation and presentation". Many approaches from excavating and presenting to virtual off-site tours have been used from the first archaeological excavation to now. These methods go beyond the physical representation of the site solely but help its audience to comprehend its spirit.

In this study, three archaeological sites from different countries are investigated in terms of their interpretation and presentation methods. These sites are Colonia UlpiaTraiana (Archaeological Park Xanten) in Germany, Ostia Antica in Italy and Çatalhöyük in Turkey. Having both distinct and common methods, these three sites provide an understanding how interpretation and presentation approaches place themselves as a communication tool between people and the archaeological site.

*Çankaya University, Faculty Architecture, Department of Architecture, Ankara, Turkey
kalfa@cankaya.edu.tr

Anahtar kelimeler:
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Arkeolojik Alanların ve İnsanların Birleştirilmesi: Yorumlama ve Sunum Yaklaşımları Üzerine Örnekler

Başak KALFA*

Öz

Arkeolojik alanlar kültürel ve sosyolojik kültürümüzün en güvenilir kaynaklarından olma özelliği göstermektedirler. Bu sebepten dolayı, bir kere arkeolojik miras yüzyıllar boyu süren karanlıktan sonra gün yüzüne çıktığında, taşıdığı bilgileri insanlara aktarmak için bağ kurmak istemektedirler. Bu bağın, alanın ruhunu yansıtması için bir katalizöre ihtiyacı vardır. Bu katalizör de "yorumlama ve sunum"dur. Arkeolojik alanlarda günümüze kadar kazıp bırakma yaklaşımından, arazi dışından sağlanan sanal turlara kadar birçok sunum yöntemi kullanılmıştır. Bu yöntemler alanın fiziksel sunumunun ötesine geçerek ruhunu da okutmaya yarayan yaklaşımlar sunmaktadır.

Bu çalışmada, farklı ülkelerden üç tane arkeolojik alan, yorumlama ve sunum yöntemleri çerçevesinden incelenmektedir. Bu alanlar, Almanya'daki Colonia Ulpia Traiana (Xanten Arkeoloji Parkı), İtalya'daki Ostia Antica ve Türkiye'deki Çatalhöyük'tür. Birbirinden hem farklı hem de kesişen yöntemlere sahip bu alanlar, arkeolojik alanlarda yorumlama ve sunum kavramlarının insan ve arkeolojik alan arasında iletişim aracı olarak nasıl konumlandığını anlamamıza yardımcı olmaktadır.

*Çankaya Üniversitesi, Mimarlık Fakültesi, Mimarlık Bölümü, Ankara, Türkiye
kalfa@cankaya.edu.tr

Introduction

The scholars mainly consider archaeological sites as the documentation areas. However, for a discipline that is related to the human and social life cannot only be restricted within academic archaeology level. What was done or created centuries ago still has architectural importance and most importantly sociological relevance for today's situation. Once the artifacts, whether they are Nature's work, or the act or work of Man (Tilden,1957), are unearthed, they are in need of bonding with the people. This link can be tied with special and careful interpretation and presentation of the archaeological heritage.

Non-specialist audiences, in this perspective, visitors are the ones to interpret archaeological sites at first hand. This interpretation should work for both sides of the scenario that are visitors and the site itself. Nevertheless, in a complex structure as in archaeology, the interpretation process needs experts in various disciplines where it can evolve to the appropriate presentation of the site. At this point conservation science steps forward for systematic comments and for the following paces.

The main problem of a visitor encounters is that they cannot create a bond with his/her expectations with what is visible to the eye. As United States Agency for International Development (2008) puts it generally their journey starts before the visit and will not end once they leave the site. Sam Ham says "Interpretation involves translating the technical language of a natural science or related field into terms and ideas that people who aren't scientists can readily understand." In a way, heritage sites are like open books. If one knows the language properly, a scientist in our case, he/she can easily read it. However, if one does not know the language enough, the person would need a translator, which is in our case an interpreter. Eventually if the data was not passed to the people, the continuity of the flow would be banned and "cultural heritage" would lose its "heritage" entity and become "cultural information."

Therefore, the interpretation and presentation of archaeological sites is an important asset for an archaeological site to be fully grasped by the visitors and sustainably protected for a long period of time.

Although they complete each other in archaeological sites, "interpretation" and "presentation" are two different terms. The term interpretation as it is used in cultural heritage was first described by Freeman Tilden as, "An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information."

Years later, the term appeared to be described in the international charters as well. Interpretation is explained in the Ename Charter (ICOMOS, 2007) as follows:

> "Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs,

community activities, and ongoing research, training, and evaluation of the interpretation process itself."

Presentation Approaches and Methods

Presentation reaches the audience with the appropriate methods. After the interpreter understands and evaluates the site as a whole, the right method or tool is needed to be chosen. Throughout the history, many methods have been used. Some of the earlier versions of these methods were abandoned where some of them have been modified for the contemporary situation. On the other hand, some are introduced to the cultural sites for the first time with the developments in the modern world.

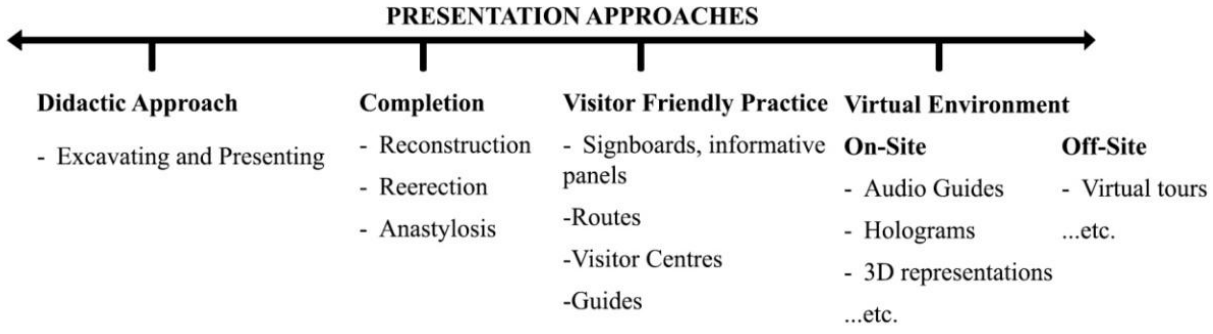

Figure 1 Chart of Presentation Approaches
Source: Authors Archive

Didactic approach where the archaeological site is excavated and presented without any or minor intervention limited to security means, entrance-exit units, modest information panels, visitor routes, is the earliest and yet still widely used presentation technique. Completion of the architectural remains, on the other hand, is one of the most popular presentation methods for many years. Reconstruction and anastylosis can be the subheads of this branch. By the help of these two techniques, since they provide three dimensional appearance of the subject matter, visitors get solid understanding about the archaeological remains. While anastylosis is done with original materials, reconstruction is not done by original materials, but modern ones.

In order to introduce the site in its entirety to the visitors, a story should be possessed by the site. As soon as the story is decided, the person(s) responsible of the presentation should select the place and methods or tools to realize it. There are several methods as it is mentioned. Hence, the criteria for the selection depend on the site itself (Sivan, 1997).

Therefore, in this study three cases around the world will be investigated and compared to each other in terms of their interpretation and presentation methods, which are Archaeological Park

Xanten (Germany), Ostia Antica (Italy) and Çatalhöyük (Turkey). These cases are chosen according to their diverse means of presentation and approach of interpretation. In order to achieve thorough understanding, all sites are deeply opened up from their establishment until their current situation.

Case Studies

Archaeological Park Xanten (Roman Museum Xanten)

As its name indicates, the Archaeological Park Xanten on the site of the ancient Roman city of Colonia Ulpia Traiana is in the small historical town of Xanten, situated in the district of Wessel in North Rhine-Westphalia, Germany. The wealthy city gets approximately one million visitors per year due to its largest archaeological open-air museum in Germany, artificial lake used for water sports and architecturally satisfying historic city center.

Archaeological excavations are mainly serious and long lasting procedures. To unearth entirely and to study scientifically an ancient settlement takes decades. So as the ancient legionnaire settlement Colonia Ulpia Traiana and its ancient harbor have been excavated since 1988 under the leadership of Pre-historian Dr. Norbert Zieling and only %20 of the total area unearthed. Unlike the current dominant system in Turkey that only in summer time archaeological excavations can take place, the ancient legionnaire city has been worked throughout the year by the excavation team. The team consists of highly experienced members with diverse professionals (Archeological Park Xanten, 2017).

The Roman City of Colonia Ulpia Traiana had an important role in the ancient history of Germany, considering its having been one of the most prominent Roman cities on its land. Besides, after the arrival of first legions around 12/13 century BC the city became the largest known legionary base of Europe of its time in 1st century BC. This military features had many positive impacts on Xanten area as it always had throughout history. Even today, many technological developments that we benefit in our daily lives are sub-products of martial innovative studies. Due to the excessive number of legionnaires, going up to ten thousand, the infrastructure of the city had to be upgraded. Therefore, roads and harbors were constructed. This development triggered the craftsmanship and trade in the city, while the first civil settlement started to emerge around the harbor area (Archeological Park Xanten, 2017).

Having been named after the emperor Marcus Ulpius Traianus, the city was given the “Colonia” status in the 1st century BC, which was meant being one of the 150 cities with highest urban degree. Only after then the city gained its largest territory. In the 2nd century, social and economic changes inevitably affected the architectural appearance of the city, where the Amphitheatre, the Baths, the Temples and the City wall constructed (Archeological Park Xanten, 2017).

Speaking of the socio-economic condition of the city, agriculture and craftsmanship were the driving economic source and the people had different backgrounds. To sum up, the City of

Colonia Ulpia Traiana holds a position of being a multinational and prosperous Roman city in 2nd century AD.

However, with the beginning of 3rd century, disruptions inside and outside the city brought an imbalance to the economy. Consequently, the city was invaded by Germanic Franks and with the end of Roman Empire it was almost emptied through outside the fortifications. Today the traces of old settlement of Colonia can be observed in modern Xanten since the ruins were used to construct the medieval city (Archeological Park Xanten, 2017).

Figure 2 Colonia Ulpia Traiana in the 2nd century AD (drawing by H. Stelter)
Source: Archaeological Park Xanten, n.d.

When we come to our time, Colonia UlpiaTraiana is represented as a multi-layered archaeological park. The park calls itself as "exciting and informative" (Archeological Park Xanten Offical Website, 2017). That is mainly because there are not only display areas like an ordinary museum but the places inviting visitors to be the part of the whole experience while enjoying with the offered activities. These activities and spaces can be listed as night and Sunday tours, theatrical events, game rooms, research center, themed pavilions, and of course museum and reconstructed buildings. Therefore, the facility offers delicate information on Roman life while making the visitors have fun and relax.

The Archaeological Park Xanten consists of the Roman Museum (RömerMuseum) and the park itself. Reconstructed buildings take great portion of the experience of the archaeopark. Being the result of years of study, the buildings that are Roman Houses, Harbor Temple, Amphitheatre, Roman Hostel and the City Walls and Gates reflect the Roman architecture.

Figure 3 Site view of the Archaeological Park Xanten
Source: Archaeological Park Xanten, n.d.

The reconstruction degree can be classified into two groups: complete reconstruction and partial reconstruction. The residential buildings – the houses and hostel - fit to the first group as every part whether structural or decorative, exterior or interior was realized. Modern technologies and materials were also used during the reconstruction process. For instance, the outer load bearing walls of the multi-storey strip houses were not constructed by not stone but by special formulated stamped loam with high endurance to dampness of the region. At the Roman Hostel, not only the visitor can visualize the actual three dimensional structure but also can "live" the place hands on. The herb garden at the courtyard was being activated and it is possible to wander around the garden with original Roman herb types. Besides, the restaurant of the hostel actually still serves as a restaurant for the visitors. In the commercial sections, there are modern media tools to tell which craftsmanship were valid and how they were implemented centuries ago (Archeological Park Xanten, 2017).

Figure 4 a – b: Reconstruction of the Roman Houses
Source: Archaeological Park Xanten, n.d.
c – d: Interior images of the Roman Houses
Source: Archaeological Park Xanten, n.d.

The other reconstruction technique used in the Archaeological Park Xanten is the partial reconstruction. The mostly visited parts of the park are in this group: Harbor Temple, Amphitheatre, and City Gates and Walls. In this manner, instead of arising the whole structure, only some selected parts are erected in order to create the three dimensional effect. To reconstruct the entire structure would be costly and useless if the main aim is possible to be achieved by partial erection. The amphitheater, for instance, was designed for the entire city population that was 20.000 people. Although Colonia Ulpia was a large city at that time, now the modern Xanten is in the rural and that huge of an amphitheater would not be used. Therefore, only the half of the amphitheater was erected. The pillars of the non-erected parts are left visible as an informative element merging into the landscape. Today it is used for many concerts and performing arts (Figure 5).

The same thing is valid for the Harbor Temple as well. Not knowing which deity it was dedicated, the Temple was named after its closeness to the harbor. Rose above the three-meter-high podium, only a section with actual-sized pillars and beams of the temple were reconstructed. The reconstructed area is seen as a protective structure for the remaining

artifacts. Besides, one of the pillars was painted in its original color as a sample of representation (Figure 6).

Another partial reconstruction example is the city walls. Surrounding the city, the 6-meter-high wall with 22 towers was partly reconstructed with original Roman techniques and materials. The visitors are able to walk on the top of that part. Besides, one of the reconstructed towers serves as an entrance gate to the Archaeological Park (Archeological Park Xanten, 2017).

Figure 5 The Amphitheater with the audience watching a performance
Source: Archaeological Park Xanten, n.d.

Figure 6 a-b: The Harbor Temple – Partial Reconstruction
Source: Archaeological Park Xanten, n.d.

Presentation techniques do not have to be in physical interventions on the structures. Social activities configured through the structures or the archaeological park itself is another method. In that sense, the archaeological park offers many activities blended with informative approach. Every activity in the park is attached or served to the realization of the Roman culture. This is to invite non-professional audience to a culture that they are strange to.

Being a Park in the first place, the green lands offer relaxing leisure environment for the visitors. In addition to that, playgrounds for kids are considered throughout the facility. Roman Games section reveals as its name indicates the ancient games to the junior visitors where the rules are written down on the panels.

LVR (LandschaftsverbandRheinland)-RömerMuseum (Union of Landscape of Rheinland-Roman Museum)

Since its inauguration in 2008, the Roman Museum tells Xanten's ancient story to the visitors. The setup of the organisation is based on "chronology". From the ashlars to the reconstruction of the city, every phase is taken into consideration whilst narrating Roman history in this region. Not only conventional, behind the showcase type of exhibition is offered but also visitors can experience hands-on and virtual presentation techniques targeting every age group (Archeological Park Xanten, 2017).

The museum consists of two mass structures: the entrance hall, where the actual display is held with the small-scaled objects and the protective building that, as its name indicates, covering the bath. The museum structure not only covers up the ancient ruins but also itself emphasizes and highlights the Roman architecture. It is indicated in the European Code of Good Practice that "The conservation and presentation of archaeological remains is also part of the approach to urban organization: through innovative planning and architectural solutions, their functional or symbolic reuse can play a part in contemporary design." Having been influenced from the Roman Basilica Thermanum and Roman Baths in general, it is a modern interpretation of Roman architecture.

Figure 7 The Site Plan of the Archaeological Park
Source: Archaeological Park Xanten, n.d.(edited by the author)

Designed by the architecture firm Gatermann + Schossig of Cologne, the entrance hall – museum building – has 1.900 square meters of exhibition area. The building uses the bath foundation and by implementing ramp and platform systems, it takes visitors up and around the space seamlessly. While doing this, the 70 meter long and 5 meter high foundation wall and other display objects are naturally observed by the visitors (Archeological Park Xanten, 2017).

Figure 8 Protective Building over the Roman Bath
Source: Archaeological Park Xanten, n.d.; Thomas Mayer Archive, n.d.

The other structure – protective building– made of steel and glass floats over the Roman Bath, both conserving it from the disastrous effects of nature and defining a space of exhibition. The shell reflects the Roman Bath architecture inside and outside. By differentiation of roof levels on the exterior, placement of the steel columns to the original position of the ancient columns interior, the complexity and greatness of Roman architecture is represented.

Besides the administrative bodies, the archaeological park and museum consist of three main departments: Archaeological Excavation, Museum & Restoration and Museum Education.

The other departmental body is the Museum & Restoration section. With the opening of the Roman Museum (Römermuseum) in 2008, the museum team has been working on installation organizations. The museum's main aim is to keep the level it has been maintaining while creating new bonds between other museums and research institutions. Restoration section, on the other hand, has been serving since 1995 specializing in the professional treatment of thousands of finds in the ancient city.

The last but not least body "Museum Education" mostly concentrates on the building research. Being an ancient settlement, there are many visible structures or foundations belonging to the superstructures. There is a specialized team of architects making and implementing decisions on such buildings.

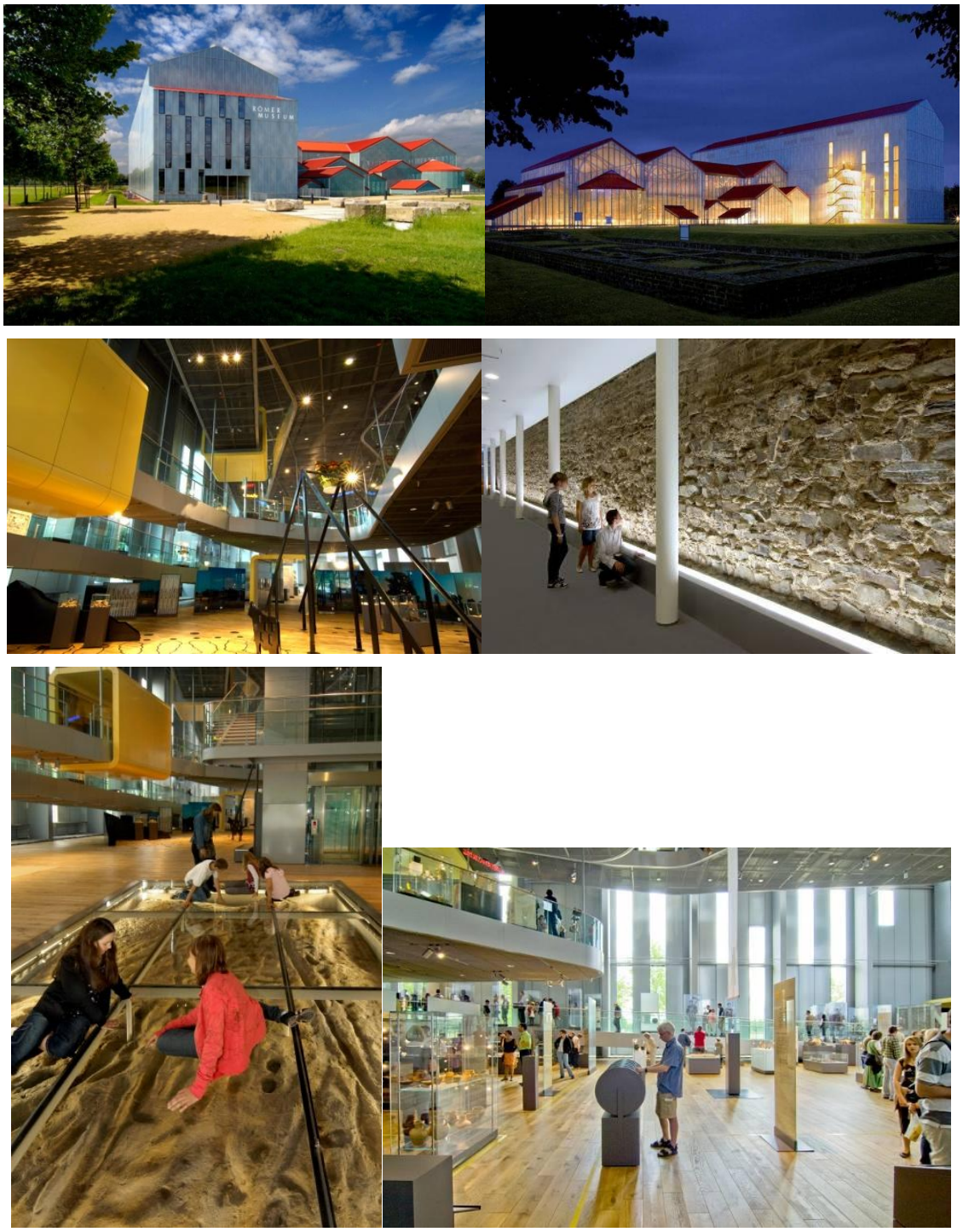

Figure 9 a-b: RömerMuseum- Entrance Hall and Protective Building
c-d-e-f: RömerMuseum from inside
Source: Archaeological Park Xanten, n.d.

Çatalhöyük

Çatalhöyük is a Neolithic tell town in Küçükköy, Konya – central Anatolia – dating back to 9000 years ago (Hodder, 2014). The site had been inhabited for longer than 2000 years, after which it had been left deserted. Having been excavated by James Mellaart first between 1961 and 1965, the excavation studies have been carried out by the leadership of Ian Hodder until 2017 (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010). The site was admitted to the World Heritage Sites of UNESCO in June 2012, becoming the eleventh cultural heritage site of Turkey in the list.

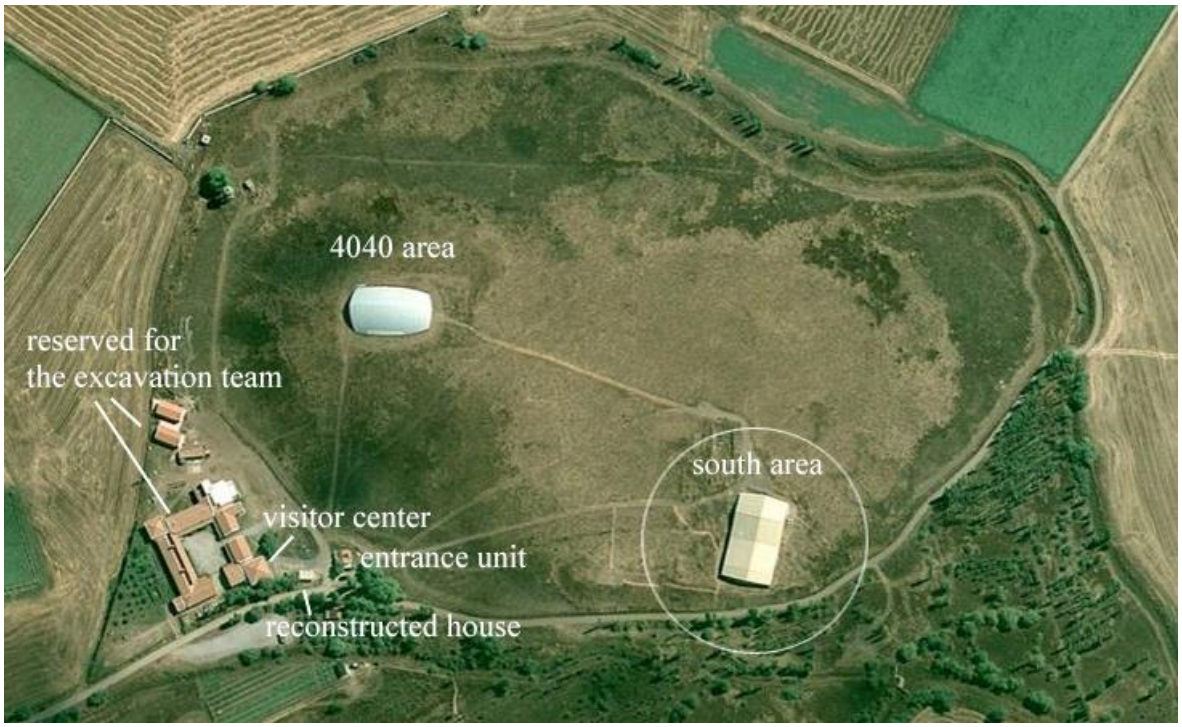

Figure 10 Site Plan of Çatalhöyük
Source: Location of Çatalhöyük,n.d.

Not only because being a Neolithic site occupied for more than two millennia, covering a large area of 13.5 hectares and crowded population ranging from 3500 to 8000, Çatalhöyük has special peculiarity in art and symbolism among the peer ancient sites. The first mural paintings of the history having been found there along with use of decorative bull heads inside the dwellings put the site to an internationally recognizable level (Dural, 2007).

Management plans for archaeological sites are vital in order to have them to be long-term protected and their cultural importance to be appreciated by the beholders. In addition, it helps the site to gain more attraction which results in economic increase as well as helping local community financially. In that sense, a “Site Management Plan” was prepared for Çatalhöyük in 2004 along with three other management plans for similar sites in the Eastern Mediterranean region under the guidance of TEMPER Project of the European Union Euromed Heritage II

Programme (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010). Additionally, the management plan of Çatalhöyük laid a ground work for "Law No. 2863 Legislation Called as Law Concerning to Conservation of Natural and Cultural Property" in 2005. However, since the management plan was conducted before the legislation, it has not been legally approved. The team explains the urge of having a site management plan as "to recognize the nature and characteristics of prehistoric sites, including the intangible dimension of prehistoric heritage and the social and human values it relates to" (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010).

Figure 11 a-b: The shelter of 4040 area (North Area) (from authors archive)
c. Shelter of the South Area
Source: Atölye Mimarlık, n.d
d. Inside the shelter of South area
Source: Authors Archive

There are many studies in the favor of conservation and preservation of the site. Considering its architectural and materialistic features, the settlement requires several protection means due to erosion and collapse (Hodder, 2014). After using temporary textile covers for a while and seeing their quick deterioration over time, permanent decisions needed to be taken. Therefore, two shelters designed by AtölyeMimarlık were constructed starting from 2000 which were located at South Area and 4040 area (also known as North Area). The first one is constructed

with steel frame system sitting on a concrete belt and has a polycarbonate roof. The latter is again resting on a concrete belt but having timber construction system covered with polycarbonate as well. The both have sides that can be opened up during summer time in order to get proper airflow and balance the temperature inside. In addition, the shelters have shallow foundations in order to minimize touching surface to the excavation area. However, the shelters create their own problems since they may cause a microenvironment inside the shelter which results in harming the ruins, thus a proper and regular monitoring is necessitated (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010).

Figure 12 The reconstructed Neolithic house of Çatalhöyük
Source: Authors Archive

In terms of interpretation and presentation framework, Çatalhöyük stands as a model for the ancient cities in Anatolia. The excavation team took it as their priority – or one of the most–to present or advertize the site in a systematic and holistic way. Although main findings and detailed information are presented in Anatolian Civilization Museum in Ankara and Konya Archaeological Museum, in-situ experience is priceless. So as to that, a reconstructed Neolithic dwelling at the entrance and a Visitor Center help non-specialist audiences to grasp the site and the ongoing process (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010).

In order to determine strategies for exhibiting Çatalhöyük, a team was set up consisted of American and English researchers trained for presentation and visualization of archaeological heritage. The “visualization team” tries to find the most appropriate ways to display research findings to the diverse type of audiences via using virtual environments, graphic communications and conventional exhibition techniques. Besides, the team also works for the

visitor's centre, new informative panels and signage system, guidebook and pathway for the visitors (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı, Pye, 2010).

Figure 13 a. The Visitor Center
Source: Authors Archive
b-c: The information panels at 4040 area and South area
Source: Authors Archive

Usually conservation is thought to be a physical act. But maybe as vital as it is, there is another factor which plays an important role: that is the social act. Localization is thought to be one of the most efficient ways in that sense. The first hand conservation can be efficiently done by integrating locals to the excavation project. These approaches both enable cultural development and integration of the past and present particularly as well as contributing to the economy. One of the best examples for the successful localization can be the case of Sadrettin

Dural, the guide of Çatalhöyük. As Ian Hodder refers to him as “self-improved”, he even published a memoir book narrating his life at the site (Dural, 2007).

Ostia Antica (Old Ostia)

Roman harbor city of Ostia was located at the mouth of Tiber River in the ancient times, as the name Ostia means “mouth” in Latin. Today the city still lies on the bed of Tiber but due to the silting and the change of the river course, the settlement stands recessed from the shoreline.

The archaeological site Ostia Antica, which means Old Ostia, stands 30 km away from the city center of Rome. It is inside the borders of modern suburb Ostia, which is a popular destination for Roman citizens to get away for some sea vacation on weekends. The trip takes around half an hour from Rome to the archaeological site, where there is a close train station to the archaeological park. The park compares a visit there with a visit to Tivoli and Hadrian’s villa, and claims it as “a relaxing trip that takes you away from the noise and incessant police-sirens of Rome” (Ostia Antica Tourist Guide, 2017).

Figure 14 Aerial View of Ostia Antica
Source: OSTIA, n.d.

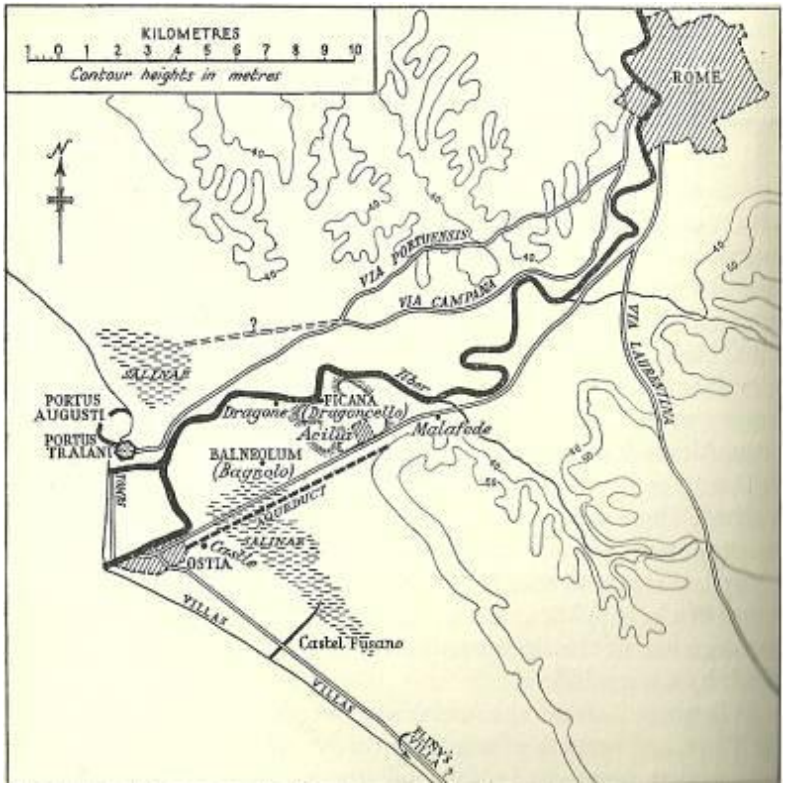

Figure 15 Map showing Rome and Ostia
Source: Meiggs, 1973

The ancient city of Ostia dates back to late 7th century BC and was founded by Ancus Marcius, the fourth king of Rome. Not before 2nd century, the city gained commercial importance as a harbor due to the city of Rome's enlargement in population. Tiber was used as a main transportation mean however the mouth of the river was not sufficient for large ships to enter. Thus, the products used to be loaded down in Ostia and transported to Rome separately by smaller ships. However, this harbor became insufficient and lacked of security for large ships. Therefore, two more harbors were constructed at north of Ostia in 1st and 2nd century AD: Portus Augusti during Claudius reign and Trajan's Harbor during Nero's (Ostia Antica Tourist Guide, 2017).

Due to the new harbor districts, Ostia gained a lot of prosperity and inevitably enlarged its size. So as to that, the city went into serious restorations and new constructions in 2nd century AD. Due to these restorations, the city is thought to be a perfect example for how the most powerful Imperial Rome would have been looked like (Aldrete, 2008). Hence the architectural elements belonging before that cannot be traced back, except the Castrum built in 3rd century BC.

The decline of Ostia started around early 3rd century with the loss of Roman power gradually. Density of the population decreased, so as the economy. Besides, natural disasters prepared the end for Ostia. Due to the economic reasons, buildings could not be renovated. By the middle of

6th century AD, Ostia was totally abandoned. In later years, since it was not covered entirely by dust and earth, building materials, especially marbles were used in many cities (Meiggs, 1973).

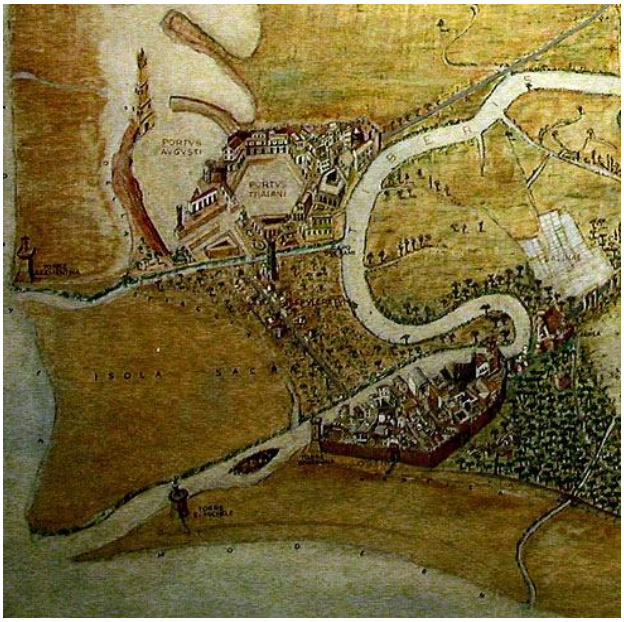

Figure 16 Map showing Ostia, Portus Augusti and Portus Trojani
Source: VROMA, n.d.

After the abandonment for centuries, the excavation studies started in 1855 under the control of Pope Pius IX, since Ostia was Vatican's property back then. The first scientific excavation, however, was initiated in 1907 under the directory of Dante Vaglieri. Until 1938 with the interruption of Mussolini, the systematic studies continued. According to Mussolini's political policy, he wanted to link his governance with the ancient Roman Empire, whereas Ostia would have been his display area for World Fair. Between 1938 and 1942, rapid excavations were held in Ostia, without any documentation. The fair was never realized and after the World War II, the excavations continued in a smaller scale. Till then, the site is not excavated but restorations are taking place (Meiggs, 1973).

Ostia Antica displays a didactic presentation technique where only minor restorations, reconstructions and anastylosis are made. During the restorations, the aim was to return the very original state of the structure. Additions thought as "flimsy" belonging to the late-antique and early-mediaeval periods were thrown away, as well as lately added windows and doors. During the reconstruction of the walls, weighing tons sometimes, fallen materials such as masonry and ancient bricks were used to fill the gaps. In case of insufficient original material on the ground, new bricks were used which are almost identical with the ancient ones (Ostia Antica Tourist Guide, 2017).

Along with the restorations, visitor friendly methods are provided in the site. The information panels are placed around, content of which vary from visitor route, excavation zoning through time to information about buildings. The panels defining routes are placed only at the entrance of the archaeological site. Information panels all around the site are helpful hence they need to be renewed. At the end of the site, there is a building with frescos on the walls. It is covered with a protective shelter in a modern way, allowing the visitors to see the mosaics from outside. Mainly the graphic communication approach of presentation is basic and far from being modern.

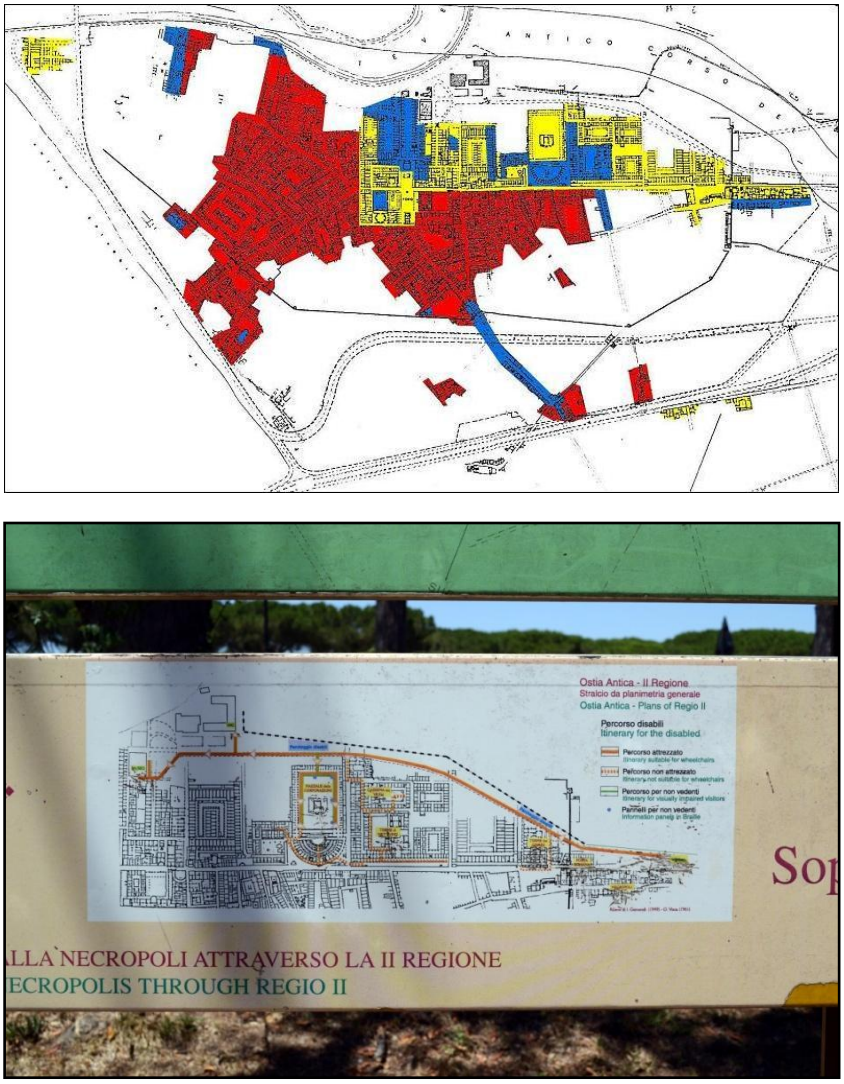

Figure 17 a. Information panel showing excavation areas of Ostia by date.
Source: OSTIA, n.d.
b. Information panel showing visitor routes, 2016
Source: Authors Archive

Figure 18 a-b-c: Intervention techniques in Ostia Antica, 2016
Source: Authors Archive

Figure 19 Protective Shelter
Source: Authors Archive

Conclusion

In the case of Xanten, there are many reconstruction techniques implemented since there were very few traces left. By this implementation, economic development is achieved with high number of visitors because they like what is visible to the eye. Each year the site gets approximately one million visitors. However, in terms of conservation, that amount of reconstructions and realizations without sufficient materials can cause misunderstanding and create wrong imagination to the visitors as well as scholars.

On the other hand, at Ostia Antica the architectural remains are ample. Therefore, only by reconstructing some parts, three dimensional city image is obtained with minor presentation

related additions. As well preserved as it is, the site has a problem of bonding with the people. One would feel walking down the street watching show cases. In addition, the information panels should be renovated since many of them are rusted and their number should be increased.

In the case of Çatalhöyük, there is not any physical intervention to the architectural remains. The reconstruction of the Neolithic house gives visitors a solid understanding of what the ruins were once used to be. In addition to that, Çatalhöyük reflect the spirit of the place by innovative yet simple graphical language. In Çatalhöyük, using the figures of the famous wall paintings in the information sources creates an intimate and strong bond with the visitors since they find something about being human and the site was once used by humans.

These three cases show us that several interpretation and presentation methods can be used separately or together in archaeological sites. Actually there are common methods for each case: for example the information panels. Although they all benefit from this method, in each case it is treated in a different manner. This outcome reveals that every site has its own peculiarities so that prototype methods cannot provide the reflection of the spirit of the place. Even though archaeological sites, being cultural heritages, share a common cultural background, they represent different layers and visions of it, none of which can be represented by a single point of view.

The choice of the interpretation and presentation methods has many variables. As it is driven from the three cases that, the historical period of the ancient city and the current country it is situated at; relatively sociological, cultural and economic approach of the country affects the decision of the method. Besides, several interpretation and presentation methods can be implemented according to the amount of architectural remains the site has, the attitude of the interpreter, amount and quality of the data that is wanted to be given.

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Biography of the Author

*Born in November 1988 in İzmir/Turkey, the author gratuated from Middle East Technical University Department of Architecture in 2011. After working in an architecture firm for five years, she finished her Msc degree in Conservation of Cultural Heritage in the same institution in 2017. She currently continues her PhD studies on Conservation of Cultural Heritage in METU, focusing on archaeological sites and their presentation approaches. She also works as a research assistant in Çankaya University Department of Architecture since 2016.