

RECONFIGURATION OF SPACE AND TIME IN SAKIP SABANCI MUSEUM
BY MEANS OF NEW MEDIA

Graduate School of Economics and Social Sciences
Of
İhsan Doğramacı Bilkent University

By

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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF ARTS

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA

August 2017

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ABSTRACT

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M.A., in Media and Visual Studies

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August, 2017

This thesis attempts to analyze the discursive transformation of spatio-temporality in the Sakıp Sabancı Museum by means of new media technologies, covering a broad spectrum that ranges from virtual space to technologies that the museum space physically contains. It contextualizes such museological transformation within a broad historical framework.

Keywords: Museology, Museum, New Media, Time, Space

ÖZET

SAKIP SABANCI MÜZESİNDE YENİ MEDYA TEKNOLOJİLERİNİN KULLANIMI SONUCU ZAMAN VE MEKANIN YENİDEN YAPILANMASI

Oğuz, Efkân

Yüksek Lisans, Medya ve Görsel Çalışmalar

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Ağustos, 2017

Bu çalışma, Sakıp Sabancı Müzesinde yeni medya teknolojilerinin kullanımı sonucu mekân ve zamanın yeniden yapılanmasını araştırmaktadır. Çalışmanın dayandığı teknoloji çeşitleri sanal alandan müze mekânında fiziksel olarak bulunan teknolojilere kadar geniş bir spektrumu içermektedir. Çalışma, bu müzeolojik dönüşümü geniş bir müzeler tarihi çatısı altında bağlamsallaştırmaktadır.

Anahtar Kelimeler: Mekân, Müze, Müzeoloji, Yeni Medya, Zaman

ACKNOWLEDGEMENTS

An idea does not simply emerge all by itself and reach its full potential without its long, yet unmarked journey through its owner's personal history and socio-cultural environment. Hence, it is the most difficult thing to do a complete list of everyone who, one way or another, helped me to complete this thesis. Yet, I will have my try at addressing some of these brilliant people.

First of all, I would like to thank my supervisor Andreas Treske, who brought his up-to-date and hence inspirational perspective into this study, addressing points that will continue to inform my future projects. As much important as an idea itself is, it is how you eventually word it will carry it into effect. It is dear Will Orman who has been my guru of rhetoric throughout my studies. With his sharp eyes and mind, he did not only contribute a lot to my linguistic style, but also became a role model of self-discipline. Of course, self-discipline would not suffice if it was not for the encouragement of my dear friends. In this regard, my friend Ipek Altun, a prospective sturdy scholar, plied me with encouragement, tips and bright ideas, which guided me through all these pages. I also owe her a debt of gratitude for the time and effort that she committed to help me with the visuals. For my intellectual competence, I owe a great deal to Görkem Daşkan, whose vision is laden with the brilliance of knowledge and care about humanity. He has been a great inspiration to my scholarly gaze and background. I believe he is truly an asset to academia.

İlker Hazar and Ödül Şölen Selvi are two wonderful people who accompanied me along my journey with their reassuring attitude and unceasing helps on myriad levels. This study treasures the moments of peace of mind and positivity, the opposite of which becomes impossible when I am with my friends.

All of this, of course, would not be possible without the Sabancı Family's evergreen transformational support for Turkish art and culture. As such, Rind Devran Tukan, the IT specialist at the Sakıp Sabancı Museum, provided me with some essential information about the digital transformation of the institution. I believe this is just a start, and the Sabancı Museum has a long way to go in terms of its pioneering museological approaches.

To my family, I owe unquestionably everything.

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CHAPTER 1

INTRODUCTION

Museums are all-encompassing buildings in terms of not only the content of the exhibitions they physically and/or virtually house, but also the social, economic and cultural constructs that are, one way or another, directed at them and that configure and reconfigure them in every mention and during each visit. The physicality of neither the exhibitions nor the spaces that contain them is a one-way road that leads us, without occasional intersects of discourse, to the merit of the experience we are supposed to go through. “In general, too, facts do not explain values,” says Bachelard in his 1994 work *The Poetics of Space*, and adds:

And in works of the poetic imagination, values beat the mark of such novelty that everything related to the past, is lifeless beside them. All memory has to be reimagined. For we have in our memories micro-films that can only be read if they are lighted by the bright light of imagination. (175)

As the containers of the memories as well as the future, alluding to Nairn’s conception of nationalism as two-faced mythical character Janus (1997), museums too can be culled under the roof of the poetic imagination. Yet, interpreting what

such imaginations are meant to tell us proves challenging as Bachelard, inspired by the dialogues in Claudel's *L'annonce faite a Marie* ([1943] 2015), suggests that "All solitary dreamers know that they hear differently when they close their eyes," (1994: 181). As such, the perspectives abound in the interpretation of a museum, yet it is rudimentary to define a single path to trace the effects of a museum exhibition acknowledging that every element has a life that goes beyond the walls of the museum, resounding with a wealth of literature on museums notably including Malraux's *Museum Without Walls* (1978: 13-131) and Steven Conn's take on the overarching meaning of objects in relation to politics and capitalism (2010). It is thus wise to lend an ear to the scholars who are drawn to the poetic workings of museums such as Bhatti's foreword to her book:

This book takes the global cultural technology of the 'museum'—with its established discourse, history, and politics/poetics of representation and modes of consumption—and investigates it beyond the norms that have informed the institution since its modern birth and provided the main criteria for its research. I want to extend beyond the comfort zone, where we have a preconceived idea of what a museum is, and so largely do not question other possibilities of definition, cultural properties, and status attributes. (2012: 26)

In addition to this precarious nature of museums, Lidchi defines two modes of meaning-making again within museological context, which are "poetics" referring to "the practice of producing meaning through the internal ordering and conjugation of the separate but related components of an exhibition" and "politics" in reference to "the role of exhibitions/museums in the production of social knowledge" (cited in Mason, 2006: 20). Mason brings to our attention Lidchi's categorization of museum studies because it provides a subdivision between the particulars that inform museums, yet does not hold himself back from pointing the obvious that "the poetics of display is always political" (2006: 20). Despite any attempt to single out any

museological perspective from the others, every museum is a holistic result of a matrix of various socio-cultural technologies, all synchronized spatially in one place.

Again in 2006, Manovich came up with his article titled “The Poetics of Space,” obviously inspired by Bachelard’s work (1994), with an attempt at conceptualizing the relation between space and media technologies, claiming that “... the physical space now contains many more dimensions than before,” (2006: 223). Manovich’s poetics is the result of a technological transformation that our cities have been going through, almost as if the concept once known as “cyberspace” has been transposed to the physical space that now contains our physical bodies. In following years, transposing her theoretical background from Manovich’s previous conceptualization of new media (2001), Susanna Bautista (2014) addresses the fact that museums are now dispersed along this continuum between virtuality and physicality; and as such, she offers different museum categories.

Hence in a way, museology has always been in search for a holistic approach, yet ending up in divisions that inform museums’ nature as Poulot (2013) underscores that museum space depends on divisions in a way that reminds us of the Foucauldian concept of “heterotopia” (Foucault, [1967] 1986). Inspired by all these museological discussions, in my thesis, I seek ways to conceptualize museum space that is transmogrified into a different relational web of spaces and temporalities as a consequence of the utilization of new media technologies. While it would be possible to divide the list of new media technologies into two depending on which end of the spectrum of virtuality and physicality they stand close to (see: Figure 1) and disregard one of them; yet, it almost proves impossible to do so considering both create a sense of museum through references to one another on many levels.

As regards my attempt, within the museological scene in Turkey, the Sakıp Sabancı Museum stands out with its place in Turkish museology thanks to its not-so-distant past and its museological missions, as well as with its utilization of new media technologies in its own special way. While I examine the Sakıp Sabancı Museum as my case study, my thesis also revolves around the discursive historicity of museums and their introduction to new media technologies.

To this end, the second chapter will provide a brief historical narration of museums so as to provide a context within which the contemporary museums are located, as well as a testimony to how museology and museums were perceived regardless of any static understanding long before we have actually come to appreciate them as museums in terms of a variety of their functionalities and values that they now bear. Despite my intention to focus on museums' discursivity, I will also make references to such essentialist museum historians such as Bazin (1967) in places where needed. As my attempt is to focus on the historical *transformation* of museums, I give prominence to the diversity of museological designations, rather than offering an in-depth historical account.

The third chapter will build upon such transformational historicity of museums and the testimony to their discursive nature, and will turn to Foucauldian literary theories that have been adopted to define and demarcate museum space from a perspective where spatiality has been conceptualized in its relation to temporality. For this purpose, the chapter will first introduce how these two notions have come to be understood to be immanent in each other and then will continue to offer theoretical explanations of museum space first marked by difference as against representation and secondly by inclusivity as against exclusivity, again with references to the past as far as they prove relevant to the contemporary museological debates.

The fourth chapter will first try to find explanations as to how we may define new media, and then regarding how new media can relate to space. Later, drawing on the new museological types that Parry (2007) conceptualizes transposing from the qualities that inform new media, I will try to attempt to bring other scholarly voices that contribute to the particulars that inform Parry's attempt.

The fifth and final chapter, in the light of the conceptual background elaborated up to that point, examines how the spatio-temporality of the Sakıp Sabancı Museum has been reconfigured with the utilization of new media technologies. First, so as to provide a context where the Sakıp Sabancı Museum is located, a brief history of Turkish museology following the foundational concepts of the museum will be provided. In following, starting with cyberspace, the focus will shift toward physically emplaced technologies. Also, while the first part is going to be about spatiality, the second part will dwell on temporality for the sake of providing a clear path while necessarily space and time are immanent to each other.

1.1 Methodology

This study adopts a mixed methodology that draws on the first form of "discursive analysis" identified by Gillian Rose among the other Foucauldian traditions (2001: 135) and Lidchi's "poetics of exhibiting" as a way of limiting the context to "the internal ordering and conjugation of the separate but related components of the exhibition" (1997: 168). As such, the visual forms and textual information are explored on the same level in consideration of their relation to a context and intertextuality that constitute space and time demarcated by the museum, necessarily with no special interest in power and "discursive formation" (Rose, 2001: 137) that

addresses a broader socio-cultural context that does not fall within the remit of this study. Consequently, while it is appreciated that curatorial/institutional power and socio-cultural discourse as well as the semiological hence representational value of visuals inform the museum's spatio-temporality, the intertextual/textual nature of space are the main focus of this study, in following the Foucauldian concept of "heterotopia" ([1967] 1986) in addition to several other theories in an interdisciplinary fashion.

CHAPTER 2

WHAT A MUSEUM WAS AND HAS BEEN?: A BRIEF HISTORICAL BACKGROUND ABOUT MUSEUM

2.1. Museum: A Sanctuary of Curiosity

Museums, for the better part of their journey, or rather their transformation throughout their existence, have become quite distinct sources of information, that transmutes the perception of every museumgoer or visitor by means of the overlapped relations of several socio-cultural variables that range from nationalist sentiments to scientific advancements. David Carr well describes this transformative museum experience by focusing the act of entering a museum and a library as being introduced to “a field of possibilities,” (Carr, 2006: XIII). Later in his book, Carr talks about museums as “the multilayered tissues of memories” that ultimately bring their visitors to experience “the tension of consciousness,” as he borrows the term from Berger and Luckmann (cited in Carr, 2006: 5; see also Berger & Luckmann, 1967: 26). While Carr continues in another direction so as to explain how such

intellectual edification takes place in the form of exploring the presented possibilities in museums and libraries; in their work titled *The Social Construction of Reality*, Berger and Luckmann address the religious term “leaping,” in reference to “leap of faith,” to give a sense of what “the tension of consciousness” means to the intellect (1967: 26). As much as it is referred to with the purpose of exemplification and better explanation, such an analogy between museum experience and religious feelings are not far removed from the origins and social reception of museums in certain historical and social contexts. Furthermore, Carr’s attempt to bring together museums and libraries in one work in order to explain their function as “forums for communication, independent learning, and self-preservation” indicate their historical affinity as well (2006:7).

While as Taylor argued in 1987 that the history of museums itself does not trace back to “direct ancestors” (cited in Hooper-Greenhill, [1992] 2003: 191), throughout the museological literature, certain museum forms are brought up for their impact on the emergence of contemporary museums. To this end, the historicity of museal concepts has been delineated through how they achieve a certain functionality rather than their forms and contents only. Hence in addition to more essentialist perspectives such as Bazin’s (1967), several scholars address adopts a more discursive method to explain the transformation of museum, among whom Hetherington (2015) addresses a more discursive explanation adopted by several scholars, among whom Hooper-Greenhill ([1992] 2003) and Bennett (1995) are especially notable for their impact on museology, yet both having their differences as compared to one another by Hetherington (2015). Most remarkably, while Bennett makes use of Foucault’s earlier works that deal with power relations as regards governmental settings,

Hooper-Greenhill rests her analysis of museums' history upon the former works of Foucault whereby the knowledge-production is investigated.

Additionally, as an attempt to trace the existence of museums back to their origins in order to expound how the sixteenth and seventeenth century museums configured the cultural aspects of their time, Findlen offers an etymological investigation of the Greek word "*musaeum*" in her article *The Museum: Its Classical Etymology and Renaissance Genealogy* (1989). In her endeavor, Findlen greatly differs from other historical accounts such as Bazin's, which adopts the Latin word "museum" and does not, in any way, differentiate it from its French derivatives such as "musée," or "moiseion" (1967). Yet, partially concurring with Bazin's explanation, Findlen addresses that the term "musaeum" was originally used in reference to a "place consecrated to the *Muses*" and also to the renowned library complex of Alexandria in the Hellenistic times (Findlen, 1989: 61; Bazin, 1967: 16). Citing French Scholar Chevalier de Jaucourt, Findlen indicates that the reason behind the library's nomenclature was that Muses was derived from the Greek word *Μουσεῖον* which means "'to explain the mysteries' . . . because they have taught men very curious and important things which are from there brought to the attention of the vulgar" (1989: 61). As such, *musaeum* or *mouseion* was mainly "a science museum comprising a botanical and zoological park, [with] rooms devoted to the study of anatomy and installations for astronomical observation," (Bazin, 1967: 16) hence marked with a scientific curiosity rather than merely an endeavor to collect and preserve works of art or specimens from nature in a manner distinct from storehouses, a museological approach that has long been obsolete in scholarly contexts (Cannon-Brookes, 1984; Vergo, 1989; Bennett, 1995; Parry, 2007; Alexander, 2008: 41). Reminiscent of the university complexes of today, which comprise multifarious scholarly activities, as

Findlen underscores, the classical *musaeum* offered an expansive form of experience; and alluding to the fact that its concept did not already suggest a static functionality as a temple and a scholarly complex, she states, “the fact that the classical conception of museum did not confine itself either spatially or temporally was important for its later usage,” (Findlen, 1989: 61).

While the reference to Muses falls short of offering concrete evidence to trace back in a positivist manner, it still provides ample grounds to further explain the museological transformation that has happened throughout the ages starting from the Hellenistic times. As regards this, while Jeffrey Abt prefers to refer to the “cultural memory” of the Musaeum of Alexandre in his genealogy of public museums (2011: 116), Steven Conn states that “[i]f the museum, etymologically speaking, is a place of the muses, then the connection between objects and muses goes back at least to the Renaissance,” hence settling for a more positivist view yet without holding himself back from mentioning the Muses (Conn, 2010: 20). In keeping with all of these, commenting on the reference to the Musaeum of Alexander, Lee suggests:

As a celebrated name, Musaeum possessed a prominent reputation but no tangible reality. In sum, the Musaeum was a vanished object (nothing to see) yet still a voluptuous memory (much to know); it was not a collection of things but a body of scientific and literary knowledge. And it was the control of this knowledge—its limits, progresses, configurations, and representations—that was at the very core of these ongoing debates over the definition of the Musaeum and the subsequent development of the museum in eighteenth-century France. (1997: 386)

In a way that resounds with Lee, Findlen refers to gardens as well as groves as “museums without walls, unlocatable in time or even place,” and Hooper-Greenhill in her seminal book and she goes on to explain that this expansiveness, however, began to change starting from fifteenth century through Renaissance with such burgeoning “museal” forms that were privately owned by the elite of the time such as

Paolo Giovio, Leonello d'Este and Federigo da Montefeltro for the purposes of study-related activities (1989: 63). Museums, thus instead of being dispersed and spread out, was becoming concentrated into not only a certain location but also a certain context of interests. This transformation, driven by “encyclopedism” as Findlen calls it, was followed by the introduction of the correspondence between librarial terminology and museal endeavors that highlights the “textual” and “contextual” nature of museums (Findlen, 1989: 65). Private scholarly activities did not altogether limit the usage of the term to the confines of certain spatiality. By this token, *musaeum* preliminarily referred to “a mental category and collecting a cognitive activity that could be appropriated for social and cultural ends,” (Findlen, 1989: 65), or throughout her seminal book *Museums and the Shaping of Knowledge* ([1992] 2003) Hooper-Greenhill elaborates the thought of collection as “a space in which the truth claims of a particular discourse are established” (Hetherington, 2015: 25). As a result, museums sustained their existence in the relation between the collected and the displayed, hence between the text and the context as the latter corresponds to a wealth of socio-cultural values.

From the sixteenth century onwards, according to Bazin, museums eventually began to gain two distinct forms, which are “science museums” and “art and history museums,” as the former was laid out “with collections that included authentic discoveries as well as more or less fabulous ‘curiosities’ believed to contain the secret of nature,” the latter was based upon nostalgic sentiments (1967: 6). Hence not only the inventory and the content of museums altered and diversified, but also their representative capacity was becoming more notable as a part of their functions as Hooper-Greenhill (1990) expanded on the transformation of the curation of museums being reflective of the socio-cultural values and the common epistemic tendencies of

the period, that is, uniformities in the techniques of knowledge-making in certain periods as identified by Foucault in his seminal book *The Order of Things* ([1966] 1994; see also: Bennett, 1995; Findlen, 1994; Lee, 1997; Vergo, 1989; Walsh, 1992; Zytaruk, 2011). As such, while all museal forms or “proto museums” as Walsh calls them (1992: 18) would still be functioning as the collectors of time as Foucault states as their driving force ([1967] 1986: 26), the collected specimens of all sorts and whose curation was the articulation of different modes of mindsets. As such, despite the diversification of museums in their forms, as Walsh suggests, “Nature and art were presumed to be fundamentally intermeshed and a network of complex correspondences linked the two categories,” (1992: 20).

Such relationship between the two categories was the outcome of the prevailing episteme of the late sixteenth century, and was subject to change thanks to the disjunctures in the techniques of meaning making rather than continual evolution (Hetherington, 2015: 27; see also: Foucault, [1966] 1994). Consequently, as a continuation of the Medieval episteme, the Renaissance episteme lead to the consideration of the world being thought in two parts: “macrocosm and microcosm,” (Walsh, 1992: 20). The term macrocosm was used in reference to God and nature; and microcosm was ascribed to humans and their creation, that is, art. While this dualistic world view had only been adopted in the Medieval episteme a part of a certain world view, it translated into the epistemic configuration of the Renaissance forming both a sort of continuation and yet a rupture that informed the museological process. Accordingly, everything was subjected to a sort of measurement in relation to an order, which relied upon a “total system of correspondence” as in the case of microcosm and macrocosm signifying one another (Foucault, [1966] 1994: 60-1).

The museal forms of the period following the 16th century were to reflect this epistemic modality. Accordingly, along with the then emerging diversification and separation in the inventory of museums, several private or semi-private museums came into existence by the end of the sixteenth century in the form of cabinets (Hooper-Greenhill, 2003: 105). Owned by the people from the upper class of this period, these cabinets were a remarkable departure from the fifteenth century private study rooms; yet still being exclusive to the outsiders such as collectors, and the invited visitors, they were only the harbingers of the modern day public museums (Kossak, 2012: 216-7). In addition, similar to its predecessors, these cabinets too displayed a rich variety of objects, and according to the type of content they owned, a different nomenclature was designated. As such, Bazin identifies some of the German expressions adopted in literature in reference to the inventory displayed in Castle Ambras owned by Ferdinand of Tyrol:

All the elements of a princely cabinet of the time were there: a *Kunstkammer* or art gallery, a *Schatzkammer* or treasury of objects in precious metals, a *Wunderkammer* or cabinet devoted to natural curiosities, a *Riistkammer* or wardrobe for parade armor and a history museum. (Bazin, 1967: 73)

Among these, Hooper-Greenhill especially draws attention to the depiction of “Wunderkammer,” or “cabinet of curiosities”¹ as a “stereotype” in the growing literature, denoting a nature of display that is in disarray, marked with unrelated objects or specimens, and lastly, “fraudulent”² (2003: 79). Such symbolism that informed these cabinets was, expectedly, in addition to their “articulation of

¹ While this is the most popular reference adopted to address the museal formation similar to *studiolo*, it has been also called by a variety of names including “cabinet of the world” (Hooper-Greenhill, 2006: 105), “*cabinets de curieux*” in French (Bennett, 1995: 40), “room of curiosities” (Findlen, 1989: 38).

² For the sake of example, Hooper-Greenhill refers to a fraudulent incident where a stuffed wolf was passed off as a mythical personage, which is borrowed from E. P. Evans’ book titled *The Criminal Prosecution and Capital Punishment of Animals* ([1987] 2009). For more examples about cabinets of curiosities, see also *Curious Collectors, Collected Curiosities: An Interdisciplinary Study* edited by Serrano and Schwartz (2010).

conspicuous consumption,” that is, as a display of wealth as Walsh states (1992: 19). Moreover, the display of financial power was not far removed from the more abstract references that such museal forms attempted to make reference to. Drawing on the Heideggerian concept of “modern representation,” Hooper-Greenhill elaborates on the symbolic function of these cabinets as:

The cabinet, in so far as it had the function of a ‘*theatrum mundi*’, was one of the earliest and most comprehensive attempts in this constitution of the world as a view. The functions of these ‘cabinets of the world’ were twofold: firstly, to bring objects together within a setting and a discourse where the material things (made meaningful) could act to represent all the different parts of the existent; and secondly, having assembled a representative collection of meaningful objects, to display, or present, this assemblage in such a way that the ordering of the material both represented and demonstrated the knowing of the world. In addition to this, both the collecting together of the material things, and their ordering, positioned the ordering subject within that system of order. (Hooper-Greenhill, 1992: 82).

The order of the world, however, did not subsume man in the hierarchy of the universe. Rather, the collectors of these cabinets were intent on displaying their power and positioning themselves in the center of this order. First, the curation of the objects represented the “order of the world” as a sort of microcosm; secondly, such metaphorical representation situated the duke in the centre of this representation as a ruler (Hooper-Greenhill, 2003: 105). While the former was evoked in the theatrical reference of the museum space as elaborated by Findlen and traced back to the usage of such concepts as “theatre of nature” and “studio” (1989: 65-66), and also explained by Hooper-Greenhill in its resemblance to Giulio Camillo’s *Memory Theatre* (2003: 102); the latter corresponded to the royal “display of power,” yet still limited to the gaze of the élite (Bennett, 1995: 59).

Until that period, museums had been of both open and closed nature throughout their transformation, as suggested by Findlen, owing to the nature of collecting both being open as the specimens should be assembled from nature, and close as the access to

these samples were restricted depending on the intention of the collector (1989: 62). The wide adoption of printing technologies, however, paved the way to “the decline of the notion of intellectual privacy” (75). Not only the democratization of knowledge by means of media -which has found place in many scholarly works notably including Walter Benjamin’s *The Work of Art in the Age of its Technological Reproducibility* ([1936] 2008) and Adorno and Horkheimer’s *Dialectic of Enlightenment* ([1944] 2002)- liberated the relationship between the museum text and context allowing a more flexible and more spatiotemporally independent relation to link the two, but also the physical space or the bodily access to the displayed specimens and objects was noted with a turn to a concept less restricted and more open.

As such, the seventeenth century was marked with the advent of *gallerie* rather than enclosed areas of *studio* and cabinets, and witnessed the opening of the Ashmolean Museum at Oxford, whose exhibition was completely available to the public. Much like it was the case with Ashmolean Museum, which was transformed from the private collection of John Tradescant into a university museum, museums then began to be institutionalized and gain the forms that we know today.

CHAPTER 3

MUSEUMS, SPACE AND TIME

Museums, quite similar to a plethora of things we perceive or refer to as a whole, comprise an extensive and expansive amount of layers that enmesh the institutions in a relational context such as artifacts, curation, management, and culture. While these bits that inform the impact that museums leave on their audiences, who are also a part of this big picture, comprise both immediately noticeable concrete materials and the abstract sociological factors that play a role in the museological process one way or another, all are embodied by museum itself into a physical space, reducing all these variables into one tangible bearing. This is not merely to underscore the importance of space or place in the construction of museum as a concept, but also to point out the discursivity that such spaces hold, and how all the factors that generate museum are housed by its space and its textuality. As Tzortzi states, “Space became the unifying theme in studies of museum whose functional focus ranged from the organisation of movement to the role of museum space as a symbolic system,” (Tzortzi, 2015: 37:2). As such, a museum visitor does not only amble around an area

that has been formed into a certain holistic abstract image by socio-cultural contemplation and motives, but also stroll into a time-warp that is constituted by the aura thanks to these values in addition to the personal temporality as stated by Bazin (1967: 1).

The space is further circumscribed by a contextual divide between the inside and the outside. An object or specimen that has been musealized is frozen in the time of its entrance. The visitor, therefore, experience a different spatio-temporality once s/he steps into a museum than she or he might feel around the same objects in a different setting. In light of these insights, prior to any attempt to expound how museum space has been considered in terms of its spatialty and temporality, it is essential to briefly gain an understanding about how space and time have become related to one another throughout an interdisciplinary exchange of ideas.

3.1 From Space to Spacetime: A Brief Scholarly Review of an Interdisciplinary Journey

The notions of space and time have long been the foci of a panoply of studies in a great variety of disciplines, preliminarily including physics and philosophy, as both have been exchanging ideas since their inception, along with, as a relatively recent addition, sociology and cultural studies. Despite the diversity of the relevant theories, von Weizsäcker categorizes the spatialty-related theories into two as “absolutistic” and “relativistic” viewpoints (von Weizsäcker cited in Löw, 2016: 9). Accordingly, while absolutists conceptualize a notion of space marked off distinctly from bodies, thereby existing per se, relativists conceive a space whose existence is the outcome of “the structure of the relative positions of bodies,” (Löw, 2016: 9). For example,

while Newton contemplates space as a notion “belong[ing] to things in themselves” (DiSalle, 2006: 63), and Kant refers to space as a form of “outer sense” through which “we represent to ourselves objects as outside us [...]” (Kant, [1781] 1998: 157), that is, according to Hönninghausen’s interpretation, as “a frame of reference for the apprehension of matter and, along with time, of motion” (Hönninghausen, 2005: 42; Leibniz considers them on the basis of “relations of real things” (DiSalle, 2006: 63). In view of the categorization put forth by von Weizsäcker, Newton and Kant have an absolutist stance whereas Leibnizian thought proves relativistic in terms of space.³

While Leibniz’s departure from an absolutist understanding of space and time, which bore a static image of universe, was an important step toward our contemporary perspective, it was not until Einstein’s “general theory of relativity” publicized in 1905 and 1916, the physical space had not been thought as an extension of “space-time continuum” (Löw, 2016: 22-3; Peters and Kessl, 2009: 20-1). Added to this, motion has been considered a part of this equation, as Löw thus states:

Space is the relational structure between bodies that are constantly in *motion*. That means that space is also constituted in time. Accordingly, space is no longer the rigid container existing independently of material conditions, but rather space and the world of material bodies are interwoven with each other. Space, that is, the arrangement of material bodies, is dependent on the observer’s frame of reference. (Löw, 2016: 23-4)

As Einstein was not the first theoretician who proposed the relativity of space, which has a deep history dating back to Aristotle; following Einstein’s as well as Lorentz’s contributions to the theorization of space and time, it was in 1907 that the mathematician Hermann Minkowski proposed a “four-dimensional space [. . .] with

³ Kant’s perspective on space varies throughout his life. While he tries to find a middle ground between Newtonian understanding and Leibnizian conception of space in his early scholarly life, this view is gradually replaced by a tendency toward favoring Leibniz’s theories (Löw, 2016: 19).

time as the fourth dimension,” (Peters and Kessl, 2009: 21). Minkowski’s postulation of a four-dimensional space is not only important in the fields of mathematics and physics, as he moved beyond the implementation of Euclidean geometry, but also proves significant in the social sciences. The latter is due to the fact that the field of mathematics along with topology made itself manifest with a set of spatially-related terminology including “connectedness, convergence, compactness, and continuity,” that triggered and fostered the scholarly interest in space also in the social sciences thanks to enabling “mathematization, abstraction and formalization of space and time in everyday life (Peters and Kessl, 2009: 21)

As the then emerging understanding of fourth-dimensional space points to the inclusion of time along with motion into the consideration of space; so as to give a more tangible example, Löw paints a rather vivid picture of Alexandre Square in Berlin:

Although this space is objectively determinable in size, structure, and the like, a young person will experience it in a completely different way from an old person. Moreover, this public space was differently structured in 1950 than in 1990; it changes depending on whether you go there on a Sunday or a Monday, in the morning or in the evening. As soon as people constitute spaces, the time point becomes immanent to the actions. (2016: 24)

While it is noted that the square can be formulated on the basis of its physical properties, hence being external to one’s existence almost in a Kantian sense, the variables that make up the space are depicted in terms of their connectedness and being in constant alteration as per time as well as motion, the latter being actuated by the people crowding the square.

As much as Löw’s exemplification is reasonable on many levels, it also implies per se that a socio-cultural value is given to the space in the first place. As such, it is essential to question why the square is chosen for exemplification and why it is so

important that people frequent it in certain time of the day. Such inquiry points toward the conception of “produced space,” as called by Löw inspired by Bernd Hamm’s observations that:

By producing spaces in processes that are often highly complicated and involve division of labor, we produce at the same time their social significance, and every child who learns to cope with space, learns at the same time the rules by means of which it can decipher the symbolism inherent to spaces. (Hamm cited in Löw, 2016: 41)

It is, therefore, through a complex relation of entrenched socio-cultural values, whose historicity cannot be undermined at any cost, that the square is determined worthy of one’s itinerary through town and hence given the prominence as an example of the relation between space and time. As regards the importance of the square to Löw as an individual distinct from the society, we need to turn to Durkheim’s claim that the perceptive differences that are generated immanently by individuals remain in contact with a wider set of “collective consciousness”, that is, society (Durkheim, 2008: 445), which occurs either proactively or in an observant manner. Categories such as space and time created by society impose themselves on the individual minds. The rhythm of an individual is bound by the rhythm of his or her social life, and likewise “individual spaces are coordinated in relation to impersonal reference points common to all individuals” (Durkheim, 2008: 442).

In a similar manner to Durkheim, David Harvey too, in addition to individual differences in perception of space and time, claims that “[. . .] different societies (or even different sub-groups) cultivate different senses of time” (Harvey, 1989: 202), an idea put forth in his book *The Conditions of Postmodernity* foreshadowing what he later calls “time-space compression” in reference to how capitalism lead to the acceleration of life so that the curvature of space and time has shortened in a way that profoundly affects the whole society (Harvey, 1989: 240).

Furthermore, also as a critique to neo-capitalism, and in a way that echoes Hamm's allusion to "symbolism" hence the symbolically created nature of space (cited in Löw, 2016: 41), Lefebvre, in his book *The Production of Space*, theorizes a triad of concepts that are "spatial practice," "representations of space" (Lefebvre, 1992: 38), and "representational spaces," (39) in an attempt to explain how space is experienced and enmeshed in our everyday lives and all their symbolisms (42). Similarly, Oswald Spengler, in his book *The Decline of the West*, further considers that the distinct perceptions of space and time have also been reflected in the religions that societies hold (Spengler, 1991; Kern, 2003: 138).

Building upon these different theoretical observations about varying time and space conceptions in different societies, that are, as shown, inherent in one another, museum space too has been addressed by many studies in an attempt to bring an explanation to how it operates as a discursive area. In this regard, museums are highly contested zones on many levels, because not only they are institutionalized places that transform meaning through their existence in a manner that cannot be fixated in a certain way solely based on the purposes of the authorities that establish them, and the highly contingent reception of their exhibitionary qualities by society in general, but also they vary in form, be it tangible or virtual considering the modern museological practices.

As briefly touched upon, the ideas about how the notions of space and time have been introduced differently by numerous scholars, yet one thing remains vital to the existence of museums, that is, "division" (Poulot, 2013: 28). While division always implies the existence of a boundary whether it transpires to be a sharp split or a fuzzy line of separation, and on both sides of this boundary, a contingent transmutation of concepts and meanings as Poulot elaborates in relation to museum item; it also

connotes an effort to dismantle that which is intuited and rationalized as a whole so as to examine what particulars that make up that whole as Foucault suggests:

. . . [I]n contrast with the mere gaze, which by scanning organisms in their wholeness sees unfolding before it the teeming profusion of their differences, anatomy, by really cutting up bodies into patterns, by dividing them up into distinct portions, by fragmenting them in space, discloses the great resemblances that would otherwise have remained invisible; it reconstitutes the unities that underlie the great dispersion of visible differences. (Foucault, [1966] 1994: 294)

In both allusions to the concept of division, while the notions of space and time have been intertwined either immanently or as an extension to one other as an outcome of a lengthy and interdisciplinary series of scholarly endeavors, it is their contingent and discursive nature that calls us to look into how they are divided in certain conditions and moreover, how such a fragmented yet conditionally agglutinated texture of space and time further leads to another division between other variables such that concepts gain and lose meaning in unabatingly consistent interplays between agencies; among which , as a both modern and archaic concept, museums prove prolific not only as platforms where the most intricate equations of time and space lie, but also as hotbeds of probabilities and serendipities. In light of these dualities such as fragmentation and unity, inside and outside, hence inclusion and exclusion, it is an essential task to investigate in terms of what kind of factors, museum space and time have been brought to attention and examined.

3.2 Museums: Spaces of Difference or Representation?

“The present epoch,” says Foucault, “will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed,” (Foucault, [1967] 1986:

22). With this declarative statement, Foucault offers us a brief yet powerful insight into how his conceptions of spatiality and temporality are characterized. Although he did not particularly explicate museums and how they operate in light of his theories, except few brief allusions in his notoriously brief article of one his lectures titled “Of Other Spaces” along with the concept of “heterotopia” ([1967] 1986), a great variety of concepts he developed have been transposed to many studies in museology to date. While some of these studies comprise genealogical accounts of museums (Hooper-Greenhill, 1992; Findlen, 1994; Bennett, 1995; Lee, 1997; McBride, 2006; Alexander, 2008), a remarkable amount of them endeavor to conceptualize current or recent museological praxis (Hetherington, 1995; Zolberg, 1995; Lord, 2006; Huang 2007; Conn, 2010; Whitehead, 2011; Uchill, 2012; Poulot, 2013; Winkler, 2014). These works, in the spirit and hence awareness brought about by new museology, penetrate deep into the workings of museums in a way that operates to locate them in an intricate and contextually contingent web of historical relations.

Foucault defines space as “a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on another” (Foucault, [1967] 1986: 23) as an extension of what he previously called “modern episteme” (Foucault, [1966] 1994: 263-7; Hooper-Greenhill, 2003: 17), yet he does not make an attempt at discerning space from place. Johnson, in search of a clearer elaboration on the difference between the two notions as adopted by Foucault, suggests that the Foucauldian space refers “to an area, a distance and [. . .] a temporal period (the space of two days),” while place is a “more tangible term, [that] refers to an event or a history, whether mythical or real” (Johnson, 2006: 77).

Foucault’s conceptualization of certain spaces as “heterotopia” is inspired by the term “utopia” (Foucault, [1967] 1986: 23), which was coined and popularized by Sir

Thomas More's eponymous book, meaning "no land" to simply refer to a non-existent society (Hetherington, 1997; viii). As a combination of the Greek words *heteros* meaning 'another' and *topos* meaning 'place', heterotopia has been originally used in a medical context in reference to "a particular tissue that develops at a place other than is usual" (Johnson, 2006: 77). As such the concept of heterotopia is assigned to a certain kind of deviation in terms of not only space but also temporality. Foucault's heterotopia, therefore, proves highly functional in understanding this juxtaposition in museum spaces.

As an introductory example, Foucault mentions mirror as being both a utopia and heterotopia (1999: 179). He explains mirror as an abstract space that acts as a reference point to the onlookers' physical space so that they might "direct [their] eyes toward [themselves] and to reconstitute [themselves] there where [they] are" (Foucault, 1999: 179). If applied to museums, the mirror metaphor highlights the capacity of their archival work to emplace its audience in a representation that is intended by the institution itself so that the onlooker might reflect on his or her life through the symbolic space of such construct. Further elaborating how this metaphor reveals the archival dynamics of museums, Angelis et al. state that "The discourse of the archive reflects the rules of the external world, yet maintains its own internal dynamics, its own language. [. . .] Therefore, the archive as a mirror of reality is also the set of rules that determines the memorial and aesthetic processes that are to be remembered and registered" (Angelis et al., 2014: 7). As much as a mirror serves as a metaphor for heterotopia for its capacity in reflecting the external world, and by being physically in touch with the rest of the world, its concreteness hence materiality cannot be altered inasmuch as its reflective capacity is of concern. One

therefore “[. . .] cannot intervene in the process of its reversed functioning,” (Angelis et al., 2014: 7; Foucault, 1988).

Citing a short story written by Leila Aboulela titled “The Museum”, which draws on a Sudanese character studying in Scotland named Shadia, Angelis et al. exemplify how museums displace objects and their meaning to reflect a different sense of a place (2014: 8). Shadia’s encounter with the museum and how it delineates Africa by means of objects looted from there in the colonial times “consolidates not only the distance between the hosting/hostile milieu and her mother country, but also her own cultural prejudices, her gaze on herself and her situation,” (Angelis et al., 2014: 9). While Shadia’s example highlights heterotopia’s inalterable recoding of external life, it also points to an individual engagement with the reflection Shadia comes upon a more individual experience while museums are known for their appeal to the whole society.

Although the concept of heterotopia as a whole or partially has been applied to the consideration of museum space many times in their relation to the rest of society and even humanity (Kayaligil, 2015; Saindon; 2012; Hetherington, 2015; Winkler, 2014), Foucault brings up museums as an example of heterotopias only once as he notes:

From a general standpoint, in a society like ours heterotopias and heterochronies are structured and distributed in a relatively complex fashion. First of all, there are heterotopias of indefinitely accumulating time, for example museums and libraries. Museums and libraries have become heterotopias in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. The museum and the library are

heterotopias that are proper to western culture of the nineteenth century.
(Foucault, [1967] 1986: 26)

Museums, thus as Lord infers, according to Foucault, are circumscribed as representations of “the totality of history,” yet whose validity is “historically contingent,” (Lord, 2006: 4). As much as he is inspired by Foucault’s *Discipline and Punish: The Birth of the Prison* ([1975] 1995) especially in terms of his adoption of genealogical method as well as the implementation of power relations and panopticism, Bennett starts his seminal book *The Birth of the Museum* by citing “Of Other Spaces” for Foucault’s exemplification of fairs for being heterotopias marked by ephemerality rather than eternity like museums and libraries (Bennett, 1995: 1; Foucault, [1967] 1986). While Bennett acknowledges that the nineteenth century museums were characterized by an opposition to the spatio-temporal functionality of fairs, he argues that the emerging concept of amusement parks “provided for a zone of interaction between the museum and the fair,” (Bennett, 1995: 5). Building upon this claim, Bennett focuses on museum space for its representative functions, rather than being simply characterized by its dependence upon an incongruous and inversive temporal and socio-cultural detachment from the rest of the world. For the commonalities that museums, international exhibitions and modern fairs shared, Bennett points to “the practice of ‘showing and telling’: that is, of exhibiting artefacts and/or persons in a manner calculated to embody and communicate specific cultural meanings and values,” as well as “regulat[ing] the conduct of their visitors [...] in ways that are both unobtrusive and self-perpetuating,” and finally “regulat[ing] the performative aspects of their visitors” (Bennett, 1995: 6).

While Bennett’s concerns about the regulatory power of museums that, so-to-speak, cajole the visitor to self-discipline is mostly about the social dynamics of museum spaces, his conceptualization of “space of representation” also addresses a new form

of curation in the nineteenth century museums (Bennett, 1995: 7). As such, the museum exhibits represent the time they accumulate in accordance with the emerging sensibilities of the 19th century such as nationalism, which lead the museums to extend their collection “further and further back into past and brought increasingly up to date,” and annexed to that, these collections “were represented as the outcome and culmination of the universal story of civilization’s development,” (Bennett, 1995: 76-7). The performative aspect of museum did not only rely upon the symbolic value of the objects but also the symbolic value of their behaviors. While the former was especially explicitly enacted in the cabinets of curiosities; drawing on Stephen Bann’s “historical frame” that has informed the then burgeoning museal forms such as “galleria progressiva” and “period rooms,” Tom Bennett states that “a new space of representation concerned to depict the development of peoples, states, and civilizations through time conceived as a progressive series of developmental stages,” (1995:76). While these developments in museums pointed toward the fact that scientific or other sorts of non-historic curiosities were gradually replaced with time-bound, hence historic referentiality of exhibitions, the implementation of museum space gained strength for its mediatory function.

Building upon Foucault’s idea of “evolutive time,” which, as Foucault explains, refers to “a linear time [exercised upon bodies by disciplinary methods] whose moments are integrated, one upon another, and [. . .] oriented towards a terminal, stable point [. . .]” (Foucault, [1975] 1995: 160), Bennett addresses the then emerging body politics and their political implications (Bennett, 1995: 214). As such, the bodies are disciplined to progress along an exhibition representative of the evolution, which keeps abreast of national, religious or scientific sensibilities, towards “a further beckoning task,” (Bennett, 1995: 214). Not only the exhibited

items were significant to this purpose, but also the form of the space was and has been considered to have an active role in their functionality. While period rooms might still entail a certain guidance through the museum, *galleria progressiva* “was designed to channel the viewer’s course independently of all symbolic guidance,” (Sutton, 2000: 18), thereby transforming the walk of the viewers into a different mode of temporality. Accordingly, the visitors did not and do not only walk in space but also amble back and forth in time.

In addition to the symbolism of walking along the exhibited materials, whose representative potential directly derives from their historicity, museums’ temporality is also contextualized by several other variables, one of which, and apparently one of the most implicit one is curatorial devices. As such, various sensibilities that give shape to exhibitions are considered in curation of museums as well as fairs, Bennett, in his observation of modern expositions, also points to the importance of the technological advances in the revelation of a progressive pattern in the advancement of evolution:

At expositions, however, the idea of progress has typically been thematized technologically via the projection of a line between past, present and future technologies - the latter, as in the Democracy of New York’s 1939 World’s Fair, doubling as progress’s means and its destination. In this way, in offering both an inventory and a telos, in summarizing the course of mankind’s advance and plotting its future path, expositions allow - invite and incite - us to practise what we must become if progress is to progress, and if we are to keep up with it. They place us on a road which requires that we see ourselves as in need of incessant self-modernization if we’re to get to where we’re headed. (Bennett, 1995: 214)

In following the claim about technology being both the means of progress and a “destination,” Bennett, referring to Eco’s review of Expo ’88, states that technology can become of even greater importance than the exhibit itself (Bennett, 1995: 215).

Following Bennett’s suggestion, Penelope Harvey also interprets the use of

technologies in expositions, making a case study of Expo '92 (1998). Although she differs museums from expositions in a way that Bennett did not, saying “Unlike museums, they [expos] can operate as sites of innovation, and provide opportunities for the demonstration of new technologies and their effects” (1998: 122), in closing of her observations, P. Harvey acknowledges that:

The mechanical age of reproduction produced objects, and display was about their control. In this sense, the World's Fairs operated much like museums, displaying ‘the peculiar preoccupation of modern Western societies with mastering “objects of knowledge”, and then publicly commemorating the victory by putting them on show. (Harvey, 1998: 135)

Additionally, besides granting that technology is a display of power for nations, P. Harvey delves into observing some subtle allusions to this power, depending on the distinct nature of different societies. As such, for example, she takes on an exhibited version of a 3D glass produced by Fujitsu and concludes that Fujitsu technology was utilized for its ability to render a process otherwise not visible to the naked eye, thereby noticing the audience that they cannot see with the aid of Fujitsu technology (Harvey, 1998: 132).

In finalizing her analysis, P. Harvey addresses the museological attempts to reach a “balanced exhibitions” between the capacities of curators and the visitors alike to interpret the exhibition, yet states that such an attempt may be “precarious [. . .] undermined rather easily by counter-assertions that one is really using History to push a party line, squelching multiple interpretations in order to legitimize a reading that advances political interests,” (1998: 190). Although Bennett has been criticized for giving too much power to curatorial praxis, in following his observations about the representational value of museum space in terms of its relation and reference to evolution of humans, hence reminding us of Foucault's allusion to “the totality of history” (Foucault, [1965] 1999: 182), he acknowledges that “any particular museum

display can always be held to be partial, selective and inadequate in relation to this objective,” (Bennett, 1995: 102).

Bennett’s emphasis on curatorial agency regardless of how much power it holds is essentially what keeps Bennett’s space of representation from heterotopological interpretations of museum space where disjuncture in space and temporality is far more emphasized for the effect that museums have on people and demarcate its own space from other spaces. As a twist from the common parlance on heterotopia in relation to museums, Beth Lord states her dissent with the interpretation of museum space *essentially* as heterotopia if Foucault’s consideration of “museum’s relation to time” as a representation of “the totality of history” as well as his claim that museum is a “heterotopia of time that accumulates indefinitely” (Foucault, [1965] 1999: 182) are accepted as “historically contingent” ideas behind the assertion of museums as heterotopias (2006: 4). However, Lord resorts to redefining in what sense a museum is a heterotopia, rather than falling apart with the Foucauldian concept.

In her endeavor to re-conceptualize museums as heterotopias, Lord turns to museums’s representational function that acts “between things and conceptual structures” (2006: 5). An attempt at decoding such a link requires an interpretive approach to museum displays. According to Lord, interpretation and representation are intrinsically connected, and without which, “an institution is not a museum, but a storehouse,” (2006: 5). As she draws on Foucault’s conception about the relationship between signs and what they signify, which he expounds in his *The Order of Things* (1999) to outline a change from a metaphysical understanding of signs in the pre-Renaissance period to an ever-widening lacuna between the sign and the signified, Lord’s analysis focuses on this gap and its socio-political ramifications starting from the Classical age, saying, “Collections and displays of objects existed before the

seventeenth century, but ‘the space of representation’ makes possible an institution that interprets objects; and institution that puts on display the ways that objects are conceptually understood,” (2006: 5). As regards this, the 18th century museums were evident in their then nascent endeavor as spaces of representation because they were not implementing any additional explanatory information tucked around their collection pieces on exhibition, and rather, relied upon the visitor to interpret the curatorial work on their own. Lord asserts that “The authoritative, text-heavy displays that arise in nineteenth-century museums [. . .] do not altogether remove that requirement but simply present it differently,” (2006: 6).⁴ Although the variety of museums has increased from the 18th century onwards so as to give way to new forms of exhibitions, there are still such museums whose exhibitionary formats function the same way as their earlier counterparts. For example, Kezer reports that “the exhibition provided little contextual information about their uses, similarities, origin, or the criteria for their uses, similarities, origin, or the criteria for their selection [. . .]” in her study of the Ethnography Museum in Ankara which is a 20th century museum (Kezer, 2000: 106). Despite such a curatorial practice, which is based on the formal qualities of the objects to an unwitting eye, Kezer’s observation effectively interprets the museum’s cultural connotations. While it transpires that museums are referred to as, one and the same time, spaces of difference and spaces of representations, “Understanding of the museum as space of representation,” claims Lord, “is an extension of understanding it as a heterotopia,” and she adds,

⁴ The utilization of labels in museums is highly a contested area. The variation in the arguments, however, appears to be caused by the purposes and hence, the diversity of museums. For example, while Fragomeni, pointing out the increasing usage of labels in museums starting from the early 1980s and its efficiency in didactic intention, claims that “Throughout the 1970s, poor labelling caused many museums and cultural institutions around the world to function as nothing more than mere warehouses for beautiful objects,” (Fragomeni, 2010), Kezer does not address any such issue while broaching the briefly written labels in the Ethnography Museum in Ankara (Kezer, 2000: 176).

“Foucault’s museum is not a funereal storehouse or objects from different times, but an experience of the gap between things and the conceptual, and cultural orders in which they are interpreted,” (2006: 7).

Despite its affinity to heterotopias, Lord’s reconceptualization of space of representation within museological context differs from it in its endeavor to highlight museums for their political capacity. Her remarks about the socio-political implications of spaces of representation echo Ames’s inferences about the museums that deal with bicultural content, that is, “Representation is a political act. Sponsorship is a political act. Curation is a political act,” (Ames, 1991: 13). With this, Lord’s concept does not include the emphasis that Ames makes on museums’ relation to capitalism and their representational burden to act in accordance with such relation, yet, regardless of this paucity and such remarks also missing in Foucault’s conceptualization of heterotopias (Foucault, [1967] 1986), Lord states that, “The museum is a site for Foucaultian [*sic*] genealogy, through which we can liberate ourselves from the power structures of the past” (Lord, 2006: 11), in a manner that not only brings to attention the political discourse the museum space mediates but also offers the idea that such awareness has a “progressive purpose” as she builds upon Foucault’s ideas (8).

In keeping with Lord’s conception of museums as spaces of representation in terms of differences they reflect, Saindon elaborates on in what ways museum space functions like heterotopia claiming that “Heterotopias are not just different spaces; they actively confirm, mutate, or resist the sensibilities of a culture. Heterotopias work like a collective mirror, allowing a culture to glimpse some essential aspect of its self-image through an arrangement of space,” (Saindon, 2012: 44). In Saindon’s perspective too, museums are not inert in their endeavor to make use of their

heterotopic potential. Likewise, Kezer's case study of the Ethnography Museum in Ankara illustrates how effective the exhibitionary power of a museum in juxtaposing the spatial and temporal differences to reflect a different mode of depiction of a territory as well as accompanied historicity, hence a modern depiction of Turkish nation (Kezer, 2000). Kezer observes:

Uprooted from their familiar surroundings, these artifacts had been tossed together with objects from faraway lands and remote times, and had little in common with each other beyond the dislocation they all had undergone. The indiscriminate mixture of religious, utilitarian, exotic, and archaeological items glossed over their historical and geographical differences. (2000: 106)

According to her, such dislocation of the objects from their historical and spatial contexts appears to rely upon a progressive cultural reformation⁵ with an eye toward the state's nascent ideologies (108). The museum's space, functioning like a mirror, is harnessed to make the exhibited objects, some of which were still a part of everyday life such as religious props, distant hence non-functional as if they are a reflection in a mirror. Furthermore, while the emplacement of objects and specimens in a proverbial mirror re-contextualizes the socio-cultural and pragmatic meanings immanent to each, the effect that this re-contextualization gives birth to does not rely upon a single or multiple agencies but exists and acts through the trajectory where none of the impact could be located in either ends of this relationship, which is remarkably in parallel with Actor-Network Theory, a movement in sociology spearheaded by Michel Callon (1986) and Bruno Latour (1984).

⁵ The term "progressive," as also used by Kezer (2000: 108), refers to a cultural model idealized by the state, which in this text and its original article apparently implies a westernizing, therefore secularizing process. As is the case, we cannot atone such a teleological essence to the nature of heterotopias just as Saindon states that counter-sites "though active, are neither essentially progressive nor conservative in orientation; their functions can vary widely from the hegemonic accommodation of seemingly contradictory differences to the inversion of established cultural values" (2012: 26). Similarly, Winkler too addresses a paucity of "the definitive curatorial interpretive statements" in her study of the temporary exhibition *Kept Things*, yet points out the prior knowledge and experiences of the visitors in their effectiveness in making meaning out of the exhibition.

According to the Actor-Network Theory, as posed by Latour in comparison with the “diffusion model” of power relationships, a token does not move across space and time through a linear trajectory, rather it is “translated” by several actors who are involved in in the trajectory (1984). Therefore, power is understood “as a consequence and not a cause of collective action” (Latour, 1984: 269). In addition to the conception of a “decentered” grid of actor relationships that inevitably play out in the making of power, the Actor-Network Theory also acknowledges “non-humans” too as actors (Law cited in Cheetham, 2012: 126). While this theory negates in its own unique way the curatorial capacity as a prime mover and object-oriented theories, the exploration of the Actor-Network Theory within the museum context is contingent upon context and entails ethnographic research, which does not fall within the remit of this thesis. But it is important to acknowledge that museology is gaining an awareness that a multi-focus research is essential in studying museums. Likewise, in this study too, the concept of space is taken for its capacity in containing different variables.

3.3 Museums as Social Spaces

Foucault, for another principle in the formation of heterotopias, states that “each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another” ([1967] 1986: 25). In order to give an example, Foucault takes on the changing meaning of cemeteries starting from the late 18th century with the “individualization of death and the bourgeoisie appropriation of the cemetery,” along with the growing belief in death as a “disease” (181). Foucault contests that

these two socio-cultural developments gave way to rearrangement of the location of cemeteries. Once placed in church yards, hence seen as a sacred space, cemeteries were relocated to the outskirts of the cities as a consequence. Much like the evolution of cemeteries, the transformation of museums becomes also apparent in the shifting academic consideration of their functions. For example, Duncan, in 1991, stated that:

Museums do not simply resemble temples architecturally; they work like temples, shrines, and other such monuments. Museumgoers today, like visitors to these other sites, bring with them the willingness and ability to shift into a certain state of receptivity. And like traditional ritual sites, museum space is carefully marked off and culturally designated as special, reserved for a particular kind of contemplation and learning experience and demanding a special quality of attention [. . .] (Duncan, 1991: 91)

Duncan's assertion is based on the notion of "liminality," a term that he implements, in keeping with the philosophical adoption of the term, to refer to an "aesthetic experience, a moment of moral and rational disengagement that leads to or produces some kind revelation or transformation," (Duncan, 2006: 14). The concept of liminality helps Duncan conceptualize a sort of temporal and spatial experience in art museums⁶ in a similar manner to religious rituals. By this token, while she broaches the concept as a "performance" that visitors do; in her explanation of the nature of such performance, she rules out the "routinized behavior that lacks meaningful subjective context" that a ritual may connote (2006: 12). Differing from the suggestion that Duncan makes in relation to form and function of museum space, Hooper-Greenhill's assertion in 2013 points toward an account of museums that is no longer relevant to once-existent "image of that nationalistic temple of culture [. . .]"

⁶ While Duncan's conceptualization of ritual performance in museums is mainly circumscribed by art museums, she does not rule out the fact that some art museums may be engaged in didactic purposes. Taking a cue from César Graña's claim that modern exhibitionary practices have even stronger potential in fleshing out the temple metaphor, Duncan argues that "Even in art museums that attempt education, the practice of isolating important originals in "aesthetic chapels" or niches [. . .] undercuts any educational effort," which hence giving way to liminal contemplation of the art-piece (Duncan, 2006: 17).

(2003: 1). She suggests that “Today, almost anything may turn out to be a museum, and museums can be found in farms, boats, coal mines, warehouses, prisons, castles, or cottages. The experience of going to a museum is often closer to that of going to a theme park or a funfair than that which used to be offered by the austere, glass-case museum.” Hooper-Greenhill’s suggestion draws some parallel to Foucauldian heterotopia albeit with a remarkable difference. While Foucault offers the example of fair as a heterochronia for its being “absolutely chronic,” hence, somewhat, fleshing out ephemerality in a way opposed to museums⁷, Hooper-Greenhill’s funfair simile reflects a considerable alteration that has happened in the reception of museums in a society, which echoes the evolution of cemeteries albeit in reverse; in that, Hooper-Greenhill’s example notes not only the altering functionality of museums but also their relocation more into the social life. In light of the possibility of such a transformation, while museums may still be categorized as heterotopias, such museological transformation has not been the focus of heterotopia. Yet, Foucault’s certain insights about heterotopias prove functional in pointing out how museums may still be demarcated and inversive in their relation to the rest of the society. Moreover, as Cenzatti argues, “The 1960s’ view of a universal and a-spatial public spheres is increasingly challenged by the notion of a multiplicity of public spheres that are public only for the social groups that produced them” (2009: 76), social discrepancy and heterogeneity that is essential to heterotopic demarcations in society has been re-considered in parallel with the changing notion of society and its totality validated only in view of such fragmentations. Considering these ideas, it is of great importance to re-conceptualize museum space as a social space.

⁷ Despite such an understanding that marks museums distinct from fairs in their relation to time, Foucault also acknowledges that a heterotopia characterized by the convergence of both ephemerality and permanence, which is exemplified by “holiday villages,” (Foucault, 1999: 182-83)

3.3.1 Museums as Exclusive Grounds: Entrance on Condition

Regardless of whether a museum visit is a part of a communal activity or an individual one, museum space almost always presupposes a certain variety of visitor profiles. In consideration of the fact that certain private displays such as cabinets of curiosities might also be considered as a museological formation, and in keeping with Dillenburg's emphasis on being publicly available as an essential character of museums (2011: 9), the relation between museums and their visitors should be taken up in terms of the institutions' emplacement in a society in general, and how they are socially constructed. This is not to assume that museums cannot be still marked off such that they interest and allow only certain cliques as visitors, rather the intention here is to underscore their historically evolving images and visitor expectation in a popular setting or from the perspective of a more populist perspective. In light of this preconception, it is best to examine this evolution in terms of "how the museum's public remit has altered over time," in addition to changing discourse over what constitutes the public as Barrett give emphasis to in the introduction of her book *Museums and the Public Sphere* (2011: 3).

Taking a cue from Habermas' conceptualization of "public sphere" in his seminal book *The Structural Transformation of the Public Sphere* ([1962], 1991), Tony Bennett traces the publicness of museums back to its eighteenth century origins as one of the "literary, artistic and cultural institutions" where the civil society gathered to be involved in "new forms of assembly, debate, critique and commentary" so as to form an influential relationship between the society and the state (Bennett, 1995: 25). Before elaborating on the idea of public sphere in relation to museums, it is of

importance to note that Habermas neither puts forth museums as one of the public spheres, nor brings up the issue of spatiality in his consideration of public spheres. Yet, as Barrett claims, “the notion of a public sphere invokes certain spatial metaphors [. . .],” (2011: 18). While these spatial metaphors might gain certain architectural forms (Barett, 2011: 20), such public places also signify culturally differentiated demarcated areas where the right to access to public debates demanded a certain level of literacy and rationality, hence implying an exclusive model rather than an inclusive one. Bennett asserts that this exclusiveness of museums began as displays of “power to reserve valued object for private and exclusive inspection” by the royals (Bennett, 1995: 26) and extended well into becoming a part of the public sphere (27). Yet, along with Habermas’ concerns about this cultural and educational social exclusion (Habermas, [1962] 1991: 165), Bennett adds that this exclusion is not only marked by the requirement of an interest in the participation in “certain rules of discourse” such as the freedom of expression and rationality, but also conforming to the bourgeoisie public sphere’s “proscription of codes of behavior associated with places of popular assembly-fairs, taverns, inns and so forth,” such as “No swearing, no spitting, no brawling, no eating or drinking, no dirty footwear, no gambling,” (Bennett, 1995: 27).

Bennett claims that toward the mid-19th century, with the transformation of museums as “governmental instruments” came their new socio-cultural implementation of “an instrument of public instruction” driven by the same bourgeoisie codes of behavior (Bennett, 1995: 28). Drawing on Benson’s argument that points to the relations between the gender of sales assistants in department stores and the power it played out in society (Benson, 1979), Bennett appears to place an emphasis on the exclusivity of museum spaces based on gender, yet mentions bourgeoisie taste

around which the museum visitors were to be shaped, saying: “On the one hand, it [i.e. museums] needed to mark itself off from the rough and vulgar as a zone of exclusivity and privilege if it were to retain the custom of bourgeois women. On the other hand, it needed to reach a broader buying public –partly in order to realize appropriate economies of scale in its operations but also as a necessary means of influencing popular tastes, values and behavior,” (Bennett, 1995: 31).

While Bennett’s claims may at first resonate with rather exclusive grounds that are impermissive to the exceptional social settings, the recent museological studies consider museums as social arenas in terms of capital-driven spaces as McBride elaborates, saying that “the analogy of museums and malls points to a substantial transformation in the ordering of space that separates our age from that of the modern ...” (2006: 229). Malls are today expanding on their functionalities that cover a long list of social activities; unlike supermarkets or markets preceding them, they attract a mass audience that gets wider and wider in scope everyday. In keeping with this, McBride calls museums as “mass media” and as such, highlights that museums “can open spaces for the negotiation and articulation of difference,” (2006: 232). However, as malls and all other mediatory spaces, museums too are limited in their capacity to appeal to public.

CHAPTER 4

NEW MEDIA AND MUSEOLOGY

4.1 The Nature of New Media

The twenty first century provides us with a matrix of unabatingly advancing innovations in media technologies through which we operate our lives on numerous levels. Enchanted by the speed of this advancement and the homogenizing pattern of the technological evolution, thanks to which every device that mediates our lives has now begun to bear only minor differences to one another in terms of design as well as function, we hardly resort to calling them “new” in our daily lingo unless certain conditions arise that entail a comparison with what can be referred to as “old,” whose genealogy can be traced back to the fifteenth century Gutenberg’s printing press and even arguably far before than that (Eisenstein, 1980). Yet, while their nomenclature addresses a chronological development, old media is still available for implementation, hence some forms of which are still in circulation. In consideration of such a technological overlap, it is a primary task to map out the differences between the two forms of media.

The concept of new media has been a very trying subject in academia as it implies an exhaustingly long interdisciplinary list of contents and issues such as communication, art, a variety of informative practices primarily including education, encyclopaedic interests, journalism as much as its historicity and relatedly technicality. Along with varying focal points in this broad range of contents that new media effectively mediates always comes a focus on certain qualities of new media. As such, the highlighted characteristics of new media include interactivity, which has its foundations in Human Computer Interaction studies⁸ originating in Card et al.'s interdisciplinary work *The Psychology of Human-Computer Interaction* (1986); closely related, hypertextuality (Moulthrop, 1994); hypermediacy and immediacy (Bolter & Grusin, 2000) and social network building capabilities (Castell, 2010). As much as all these values are applicable to the workings of new media, they either remain restricted to a certain context or too generalized, hence require further conceptualization to serve as rudiments to differentiate new media from what precedes it.

The primary reason of this diverse reception of new media stems from the fact that new media is ultimately flexible in its capacity to take new forms and functionalities as its nature makes it quite liable to. In a manner that is neither too focused nor too broad to make it inapplicable to certain forms of new media, Lev Manovich offers five fundamental “principles” in his book *The Language of New Media* (2001). According to these principles; new media “objects”⁹, as against the analogue nature of old media, are all “numerical representations,” which means that they can be

⁸ Commonly abbreviated as HCI.

⁹ Adopting the term “object” from the early twentieth century avant-garde artists in Russia who used it to refer to their works, Manovich addresses everything stored and processed in new media as such (2002: 39). Also, he points the term’s industrial and lab-environment connotations (14).

mathematically formulated and manipulated by means of algorithms (Manovich, 2001: 27). Secondly, new media objects are “modular,” in that, while a given set of new media objects may be stored and presented to the user as a whole, they remain always separate from each other; World Wide Web is one of the prime examples of modularity as every website functions through a set of modules that gains visibility on a sole interface (30-1). Thirdly and fourthly, new media objects are “automated” on differing levels (32-5), and “variable,” which is most obvious in the separated structure of interface and content (36-44). Following these is “transcoding” as the last and, according to Manovich, the most important principle of new media.

Transcoding refers to “computerization of culture,” which is the substitution of “cultural categories and concepts . . . on the level of meaning and/or the language, by new ones which derive from computer’s ontology, epistemology and pragmatics,” (Manovich, 2001: 47). The importance of this last principle lies in its categorical difference from the first four ones, in that, it adds another layer, that is, the “cultural layer” on top of an essential computative layer (46). This, however, does not imply a one-way influential power relationship. Rather, the two layers exert influence on one another, hence reflect one other in varying ways. Consequentially, while many forms of new media already imply interactivity, which is self-evident in the term Human-Computer Interaction, transcoding in Manovich’s terms points to a larger scale of interaction, that is, between mass culture and mass software/computer programs as well as hardware/physical computer parts.

4.2 New Media & Space

It is now a part of the daily routine that informs the lives of a remarkable portion of the society: the internet. It is almost taken granted that the way we address our internet activities are brimming with a wealth of spatial tropes: We *browse* internet. We travel from *website* to website. We have *location* bars in our browsers where we write in *addresses*. Besides all this, as Waters pointed to as far back in 1997, the literature, too, frequently resorts to spatial references in dealing with “computer culture” (414). Among these, he cites “cyberspace,” which is accorded with the now more preferred term “virtual reality,” as “an elaborate, immersive, fully artificial reality in which information assumes a ‘physical’ form,” (415). Curiously, cyberspace has signified different meaning since its emergence. Manovich, in his *The Poetics of Augmented Space*, encapsulates this transformation of the expression as:

Images of an escape into a virtual space that leaves physical space useless, and of cyberspace – a virtual world that exists in parallel to our world – dominated the decade. This phenomenon started with the media obsession with Virtual Reality (VR). In the middle of the decade, graphical browsers for the world wide web made cyberspace a reality for millions of users. During the second part of the 1990s, yet another virtual phenomenon – dot coms – rose to prominence, only to crash in the real-world laws of economics. By the end of the decade, the daily dose of cyberspace (using the internet to make plane reservations, check email using a Hotmail account, or download MP3 files) became so much the norm that the original wonder of cyberspace – so present in the early cyberpunk fiction of the 1980s and still evident in the original manifestos of VRML evangelists of the early 1990s – was almost completely lost. The virtual became domesticated. (2006: 220)

As indicated, cyberspace has fallen out of usage recently following its relatively rise and fall; yet it is interchangeably used with web space within this thesis for the sake of highlighting that internet or cyberspace is appreciated as a sort of discursive space, or quite like “mental space”¹⁰ (Lefebvre, 1992: 3).

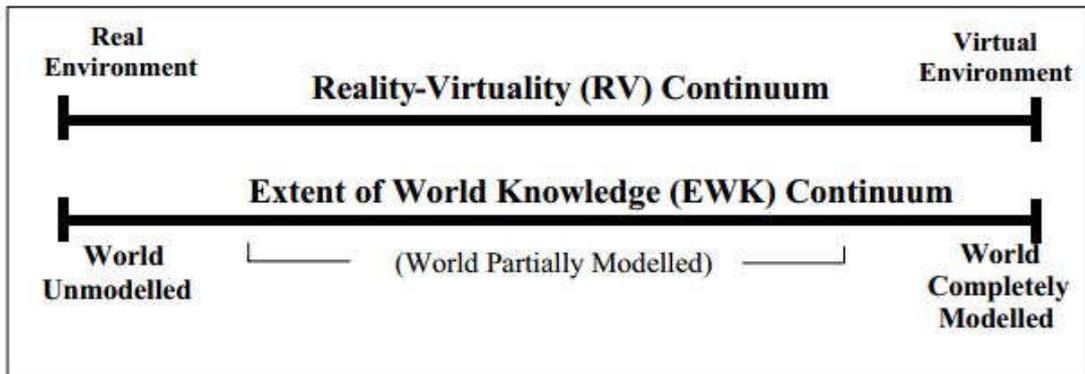


Figure 1. Milgram and Colquhoun’s “RV Continuum” and “EWK Continuum” (1999:2)

Despite its going obsolete, as mentioned, cyberspace’s earlier meaning is still in usage under the name of “virtual reality” with different concepts and shapes. Albeit it might not be in usage any longer to differentiate between the concepts named virtual reality, Milgram and Colquhoun in 1999 put forth a diagram called “Extent of World Knowledge” along with “Reality-Virtuality continuum” (Figure 1.) so as to define a scope rather than strictly categorizing devices under fixed headings on the premise that “purely real environments (RE's) and virtual environments (VE's) certainly do exist as separate entities, they are not to be considered simply as alternatives to each other,” (2). As much functional as the diagram is in providing us with an insight about the taxonomic background of Mixed Reality technologies, which are categorized into “Augmented Reality” and “Augmented Virtuality” technologies

¹⁰ Lefebvre brings up the term “mental space” in a bitter way to refer to how general its meaning has been taken within literature, prominently including Foucault, partly because he thinks the concept is Cartesian such that it ignores the collective. However, besides the fact that web spaces have already become collective spaces, this thesis does not ignore the collective value given to or gave rise to the museum space while celebrating Bahcerlard’s “poetic imagination” (1994: 175) or Lidchi’s concept “poetics” of museum spaces (cited in Mason, 2006: 20).

depending on the degree of primacy of the elements from both ends of the diagram, it is “restricted to the overlay of graphic digital information on physical reality” (de Souza e Silva, 2006: 264), thereby remaining short of providing an all-encompassing vision about such new media technologies. Moreover, as noted by Ritsos, despite the taxonomy offered by Milgram and Colquhoun, the term “Augmented Reality” has gained traction as a reference to Mixed Reality technologies and “Augmented Virtuality” has faded into background over time (2014: 287-8).

Furthermore, it is not only visuality but, as Schraffenberger and Heider suggested, “spatial and/or content-based” augmentation is also a part of such a virtual-reality continuum (2014:68). As such, the variety may range from fringe experiments such as the “Meta Cookie+” project that deals with “olfactory information” (Narumi, Nishizaka, Kajinami, Tanikawa, & Hirose, 2011: 260) to the relatively more orthodox projects such as the museum audio-guide prototype named “ec(h)o” which Hatala and Wakkary consider to be a mixture of “an audio augmented reality and tangible user interface system,” (2005: 340). Similarly, Eckel approaches the LISTEN project, which commenced in January 2001, as a prototype that creates “immersive audio-augmented environments,” (2001: 571).

While the flexible range of the content that the Augmented Reality technologies in general might simulate or/and interact with indicates the futuristic affordances of New Media, such technological developments are -to the contrary of Virtual Reality which implies immersion, hence a notable degree of disconnection from the physical space- eventuated in the corrosion of the boundaries that separate the physical space and virtual space even to the point where the mediation of these or VR or AR devices might evade our awareness. Such a vision necessarily proves utterly futuristic given the fact that the Augmented Reality is in its fledgling phase. New media in general,

however, have already remarkably pervaded into everyday life, that is, at least in the western countries.

Furthermore, given the ubiquity of new media tools and their constant relation to the space, Manovich shifts the focus from the devices to the space itself and conceptualizes the notion of “augmented space” as “physical space overlaid with dynamically changing information. This information is likely to be in multimedia form and is often localized for each user” (2006: 219). While citing a variety of technological devices that comprise “cellspace technologies,” in reference to “mobile media, wireless media, or location-based media”; as well as “video surveillance” and “computer/video displays” (2006: 222), Manovich paints a pretty expansive picture that does not only include the devices that provide space-based information but also extract information from space, or even just be a part of it. With his concept of augmented space, Manovich brings focus to two distinct implications of the technology that is functional in augmenting the space. Firstly, while the video surveillance system self-evidently implies a system of surveillance and relatedly, Foucault’s take on Bentham’s “Panopticon,” briefly a spatial and knowledge-driven structure intent on disciplining the society to sustain the power relations (Foucault, [1982] 1995: 200-28); the augmented space, thanks to the ubiquity of cellspace technologies and their personalizable nature, liberates such an observational system from its dependence on the physical space, and transpires to be a “monitored space,” (Manovich, 2006: 223). Secondly, it implies a modern architectural mode whereby, drawing on Robert Venturi’s theories, “an electronic display is not an optional addition but the very center of architecture in the information age,” (cited in

Manovich, 2006: 232).¹¹ As an example that follows this trend in a radical way, Manovich draws attention to Fresh Pavilion designed by NOX/Lars Spuybroek and its constantly shifting and changing interior, which takes a nod to the variability principle of new media (2006: 233-4), one of the five principles that were previously proposed by Manovich as elaborated above (2001: 36-45). Noticeably, Manovich's observations appear to be inspired by the "cultural transcoding," which is the fifth principle of the new media that he addressed (Manovich, 2001: 45-48).

In a way that resounds with Manovich's "cultural transcoding," Castell also emerges with his concept of "real virtuality" which refers to a novel mode of culture that emerges as a result of "cultural communication" in the era of convergence of new media and old media altogether (2001: 5). Castell necessarily does not mean that this convergence lead to the loss of specificity of each communication electronics. He indeed suggests that every individual creating their own personal "text" specifically on the internet, which ultimately leads to "a fragmentation of sense." Albeit to his dismay that this fragmentation portends disintegration of communication, Castell underscores that art proves significant as a "cultural communication protocol" to transmit cultural values from one social setting to another (5). Castell's text mainly revolves around the conceptualization of museums as communicators of these protocols. Yet, such issues as authenticity and the act of visiting are not mentioned in Castell's attempt.

¹¹ As Manovich adopts the term "information surface" throughout his article in reference to Venturi's ideas about the church walls that are rendered "narrative" by being wrought by iconography (cited in Manovich, 2006: 232), he notes that the term belongs to him (239); Venturi indeed defines an architectural turn from iconographic and hieroglyphic murals and designs in his introductory manifesto, where he futuristically addresses "a generic architecture employing video display systems- where the sparkle of pixels can parallel the sparkle of tesserae and LED can become the mosaic of today," (1998:5).

4.3 Museology and New Media: A Compromise or Synergy?

New media technology has already pervaded into numerous areas in our lives such that we take it for granted, that is, if we are not engaged in enquiring how far it will transform the ways we live and how fast this will happen, given the ever accelerating nature of this transformation. Yet, if considered in the context of museums, the adoption of new media technologies and even old media technologies appear to be a trying issue in terms of both its realization and its coverage by studies. The reasons abound and prove contingent as they depend on the theoretical perspective and the concerns about more concrete variables that play out.

The reasons on the part of museums, therefore, may vary “from the cost of the computers to the skills deficit of the workforce; from the time commitment needed to develop the new technical functions to the unreliability of the technology itself; and from the opaqueness of expert jargon to the ‘factory culture’ that came associated with automation,” (Parry, 2007: 14). Taking his cue from the five principles of new media put forth by Lev Manovich which are, as outlined above, “numerical representation, modularity, automation, variability and cultural transcoding” (2002, 44), Ross Parry, in her *Recording the Museum*, takes a historical look at how digitization and computerization have entered the realms of museums and identifies five different museum varieties that emerge in parallel with how they align themselves with the workings of new media both theoretically and practically. Listed as “information museum,” “automated museum,” “multi-channel museum,” “personal museum” and “media museum” (Parry, 2007: 139); as each concept, as noted no otherwise, may overlap with the other or specialize in its own kind

necessarily in keeping with the museum's concerns and reservations. Furthermore, while the nomenclature of each museum is only iterated at the end of the book in a manner that captures several sets of sensibilities brought around the implementation of new media, these concepts remain open to further development.

4.3.1 Visitor, Audience or User?

The digital mode of museum visit runs counter in every aspect to its classical understanding of how exhibitions generate meaning by means of “communicative frameworks,” as argued by Ravelli, according to which “content is selected and constructed, a stance is created towards this content and towards the visitor's potential behaviour, and potentially disparate elements are shaped into a larger, cohesive whole,” (2007: 123). Furthermore, not dissimilar to the discursivity of space and time and the adoption of internet sites as spaces, hence the ubiquity of spatiality and temporality related metaphors that drive the nomenclature of internet services since their inception, the ways of addressing the people who prefer new media channels to gain access to certain form of information vary accordingly. As such, aside from the fact that “visiting a website” is a common parlance, in addition to “visitors,” the people who gain access to a website are variably referred to as “users,” “audience” (Bertacchini & Morando, 2013). Moreover, Tallon addresses that today's internet users are far similar to “authors,” (2008: xiv).

In light of these, within this thesis, my preference in differentiating these designations as such: I especially refer to physical visitors by “museumgoer” and use it interchangeably with “visitor” at times as has been so far, while adopting “user” to refer only to users of internet, and “audience” to refer to every category of visitors in

a way that reflects the idea behind this thesis. The distinction I hold in my references, however, does not in any way connote a hierarchical categorization.

4.3.2 Automated Museum

As much comprehensive and far-reaching as the social, economic and political outreaches of museums can be, their exhibits are crucial to the realization of their affect. As such, the ways these exhibits are curated, in that, the ordering principles acted upon them are socio-culturally contingent as Eilean Hooper-Greenhill meticulously elaborates in her book *Museums and the Shaping of Knowledge* ([1992] 2003), and politically-charged as expounded in Tony Bennett's book *The Birth of the Museum* (1995) as both being inspired by Foucault's conception of era-specific categories of episteme (1994). In the same vein, Parry also takes her cue from the outmoded concept of "day book" for its functionality in registering and organizing the exhibition, and expands on how it has been transformed by the adoption of computerization (2007). In their implementation of technology, Dewdney, Dibosa & Walsh suggest, museums were following a common trend among other institutions that marked a shift from "management of knowledge" to "management of information" (2013: 167). In that, "[t]he creation, rendition, transmission and storage of what was previously thought of valued knowledge became a generic mode of information in its translation into digital form," (Dewdney et.al, 2013: 169). Drawing on Gere's insights about the museums in the 1970s, Parry says that this newly emerging epistemological shift brought about by the technology was led by "the episteme of the industrial production of knowledge, of automated process, of computer logic and . . . systematic documentation," (2007: 50).

In addressing the historicity of this transformation, Parry identifies three main database structures that have been integrated into the systems of museums in different times, and enabled different practices. According to this, “database management systems” implemented in the museums date back to the “hierarchical” model of the 1970s.¹² As much as the computerization, hence the digitization in museums proved inflexible in terms of structuring the database, it introduced standardization and systematization into the museums, which “[made] cataloguing more efficient and ordered, with the arrival of more affordable and programmable computing,” (Roberts cited in Parry, 2007: 21). Yet, the standardization and translation of cataloguing into another platform has been commonly considered a limitation to the curatorial praxis or “creative cabinet” as Parry calls so (Parry, 2007: 13; see also Baca et al., 2008: 111).

Although the curators’ dependence on another platform has been on the rise since then on, the ordering of database became more pliable with the advent of “relational database management system” in the 1980s, where the once one-dimensional structuring of the data files was interconnected via hyperlinks and transformed into a multi-dimensional mass of data files, which was more open to modification in bulks (Parry, 2007: 54; see also Manovich, 2002: 194-213). The 1990s saw the barrier between the personal endeavour of the creative cabinet and the curation getting attenuated once again thanks to the emergence of a novel information “retrieval” system that enabled a more “probabilistic” return in database searches (Macfarlane

¹² The historical account of museum digitization elaborated by Ross Parry draws on three museum archives, which include “The Smithsonian Institution Archives in Washington, DC (specifically the Museum Computer Network Records and the Automation Development Records), the MDA library . . . , and the archive of the Museums Computer Group . . .” (2007: XIV). This addresses not only the fact that the historicity of Parry’s book is limited to these institutions, but also the technological innovations covered by the book are similarly limited in variety. Yet, as with the other elements pertaining to museums, only the qualities, barring their historicity, of technological advances that affect the knowledge making in museums remain within the remit of this thesis.

cited in Parry, 2007:55; see also Peters and Becker, 2009: 136). Along with the transformation of database systems and retrieval algorithms from being fixed to variable, and also more condensed in form, with the integration of “semantic, folksonomic, object-oriented information landscape of post-modernity,” came the internet technologies and the issues related to the access to the catalogued information (Parry, 2007: 26), which is marked as “post-documentation” era by Parry (56) resounding with Hooper-Greenhill’s assertion that “Many of the new technologies and micro-processes of power demanded by the new structures of knowledge hold within them new possibilities for intervention in power processes and for the fragmentation of monolithic messages,” (1992: 198). Albeit being highlighted as the part of the last instance in the development of database system in museums, the internet technologies were not in their emerging phase at that time. Yet, as only implied by Parry by such terms as “folksonomy,” what is crucial to database systems turning out be “iconic” in Parry’s wording (56) following the concept of “computerization of culture” by Manovich (2001: 47) was the transformation of Web 1.0 into Web 2.0 in the early twenty first century, which was marked by the active participation in the generation of knowledge (Manovich, 2013; Peters and Becker, 2009: 1). As against their initial drives for efficiency in “internal purposes” (Bautista, 2014: 5), the digitization and the automation processes “[gave] way to the idea of information-based technologies as knowledge enablers,” (Peacock, 2008: 60). While it is possible and, most of the time effective to approach the adoption of information technologies in museums in an overarching manner, in keeping with Hooper-Greenhill’s addressing the “totality” as one of the characteristics of Foucauldian modern episteme, the fragmentation that characterizes the World Wide Web not only points to a decentred, multi-channelled outlets and

inlets of knowledge, but also a multifarious multimedia or hypermedia (Bolter and Grusin, 1999) both linked to and separated from each other in layers as an outcome of “modularity” of new media objects (Manovich, 2001: 30-32).

As such, Howard Besser addresses two distinct “camps” that inform the adoption of information technologies in museums, which are “represented on the one hand by the collection database ‘driven by the need for record-keeping and inventory control’ and on the other the multimedia exhibit ‘designed for explanation and access’” (cited in Peacock, 2008: 63). Be it in the form of an interactive installation as Besser focuses on or in the form of a Web page, the digitization of a museum collection and making it a public display raises the concerns about authenticity of the objects in question (Parry, 2007: 63; Besser, 1997; Henning, 2011; Kidd, 2014; Rosner, 2014; Keene, 2005). Parry comes up with the concept of “information museum” to capture how museums redefine their authenticity in the era of new media (2007: 58-81).

4.3.2 Information Museum

As an issue that concerns not only the museum audience but also the digitization efforts in cataloguing the collections, Keene defines authenticity in the museological context as “trustworthiness of an electronic record or the fact that a ‘born digital’ asset is the same as it was when it was first created,” whose liminality in authenticity proves evident in case of their conversion to other file types (2005: 227). Not only the transformation of an object or a cultural practice into digital codes but also the technological devices that are used in the process, be it as an interface or an auxiliary device, are problematized in terms of the impact they have on the authenticity of the digitized (Rosner, 2014: 86). In addition to their truthfulness to their original forms,

the concept of authenticity within the context of the reproductive nature or affordances of new media has been remarkably iterated in its connection to Benjaminian notion of “aura” (Conn, 2010: 27; Parry, 2007: 63; Müller, 2002: 45; Besser, 1997: 118-9; Kidd, 2014: 4), which Walter Benjamin himself broadly defines as:

A strange tissue of space and time: the unique apparition of a distance, however near it may be. To follow with the eye while resting on a summer afternoon—a mountain range on the horizon or a branch that casts its shadow on the beholder is to breathe the aura of those mountains, of that branch. . . . It rests on two circumstances, both linked to the increasing emergence of the masses and the growing intensity of their movements. Namely: the desire of the present-day masses to “get closer” to things, and their equally passionate concern for overcoming each thing's uniqueness [*Überwindung des Einmaligen jeder Gegebenheit*] by assimilating it as a reproduction. Every day the urge grows stronger to get hold of an object at close range in an image [*Bild*], or, better, in a facsimile [*Abbild*], a reproduction. And the reproduction [*Reproduktion*], as offered by illustrated magazines and newsreels, differs unmistakably from the image. (Benjamin, [written in 1935-6] 2008: 23)

Accordingly, the reproduction of an art work steals away from its aura, attenuating its authenticity, ultimately leaving it undermined by the multiplicity of its copies. “Computers,” says Parry, “appeared to generate only facsimiles and representations, whereas museums were institutions that prized and prided themselves upon the presentation of the original . . .” (2007: 61). The mechanic reproduction of an art work in another form, however, did not particularly commence with computerization; rather it was the analogue cameras that preceded it. As against Benjamin’s argument, Malraux adopts a more favouring and more radical approach toward the mechanical reproduction within the museum context (1967). Taking a cue from the claim that museums did already divest the works of art of their original functionality as they “ruled out associations of sanctity, qualities of adornment and possession, of likeness or imagination,” (1967: 14), Malraux, far from rejecting the

notion of authenticity as a sacrosanct being violated by reproduction, addresses the liberating and democratizing nature of photography.

While the claims about the loss or augmentation of aura within the context of museology run the gamut based on Benjamin's and Malraux's conceptualizations (Branham, 1994; Ameri, 2004; Çolak, 2006; Hetherington, 2015; Parry, 2017), Parry addresses the inevitable assumption of a virtual-real duality that such studies pivot on (2007: 61). Moreover, this duality does not lead to a clear-cut separation in the nature of objects, especially in terms of their virtual ramifications as some are digital reproductions, which also implies digital manipulation and necessarily a dependence on the real objects, and the others are digitally born. So as to create an overarching perception of objects, Parry offers a more flexible concept with the name of "e-tangibles" (2007: 68). Yet in terms of authenticity, trustworthiness and above all that, experience, a hierarchy favoring the physical is likely to inform the virtual-real duality. Taking her lead from David Anderson's and Miller's approaches to "virtuality," which highlight its promising potential in complimenting the physical (70-1), Parry refers to this new space that museums has become as "knowledge space" (71). Parry's notion of knowledge space centres around the iconic historicity of "modest text label" which is prefigured in nature by the curatorial agency, thereby remaining static by all means, and the current museological move away from such curatorial dependency by means of social media tagging (2007: 78). Therefore, the concept of "information museum" is hinged upon the educational/informative praxis generated and pivoted around the textual information as a continuation of labels, in a way that overlaps with cataloguing process as Baca et al. suggest in terms of the

implementation of metadata¹³ (2008: 107). The information museum does not do away with authenticity altogether, yet blurs the line between the original and the virtual, the physical and the digital by emphasizing the informative nature of exhibitionary objects in whichever format they might be. Yet, given the fact that didacticism is not always central to the drives of museums, information museum is a variable outcome of new media technologies yet proves promising in terms of promoting the virtual transformation of museums.

4.3.3 Multichannel Museum

Along with the changing concept and content of museums, the trends, ethos or intentions that inform museum visits too have been transformed over time on many levels. Considering that the concept of museums and the spatiality they inhabit have been very discursive and changing in tone from librarial to templelike, from the nature of a forum to a mall (for example, see: Branham, 1994; Parry & Sawyer, 2005: 39; Hooper-Greenhill, 2003; Bennett, [1995] 2003; Conn, 2010), the knowledge they offer have been invariably physically incarnated in one way or another, be it circumscribed or permeant as argued by Findlen (1989).

As elaborated above, the emergence and adoption of technological innovations in museums in the 21st century have led to the duplication and dissipation of exhibition not only in a textual format as in Parry's conceptualization of "information museum"

¹³ The term "metadata" began to be adopted in 1960s as a reference to "data about data," from which Bacca et al. infers that the popular definition is not helpful in circumscribing what metadata actually is (2008: 107). As such, while Parry's "information museum" concept revolves around a more all-encompassing textual data as a sort of metadata (2007: 58-81), Patel et al. identifies several types of metadata, such as "descriptive curatorial metadata," "technical metadata," "metadata for resource discovery," "thematically grouped metadata," "presentation metadata" and "administrative metadata" all endowed with varying technical and social functions (2005: 183-4).

(Parry, 2007: 139) but also in visual formats as well (Malraux, 1978; Besser, 1997). Accordingly, the channels through which one may gain access to the exhibitionary complex of a museum have been enriched and multiplied remarkably starting with the affordances enabled by mass media, which include, as Cameron and Duncan emphatically drew attention to their potential in their 1971 article, “television programs, films, feature articles in magazines, and well-designed, highly readable museum publications,” curiously in addition to the “outreach” programs for which the museums were recommended to circulate their actual material (23). Unlike the museum outreach by tangible means, which bears many ramifications such as interaction with artefacts (Harrasser, 2013) and the modern echoes of museology such as “ecomuseums” (Keene, 2005: 21), digital media has quite distinct implications for the museums’ outreach, in that, specifically networking capabilities that are enabled by new media and informed by its modular nature have “challenged the very notion not just of what a museum visit was, but also when and how a museum visit could occur,” (Parry, 2007: 92).

Roland Jackson, distinguishing the mode of “virtual visit” from gaining access to the museum information via media that are not internet-based, underscores three features that enable new advantages, which are “real-time and interactive access,” “multiple simultaneous users” and “any computer anywhere in the world” addressing a liberation from non-flexible and stable amount of access points to museums’ inventory (2010: 154). These advantages are necessarily accompanied by new functionalities that were either previously impossible or not listed among the highlighted components of museum space. As regards this, Jackson, with “conferencing and discussion” as well as “collaborative computing” among his observations, points to a more engaged way of sociability on an educational basis

(2010: 156-7), which resounds with museums' functioning as sorts of forums (Carr, 2006: 7).

Parry, however, draws attention to the restrictive nature of Web technologies that may get in the way of some of the museum audiences who may want to visit museums' internet spaces (2007: 97-100). As such, the Web technologies are not pervasively and evenly adopted by societies at all. The Web offers only as much good a platform as the quality of the technology that drives it. Thirdly, the usage patterns of the Web technologies vary between different societies. Hence given the broad context in which a museum is located thanks to internet, the predictability of meaning-making and reflections upon the virtual existence of museums degrade remarkably.

4.3.4 Personal Museum

Authorship has been one of the very central themes in museology, and several studies has explored on many levels how museums construct their authorial power, among which Hooper-Greenhill's focus on taxonomy ([1992] 2003) and Branham's take on physical space as a medium to this end (1994) can be cited as two prominent examples. As regards the curatorial agency, Parry (2007) gives us a long account of curators' authorial position mostly in the institutionalized museums, that is, relatively in a more recent context given the fact that the old museum forms such as cabinets and *studios* had their own curatorial (see: Hooper-Greenhill, 1992).

While museums and museology are interested in different aspects of this curatorial power, Vergo's call for new museology (1989: 3) which averted the eyes toward meaning-making process and thus audience as previously mentioned, has been

reflected on both of these concepts. As such, museums began to offer more tailored visits to their audience with interactive technologies on-site (Marty, 2008: 132) as well as internet access to their virtual facilities from outside (Parry, 2007). As Marty (2008) points out the former has advantages such as increasing the time that the visitors spend in museums and allowing visitors to build up their own experiences as well as disadvantages such as the cultural implications of these technologies and availability issue that may bar some of the visitors from using them. Marty concludes:

The bottom line is that new interactive technologies are changing the experience of visiting a museum, yet technology of any type cannot exist in isolation. The museum professional or researcher planning interactive technologies must consider those technologies in many different contexts. Interactive technologies are a form of mediation between museum and visitor, and one cannot simply implement new technologies without considering all the social, personal, or physical ramifications of bringing those technologies into the museum environment. (2008: 135)

As Marty underscores the need for a complete knowledge of the prospective visitor to install a meaningful interactive device, Parry's focus is on personalized virtual visit that does not entail an immediate contact with the physical space of museum. Yet, in a similar way to Marty (2008) and his remarks on the disadvantageous side of the multichannel museum (2007: 97-100), Parry addresses that the similar barriers apply to the Web technologies as well.

Consequential to their integration into socio-cultural texture of the museums, both on-site and off-site experiences yield different results in this regard. As such, Chalmers and Galani draw attention to some of the previous findings that indicate the on-site usage of devices may hinder social interaction while they have found that mixed reality technologies do the opposite (2010: 164-5). While the same personal experience may restrict their space to themselves on the websites as well, Parry says:

The on-line museum was not just a repository, but more a community of activity, dialogue, exchange and creation, comprising public and private spaces, formal and informal interactions, shaped by the community themselves, and (perhaps) complemented by on-site, or face-to-face experiences. (2007: 100)

Therefore, as a multi-channel and personal access to a museum may mean a distributed space where experiences may vary according to each person and each channel, both on-site and off-site may present some continuity link between one another.

4.3.5 Media Museum

While it does not fall within the remit of this thesis, Parry (2007) elaborates on in what ways museums have struggled to adopt digital technologies such as “cost and sustainability” (120),” requirement of further “skills and training” (123), the association of technology with “factory culture” (125) and so forth. As these challenges may result in museums avoiding taking such risky and time-money consuming ventures, Parry calls for the emergence of “media museum” where “... it will become more and more difficult to see where the museum stops and where the computer begins,” (2007: 136). As such, while

CHAPTER 5

SAKIP SABANCI MUSEUM AND NEW MEDIA

5.1 Turkish Museology

It is elaborated so far throughout the previous chapters that the notion of museum is fluid in nature, that is, not only in its historicity but also in its modern applications. While the latter, according to Poulot, primarily starts to develop following the foundation of the London-based Museums Association in 1889, that is, “the first professional museum association,” (2013: 28), the former reaches far back to the Greek origins and then continue to construct a museological historicity mostly with a primary focus on the history of Europe. Regarding this, Malraux starts his seminal article *Museum Without Walls* by claiming:

So vital is the part played by the art museum in our approach to works of art to-day that we find it difficult to realize that no museums exist, none has ever existed, in lands where the civilization of modern Europe is, or was, unknown; and that, even amongst us, they have existed for barely two hundred years. (1978: 13)

In addition to the formation of museums within the European context, Malraux implies the colonial history that accompanies it has left its mark on museology in several countries outside Europe, one of them being South Africa, where, as told by Janet Hall in *Museum, Media, Message*, which is edited by Hooper-Greenhill, “museums . . . are a legacy of the British colonial era, and are by their very origin a western Eurocentric concept,” (2006: 179). While Hall goes on to expound the didactic potential of museums in the context of Africa, which oft parallels to the notion of soft power, the disharmony between the non-European community and museums’ European origins is the outcome of not only the cultural imperialism that plays out in the way the curatorial workmanship in museums has been politically charged, which is achieved through the selection of specimens and items and the way they are displayed, but also the basic workings of museums. Addressing the latter, Marstine underscores, “Some indigenous peoples believe that collecting destroys, rather than preserves, their traditions. When objects are not being used, they lose their value,” (2006: 16), which curiously resounds with some of the modern sensibilities in museology. For example, Eleanor G. Hewitt, one of the founders of Cooper Hewitt Smithsonian Design Museum, boldly privileged the use of museum objects rather than preserving them in her book titled *The Making of a Modern Museum* ([1919] 1926: 19).¹⁴

The colonialism, however, did not only lead to the construction of museums outside Europe as Eurocentric institutions but also, expectedly, reflected in the inventories of

¹⁴ Although the similarities they bear with the non-collectionist sensibilities in African communities that Marstine addressed upon the claims put forth by Alpha Konare, former president of the ICOM in Mali (Marstine, 2006: 16), Hewitt’s remarks, again, departs from such tendencies in Africa with her focus on didacticism enabled by the practical value of the museum objects ([1919] 1926: 19). In that, Hewitt actually redefines a new mode of collecting and displaying, rather than banishing them altogether.

the museums in Europe as well. As much notable as it is at the present in the modern museums' exhibits, the war loot was also in circulation among the private collections as elaborated by the historian Eris Russel Chamberlin in his book *Loot!: The Heritage of Plunder* (1983). As even the title of Chamberlin's book suggests, the integration of the colonial war-time loots into collections and further into museums has, of late, become even more contested an issue. For example, the British art critic Jonathan Jones wrote for the *Guardian* in 2014 calling the British government to "[stop] hogging the world's treasures," by returning the displayed to their original owners. While the issue of repatriation and the legitimacy of the inventories of the European museums does not fall within the remit of this thesis, it proves important in acknowledging how deeply entrenched the position of Europe is in the discourse of museology.

The European context, as has been slightly touched above, and also the American context as addressed by Wendy Shaw (2003: 1) was thus operative in the formation of museums in the Ottoman Empire as well. In a way that renders such Eurocentric formation even more emphatic, Nezih Başgelen, in her introductory chapter to Erdem Yücel's book *Türkiye'de Müzecilik*, quotes from an art and literature critique renowned for his travelogues, Theophile Gautier's impression about the former Church of Hagia Irene, which had been used to keep armature since the 16th century and was institutionalized by Ahmet Fethi Pasha in 1846 (1999: 8), or rather organized as a proto-museum around the concept of "European institutionality," as put forth by Shaw, with the sultan's collections that it housed (2003: 46).

In addition to the affinity the former Church of Hagia Irene bore to its European origins of museums, as it has been noted by several sources (Shaw, 2003; Madran and Önal, 2000; see also Çalikoğlu, 2009), Europeanization per se was a drive for the

formation of museums in the Ottoman Empire, hence Turkey. As one of the outcomes of this, Madran and Önal address that it was generally foreigners who were appointed to the management of museums (2000: 175-6). For example, following the founding of the Imperial Museum (org. Müze-i Hümayun) in 1869 by Grand Vizier Ali Pasha with the collections previously kept in the former Church Hagia Irene (Shaw, 2003: 84; Ögel and Özkasım, 2011: 99), it was first Goold, a British teacher at Lycée de Galatasaray, was appointed to the administration board of the museums, and then Terenzio and Dethier followed him as the latter is also known for preparing the first Antiquities Law (org. Asar-i Atika Nizamnamesi) (Madran and Önal, 2000: 176).

It was eventually in the late Ottoman Era when Osman Hamdi Bey took the initiative firstly to revise the Antiquities Law so as to stop the excavated objects from getting smuggled abroad (see: Shaw, 2003; 110-25; Yücel, 52-3), and secondly to start and see through the construction of today's Istanbul Archaeology Museum (Madran and Önal, 2000: 176), museums progressed in a remarkable manner. Yet, as elaborated in the previous chapters, their institutionalization does not necessarily mean the creation of museums; rather, it addresses a sort of transformation of museum engagements that are quite commonly traced back to the Hellenistic times. As such, in a quite similar manner to the royal/elite collections such as *studios* and *studiolos* as well as cabinets of curiosities; in the Ottoman period too, sultans demonstrated an interest in the antiquities as well. While Shaw draws attention to this similarity between the collections made by the European elite and the Ottoman sultans, the drive behind the Ottoman collectionism is not well recorded:

Unlike in Europe, where modern museums often emerged from the princely cabinets, or *wunderkammern*, kept by Renaissance nobility, Ottoman museums emerged from

collections that had been outside of the range of interest of earlier private imperial collections. Although Mehmet the Conqueror had studied Italian and wanted to participate in many aspects of Renaissance culture, the collections formed during his reign differed considerably from the collections of his contemporaries, most notably the Medici in Florence. Whereas their collections focused on the valuable and the antique and were placed on private display, there is little evidence that Mehmet the Conqueror was interested in his collections for private contemplation or admiration. (Shaw, 2003: 46)

As such, in addition to the nature of the sultans' interest in their collections, their motivation to support the museums are not explicit as in Shaw's exemplification of Sultan Abdülaziz and his support for the Ottoman Imperial Museum following his visit to the Abras Gallery in 1867 (Shaw, 2003: 83-4). It is unknown if it was this trip that triggered Sultan Abdülaziz's motivations in this regard, yet it was after the sultan's visit to Europe that the interest in relics and antiquity began to grow faster.

Starting from their Ottoman origins until the millennium, Turkish museums went through several phases of transformation, all tinged with different motives and institutional features. Relatedly, Madran and Önal offer a museological periodization that consists of "Osman Hamdi Bey and the late Ottoman period" (1880-1910), "the early Republic era" (1920-50), "the political transformation era" (1960-70), "cultural transformation era" (1980s), and finally multi-culture or as literally translated "the era of transition to multi-share culture" starting in 1990s (2000: 173). To explain in a brief manner; following the late Ottoman period when, as elaborated above, museums were in their initial stage, the early republic era was affected by the nationalist ideology of "one government, one culture" as against the structure of the Ottoman government, that is, "one government, many cultures," (Sunar cited in

Madran and Önal, 2000: 173). As much as the more secular national identity that was promoted by the government paved the way to the several religious buildings being shut down, as Oğuz Arık states, these buildings were the “documents of our history. . . it was the most certain task of ours to protect them,” (cited in Madran and Önal, 2000: 178). In a manner that both acts as a pillar to the secularist sensibilities of the government and the preservation of the buildings as well as the items that are accepted as historical documents, museums gave a new and more secularized context to the religion-related objects by transforming them into display objects.¹⁵

Furthermore, musealization re-designated many historic buildings as museums. For instance, Topkapı palace was turned into a museum in 1924 and was divested of its pre-republican implications and ideologies. In addition, again in the early republican era, many city museums were built, most of which were located in historical buildings.

As Madran and Önal address, “instead of being city museums, they were more like carrying the features of archeology museums,” (2000: 181). This obsession with archeology museums extended well into the political transformation era despite the emergence of ethnography museums. In 1956, the International Council of Museums Turkey (ICOM Turkey) was opened. During the cultural transformation era in 1980s, the cultural heritage was emphasized, and local values were gradually entering the agenda of museums, as Madran and Önal suggested, in tandem with the rising cultural awareness that highlighted the values of local culture in the face of the growing engagement with the global cultural scene, which was marked with such mottos as “Cradle of Civilizations: Anatolia”, “Midpoint of Civilizations: Anatolia”

¹⁵ As also mentioned in the third chapter, Kezer’s work on the Ethnography Museum in Ankara is a good example to such musealization.

(183). Finally, in 1990s, the era of multi-shared culture flourished through the developing technology, hence virtual environments and, quite relatedly, cultural globalization. Madran and Önal also underscores that museums and exhibitions were the means of international communication within this context (2000: 185).

As much as a remarkable progress was made in terms of museums over the extent of a long period during which the governmental structure in Turkey went through an immense transformation on many levels, hence all this transformation did not come at once, Madran and Önal's periodization indicates a linear progress for the Turkish museums whereby certain concepts and trends were introduced in a sequential manner. Yet, the concepts that informed such an attempt of periodization were not limited within certain time periods. For example, while Madran and Önal's periodization indicates the locality being effective in the cultural transformation era in 1980s in keeping with the mottos that pointed at Anatolia as the place where the civilization had originated from, such mottos that originally belong in the project titled the Turkish History Thesis, which came into existence in 1930s so as to serve Turkish nationalism, were actually effectively adopted in many areas including archeology, as elaborated by Atakuman (2008), starting from the early republican period.

So as to largely bypass the heterogeneity in the history of Turkish museums and to coarsely provide more discrete periods, it is easier to divide the historic context upon which the Turkish museums have been built into two, that is, Ottoman period and the period of republic. Even in defining the distinctions of these periods, it is important to bear in mind that westernization covers the both. Yet, while in the Ottoman period, westernization was manifested in the motivation behind attaining the museum concept unto itself as well as the interest in antiquity as exemplified by Shaw in the

case of Sultan Abdülaziz (Shaw, 2003: 83-4), the period of republic saw the westernization as a part of the government's policies for attaining secularism at least in the museum context, and then lately has grown into an awareness of globalization in 1990s and the accompanied sensibilities such as representing the national values in an international arena (Madran and Önal, 2000: 184).

Globalization does not only mean an audience growing in size and variety, but also an accelerating exchange of ideas and concepts between museums in different countries. Consequently, the advent of the millennium was colossal in terms of diversification of Turkish museums driven by the exposure to novel museological ideas in a fast-tracked fashion. While listing the names of some of the popular museums that emerged following 2000s, Çalikoğlu observes a change in the content of exhibitions that these museums held:

The concepts of museum and hence collecting were better integrated into our art platforms thanks to the opening of Istanbul Modern in 2004, which is the first museum that displays our art constantly within a permanent exhibition; closely following it, Pera Museum, coming into play with a new collecting policy; the founding of Sabancı Museum which later rendered itself visible with high-budget [temporary] exhibitions brought from abroad although it had been founded in 2002; Santral Istanbul coming into life in 2007 which bears a form in between [the concepts] of museum and contemporary art, and Proje 4L which was opened under the name of Güncel Sanat Müzesi¹⁶. At the same time, this process lead to the birth of a new collectors' identity who turned their faces from modern art to contemporary art. The shifting collecting policies, artistic interests and institutionalization gave

¹⁶The name can be coarsely translated as "Contemporary Art Museum".

way to popularization of museums, which, again, has been reflected in the following development of Turkish museums.

5.2 The Birth of a Museum: Sabancı Museum

As Çalıkoğlu pointed to the increased diversity and number of museums following the advent of the new millennium, the novel values and museal as well as museological understanding -considering the museum's initial affiliation with university- that informed the formation of Sabancı's Museum evinces the importance of the historical progress that the museums in Turkey went through. As such, certain values mentioned above in relation to this progress were also iterated in the book *Sabancı Üniversitesi Sakıp Sabancı Müzesi: Bir Kuruluşun Öyküsü* (Alp, 2002), which was officially published by the museum itself as a sort of manifesto. In such capacity, the book contains not only the information that directly defines the foundation of Sabancı Museum, but also some other articles related to museology, which are essential in understanding the working motivation behind such museal attempt. It is also notable that not every bit of information included in the book appears to have an author, which leads us to entertain the thought that the words are directly coming out of the Sabancı Museum as if it has its own personality.

Before elaborating on how the principles of Sabancı Museum were defined and elucidated right after it opened its doors to visitors, it is important to note that the museum's history spans curious transformational phases in terms of its relation to public. Located in Emirgan, one of the oldest neighborhoods in Istanbul, Sabancı Museum was originally a summer house that belonged to the Egyptian Prince Mehmed Ali Hasan from the Hidiv family, which was designed and built by the

Italian architect Edouard de Nari in 1925. It was around 1950s when the mansion was purchased by Hacı Ömer Sabancı, a successful Turkish entrepreneur. Thanks to the French Sculptor Louis Doumas's 1864 work, a horse statue that was installed in its garden, the mansion is also called "Atlı Köşk" which means "The Mansion with the Horse" (Tugay and Tugay, 2002: 21). Following the demise of Hacı Ömer Sabancı in 1966, the mansion functioned as a home to his eldest son, Sakıp Sabancı who kept here a wealth of paintings and calligraphy works that he collected. Following his demise, his family bequeathed the mansion to Sabancı University in 1998. Four years after being bestowed to the university, the mansion started to function as a museum with more spatial and/hence conceptual developments ahead. While the formation of Sabancı Museum reminds us of some of the old popular museums that were formerly cabinets of curiosities such as prominently Ashmolean Museum that was gifted by Elias Ashmole to University of Oxford in 1680s, which "was heralded as a sign of the revivification of scientific culture at University," (Findlen, 1994: 147). Despite such similarity, as Savaş states, the museum does not bear the same long-spanning historicity in comparison with the popular museums around the world (2010: 140). Yet, it is safe to say that the transitional journey of Atlı Köşk in this regard has been very condensed, and is more open to comments than other museums with historicity spans long periods.

As a "private museum" that was converted from a family residence, Sabancı Museum poses an interesting relation to the notion of "public space" as against privacy with which it might immediately connote. As regards this, Ayşen Savaş observes that the Sabancı house, before it was transformed into a public institution, owned a "double life" (2010: 150). In that, the house functioned as private grounds on which the family lived their lives as well as a "public sphere" in Habermassian

terms (See: Habermas, 1991), which was enabled not only by the allocation of spaces according to their purposes, but also the “circulation patterns” that lead the visitors around the intended pathways. The visitors were freely allowed to enter and interact with the household and its frequently dropping by renowned visitors who used to frequently drop by. All this enabled by the “conviviality” of the Sabancı family, the house was “inclusive” and functioned as a sort of “coffee house” (Savaş, 2010: 155). Yet curiously, in a way that contrasts with or departs from the similarity its transformation bears to the historicity of the Ashmolean museum that became more inclusive after turning into a museum given the fact that the privacy of the house was not noted for its permissive relation with the public, Sabancı is marked by Savaş for its transformation into an “exclusive” space following its departure from the university, given the double meaning of the adjective, one referring to “the élite” and the other one to “exclusion” or “privacy” (2010: 158). Such a re-designation of the museum space tailored to the contemporary museal/museological understanding was evident, quite expectedly, not only in the commercialization of exhibitions that potentially marked off the area from a population who cannot/would not pay to gain access to, but also the transformation and the emergence of new spaces that are housed under the umbrella of the museum in serving to commercial ends. As an example to this transformation in its initial stage, Savaş observes that “... small café to be transformed into a gourmet restaurant; the sculpture gardens to be converted into temporary stages for regular jazz concerts, the winter garden to become an ornamented authentic café,” (2010: 157).

The Sabancı Museum’s autonomy from the university complex was a curious twist from some of its foundational principles that are defined in *Bir Kuruluşun Öyküsü* book (Balcıoğlu, 2010: 132); to paraphrase:

- 1- Museum should be of a dynamic character. New spaces should be created for holding temporary and quality events in addition to holding permanent exhibitions.
- 2- So as to hold these above-mentioned events, the museums should attain the maximum level of museological world standards.
- 3- The infrastructure and the content of the museum should attain the same level so as to attain the standards of the contemporary museology.
- 4- The museum should offer options that appeal to every type of “user” profile from all walks of life.
- 5- The museum should organize educational programmes on all levels in collaboration with the Sabancı University.
- 6- The museum should be visible in the virtual world as well, and become a source that can be benefitted from off site.
- 7- The museum should pioneer the museological field with the education it provides in protection, maintenance and restoration of antiquities.

Moreover, it should be noted that throughout the book several other points are made in relation to the mission of the museum. In this manner, in addition to the museum’s public affairs manager Arzu Çekirge Paksoy’s article whose title translates as “Museum as a Cultural Communication” where she mentions the importance of museums in allowing us to get to know “the other” (16-8), which almost resounds with Angelis et al.’s take on the Foucauldian notion of heterotopia (2014:7), the introduction authored by Sakıp Sabancı himself addresses the importance of international context explaining his motivation behind his collectorship as “We

believed that collecting Turkish artworks would especially appeal to foreign visitors and we would have a different place in the art world [then],” (Sabancı, 2002:8). Such attraction would introduce the Turkish art world to an international audience.

Moreover, it is essential to note that many non-Turkish experts contributed to the institutionalization of the Sabancı Museum, which resounds with founding years of the Imperial Museum when it was the foreigners who were hired for the management Madran and Önal, 2000: 175-6. Yet, of course, in the Sabancı Museum’s case, the motivation transpires to be the exchange of ideas in reaching the standards that are mostly determined by the Western world. The Sabancı Museum’s strategy reflects the multi-shared period in Turkish museology as is elaborated by Madran and Önal (2000: 184). While Madran and Önal appear to be quite generalizing in their attempts to define the common museological tendencies in this period, -such as including museological sensibilities to promote nationalist sentiments and to this end, ignoring the fact that the Ottoman was indeed a multi-cultural empire- some of the trends they mention are apposite to the foundation of the Sabancı Museum. Regarding this, the two-way interaction with international visitor profiles and global museological field are immediately obvious, Madran and Önal’s claim that the virtual museums sprung out in this period, some of which did not even belong in a physical space, is in line with the foundational missions published by the museum (Balcioğlu, 2010: 132). As such, Madran and Önal’s addressing virtual space in relation to physical space proves especially contested and questionable as regards the Sabancı Museum’s adoption of cyberspace and the transformation of such employment of technology in addition to new types of technology adopted later that prove notable in their relation to the physical space.

5.3 The Sabancı Museum Goes Digital

5.3.1 The Official Website

It is André Malraux's seminal article "Museum without Walls" from his book *The Voices of Silence* (1978) that set out the way we look at the implementation of technology in museums. As mentioned in the previous chapters, the conceptualization and the contestation of the technology usage in museums well continued into the present museological trends gaining popularity in a way that corresponds to the diversification of technology as it has recently been brought to attention thanks to such books as *Theorizing Digital Cultural Heritage* edited by Cameron and Kenderdine (2007), *Digital Technologies and the Museum Experience* edited by Tallon and Walker (2008), *Museums in a Digital Age* edited by Ross Parry (2010), *Museums in the Digital Age* by Bautista (2014). From Malraux (1978) to Besser's (1997), the hypotheses on the photographic reproduction of museum pieces as well as the dispersal of the reproduced museal information, expectedly, shifted their foci from the tangible reproduction whose circulation can be retraced and whose physicality still takes up space thereby being a part of the environment it is located in, to the intangible reproduction of images especially thanks to new media. Given the fact that the Sabancı Museum's history does not date before 2000s, the scope of the media technologies that have been implemented in the museum is not expansive. The introduction of each followed the other one very fast that no evolutionary progress has been greatly remarked. Yet, considering its essential functions and its nature that enables a quick worldwide outreach making it known to the masses in a short time, it was first with cyberspace that the museum has wended its way through a variety of new media applications. Therefore, so as to keep along with the historicity of the museum and to proceed in accordance with the "Extent of

World Knowledge” scale by Milgram and Colquhoun (1999), shifting from the far end where virtuality bears a distant relation to space to the closest relation between virtuality and reality that is provided onsite; it is reasonable to begin with internet space.

Long after its foundation where it had been already addressed for its mission to dissipate information by means of media so as to be accessed from a distance, the Sabancı Museum’s official website went online in 2013. Yet following its creation, the website has not ever taken on the role of providing in-detail information about the museum’s collections. The functions of the website are operated through the sections in its main menu bar that include “collection,” exhibitions,” education,” events,” “gift shop,” membership,” news,” “about SSM” and finally “visit”.

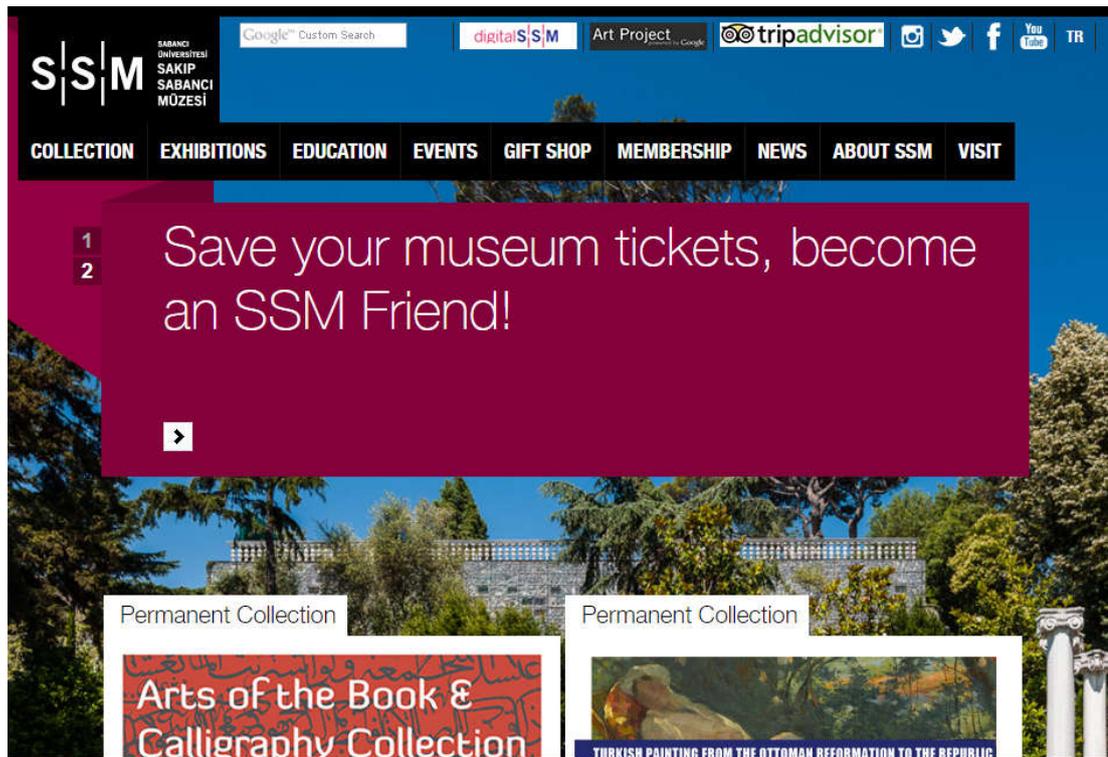


Figure 2. The Sakıp Sabancı Museum’s main official website as of May 27, 2017.

While the sections such as “Education” and “Gift Shop” link the website with several other spaces that function under the umbrella of the Sabancı Museum, the external

links, so-to-speak, teleports us to social media channels that consists of Instagram, Twitter, Facebook and Youtube, all of which function as a network hub, as well as to such projects as Digital SSM and Google Art Project. It is important to note at this point that any of these external websites/channels are also accessible without the help from the Sabancı Museum's official website. Additionally, in terms of accessibility, most of these websites refer to one another through links; otherwise to be able to reach any of them, one should rely upon a link from other sources such as search engines (e.g. google.com or bing.com) or information that may be obtained from the Sabancı Museum itself via booklets as well as simply inquiring, or third parties in general. Therefore, the ways to access the SSM website abound like Bachelard's doors of curiosity (1994: 224) and David Carr's door that leads to "a field of possibilities" (2006: XIII); each of which begins to exist only through the act of entering, yet every one of them leading to one another as if there is only path that links it all. Besides its interrelationality, as Parry points to the emergence of a "multichannel museum," (2007: 101) every visit bears the possibility of being "fleeting or unexpected" (96). Albeit the quality of online visits, the fact that museum collects time through cultural assets and communicates these cultural artistic values (Castell, 2001) remains still.

The interconnectedness of cyberspace in and of itself and in its relation to the physical space, the intricacy of the relation of each virtual space to one other, as Cohen (2007) underscores, is further complicated by the fact that many have their own lives and can function without the other. However, every web space ultimately refers to the image of a physical space in a similar way to other physical spaces to contribute to the same complicated web of connections. At this point, it proves ultimately necessary to refer to the Foucauldian notion of heterotopia ([1967] 1986)

virtual spaces and other spaces such as café and gift shop as a part of one museum space under which all agglomerates so as to generate a meaningful connection whose totality still differs from other spaces outside the museum and from each other as “mutually repellent spaces” (Lefebvre cited in Saldanha, 2008: 366). In addition, it is possible to think of any physical space in the museum when visited in person, without a reference to its website just as it would be so without any reference to the café or the museum shop, while it proves impossible to visit any of its virtual spaces without imagining their ties with basically the totality of the Sabancı Museum in a way that complicates Bautista’s notion of “distributed museum” where basically everything about a museum agglutinates to constitute one museum space. In the Sabancı’s case, the dependence of each virtual space on a totality of a heterotopological construct varies on a case by case basis in each space’s unique way. At large, the relationality between every space flows in a different direction as carriers of “cultural communication protocols” (Castell, 2001: 5).

As such, one remarkable case is the gift shop in the website and its relation to the museum shop. While the *gift shop* section appears to rely upon the *museum shop* facility that is physically housed in the museum offering mostly items that are relevant to the museum, as well as functioning independently from the museum shop itself, that is at least from the perspective of an end-user. Yet, when the museum shop is visited and a comparison made between these two spaces, even the items that are offered through the gift shop seem to be only a margin of the content offered on-site, hence excluding such things as books. While one might claim that the difference of nomenclature of the two spaces already points to the difference in their scope, yet the signboards that direct the museum visitors toward the museum shop all read “gift

shop” in a way that almost highlights this incongruous relation between the cyberspace and the physical space.

The same interrelationality between internet spaces and physical spaces of museum occurs in different sections in different ways. For example, the education section necessarily has its own distinct functionality and reliance on the museum. While it actually spatially refers to Sera Educational Workshop that is located in the garden of the museum, what is actually referred to is the educational agenda of the workshop. In a distinct way, the collection section refers not to a space but the contents of that space, providing a wealth of information about the permanent collections including the horse sculptures, from which a selection of works is listed with some information and their low resolution images, as well as a contact information to get in touch with the museum with the purposes of research and permit request. The latter harkens back to the museum’s early affiliation with the Sabancı University as it highlights the academic interests of the museum. Also, what is outstanding about the website is that the “About SSM” section includes the names of its board of trustees and the international board of trustees separately, most of the both lists comprise academic personalities such as Hasan Bülent Kahraman, Clus-Peter Haase and Define Ayas, which also underscores the museum’s sensibilities about being international as well as academic infrastructure, that runs in parallel with the foundational manifesto of the museum.

These parallelisms and disjuncture between the official website despite going online quite recently and the museum’s past ideal’s allude to Foucault’s remarks, which are, to remind ourselves, as follows:

First of all, there are heterotopias of indefinitely accumulating time, for example museums and libraries. Museums and libraries have become

heterotopias in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. ([1967] 1986: 26)

Curiously, the website in a way seems to be projecting this sort of accumulation of time despite the updates about the events it gets from time to time. At this point, it is best to remind ourselves of Beth Lord's opposition to this sort of accumulation as still valid in our times (2006: 4). Lord's claim would be in parallel with McBride's pointing toward modern museums for their resemblance to malls (2006: 229) albeit the two having different approaches to the politics in museums. Such stance was also taken by Bennett who addressed that fairs, exhibitions and museums, from time to time, have "interacted with one another" in their activities (1995: 5). In a way that resounds with all of this, the official website of the Sabancı Museum captures the incongruities that a museum space, as a modern day heterotopia, is liable to hold in terms of temporality as well as spatialty. It is both protected against the destruction of time by solidifying certain foundational sensibilities of museum and updated in keeping with the temporal developments in the museum as well as reflecting a mall-mentality with the variety of subsections it has.

5.3.2 Social Media Scape

As mentioned above, the main website does not only have subsections, but also bears links that lead us to other web spaces such as social media channels. While the social impact of these sites based on Human Computer Interaction does not fall within the remit of this thesis, the significance they bear lies in their rendering the museum

space open to a very expansive socio-cultural interaction and indices by means of different forms of content supported differently by each platform. As such, while Youtube supports videos and lately 360-degree videos whose potential is harnessed to the full by the Sabancı Museum; Twitter and Instagram, for example, support both pictures and videos, yet having their own different limitations on the additional information attached to such multimedia documents. Moreover, while the Sabancı Museum shares the same information in all social media platforms barring Youtube, every platform has its own socio-cultural setting distinct from one another, which highlights the modular nature, in other words “fractal nature” of new media as stated by Lev Manovich (2001: 30). The first and foremost implication of modularity, in this case, is that any of these platforms may act differently from one another, in a similar way to the gift shop that may remain fully operative without the museum shop. Secondly, as mentioned above, the differently informed socio-cultural setting to which each platform belongs implies a heterotopian formation between the social spaces of the museum. As the gift shop in the website does not have the same connotations as the museum shop, a distinction that becomes even more obvious in values that may be assigned to each shop; the rift between the social media platforms becomes even more defined.

In addition to the modular hence heterotopian nature of the Sabancı Museum’s internet existence, the accounts that belong to the museum bear some similarities to the accounts that belong to real personalities, which instantly resounds with authorless writings all over the Sabancı Museum’s official webpage as well as in *Bir Kuruluşun Öyküsü* (Alp, 2002), albeit not to a great extent in the latter. As such, each platform links itself to other platforms simply by following them. Consequential to the heterotopian formation that the agglomeration of the Sabancı Museum’s

accounts amount to, while on Instagram, the museum displays a personality that is more consistent with the museological interests by following mostly cultural institutions around the world such as Tate and Sotheby's as well as a page about yoga, which is in line with the events that take place under its brand; on Twitter, the museum forms a wider scope of connections ranging from platforms that belong to the Sabancı University to sites that belong to anonymous personalities.

One simply does not navigate the museum's existence in cyberspace, but also interacts with variables that constitute that space while retaining her/his own space whether it is public or not, in a way that refers to the "fragmentation of sense" that Castell addresses, which ultimately, at least in the museum context, converges within an artistic cultural communication (2001: 5).

Furthermore, despite the fact that every internet channel of the museum is open to public access, the issue of mediation implies further complications in the way of the ease of access. The issue of accessibility by public, whose transformation is, as mentioned above, already well documented by Savaş (2010) barring the affordances of media, translates uniquely into the public interaction with the virtual space of the Sabancı Museum. While it may have its own fractally varying socio-cultural connotations and implementations, the inclusivity and exclusivity of the social space constructed within the cyberspace appear to have departed from the concepts of Foucauldian power (Bennett, 1995) and shifted toward more capital-gain related hence promotional interests within the institutional frame. As a result of this, the Sabancı Museum's virtual existence that constitutes strong ties with the other spaces that function under the Sabancı Museum, at times, is driven by their market value such as basically promoting the non-complimentary museum events. Furthermore, almost in a way that extends from the transformational historicity addressed by Savaş

(2010), these digital spaces are limited by devices and connectivity that are provided hence afforded by audiences themselves as well as a certain degree of dependence on computer¹⁷ knowledge, which only solidifies further its digital exclusivity.

5.3.3 Authenticity and Information: Changing Expectations

As elaborated in the previous chapters, the museum space has been considered within the power relations it is prone to contribute to whether in a context of class relations or disciplinary governmentality (Bennett, 1995; Benson, 1979). Moreover, the power that the museums hold stems from the notion of authenticity albeit their curatorial agency are very much acknowledged (Conn, 2010: 27; Ross, 2007: 63; Müller, 2002: 45; Besser, 1997: 118-9) to the extreme that if any fake objects are “hung long enough in the museum, they become real,” (Shields cited in Kidd, 2014: 4). Both Shields’ provocative assertion and Walter Benjamin’s original definition brings up space and time acknowledged as being immanent in aura. In this regard, the Sabancı Museum’s implementation of new media almost epitomizes how authenticity in such a transformational process and how curatorial power is reflected on this process.

As such, preceding all other projects of the museum, the official website can be considered as the first attempt at the digitization of some works from the museum’s permanent collections and its exhibitions and displaying these digitized files. In this regard, the sections of “collection” and “exhibition”, evident from their nomenclature, are two spaces that these displayed art works are located at. Yet it is

¹⁷ This does not mean to ignore the variety of such devices that may be utilized to gain access to internet and applications created by and for the Sabancı Museum.

obvious from the low resolution of the most displayed objects¹⁸, the sections are not intended for their interactional and thusly experience-driven nature that might be negotiated in exchange of authenticity, which includes “zoom in and zoom out and to compare close-ups, ... to make their own juxtapositions at various levels,” as Besser draws our attention to (1997: 119). Barring the visuality of the virtually displayed objects, the official website lags behind Parry’s conception of “knowledge space” (2007: 71) based on the textually informative value of the “e-tangibles” (68) since the information tucked beneath a low-resolution digitalized image can be marked by paucity in terms of its richness if it only refers to creation date, name and dimensions of a painting, which is what the case is in the Sabancı Museum’s official website. Yet, it should be noted that only some of these images are low in resolution, especially the ones that belong to the temporal exhibitions highlight the changing policies as to website existence of the museum has not quite reflected on every categories that were created as a part of the main interface, hence again, leading up to some irregularities that contribute to the heterotopological difference between the sections, which are moving away from an evenly formed virtual “exhibitionary complex”, borrowing from Bennett’s reference to museums’ disciplinary agency (1995: 59).

In this case, if we wish to turn to the museum’s projects that are created and sustained more regularly in a manner that better corresponds to the museum’s earlier digital manifesto *Bir Kuruluşun Öyküsü* book (Balçioğlu, 2010: 132), DigitalSSM and Google Art and Culture projects provide us with a more detailed and intricate spatial relationality, especially in terms of experience and knowledge that they

¹⁸ Some of the photographs are displayed in a resolution lower than 0.3 megapixel, which equals to 640-480 pixels.

convey. While the latter is the outcome of the museum's collaboration with Google Inc., the former is the collaboration between the Sabancı Museum and the Sabancı University Information Center under the full title "Digitalization of Art Works Located in the Sakıp Sabancı Museum Project" (*tr.* Sakıp Sabancı Müzesi'nde Yer Alan Eserlerin Dijitalleştirilmesi Projesi) as a continuation of the various databases built by the Information Center (Arus, 2016: 197-8). Arus underscores that the project would make the librarial contribution to the museum's more conservational purposes. To such end, while the DigitalSSM includes the works from the collections of the museum that are open to public access, which are "Collections and Archives of the Sabancı University Sakıp Sabancı Museum" and "Paintings Collection", it also houses two access-restricted photography archives, which consist of Abidin Dino Archive and Emirgan Archive. The virtual exhibition of both collections that have a physical place in a displaying space and the collections that cannot be accessed by public exemplifies a juxtaposition of the new virtual spatialty to which Turkish museums –albeit in an applicable manner to all museums- shifted in the multi-shared period (Madran and Önal, 2000: 184). Moreover, -variably- the high resolution of the photographs as well as the depth of information provided for every art work duly highlight Parry's concept of knowledge space in a way that rules out the notion of aura and brings about the educational purposes instead. Hence, also equipped further with social media utilities such as tagging and commenting, the DigitalSSM project offers an inclusive platform albeit not exhibiting a networked spatialty as it is not connected to any of such websites in terms of functionality.

In a similar way to DigitalSSM, Google Art and Culture project pulls us out of the space inhabited by the collections that are not accessible and yet interactive on some levels, and puts us in an environment where we have no say at all, thereby only being

able to traverse through the collections and a 3D map of the museum. Furthermore, despite the paucity of social interactivity, the virtual space itself that the Sabancı Museum inhabits in the project -and also the applications that are adapted to different operating systems- interacts with a great number of other museums around the globe through a plenitude of tags, and other sorts of categorization-based extra features of the project that relies on a pool of art works from every museum in the project to function.

In addition to a different sort of accessibility it provides, the project stands out with the 360° panoramic views of the museums through which one can ambulate in directions that are prefigured. Yet, despite its own limitations, the 360° view of the museum offers the most engaging experience of the online museum visit as per the chart drawn by Milgram and Colquhoun (1999). However, as against its implementation inside many museums such as Hudson River Museum, Royal Ontario Museum and even Stonehenge, the panoramic view of the Sabancı Museum is limited with its garden in a way that the curatorial agency reveals itself with the power it has on the virtual space constructed through visuality. This both differs from and bears similarities to the other web spaces elaborated above. As such, despite the curatorial power that plays out in the other web spaces as well, the limitation of the traversable virtual space is immediately noticeable in comparison with other websites such as the collection section of the official website since one does not have to click further to make sure the space is not accessible in a similar way to taking a failing step towards the utopic mirror example given by Foucault in his “Of Other Spaces” ([1967] 1986: 24). The indoors and the outdoors of the building are completely dissembled and demarcated from one another. As such, the exhibited items are offered to the inspection of the audience on a one by one basis, accompanied by a

wealth of information and in incredibly high resolutions that show details which would not be possible otherwise. Moreover, the panoramic view is far from immaculacy, as the images that constitute the virtual space are actually stitched together so as to form an illusion of a 360° space and that stitching process appears to have posed some minor to major visual flaws.

Although in my thesis, I seek interrelational web of spaces that can be traced from the main website, it is important to mention Google Maps¹⁹, a map service provided by Google, for that it also provides a similar panoramic view of the Sabancı Museum in a similar way to Google Art and Culture project. The advantage of Google Maps, or its difference from Google Art and Culture is that it offers full access to the museum, without barring the visitor with curatorial limits. Moreover, some of the paintings bear hyperlinks that lead the visitor to the high resolution version of that painting along with extra information that is not available around the immediate surrounding of that painting.

In addition to its utterly liberated structure of the map provided by Google Maps, when one wanders around may notice that the visual flaws dispersed throughout the garden are the same flaws with panoramic map provided within Google Art and Culture (Figure 3.; Figure 4.). Yet the control and space given to the visitor differ outstandingly. In a way that resounds with the social media accounts of the museum, this difference proves how far the modularity of new media can be harnessed to create new spaces on the internet. Again, similarly, the audience of both projects may not be same at all. The reason why both projects take advantage of the recorded maps

¹⁹ <https://maps.google.com/>

is also a moot point, which may be a curatorial choice or company policies or a simple lack of attention.

Finally, both projects save the space of the museum in time and renders that moment –or moments considering the pictures are stitched together following a linear temporal path- experiential over the internet. It is almost similar to the mirror metaphor of Foucault in his “Of Other Spaces” ([1967] 1986: 24). The panoramic view of the museum both refers to a reality and is distant both spatially and temporally in a way that cannot be accessed in any way. The represented space is distorted and yet utterly recognizable while providing us with an insight into its past.



Figure 3. Panoramic map of the Sabancı Museum, Google Map



Figure 4. Panoramic map of the Sabancı Museum, Google Art and Culture

5.3.4 New Media Technologies: From Virtual to Physical to Virtual

Following web space, the Sabancı Museum, in 2014, has become home to several new media technologies ranging from multimedia interactive design technologies to “augmented reality applications” as it is called so by the company Arox²⁰ that produced and installed them and in several other media such as posters that promote the installation. While there is a huge difference between cyberspace that defines or demarcates its own space, new media technologies are installed to become a part of the environment they are emplaced in both aesthetically and functionally and even authentically as Shields, as mentioned above, talks about a faux museum object to become authenticated in parallel to the time it remains in the museum space which resounds with Manovich’s claims about art museums where such auxiliary technologies are ossified as a part of their exhibitions ending up in the look of “historical collections of media technologies” (2006: 236).

²⁰ <http://www.arox.net/sakip-sabanci-muzesi.html>

Almost in a way that reflects on the prudence about these new technologies becoming a part of the Sabancı Museum in the long run or simply for visually adapting the tech into the museum's atmosphere, Arox's installation as well as its promotions are aestheticized in parallel to the museum's thematic concerns. Regarding this, right across the checkroom where museum visitors are supposed to get their iPads that enable them to interact with some of the barcodes that are dispersed throughout the museum, they get to see a massive poster that delineates a person who dressed like an Ottoman checking the barcode that looks like Ottoman motifs with his iPad (Figure 5.). As a side note, the anesthetization of barcodes also bears very pragmatic reasons such that visitors who will not opt in for the experience may not be distracted by the jarringly out-of-place image of barcodes in general.



Figure 5. "Augmented Reality" promotional mural picture

If again, considered within the context of heterotopia, such visual juxtaposition of aesthetics and technologies from completely different eras only epitomizes Foucault's notion of museums' "accumulating time" ([1967] 1986: 26), which in a way leads to a temporal mishmash if the difference between the times collected far exceeds the point of being welded into one or smoothed into a linear timescale.

In addition to the iPads that are activated by barcodes, two other new media technologies are implemented to enhance the museum display, which consist of interactive displays that give extra information with a working principle similar to computers' and an interactive projection that displays a gamified Islamic calligraphy samples. As both are static installations, they do not interact with the space of the museum remarkably. Yet, it should be noted that in a similar manner to the barcodes and iPads, and even more notably than them, these two new media installations are more difficult to integrate into the museum's atmosphere. As such, while the computer display is placed without much effort to hide, the interactive projection can be claimed to have better integrated into the setting around it (Figure 6.).



Figure 6. Interactive projection

5.3.4.1. Barcode Access

In a way, the barcode system does the museum space the opposite what the virtual space attempts to do. In that, it is utterly depending on the physical space. At times, it provides digital art at times instead of the representation of an original work, and generally visuals to compliment the given textual information, space or the objects as against the textual information to compliment a visual just like on the internet. However, the functionality of barcode is varying and hence cannot be generalized. Yet one thing remains true to every barcode spot, that is, unless one points their iPad to the barcode, it is not possible to gain access the information provided via the barcode. The possibility that lies in each spot, thus, reminds us of Carr's reference to museums and libraries as "a field of possibilities" that one is struck by at the entrance.

The barcodes function in three ways throughout the exhibition. Starting from the lower floor where the previously used entrance door exists, their first function is to provide photographs in keeping with the settings and memories that belong to the rooms. The barcodes are located in four spots including near the former entrance door, the dinner table in the Blue Room (org. Mavi Oda), the sofa set in the Blue Room again, and the Pink Room (org. Pembe Oda). When triggered, the iPad displays several golden framed photographs that circle around. To see each, one either needs to turn around herself/himself or touch one of the photographs to see it in full screen mode and swipe each rather than physically moving around. Although the technology is promoted as "Augmented Reality", according to the schema and categorization put forth by Milgram and Colquhoun (1999:2; Figure 1.), it appears that the images that show up on the screen do not accord well with the reality to

claim that the reality is augmented in any way. Rather than Augmented Reality, Manovich's concept of "augmented space" (2006: 219) -albeit its all-encompassing nature- better suits the barcode technology that is implemented in the Sabancı Museum.

Furthermore, the photographs that are shown suggest a different temporal arrangement; they are not intended to show any reproduction of any art work that is located in the distance as Malraux or Benjamin would point out to, rather they are contextually relevant photographs from the days the Atlı Köşk was still functioning as a mansion. However, despite their dependence on the context, not all photographs are referring to exactly the same settings of the rooms from the past. For example, at the dinner table in Blue Room, the three photographs shown feature different wallpapers and different table settings. As such, we can only see two Chinese vases that still exist in the room. Besides objects, also memories where Sakıp Sabancı and the rest of the residents of the house are featured in the photographs. While it was possible to put up the printouts of the photographs around the room to glean an immediate reflection upon the historic congruity or incongruity that they present, the fact that they are hidden and entail an extra action to be revealed transforms the museum experience into a two-layered path. Additionally, if need be, the visitor may hold the device to the relevant object to be able to compare the change or appreciate its historicity even better (Figure 7.). Once the visitor immerse himself or herself into the process of crosschecking the physical setting and the photographs, the information and space become mashed into one, instead of considering a distinctly two process as mentioned above.



Figure 7. Sabancı and his family in front of a Serves vase on tablet computer

Once the visitor immerse himself or herself into the process of crosschecking the physical setting and the photographs, the information and space become mashed into one, instead of considering a distinctly two process as mentioned above.



Figure 8. “Calligraphy as a Wall Decoration: *Levhas* and *Hilyes*”

The second type of barcode function is the display of digital artwork in the GIF format when the device is held to a bigger barcode on the wall next to a text that gives information about calligraphers²¹ (Figure 8.). The artists of the artworks are not indicated anywhere so as to give a focus on the information part better. When the device is held away from the barcode, the video goes away, hence again nothing is digitally augmented. Yet, the digital images that are shown throughout the exhibitions through the barcodes, in a way, hearkens back to the museological discussions as regards authenticity of the museum objects (Parry, 2007: 63; Besser, 1997; Henning, 2011; Kidd, 2014; Rosner, 2014; Keene, 2005). The Sakıp Sabancı museum appears not to be concerned about the authenticity or originality of the displayed objects and the atmosphere as much as it is interested in the experiential and informative features of its exhibits. In keeping with this, the third type of the barcode function is the display of the books as a whole in an interactive fashion. When the device is held to the barcode next to the books, it displays the book in full size so that you can thumb through it without any dependence on the barcode. While this sort of stretches the exhibit area or certain books liberatingly, it, again, highlights the experiential and/or informative nature of new media implementation in a museum.

²¹ The titles of the contents can be listed as “Displays of Calligraphic Skill: *Murakka* and *Kit’a*”, “Illuminated Manuscript Book: A Treasury for Book Lovers”, “Calligraphy as a Wall Decoration: *Levhas* and *Hilyes*”, “Glimpse into a Calligrapher’s Writing Box”, “Imperial Cypher of the Ottoman Sultans: the *Tuğra*”, “Sultan, Bibliophile, Friend of Poets and Calligraphers: Bayezid II (r. 1481 – 1512), “Echoes of Faith: Prayer Books with Illustrations”, “The Koran: Holy Book of Islam”.

CHAPTER 6

CONCLUSION

Museums do not only exist for entertaining purposes, for those times that we kill with a touristic gaze or, to the contrary, educate ourselves in a serious manner that no joy can be taken from them; they are, as mentioned several times in the Sakıp Sabancı Museum's book (Alp, 2002) and also conceptualized by Castell (2010), regarded as cultural communicators that function under varying curatorial agency. As museums vary in their forms and functions in a historically contingent, contextually dependent manner, such a museological awareness only came with the rampant globalization driven by informational technologies as well as transportation advancements (Madran and Önal, 2000).

Once institutionalized beginning in the seventeenth century and in the nineteenth century in Turkey (Başgelen, 2003) and marked by their representational value especially within the context of nationalism (Atakuman, 2008), museums have been both mirrors for societies and cameras, so-to-speak, that record, frame and distribute

the image of a society especially within a context where *the other* is as much as important as the image of a society. In this thesis, however, I attempted to give an account of museum space where it has not been demarcated sharply, thereby proving a permeant perspective both among the society and even before the other cultures as we have seen the westernization ideals adopted by Turkish museums have not been merely an interest in imitation, rather than an interest driven by the existence of western support (Shaw, 2003; Alp, 2002).

Tom Bennett's "technologies of progress" (1995: 10) can hint us that museums' in their attempts to integrate new media into their organizational structure as well as exhibitionary complex have certain connotations about such westernized progressionism. In this manner, the Sakıp Sabancı Museum's foundational manifesto (Alp, 2002) and the subsequent transformation of the museum implicate a similar storyline of museological advancement. Yet, by any means, the Sabancı Museum's structure and function may not be divorced from the long historical account of museums. Hence as a focus of my thesis, the digital evolution of the museum becomes remarkably visible in the configuration of museum time and space. Once the museums shifted toward a more closed concept with the advent of studios and cabinets (Findlen, 1989), the adoption of new media has ended up in the dispersal of space and time, yet all glued together under the name of the museum. As we have seen that museums are now operating through several spaces that are not stable in their functions as well as their number, the time also has become unstable as ephemerality as much as permanence are all inherent to the nature of new media. More importantly, once a cultural communication tool that stood in the face of the other, museum spaces are now in contact with one another, thereby projecting a distinct way of organization and meaning-making that go far beyond the exhibited

objects and the adoption of advanced technology. As these spaces are unique to themselves, for example Louvre's internet existence (<http://www.louvre.fr/en>) is remarkably different than the Sabancı Museum's, they are in a sort of network within a cultural context, referencing to one another in myriad social media channels as such. In a manner that is similar to Foucauldian heterotopia, such spaces are informed by the difference that they bear, the myriad spaces under the umbrella of one museum form an analogous intertextuality.

While this study attempted to explain how new modes of existence has begun to take place along with the new media, the curatorial power behind such transformation cannot be undermined at any cost. Hence, this study can be furthered with the investigation of curator's agency and its connotations related to Foucauldian power. Furthermore, albeit the enormously expanding spatial existence of museums and proliferating channels through which their audience may visit them, a technology reception study would give, at least, a hint of how these virtual spaces and their proximity to or difference from the physical sites of museums generate meaning, which may accord well with several theorists who address such societal gaps (for example see: Harvey, 1989; Parry, 2007). It is, therefore, important to note that ramifications of such museological transformation are anchored within the socio-cultural context that we are living in. Accordingly, the proliferation and expansion of museum space and the differences and similarities that inform them point to burgeoning dynamics that inform our lives.

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