

HISTORICAL BUILDINGS TURNED INTO MUSEUMS

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Abstract. Historical buildings are tangible heritage elements that need to be kept alive for reasons such as creating a bridge between the past and the future, being an inseparable part of the identity of the settlements, and reflecting information on many issues from the architecture of the period to the lifestyle. However, criteria such as changing world and living conditions, environmental factors, economic conditions, family structure make it impossible to use them with their original functions over time. In this case, the buildings in question should be evaluated with a secondary function suitable for their environment, architecture and structure. One of these functions is the use as a "museum". The aim of the study is to examine the suitability of the museum function for the historical buildings and their restoration in the context of universal criteria and regulations, through selected examples from different countries. In this respect, dialectical method and sampling method are used in the study, and the subject is discussed with different dimensions. The scope of the study is limited to the examples selected from historical buildings with different original functions turned into museums. In this context, it is emphasized that refunctioning of historical buildings as museums is important in terms of making them accessible to everyone, exhibiting the building together with the artifacts, and ensuring its sustainability.

Introduction. Changing living conditions and the changing world make it impossible to use historical buildings with their original functions from time to time. In this case, the buildings in question should be evaluated with a secondary function suitable for their environment, architecture and structure. One of these functions is using them as a "museum".

The aim of the study is to examine the suitability of the historical buildings, which have been turned into museums through selected examples from France, Spain, Turkey and Azerbaijan, in the context of universal criteria and regulations. In this context, Orsay Museum, Dalí Museum, İstanbul Energy Museum and Natavan House are exemplified.

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This study includes the sections of introduction, reasons for refunctioning historical buildings, principles in refunctioning, examples of historical buildings used as museums and evaluation.

2. Reasons for refunctioning historical buildings. Although to keep the historical buildings alive and transfer them to the future it is preferred to use them in their original functions, the changing conditions don't make this always possible. In this case, it is possible to use the buildings by keeping them alive with a function suitable for their environmental, architectural and structural features. One of these functions is the use as a "museum". Evaluation with a social function allows the building to be accessible and perceptible for everyone.

Although the factors that lead to the refunctioning of historical buildings are very diverse, the main ones can be stated as follows:

- * Environmental - (change of environment in social and/or functional context)
- * Cultural - (leaving of users)
- * Economic - (Economic obsolescence due to excessive increase in land rent)
- * Vital – (inability of the building to respond to current comfort conditions)
- * Reasons related to the change in the user and family structure

Environmental conditions, like many other things, can change in the historical process. For example, a city section that was a residential area in the past may turn into a commercial area over time. In this case, the residential buildings in the area are also used for commercial purposes. For example, while Beyler Streets in İzmir Kemeraltı (Türkiye) was an axis where the elite of the city lived and striking historical houses were located, these buildings were allocated to commercial functions with the transformation of the residential area into a commercial area in the course of time.

In the context of cultural reasons, the evaluation of the building with a different function depending on the leaving of the users, can be specified. For example, church building is converted into a meeting hall.

The fact that the building cannot be used for example as a house due to the increase in the rent of the land, can be exemplified in the context of economic obsolescence.

The rapidly changing living conditions reflect the difficulties of living in a house that was built according to the conditions of many years ago. For example, problems such as heating the spaces in a traditional Turkish house with an open outer sofa in winter, or the uncomfortable situation caused by the location of the toilet space in a corner of the garden separate from the main building, especially in night use, make it difficult to use the buildings in their current form with their original functions.

From past to present another change that occurs, is the family structure. For example, in the past, a patriarchal family, a large family consisting of several nuclear families such as mother, father, married sons, brides and grandchildren lived in traditional Turkish houses, but this situation has changed. Today, in the historical houses in many of the traditional settlements, an elderly couple lives and they even remain only in the lower floor which was converted into rooms from sections that were used as service spaces in the past. In this case, the upper floors are too much for the users like a loose dress and are not used. That's why they wear out rapidly.

3. Principles in refunctioning. In the re-functioning of historical buildings with the aim of keeping them alive and transmitting them to the future, it is important to show "sensitivity" about the function to be given, as well as to preserve the physical context, that is, the environmental, architectural, spatial, structural features and decorations of the building in its original form. Social sensitivities should be considered. In addition, it is necessary to adapt to current living conditions instead of preserving by freezing the situation in ensuring the sustainability of buildings.

The main principles of refunctioning can be stated as follows:

- Mass, architectural, spatial and decorative features of the building should be preserved,
- It should not be loaded over its capacity,
- A balance of protection / use should be ensured,
- Necessary interventions should have the ability to be reverted without damaging the structure.
- Environmental, structural and socio-cultural data should be considered while determining the capacities of buildings for new functions.

The issue of what should be considered in the process of giving a new function to historical buildings has been a theme emphasized in various international regulations on preservation and restoration.

In this context, Carta del Restauro; the Venice Charter; Amsterdam Declaration; Principles for the Analysis, Conservation and Structural Restoration of the Architectural Heritage document can be exemplified.

The articles of the charters in question regarding re-functioning are as follows:

CARTA DEL RESTAURO (1931)

It should not be accepted that living monuments are used with very different functions than the purpose for which they were constructed (<https://icomos.org.tr>).

VENICE CHARTER (1964)

“The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the layout or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted” (<https://icomos.org>).

DECLARATION OF AMSTERDAM (1975)

“The rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents, all sections of society should share in the benefits of restoration financed by public funds” (<https://icomos.org>).

PRINCIPLES FOR THE ANALYSIS, CONSERVATION AND STRUCTURAL RESTORATION OF ARCH. HERITAGE (2003)

“When any change of use or function is proposed, all the conservation requirements and safety conditions have to be carefully taken into account” (<https://icomos.org.tr>).

In summary, it is important to preserve the original identity and characteristics of the historical building while changing the function.

4. Examples of Historical Buildings Used as Museums

ORSAY MUSEUM.Orsay Station is located in the city center of Paris, France, between Lille Street and the Seine River (Figure -1). While the building was a station, it was the first and last point of trains going southeast. Orsay Station was designed by Victor Laloux, who won the competition opened in 1898. The station and hotel was finished in 1900 for the Universal Exhibition. Its architecture is similar to that of the Small Palace and the Great Palace buildings built for the universal exhibition (Sert, 2018).



Figure 1. Orsay Museum entrance facade

Twice as much steel was used in the construction of the building as in the Eiffel Tower (Gartner, 2007 from Sert, 2018). The station has been the starting point of the travels of passengers going to Southern France during 40 years. Due to the change in transportation technology, the railway was closed in 1939 and it was started to be used only for suburban trains. Thereafter the building was partially used with different functions and was abandoned after 1961 (Sert, 2018). In the said period, with the effect of the reaction against the fact that the historical buildings in Paris are not being protected, the train station in the center of attention of the city was registered (Hasol, 1989).

After its registration, the function to be given to the building has been discussed for a long time (Uysal, 2013). ACT Architecture, Renaud Bardou, Pierre Colboc, Jean-Paul Philippon, who won the competition for the restoration of the station in 1979, carried out the restoration. Gae Aulenti won the competition for interior design in 1980. The museum was opened in 1986 (Sert, 2018).

In the context of the main architectural characteristics of the building, the following can be stated:

- stone facade
- steel construction system
- Station Hotel with 370 rooms behind the main corridor
- Rosette type stone plates in the interior of the station.

The building has a rectangular plan with dimensions of 175/75 m. (Uysal, 2013). Due to the density of visitors, the building is entered from a side street, which has an urban void and an entrance canopy has been added to the facade. Since the building is one of the most visited museums in the world and the second most visited museum in Paris after the Louvre. The ticket sales section leads to the central gallery.

The central gallery has a height of 32 m, a width of 40 m and a length of 138 m (Schneider, 1998:10). Here, samples from 19th century Neoclassical sculpture art are exhibited.

A large clock positioned on the narrow side of this vaulted space, which is partly illuminated using glass and steel materials, draws attention (Figure 4, 6). In the massive parts of the vault, octagonal rosetta type stone plaques are perceived. A large-scale sectional model of the Paris Opera House is displayed in front of the narrow side of the space opposite the entrance. While approaching here, Opera is seen in the Paris city model, which is perceived under glass and steel materials on the floor. From the side of the sectional model the upper floor gallery corridor is accessed (Figure - 4). In the middle floor galleries there are important works of Rodin and Dante, third imperial period decorations and decorative elements. On the top floor the Impressionists Gallery (Renoir, Monet, Cézanne, Gauguin, Van Gogh) takes place.

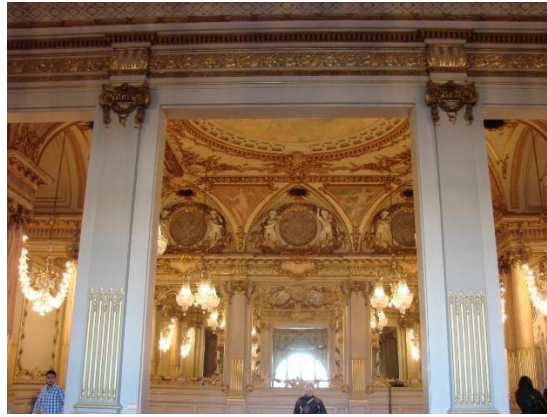


Figure 2. Reception hall of Orsay Museum

On the upper floor of the building, the reception hall, where the visitors who came by train were gathered and official ceremonies such as feasts took place in the past, is an area that gains depth with the use of mirrors and has intense decorations with gold leaf (Figure - 2). The cafe area of the building is quite striking with its ceiling decorations and intense plant decorations. The furniture used in the arrangement of this space is up to date. The restaurant space on the upper floor, on the other hand, has a simpler quality. The circular window located in this space is both an architectural element in which the Seine River and the panorama of Paris are perceived, as well as a clock that is perceived from the exterior (Figure - 3).



Figure 3. The restaurant of Orsay Museum

In the phase of transforming the building from a station to a museum, Aulenti was able to create the regular, comfortable and bright space that he aimed for, which can be easily perceived without tiring the visitor. However, there are also those who criticize the arrangement in question in positive and negative sense. There are those who describe the actions as both the death of the train station and the destruction of a historical monument (Technique et Architecture 386, 1986:22 from Hasol, 1989).

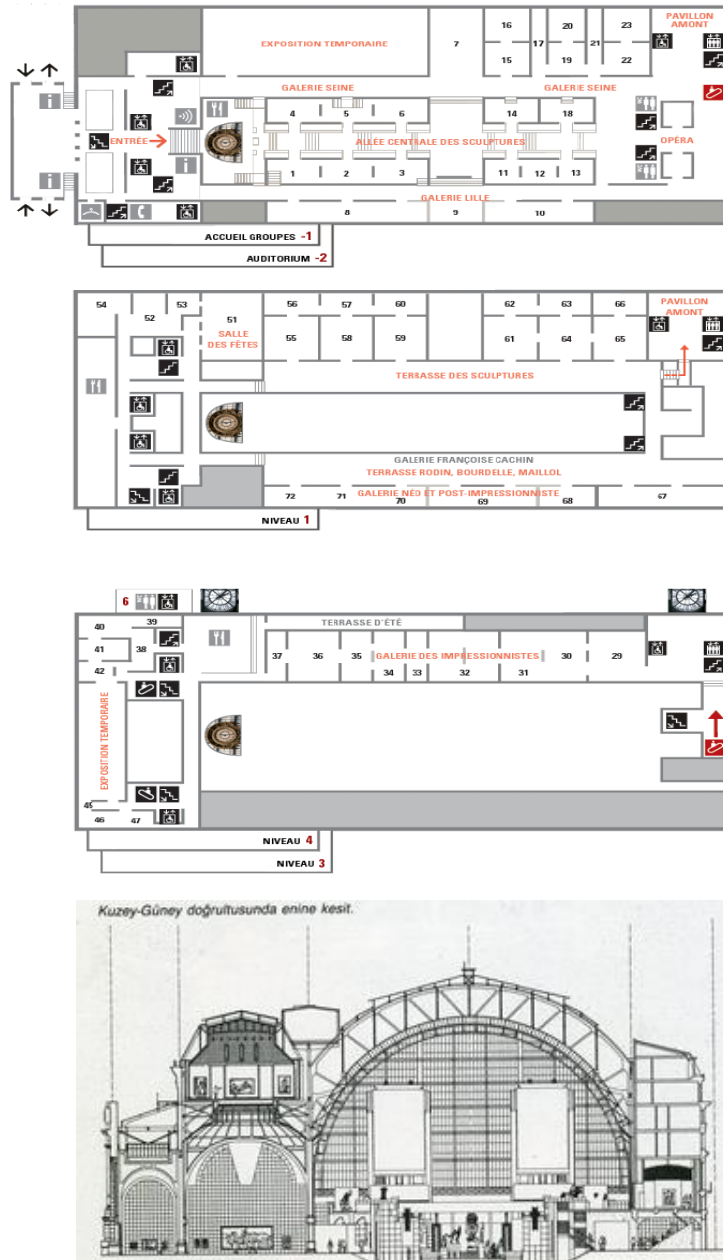


Figure 4. Plans and section of Orsay Museum, (www.musee-orsay.fr; Hasol, 1989)



Figure 5. View of central hall before restoration (Hasol, 1989)



Figure 6. View of central hall after restoration.

When the restoration work is evaluated, it can be stated that the original character of the building was preserved, in the interior the original and added parts can be clearly distinguished, so no misleading message is given. The arrangement meets the requirements of the function well. When the restoration work is examined in terms of the articles of the aforementioned charters regarding change of function, it can be stated that the principles were followed (Figures 5-6).

DALI MUSEUM

Dali is of Catalan origin and has produced over 1500 works. He is a versatile person with an unusual identity, who is regarded as the genius of the 20th century. Although he was interested in many different arts, his surrealist paintings are particularly famous. His most famous work is "The Persistence of Memory" (Demirarslan and Demirarslan, 2021).

The Dali Museum is located in Figueras, in the province of Girona, in the Catalonia region of Spain. The building was built by architect Josep Roca i Bros between 1849-1850 as a theater (Figure 7). This theater burnt down by accident in 1939.

In 1959, Breton also included Dali's paintings in the exhibition he organized for the celebration of the 40th Year of Surrealism (www.englishgratis.com). The bombed Palace of his friend Count Montelera in Milan evokes in Dali the idea of using the burning walls of the Figueras Municipal Theater as an exhibition center (Pitxot, Aguer, 2015).

In 1960, Figueras Mayor Ramon Guardiola Rovira asked Dali to donate some of his paintings for the museum to be established in the settlement. In 1961, Dali announced that he wanted to organize the Theater building which is in the settlement where he was born, located next to the Sant Pere Church where he was baptized, as a museum, and started to create the Theater-Museum. The works continued until the mid-1980s, even until his death in 1989. Instead of donating a few paintings, he created the museum himself and donated it to the settlement (Pitxot, Aguer, 2015).

In 1968, the City Council approved the conversion of the theater into the Dali Museum. In 1969, the construction of the geodesic dome, an innovative technology for that day, as the top cover of the space next to the courtyard, was given to the architect Emilio Pérez Pinero, who was the only person in Spain to make such structures. The museum was officially opened in 1974 and the annex in 1990; the new rooms section in the annex was opened by the King and Queen of Spain in 1994 (Pitxot, Aguer, 2015: 14). The building is one of the most visited museums in Spain.

In the plans of the building, the 2nd part is the courtyard, the 3rd part is the geodesic domed space, the 7th is the tomb of Dali, and the 23th part is the place where Dali's jewelry designs are exhibited (Figures 7-8).

Works of various sizes and qualities are exhibited in the interior of the building. The installation work "Rainy Taxi" in the courtyard, the "Mae West Room", which is a face-like room and creates a visual illusion, and the ceiling paintings in the Palace of the Winds room are the striking parts. In the Mae West Room, when viewing from the opposite double-sleeved staircase, the face is detected. Pictures are the eyes, fireplace the nose, canape the mouth (Figures 9-12).



Figure 7. Facade of Dalí Museum

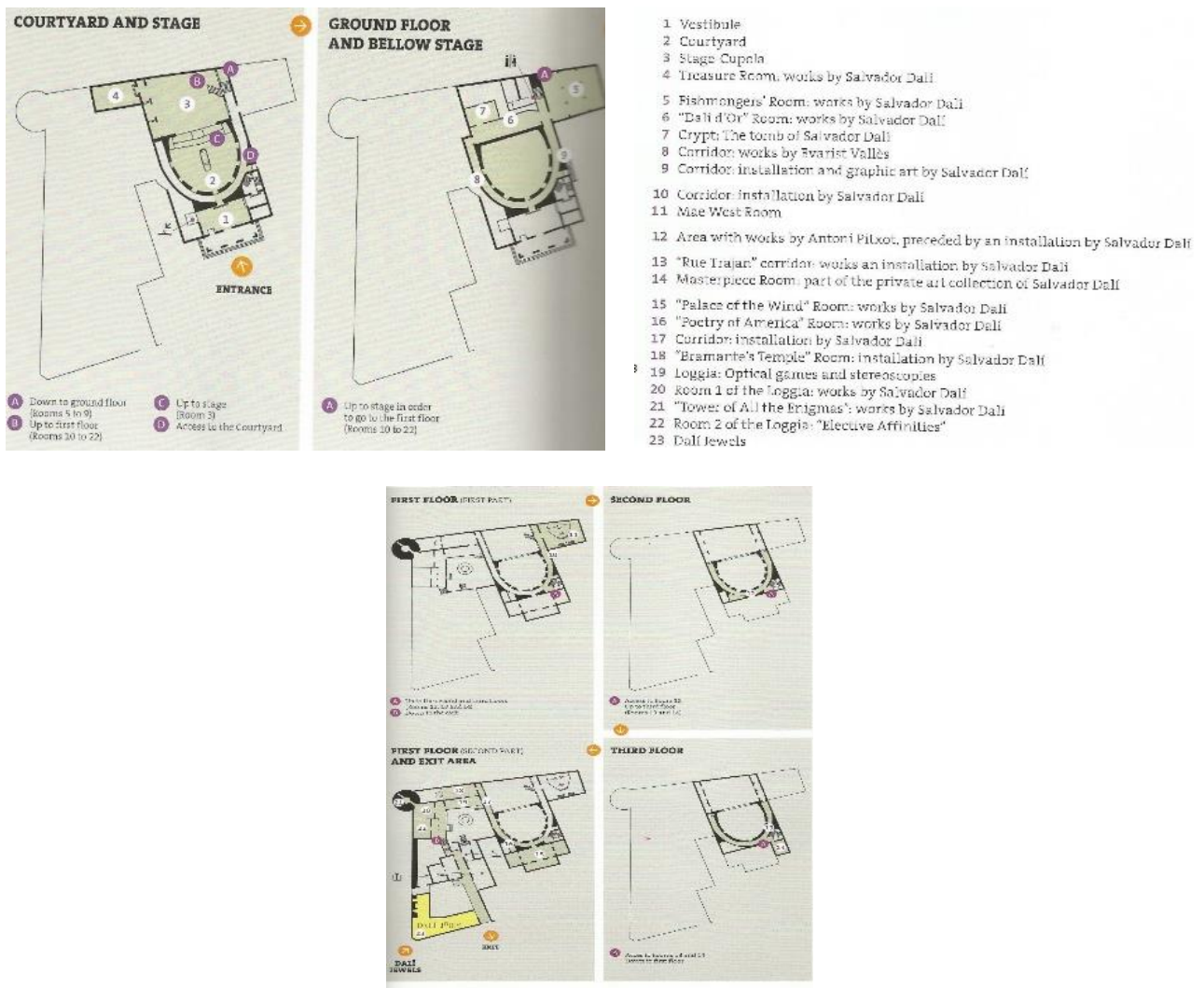
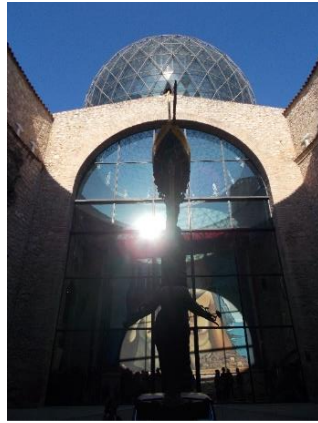
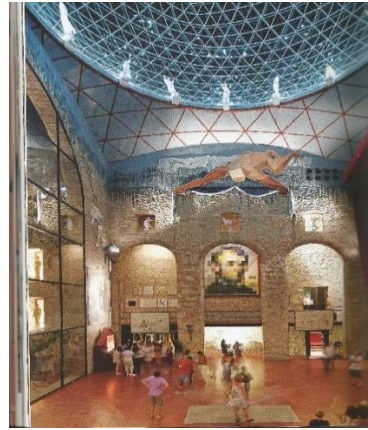


Figure 8. Plans of Dalí Museum (Pitxot, Aguer, 2015:188-189)

**Figure 9.**

View of cupola from courtyard

**Figure 10**

Interior view (Pitxot, Aguer, 2015: 62)

**Figure 11, 12.** View of Mae West Room

Regarding the museum, Dali's views and statements about what he wants to do with this design are as follows: «Everyone should consider the museum as a work of art in itself, like a text by Raymond Roussel, full of information, but totally devoid of exhaustive explanations. This means that everyone can make conclusions from what they see that are more consubstantially linked to their psychology and their cosmogony».

«I want my museum to be like a single block, a labyrinth, a great surrealist object. It will be a totally theatrical museum. The people who come to see it will leave with the sensation of having had a theatrical dream» (Pitxot, Aguer, 2015).

The museum reflects Dali's life, inner world, artistic career, and the evaluation of all his works. The tomb of the artist is also located in the building, which is a work of art that he allocated an important part of his life.

When images of the courtyard façade before and after the fire are compared, it is perceived that the full-empty order was preserved (13-14).

When the restoration of the building is evaluated, it can be stated that an effort to recreate rather than a conservation concern is effective here. Although the space setup has been preserved in the building, the egg and bread loaf motifs added to the exterior, and the additions in the interior make the new production dominant.

ISTANBUL ENERGY MUSEUM

During the II. Mahmut period, the Golden Horn was transformed into an industrial axis and several industrial facilities were established (Kara, 1993: 554 from Kaşlı, 2009). In 1911, Silahtarağa Power Plant was constructed. This plant was the country's first thermal power plant (Cengizkan, 2004). The facility is also important in that it is the first large-scale factory established with foreign capital, where the build-operate-transfer model was applied. The factory was commissioned in 1914, and although it changed hands in the

process, it continued to function until 1983 (Aksoy, 2007). The construction is the first city-scale power plant of the Ottoman Empire (Kaşlı, 2009). It appears that after the closure of the Silah tarağa Power Plant in 1983, it remained idle for a while. After the establishment of Bilgi University in the area in 1996, some buildings related to the power plant were evaluated for educational use. The restoration of the Energy Museum was completed in 2005 and its official opening was made in 2007 (Figures 15-17).



Figures 13, 14. The courtyard of Dali Museum before and after restoration (13. Pitxot, Aguer, 2015).



Figure 15. Santral İstanbul (<http://www.walkposer.com>)

While in the past electricity was produced, with the new function «production and distribution of culture and education» is realised. It is aimed to inform about the history, problems and transformation of energy production in Turkey and to exhibit the production process of electrical energy (Kaşlı, 2009). In the building, energy production is exhibited by preserving the machinery. The restoration of the Energy Museum was carried out by Han Tümertekin, one of the country's famous architects. The Contemporary Arts Museum was built by Architect Emre Arolat on the site of the two destroyed boiler rooms of the complex.



Figure 16. Santral Istanbul Campus (Bilgi University archive).



Figure 17. Central İstanbul – Views from the interior

When the restoration work is evaluated in the context of the principles of refunctioning of the stated international charters, it is perceived that the original identity of the building was preserved, its sustainability was ensured with its architecture as well as its equipment, indoor circulation routes were arranged, and information elements were placed.

SHUSHA AND NATAVAN HOUSE. The Shusha settlement of Azerbaijan was the cultural center of Karabakh in the 19th century. It is on the famous Silk Road and the trade route connecting East-West. Shusha is a very beautiful mountainous walled city. It was included in the UNESCO World

Heritage Tentative List in 2001. It has a developed carpet industry and is also a silk center. Besides, musicians and singers who played a role in the development of Azerbaijani music culture are an integral part of Shusha's identity.

The year 2022 was declared the "Year of Shusha" by President Aliyev (mct.gov.az). Some of the 56 very beautiful houses that existed in the settlement in the past have survived, one of which is the Natavan House.

The two-storey house of Khurshidbanu Natavan, located in Shusha, is an 18th century building and was used by Natavan in the 19th century. Natavan influenced Azerbaijan's social, cultural life and literature. Natavan is also known as "Khan's daughter", "single pearl – durru yekta" (Figure - 18). Natavan House is located in a large garden, it is a building with frescoes and alabaster carvings where stone and to a lesser extent, brick materials was used (mct.gov.az; <https://stringfixer.com>; www.teis.yesevi.edu.tr) (Figures 19-20).



Figure 18. Azeri poet Natavan (<https://alchetron.com>)

The architect of the building, which is one of the first houses in Shusha, is Azeri Karbalayi Safikhan Karabakh. In 1980, it was decided that the building would be the Karabakh branch of the Nizami Ganjavi Azerbaijan National Literature Museum and was restored in 1987 (<https://qadin.net>).



Figure 19. Natavan House before 1992 (<https://ro.pinterest.com>)



Figure 20. Natavan House after 1992 (<https://ru.wikipedia.org>)

The building was damaged in the First Nagorno-Karabakh War in 1992 (<https://stringfixer.com>). It would be appropriate to preserve the exterior of the building creating an up to date and flexible space with glass and steel materials inside and function as a Literature Museum. Thus, due to the importance of Shusha for the carpet industry, being a silk center and being characterized as the music capital of Azerbaijan, it is suggested that an arrangement should be made to convey more information about the historical period of the city to those who come to the settlement.

After the restoration in question in the interior space, an exhibition about the historical process of the building and the life of Natavan can be included. In this context, the model and projects of the building can also be exhibited, allowing the visitors to read the process of the building from the past to the present, together with past users of the house.

While Shusha was an important settlement included in the World Heritage Tentative List with its natural beauties, its importance as a commercial city, and its buildings reflecting the most beautiful examples of Azerbaijani architecture, it was severely damaged in the First Nagorno-Karabakh War in 1992. In this context, it would be appropriate to reflect the post-war appearance of the settlement as an important historical event, and to make some buildings functional by repairing them. For this purpose, it was considered to function the Natavan House, which has an important place in the identity of Shusha. It is recommended that the settlement reflects an open-air museum with its ruined landscape, besides to restore a few buildings in order to reflect the identity of the settlement and to allow the visitors to transfer more information about the past of Shusha. One of them, as mentioned, is the House of Natavan. However, the proposed repair is not a reconstruction work, it is in the form of protecting the surviving exterior like an envelope and placing a prism inside with steel and glass materials. In this context, the approach of Esma Sultan Mansion in Istanbul, Turkey, can be cited as a similar example. Thus, while the existing traces of the historical building can be read, a contemporary neutral new structure will be placed inside, and the unity of the past and the present will be reflected (Figure 21).



Figure 21. Esma Sultan Mansion (tr.wikipedia.org)

5. Evaluation. The rapidly changing world, living conditions and requirements make it difficult to use and transfer historical buildings to the future with their original functions and current conditions. In this case, it is possible to evaluate the buildings in question with secondary functions suitable for their environmental, architectural and structural conditions. Of these, the "*museum*" function is positive in that it is used for social purposes, is open to everyone, introduces historical buildings and environments and raises awareness on this issue. In such a use, the historical building is exhibited together with the works inside, that is, the building also exhibits itself.

In the case the change in function is based on certain principles in turning historical buildings into museums, it is positive in terms of:

- Using it for a social purpose,
- Making it accessible and visible to all,
- Exhibiting the building along with the works on display,
- Recognition and visibility of the building by large masses,
- Since the building is a living space, ensuring its sustainability and ability to transmit it to future generations,

- Ensuring the preservation of important parts of the city's memory, history and identity,
- Creating an alternative for the preservation of historical buildings in today's world, where thematic museums are increasing and gaining more meaning,
- However, if wrong interventions are made, the building will be damaged.

In addition to the architectural values of the buildings, the important events in the historical process and their integration with the important personalities who lived here increase their importance and protection requirements. When the examined examples are evaluated, it is significant that in the Orsay Museum the original parts of the building and the added parts can be distinguished in terms of conveying accurate historical information to the visitors. In the Dali Museum, creativity precedes preservation. However, this building is striking in terms of its identification with Dali, one of the personalities who constitute one of the most important parts of the urban identity. In the Istanbul Energy Museum, the building maintains its energy identity as a museum. The annexes are neutral and distinguishable from the original.

Shusha Natavan House, on the other hand, is an important historical landmark and a striking point of the city in the settlement, which is described as the music capital of Azerbaijan. However, the building was worn out like the whole settlement in the First Nagorno-Karabakh War. In the study, it is suggested that the remains should be preserved and a structure built with up to date materials should be made to provide more information within the ruin landscape to visitors.

As a result, in the process of rapid change in the world, it is necessary to adapt historical buildings to the conditions of the day. This adaptation takes place at times with functional changes. Considering the environmental, architectural, spatial characteristics and capacity of the building, as well as social sensitivities, it is possible to evaluate the building with a secondary function for keeping it alive and protecting it. The museum function is meaningful in that the building also exhibits itself and provides access to everyone.

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