

TRACES OF ANATOLIAN AFFILIATED CULTURES IN ISTANBUL: THE 1991 EXHIBITION AT THE ISTANBUL ARCHAEOLOGICAL MUSEUMS AND ITS CONTEMPORARY RELEVANCE

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Abstract: This study examines the 1991 "Anatolian Affiliated Cultures" exhibition at the Istanbul Archaeological Museums, focusing on its presentation of artifacts from Cyprus, Syria, and Palestine. The exhibition, awarded the European Museum of the Year prize in 1993, serves as a seminal case study for analyzing museological practices in cultural heritage presentation. The paper employs a historical-analytical methodology, drawing on archival documents, exhibition designs, and contemporary sources to reconstruct the exhibition's conceptualization and execution. A significant portion of the analysis is dedicated to the Palmyra tomb chamber reconstruction and the Syria-Palestine collections, using their current imperiled state as a poignant reminder of the threats to global cultural heritage. The findings highlight the exhibition's role in fostering cultural awareness and its innovative interdisciplinary approach. The study concludes by discussing the implications of contemporary threats, such as conflict and destruction, and underscores the critical importance of preservation, presentation, and digitalization efforts for safeguarding humanity's shared cultural patrimony for future generations.

Keywords: Cultural Heritage; Museum Studies; Heritage Preservation; Palmyra; Istanbul Archaeological Museums; Digitalization.

Introduction

The preservation, presentation, and digitalization of cultural heritage constitute a core mission for museums worldwide, institutions that act as vital bridges between past civilizations and future generations. As a cornerstone of these efforts in the Eastern Mediterranean, the Istanbul Archaeological Museums embarked on a transformative journey for its centenary in 1991. This milestone involved not only the restoration of the museum building but also a comprehensive renewal of its exhibition concepts and installations in both the Main and Annex Buildings (Pasinli, 2003). This ambitious endeavor was realized through the coordinated, harmonious, and dedicated efforts of experts from the Istanbul Archaeological Museums alongside architects, interior designers, and technical staff from the Istanbul Restoration and Monuments Directorate.

The revitalized exhibition program offered a vertical narrative through history. The annex building housed a series of thematic displays: "Istanbul's Surrounding Cultures: Thrace, Bithynia, and Byzantium" on the first floor; "Istanbul through the Ages" on the second floor; "Troy and Anatolian Cultures" on the third floor; and, culminating on the

fourth floor, the "Anatolian Affiliated Cultures: Cyprus, Syria, and Palestine" exhibition¹. This uppermost exhibition constitutes the primary subject of the present study.

The 1991 "Anatolian Affiliated Cultures" exhibition aimed to present the complex relationships between Anatolia and its surrounding cultures from a multidimensional perspective. It was more than a display of artifacts; it was the product of an interdisciplinary effort that combined scientific research, artistic expression, and cultural interpretation (Billur, 2020). Lauded by museum and archaeology communities for its educational value and suitability to the museum's historical identity, the new exhibition design was awarded the '1993 European Council Museum Prize' (Figure 1) among 46 competing museums (Pasinli, 2017). Its success stemmed not only from the quality of the artifacts but also from a fundamental transformation in the museum's approach to exhibition design, achieved concurrently with its overall renovation (Pasinli, 2017).

Today, decades after its launch, the exhibition offers more than a historical record; it provides a critical lens through which to examine urgent contemporary issues. The artifacts it featured, particularly those from regions like Syria and Palestine, now stand as stark symbols of both historical richness and the devastating impact of modern conflict, as tragically exemplified by the systematic destruction of Palmyra.



Figure 1. Council of Europe Award Ceremony, Strasbourg, 11 May 1993 (left) and the 1993 Council of Europe Museum Prize (right).

This paper aims to critically reassess the 1991 exhibition within a modern museological framework. The primary research problem is to analyze how this seminal project can inform current and future practices in heritage preservation, presentation, and digitalization, especially in the face of escalating threats to cultural assets. The main goal is to demonstrate the exhibition's enduring relevance as a model of interdisciplinary collaboration and to extract concrete lessons for future safeguarding strategies. By focusing on specific collections, such as the Palmyra tomb chamber reconstruction and the

¹ The exhibitions in both the main and annex buildings are no longer in place. Following a 10-12 year closure starting in 2010, the museum reopened in 2022 with a completely redesigned exhibition. All halls were altered, and the walls were excessively adorned with panels, the halls with images, illustrations, and digital displays. Excessive lighting was used, and criteria for comfortable photography were not considered. The attention of visitors is directed more towards the panels and images than the artifacts themselves. While a chronological approach should have been followed for educational purposes, this criterion was not adhered to. Instead of the former respectful and orderly presentation that was in line with the building's identity and historical character, a new museum with an exhibition concept that lacks clear organizing principles, is indistinguishable from other newly opened museums, is highly debatable, and hinders visitor concentration has been created. The fate of the halls in the annex building remains unknown.

Syria-Palestine artifacts, this study argues that historical museological projects can provide powerful, tangible narratives for advocating peace and raising global awareness about the fragility of our shared cultural heritage.

Research Methodology

This research adopts a qualitative, case-study approach centered on the 1991 "Anatolian Affiliated Cultures" exhibition. The methodology is based on historical analysis and critical interpretation of primary and secondary sources.

The primary data sources include archival materials related to the exhibition's design and execution. These consist of architectural plans (e.g., Figure 2), prototype showcase studies, photographs from the exhibition installation phase, and original artifact photographs from the museum's archives. The personal archive of İffet İzgi Billur, a key architect involved in the project, provides invaluable insights into the technical and design processes (Billur, 2020; İzgi Billur Archive, 1991).

Secondary sources comprise publications by Alpay Pasinli, former director of the Istanbul Archaeological Museums, which offer detailed accounts of the exhibition's context and content (Pasinli, 1995; 2001; 2003; 2017). Scholarly literature on the archaeology of Cyprus, Syria-Palestine, and Palmyra is used to contextualize the exhibited artifacts.

The analysis involves a systematic review of these materials to reconstruct the exhibition's planning, thematic organization, and museological strategies. Furthermore, a comparative perspective is introduced by juxtaposing the exhibition's portrayal of sites like Palmyra with their current, often endangered, state. This methodological framework allows for an in-depth exploration of the intersection between historical museology, heritage presentation, and contemporary preservation challenges.

Results

The 1991 Exhibition of Anatolian Affiliated Cultures

The 1991 "Anatolian Affiliated Cultures" exhibition, located on the uppermost floor of the museum's annex building, presented a rich tapestry of cultural interactions between Anatolia and the regions of Cyprus, Syria, and Palestine. By showcasing artifacts from the Chalcolithic to the Roman periods, the exhibition transcended geographical boundaries to highlight a shared cultural heritage. A distinctive feature of the exhibition was its immersive presentation of unique architectural and funerary structures, most notably a full-scale reconstruction of a Palmyrene hypogeum—an elaborate underground tomb chamber. This section examines the exhibition's innovative design and enduring legacy, with a particular focus on such architectural reconstructions and collections that now stand as powerful reminders of the fragility of cultural heritage in the face of modern conflict.

The "Anatolian Affiliated Cultures" Exhibition Project: An Interdisciplinary Endeavor

The preparation of the "Anatolian Affiliated Cultures" exhibition was characterized by an exceptional level of interdisciplinary collaboration. A team comprising

archaeologists, art historians, architects, interior designers, conservators, and engineers worked in concert from the initial concept phase (Pasinli, 2017). This collective spirit was fundamental to achieving a result that balanced scientific accuracy with aesthetic integrity and visitor engagement (Figure 2).



Figure 2. Snapshots from the 42.00-level prototype window display (above) and the Palmyra tomb chamber and sculptor's work (below) (İzgi Billur Archive).

Exhibition Design and Museological Approach

The exhibition was housed on the top floor (level 42.00) of the annex building, an area of approximately 1200 square meters initially illuminated by sixteen roof lanterns. However, due to excessive heat gain measured by the conservation laboratory, the original daylighting system was abandoned in favor of a carefully controlled indirect artificial lighting system to ensure optimal conservation conditions (İzgi Billur Archive, 1991). The general architectural project was drafted at a 1:50 scale (Figure 3), and the space was symmetrically organized, with one side dedicated to the Cyprus collection and the other to the Syria-Palestine region, each signaled by a distinct color scheme—green for Cyprus and brown for Syria-Palestine².

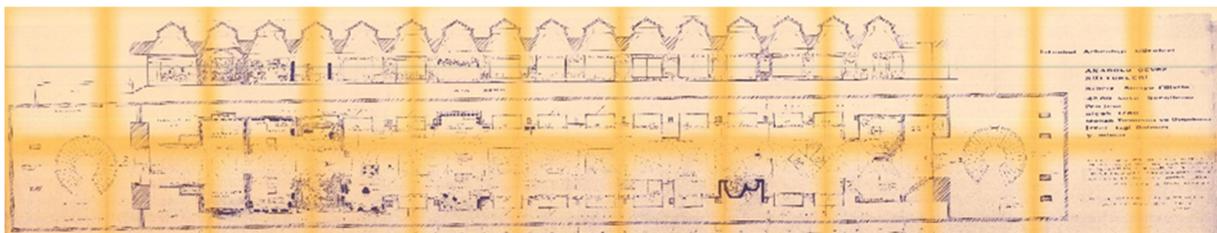


Figure 3. General Architectural Exhibition Project 1/50 (İzgi Billur Archive).

² İffet İzgi Billur Archive, Exhibition Project (1991).

A meticulous process was employed for the display design, beginning long before the artifacts were placed. Museum specialists first shared inventory slips containing visuals and dimensions with the design architects. The exhibition was then conceptualized on the floor plan, following a chronological arrangement from the Chalcolithic to the Hellenistic-Roman eras. To determine the precise dimensions and proportions for pedestals within the vitrines, a full-scale prototype vitrine was constructed. Foam models of various sizes were used in repeated trials by museum specialists and designers to determine the optimal arrangement, sightlines, and artifact placement for each chronological segment (Billur, 2020).

The entrance to the hall was marked by prominently displayed sculptures³ that were meticulously conserved for the exhibition (Figure 4). The exhibition space was accessed via a helical staircase, and a special room was designed for the Palmyra Tomb Stelae at the exit. Within the main space, numerous columns were strategically utilized to create a service and access corridor behind the display cases, effectively concealing the building's structural elements. Graphic information panels were employed for this purpose, and the display case glass was angled to minimize reflections.



Figure 4. Entrance to the "Anatolian Affiliated Cultures" exhibition space (Billur, 2020).

A unique display case in the form of a natural rock formation was designed for the Syria-Palestine section to depict the burial ritual within the Gezer Rock Tomb (İzgi Billur Archive, 1991). Important artifacts, including the Parthian Palace facade fragments, sarcophagi, altars, and the Siloam Inscription, were displayed in an open exhibition format. In the Cyprus section, sculpture heads were scaled down to 1/7 of their actual size and mounted at their true heights in open display cases.

Sculptures and architectural elements displayed in the open area were cleaned by the Istanbul Restoration and Conservation Laboratory of the Ministry of Culture and

³ The sculptures were transported, assembled, and restored by sculptors Muhittin Uysal and Muzaffer Ertoran.

Tourism of the Republic of Türkiye and precisely positioned on their podiums by an expert sculptor.

A comprehensive microclimate strategy was implemented to protect the collections. Dichroic reflectors were employed within display cases and open areas to prevent radiant heat from reaching the artifacts. The entrance and exit were equipped with electronic doors, and the ventilation, heating, and cooling were managed by fan coil units located in the rear service corridor. All details, from the lighting system and display case placement to the color concept, were carefully planned and executed, representing a significant advancement in museological practice in Türkiye.

The Syria-Palestine Collection

The Syria-Palestine collection featured artifacts acquired through Ottoman-era excavations (1885-1910) at key sites like Gezer, Megiddo, Taanek, Samaria (Sebastiye), Tell es-Şafi (Tell Zafit), Tell Zakariya (Tell Azekah), Tell el-Judeideh, Tell Sandahannah (Tell Mareshah), Tell et-Tin (near Homs), Sidon (Sayda), Tyre (Sur), Gaza, Baalbek, Jerusalem, Berytus (Beirut), Sarepta, and Palmyra (Tadmor).

The collection represented a vast chronological span, from the Chalcolithic period to the Byzantine era, including figurines, weapons, tools, altars, and inscriptions. A selection is presented in Figure 5 (Pasinli, 2001).



Figure 5. A Selection from the Syria-Palestine Collection (Pasinli Archive)

- a) Syria-Palestine Deity Figurine, Bronze-Gold, Gezer (Israel), Middle Bronze Age (mid-2nd millennium BC), h. 11.7 cm., b) Syria-Palestine. Various Weapons, 3rd millennium BC - 3rd century BC, c) Syria-Palestine, Goddess Astarte Figurine, Taanek (Israel), Late Bronze Age (1400-1200 BC), h. 10.2 cm., d) Syria-Palestine. Altar, Hellenistic Period (3rd-1st century BC), Sebastia, Limestone, 9x7.5x7.2 cm., e) Syria-Palestine, Oil Lamps, Late Hellenistic-Early Roman Period, f) Syria-Palestine. Bronze and Bone Tools, Hellenistic-Roman Period, g) Syria Palestine, Parthian Stele, Assur (Iraq), 12th-13th century AD, 160x84x37 cm., h) Syria-Palestine, Aphrodite Figurine, Roman Period, 1st century BC, h. 51 cm.

Among the most significant epigraphic pieces were the Gezer Calendar (c. 925 BCE, Figure 6a), the Jerusalem Temple Warning Inscription (1st century AD, Figure 6b), a stark reminder of the temple's sanctity; and one of the oldest known Hebrew inscriptions detailing an agricultural cycle; the Siloe (Ayn-Silvan) Inscription (c. 700 BCE, Figure 6c), , commemorating the construction of a rock-cut tunnel designed to secure Jerusalem's water supply (Pasinli, 1995).

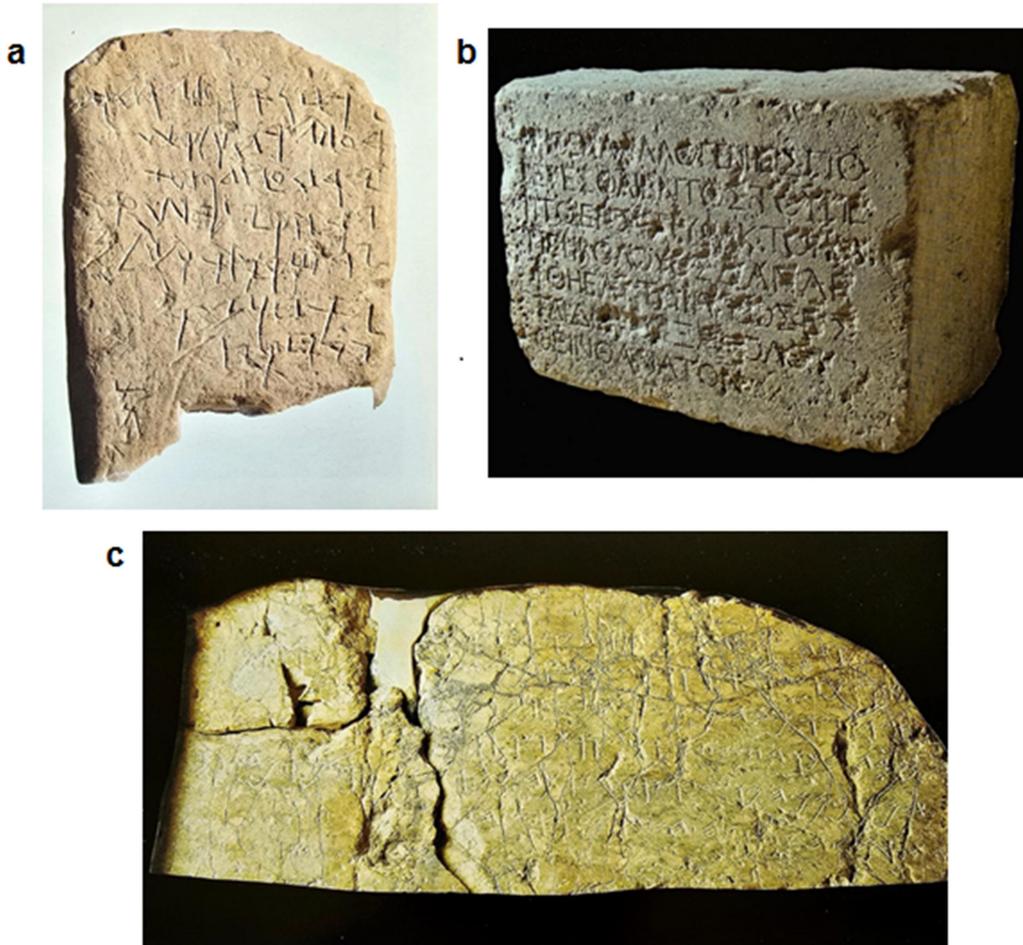


Figure 6. Key Inscriptions from the Syria-Palestine Collection (Pasinli Archive).

- a. Syria-Palestinian, Gezer Calendar, Gezer (Israel), 925 BCE, Limestone, 11x7.5 cm.
- b. Syria-Palestine. Jerusalem Temple Inscription, Roman Period, 1st Century AD, Limestone, 60x90x39 cm.
- c. Syria-Palestine. Siloe Inscription, c. 700 BCE, Jerusalem, 32x69cm.

The display of these objects, studied through prototype arrangements (Figure 7), provided a profound insight into the region's historical and religious complexity.



Figure 7. Prototypical showcase arrangement study of the Syria-Palestine collection (İzgi Billur Archive).

A distinctive feature was the thematic presentation of burial customs. A 1:20 scale model of the Gezer Rock-Cut Tomb was created (Figure 8, left), contextualizing the actual tomb findings (Figure 8, right). This display elucidated diverse burial practices, such as cremation and inhumation, the latter often evidenced by the symbolic 'hocker' position—a flexed posture resembling the fetus in the womb, believed to symbolize beliefs in an afterlife and rebirth (Uzunoğlu, 1993). The exhibition thus connected a specific archaeological context to the universal human phenomena of sepulchral traditions, of which rock-cut tombs with their deep-rooted history in Anatolia and beyond are a prime example (Şahan, 2017).

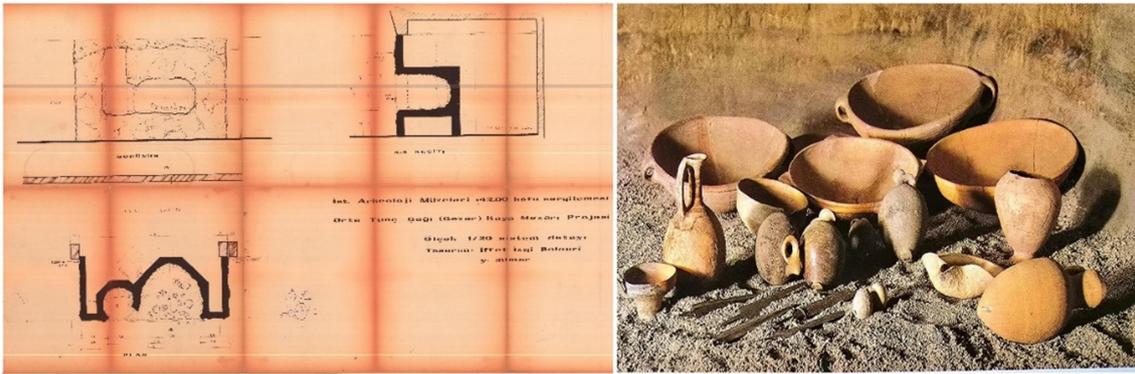


Figure 8. 1/20 scale Gezer Rock-Cut Tomb project (left) and Syria-Palestine, Rock-Cut Tomb findings, Middle Bronze Age (1800-1500 BC) (İzgi Billur Archive (left), Pasinli Archive (right)).

Palmyra and the Palmyra Tombstone Stelae Exhibition Design

The exhibition's climax was a full-scale reconstruction of an underground burial chamber (*hypogeum*) from Palmyra, the ancient caravan city in the Syrian desert (Anderson & Ousterhout, 2018). This thematic display aimed to immerse visitors in the site's funerary culture.

The Palmyra hypogeum, used from the 1st to the 3rd centuries AD, featured T-shaped or cruciform galleries whose walls were lined with *loculi* (niches). These *loculi* were sealed with sculpted portrait stelae of the deceased. The museum's reconstruction, based on the tomb of Yarhai (c. 108 AD), commissioned for himself and 219 family members, incorporated original stelae. These portraits are celebrated as finest examples of Greco-Syrian art, characterized by frontal figures with emphasized eyes, volumetric drapery, and elaborate jewelry denoting status (Pasinli, 2003). The project (Figure 9) and the final installation (Figure 10) carefully recreated the chamber's atmosphere.

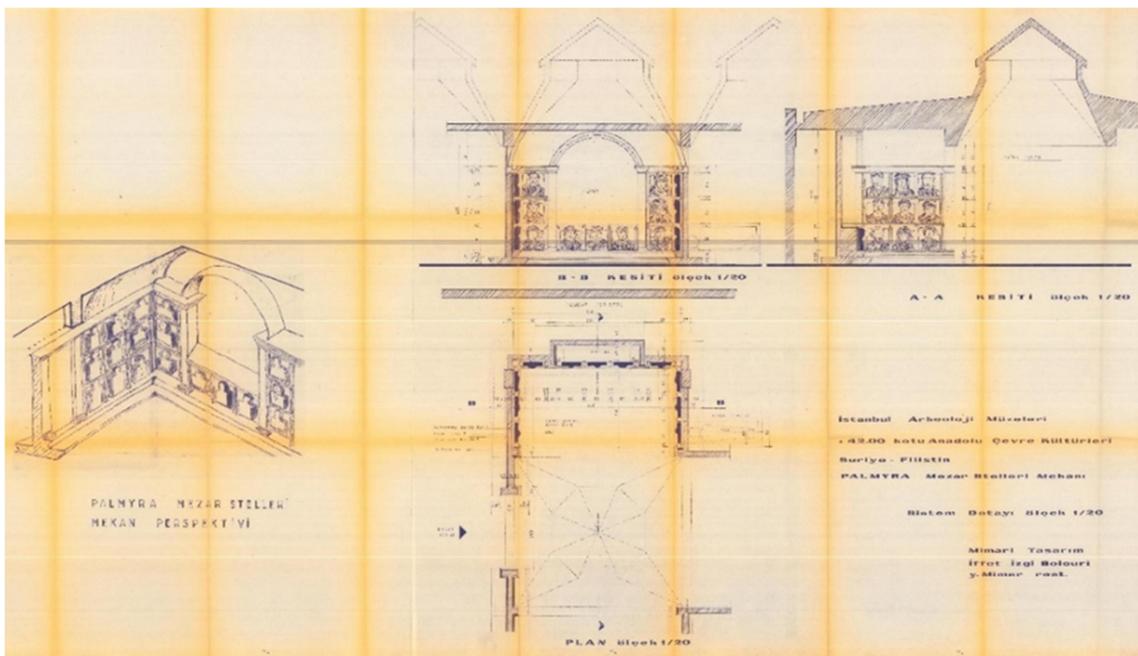


Figure 9. Palmyra Tomb Chamber Project (1:20 Scale) (İzgi Billur Archive).

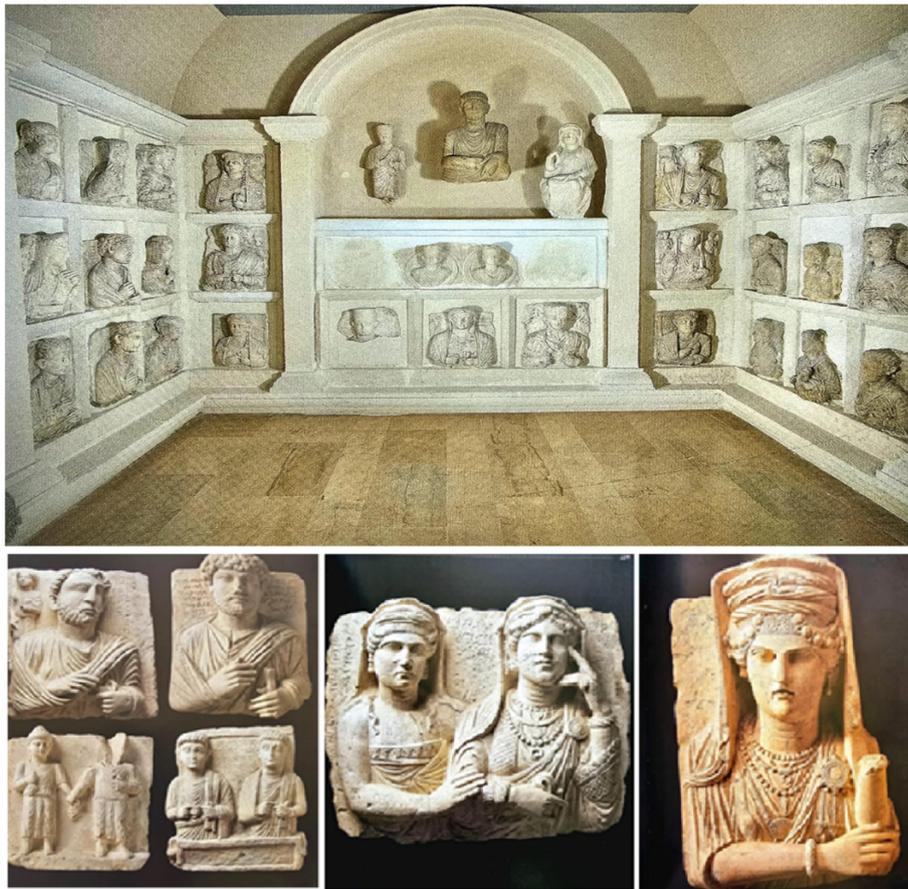


Figure 10. Syria-Palestine, Palmyra Underground Burial Chamber (Reconstruction), (1st-3rd Century AD) (above) and Palmyra Tomb Monument Reliefs (below) (Pasinli Archive).



Figure 11. The Temple of Bel in Palmyra, showing its state in 2014 and its condition after destruction (Joseph Eid/AFP/Getty Images).

Tragically, the deliberate destruction of Palmyra by ISIS in 2015 transformed this exhibition from a mere historical presentation into a poignant memorial. The devastation of structures like the Temple of Bel (Figure 11) underscores the vulnerability of cultural heritage and adds a profound, unintended layer of meaning to the 1991 exhibition, highlighting the urgent need for preservation and digital documentation.

The Cyprus Collection

The Cyprus collection, a significant part of which was formed by the 19th century Cesnola acquisitions (Polat, 2001), offers an uninterrupted archaeological record from the Early Bronze Age to the Roman period. This collection, originating from key sites such as Amathus, Idalion, Kition, and Salamis, showcases the island's pivotal role as a cultural crossroads in the Eastern Mediterranean, influenced by Anatolian, Near Eastern, Greek, and Roman cultures (Pasinli, 2003).



Figure 12. The Cyprus Collection: Study and Selection.
a) Showcase arrangement prototype (İzgi Billur Archive).
b) Exhibited artifacts (Pasinli Archive).

a) Cyprus, Early Bronze Age (2500-2300 BC), H. 47.5 cm. b) Cyprus, Assorted pottery and rhyton, Late Bronze Age (1650-1450 BC). c) Cyprus, White Slip Ware, Late Bronze Age (1650-1450 BC). d) Cyprus, White Slip Ware Jug, Late Bronze Age (1650-1450 BC), H. 20.3 cm, D. 13.5 cm. e) Cyprus, P.T. Bull-shaped vessel (rhyton), Late Bronze Age (1650-1450 BC) and a helmet, Archaic Period (8th-7th century BC). f) Cyprus, Painted Jug, Geometric Period (1050-750 BC), H. 35 cm, D. 35.5 cm. g) Cyprus, Oinokhoe, Archaic Period (8th-7th century BC), H. 31 cm, D. 23 cm. h) Cyprus, Female Statue, Archaic Period (600-560 BC), Limestone, H. 128 cm. i) Cyprus, Male Statue (Kouros), Archaic Period (540-480 BC), Limestone, H. 176 cm. j) Cyprus, Terracotta Horse-and-Rider Figurines, Archaic Period (7th-6th century BC), H. 12.916.6 cm. k) Cyprus, Terracotta Lagynos with Decoration, Hellenistic Period, 1st century BC, H. 24 cm, D. 19.4 cm. l) Cyprus, Helmeted Male Head, Classical Period (5th-4th century BC), H. 37 cm. m) Cyprus, Grave Stele, Classical Period (2nd half of 5th century BC), Limestone, 121x42 cm.

The 1991 exhibition presented this journey through a meticulous chronological display within specially designed vitrines (Figure 12a). The narrative began with Red Polished and painted pottery from the Early Bronze Age, followed by the distinctive White Slip ware of the Middle and Late Bronze Ages. A notable highlight was the inclusion of Bronze Age terracotta figurines and idols, including red polished and white-line decorated types (Atakan, 2001). The Archaic period was powerfully represented by an impressive array of limestone sculptures, featuring a large Kouros statue and a female figure (Figure 12b), illustrating the island's artistic development. The journey concluded with artifacts from the Classical to Hellenistic-Roman periods, including terracotta lagynoi, a helmeted male head, and grave stelae.

This systematic and didactic arrangement allowed visitors to trace the evolution of Cypriot material culture, emphasizing its complexity and external connections, from its earliest inhabitants to its integration into the Roman world.

Discussion

The 1991 "Anatolian Affiliated Cultures" exhibition stands as a significant achievement in late 20th-century museology. Its success can be attributed to several key factors that remain relevant for contemporary heritage practice: interdisciplinary collaboration, meticulous planning, and a thematic approach that contextualized artifacts within their cultural narratives.

This case study demonstrates that effective heritage presentation goes beyond displaying objects; it involves creating meaningful experiences that connect the past with the present. The exhibition's innovative use of reconstructions, such as the Palmyra hypogeum and the Gezer tomb model, served as powerful immersive tools. However, the subsequent destruction of Palmyra these museological choices a new, urgent significance. They transformed from educational displays into virtual repositories of a heritage now under threat or partially lost. This shift underscores the critical role museums can play as sanctuaries and witnesses in an era where cultural heritage is increasingly vulnerable.

The findings of this study strongly align with the core themes of preservation, presentation, and digitalization. The exhibition itself was an act of preservation through presentation, safeguarding the memory and context of artifacts. Today, the need for digitalization becomes paramount. Technologies like 3D scanning, photogrammetry, and virtual reality, which were in their infancy in 1991, are now indispensable tools. They allow

for the creation of "digital twins" of at-risk sites and objects, ensuring that even if the physical heritage is damaged, its detailed record survives for research, education, and potential future reconstruction efforts (UNESCO, 1972; ICOMOS, 1990).

The destruction of cultural heritage, as witnessed in Palmyra, Bamiyan, and elsewhere, is not merely a loss of stone and mortar but an attack on collective human memory and identity (Little, 2023). The 1991 exhibition, therefore, offers a model for how museums can proactively contribute to heritage safeguarding. Future exhibitions could build upon this model by integrating sections that explicitly address the threats of destruction, using interactive technologies to foster empathy and highlight the importance of peace and international cooperation, as advocated by charters like the Venice Charter (ICOMOS, 1964).

Conclusion

The 1991 "Anatolian Affiliated Cultures" exhibition at the Istanbul Archaeological Museums provided a foundational model for presenting complex cultural interactions through interdisciplinary collaboration and innovative design. This retrospective analysis positions the exhibition not as a static historical event, but as a dynamic framework with significant implications for contemporary heritage practice. The tragic fate of Palmyra, whose reconstructed tomb chamber formed a centerpiece of the exhibition, starkly recontextualizes the project, transforming it from a mere display of antiquities into a poignant case study on the vulnerability of global cultural heritage.

The central finding of this study is that the curatorial and collaborative principles demonstrated in 1991 retain their critical relevance, yet they now require augmentation by a paradigm of proactive digital stewardship. The creation of precise digital surrogates through technologies like LiDAR and photogrammetry must be integrated as a core component of preservation strategy, not as an ancillary activity. This study proposes a forward-looking model termed the "Phygital Heritage Narrative," where physical artifacts and reconstructions are systematically paired with interactive digital interfaces. Such an approach would allow visitors to engage with underlying data layers—such as 3D models, spectral analyses, or epigraphic translations—effectively transforming the visitor experience from passive observation to active, data-driven inquiry.

Furthermore, this research identifies a systemic gap in the long-term legacy of exhibition projects. To address this, we propose the institutional adoption of a "Digital Legacy Plan," ensuring that high-fidelity digital assets are preserved in open-access repositories and are actively leveraged for future research, education, and virtual reconstructions. In this redefined framework, the digital surrogate becomes the durable and reusable core of cultural heritage, ensuring its accessibility and utility for future generations long after physical exhibitions have concluded.

While this study is limited by its focus on a single historical case, it opens avenues for future research into the practical application of the proposed "Phygital Heritage Narrative" model and the evaluation of "Digital Legacy Plans." The 1991 exhibition ultimately demonstrates that heritage preservation is a continuously evolving discipline. Its future depends on the strategic integration of historical methodology with digital innovation,

ensuring not only the protection of humanity's shared memory but also its active and perpetual reinterpretation.

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Abstract and Keywords in Turkish

Öz: Bu çalışma, İstanbul Arkeoloji Müzeleri'ndeki 1991 tarihli "Anadolu Çevre Kültürleri" sergisini incelemekte ve ağırlıklı olarak Kıbrıs, Suriye ve Filistin'den getirilen eserlerin sunumuna odaklanmaktadır. 1993 yılında Avrupa Yılın Müzesi ödülüne layık görülen sergi, kültürel mirasın sunumuna ilişkin müzecilik uygulamalarını analiz etmek için temel bir vaka çalışması işlevi görmektedir. Makale, serginin kavramsallaştırılmasını ve uygulanmasını yeniden inşa etmek için arşiv belgeleri, sergi tasarımları ve çağdaş kaynaklara dayanan tarihsel-analitik bir metodoloji kullanmaktadır. Analizin önemli bir bölümü, Palmira mezar odası rekonstrüksiyonu ve Suriye-Filistin koleksiyonlarına ayrılmış olup, bunların günümüzdeki tehlike altındaki durumu, küresel kültürel mirası tehdit eden tehlikelere yönelik çarpıcı bir hatırlatıcı olarak kullanılmaktadır. Bulgular, serginin kültürel farkındalığı geliştirmedeki rolünü ve yenilikçi disiplinlerarası yaklaşımını vurgulamaktadır. Çalışma, çatışma ve yıkım gibi çağdaş tehditlerin etkilerini tartışarak sonlanmakta ve insanlığın ortak kültürel mirasını gelecek nesiller için korumak adına muhafaza, sunum ve dijitalleştirme çabalarının kritik önemini altını çizmektedir.

Anahtar Kelimeler: Kültürel Miras; Müze Bilimi; Mirasın Korunması; Palmira; İstanbul Arkeoloji Müzeleri; Dijitalleşme

Abstract and Keywords in Bulgarian

Резюме: Настоящото изследване разглежда изложбата "Култури, свързани с Анатолия" от 1991 г. в Археологическите музеи в Истанбул, като се фокусира върху представянето на артефакти от Кипър, Сирия и Палестина. Изложбата, удостоена с наградата "Европейски музей на годината" през 1993 г., служи като основополагащ случай за анализ на музейните практики в представянето на културното наследство. Настоящият труд използва историко-аналитичен метод, черпейки от архивни документи, дизайни на изложби и съвременни източници, за да реконструира концептуализацията и изпълнението на изложбата. Значителна част от анализа е отделена на реконструкцията на гробната камера в Палмира и колекциите от Сирия и Палестина, като тяхното сегашно застрашено състояние се използва като ярко напомняне за заплахите за световното културно наследство. Резултатите подчертават ролята на изложбата за насърчаване на културното съзнание и нейния иновативен интердисциплинарен подход. Изследването завършва с разглеждане на последиците от съвременни заплахи, като конфликти и разрушения, и подчертава жизненоважната важност на усилията за запазване, представяне и дигитализация за опазването на общото културно наследство на човечеството за бъдещите поколения.

Ключови думи: културно наследство; музейни изследвания; опазване на наследството; Палмира; Археологически музеи Истанбул; дигитализация.

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