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**EXHIBITION: ON THE SAME PAGE: 30 YEARS OF ARCHITECTURAL HISTORY AT METU**

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Over the academic year of 2018-2019, METU Architectural History Graduate Program celebrated its 30th anniversary with panels and presentations. *On the Same Page: 30 Years of Architectural History at METU* was opened in May 2019 as part of these series concentrated around the Program and its contributors. The exhibition has represented an experimental curatorial and theoretical output focusing on the 30 years of METU AH's scholarly production. It threw light on the page shared and filled out by young graduate students in their formative years, attesting to a common ground and a platform for potential intellectual development on their specialties. *On the Same Page* has occupied the heart of the METU Faculty of Architecture Building, the northern side of the Kubbealti, for three weeks.

Pursuing Eco's fascination with lists, the exhibition project started with a checklist: 1 national architectural history conference, 10 graduate symposia, 12 faculty members - in total, 13 international workshops, 19 completed Ph.D. dissertations, 29 undergraduate

level elective courses, 48 graduate-level elective courses, 62 enrolled students, 64 *METU Talks AH* posters, 76 jury members assigned for Ph.D. dissertations, 102 completed MA Thesis, 120 MA and Ph.D. graduates, 239 jury members assigned for MA theses, 270 students in total. When focused on completed theses, the numbers have become more engaging: 11.676 printed figure, 12.296 bibliographical entries, 23.921 printed page, and 25.239 footnotes. At first, all items were digitized, re-formatted, and re-shaped into a manageable database form. This accumulated thick *data* was categorized in the light of research questions, lively discussions, and long debates among team members. In the following stage, the designated venue was measured and modeled to discuss display strategies. The architecture of the exhibition was tested at nights and during weekends. It took seven weeks of hard work and an extraordinary sustained effort of 18 graduate students in collaboration with METU AH faculty and research assistants to compile and conceptualize the content as well as design and install the exhibition.

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*On the Same Page* displayed a selection of data visualizations and several highlights regarding the Program's educational outcome and research agenda.

**The Timeline** presents selected pivotal moments in the life of the Program. This 8m long line diagonally placed against the wall captured AH's commitment to continuing scholarly conversation through national and international conferences as well as publications and workshops. A copy of the original foundation document from 1988 enriched the line reminding the bureaucratic touch behind academia.

**Logbooks and handwritten notes** by our dear professors Lale Özgenel and Namık Erkal showcased delicate intellectual practices in the early years

of their careers. Sketches and personal notes on these pages unfolded not only a haptic learning experience but revealed the art of notetaking.

**The Interview** was a 48-minute video featuring twelve faculty members who worked for and contributed to the life of AH for so many years. We asked how they perceived the Program's position in the field, what its competitive advantages and disadvantages were, and how it should best go forward. Our professors generously shared with us professional opinions along with cherished personal memories.

**The Red Cloud** presented a visual overview of 120 MA and PhD abstracts. Calculating the word frequency, the analytical power of the word cloud allowed visitors to examine the Program's keywords immediately.

**The Light Table** was brought from the Faculty Archives. The original table served for years as instructors' translucent platform for slide selection. During the exhibition, the elaborate, light brown slide cabinet with original slides inside accompanied the Light Table, and the mise-en-scene poetically reminded the confines of hands-on teaching practices.

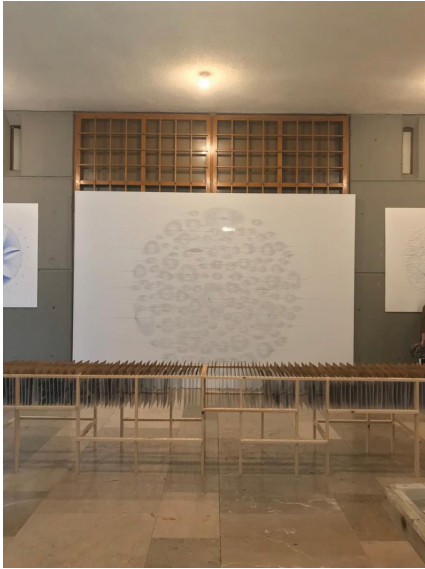
**The Kodak Carousel**, or the time machine as Don Draper from *Mad Men* calls it, was placed right behind the Table. This iconic machine (re)created the familiar atmosphere of architectural history surveys with the projected light, and more remarkably, with the distinct rhythmic mechanical sound it made while changing slides.

**The Cascade** visualized the graduate and undergraduate courses offered in 30 years. The course names, catalog descriptions, syllabi, and exam questions from the 1990s accompanied the graphic. Remarkably, the Cascade unfolded the vast networks of ideas and disciplinary approaches changing in time. The decade between 2006 and 2016 appeared as the most productive years in terms of variety in curricula.

**The Table of Contents** occupied the center of the exhibition space. The 4m long table designed and assembled by our crew consisted of an empty frame and 120 chronologically inserted two-sided sheets. Each sheet represented







the table-of-contents pages and representative printed figures of either an MA or a Ph.D. thesis completed in the Program.

The last component of the exhibition consisted of three large-scale data visualizations. **The Field**, placed in the center, displayed 12.296 bibliographical entries referred in 120 theses. The aim was to (re)trace the hinterland of METU AH's research environment while illustrating common nodes, i.e., sourcebooks defining and formulating architectural historywriting. However, to fit all data points within the printed page, we diminished the text size, which, unfortunately, turned out to be too small to be readable.

**The Circle**, on the left, demonstrated the first set of relations between types, dates,

authors, publishing houses, and related institutions of these bibliographical entries. Lastly, **The Signatures**, placed on the right side, was an actor network derived from a list of 315 scholars who served as jury members and signed 120 completed architectural history theses. Designed as a circle, the image almost immediately depicted our "small world."

**On the Same Page** would not be possible if it were not for the support and guidance of METU AH faculty and students, and the generous support of Mimarlar Derneği 1927, METU Department of Architecture and METU Faculty of Architecture. We are incredibly grateful for all the contributions.



