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Tracing architectural exhibitions in the absence of archives: The case of Taşkışla

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Abstract
Architectural exhibitions — whether manifesting as built environments or theoretical discourses — deepen discussions on the meaning of architecture in retrospective and prospective senses. While this growth parallels academic interest in archival studies and the emergence of institutions dedicated to archiving and exhibiting representations of architectural works, the absence of centralized architectural institutions leads to insufficient, fragmented documentation, limiting comprehensive mapping of relationships. This study explores whether architectural space can function as a memory-collecting "hive-mind," where temporary exhibitions collectively form a dynamic archive, even without a permanent physical repository. The article first examines theoretical perspectives on architectural archives, exhibitions, and schools of architecture. It then analyzes three exhibitions at Taşkışla, Istanbul Technical University's Faculty of Architecture, focusing on architects (Holzmeister, Onat, and Yücel) who also served as educators there. Since Taşkışla lacks a classified, organized architectural archive, no institutional records detail the design, construction, or installation of these exhibitions. Consequently, information was gathered from testimonies, personal experiences, and diverse documents across different media. Employing a grounded theory methodology, the study cross-references the authors' observations with materials from architectural media, generating an implicit body of knowledge organized into a "micro-archive." This approach highlights the significance of ephemeral exhibitions in shaping architectural discourse. Introducing the concept of "the enactment of the archive," it underscores the archive's performativity and agency in restoring and reintegrating relationalities, commonalities, gaps, and overlooked elements in spatial memory and archival practices. In this sense, the article itself serves as both a record and a "letter to the future."

1. Introduction

Memory studies encompass not only the rememberers, the remembered, and the forgotten but also the procedures and practices of remembering. Frances Yates explores the evolution of mnemonic techniques by tracing the practices of memory from Simonides of Ceos, credited with the invention of the Memory Palace, to Renaissance thinkers like Giordano Bruno and later scholars such as Gottfried Wilhelm Leibniz. The Memory Palace involves mentally placing images to be remembered within a familiar spatial layout, summoning them later by retracing the imagined space. The chosen mental space serves as a tablet, while the images become inscriptions upon it. The distinct features of the space — its structural elements and differentiating units — correspond to layers of memory, each anchored to an image. In societies where writing had not yet become widespread and where architectural structures continued to serve as primary repositories of cultural knowledge, these spaces functioned as archival vessels for mnemonic practices, hosting images and thereby preserving memory (Yates, 2013).

What happens to the Memory Palace when this necessity fades — when we are surrounded by an overwhelming glut of recordings? How does space manifest itself in different minds, and what images does it carry? Where do these images accumulate, and how do they come together? How should we manage a Memory Palace while it is still in use? Is it possible for it to incorporate its own layers of memory even as its structure undergoes continuous transformation?

As we explore these questions, a unique situation crystallizes where space assumes a binding role, memory oscillates between images and events, and time is perceived as past, present and future, dissolving into each other with varying intensity. This situation aligns with the intricate, cyclical, and mutual relationship between architectural artifacts, archives, and exhibitions. The intricacy of the trifold relationship stems from the interdependence of each concept as a whole and their constituent parts. Architectural arti-facts — be they buildings, drawings or publications — emerge through gradual accumulation. As a building's design process involves sketches and models; a publication is shaped by research, drafts, and revisions. Similarly, architectural exhibitions and archives share this multi-dimensional nature. An archival collection, in its entirety, or an exhibition, in its curated form, are both artifacts composed of numerous interconnected elements. All relational objects generated during the architectural process, from documents to physical or digital models, are equally valid as architectural artifacts. The cyclical nature is evident as each step in any design process accumulates its own archive, often becoming the foundation for architectural exhibitions. Architectural practices generate archives, which in turn inform exhibitions, while the curation of exhibitions becomes an essential practice within the field. Moreover, the documentation produced by exhibitions feeds back into the cycle, as these archival records are integrated into further architectural projects. These elements are mutually reinforcing — each capable of assuming roles typically associated with another and contributing to collective growth in a non-hierarchical manner. For instance, if the process of a building's creation is preserved in archives, can the building ever truly vanish from collective memory? Similarly, consider an exhibition about an architect that showcases original materials — photographs, models and drawings — which are later lost or dispersed. Even though the archive of the architect's work is compromised in its entirety, the detailed documentation of the exhibition itself — comprising photographs, catalogues, testimonies, and reviews — can serve as a surrogate archive, sustaining the memory of the architect's contributions. In scenarios where both the original archive and the exhibition are absent or incomplete, might existing architectural structures serve as alternative sources for regenerating these records through new exhibitions or other media? This paper investigates these dynamic interrelationships, highlighting how architectural artifacts, archives, and exhibitions continuously shape

and reconstitute one another in an on-going cycle of production and reinterpretation.

This study aims to explore the complex relationship between archival science and architectural exhibitions by examining the case of Taşkışla, the campus of the Faculty of Architecture at Istanbul Technical University — a prominent educational institution that hosts exhibitions yet lacks an indexed archive. Commissioned by Sultan Abdülmecid I and designed by the British architect William James Smith in 1854, Taşkışla has undergone numerous transformations over time. In 1944, following the enactment of the Universities Law, Yüksek Mühendis Okulu [School of Engineering] was transformed into Istanbul Technical University, and Taşkışla was allocated to this newly autonomous institution. A significant restoration led by Emin Onat — the founder and first dean of the Faculty of Architecture — and Paul Bonatz in 1950 marked Taşkışla's establishment as the institution's home. Taşkışla functions both as a school of architecture and as a repository of institutional memory, as evidenced by the experiences of its academic community. With a layered history of transformations — from a medical school to military barracks, a hospital, and eventually an academic institution — it embodies a complex interplay of historical events and architectural narratives. An accessible institutional archive could provide a more rigorous analysis of the socio-cultural dynamics at Taşkışla by elucidating the interactions among its various stakeholders and activities over time. In the absence of such a centralized archive, however, it is possible to adopt an alternative approach by constructing "micro-archives" — focused collections of minor narratives, dispersed documents, and the gaps between established records. This strategy offers the potential to enrich the scholarly framework of an institution renowned for its enduring contributions to research and education.

2. Methodology

The methodological framework of this study employed the qualitative "grounded theory" approach (Glaser & Strauss, 1967), as it enables architectural researchers to explore the theoretical reach of archival practices in exhibition design and spatial memory formation (Creswell, 2012; Bollo & Collins, 2017). This approach is particularly suited for archival research studies in architecture, as it allows for the emergence of patterns and conceptual categories from the collected data rather than relying on predefined theoretical models (Allen & Davey, 2018).

Building on existing scholarship related to architectural exhibition archives, this methodological framework underpinned the processes of data collection, conceptual analysis, and the formulation of theoretical constructs. The data was collected by recording the observations and experiences of the authors, in addition to archival materials, with the aim of capturing both institutional perspectives and personal recollections and memories (Groat & Wang, 2013). The primary criterion for selecting the three exhibitions at Taşkışla as case studies for this article was their distinctive memorability. In addition to the authors' direct engagement with the architects featured in the exhibitions — either through personal interactions or indirect knowledge transmission — the spatial context of the exhibitions within Taşkışla, the embodied experiences of the visitors, and the unique exhibition materials and apparatuses that distinguished them from other exhibitions in the same venue all played a crucial role in the exhibitions' memorability. Furthermore, the associated events and side programs related to the exhibitions enriched the process of recollection. Given the lack of a centralized or organized architectural archive within the Taşkışla institution, the documents pertinent to the selected exhibitions were sourced externally. These included photographs, exhibition catalogues, design sketches, and written narratives, which were collected primarily through first-hand exposure and supplemented by various media outlets, such as social media, architectural journals, and personal archives.

The collected data were transcribed and analyzed using "conceptual content analysis" methods (Krippendorff,

2018) to corroborate and interpret the research findings. This analytical process involved the systematic identification of core themes, conceptual constructs, and distinctive viewpoints expressed by exhibition organizers and visitors. The emergent themes were then cross-referenced with archival materials to reveal the intellectual, cultural, and experiential dimensions of these exhibitions within the broader context of the ITU School of Architecture's historiography and memory practices.

By synthesizing multiple data sources and perspectives, the study constructed a "micro-archive" that serves as both an analytical tool and a means of reintegrating overlooked or fragmented aspects of spatial memory. The application of grounded theory further facilitated the development of the concept of "the enactment of the archive," underscoring the performative and dynamic nature of exhibition-based archival practices.

3. A conceptual triad: When architectures become archives become exhibitions

"There is no 'architect'; there are 'architects.'" The third chapter of Uğur Tanyeli's book *Yıkarak Yapmak: Anarşist bir Mimarlık Kuramı İçin Altlık* [*Building by Destroying: A Foundation for an Anarchist Architectural Theory*] begins with this aphorism, emphasizing the plurality inherent in the profession. Titled "Redefining the Profession: The Roles of Architects in a Metropolitan World," the chapter outlines various roles that architects take on, including "the architect as a designer, a business person, a worker, an academic, a star/celebrity, an opinion leader/activist, and a writer/theorist". The title and statement emphasize the importance of defining the roles assumed by the actors in the profession and highlight the dynamics the metropolitan world is subjected to (Tanyeli, 2017). Indirectly, it also implies that there is no singular architecture, but rather architectures. This plurality and interconnectedness remind us that any fundamental constituent of the profession can only exist in new forms.

It is possible to say that these roles assigned to architects are not limited to those mentioned above and they are not fixed either. An architect can embody one or several of these roles and may also discover alternative ones, especially in the contemporary world. Building on the earlier discussion of architectural artifacts, one could argue that the outputs of these various roles — whether buildings, publications, or other forms — accumulate and occasionally transform into new artifacts: archives and exhibitions. If architectural archives and exhibitions are considered architectural artifacts as well, could we extend Tanyeli's list to include the roles of the 'architect as archivist' and the 'architect as curator'? If such roles exist, what kinds of architectures, archives, and exhibitions do these architects produce?

This interplay and interchangeability between architectures, archives, and exhibitions suggests an inherent connection, forming a loop that defies a hierarchical structure. Their relativity allows for distinct vantage points, fostering comparisons that emphasize both commonalities and distinctions. Nevertheless, this imaginary loop also creates a closed circuit, a boundary. In order to elaborate on what falls inside and what stays outside of it, it is crucial to examine the archival turns and tendencies in architectural exhibitions in detail; along with their possible reflections on architecture through a case study focuses on Taşkışla.

3.1. Archive as a scientific field
In addition to their power over the construction of history, archival studies inform critical inquiries across various disciplines and enable new maneuvers for each. In architecture, despite an acknowledgement of the importance of the archive, it is frequently regarded as a closed, finite entity — a record of completed narratives. However, an archive should not be understood merely as a collection of finalized materials; rather, it functions as a dynamic reservoir of information in which ongoing processes and relationships are continually inscribed and open to reinterpretation (Wigley, 2005).

This approach resembles Derrida's deconstructivist perspective. According to him, deconstruction is not about demolishing what has been constructed but rather an attempt to understand the act and mechanism of construction (Derrida, 1997). His focus on act of construction as a process of becoming also explains his interest in the archive and his initial attempt to get to the root of what it means. Derrida begins his influential text "Archive Fever" by examining the etymology of the word "archive" in order to contribute to the interdisciplinary discourse surrounding archival studies. Starting from the Latin word "arkhe," he emphasizes the meanings of "origin" and "command" that are embedded within the archive. The archive exists at the intersection of the words "arkhon," which refers to the important documents hosted within it, and "arkheia," which refers to the hosts of the arkhons (Derrida, 1995). The multiplicity of meanings, encompassing both the spatial and the collected aspects, allows the concept of the archive to emerge as both a vessel and of its own contents, thereby enabling self-preservation. This linguistic fluidity invites the incorporation of new concepts into this evolving discourse. The convergence of the conceptual and spatial aspects in the act of preservation generates an internal/external tension within archives, creating a topography that allows for the perception of surface and depth, accessible from different locations and providing access to different versions of time.

While archives have existed in supporting forms for centuries, the establishment of archival science as an independent discipline is relatively recent. The lack of a standardized approach, the need for a systematical self-examination and assessment within the profession gave birth to studies that shaped the field over time. First of these key studies is the Dutch Manual for the Arrangement and Description of Archive, written by Samuel Muller, Johan Feith, and Robert Fruin, in 1895. This seminal book, which establishes the foundations of archival practice as a scientific field is often referred as "the bible of the archivist" with an overall approach to the archive as "an organ-ic whole, which cannot be torn apart". The main objective of the manual was to determine the basic requirements for the classification, organization and definition of the archive (Muller et al., 2003).

Almost thirty years after the Dutch manual; Sir Hilary Jenkinson came forth with another guide book — A Manual of Archive Administration — and elaborated on the discussion. As opposed to solely practical methods in the Dutch Manual, Jenkinson dealt with the question of selection. He notes that archives are institutions that harbor evidence, and archivists are just keepers of these institutions. If archivists decide on the selections of the materials and interfere with the intentions of the creator of the archive, the evidential quality of the archive disappears, and the informational premise of the institution fails (Jenkinson, 1922).

While these two positivist perspectives were significant for archival science to establish its foundation and independence, they were challenged with regard to certain further needs. In 1956, T. R. Schellenberg, objected to the "archive as an organic whole" approach by the Dutch Manual, and "archive as evidence/archivist as keeper" limitation defended by Jenkinson. The amount of the documents accumulated by official institutions in America as a result of the Great Depression, and World War II, led Schellenberg to come up with the "appraisal theory" (Schellenberg, 1956). This selection based theory considered records and the archive as two different things and accordingly divided their values in two. The primary value, as he suggests, is akin to Jenkinson's perspective, which emphasizes the significance of archives in terms of their value as evidence of their creator's actions. However, archives also hold a secondary value for researchers and scholars. According to Schellenberg , an archive should be regarded as "a subset of records carefully preserved by the archivist to create space for diverse and extensive future research" (Cook, 1997).

Although Schellenberg's approach is based on a selective and, hence, productive manner, it still carried a statist perspective. However, the so-

cietal needs forced archival science to go through another shift. The interest of deconstructivist philosophers like Jacques Derrida and Michel Foucault at the beginning of the second half of 20th century, triggered a self-criticism within the field. Their interest in the construction of the archives and power dynamics behind them raised question of inclusiveness. Within this critical atmosphere, Hans Booms suggested a model that is more democratic and responsive to society at large. His main thesis was that the archival institutions should reflect the public opinion and shape the archives accordingly (Booms, 1987). Helen Samuels also developed the concept of relational thinking between institutions and the public. According to Samuels the institution/public relationship, in terms of the appraisal process still maintains its own pitfalls and archival science should extend its course towards more diverse and multi-institutional levels. Her emphasis on the importance of generating institution-specific documentation strategies, combining multiple archives and appraisal activities, utilizing oral histories and personal manuscripts, are reminiscent of a Canadian tradition called the "total archive" (Samuels, 1986).

This polyphonic approach opens a forum for micro-narratives and aims toward a more permeable archive that belongs to and represents the greater society. As Terry Cook summarizes: "Community is the key concept, then, of the fourth archival paradigm now coming into view, a democratizing of archives suitable for the social ethos, communication patterns, and community requirements of the digital age" (Cook, 2020).

While influential figures in archival studies extend beyond those mentioned thus far, their contributions provide a foundational overview of the field's evolution. The shift from an untouchable sacred entity to the duty of preservation; from questioning the appraisal to a critical research area, underlines the importance of constant deconstruction. As in Peter Burke's definition of "polyphonic history", multiplication of voices, languages, lines, and stories in opposition to a monody and singularity allows for the multiplication of gazes from present to past. This plurality functions as an integrative mechanism linking diverse viewpoints, practices and representations (Burke, 2010). In light of this integrative capacity, is it possible to expand the architectural terrain and develop a new perspective with regard to archiving architectural artifacts?

3.2. Exhibition as architectural research

The evolution of archival science prompts a quest for fresh perspectives and public engagement. This context sets the stage to explore the transformative potential of exhibitions. Exhibitions, meticulously curated to display objects in a deliberate sequence, often evoke meanings beyond their individual elements. In fields such as art history and museology, exhibitions serve as more than showcases; they are regarded as tools for research (Herle, 2013). Similarly, in architecture, exhibitions can be envisioned as spaces for architectural research. They offer arenas where the interaction between physical structures and societal contexts can be explored, fostering novel ways to generate knowledge and facilitate shared collective experiences.

Since architecture is a discipline that works and presents itself through different media, and exhibitions are such spatial and experiential events, their inevitable encounter throughout history deserves a special attention and investigation. As Beatriz Colomina points out, while artistic practices welcome spatial gestures and interact with the spaces where they are located, architecture's leakage into museums should be a part of this conversation too. Furthermore, she proposes: "If modern architecture is exhibition, you can also argue that the exhibition of modern architecture is a form of architecture" (Colomina, 2013). Reviewing existing classifications could offer an insight in order to fully comprehend the scope of exhibitions within this particular production model.

According to Adrian Forty, architectural exhibitions should be a distinctive medium so as to represent archi-

tecture within a singular context and establish a unique way to communicate where other mediums cannot. To clarify this requirement of autonomy Forty classifies them into two main categories: "live architecture exhibitions" and "representational exhibitions". By live architecture exhibitions Forty means a one-to-one scale presentation that allows visitors to walk into and around the built construction. He divides this category in two as "permanent" and "temporary' exhibitions". Permanent live architecture exhibitions can be composed of replicas, or as disassembled and reassembled original buildings in different locations, or as they exist in the form of a neighborhood or cluster. On the other hand, temporary real-scale exhibitions refer to fairs and pavilions, periodical events that temporarily showcase real-scale buildings. The other category suggested by Forty are called representational exhibitions and utilize the relational media including models, drawings, photographs rather than the buildings themselves. The division within this category continues as "polemical representational exhibitions" and "encyclopedic exhibitions". While the former stands out to alter perceptions and receptions, the latter aims to acquire a knowledge oriented glimpse regarding "the architecture of a particular region, period, group of architects or a building type". Encyclopedic representational exhibitions also come within two sub-categories: "monographic exhibitions" and "thematic exhibitions". Monographic exhibitions focus on the work of an individual architect and provide retrospection. Thematic exhibitions similarly do that by gathering the works of several architects around a theme (Forty, 2008).

While Forty's classification system considered both form and content as a variable, another proposition was made by Jean Louis Cohen based solely on the content of such exhibitions. Lea-Catherine Szacka's analysis of the first Venice Biennial refers to them both and sorts Cohen's rather tacit classification that comes in a list format (Szacka, 2012). In Cohen's understanding, the first group in this list includes exhibitions presenting the work of young architectural practices in small galleries or biennials. The second category focuses on the forgotten work of architecture or an unnoticed fragment of a great master's practice. The third example highlights exhibitions that serve as platforms for dialogue, centering on new materials and prompting questions about the space itself. The fourth category includes the exhibitions that are sourced from various disciplines and cross-cultural encounters. The fifth takes in exhibitions that focus on the urban condition and cultural scene of a single city. The sixth encapsulates the exhibitions that served to institutionalize a particular generation or group of architects by marking a milestone within the history of a contemporary issue. The seventh category highlights the exhibitions that cause "a paradigm shift in the contemporary theory". The eighth one includes exhibitions that revolve around a theme or inquiry to inform the general public or future practitioners. Lastly he draws attention to exhibitions that bear "an agenda of critique, or even denunciation" (Cohen, 1999).

Despite the differences in these two taxonomies there is a shared concern regarding the exhibition as a medium and its potentiality. According to Forty architecture is "far from being a single medium activity". Building, drawing writing, speaking, photography, film and exhibitions occupy an equally important place for architecture to operate. Further he explains:

> An exhibition is a medium of its own – it is not a book, it is not cinema, it is not a gallery for the display of works of art. To treat it as one of these is an abuse, for exhibitions should set out to achieve what could not be achieved in any other medium, and show what could not be apprehended through any other means (Forty, 2008).

Similarly, Cohen considers the architectural exhibitions as "part of a single cultural production" and draws attention to their importance as he states: "Even the most modest genre of architectural exhibition, the straightforward display of a newly acquired or granted archive, though lacking in spectacular ambition, still makes a valuable contribution to furthering research" (Cohen, 1999).

These two attempts to map the way architectural exhibitions are made and to address the potential and motivation behind them align with the democratization of architectural culture. Emerging in the 1960s, the demand to liberate architectural education from the monopoly of architecture schools triggered a proliferation of museums and centers of architecture. This search for alternative encounters around architectural culture and the public resulted in a rise in exhibition making alongside other relational productions including publications, contests, and symposiums. Thus, institutions dedicated to the preservation of architectural heritage hold a pivotal role as catalysts for molding architecture into a critical practice (Okumuş Solmaz & Doğrusöz, 2022). However, in the absence of such specialized establishments, exhibitions hosted within an architectural school take on an even more significant role. The "METU CAMPUS EXHIBITION: Representing Itself" curated by Ayşen Savaş provides a notable example in this regard. In addition to presenting the characteristic of "a distinctive product of Modern Architecture" this outcome of an ongoing research project has "initiated a process of archiving in which 'archivization' is seen as a way of conservation" (Savaş, 2019). Because exhibitions not only contribute to further research, as Cohen suggests, but also serve as the very foundation of that institution's archive. Given this context, how can we conduct research in a school of architecture that host exhibitions but doesn't archive them?

3.3. A School of architecture as an artifact

The establishment of the International Confederation of Architectural Museums (ICAM) in 1980 served to increase the reputation of institutions dedicated to the museological aspects of architecture. The establishment of institutions such as the Canadian Centre for Architecture in Montreal (1979), the Deutsches Architekturmuseum in Frankfurt (1979), the Architekturmuseum in Basel (1984), and the Netherlands Architecture Institute in Rotterdam (1988) has led to a research-oriented exhibition-making process (Carter, 2012). In Türkiye, there are institutions that deal with architectural archives and exhibitions on a specialized scale, such as Salt (2011), Istanbul Research Institute (2007), and Vekam (1994). However, there is no centralized museum that systematically preserves and presents architectural production in Türkiye. It is also notable that while over twenty-five universities with architectural collections or libraries are members of ICAM, none of these are from Türkiye. This raises questions about the implications of this absence and whether it should be a cause for concern.

In "Varsity Letters," Helen Samuels delves into the evolving landscape of university archives and their role in documenting modern academic institutions. Samuels argues for a paradigm shift in documenting modern academic institutions, emphasizing "context before content" in archival practices. She argues that this approach allows archivists to capture the complex nature of today's universities more effectively. Samuels criticizes the traditional categorization of colleges and universities based solely on teaching, research, and public service missions, arguing that these descriptors are outdated for contemporary academic institutions. Instead, she proposes a nuanced framework that identifies seven essential functions of universities, including "Confer Credentials," "Convey Knowledge," "Foster Socialization," "Conduct Research," "Sustain the Institution," "Provide Public Service," and "Promote Culture" in which she explores the institution's role as a collector and disseminator of culture through museums, libraries, and archives (Samuels, 1998).

While this manifesto-like list of functions depicts the fundamental aspects that make up a modern academic institution, Samuel emphasizes that they will appear differently at different universities. In this context, architecture schools serve as environments where architectural knowledge is continually regenerated, functioning as composite artifacts that integrate diverse materials produced by various actors over time.

The motivation behind our research is driven by this proposition. Beyond the terminologies that architecture frequently adopts from adjacent disciplines, two transformative factors significantly deepen the relationship between architecture and archives. These are the fragmentary interpretation within a larger context and the reconstruction of the past — breaking apart dominant meta-narratives and reconstructing them through smaller, nuanced narratives. Defining a scientific field also necessitates understanding the contextual relationships of the archive and situations we may encounter in the specific context of Türkiye, even more so in Istanbul, and particularly within the context of a well-established architectural school. The last part of this triad, architectural schools, is important because it constructs a context that integrates the previous two areas. Architectural schools, which academically and scientifically, define/ delineate/ construct knowledge and facilitate the sharing of this knowledge within society, act not only as hosts to exhibitions but also as mechanisms that embody the very reason for the existence of these exhibitions. They host the practice of architecture by experimenting. In doing so they host the archive and produce its materials. They also mount exhibitions and archive them. How does this active and passive structure, which transforms architectural schools into an actor that utilizes the archive, provide a reading, especially when considering monographic exhibitions related to the real people who constitute that institution?

4. Past / current / upcoming: Taşkışla as an archivescape

For the purposes of this study, the term 'artifact' is used in a broad sense to denote an architectural school not only as a physical structure, but also as an institution whose history, activities and practices collectively embody architectural knowledge. Taşkışla occupies a unique position in this respect. As an architectural object, almost 170 years old as of today, it bears its own history. Designed by British architect William James Smith, it was initially planned as a medical school (Mekteb-i Fünûn-i Tıbbiyye) and the construction started in 1847. In 1853, while it was still under construction, it became military barracks instead of a hospital. The transformation was completed in 1854 under the supervision of William James Smith, and the building was renamed Mecidiye Kışla-i Hümâyûnu [Mecidiye Imperial Barracks]. During the Crimean War (1853-1856), Taşkışla served as a hospital for French soldiers. After the war, it remained empty and neglected for a while, until it was reopened as barracks in 1862. Architects Raimondo D'Aronco and Alexandre Vallaury repaired the building following the 1894 earthquake, but it suffered damage during the 31 March Incident in 1909. It was also used as a hospital during the Balkan Wars until a fire in 1914 rendered it unusable. Following all of this damage, repair, and transformations, the most comprehensive restoration occurred when Taşkışla was assigned to Istanbul Technical University. Led by Emin Onat and Paul Bonatz, the restoration was completed in 1950 and Taşkışla started to welcome future generations of architects. At the start of the 1960s, the university sought to improve its infrastructure to accommodate future growth by planning a larger campus in Ayazağa, in addition to its current urban buildings. Despite having no intention of abandoning Taşkışla, a profit-driven conflict emerged concerning the valuable urban site. While educational activities were ongoing within its walls and Ayazağa Campus was still under construction, governmental entities and private investors both vied to convert Taşkışla into a hotel. Fortunately, due to the steadfast determination of faculty members and students, spanning nearly a decade, Taşkışla managed to preserve its unique identity (Kulaksızoğlu, 2010). Besides its being one of the incubators of architectural formation in Türkiye, a symbol of holding the ground; with its long halls, high ceilings, voluminous staircases, it presented itself as a monument, a landmark, and an object to be exhibited.

In addition to its role as an architectural exhibit itself, Taşkışla also serves

as a versatile venue for exhibitions within educational institutions. Over the years, numerous architectural exhibitions have taken place at Taşkışla. The itinerary exhibitions opened doors to architects and architectural approaches from diverse global regions. Exhibition projects by local practitioners served as a promotional interface. Organized by the Association for Architecture Education, the "Project Awards for Architecture Students" exhibitions showcased selected works from the annual competition, featuring projects produced throughout the year in architectural design studios. These exhibitions fostered enduring connections among architecture students from across the country. Monographic exhibitions, dedicated to masters, offered a renewed lens to explore their body of work. However, the absence of an easily accessible archive poses a challenge when it comes to thoroughly exploring the different items in this exhibition timeline. While the absence of an architectural museum is already causing gaps in spatial memory, how can we remember the exhibitions that promise to remember the people who transformed and were transformed by Taşkışla? How can we effectively archive a venue that itself serves as an exhibit? How might we interconnect these recurring appearances and disappearances?

Thinking about the exhibitions that transform Taşkışla into an archivescape, where everyday life is interwoven with architectural education where the memory of the past is carried into the present, where the fragment of yesterday quickly flows into the future — acts as a guide in search of the answer to this question. We would like to deepen the discussion with three exhibitions dedicated to Clemens Holzmeister (1886-1983), Emin Onat (1908-1961), and Atilla Yücel (1942-2018) three significant members of ITU Faculty of Architecture, hosted by Taşkışla at different times.

4.1. "Clemens Holzmeister: Çağın dönümünde bir mimar"
The exhibition titled *Clemens Holzmeister: Çağın Dönümünde Bir Mimar* [Clemens Holzmeister: An

Architect at the Turn of an Era], paid homage to a significant figure in both Istanbul Technical University and Türkiye's modern architectural heritage. It was initiated by the Embassy of Austria and the Austrian Cultural Office in Istanbul, in collaboration with Middle East Technical University. When the Dean of the Faculty of Architecture appointed Aydan Balamir as coordinator, she defended that in addition to METU, ITU and other universities should be part of this collaboration and invited researchers and academicians to take part in the event (Balamir, 2010).

It was inaugurated at the Hall of Honour in the Grand National Assembly of Türkiye in Ankara — a building designed by Holzmeister, and took place from October 2nd to October 14th, 2001. Subsequently, it was showcased at Çankaya Contemporary Art Gallery in 2001 in Ankara and Dolmabahçe Art Gallery in 2002 in Istanbul. From 10th to 15th April 2003, the exhibition remained open at the entrance hall of Taşkışla before being exhibited at Vienna Technical University and the 6th International Biennale of Architecture in São Paulo in 2004. As seen in the installation views, the exhibition's success couldn't be replicated in every location as effortlessly as it was in the Parliament and Taşkışla, mainly due to spatial limitations. Nonetheless, it can be argued that the exhibition's movement across various sites undeniably left a lasting imprint on the memories of a wider audience and contributed significantly to its integration into a global network (Balamir, 2010).

The exhibition aimed to present Holzmeister's life and work in a thematic and chronological manner. The inclusion of a spiral exhibition element, designed by architect Ahmet Özgüner, allowed for a seamless viewing experience without divisions, providing a unique encounter for visitors. The interior surface of the spiral showcased his personal life within a historical context, while the exterior surface delved into such themes as "Architecture of Power," highlighting his designs for state buildings in Ankara as a special category associated with the construction of a capital. The "Architecture of Faith"

section presented his iconic responses to religious projects, "Architecture for Performance" examined his designs for theater buildings, and "Architecture for Daily Life (and death)" explored houses designed by him. In addition to the spiral design, his landscape and stage paintings were displayed on the walls. During the Taşkışla section of the exhibition, a two-day symposium was held, resulting in a comprehensive book edited by Aydan Balamir (Balamir, 2010). Given Holzmeister's pivotal position as an architect of numerous governmental buildings in Ankara, his role as a teacher at Taşkışla, and his connection to Austrian architectural heritage, an extensive collaboration was achieved. This collaboration drew on contributions from multiple archives and institutional support to generate new materials, and the coordinators' meticulous and inclusive approach, which exemplified both site-specific and inter-institutional methodologies highlighted by Samuels. The result was a memorable and enriching experience for visitors. The time dedicated to creating the book and its outcome underscored the potential of archives and exhibitions. The detailed explanation of the process itself forms another archive, expanding upon the existing one.

4.2. "Emin Onat: Kurucu ve mimar"

The scope of exhibitions can be further exemplified by another notable one organized seven years later. The Chamber of Architects' Istanbul branch and the Faculty of Architecture at ITU collaborated to present an exhibition, to commemorate Emin Onat, the first member of the chamber and the first dean of the faculty at his 100th birthday. The exhibition, titled *Emin Onat: Kurucu ve Mimar* [Emin Onat: The Founder and The Architect], took place in the hall named after him at Taşkışla from December 25th, 2008 to February 17th, 2009. In the introduction of the exhibition catalogue, the curator, Afife Batur, explains her approach and the challenges she faced. According to Batur, the exhibition was designed as a triptych, reflecting Onat's main identity traits as an architect, an educator, and a vibrant individual. The personal aspects of Onat's life and his social and cultural milieu were presented through panels hanging from the ceiling. To showcase his professional life, a megaron, which is also the logo of the Chamber of Architects, was chosen. The interior surface of the megaron showcased his work as an educator, while the exterior displayed his architectural projects. Batur identified the two key issues she encountered while designing the professional parts of the exhibition. The first was the emancipation of Onat's architectural legacy from its being overshadowed by his association as the designer of Anıtkabir, the mausoleum of Atatürk. The second issue was the lack of original materials due to a fire that destroyed Onat's studies. While Batur expressed hope that the exhibition would overcome the first concern, the absence of a comprehensive inventory of Onat's works posed a larger challenge. Therefore, the exhibition presented a limited number of original drawings alongside reproduced scale models, complemented by documents sourced from personal archives and institutions that had intersected with Onat's professional journey (Batur, 2009).

Despite the challenges highlighted by Batur in setting it without extensive documents, the exhibition stands as a tribute to the life and works of a significant figure in Turkish architectural culture. It also serves as a platform to highlight his invaluable contributions within the institution he played a was instrumental in shaping. The exhibition design was also aimed to attune with his architectural approach and personality (Batur, 2009). However, neither the documents used in exhibitions, nor the documentation of the exhibition are available for examination and the catalogue does not provide any additional material. Considering that the exhibitions are an opportunity to rethink what is there and what is missing and what could be restored, it is vital to look for accessibility. Or as Emin Onat puts it: "Architecture is a living history, and history unfolds within these creations" (Onat, 1961).

In 1945, when the faculty was founded, Taşkışla was in a very derelict state and only in 1950, when a

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block was restored, did educational curricula begin. In today's Taşkışla, apart from the hall named after Emin Onat and his bust at the entrance of the dean's office, there is no mnemonic reminiscence that students encounter by name. While the exhibition was not intended to be permanent, preserving and transferring the knowledge it generated could provide valuable insight for new generations of students with respect to the foundational figure who brought Taşkışla into existence. Furthermore, through the "total archive" perspective, Taşkışla itself, along with its archive and exhibitions, can still be seen as an extension of Onat's legacy. His foundational role invites us to consider the building and its associated records as part of an ongoing narrative of his architectural contributions.

4.3. "Atilla Yücel: Mimar, akademisyen, yaşam ustası"

Lastly, in 2019 at the first anniversary of his death, Atilla Yücel was commemorated with a meeting and an exhibition titled *Atilla Yücel: Mimar Akademisyen Yaşam Ustası* [Atilla Yücel: Architect, Academician, Master of Life] at Taşkışla, where he spent most of his life first as a student and then as a professor. Initiated and organized by his former students, colleagues and friends Funda Uz and Belkıs Uluoğlu, designed by his son Cem Yücel and counseled by Sait Ali Köknar the exhibition remembered and introduced Yücel's graceful personality and production output. The fact that Yücel's archive was already indexed when he was alive significantly reduced the time of the preparation process and the exhibition was ready within a few weeks (Yıldırım, 2019).

Located in the Hall 109 the exhibition focused on the four periods of work in the life of Atilla Yücel and represented them with four vertical islands and an additional horizontal island presenting snapshots from his academic and personal life. "Modernin İçinde" [Within the Modern] represented his relationship with Le Corbusier and modernism. "Bağlama Yolculuk" [Journey in Context] highlighted his travels and effort to uncover the value of the place. "Yerin Yeni Sesi"

[The New Voice of Place] showcased his reinterpretation of formal relationships in the local context through new materials. "Yalnız Melez" [The Lonely Hybrid] represents his mature phase, in which where he combined the local contexts with new techniques embraced by modern approaches. The final section, "Olması Gerekenin İçinde" [Within What Should Be], reflected the tension between market conditions and architectural requirements in his production during the 2000s (Uz & Köknar 2019).

As highlighted by Uluoğlu and Uz, the primary objective of the exhibition was to capture the diverse and inspirational nature of Atilla Yücel. Unlike previous exhibitions, this event was characterized by the active participation of individuals who had personal connections with Yücel or who worked closely with him and illuminated his

Clemens Holzmeister: Çağın Dönümünde Bir Mimar

Date: 2003, April 10 - 15
Curator: Aydan Balamir
Organization: Austrian Embassy Ankara, Austrian Cultural Office, Consulate of Istanbul, Istanbul Technical University, Middle East Technical University, Turkish Grand National Assembly, Culture and Arts Office
Exhibition Design: Ahmet Özgüner
Graphical Design: Ayşegül Çinici Yazıcı, Gülnur Özdağlar
Consultant: İnci Aslanoğlu, Afife Batur, Georg Rigele
Photographs: Ahmet Özgüner

Ground Floor
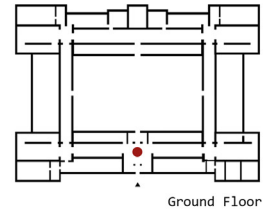
Figure 1. *Exhibition tag for "Clemens Holzmeister: Çağın dönümünde bir mimar".*

own relationship with his archive (Yıldırım, 2019). This collective effort, not only showcased the links between multiple archives unveiling part of an archivescape but also transformed the exhibition into a versatile and inspiring experience. It served as a platform for those who never had the opportunity to meet Atilla Yücel in person, offering them a chance to be inspired by his life and legacy.

4.4. Beyond the traceability: A discussion

Exemplifying the Memory Palace technique discussed earlier, a walkthrough of Taşkışla, reveals how the building itself functions as a mnemonic repository that encodes and preserves layered historical and cultural narratives. At the main entrance, the site evokes its storied past — for instance, recalling the spot where Emin Onat once photographed with the first students of

the ITU Faculty of Architecture. Upon entering, a grand halo greets us in the entrance hall — with the Holzmeister exhibition perfectly fitting into the space, as it did within its original location at the Parliament. Moving left, we traverse the corridor leading to a flight of stairs. If we were to go to the faculty archive located on the basement floor, we would pass Habitat Hall, named after the Habitat II Summit, renovated to host an exhibition. But the archive is inaccessible. We ascend to Venus Hall, which houses part of the Emin Onat exhibition. Continuing through Sinan Hall, panels suspended from the ceiling guide us past a life-sized standee of Onat, which almost every faculty member has a photograph with. Descending down the stairs, we encounter the multifaceted Atilla Yücel Exhibition in Hall 109, which inviting exploration without a set sequential order.

This recurring cycle of spatial transformations highlights the continuous evolution of Taşkışla as both a venue for exhibitions and a living repository of architectural memory, inviting ongoing reinterpretation and the reconfiguration of its multifaceted identity. By consolidating dispersed archival materials into standardized exhibition tags — including information on contributors, locations, and photographs — these new records not only preserve the memory of Taşkışla's evolving identity but also create an easily accessible archive for further research, as illustrated in Figures 1–3.

The presence of additional documentation pertaining to these exhibitions would serve to enhance the visual impact of the images. This would also facilitate communication with the past thereby enabling the acquisition of knowledge from it. These three archival exhibitions revolved around three significant figures with connections to Istanbul Technical University, illuminating the opportunities and obstacles within the expanded field of architecture. Their location in Taşkışla, their representation in various publications, and whether they are exhibited elsewhere or not, all play significant roles in shaping the collectively shared spatial memory.

Emin Onat: Kurucu ve Mimar

Date: 2008, December 25 - 2009 January 23
Curator: Afife Batur
Organization: Istanbul Technical University, Chamber of Architects İstanbul
Exhibition Design: Çiğdem Eren
Graphical Design: Bala Kavlakoğlu
Consultant: Münevver Eminoğlu
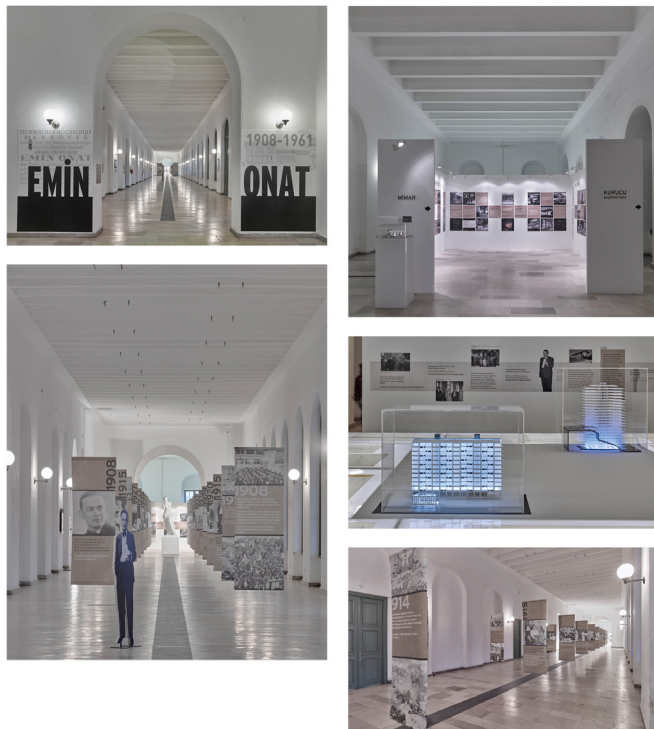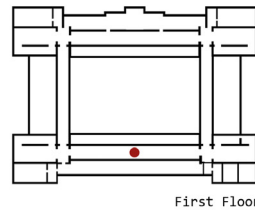**Photographs:** Cemal Emden

First Floor

Figure 2. Exhibition tag for "Emin Onat: Kurucu ve mimar".

Although the scale and resources allocated to the Holzmeister exhibition are incomparable with the others, one of the primary reasons for this disparity is the existence of a comprehensive archive in Austria and the production of new materials specifically for the exhibition. The themes presented in the exhibition maintain their distinctiveness while remaining interconnected. The cohesive and guiding nature of the exhibition's form establishes a dynamic interplay between the internal and external elements. Positioned in the entrance hall of Taşkışla, this installation was impossible to miss for anyone entering the building. Furthermore, the inclusion of installation views from different locations as dividers at the beginning of chapters in the book offers valuable insights into the spatial experience.

While the exhibition dedicated to Emin Onat distinguishes his personal and professional life sharply; it constructs a narrative that unfolds in episodic fashion. However, the accompanying publication appears constrained by the format of a book rather than fully exploring the exhibition's spatial dynamics. The repetition of panel designs in the pages and textual content in the catalog reduce its ability to function as a comprehensive archive or to capture the true essence of the exhibition experience. Another spatial challenge with this exhibition is its location. Unlike the exhibitions of Holzmeister and Yücel, which were placed on the ground floor, Onat's exhibition was situated on the first floor, which made it somewhat difficult for visitors to locate it or stumble upon it by chance, since the way an exhibition is encountered and experienced is also related to spatial memory. Nevertheless, despite these obstacles, and even without original archival materials, the exhibition effectively reflects and preserves a limited portion of Onat's significant legacy, reintegrating it within Taşkışla.

The classification of Atilla Yücel's archive while he was still alive is evident in the exhibition dedicated to him. The exhibition design reflects an organic and interconnected narrative. Contributors explain that they made this decision to be "less didactic and easily accessible" (Uz & Köknar, 2019). The design of the exhibition setting also carries an openness that is consistent with this narrative, allowing a sense of lightness and multiple routes of exploration. While it does not compile a publication that covers the content of the exhibition, the 62nd issue of Betonart magazine, published in October 2019, provides an editorial response to the curatorial concerns emphasizing Atilla Yücel's versatility. It also serves as a poetic extension to the exhibition where personal visual materials are shared and stories about Atilla Yücel are heard. We may not have access to these aforementioned three architects' archives, their relationship with ITU and Taşkışla but the archive of these exhibitions born from those authentic archival materials could construct one, to make new connections, extending into new fields, open for revisitation.

Table 1 assembles the data obtained from the separate examination of exhibition elements in previous sections

Atilla Yücel: Mimar, Akademisyen, Yaşam Ustası

Date: 2019, September 20 - October 18
Curators: Belkıs Uluoğlu, Funda Uz
Organization: Istanbul Technical University, Chamber of Architects İstanbul
Exhibition Design: Cem Yücel
Graphical Design: Eray Makal
Consultant: Sait Ali Köknar
Photographs: Ahmet Bulut
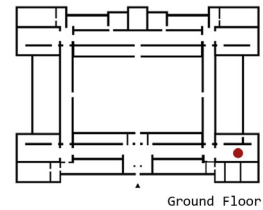
Ground Floor

Figure 3. *Exhibition tag for "Atilla Yücel: Mimar akademisyen yaşam ustası".*

Table 1. Comparison of exhibitions.

	Criterion	Exhibition 1: C. Holzmeister	Exhibition 2: E. Onat	Exhibition 3: A. Yücel
Authenticity of the Documents	Originality of Exhibited Materials	High originality due to genuine documents sourced from reliable archives	Low originality due to limited set of surviving originals	High originality due to existance of original documents and personal materials
	Generation of New Exhibition Materials	Institutional collaboration enabled the generation of additional documents	Reproduction of scaled models aimed to bridge archival gaps	Pre-indexed archive of Yücel allowed access to all exhibition materials
Theoretical Framework	Narrative Organization	Thematic and chronological narrative	Thematic and chronological narrative	Thematic narrative
	Installation Concept	Employed a dual-narrative mode of display without seperating personal life and professional works	Employed a dual-mode of display seperating personal life and professional works	Employed a non-linear, less didactic, and easily accessible "island" format.
Design of the Exhibition	Spatial Layout	A spiral design to reflect four themes about his professional works on the outer surface, personal life on the inner surface. Additional setting for landscape paintings	Megaron plan scheme to reflect architectural projects on the exterior surface and educational works on the interior surface. Additional hanging panels to reflect personal life	Four vertical thematic islands to reflect professional works and an horizontal table for his publications and personal documents
	Venue Sensitivity	The design excelled in Taşkışla's spacious entrance hall, making it impossible for visitors to miss	Extending from a corridor to a hall, the exhibition provided an expansive spatial experience; yet, its first-floor location posed challenges to visibility	The 109 Hall on the ground floor supports the dynamic approach and fosters serendipitous encounters
Dissemination / Echoes	Reach and Impact	Exhibited at multiple venues, reaching a broad international audience	Exhibited only at Taşkışla	Exhibited only at Taşkışla
	Extended Dialogue	Accompanied by a two-day symposium and a book, fostering ongoing academic discussion and public engagement	Accompanied by an exhibition catalogue and a panel discussion	Accompanied by a panel discussion, a special issue for Betonart magazine, a podcast recording for Açık Radyo and a published book of Yücel's essays

and, as evaluated collectively in this section, facilitates their comprehensive assessment.

5. Conclusion

The theoretical, practical, and historical dimensions of architecture do not delineate distinct fields of enquiry within clearly defined boundaries; instead, they delineate variations that coexist with differences in intensity. As discussed here, one of these variations stems from a non-linear and recursive path that defines a loop touching architectures, archives and exhibitions. Architecture's ability to appear both as an archive and as an exhibition of itself simultaneously encourages a critical discussion.

While suggesting a reading for practices of constructing spatial memory with a similar critical perspective, the

Funda Uz draws an analogy between footnotes and archives. Footnotes "acts as key" to a "doorway leading to the source, origin, or 'arkhe'". Just like them, archives "operate within a network of relationships where various pieces of information come together and are organized; in this realm, they can be seen as the founders of spatial memory". According to Uz, archives are also mediators of a "critical argument against a shared cultural understanding" and in terms of their relationship with memory there is a need for "fictional and creative" spaces, rather than the "acceptance of absolute and unchanging" (Uz, 2022). While there is plenty of room for creativity, a significant amount of information and archival value is embedded in Taşkışla as an architectural object, as the host of an eminent architecture school and

as an exhibition venue, it unfortunately doesn't have an accessible archive. Despite the absence of an archive that holds original materials, the archive that is based on the exhibitions that came from those original materials could lead to a new horizon.

Memory is not a metaphysical or purely abstract concept and the strong connection of it to the tangible artifacts and spaces they inhabit is undeniable. However, the absence of those artifacts and the removal of their images attached to those spaces is also part of the memory. This work is an effort to create a site-specific micro-archive that brings minor narratives and the dispersed pieces of memory together to put them back into the halls and rooms of Taşkışla. It illustrates how archives can adopt a more inclusive and community-centered approach, how architectural exhibitions can function as laboratories that generate knowledge rather than just mediums, and how all of these elements intersect through an architecture school, via this micro-archive.

The inaccessible archive of Taşkışla, and the unrecorded exhibitions it hosted may become the foundation of this new pluralistic structure. Since this study is not shaped around an existing archive, it produces its own resource, to illustrate a model. Beginning with the premise that no archive is ever complete and acknowledging the ephemeral nature of exhibitions, it draws on flashbacks and echoes in the absence of remnants. Low-resolution images, sparse coverage on now-defunct webpages, and serendipitous encounters are woven into this narrative. Through this paper, we aim to bring these fragments together and construct the archive through the act of writing. It is urgent to collectively look backwards to see what can be found, but what is more urgent is coming up with a strategy today, to move forward and have access to what the future will bring.

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