



MIDDLE EAST TECHNICAL UNIVERSITY . ANKARA - TURKEY.

Final report to UNESCO and UN Special Fund at the
conclusion of my assignment on 31st October, 1966.

Ankara , October 1966.

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The pictorial material illustrating this report could only deal with a small section of the design activities. I had to make a selection from a great number of projects in order to express what seemed to me characteristic and significant in their originality.

The photographs used in this report were selected from students' work done in the academic year 1965 - 1966 .

No project executed in previous years has been incorporated.

I wish to thank my collaborators and assistants who gave most valuable help throughout the years of my stay at M.E.T.U. School of Architecture. Mrs. Okçetin Olçay and Miss Gürsoy Serim assisted very much indeed to put ideas into reality during the 2 years they spent with me.

Messrs. Tolun Fahrettin, Erem Nejad, Elbruz Dündar, Durusal Tanju and Akalin Tekin made commendable contributions when working one year in the Design Studios

and in addition Miss Aslanoğlu Gönül, Messrs. Güğönen Ahmet and Yetken Cengiz were helping for a short period as well.

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I arrived in Ankara in August 1962 to take up work as Professor of Art and Architecture at the Middle East Technical University.

The Unesco - Special Fund Briefing report stated and defined the assignment as following:

" It will be required to teach the History of Art and Architecture and to be responsible in particular for the slide programme. He will be expected to participate in University and Departmental Committees and to assume other responsibilities as the Dean of the School of Architecture may direct.

Mr. Janeba will work in Ankara on a one year's assignment.'

This job description handed on to me at the time of briefing in Paris headquarters did not give any further indication about the work which was ahead of me.

M.E.T.U. was a young University , barely 6 years old at the time when I joined the teaching staff. The first bunch of B.Arch. Graduates had left the School of Architecture in June 1960 and the M.Arch. Degree Course had turned out the first graduates one year before my arrival. The educational programme of the Faculty of Architecture provided for training students with the intention that their knowledge should come closest to professional requirements.

It offered A four year course leading to the Degree of B.Arch. (Mimar)

A limited number of students were admitted to the postgraduate studies leading to the Degree of M.Arch. (Y.Mimar)

This educational system met local requirements and it satisfied local conditions. Generally speaking the students worked very hard and consistently . They were eager to complete their studies in the assigned period.

The educational programme of the Faculty of Architecture was a rigidly set curriculum. The School aimed to produce competent Technicians within the field of "Architecture". Graduates of B.Arch. standing are accepted by the Turkish Board of Architects for Registration. They have the right to assume private practice as fully qualified architects. Many undergraduates spend some time of their vacations outside Turkey, working in Architects' Offices in Europe or further afield. A great number of graduates go to Europe or the U.S.A. to gain additional experience. A considerable number of Scholarships help to send promising students and graduates outside Turkey. All Senior and Junior members of the teaching staff studied and worked overseas.

When taking up my assignment I was able to get acquainted with the school- set-up in a very short time. Catalogues, reports and staff conferences helped to form an overall picture of the study activities and life. The Dean Prof. Aptullah Kuran was very outspoken, he never tried to hide shortcomings. He was very critical but very open minded---

Mr. Kuran was always prepared to discuss suggestions and quite prepared to accept any feasible new idea. Another Unesco expert Prof. Carl Hammerschmidt, who was already conversant with the conditions and set-up, gave most valuable advice.

I studied students' projects and drawings----- the standard of the schoolwork needed improvement. First Year Design Course appeared to be in a particularly poor shape.

Students are admitted to M.E.T.U. Faculty of Architecture after having achieved matriculation standard. In addition they must sit for an entrance examination conducted by Middle East Technical University.

It became my job to prepare a large section of the relevant examination questions on Design, History of Art, Architecture and general knowledge questions related to Architecture, Structure and Planning.

Architectural and City Planning students shared a common First Year curriculum. It proved a valuable experience for the two groups to work together and share the same programme in the Design studios.

A small portion of Non-Turkish students, predominantly from the Arabic countries, add variety to the youngsters who come from different places over the whole of Anatolia. No adverse feeling or racial prejudices towards any of these outsiders came ever to my notice. I found the Turkish students most helpful and tolerant to foreigners.

With many of these newcomers the "Basic Scientific Skill" is missing. They are unable to deal with scientific methods and they lack practical skill.

In our new drive for raising the standard all, these shortcomings had to be taken into consideration.

It appeared imperative to raise the standard gradually to the highest possible level.

To maintain this achievement in spite of the rapidly increasing and expanding student population.

To develop a very flexible and adjustable teaching programme.

To attract, train and educate new staff members and encourage suitable graduates with higher degrees to take up teaching as a career.

To provide ~~for~~ scholarships for senior and junior members of the teaching staff, if possible on an exchange basis with similar institutions.

Throughout the years of my work at M.E.T.U. I participated in many activities besides being in charge of the First Year Design Course and its lecture programme.

I was a permanent voting member at juries and often asked by the students of higher years to discuss the preliminary drawings of their design programmes.

With my own extensive slide material I held lectures on Byzantine, Baroque and Contemporary Art and Architecture in Europe.

Each year some students of the Master of Architecture Degree Course worked under my guidance at their thesis projects.

The First Year Design Course needed a thorough overhaul. The students' work of the last few years did not show improvement or a lead. Staff and students were unhappy about the long drawn out period of stagnation.

Foreign educators and turkish staff members tried different methods. The results were not very encouraging.... perhaps the time factor too was a great handicap.

Most of the foreign experts could not stay very long. The work in First Year needed time and utmost patience. No one developed or brought to conclusion a definite leading theme for architectural education.

The students were not worked upon and prepared to learn to think, they did not understand the pattern of the basic design process.

First^{year} was treated as a kind of introductory course..... no wonder that it turned into a type of class.... routine work with dilettantic technological bias.

The students learned formulas.

They learned some methods of presentation and as a final effort an architectural problem was pushed down their throat. Nobody thought to search for principles, no striving for a philosophy took place.

Architectural education should be treated as a continuing cycle of integrating study activities. It may be compared with a wheel smoothly spinning round and round.....

The Art of Architecture is a conviction,
it has to make use of visual, tactile and audial impacts
expressing these notions with materials.

The designer must learn to utilize and develop these impacts
by means of the dynamic power which we call imagination.

The functional approach and the economic necessities and
requirements are always pre-requisites.

Most of the work in the different fields of the visual arts
make it obvious that we should not be subjected to the over-
riding omnipotence of technique. The mechanical and the
engineering world is here to serve the required purpose and
to be used accordingly.

We, architects and designers, are placed between 2 poles.
On one side the artistic creation..... feeling.....
and at the other end the authority of mind..... reason...
forming a counter balance.

I expected the new Basic Design Course to be an inspiring
affair. It should make the students aware of, and capable
of comprehending 3 dimensional structures, imaginative forms,
space and the function of colour; to find the spiritual and
material basis of rhythmic creation according to certain
intrinsic and definite laws, to form and awaken the mind
and educate the senses.

I was very happy indeed and it gave me great satisfaction
to see these ideas grow and become established. Today the
Basic Design Course presents itself as an active and lively
concern and I sincerely hope it will continue in the same
spirit.

From the very start I was free to teach as I thought best and the students participated enthusiastically. The Dean Aptullah Kuran gave help and encouragement. To work with Prof. Kuran was a thoroughly enjoyable and rewarding experience. I am very indebted to him for the warmest interest he has shown in my undertaking.

When leaving Melbourne University I handed over the Basic Design Course which I had established in the Faculty of Architecture and my assistants continued the work along the lines of my teaching principles. The experience gained in the past 10 years became very useful indeed when preparing a programme to meet the new demands for teaching Basic Design at the Faculty of Architecture in the Middle East Technical University.

The Programme of the Course

may be compared to the concept of the early schooling a child receives in the Kindergarten. The Kindergarten is the most important, the most formidable period in the development of a young human being. By playful means are the educational methods tied together. The young ones learn to do things individually, they learn teamwork, they listen to advice, form opinions, and will accept somebody else's point of view when convincingly presented. In these impressive years the personal idiosyncrasies are developed and settled and the behaviour pattern is pushed ~~into~~ into certain channels. Children acquire knowledge and the visual, tactile and audial senses receive lasting cultivation.

I aimed at a similar development. The idea was to influence the more grown up , but still undeveloped minds, by similar methods.

The idea of the **K i n d e r g a r t e n o f D e s i g n** emerged. We taught design principles, all activities, all work and efforts were directed towards **Architectural Education.**

Architecture and its products, buildings.... are human activities, they are meant to satisfy physical and psychological needs of man. The conscious language , communication, human expression had to be taught and the important theme put forward in

V i s u a l a n d t a c t i l e D e s i g n .

The nature of physical attributes, the concept of utility and beauty became reality. The students were guided and influenced by these new standards. First of all they found it difficult to shake off the old way of thinking, which was indoctrinated in the years of their secondary schooling , but in no time they accepted enthusiastically the new ideas.

The principle of complementing academic studies with working experiences was introduced. Practical instructions followed: the elementary workshop experience.

Practical work in terms of handling materials made the students aware of **STRUCTURE.**

They learned to appreciate the relationship of Form and Strength and we stressed the concept of the ideas and the handling of the Detail.

I sincerely believe that in the First Year of Architectural Education the ground work should be laid for an inspiring, progressive and intellectual outlook

A NEW VISION IN DESIGN.

Architects and Designers with a fresh mentality and an exact knowledge of purpose and material, old and new, are needed. Architecture and Design are ordered crafts, they are forms related to a social purpose.

These are the basic premises which had to be understood in order to give an industrial product or a building a maximum of efficiency and express its function.

These aims in mind the teaching programme was set and its progressing may be defined in the following stages:

1. The introductory or exploratory stage.
2. The discerning approach.
3. Striving for an intellectual and technical background.
4. The Architectural Vision.

The First Phase..... The Introduction or exploratory stage.

Students get to know the unconscious and conscious behaviour pattern. They learn to distinguish between these two different endeavours. This stage gives opportunity for experimenting...

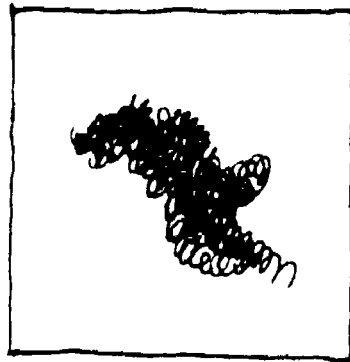
1st stage



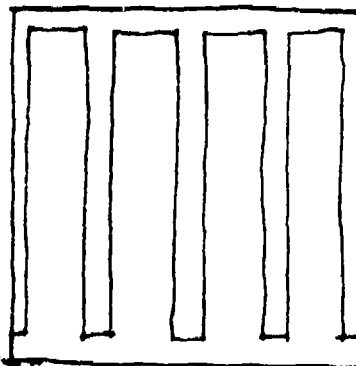
it is a phase in which they learn to relax, to put the mind at rest..... a difficult task for a beginner. The exercise of doodling..... a practice for relaxation. This behaviour , an unconscious drawing expression may be considered the Artist's prerogative. In this process of experimentation the unconscious mind can achieve playful interesting results which are often products of emotional value.

We continue our experiments and discuss the conscious behaviour pattern.

Unconscious, playful.....
an exercise of relaxation
doodling.....



The conscious drawing effort,
Designing -process. A line-
drawing composed of perpendicular
and horizontal lines changing direction in right angle.



A note of explanation to the last sketch on page 10.
A continuous line, changing direction at right angle.

The designer's work is of conscious nature. It is a thinking process and the product must be shown or be communicated in legible form. It may be a drawing, a model of a structure or object or a description. Architects, City-planners and Designers create objects or schemes which appear in definite forms. They are designed to serve a function, they are useful to society or individuals. Understanding and handling the design process and its legible presentation are the important tasks of our First Year Education.

Students get introduced to look at things, to see them and comprehend their existence. We exercise the eyes and educate the mind, we discuss order. Many possibilities of orderly arrangements exist.

Design is an orderly arrangement of elements. A notion which allows many variations and gives pliability. Rigid methods, which would lead to sterility, are to be avoided at all costs.

The Analytical Approach.

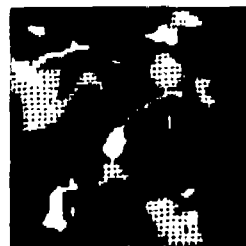
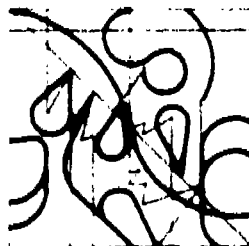
Slide lectures and discussions supplemented this exercise.

Each student was issued with 2 ozalit prints of two different paintings. Original colour prints of the 2 pictures were on display in the studios.

The paintings represent 2 distinct ideas of artistic expressions in the long history of the visual arts. The first one is a print of a painting by Hieronymus Bosch. The other one a print of a watercolour by Wilhelm May. The pictures had to be recorded as

1. Line composition, the principle of movement and action to be expressed in form of a line-pattern.
2. The distribution, or what appears to the viewer, of light and dark areas and their relationship.

The subject matter of the paintings were considered irrelevant in the analytical treatment.



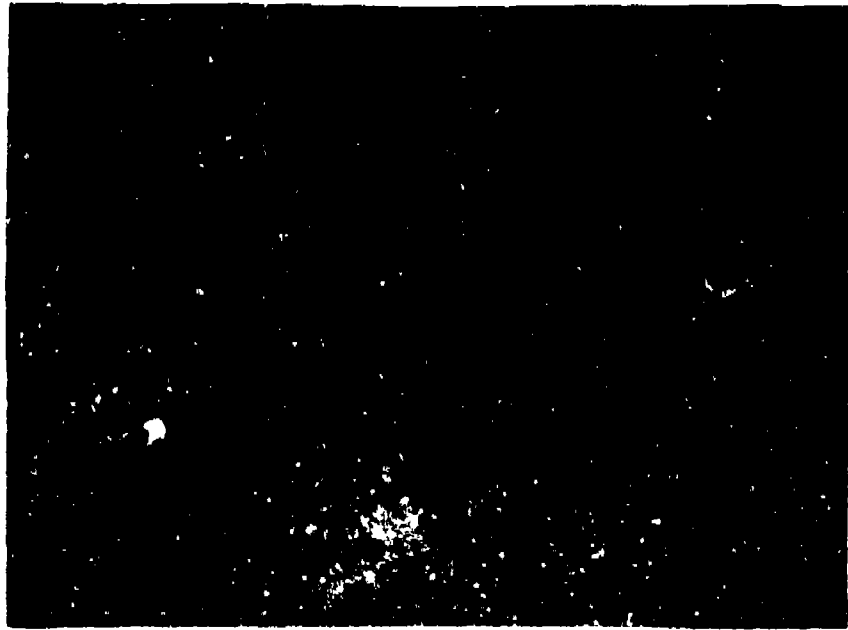
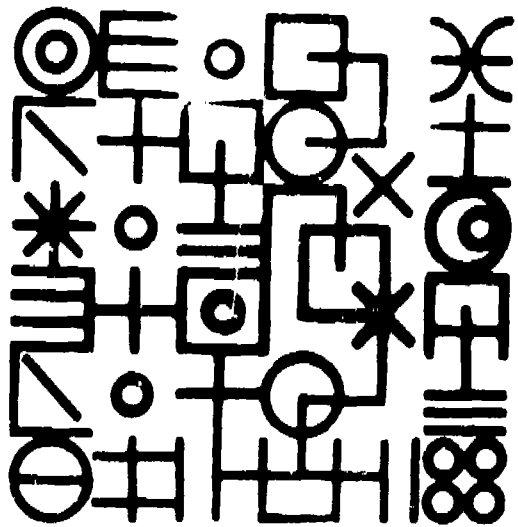
It's an experimental, observing and analytical phase. The students learn to see, to observe, to analyse; they arrive at conclusions and record in their mind and in legible form the appearance of things surrounding them. The process of recording and communicating the sensations experienced in reality.

We arrange and project objects and advance to diverse presentation techniques.



Study of an object with regional and traditional characteristics. The ferocious looking shepherd dogs in Anatolia wear such collars around their necks. This device protects the vulnerable neck against the bites of attacking wolves.

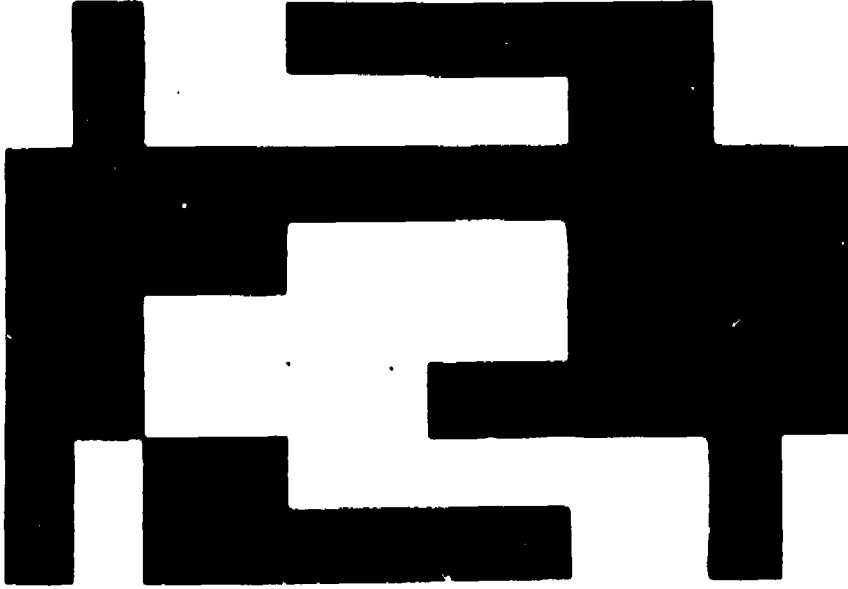
The exercise was set with the intention to make the students aware of the "traditional and functional form". These vernacular form conceptions allow a wide variety of solutions. These forms evolved from the needs, the methods of construction and the material best suited to local conditions.



The 2 dimensional approach, employing various materials and surface treatments which form the Design - Elements.

Balance. Black stripes of equal length, circles of various sizes and 2 half circles were the design units to be used for this arrangement. The elements were not allowed to be cut but could be overlapped.

Geometric Pattern. A distinct design pattern was to be composed with 200 match sticks.



An orderly arrangement of shapes.

Different textures of raw materials used in the building industry e.g. sandpaper, rubber, veneer, malthoid, plastic etc. have been used in this composition.

Study of scale, size and proportions, all related to human measurements.

Comparing human and animal footprints.

C O L O U R A N D S O U N D .

A programme supplemented by slide lectures and tape recordings. 2 languages were chosen for this exercise and tape-recordings provided the sound. The 2 languages have a different cultural background, they are ethnically, historically & geographically miles apart. One was an African language spoken by one of my students from Ghana the other one was German. The students were asked to paint the language (sound) impressions.

Extracts from my programme notes.....
..... sound is consumed in the very act of its birth, still, a strong relationship exists between the audial and the visual sensations. Both create strong impressions upon our mind despite the fact that the audial performance is a disappearing act and the visual impression is here to stay as long as we look at it.
..... The subject was arranged with the idea to make you aware of the affinity of the 2 senses and the possibility of relating colours and sounds. We receive a definite impression and these values can be illustrated by colours.....

2nd-stage.



The 2nd phase of our Programme takes command.....

THE DISCERNING APPROACH .

Significant notions are introduced into the design vocabulary.

Exactness and perfection :

Students are made aware of mass-production, the existence of machine-made articles and the concept of exactness. The drive to make these articles as perfect and as functional as possible became a necessity in our, mechanized and highly competitive society.

Organisation and Economy :

Any article, it may be a spoon or a skyscraper, will require an organisation process in its fabrication and the cost factor is of great importance.

We advance to the study of materials, knowledge of manufacturing processes, the purpose the object or the building has to serve, the state of society , the development of the region, climate, environment, costfactors etc.

Many of these concepts seemed to get not enough attention in countries which did not experience the growth of industrialization and consolidation . The population expansion the drive for and the national demands for industry and urban development forces the developing countries into a quick pace. No wonder they try to catch up, sometimes the attitude is too hasty, sometimes too much imitation of the assembly-line-society pattern.

The students get influenced by this state of affairs, they wish to be modern but fall for eclecticism.

Our educational process had to concentrate upon acquisition of information handling, acquisition of skills and office methods. These activities should form part of the school programme and the students should be guided. Training in offices and job organisation, business management and legal responsibility will need more attention in future.

Knowledge of materials and manufacturing techniques widen the horizon. The "aesthetic" of the functional form appears..... At the very start variations seem to be of a small range but gradually the scope extends.

- Form variations:
- The soft Form
 - The hard Form
 - Form in Nature
 - Forms developed by man
 - The abstract and the functional Form.
 - The Basic Form
 - The Refined Form
 - The Regional Form.....

Understanding the original idea and worldwide practice to use local materials for building purpose. Distinct features of regional characteristics appear combined with economic and practical methods of building.

Colour application and the introduction of -----Space-----.

We don't play with virtuosity---- the students are encouraged to invent, to explore, to experiment with forms, with materials, with textures, colours etc.

A great variety of materials is pressed into service. Experiments start with manufacturing techniques, timber constructions and metal frames, weaving, coiling up with clay rings, clay modelling, paper engineering etc. Engineering and structural notions creep into the design vocabulary. Post and lintel structures appear and more advanced methods of tension and compression systems are used in models.



Form..... Massive structure.

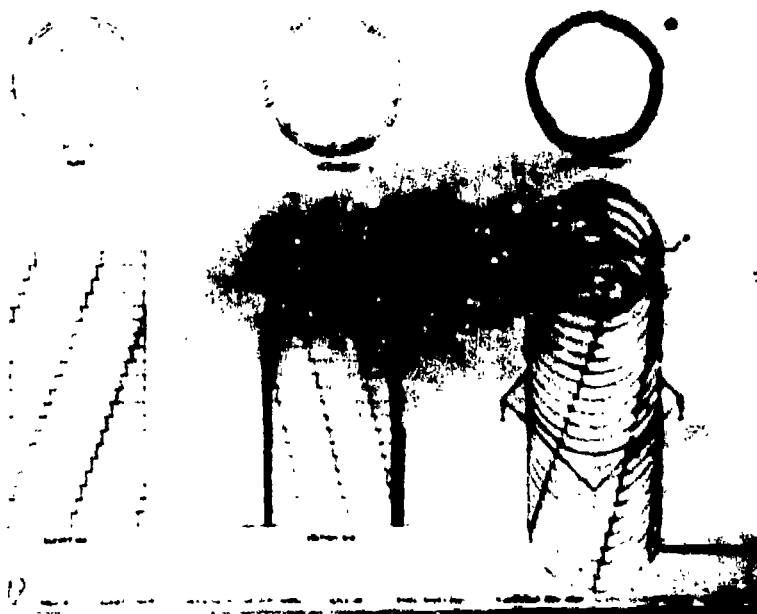
Extracts from my programme notes.

..... unconsciously the mind of people will become attuned to these FORMS. Something of the feeling of the designer will get across to the users or viewers. Something of spiritual value which will be beyond the functional necessities the objects have to serve. The investigations, studies and technical research of designers and artists, who created abstract works of art, had greatly influenced the appearance of functional forms

in our man made environment. Abstract formal conceptions, with the byproducts of pattern, texture and colour are common in our surrounding. In most cases people are hardly aware of their existence.....

Cont. from page 19. You are to express your ideas with imagination and skill but use discipline. The material Clay..... Tools .Optional.....Presentation.Perfect. Size ,as large as possible.

The material "clay" should govern your design. Utility should not play any part at all.....



The subject continued with colour application.

..... the application of colour. Colour, at the same, time, with the companions P a t t e r n and T e x t u r e should not be separetely treated from concept. The understanding of colours and the familiarity of using them comes with know- ledge, personal experience and experimenting. The problem: Emphasize the form-appearance of the clay-model. Apply colour in relation to the structural pattern, use colour in relation to their advancing and receding effects. The following colours are to be used: Achromatic colours... Black and White.

Chromatic " Red-green,yellow-blue.

How to apply colours, how to distribute the amount and area is optional..... use colours with restraint.



Axonometric projection
of a coloured claymodel
with shadow-projection.

Photograph of the poster
colour painting.

A S T R U C T U R E .

An illustrated lecture serie preceeding the work introduced the class to structural principles.

From the programme notes.....
..... it aims to give you experience in composing and discovery,
It should help you to make aesthetic judgements and through those
to develop a virile and questioning mind.
Your working process and the solution of the problem should be
dictated by

- the nature of the materials,
- the amount of materials at your disposal,
- the tools which help you to handle the materials,
- the knowledge, understanding and application of
structural principles ;
Tension and Compression.

The application of all these principles should be clearly expressed in your model.

.... Material: 50 timber sticks, 50cm long each. (Supplied by the school)

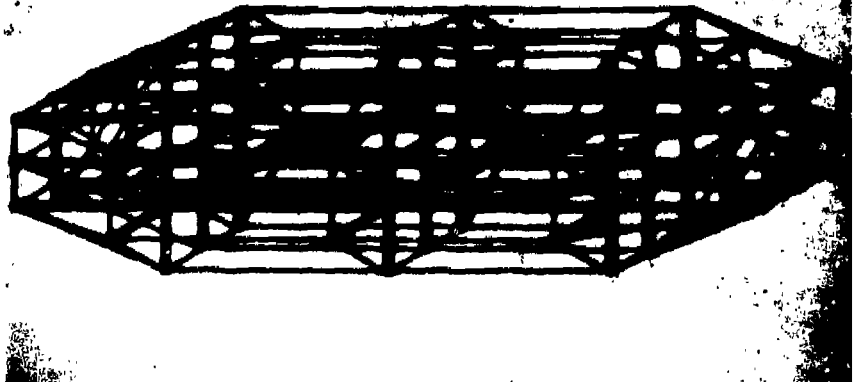
All the sticks must be used in the construction of the structure.

Unlimited length of String.

Your structure is supposed not to be designed for any particular use or purpose. Your design should display sensitivity for a well arranged composition and the understanding of structural principles.....

Express the tension and compression members clearly.

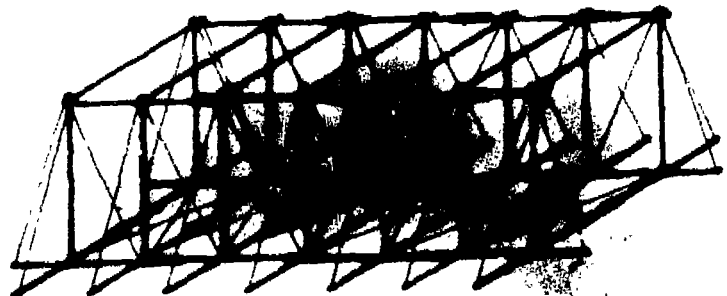
..... Required length 2.00 m , stability and firmness of the units should go hand in hand with perfect execution.



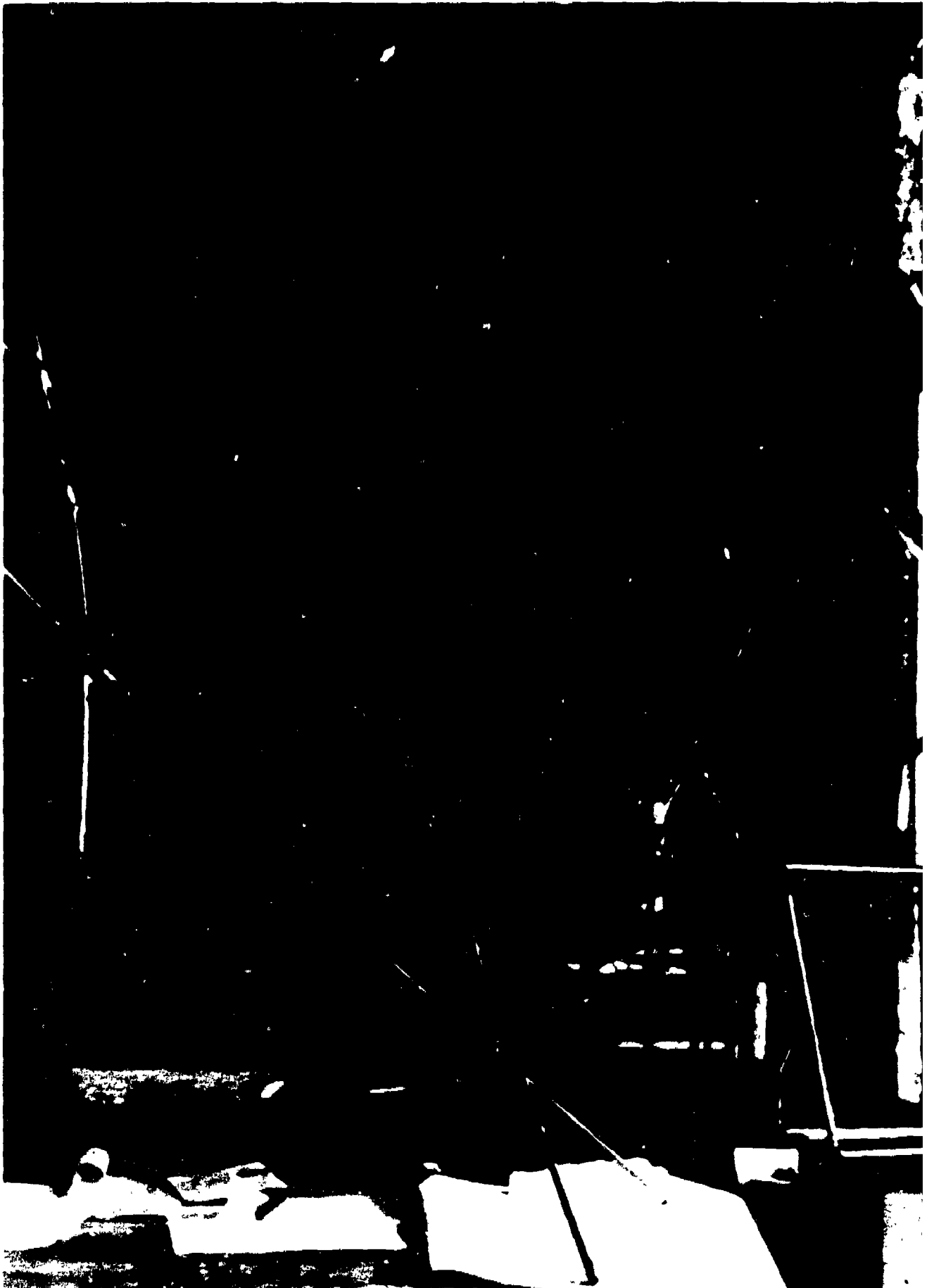
2 structural models

drawn in oblique

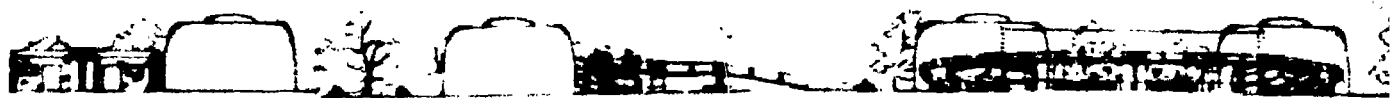
projection.....



For days on end a feverish activity gripped the class. The students arrived at most diversant solutions.....



3rd stage



THE THIRD STAGE

Striving for an intellectual and technical background.....

is enthusiastically received by the students. We advance into the realm of Romanticism. A world of the abstract is to be conquered and comprehended and expressed in terms of reality. We exploit unknown features with youthful exuberance. Imagination coupled with discipline are the decisive influential factors at this stage. The concept of fantastic, imaginary ideas will be turned into reality, expressed in forms and spaces. Utility appeared at the very start not as an overriding factor, but when getting nearer to building forms the functional approach became important.

No textbook was recommended.... because no textbook existed, no scheme published in architectural periodicals helped to a short-cut. The individual was put upon its own creative resources and potentialities.

Introducing the scheme with my programme notes will give a better understanding :

The site chosen for the architectural scheme, which was to follow very soon, was the Ankara Zoo. The students did not know, at the time of preparing the site plan, which particular purpose the study was to serve. In order to save time the class prepared the site plan and study of an animal during the First Term Vacation.

The programme asked
for a site plan of
Ankara Zoo drawn in
pictorial form
Scale 1 : 500.....



A particularly well
observed and executed
study of an animal...



From my programme notes.....

D R A G O N S U B J E C T.

Part - 1 -.

..... when travelling in the vast spaces of the celestial cosmos you met Mr. A n t h a n a s i u s K i r c h n e r . Mr. Anthanasius Kirchner's work as a Dragon expert is well known. His writings appealed and still appeal to the imagination of young and old.

His expeditions and work of catching Dragons and bringing them up is ^{no} longer considered a myth. He is the only man, known to us, who came to face with Dragons in the Universe ~~in~~ ^{from} time immemorial. He speaks their language and fully understands their mentality.

Mr. Kirchner is a Swiss citizen, born in 1760. He lived and still lives in Istanbul. He looks remarkably young for his age and in Istanbul , today, his home^s still the meeting place for people who wish to discuss the peculiarities of ancient creatures.

Mr. Kirchner has a peculiar habit---- he dresses in the style of an Ottoman gentleman of 1790. His tailor is able to replace any worn out garment with a new set cut to the pattern of the 1790 th era.

A strong affinity exists between Architecture and Clothing achieving a harmony born of an intrinsic & instinctive quality which we find expressed in native dresses and Regional Architecture.



..... Mr. Anthanasius Kirchner decided to retire to his native country Switzerland. It appeared impossible to transfer his pets the pair of dragons..... to the urban scene of Central Europe. The Dragons liked the students of Architecture in the Middle East Technical University, they got very attached to the First Year crowd.

.....The creatures were handed over to you with all instructions about their likes and dislikes, their eating-, sleeping and dreaming habits.

Note: Such trivial matters like sex, male or female, don't existⁱⁿ the Dragon genealogy.

You promised to find a place ----- building site----- where a Dragons' Habitation could be built and an organisation would look after them.

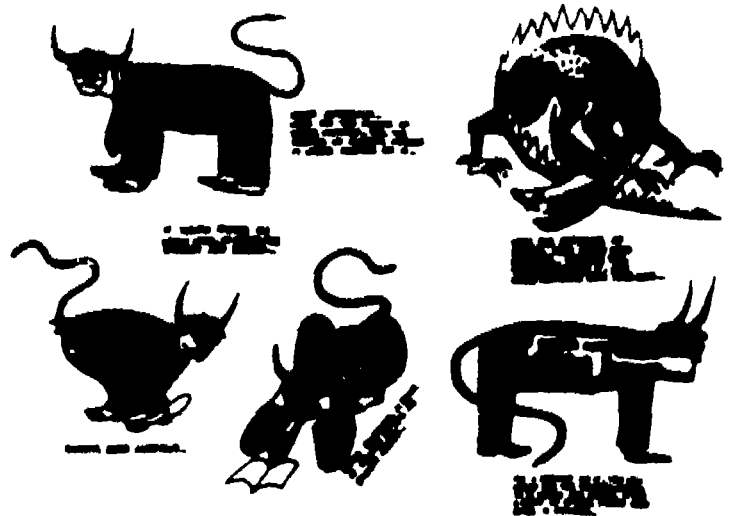
..... our dragons are members of the particularly ancient family of the " D r a c o A n o y r a c u s ". Their pre-historic ancestors came from Anatolia. They roamed the countryside when Mount Erciyas ejected lava and tuffa over Cappadocia. At this time the atmosphere was still saturated with the sulphur fumes of the surrounding volcanos. Later on ... in historical times our pair had visited the district of Ankara again. They were very much liked by the Phrygians, the Romans and the Galatians, and the Seljuks became particularly attached and great admirers.

It was'nt surprising at all that these most likable creatures wanted to settle for good in modern Ankara.

..... Now it's your task to study the dragons' habits,

Cont. from page 27.

idiosyncrasies and the behaviour pattern.....record all your findings. These drawings and description should express and indicate all particulars . . . The Physical appearance....
..... your investigations and findings must be drawn up as " M e a s u r e d D r a w i n g s " to scale. The accompanying short report should deal with items , which can not be expressed in pictorial form..



3'

An intensive study, discussion and design activity started and a great variety of solutions were submitted.... Humorous and serious minded ones.....



Programme notes continue.....

D R A G O N S U B J E C T . Part -3- .

A n A r c h i t e c t u r a l P a n t a s y

..... Mr. Anthanasius Kirchner returned to Switzerland
and the 2 creatures---- The Dragons---- were entrusted to your
care. Ankara Zoo offered accommodation and you as well as the
dragons accepted gladly this offer.

You were considered to be capable of creating a suitable
environment..... A D r a g o n P i t
..... You were commissioned to invent, to design and to
build

The Home, where the Dragons could d r e a m
 l i v e
 move about.....

being admired and looked at or look at the other
creatures who wish to see them.

We wish to bring to your attention again:

Dragons can't fly or lift their own weight higher than
2. 80 m above the ground or any fixed platform.

Dragons can live in any climate----- but they are very
sensitive to architectural design. They like any medium
of building expressions, old and new, transparent or
opaque (watch the special programme notes).

The design of a "Dragon Habitation" is a large scheme,
many unusual features and many problems are to be solved.

Outline of the programme.....

A. The overall Planning..... The Site and its surrounding.

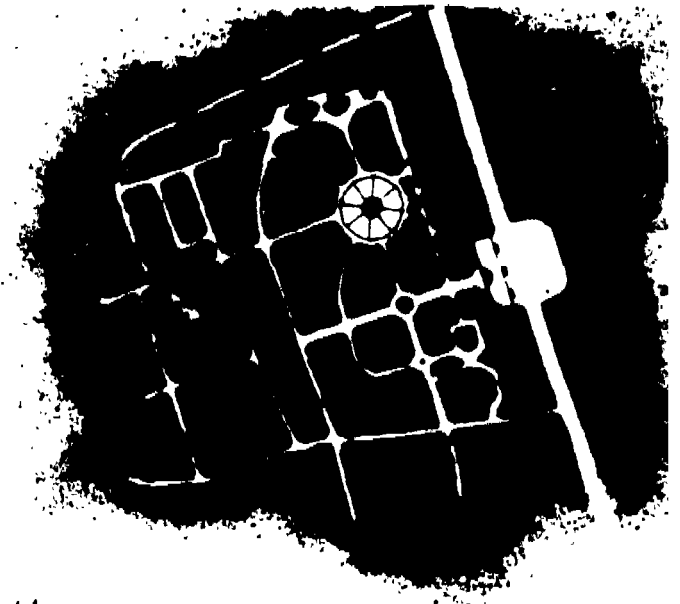
B. The architectural conception. The space to dream.....
eat..... relax..... sleep.

The outer space, an enclosure: This is the open area reserved for the dragons to move around, the area in which human beings can observe them. Nobody is allowed to enter into the space provided for the dragons.

Facilities for preparing "Food".....

Introduction to Planning.

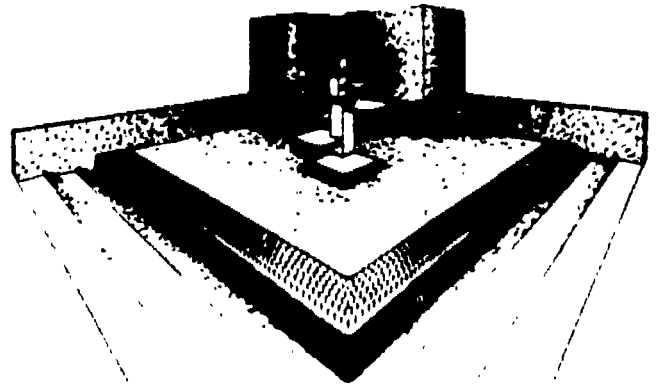
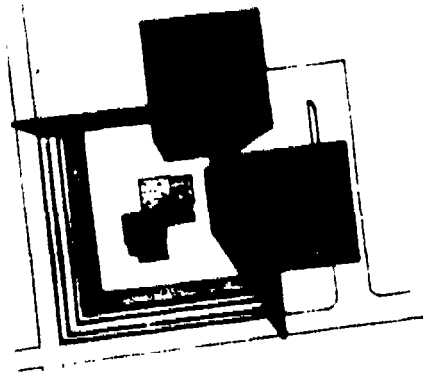
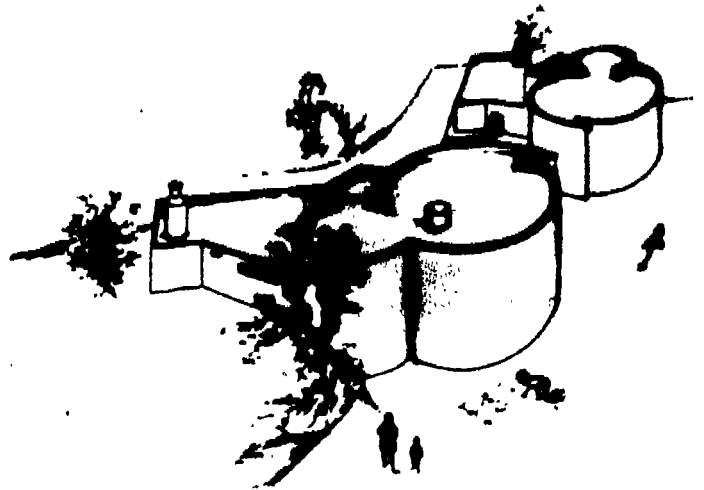
Organizing the Site Plan
Separation of the vehicular traffic from pedestrian areas. Re-creating and unfolding urban spaces and sequences; plantations, trees, narrow streets open up into wider spaces, level differences, etc.....



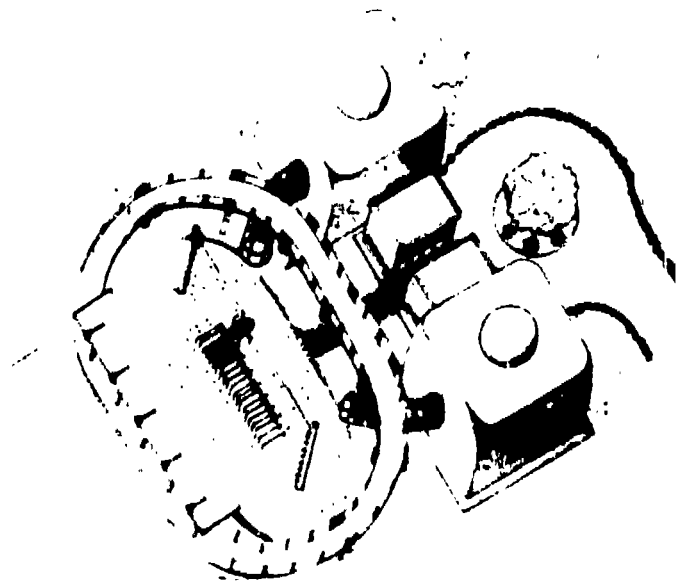
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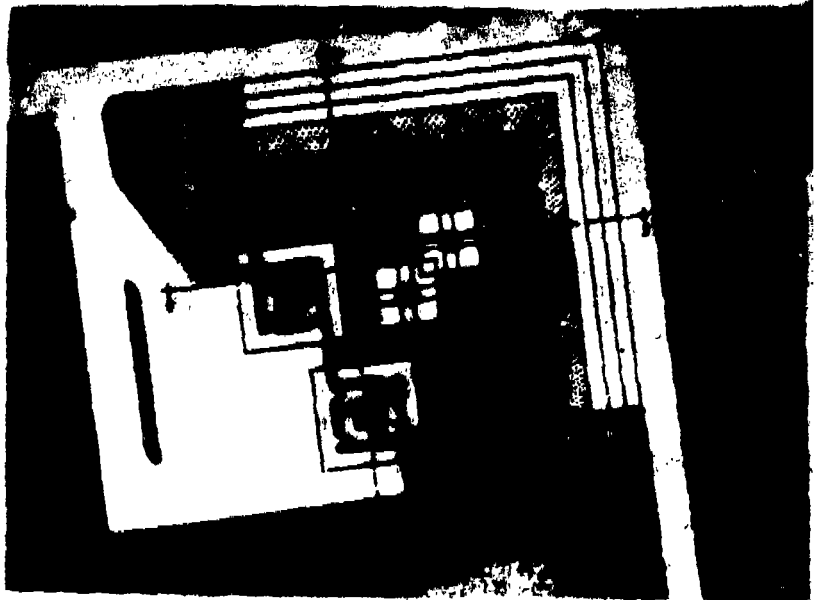
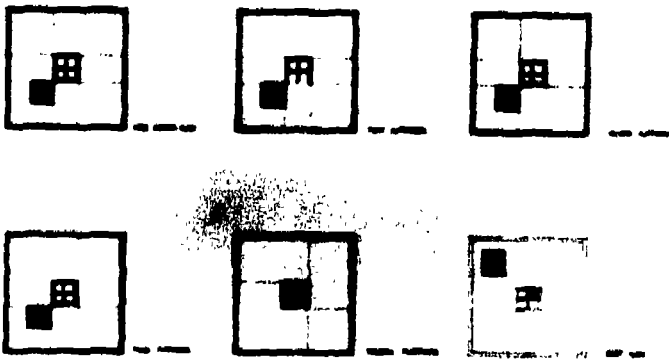
In townplanning today we ought to allow for flexibility and freedom of vision. Gradually it will turn out to be the townplanners job to protect the country----- the rural areas---- from the encroaching sprawl of urban development.

..... Idea The
concept of Design,
Building Material and
Construction-methods
were the significant
factors. The combination
achieved architectural
unity.....

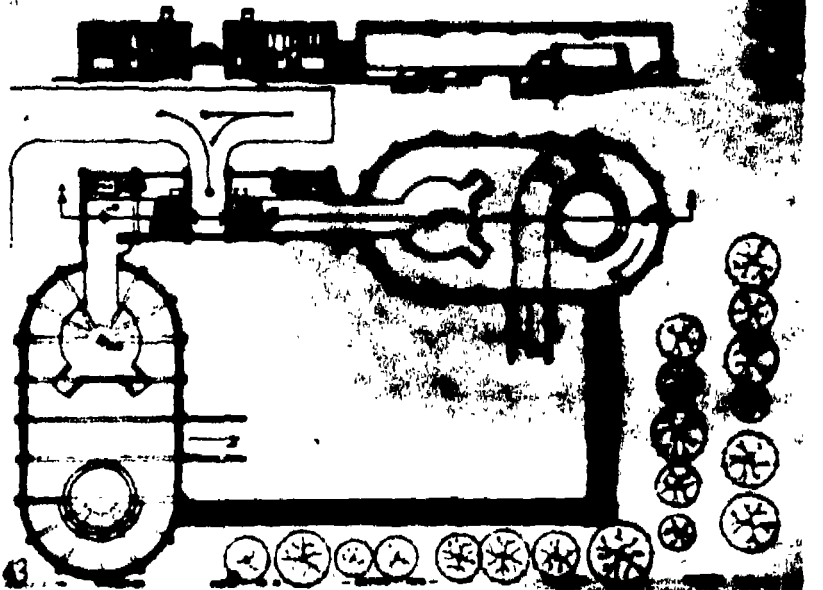


By the choice and com-
bination of basic forms,
textures and colours 3
different solutions
emerged.....

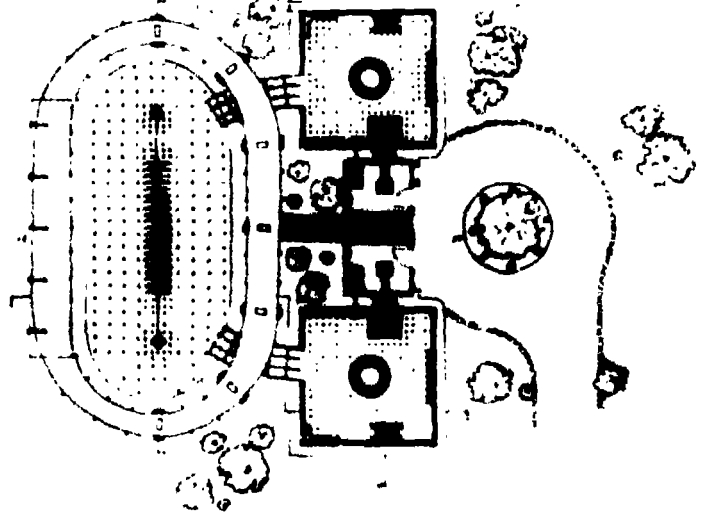




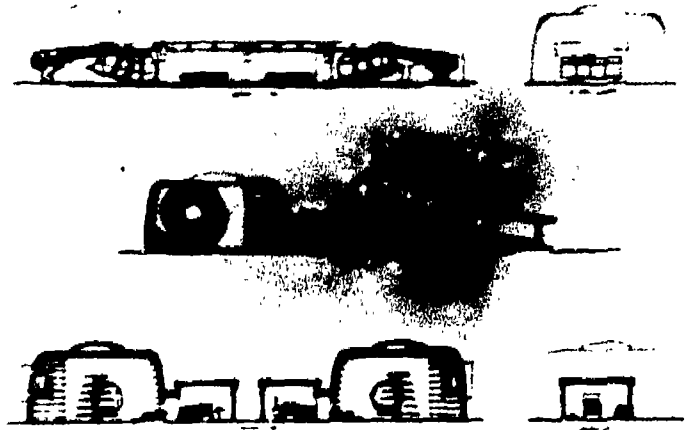
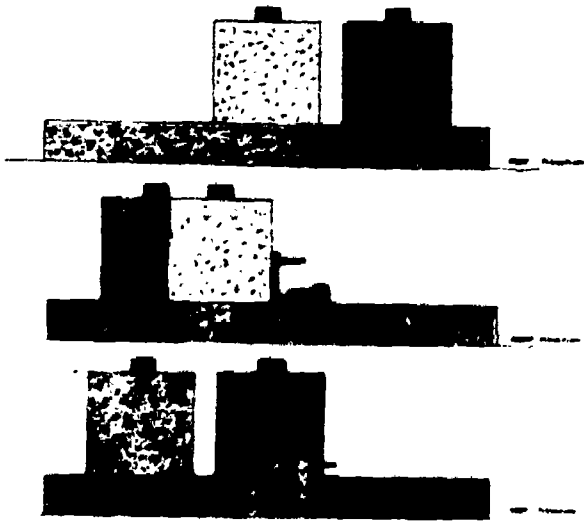
1. 2. Squares and cubes of different sizes and volumes formed the composition elements. A constant, very simple geometric arrangement. Order and fantasy prevailed throughout the whole scheme.....



3. Here too by repetition and standardization of carefully planned building units a happy compromise was achieved. A skin has been wrapped around the technical installations and the "clients" space requirements. A great richness of forms had been achieved.....

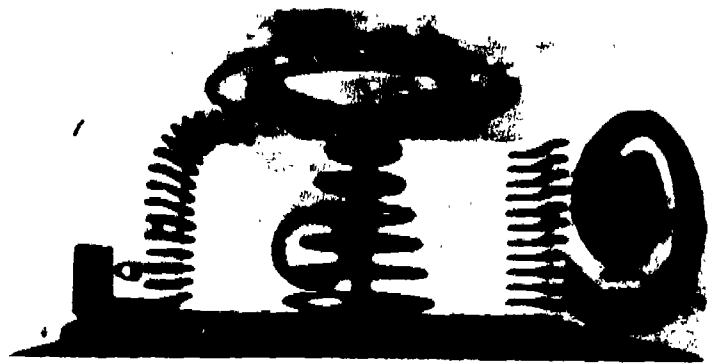
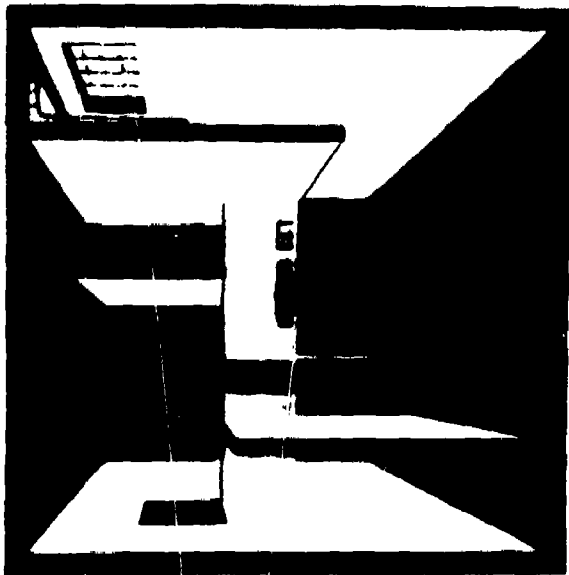


4. The symmetrical approach dictated the conception. A pleasant atmosphere of symmetry and simplicity prevails throughout the scheme.



Elevations of project No. 1 , Elevations of project No. 4.
Plans and perspectives of the 2 schemes are shown on previous
pages.....

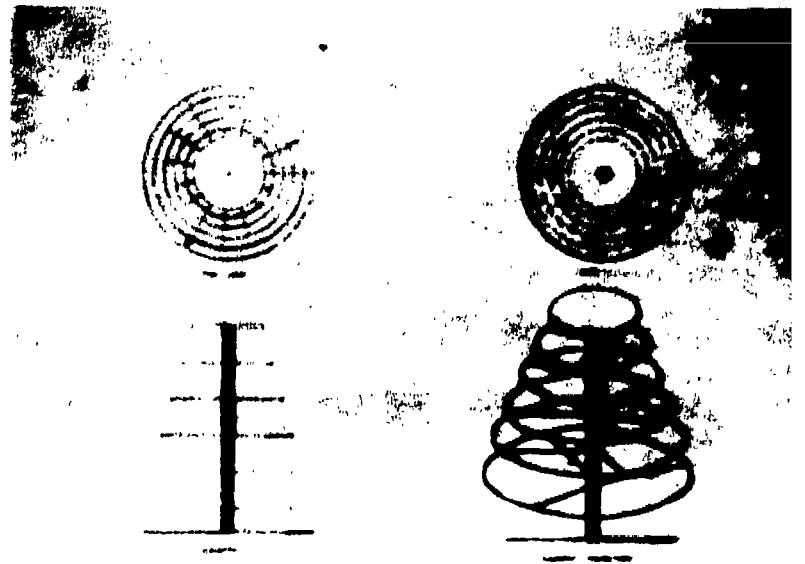
Interior perspectives of "Dreaming Area".....



Dragon's Couch.....
from the programme notes.

..... dragons dream, rest and sleep.....
For thousands of years dragons behaved in most unpredictable manners. They discovered and used different postures for relaxation.

Design a resting unit upon which your dragon could lay down and relax. This unit may be designed as part of your architectural form-conception or it could be arranged as an independent movable piece of furniture 400



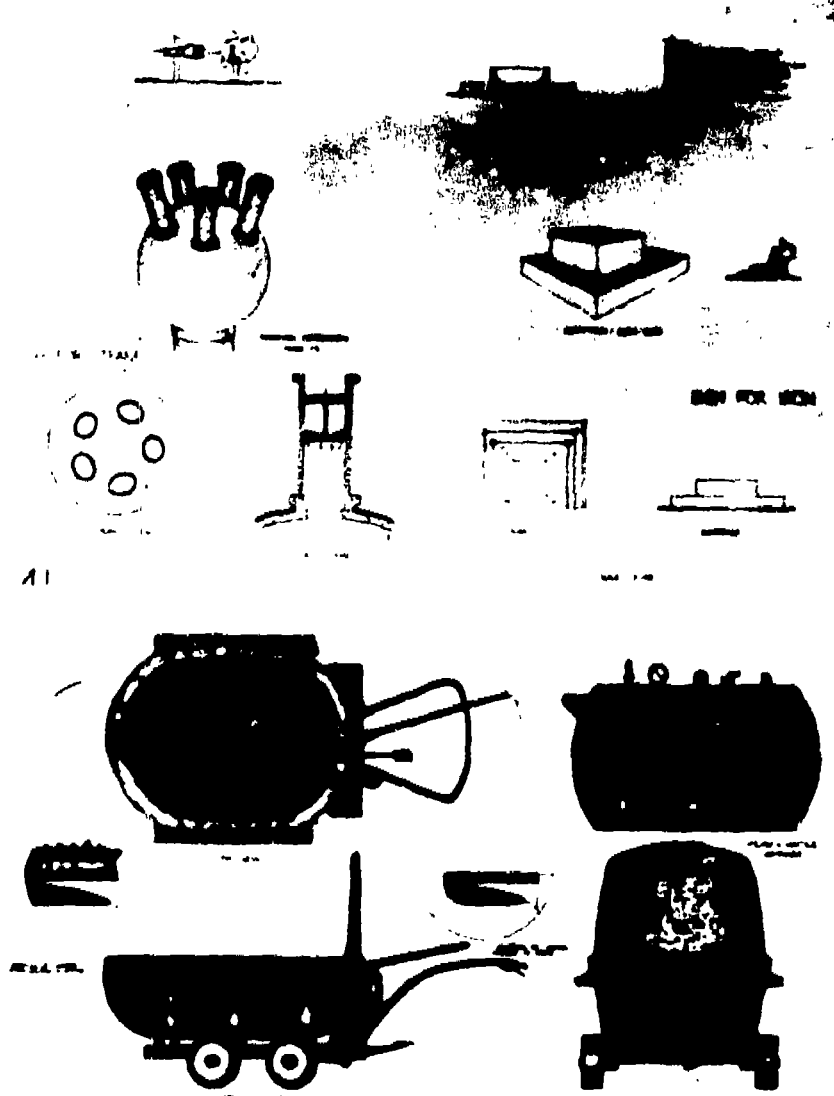
A useful form.

..... dragons like their food served piping hot. They consume liquid as well as solid food. Among these delicacies are molten lead, metal in liquid form or in red hot condition, hot ashes, sulphur etc. To wash down the more solid pieces with boiling water or tasty steam gives greater enjoyment and makes a meal more appetizing.

Dragons don't use cutlery; they are able to take the food

directly with the tongue and without using any other part of the body. You are to design 2 types of dishes:

1. A dish for serving steam or hot water.
2. A dish (container) for the spicy food-----
the molten metal, or the red hot metal.
3. A drawing is required showing the means of transport from the "Kitchen" to the "Eating-place".



4th stage.

The Fourth Phase
THE ARCHITECTURAL VISION .

Each year a programme has been prepared in accordance with the time available and appropriate to the maturity of the class.

Such a programme took always care of a local site----- a site which was easily accessible to everyone.

At this stage the students' outlook had already been profoundly influenced by the studies of abstract notions and the visual characteristics of materials, manufacturing-techniques and other requirements. They had learned to solve planning problems and tackle an architectural scheme when designing the "Dragons' Habitation".

Presentation techniques were no obstacle anymore. By now the young designers realized that rather more was involved in architecture than building boxes of glass, concrete, bricks or any other material.

I encourage progressive thoughts and inventiveness but all the time strive for order and discipline. Exactness of Design and exactness of Presentation become a necessity... but these notions should never be treated as ends in themselves. The appropriate use of local building material, the fusing of structure into a harmonious form, the unadorned surface treatment encourage new ways of thinking.

We are not dependant upon the fashion of exposed all-glass elevations----- they do not suit the climate of strong contrasts of sunlight and heat alternatin, with

bitter cold conditions for a large portion of the year.
Our aim is an architecture which is meant to serve human
needs of this region. We explore urban and rural planning
problems and combine them with architectural realities.

Throughout the course much seems to be inexplicable at
first sight-----
but by explaining and experimenting a new stage of vivid
awareness emerges.

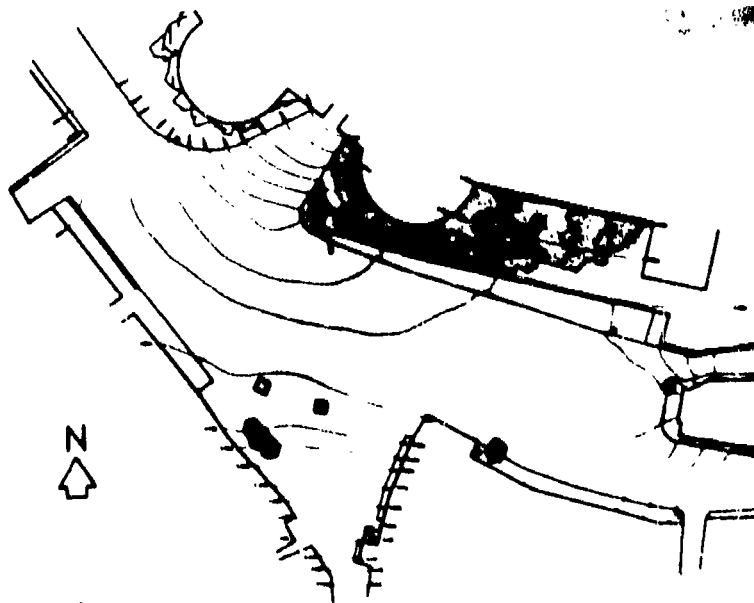


Sketches prepared by different
students at the citadel site
depicting architectural motifs.



We selected the square in front of the entrance gate to the Citadel of Old Ankara to be surveyed and drawn up as the final project of the year.

It is a conspicuous space, irregular in shape, surrounded by an interesting looking collection of low, old houses. The whole district and the individual buildings mostly shops, teahouses and hotels are very neglected. All buildings would require a lot of repair and the road surfaces throughout need replacement. Walking down into the old shopping district one becomes aware of the decay and the high density of population.

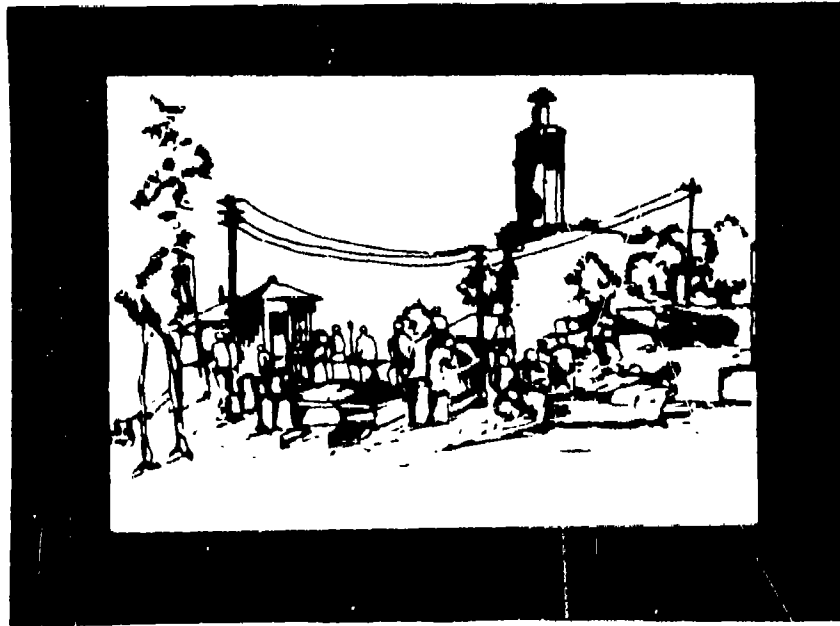


A typical survey drawing of the market square showing the excessive slope of the site into the narrow streets leading towards ULUS. The houses are lined up in different angles, the whole scene is dominated by the Byzantine fortification towers flanking the old City Gate.

Every Tuesday this square is transformed into the weekly market. Peasants, local craftsmen, hawkers, market-gardeners all display and sell their products and great activity prevails throughout the day. There is less trading on normal days, but even then ^{on} some market-stalls the traders lay out their wares and cater for every day's requirements.

The tasks set gave insight into reality and forced adaption to pulsating life far from the quiet studios.

The project rounded off the year's work and I was happy about the results achieved. The drawings gave proof of the students' ability to observe, to select and simplify, to enjoy and understand.



I sincerely hope that my ideas of introducing the vital and
fundamental problems of contemporary architecture will be
carried on and enlarged upon by the group of people who worked
with me during the last few years.

I set unlimited scope of education in our Basic Design Course
and we ventured into many branches of Design related to Building.
The students took part in these adventures with great enthusiasm
and my best wishes go to the new ones who, I expect, will
continue in the same exploring spirit.....
