

Architectural Design Products of Students at İstanbul Fine Arts Academy in the 1930's

İlgi Toprak

Faculty of Fine Arts, Design and Architecture, Istanbul Ayyansaray University, Istanbul, Turkey

Orhan Hacıhasanoğlu

Özyeğin University, Faculty of Architecture and Design, Istanbul, Turkey

Received: April 23rd 2019, Revised: May 15th 2019, Accepted: May 21th 2019

Refer: Toprak, İ, Hacıhasanoğlu, O., (2019), Architectural Design Products of Students at Istanbul Fine Arts Academy in the 1930's, Journal of Design Studio, V.1, N.1, pp 29-36,

Abstract: One of the oldest schools of architecture in Turkey is Mimar Sinan Fine Arts University. Art historian, archaeologist, painter Osman Hamdi Bey founded the school in 1882 under the name of Sanayi-i Nefise Mektebi and began teaching on March 2, 1883. The institution, which is the first art and architecture school in Turkey, was renamed the Academy of Fine Arts in 1928 and thus became the first higher education institution in Turkey to receive the title of Academy. In the project studio known as Egli Cubic Atelier, the aim of the course was to provide students modern architecture concepts which foresee functional architecture. With the new system brought, the student has the right to work with different instructors in each project by selecting the workshop group that he wishes without depending on a workshop and the same teacher. Archive inquiry was used in this study to reach the student work in 1930's Istanbul Academy of Fine Arts. *Mimar (Arkitekt)*, one of the journals of architecture in the 1930's is the main source of this inquiry. Egli and his team realized an educational reform in the beginning of 1930's. The modernist approach, defined as "cubic architecture" in that time, was preferred by the students in architectural design studios when examples of student projects were examined in the sources. This article aims to give information about the student projects of architectural design studios of Istanbul Academy of Fine Arts and stories about students' architectural works.

Keywords: Academy, architecture, design, studio, student work

Introduction:

Mimar Sinan Fine Arts University is one of the oldest schools of architecture in Turkey. Art historian, archaeologist, painter Osman Hamdi Bey founded in the school 1882 by the name of Sanayi-i Nefise Mektebi and began teaching on March 2, 1883. The institution, which is the first art and architecture school of Turkey, was renamed the Academy of Fine Arts in 1928 and thus became the first higher education institution in Turkey to receive the title of Academy. The Fine Arts Academy gained scientific autonomy with the adoption of the State Fine Arts Academy Law in 1969. The institution was renamed Mimar Sinan University by being transformed into a university with the Decree Law No. 2547 adopted on 4.11.1981 and the Decree No. 41 of 20 July 1982. The school changed its name to Mimar Sinan Fine Arts University at 2004.

Between 1930 and 1940, German, Austrian, French architects and scholars moved to young Turkish Republic and continued their professional and academic studies especially in Ankara, the capital city of Turkish Republic and Istanbul, the biggest

metropole in Turkey. Many foreign faculty members served as teachers in different courses and also as design studio tutors in Istanbul Fine Arts Academy in this period. Professor Ernst Egli was one of the foreign architects who worked as professional architect to serve the Turkish Republic government in designing and constructing new buildings. He was appointed as a faculty member of Istanbul Fine Arts Academy. He inaugurated an educational reform for architectural design education in the "Academy". In the project studio known as Egli Cubic Atelier, the aim of the course was to provide students modern architecture concepts foreseeing functional architecture. As a new system, the student has the right to work with different instructors in each project by selecting the workshop group that s/he wishes without depending on a workshop and the same teacher. The workshops that transformed into a professional competition environment with the new system, allowed the exchange of ideas between the larger working groups. Also, the system was helpful for the students with lower grades.

Besides establishing a modernist approach in studio environment, the Egli reform removed the old

workshop system of Mongeri which was depending on neoclassic and Turkish architectural patterns where large-scale drawings of the front elevations and watercolor drawings were important outputs. The reform also tried to remove the studio approaches of Ottoman-Turkish architectural styles of architect Vedat Tek who created this style in his own architectural works.



Figure 1. Students working in architectural design studio 1933. From left Şekure Bengi, Asım Mutlu, Aristidi Pasedeos, Reşat Akıncılar, Fazıl Aysu. (Hızlı, Aysel; 2017)

Methodology

Archive inquiry was used in this study to reach the student work in 1930's Istanbul Academy of Fine Arts. *Mimar (Arkitekt)* - one of the architectural journals of 1930's is the main source of this inquiry. The other sources of the research inquiry are based on the literature related to the memories of architects who were architecture students in those days. Many students of that period had active roles in the construction of new buildings of young Turkish Republic when they graduated as architects.

The journal *Mimar (Arkitekt)* was the only architectural magazine which was published by a group of architects who want to support and promote Turkish architects and their modernist architectural approaches. Researchers can find many examples of modernist architectural products of Turkish architects and foreign architects' modernist architectural approaches in the journal. The journal also supported national architectural competitions: the results of competitions and prize-winning projects are published in a detailed way. The mission of *Mimar (Arkitekt)* was defined by architect Abidin (Mortaş), in the journal as follows "our journal made the first attempt for publishing the architectural heritage of Turkey and modern architectural design projects of Turkish architects—*Mimar (Arkitekt)*. The journal *Mimar (Arkitekt)* tried to help all positive attempts for publishing architectural heritage documents and new architectural design projects of Turkish architects (Abidin, 1931). The research examines the articles in *Mimar (Arkitekt)* which explained the architectural design projects of students in design studios of Istanbul Fine Arts Academy in between 1930 and 1940.

The first article is entitled "How students work in the architectural branch of the Academy of Fine Arts?". The article gave information and made comments on educational approaches about the studio works in Istanbul Academy of Fine Arts as follows:

"In the Academy of Fine Arts, there is a big activity played by the late Education deputy. Necati (Minister of Education), making unforgettable favors for the wisdom of the country, also provided many aids to the architectural school. Necati's works in these activities should be pay off. In Turkey, there seems to be a movement for the rise of architecture. You cannot see the classical style of work that has been going on in the (architectural) school. He makes his projects under the influence of numerous records, local, scientific and construction. And a master head, who takes his project, can apply it immediately. He is not obliged to copy classical works into demand. A demanding architect. View and work in the course of Roman, Greek, Egyptian and ancient Turkish architecture (architectural history). But he does not devote his soul to them, nor is he obliged to fulfill their methods of construction and procedures. He is a scholar and a technical seeker who is looking for a way to make a new Turkish architecture (Anon, 1931).

The text continued to explain the mansion project which carried some characteristics of European modernist architectural style, designed by student Edip Hikmet:

When you enter the door in the Ru mansion, you encounter a hallway and a guest room. This is a system that Europeans apply a lot. Kitchen and the dining room are on the side. A snip and the toilet appears. The upstairs bathroom is next to the bedroom. There is also a seating area for guests. Today's architecture is simple and indented. Since it is to escape unnecessary details, this mansion (Edip Hikmet) is the mufti of the mansion (Anon, 1931).

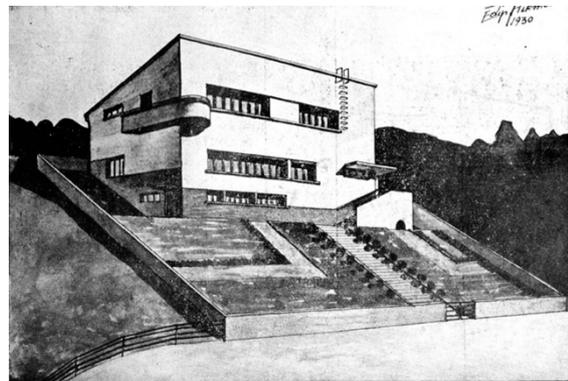


Figure 2. A Mansion project, student; Edip Hikmet, (Anon, 1931)

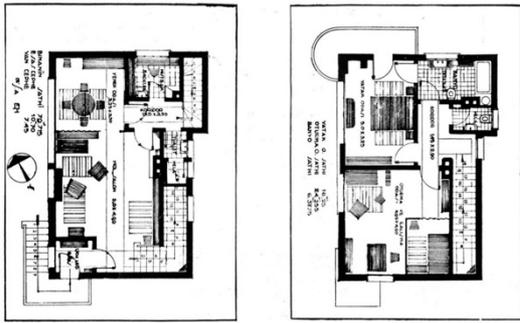


Figure 3. Ground floor and first floor plans, student: Edip Hikmet, (Anon, 1931)

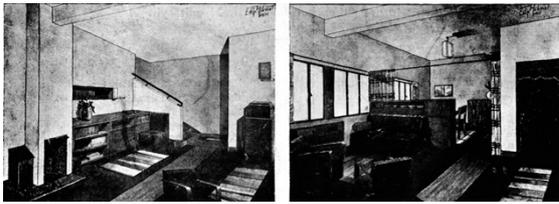


Figure 4. Guest room and hall, living room, student: Edip Hikmet, (Anon, 1931)

The second article was written by architect Faruk Galip and was entitled “Students’ Exhibition of the Academy of Fine Arts”. The article started with the general introduction about the content of student exhibition at Academy of Fine Arts as follows:

The Fine Arts Academy closed this year with a student exhibition. The exhibition contained architectural projects, paintings, sculptures, artifacts, women's works, posters and ceramics. The result of a regular and continuous study is a new success for the Academy (Faruk Galip, 1931).

Then the author explained his comments about the students’ project presented in the exhibition.

Rather, we want to focus on the works of his student which is the architectural part of us. It is quite clear that the architect Professor Egli has had the opportunity to engage more in this year. We present some of the works of our young friends whoh we will see their effects in the near future. (Faruk Galip, 1931).

The author made a comparison between the projects that he saw in an international exhibition of architectural students’ projects and the students’ projects of the Academy of Fine Arts.

Last year, I visited the 12th International Architects Congress, which was held in Pashto, and visited the annual exhibitions of the architecture school in Bucharest and the Hungarian branch of the Hungarian Science School. I can happily record that 931 students of

architecture in the Istanbul branch of the beautiful Academy of Fine Arts worked with more success. At the same time, the classical treatment, which has a great place both in Bucharest and in Pashto, coincides in our exhibition, at least during the architectural tasks. Then, in the form of sketches, we wish to see more works. We would like to congratulate the director Namik İsmail, professor Egli and the committee for this success (Faruk Galip, 1931).

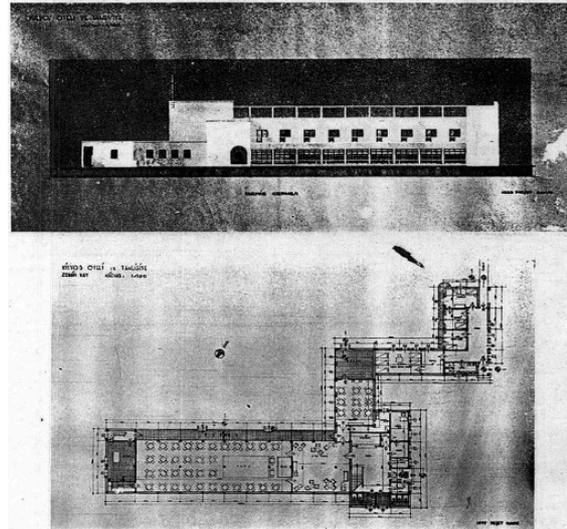


Figure 5. Summer hotel and rescuing building at Kilyos. Sea facade and ground floor plan, student: Neş'et Hakkı (Anon., 1932).

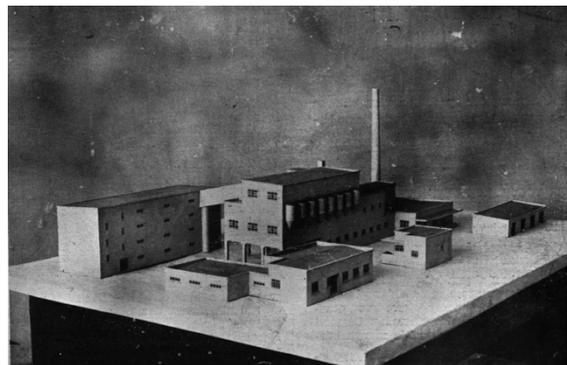


Figure 6. Bread factory (bakery), student; Affan (Faruk Galip, 1931)

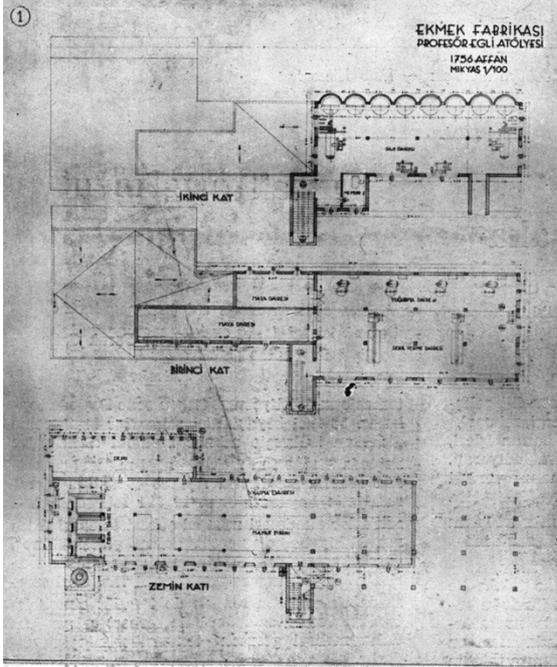


Figure 7. Bread factory (bakery), student: Affan, (Faruk Galip, 1931)

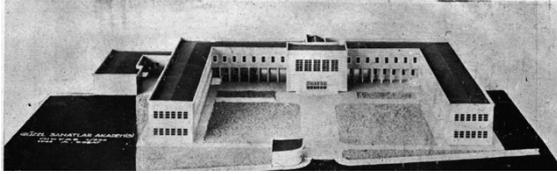


Figure 8. Fine Art Academy, student: A Reşat, (Faruk Galip, 1931)

The third article in Mimar (Arkitekt) was entitled as “Students’ Exhibition at Fine Arts Academy”. The article introduce six projects designed by Academy students in the architectural design studios. The author also made comment on the projects.

This exhibition will be held at the end of July this year, and internal architectural students Reşat, Bekir İhsan, Ziya, Suat and Nazmin were responsible for the projects of the architecture students. We would like to congratulate our esteemed faculty team for their success in life with our young colleagues who are successful in getting their diploma. We publish some of the architectural works we have received from the exhibition (Anon, 1932).

Leman Cevat was one of the first two women students of Istanbul Fine Arts Academy with Münevver Belen. Student dormitory project by Leman Cevat was published in Mimar journal (Figure 6). Leman Cevat (Tomsu) became a professor of architecture at İstanbul Technical University Faculty of Architecture after her graduation from Istanbul Fine Arts Academy. Prof. Leman Tomsu won many architectural competitions.

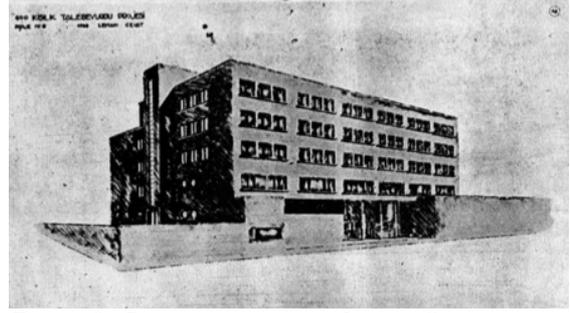


Figure 9. Dormitory, student; Leman Cevat, (Anon., 1932).



Figure 10. Leman Cevat Tomsu, (Dostoğlu., Erkarıslan, 2013).

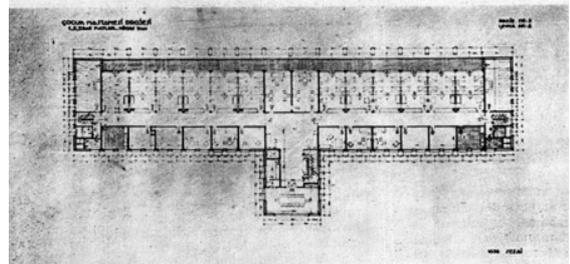
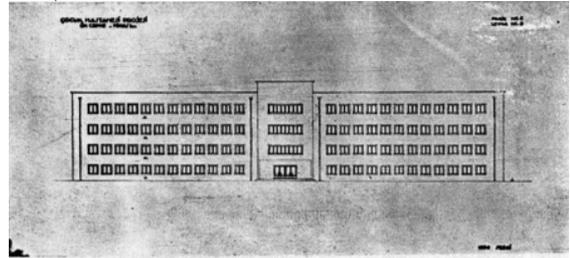


Figure 9. Children hospital, Front elevation and floor plan, student: Sezai Hakkı, (Anon., 1932).

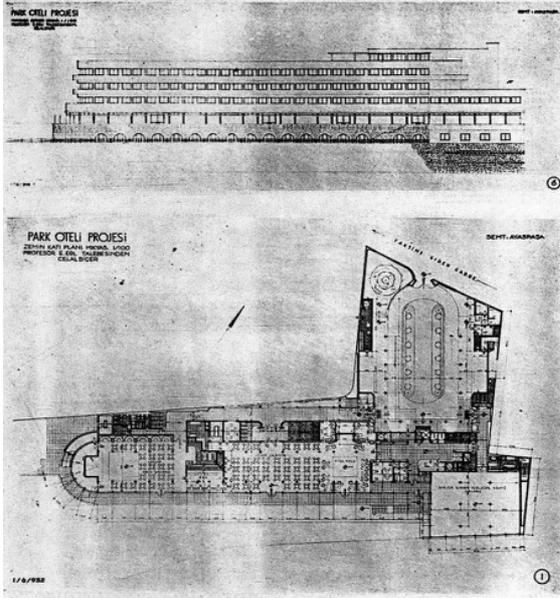


Figure 10. Park Hotel Project, Façade and ground floor plan, student: Celal Biçer, (Anon., 1932).

The fourth article in Mimar (Arkitekt) journal was entitled “Annual Works of Architectural Workshop Students” which was dated 1934. The article covered two student projects of famous Turkish academician Professor Hamit Kemali (Söylemezoğlu) while he was attending Fine Arts Academy.

This article also covered another project of Emin Necip whose mansion project published in 1931 first issue of the journal. The article gave explanations on the educational system of the Fine Arts Academy.

The students who pass from preparatory classes to workshops prepare projects for each year. Thanks to these projects, which are prepared under the supervision of the workshop staff, the students apply what they learned from theory and they are successful. We published a few studies that we found original to show the work of our students. The project by Emin Necibin (Weekend House) is a well prepared work according to the characteristics of the program. The projects of the national museums and foreign offices of the Sultan were successful. In particular, the project of the Turkish residence was very beautiful. Among these, Adnan's folk theater is interesting in terms of both plan and common sense (Anon, 1934).

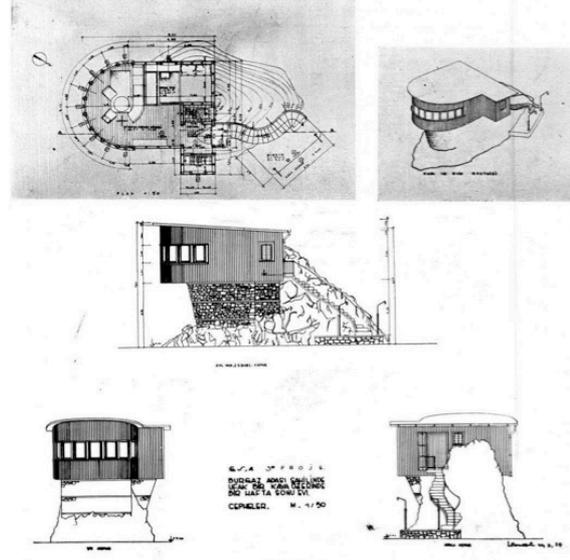


Figure 11. Weekend house at Burgazada, student: Emin Necip, (Anon., 1934).

Hamit Kemali (Söylemezoğlu) told in his memoirs about the entrance exam for academia (Anon, 1995). The examination is in the form of an oral interview and meeting in the room of the academy director who was an important Turkish painter Namik İsmail. Academy Director Namik İsmail, Head of Department Prof. Dr. Ernst Egli and his assistants Sedat Hakkı Eldem, Arif Hikmet Holtay, German interior architecture teacher F. Ginter and Austrian construction teacher Schmeer had completed the exam. In the beginning of the examination, prospective student is asked why s/he wants to be an architect, if there were studies in high school, it is asked to show, then the other questions had been asked.

The question asked to Hamit Kemali Söylemezoğlu When it comes to ferry, it is the question of which are the most important buildings on the Asian side of Istanbul. Hamit Kemali Söylemezoğlu answered this question as Selimiye Barracks, Medical Faculty and Haydarpaşa Train Station. These buildings were requested to be drawn. At the end of the exam, Hamit Kemali Söylemezoğlu was announced to have won the exam (Anon, 1995). In the 1930-1931, in high architecture department where 13 students were admitted, Hamit Kemali Söylemezoğlu's two projects are followed by the following three figures.

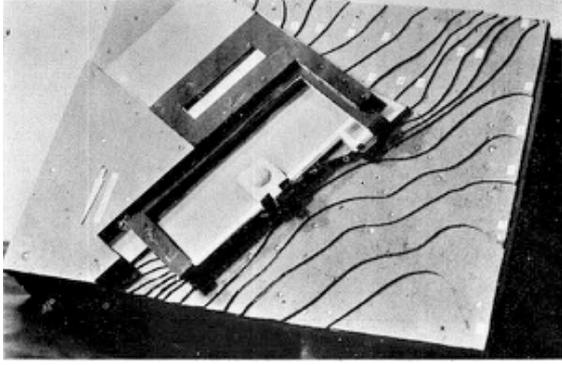


Figure 12. National museum model, student: Hamit Kemali, (Anon, 1934).

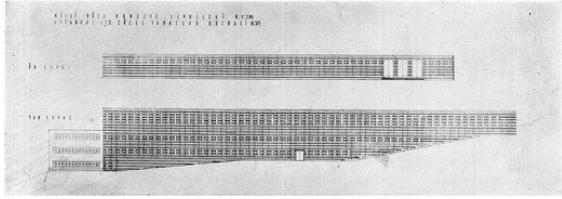


Figure 13. National museum facade, student: Hamit Kemali, (Anon, 1934).

Prof. Dr. Hamit Kemali Söylemezoğlu started his academic career as a faculty member at the Istanbul Fine Arts Academy in 1945 and worked for Paul Bonatz at the Istanbul Technical University Faculty of Architecture in 1946.

Graduation project was the last and a special project which was organized to evaluate the abilities of the students who reached the last term with successful results in the previous architectural design studios. This graduation project also was entitled the "Diploma Competition". The article which was entitled "The Graduation Projects of Academy of Fine Arts" had been published in the issue of Mimar (Arkitekt). Teachers of the Academy of Fine Arts assessed last year students with this the graduation projects if they were ready to work as professional architect. Therefore, the other name of this graduation project is diploma competition since the process of projects was established like a project competition. One of the example of graduation project is seen in Figure 15. The subject of graduation project was a library design for 100.000 books.

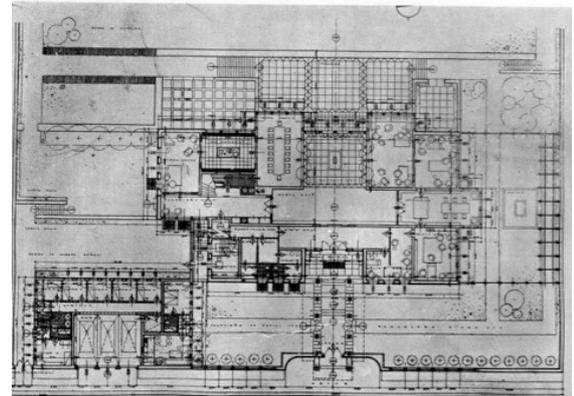
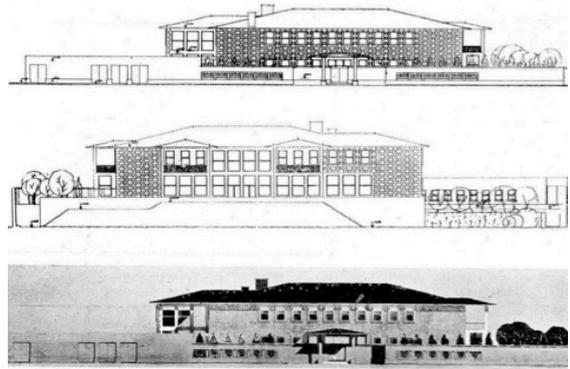


Figure 14. Manor for foreign affairs, student: Hamit Kemali, (Anon, 1934).

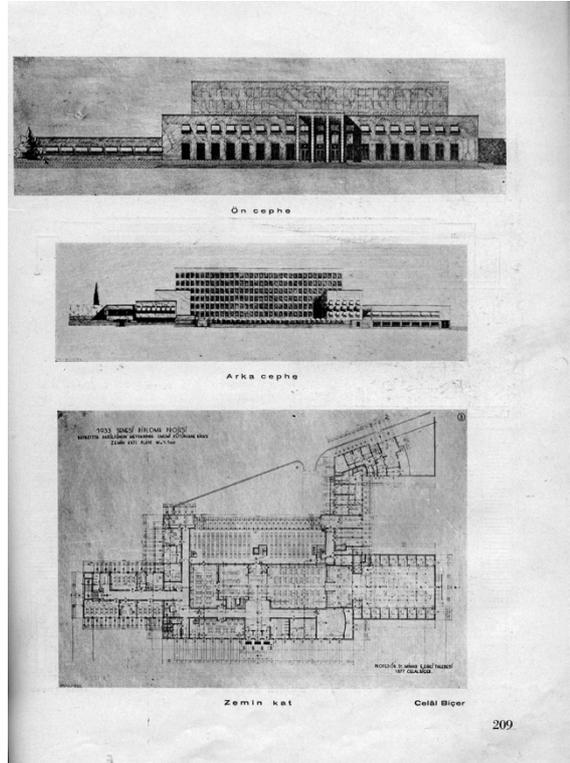


Figure 15. Graduation project, library design, student: Celal Biçer, (Anon, 1934)

The educational reform realized by Prof. Ernst Egli explained in Table 1 with the approaches between 1924 and 1934. As it was listed in the table, there were some items defined in the educational reform like a) entrance examination, b) education period, c) educational system, d) new faculty, e) studios/new architectural approaches, f) seminars, g) added /dropped courses evaluated in two different years. Prof. Egli established modernist and cubic architectural approaches in the studio courses.

architectural design. She worked with famous professors Emin Onat and Paul Bonatz. Another student whose project were included in student project examples in this article was Hamit Kemali Söylemezoğlu. He also worked in Istanbul Technical University as one of the professors in architectural design unit.

This research article based on inquiry about student projects architectural design studios of Istanbul Academy of Fine Arts. It was mainly based on

Table 1. Evaluation of New Approaches After Educational Reform (Hızlı, Aysel; 2017)

	1924	1934
Entrance exam	4 years graduates of high schools accepted in the entrance exam which covers: Arithmetic, formulas trigonometry, logarithm, mechanics, chemistry and drawing	Free drawing exam and interview covering questions on intention of architecture. Two basic elements assessed: Level of Environmental Perception, Dedication to profession
Extension the education period	Architectural education was 4 years long	The name of the department changed to Master of Architecture Section and took 5 years to complete.
Educational system	During 4 years, architectural education covered theoretical courses and competition were required to complete school students got defined points	Two cycle five years architectural education. First two years preparatory level education and following three years studios level. To pass from preparatory level to studios level students should be successful on exam covered scientific, technical, theoretical, and practical courses.
New faculty	Studio of Egli cubic (modern) architecture; studio of Mongeri European-Latin architecture, and studio of Vedat Bey national (Turkish-Ottoman) architecture	While studio of Egli continued to teach modern architecture, studio of Vedat Bey and studio of Mongeri were closed. Egli enrolled new faculty who had been educated in Europe.
Studios / new architectural approaches	-Classical composition, drawing and copy techniques, pen drawing and watercolor painted boards, -Elevations were prior to plans in design solutions.	-Formal aesthetic principals of Modernism -Simple façades, no ornaments -Functionalism -Production of facades from plans
Seminars		Seminars including conferences and practical work -Turkish Architecture Seminars and Aesthetics -Interior decoration and decorative arts (interior architecture and ornament) -Construction -Architectural knowledge -Practical information on construction and technical excursion to constructions -Steel and reinforced concrete -Painting -Practical sculpture for architects -City planning
Added / dropped courses to program	Theoretical courses (drawing, geometry and history), practice (sketch exam and reports) and 6 piece of competition	Theoretical courses (technical knowledge were more important in two years preparatory level), practical work (architectural projects in different scales), nine pieces of competition, seminars, six pieces of architectural projects (studio work)

Conclusion:

İstanbul Fine Arts Academy had following departments: Architecture, painting, sculpture, engraving and decorative arts. The total number students who registered the Fine Arts Academy until 1932 was 2091. 145 architects, 88 painters, 6 sculptors, 6 engravers graduated until 1926 according to documents (Anon., 1932a). Many graduates of the Fine Arts Academy worked as university teachers in different schools. One of the first two woman graduates Leman Cevat Tomsu worked in Istanbul Technical University, Department of Architecture was a professor of

articles published in Mimar (Arkitekt) journal in between 1930 and 1940. Professor Ernst Egli who realized the educational reform in 1930s at Academy of Fine Arts, had important effects on the student projects those are examined in this article which were drive from published examples of student projects.

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