



AN INTERVIEW WITH GEORGE DODDS, ON THE QUALITY OF METU FACULTY OF ARCHITECTURE BUILDING AND THE CHANGING CIRCUMSTANCES IN PUBLISHING (1)

1. On the Occasion of the "Fourth Assembly of Architecture and Education" organized by the Turkish Chamber of Architects in conjunction with the METU Faculty of Architecture and other schools in Turkey, held at METU Campus from 7-9 November 2007, Dr. George Dodds, the new Executive Editor of the *Journal of Architectural Education JAE* visited Ankara, as a guest speaker. His speech titled (On Architectural Discipline in Practice / *Uygulamada Mimarlık Disiplini*) can be found in Turkish in the current issue of *Mimarlık* (tr. by Bilge İmamoğlu; n: 339, January-February 2008; 43-45), a bi-monthly publication by the Turkish Chamber of Architects. METU JFA named it an opportunity to hear his views on the building of Faculty of Architecture, completed in 1962 as a strong example of modern architecture in Turkey; and his expectations about the changing grounds of architectural publishing, which JAE is witnessing in its own body.

2. Behruz Çinici - Ali Cengizkan (2005) "ODTÜ Mimarlık Fakültesi Acaba Nasıl Bir Oluşum" ("What Kind of a Formation is the METU Faculty of Architecture?"), *Betonart*, n: 8, Sobhara-Fall 2005; 30-41.

Dear Dodds. Welcome to the METU Journal of the Faculty of Architecture steering cabin; thank you in advance for your time...

In the first part of this tri-partite interview, I will be happy if you refer to your impressions about the building of Faculty of Architecture. This will undoubtedly be not only a professional commentary but as you may have visited and experienced other examples from the world, it might refer to popular comparative comments as well. So I am asking this with the precept that any person, not only an architect, should be able to see the values in a good building.

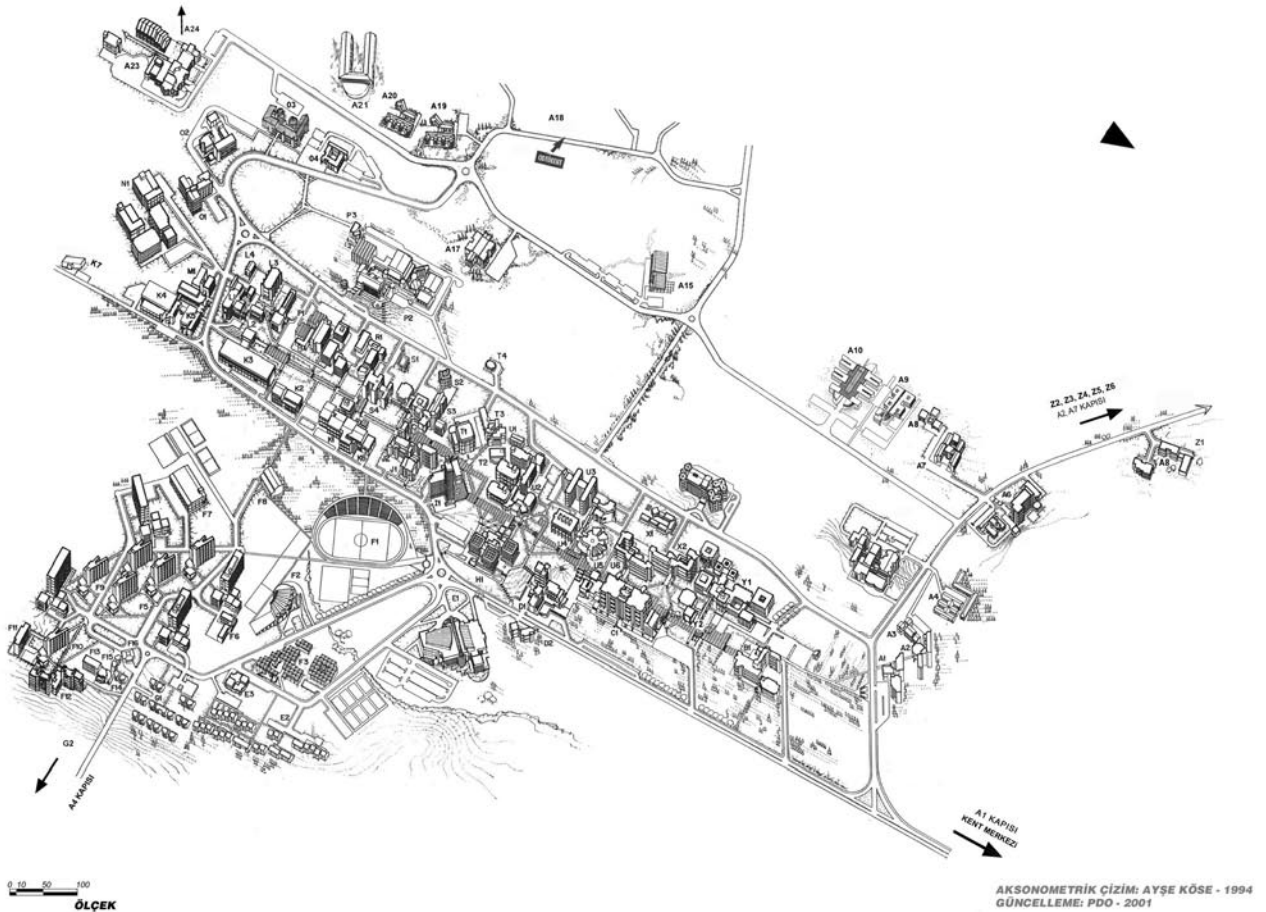
In the second part, if you share with us the basic formative information about the Journal of Architectural Education JAE and how it works; what your intentions about the future of the Journal are...

But just to start with, and this could comprise the third bit of the interview, which is as important as the other two parts, we would like to know more about you: Who is George Dodds?

*Previously, I had an interview with Behruz Çinici, the architect of this building in the Fall issue of *Betonart*, a national journal focusing on concrete, unfortunately all in Turkish (2). Although it is your first time*

here and you have the first impressions of the Campus and the Capital, it will be good to mention that this is the first building of the Campus completed by 1962. The design was acquired through a competition -actually it has a very long history with two competitions, where the first one was cancelled after 2 years and another was opened, through which this project was acquired. But they are international competitions. Unfortunately there is not a complete text covering up the story of this adventure, -acquisition of the projects, construction of the buildings and the Campus- in history of architecture even in Turkish, which I am intending to do -write about the procedures and discourse enveloping this practice of founding and design and construction of these buildings for education, including that of architecture. I am, in parentheses, very upset about the administrators of the University, due to... For instance, last year there was the great occasion of the 50th Anniversary of the foundation of the University. But no one thought of just bringing up a book, telling the story of the construction of the buildings on the Campus and the value of the Campus as an environment...

I had a book on the 50th Anniversary of the University; I looked at it and kept



METU Campus, drawing by Ayşe Köse; 1984.

looking for something worth looking at but could not find anything.

Even the people in the 'high places', are not aware that not only the buildings but also the environments surrounding them forms and offers a totality and has a very special value, which cannot be separated from the people and the sociability it leads to.

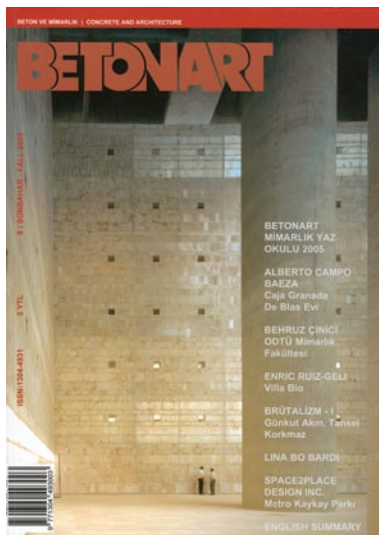
Exactly!

What really we should be honoured with is the Campus, the Buildings and lastly the Natural Environment which embraces the first two. We can hardly achieve a similar building activity and success nowadays, and you have only seen portions of the Campus; you have seen some of the new buildings which might have given you a slight notion about the current construction acquisition rules and laws. We should think about the full consequences of the new and old construction and their appraisal regimes.

Do you mean financially or in terms of ideas?

Ideas... ideas. Not money, money can be found.

Ideas are the most precious commodity on one level; but on the other level, not valuable at all. So you are quite right. As I was looking over the various books I had been given, searching to find a plan -unfortunately this is in Turkish and I cannot read Turkish- but I was looking for something to tell me about the several buildings on Campus, the physical, the Campus as artifact, the Campus as a cultural artifact in terms of the way it promotes the community of interest, the community of people, which I note that the students who are supposed to live here -I suspect- that they don't really appreciate the beauty, truly the art, the way they live here that this is great art. It is some kind of -you reminded me of these remarkable moments where all these people come together and they form a community and they just go away. But these guys have been here for four or five years or so, and they go away. It has just that quality which is really -people keep on saying that this is based on American campus design quality, but it is really





not. It is not American, it is not British, it has a real uniqueness to it. It may have influences from the American campus; may have influences from the Oxford courtyards; but what is wonderful about it is that it seems to be a form of critical regionalism before Critical Regionalism. There is something which is unique to this site and place, but it fits the Ottoman culture; the national landscape; the use of water -not only in this building but others, even in the library building, which is not nearly a successful building as this, but there is water there, the relation to the Ottoman tradition of gardens and use of water; everywhere you go, when you enter the building here, you are touching water, there's water... The buildings are constantly either framing the use of landscape, or allowing landscape simply pass through. Even in the library which is not as spacious and subtle a building as this one, at the entrance to the library there is glass doors, it will be nicer if they do not go away; and they put the glass ninety-degrees to it, there is landscape as you pass through; from that main access, not access but spine of your campus; the way this spine gives access to buildings...

We refer to it as the 'alley'...

Yes you call it the 'alley'. Pardon me, yes you use; but frankly what I would expect alignment in the alley with the French tradition ...so people keep saying the alley, I ask 'where's the alley?'

Yes but this is the 'broken' alley, or 'zig-zagging' alley...

It is usually a Broadway, where when you move from place to place there are these particular unique moments in a landscape within which you feel yourself. But it is remarkable; I must say it is more remarkable when I saw the landscape, I just can not imagine choosing even to build a campus here on this site, but when I saw what it looked like before; if I was the architect I would have come up and looked at the site and have said, 'Are you insane?'

It was a barren land...

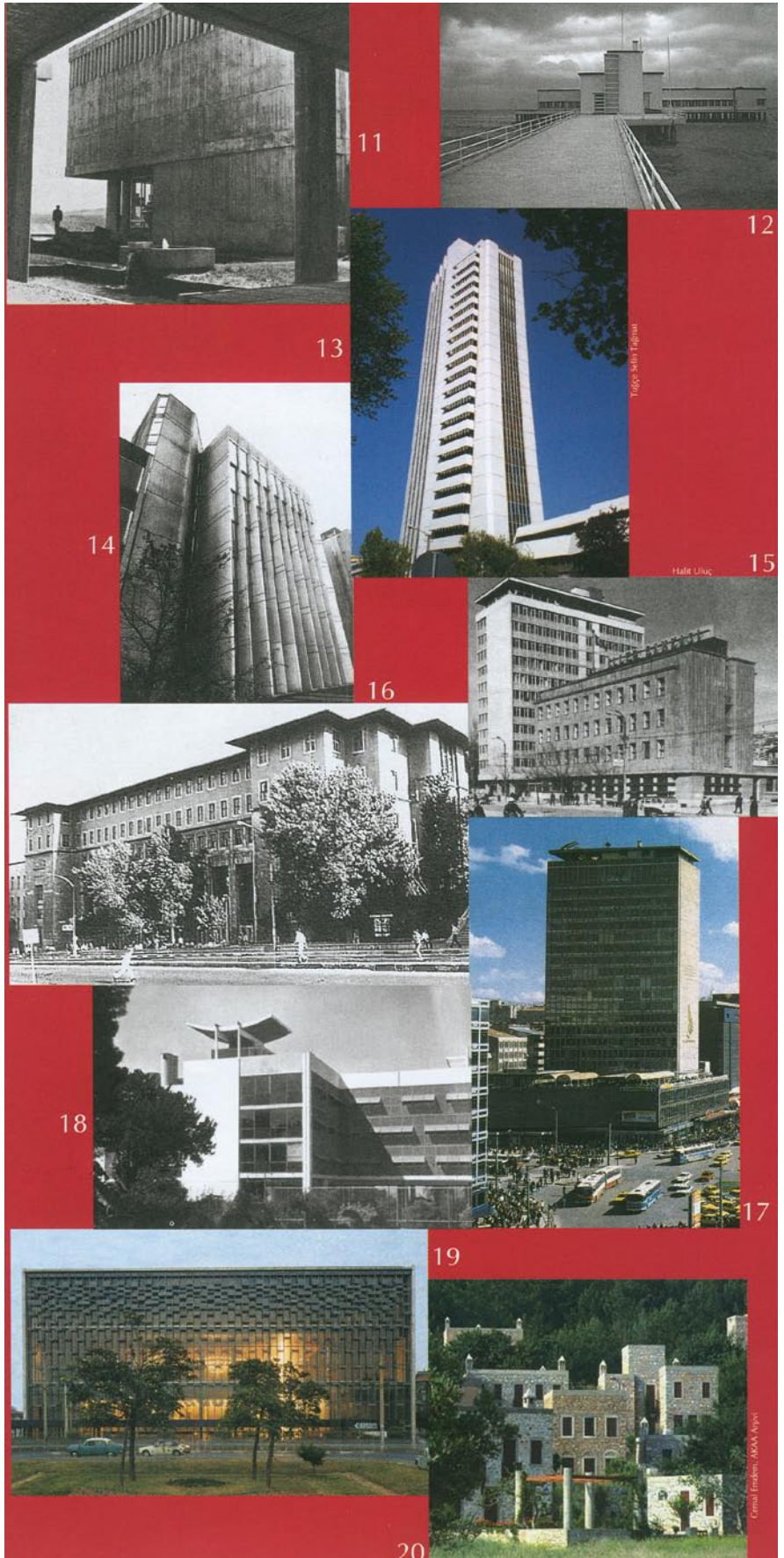
And what it is now, converted into a kind of Eden there, I am thinking that the Aga Khan Award was well deserved. In fact, I am going to recommend - because of my own research which I am supposed to get together- on

Carlo Scarpa and gardens; I have been walking around here and I am getting these flashes of Carlo Scarpa's work, because he was... At first I was thinking 'Did this young architect know about Scarpa's work?' but when I was thinking about when this was designed, 'No,' I said, they were just looking the same way, at the same thing. They were just thinking of the model tradition, the Ottoman tradition of gardens, they were very much influenced by that, because Scarpa as a Venetian was influenced from what was coming from the East. So primarily, both were looking at this relationship between the landscape and the building. So this building is quite extraordinary, because unlike so many, unlike for example, Peter and Alison Smithson's buildings from this era or before, they were truly apart from being brutal, they were without humour. I have been to the Architecture building of the University of Bath, which they did, and had some non-standard, corky characteristics about it, apparently by Peter and Alison Smithson; the building is not a living object. Even when they talk about this idea of 'trellis' and 'connecting to', they talk about the building and the relations inside. Here the building just reaches out and offers itself. I make a distinction between architects who extend their buildings out into the landscape, like Frank Lloyd Wright who always extended his buildings into the landscape. And then there are architects that actually bring the landscape in. And base their buildings on a kind of landscape model. Gio Ponti in the 1950s called the 'Landscape Genesis of Architecture'; he terms the phrase. And this is one of those buildings, which you expect to see in quote 'a brutalist building', it has all the characteristics of brutalism but it is much more complicated than that. I think this is because of the cultural condition and also because of the site conditions which remarkably he anticipated but did not exist: because when this building was finished -looking at these lovely plans and photographs you have published to your article- when this building was finished, it embraced nothing.

Exactly.

I don't know what the impression must have been like when it was just finished, but now, it embraces so many different views into the landscape that at some





but appropriating the building, and using it as their own, as they will. This room where we are meeting in, for example, there is only some of the things that can happen in this room, because of the way it is designed, but those kind of spaces, the way they interweave, the way they are planned not for specificity but for generality; they are planned for function as opposed to utility, is what makes the building that kind of 'loose-fit' space where any number of things can happen. At the same time, there are very 'tight' things in this building. Only one kind of thing happens [showing on the plan] here and here, and that conflation of the specificity and the general utility and the function; and then one can talk about the conjunction of the architecture and the landscape. All these things coming together, I did not even mention, we have not even spoken about the construction and materials of the building, adding to the other level of value to the building. But this in terms of simply being in the building, experiencing the volumes, the pass-through and the way people interact in these volumes and use them as they pass-through; it is not something you easily find in schools and it is what makes it a lively environment. I would presume that in the same way that Kahn designed in a much more, in a much 'tighter', in a less 'loose-fitting' way, talk or even designed his places involving the signs popped into each other, he had black-boards set up outside the packages of the spaces, you know, write equations as they occur to them... This work is quite other and better than that, because it is like a village; this has a village quality and it is really quite extraordinary. I did not anticipate it [this success] at all.

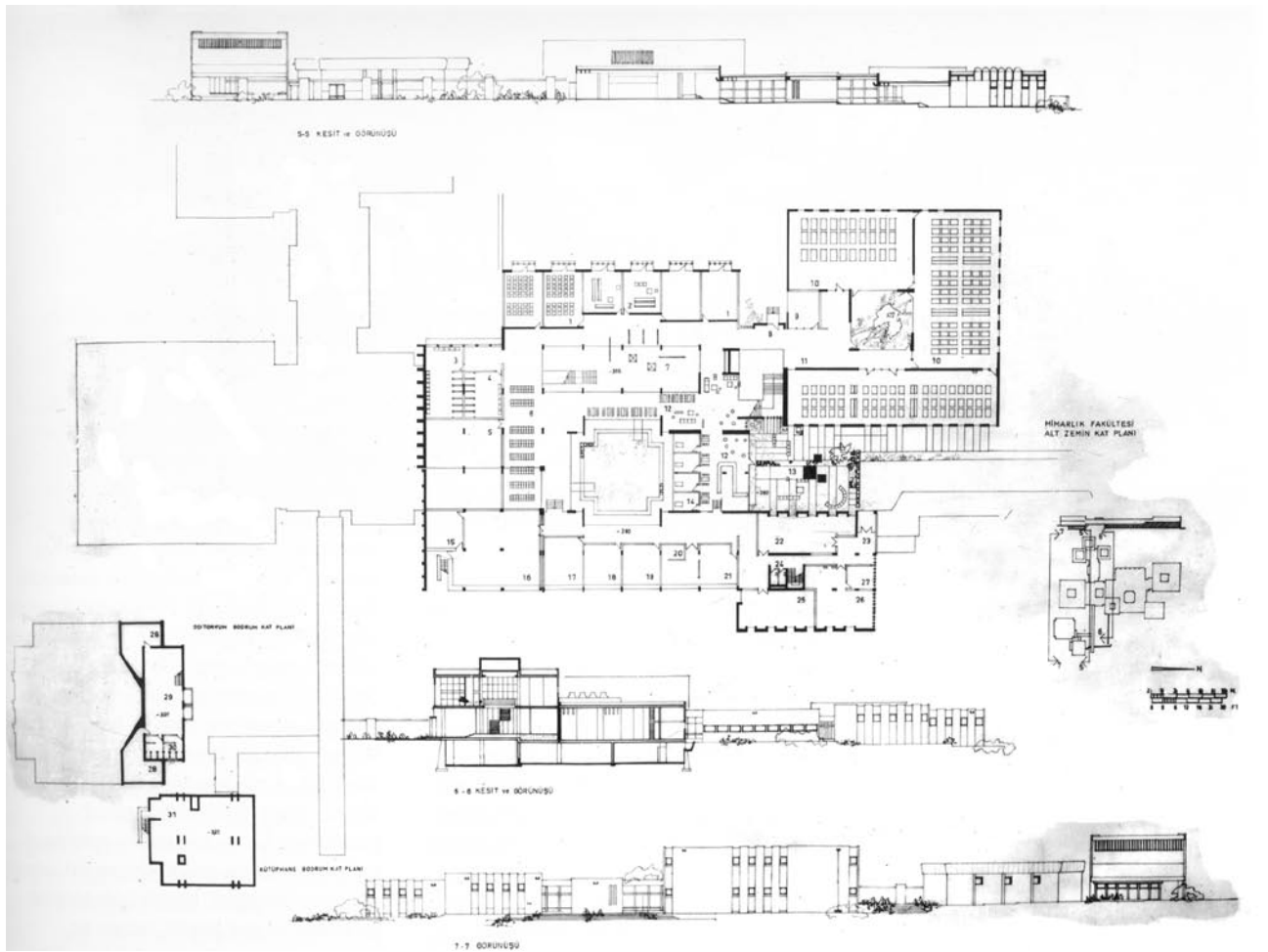
The sad thing is... The good news is that it is here; it has clearly become the genesis of this alley, this spine, this queen spine, that finds its way through the backbone of the Campus, which is wonderful. The bad news is also that it is here, behind gates away from the viewing public, far from the city centre on the Campus. So it is difficult for people to look at this, to appreciate the quality of it, actually to come here and participate in it. And unfortunately this is true in the United States and other countries as well. Typically the people that argue in favour of these kinds of things defend how a building like this

should become a paradigm for what we are doing elsewhere in the city. There are architects talking to architects, you know, it is like one Muslim speaking to another Muslim, saying 'we should be Muslim.' Yes, I am a Muslim.' One Christian speaking to another Christian, saying 'we should be Christians.' 'Yes, we are Christians.' Too many times architects speak to architects....

They are re-affirming themselves all the time...

Exactly. But they are becoming insulated in the general public, they do not become a part of it; they are external to it. So the public have no way of appreciating the value of this [building], as opposed to the housing blocks that we were talking about earlier today, that have been developed all around these suburban sprawl of the city. For many people, they would look at this, and they would look at those, and say 'what is the difference?'. You and I, we see that the difference is between 'night and day', but for others, they don't feel that. Ever since I have been a student of architecture, I have always been keep saying 'architects should educate the public'. But the problem is that, first of all, the public is more often than not, not very interested in getting educated. Secondly, the public also does not particularly, most people does not ever embrace buildings from modern architecture period. They don't really like it very much. This is related to what I was speaking yesterday, about this, in the writings by Hermann Muthesius... He argues... It seems insane today, but he argues that for the way to change German architecture you have to change German architecture, and in order to change German architecture you have to change German society, and must change the German people... This is very powerful if not a fascistic statement and he says the way to change the people is not to send them into camps, or you indoctrinate them into 'modern architecture', but you have to change them by 'domestic ploughing': it has to happen at the 'home'.

He also used this term, which, to first people in architecture, sounds silly, but it is actually a term that he uses quite a bit, and for this generation; and he said that 'the new modern interior has to feel *cosy*' -with the English term- people has to feel when they sit down they



METU Faculty of Architecture, Ground Floor Plan and Sections.

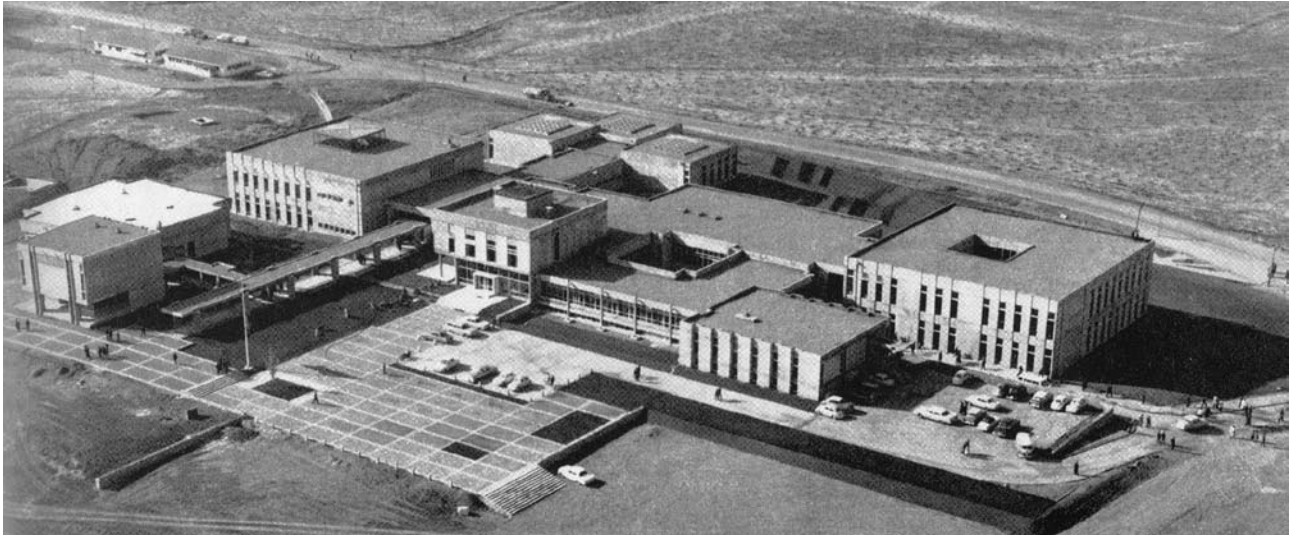
can't feel like when they are sitting on a cold, metal chair. They have to feel that their body is received by the architecture, as opposed to being issued by the architecture. He understood this by studying the interiors of the English drawings, when he wrote his book on the "English Country House". He spoke on German architecture which was based in part in model of the English experience and how to bring the quality of interiors that the English have, and combining it with mechanisation, which was the key for Muthesius. And the third part, which was the impossible part of course, was educating, re-educating the society. But he realized that in order to do that, it had to be at home: if people accepted that domestic interiors and in their homes, than they would have accepted it anywhere. But that is what has not happened: in our country, even wealthy people, they are still building buildings that are trying to look old, trying to look like of some tradition, they are not even part of.

They want to feel that they are part of the tradition, because they want to feel 'cosy';

They want to feel 'at home'.

Exactly. They look at buildings like Villa Savoye at Garche and they feel repelled. They feel that they would not easily occupy that, and these are spaces which are not occupied for survival usually, but actually museums of architecture, as opposed to houses.

I mentioned in my lecture strictly this lecture that Ivan Illich gave to the RIBA for their 150th Anniversary. He explained to architects that, unfortunately, they can no longer design homes, they are incapable, but they can design houses: they can design garage for the people like for cars, they have lost that ability. Because of the difference between civilisation and mechanisation and culture, and that's where this [building] is going for, this building of the Faculty of Architecture.



METU Faculty of Architecture, aerial view, 1964.

And because of this 'looseness' he has used in this building, the way he has used the material, the way it engages the landscape, the way actually it brings the landscape in as well as the way it reaches out to it; it has this quality. It has this warmth, even though it is in concrete as a building, it has this quality of warmth: where the way light comes into it... So this is something that achieves in a way that 'cosiness' factor, even though if you go downstairs to the cafe, where students are sitting on hard surfaces, it might not be 'cosy'; but the general atmosphere is what gives the building, what gives this complex of buildings -beyond the Faculty of Architecture-, that gives this cosy feeling. Otherwise it is just a spine, which tears buildings apart; which we have, we have plenty of spines with typical Bauhaus plans, separated buildings. We have on one level, very modest, straight-forward form but when talking about the difference between 'utility and function'; while this building has great 'utility', it has his open-ended 'functionality' about it, because it has so many communal spaces, it is clearly about creating a 'community of people' and ideas, and bringing people together as opposed to its typical, Bauhaus generated plan diagram which separates things into these 'pots'... And that's all fine, it works because it has this centre where things conflict and fly and don't have specific function, a specific utility. The function is -and this is 'loose-fit'- for things to happen, to 'likely' happen, as opposed to the architect.

This is a building which brings together that kind of a dual condition: it has these packages about utility and it has this openness that really makes the place peaceful. I think maybe it is a generator for the quality of the Campus that you are enjoying today. It is really extraordinary with these general tenets, with these general ideas.

We tend to talk about buildings that are either foreground buildings, where one has to constantly accommodate themselves to these buildings. Then there are background buildings, where buildings a lot are, where building accommodates itself to the people. You have both here: You have these 'pots' where one accommodates himself to the specificity of the kind of utility that goes on there but then at the great centre of all these moments, the interior volumes there is other kind of places where the building accommodates itself to the people. And that is one of the great lessons that this building can teach, I think. Besides the quality of construction, and the idea of cultural heritage that even though this is a modern building, this is a building that has been well maintained, even though it is made in a way. I mean, brutalist buildings are mainly designed in a way that they fall apart; they need constant care. But *so are we*; we designers are falling apart. We go to a doctor, we get our hair cut, we try to keep ourselves going as long as we can. We have to recognize that buildings need to be maintained and some should be well-maintained. Architecture should

be maintained. This is not a burden but it is a simple fact of life.

Would you develop any suggestion to increase the reception of the building, the qualities of the building by the public? By the people in the city or by larger audience? By devising new methods; like organisation of annual exhibitions, or other kinds of events?

It has to be non-architectural events, that is the key. If you want them to come here, if you want them to show architectural qualities of the buildings and the environment, no one comes. So if you plan a university event here, you should engage the university quite a bit, that is the real key. When I worked for the K. Timberlake and Harris Firm in Philadelphia -now it's known as the Timberlake Architects- I advised them on their first monograph, published by the Princeton Architectural Press, I wrote an article for their Architectural Research Quarterly ARQ published at Cambridge; James Timberlake, one of the people I have known for a long time; he said that when he was a graduate student at Pennsylvania, all of his friends were making friends with other students in the architecture program, but he was making friends with people in the business school. He knew that when he got out of school, the architects were going to be hired by businessmen. The more people you can bring in from the business, from the sciences to use this space, or some of your spaces for various events, it would be so productive. Even if you have had to set up temporary facilities alongside the building, so that they simply come here and experience it and use this environment, to recognize to say 'there is something here!'. That's quite nice. That's where and when the building can become the teacher, not the architects. Let the buildings speak for themselves. People have to come here to get engaged in the utility of the building but also in the open-ended function.

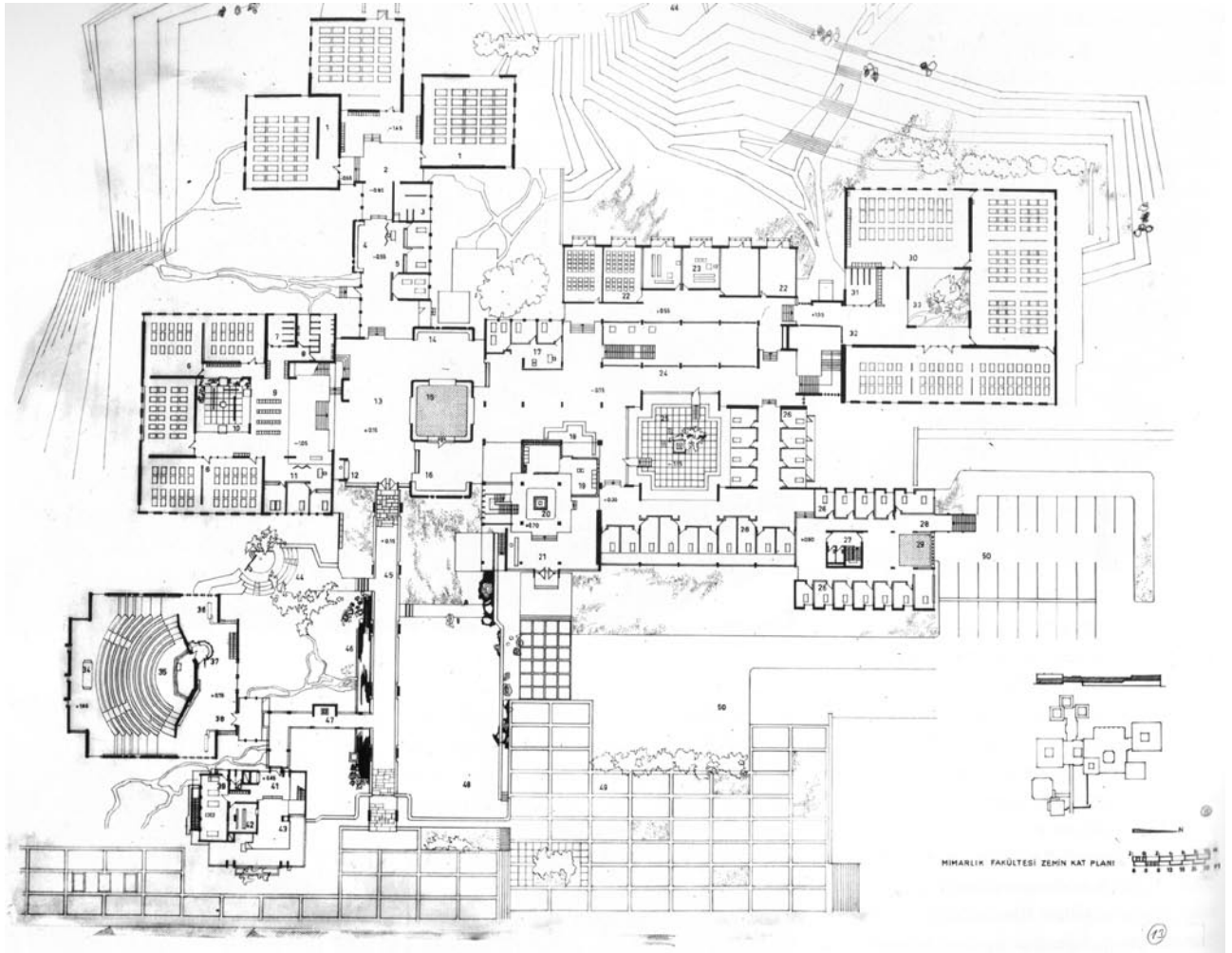
Passive communication and passive education?

Absolutely!

Can we look into the active communication in your JAE; communication shifts, the changes in the JAE? Can we proceed with that issue?

The Journal of JAE, one of the main shifts - I have created a number of shifts in the Journal, as an Editor- and one of them is this. Whatever we publish, whether it be a text-based article, where someone does archival research or a design-based article, where someone using design as a means of research, that is immediately research and scholarship, it's not where someone designs house for his parents, but where someone has a research agenda, has ideas working out for it. No matter what we publish, it has to somehow reflect back on or illuminate, *-the task of the architect*; with the question of architect's task, what do architects do, how do they do it, why do they do it, for whom-, that architecture is a culturally grounded medium. So that everything we publish, must somehow, to some degree, reflect back on that core mission of the Journal; which is, publishing works that help explore this *aspect* of architecture. I am completely uninterested in publishing articles about simply objects. I am completely uninterested in publishing articles on simply techniques. I am completely uninterested in publishing articles that are descriptive in nature, where someone finds a monastery that no one has written about before, merely a monastery by St Michele or by someone else, that they publish a description of it. Well, they are welcome to publish it somewhere else; publish it in the Journal of the Society of Architectural Historians, publish it elsewhere... What I am interested in is not about simply describing the buildings. What I am interested in is the task of the architect, which is a very complex one: it's not only describing buildings or describing landscapes. We are interested in landscapes as well, this is all part of the agenda of architecture. From my own perspective, I am obviously bringing in many of my prejudices, my own interests to this. It is one of the reasons why I was given the job; probably one of the reasons why I won't be in the job for very long; but that is OK.

Because there is change: everyone wants change till it comes, or until they find out that change comes with a cost. Sometimes the cost is financial, sometimes the cost is for certain things which are not going to be published anymore, people feel upset about that.... As an editor, I have to say no



METU Faculty of Architecture, Entrance Floor Plan.

almost all the time. So this does not make one a popular person. Just at this conference, people came up to me from various universities in Turkey that had submitted papers, asking about their papers. I knew that it would be a problem, it is really not a problem actually, but...

What about it when the work after the change in your editorship appears, because, that is not an abrupt change but a process, where piecemeal changes occur as well according to your policy? ...

Well, I am actually trying to make it as abrupt as possible; it needs an abrupt change because the Journal, publishing in the Journal has become more valuable to people outside the North America than to people inside the North America, even though the Journal is a North American publication, that it is controlled and published by the Association of the Collegiate of Schools of Architecture ACSA, an

organisation of North American schools. But actually, usually half, if not more, of the submissions are from outside the North America, because the Journal has a very high rating on the ISI or whatever, organised by Thomson. So to publish in it is valuable for people in schools outside the North America. The curious thing is that no one in North American schools of architecture even knows what the ISI rating is. They have no concept of this. And so some people would much rather see their work (whether text-based or design-based) published in a non peer-reviewed journal because that non peer-reviewed journal is in Manhattan as opposed to the JAE. So we have in our own country, a different kind of reality. We are actually working very hard in order to make our Journal more enticing, more lively for its core audience, who are the paying members of the ACSA. But at the same time we have these people who are coming from outside the Northern America,

and we have these two great realities trying to negotiate. And I am constantly reminded by the people who pay for the Journal (from the Association of the Collegiate Schools of Architecture) that I must make sure that I focus the Journal on the interests and desires of the core readership which they see being in the North America. The irony is, in reality this core readership is dispersed to the entire world, but I need to make sure that the Journal speaks to people who are paying for it. That is why, in consistence with the way the world is moving, in terms things flattening out because of globalisation, in terms of the way architectural accreditation is moving and by now the NAAB, the National Architectural Accreditation Board accrediting schools around the world, the Journal needs becoming more international. One of the ways of doing that, at first, I was convinced to be making satellite journals: JAE International, JAE Europe, JAE China, JAE Asia, JAE ... whatever. But now I am thinking that it is better to find organisations similar to the ACSA and see if we can find the way to create a partnership; so that these other organisations... If we want to expand the Journal, if we can afford the Journal become thicker in terms of funding, so if we can get funding from many different organisations, we can start making truly a more international Journal, so that if three articles in one issue happen to be from people in Turkey, people do not think 'Why are there too many articles from people in Turkey?' In today's Journal, generally the thickness is between 75 to 100 pages, which is not many, if there are three articles from Turkey in such a thickness, the reason will be asked; but if you have a 300-paged Journal, funded by associations from Europe, from Asia or from Australia; then it will be different. On the back of our Journal where we are just having the seals of ACSA, there may be these different collateral organisations from several countries... I think this is the future of the Journal. This will make the Journal more meaningful for the people in North America and Canada, but for people from other countries at the same time. Because Americans have such a incredible capacity for not caring about what is going on in rest of the world. We watch the TV every day but we really live inflated lives. So by bringing

more of the world to these architectural educators, people will know what's going on in the world, through the Journal, but at the same taking the Journal to the world. This would be perfectly entwined with the other step, these are two big steps of the same agenda; but when I talk about this to the ACSA, they get very nervous. That is why I mentioned it, I don't know how long I can get this job.

The other thing is that, the Journal needs to become digital. So we are just 'in time publishing', so if you submit an article, and it has gone through all the reviews and after it has been laid out, it will be ready to go to press; we do not wait six months... Immediately everyone is a member, through an organisation: they get an e-mail which says 'This article is ready there and take care!' And you click there and the article pops up! You can read it, you can download it. Or you can go to the web-site to find it. And then once the entire issue is complete, we have not worked it out yet, you will get another e-mail, announcing 'The issue is ready, take care!' You will get in the web-site and you can go through it as a real magazine and not just simply a series of files. It is typical for a Journal, particularly a quarterly journal, we want to realize it on a monthly basis. So that someone makes a proposal, makes an argument, but at a certain time, people will get on line, discussing the thing pros-and-cons of it, to make it even more lively. The transcript of it could help something where, at the end of the year, parts of selections of this electronic journal, selected the articles can be published as a real Journal volume. So we don't publish issues any more but we will just publish a volume a year. That will be the thing that people will have to purchase, the library purchases, individual purchases, but the electronic version will come to you as part of the membership. So exactly, if your organisation pays into the cost of doing this, but if you don't want the print version, you don't need to buy it. So we still have that print version going into the library. And this whole idea of digital publishing and the web-site is also ephemeral; they go away. So we need to be something printed, on acid free paper, beyond the web-site.

The last thing is that, we are trying to moving away in publishing world, in academic publishing. Articles that

are published electronically, on the web-site, were thought to be they were second and third class articles, but not any more. That's going away; that attitude is changing. So by the time this electronic journal comes on board, what would matter will be the articles that appear, that are peer-reviewed. As long as the peer-review process is properly handled, it does not matter if it is published electronically, if it is published on the blackboard, if it is published on whatever... What matters is how the articles are peer-reviewed. That's the critical thing; the standard which would be maintained. What changes is the manner in which it is published. That is the critical thing. It becomes international in terms of all these collateral organisations coming together, to help have funds and it becomes international it becomes simply on the web, it becomes a web-based publication. So people in every country can simply get on line, have access to the Journal if they have a computer. This is part of the future of the Journal.

It is time consuming and costly, involves much discussions and organisations, but I think that it is worthwhile... I mean, designing a building like this is not easy, no matter how big the building. If it was easy, everyone would do it, that's why there are few of these buildings, because it is so difficult to design and build and maintain.

Just briefly, would you comment on your own career, publications and personal interests?

The core of my dissertation is actually on revelation of landscape and architecture; the landscaping and gardens designed by Carlo Scarpa, the Venetian architect born in 1906, died in 1978. This is an area of research that simply did not exist before I started looking into it. Much people did not even know he designed landscapes and gardens. I finished it in 2000.

How did you find yourself, then, in the Editor's chair?

Oh, you mean the Journal? Not everything in my life actually is planned. I had no interest in being the Editor of the Journal; there are several reasons. One of them was, I wanted to get back to my research and to publish more. Now I spend all my time publishing other people's work. So it is difficult for

me to push forward my own publishing agenda, own research agenda. I was essentially drafted by the Board members of the Journal, because the previous Editor wanted me to be on the hiring committee, and she nominated me to be on the hiring committee and in this meeting, everyone around the table just looked to me and said 'Yes George can be on the hiring committee'; I just turned and said 'Why?' 'Are not you going to become the next Editor?' I said, 'No,'; people just looked to me and said, 'But you should.' They had just decided in this meeting, saying 'But you should apply; you should apply!' It took me a long time, but finally decided to apply; people kept twisting my arm and I sat down at the interview, where also other people applied, I do not know who they were.

If I really did not get the position, it would be fine with me. They asked me several questions, prepared questions, there must have been more than 15 people at a long table, all very serious... But then I simply began to ask them questions, taking on the interview, not meaning in an authoritative way: 'Why do you publish this Journal?' I said 'Who do you consider to be your core audience? Who are your readers? Because I had been on the Board for 4 years and I can not figured that out. Again, there was silence. And finally, one of the past presidents of the ACSA said, 'The reason we publish this Journal is to give untenured faculty an opportunity to get tenure.' And I said, 'I am sorry but if that is the reason that it exists, that is just not enough. It must be more than that. No one will really care about this thing; it will die a slow death.' And I said, 'There needs to be more to it. It has to have a greater agenda than that.' Simply helping young faculty, which *may be* and *is* a good thing, but there must more to it. Our Editorial Board is primarily hard about it. We spend an enormous amount of time working on the manuscripts, to bring their articles up to a level which is reasonable; I myself do. Even as the Executive Editor, which is an unusual thing: sometimes I spend up to 15 hours editing one article; I spend hours through phone calls with authors, going through their texts, almost line by line. I have done these things because they were necessary in order to get something published. Because Ph.D. students, people that

finish their Ph.D. thesis are usually bad writers. You are not going to be a good writer by writing a dissertation. You only learn to be a good writer by learning under people who write well.

So they often ask me 'So, how do we make the Journal better?' And I say, 'You make the Journal better by publishing good articles and by publishing articles that actually matter, that people are interested in. And you need to publish more of them; the Journal can not be so dim. You need more article, and better articles, and you need to resonate with the core readership with people that teach design studio. People that teach something else; people that just teach technology, people that just teach history or people that teach theory; they have their own journals they can publish in. But this is fundamental to the architect's task, that the architect has to be. Only to Vitruvius... The only thing that Vitruvius says that's not on his list of things that the architect must know about, is *architecture*: he names, mentions everything else, you know it, medicine, etc. So the architect is really multi-disciplinary, and once we start publishing these very narrow points of view, we should go to a narrow journal, you know, technical journals. We need to publish things that really involve the primary scope of architecture, architectural education and architectural thinking.

So it seems that you have shown them how deeply concerned you were about the policy of the Journal and future of the Journal?

Unfortunately, that is what I did. But that is speculative.

Now you are showing to us how deeply concerned you are about the future prospects of the Journal.

That is right. But I did not mean to do it; but I just did it, it just happened, because it seemed logical to me. And I just knew there were many of my colleagues who did not read the Journal as they ought to, and there were reasons for it. We needed to start speaking with this core audience that the design, the task of the architect, what the architect does, how architects think, the productive activity of the architect; there had to be this central issue to whatever it is we publish. All has to reflect back on that, whether it is an article more

historically based, or you might call it more contemporaneous, it has to somehow focus on what we do, how architects think, how we do things, why we do them, and whom we do them for.

I think undoubtedly I can say that all this process, and the endeavour is also enriching your academic background and your horizon as well. I mean, in terms of diversity of interests and the new fields of research and study...

For me?

Yes, exactly.

Well, I think it will in the long run; right now in the short run, I am involved with the so many technical issues in getting the Journal published. But I think you are right; in the long run, it will! This is one of the arguments that I had when I was the Board member, as opposed to the Executive Editor. You know, one of the questions I was asked when I was reading an article was 'Had I learned anything from reading this?', and if I did not learn anything from reading it, it is not a good article. We need to publish things that people really learn from, and hopefully, being the Editor and having to do the kinds of things that we have discussed here, I have no doubt that I am already learning things, that are simply how to and how not to manage things. Because I am sort of like a Dean, but I am not; I am sort of like a Department Head, but I am not; it is like a Head of Faculty, but I am not... It is a curious situation.

Thank you very much.

My pleasure.

ALİ CENGİZKAN