

BRUNO TAUT, *WELTANSCHAUUNG* AND THE CONCEPT OF DWELLING

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF ENGINEERING AND SCIENCE
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF
MASTER OF SCIENCE
IN
ARCHITECTURE

By

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April 2021

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2021

We certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

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ABSTRACT

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April 2021

Among the building types that concern Bruno Taut, dwelling (*Wohnung*) is one of the most important. Therefore, it is inevitable to consider dwelling (*Wohnung*) in a distinct category from Taut's other architectural creations. On the one hand, dwelling is a design field of the architect that turns into a manifesto in which architect reflects his own stance and conviction. On the other hand, in the philosophical context, dwelling becomes the mental locus where existence of individual expands. In other words, within the cosmic environment, dwelling is not only a way of locating and inhabiting in the universe, but also a basis for evaluating life and understanding the world. With the intention of creating a theoretical framework in such a perspective, this research explains the importance of having a reference to a particular philosophical thinking, *Weltanschauung*, in development of the dwelling and in the elaboration of the architectural discourse of Taut. The concept of *Weltanschauung* has indications which particularly allows this research to understand Taut's ideas and architectural works. The aim of this thesis is to reread and reorganize the discussion about Taut and his concept of dwelling that is illuminated under the *Weltanschauung*.

Keywords: Bruno Taut, domestic architecture, Japanese architecture, Turkish architecture, German architecture, dwelling, *Weltanschauung*.

ÖZET

BRUNO TAUT, *WELTANSCHAUUNG* VE MESKEN

Nur Yıldız Kılınçer

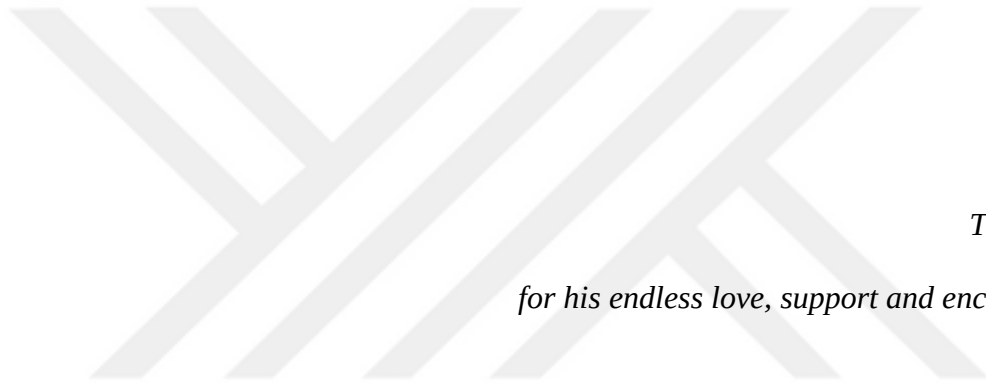
Mimarlık, Yüksek Lisans

Tez Danışmanı: Giorgio Gasco

Nisan 2021

Bruno Taut'u ilgilendiren yapı türleri arasında mesken (*Wohnung*) en önemlilerinden biridir. Bu nedenle meskeni (*Wohnung*) Taut'un diğer mimari eserlerinden ayrı bir kategoride ele almak kaçınılmazdır. Mesken, bir yandan mimarın kendi duruşunu ve inancını yansıttığı bir manifestoya dönüşen bir tasarım alanıdır. Öte yandan, felsefi bağlamda mesken, bireyin varlığının genişlediği zihinsel mekân haline gelir. Başka bir deyişle, kozmik çevre içinde ikamet etmek, yalnızca evrende bir yer bulmanın ve yaşamanın bir yolu değil, aynı zamanda yaşamı değerlendirmek ve dünyayı anlamak için bir temeldir. Böyle bir perspektifte teorik bir çerçeve oluşturma niyetiyle, bu araştırma, meskenin geliştirilmesinde ve Taut'un mimari söyleminin detaylandırılmasında belirli bir felsefi düşünceye, *Weltanschauung*'a atıfta bulunulmasının önemini açıklamaktadır. *Weltanschauung* kavramı, özellikle bu araştırmanın, Taut'un fikirlerinin ve mimari çalışmalarının anlaşılmasına izin veren belirtilere sahiptir. Bu tezin amacı, Taut ve onun mesken kavramına ilişkin *Weltanschauung* başlığı altında aydınlanan tartışmayı yeniden okumak ve yeniden düzenlemektir.

Anahtar Kelimeler: Bruno Taut, ev mimarisi, Japon mimarisi, Türk mimarisi, Alman mimarisi, mesken, *Weltanschauung*.



*To my Kadir,
for his endless love, support and encouragement*

ACKNOWLEDGEMENT

First of all, I owe special thanks to my advisor Giorgio Gasco who guided and encouraged me throughout the preparation of this thesis. I would especially like to thank for his invaluable advices and inspiring discussions from the beginning until the end of this thesis.

Secondly my grateful thanks to Esin Boyacıoğlu and Bülent Batuman for guiding me with their strong comments and valuable critics. I would like to sincerely thank Manfred Speidel, who kindly accepted my meeting request and generously shared his valuable time and experiences on Taut. Especially, the suggestions he gave, I have maintained the enthusiasm throughout this study. Also, my deepest gratitude to Junichiro Kawazoe for his teaching of both vernacular and modern Japanese architecture. I am most indebted to my Japanese and German teachers, through their efforts over the years, I reached the language level that I can do the research for this thesis today.

I am also grateful to my mother Selma Akçayır and to my father Zafer Kılınçer for their support for my education. Lastly, my Kadir Kayalı was always been right next to me with his infinite love and care. He saved me from many moments of panic than I can count and his support is shown on the pages.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZ	iv
ACKNOWLEDGEMENT	v
LIST OF FIGURES	viii
1 INTRODUCTION	1
1.1 Taut's <i>Weltanschauung</i> and the Concept of Dwelling.....	10
1.2 The Development of Exile.....	15
2 THE DISCOURSE ON THE CONCEPT OF DWELLING	21
2.1 The Roots of Modern Dwelling in Germany.....	23
2.2 Taut, Dwelling and <i>Weltanschauung</i>	41
2.3 The New Dwelling in the 1920s.....	54
2.3.1 A Metaphor of <i>Idealwohnung</i>	63
2.3.2 Dahlewitz: Manifesto of <i>Idealwohnung</i>	64
3 THINKING ON JAPAN	67
3.1 Thinking on Japanese Architecture and Japanese Houses.....	67
3.1.1 Role of Taut's Architectural Discourse on the Modernity of Japan.....	69
3.1.2 <i>Honmono</i> vs. <i>Ikamono</i>	76
3.1.3 Katsura and Ise through Taut's Eyes.....	77
3.1.4 Traditional Japanese Houses and Farmhouse.....	86

4	THE DISCOURSE OF TAUT BETWEEN JAPAN AND TURKEY.....	94
4.1	Thinking on Turkish Architecture and Vernacular Turkish Houses.....	94
4.1.1	First Impressions.....	95
4.1.2	Turkish Mosque and Vernacular Turkish House.....	99
4.2	The legacy of Traditional and Vernacular Aspects in the Discourse of Taut Between Japan and Turkey.....	105
4.2.1	Japanese and Ottoman Interiors.....	105
4.2.2	Japanese Cosmic Spirit, Asymmetry and Holistic Approach in Turkey.....	110
5	FROM THINKING TO PRACTICE.....	115
5.1	<i>Tip ve Sıra Evler</i>	119
5.2	Ortaköy House.....	122
6	CONCLUSION.....	130
	BIBLIOGRAPHY.....	155

LIST OF FIGURES

Figure 1 A social housing estate, Taut's Hufeisensiedlung (1925-1930) in Berlin-Britz, has an open plan due to the central horseshoe-shaped building.

Figure 2 The example of "Außenwohnraum" (outdoor living room) in Taut's Hufeisensiedlung project.

Figure 3 The streets designed by Taut has rich vistas instead of monotonous perspective images. Taut's Hufeisensiedlung.

Figure 4 "*Kristalhaus in den Bergen*". Taut painted Scheerbart's infinite imagination and created a work beyond the time, Alpine Architektur, in 1919.

Figure 5 Sacred buildings born of religion, faith and deity. These buildings rule the life around them and become city's crown.

Figure 6 Gartenstadt Falkenberg (1913-1916) project, it is seen that the campus is located in the suburban area.

Figure 7 The city crown in the center is a group of buildings that are satisfying in terms of artistic and entertainment, including social goals. Mortal reality surrounds the crystal that represents the cosmic feelings at the top.

Figure 8 "ANDERE LEBENSINHALTE ERZEUGEN ANDERE LEBENSFORMEN". Taut describes the box with a single living space whose shape changes according to wind, sun and location.

Figure 9 Cover of the book *Die Erfindungen der neuesten Zeit* represents the ideal luxurious house of the 70s and 80s but for Taut, it creates *kitsch* taste.

Figure 10 Front facade of Dahlewitz.

Figure 11 Plan of Dahlewitz.

Figure 12 Sutemi Horiguchi's (1895-1984) Shien-sō (House of Purple Haze) house design in 1926 was a criticism against eclectic nationalist architecture.

Figure 13 Lamp stand made of bamboo. Taut discovered the possibilities that resulted from the bending of bamboo.

Figure 14 Katsura Album, "Why is there no line of the house extended to the garden? Because each element –house, water, boat-landing, tree, stone, has a life of its own. It only searches for good relations, like a good society."

Figure 15 Residential area, Katsura Imperial Villa.

Figure 16 Stone border of outside of residential buildings with straight line was created by embedding stones in the moss.

Figure 17 Plan of Katsura.

Figure 18 Wooden and mat flooring in Katsura.

Figure 19 Study area.

Figure 20 The moon-terrace and the main gable of the building stand out in all its beauty.

Figure 21 The exterior paper sliding screens used in traditional Japanese homes turn houses to lanterns with interior lighting at night.

Figure 22 Taut, sitting front of tokonoma 床の間.

Figure 23 Schemes of Japanese farmhouse plan systems.

Figure 24 Comparison of Japanese farmhouse roof types to houses in Alpine, Austrian, and Balkan regions.

Figure 25 Taut's The House of Friendship competition proposal.

Figure 26 Living room extending to the inner courtyard in Baghdad.

Figure 27 Sanboin Shinden's room in Daigo-ji 醍醐寺.

Figure 28 Jan Wils's painting workshop in Haag. The interpretation of tokonoma 床の間 in a different function.

Figure 29 Facade sketch of Okura Villa.

Figure 30 Villa Okura. Facade design by Taut.

Figure 31 A Postcard of Ankara University Faculty of Language, History and Geography.

Figure 32 Comparative body analysis scheme to explain that western standards cannot be universally normalized.

Figure 33 “Ankara Siedlung.” The site plan of Taut’s student Kemal Ahmet.

Figure 34 “Ankara Siedlung.” The plan and section.

Figure 35 In Gartenstadt Falkenberg, facade of each house in a different color.

Figure 36 Taut had designed the Ortaköy House on the European side of the Bosphorus and had the opportunity to synthesize ideas he developed throughout his life under one roof.

Figure 37 Elevations of Ortaköy House. Drawn by Tulay Gündüz and Mesut İçsan in 1967.

Figure 38 Taut's plan of ‘The Rotating House’, *Das drehbare Haus*, 1920, published in the magazine *Stadtbau Kunst-Frühlicht*.

Figure 39 Ground floor plan and interior of Ortaköy House.

Figure 40 Rectangular and semi-circular plan of House K.

CHAPTER 1

INTRODUCTION



“Highest wisdom: Build the room!

– Not walls, ceilings, floors, no,

the ‘negative’ and ‘positive’ space...”¹

Among the building types that concern Bruno Taut, dwelling (*Wohnung*) is one of the most important.² Therefore, it is inevitable to consider dwelling (*Wohnung*) in a distinct category from Taut's other architectural creations. On the one hand, dwelling

¹ “Höchste Weisheit: Baut den Raum! – Nicht Wände, Decke, Fussboden, nein, den negativen und positiven Raum...”, Bruno Taut, *Ex oriente lux Aufruf an die Architekten*, 1919 published in *Bruno Taut, 1880 – 1938* (Berlin: Akademie der Künste, 1980). Unless otherwise stated, Turkish, German and Japanese translations are made by me.

² Taut's publications include the concept on dwelling: Bruno Taut, *Die neue Wohnung: die Frau als Schöpferin* (Leipzig: Klinkhardt & Biermann, 1924), Bruno Taut, *Die Neue Baukunst in Europa und Amerika* (Stuttgart: Julius Haffman Verlag, 1929), Taut, *Mimari Bilgisi [Lectures on Architecture]* (Istanbul: Academy of Fine Arts, 1938), Taut, *Houses and People of Japan* (Tokyo: Sanseido, 1938), Taut, *Die Auflösung der Städte oder Die Erde eine gute Wohnung* (Folkwang Verlag, 1920), Taut, *Die Stadtkrone* (Jena: Verlegt Bei Eugen Diederichs, 1919), Taut, “Türk Evi, Sinan, Ankara” *Arredamento Mimarlık*, no. 323 (2018): pp. 58, 59.

is a design field of the architect that turns into a manifesto in which architect reflects his own stance and conviction. Additionally, within the context of dwelling, Taut conveys the specific ideals and ideas of Modern Architecture. On the other hand, in the philosophical context, dwelling is a mental locus where existence of individual expands, inner and outer actions of dweller are displayed, and the psyche and spirit create its own world.³ Scheerbart defines the dwelling as “a shelter where people experience nature and the universe.”⁴ Also, Taut perceives the dwelling as “a cover (*Hülle*)” which is the protection of human and the “container of his thoughts” and “nest of his words and behaviors.”⁵ In other words, within the cosmic environment, dwelling is not only a way of locating and inhabiting in the universe, but also a basis for evaluating life and understanding the world. While finding sense and meaning of life and the world, the psyche and spirit construct particular philosophical thinking, *Weltanschauung*. Although *Weltanschauung* is translated as “A View of Universe”, Sigmund Freud presents “a specifically German concept, the translation of which into foreign languages might well raise difficulties.”⁶ For Freud, *Weltanschauung* is “an intellectual construction” that explains “all problems of our existence” and “leaves no question unanswered” and “everything that interests us finds its fixed place” within our *Weltanschauung*.⁷ With the intention of creating a theoretical framework in such a perspective, this research explains the importance of having a reference to a

³ On the theory of dwelling and its philosophy: Gaston Bachelard, *The Poetics of Space* (Beacon Press, 1994) p. 46-47., Martin Heidegger, “Building, Dwelling, Thinking,” in M. Heidegger, *Poetry, Language, Thought* (London: Harper&Row, 1971) pp. 143-162., Walter Benjamin, “Louis Philippe or the Interior,” in W. Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1973), p. 167.

⁴ Scheerbart, P., *Das graue Tuch und zehn Prozent Weiss*, 1914. Retrieved from, Rosemarie Haag Bletter, “Paul Scheerbart’s Architectural Fantasies,” *Journal of the Society of Architectural Historians*, vol. 34, no. 2 (1975): pp. 83–97.

⁵ Taut, *Die neue Wohnung: die Frau als Schöpferin*, pp. 90-98.

⁶ Sigmund Freud, “The Question of A *Weltanschauung*” in S. Freud, *New Introductory Lectures on Psychoanalysis* (New York: W.W. Norton&Company, 1965), pp. 158-183.

⁷ *Ibid.*, p. 158.

particular philosophical thinking, *Weltanschauung*, in development of the dwelling and in the elaboration of the architectural discourse of Taut. The culture specific concept of *Weltanschauung* has indications which particularly allows this research to understand Taut's ideas and architectural works. This conceptual tool that has been elaborated in this thesis, helps to understand Taut's concept of dwelling. Therefore, the aim of this thesis is to reread and reorganize the discussion about Taut and his concept of dwelling that is illuminated under the *Weltanschauung*.

To elaborate the statement on the concept of Taut and his domestic architecture, the problematics that affected the period have been examined as follows. The transition from the nineteenth century to the twentieth century and the subsequent interwar period are remarkable as they gave birth to Modern Architecture while the occurring shifts of social, political and cultural structure were at tipping point in Europe.⁸ Especially in Germany, the idea of Modern Architecture was closely connected with the idea of dwelling.⁹ It is evident that the German Modern Architecture was in the ascendant in Europe, and particularly has been proliferated and enriched in the

⁸ For studies on German Modern Architecture, see; Volker M. Welter, "The Limits of Community — The Possibilities of Society: On Modern Architecture in Weimar Germany." *Oxford Art Journal*, vol. 33, no. 1 (2010): pp. 65–80. JSTOR, www.jstor.org/stable/40856492. Accessed 10 Jan. 2021. Stanford Anderson, "The Legacy of German Neoclassicism and Biedermeier: Behrens, Tessenow, Loos, and Mies." *Assemblage*, no. 15 (1991): pp. 63–87. JSTOR, www.jstor.org/stable/3171126. Accessed 10 Jan. 2021. K. Michael Hays, "Tessenow's Architecture as National Allegory: Critique of Capitalism or Protofascism?" *Assemblage*, no. 8 (1989): pp. 105–123. JSTOR, www.jstor.org/stable/3171017. Accessed 10 Jan. 2021.

⁹ See; Didem Ekici, "In praise of poverty: the middle-class dwelling and asceticism in early twentieth-century Germany," *The Journal of Architecture*, vol. 18, no. 3 (2013): pp. 364–380, DOI: 10.1080/13602365.2013.798831. Maja Lorbek, "Idealizations of the Kleinhaus: On the Typology of the Small Single-Family House in Germany, 1920s–1960s." *Architectural Histories*, 6(1): 13, (2018): pp. 1–17, DOI: <https://doi.org/10.5334/ah.243>. Esra Akcan, *Çeviride Modern Olan, Şehir ve Konutta Türk-Alman İlişkileri*, (Istanbul: Yapı Kredi Yayınları, 2009). Hilde Heynen, "Modernity and Domesticity: Tensions and Contradictions" in ed. H. Heynen, G. Baydaroglu, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (London: Routledge, 2005), pp. 1–29., Karina Van Herck, "'Only where comfort ends, does humanity begin' On the 'Coldness' of avant-garde architecture in the Weimar Period" in ed. H. Heynen, G. Baydaroglu, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*, pp. 123–144.

domestic sphere which is one of the most productive locus for German Modern Architecture as a field of application. To understand the relationship between Modern Architecture and the concept of modern dwelling, it is necessary to begin from an England based theory, Garden City, which is one of the most important factors that led to the transformation of domestic architecture in Germany as a modern discipline.¹⁰ This new theory was translated as *Gartenstadt* in German and in 1902 the German Garden City Association (*Deutsche Gartenstadt-Gesellschaft*) was founded in Berlin whose aim was to rebuild the individual's broken relationship with nature and to provide affordable social housing for the working and middle classes.¹¹ In addition, within the framework of *Gartenstadt*, while living in a detached house with a garden, a good quality life style was tried to be achieved by preserving the connection of human with nature.¹² Thus, the Garden City became not only affordable housing but also a symbol of both physical and spiritual well-being. In contrast to the perverted existence of "society" (*Gesellschaft*) in the over-populated metropolis, the desire to create a moral and healthy "community" (*Gemeinschaft*) could have been possible with the *Gartenstadt*.¹³ The architectural historian Stanford Anderson argues that in the early twentieth century discourse, the distinction between the concept of "community and society" (*Gemeinschaft- Gesellschaft*) influenced many architects.¹⁴ Some conservative sides even interpret modernization as the loss of a "harmonious and

¹⁰ The concept of Garden City was first proposed in England in 1898 by Ebenezer Howard in his *Tomorrow: A Peaceful Path to Real Reform*. Howard developed the theory further in his book *Garden Cities of Tomorrow*, published in 1902. See; Ebenezer Howard, *Garden Cities of To-morrow*, (London: S. Sonnenschein&Co., Ltd, 1902).

¹¹ See; Iain Boyd Whyte, "The Roots of Activism" in I. Whyte, *Bruno Taut and the Architecture of Activism*, pp. 7-16.

¹² One of the leading German architects of the detached house type with a garden was Hermann Muthesius. See; Herman Muthesius, *The English House*, Trans. Janet Seligman (Londra: Crosby Lockwood Staples, 1979).

¹³ In German thought, the distinction between community and society has been put forward by Ferdinand Tönnies. See; Ferdinand Tönnies, *Community and Society*, trans. Charles Loomis (East Lansing: Michigan State University, 1957).

¹⁴ Stanford Anderson, "The Legacy of German Neoclassicism and Biedermeier: Behrens, Tessenow, Loos and Mies," *Assemblage* 15 (August 1991): 63-89.

unified culture” due to the rise of “analytical and scientific civilization”. Also, such a discussion in the architectural environment allowed some German architects to seek their duty to recover lost “culture” of the modern individual. By relating the concept of creating “community” with the “harmonious and unified culture”, Germany's first Garden City, Hellerau (1908-1912) designed by Heinrich Tessenow and Hermann Muthesius in Dresden.¹⁵

Design principles developed within the framework of themes such as “refined culture”, “return to nature”, “daylight” and “air” led to the emergence of dwelling typology of modern life. Repetition and modesty were fundamental of Tessenow's architectural doctrine. Under the influence of German Romanticism's longing for nature, Tessenow was trying to revive the homely life lost by modern individual through his domestic architecture which has modest interiors and gardens. Notably Tessenow’s discourses on “the simplicity, small-towns (*Kleinstadt*), small-houses (*Kleinhaus*)” under the development of national culture direct our attention to his political stance, almost evoking “a return to primitive.”¹⁶ Visions of "decentralization" and "a return to the land", which were among the discussion topics, were kept on agenda by Tessenow and the pioneers of German Garden City Association (*Deutsche Gartenstadt-Gesellschaft*).¹⁷ Likewise, Tessenow’s “radical conservative ideology” of the *Heimatkunst* (Homeland Art) movement and his experience of the war increased the belief in the “organic and autonomous” new society that is created in the small-

¹⁵ However, the architectural stance of Muthesius, who was one of the advocates of the detached garden house, that sets him apart from Tessenow. Muthesius designed houses with gardens for wealthy families outside of the city. See; Esra Akcan, *Çeviride Modern Olan, Şehir ve Konutta Türk-Alman İlişkileri*, (Istanbul: Yapı Kredi Yayınları, 2009), p. 62.

¹⁶ See; Whyte, “The Politics of Decentralization” in *Bruno Taut and the Architecture of Activism*, pp. 103-107.

¹⁷ Ibid., p. 105.

towns.¹⁸ In consequence of these ideologies, his book *Handwerk und Kleinstadt* (1919) was a advocacy of Tessenow on small-towns (*Kleinstadt*) in which “mutualism and economic autonomy” was based on the theories of anarcho-socialism, which had an influence on Bruno Taut’s work.¹⁹ Furthermore, within the territory of domestic space, Tessenow covered suggestions to get rid of unnecessary items, simplifying the home and going to clarity.²⁰ In Tessenow’s classification, against the time they lived, he wanted to sarcastically highlight the terms such as “lead soldier, butter bread, Swedish house or English comfort, *Behaglichkeit*.”²¹ One of the addressed problems for the domestic architecture of the late nineteenth century was the development of technology, in which replicas of the past became a subject of the mass production, thereby the permanence of objects and materials used for the decoration became questionable. As a result of the problem, Tessenow criticized these cheap replicas that caused a *kitsch* appearance in the domestic interior.²² Later, the subsequent critics of *kitsch* domestic interior covered by Bruno Taut in 1924.²³

In the domestic architecture of 1920s, during the period of the Weimar Republic, modern dwelling found its expression characteristically according to the changing “modes of living.”²⁴ Technical and social developments became dominant in the modern house in which “functional arrangements, simplicity and utility” gained more importance. As the connection between the dwelling and the outside world changes,

¹⁸ Ibid.

¹⁹ Tessenow’s design of small-towns (*Kleinstadt*) was based on the theories of anarcho-socialist Russian historian Kropotkin and anarchist theoretician Landauer. See; Whyte, *Bruno Taut and the Architecture of Activism*, p. 80.

²⁰ See; Heinrich Tessenow, *Hausbau und dergleichen* (Berlin: Bruno Caffirer Verlag, 1916).

²¹ Tessenow, *Hausbau und dergleichen*, p. 1.

²² Ibid.

²³ Taut, *Die neue Wohnung: die Frau als Schöpferin* (Leipzig: Klinkhardt & Biermann, 1924).

²⁴ Tim Putnam, ““Prostmodern” Home Life” in ed. Cieraad, I., *At Home: An Anthropology of Domestic Space* (New York: Syracuse University Press, 1999), pp. 144-152.

house has become the “domain of personalization.”²⁵ During the changing “modes of living” in the Weimar period, Germany became a realm of action where the avant-garde of Modern Architecture came to the fore, and the architects of the Modern Movement carried out the practical and theoretical activities. Prominent modernist architects that based on a strong foundation through German Werkbund (1907-), had the opportunity to practice on housing and construction in German cities by collaborating with municipal offices and housing cooperatives.²⁶ Basically, the ideology of the *Gartenstadt* movement to create a “decentralized small-towns” away from the metropolis evolved, and it has been concentrated on establishing new housing settlements (*Siedlung*) integrated with the metropolis. Taut’s *Gartenstadt Falkenberg* (1913-1916) and *Hufeisensiedlung* (1925-1930) in Berlin-Britz could be examples for these new housing settlements.²⁷ Through conceptualized *Siedlung*, new form of dwelling found its expression associated with the identified terms “modernity, rationality and functionality” or with the “suppression of idea of home as the personal sphere of living.”²⁸ Modern Architecture of Weimar *Siedlung* provides the concepts of “open society, social equality, and a personal identity as a communal being.” However, an antagonism arose between the “modernity” and “idea of home as the personal sphere of living.”²⁹

²⁵ Ibid., p. 145.

²⁶ Winfried Nerdinger, *Architektur im 20. Jahrhundert Deutschland* (München: Prestel, 2000).

²⁷ See; Winfried Brenne and Deutscher Werkbund Berlin (edit.). *Bruno Taut, Meister des farbigen Bauens in Berlin*.

²⁸ Karina Van Herck, ““Only where comfort ends, does humanity begin” On the “Coldness” of avant-garde architecture in the Weimar Period” in ed. H. Heynen, G. Baydaroglu, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (London: Routledge, 2005), pp. 123-144.

²⁹ Ibid.

Concerning the Modern Architecture, “Modernity”, especially has been concentrated on “the idea of change and discontinuity” derived from “a desire for progress and emancipation.”³⁰ Architectural theoretician, Hilde Heynen stresses the “modernity and domesticity” in her article and presents modernity as “a heroic pursuit of better life” and “a better society” which contradicts with “stability, tradition and continuity”. Therefore, perpetual progress for a better life and society, and leaving the past behind was a phenomenon that the individual itself can actualize. In addition to modernity, Heynen defines “Modernism” is a comprehensive term for “theoretical and artistic ideas about modernity” that searches for “the experience of the new” and moves towards “the brighter future.”³¹ In the beginning of twentieth century and the Weimar period, the particular German architects took a role of social reformer in order to develop the society and create a better environment. The place where this role was played was the housing problem scene. Thus, in the twentieth century, “Modernism” has took its place in the construction of domestic architectural discourse.

Moreover, in the years of “Modernism”, even though domesticity is a “modern phenomenon”, antagonism between the domesticity and modernism have been proliferated considerably.³² On the domesticity as a “modern phenomenon”, many of the two important German philosophers has contradictory thoughts. Walter Benjamin asserted that it was the early nineteenth century, “for the first time the living space

³⁰ Hilde Heynen, “Modernity and Domesticity: Tensions and Contradictions” in ed. H. Heynen, G. Baydaroglu, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (London: Routledge, 2005), p. 1

³¹ Ibid. p. 2.

³² See; Christopher Reed, “Introduction” in ed. C. Reed, *Not At Home* (London: Thames and Hudson, 1996), pp. 7-17.

became distinguished from the space of work.”³³ Thus, the following inference can be made; if living space has gained definition and conceptualized, it again indicates that the individual's life is gaining importance. Since the domestic space, became the study area of Modern Architecture, how could modernity represent the act of dwelling of individual in the domestic space while promoting “discontinuity” and “change”? In addition to the discussions of searching for the sense and meaning of dwelling, International Style aesthetics emerging within the Modern Movement created a crisis and dominated architecture and design.³⁴ Bruno Taut's architectural stance against all these problems sets him apart from his contemporaries and the problems of dwelling finds its solutions in his theoretical and practical works.

In this context, each academic viewpoint has a value of its own comprehensive analysis on the debates of the modern architectural discourse in the twentieth century which are beyond the scope of this thesis. Instead, relatively much historical evidence is possessed regarding modern German architectural discourse of the beginning of the twentieth century and the subsequent interwar period, which still demands to reread and rearrange Bruno Taut's discourse on domestic architecture in scope of his *Weltanschauung*. The studies on Bruno Taut and his architectural creation always have momentum in the history of modern architecture. There are vast amount of literature, elaborated by art and architectural historians, within the theory of architectural history that put forward and theorize Taut's life and work. Among these prominent and inspirational studies, Taut has been evaluated in many different themes such as

³³ Walter Benjamin, “Louis Philippe or the Interior,” in W. Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1973), p. 167.

³⁴ See; R. Pommer and Christian F. Otto, *Weissenhof 1927 and the Modern Movement in Architecture*, (Chicago: The University of Chicago Press, 1991).

Expressionist or utopian architect in Germany, European architect in Japan, and educator in Turkey or in many different frameworks such as activism, cosmopolitanism, and exile.³⁵ Although there is very few undiscovered area in the study of Taut, there are still points need to be slightly reinterpreted.

1.1 Taut's *Weltanschauung* and the Concept of Dwelling

Taut's relationship with Scheerbart in his early life naturally caused him to be influenced by Scheerbart's *Weltanschauung*.³⁶ In the writings of Scheerbart and Taut, spiritual architecture, universe, cosmos, infinity was a frequently encountered themes.³⁷ In order to make this viewpoint more plausible, it should be studied more philosophically. Moreover, the *Weltanschauung*, as a philosophical vision, shows in a way, how human beings are positioned on the world. Likewise, French philosopher Gaston Bachelard points out: “[A house], it is an instrument with which to confront

³⁵ See; Rosemarie Haag Bletter, “The Interpretation of the Glass Dream-Expressionist Architecture and the History of the Crystal Metaphor.” *Journal of the Society of Architectural Historians*, vol. 40, no. 1 (1981): pp. 20–43. JSTOR, www.jstor.org/stable/989612. Accessed 10 Jan. 2021. Rosemarie Haag Bletter, “Paul Scheerbart's Architectural Fantasies.” *Journal of the Society of Architectural Historians*, vol. 34, no. 2 (1975): pp. 83–97. JSTOR, www.jstor.org/stable/988996. Accessed 10 Jan. 2021. Manfred Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation: Bruno Taut in Japan”, in *Questioning Oriental Aesthetics and Thinking Conflicting Visions of 'Asia' under the Colonial Empires*, ed. I. Shigemi (Kyoto: International Research Center for Japanese Studies, 2011), pp. 93–111. Bernd Nicolai, *Moderne und Exil: Deutschsprachige Architekten in der Türkei, 1925-1955* [Modernists and Exile: Germanspeaking Architects in Turkey, 1925-1955], (Berlin: Verlag für Bauwesen, 1998) I. Whyte, *Bruno Taut and the Architecture of Activism* (London: Cambridge University Press, 1982), Esra Akcan, *Çeviride Modern Olan, Şehir ve Konutta Türk-Alman İlişkileri* (Istanbul: Yapı Kredi Yayınları, 2009), Sibel Bozdoğan, “Against Style: Bruno Taut's Pedagogical Program in Turkey”, in Marta Pollak ed., *The Education of the Architect, Heterography, Urbanism and The Growth of Architectural Knowledge* (Cambridge Massachuset: MIT Press, 1997), pp. 163-192.

³⁶ Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass.: MIT Press, 2010), p. 27.

³⁷ See; Paul Scheerbart, *Das graue Tuch und zehn Prozent Weiss*, in Rosemarie Haag Bletter, “Paul Scheerbart's Architectural Fantasies.”, P. Scheerbart, *Glasarchitektur*, 1914, trans. *Cam Mimarlığı*, (Ankara: Arketon, 2020), P. Scheerbart, *Lesabéndio: Ein Asteroiden-Roman*, trans. *Lesabéndio, Bir Asteroid Romanı* (Istanbul: Paris Yayınları, 2017), Bruno Taut, *Alpine Architecture* (Hagen: Folkwang-Verl., 1919), <https://digi.ub.uni-heidelberg.de/diglit/taut1919a/0019>. Bruno Taut, *Der Weltbaumeister: Architektur-Schauspiel für symphonische Musik* (Hagen: Folkwang-Verl., 1920), <https://digi.ub.uni-heidelberg.de/diglit/taut1920>. Bruno Taut, *Die Stadtkrone* (Jena: Diederichs, 1919), <https://digi.ub.uni-heidelberg.de/diglit/taut1919>. Bruno Taut, *Die Auflösung der Städte oder Die Erde - eine gute Wohnung* (Hagen: Folkwang-Verl., 1920), <https://digi.ub.uni-heidelberg.de/diglit/taut1920a>.

the cosmos,” and, “There is dynamic rivalry between house and universe.”³⁸ Essentially, *Weltanschauung* is related to the act of dwelling, even though it does not seem to have strong connection with architecture. As a result of the fact that it establishes a firm relationship with architecture. Admittedly, while domestic architecture is one of the main factors in Taut's evolution of architectural vision, it can be said that the *Weltanschauung* is conceived as a philosophical factor. Therefore, the particular concept of *Weltanschauung* become justification of a certain character of Taut's domestic architecture.

The studies on *Weltanschauung* gives clues to explore the Taut's understanding of dwelling, especially in the writings of German hermeneutic philosopher Wilhelm Dilthey (1833-1911). Dilthey puts forward the system and formation of the *Weltanschauung* in his essay *Weltanschauung in Metaphysical Systems*.³⁹ Dilthey began to explain the subject from the very beginning of the “search of the human” and “the spirit” within the framework of philosophical thinking.⁴⁰ According to Dilthey, for centuries the "human spirit" has tested and explored possibilities of every kind in attempting to “scientifically ground, poetically exhibit, and religiously proclaim the interconnectedness of things.”⁴¹ It is obvious that the quest of “the human spirit” to explore “the interconnectedness of things” resonates to us in Taut's architectural discourse.

³⁸ Gaston Bachelard, *The Poetics of Space* (Beacon Press, 1994), p. 46-47.

³⁹ Wilhelm Dilthey, “Weltanschauung in Metaphysical Systems” in Wilhelm Dilthey, Rudolf A. Makkreel (edt.) *Selected Works: Ethical and World-View Philosophy*, vol. 6 (New Jersey: Princeton University Press), pp. 251-293.

⁴⁰ Ibid.

⁴¹ Ibid., p. 252.

Moreover, life-experience is another important factor in forming the *Weltanschauung*. As Dilthey argues, individual and general life-experiences give birth to custom, usage, and tradition, in which, general life-experiences derive from the “interconnectedness of individuals.”⁴² As a result of these life-experiences, the relationship between the essence and ego of the human being with other people and objects structures “a fixed system of relationships.”⁴³ As an evidence Taut's evaluation of farm-house from different parts of the world can be given.⁴⁴ This thesis suggests that Taut's Japanese cosmopolit farm-house experience and its universal association with the European farm-house is due to the fact that the peasant's “general life-experience” is fundamentally the same, which structures the *Weltanschauung* as Dilthey argues. It can be seen that the formation of vernacular Japanese house for Taut is linked to the relationship of life-experience and development as Taut said: “the organism of the Japanese house very naturally originates from the life and work of the country folk.”⁴⁵ If it is analyzed within the framework of general life-experience, the “inner and outer actions” that is clustered over generations strengthens and becomes a tradition.⁴⁶ Since “much climate and types of agriculture differ, the peasants all over the world are fundamentally alike,”⁴⁷ it is natural that the structures based on life-experience resemble each other. Therefore, Taut tried to explore the “fixed system of relationships” and “system of concepts” which established vernacular architecture that is related to the life-experience on which custom, usage, and tradition is based. To go back to the very beginning, Taut's “spirit” of his *Weltanschauung* was searching to explore “the interconnectedness of things” in the universe. The “theory of

⁴² Ibid., p. 256.

⁴³ Ibid.

⁴⁴ Taut, *Houses and People of Japan*, pp. 106-109.

⁴⁵ Ibid., p. 110.

⁴⁶ See; Dilthey, “Weltanschauung in Metaphysical Systems,” p. 255.

⁴⁷ Taut, *Houses and People of Japan*, p. 110.

development” states that the “relativity of every historical life form” depends on the “recognition,” and if the farmhouse was a process of development, according to the concept of *Weltanschauung*, the farmhouse creates an “interconnected systems.”⁴⁸ Taut's drive to explore this system might be the reason for interpreting the Japanese farmhouse in his own way.

For Dilthey, “Life” is an “ultimate root of a *Weltanschauung*” and “Life” shows everywhere in the same “common features” whereas it is the “individual human” who creates a difference and diversity in *Weltanschauung*.⁴⁹ Each individual creates its own world, and everything that surrounds the human in this world is an “objectification of life and spirit.”⁵⁰ For example, table, tree or house finds its meaning and sense by “objectification of life and spirit.” If we change the places of elements in this context, Taut's dwelling is a objectification of his life and spirit thereby Taut's domestic architecture finds meaning and sense.

Importantly, the idea of “home” derives from the concept of dwelling. The cultural anthropologist Irene Cieraad gives a noteworthy definition to home in her book *At Home: An Anthropology of Domestic Space*:

“Home as the emotionalization of domestic space is more than ever a core symbol in Western culture...”⁵¹

⁴⁸ See; Dilthey, “Weltanschauung in Metaphysical Systems,” p. 253.

⁴⁹ Dilthey, “Weltanschauung in Metaphysical Systems,” p. 254.

⁵⁰ Ibid., p. 255.

⁵¹ Cieraad, *At Home: An Anthropology of Domestic Space*, p. 2.

“We express ourselves symbolically in the spatial arrangements and decorations of our houses and the surrounding public space.”⁵²

In addition to Cieraad's definition, Juhani Pallasmaa's explanation on the idea of “home” is significant. In his article, “Identity, Intimacy and Domicile”, Pallasmaa points out that the concept of dwelling is “the shell for home” which “provides domicile in the world” and he highlights the role of the home that plays between world and dweller: “Home is a gradual product of the dweller’s adaptation to the world.”⁵³ The following inference can be reached through the definition of home; If the “emotionalization of domestic space”, home, provides the dweller's “domicile” and “adaptation” in the world, it can be suggested that dwelling is a metaphorically concretization of *Weltanschauung*.

If it is accepted that *Weltanschauung* solves the “problems of existence” by structuring with "intellectual construction" and if this belief shows what the “individual strives and lives for”, it becomes necessary to reevaluate and illuminate Taut’s domestic creation and the reasons behind for what was he strived for in his architecture within the framework of *Weltanschauung*. In other words, this thesis is inspired by Taut’s domestic creation and its place in his *Weltanschauung*. Bruno Taut’s house in *Dahlewitz* (1926-27), the interior of *Villa Hyuga* (assisted by Tetsuro Yoshida, 1936), sun and rain roof design of *Villa Okura*, and *Ortaköy House* (1938) are manifestos to

⁵² Ibid., p. 11.

⁵³ Juhani Pallasmaa, “Identity, Intimacy and Domicile” in *The Home: Words, Interpretations, Meanings and Environments*, ed. David N. Benjamin, (Avebury, 1995), p. 133.

indicate his discourse on the concept of the dwelling and are reflection of his *Weltanschauung*.

1.2 The Development of Exile

During his exile in Japan and Turkey, Bruno Taut has interacted with new cultures. Although his displacement from his homeland was tragic, he had a chance to elaborate his architectural vision in Japan and Turkey. While the polarisation between the modern architecture and traditional architecture was on the agenda in these countries, Taut traced domestic and vernacular architecture of Japan and Turkey.⁵⁴ It is evident that he faced with the problematic of the paradoxical contraposition between the modernity and the national root.⁵⁵ Therefore, one of the objectifies of this thesis is to discuss Taut's *Weltanschauung* and the concept of dwelling under Taut's development of exile and seek answers on how the component of exile became an important factor in order to enhance his *Weltanschauung* and complexify the idea of dwelling. Within the framework of Taut's *Weltanschauung*, it is aimed to trace how the evolution of domestic architecture of Taut has been evolved and elaborated during the subsequent period of exile in Japan and Turkey. As Dilthey said: "*Weltanschauungen* are not

⁵⁴ See; Bruno Taut, B., and Kokusai Bunka Shinkokai, *Fundamentals of Japanese Architecture* (Tokyo, Japan: Kokusai Bunka Shinkokai, 1936), Web. 11 Ocak 2021 <http://nla.gov.au/nla.obj-52885110>, Bruno Taut, M. Speidel, (edit.), *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933* (Berlin: Gebr. Mann, 2015), Bruno Taut, *Houses and People of Japan* (Tokyo: Sanseido, 1938), Bruno Taut, M. Speidel (edit.), *Bruno Taut in Japan, Das Tagebuch* (Berlin: Gebr. Mann, 2013), Bruno Taut, "Türk Evi, Sinan, Ankara" *Arredamento Mimarlık*, no. 323, (2018): pp. 58,59, Bruno Taut, *Mimari Bilgisi* [Lectures on Architecture] (Istanbul: Academy of Fine Arts, 1938), German edt.: M. Speidel, (edit.) "Bruno Taut, Architekturlehre", in: *arch+* 194, Berlin (2009).

⁵⁵ There are many scholars who pointed Taut's discourse on modernity and tradition: İnci Aslanoğlu, "Dışavurumcu ve Uscu Devirlerinde Bruno Taut" in *O.D.T.Ü. Mimarlık Fakültesi Dergisi* (1976), M. Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation: Bruno Taut in Japan" (2011), Burak Erdim, "From Germany to Japan and Turkey: Modernity, Locality, and Bruno Taut's Trans-national Details from 1933 to 1938," in *Lunch* (2007): pp. 102–115., Esin Boyacıoğlu, "Bruno Taut, Promoter and Critic of Modern Architecture," *Ankara Üniversitesi Dil Tarih Coğrafya Fakültesi*, (2015), Giorgio Gasco, "Bruno Taut'tan Türk Evi, Sinan ve Ankara Üzerine: Türkiye'deki Bir Söyleşisinden Temalar" *Arredamento Mimarlık*, no. 323 (2018): pp. 59-63.

products of thought... *Weltanschauungen* are rooted in life-conduct, life-experience, and the overall structure of our psychic life.”⁵⁶ In consequence of his “experience” of exile, Taut’s *Weltanschauung* inevitably has been influenced from his displacement from his homeland and his new “Life” in a new “home.”

In this thesis, the method has been used for collecting data is literature review. As a research method, I analyzed the collected data from the literature and archives by using qualitative analysis. I did an interview with Manfred Speidel, in June, 2019, in Aachen and did site visits to Dahlewitz, Gartenstadt Falkenberg and Hufeisensiedlung in Berlin. Also, this thesis explores by investigating the architectural collection of the AdK - the *Akademie der Künste* (Berlin). In particular, Taut’s books *die Neue Wohnung: Frau als Schöpferin* (1924 edition), *Die Neue Baukunst in Europa und Amerika* (1929), *die Stadtkrone* (1919), *die Auflösung der Städte* (1920), *Houses and People of Japan* (1938 edition), and *Mimari Bilgisi* (Lectures on Architecture, 1938 edition) were examined to reveal his ideas and ideals of modern domestic architectural creation. Taut’s Dahlewitz (1927), Villa Okura (1936) and Ortaköy House (1938) are the main sources used in order to explore Taut’s architectural creation.

This thesis consists of seven chapters including the introductory and concluding parts. After the introductory chapter, the second chapter reviews the roots of dwelling in Germany in the late nineteenth and early twentieth century. Between the 1910s and 1930s, while Bruno Taut realized a vast amount of dwelling projects, Germany experienced critical shifts due to industrialization, economic crisis, war and regime

⁵⁶ Dilthey, “Weltanschauung in Metaphysical Systems,” p. 262.

change.⁵⁷ One of the most conspicuous problems of this era was the socio-economic structure of Germany was in the middle of a transformation that resulted in chaos in the domestic sphere. Existing dwellings could not respond to the need due to an increase in the middle and lower classes. Therefore, architectural creation inherently started to comply with the condition. This shift between the classes paved the way for a new quest for a concept of better dwelling for Bruno Taut and his contemporaries. While seeking solutions for the social problems of the period, it has led to the formation of an architectural style that has a worldwide impact. This emerging style broadened the scope of ideas on new urban settlements – *Gartenstadt*, *Siedlung*, *Zeilenbau*– to the individual house units.⁵⁸ Particularly, in the modern architecture of the Weimar Republic (1918-1933), architects turned to the rational-functional approach.⁵⁹ On the other hand, ideological and political divisions among the modern architects brought tangible consequences to their architectural practices. The subsequent problems have led to standardization in dwelling regardless of the environmental and socio-cultural variables of the location. In many cases an architectural style that is stuck in “mere austerity” and “bare functionalism” has emerged that does not conform to human sensibility.⁶⁰ Also in this chapter, Taut’s ideas of ideal and modern dwelling are examined. Taut had published the book *die Neue Wohnung* (1924), in which he collected his ideas on the concept of new dwelling three years before Dahlewitz. He highlights the new domestic space with its “liberated and flexible” features. In *die Neue Wohnung*, selected different socio-cultural contexts

⁵⁷ For further information on the concept of dwelling in early twentieth-century Germany see; footnote 5 and 6.

⁵⁸ Translations of *Gartenstadt*, *Siedlung*, *Zeilenbau*: Garden City, Housing Settlement, Row Construction.

⁵⁹ See; Welter, “The Limits of Community — The Possibilities of Society: On Modern Architecture in Weimar Germany,” p. 66.

⁶⁰ Ibid.

such as Japanese and Ottoman houses and Dutch interiors are akin to each other in terms of spatial creation.⁶¹

In the chapter three and four, after expanding knowledge on German scenery of dwelling and Taut's thinking on the concept of dwelling, the focus of the study is shifted towards the Japanese and Turkish contexts. Japanese art and architecture influenced many western architects and artists in the nineteenth century.⁶² The works were written and the products that came through trade took their place as objects used in daily life and as decors applied in the interiors. Products from Japan were either objects that reflected the simplicity and virtue of Japan, which had a true artistic value, or were highly ornamented ordinary items -especially items produced for export to the West-. However, this trade was not fully understood and reshaped with the interpretation of the West thereby a hybrid mixture emerged. While this mixture gave good results in some of the works, it often caused inconsistency.⁶³ However, this trade was not only between the products, but also between the ideas of Modern Architecture. Features such as "simplicity" and the importance of "emptiness" in Japanese architecture were compatible with the principles of Modern Architecture.⁶⁴ According to Taut, modern architecture should be in the same tune with old Japanese architectural tradition. Enriched with the "intrinsic commonalities of old and new", "new Japanese art is expected to arise."⁶⁵ Taut expresses his feelings towards Japan through Katsura

⁶¹ For comparison of the Japanese, Ottoman and Dutch interiors see; chapter II, "Historischer Rückblick" in Bruno Taut, *Die neue Wohnung: die Frau als Schöpferin* (Leipzig: Klinkhardt & Biermann, 1924), pp. 16-31.

⁶² For Japanese influence on the West see; "Introduction," Edward S. Morse, *Japanese Homes and Their Surroundings* (New York: Dover Publications, 1961).

⁶³ Ibid.

⁶⁴ For Taut's evaluation on the features of Japanese architecture and modern architecture see; "Zu Meiner Bevorstehenden Reise Nach Japan, März 1933" in Bruno Taut, M. Speidel (edit.), *Ich liebe die japanische Kultur: kleine Schriften über Japan* (Berlin: Gebr. Mann, 2004), pp. 45-48.

⁶⁵ Ibid.

Imperial Villa as “true and eternal beauty” and “beauty of great art.”⁶⁶ Because what makes up this beauty is the “countless thoughts and spiritual associations in the background” that do not appear tangibly.⁶⁷ In addition to the context of Japan, Taut’s early interaction with Turkish architecture and his later experiences in Turkey is noteworthy. In the 1930s, Turkey was in a critical state of modernization akin to Japan. After Japan, while, Taut came to Turkey in 1936, conflict and polarization between the architects were intense. In his interview *Türk Evi*, Sinan Taut states that “for the modern Turkish house to be born”, it is necessary to look at “the essence of the vernacular Turkish house.”⁶⁸

In the fifth chapter, the legacy of vernacular and modern aspects in the discourse of Taut between Japan and Turkey is revealed. Taut found the Japanese and Ottoman interiors similar in the way of creating space and understanding of furniture.⁶⁹ Later, in this thesis, it is discovered similar ideas between his ‘sun and rain roof’ design in Villa Okura and the fundamentals of Turkish house. Furthermore, in the fifth chapter that is explored within the framework of Zenist and Taoist thinking, Taut’s experiences of, Japanese cosmic spirit, holistic and asymmetric approach in the concept of Japanese tea-house and farmhouse, were embodied in his design of Faculty building in Ankara and Ortaköy House in Istanbul. Also, Taut’s thinking of *Siedlung* in Japan and Turkey has been examined. The sixth chapter of the thesis is allocated for Taut’s particular production of Ortaköy House within the framework of his *Weltanschauung*. Ortaköy House was also a phenomenon where many cultures met

⁶⁶ Taut, *Houses and People of Japan*, p. 274.

⁶⁷ See; chapter XII, “The Permanent” in Taut, *Houses and People of Japan*.

⁶⁸ Taut, “Türk Evi, Sinan, Ankara” *Arredamento Mimarlık*, no. 323 (2018): pp. 58,59.

⁶⁹ Taut, *Die neue Wohnung: die Frau als Schöpferin*, (1924), pp. 16-31.

and enriched in Taut's self on the spiritual level. Turkey has been the site of application of his ideas and ideals. The concluding chapter is a glance at the all study and is aimed to open up new areas of discussion for further studies. Taut's engendered modern sensibility of domestic architecture transformed into the modern architectural-historical debate as a legacy to the next generations and continues to be alive until today.



CHAPTER 2

THE DISCOURSE ON THE CONCEPT OF DWELLING

Since the late nineteenth century to the 1920s, when modern movement in architecture was proliferated, Germany had its turning point of social, economic and political structure. The process of regime changes, shift to capital-based economy, transitions between classes, the post-war situation and population growth, all these naturally had permanent effects on architecture that is reflected until today. For this reason, it was inevitable for architects to take a political role and to live their ideologies in their designs during this particular period of time which is discussed in this thesis. While this fusion of politics with architecture causes polarization between architects, the unstable nature of politics has also led to alteration in the careers of German architects. Looking at the history that developed in this state of variability, a rich differentiation is seen between the youth and virtuosity periods of many architects. As a result, multiple formation was born in Germany within the concept of dwelling. It spread to the world, affected, was influenced, became a phenomenon that transformed people's life habits and transformed itself in time.

The period examined in this chapter is between the years of Taut's activity, that is the years when he came to Berlin to work and until the year 1933 that he had to emigrate to Japan when national socialists came to power. Especially, particular developments in dwelling culture in Germany will be examined in this selected period of time. It is the point to be discussed how the concept of dwelling took shape starting from the late nineteenth century until the 1930s. Therefore, it is necessary to examine the architects who were pioneers in the field of domestic architecture before Taut. The development of the modern dwelling through the activities of these architects has been tried to be enlightened in the following sections. These architects have an important role especially in the regime of the last emperor Wilhelmine (1890-1918) and during the Weimar Republic (1918-1933). Among the prominent ones, it would be more correct to mention Hermann Muthesius (1861-1927) and Paul Schutze-Naumburg (1869-1949) at first.⁷⁰ In the period when these two names were effective, the density of the German population was concentrated in the working class and the bourgeois class. It can be said that while the working class struggles with poverty, the bourgeois and middle class oscillate between different life patterns due to the turbulent economic situation. On the one hand, old habits of the bourgeois that the past cannot let go, and their efforts to adapt to the new can be shown as an examples of this situation. On the other hand, there were struggle and riot of the working class under unhealthy living conditions.

⁷⁰ Within this scope, Wilhelmine reformers influenced by the British Art and Craft movement later established the Kunstgewerbe which has a key role in the German industry and culture. Pioneer design reformers were architects such as Hermann Muthesius and Paul Schultze-Naumburg. Since 1880s, reformers advocated simplification while opposing imitation and heavy decor for the dwelling types. See; Didem Ekici, "In praise of poverty: the middle-class dwelling and asceticism in early twentieth-century Germany," *The Journal of Architecture*, vol. 18, no. 3 (2013): pp. 369, 568.

2.1 The Roots of Modern Dwelling in Germany

After the end of the Wilhelmine period, Modern Movement in architecture, which gained vitality in architectural discourse paved the way for many new meanings and discussion areas to be attributed to architecture during the period of Weimar Republic. Architectural historian Winfried Nerdinger's book *Architektur im 20. Jahrhundert Deutschland* can be examined to discuss this dynamic period.⁷¹ Especially after the First World War and the collapse of the German Empire, the “settlement construction” period started in the Weimar period. The significance of the “settlement” as the central theme of that period was that it represented the progressive dwelling model.⁷² Thus, the city growth would be brought under control and a consistent development would be achieved. The purpose of these settlements was to take the low-income population as a target, offering living spaces that provide them with “light, air and sun.” Especially in the 1920s, the housing shortage was enormous, and unemployment benefit was made available to the public in 1927.⁷³ Under the control of prominent architects, various suburban settlements are being built as part of the social housing program. Also, these suburban settlements or “new small cities” aimed to “decentralize urban functions.”⁷⁴ Thus, the settlements far from the “core city” would reduce the density of the metropolis. Looking at the general view of the dwellings in these settlements, common features are evident. Multi-storey apartments follow the course of the elevation in a street. These apartments are very modern which are equipped with central heating systems and bathrooms. However, they have minimal living space because of the cost reasons.

⁷¹ Winfried Nerdinger, *Architektur im 20. Jahrhundert Deutschland* (München: Prestel, 2000)

⁷² Ibid. p. 50.

⁷³ Ibid. p. 50.

⁷⁴ Ibid.

Moreover, many architects have made their names permanent in the history of modern architecture with their unique designs in these settlements. For example, with her design “Frankfurter Küche”, Margarete Schütte-Lihotzky has added “special feature” to the apartments in Siedlung Römerstadt which is designed by Ernst May (1925-30).⁷⁵ “Frankfurter Küche” was developed as the first modern “fitted kitchen” -six square meter-, and aims to provide the most effective kitchen work with minimum budget.⁷⁶ On the other hand, one of the problems in these settlements was the insufficiency of the infrastructure facilities. Especially, school, shopping and connection to public transport could not be provided immediately.

At the end of the nineteenth century, dwelling and living conditions in industrial cities were very poor. The inhabitants of these cities had to live in a single room, in overpopulated small apartments.⁷⁷ While the dwelling problem was growing, many people had to live in poor hygiene conditions. Therefore, increase of diseases and infant mortality was an inevitable consequence. Politicians, church, social reformers all sought solutions to these problems. Moreover, the poverty that came with the collapsing economy in Germany led to an extra “simplification” in design after the World War I.⁷⁸ During the post-war period, the sociocultural structure of the nineteenth century ended, and the new economy-based modern mass culture emerged. The German League for the Protection of the Homeland (Deutscher Bund Heimatschutz

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Winfried Nerdinger, *Architektur im 20. Jahrhundert Deutschland* (München: Prestel, 2000), p. 48.

⁷⁸ The concepts of Tessenow’s simplification and typological reduction of farmhouse discussed by Ekici in her article. See; Ekici, “In praise of poverty,” pp. 364-380.

1904) was one of the first groups that is established to protect the German architectural heritage and its surroundings during the period of poverty.⁷⁹

Meanwhile, in England, Ebenezer Howard (1850-1928) founded the English Garden City Movement.⁸⁰ In his book *To-morrow: A Peaceful Path to Real Reform* (1898), Howard described his Garden City ideas. The tension between the qualities of dense urban spaces and rural settlements has pervaded the century since then. Therefore, since the First World War, the garden city model has been used in different ways in suburban settlements as “satellite and relief cities.” The German reformers of the Garden City Movement propagated the “dissolution of the inhumane cities into green settlements”, which should enable a new way of life and community.⁸¹ Thus, the Garden City Movement aimed to build cities that provide healthy living and jobs opportunities. These cities are large enough for social life and are designed as surrounded by green belts that would serve for agricultural purposes. Through these garden cities, it is offered a peaceful life in nature, settled in rural surroundings. The buildings consist of low-storey construction, and this formation provides its own business and shopping facilities.

The establishment of the Deutsche Werkstätten (1898-) by the furniture manufacturer Karl Schmidt (1873-1948) gave the impetus to build one of the first German garden

⁷⁹ Ibid.

⁸⁰ Ebenezer Howard has written this theory. Howard also influenced the German Garden City Movement. Also see; Ebenezer Howard, *Garden Cities of To-morrow* (London: S. Sonnenschein&Co., Ltd, 1902).

⁸¹ Ibid., p. 46.

city in Hellerau, Dresden.⁸² The dwelling units in Hellerau are arranged in an open green area on curved streets. The Garden City Movement follows the suggestions of the Austrian architect Camillo Sitte (1843-1903), who designated the creation of curved streets in his work *Der Städtebau nach seinen künstlerischen Grundsätzen* in 1889 and emphasized the aesthetic and psychological effects of urban development.⁸³ For the concept of *Siedlung* developed under social reform, community and their cultural facilities are essential components of the overall complex.⁸⁴ In Gartenstadt Hellerau, Heinrich Tessenow (1876-1950) built workers' houses and the festival hall, Herman Muthesius built row and individual houses. While Tessenow's design was characterized by "austere and simple", Richard Riemerschmid (1868-1957) and Muthesius used stylistic features of the "*Heimat* or country house style."⁸⁵ Such as mansard roof, hip roof, bay windows, bat dormers, arched windows and shutters were the characteristics of the "*Heimat* or German country house style."⁸⁶ The reason why architects chose the traditional German farmhouse was the "simplicity and functionality of its facade and layout."⁸⁷ Another house type selected for the middle-class dwelling was the *Biedermeier* (1800s). Paul Schultze-Naumburg was prominent among the architects who advocated the *Biedermeier* model.⁸⁸ One of the reasons why the *Biedermeier* style was tried to be revitalized was its belief in its ability to create photographic images for architectural design to be successful.⁸⁹ For example, German

⁸² The first settlement of this type was built in 1903 in Letchworth, near London. Karl Schmidt was one of the initiators of the Deutscher Werkbund (1907-). See; Nerdinger, *Architektur im 20. Jahrhundert Deutschland*, p. 48.

⁸³ Camillo Sitte, *Der Städtebau nach seinen künstlerischen Grundsätzen* (Wien: K. Graeser, 1889)

⁸⁴ Instead of translating the German concept, *Siedlung*, it is used as it is to not create any ambiguity. In simple terms, it is used for settlements and social housings settlements.

⁸⁵ See; Nerdinger, *Architektur im 20. Jahrhundert Deutschland*, p. 48.

⁸⁶ The traditional German farmhouse was taken as model for middle-class dwellings. See; Ekici, "In praise of poverty" p. 371.

⁸⁷ Ibid.

⁸⁸ He later became one of the founders of Werkbund. Ibid., p. 371.

⁸⁹ See; K. Michael Hays "Tessenow's Architecture as National Allegory: Critique of Capitalism or Protofascism?" *Assemblage*, no. 8 (1989): pp. 105–123.

architect Friedrich Ostendorf (1871-1915) argued that in order to improve architecture, the building must be able to “communicate clearly with the observer.”⁹⁰ This visualization manifests itself naturally by “transferring its own forms to the individual viewer” in the clearest way.⁹¹

Besides all these developments, the political stance of the architects has become visible in their architectural creation while they were synthesizing principles of modernism. In his article “The Limits of Community — The Possibilities of Society”, architectural historian Volker Welter points out that German architects acted with the belief that the “new social order” will be created by designing new settlements, *Siedlung*, and dwelling, *Wohnung*, to “control potential energy of the citizens.”⁹² Since the late nineteenth century, ideas of “community” was evoked among the architects against the capitalist society in order to create more “organic social order.”⁹³ Therefore, the concept of garden city, *Gartenstadt*, or workers’ housing which creates communal way of life for the inhabitants became one of the most conspicuous features of the early twentieth-century of German architecture.⁹⁴ To embrace *Siedlung* of *Gartenstadt*, particular geometric forms have been used to construct enclosed spaces. Although new urban arrangements and housing settlements designated for the working and lower classes, these classes have been “directed to adapt to the capitalist order.”⁹⁵ On the other hand, modern industrial capitalism gave rise to an “inorganic and impersonal

⁹⁰ Ibid., p. 112.

⁹¹ Ibid.

⁹² Welter detailed the subject of *Siedlung* in his article. See; Volker M. Welter, “The Limits of Community — The Possibilities of Society: On Modern Architecture in Weimar Germany.” *Oxford Art Journal*, vol. 33, no. 1 (2010); pp. 65–80.

⁹³ Ibid.

⁹⁴ In 1896, Theodor Fritsch proposed the garden city concept, positioned away from major urbanization. See; Welter, “The Limits of Community,” p. 69.

⁹⁵ Ibid.

social organization.” Therefore, during and after the First World War, the architects believed they would overcome the problem by attempting to “imitate the old communal social order.”⁹⁶ While the “society” provided a formation depending on trade and production within the industrialized metropolitan city, the “community” advocated being virtuous by supporting each other in neighborhood of the *Siedlung*.⁹⁷ As a consequence of theorizing the organic life style, which is tried to be revived by looking at the past, has led to utopian visions. Thus, ideas taken as examples from the past created new plans for the future. These plans would find solutions to people's current and future problems and meet their needs.⁹⁸

Between the 1918 and 1933 was the period of Weimar Republic in which most of the pioneered German architects of modern architecture turned to the rational-functional approach.⁹⁹ However, the radical-functionalist period of modern architecture brought along its problems. In many social housing projects, when ideal type and exaggerated rationality were at the forefront, settlements were far from this single “type” social reality that emerged for the inhabitants. “Standardization” and “typology” of the housing aimed at working and lower-middle classes.¹⁰⁰ The radical-functionalist architects organized settlement groups in this way by imposing an idea and organizing the constructions in the same way. The spatial relations created with this radical-functionalist arrangement naturally directed inhabitants towards “formal social relations.” Additionally, this advanced functionalism led to make more use of modern technology, and it negatively affected architects. Those who caught in the beauty of the machine went to merely standardized forms.¹⁰¹ However, “pure functionality”

⁹⁶ See; Welter, “The Limits of Community.”

⁹⁷ Hays, “Tessenow's Architecture as National Allegory,” p. 106.

⁹⁸ Ibid.

⁹⁹ See; Welter, “The Limits of Community,” p. 66.

¹⁰⁰ Ibid.

¹⁰¹ For debate of functionalism and pure functionality see; Welter, “The Limits of Community,” p. 77.

required new forms which contrarily brought banality and discomfort in the domestic sphere. In 1923, by the currency reform latter provided economic relief that was great both for construction and architectural industry. On the other hand, during the modern architecture period of Weimar Republic, German society was divided into two poles, “bourgeois and proletaria.”¹⁰² One supported capitalism at a high level, while the other supported socialism. In bourgeois architecture, architectural and artistic or formal concerns generally come to the fore without considering social reality such as *Tugendhat Villa* (1929-1930) of Mies van der Rohe (1886-1969).¹⁰³ In contrast to bourgeois architecture, socialist architecture tried to understand socialism as a “spirit” or “mentality” and this was reflected in architectural creation.¹⁰⁴ Under socialism, the architect was seeking the causes of injustice and exploring the possibilities of a fairer social order that would free the working masses from poverty. For example, during the Weimar period, *Gartenstadt* was incapable of solving the problems of the poor people. Establishing a *Gartenstadt* in a new settlement far from the city center also meant an additional expense to the state budget, as the settlement would be far from the public services in the city center. On the other hand, if multi-family *Siedlung* that is placed within an accessible distance from the city center, there was no need to spend money for the infrastructure. In essence, it was obviously more economical than creating a new *Gartenstadt* outside of the city.¹⁰⁵ In addition to the economically advantageous multi-family *Siedlung*, it also reflected the attitude of the architect ideologically. It is important to realize that Weimar *Siedlung* also represented “socialist values.” In the capitalist system, the bad consequences of the housing sector, which was handed over

¹⁰² See; Welter, “The Limits of Community — The Possibilities of Society,” p. 68.

¹⁰³ Ibid., p. 77.

¹⁰⁴ See; Welter, “The Limits of Community — The Possibilities of Society.”

¹⁰⁵ See; Esra Akcan, “Siedlung ve Kent” in *Çeviride Modern Olan, Şehir ve Konutta Türk-Alman İlişkileri* (İstanbul: Yapı Kredi Yayınları, 2009), pp. 265-314.

to individual investments and contractors, were resulted in the making people live in low-standard dwelling units. Particularly, the tenements were the most concrete example of this. The unhealthy tenements caused by individual investments and contractors would be solved by the cooperative-supported social housing estates produced under the principles of socialism.¹⁰⁶

One of the architects who supported this social formation and also promoter of “simplification” was the romantic anti-capitalist architect Heinrich Tessenow.¹⁰⁷ He created the concept of *Kleinhaus* design and affordable homes for the lower-middle and working classes. Furthermore, in his 1916 book *Hausbau und dergleichen*, he manifests the *Kleinhaus* theme.¹⁰⁸ The domestic architecture of Tessenow was generally based on single-family houses. While geometrical forms have been reduced to clearer and basic design, traditional construction techniques were used. Thus, Tessenow’s architectural activity brought “typological reduction” to the domestic architecture.¹⁰⁹ His radical reduction in terms of form caused peculiarity in the size and on the facade.¹¹⁰ Moreover, “cleanliness and purity” are frequently discussed topics in the modern German architectural debate of early twentieth century. In his article “Tessenow's Architecture as National Allegory: Critique of Capitalism or Protofascism?” Michael Hays conveys and compares the political and architectural approaches of Tessenow. Architectural historian Hays points out that, according to Tessenow, while “being clean and pure” was important for the material use, it also

¹⁰⁶ Ibid., p. 271.

¹⁰⁷ Tessenow’s architecture has an obvious link with modern domestic architecture of Taut. See; Hays, “Tessenow's Architecture as National Allegory.”

¹⁰⁸ See; Heinrich Tessenow, *Hausbau und dergleichen* (Berlin: Bruno Caffirer Verlag, 1916).

¹⁰⁹ See; Ekici, “In praise of poverty,” p. 371.

¹¹⁰ See; Ekici, “In praise of poverty,” p. 112.

demonstrates the “cleanliness of ideas and emotions.”¹¹¹ Also, “cleanliness and purity” should be applied in the formal sense besides the material use within the scope of fragments of design. For example, if the fragments of design follow the specific formal vision in a clean and pure way, it communicates in the same language with the observer. This “unity of fragments” can be seen in fine details of Tessenow’s domestic works.¹¹² Furthermore, this theory of “purism and cleanliness” applied in the architectural creation of former architects such as Theodor Fischer.¹¹³ He defended the design of the facade to be more liberated than opposed to strict symmetry. For Fischer, one of the most conspicuous features of the plan is that it should adapt itself to nature.¹¹⁴

Besides formal “cleanliness and purity”, Heinrich Tessenow, purified the form from the British influence, turned to using genuine and even national elements in the design that derived from the “core culture.”¹¹⁵ Tessenow was applying these formal ideologies by controlling them within the “type” he determined.¹¹⁶ Therefore, the power of “typology” was dominant. Tessenow’s “pure -and photographic- architecture” provides reduction to forms and at the same time reduction of the construction cost.¹¹⁷ Likewise, Tessenow pointed out that the concept of the technique always has to be in harmony with form in order to reach “pure technical form” in design. Nonetheless, “pure technical form” was contradicted with aesthetics. Everything was rational in “pure technical form”, so it did not appeal to users as long as human beings inherently

¹¹¹ See; Hays, “Tessenow's Architecture as National Allegory,” p. 112.

¹¹² Ibid.

¹¹³ Taut worked with Theodor Fischer in Stuttgart for three years before opening his own office with his brother Max Taut and colleague Franz Hoffman. Ibid., p. 112.

¹¹⁴ Ibid.

¹¹⁵ See; Ekici, “In praise of poverty,” p. 371.

¹¹⁶ See; Hays, “Tessenow's Architecture as National Allegory,” p. 112.

¹¹⁷ Ibid.

sense and intuit its surrounding. As a result, according to Tessenow, the success of the balance between “technique and intuition” in design activities results into a “consistent work.” There are two factors to formulate Tessenow's “typology”. First one is that the typology forms itself according to the inhabitant who lives in the house, and second one is the role of craftsman in production.¹¹⁸ Thus, the role of dwelling in the social organization can be achieved through the “personalization of the dwelling” according to inhabitant. Furthermore, in his article Hays points out that the problem between the metropolis and village was that people who live in the big city are too intellectual. However, in the village, they work only by using their physical strength. In contrast with the concept of big city and village, the person working in small city, *Kleinstadt* can devote himself fondly to his job. In these small cities, citizens would create a rich world by humbly displaying their most skilled craftsmanship.¹¹⁹ Therefore, people of the *Kleinstadt* would be “the essence of the future.”¹²⁰ Consequently, *Kleinstadt* would be the solution for problems such as the deviated world and bad living conditions, and the bourgeois gaining a stronger identity in the society. This successful system of “new social order” would provide solutions for possible problems of the future. However, Tessenow did not aim to provide this solution for the future by looking past and tradition. He believed in the concept of *Kleinstadt* that might be a remedy for the illness of the civilized modern metropolitans of Germany.¹²¹

Within this scope, in the Weimar era, architects tried to reshape the ideals of domestic life and created *Kleinhaus* typology which continued until the end of Weimar

¹¹⁸ Ibid.

¹¹⁹ For further information on *Kleinstadt* see; Hays, “Tessenow's Architecture as National Allegory: Critique of Capitalism or Prot fascism?”

¹²⁰ Ibid., p. 113.

¹²¹ Ibid.

period.¹²² The one of the main purpose of the domestic architecture in the Weimar period was to prevent housing shortage. Since, the purchasing power of the German society was low, the houses had to be affordable. Therefore, the construction cost had to be minimized. For this reason, the modern German architects took into account the maximum optimization of space when arranging spatial arrangement of the *Kleinhaus*.¹²³ In addition to all, with the concept of Weimar *Kleinhaus*, job opportunities would be provided in the construction industry at the same time.¹²⁴ *Kleinhaus* type -with garden- has pitched roof, attic and cellar in which whole interior space significantly transformed into a livable space except the cellar. In addition, living space was created even in the attic floor. Consequently, maximum efficiency could be obtained from the minimum interior space in the *Kleinhaus* which had a humble appearance. Moreover, many of the features of *Kleinhaus* were reminiscent of traditional German house which is reduced to its basics such as steeply pitched roofs, plain facade, windows with shutters etc. Basically, the layout of the plan was based on square and rectangular shapes. In contrast to the modern houses with a continuous open space, in the *Kleinhaus*, rooms were separated with permanent walls. Therefore, it was solid and rigid on the plan. Each room was accessible from the central hallway. Identically, the definition of interior and exterior was separated by sharp lines. Furthermore, the garden in front of the house was not on the same level with the ground floor. While garden gives the impression that the house was self-sustaining, it emphasizes its own area within the *Siedlung*. In the *Kleinhaus* types of the 1920s, the common areas on the lower floor were distinguished from the private areas in the attic,

¹²² For the detailed information on Weimar Period and *Kleinhaus* see; Maja Lorbek, "Idealizations of the *Kleinhaus*: On the Typology of the Small Single-Family House in Germany, 1920s–1960s." *Architectural Histories*, 6(1): 13 (2018): pp. 1–17.

¹²³ See; Lorbek, "Idealizations of the *Kleinhaus*."

¹²⁴ *Ibid.*, p. 13.

and their spatial functions were drawn clearly. For example, bedrooms are isolated from common areas. In consequence of the concept of Weimar *Siedlung*, *Kleinhaus* with gardens played a major role in German city planning.

Significantly, aforementioned concept of the Garden City Movement and the idea of *Gartenstadt* were born from a longing for happiness. Within this context, in the architectural scenarios with utopian visions that Bruno Taut wrote in the 1920s, he reflected his own political stance by using his knowledge and experience on the theory of *Gartenstadt*. In his later works, he generally argued that "the future lies in new settlements that feed itself" and criticized the negative formation of metropolis and supported the concept of "the escape from the city."¹²⁵ For example, Taut's *Die Stadtkrone* (1919) presented a city design in which the social system was organized in integrity and people could establish a close relationship with nature.¹²⁶ In addition to *Die Stadtkrone*, in his 1919 article "*die Erde eine gute Wohnung*", he was influenced by the poverty crisis after the First World War and proposed a solution to this problem in which workers survived by harvesting their own food in settlements with gardens.¹²⁷ In addition, according to Taut, in the new designed "future" with no boundaries would be drawn on this settlement formed by people living in a "new union." Thus, the state unit would disappear. In "*die Erde eine gute Wohnung*", the symbol of the state power was the city, and when the city disappeared, the war and violence that the state brought with it would disappear as well.¹²⁸ Subsequently, he explained the ideal world plan

¹²⁵ Bruno Taut: "A Programme for Architecture," in *Programmes and Manifestoes on 20th-century Architecture*, Ulrich Conrads ed., trans. Michael Bullock (Cambridge: The MIT Press, 1971), p. 41.

¹²⁶ Bruno Taut, *Die Stadtkrone* (Jena: Verlegt Bei Eugen Diederichs 1919).

¹²⁷ Bruno Taut, "die Erde eine gute Wohnung," in *Bruno Taut, 1880 – 1938* (Berlin: Akademie der Künste, 1980), pp.187-188.

¹²⁸ Ibid.

and suggested that “rural cities should be decentralized and divided into small groups” in his *Die Auflösung der Städte* (1920), written during First World War.¹²⁹ Particularly, decentralized and divided form of housing settlement is a reaction against capitalist society, and in that way is a proposal design of the new modern dwelling with communitarian organization.¹³⁰ If the residents of the large city move in the countryside and re-establish a decentralized settlement here in the garden city, the “dissolution of the city” will be realized. In this way, the misery of big cities would be prevented. Therefore, Taut envisioned that stateless agricultural communes create a settlement without the center. In this imaginary world, settlement groups formed by small communities were placed without any order on the earth. This anarchic settlement plan seemed to be a transformation of the already existing *Gartenstadt* theory. It is evident that Taut, taking the *Gartenstadt* theory, which he had learned rationally from the Howard and England, had inverted it according to his political view. Thus, his political stance as an individual has been conceptualized in his imaginery worlds. Since the physical environment of man is an important factor in the formation of the character of the individual, Taut focused on this ideal physical environment design in many of his works. Therefore, Taut located the people of his imaginery world in a close relationship with nature because he defined “happiness” as “living in and with nature.”¹³¹ Thus, the social structure formed by happy individuals living in nature, unlike the existing filthy metropolis, could function healthily. When Taut started working as an architect in the GEHAG cooperative in 1924, until 1932, he designed projects where he could reduce these utopian visionary ideas to rational integrity. During this time, he designed residences for over 10,000 families in nearly

¹²⁹ See; Bruno Taut, *Die Auflösung der Städte oder Die Erde eine gute Wohnung* (Folkwang Verlag, 1920).

¹³⁰ Ibid.

¹³¹ Ibid.

20 projects around Berlin.¹³² Since, the expectation of the twentieth century from the architect and the house was altering according to the increase in the life quality of the modern individual, during this period, Taut's utopian and anarchist anti-metropol ideas were transformed throughout his design activity.

At the turn of twentieth-century architects like Taut conceived of a new world that required new architectural forms for domestic architecture and urban settlements. The architects aimed to return to nature with the modernist city settlements they created, aiming to provide a healthy living domestic sphere to inhabitants.¹³³ The ideal state of living environment was longing for Germany. In this direction, German government has started to develop low-budget mass housing programs, aiming to increase the quality of life in the society. Thus, every individual would live under equal conditions. Subsequently, the former theory of *Gartenstadt* was transformed after the first world war, and, as a *Siedlung*, gained its new form in the Weimar period. Also, in Taut's architectural creations, it is possible to trace this new form. In his early career, he learned the principles of Camillo Sitte with Theodor Fischer and went on a research trip to England in 1910 which is organized by the German *Gardenstadt* Association.¹³⁴ Many principles of the previous concept of *Gartenstadt* can be seen during Taut's design activity for the low-income population of the German society. Taut's *Siedlung* would be the type of residence that brought solutions to the problem of the tenements, *Mietskaserne* by re-establishing the relationship of modern individuals with nature.

¹³² See; Nerdinger, *Architektur im 20. Jahrhundert Deutschland*, Winfried Brenne and Deutscher Werkbund Berlin (edit.). *Bruno Taut, Meister des farbigen Bauens in Berlin* (Berlin: Braun Publishing, 2013).

¹³³ See; Nerdinger, *Architektur im 20. Jahrhundert Deutschland*.

¹³⁴ See; Nerdinger, W., Hartmann, K., Schirren M., Speidel M., ed., *Bruno Taut. Architekt zwischen Tradition und Avant-garde* (Stuttgart, Müh: Deutsche Verlags-Anstalt, 2001).

Thus, by creating healthy individuals and groups that live in interaction with each other in the created neighborhoods which will form strong communities.

The *Siedlung* projects designed by Taut within the GEHAG cooperative are proof of what is described above. These *Siedlung* formed a wide variety of new housing types, allowing for richer outdoor spaces as opposed to single houses of *Zeilenbau* typology that have been placed in private gardens in former *Gartenstadt* Movement. The housing blocks have been located according to their surroundings and natural forces, included large gardens, social areas, and new urban green exteriors. In 1913, Taut became famous for his residential design in Falkenberg and Magdeburg's *Gartenstadt*, where he painted each unit in different colors.¹³⁵ Taut's *Gartenstadt Falkenberg* is one of the first co-operative housing projects built before the First World War with a capacity of 7500 inhabitants.¹³⁶ The main purpose of this project was to prevent the misery caused by tenement housing in Berlin.¹³⁷ For further example of a *Siedlung*, Taut's *Hufeisensiedlung* (1925-1930) in Berlin-Britz, has an open plan due to the central horseshoe-shaped building.¹³⁸ He wanted to symbolize a community of residents with this specific horseshoe-shape. In the project of Berlin-Britz, the surrounded units are much more articulated according to natural forces. Particularly, providing the quality of life was in the foreground. Furthermore, in Taut's *Hufeisensiedlung*, units have the minimum size, but in the plan, comfort is very well

¹³⁵ Ibid.

¹³⁶ *Gartenstadt Falkenberg* is today included in the Unesco list of World Cultural and Natural Legacies. See; Brenne and Deutscher Werkbund Berlin (edit.). *Bruno Taut, Meister des farbigen Bauens in Berlin*.

¹³⁷ Ibid., p. 57.

¹³⁸ Together with Martin Wagner. For further detail about *Hufeisensiedlung* see; Brenne and Deutscher Werkbund Berlin (edit.). *Bruno Taut, Meister des farbigen Bauens in Berlin*.

provided (Fig. 1).¹³⁹ Accordingly, Taut has positioned each dwelling unit according to the sun in the Berlin-Britz. Moreover, each house has its wet volumes and they have good air quality. The living room and kitchen are in an effective relationship in terms of circulation and integration of the space. As a consequence, the transformation from *Gartenstadt* movement to *Siedlung* can be observed. In this rationalized design, principles such as planning, providing a healthy environment, hygiene both in the dwelling units and settlement, and reducing the construction costs have been prioritized. In the context of social housing, Taut has made great contributions to the transformation of the early *Gartenstadt* typology into the Weimar *Siedlung* typology in the projects he has carried out in Berlin. For this reason, in Weimar Germany the original *Gartenstadt* ideals that belonged to pre-war Germany were no longer effective and powerful. Since the conditions of the countries have changed, it can be said that the *Gartenstadt* now have an anachronistic effect. As mentioned above, the horizontal development of *Siedlung* was more efficient and economical, rather than single houses in the garden. Accordingly, the economic success of the mass housing program for Taut has been achieved by designing multi-family blocks.

In this direction, Taut's path in his architectural thinking has been searching for equality in terms of morality rather than economy. Therefore, Taut's residential architecture served as a framework that defines the property system by eliminating the difference between people's prosperity and happiness. That is to say, the demand of modern Weimar Germany was the redefinition of the relationship between individual

¹³⁹ One of the Taut's prominent friends, the architectural critic and activist, Adolf Behne in his *Eine Stunde Architektur* (1928) compares Taut's *Hufeisensiedlung* with the *Castle of Luynes*, built in the thirteenth century, France where Behne defined it as a "prison." He pointed out that the dwellers of *Hufeisensiedlung* have more comfort than the castle owner of *Castle of Luynes*. See; Adolf Behne, *Eine Stunde Architektur*, Turkish edition: *Bir Saat Mimarlık*, (Istanbul: Janus, 2019), p. 21.

and community in accordance with socialist values. Notably, communal use was emphasized in gardens and parks, and in the *Siedlung*, such as common laundry rooms, dining halls and kindergartens were established. Thus, *Siedlung* was reshaping the urban life of the Weimar period of Germany. In this new urban life, people would live in a closer relationship with nature. Therefore, apart from the balcony and terrace, open outdoor green areas called “*Außenwohnraum*” (outdoor living room) were designed.¹⁴⁰ The example of “*Außenwohnraum*” (outdoor living room) can be seen in the Taut's *Hufeisensiedlung* project (Fig. 2). This conspicuous “*Außenwohnraum*” was creating a new outdoor typology. Thus, the family blocks around and the whole public could benefit from it. Inevitably, the private gardens of the pre-war *Gartenstadt* had turned into public green squares. As a result, significance of carrying conceptual thinking beyond the materialistic level in architecture has been an aesthetic approach for the pioneer architects of the twentieth century.

In addition, the Taut's *Siedlung* with the spacious green areas which was established near the city center also provided a solution to the narrow, dirty and dark courtyards of the tenements. There was no rear house in the *Siedlung* layout, and all the houses equally faced the open public green space in front of it. The every house has possession of this public green space, “*Außenwohnraum*” (outdoor living room).¹⁴¹ Contrary to the tenements, in the dwelling units of *Siedlung*, windows and balconies were designed to let enough light and air into the interior. Thus, dark and unhealthy tenements of the nineteenth century would be abandoned and modern ideals would be achieved. Of course, there were problems that the constant repetition of dwelling units of *Siedlung*

¹⁴⁰ Taut's article called “*Außenwohnraum*” was published in GEHAG's newspaper. Ibid., p. 272.

¹⁴¹ Ibid., p. 274.

created. For instance, according to the *Zeilenbau* principle used in these housing settlements, the dwelling units were lined up in parallel and they were all facing exactly the same direction.¹⁴² Another problem is that the *Zeilenbau* (row buildings) typology created for the workers' housing was repetitive with the same designed units.¹⁴³ In these settlements, inhabitants force to construct formalized social interactions instead of the intimacy of neighbors. However, Bruno Taut had a unique approach that distinguished him from other modern architects while using the *Siedlung* order. He criticized the orientation of all blocks in the same direction in the *Zeilenbau* model.¹⁴⁴ As a result of the principles of *Zeilenbau*, the living room of the dwelling units had to look at the neighbor's bedroom in front of it. However, in Taut's *Siedlung*, there was a tendency to break this parallelism and has been aimed to make dwelling units to look at the open green space. The streets designed by Taut has rich vistas and curves instead of monotonous perspective images (Fig. 3). For instance, in *Hufeisensiedlung* project, the green area with a slight slope with the small pond in the middle cannot be seen in the projects of other architects. While the curve created by form provided a visual difference when looking at the facade from the street, it also offered various views when viewed from the interior of the dwellings.

To sum up, among the problems of the social housing created by the Modern Movement, standardisation and uniformization is observed. In the industrial age, just as products could be mass-produced in the factory and offered to a large number of markets, houses were produced similarly and rapidly. Did the modern individual

¹⁴² This type of example can be seen in Ernst May's Frankfurt, *Siedlung Westhausen* (1925-1930) and Walter Gropius' *Siedlung Dammerstock* (1928-1929) projects. See; Nerdinger, *Architektur im 20. Jahrhundert Deutschland*.

¹⁴³ Ibid., 73.

¹⁴⁴ See; Taut "Siedlungsmemoiren," in *Bruno Taut, 1880 – 1938*, p. 208.

human agree to this standardisation and uniformization? Actually, the modern human developed more individuality and a sense of uniqueness. In Weimar *Siedlung* projects, it seems impossible for thousands of houses to be different from each other. However, Taut's distinctive design approach and attitude support the individuals and families to personalize their own house according to their own life. In Taut's *Siedlung*, it was evident that while the most economical, most functional house was possible with mass production, the architect has the power to cope with the banality and sameness through care and respect to human life. Taut used the possibilities of current construction technology and mass production in social housing, while designing affordable houses. At the same time, he revealed the potential of the house to be unique in its own context. In addition to the Taut's domestic architecture, it can be said that his sensitivity towards the inhabitants is due to his *Weltanschauung*. For this reason, Taut has succeeded in capturing originality in his projects and revealing his unique character.

2.2 Taut, Dwelling and *Weltanschauung*

Taut's revolutionary spirit brought visionary architectural concepts to his domestic creation. To discover Taut's architectural vision and his *Weltanschauung*, his particular writings should be examined. In the article, *Eine Notwendigkeit*, which is published in the magazine *Der Sturm* in 1913, Taut explains the call for necessity upon "the unification of architecture, painting and sculpture."¹⁴⁵ This unification would provide a fruitful design activity for the modern architect. The embodiment of this concept was the "ideal architectural building" (*das ideelle Architekturgebäude*) and

¹⁴⁵ See; Bruno Taut, *Eine Notwendigkeit*, in Akademie der Künste, *Bruno Taut, 1880-1938*, 1980, p. 178.

the “new art would represent and make itself visible in this ideal building.”¹⁴⁶ Thus, not only architecture but also “everything that architecture is included in would come together to achieve the great architecture.”¹⁴⁷ Taut calls out for this necessity: “Let's build a wonderful building together!”¹⁴⁸ For Taut, architecture aims to achieve “rhythm and dynamism by showing itself in great works.”¹⁴⁹ For this reason, architecture can achieve this “rhythm and dynamism” by overcoming economic conditions and accomplishing a great job even in economically limited conditions. In this whole case, architecture again manifests itself in “the striving for possible simplicity and making a symbol from the most primitive form.”¹⁵⁰ In his article *Eine Notwendigkeit*, Taut explains the materials glass, iron and concrete in this context as follows: “these materials are the medium of the new architect for the development of architecture and beyond the field of mere material and functional architecture (*Zweckarchitektur*).” *Zweckarchitektur* interferes with the development of Modern Architecture.¹⁵¹

In 1919, Taut's short essay *Ex oriente lux*, published in *Neue Blätter für Kunst und Dichtung*, was Taut's call to architects.¹⁵² In his essay, he questions the “existence of the German architectural culture”, because the architecture of that period consisted of “styles.”¹⁵³ All styles such as “*Renaissance, Gothic, Biedermeier, Schinkel, Jugendstil*” all serve for mere purposes such as “material, structure and *Heimat*.”¹⁵⁴ However, Taut calls out that the highest wisdom should be to “build space”, in other

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

¹⁴⁸ “Bauen wir zusammen an einem großartigen Bauwerk!” Ibid. p. 178.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² See; Taut, *Ex oriente lux Aufruf an die Architekten*, 1919 published in Akademie der Künste, *Bruno Taut, 1880-1938*, 1980, pp. 186, 187.

¹⁵³ Ibid.

¹⁵⁴ Ibid., pp. 186, 187.

words “*Raum*”. When Taut says the term “*Raum*”, he does not refer to the concrete objects that make up the room like walls, floors and ceilings.¹⁵⁵ He refers to its uncountable three-dimensional property of the space. Comparatively, he might even attribute a metaphysical meaning to *Raum*.

Moreover, one of the thoughts encountered in Taut’s writings is that the “earth should be protected from destruction of the mankind.”¹⁵⁶ Taut, in his own identity, has absorbed and embraced the earth very well. For him, the “good builders” of this world would be architects who had opened their eye patch, so the “darkness of the world” would be overcome by the “brightness of the wonderland of fantasy.”¹⁵⁷ In *Ex oriente lux*, he calls the architects into the “glittering universe of the fantasy world” and advises them to avoid from “rational thinking.” Human, “the builder, *Erbauer*”, has the capacity to build anything whatever he desires, including culture, and it is the architects who will bring this “great desire to build.”¹⁵⁸ Furthermore, while investigating the location of “the main land of all cultures”, Taut suggests that “India is the birthplace of humanity.”¹⁵⁹ He questions Europe's condition alongside the “magic of India.” He calls on the Europeans “to bow respectfully to this “magical East.” Then, he emphasizes “the giving of love to the earth and world spirit, *Weltgeist*.”¹⁶⁰ Thus, instead of inflicting more suffering on the earth with “dynamite and bombs,” culture begins to form when the “earth is cared by cultivating.” At the

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid., p. 187.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

end of his 1919 article *Ex oriente Lux*, Taut calls Paul Scheerbart our guiding “guardian spirit, *Schutzgeist*.”¹⁶¹

Taut's relationship with Scheerbart in his early life naturally caused him to be influenced by Scheerbart's *Weltanschauung*.¹⁶² The vision of the *Weltanschauung* helped Taut to develop his own unique architectural concepts and search for the meaning beyond material properties of architecture. In Scheerbart's 1914 story of *Das graue Tuch und zehn Prozent Weiss* (Gray Cloth and Ten Percent White) and *Glasarchitektur* (Glass Architecture) are two of the most important works that describe Scheerbart's architectural visions which include interesting ideas. In *Das graue Tuch*, the main character was an architect called “Edgar Krug.”¹⁶³ It is important to realize, the architectural building material in this story is mainly glass. Light is filtered through glass walls, creating magnificent reflections in different tones. While experiencing the glass, people admire it as well. In Scheerbart's story, for the domestic architecture, architect Krug's suggestion to his client was to build small houses made out of glass. Thus, houses can be pulled to the ground or hung up to the sky. With this up and down movement, the interior lights of the houses would change which creates a dynamic image in the settlement. Thus, a “constantly varying architecture” emerges.¹⁶⁴ At the end of the story, architect Krug and his wife go to their glass house. They lean back and watch the glass-covered cupola. While light is filtered through this glass cupola, it creates changing effects of light and color inside. It is as if they were living in a

¹⁶¹ “Unser Schutzgeist, Paul S., soll uns führen.”, See; AdK, *Bruno Taut, 1880-1938*, 1980, p. 187.

¹⁶² Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass.: MIT Press, 2010), p. 27.

¹⁶³ For further detail on Scheerbar see; Rosemarie Haag Bletter, “Paul Scheerbart's Architectural Fantasies.” *Journal of the Society of Architectural Historians*, vol. 34, no. 2 (1975): pp. 83–97. For “Edgar Krug” see; p. 86.

¹⁶⁴ Ibid.

“kaleidoscope”. Glass here has a meaning beyond material properties. Inhabitants perceive the “scale of the universe” calmly and peacefully. Similarly, the idea of the universe resonates in the *Weltanschauung* as well. While transcending man-made architecture of real world in Scheerbart’s utopian stories, spatial comprehension is subjective and always in a flux. The main feature of the settlements in this flux is that the houses are arranged in an “infinite variety.” Significantly, using the features in the garden architecture, Scheerbart transforms the house into a shelter where people experience nature, and thus the universe.¹⁶⁵ Scheerbart's fictional architecture surpasses ephemeral constraints, constructed in the infinity of imagination. From the Scheerbart's 1914 story of *Das graue Tuch und zehn Prozent Weiss* (Gray Cloth and Ten Percent White) can be understand his way of *Weltanschauung*. The transformation of the dwelling that people experience “nature and universe” indicates that Scheerbart connected the concept of the dwelling with his *Weltanschauung* in a strong way.

After the death of his friend, Taut painted Scheerbart’s infinite imagination and created a work beyond the time, *Alpine Architektur* (1919) in which Taut reflects his *Weltanschauung* (Fig. 4).¹⁶⁶ Like Scheerbart, Taut used the metaphor of glass architecture as a “spiritual transformation” to create better humankind. According to Scheerbart, culture is created by architecture because there is a direct link between the “inner universe of man and his outer environment.”¹⁶⁷ While the physical environment of a person changes, his thinking also transforms accordingly. Thus, the thoughts of a person living in a closed box remain closed and cannot develop. For example, this is

¹⁶⁵ Ibid.

¹⁶⁶ Bruno Taut, *Alpine Architektur* (Hagen: Folkwang-Verl., 1919) <https://digi.ub.uni-heidelberg.de/diglit/taut1919a>.

¹⁶⁷ Bletter, “Paul Scheerbart's Architectural Fantasies,” p. 90.

why “brick architecture” is heavily criticized by Taut and his contemporaries.¹⁶⁸ The narrow and dark space created by the brick causes “narrow-mindedness and pessimism in humans.” Thus, the aim of Scheerbart and Taut was to improve the culture by changing the architecture. The glass architecture metaphor meant to “free people from the four walls,” where they were imprisoned and ensured the development of their “thinking systems.”¹⁶⁹ Consequently, this glass architecture was used as the main idea in Taut's utopian vision of domestic architecture. As Bletter conveys that glass was “social catalyst” for the better society.¹⁷⁰

In 1919, Taut collected his visionary thinking on the city and dwelling arrangement in his work called *die Stadtkrone*.¹⁷¹ In his work, Taut defines the duties of the architect who tries to meet the increasing needs and expectations of people. Additionally, the subject of “purpose” is encountered again. For Taut, the “purpose” always remains on the simplest basis, it should not go beyond architecture. The form created by the architect integrates needs of people and supports the culture by purifying it. Thus, humanity continues to live. According to Taut, when creating the form, “imagination” is more important than the “purpose” because “imagination creates architecture, not purpose”. In this direction, he indicates that design should be concerned with play of form and enjoyment of life without its limiting factors. This form should root itself to “inner spiritual life” and “existence of mankind.”¹⁷² In other words, architecture is more than just meeting the needs, and it is wrong to see architecture as well-designed

¹⁶⁸ Ibid., p. 96.

¹⁶⁹ The subject of glass metaphor was detailed by Bletter. See; Rosemarie Haag Bletter, “The Interpretation of the Glass Dream-Expressionist Architecture and the History of the Crystal Metaphor.” *Journal of the Society of Architectural Historians*, vol. 40, no. 1 (1981): pp. 20–43.

¹⁷⁰ Bletter, “Paul Scheerbart's Architectural Fantasies,” p. 92.

¹⁷¹ See; Bruno Taut, *Die Stadtkrone* (Jena: Verlegt Bei Eugen Diederichs, 1919).

¹⁷² Ibid., p. 74.

functional forms. In the *die Stadtkrone*, Taut defines architecture is “a play in an art and fantasy world.”¹⁷³

Throughout history, the “desire to build” has caused each culture to have its own sacred building structure. The cathedral, pagoda, mosque, Acropolis all represent “a peak” and reflect “the crystallized religious idea.”¹⁷⁴ While these buildings meet the simplest needs, they manage to shine on the city with their “spiritual light”. “The inner structure of humankind and the structure of the old city” can be examined to understand the “mentality.” People feel connected to their “innermost being: architecture of spirit.”¹⁷⁵ Also, sacred buildings born of religion, faith and deity. Taut points out that these buildings rule the life around them and become “city's crown” (Fig. 5).¹⁷⁶ Smaller elements in a city, houses, small religious buildings, municipal buildings, this whole cluster ends towards this “crown” so that the components of the city always form a visible organization. Thus, the city takes “the form of an organism” living within itself. This is the success of the old “*Bausmeisters*”.¹⁷⁷ As the city problem of that day, Taut sees factors such as tenements, factories, office buildings, traffic, which are reproduced with the growth brought by the capital economy, adhered to this old city pattern.¹⁷⁸ As a result, these become oppressive on the old city.¹⁷⁹ For this chaos to be corrected, Taut suggests that “the city needs a God.”¹⁸⁰ He provides a

¹⁷³ Ibid.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid., p. 76.

¹⁷⁶ The similar inferences can be written on Taut's first impressions of Istanbul. See; Bruno Taut, “Reiseeindrücke aus Konstantinopel” in *Kunstgewerbeblatt* H.3 (1916/17): p. 49-50, <https://digi.ub.uni-heidelberg.de/diglit/kunstgewerbeblatt1917/0003>.

¹⁷⁷ See; Taut, *Die Stadtkrone*.

¹⁷⁸ Tenement housing problem arose for the period Taut lived, these houses proliferated beyond the old city, creating a situation opposite to the old city concept. The problem of the city without a crown, where control is lost. See; Taut, *Die Stadtkrone*.

¹⁷⁹ Ibid., p.77.

¹⁸⁰ Ibid.

solution to the ugliness caused by “materialistic existence” (*Materialistischen Daseins*) can be eliminated by the new order accessed by “searching from the individual point of view of the savior.”¹⁸¹ Also, research on the old city and social, economic and health factors revealed the new theory called “urbanism, *Städtebau*.”¹⁸² Many ideas generated on this theory provide guidance on “how to build the modern city of the future.” The new theory requires new forms so that inappropriate urban housing is rejected - such as *Mietskaserne*, tenement housing -. ¹⁸³ As a consequence, Taut’s ideas of “the crystallized religious idea”, “innermost being: architecture of spirit” and going beyond “materialistic existence” also explains and reverberates from his *Weltanschauung*. Also, he obviously connects this vision of *Weltanschauung* with the design concept of dwelling and city planning in *die Stadtkrone*. Basically, he frames the idea of dwelling within his *Weltanschauung*.

In the *die Stadtkrone*, single-family row houses are considered appropriate solution to tenement housing.¹⁸⁴ Thus, the aim of the *Gartenstadt* Movement of establishing a new city reverberates again in *die Stadtkrone*. Likewise, each house would have its own garden in line with the house lineup and they would be able to grow vegetables in this garden. Residential streets are positioned in integration with parks. The industrial area is controlled and kept away from domestic sphere. For instance, similarly to *die Stadtkrone*, in Taut's *Gartenstadt Falkenberg* (1913-1916) project, it

¹⁸¹ Ibid., p. 78.

¹⁸² Ibid., p. 55.

¹⁸³ “Es wurde weiter untersucht, welche neuen Formen eine neue Stadt haben muß, damit die Einwohner in ihr glücklich sein können.” See; Taut, *Die Stadtkrone*, p.55.

¹⁸⁴ “Die kritische Sichtung führte zur theoretischen Ablehnung der Mietskaserne und zur Erkenntnis, daß das kleine Einzelwohnhaus, in Reihen gebaut, mit eigenem Garten wohl möglich und durchführbar sei. Die Gartenstadt bewegung, deren Ziel die Schöpfung einer neuen Stadt mit solchen Gartenreihenhäusern...” See; *die Stadtkrone*, p.55.

is seen that the *Siedlung* is located in the suburban area depending on the metropolis and the garden city philosophy is applied (Fig. 6). Instead of creating a chaos, this philosophy makes it possible to create healthy living spaces for people by controlling the growth of the metropolis. The longing for not only safe and healthy, but also happy living spaces are fulfilled. Taut points out that this “new city” also creates a “solid foundation for future generations.” Moreover, he stresses that it is absurd to look at the past when formulating the new city and new house theory, because the needs and desires of the life lived in the past and the desires of the people are very different from the present life. Therefore, making an unnecessary effort as copying the past does not move the architect forward.¹⁸⁵ In consequence of imitating the past is nothing more than copying it, which ultimately offers people a “life, stuck in this imitation.”¹⁸⁶ All modern attempts that were based on the “misinterpretation of the past” created “shallow imitations.” Furthermore, according to Taut, a structure produced by nationalism can never reach a “sacred glory”. The term national state for him was very extensive, and he believed that this term lives within humanity.¹⁸⁷ He quotes from architect Philipp A. Rappaport (1879-1955) to emphasize “national buildings are foreign in their individual cities.”¹⁸⁸ Therefore, it is quite natural for Taut to oppose the nationalist stance also in the domestic sphere. With nationalism, the “essence cannot be reached at all.”

¹⁸⁵ Ibid., p. 55.

¹⁸⁶ “Eine Nachahmung dieser Verhältnisse würde heute aber nichts als Nachahmung sein und unser Volksleben nur um einen weiteren Imitationsirrtum bereichern.” See; *die Stadtkrone*, p. 57.

¹⁸⁷ Ibid., p. 57.

¹⁸⁸ “Seit dem der Staat als Ganzes Hunderte von Städten umfaßt, sind die staatlichen Bauten in den einzelnen Städten gewissermaßen Fremdlinge.” See; *die Stadtkrone*, p. 58.

In *die Stadtkrone*, Taut continues to emphasize that people, trying to reach the “deep meaning of life” to understand “why they exist,” and it paved the way for always having “faith” in them. Similarly, *Weltanschauung* explains “all problems of our existence” and “meaning and sense of the life” as Freud and Dilthey defines in the previous chapter.¹⁸⁹ In order to prevent humanity from vegetating as a slave of materialism, a “supreme thinking system” – “philosophy would crown the city” - should bring “resurrection, radiating transfiguration and crystallization to humanity.”¹⁹⁰ Particularly, if it is assumed that Taut’s “supreme thinking system” is his *Weltanschauung*, it is evident that it has a role of “resurrection, radiating transfiguration and crystallization” to Taut. Then, he defines this new savior philosophy as a “Christianity in a new form: the socialist thinking”, “*ein Christentum in neuer Form: der soziale Gedanke*.”¹⁹¹ The connection between people is established by socialism which focuses on increasing human well-being. It acts as “a bridge in the gap between classes,” “it unites people,” “*verbindet den Menschen mit dem Menschen*.”¹⁹² Socialism can “crown the city,” and an architect designs the “crown of the city.” According to Taut, the architect must be aware of “the great resource within,” or his talent will be wasted. This waste happens with exaltation of the “past, eclecticism, or conceptual speculations such as *Heimatkunst*, purpose, material, proportion, space, surface, line, etc.”¹⁹³ For Taut, it is not helpful to study old building styles that are “constrained in fixed forms.” In this case, the architect must see his task

¹⁸⁹ Freud, “The Question of A Weltanschauung” in S. Freud, *New Introductory Lectures on Psychoanalysis*, pp. 158-183., Dilthey, “Weltanschauung in Metaphysical Systems” in Wilhelm Dilthey, Rudolf A. Makkreel (ed.) *Selected Works: Ethical and World-View Philosophy*, pp. 251-293.

¹⁹⁰ “Zerfließt das auch so oder ist etwas, etwas Neues in alle Menschen hineingeflossen und wartet auf seine Auferstehung, auf seine strahlende Verklärung und Kristallisierung in herrlichen Bauwerken? Ohne Religion gibt es keine wahre Kultur, keine Kunst.” See; *die Stadtkrone*, p. 58.

¹⁹¹ “Es gibt ein Wort, dem arm und reich folgt, das überall nachklingt und das gleichsam ein Christentum in neuer Form verheißt: der soziale Gedanke. Der Sozialismus im unpolitischen, überpolitischen Sinne, ... Ausdruck dieses Gedankens.” Ibid. p. 59.

¹⁹² Ibid., p. 60.

¹⁹³ Ibid.

as “divine” and try to put himself aside and reveal the depths of the “human soul as a whole mankind,” “*die Seele des Volksganzen*.”¹⁹⁴ The architect performs architecture by “giving material expression to his task.” Thus, the “rise of the ideal” and the “awareness of the human being” lay at the basis of this architecture.

In addition, in his *die Stadtkrone* (1919), Taut designed the residential area using the main features of the garden city. The streets were drawn in the north-south direction so that the east-west facades of the houses would benefit from the maximum sunlight and the streets and gardens would be protected from the wind. Houses are arranged in rows and they have low height. According to garden city principles, house heights should be kept as low as possible. Each house is divided into areas that provide enough living space for a family, and each house has its own garden. Thus, people could continue their horticultural activities in their gardens.¹⁹⁵ Also, the “city crown” in the center is a group of buildings that satisfy social needs of the society in terms of artistic and entertainment (Fig. 7).¹⁹⁶ Mortal reality surrounds the “crystal” that represents the “cosmic feelings” at the top. This crystal house is silent, “just like a religion.” “The ultimate, *das Letzte*, is always quiet and empty”¹⁹⁷. A cathedral is always empty and pure because it is “a container that contains all praying souls.”¹⁹⁸ “Quietly” and by avoiding everyday goals, “the ultimate in architecture”, “*das Letzte der Architektur*”, also always exists.¹⁹⁹ For Taut, the size of requests based on practice remains silent similar to the minster tower. In the cathedral, the tower and nave are impractical but

¹⁹⁴ Ibid.

¹⁹⁵ Ibid., p. 63.

¹⁹⁶ Ibid., p. 64.

¹⁹⁷ “Immer ist das Letzte still und leer.” Ibid. p. 69.

¹⁹⁸ Ibid., p. 69.

¹⁹⁹ Ibid.

their meaning is beyond this practicality. Likewise, “crystal house” goes beyond its meaning compared to structures born for purpose and usefulness.²⁰⁰ Here it can be understood the basis of Taut's idea of why architecture should not serve to “purpose.” If there is a “purpose” in architecture, “the ultimate cannot be achieved.”

In order to comprehend the domestic architecture of Taut, first of all, it is necessary to look at his intellectual studies on architectural theory. Taut's city crown is a theoretical proposal and an idea study that includes many possibilities and aims to be inspired in this way. In *die Stadtkrone*, the architectonic forms used in design are briefly explained. For the architect who is aware of his goal, “question of style” loses its importance to be a problem.²⁰¹ If to take it according to “social thinking”, the crown symbol positioned at the top is also the “pyramid of human stratification”, which represents the ideal social work separation in people's communal organizations.²⁰² Taut used the term “pyramid” in his impressions of Istanbul trip, which he wrote three years ago from *die Stadtkrone*, for Hagia Sophia and the Turkish mosque.²⁰³ The pyramid metaphor here can be interpreted as his “expression of the social thought”, “*Ausdruck des sozialen Gedankens.*”²⁰⁴ The following inference can be drawn from this, if the mosque is the ultimate one that crowns Istanbul at the highest height, it also represents the social stratification of the Turks. As Taut said: “highest expression of the highest thought.”²⁰⁵

²⁰⁰ Ibid.

²⁰¹ Ibid., p. 70.

²⁰² Ibid., p. 79.

²⁰³ See; Taut, “Reiseeindrücke aus Konstantinopel” in *Kunstgewerbeblatt* H.3 (1916/17): p. 49-50, <https://digi.ub.uni-heidelberg.de/diglit/kunstgewerbeblatt1917/0003>.

²⁰⁴ Taut, *die Stadtkrone* p. 79.

²⁰⁵ “...höchster Ausdruck des höchsten Gedankens...” See; *die Stadtkrone*, p. 85.

In his theoretical works, Taut takes a stance away from elaborating on fine details and drawing a clear conclusion. His goal was to contribute to existing and future problems by offering solutions. In the very last sentences of *die Stadtkrone* he defines architecture as: “Architecture... should be the highest art. It only arises from a strong feeling and only speaks to the feeling.”²⁰⁶ Although the architect arranges with his brain, Taut argues that “the essence of architecture comes from the heart.”²⁰⁷ On the other hand, when the ideal house is drawn, the architect is dragged into a utopia where it can be considered as part of “a great desire for change.”²⁰⁸ For Taut, in order to turn dwelling into a valid utopia, it must be based on the human culture and demands of the present time like *die Stadtkrone*. Otherwise, the utopia, kept away from “the general complexity of humanity, goes into oblivion.” The utopian settlement designed for the future should include the life developing outside of its center, and urban problems such as education and traffic.²⁰⁹

In his book, *Die Auflösung der Städte oder Die Erde eine gute Wohnung* (1920), Taut illustrates the house of the future (Fig. 8):

“The house is as versatile as a person, mobile and docked. Simple human huts only need to be huts. Only protection against rain, cold and heat - but also not molehills. We consider ourselves finely organized world beings.”²¹⁰

²⁰⁶ “Die Architektur ist Kunst und sollte die höchste Kunst sein. Sie entsteht nur aus einem starken Gefühl und spricht auch nur zum Gefühl.” Ibid. p. 87.

²⁰⁷ Ibid., p. 87.

²⁰⁸ For further explanation of Taut’s thinking on utopia see; Bruno Taut, *Die neue Wohnung: die Frau als Schöpferin* (Leipzig: Klinkhardt & Biermann, 1924).

²⁰⁹ Taut, *Die neue Wohnung: die Frau als Schöpferin*, pp. 90-93.

²¹⁰ Taut, *Die neue Wohnung: die Frau als Schöpferin*, p. 93.

He describes the box with a single living space whose shape changes according to wind, sun and location.²¹¹ As a result, the connection of walls always appropriately differs. Its partition walls can be moved so that the interior of the house transforms itself easily according to need. Each inhabitant in the house can encapsulate themselves, and this capsule is contained in a larger capsule. Moreover, there are built in closets, but furniture is quite mobile in general. Thus, those features make the space free. Every wall and ceiling – that is also represents roof as a single unit – have a different color both inside and outside.²¹²

2.3 The New Dwelling in the 1920s

In Germany, Modernist architects involved in the Modern Movement controlled the German Werkbund.²¹³ In this way, all artists, capitalists, craftsmen were structured under a single organization. Thus, prominent modernist architects that based on a strong substratum, had the opportunity to practice on housing and construction in German cities by collaborating with municipal offices and housing cooperatives.²¹⁴ Basically, the epoch of succession of house design and production has been started. Moreover, modernist design approach has been recognized by the people and identities of the Modern Movement pioneers were identified with the terms “modernity, rationality and functionality”.²¹⁵ Accordingly, specified terms and formal consistency of the modernist architects paved the way for the idea that “international architecture

²¹¹ For further detail see; Bruno Taut, *Die Auflösung der Städte oder Die Erde eine gute Wohnung* (Folkwang Verlag, 1920), p. 7.

²¹² Taut, *Die neue Wohnung: die Frau als Schöpferin*, p. 92.

²¹³ For further information about Modern Movement see; R. Pommer, and Christian F. Otto, *Weissenhof 1927 and the Modern Movement in Architecture* (Chicago: The University of Chicago Press, 1991).

²¹⁴ *Ibid.*, p. 1-4.

²¹⁵ *Ibid.*

of the twentieth century” has been created.²¹⁶ To give a tangible example, in 1927 German Werkbund opened a landmark exhibition on housing settlement in Weissenhof, Stuttgart.²¹⁷ Within the scope of the exhibition, the *Weissenhof Siedlung* (housing settlement) was built with the participations of 16 leading architects of the Modern Movement, whose artistic director was Ludwig Mies van der Rohe. The theme of this exhibition was ‘*Die Wohnung*’ (dwelling) where Taut built a model house. The style applied in the *Weissenhofsiedlung* was conducted as follows: “the new architecture was to be a pure presentation of structure, function and the means of its production, taking its form from the fulfillment of these requirements in an entirely objective or *sachlich* manner.”²¹⁸ The outstanding features of the designed houses in this exhibition were new structures and materials, light and air quality, house plans adapted to the conditions of modern life and new interior arrangement which provides efficient circulation, cleaning and storage. In other words, the modern dwelling and settlement were conglomerated under the term *Siedlung*.

Modern architecture of Germany and *Weissenhofsiedlung* have been reviewed and analyzed by many prominent architectural historians. For example, the importance of Weissenhof exhibition stated by William Curtis in his book *Modern Architecture Since 1900* that “Weissenhof was an affirmation that a shared language had at last been achieved.”²¹⁹ On the other hand, for the Manfredo Tafuri and Francesco dal Co, the Weissenhof exhibition and the *Siedlung* in Stuttgart was “effective enough as a

²¹⁶ Ibid.

²¹⁷ Flat roofs, large windows, large urban blocks, new building materials, a simple aesthetics, functionalism and economy were the main features of the concept of modern dwelling. When the domain of modern architects are examined, it would be more accurate to define them as social politicians and life reformers.

²¹⁸ Ibid., p. 2.

²¹⁹ J. R. William Curtis, *Modern Architecture since 1900* (Englewood Cliffs, 1982), p. 175.

propaganda parade for the new architecture, but lacked the organic conception.”²²⁰ In contrast, the “lacked the organic conception” at Weissenhof was not seen in the Bruno Taut’s *Siedlungen* in Berlin. Following years in 1929, the International Congress of Modern Architecture (C.I.A.M.), held in Frankfurt with the theme “*Die Wohnung das Existenzminimum*” (The Minimum Subsistence Dwelling).²²¹ The dimensions of the smallest dwelling sufficient for minimal existence were discussed. Especially the ideal room size had become a subject that varied from architect to architect. For example, GEHAG residences in Berlin were much larger than *Siedlung* programs in Frankfurt. Taut was more critical in the downsizing of dwelling than his colleagues at Frankfurt and C.I.A.M.²²² Even if small and useful dwellings appeared in the C.I.A.M., the concept of dwelling was attributed to features that were not suitable for privacy and humanistic approach. This simplified house phenomenon, later led to the birth of the twentieth century modern house.

Within the scope of Modern Movement, in 1929, Taut published *Die Neue Baukunst in Europa und Amerika* to “promote and spread of Modern Architecture and Modern House in Europe.”²²³ On the other hand, since the 1880s, international uniformity of “taste” was the worst situation of Modern Architecture. For this reason, International Architecture was becoming “a style” and this international uniformity causes “the elimination of diversities” which Taut was strongly against.²²⁴ Likewise, in *Mimari*

²²⁰ Retrieved from; Pommer and Otto, *Weissenhof 1927 and the Modern Movement in Architecture*, p. 3. For original source see; Tafuri, Manfredo, and Francesco dal Co, *Architettura Contemporanea*, 1, 130, p. 157.

²²¹ See; Ekici, “In praise of poverty,” p 377, also see; Akcan, *Çeviride Modern Olan*, p. 303.

²²² Akcan, *Çeviride Modern Olan*, p. 305.

²²³ Taut, *Die Neue Baukunst in Europa und Amerika* (Stuttgart: Julius Hoffmann Verlag, 1929), p. 63. For Taut and Modern Architecture, also see; Esin Boyacıoğlu, “Bruno Taut, Promoter and Critic of Modern Architecture,” *Ankara Üniversitesi Dil Tarih Coğrafya Fakültesi*, 2015.

²²⁴ Boyacıoğlu, “Bruno Taut, Promoter and Critic of Modern Architecture,” p. 6.

Bilgisi, Taut criticized that architectural creation was same in all over the world and indistinguishable from one another.²²⁵ One type of formal appearance of International style resulted in a worldwide problem. Same white painted cubic forms so-called “international” was expecting to meet the basic needs of the buildings at different locations.²²⁶ Instead of confining the different needs of different cultures to the same type of house, it is necessary to look at the natural process of building for the connection between need and culture. Architecture of different geographies should liberate itself from the constraints of imitating European style and construct itself. Thus, “autonomy of architecture” emerges as Taut claims.²²⁷

Furthermore, in his book *Die neue Wohnung: Die Frau als Schöpferin*, Taut takes a critical approach to problems of current domestic architecture and offers solutions.²²⁸ In this book, Taut described the verbal expression of modern design criteria along with photographs and plan charts. He described and evaluated the residence of the modern age, and defended many revolutionary ideas. He stressed the differences in social status, while defending the more functional, practical and plain interiors that are cleared from excessive belongings.²²⁹ It is important to say that an idea expressed in the domestic building culture has to stand “unadorned,” while “ostentatious interiors” glimpse impressive even when they mean nothing. Accumulation of furniture, imitation of materials and lacking spatial quality were some of the main problems. For Taut, modern architecture cannot be reached through national and traditional forms, it

²²⁵ See; chapter II, ‘Proporsiyon’, Taut, Bruno. *Mimari Bilgisi* [Lectures on Architecture] (Istanbul: Academy of Fine Arts, 1938), pp. 25-77. German edition: Manfred Speidel (Edit.) Bruno Taut, *Architekturlehre*, in: *arch+* 194, Berlin (2009).

²²⁶ *Ibid.*, pp. 25-77.

²²⁷ Taut, *Die Neue Baukunst in Europa und Amerika*, p. 67.

²²⁸ Bruno Taut, *Die neue Wohnung: die Frau als Schöpferin* (Leipzig: Klinkhardt & Biermann, 1924).

²²⁹ Taut, *Die neue Wohnung*, p. 46.

is necessary to establish a relationship with the human who defines the dwelling by “individualizing the home.” Moreover, instead of formalist principles and theories based on “an ideology or purpose”, features such as the in and out relationship of the house, the effectiveness of the space arrangement, the importance of the “climate and geography” should be prioritized.²³⁰ Also, the meaning of modern dwelling for Taut carries “a multiplicity of formation”, “simplification (*Vereinfachung*)”, and “better arrangement (*Anordnung*).”²³¹

Modern architects are not only under the compulsion of agreeing with old tastes and habits, but also have to compromise the furniture that is brought in. Despite the fact that woman thinks that she ensures a *gemütlich* home for her family, she enslaves herself in her domestic space.²³² Emotional attachment to items such as pillows, carpets, curtains, lace, mirrors, blankets and trinkets on the shelves, paintings on the walls creates state of slavery for the woman of that time. To emphasize, in his book *Die neue Wohnung: Die Frau als Schöpferin*, Taut uses the term “*gemütlich*” as an irony of the interiors invaded by the accumulated furniture and artifacts.²³³ Dwelling is a shelter to protect inhabitants. For this reason, people unwittingly or intentionally have tendency to accumulate their wealth in order to feel safe and comfortable. To solve this problem, architect's awareness of necessity in education of public mind should be applied against illiteracy and superficiality.²³⁴

²³⁰ Ibid.

²³¹ For the concept of better arrangement see; chapter V, ‘Die bessere Anordnung der Wohnräume’ in Taut, *Die neue Wohnung: die Frau als Schöpferin*, pp. 64-90.

²³² For Taut’s discourse on *gemütlich* see; Taut, *Die neue Wohnung*, p. 10.

²³³ Ibid., p. 10.

²³⁴ Ibid.

It may be necessary to consider the term in the domesticity such as “*Gemütliche*” as a determining factor.²³⁵ The term “*Gemütlichkeit*” (cosiness) is unique for German language and has no direct translation into to other language. In the early nineteenth century the term “*Komfort*” comes from England more represents “the physical aspect.”²³⁶ Additionally, the term “cozy” is more suitable for the German word of “*bequem*” that represents “psychological aspect.” In the late eighteenth century, the term “*gemütlich*” was developed and describes “the thoughtful and sentimental feature of the psyche.”²³⁷ In his article Stefan Muthesius claims that today the term of “*gemütlich*” has a specific meaning in terms of “nationally and historically.”²³⁸ Also, Karina Van Herck stresses the concept of “*gemütlich*” in her article.²³⁹ She suggests about the polemic of “*gemütlich*” that: “[...] notions of coziness, individuality, interiority, or intimacy were not [...] conflictive with modernity [...] but rather as notions that architecture could deal with in a modern way.”²⁴⁰ Moreover, in Taut’s discourse, the polemic of *Gemütlichkeit* seems to result in the restriction to modern dwelling. It could not accurately describe the modern domestic design of that period. The urban masses of that era was living in the large blocks of flats, which lacks the well ordered interior spaces. On the contrary, for Taut the new dwelling should be based on personality of inhabitant, no matter from which nation. Thus, difference in climate, habits and feelings should be clearly expressed in domestic architecture. The

²³⁵ For further explanation on the term *gemütlich* see; Stefan Muthesius, “The “Altdeutsche’ Zimmer,” or Cosiness in Plain Pine: An 1870s Munich Contribution to the Definition of Interior Design.” *Journal of Design History*, vol. 16, no. 4 (2003): pp. 269–290.

²³⁶ Muthesius, “The “Altdeutsche’ Zimmer,” or Cosiness in Plain Pine,” p. 276.

²³⁷ Ibid.

²³⁸ Ibid.

²³⁹ Van Herck, Karina, ““Only where comfort ends, does humanity begin” On the “Coldness” of avant-garde architecture in the Weimar Period” in ed. H. Heynen, G. Baydaroglu, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (London: Routledge, 2005) pp. 123-144.

²⁴⁰ Ibid., p. 140.

way of creating specific domestic architectural culture is possible by realizing simple insight of particular individual.²⁴¹

For Taut, life lived in the modern dwelling, which has reached the “real architecture,” could be reached by “cleanliness and clarity”. In the book *die neue Wohnung*, he explains his ideas for reducing the domestic workload of women according to the better arrangement of the interior space. He sees women as the “true creator of the dwelling in domestic life.”²⁴² For example, in the book the concept of kitchen had been redesigned and its functionality reconsidered. With the practical functionality of the kitchen design, the excessive workload of women, the need for servants, and the strengthening class distinction of the bourgeois would be prevented, and the poor people would benefit efficiently, with low cost. Therefore, The kitchen of the poor would be as functional and hygienic as the bourgeois. Taut gave examples of kitchen designs and planning from Christine Frederick and Margarete Schütte-Lihotzky to reinforce these ideas.²⁴³ While showing how simplified furniture and walls can be in comparisons of old and new interiors, Taut also showed how effective circulation can be achieved in the new kitchen circulation plans.²⁴⁴ He stated that in a good housing arrangement, the workload of women will decrease and thus the loss of time and energy will be prevented in all classes.²⁴⁵

By relating the women with the concept of dwelling, Taut criticizes that people cannot get rid of the unnecessary items piled up in their interior, and they let items to have

²⁴¹ Taut, *Die neue Wohnung*, p. 98.

²⁴² Ibid., p. 104.

²⁴³ Ibid., p. 66.

²⁴⁴ Ibid., pp. 56, 57, 66.

²⁴⁵ Ibid., p. 86.

power and dominance.²⁴⁶ The problem is that, while the human should be the main element in a house, accumulated items surpass the human. To embrace the new dwelling, this habit of collecting unnecessary things that settled in public conscious - especially in the 1870s and 1880s - must be educated. Taut puts the image of the cover of the book *Die Erfindungen der neuesten Zeit* (1883) as an example of this type of house (Fig. 9).²⁴⁷ This picture represents the ideal luxurious house of the 70s and 80s but for Taut, it creates *kitsch* taste. Therefore, comfort and luxury are two very different things. Likewise, Adolf Behne in his book *Eine Stunde Architektur* (1928), mentioned the origin of the concept of *kitsch*.²⁴⁸ According to Behne, the prominence of formalism, instead of having healthy living conditions, results in an arrangement where furniture is placed by occupying human space causes *kitsch* because people who are stuck in this bad arrangement and unhealthy dwelling resort to pillows, curtains, lace and trinkets to relieve themselves. In other words, *kitsch* is “the dominant use of all these ornaments.”²⁴⁹

Moreover, Taut promoted the simplification and innovations that were brought to the new dwelling. He aimed not to lower the living conditions of the current middle-class, but to increase the life quality of the working and low classes. He gives an example of that the servant could be able to take a bath like her master in her own home, and the worker has a lifestyle like a citizen. To emphasize modern dwelling, Taut quotes Ellen

²⁴⁶ In *Die neue Wohnung*, Taut did not question the roles of the patriarchal tradition and, although he took a traditional approach, compared to other male architects of the period, it was a rare attitude to foreground women in the planning of modern dwelling.

²⁴⁷ Van Munden, *Die Erfindungen der neuesten Zeit*, (Leipzig and Berlin: Otto Spamer, 1883).

²⁴⁸ Adolf Behne, *Eine Stunde Architektur*, Turkish edition: *Bir Saat Mimarlık* (Istanbul: Janus, 2019), p. 52.

²⁴⁹ Behne, *Eine Stunde Architektur*.

H. Richards' principles on house.²⁵⁰ In these principles, it was stated that “modern home life should be independent of the traditions of the past”; that “science and tools should be used to improve the quality of life in the home”; “the house should be freed from the domination of furniture”; and “simplicity in materials and more free spaces in the house should be created.”²⁵¹ Within this context, Taut criticizes the works concerning the historical rooms exhibited in museums. He argues that this situation is connected with the Schultze-Naumburg Movement.²⁵² For Taut, the *Biedermeier* room is an “antique fashion.”²⁵³ Although it is understood that the historical point of view emerging from such museums is provable to be true or false in inferences about the past, he argues that this historical point of view is not objective, since source is from a person. The person is always under the influence of his desires and tendencies. Nevertheless, Taut gives examples taken from the past to show the simplicity and better arrangement in the design of spaces such as Dutch, Ottoman and Japanese interiors.²⁵⁴

For Taut, the new dwelling was also related to the better arrangement of the interior plan.²⁵⁵ Aforementioned, a well-organized house should minimize the household chores on the woman. Therefore, it is necessary to improve the flow in the interior by rearranging. In consequence of these arrangements, the spiritual attitude of the person improves in a healthy domestic interior. According to Taut, the “family” resides in a

²⁵⁰ Taut, *Die neue Wohnung*, p. 14.

²⁵¹ Ibid.

²⁵² Ibid., p. 15.

²⁵³ Ibid., p. 16.

²⁵⁴ For comparison of the Japanese, Ottoman and Dutch interiors; chapter II, ‘Historischer Rückblick’ in Taut, *Die neue Wohnung*, pp. 16-31.

²⁵⁵ For the concept of better arrangement see; chapter V, ‘Die bessere Anordnung der Wohnräume’ in Taut, *Die neue Wohnung*, pp. 64-90.

“river.” Every improvement to be made in the interior should be reflected positively to family members and the flow should be provided. This situation can be achieved by carefully examining the lifestyle of the family by the architect and making a new arrangement without repeating the old mistakes.²⁵⁶

2.3.1 A Metaphor of *Idealwohnung*

In *Die neue Wohnung: Die Frau als Schöpferin* (1924), Taut created a metaphor of ideal dwelling as; “organism (*Organismus*), cover (*Hülle*), container (*Gefäß*) and ‘Nest’.”²⁵⁷ While creating a house, all its idiosyncratic features should be considered. According to Taut, the house should be seen as an organism (*Organismus*), resembling a cover (*Hülle*), that possesses and addresses the most productive and creative features of all humanity. Therefore, this organism must represent and show the developed condition of mankind. Also, the development occurs by re-formation. The “*Idealwohnung* is beautiful” because it exists as a whole with its aesthetics and practice. The cover (*Hülle*), is the protection of human, the “container of his thoughts” and “nest of words and behaviors.”²⁵⁸ In his book, Taut says: “The house is a dream with its simple “four walls” that contains thinking of future in which the future expands from it.”²⁵⁹

²⁵⁶ Ibid.

²⁵⁷ For the concept of ideal dwelling see; chapter VI, ‘Die Idealwohnung’ in Taut, *Die neue Wohnung: die Frau als Schöpferin*, pp. 90-98. For the metaphor of ideal dwelling see; p. 93.

²⁵⁸ Ibid., p. 95.

²⁵⁹ “... das Gehäuse, die “vier Wände” so einfach, aber auch so wenig banal und schematisch in Farbe und Material, daß der Traum, der Gedanke der Zukunft von im geweitet wird und es selbst wieder weitet.” *die Neue Wohnung*, p. 96.

Additionally, “mobility and transformation” go beyond of “the materiality of architecture” and bring the feeling that puts mankind at its center.²⁶⁰ In other words, a house serves for the comfort of individuals. As a formulation of the “ideal” the following table is created according to Taut’s explanations. As a result of all these inferences, “there is a human in the middle”.²⁶¹

IDEAL
TOTALITY OF EXISTANCE
+
COMPREHENSIVE THOUGHTS

Table 1: Formulation of the “ideal.”

2.3.2 Dahlewitz: Manifesto of *Idealwohnung*

Taut's house in Dahlewitz has been a project where he can apply and prove the modern dwelling principles that he conveyed in his book *Die neue Wohnung* (1924). The coloured architecture of Dahlewitz was opposed to white facades of the Modern Movement. Completion of the Dahlewitz was in the same year with Weissenhof Estate in 1927, thereby his own house has been a manifesto defending modernity in different aspects within the framework of rational house.²⁶² After completing Dahlewitz, he published *Ein Wohnhaus* in 1927 to present the design of Dahlewitz as an outline of the idea of modern dwelling.²⁶³ Thus, Dahlewitz became a printed resource as the architectural program of rational house.²⁶⁴ Taut carefully explained many of the details

²⁶⁰ Ibid.

²⁶¹ “der Mensch in der Mitte” Ibid.

²⁶² See; Giorgio Gasco, “Bruno Taut’s houses: Dahlewitz, Shorin-san, Ortaköy.” in *International Workshop of Architectural Construction; Dwelling Space and the Character of Places* (Edizioni di Pagina, 2016) p. 67.

²⁶³ Bruno Taut, *Ein Wohnhaus* (Berlin: Gebr. Mannverlog, 1929).

²⁶⁴ Gasco, “Bruno Taut’s houses,” p. 65.

he designed at Dahlewitz in *Ein Wohnhaus*. The relationship between the garden and the interior, the details of the furniture, the location of the openings, the relations of the balcony, kitchen, cellar, bathroom, service spaces with the living spaces, the plans of the plumbing and heating systems, the colors used and many other details were discussed in the book.²⁶⁵ It was a clear and concrete example of Taut's understanding of modern dwelling. It seemed like a proof of the rational house design in the modern industrial age which can belong to a person's individual characteristics. Dahlewitz can be placed as proof of how the principles of the modern and rational home allow for an authentic “individuality” without “standardization.”

In Dahlewitz's plan, a formal approach is seen outside the box architecture (*Neue Bauen*). During the 1920s, it was the economy that pushed architects to rationalize.²⁶⁶ Furniture, houses, streets and their interrelationships became more rational and purposeful, and everything was trying to meet the maximum demand with maximum performance. Even, circulation in the interior space was made easier and shorter in this context (Fig. 10). The kitchen had to provide a fluid and fast circulation with other rooms. Behne shows Taut's kitchen design in Dahlewitz as an example in his book.²⁶⁷ In the plan of the house, rooms are placed in the grid system created inside the quarter circle. The kitchen in Dahlewitz has been designed consistently with a very fluid circulation in its relationship with other spaces. Especially, the house appears integrated in the interior by keeping the transitions between the rooms short and simple. Meals are brought from the kitchen in a short way. Moreover, from the dining table in the living room, one can reach directly to the buffet. From the kitchen's side,

²⁶⁵ Taut, *Ein Wohnhaus*, pp. 9, 13.

²⁶⁶ Behne, *Eine Stunde Architektur*, p. 75.

²⁶⁷ Ibid.

dirty plates are taken directly from buffet, washed and put back, so that they are prepared for the next meal. According to Behne, functionality is best provided in the “dynamism and integrity” of Dahlewitz’s plan. Thus, the life in the interior is in a holistic flow without disintegration. In Dahlewitz, the plan has given itself to “action and mobility.”²⁶⁸

Rational layout of Dahlewitz provides an effective circulation and clear movement paths (Fig. 11). The interior division in quarter of a circle plan paved the way for a unique spatial sensibility. While the curved front facade acts as a protective ‘shield’ against the street, it also allows the interior space to articulate the room arrangement according to this curve. The surface where the angle is located faces the backyard. Significantly, the geometric shape creates many possibilities in terms of the space. Furthermore, left corner of the quarter slice, looks at front and back views at the same time. Also, the use of colour in Dahlewitz is distinctive feature. Colours on the external walls aim to take advantage of sunlight. While the eastern black facade absorbs the morning sun, western white facade reflects the afternoon heat.

²⁶⁸ Ibid., p. 76.

CHAPTER 3

THINKING ON JAPAN

3.1 Thinking on Japanese Architecture and Japanese Houses

When Taut immigrated to Japan in May, 1933, he hoped to be consulted on city planning and housing while experiencing Japan's culture.²⁶⁹ However, he did not get as much architectural work as he expected. Taut spent his time in Japan doing small-scale design work, traveling, observing Japanese vernacular architecture, handcrafts, fine arts, religion, people, and writing books and conference texts according to his observations and researches. While experiencing the richness of Japan's architectural history, Taut was also surprised at the misinterpretation and imitation of the West in the field of architecture.²⁷⁰ While, he studied Japanese culture under the guidance of his Japanese modernist-architect friends, he did not only reflect the first impressions of Japan in his book *Nippon mit europäischen Augen gesehen* (1934), but also created

²⁶⁹ For Bruno Taut and Japan see; Manfred Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation: Bruno Taut in Japan," in *Questioning Oriental Aesthetics and Thinking Conflicting Visions of 'Asia' under the Colonial Empires*, ed. I. Shigemi (Kyoto: International Research Center for Japanese Studies, 2011), pp. 93–111.

²⁷⁰ Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation," p. 93.

a substructure for himself to understand Japan's modernization process.²⁷¹ Throughout his early career, Taut maintained that he found in Japanese culture, not the mere inspiration, but an impression of many of his own ideas, having explained for example: “To speak personally: I myself ... at the age of 20 ... studied the Japanese color woodcuts diligently, but not to copy them.”²⁷² Moreover, recognizing the ideas on the concept of the dwelling, the role of Taut’s discourse through the European perspective on Japanese modern architecture and domesticity was influential.²⁷³ Taut was not a specialist in Japanese architecture and culture and had often personal interpretations on Japan.

Taut has run his discourse on Japanese architecture through three main events. These are Ise Shrine, Katsura Palace and traditional farmhouse.²⁷⁴ Between 1933 and 1936, authentic (*honmono* 本物), features of Japanese architecture was praised by Taut through his writings.²⁷⁵ Taut’s book *Das japanische Haus und sein Leben* was his detailed research on Japanese houses that he conducted between 1935-1936 in Japan. After coming to Turkey, in 1937 it was published as *Houses and People of Japan*. This book was the most comprehensive book on Taut's research in Japan, and presented a detailed study of Japanese homes - living habits from the "European point of view." Thus, Japan became a field of intellectual criticism, which he evaluated and interpreted within a logical framework, away from being exotic, remote, and strange. Therefore,

²⁷¹ Taut has produced four written works in Japan: *Nippon mit europäischen Augen gesehen* (1934), *Japan Kunst mit europäischen Augen gesehen* (1936), *Fundamentals of Japanese Architecture* (1936) and *Houses and People of Japan* (1937). See; Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation.”

²⁷² See; Bruno Taut, Manfred Speidel (edit.), *Nippon mit europäischen Augen gesehen* (Berlin: Gebr. Mann, 2015), p. 8.

²⁷³ For Taut’s influence on Japanese modern architectural debate see; chapter I, Arata Isozaki, *Japan-ness in Architecture* (London: The MIT Press, 2011).

²⁷⁴ See; Bruno Taut, *Houses and People of Japan* (Tokyo: Sanseido, 1938).

²⁷⁵ Ibid.

Japan's modernization problems draw his attention, and he was able to demonstrate his ability to seek rational solutions. Here he takes an attitude far from his approach in *Ex oriente lux*. Taut used *Houses and People of Japan* as the main source in his article named *Architekturüberlegungen (Considerations on Architecture)* (December 1935, January 1936).²⁷⁶ Later, he used the more comprehensive version of this article in *Mimari Bilgisi* (1938). In this direction, Taut published his writings on architecture into a book called *Architekturlehre (Mimari Bilgisi)* that he wrote between 1936 and 1938. This book under the title of *Mimari Bilgisi* was published as a textbook for the architecture students in Turkey and was the last stop of the architectural theory that he developed and structured throughout his life. In *Mimari Bilgisi*, Taut gave examples of “world architecture” that can be considered as “world culture”. All these examples met the expectations of “Technique, Construction and Function” in architectural theory.²⁷⁷ In this essay, for the Japanese dwelling Taut looked at Katsura within the scope of the function, and examined how to find a successful solution for both “practical and spiritual functions” that required for human life.

3.1.1 Role of Taut’s Architectural Discourse on the Modernity of Japan

The global Japanese identity was produced by the perspective of other countries.²⁷⁸ In 1850s, western collectors were collecting items from Japan, the *japonaiserie*, which they described as “exotic.”²⁷⁹ Such as ukiyo-e, 浮世絵 (woodblock prints), *byōbu*, 屏

²⁷⁶ Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation,” p. 110.

²⁷⁷ For further explanation on “Technique, Construction and Function” see; Taut, *Mimari Bilgisi* [Lectures on Architecture] (Istanbul: Academy of Fine Arts, 1938) German edition: Manfred Speidel (Edit.) Bruno Taut, *Architekturlehre*, in: *arch+* 194, Berlin (2009).

²⁷⁸ The subject was elaborated by Isozaki in his book *Japan-ness in Architecture* (London: The MIT Press, 2011), p. 3.

²⁷⁹ Ibid.

風 (folding screens), etc. These objects caused the derivation of Japanese taste in the West. The effect of this trade, even, had a great impact on the Impressionism and Art Nouveau of that period. In the early twentieth century of modern architecture of Japan, “Japanese-ness” gained definition.²⁸⁰ Especially, the beginning of 1930s was an important period of Japan's modernization process. At that time, Japanese architecture adopted Western modern architecture. The Japanese, keeping pace with situations such as Art Deco and International style combined with their own island identity has created “Japan-ness.”²⁸¹ Japan, which intensified its relations with the West in the middle of the nineteenth century, entered the process of being a modern country from that period. For example, among the scholars in the aesthetic field, Kakuzō Okakura (1863-1913) went to Boston, where he established the Eastern art section in the Fine Arts Museum. Later, Okakura became the assistant of American art historian Ernest Fenollosa (1853-1908) during his career in Japan. In 1906, he wrote prominent work, *Book of Tea* that he explained the aesthetics of the tea ceremony with a modern perspective.²⁸² Moreover, Frank Lloyd Wright mentioned *Book of Tea* in his speech "The Destruction of the Box" in 1952.²⁸³ Before Wright, Taut had already mentioned this book in a seminar he gave in Germany in his early years.²⁸⁴

Among the specific characteristics of Japanese culture, *chashitsu* 茶室 (tearoom) and utensils that used for the ceremony were explained by the Chinese philosopher Lao-tse in the *Book of Tea*:

²⁸⁰ Ibid.

²⁸¹ Ibid.

²⁸² On tea ceremony see; Kakuzō Okakura, *The Book of Tea* (Dover Publications, 1964).

²⁸³ Isozaki, *Japan-ness in Architecture*, p. 5.

²⁸⁴ In February 1923, Taut quotes Kakuzō Okakura in his lecture “*Vom gegenwärtigen Geist der Architektur*” to explain the Japanese philosophy. In the general purpose of this lecture, it is obvious that Taut was inspired by Okakura's *Book of Tea*. See; Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation,” p. 101.

“The reality of a room, for instance, was to be found in the vacant space enclosed by the roof and the walls, not in the roof and walls themselves. The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material of which it was made. Vacuum is all potent because all containing.”²⁸⁵

One can understand Japanese way of sensing the space through the Taoist thinking of “vacuum”. What is emphasized here is the “omnipresent emptiness” (vacuum) according to the Taoist concept. Tearoom and utensils are important, because they exist in this void.²⁸⁶ Okakura's words recall Taut's statement on “building the space” in his 1919 *Ex Oriente Lux* article.²⁸⁷ If one can make itself “a void” that “others can enter”, it will have “the power to overcome everything.” Okakura says: “The whole always controls the parts.”²⁸⁸ Taut's frequent articulation of the concept of “whole” that he always mentions in Katsura and Japanese houses is perhaps because his learning from Okakura's *Book of Tea* in his early career.

Moreover, Taut's European perspective on Japan plays an important role in the history of Japanese modern architecture. Especially, with Taut, “Japan-ness” influenced later generations by getting involved in the modern architectural debate.²⁸⁹ Considering that Taut's knowledge on Japanese architecture was limited until he came to Japan, it can be said that he learned this culture on the spot. After arriving in Japan via Siberia, the first city he visited was Kyoto. Immediately after, the architects who hosted Taut took

²⁸⁵ Okakura, *Book of Tea*, p. 27.

²⁸⁶ According to Okakura's definition, the term Tao means ‘Path,’ see; *Book of Tea*, p. 22.

²⁸⁷ See; footnote 1.

²⁸⁸ Okakura, *Book of Tea*, p. 27.

²⁸⁹ For Taut's influence on Japanese modern architectural debate see; chapter I, Isozaki, *Japan-ness in Architecture*.

him to Katsura Imperial Villa, which was under strict protection at that time and was not open to the public.²⁹⁰ Katsura could introduce itself to the outside world only with limited photographs. That's why Taut saw himself as the “discoverer of the Katsura Imperial Villa”, as he wrote in his diary.²⁹¹ The group that welcomes Taut was Japanese architects of Japan International Architectural Association from Osaka (Nihon Intanashonaru Kenchikukai). Isaburo Ueno (1892-1972) who studied at the Wiener Werkbund was head of this group. Ueno and his group aimed to reshape “Japan-ness” in a new program by interpreting the Japanese traditional architecture according to the modern architecture.²⁹² This association tried to bring modernism in architecture by standing against the “*teikan* style” and tried to prevent the national tendency from adopting the new eclectic style.²⁹³ Their aim was to combine “pure Japanese elements” and “rational modern architecture” under the same roof.²⁹⁴ Consequently, their methods revealed common points in modern architecture and traditional Japanese architecture. In his book Isozaki points out that Taut was an influential representative, who could strengthen the goal of the group.²⁹⁵

During the 1930s when Taut lived in Japan, emperor-ruled nation-state was in charge. Therefore, the style reflecting the imperial authority in architecture was dominant. In addition, modern architecture was in trouble due to the internationalist associations

²⁹⁰ Ibid.

²⁹¹ For further information see; Bruno Taut, Manfred Speidel (edit.), *Bruno Taut in Japan, Das Tagebuch: Dritter Band, 1935-1936* (Berlin: Gebr. Mann, 2013), p.157.

²⁹² Isozaki, *Japan-ness in Architecture*.

²⁹³ While the architects were emphasizing the role of tradition, the Japanese government was promoting the idea of national identity and dominating for a return to historic styles as a way to ensure Japanese character in government buildings which represent the power of Japanese government. This patriotism in architecture came to be known as the *teikan* (imperial) style. See; Locher Mira, “The role of Tradition” in *Japanese Architecture: An Exploration of Elements&Forms* (Malaysia: Tuttle Publishing, 2010), p. 39.

²⁹⁴ Isozaki, *Japan-ness in Architecture*, p. 10.

²⁹⁵ Ibid., p. 10.

operating in Japan in the 1930s. Likewise, International Style had difficulty living under the imperial Japan. Taut's modernist principles have led modern Japanese architects to criticize the authoritarian “*teikan* style for being eclectic.”²⁹⁶ However, the real challenge in the architectural field in Japan was the synthesis of “modernity” and “identity of Japanese.” Furthermore, in the same years, Japan had begun to conquer Asia. Therefore, all steel resources were mainly used for the military. Despite the fact that it was difficult to realize large-scale projects, the remaining wooden construction made possible the new Japanese architecture.²⁹⁷

At that time, the “eclectic nationalist architecture” was trying to be introduced as “authentic.”²⁹⁸ On the other hand, among Japanese architects who opposed this was Sutemi Horiguchi (1895-1984). His Shien-so house design in 1926 was a criticism of this stance (Fig. 12). Horiguchi aimed the interpretation of modern architecture by combining modern elements with the Japanese teahouse. He used commonality of traditional architecture and modern architecture such as direct exposure of materials, using simplicity and lightness. Horiguchi, in particular, rejected the Buddhist style in architectural language that came from other Buddhist countries to Japan. Therefore, he tried to apply native Japanese style in his architectural creation. Furthermore, Japanese architects tried to implement the types they chose from the local architecture. Another important style was *wayō* 和様 which was transformation of elements according to Japanese taste, custom and manner. Therefore, simplicity of detail and elimination of decorative detail were considered significantly. For the local Japanese

²⁹⁶ Ibid., p. 11.

²⁹⁷ Ibid., p. 15.

²⁹⁸ Ibid., p. 11.

and *wayō* 和様 styles, architects postulated the *minka* 民家 and teahouse. *Minka* 民家 is premodern rural Japanese dwelling which means “people’s houses”.²⁹⁹ The root of *minka* 民家 varies according to specific regional environment and culture in which culture drives from a region’s distinct natural environments.³⁰⁰ As a result of the essential environmental factors such as climate, topography, and local construction materials affect the forms of *minka* 民家. Accordingly, the aim of all these styles of architectural typology was against authoritative architecture of sovereign.

In 1933, Ise and Katsura were discussed by Taut as the remarkable subjects.³⁰¹ Taut's evaluation of Ise and Katsura and his praise caused worldwide attention on these structures. Thus, Taut’s debate on Ise and Katsura paved the way for to preserve themselves as a current research debate in the community of modern architectural scholars. All transformations made in Katsura were in an effort to create belonging to the national Japanese identity. This definition of Japanese identity was born especially among the architects of the twentieth century, and these architects may have produced a new modernity of their own by standing against the copying of the West under the name of modern architecture. Thus, the subject of “Japan-ness” has become a discourse in Japanese modernity.³⁰² It is important to point out that for the case of Japan is different from Germany and Turkey because mentality of Japan includes the state of being island nation. For instance, throughout history, it was enough for Japan

²⁹⁹ See; Locher, “Regional Variations” in *Japanese Architecture: An Exploration of Elements&Forms*, p. 55.

³⁰⁰ Ibid.

³⁰¹ See; Taut, Speidel (edit.), *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933*, (Berlin: Gebr. Mann, 2015).

³⁰² See; Isozaki, *Japan-ness in Architecture*.

to close their ports against external threats.³⁰³ Thus, Japan's avoidance of external factors for years has led to a perfect purification and sophistication in itself. Even architecture and art operated as a single element, pure and clean formula. The influence of Japanese architecture and art was great in West, as it was in line with the modern trends of European art and architecture. Japanese art and architecture even played a role in the Arts and Crafts movement in England and later on the Jugendstil movement in Germany and Austria.³⁰⁴ As mentioned earlier, Taut also states that he studied Japanese wood prints, fabric and pattern books in his youth. He points out that he observed the compositions in mother nature and seasonal changes in the natural environment.³⁰⁵ In the new architecture, it was essential to look at nature for the harmony of colors and the laws of proportion.

During his stay in Japan, he made his living by designing products such as tobacco set, clock, cocktailbar, cigarette boxes, chair, table, lamp, etc.³⁰⁶ Taut's translator Hideo Shinoda and assistant Tokugen Mihara did many studies on behalf of Taut after his death. In his article Mihara states that although Taut designed everyday Japanese items by using traditional materials and handicraft techniques, he created forms according to modern Western life.³⁰⁷ As Mihara describes in his article, the chair and table designs of Taut had the function and simplicity of the German Werkbund.³⁰⁸

³⁰³ For the history of Japan see; Gordon, Andrew, *A Modern History of Japan: from Tokugawa Times to the Present*, New York, Oxford University Press, 2014.

³⁰⁴ Taut, *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933*, p. 7.

³⁰⁵ Ibid.

³⁰⁶ See; Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation," p. 94.

³⁰⁷ Tokugen Mihara, "Bruno Taut: Herstellung von Kunsthandwerk in Takasaki," in *Akademie der Künste, Bruno Taut 1880-1938* (Berlin, 1980), pp. 137-142.

³⁰⁸ Ibid.

The formal richness that can arise through the use and application of materials can be clearly seen in Taut's product and interior designs in Japan. He discovered the possibilities that resulted from the bending of bamboo or the elasticity of the lacquer (Fig. 13). In his article Speidel states that "Taut has tried "new curves" with these traditional material combinations and these curves exhibit organic functions."³⁰⁹ Furthermore, Taut's concept of "beautiful use" was elaborated in Speidel's article.³¹⁰ Taut intensely experienced the concept of "beautiful use" in Japan, especially through the art of the tea ceremony. Consequently, while creating a new architecture, the compatibility of the place with the character of people should be taken into account. In the case of Japan, examples of successful modern architecture are harmonized with the fundamentals of Japanese building tradition. Therefore, delicate and indigenous elements of old Japanese tradition should embody modern architecture, not the boring whiteness of International Style.

3.1.2 *Honmono* 本物 vs. *Ikamono* いか物

Two terms in Japanese, *honmono* 本物 and *ikamono* いか物 were used for the evaluation of antiquities. Taut divided historical architecture of Japan into these two terms in order to evaluate it. For Taut, while *honmono* 本物 means authentic and imperial such as Ise and Katsura, *ikamono* いか物 means *kitsch* like architecture of the Tokugawa shogunate and Nikkō Tōshō-gū.³¹¹ Taut learned these two terms from his Japanese architect friends and adapted this assessment to architecture. According to these categories, under the concept of *honmono* 本物 he regarded Katsura Imperial

³⁰⁹ See; Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation," p. 95.

³¹⁰ Ibid., p. 102.

³¹¹ Excessively decorative style, kind of Japanese baroque. See; Isozaki, *Japan-ness in Architecture*.

Villa as “the masterpiece of functionalist architecture”, and he saw Ise Shrine as “one of the centers of the origin of world architecture like the Acropolis”.³¹² *Ikamono* いか物 can be seen as *kitsch* evaluation that he previously made for German houses as “vulgar taste”. The vulgarism in design that is indicated by Arata Isozaki, emerged from the samurai class when they tried to show their authority. As a consequence, it caused vulgar taste. Thus, when evaluated from Taut’s point of view, he sees this vulgar taste as *ikamono* いか物. Isozaki finds the aesthetic ideology introduced by Taut correct because since the sixteenth century there has been a constant conflict between the royal family and the Tokugawa shogunate.³¹³ This conflict has also been one of the factors affecting Japan’s process of becoming a modern nation-state.

3.1.3 Katsura and Ise through Taut’s Eyes

Taut’s impressions published in the *Nippon mit europäischen Augen gesehen* (1934) caused an excitement between Japanese architects because they perceived Taut as a modern architect who is an authoritative figure in Europe.³¹⁴ For Taut, Katsura Imperial Villa was a masterpiece within the realm of modern architecture. Until then Japanese historians had limited studies on Katsura Imperial Villa where Taut defined as “functionalist.”³¹⁵ Thus, the inference of Taut later carried the universal principles of functionalist architecture beyond the historical and geographical character. In his diary, November 4, 1935, Taut stated his intention to write a book about Katsura, and

³¹² See; Taut, Speidel (edit.), *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933*.

³¹³ For historical information on Tokugawa shogunate and Nikkō Tōshō-gū see; Andrew Gordon, *A Modern History of Japan: from Tokugawa Times to the Present* (New York: Oxford University Press, 2014).

³¹⁴ See; Isozaki, *Japan-ness in Architecture*.

³¹⁵ See; Taut, Speidel, (edit.), *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933*, p. 12.

he stated that he was “the discoverer” of Katsura.³¹⁶ According to Taut, the reason why Katsura was not discovered until that day was because it was kept closed to the public because it had the “potential to criticize Shogun taste.”³¹⁷ In Katsura, each building has its own external context within social and historical surrounding. Moreover, it has a stroll-style garden, and the pavilions scattered in this Japanese garden. The totality of the Katsura can only be understood by wandering through the garden and interiors. From distinct points one can perceive the group of fragmentary images of the garden while the time altered the view. Katsura exerted a pressure on the strict *shoin* style of that period, resulting in new genres to emerge.³¹⁸ This structure was modern according to the conditions of that time and it still maintains this feature today. Likewise, while Taut saw the entrance portal of Katsura, he thought that “How completely modern this looks!.”³¹⁹

In his diary, on May 7, 1934, Taut wrote on his visit to Katsura “as a birthday gift” and tells how he decided to sketch and write his personal thinking on this imperial villa.³²⁰ Taut named his work as *Gedanken über Katsura* in which he visualized his thoughts on Katsura and conveyed them in short sentences.³²¹ The text which includes sketch of Old Shoin, moon-viewing platform and garden plan, says: “Why is there no line of the house extended to the garden? Because each element –house, water, boat-

³¹⁶ “Hier bin ich quasi sein Entdecker.” For further information see; Taut, Speidel (edit.), *Bruno Taut in Japan, Das Tagebuch: Dritter Band, 1935-1936* (Berlin: Gebr. Mann, 2013), p. 157.

³¹⁷ Taut, *Houses and People of Japan*, p. 299.

³¹⁸ The term *shoin* means study room with a writing desk. A *shoin* style has the elements from earlier Chinese-style Buddhist architecture with the symmetry and strict formality. See; Locher Mira, “The Evolution of Japanese Architecture” in *Japanese Architecture: An Exploration of Elements&Forms*, pp. 28, 29.

³¹⁹ Taut, *Houses and People of Japan*, p. 272.

³²⁰ Host Shimomura and modern architect Isaburo Ueno were accompanying Taut during his visit of Katsura. For further information see; Taut, Speidel (edit.), *Bruno Taut in Japan, Das Tagebuch: Zweiter Band, 1934*, p. 135.

³²¹ *Ibid.*, p. 136.

landing, tree, stone, has a life of its own. It only searches for good relations, like a good society” (Fig. 14).³²² Furthermore, in his diary Taut called his *Gedanken über Katsura* as his “a new Alpine Architecture.”³²³ According to Speidel, Taut's praise for Katsura was not only seeing it as “modern,” but also representing it with “spiritual thinking.”³²⁴ Therefore, Katsura's beauty is beyond the form and “style built out of relationships: it is built relativity, so to speak.”³²⁵ Taut claimed that “each culture has to find its own Katsura” and “its cosmos” in its own place where the “ordinary and simple is combined with the spiritual,” not mixed but separately arranged and acknowledged. Speidel points out that Katsura has enabled for Taut to develop the concept of “relativity,” “elasticity” of functions, and art of “proportion.”³²⁶

With its group of buildings and Japanese garden design, Katsura had an interpretation of simplicity that is beyond the use and application quality of the material. Furthermore, Taut's interpretation of Katsura reminds both his 1929 functionalist theory and the utopian concepts. As in *die Stadtkrone*, there are buildings made for everyday use, and spiritual and artistic buildings that complement them which are free of purpose. It was not its “formal quality” that made Katsura beautiful. It was the “relationship between buildings and gardens.” Moreover, the relationship between the

³²² “Gedanken nach dem Besuch in Katsura” in *Natur und Fantasie*, p. 314. Translation is taken from Speidel (2011), p. 106.

³²³ Taut gave the album to the Kyoto collector of paintings of Uragami Gyokudō and Takamura Chikuden. see; Taut, Speidel (edit.), *Bruno Taut in Japan, Das Tagebuch: Zweiter Band, 1934*, p. 138.

³²⁴ See; Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation,” p. 108.

³²⁵ See; Bruno Taut, “Das architektonische Weltwunder Japans”, in *Ich liebe die japanische Kultur* (Berlin: Gebr. Mann, 2003), p. 96. On the other hand, within the concept of relativity, Okakura also defines Tao as “spirit of cosmic change,” and simultaneously he elaborates as: “Subjectively it is the mood of the universe. Its Absolute is the Relative.” Therefore, architecture is not fixed and unchangeless within the cosmic change. See; Okakura, *Book of Tea*, p. 22.

³²⁶ In the context of “relativity,” Taut revealed that the importance of attributes of each world culture is correlated with another. Furthermore, he developed the idea of “architecture of relations” by exploring the contribution of each country to “world architecture” and their interrelationships. They were correlated in a way that they contributed to world architecture. See; Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation.”

social life of the owner and the building made Katsura important. To elaborate, Taut divided the Katsura in three main parts. The dwelling area of the Shoin buildings, the reception hall for guests of the Old Shoin, and the spiritual seclusion of the Shokin-tei where is tea-house.³²⁷ According to Taut's explanation, complexes with three different functions are distinct in their own, but they are interconnected when viewed in a holistic manner. These links and relationships are especially provided by Japanese gardening as mentioned above.

The private dwelling area in Katsura is built simple and practical where the living rooms face a garden with a plain lawn. The reception building for guests is in the Old Shoin which has a symmetrical curved roof that paved the way for an asymmetric layout for the following parts underneath it. The continual succession of the volumes occurs in an asymmetrical order. While this asymmetrical arrangement occurs indoors, it is reflected to outside as well. Thus, both on facade and elevation, asymmetry is clearly read. While the interior is designed humble in all its simplicity, the view it looks out is quite dynamic with a lake garden. Beside simplicity, beauty of aging in the material that embraced by the sense of time can be seen in Katsura.

In Katsura, as one moves towards the location of the tea-house Shokin-tei, the soft idyllic character transforms to harsh and austere style. The path to the tea-house was rooted Zen philosophy, so it was necessary to reach mind concentration in this part of the garden. While walking towards the tea-house of the Shokin-tei there is the turning

³²⁷ See; Speidel, "Japanese Traditional Architecture in the Face of Its Modernisation," p. 107.

point Taut called as “Wendepunkt.”³²⁸ Through garden path, *roji* 路地, mind would be able to fully experience the aestheticism in the tea-house.³²⁹ Since the Shokin-tei has a religious meaning, it has a different value from living spaces. The small door at the entrance, *nijiriguchi* 躡り口 makes bow the guest’s head. Thus, everyone feels equal with each other. In the Shokin-tei, while walking from the small room to the big room, one sits on the part that functions like a veranda. From this point, guests can hear and watch the small waterfall along with the small islands of the garden. The tea-house Shokin-tei was a rural house with the thatched roof, rough wooden posts and rough stones. Therefore, with its “peasant-style”, it looks quite different from the rest of the palace. After experiencing the tea-house, Taut points out that it is quite absurd to imitate the tea-house in modern architecture, because no architect had the enough “spiritual background.”³³⁰

Traditional Japanese gardens designed as microcosm of nature.³³¹ The pond, trees, stones that appear naturally occurring in Katsura are actually completely artificial and man-made. However, this man-made nature includes all natural elements and presents it to human in perfect balance. Moreover, there is a moon watching terrace in the outer

³²⁸ Taut indicated with serious consideration that this tearoom is a place for philosophical contemplation. The *roji* 路地, where Taut and Isaburo Ueno defined as a passage way to tea-house and to full contemplation of mind, was the disconnection point with the mortal world. Therefore, Taut and his friends called here as a turning point. See; Taut, *Houses and People of Japan*, p. 272.

³²⁹ The tea ceremony is part of the Zen ritual. It is also closely related to the history of Taoism. In the Okakura’s book, ideas on life and art of Taoism and Zennism within the scope of tea were collected under the name of “Teaism.” See; Okakura, *Book of Tea* (1964), p. 21.

³³⁰ Also Isaburo Ueno points out that he may prefer Katsura to be closed to the public, creating a possibility for those who come to Katsura to seek ideas for copying. See; Taut, *Houses and People of Japan*, p. 277.

³³¹ For example, pond represents ocean. The Kyoto city where the Katsura villa is located, is far from the ocean and they brought the experience of water into the palace. Small hills represent mountains and even gentle slopes designed to evoke the feeling of wandering in the mountains. For further detail on Japanese Gardens see; Locher Mira, “Gardens and Courtyards” in *Japanese Architecture: An Exploration of Elements&Forms*, pp. 150-208.

part of the reception hall of Old Shoin that opens to the garden view at the back. It was built to contemplate the full moon once a year because moon watching has a significant role for the Japanese culture since the ancient times.

In Katsura, the relationship between interior and exterior was intelligently solved as in traditional Japanese architecture. In this way, nature penetrates the interior space. When *fusuma* 襖 is opened, it transforms the interior space into a larger area. Expert craftsmen skill is seen at the highest level in the interior. Even the shine of the pattern applied on the decorative printed paper *karakami* 紙 -used on the walls and *fusuma* 襖 screens- is quite simple and noble. An eye that sees Katsura without trying to understand it will find it quite plain. But the real beauty is in its refined aesthetic and excellent craftsmanship.

In the residential part of Katsura, there was a large plot of plain grass instead of Japanese garden-art (Fig. 15).³³² While Japanese garden-art, which started on the way to tea-house, carried spiritual meanings on philosophy and reason, in the residential part, the garden was completely utilitarian and serve for everyday life. Stone border of outside of residential buildings with straight line was created by embedding stones in the moss (Fig. 16). For Taut this stone path lining has “really of modern delicacy.”³³³ Taut again points out his thinking on copying Katsura and said: “One could only wish

³³² This place was originally designed as an archery court and later became the open space of the residential part.

³³³ See; Taut, *Houses and People of Japan*, p. 278.

that Japanese architects might imitate this exactly, instead of trying to copy intensely delicate and inimitable things.”³³⁴

Another important point is that tea-culture and dwelling area are clearly divided from each other in Katsura. While emphasizing philosophical approach through the rural style of the tea-house, the dwelling part was designated according to daily life tasks. The clear separation of space for daily needs and spiritual events also connects the two functions in a holistic way with a natural unity. As can be seen in the plan, the part after number 11 gives a transition from ceremonial part to residential part (Fig. 17). In the corridor, wooden flooring is used as a floor material in half and mat in the other half (Fig. 18). This gives the impression of a very modern Japanese architecture according to Taut. The study area is located in the corner at the end of the corridor, and the window facing out is in a special form (Fig. 19). In order to emphasize the study area, the floor is elevated one step above the ground and the ceiling is decorated crosswise with laquer-fillets. On its right, shelves and cabinets are placed in a consistent design composition. The place of the bed in the bedroom is raised and wall-cupboards, *tana* 棚, for clothing were designed in a very noble and practical way. Here, sliding paper walls are enriched with the silver pattern ornament of *karakami* 唐紙.³³⁵

When one looks from the garden on the facade where the moon-terrace is located, the main gable of the building stands out in all its beauty (Fig. 20). The gable and the other roofs were definitely symmetrical. While the roof cluster was symmetrical, the same

³³⁴ Ibid.

³³⁵ While heavy paintings and gilded wall-papers represent the ornaments on walls in European palaces, in Katsura, soft silver pattern of *karakami* 唐紙 is delicate.

symmetry was completely disappearing under the roof. Even the absence of center-post and stone path running through the garden, and free curves of the pond further strengthened this asymmetry. The composition of the white plaster coated walls on the facade was quite free from each other and this emphasized the asymmetry as well.³³⁶ After making these inferences, Taut asked his friends: “What would you call this architecture in modern terms?” The conclusion was “architecture of function” or “architecture of motive.”³³⁷ In Katsura, three important purposes come together and the borders between each other are erased and the whole complex is perceived as united into whole. These three puposes were; “common utility (residential area),” “noble representation (Old Shoin where the moon-terrace is located),” and “high spirituality (tea-house).” Each in itself and in whole, the full arrangement “elastically” chased its purpose. For Taut, most significant base of the modern architecture for further development lies in function.³³⁸ Katsura was the proof of his theory “all that works well looks well” that he considers as an accurate basis for modern architecture. This cannot only refer to utilitarian necessities and certain functions.

Moreover, the second place Taut visited after Katsura was Ise Shrine where is perceived as the location of religious worship that is dedicated to the ancestral gods of the imperial household. Taut described Ise Shrine as: “the aesthetics of the whole will calm the senses.”³³⁹ Ise Shrine was “a dwelling of peasantry and Japanese national spirit.”³⁴⁰ In Ise, this power of spirit turned into the spiritual and artistic level. The distinguishing character of Ise from other world architecture was that it was always

³³⁶ See; Taut, *Houses and People of Japan*, p. 290.

³³⁷ Ibid., p. 291.

³³⁸ Ibid., p. 291.

³³⁹ Ibid., p. 141.

³⁴⁰ Ibid., p. 139.

“new in look,” but “dated in time.”³⁴¹ In other words, the Japanese have been worshipping here continuously throughout the history. Thus, constant newness and continuity of Ise paved the way for to have eternal living nature.

However, the Ise Shrine is its own repetition that Isozaki describes this situation as “mimicry.” For Isozaki, Ise was “logical aporia” because Ise could not be explained in any way in origin.³⁴² It remained in the darkness of the ancient times. None of the studies to find the origin of Ise could not discover it. Although some Japanese scholars argued that the Ise Shrine had no architectural value, Taut saw Ise as the “ultimate destination of architectural pilgrimage.” For instance, Chuta Ito who was the first scholar brought Western concept of architecture claimed that Ise Shrine is like “South Sea aborigines’ hut” and “has no relation to architecture.”³⁴³ Taut’s assessment of Ise has been a stand against all these oppositions. Although the entire building is rebuilt in every 21 years, this shrine represents newness as a material, but it is actually old. Taut states that it is impossible to “describe Ise in words,” and it should be “seen with naked eyes.”³⁴⁴ Ise Shrine is quite modest in form, but the nation worships it with endless reverence. Its appearance is reminiscent of the farmhouse or the simple huts in the ricefields. Although Ise’s tangible feature is similar to a farmhouse, the abstract meaning is very prosperous.

“In them the nation worships its highest symbols. So they are true crystals. Its construction is completely transparent and clear, so open and simple that the

³⁴¹ This was what distinguished it from the Parthenon. See; Taut, Bruno. *Houses and People of Japan*, Tokyo, Sanseido, 1938.

³⁴² See; Isozaki, *Japan-ness in Architecture*, p. xi.

³⁴³ See; Isozaki, *Japan-ness in Architecture*.

³⁴⁴ See Taut, Speidel (edit.), *Nippon mit europäischen Augen gesehen: geschrieben Juni-Juli 1933*, p. 18, 19.

form is the construction itself [...] Everything is the ultimate purity - as noble as only the precious crystal can be, in which the great secret of the Japanese form, in which its only power in the world is enclosed.”³⁴⁵

In Ise, construction and material are combined in proportions and building rests on the pebbles where the pillars are sunk into the ground. Over all composition creates complete purity and cleanliness. For Taut, Ise is the “shrine of architecture where people of earth make a pilgrimage.”³⁴⁶ Unlike other Western scholars, Taut does not see Ise Shrine as an “exotic event.”³⁴⁷ He points out that the unity of the Ise Shrine is “simple and plain” due to “intended refinement.”³⁴⁸ This interpretation of the unity of the Ise Shrine has taken Taut beyond other architects exploring Japan.

3.1.4 Traditional Japanese House and The Farmhouse

The interaction between Japan and West has prompted architects to learn more about Japanese family life and residential architecture.³⁴⁹ Taut's travel to Japan allowed him to get to know the peculiar features of Japanese houses. Traditional Japanese houses are a really controversial topic for foreign architects. When a European architect looks at a traditional Japanese house, most of expected features are absent. It is like a structure without doors, windows, attic, cellar, and chimneys in the western eyes. Permanently enclosed space is not often encountered in Japan, as in Europe. In

³⁴⁵ Ibid., p. 18, 19.

³⁴⁶ Ibid.

³⁴⁷ Taut, *Houses and People of Japan*, p. 255.

³⁴⁸ “The whole appears to be extremely simple, even plain, but it is an intended refinement of the wholly reasonable.” Taut, *Houses and People of Japan*, p. 143.

³⁴⁹ Edward Morse's *Japanese Homes and Their Surroundings* (1886) was the first comprehensive academic study on the Japanese houses. Many architects had it as a reference book since the time it was written, including Frank Lloyd Wright. It is also among the books in Bruno Taut's readings of Japan. See; Edward Morse, *Japanese Homes and Their Surroundings* (New York: Dover Publications, 1961).

addition, opposite to Germany, there are no Western style furniture in traditional Japanese dwellings, which reflect the class difference – as discussed in the second chapter, the nineteenth century German inhabitants have more cluster of furniture in order not to evoke poverty.³⁵⁰ Likewise, as the first impression of European, he sees no tables, chairs, beds, curtains and no velvet upholstered sofa. Coziness in his Western understanding is absent in Japanese houses. While for the European house of the nineteenth century, the decadent sense of comfort suffocates itself indoors, for the Japanese, “comfort is the association with exterior” and the “ability to go out” whenever they want.³⁵¹ Therefore, exterior should always be reachable. The “accessibility and openness” of the plan is distinguishing characteristics of Japanese domestic architecture.

When traditional Japanese houses are examined in terms of structure, the main difference with western domestic architecture is partitions and exterior walls. Solid and permanent walls are used only in certain corners in traditional Japanese houses. The remaining facades are covered with screens. These screens run in the rails between the floor and overhead, and can be opened and closed completely. The boundaries of a room are determined by these rails. Sometimes, they can be removed and the indoor units in the house can be combined with each other. Thus, maximum benefit is obtained from sunlight and air. The name of the outside screen used instead of windows and walls is *shoji* 障子. The open position of the *shoji* 障子, on 2 or 3 sides of a house, provides entrance and exit as well. These *shoji* 障子 turns houses into

³⁵⁰ In the nineteenth century Japanese domestic architecture, the clear distinction caused by class differences are not immediately obvious. In the city, the dwellings of the poor and the rich can be located in the same neighborhood. See; Morse, *Japanese Homes and Their Surroundings*.

³⁵¹ Ibid.

lanterns with its interior lighting at night (Fig. 21). At the same time, people moving inside the houses seem like a shadow-play when viewed from the outside. The interior sliding screens, *fusuma* 襖 provide flexible arrangement for the interior space. Thus, one can circulate more dimensionally than European houses. Former, paper was used among the frames of *shoji* 障子 and *fusuma* 襖 in traditional architecture, latter they are covered with glass with the developing technology in the modern era.

In traditional Japanese houses, rooms are usually in rectangular or square form. This particular form is caused by straw mats on the ground called *tatami* 畳. At the entrance of Japanese houses, there is a vestibule, *genkan* 玄関, whose boundary is defined from the living room. There is recess on the wall that is divided into two parts which is called *tokonoma* 床の間 (Fig. 22). Next to *tokonoma* 床の間, there is generally composed of shelves that is accompanied with a low closet. These closets that are located all around the interior have no swinging doors. These cabinets also have sliding doors. Additionally, where there are stair treads, the space under the stairs is usually considered as a closet. The toilet is placed in the corner of the house at the end of the veranda. During his stay in Japan Taut was hosted in a small house in Shorinzan “Purification of Heart” in Takasaki.³⁵² This small Japanese house has all these aforesaid essential features of traditional Japanese house.

Facade takes shape according to the function of the interior. While the facade of the spaces with common functions looks at the street, the facade of the places, where

³⁵² See; Taut, *Houses and People of Japan*, p. 29.

privacy and artistic forms are more important, looks at the garden. Traditional Japanese houses display the superior craftsmanship as well as pure, simple and modest design. Quality of craftsmanship is at the top in fine finishes of both interior and exterior such as cabinet work and carvings. *Daiku* 大工, carpenter and *sashimonoya* 指物屋, cabinet makers performs “ingenious work of interior finishes.”³⁵³ Another unique feature is the foundation of the house. Due to the simplicity of the foundation, to a foreign architect, traditional Japanese houses seem to be positioned on the ground without a foundation. The house takes its place on the earth as if “it is floating.” In terms of mobility, if it is necessary to make an analogy, a person who is moving can easily remove the columns and beams of his house and carry them wherever he wants. In particular, conflagration plays an important role in urban planning and shaping architectural culture in Japan. As soon as the fire starts, people can immediately dismantle their straw mats, sliding screens and partitions and take them to a safe area.³⁵⁴

Due to the very simple configuration of the foundation, deep excavation is not required, so there is no cellar. The basic legs erected on the stones where placed in holes that were “hammered with mallets.”³⁵⁵ The whole house is placed on these stones. Therefore, structure has a very “light and floating” view. Also, the passage of air and wind from the space between the foundation stone and the floor slab provides an advantage in summer. However, it may cause the interior to be extra cold in winter. Therefore, they usually close this gap with boards especially in Kyoto houses.³⁵⁶

³⁵³ Morse, *Japanese Homes and Their Surroundings*, p. 12.

³⁵⁴ Ibid., p. 13.

³⁵⁵ Ibid., p. 15.

³⁵⁶ Ibid.

The wooden frame of structure takes shape according to size of the house. The frame of the small dwelling that composed of four corner-posts supports the roof. Uprights of the rooms are added between these corner-posts. Within these uprights *shoji* 障子 or *fusuma* 襖 are placed. Above of this light structure, there comes heavy roof made of tile or thatch that is placed on a heavy layer of mud. Despite this contrast, the wall frame successfully carries the roof and these heavy roofs can last almost 200 years.³⁵⁷ On the other hand, in Fergusson's 1859 book of *Illustrated Handbook of Architecture*, he mentions that due to wooden architecture in Japan, even the greatest architectural works "have to be demolished and rebuilt."³⁵⁸ Fergusson claims that there is no work has survived until today as it was built.³⁵⁹

In 1930s, almost "half amount of the houses" in Japan was the farmhouses and "the 80 per cent of population" in Japan was farmer -including the fisherman-.³⁶⁰ For this reason, customs of farmers and their doings have an essential and important meaning for domestic architecture of Japan compared to noble and bourgeoisie life. During his stay in Japan, Taut also recognized that what is published in newspapers is not Japan. In that case, Taut defines Japan as "the farmers and the spirit of Japan lives in their culture."³⁶¹ Therefore, culture of the towns emerged by the penetration of this "true spirit of Japan" in time.³⁶² Additionally, Taut was impressed by many features of the

³⁵⁷ Morse, *Japanese Homes and Their Surroundings*, pp. 19, 20.

³⁵⁸ See; James Fergusson, *Illustrated Handbook of Architecture* (London: W. Clowes&Sons, 1859), p. 143.

³⁵⁹ Fergusson, *Illustrated Handbook of Architecture*, p. 143.

³⁶⁰ See; Taut, *Houses and People of Japan*, p. 101.

³⁶¹ *Ibid.*, p. 102.

³⁶² *Ibid.*

Japanese farmhouse. Firstly, the farmhouse carries typical features according to “climate.” The floor is raised higher than the ground level by posts and sliding-doors are kept open or close in order to provide the wind blow through the interior of the house. In general types of farmhouses, the veranda, *engawa* 縁側 is faced to sunny side. The schemes of farmhouse can vary according to region (Fig. 23).³⁶³ Plans are usually in rectangular or L shape form. Hall of the house generally located at the one side and living-rooms are attached to the hall in diverse variations. Taut tried to convey to the reader the “typological variations” of “Japanese houses.” For Taut, the most important factor that shaped the vernacular Japanese architecture was the “climate.”³⁶⁴

Another feature that impressed Taut was the “diversity of the outline” of Japanese farmhouses. This “outline diversity” was provided especially through the roofs. Materials such as straw, reed and rushes were used in the roofs. They were sometimes very steep and shaped as pointed gable roofs, and sometimes more flat roofs with less inclination. Taut compared Japanese farmhouses with their wide overhangings to “German Black Forest houses, *Schwarzwaldhaus*” in terms of their similarity in protection against snow. He compared many other Japanese farmhouses’ roof types to houses in Alpine, Austrian, and Balkan regions (Fig. 24).³⁶⁵ However, considering all the possibilities, it was impossible for Japanese farmhouse to be influenced by European farmhouse. Taut explained this “cosmopolitan spirit of the Japanese farmhouse” as follows:

³⁶³ In Taut’s book *Houses and People of Japan*, schemes of farmhouse plan systems were taken from another source. Until Taut, many Japanese scholars tried to set the plan of the farmhouse in a theoretical framework. These researches are based on either the historical development of the house or its locality. See; Taut, *Houses and People of Japan*, p. 116.

³⁶⁴ Ibid.

³⁶⁵ Ibid., p. 105.

“The Japanese farmer, who does not speak to the world with words, speaks through his houses. He is the Japanese nation and his tongue is a cosmopolitan one. An being cosmopolitan it has a universal power. That is the reason why such an independent, multiform and refined culture could grow on Japanese soil.”³⁶⁶

Likewise, these characteristics moved to villages and cities, because certain house types do not repeat strictly. While flatter shingle-roof houses stand side by side with thatched pitched roof houses, they all live in “a harmonious unity with the mountains.” While they contrast with each other in “style,” they do not disturb each other and their “togetherness is harmonious.” The “cosmopolitan spirit” and “the cosmopolitan mind of the peasant” that Taut observed in Japan display itself in “the sociability and tolerance of various inclinations of humankind.” Thus, from the eyes of Taut, an “aesthetic integrity” is provided by uniting all variations. On the other hand, Taut noticed one of the weak points of the Japanese farmhouse. He points out that Japanese people ignored the conditions of winter, while they were developing the creation of the farmhouse. He criticized the Japanese people for “not seeing winter as a reality” and “seeing like an illusion.”³⁶⁷ Taut also makes an ironic reference to his culture by stating that in contrast to European farmhouse, Japanese farmhouse does not use “its elementary forms as a tool” for political debate by “standardization and typification.”³⁶⁸ Also, in other countries the diverse elements of the farmhouse were perceived as “symbols of antagonism.” However, in Japan, it is the expression of simple peasants that “unites contrasted elements into a whole.”³⁶⁹ As an evidence, Taut

³⁶⁶ Ibid., p. 108.

³⁶⁷ Taut, B., *Houses and People of Japan*, Tokyo, Sanseido, 1938, p. 107.

³⁶⁸ Ibid., p. 109.

³⁶⁹ Ibid.

indicates that different roof shapes and material applications are used in a beautiful harmony in the same Japanese farmhouse. Likewise, in refined classical architecture, various combination of diverse materials for roof-tiling “manifests artistic liberty” and most significant “creator of form.”³⁷⁰



³⁷⁰ Ibid.

CHAPTER 4

THE DISCOURSE OF TAUT BETWEEN JAPAN AND TURKEY

4.1 Thinking on Turkish Architecture and Vernacular Turkish House

After Japan, Taut came to the early Republican era of Turkey, his ideas in the modern architectural discourse of Turkey has a significant role as in Japan. He became the head of the Architecture Department of the Istanbul Fine Arts Academy and the director of the Architecture Office of the Ministry of Culture in Turkey. In Turkey, in terms of architectural development Taut saw a similar situation as in Japan. Like the Japanese, the Turks either blindly copied Western modernism or tried to conservatively apply the past architectural styles that did not fit modern life. In Turkey similar to Japan, polarization between architects was a subject. As a result of this situation, the structures built in this direction had negative results for both sides. The so-called modern buildings that were supposed to improve living conditions contrarily, turned into unhealthy clumps that lost their sensitivity to climate and people. According to Taut, this "degenerated" modernism was wrong.³⁷¹ Modern dwelling

³⁷¹ See; Taut, *Mimari Bilgisi*, pp. 43, 166, 157.

should be built not by imitating West or old styles, but with the aim of local architecture's approach to climate sensitivity. Taut points out the consequences of "degenerated" modernism in Japan:

“The day will come when foreign plant will have taken root from in the new soil. But for the time being, enthusiasm for foreign taste will be followed by corresponding reactions in the direction of an uninspired Nipponism.”³⁷²

Here it was an inevitable result that the "foreign plant" somehow "take root" through adaptation. Besides, it was obvious that during this time "uninspired Turkism" appeared like "uninspired Nipponism." In *Mimari Bilgisi*, Taut revealed the architectural theory that structures on such polarizations due to the environment he experienced in Japan and Turkey.³⁷³

4.1.1 First Impressions

In 1916, Bruno Taut visited Istanbul for the *Haus der Freundschaft* competition, which he participated, and had the opportunity to visit the proposed site. He also had a chance to see important historical buildings and examine social factors such as daily life, religion, culture and environment. He wrote his impressions of this trip in a short article, *Reiseindrücke aus Konstantinopel* that published in the magazine *Kunstgewerbeblatt*.³⁷⁴ This competition was opened to strengthen the German-Turkish alliance during the WWI by the *Deutsch-Türkische Vereinigung* [German-Turkish Association].³⁷⁵ Along with Taut, Peter Behrens, German Bestelmeyer, Paul Bonatz,

³⁷² See; Taut, *Houses and People of Japan*, p. 265.

³⁷³ If Taut was not in exile, *Mimari Bilgisi* would have remained as a modern architectural theory written only within the framework of Europe and North America, but with the effect of life-experience in Japan and Turkey, it was born as a work that expanded its field and enriched the topics it discussed.

³⁷⁴ See; Kunstgewerbeblatt (1916/17, H.3, p. 49-50)<https://digi.ub.uni-heidelberg.de/diglit/kunstgewerbeblatt1917/0003>

³⁷⁵ Taut was one of the architects of the German-Turkish Association. This association connected to Deutschen Werkbund as well. See; Taut, *Ex Oriente Lux* (Berlin: Gebr. Mann Verlag 2007), pp. 73, 81. Also see; Manfred Speidel, "Erläuterungen" pp. 78, 81.

Hugo Eberhardt, Martin Elsässer, August Endell, Theodor Fischer, Bruno Paul, Hans Poelzig and Richard Riemerschmid, 10 more architects affiliated to Deutscher Werkbund were in this union.³⁷⁶

Haus der Freundschaft competition was politically important because it would have increased the relationship between the two countries and the political power of the leading politicians. Ernst Jäckh (1875-1959), who was the general manager of Deutscher Werkbund at that time, wanted to link Germans and Turks culturally with this competition under the war policy.³⁷⁷ *Deutsch-Türkische Vereinigung* [German-Turkish Association] was established in February 1914. There was the “*grösseren Mitteleuropa*” [greater Central Europe] ideology of Jäckh that included political cooperation that brought together Germany, Austria-Hungary, Bulgaria and the Ottoman Empire. Together, these alliances would form a cultural synthesis between “Okzident” and “Orient.”³⁷⁸ But the implementation of the competition failed with the outcome of the war. If they had succeeded, this house of friendship would remain as a monument for the two countries.

On the other hand, in his article *Erläuterungen*, Speidel points out that Taut visited and wanted to interpret Istanbul through his own eyes without “seeing Turkey as a war friend.”³⁷⁹ Taut tried to understand the “true Osmanic architecture” through the “mixture of other cultures,” tried to reveal his inference in the design of *the House of*

³⁷⁶ Walter Gropius was also selected to this union, but could not get permission from his army duty. For further detail see; Taut, *Ex Oriente Lux*, p. 73, 81. Also see; Speidel, “Erläuterungen,” in *Ex Oriente Lux*, p. 78.

³⁷⁷ Ibid., p. 79.

³⁷⁸ See; Speidel, “Erläuterungen,” in *Ex Oriente Lux*, p. 79.

³⁷⁹ Ibid.

Friendship. *The House of Friendship* design is a structure surrounded by a row of arcades around the flat rectangular volume (Fig. 25). Above this volume and in the center is a 26 meter wide-span network-dome which is covered with glass blocks.³⁸⁰ The dome structure he designed for the competition, is framing the flat space beneath, and solves the space problem similar to his structural descriptions of Hagia Sophia he made in his article *Reiseeindrücke aus Konstantinopel*.³⁸¹ He states that as the first place to visit in Istanbul is Hagia Sophia which solves the huge space problem with its massive structure. In addition, the ornamental decorations of Taut's *The House of Friendship* design can also be the inspirations of many historical buildings he saw in Istanbul.

Moreover, during his visit to Istanbul, Taut was working in the military office in Spandau as a mandatory military duty.³⁸² This competition and his trip to Istanbul were “freedom for him for a short time.” He expressed this in the postcard he sent to his wife Hedwig on 10 August 1916 with the following words:

“D. (dear) H. (edwig) I'll stay five days longer - until 21. The pass ceremonies are the same here and then I still have a lot to cope with. Always I still think I'm dreaming again how beautiful the world is!”³⁸³

For a German architect who lives the war period in its most intense time, it is very normal that the visual beauty of Istanbul stimulates many emotions in the perception

³⁸⁰ The glass dome of *the House of Friendship* is reminiscent of the glass cupola of the 1914 Cologne *Glasshouse*. Speidel in his article, points out this dome as “a combination of the cupola an Ottoman Mosque.” see; Speidel, “Erläuterungen,” in *Ex Oriente Lux*, p. 99.

³⁸¹ Taut, “Reiseeindrücke aus Konstantinopel” in *Ex Oriente Lux*, pp. 73, 74.

³⁸² See; Speidel, “Erläuterungen,” in *Ex Oriente Lux*, p. 79.

³⁸³ “L.(liebe) H.(edwig) Ich bleibe noch fünf tage langer – bis 21. Die Passzeremonien sind hier dieselben und dann habe ich noch viel zu bewältigen. Immer wieder glaube ich noch zu traumen, wie schön ist die Welt!” Postcard to Hedwig Taut, AdK, BTA-01-79. Retrieved from; Speidel, “Erläuterungen,” in *Ex Oriente Lux*, p. 79.

of a sensitive and creative personality of Taut. The article *Reiseindrücke aus Konstantinopel* reflects how much Taut was impressed by the fascinating beauty of Istanbul. This stimulated sensational state and inference does not lead the architect to imitate. He uses the word "Orient" and defines "Orient" as the “mother of Europe.”³⁸⁴ For Taut, the “gateway to Orient is Istanbul.” In Istanbul, the additions, tombs and fountains made by the Ottomans are combined with the Byzantine structure created a unique feeling. This unification and the resulting innovation “impulse the human to internalize by exposing himself to this synthesis more.”

For Taut, the multi-layered historical structure of Istanbul and the historical richness that emerges as one digs down from the current layer was an unique feature. Also, the relationship of this stratified urban fabric with the new life that the Ottomans established at the top was quite interesting for him. While the layer of Ottoman culture is not similar to the previous cultures that creates an incoherency, “one finds himself inevitably affected and drawn into it.” Taut also exemplifies the “pervasive effect of janissary music.”³⁸⁵ His metaphor with janissary music implies to architectural language and continues to the Harem of the Bagdad Kiosk.³⁸⁶ The balcony, pool and golden canopy in the Bagdad Kiosk with its ornamented interior by using beautiful ceramic, fabric and paintings created a “fascinating musical tone.”³⁸⁷ However, Taut criticizes the lack of Turkish art and says that the most beautiful parts are made by

³⁸⁴ Taut, “Reiseindrücke aus Konstantinopel” in *Ex Oriente Lux*, p. 73.

³⁸⁵ Ibid., p. 75.

³⁸⁶ In *Reiseindrücke aus Konstantinopel*, the mentioned Bagdad Kiosk might be located in the Topkapı Palace. Interview with Manfred Speidel, June 2019, Aachen, Germany.

³⁸⁷ Taut, “Reiseindrücke aus Konstantinopel” in *Ex Oriente Lux*, p. 75.

Europeans, he finds this Turkish-European synthesis peculiarly successful which “reveals its own magic.”

“Everything is really (quite) Ottoman but - this also includes the wonderful Tschinili kiosk (Çinili Köşk) and the Seraskier tower (Beyazıt Kulesi)- speaks a language that is interwoven (grow together) with all the fibers in Turkish life, religion and customs.”³⁸⁸

Taut draws attention to that everything is in the Ottoman style and this style is blended with Turkish life, religion and customs. As an example, he gives the Tschinili kiosk (Çinili Köşk) and Seraskier tower (Beyazıt Kulesi). Furthermore, Taut depicts that everything is in the “same tone” in Istanbul. Everyday life, everything in the environment, both good and bad, “live in the same tone.” On the other hand, he observes the obvious difference between “Stambul and Pera.”³⁸⁹ While the Stambul represents calm urban life, Pera is constituted a life that has opposite elements of the Stambul with its degenerated blend of European and Turkish lifestyle.

4.1.2 Turkish Mosque and Vernacular Turkish House

In his article *Reiseindrücke aus Konstantinopel*, Taut states that the “whole Islamic world finds its basis in the mosque structure,” that calm and joy are together, and that this situation applies to various types of mosques from the largest mosque to the smallest mosque in the countryside.³⁹⁰ As the best examples of its kind, the Achmed

³⁸⁸ “Alles echt Osmanische aber- dazu gehört auch der herrliche Tschinili-Kiosk und der Seraskierturm- spricht eine Sprache, die mit allen Fasern im türkischen Gesamtleben, der Religion, den Gewohnheiten verwachsen ist.” Retrieved from; Taut, *Ex Oriente Lux*, p. 75.

³⁸⁹ Ibid., p. 77.

³⁹⁰ Ibid., p. 74.

and Suleiman mosques and the interior of the Valide mosque are shown.³⁹¹ Taut was fascinated by how the “silhouette of urban texture” and the “mosque penetrate each other.” The mosque emerges from the layer formed by the houses and interprets it as a structure that fuses with urban fabric again. Even large mosques attract this urban fabric rather than push it away from themselves, so everything together creates “unity.” Taut sees the structure of the mosque as an enthroned structure on the landform and the city. When viewed from a distance, the silhouette of a mosque appears as a “multiply contour lines of a pyramid.”³⁹² “Mosques crown the hills” and house clusters, creating a harmonic appearance regardless of where one looks from in Istanbul, the same harmony continues.

Taut sees Hagia Sophia as a “starting point for Turkish architects.”³⁹³ He states that the mosque’s form has turned into a masterpiece and that it has become an easily understandable “organism with its clear plan, versatility and elegance.”³⁹⁴ While the domes, cornices and ornaments dominate the exterior, the interior is dominated by brightness and purity. Another important point he emphasizes is that Hagia Sophia is structurally very large because it is based on earthquake resistance.³⁹⁵ However, this situation contrasts with its appearance. According to Taut, although it has a large structure, its appearance is light. His metaphor for the mosque is that it “rises like a flower with a fragrance.”³⁹⁶ While it gives a “clear impression” to people, it

³⁹¹ Ibid., p. 75.

³⁹² “eine Pyramide mit vielfach bewegter Umrißlinie.” Ibid., p. 77.

³⁹³ “Die Hagia Sophia gab gewiß den Ausgangspunkt für die türkischen Baumeister [...]” Ibid., pp. 73,74.

³⁹⁴ “[...] aber welch ein eigenes, ganz auf sich beruhendes Wunderwerk ist die Moschee geworden! Ein sehr klarer Organismus, übersichtlich im Grundriß und vielseitig, delikate und für die Begriffe des europäisch geschulten Architekten faßbar in seinem Aufbau.” Ibid., p. 74.

³⁹⁵ Ibid.

³⁹⁶ “Als eine Blume mit wunderbarem Duft steigt die Moschee empor, klar und gleichzeitig unklar [...]” Ibid., p. 74.

simultaneously gives a “sense of uncertainty.” This is due to the alteration of the sense that structure creates by taking new additions and undergoing modifications.

For Taut's thoughts on the traditional and modern Turkish house, it is necessary to look at his interview with *Her Ay* magazine (February, 1938).³⁹⁷ In the interview, Taut claimed that if Turkish architects leave the so called “cubic style” of that period, Turkey will reach her “new Turkish house.”³⁹⁸ Thus, modern progress will set itself free intellectually. In the new Turkish house, the factors required by “modernity” should be taken into account instead of “following fashion and invented styles.” According to Taut, climate emerges as the first among the factors of “modernity.” If the architects make an attempt considering the climate in Turkey, it is seen that the “essence of the features of the old Turkish house will come to life again.” Some features of traditional Turkish house considering climate are the porches, *sundurma* in old Turkish buildings, pavilion-like formations and windows built on two systems in rooms with a high ceiling.³⁹⁹ In the double window system, while the lower windows provide the view and daylight for daily tasks, the upper windows provide a homogeneous light distribution in the room.

Taut points out that the building in Turkey, should reach its “core form” by taking shape according to the “climate,” and the interior arrangement should be formed with respect to it, not according to architectural fashion of the West.⁴⁰⁰ Within this scope, it

³⁹⁷ For the interview see; Bruno Taut, “Türk Evi, Sinan, Ankara” *Arredamento Mimarlık*, no. 323 (2018), pp. 58,59.

³⁹⁸ Taut, “Türk Evi, Sinan, Ankara,” p. 58.

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

is necessary to study the simple spatial features of old Turkish houses and the order they created for urban planning when they come together. Moreover, the calmness prevails in settlement of Istanbul where domestic life continues together with the architectural harmony of the mosques. The shore of the Bosphorus is surrounded by two-storey mansions and they all join to this calmness together. According to Taut, if these features of traditional Turkish houses are studied, the “essential elements of the modern Turkish style will reveal.”⁴⁰¹ Outstanding features of the old Turkish buildings paved the way for the characters that can always be valid. These are eaves, *saçak*, porches, *sundurma*, cut stones, *kesme taş*, beams, *hatıllar*, and iron bars, *demir parmaklıklar* etc.⁴⁰² These elements will always remain modern in Turkish architecture. However, while working with these elements, superficial imitation should be avoided. Superficial imitations cause “romanticism,” and “misunderstood nationalism.” Therefore, the result is the ugliness of a “*kitsch* taste.”

The typology and style of the traditional Turkish House was first studied by Sedat Hakkı Eldem, who has been giving the "National Architectural Seminar" on the typology of house plans arranged according to the shape of sofa at the Istanbul Academy of Fine Arts since 1934.⁴⁰³ During the penetration of western modernism in Turkey when Taut lived, conflict between the styles of national and local in the modern architectural discourse coincides closely with Japan. On the one hand, there was a romantic admiration towards Ottoman architecture, on the other hand, formalist applications of misunderstood modernism were applied. The trend towards vernacular

⁴⁰¹ Ibid.

⁴⁰² Ibid.

⁴⁰³ Sibel Bozdoğan, “Vernacular Architecture and Identity Politics: The Case of the ‘Turkish House.’” *Traditional Dwellings and Settlements Review*, vol. 7, no. 2 (1996): p. 7.

architecture was greater than modernist forms. Thus, new Turkish house interpreted with modernity while reflecting national identity, has become one of the most intensely debated architectural issues of the early Republican era. In the 1930s, in the effort to become a nation-state at that time, the chief architect of Ottoman palace, Sinan was seen as the “symbol of nationalism” and his mosque architecture was believed to reflect the “Turkishness of Ottoman architecture.”⁴⁰⁴ In addition to the identity and work of a pioneer architect of a particular nation, the effort to create a national identity within the framework of domestic theory is also seen in Turkey like in Germany and Japan. The architectural debates that emerged as a result of this effort to reconcile opposing concepts have been the inevitable process of these countries.

Taut has come across characters that reflect modernity and are present in traditional Turkish houses akin to traditional Japanese houses. He argues that these elements should be studied and taken as an example during the creation of the modern Turkish house. In his article *Türk Evi*, Gasco suggests that the method of Taut in the process of reconciling the traditional features of the Turkish house with modern architecture is not to “recreate a type” by designing with “nostalgic feelings,” but to create by considering the “inherent features of these elements.”⁴⁰⁵ This view of Taut is what distinguishes him from Sedat Hakkı Eldem's approach to “create typology.” For Taut, the study of the “local context, vernacular architecture, and traditional features” constructs the basis of an architectural program that is “sensitive to local.”⁴⁰⁶ For example, one of the significant sources of the city arrangement that Taut designed in

⁴⁰⁴ Gülru Necipoğlu, “Creation of a National Genius: Sinan and the Historiography of ‘Classical’ Ottoman Architecture,” *Muqarnas*, 24 (2007): p. 142.

⁴⁰⁵ For further detail see; Giorgio Gasco, “Bruno Taut’tan Türk Evi, Sinan ve Ankara Üzerine: Türkiye’deki Bir Söyleşisinden Temalar” *Arredamento Mimarlık*, no. 323 (2018): pp. 59-63.

⁴⁰⁶ See; Gasco, “Bruno Taut’tan Türk Evi, Sinan ve Ankara Üzerine,” p. 60.

die Stadtkrone was the religious and secular architecture of Istanbul.⁴⁰⁷ The continuity of the harmony created by the sacred crown “*Türk Camii*” in the center and the “mortal house fabric” around it that Taut experienced in Istanbul fostered his inspiration.⁴⁰⁸

Against the accepted “White Modernism” which did not question the “mere formalism” and destroy the diversity of the Turkish architecture, Taut demonstrated an architectural approach that allows these differences and responds to conditions such as climate, geography and culture. Architectural language created by imitating history results in misunderstood romanticism and nationalism which pave the way for *kitsch* taste –*ikamono* いか物-. Furthermore, the quote from the Danish architect Hansen in the Taut’s interview “Every national architecture is bad, but every good architecture is a national” shows his anti-nationalist stance.⁴⁰⁹ Taut believed that good and genuine architecture would automatically gain a national character if it responded to the needs by exalting the differences brought by local and regional characteristics. While taking a strict stance against the formalist and stylistic architectural understanding, Taut’s interpretation of the authenticity of the local as “national” reminds the “Japan-ness” debate in architecture which he previously experienced.⁴¹⁰

To sum up, the theory of vernacular architecture guided the way to reach the principles of a universal and authentic - *honmono* 本物 - architecture, not an architecture based on “nationalist dogma.” Taut’s debate of authentic - *honmono* 本物 - and imitation -

⁴⁰⁷ Ibid., p. 61.

⁴⁰⁸ See; Taut, “Reiseindrücke aus Konstantinopel” in *Ex Oriente Lux*.

⁴⁰⁹ “Her milli mimari fenadır, fakat her iyi mimari millidir.” See; Taut, “Türk Evi, Sinan, Ankara,” p. 59.

⁴¹⁰ See; Arata Isozaki, *Japan-ness in Architecture* (London: The MIT Press, 2011).

ikamono いか物 - that he developed during his career has brought to Turkey after Germany and Japan. It can be understood by looking at his interview, he stressed that architects should try to “understand the past” instead of repeating it. Likewise, he stated: "it is not necessary to study what the old masters did, but what they were looking for."⁴¹¹ Instead of imitating the old formal features, the architect should adopt an attitude towards understanding the “intrinsic characteristics” that creates the “fundamental elements.” As a result, instead of imitating works, an authentic architectural language that comply with the modern is created. The important factor is the correct interpretation of the idea of the past and making it compatible with the present. Because the desires and tendencies of the people living in the past and the socio-cultural structure of the environment they live in are different from the present. Taut’s understanding of Sinan established relevance through understanding the past and making it compatible with the present which he qualifies this historical awareness as "continuity."⁴¹² As a result, Taut exhibits a stance in which he believes that continuity of architecture with history will shape the modern architectural discourse of the 1920s and 30s.

4.2 The Legacy of Traditional and Vernacular Aspects in the Discourse of Taut between Japan and Turkey

4.2.1 Japanese and Ottoman Interiors

In his book *die Neue Wohnung*, Taut appreciated space arrangements and the concept of furniture usage in Ottoman and Japanese interiors. One of the first examples Taut

⁴¹¹ “Eski üstadların ne yaptıklarını değil, fakat ne aradıklarını etüd etmek gerekir.”

⁴¹² See; Gasco, “Bruno Taut’tan Türk Evi, Sinan ve Ankara Üzerine,” p. 62.

gave is seventeenth century Dutch interior design.⁴¹³ In Dutch interiors, the striking feature is that the furniture stands in the background and, with the emphasis of the light, people stand in the foreground. Then, Taut looks at East for further examples. He states that the “value of furniture in Mesopotamia” is very different from the European understanding of that day.⁴¹⁴ The furniture is very small and plain without suppressing the real sense of space. For example, there is a daily furniture “*divan*.” The horizontal position of “*divan* and lying human on it,” emphasizes the importance of “the ceiling” in Mesopotamian regions. In order to decorate the ceiling, wood and mirror pieces were used by creating different geometric patterns. Additionally, these decorations on the ceiling create a soothing effect on the white color used on the wall instead of distracting. For daily items, counters are installed on the walls to put things. Furthermore, Taut indicates that the only furniture in the interior is the only *divan* in the Mesopotamian region. However, such authentic interiors partially preserved their features in Asia, Palestine, North Africa, Mesopotamia and Arab countries in the early twentieth century. As an example, he used an image in his book, *die Neue Wohnung*, as a living room extending to the inner courtyard in Baghdad (Fig. 26).

Moreover, the spatial separations of Mesopotamian houses are not clearly divided according to functions. While a room can be a bedroom at night, it can also be a living room at another time of the day. In fact, the same space may exhibit different usage habits according to different seasons. This style of interior use is also available in Japanese houses. Unnecessary furniture does not take place both in Japanese and

⁴¹³ See; Taut, *die Neue Wohnung*, p. 18.

⁴¹⁴ Ibid., p. 21.

Ottoman interiors. As an example, Taut points to built-in cabinets of Ottoman houses in the Balkans:

“In the Ottoman houses of the Balkans, one can still find the most extensive use of large built-in cabinets in the walls.”⁴¹⁵

With the use of built-in cabinets in Ottoman houses, the simplicity of the interior is ensured particularly. While the wall is used as a wall, it also transforms into a furniture and serves as a cabinet. In addition to the Ottoman example, he continues to look at Japanese rooms.⁴¹⁶ One of the features of Japanese architecture is that the Japanese have “spatial seriousness.” Although Japanese architecture is very different from European architecture in terms of space and proportional understanding, the Japanese dwelling structure has always been wanted to be studied and learned more. In his 1924 book, Taut stated that Japanese houses were built on columns. Walls are used both indoors and outdoors only where they are needed. Instead of a window system like the European home culture, daylight enters through paper doors in traditional Japanese house.⁴¹⁷ In the book, he gave an example of how the interior space is divided. The interior could be completely opened and closed which later, he experienced in Japan that how the space transformed into a system. Besides, he states that the Japanese use as much furniture as they need:

⁴¹⁵ “In den osmanischen Wohnhäusern des Balkans findet man heute noch die weitgehendste Verwendung großer eingebauter Schränke in den Wänden.” Retrieved from Taut, *die Neue Wohnung*, 1924, p. 23.

⁴¹⁶ Ibid., p. 28.

⁴¹⁷ Paper doors were used before the usage of glass doors. Glass material was already applied on doors during Taut's period.

“[...] that the Japanese generally have no furniture in their living room when they don't need it. [...] Wall cupboards are kept, as is often the case in the Ottoman Orient.”⁴¹⁸

Here, he states that as the commonality of Japanese houses and Ottoman houses, Japanese also kept their belongings in built-in cabinets like the Ottomans. Additionally, due to the minimal use of furniture in Japanese houses, “simple and empty space remains free.” As an example of this free space, he used the image of Sanboin Shinden's room in *Daigo-ji* 醍醐寺 (Fig. 27).⁴¹⁹

In the room in *Daigo-ji* 醍醐寺, there are no unnecessary items and ornaments - like European houses - on the walls and floors of the Japanese room. The first thing that catches the eye is the *tokonoma* 床の間, opposite in the picture that Taut used. The painting hanging in the *tokonoma* 床の間 and the relic exhibited are the only objects in this room. Except from hanging painting and antique objects, everything functions as an element that shapes the space. Taut again had the opportunity to examine the original *tokonoma* 床の間 closely in his house “Purification of Heart” in Japan.⁴²⁰ In addition to Ottoman and Japanese examples, to show interpretation of *tokonoma* 床の間 in the Western architecture, Taut points out successful Dutch architect Jan Wils's (1891- 1972) painting workshop in Haag (Fig. 28).⁴²¹ Wils reveals the interpretation

⁴¹⁸ “... daß der Japaner grundsätzlich gar keine Möbel in seinem Wohnraum hat, wenn er sie nicht braucht.” Taut, *die Neue Wohnung*, 1924, p. 28. “Wandschränken verwahrt, ähnlich wie vielfach auch im osmanischen Orient.” Retrieved from, Taut, *die Neue Wohnung*, 1924, p. 29.

⁴¹⁹ *Daigo-ji* 醍醐寺 is a palace built in the seventeenth century. See; Taut, *die Neue Wohnung*, 1924, p. 29.

⁴²⁰ See; Taut, *Houses and People of Japan*, p. 29.

⁴²¹ *Ibid.*, p. 44.

of *tokonoma* 床の間 in a different function. Although it is very similar to the principles of *tokonoma* 床の間 in proportion, the niche that is formed on the wall has become a sitting unit.

Another image he uses as an example from the Daigo-ji 醍醐寺 is a living room. The colors used in the interior are not dominant, and their combination with light creates an unity with the Japanese clothes. The colorful clothes of the Japanese and the colorful cushions they use while sitting on the ground, again, “reveal their existence as a human being,” in this simply colored space. An “interior finds its meaning with people” and the place thought without people is “nothing and empty.”⁴²²

“This person is completely himself in his room and emphasizes this most emphatically by the simplicity of the shapes and colors of the room and by emphasizing his clothes.”⁴²³

Moreover, Taut gives an example of the Japanese using the untreated wooden pole in the tea-house to remind that the house is a temporary and transitory dwelling.

“According to the Taoist philosophy, the house remains nothing more than a hut for temporary residence, which means life, in memory of the simple bamboo hut that the ancestor created.”⁴²⁴

⁴²² Ibid., pp. 29, 30.

⁴²³ “Dieser Mensch ist in seinem Raum vollkommen er selbst und betont dies aufs nachdrücklichste durch Schlichtheit der Formen und Farben des Raumes und durch Hervorhebung seines Gewandes.” Retrieved from, Taut, *die Neue Wohnung*, 1924, p. 30.

⁴²⁴ “Nach der Taoistischen Philosophie bleibt das Wohnhaus nichts weiter als eine Hütte für vorübergehenden Aufenthalt, worunter das Leben zu verstehen ist, in Erinnerung an die einfache Bambushütte, die sich der Vorfahr schuf.” Retrieved from, Taut, *die Neue Wohnung*, 1924, p. 30.

Taut advocates that the wall, ceiling and floor materials used in the interior should be selected according to their intended use, and the furniture should be chosen accordingly without style and shape. He mentions the architect Heinrich Tessenow as an example, who strives for simplification and clarification in this direction.⁴²⁵

Taut found adaptation of traditional houses to everyday life and climate successful, while questioning why these features were not adapted to modern Japanese dwelling.⁴²⁶ In addition to *die Neue Wohnung*, in *Houses and People of Japan*, Taut states that the terraces and balconies in Japan are western imitations and argues that verandas and broad gables should be adapted to modern Japanese houses.⁴²⁷ Directly stepping down into the garden is a fashion in the West but in Japan it is better to keep veranda, *engawa* 縁側 to enjoy winter sun. Furthermore, he argues that projecting roofs can be adapted to modern Japanese houses due to their protection from sun and rain. However, projecting roofs caused a dark atmosphere in the interior of old Japanese houses. Instead, the use of shading roofs would be more suitable for the modern home with the rearrangement of this system. The sufficient light would be provided to the interior. The light would be easily controlled by placing another row of windows at the top of the shading roof. This window system provides good quality of air circulation in the interior (Fig. 29). In addition, sun and rain roofs designed by Taut for Villa Okura can be given as an example of this system (Fig. 30).

4.2.2 Japanese Cosmic Spirit, Asymmetry and Holistic Approach in Turkey

⁴²⁵ Ibid., p. 36.

⁴²⁶ Taut, *Houses and People of Japan*, p. 251.

⁴²⁷ Taut, *Houses and People of Japan*, p. 258.

The aesthetic integrity by unifying all variations can be seen in the architecture creation of Taut in both Ortaköy House in Istanbul and Faculty building in Ankara (Fig. 31). Likewise, Taut points out for the Japanese farmhouse that various roof forms and material usage are applied in an aesthetic unity in the same house. In refined Japanese architecture, various composition of different materials for roof-tiling demonstrates artistic freedom and creation of form.⁴²⁸ In a similar way, Taut has brought together different material techniques to the Faculty building in Ankara. The use of the Ottoman wall system on facade and in the interior, the use of a wooden strip ornament on the ceiling of Faculty building which is akin to the ceiling of Katsura's study area, are examples of this. Also in Ortaköy House, Taut created a roof composition that might be based on his German thinking and experience by using Turkish roof tile. Here he embraced artistic liberty by bringing together various materials in a beautiful harmony. Furthermore, this holistic approach and his works in Turkey, particularly for Ortaköy House can be explained with the following words of Kakuzō Okakura on Taoist thinking:

“To keep the proportion of things and give place to others without losing one’s own position was the secret of success in the mundane drama. We must know the whole play in order to properly act our parts; the conception of totality must never be lost in that of the individual.”⁴²⁹

The “power of whole” always “rules the parts” which enters to void. To further explain the Japanese cosmic spirit and its holistic approach, one must understand tea-room within the context of Zennism and Taoism. Zen expresses meditation and the “worship of Relativity.” Therefore, one can achieve “absolute self-realisation” through sacred

⁴²⁸ Ibid., p. 109.

⁴²⁹ Okakura, *Book of Tea*, p. 26.

meditation with “fully contemplated concentration.”⁴³⁰ Zen paves the way for the transcendental insight and enables the “direct communion with the inner nature of things.” Thus, “truth” can be achieved by grasping the “opposites” in Zen.⁴³¹ Due to this abstract thinking and “opposites,” black and white sketches with detailed coloring technique is used in the artwork belonging to Buddhist School.⁴³² Therefore, the sketching technique that Taut uses in his *Katsura Album* is reminiscent of classical Buddhist School paintings.

Moreover, according to Zennism, even the smallest tasks have to be done perfectly, because ordinary earthly and spiritual things have the same importance. Small and big are equal because “their atoms attract the universe equally.” Therefore, one has to look into his own ordinary little life to “achieve perfection.” “The seeker for perfection must discover in his own life and the reflection of the inner light.”⁴³³ Thus, from Japanese garden art to local cuisine, perfection has always been a phenomenon. For example, in the context of Zen, Teaism and tea ceremony searched for the perfection in the simplest mundanity.

There is a commonality between Taut’s architectural discourse and Taoism. To make it more clear about Taoism and Zennism, it is most appropriate to contemplate Okakura’s explanation. “Taoism furnished the basis for aesthetic ideals, Zennism made them practical.”⁴³⁴ Thus, Taoism has a great effect on the aesthetic field. Taoism,

⁴³⁰ Ibid., p. 28.

⁴³¹ Ibid., p. 29.

⁴³² Ibid., p. 30.

⁴³³ Ibid.

⁴³⁴ Ibid., p. 31.

in other words, is "art of being in the world". Thus, "creator meets nature" within the "individual." Furthermore, temporality in the Taoist context, it is also quite different from the western understanding. Yesterday and today are "different events" and "diverge from each other." For the "present", Okakura calls it as "moving infinity" and "legitimate sphere of the relative."⁴³⁵ According to Taoist thinking, "relativity pursues adjustment" which is accepted as an art. The art of life continues through readjustment to milieu of mankind. Taoism also tries to "find beauty" in this wretched world caused by humanity.

It is difficult for a European to understand the beauty of the tea-room. When the European architect evaluates the tea-house with the perception of brick and stone construction, he does not even count this bamboo and wooden house as an architecture. Another important element in the tea-room was that it avoided repetition and monotony.⁴³⁶ That's why Japanese interior looks very different from European interior. While a European sees a Japanese interior as empty, a Japanese perceives European interior as a full of useless repetition. According to Okakura, Western interiors are also vulgar display of richness for Japanese.

When looking at tea room, *sukiya* 数奇屋 or tea-house, *chashitsu* 茶室, it is not much different from the peasant house. It can be translated as "house of vacancy or unsymmetrical" especially when the Chinese characters of *sukiya* 数奇屋 are examined.⁴³⁷ Why *sukiya* 数奇屋 considered as a "house of vacancy" is that it lacks

⁴³⁵ Ibid., p. 26.

⁴³⁶ Ibid., p. 43.

⁴³⁷ Ibid., p. 33.

the of ornamentation, but when an object is placed in this deficiency, it meets the aesthetic need of human much stronger. While it is “house of unsymmetrical,” it makes possible to worship the “imperfect one.” This is why tea-houses are deliberately emphasized with unfinished material. Thus, the imagination focuses on “completing the unfinished object.” With this way of thinking, Japanese architecture has been shaped and the same approach continued until today. Therefore, when Japanese architecture is evaluated in the context of a tea-house, its importance is revealed, even the tea-house is considered plain and empty in the context of Western architectural tradition.

Absence of symmetry in Japanese architecture derived from the Zennist and Taoist thinking.⁴³⁸ Thus, it is quite natural to encounter asymmetrical decorative schemes in Japanese architecture which gives unusual feeling to European. In this asymmetrical order, the important thing was not to “be perfect,” but to “seek perfection.” Thus, one could discover the “true beauty” with effort of the “completing the incomplete” in the mind. Therefore, one basis for the asymmetrical plan arrangement seen in the Faculty building could have come from this Zennist and Taoist mind play.

⁴³⁸ Ibid., p. 42.

CHAPTER 5

FROM THINKING TO PRACTICE

To elaborate, the architectural discourse of Taut, the importance of *Weltanschauung* in the development of house should be considered. This conceptual tool that has been elaborated in this thesis, helps to understand Taut's concept of dwelling. *Weltanschauung* of Taut expresses the coherence of his architecture by means of a system of concepts. Similar to philosophical thought, he seeks the inner consistency of what is conceivable in human beings. According to Dilthey, "to understand life as lived by human beings is our aspiration."⁴³⁹ Therefore, it was very normal in this context that Taut sought to understand life through his life-experiences and the sequence of events he encountered. During the exile, Taut was apart from his root and became "rootless." Therefore, this move recreates and reshapes his *Weltanschauung*. This elaboration has a valuable guidance to direct in this chapter in several ways. First of all, this specific *Weltanschauung* can be used as a horizon. Then, it guides to

⁴³⁹ Dilthey, "Weltanschauung in Metaphysical Systems", p. 254.

differentiate position of Taut in Germany and afterwards. Additionally, it shows that, while the exile as a component reverberates in the *Weltanschauung*, the experience of exile might create new possibilities in this “view of universe.” The attempt of this chapter is to elaborate on how all these concepts that have been analyzed before, recalled in a strong way to characterize the practice of Taut in Turkey, particularly in Ortaköy House.

As it could be understood from his early writings, the desire to be inspired by the East was valid for Taut like many painters, poets and architects of that time. Although, Taut had very little information about these regions, it might be necessary to say that his *Weltanschauung* that he developed and acquired in his early period may support this kind of seeking. Considering that Taut's intellectual development in this period continued throughout his career. From his architectural activity, his state of being in having a continuous "development" should be read. Therefore, when evaluating Taut's work, it would be more accurate to trace Taut's movement in this historical process, rather than skip straight to conclusion. It is slightly possible to find inspirations from East in the Taut's early works. For example, the “glass metaphor” he used with Scheerbart, the dome of *Glass Pavilion*, the House of *Friendship*, the article *Ex oriente lux*, the examples he gave in *die Stadtkrone* from India, China, and Ottoman are the visible ones of these intentions. However, we can see the characteristics that make Taut different from the Orientalist architects in the book, *die Neue Wohnung*, by looking at the approach and effort given especially on the spatial analysis of Ottoman and Japanese houses. In this way, he always tried to highlight the character of modern dwelling by interpreting these analyzes both in his early and late periods. Eventhough from the pictures, Taut interpreted the flexibility of Japanese vernacular architecture and the relationship between interior and exterior. Likewise, he appreciated the built-

in wardrobes used as service space in Ottoman vernacular architecture. The reminiscents of these cabinets were installed in the modern dwellings of his Weimar *Siedlung* in service spaces such as kitchen, toilet and storage. He emphasized that the sleeping and living spaces in Ottoman and Japanese vernacular architecture were solved in the same space, and this style could also be applied in workers' dwellings to keep different functions of use within the same space. In other words, within the scope of the “view of universe,” it is obvious to understand that Taut was interpreting his learning from the East through the references he gave without aiming to universalize his theory or the Orientalist approaches. Taut was bringing the good qualities to his intellectual accumulation of architectural creation and social reformer identity.

Moreover, *Weltanschauung* might lead to us a world architecture. By relating *Weltanschauung* is a specific vision of the world and universe, world architecture is part of the world and originated the world. Furthermore, *Weltanschauung* consists of more subtle and domestic components which is related with the ability to recognize and reconcile the differences and diversities. For example, Taut revealed that the importance of attributes of each world culture is correlated with another. Taut developed the idea of “architecture of relations” by exploring the contribution of each country to “world architecture” and their interrelationships. They were correlated in a way that they contributed to “world architecture”.⁴⁴⁰ Similarly, *Weltanschauung* tries to explore and searches for the “the interconnectedness of things” as Dilthey explains. World architecture is open to differences is related with specific *Weltanschauung* developed in that period. For example, inhabit the land, open to everybody, open to

⁴⁴⁰ Taut, Bruno. *Mimari Bilgisi* [Lectures on Architecture] (Istanbul: Academy of Fine Arts, 1938).

integration of different ideas. Moreover, in *die Stadtkrone* Taut mentions that in order to prevent humanity from vegetating as a slave of materialism, a “supreme thinking system” -philosophy would crown the city- should bring “resurrection, radiating transfiguration and crystallization to humanity.”⁴⁴¹ As a consequence, Taut’s “supreme thinking system” was his *Weltanschauung*, and it is evident that his *Weltanschauung* has a role of “resurrection, radiating transfiguration and crystallization” to Taut.

Taut's discourse on “climate”, which has already become one of the principal factor in his modern architectural discourse, can also be linked to his “view of universe.” To explain why climate is given a metaphysical meaning, as Dilthey presents, because the *Weltanschauung* develops under various conditions such as climate and race. But if we need to go deeper from the concept of climate, even the climate differs according to the location. Therefore, what underlies at the essence of *Weltanschauung* is "the Life" that is very different and the way human beings live "the Life" is different. Moreover, besides the climate, the milieu and life-experience of individual person differs from each other. The following conclusion can be drawn from here; it would be wrong to accept life-experience that based on custom, usage, and tradition, and works differently for each culture, as a common, universal norm. If the European house has been taken as the phenomenon in which European “objectifies the life and spirit,” it cannot be said that the same house “objectifies the life and spirit” of the Japanese. Western house gains its essence and meaning in the society to which it belongs. To justify, Taut drew the comparative body analysis scheme to explain that western

⁴⁴¹ “Zerfließt das auch so oder ist etwas, etwas Neues in alle Menschen hineingeflossen und wartet auf seine Auferstehung, auf seine strahlende Verklärung und Kristallisierung in herrlichen Bauwerken? Ohne Religion gibt es keine wahre Kultur, keine Kunst.” Taut, *die Stadtkrone*, p. 58.

standards cannot be universally normalized (Fig. 32).⁴⁴² These factors can lead us to the point of *Allerweltsarchitektur*, in which Taut was against as he describes in *Lectures on Architecture*.⁴⁴³ He discusses that *Allerweltsarchitektur* is increasingly "exemplary and uniform" like machines that can be used all over the world.

This *Weltanschauung* has a close relationship with development of the house. As Scheerbart defines the house as "a shelter where people experience nature and the universe."⁴⁴⁴ Thus, architecture of the house evolving within the framework of the specific *Weltanschauung* becomes manifesto. Also, Taut perceives the house as "a cover (*Hülle*)" which is the protection of human and the "container of his thoughts" and "nest of his words and behaviors."⁴⁴⁵ Therefore, house and its core work that are intellectually elaborated in the Taut's *Weltanschauung* transform into a symbol of architecture. In other words, as components in architectural transformation of Taut, the concept of dwelling takes its place as main element and the *Weltanschauung* as philosophical element. This philosophical element turns into a justification of a particular approach of architecture.

⁴⁴² Taut, *Mimari Bilgisi* [Lectures on Architecture], p. 65.

⁴⁴³ Taut, *Mimari Bilgisi* [Lectures on Architecture], p. 86.

⁴⁴⁴ Paul Scheerbart, *Das graue Tuch und zehn Prozent Weiss*, 1914. Retrieved from, Rosemarie Haag Bletter, "Paul Scheerbart's Architectural Fantasies." *Journal of the Society of Architectural Historians*, vol. 34, no. 2 (1975): pp. 83–97.

⁴⁴⁵ Taut, *Die neue Wohnung: die Frau als Schöpferin*, pp. 90-98.

5.2 *Tip ve Sıra Evler*

Taut carried the principles of *Siedlung* to Japan and Turkey as well.⁴⁴⁶ He provided seminars and workshops on *Siedlung* in Japan and Turkey. While evaluating the *Ikomaberg Siedlung* project in Japan, he argued that Japan should show a different formation than the projects in Europe and America due to Japan's social, geographical and cultural differences.⁴⁴⁷ Japan, which followed the developments in Europe and America, should also take into account its own unique characteristics. Taut's discourse on *Siedlung* did not end in Japan, but continued with his arrival in Turkey. He gave lectures on *Siedlung* in Academy of Fine Arts, Istanbul. Moreover, in 1936, Taut conducted a student project named "*Ankara Siedlung*" at the Academy of Fine Arts, Istanbul.⁴⁴⁸ The report "*Tip ve Sıra Evler*" provides an information on "*Ankara Siedlung*" project was published in the magazine *Arkitekt* in 1937. Briefly, Taut was conveying the professional experiences he gained throughout his life to Turkey. Within the scope of this project Taut's Turkish students designed housing blocks extending in the East-West direction (Fig. 33).

Through many writings and seminars by Taut and other early Republican German-speaking architects, the fundamental principles of *Siedlung* and its economical and minimal housing production have been reached to Turkish students. Considering the project of "*Ankara Siedlung*," this learning of students could be seen on the site plan

⁴⁴⁶ During the years he spent in Turkey and Japan Taut, found a chance to observe how Western modernization took shape outside of Europe, and he had the opportunity to offer solutions by expressing the problems that arose during this process.

⁴⁴⁷ See; Taut, "Siedlungen für Japan," September 1934, in *Ich liebe die japanische Kultur: kleine Schriften über Japan*, (Berlin: Gebr. Mann, 2004), p. 153.

⁴⁴⁸ This project was located on a central plot of Ankara. For the project see; "Tip ve Sıra Evler," in *Arkitekt*, 80, (1937), pp. 211-218.

with principles such as row houses, multi-family residential blocks, and large green spaces between the blocks.⁴⁴⁹ Also, the students were asked to arrange the interior spaces, and different dwelling types. Many principles of the modern dwelling such as contemporary furniture, kitchen, toilet, and building systems were applied. In general, 2 and 3-storey blocks were designed to have multiple entrances and were expected to be multi-family residential blocks (Fig. 34). Taut, not only taught that simple, affordable, and efficient modern dwelling but also taught the role of principles of flexibility in design of planning and aesthetics.

During his career in Germany, Taut saw the act of dwelling as a form of "higher cultural existence" and he argued that the task of the GEHAG cooperative was a "spiritual regeneration" besides producing large numbers of dwellings.⁴⁵⁰ Also, he believed that architects have to allow for "individuality" for the user because each family and individual person had a private life for themselves. However, in this mass production of *Siedlung*, it was very difficult for dweller to preserve their individuality. For example, in *Gartenstadt Falkenberg*, which consists of row houses, Taut painted facade of each house in a different color to make the houses different from those next to it (Fig. 35). In the planning process, he created a more flexible architectural theory by using the concept of "type" for each residence.⁴⁵¹ Taut did not use the concept of "type" for a singular "fixed and finished" form. He defined it as "the expression of a certain relationship or a way" in the plan scheme. It was the architect, not the factory, that specifically designed the combinations and relations in the housing plan, and made

⁴⁴⁹ Ibid.

⁴⁵⁰ Bruno Taut, "Genossenschaftsarchitektur", *Wohnungswirtschaft*, 15 January 1926, pp. 12-14. Retrieved from; Akcan, *Çeviride Modern Olan*, p. 296.

⁴⁵¹ Bruno Taut, "Grundrißfrage," *Wohnungswirtschaft*, 15 November 1928, pp. 311-317. Retrieved from; Akcan, *Çeviride Modern Olan*, p. 297.

the decision. In the factories, only the materials to be used in the construction of *Siedlung* are produced. However, it was the architect who embodies *Siedlung*'s abstract principles. In his *Siedlung* projects and his teaching of *Siedlung* to Turkish students, Taut could demonstrate that the architect was different from a factory by showing that a single plan cannot be applied to everywhere. In Taut's dwelling plan design, there was “no single mathematical or constructive common denominator, or ideal type.” Each time, the plan would emerge in a unique and singular way out of the countless and nameless types that were drafted on lots of paper.⁴⁵² The planning of each type of dwelling unit would depend on the number of rooms, also depend on where the dwelling is located in the building, and where that building is located within the *Siedlung*. Each unit has balconies and terraces overlooking the common public green space, or its own garden. The distance of each house type to common open spaces is different. It was inevitable that an original and unique form of dwelling would emerge within such variable factors. Here, the success of the architect is at stake, not the factory.

5.3 Ortaköy House

Ortaköy House, built in 1938, may also be one of the first examples of the cultural convergence of East and West “-in-depth, genuine, not eclecticist-” that became widespread in architecture after the 1960s.⁴⁵³ In the explanation of Speidel on Taut's perception of culture, he said:

⁴⁵² Taut, “Grundrißfrage,” p. 313.

⁴⁵³ See; Bülent Özer, “Bruno Taut: Kişiliği ve Boğaziçi’ndeki Bir Evi Üzerine,” *Yapı*, no.13 (1975): p. 50.

“Culture, to Taut, means a balanced totality of life, customs and space, including philosophical concepts. On a spiritual level cultures can meet and fertilise each other.”⁴⁵⁴

Therefore, domestic architecture of Taut was carrying the same spirit where cultures converge, especially in Ortaköy House. Likewise, a spirit which constructs the structure of Taut's *Weltanschauung*. Taut's concept of dwelling, rooted in Germany, has grown and developed in Japan and Turkey. Was the *Weltanschauung* that started to develop in Germany and continued afterwards just an attitude that emerged from the motives to understand and sense the whole?

“If one would work upon the bridge of cultures, this is only possible by an awakened understanding of foreign singularities and by showing how the human spirit works logically and reasonably although its conceptions may vary completely from place to place.”⁴⁵⁵

Taut's fate and his life in different countries made him to construct a bridge between cultures. As he mentioned above, this path was possible with “awakened understanding of foreign singularities”, and “showing how the human spirit works logically and reasonably.” Thus, how was it possible to raise awareness of “foreign singularities?” Even though people's concepts differed from place to place, was the human spirit the common meeting point? These words resonated in Dilthey's “Life and human nature shows everywhere the same common features.”⁴⁵⁶

⁴⁵⁴ Retrieved from; Speidel, “Japanese Traditional Architecture in the Face of Its Modernisation: Bruno Taut in Japan,” p. 101.

⁴⁵⁵ Taut, *Houses and People of Japan*, p. 40.

⁴⁵⁶ See; Dilthey, “Life and World-View” in *Ethical and World-View Philosophy*, p. 79.

Since the house as a composition with the root and originates from Taut's life and experiences, from the very beginning to the end its transfiguration can be examined in two directions. Firstly, it is aimed to reveal that how the house is functionally conceived in terms of plan, articulation, organization and integration of the space. Secondly, it is aimed to question that how the house appear. In Ortaköy House, appearance of the elevation and plan of the space are two very distinct facts. While the plan of Ortaköy House can be very functional and rational, appearance of its elevation contains more symbolical meaning. Thus, in its essence of plan and elevation of the Ortaköy House that is intellectually elaborated in the Taut's specific *Weltanschauung* transforms into a symbolical representation. In Ortaköy House, appearance of the elevation is no longer straightly functional and it might raise difficulties to justify its all components in a functional category. In consequence of these comparison, it is evident to see the dichotomy in architecture of Ortaköy House which is in contrast with the orthodox modernism.

Moreover, Ortaköy house has more complicated nexus of complexities. The idea of home from Germany and emotionalization of the domestic space from the exile might appear. These components can be interpreted as composite legacies that cause Taut to develop and reconstruct the series of symbolic reminders. For example, the visible concrete structure works not only as functional purpose but also represents part of the root as well. Since the exile is very dramatic experience that stresses a departure from the home, Taut may have tried to revive his domestic feeling and the idea of being at home in Istanbul. Likewise, the idea of possibility to reconstruct home and live there a new life with his wife Erica, has been reflected and strengthen in the symbolical meaning of the architecture of Ortaköy House. Taut perceived architecture not only as

a construction of materials, but also as a construction of whole including feeling and emotion.

Since Taut did not perceived Ortaköy as a materialization of the house, in the plan, the articulation of the space and ambience could have some connection with what he wrote and conceived in Germany. However, his *Weltanschauung*, vision of architecture and ideology that have been developed and carried to Japan and Turkey were rooted in Germany. Even if the transfiguration of form, appearance and outline was visible, his root of *Weltanschauung* from Germany is slightly readable. The tangible elements of desing itself such as form, distibution, technology, outline, section, material, etc., differs in the each dwelling project of Taut. Although the vision and essence behind that have been flourished in Japan and Turkey, they basically evocate Taut's thinking and practice in Germany. On the other hand, apparently what Taut learned from Japan can be traced. For example, in Katsura and traditional Japanese houses, the relationship between the building and its natural surrounding is one of the reasons why Japanese architecture is beautiful. Also, in Ortaköy House, the importance given to the relationship between the house and the natural surrounding draws the attention (Fig. 36). The composition, Taut creates between the trees in the wood and the Bosphorus's water, has a very strong character. The slope of the wood where the house is located seems in a harmonious unity with the landscape. The crown of Ortaköy House dominates the forest skyline like, aforementioned, outline of Japanese farmhouses.

On the other hand, the section and appearance of the Ortaköy House and octagonal piece at the top may evoke the metamorphosed cupola structure - instead of seeing a

pagoda structure -. ⁴⁵⁷ This top cupola-like piece is positioned crowning the roof pieces below and can be imagined as a “kaleidoscope” that encompasses the light play of the Bosphorus (Fig. 37). Perhaps Taut intended to sit at the top floor - like the fictional character “architect Krug” in Scheerbart's *Das graue Tuch und zehn Prozent Weiss* (Gray Cloth and Ten Percent White) - with his wife Erica and observe the visual play of light and color of the Bosphorus. This color and light play of “kaleidoscope” can be seen his 1914 Glass Pavillion in Cologne as well. Additionally, in his first impressions, Taut caught the attention of how the “skyline of Istanbul composes the domes of the mosques.” While designing the Ortaköy House, he may have intended to add his own cupola that suits the dynamism of Istanbul's skyline with “cascade of cupolas.”

Futhermore, in 1920, Taut's plan of “the Rotating House,” *Das drehbare Haus*, published in the magazine *Stadtbau Kunst-Frühlicht* reminds the plan of the Ortaköy House (Fig. 38). ⁴⁵⁸ *Das drehbare Haus*, this fictional rotatable house was claimed to be built in 1914 for Mr. Mendthal. It looks like a mobile version of the Ortaköy. While the basement is fixed, upper floor is rotatable. “Cupola room, *Kuppel Raum*” consists of colored glass. ⁴⁵⁹ The service area is located on the fixed floor below, while the bedroom and living room are positioned on the rotating upper floor, which reminds the architect Krug's own house in Scheerbart's 1914 story. Ortaköy House can be seen

⁴⁵⁷ The drawings of the Ortaköy House were made by architects Tulay Gündüz and Mesut İçsan in 1967 under the direction of their teacher Prof. Dr. Bülent Özer. See; Özer “Bruno Taut: Kişiliği ve Boğaziçi'ndeki Bir Evi Üzerine,” *Yapı*, no.13 (1975).

⁴⁵⁸ Between 1920-1922, Taut was the editor of the architectural Expressionist magazine *Frühlicht*. See; “Einwurf” in Ulrich Conrads (edt.), *Bruno Taut Frühlicht 1920-1922 Eine Folge für die Verwirklichung des neuen Bagedankens* (Berlin: Ullstein Bauwelt Fundamente, 1963): pp. 16, 17.

⁴⁵⁹ For illustration of *Das drehbare Haus* see; Taut, “Einwurf” in Conrads (edt.), *Bruno Taut Frühlicht 1920-1922*, p. 17.

as the unrotatable version of “the Rotating House,” *Das drehbare Haus* realized with *Kuppel Raum* on it. It is also like a “kaleidoscope” that cannot rotate.

Moreover, water of the Bosphorus can be interpreted as follows. In the *Glass Architecture*, Scheerbart writes “water really belongs to glass architecture because of its reflection.”⁴⁶⁰ Therefore, water-based architecture was made possible by reinforced concrete which is durable and rustproof.⁴⁶¹ According to Bletter, Scheerbart's architecture of glass could also be seen as an “architecture of light.” Glass was the “search for light, for a higher truth, and a clarification of the soul”.⁴⁶² Thus, it can be said that the characteristics of architecture of water and light are tried to be reflected in Ortaköy House through its reinforced concrete structure and usage of glass that reflects Bosphorus water. According to Taut, “light wants to pass through the whole universe and is alive in the crystal.”⁴⁶³

The plan of the house has been designed to embody itself by tripartite scheme of the German houses (Fig. 39). The entrance to the house is located at the back of the building. Double height main living area is reached by passing the rectangular plan of the house. The octagonal crown of the house is located on two 15 m high reinforced concrete columns. Moreover, using pure colors replaces decorations and ornaments, and colored wall becomes decoration itself. Also, multiple layers of eaves provide shade to windows by protecting them from direct sunlight. The eaves which emphasize

⁴⁶⁰ See; Bletter, “Paul Scheerbart's Architectural Fantasies,” p. 70.

⁴⁶¹ Ibid., p. 89.

⁴⁶² Similar usage exists in German Romantic literature. See; Bletter, “Paul Scheerbart's Architectural Fantasies,” p. 92.

⁴⁶³ “Das Licht will durch das ganze All und ist lebendig im Kristall” said Scheerbart at the Glass House in Cologne 1914. See; Taut, *Die Stadtkrone*, p. 69.

the double height window system of living room reminds the Turkish vernacular architecture that Taut previously referred to in his interview *Türk Evi* where he stated the essential elements of vernacular architecture that need to be studied. Moreover, eaves of Ortaköy House reminds Taut's sketch that he sent to his Japanese friend Isaburo Ueno in 1936 (Fig. 29). This sketch is the diagram of the formula created for the control daylight and shadow between the clerestory window and the provided shading element on the facade. Ortaköy House can be seen as an applied example of Taut's ideas on the "new Turkish house." Thus, it can be said that Ortaköy House has a commonality with Dahlewitz, as the house exhibits the purpose of reflecting Taut's own architectural ideas.⁴⁶⁴

Besides, the design of Dahlewitz and House K, Taut had the opportunity to synthesize ideas he developed throughout his life under one roof in Ortaköy. While Dahlewitz is the embodiment of rational dwelling for him, Ortaköy House represents his "vision of the universe", *Weltanschauung*. Both works was a translation of his theory to the practice.⁴⁶⁵ Unlike Dahlewitz, Ortaköy House has been an experiment where dwelling culture of Germany, Japan and Turkey performs more clearly. It would be a big mistake to make an one-dimensional analysis of Ortaköy House without understanding and internalizing the cultures that Taut interacted throughout his life. On the other hand, looking at the plans of Dahlewitz, House K, and Ortaköy house, one can see the similar design principles Taut has carried since the beginning of his career. The definition of living and service areas has been made clearly. Rectangular and semi-circular joints in House K were reincarnated with rectangular and octagonal joints in

⁴⁶⁴ Gasco, "Bruno Taut's houses: Dahlewitz, Shorin-san, Ortaköy," p. 72.

⁴⁶⁵ Gasco, "Bruno Taut's houses: Dahlewitz, Shorin-san, Ortaköy," p. 71.

Ortaköy house (Fig. 40). This circle-based surface creates an interior balcony while pulling the outdoors inside. The similar principle of the horseshoe project *Hufeisensiedlung* (1925-1930) has changed in the opposite form in Ortaköy. The public green space in the middle "*Außenwohnraum*" (outdoor living room) transformed into the interior balcony. In House K, the triple mass arrangement was placed on the slope, and the largest mass was shrinking upward when the curve was at the bottom. The lowest volume of House K, like Dahlewitz's balcony, provides space of the terrace for the upper floor. Ortaköy house also had a similar triple mass arrangement placed on the slope. The sun-breaking eaves proved the theory that Taut tried to say in his *Mimari Bilgisi*. In Germany, Japan, Turkey or wherever they are, the power of architect was to manipulate the nature by providing a shelter to human, comfort, and an ideal life in the interior. Being able to control the environment, climate, and nature created a common discussion area. The one of the basic criteria of modernity was to respond these needs of human. The control of the environment, climate, and nature was already tested by generations in the local area and strengthened its accuracy in local architecture. Thus, the vernacular Turkish house, the Japanese house, the German house were formed through comfortable representations of the local characteristics that were lived, and tested by trial and error. This situation was again a phenomenon that constitutes the root of the *Weltanschauung*, and depends on the life-experience of human being.

CHAPTER 6

CONCLUSION

The philosophical point of view on the subject enabled this thesis to find what is being searched for. Taut's domestic architecture in Germany, Japan and Turkey shows that, the *Weltanschauung* of the architect in the creation of a modern domestic culture was a central concept. Even if, the outline and appearance of the realization of the house changed, his *Weltanschauung* which was rooted in Germany and continued to develop during the exile, manifests itself in the core of the house. While reconciling the place and the climate or dealing with the housing traditions of different cultures, Taut's definition of the concept of dwelling still connected with his own *Weltanschauung*. According to specific *Weltanschauung* developed by Taut, this thesis traced that how he located himself in relation to modernity, national root and the concept of dwelling. Learning to see *Weltanschauung* and the concept of dwelling as internal relations of each other radically constitutes framework of this research for the Taut's architectural practice. Taut was expressing the meaning and the sense of human spirit by his design activity, and was trying to reach the ideal by creating complex nexuses in architecture

through the structure of his *Weltanschauung* that is constituted with the "laws of the psyche."⁴⁶⁶ During the exile, the location and conceptions have been changed in Japan and Turkey. Therefore, these complex nexuses of Taut's *Weltanschauung* increased and accumulated according to his life-experiences. Thus, Taut embodied the abstract nexus of his spirit, which carries his *Weltanschauung* in the concept of dwelling.

In this thesis, the occupation activity of the Taut on the world is considered as a field of study that examines the details of Taut's domestic production in different places and their interactions. I have proposed an analysis that examines the flow of architect and his ideas in twentieth century domestic architecture and how they developed and transformed in the context of functional and visual representation in the new places. This thesis explains Taut's transformations in domestic architecture, the formation and development process of the modern house idea. In this context, particularly Taut's architecture responded to the need in the rapid industrialization and urbanization process in Germany. Then, during the Westernization process of Japan and Turkey, Taut has produced solutions based on the essential and local principles compared to uncontrolled Western imitation in housing.

While creating the modern house, Taut's concept of dwelling in German residential settlements expressed a coherent and clear architectural idea. By creating an authentic architectural language in the concept of dwelling design, Taut took a stand against romantic traditionalism and the dogmatic formalism of the Modern Movement.⁴⁶⁷ In

⁴⁶⁶ See; Dilthey, "The Structure of a World-View" in *Ethical and World-View Philosophy*, p. 83.

⁴⁶⁷ Gasco, "Bruno Taut's houses: Dahlewitz, Shorin-san, Ortaköy," p. 63.

this theoretical framework, his writings parallel the works he has built to promote the idea of dwelling and reveal his architectural discourse. Taut's ideas and ideals on dwelling were born in Germany with German architects and writers with whom Taut interacted at his early age and multiplied and enriched until the end of his life.

Ortaköy House became a place of application in which Taut brought his "views and stance of modern architectural theory" to life. The emphasis here was not to recreate a specific example of vernacular architecture. However, the following conclusion can be drawn, when it is viewed from a broader perspective. The vernacular architecture, Taut studied at that time was essential in terms of its sense and meaning of architecture, which emerged from the proven knowledge, regardless of whether it was a Turkish or Japanese house. For instance, in both countries Turkey and Japan, Taut has organized trips to see examples of vernacular architecture and gathered information. In his Istanbul diary, Taut mentions about his trip to Edirne with Celal Esad Arseven, and their visit to *Necmi İğce Evi*.⁴⁶⁸ The fact that the outer sofa (*Wohnveranda*) and living spaces placed on the 2nd floor in the plan were especially took Taut's attention in the "Turkish vernacular architecture." In his architectural creations in Turkey, Taut's sensitivity to the Turkish local context can be seen. Taut's discourse of Turkish architecture is a continuation of the ideas developed by a synthesis of tradition and modernity first in Germany, and then in Japan. However, attention should be paid to that Taut did not see tradition and modernity as the nostalgic approach of traditionalism and the strict language of the Modern Movement which based on "purpose." Taut's architectural ideas were enriched throughout the places he interacted

⁴⁶⁸ Taut, "Istanbul Journal", 10 May 1938, 30 June 1938, Akademie der Künste, Baukunstarchiv, Berlin (Adk, BTS 095).

with, and he has found the opportunity to apply them in his works in Turkey. The effort to explore local characteristics of people and architecture in Japan and Turkey and explaining them by using their own native terms, shows the depth of Taut's interaction in these countries. Moreover, while considering the context of the vernacular Japanese and Turkish house, Taut's assessment of their architecture is very different from the supporters of Heimatstil. Also, Taut's nourishment of vernacular architecture as an avant-garde architect was distinctive from the approach of Heimatstil. His writings on dealing with his proposal and approach to traditional architecture should not be considered as a "nostalgic conservatism," but as a situation that goes deeper to understand the essence and principles.

In other words, Taut did not aim to take and translate directly the cultural feature and local legacy. Giving "metaphysical meaning to climate" and "his study of the vernacular architectural culture of the places he lived" may give the impression that he is open to hybrid influences and volunteer to translation. However, these are the inferences that are interpreted at first sight. Taut studied the ideals of the Garden City before the First World War, and later turned into one of the leading figures of the Weimar *Siedlung* typology, which were all the greatest proofs that he was already in fight to find solutions to problems of architecture. During his life in exile, it can be understood from the mood of his writings that he saw himself as rootless plant, as a spectator. He expressed his feeling in a letter to his friend Isaburo Ueno that he found

his "happiness" and "his hometown" not in any country but in "architecture."⁴⁶⁹
Architecture was Taut's way of living life, his happiness, and where he belonged.

Taut's vision of the world constructs a dialectic between the "universal civilization" and "local culture." On the one hand, the necessity of the "universal civilization" requires the concept of modernity. On the other hand, it need to be exported or established in the different culture but in harmony and integration with the "local culture." Taut tried to establish a balance between the "universal civilization" and "local culture" in which was elaborated by him in the light of his *Weltanschauung*. This approach to find a balance between the "universal civilization" and "local culture" was one of the objectives of architects from 1950s to 1970s.⁴⁷⁰ Ernesto Nathan Rogers's Torre Velasca (1956) can be given as an example for this specific architectural approach. Torre Velasca represents the idea of that suggests to be modern but with a very close integration with the local culture. In this direction, Torre Velasca and Taut's Faculty building in Ankara and Ortaköy House might display common features. While, Torre Velasca could be the symbolic representation of the Gothic tower with its particular form of roof, Ortaköy House recalls the dome and minaret structures of the Istanbul. In both, local materials have been used such as copper or Turkish tile on the roof. Likewise, local Ankara stone was used for the front facade of the Faculty building. The set of intentions that are behind at Terra Velasca and Taut's architectural creation in Turkey are kind of similar and both case could be analyzed in

⁴⁶⁹ "Wo ist die Heimat? – Antwort: Bauen. Wo ist das Glück? – Antwort: Bauen (Scheerbart)," Bruno Taut, a letter to Ueno, 9 August 1938, Nachlaß Taut, BT-Slg-01-13, Baukunst Sammlung, Akademie der Künste, Berlin.

⁴⁷⁰ Kenneth Frampton, "Towards a critical regionalism: Six points for an architecture of resistance" in H. Foster (Ed.). *The anti-aesthetic: essays on postmodern culture*, (Washington, PT: Bay Press, 1983), pp. 17-34.

a similar way. Consequently, later in 1970s, Kenneth Frampton argued a series of discussion that create resonance with Taut, particularly when Frampton suggested about the dialectic between “universal civilization” and “local culture.”⁴⁷¹



⁴⁷¹ Ibid.



Figure 1: A social housing estate, Taut's Hufeisensiedlung (1925-1930) in Berlin-Britz, has an open plan due to the central horseshoe-shaped building. Source: The photo was taken by Yıldız Kılınçer, June, 2019.



Figure 2: The example of "Außenwohnraum" (outdoor living room) in Taut's Hufeisensiedlung project. Source: The photo was taken by Yıldız Kılınçer, June, 2019.



Figure 3: The streets designed by Taut has rich vistas instead of monotonous perspective images. Taut's Hufeisensiedlung. Source: The photo was taken by Yıldız Kılınçer, June, 2019.

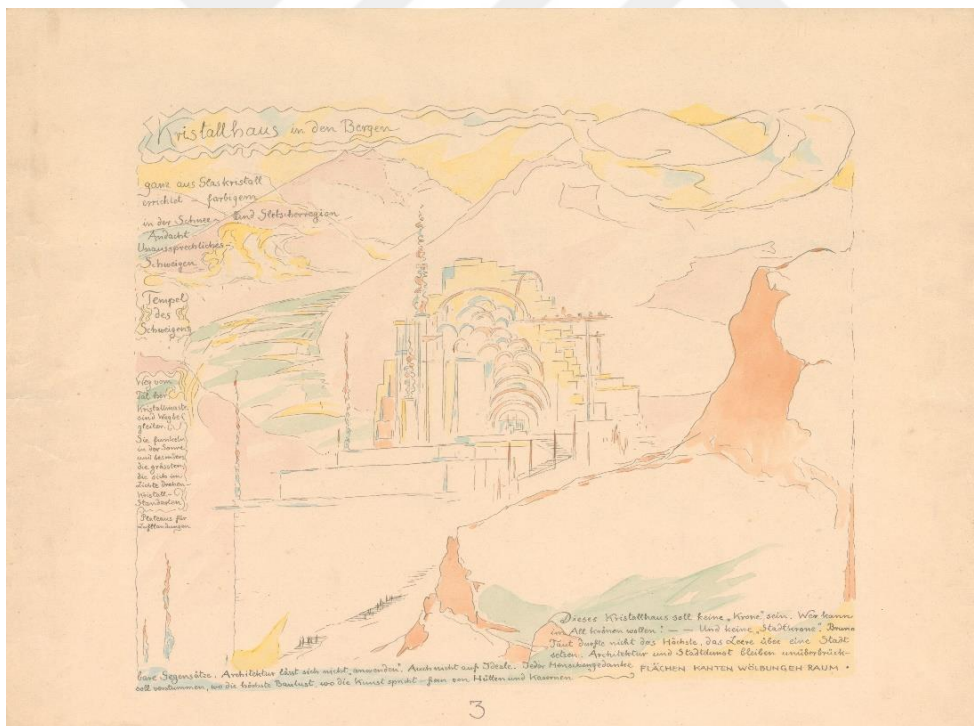


Figure 4: "Kristallhaus in den Bergen". Taut painted Scheerbart's infinite imagination and created a work beyond the time, Alpine Architektur, in 1919. Source: Akademie der Künste, Berlin, Alpine Architektur aus dem Bruno-Taut-Archiv, Nr.5.

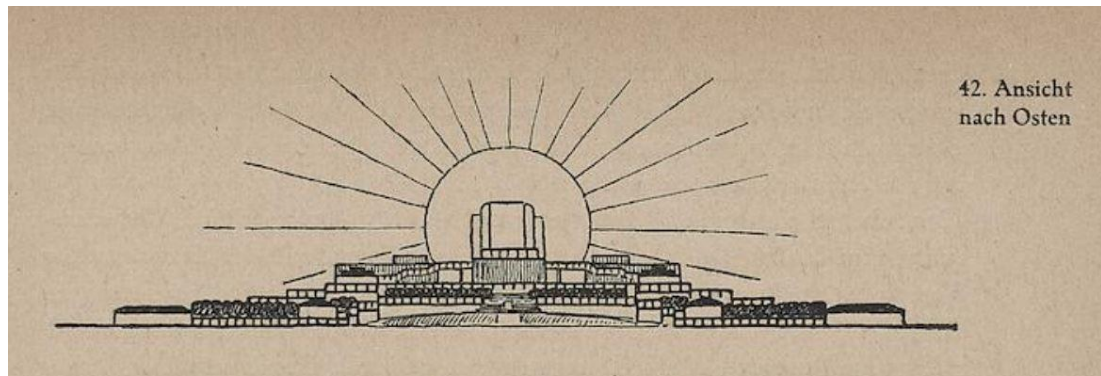


Figure 5: Sacred buildings born of religion, faith and deity. These buildings rule the life around them and become city's crown. Source: Bruno Taut, *die Stadtkörne*, 1919, p. 71.

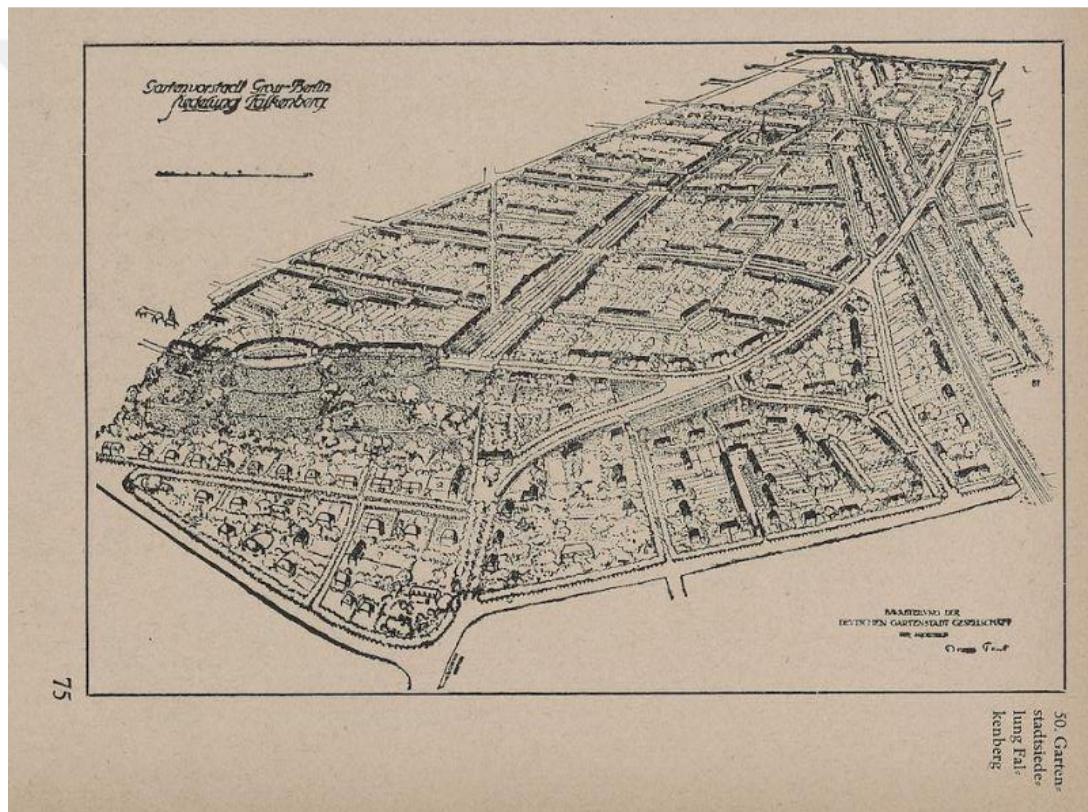


Figure 6: Gartenstadt Falkenberg (1913-1916) project, it is seen that the campus is located in the suburban area. Source: Bruno Taut, *die Stadtkörne*, 1919, p. 75.

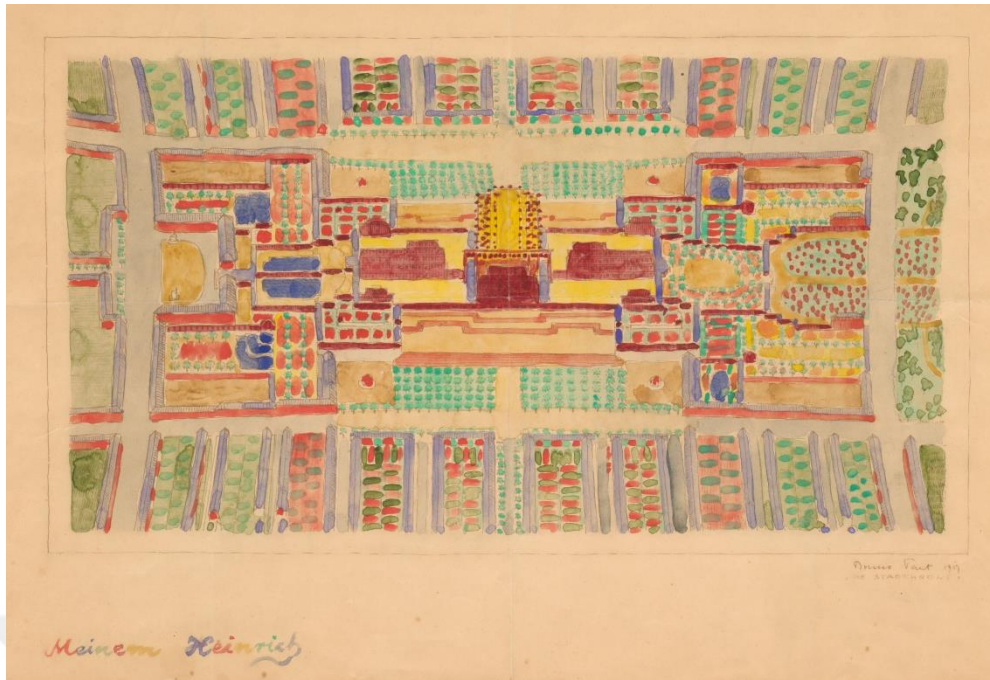


Figure 7: The city crown in the center is a group of buildings that are satisfying in terms of artistic and entertainment, including social goals. Mortal reality surrounds the crystal that represents the cosmic feelings at the top. Source: Akademie der Künste, Berlin, Bruno-Taut-Archiv, Nr.674.

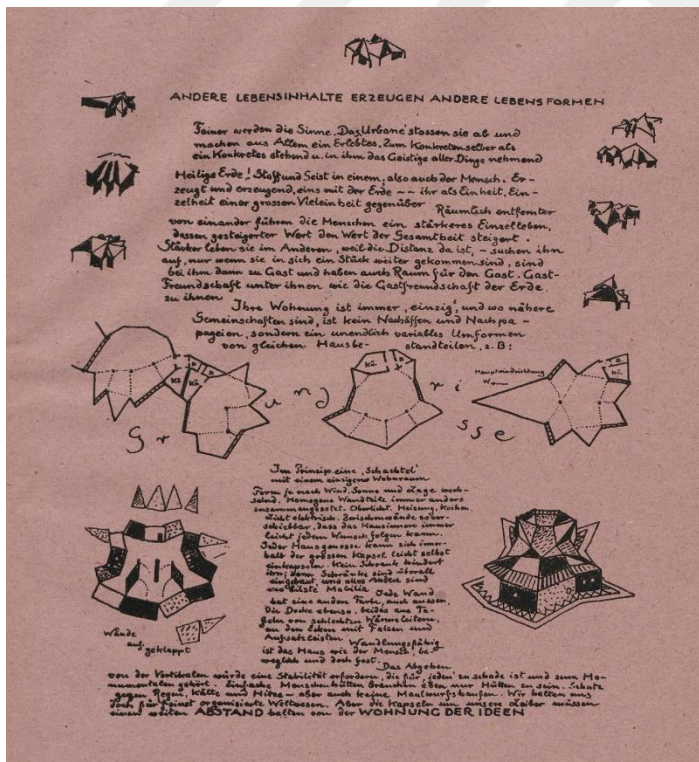


Figure 8: "ANDERE LEBENSINHALTE ERZEUGEN ANDERE LEBENSFORMEN". Taut describes the box with a single living space whose shape changes according to wind, sun and location. Source: Bruno Taut, Die Auflösung der Städte oder Die Erde eine gute Wohnung, 1920, p. 7.



Figure 9: Cover of the book *Die Erfindungen der neuesten Zeit* represents the ideal luxurious house of the 70s and 80s but for Taut, it creates kitsch taste. Source: Van Munden, G. *Die Erfindungen der neuesten Zeit*, Leipzig and Berlin: Otto Spamer, 1883.



Figure 10: Front facade of Dahlewitz. Source: The photo was taken by Yıldız Kılınçer, June, 2019.

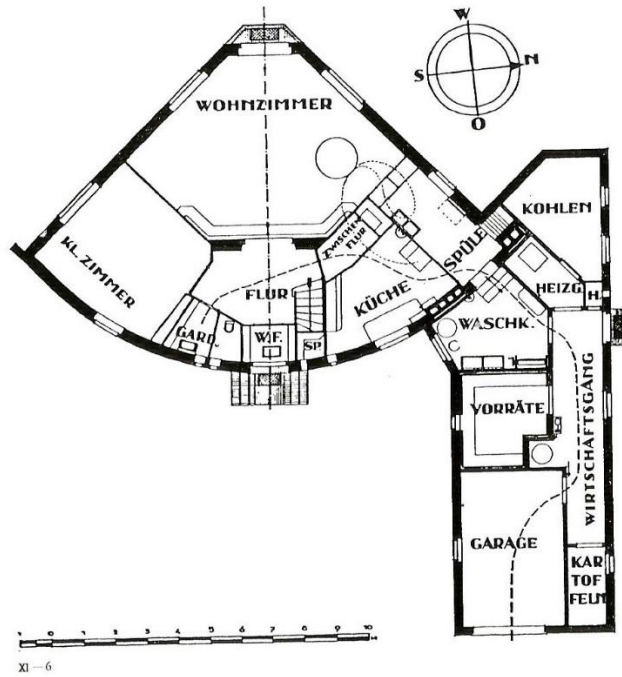


Figure 11: Plan of Dahlewitz. Source: Manfred Speidel, *Nature and Fantasy*, Tokyo: Treville, 1994, p. 260.



Figure 12: Sutemi Horiguchi's (1895-1984) Shien-sō (House of Purple Haze) house design in 1926 was a criticism against eclectic nationalist architecture. Source: Arata Isozaki. *Japan-ness in Architecture*, London, The MIT Press, 2011, p.11.



Figure 13: Lamp stand made of bamboo. Taut discovered the possibilities that resulted from the bending of bamboo. Source: Manfred Speidel, *Nature and Fantasy*, Tokyo: Treville, 1994, p. 267.

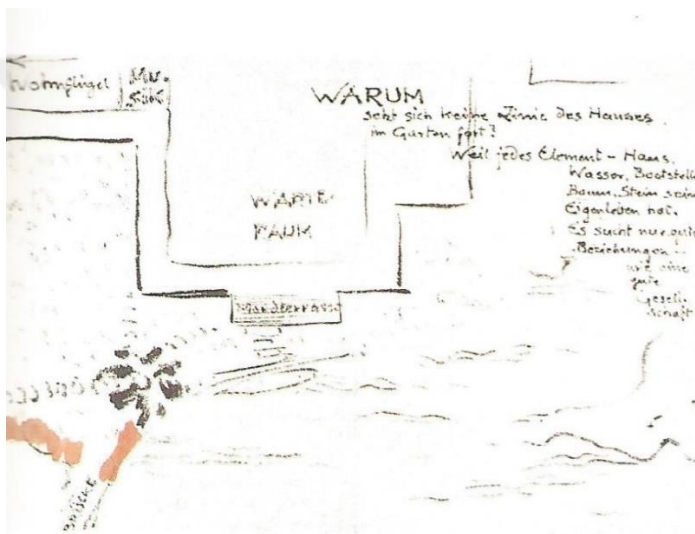


Figure 14: Katsura Album, "Why is there no line of the house extended to the garden? Because each element -house, water, boat-landing, tree, stone, has a life of its own. It only searches for good relations, like a good society." Source: *Nature and Fantasy*, p. 314.

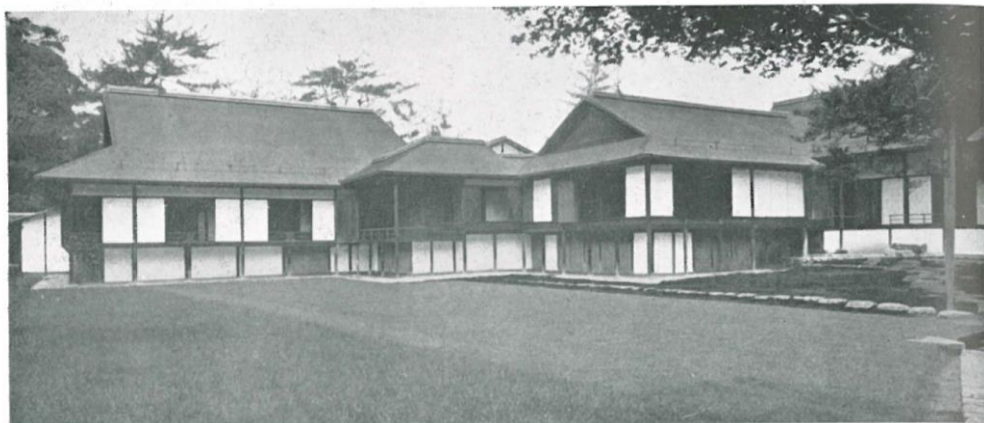


Figure 15: Residential area, Katsura Imperial Villa. Source: Bruno Taut, *Houses and People of Japan*, 1938, p. 278.

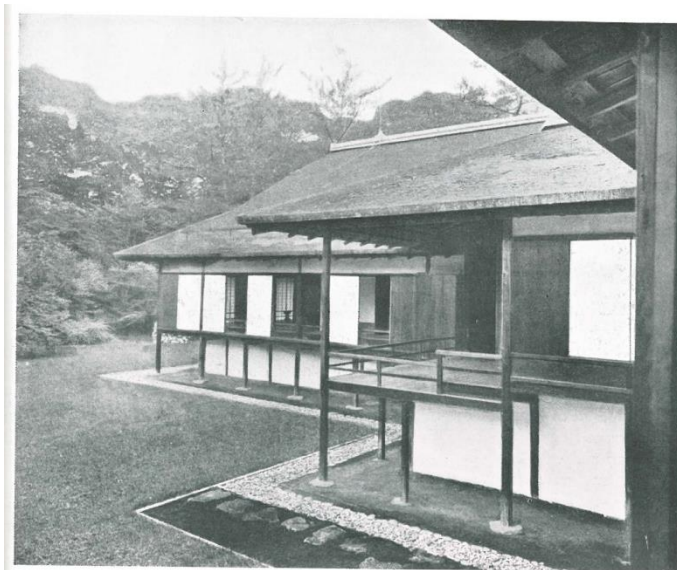


Figure 16: Stone border of outside of residential buildings with straight line was created by embedding stones in the moss. Source: Houses and People of Japan, 1938, p. 279.

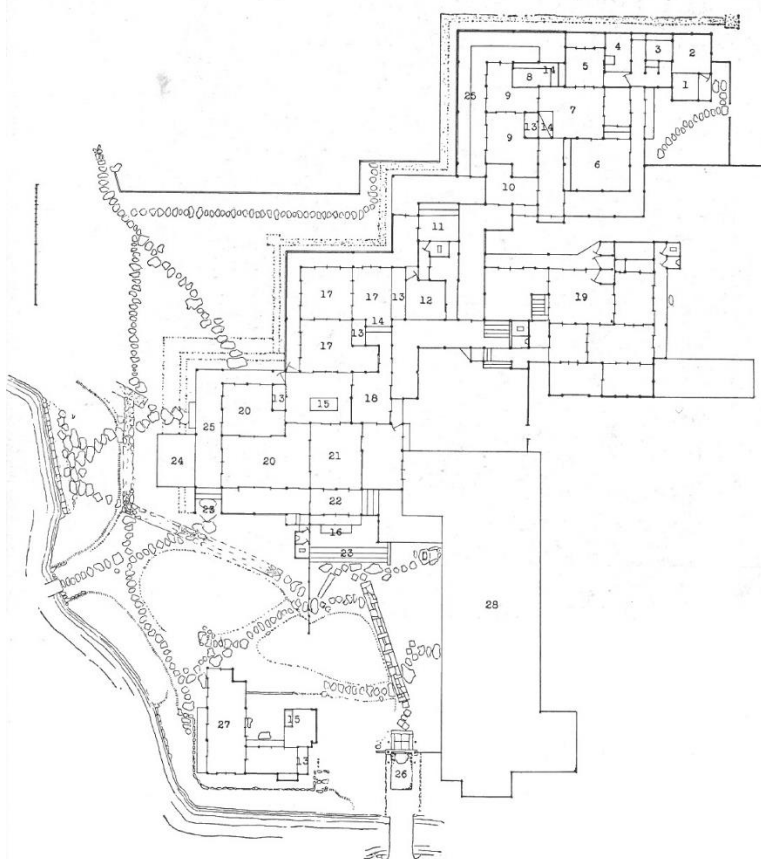


Fig. 522 (1) Small Dressing-Room (2) Bath (3) Lavatory (4) Ante-Room of the Lavatory (5) Main Dressing-Room (6) Closet and Store-Room (7) Bedroom (8) Study (9) Sitting-Room and Reception-Room (10) Kitchen (11) Depository for Musical Instruments (12) Bath for the Court Ladies (13) Picture-Niche (*Tokonomo*) (14) *Tana*, a Shelf in the Bedroom (15) Charcoal Brazier let into the Floor (16) a Stone Step (17) Audience-Halls (18) Waiting-Room for Servants (19) Offices (20) Ante-Rooms and Waiting-Rooms (21) Entrance-Room (22) Entrance (23) Preliminary Steps (24) Moon Terrace (25) Veranda (26) Entrance-Gate (27) Gepparo-Pavilion (28) New Adjoining Building

Figure 17: Plan of Katsura. Source: Houses and People of Japan, 1938, p. 285.

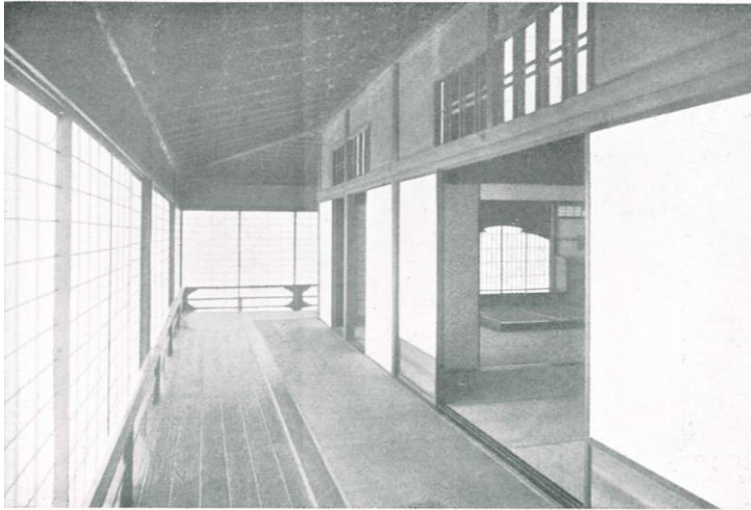


Figure 18: Wooden and mat flooring in Katsura. Source: Houses and People of Japan, 1938, p. 287.

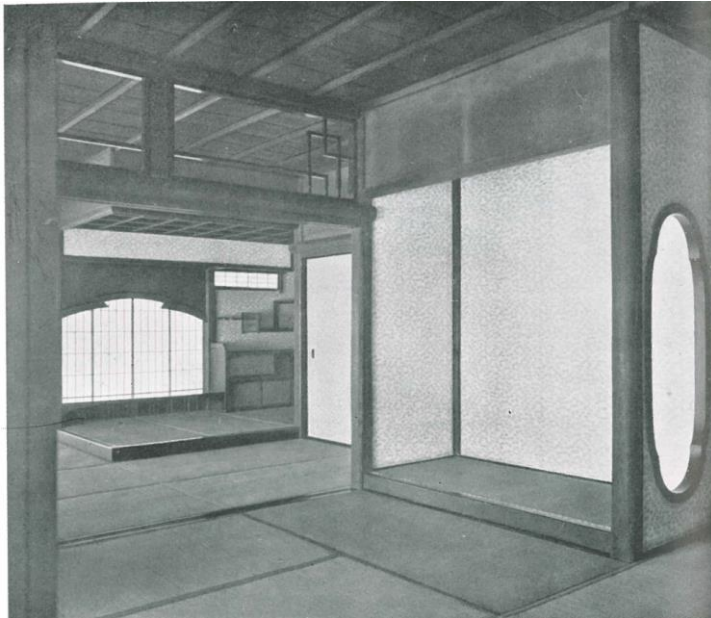


Figure 19: Study area. Source: Houses and People of Japan, 1938, p. 288.



Figure 20: The moon-terrace and the main gable of the building stand out in all its beauty. Source: Houses and People of Japan, 1938, p. 291.

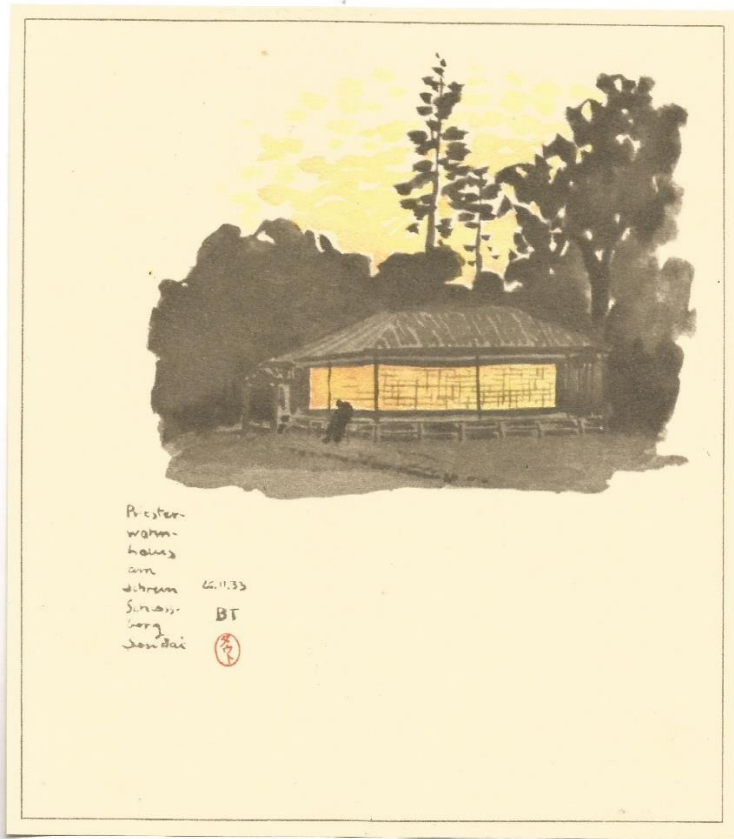


Figure 21: The exterior paper sliding screens used in traditional Japanese homes turn houses to lanterns with interior lighting at night. Source: Houses and People of Japan, p. 71.



Figure 22: Taut, sitting front of tokonoma 床の間. Source: Akademie der Künste, Berlin, Bruno-Taut-Sammlung, Nr.154 F.3a.

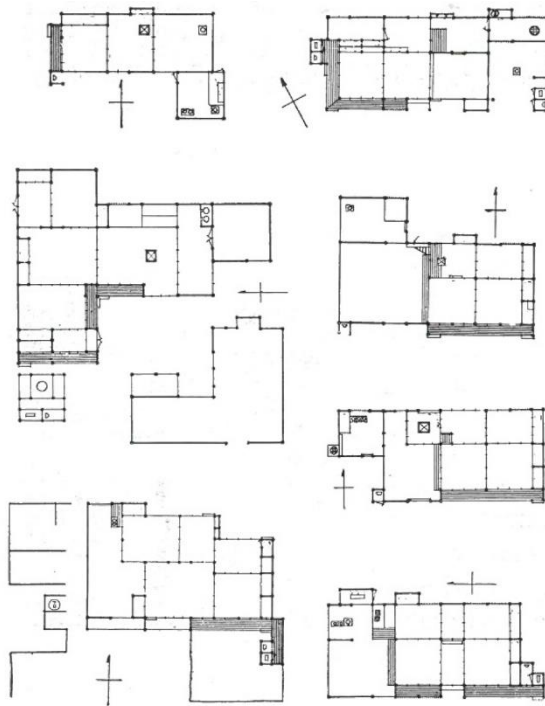


Figure 23: Schemes of Japanese farmhouse plan systems. Source: Houses and People of Japan, p. 116.



Fig. 176 Left: Japan



Right: Germany, "Schwarzwald" (Black Forest)



Fig. 179 Left: Japan



Right: The Balkans (Serbia)



Fig. 177 Left: Japan



Right: German Baltic Coast



Fig. 180 Left: Japan



Right: Switzerland



Fig. 178 Left: Japan, Shirakawa



Right: Austria



Fig. 181 Left: Japan



Right: Italy

Figure 24: Comparison of Japanese farmhouse roof types to houses in Alpine, Austrian, and Balkan regions. Source: Houses and People of Japan, pp. 106-107.

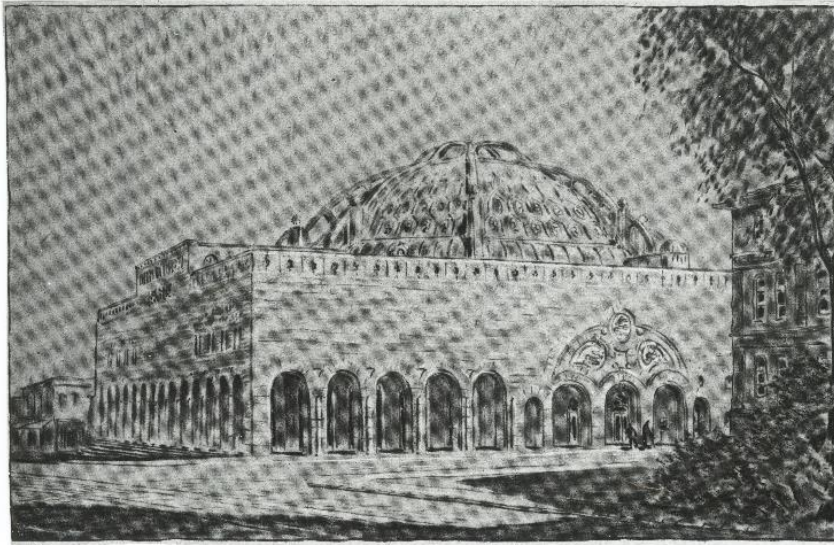


Figure 25: Taut's The House of Friendship competition proposal. Source: Akademie der Künste, Berlin, Bruno-Taut-Sammlung, Nr.218 F.1a.

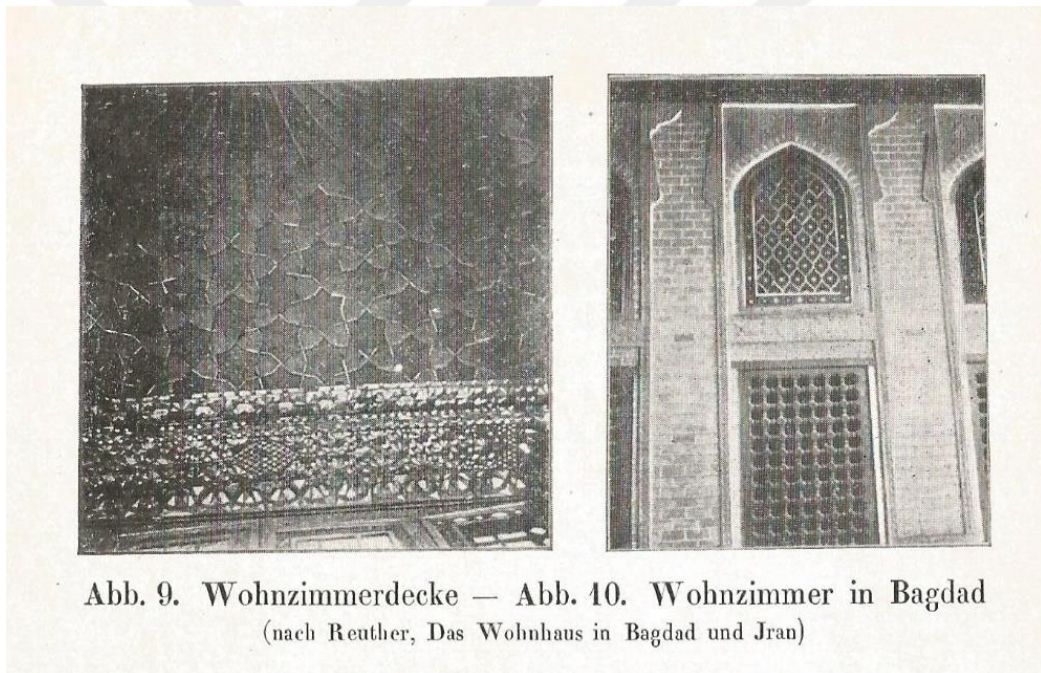


Figure 26: Living room extending to the inner courtyard in Baghdad. Source: Bruno Taut, Die neue Wohnung: die Frau als Schöpferin, Leipzig: Klinkhardt & Biermann, 1924, p. 22.



Abb. 49. Raum des „Shinden von Sanboin“, Daigoji

Figure 27: Sanboin Shinden's room in Daigo-ji 醍醐寺. Source: Die neue Wohnung: die Frau als Schöpferin, 1924, p. 29.



Abb. 32. Jan Wils: Photogr. Atelier Berssenbrugge im Haag

Figure 28: Jan Wils's painting workshop in Haag. The interpretation of tokonoma 床の間 in a different function. Source: Die neue Wohnung: die Frau als Schöpferin, 1924, p. 44.

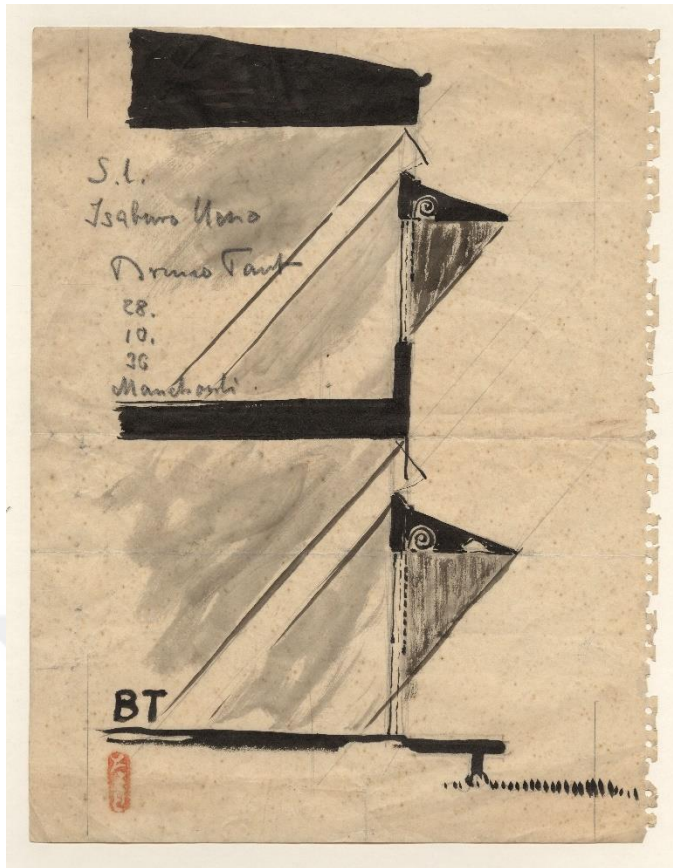


Figure 29: Facade sketch of Okura Villa. Source: Akademie der Künste, Berlin, Bruno-Taut-Sammlung, Nr.101.



Figure 30: Villa Okura. Facade design by Taut. Source: Akademie der Künste, Berlin, Bruno-Taut-Sammlung, Nr.302 F.1a.



Figure 31: A Postcard of Ankara University Faculty of Language, History and Geography. Source: Personal Archive.

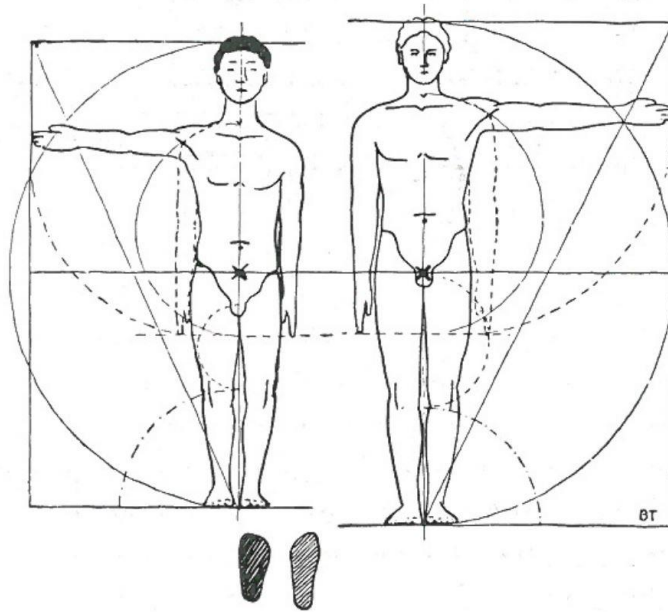


Figure 32: Comparative body analysis scheme to explain that western standards cannot be universally normalized. Source: Houses and People of Japan, p. 38.



Figure 33: “Ankara Siedlung.” The site plan of Taut’s student Kemal Ahmet. Source: “Tip ve Sıra Evler,” in *Arkitekt*, 80, (1937), p 212.

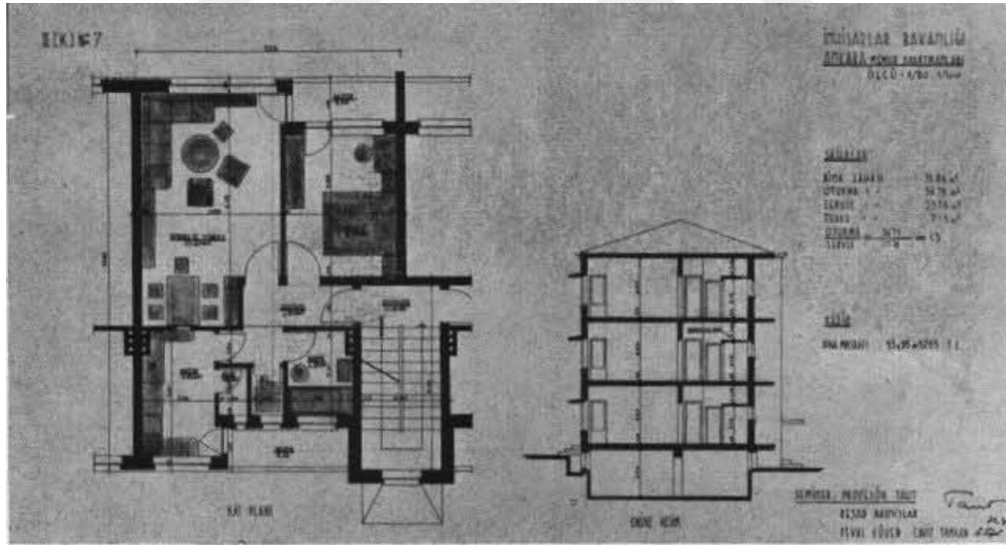


Figure 34: “Ankara Siedlung.” The plan and section. Source: “Tip ve Sıra Evler,” in *Arkitekt*, 80, (1937), p 214.



Figure 35: In Gartenstadt Falkenberg, facade of each house in a different color. Source: The photo was taken by Yıldız Kılınçer, June, 2019.



Figure 36: Taut had designed the Ortaköy House on the European side of the Bosphorus and had the opportunity to synthesize ideas he developed throughout his life under one roof. Source: Bülent Özer, Bruno Taut: Kişiliği ve Boğaziçi'ndeki Bir Evi Üzerine, Yapı, no.13, 1975, p. 48.

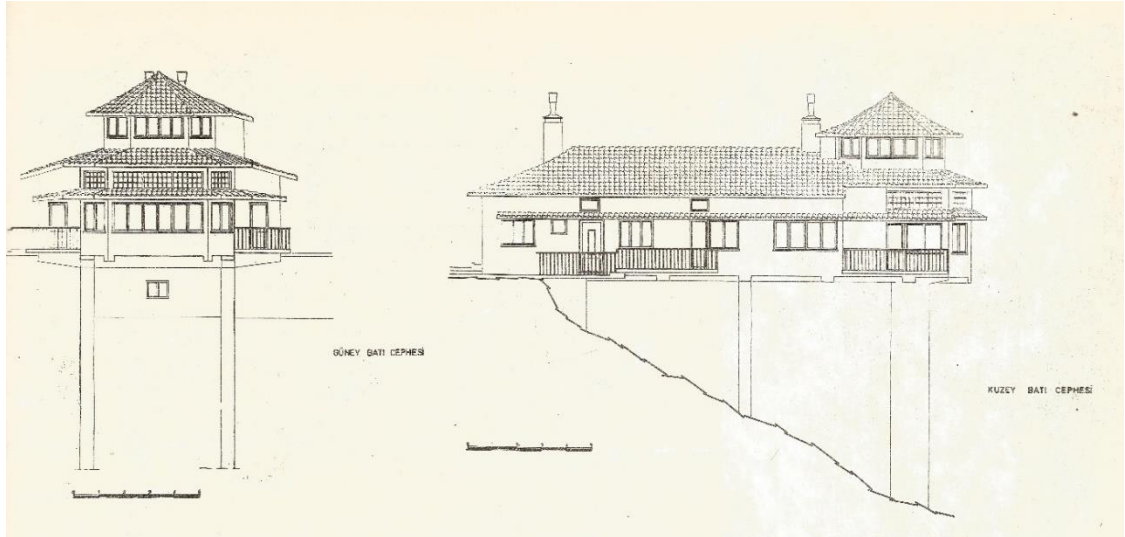


Figure 37: Elevations of Ortaköy House. Drawn by Tulay Gündüz and Mesut İşcan in 1967. Source: Bülent Özer, Bruno Taut: Kişiliği ve Boğaziçi'ndeki Bir Evi Üzerine, Yapı, no.13, 1975, p. 49.

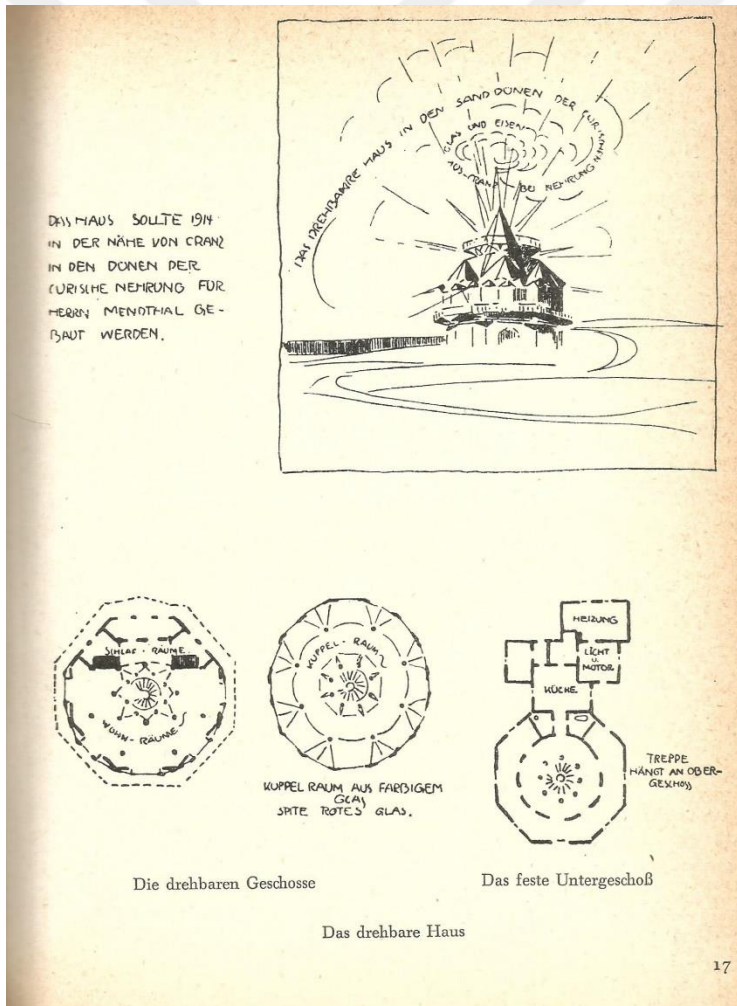


Figure 38: Taut's plan of 'The Rotating House', Das drehbare Haus, 1920, published in the magazine Stadtbau Kunst-Frühlicht. Source: Ulrich Conrads (edt.), Bruno Taut Frühlicht 1920-1922 Eine Folge für die Verwirklichung des neuen Bagedankens, Berlin: Ullstein Bauwelt Fundamente, 1963, p. 17.

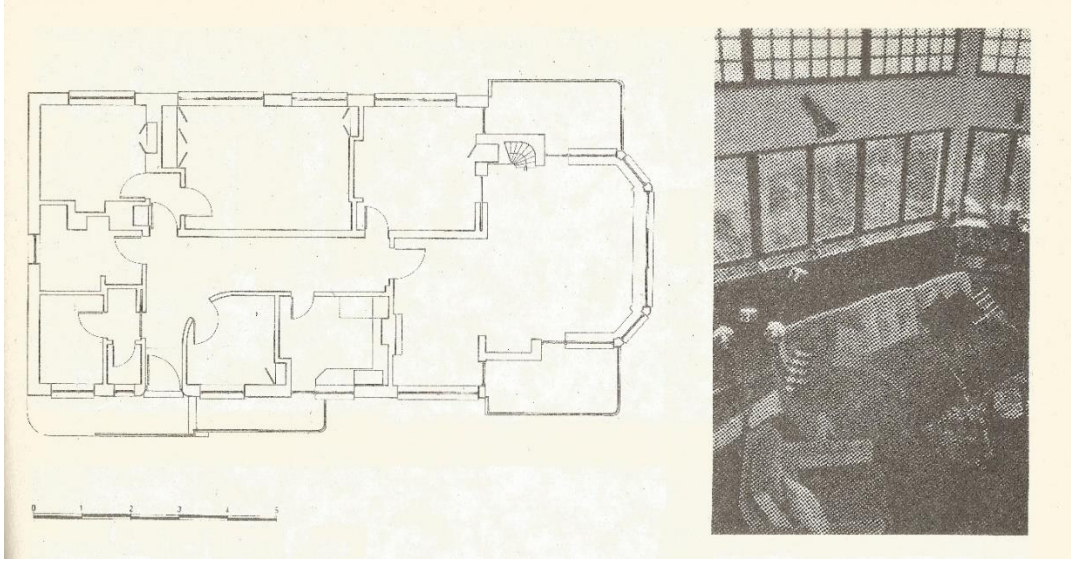


Figure 39: Ground floor plan and interior of Ortaköy House. Source: Bülent Özer, Bruno Taut: Kişiliği ve Boğaziçi'ndeki Bir Evi Üzerine, Yapı, no.13, 1975, p. 51.

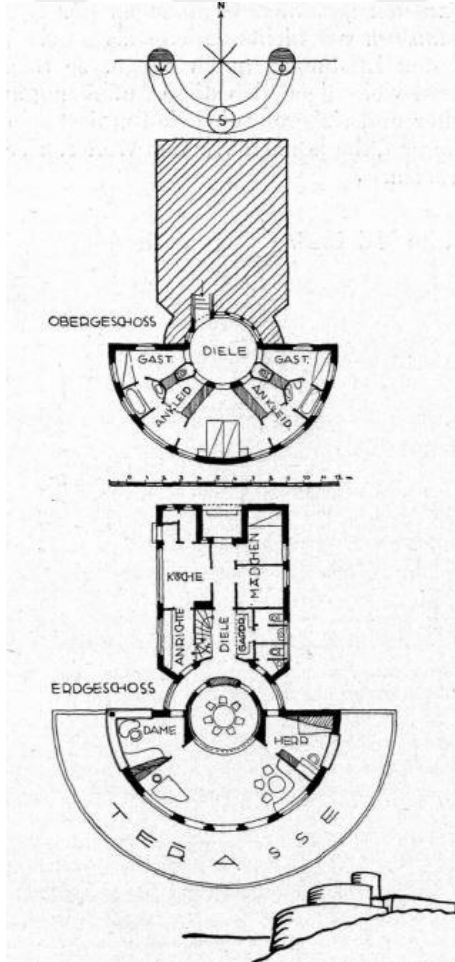


Figure 40: Rectangular and semi-circular plan of House K. Source: Bruno Taut, Die neue Wohnung: die Frau als Schöpferin, p. 123.

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