



**Fundusze Europejskie**  
Wiedza Edukacja Rozwój

**Unia Europejska**  
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## **Modernism in Turkey: the contribution of the German-Area Architects**

15 h, 2 ECTS credits

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With the end of the sultanate and after the First World War, in 1923 the Turkish Republic was established. Its founder and first president Mustafa Kemal Atatürk completely changed the socio-political and cultural *milieu*, looking at West as good example for a renewed civic society. During the 20s up to the 40s many intellectuals and architects from German-speaking countries fled to Turkey, widely welcomed by the new president and invited to give their own contribution to the creation of the new Turkey. Among architects there were C. Holzmeister, E. Egli, M. Elsaesser, M. Wagner, G. Oelsner, C. C. Lörcher, P. Bonatz, and B. Taut, whose contribution is particularly relevant. Most of them worked as urban planner, architect and designer especially for important public institutions, and as professor at university of Istanbul. The seminar will focus on these questions: did they simply translate the principles of Modernism and bring them into Middle East? Did they seek a continuity with the local architectural tradition? Did they solve this dichotomy by finding a compromise between local tradition and Modernity? Who was anti-dogmatic and who strictly related to European modern language of architecture? Which is the legacy these architects left in Turkey?

<p><b>Mo. 06.05.2019 (afternoon)</b></p>	<p>Lecture 1 History will teach us everything. Bruno Zevi and the innovative methodology for future design.</p> <p>Abstract Bruno Zevi is one of the most important Italian theorists of architecture. His counter-historical and critical reading of the classical historiography has highlighted a different architectural geography, recognising the merits of that architecture which had been improperly defined minor or peripheral. His reading method aims to minimise the contemplative attitude in favour of involvement and actualization of architectural history far from a historicist approach, that prevents from reading the past as irreplaceable occasion to understand contemporary architecture. In his vision of history as “methodology of architectural doing” he draws not a philological portrait of the past, but a breeding ground for extracting its “forgotten subversive components”. Zevi emphasizes that when architecture of the past was built, the solutions adopted were extremely modern, so they are worth to be analysed to understand processes and ideas they subtended, still valid in contemporaneity. Therefore, it is essential to learn history by investigating what the masters of the past wanted to achieve rather than the final building just in its components. It is an engaging method because related to “how to look at architecture” with new categories of judgement, that enable to evaluate contemporary architecture by actualization that becomes immediate. This useful means of reinterpretation can define new aspects and contradictions in history of the so-called official architecture. This facet focuses on strong interaction suggested by Zevi between the architectural design education and history of architecture, as methodology for teaching architectural praxis.</p>
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<p><b>Tu. 07.05.2019</b> <b>(afternoon)</b></p>	<p>Lecture 2 Design and resistance: Hans Scharoun's silent action against Nazism.</p> <p>Abstract In 1933, when Hitler rose to power, Hans Scharoun is already a prominent architect. His last work before the coming of the Nazi regime is the Schminke house in Löbau, in which his formal ability reaches its highest point. But after this, there is a big change in Scharoun's work: he begins to make a sort of grammatical errors, showing bad taste and inaccurate design choices. This attitude can be explained only by the radical opposition of the architect to the Nazi dictatorship; he thinks, as individual protest, there is no other way to challenge Nazism on the architectural front than going deliberately against architecture. In 1936 Scharoun designs the Baensch house in Berlin. This project, a fundamental evidence of his space concept, causes a serious conflict with the <i>Bupolizei</i>, which marginalizes him professionally. Thus, the so-called <i>Cycle of resistance</i> arises, a collection of visionary drawings in form of design notes, mainly on large urban scale and related to collective architecture. This crystal clear "design of resistance" will engaged the architect until the end of the war. In May 1945 he is designated person in charge for the reconstruction, thus becoming one of the most preeminent architect in Berlin. Scharoun is one of the few architects who, although did not left Germany during the years of national socialism, was not subject to it, agreeing to go against architecture and live a state of oblivion. Several drawings of the <i>Cycle of resistance</i> are "ideas for a future democratic Berlin" and represent the conceptual and formal premise of the masterpiece of the architect, the Berlin Philharmonie (1956-63). In 1946 Scharoun opens again his office; Berlin is living the "zero year" and a large reconstruction has to be done. The architect pours in the rebuilding the great ideological tension which has never ceased to accompany his architectural thinking.</p>
<p><b>We. 08.05.2019</b> <b>(afternoon)</b></p>	<p>Lecture 3 The good sources of contemporary spatial design. Why interior architecture is not the art of decoration.</p> <p>Abstract The aim of the lecture is to stress the importance of having a holistic approach toward architecture as a still valid methodology for facing the architectural design process. I will take into consideration three specific case studies of Modernism which are celebrated by official historiography mainly just according to the general architectural design, but without enough emphasis on the contributions of the projects' architects in term of interior architecture, interior design, furniture design, landscape design and art as well. Therefore the perfect definition of the three architectural objects is the result of a complex approach in order to have a full control of the project, which includes every single physical, conceptual, psychological and architectural detail involved for defining a correct and unique <i>Gestaltung</i>. In the contemporary praxis of making architecture, we can learn from the lesson of the past how the holistic approach toward the project is still a key-methodology for succeeding in designing architecture.</p>