

"ORGANIC ARCHITECTURE" AND FRANK LLOYD WRIGHT IN TURKEY  
WITHIN THE FRAMEWORK OF HOUSE DESIGN

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## **ABSTRACT**

### **"ORGANIC ARCHITECTURE" AND FRANK LLOYD WRIGHT IN TURKEY WITHIN THE FRAMEWORK OF HOUSE DESIGN**

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Nature has been a source of inspiration for many architects, one of them being Frank Lloyd Wright. He re-interpreted the principles of architectural design by searching nature and uncovering its hidden dimensions to introduce his idea called *organic architecture*, at the onset of the twentieth century. This thesis aims to discuss the offspring of this idea in Turkey, with the awareness of the fact that the Turkish examples of Vernacular and Local architecture have always displayed great concern towards nature.

The developments subsequent to the recognition of *organic architecture* and Wright in the Turkish Architectural arena are surveyed with reference to significant discussions, competitions, exhibitions, conferences as well as concrete examples of architectural practice. Throughout the study the discussions related to Modernism in Turkey are also referred to taking the *misconception* of organic architecture into consideration. Since the meaning of and the interpretations concerning organic architecture are different from those made in Europe and the USA, some Turkish architects have also conceived organic architecture different from Wright's understanding and interpreted it from a merely formal perspective.

Wright's approach to 'house design', which transforms confined, formal, symmetrical boxes into flowing spaces, is focused in comparison to Vernacular

and Local examples in Turkey, and the works designed by Contemporary Turkish architects are selected to investigate the application of the principles of design and characteristics introduced by Wright. The concept of space, use of material, relation of the building with its environment, functional requirements and constructional concerns are studied within this context.

Keywords: Organic Architecture, Frank Lloyd Wright, space, Vernacular and Local Turkish Architecture, Contemporary Turkish Architecture, house design and nature.

# ÖZ

## KONUT TASARIMI BOYUNCA TÜRKİYE'DE ORGANİK MİMARLIK ve FRANK LLOYD WRIGHT

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Doğa birçok mimar için esin kaynağı olmuştur. Bu mimarlardan birisi de Frank Lloyd Wright' tır. 20. yüzyılın başlarında, Wright doğayı ve doğanın gizli yönlerini organik mimarlık diye adlandırdığı fikrinde ortaya koyarak mimari tasarım ilkelerini yeniden yorumladı. Bu tez Türkiye'deki yöresel ve yerel mimarinin daima doğaya karşı büyük bir yakınlığı olduğu gerçeğinin de farkında olarak, Wright'ın organik mimari fikrinin Türkiye'deki ürünlerini tartışmayı amaçlamaktadır.

Türk mimarlık alanında Wright ve organik mimarlığının tanınmasından sonraki gelişmeler, mimari örneklerle ek olarak konferanslar, sergiler, yarışmalar ve önemli tartışmalara referans verilerek araştırılmaktadır. Buna ek olarak, çalışma boyunca Türkiye'de modernizmle ilgili tartışmalara, organik mimarlığın farklı kavranması da dikkate alınarak, değinilmektedir. Çünkü organik mimarlığın anlamı ve yorumlanması Amerika ve Avrupa'dakinden farklıydı ve de bazı Türk mimarlar organik mimarlığı Wright'ın anlayışından farklı olarak algılamışlar ve onu sadece formal açıdan yorumlamışlardır.

Wright'ın, katı, formal, simetrik kutu anlayışından akıcı mekana doğru dönüşen konut tasarımına yaklaşımı Türkiye'den yerel ve yöresel örnekler bağlamında tartışılmış ve Çağdaş Türk mimarları tarafından tasarlanan eserler Wright tarafından ortaya konulan tasarım ilkeleri ve özellikleri çerçevesinde

seçilmiştir. Mekan kavramı, malzeme kullanımı, bina-çevre ilişkisi, işlevsel gereksinimler ve yapısal bileşenler Wright bağlamında çalışılmıştır.

Anahtar Sözcükler: Organik Mimarlık, Frank Lloyd Wright, mekan, Yöresel ve Yerel Türk mimarlığı ve çağdaş Türk mimarlığı, konut tasarımı ve doğa.

To my parents,

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# TABLE OF CONTENTS

PLAGIARISM .....	iii
ABSTRACT .....	iv
ÖZ.....	vi
ACKNOWLEDGEMENTS .....	ix
TABLE OF CONTENTS .....	x
LIST OF FIGURES .....	xii
LIST OF TABLES .....	xvii
CHAPTERS	
1. INTRODUCTION.....	1
1.1. The Aim of Study .....	1
1.2. The Method of the Study .....	4
1.3. Structure of the Study .....	6
2. DEVELOPMENT OF ORGANIC ARCHITECTURE AND FRANK LLOYD WRIGHT ....	8
2.1. The Development of Frank Lloyd Wright’s Organic Architecture .....	8
2.2. The Design Principles and Characteristics of Frank Lloyd Wright’s Architecture.....	17
2.2.1. Functional Paradigms of Nature in Architecture .....	17
2.2.2. Design Characteristics.....	20
2.3. The Physical Aspects of a Building .....	26
2.3.1. Space- Building.....	26
2.3.2. Site- Building.....	32
2.3.3. Form- Function-Construction.....	33
2.3.4. Material- Building .....	34
2.3.5. Scale- Building.....	35

2.4. House Design as Conceived by Frank Lloyd Wright .....	37
3. THE SIGNIFICANCE OF "HOUSE DESIGN" AND EARLY TRACES OF ORGANIC ARCHITECTURE IN TURKEY .....	39
3.1. House Design and the Relationship between Nature and Architecture.....	39
3.1.1. "Vernacular Architecture" .....	40
3.1.2. "Local Architecture" .....	43
3.2. Space – Building .....	45
3.3. Site Building .....	50
3.4. Form – Function – Construction.....	54
3.5. Material-Building .....	61
3.6. Scale- Building.....	65
4. REFLECTIONS OF 'ORGANIC ARCHITECTURE' IN CONTEMPORARY TURKISH ARCHITECTURE .....	68
4.1. Architectural Developments in Republican Turkey until the Recognition Frank Lloyd Wright .....	77
4.2. Recognition of Frank Lloyd Wright in Turkey as Appreciated in Different Settings .....	79
4.2.1. Education.....	79
4.2.2. Activities: Conferences, Exhibitions, and Competitions .....	86
4.2.3. Publications on Frank Lloyd Wright and Organic Architecture.....	90
4.2.4. Frank Lloyd Wright's Turkish Followers in Turkey .....	96
4.3. Examples of Organic Architecture as Described by Wright in Architectural Practice within the Framework of "House Design" .....	102
4.3.1. Concern for the "Design Principles and Characteristics" Described by Frank Lloyd Wright .....	102
4.3.2. Concern for the "Physical Aspects" Highlighted by Frank Lloyd Wright ..	113
5. CONCLUSION .....	130
REFERENCES .....	137

## LIST OF FIGURES

### FIGURES

Figure 2.1. The J. L. Cochrane house designed by Lyman Silsbee.....	9
Figure 2.2. Ho-ho-den, Imperial Japanese Exhibit, 1893.....	11
Figure 2.3. Avery Coonley House, bloomingbank, Riverside, 1907.....	12
Figure 2.4. Froebel Blocks.....	15
Figure 2.5. Froebel Construction in Wright’s George Blossom House. 1892. ....	15
Figure 2.6. Husser House Plan, Chicago, 1899. ....	18
Figure 2.7. Grid System in the Husser House. ....	18
Figure 2.8. Kent House, New York, 1885-86. ....	19
Figure 2.9. Grid Structure in Barton House, Buffalo, New York, 1903.....	20
Figure 2.10. David Wright House plans, interior space and Wright’s hands demonstrating the integration with the ceiling and columns ... ..	21
Figure 2.11. Sturges House, Los Angeles, California, USA, 1939... ..	22
Figure 2.12. Robie House, Chicago, Illinois, 1906-1909 .....	23
Figure 2.13. Robie House’s plans and interior view... ..	23
Figure 2.14. Detached Corner Piers in Robert Evans House, 1908... ..	24
Figure 2.15. The Facade of the Pope-Leighey House, Virginia, 1939... ..	25
Figure 2.16. Cantilever in Emil Bach House, 7415 N. Sheridan, 1915... ..	26
Figure 2.17. The retreating of screens or posts to maintain the free corners....	28
Figure 2.18. By means of moving the screens, cantilever can be shortened or broadened in proportion to distance. ... ..	28
Figure 2.19. Releasing of the corners and surfaces by withdrawing screens.....	29
Figure 2.20. The transformation of the concept of space in Modern Architecture. ... ..	29

Figure 2.21. The Corner window in Kaufmann House. ....	30
Figure 2.22. Wright's hands which show the integration of post- beam and creens. ....	30
Figure 2.23. L. Walter House, Frank Lloyd Wright Iowa, 1944. ....	31
Figure 2.24. Bradley House, S. Harrison, Kankakee, 1900. ....	32
Figure 2.25. Taliesin West, Spring Green, 1910- 1920. ....	33
Figure 2.26. Robie House, Chicago, Illinois, 1909. ....	34
Figure 2.27. Edgar J. Kaufmann House (Fallingwater), 1935-39. ....	35
Figure 2.28. The William Winslow house, River Forest, Illinois, 1893.....	36
Figure 2.29. Entrance Front. Goetsch Winkler house, Okemos, 1939....	36
Figure 3.1. Space – Building Similarities between Vernacular Turkish Architecture and Wright's Herbert F. Johnson House, "Wingspread" 1937. ....	47
Figure 3.2. Frank Loyd Wright's Walter House, 1944 and Local Turkish Houses.	48
Figure 3.3. Ward W. Willits House, 1901, and the Sadullah Paşa Yalısı, Çengelköy, 18th century.....	50
Figure 3.4. Inseparable unity in Malatya Kozluca Houses and Lowell Walter House, Cedar Rock, Iowa, 1944. ....	51
Figure 3.5. Site Building in Turkish Local Architecture. ....	53
Figure 3.6. Site-Building relations in harsh climate in a House (Kütahya).Wright's Bradley House, and a Safranbolu House. ....	54
Figure 3.7. Form and Function in Vernacular and Organic Architecture.(Hanay house in Kızılağaç) and Unity Temple, 1906 (Church and a rear rectangular parish house).....	55
Figure 3.8. Form and Function in Wright's Architecture, Robie House, 1909.....	56
Figure 3.9. Fethi Okyar House, Sedat Hakkı Eldem, Büyükkada, Istanbul,1936..	59
Figure 3.10. Function- Form and Construction in Turkish Local Architecture (Düğerek- Muğla courtyard houses in Southwest Anatolia) and Wright's Taliesin West.....	60

Figure 3.11. Material Building Similarities in Kızılağaç Çomakdağ House and Wright's Taliesin West 1937. ....	62
Figure 3.12. Material – Building Similarities in Safranbolu Houses and Russell and Ruth Kraus House, Wright, 1951. ....	64
Figure 3.13. Scale Building Similarities between Wright's Eric Pratt House, Galesburg, Michigan, 1948 and Ulupınar of Darende Houses. ....	65
Figure 3.14. Scale – Building - Willey House, 1934 and a Safranbolu House. ...	66
Figure 3.15. Scale in a Local Turkish House. ....	67
Figure 4.1. Büyük Ankara Hotel- 1958-1965-Kavaklıdere- Ankara. Design: Marc Saugey and Yüksel Okan. ....	74
Figure 4.2. Stad Hotel 1965- 1970, Ulus- Ankara. Design: Doğan Tekeli, Sami Sisa and Metin Hepgüler. ....	74
Figure 4.3. Ministry of Defense Student Dormitories- Tandoğan Ankara. Design: Şevki Vanlı and Ersen Gömleksizoğlu. ....	75
Figure 4.4. Metu- Faculty of Architecture Building – Ankara 1962-63. ....	76
Figure 4.5. Kemal Ahmet Arû, Nezih Eldem, Bruno Zevi ve Kemali Söylemezoğlu (1954). ....	81
Figure 4.6. A foreign lecturers in Arû's House in Gümüşsuyu: From Left to right, Günseli Arû, Prof. Friedrich Hess, Bayan Piccinato, Prof. Gustave Oelsner, Prof. Luigi Piccinato (1955). ....	82
Figure 4.7. Dumlupınar Monument (1963-1964), Levent Aksüt- Yaşar Marulyalı, Dumlupınar- Afyon. ....	83
Figure 4.8. A group from national competition jury in Erzurum University: Prof. Richard Neutra, Kemali Söylemezoğlu, Kemal Ahmet Arû and Mehmet Ali Handan. ....	86
Figure 4.9. Stuttgart Auditorium Complex, Rolf Gutbrod. ....	89
Figure 4.10. The circular geometric system in Mustafa Arif Yavuz House (1984) and Wright's Ralph Jester House, Palos Verdes, 1938. ....	103

Figure 4.11. Özsaruhan House, designed by Ziya Nebioğlu in 1950. ....	105
Figure 4.12. Derviş Manizade Köşkü (1956- 57) in Büyükkada, Sedat Hakkı Eldem. ....	106
Figure 4.13. Mustafa Arif Yavuz House- plan and sections and model. ....	107
Figure 4.14. The View of the Metin Karaoğlan House in 2000 and in 2005. ....	107
Figure 4.15. Cemal Yıllancıoğlu House designed by Ziya Nebioğlu in 1951 in Alsancak- İzmir as a garden house. ....	108
Figure 4.16. The Geometrical order in Metin Karaoğlan House, 2000. ....	109
Figure 4.17. Geometrical Ornamentation. Stained-glass window- F.L. Wright (1912) and Metin Karaoğlan House- Danyal Çiper (2000). ....	110
Figure 4.18. Salih Bozok Villa. 1936- 37, in Suadiye, Istanbul, Seyfi Arkan and Unity Temple, 1906.(Church and a rear rectangular parish house). ....	111
Figure 4.19. Özkanlar House, Danyal Çiper, 1968. ....	112
Figure 4.20. Cantilevers in Özkanlar House. ....	112
Figure 4.21. The corners free from the walls. ....	115
Figure 4.22. Corner window detail providing inner and outer unity by means of the perspective from the corner. ....	115
Figure 4.23. Furniture Separates Space. ....	116
Figure 4.24. Original fireplace in cubic form converted by neoclassic form in Özkanlar House. ....	116
Figure 4.25. Connection of spaces by stair and furniture. ....	117
Figure 4.26. Top windows let lights from terrace. ....	117
Figure 4.27. Türker House plan and elevations and sections. ....	119
Figure 4.28. Site- Building. Herbert Jacobs House, 1936. ....	120
Figure 4.29. Site- Building. Golf Club. Şevki Vanlı. ....	120
Figure 4.30. Golf Club 1988- 90 Yenikent – Ankara. ....	121
Figure 4.31. Demir Holiday Village in Bodrum. ....	121
Figure 4.32. Hariciye Köşkü. 1933- 34, Çankaya, Ankara. ....	122

Figure 4.33. Prairie house. ....	123
Figure 4.34. Cruciform Plan. Project for the President's Residence. Büyükkada, Istanbul. 1935 and Ward W. Willits House, Highland park, 1901, Illinois. ....	124
Figure 4.35. Cantilevered terraces, Metin Karaođlan House, 2000. Kaufmann House, 1935-39. ....	125
Figure 4.36. Cantilever in Cemal Yılanıcı House and Pope-Leighey House, Virginia, 1939.....	126
Figure 4.37. Cantilever in Özsaruhan House. ....	126
Figure 4.38. Taşlık Kahvesi, 1948. ....	127
Figure 4.39. The combination of materials in Metin Karaođlan House.....	128
Figure 4.40. The stonewall on façade in Özsaruhan House, İzmir, Nebiođlu, 1950 and Hillside Home School, Spring Green, Wright, 1902.....	128
Figure 4.41. Goetsch Winkler House, Michigan, Frank Lloyd Wright, 1939. ....	129

## **LIST OF TABLES**

TABLE

Table 1. Organic Architecture in Turkish Context. .... 6

# CHAPTER 1

## INTRODUCTION

### 1.1. The Aim of Study

This thesis aims to examine the reflections of *organic architecture* as it is defined by Frank Lloyd Wright through *house design* in Turkey. Since house is a place where life starts thus becomes the core of existence, this unit of residential architecture is not only the stepping stone for Wright's architecture but also a sign that reflects the domestic life style of various periods in Turkish Architecture. It is also a common idea that the 'modernization' of a society and its reflections on everyday life can be better understood with reference to the developments of the *house*.

In order to present the idea of *organic architecture* one should examine its conceptual framework taking the "misconceptions" and "misinterpretations" into consideration. Therefore it is of utmost importance to comprehend Wright to interpret the organic idea in Turkish context. With regard to the fact that organic architecture in this sense considers the human being as the center of design and praises nature, reviewing the similar values that already exists in Turkey is believed to cast light on the subject under investigation. So it helps to search the essence of Vernacular and Local Architecture within the context of its close connection to *organic architecture*. It is a well-known fact that the examples of vernacular architecture reflect the great concern for nature. Climatic conditions, geography, available material and panorama have always been the significant issues in giving character to the build environment. As Wright also declares, it would not be wrong to call the vernacular buildings as examples of *organic architecture* since they include nature, humanistic ratios and emphasize continuity.

Organic architecture is also a vernacular architecture. It is architecture designed to harmonize with its environment and the needs of the people living in it. This means that one building designed by a particular architect using the philosophies of Organic Architecture may be very different from another building designed by another architect in another place.<sup>1</sup>

In order to understand the similarity between Vernacular/Local architecture and *organic architecture* better, we can examine the Vernacular/Local buildings in comparison to Frank Lloyd Wright's ideas. The specific issues underlined by Wright provide the potential to determine the structure of the study. In this respect, *space-building*, *site-building*, *form-function-construction*, *material-building*, and *scale-building* may constitute the headings to reveal different aspects of this comparison. From this perspective, we can acknowledge the works of the Vernacular/Local builders in Anatolia in terms of maintaining the strong values introduced by Wright and his idea.

In addition to the existing 'organic' values, which can be appreciated with reference to Wright's ideas and architecture, the developments pursuing the Western Architecture in Turkey should also be revealed. It is the early Republican period during which we witness the immediate effects of modernism on every aspect of life. The influence of the West on Turkish architecture was inevitable and the discussions on 'organic architecture' in Turkish context started then. However it is important to note that although the birth of Wright's *organic architecture* dates back to late 19<sup>th</sup> century in the world, its recognition in Turkey was after 1930s and the interest grew especially in 1950s.

The term of organic first appeared in publications. Italian writer and Professor Bruno Zevi, an advocate of *organic architecture*, tried to clarify the essence of the idea of *organic*. His contribution to *organic* idea as a writer is well expressed in his books, *-Towards an Organic Architecture (1945)*, *Saper vedere l'architettura- How to Look at Architecture- (1948)* and his magazine *L'architettura*, and through his conferences on Wright.

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<sup>1</sup> Welcome to the Frank Lloyd Wright Foundation. Online.  
Available at: <http://www.franklloydwright.org/index.cfm?section=research&action=display&id=80>. (Accessed: 29.01.2006)

"Discovering an enthusiasm for Frank Lloyd Wright's conception of a democratic, open architecture,"<sup>2</sup> Zevi, in his book (*Towards an Organic Architecture*) classified architecture under two headings: organic and inorganic, and defined fifteen fundamental characteristics of each. Zevi also mentioned the significance of Wright in his books; "He is not only a pioneer and a master: his work to-day is at the head of the new architecture and it is he who is spurring that architecture forward."<sup>3</sup>

On the other hand, "In spite of having been the theme of a much more voluminous series of books and articles than any other contemporary architect, Wright is still far from having been studied completely or even completely discovered."<sup>4</sup> For example, Pevsner, Behrendt and Giedion, in about 1930s, did not succeed in "bringing the work of Wright's last period within the framework of his criticism and then again they are not fully aware of the organic problem."<sup>5</sup>

In this sense, it was quite hard to conceive the term *organic* in its full appreciation therefore it was subject to *misconception* and *misinterpretation*. The term was also not familiar to Turkish architects; mostly it has been understood as the extensive use of curvilinear forms in place of orthogonal geometry and in some cases it has been reduced to transformation of façade. On the other hand, this transformation provided a new perspective for the Turkish house design and the search for new forms was encouraged. For this reason, it is important to examine the offspring of *organic architecture* through concrete examples especially after 1950's when Wright was fully recognized in the architectural arena of Turkey.

The reflections of *organic architecture* and Frank Lloyd Wright on architectural practice can be examined through number of buildings in which he has been interpreted differently. Among these examples, one can either notice the direct application of the formal properties introduced by Wright or may detect the evidences of his philosophy and theory. Therefore, the selected

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<sup>2</sup>Guardian Unlimited. *Bruno Zevi*. Online.

Available at: <http://www.guardian.co.uk/obituaries/story/0,3604,230995,00.html>. (Accessed: 30.01.2006)

<sup>3</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 118.

<sup>4</sup> *Ibid.*, p. 169.

<sup>5</sup> *Ibid.*, p. 169.

buildings can be reviewed within the scope of "Design Aspects" and "Physical Aspects" as favored by Wright.

Wright argues unity, simplicity and harmony as the most important design principles to be achieved in a project; and he makes a list of the design characteristics including continuity, plasticity, integrity, character, discipline and tenacity. Therefore the survey for his reflections on the built examples in Turkey can be based on a search with reference to these principles and characteristics. We can also examine the examples with reference to their physical aspects under the headings: space-building, site-building, form-function-construction, material-building, and scale-building. By means of these analyses the selected works can be evaluated in comparison to each other and due to their qualities that may represent the execution of Wright's ideas and approach. While studying on the development of the idea of organic in Turkey certain clues about modern residential life can also be revealed.

## **1.2. The Method of the Study**

In order to achieve the main objectives of the thesis, it is of utmost importance to understand *organic architecture* and *Frank Lloyd Wright* himself. Therefore the study initiates with a thorough survey uncovering the concept, its application and issues related with the architect. At this stage, the research is attempting to grasp, the early content of the concepts, and goes through the original sources in order to discover the idea of *organic architecture*. Those that are said/ written by Wright and literature related with him are surveyed. His works are examined through the drawings and photographs that appear in publications. In the light of this survey certain key concepts are determined to use during the evaluation in Turkish context.

For the analysis of *organic architecture* in Turkish context, two significant courses are followed. The existing local values that resemble Wright's approach to architecture and all that have been discussed in the academic circles are reviewed. Referring to vernacular examples provides the possibility of discussing Wright's ideas on a universal basis. Educational and professional activities such

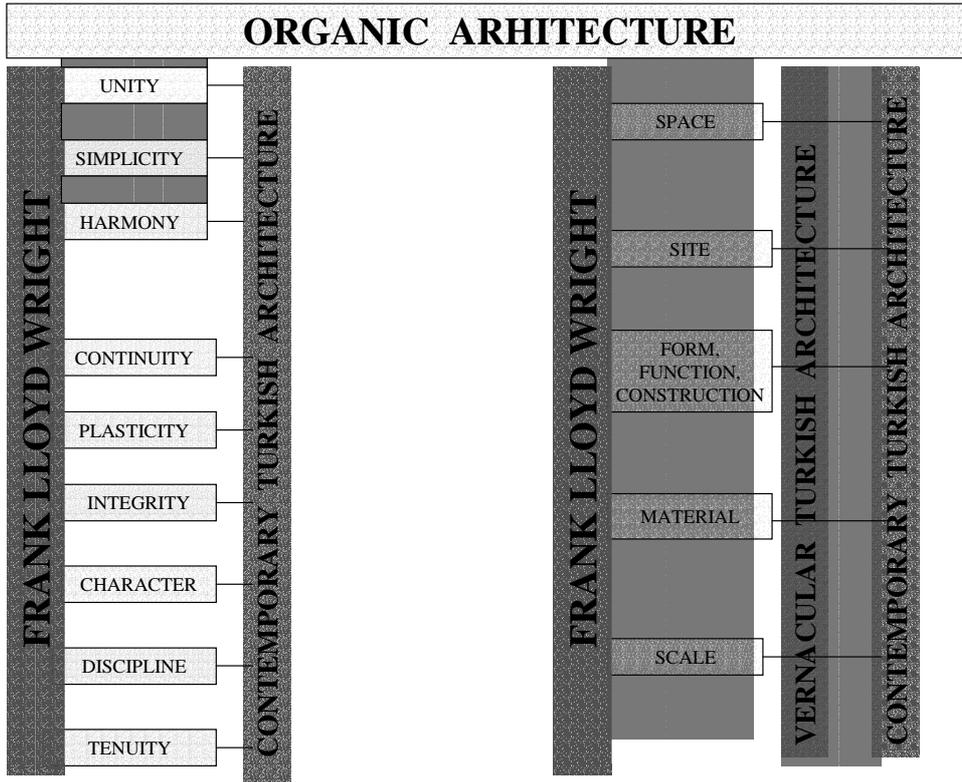
as conferences, exhibitions, competitions and discussions on Frank Lloyd Wright, on the other hand, trace his significance for the Turkish architects. Works and ideas of Turkish architects, such as Seyfi Arkan, Sedat Hakkı Eldem, Ziya Nebiođlu, Őevki Vanlı and Danyal iper are introduced in order to further explain his influence. Apart from the published material on Wright interviews with Danyal iper and Őevki Vanlı contribute to understand how the idea of *organic architecture* is conceived.

The literature-based survey is tested on the existing examples of Contemporary Turkish Architecture. The buildings displaying the influences of organic architecture of Wright are visited to further study the subject under investigation.

In sum, this study is based on four different sources. These are: the publications of the first half of the twentieth century to investigate how the concept was conceived and used, the Turkish publications within the framework of Frank Lloyd Wright to investigate how the concept was perceived and evaluated, the visual documents of the executed works to investigate how the concept was embodied and expressed and finally the buildings and their designers themselves.

### 1.3. Structure of the Study

Table 1. Organic Architecture in Turkish Context.



As mentioned so far analysis and the comparison are the main tools to develop the method of the study and the thesis is basically structured around the key concepts determined after the survey on and Wright as shown in Table 1.

Wright and his *organic architecture* are introduced for helping to understand the idea of *organic architecture* before to be discussed within the Turkish context since this idea cannot be easy to understand fully. Hence, this research was examined within the period of the late 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. This is descriptive and historical information about Frank Lloyd Wright and his *organic architecture*. The historical review is to demonstrate how these concepts have been evaluated in the subsequent chapters.

In this regards, *organic architecture* can be structured, as Wright defined it, within two concepts "design aspects" and "physical aspects". This thesis examines the concepts in three periods as follows; Vernacular, Local and Contemporary Turkish Architecture. Since, it is a well-known fact that the examples of Vernacular Architecture in Turkey also reflect the great concern for nature.

Throughout the study, "design aspects" are mostly examined within the context of Contemporary Turkish Architecture. On the other hand, "physical aspects" are studied in Vernacular, Local and Contemporary Turkish Architecture via executed works. Moreover, as different from the other periods (Vernacular and Local Turkish Architecture), Wright's ideas are investigated in Contemporary Turkish Architecture by means of interviews, publications, discussions, etc., since they are the ways to the understanding of Wright's idea in the Turkish Architecture. It is the main spine of this thesis including written text, images, photographs, and interviews concerning the *organic architecture* within the framework of examination between Wright's works and the examples of Contemporary Turkish Architecture.

This theoretical framework also deals with executed cases related with organic architecture via house design. Moreover, the ideas and works of the individual Turkish architects- Seyfi Arkan, Sedat Hakkı Eldem, Ziya Nebioğlu, Şevki Vanlı and Danyal Çiper- have been evaluated in terms of design and physical aspects. In other words, *organic architecture* can also be examined for a better understanding of the development of *modernism* and ensure to give a clue about modern residential life in Turkey.

The concluding remarks of the thesis accentuate and discuss the *organic architecture* how it is interpreted in Contemporary Turkish Architecture and how it contributed the development of Turkish Architecture.

## CHAPTER 2

### DEVELOPMENT OF ORGANIC ARCHITECTURE AND FRANK LLOYD WRIGHT

The relationship between nature and architecture was previously defined by an American sculptor Horatio Greenough in the mid-18th century. He made use of nature as a source, for it suggested a wide range of forms without reference to ex-models.<sup>6</sup>

In this respect, the term *organic* was used in connection with nature in Greenough's art. His ideas remained general. However, Louis Sullivan, who was the most important architect of the Chicago School, brought a new perspective to the understanding of the term, and adopted the slogan *form follows function*, which later became the idea of modern architecture. He employed the term especially as a tool of decoration in his buildings.

Unlike Sullivan, Frank Lloyd Wright, who introduced the term organic into his own architecture in around the 1900s, used this word on new architectural grounds, while its common usage refers to something that has the characteristics of animals or plants. He modified Sullivan's slogan with his motto *form and function should be one*, using nature as the best tool of inspiration but not of imitation.

#### 2.1. The Development of Frank Lloyd Wright's Organic Architecture

There have always been a number of factors that played important roles for artists and/or scientists while developing their personal ideology and

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<sup>6</sup> Lampugnani, M. V. *20th Century Architecture*. London: Thames and Hudson. 1963. p. 255.

methodology. As in other fields, architects were also inspired by the periodical events and certain occasions in their personal history. As mentioned by Manson;

The *Shingle style* of the eighties, his formal reaction against the excessive picturesqueness of that novel American Domestic mode, the inspiration of Sullivan, memories of the Froebel kindergarten method, the apprehension of non-European art in the Japanese print, all these seem to have played some part in the development of Wright's style during the nineties.<sup>7</sup>

**American Domestic Architecture** is one of the crucial factors in the formation of Wright's *organic architecture*. Two members of the American Domestic Architecture, Richardson and Silsbee, applied the *Shingle style* in American Architecture. The designs by Richardson introduced several characteristics such as "horizontal window bands, triangular gables, and cylindrical towers."<sup>8</sup> Wright was also influenced by this *Shingle style*, which was a frequently seen style in America in the late 19<sup>th</sup> century. This style includes the following aspects; the masses are introverted in this style. They have a strong character in expression. The roof plays an important role. It maintains a wing-like function for the entire building and turns it into a compact being. These aspects can all be clearly seen in this style.



**Figure 2.1. The J. L. Cochrane house designed by Lyman Silsbee.<sup>9</sup>**

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<sup>7</sup> Manson, Grant Carpenter. *Frank Lloyd Wright to 1910*. New York: Reinhold Publishing Corporation.1958. p. ix.

<sup>8</sup> Scully, Vincent. Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 14.

<sup>9</sup> Manson, Grant Carpenter. *Frank Lloyd Wright to 1910*. New York: Reinhold Publishing Corporation.1958. p.16.

As supported by Joedicke, this style has a strong character; therefore, it totally derives from the American soil.<sup>10</sup> It was rather his working period with Lyman Silsbee that influenced Wright in terms of *Shingle style* than his acknowledgement of this style with Richardson; Silsbee produced examples under the influence of this style. Wright designed his own house in 1889 in Oak Park under these influences. Another example is the Winslow house:

In Winslow house, it shows experiments in those directions. Its basic plan and massing are symmetrical, and the street façade is a beautiful demonstration of the pure placing of openings in a wall. The house opens outward toward the rear in plan and massing, however, and the void of a porch is incorporated into its plan, through not into its volume, as many earlier architects of the Shingle Style had done.<sup>11</sup>

Thus the aspects of this architectural notion played an important role during the formation of the idea of *organic architecture*.

Besides the domestic style, **Arts and Crafts Movement** also influenced Wright's Architecture. He was heavily inspired by Arts and Crafts, a movement by William Morris. The idea suggested more medieval themes as well as exotic patterns drawn from Owen Jones' work entitled *Grammar of Ornament*.<sup>12</sup> All of the above ideas helped Sullivan and Wright transferred the proponents of nature as a source of ornamentation to in their own architecture.

Wright did not hide his admiration for the Primitive American Architecture, such as that of Toltec, Aztec, Mayan, and Inca. As Vincent Scully stated, he attempted to pursue the Primitive Architecture in Bronze, Age Crete, in Japan, and in Pre-Columbian America.<sup>13</sup> He merged with nature as done so in these cultures. That is, he saw the "primitive abstractions of man's nature."<sup>14</sup> He, in his architecture, transformed these pure abstractions.

It was a turning point for Wright to start working in **Louis Henry Sullivan's** office in 1888. Sullivan inspired Wright to examine the "nature's rhythms"<sup>15</sup> and find a new architecture connected with contemporary life. In this

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<sup>10</sup> Joedicke, Jurgen. *Modern Architecture*. Istanbul: Yıldız Teknik Üniversitesi. Mimarlık Fakültesi. p. 52.

<sup>11</sup> Scully, Vincent, Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 16.

<sup>12</sup> *Ibid.*, p. 22.

<sup>13</sup> *Ibid.*, p. 12.

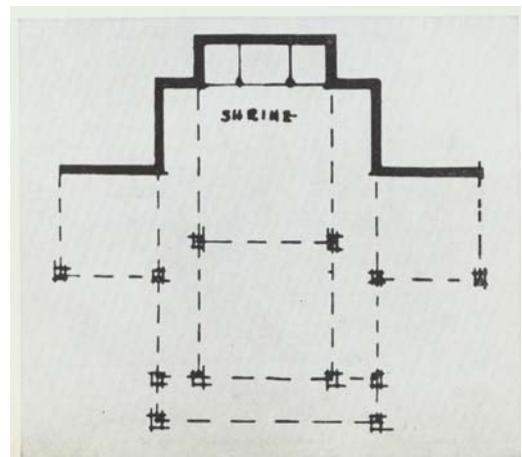
<sup>14</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 21.

<sup>15</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 27.

sense, Sullivan was very important to Wright and to his career.<sup>16</sup> Wright called him 'Lieber Meister'. He learned a new type of design from him. Sullivan believed that "the shape of building should come naturally from the material to be used and from the function of the building itself."<sup>17</sup>

One of the other features of Sullivan's architecture was his view on ornamentation. Sullivan's ornamentation was based on natural forms, especially plants. This led to a new approach in architecture. Wright was impressed by Sullivan's concept of ornamentation. However, he interpreted this idea in terms of geometric order instead of direct imitation. Thus, he developed this idea, which should be integral to the building itself and helped him adopt an anti-classical and anti-European approach, in his *organic architecture*.

Wright was deeply influenced by **Japanese Architecture**. As he claimed, "Japanese domestic architecture was truly *organic architecture*."<sup>18</sup> His visit to the World's Columbian Exposition in Chicago in 1893 was Wright's first meeting with the imperial Japanese exhibition.



**Figure 2.2. Ho-ho-den, Imperial Japanese Exhibit, 1893.<sup>19</sup>**

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<sup>16</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 22.

<sup>17</sup> *Ibid.*, p. 19.

<sup>18</sup> *Ibid.*, p. 11.

<sup>19</sup> Scully, Vincent, Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 43.

He saw the flowing spaces known as *Ho-ho-den*, in which sheltering roof covered the building with generous overhanging eaves. The moving walls, flowing spaces, horizontal line, decentralized axes, and the release of the box affected his approach towards to house design. In this respect, Frank Lloyd Wright acknowledged the Japanese culture not only as an inspirational tool but also as a tool of confirmation of his organic ideas. In his work entitled *An Autobiography* he wrote:

Ever since I discovered the print, Japan had appealed to me as the most nature inspired country on earth. Later, I found that Japanese art and architecture really did have organic character. Their art was nearer to the earth and a more indigenous product of the natural condition of life and work, therefore more nearly modern as I saw it, than any European civilization alive or dead.<sup>20</sup>

Wright designed some houses under the influence of Japanese Architecture. As Naden asserted, "The Coonley House is interesting because it shows some Japanese characteristics."<sup>21</sup> As seen in **Figure 2.3**, sliding screens to separate indoor spaces, and sliding panels to separate the indoors from the gardens were used in it.<sup>22</sup>



**Figure 2.3. Avery Coonley House, bloomingbank, Riverside, 1907.<sup>23</sup>**

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<sup>20</sup> Wright, Frank Lloyd. *An Autobiograph*. Cited in: <http://search.epnet.com/direct.asp?an=6934193&db=aph>. (Accessed: 04.12.2005).

<sup>21</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 44.

<sup>22</sup> *Ibid.*, p. 44.

<sup>23</sup> Wikipedia- The Free Ancylopedia. *Coonley House*. Online. Available at: [http://en.wikipedia.org/wiki/Coonley\\_House](http://en.wikipedia.org/wiki/Coonley_House). (Accessed: 04.12.2005)

Besides, Japanese Architecture influenced Wright in his design characteristics such as partition walls in order to gain light and air and minimization of furniture and sectioning of the rooms. Wright concluded that Japanese art expresses the nature in a simple, austere, and natural way and geometry is equal to the formal characteristics of natural creatures.<sup>24</sup>

**The personal experiences of Frank Lloyd Wright**, who was born to William Russel Cary Wright and Anna Lloyd Jones Wright in Richland Center, Wisconsin, on June 8, 1869, can also be considered of primary importance; his creations can be related to his childhood and life experiences. His education on his family's farm provided him with experiences related to nature that was going to contribute to his creation of *organic architecture*.

He was immersed in the influences of literature, poetry, philosophy, and music. These fields helped him perceive nature better. Some figures whose writings and teachings he was brought up with were such Americans as Whitman, Thoreau, and Emerson, combined with Byron, Shelley, and Blake. He was influenced by the plays of Schiller, Goethe, and Shakespeare.<sup>25</sup>

He was also engaged in music, especially that of Johann Sebastian Bach and Ludwig van Beethoven. He learned the structure of music and connected it with emotions aroused by composers.<sup>26</sup> Therefore, music "provided an analogous system that he could use to help translate his ideas into another art form, architecture."<sup>27</sup> In this regard, as Wright said, "the soul of man would by then due to the changes wrought upon him, be awakened by his own critical necessity."<sup>28</sup>

**Friedrich Froebel's kindergarten system** also played an important role in the formation of Wright's architecture. "Froebel gave Wright a philosophy, a design discipline, and a characteristic style."<sup>29</sup> Froebel's toys comprised of a group of exercise games aim to develop the intellectual and manual skills of

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<sup>24</sup> Us, Fatih. *Wright Mimarlığı- Doğa İlişkisi*. Istanbul: ITU. Master Thesis. Temmuz 2002. p. 50.

<sup>25</sup> Pfeiffer, Bruce Brooks. *Frank Lloyd Wright*. Ed: Peter Gössel and Gabriele Leuthäuser. Köln: Benedikt Taschen. 1994. p. 14.

<sup>26</sup> Kaufmann, Edgar. *Commentaries on Frank Lloyd Wright*. New York: The Architectural History Foundation. 1989. p. 4.

<sup>27</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 20.

<sup>28</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 20.

<sup>29</sup> MacCormac, Richard. *The Anatomy of Wright's Aesthetic*. Architectural Review. 1968. Cited in: Kaufmann, Edgar. *Commentaries on Frank Lloyd Wright*. New York: The Architectural History Foundation. 1989. p. 5.

infants. The first two toys comprised of spheres with holes and cubes aim to introduce the characteristics of basic forms one by one by laying emphasis on the game itself. The third, fourth and fifth toys are wooden exercise blocks. The seventh toy is made up of tablets rather than blocks and aims to handle the previous exercises with thin and smooth surface but this time in a more abstract style. Wright makes a reference to their great influence on him. The eighth, ninth and tenth toys are made up of bars (sticks) for framing. The following activities are made up of modeling and fabrics.<sup>30</sup>

In this system, a child is motivated to understand the geometric forms underlying all natural manifestations. In this sense, it was suggested that the starting point of the Froebel Education system is the integrity and totality of the rules of nature. Briefly, this system maintains briefly four- inch squares, which have different features. It includes smooth maple wood blocks and generates the *unit- lines*. These lines are the square (cube), the circle (sphere) and the triangle (tetrahedron or tripod)<sup>31</sup>. "On this simple unit- system ruled on the low table- top all these forms were combined by the child into imaginative pattern."<sup>32</sup> This education was also defined by him in his work, *An Autobiography, in the following way*:

That early kindergarten experiences with the straight line; the flat plane; the square; the triangle; the circle! If I wanted more, the square modified by the triangle gave the hexagon the circle modified by the straight line would give the octagon. Adding thickness, getting 'sculpture' thereby, and square became the cube, the triangle the tetrahedron, the circle the sphere. These primary forms and figures were the secret of all effects which were ever got into the architecture of the world.<sup>33</sup>

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<sup>30</sup> MacCormac, Richard. *Froebel's Kindergarten Gifts and the Early Work of Frank Lloyd Wright*. Environment and Planning B, I, 1974. Cited in. Us, Fatih. *Wright Mimarlığı- Doğa İlişkisi*. Istanbul: ITU. Master Thesis. Temmuz 2002. p. 44.

<sup>31</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by: Kaufmann, Edgar and Raeburn, Ben. U. S. A: Horizon Press. 1960. p. 18.

<sup>32</sup> *Ibid.*, p. 19.

<sup>33</sup> Wright, Frank Lloyd. *An Autobiography*. Cited in: Manson, Grant Carpenter. *Frank Lloyd Wright to 1910*. New York: Reinhold Publishing Corporation. 1958. p. 6.

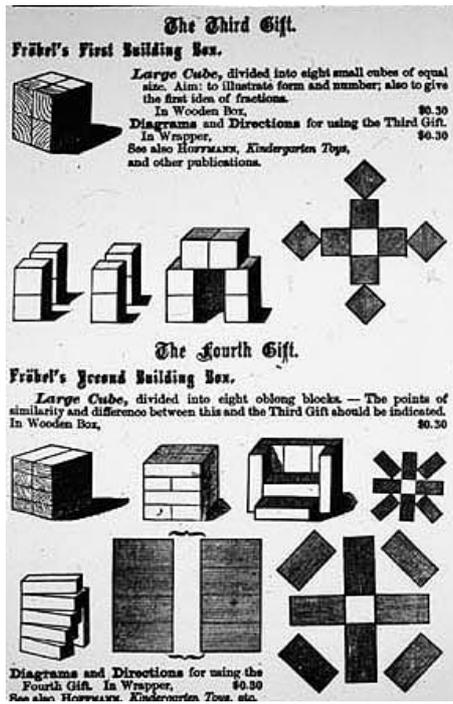


Figure 2.4. Froebel Blocks.<sup>34</sup>

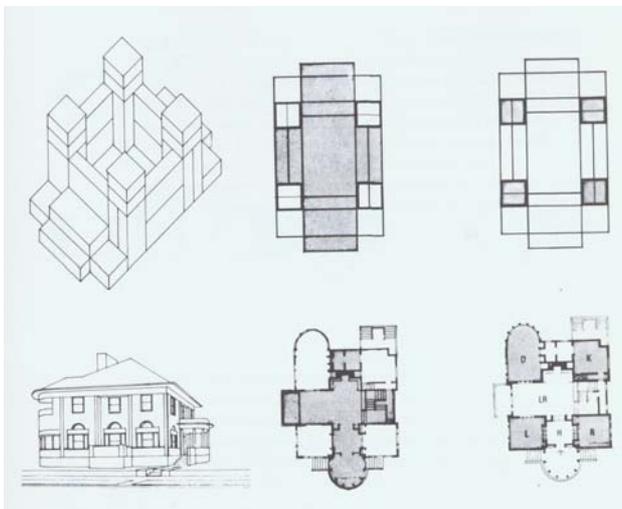


Figure 2.5. Froebel Construction in Wright's George Blossom House. 1892.<sup>35</sup>

<sup>34</sup> Images of Frank Lloyd Wright's Works. Online.  
 Available at: <http://www.planetclaire.org/flw/images.html>. (Accessed 21.12.2005)  
<sup>35</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 169.

Hence, according to Wright, this game was very useful in gaining a basic understanding of the geometric-spatial relationship and its systems. Wright's genius lies in his ability to transform the natural and elemental geometry into abstract natural forms. These geometrical investigations were the basis for the plans, sections, decorative arts, and other elements. The elements transformed into 3-d forms were attached together as harmonious as natural forms. Every building has its own language and form the plan and section of every building are based on a geometrical grid.<sup>36</sup> This was used in order to perceive symmetry, balance-effect, and intersection in Froebel games.<sup>37</sup> These games are also useful in achieving integrity with smaller elements. The result of this approach is that as we can achieve integrity with smaller parts, we can divide the whole into smaller parts. "The child will thus become accustomed to treating all things in life as bearing a certain relation to one another."<sup>38</sup>

In this regard, during Wright's education in **Friedrich Froebel's kindergarten**, he learned geometry, spatial relationships, and systems in a basic way. As Wright said,

The virtue of all this lay in the awakening of the child-mind to rhythmic structure in Nature- giving the child a sense of innate cause and affect otherwise far beyond child comprehension. I soon became susceptible to constructive pattern *evolving in everything I saw*. I learned to 'see' this way... I wanted to *design*.<sup>39</sup>

In this sense, he designed some works under the Kindergarten influence such as Charley House (1891), G. Barton House (1891), C.S. Ross House, Unity Temple, and Roberts House (1908-1909).<sup>40</sup> The combination of all these resulted in the materialization of *organic architecture* as defined by Wright.

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<sup>36</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. pp. 23- 24.

<sup>37</sup> Karaman, A. *Yaratıcılık, Froebel Eğitimi ve Frank Lloyd Wright*. Mimarlık Dekorasyon Dergisi. İstanbul. Sayı: 83. 1999. pp. 72- 74.

<sup>38</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 165.

<sup>39</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 19.

<sup>40</sup> Us, Fatih. *Wright Mimarlığı- Doğa İlişkisi*. İstanbul: ITU. Master Thesis. Temmuz 2002. pp. 46- 47.

## 2.2. The Design Principles and Characteristics of Frank Lloyd Wright's Architecture

In an essay entitled *The New Architecture: Principles*, he put forth nine principles of architecture that reflected the development of his organic philosophy. The principles addressed ideas about the relationship of the human scale to the landscape, the use of new materials like glass and steel to achieve more spatial architecture, and the development of a building's architectural character, which was his answer to the notion of style.<sup>41</sup>

In order to understand his idea Frank Lloyd Wright's approach can be analyzed under three main headings: *Functional paradigms of nature in architecture*, *the design characteristics* and *the physical aspects of building*.

### 2.2.1. Functional Paradigms of Nature in Architecture

"Nature is the fundamental and recurring inspiration of organic architecture."<sup>42</sup> The functional paradigms of nature in architecture as referred to by Wright can be investigated within the context of ***unity, simplicity, and harmony***. These principles became the main factors to maintain the forms in nature. The fundamental laws of nature are also taken into consideration in architecture since they became the key to the designing of a good building. Wright attempted to adhere to the laws of nature, unity, simplicity, and harmony- without caring to draw "casual incidentals of Nature"<sup>43</sup> and try to see *nature from as many angles as possible*.<sup>44</sup>

***Unity*** in *organic architecture* refers to the relationship of parts in a whole. Every part should display its own identity, but at the same time it should be amalgamated within the whole. Therefore, parts work as complemented

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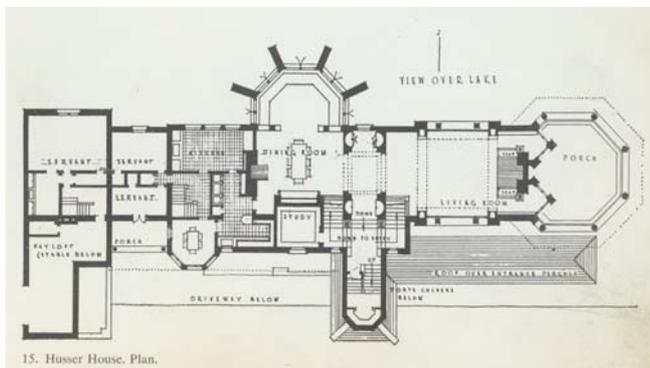
<sup>41</sup> Wright, Frank Lloyd. *The New Architecture: Principle*. Cited in: <http://www.pbs.org/flw/legacy/essay1.html>. (Accessed: 19.12.2005)

<sup>42</sup> Lutheran Church, Siofok, Hungary, by Imre Makovecz. Cited in: Pearson, Dawid. *New Organic Architecture the Breaking Wave*. Berkeley: University of California Press. 2001. p. 10.

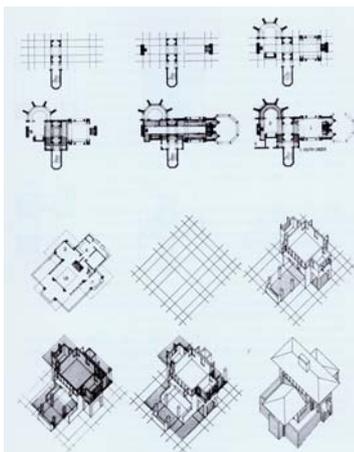
<sup>43</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 19.

<sup>44</sup> Antoniadis, C. Anthony. *Poetics of Architecture*. New York: Van Nostrand Reinhold. 1990. p. 252.

elements. That is, "part is to part as part is to whole."<sup>45</sup> In Wright's architecture, this idea also equates to the unity of site, structure, form, construction, furnishing, decoration, and planting. It is possible to achieve unity in architecture as in the case of nature where the series of elements are organized so as to form a single entity. As seen in **Figure 2.6**, Wright designed the parts in such a way as to achieve unity in the Husser House. The grid system enables the separation of the parts in defined sections. These sections associate throughout their functions. In this respect, a meaningful integrity is achieved.



**Figure 2.6. Husser House Plan, Chicago, 1899.**<sup>46</sup>



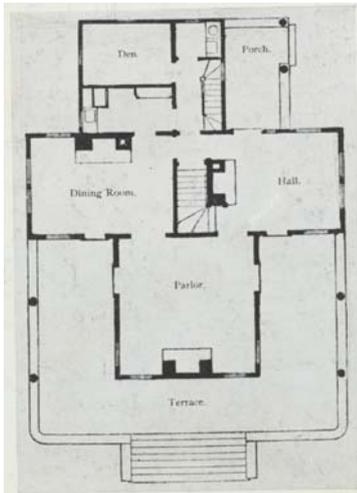
**Figure 2.7. Grid System in the Husser House.**<sup>47</sup>

<sup>45</sup> Wright, Frank Lloyd. *A Testament*. New York: Horizon Press. 1957. p. 106.

<sup>46</sup> Scully, Vincent, Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 39.

<sup>47</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 170.

The essence of the concept of *simplicity* according to Wright is "five lines where three are enough is always stupidity."<sup>48</sup> *Organic idea* might be regarded as the production of a significant character in a harmonious order. That is to say, "simplicity is constitutional order."<sup>49</sup> In other words, organic simplicity is a sense of true coordination. For a part to arrive at a state of simplicity, it should take part in the harmonious whole as constitutional order. The clarity of design is the meaning of simplicity. For example, with this idea of simplicity, we may see richness of detail; the schema of plan, the interior of the Kent house is as simple as the outside. Moreover, the plan schema is both formal and simple. It can be read very easily. This house is highly pure.



**Figure 2.8. Kent House, New York, 1885-86.**<sup>50</sup>

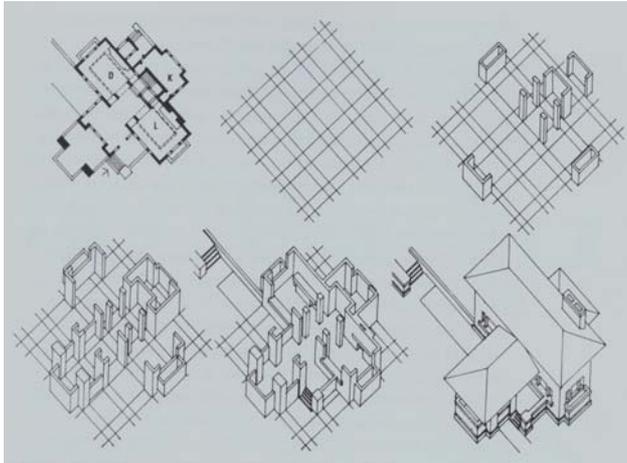
*Harmony* refers to the integration between the parts. In organic idea, no part is greater than the other constituents. They are integrated within the harmonious whole. As seen in the Barton house, Wright used a grid system in planning.

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<sup>48</sup> Wright, Frank Lloyd. *A Testament*. New York: Horizon Press. 1957. p. 24.

<sup>49</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon press. 1955. p. 244.

<sup>50</sup> Scully, Vincent, Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 34.



**Figure 2.9. Grid Structure in Barton House, Buffalo, New York, 1903.<sup>51</sup>**

This system enables the separation of different functions in different parts, which are in different lengths. For example, in this house, living room is the central space, which is the main part. The other parts, which have the other functions such as kitchen, bedrooms, dining room, etc., are connected to the main part. On the whole, the building has organic harmony with both function and form. In this regard, it can be observed that there is a harmonious relationship between the form- design and function- building.

### **2.2.2. Design Characteristics**

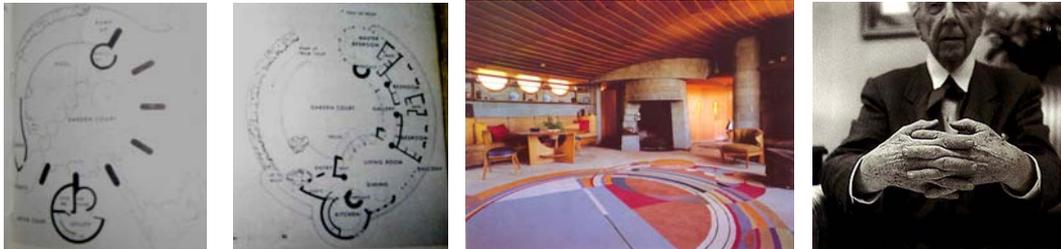
As mentioned previously, Wright's architecture takes its origin from nature. Wright interpreted it in his own rule of architecture by attributing new meanings. In this regard, he defined his design characteristics as continuity, plasticity, integrity, character, discipline, and tenuity. These characteristics are the product of his own thoughts. According to Wright, these aspects became so solidly basic to his sense and practice of architecture.<sup>52</sup>

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<sup>51</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 172.

<sup>52</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 304.

**Continuity** in Wright's architecture means that space enables moving inside and outside. Continuity in Wright's architecture means the freedom of space.



**Figure 2.10. David Wright House plans (Phoenix, Ariz. 1952),<sup>53</sup> interior space<sup>54</sup> and Wright's hands demonstrating the integration with the ceiling and columns.<sup>55</sup>**

That is to say, with the flow of space in any direction, an organic building can be free and flexible. For example, in David Wright's house, space moves from inside to outside. As can be seen in this example, the columns were designed to integrate with the ceiling as Wright shows this integration by using his hands; therefore, ceiling is not just a part of a building. The ceiling also ensures a real union between this interior space and the outside.

Wright derived the word **plasticity** from Sullivan. Sullivan used this term as a part of his ornamentation. On the other hand, Wright used this term in a broader sense. "Plasticity became one element in the principle of continuity. He called it the flesh that covered the skeleton."<sup>56</sup> By using the reinforced concrete instead of the old-method, the post and beam construction system, Wright formed a continuous structure. In doing so, he employed plastic material as reinforced concrete. What he wanted was to re- erect buildings by exploding old-structures. Therefore, plasticity for Wright means organic continuity by shaping the concrete freely. Wright began to design some houses in California in accordance with his principle of plasticity after the 1920s. The construction of

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<sup>53</sup> Ibid., p. 285.

<sup>54</sup> Pfeiffer, Bruce Brooks. *Frank Lloyd Wright*. Ed: Peter Gössel and Gabriele Leuthäuser. Köln: Benedikt Taschen. 1994. p. 162.

<sup>55</sup> Fine Art Photography by Petro E. Guerrero. *The Hand Series*. Online.

Available at: <http://www.guerrerophoto.com/The-Hands-Gallery/handsindex.htm>. (Accessed: 02. 01. 2006)

<sup>56</sup> Naden, Corinne J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 121.

these houses is the concrete block houses as seen in the example of Sturges House.



**Figure 2.11. Sturges House, Los Angeles, California, USA, 1939.<sup>57</sup>**

*Integrity*, as defined in the dictionary, means the quality of being honest and strong in what you believe to be right in an individual. In reference to architecture, Wright believed that integrity is just the same with a building. In his own words,

In speaking of integrity in architecture, I mean much the same thing that you would mean were you speaking of an individual... Integrity is a quality *within* and *of* the man himself. So it is in a building.<sup>58</sup>

Wright's understanding of integrity in a building gives a sense of life. The expression of the identity of the building shows its respect and sensitiveness towards itself, its environment, and the life in itself. Wright achieved this idea by applying the design principle of integrity.

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<sup>57</sup> Google. Grafikler. Online.

Available at: <http://you-are-here.com/architect/sturges3.html>. (Accessed: 20.12. 2005)

<sup>58</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. pp. 292- 293.

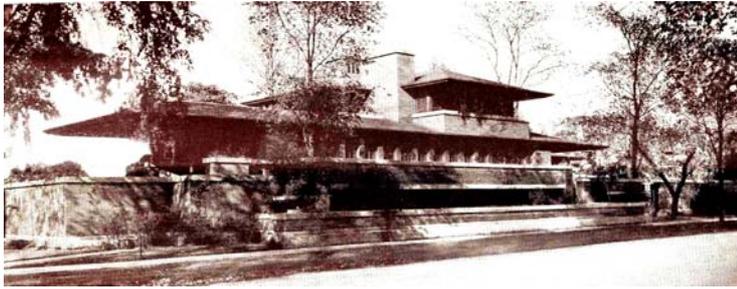


Figure 2.12. Robie House, Chicago, Illinois, 1906-1909.<sup>59</sup>

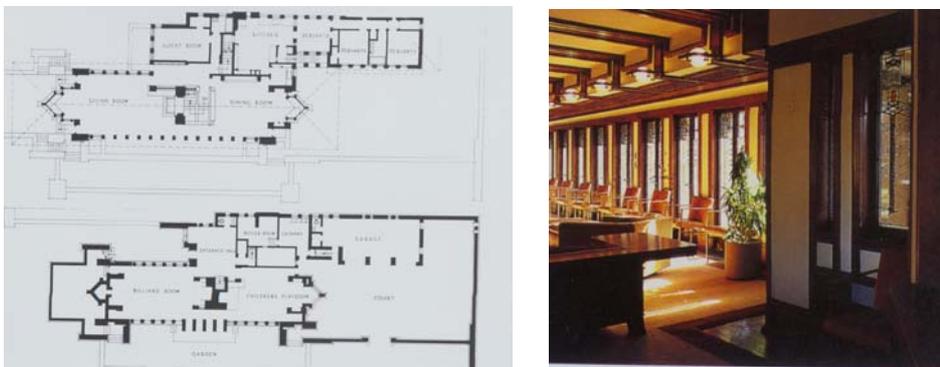


Figure 2.13. Robie House's plans and interior view.<sup>60</sup>

For instance, one of the famous works of Wright, the Robie House, introduced the typical characteristics of Prairie Houses, which means that it is the most important house since it is honest in showing form, function and structure.

The *character* of a building for Wright is of utmost importance. In his works, each building clearly reflects its own purpose, and its own aims. For instance, Wright did not accept building a theatre like a Greek temple. A house must function as a house. A bank must function as a bank. In this respect, each building's basic needs should be in harmony with the building plan, its site, its form and aim. Again, the use of materials and appropriate construction methods are in accordance with the purpose of the whole building. Thus, when Wright's

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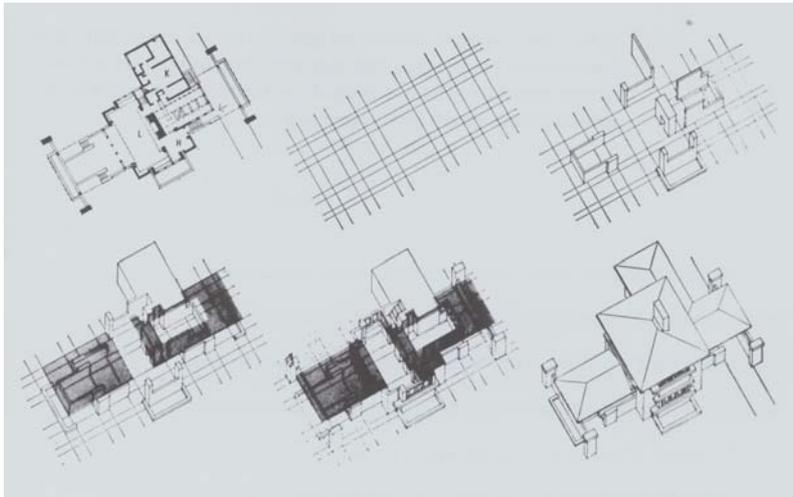
<sup>59</sup> Preservation Trust: Frank Lloyd Wright, 2004. Online.

Available at: <http://www.wrightplus.org/robiehouse/robiehouse.html>. (Accessed: 20.10.2004.)

<sup>60</sup> Pfeiffer, Bruce Brooks. *Frank Lloyd Wright*. Ed: Peter Gössel and Gabriele Leuthäuser. Köln: Benedikt Taschen. 1994. pp. 78- 79.

works are examined, especially his houses, it can be observed that each house reflects its own identity and aim, that is, its function.

Wright's architecture reveals an astounding geometric order.<sup>61</sup> This is an outcome of *discipline* in his architecture. He consistently used a geometric grid (rectangles, triangles, diamonds, hexagonal, etc.) as a basis for developing his floor plan. Kindergarten was of a much more radical significance for Wright as it provided him with a philosophy and with a design discipline to realize his architecture.<sup>62</sup> As he declared, "All the buildings I have ever built, large and small, are fabricated upon a unit system."<sup>63</sup> Wright used this idea in many of his works. He developed a grid system in his architecture.



**Figure 2.14. Detached Corner Piers in Robert Evans House, Longwood, Illinois, 1908.<sup>64</sup>**

As expressed by Wright, "this discipline of design was natural, inevitable for me. It is based on the straight-line technique of T-square and triangle."<sup>65</sup> For example, in the Robert Evans House, the plan of the house was designed according to the vertically and horizontally defined order. This geometric order is not shared equally. The main parts are functioned as the basic spaces such as

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<sup>61</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 168.

<sup>62</sup> *Ibid.*, p. 164.

<sup>63</sup> *Ibid.*, p. 164.

<sup>64</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 173.

<sup>65</sup> *Ibid.*, p. 167.

living room, dining room, and bedroom. Small parts work as secondary spaces such as the wc, staircase volume, store, etc. This grid system enables Wright to design his works easily. This is a design strategy in Wright's architecture.

*Tenuity* is synonymous with thin and slender in dictionary. On the other hand, Wright employed this term as liberation of architecture. That is to say, he wanted to give freedom to buildings by using steel and glass. With steel and glass, a projection can be made within the tension. Therefore, with the introduction of steel and glass, a new property called tenuity began in organic architecture. As defined by Wright, "tenuity is simply a matter of tension (pull)...With tensile strength of steel, this pull allowed use of the cantilever in building design."<sup>66</sup> Hence, with the cantilever, there a tendency to move from inside to outside (**Figure 2.15**) "Architecture arrived at construction from within outward rather than from outside inward."<sup>67</sup>



**Figure 2.15. The Facade of the Pope-Leighey House, Virginia, 1939.<sup>68</sup>**

As seen in the Emil Bach House (**Figure 2.16**), Wright used the cantilever by means of the features of steel, which was called in his architecture *tenuity*. Steel allows making a projection, introducing a new character in organic interpretation.

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<sup>66</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 311.

<sup>67</sup> *Ibid.*, p. 311.

<sup>68</sup> Google. *Frank Lloyd Wright's Pope-Leighey House*. Online. Available at: <http://www.popeleighey1940.org/> (Accessed: 01.12.2005)

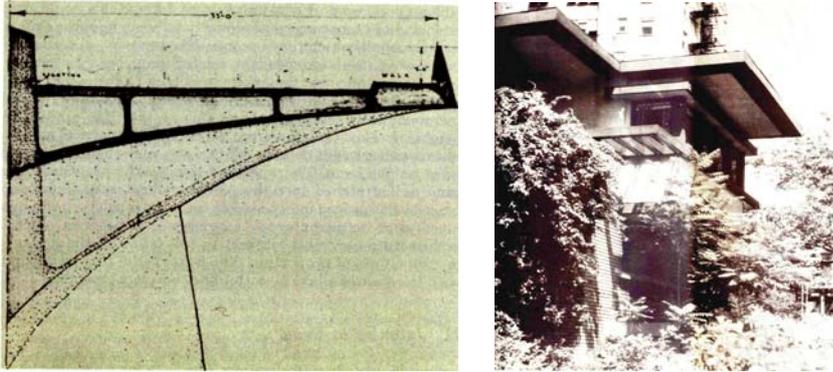


Figure 2.16. Cantilever<sup>69</sup> in Emil Bach House, 7415 N. Sheridan, 1915.<sup>70</sup>

## 2.3. The Physical Aspects of a Building

### 2.3.1. Space- Building

Space, for Wright, is the reality of building and the primary element in architectural design. "Space is the central reason for building; it is the useful volume within that is the generating element in architectural creation. Space is not just a void, not the absence of the facades."<sup>71</sup> Frank Lloyd Wright was influenced by the conception of space in Lao Tzu, who claimed, "The reality of the building does not consist in the four walls and the roof but in the space within to be lived in."<sup>72</sup> Wright considered space as the core of life and form of architecture. It is a useful volume for building. He views interior space as flowing into exterior space.<sup>73</sup>

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<sup>69</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 308.

<sup>70</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon press. 1955. p. 79.

<sup>71</sup> James, Cary. *The Imperial Hotel and the Architecture of Unity*. Rutland-Vermont: Charles E. Tuttle Company. 1968. p. 14.

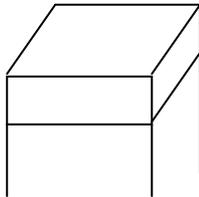
<sup>72</sup> Wright, Frank Lloyd. *An American Architecture*. Selected by Edgar Kaufmann. New York: Horizon Press. 1955. p. 80.

<sup>73</sup> James, Cary. *The Imperial Hotel and the Architecture of Unity*. Rutland-Vermont: Charles E. Tuttle Company. 1968. p. 26.

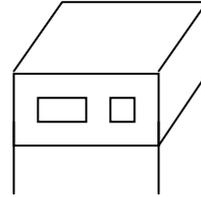
As he declared in his own words; "My sense of *wall* was no longer the side of a box. It would be permit free use of the whole space without affecting the soundness of the structure."<sup>74</sup> The shape of house's space is the reflection of life and his space is "the hearth of living architecture today."<sup>75</sup> It helps to decide the form of the building. For Wright, space is the reality of building. However, he considered space different from how it was perceived in the previous period. In fact, the reality of space is no longer created in the walls and roof. He handles it in the sense of shelter extended, shortened, or perforated, or occasionally eliminated. For example, in Unity Temple, by means of the disappearance of walls, one will find the interior space opening to the outside. That is to say, "space not walled in now but more or less free to appear."<sup>76</sup>

His ideas on the 'freedom of architecture' can best be explained in a schematic way (**Figure 2.17**, **Figure 2.18** and **Figure 2.19**) with reference to the ***destruction of box***<sup>77</sup>:

This is only a box.



Big holes in the box.



No matter how big or how many the openings (windows or doors) over the box were, they were holes and were always to remain so.<sup>78</sup>

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<sup>74</sup> Ibid., p. 26.

<sup>75</sup> Ibid., p. 26.

<sup>76</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 284.

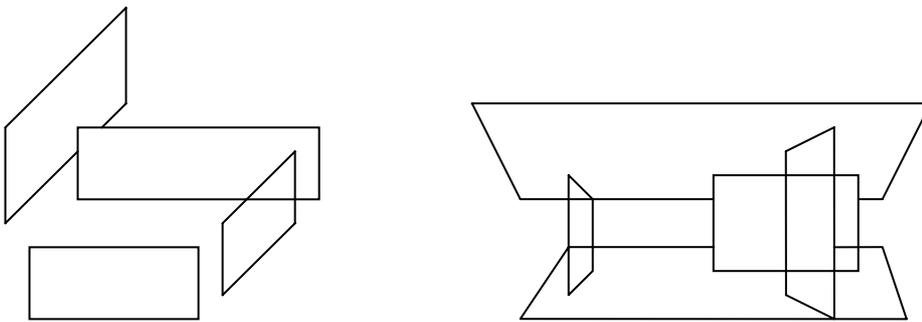
<sup>77</sup> Wright, Frank Lloyd. *An American Architecture*. Selected by Edgar Kaufmann. New York:Horizon Press.1955.p.75.

<sup>78</sup> Bozkurt, Orhan. *Bir Mekan Anlayışı*. İstanbul: ITU. 1962. p. 10.



**Figure 2.17. The retreating of screens or posts to maintain the free corners.**

Instead of post and beam construction, he found a new sense of building construction system by way of the motion of walls. (**Figure 2.18**) When a wall withdraws from the inside the floor functions as a cantilever.



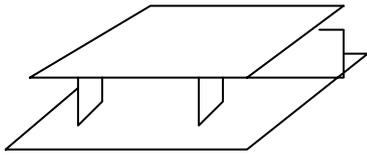
**Figure 2.18. By means of moving the screens, cantilever can be shortened or broadened in proportion to distance.**

Since Wright was educated as a civil engineering student in the University of Wisconsin, he considered that "a certain distance in each way from each corner is where the economic support of a box- building is invariably to be found."<sup>79</sup> Thus, he thought it could be created "a short cantileverage to the corners that lessens actual spans and sets the corner free or open for whatever distance you choose."<sup>80</sup>

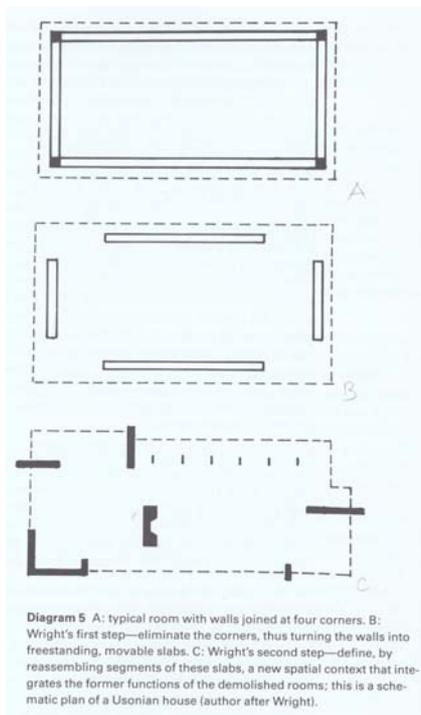
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<sup>79</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 285.

<sup>80</sup> *Ibid.*, p. 285.



**Figure 2.19. Releasing of the corners and surfaces by withdrawing screens.**



**Figure 2.20. The transformation of the concept of space in Modern Architecture.<sup>81</sup>**

By putting aside the system of post and beam which comes from early ages, we maintain continuity and establish one thing instead of two. For this reason, the walls, floors, ceilings, posts or beams should not be pieces that join together but each should be a part of the other.<sup>82</sup>

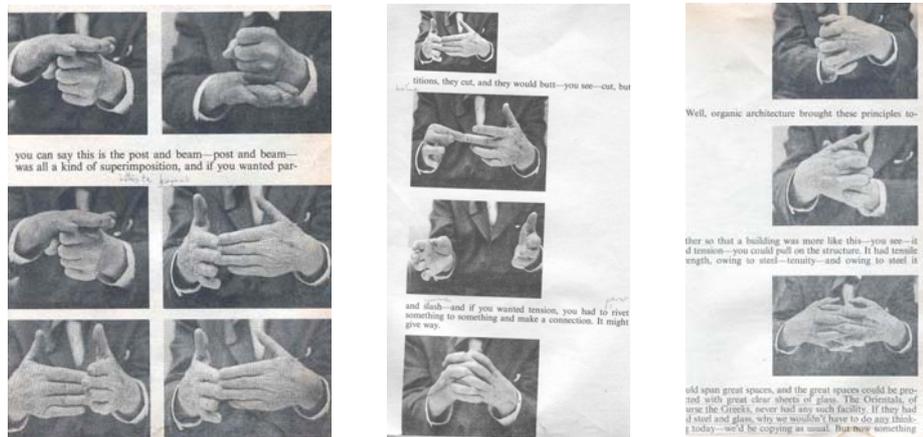
<sup>81</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 184.

<sup>82</sup> Bozkurt, Orhan. *Bir Mekan Anlayışı*. İstanbul: İTÜ. 1962. p. 8.



**Figure 2.21. The Corner window in Kaufmann House.<sup>83</sup>**

In addition, it was a radical change for the concept of space. Since, there was no closed corner; the corner window was introduced as a new feature in the modern architecture. Concrete and iron made it possible for the floor to be a console. The new sense of "space may now go out or come in where is being lived, space as a component of it."<sup>84</sup>



**Figure 2.22. Wright's hands which show the integration of post- beam and screens.<sup>85</sup>**

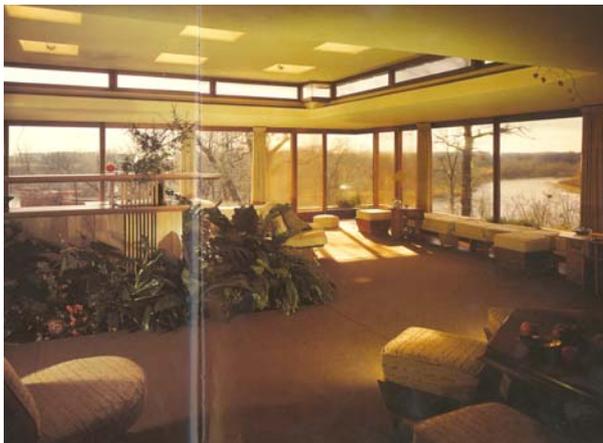
<sup>83</sup> Sullivan, Mary Ann. 1999. Digital Imaging Project. *Edgar J. Kaufmann House*. Online. Available at: <http://www.bluffton.edu/~sullivanm/wrightpa/kaufmann.html>. (Accessed: 04.12.2005.)

<sup>84</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon Press. 1955. p. 78.

<sup>85</sup> Naden, Corinne J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 168.

While Wright tries to explain the new concept of space mentioned above by way of drawings, below he attempted to explain it using his hands. Posts and beams were the same in old constructions. Old dividing walls were cut inclined and close components were not connected, so they could be divided. On the other hand, in *organic architecture*, the components are connected. They can be twisted or pulled. With the help of steel they can resist every kind of effect.

The new sense of "space may now go out or come in where is being lived, space as a component of it."<sup>86</sup> Architecture takes on a new meaning. All these changes were referred to as a transition from box to flowing space. From this point, the understanding of the old idea of space disappeared.



**Figure 2.23. L. Walter House, Frank Lloyd Wright Iowa, 1944.<sup>87</sup>**

Everything was developed under the concept of the liberation of space as seen in the Walter House.

Massive masonry walls lift the home above the hillside, create delicate grilles, and define indoor and outdoor spaces. The roof is reinforced concrete, cantilevering out beyond the walls but pierced over the windows.<sup>88</sup>

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<sup>86</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon Press. 1955. p. 78.

<sup>87</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. pp. 114- 115.

<sup>88</sup> *Ibid.*, p. 114.

### 2.3.2. Site- Building

The relationship between the site and building are the main concerns for architects in design. Wright also took into consideration this relationship. Thus, a Wright building cannot be considered as a separate set up, independent of landscape and site. Building and site became one in his work.

Wright's buildings were a reflection of the topography, the flora, and fauna, and the other natural attributes of a location as well as the characteristics of the region.<sup>89</sup> In Wright's opinion, "Architectural association accentuates the character of landscape if the architecture is right."<sup>90</sup> As he proclaimed, "Each building should be *of* the earth, not perched *on* it."<sup>91</sup> As seen in **Figure 2.24**, like in all the Prairie Houses, there was a close connection between site and building. As Zevi asserted "Wright has a fellow feeling for nature, and his houses stand happily and comfortably on the earth."<sup>92</sup>



**Figure 2.24. Bradley House, S. Harrison, Kankakee, 1900.**<sup>93</sup>

Wright introduced the example of The Bradley house to display how well he grasped the sense of site.<sup>94</sup> As Naden asserted, "The Bradley House looks as though it has always belonged to the land on which it is built."<sup>95</sup>

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<sup>89</sup> Ibid., p. 33.

<sup>90</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon press. 1955. p. 201.

<sup>91</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 33.

<sup>92</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 108.

<sup>93</sup> Wright's Illinois Work. Online.

Available at: <http://www.dgunning.org/architecture/Illinois/bradley.htm>. (Accessed: 04.12.2005)

<sup>94</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 38.

<sup>95</sup> Ibid., p. 38.



**Figure 2.25. Taliesin West, Spring Green, 1910- 1920.<sup>96</sup>**

Taliesin West- a great example of Prairie House- was built on hills of Wisconsin. Taliesin nestles on the edge of a hill. Wright said that a house should never stand on top of a hill, for then the hill is lost. If the house is on the site, the hill remains and becomes part of the structure. In the construction of the house, he used local Wisconsin stone, placed in such a way that these great boulders seem to grow out of the earth. It is difficult to tell where the ground stops and the house begin.<sup>97</sup> "The houses would look as though they belonged to the land; they could be imagined in no other place."<sup>98</sup>

### **2.3.3. Form- Function-Construction**

A building fundamental aim of a building is its function. Whatever its aim, or function, that function must be readable in the structure and building form; that is to say, its form must follow its function.<sup>99</sup> As Wright put forward in his slogan - *form and function should be one* as it is in nature - he did not take them to be separate things. Wright applied this idea in his houses. For instance, as seen in **Figure 2.26**, Robie House introduces the unity of form, function, and construction. It is a whole.

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<sup>96</sup> Frank Lloyd Wright Buildings in Wisconsin. *Taliesin: Spring Green, Wisconsin*. Online Available at: [http://www.peterbeers.net/interests/flw\\_rt/Wisconsin/taliesin\\_east/taliesin\\_east.htm](http://www.peterbeers.net/interests/flw_rt/Wisconsin/taliesin_east/taliesin_east.htm). (Accessed: 20.12.2005)

<sup>97</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 59.

<sup>98</sup> *Ibid.*, p. 126.

<sup>99</sup> *Ibid.*, p. 119.



**Figure 2.26. Robie House, Chicago, Illinois, 1909.**<sup>100</sup>

Furthermore, the structure itself must be integrated with its surrounding. As for the construction, it was an inevitable design element in his works. As in Wright's own words:

Always the desire to get some system of building construction as a basis for architecture was my objective- my hope. There never was, there is no architecture otherwise, I believe...Form would come in time if a sensible, feasible system of building construction would only come first.<sup>101</sup>

In this respect, *organic architecture* involves the harmonious relationship between the context, which means form/design, and the construction.

### **2.3.4. Material- Building**

Materials are essential for construction. They help to decide the form and building method. Similarly, materials in Wright's architecture can be interpreted as elements, which affect form and modify space.<sup>102</sup> Especially natural materials in their natural condition and place were the basic constituents for Wright's buildings since he believed that the use of natural materials makes buildings more beautiful. In *organic architecture*, their weight, strength, color, texture and

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<sup>100</sup> Sullivan, Mary Ann. 1999. Digital Imaging Project. *Robie House*. Online.

Available at: <http://www.bluffton.edu/~sullivanm/wrightrobie/robie.html>. (Accessed: 04.12.2005.)

<sup>101</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon press. 1955. p. 231.

<sup>102</sup> James, Cary. *The Imperial Hotel and the Architecture of Unity*. Rutland-Vermont: Charles E. Tuttle Company. 1968. p. 16.

size have profound effects in this new sense of architecture, as brick is used as a brick, stone is used as a stone, that is, each material reflects its own identification. Besides natural materials, Wright used the modern materials such as glass, brick, cement, and paper in construction.<sup>103</sup> As he asserted, "old or new materials have their own lively contributions to make to the form, character, and quality of any building."<sup>104</sup> Wright combined both natural and modern materials in his houses successfully. For instance, as seen in **Figure 2.27**, he employed concrete blocks and natural stones in harmony.



**Figure 2.27. Edgar J. Kaufmann House (Fallingwater), Bear Run Pennsylvania, 1935-39.**<sup>105</sup>

He tried to perceive the harmony between the natural and artificial by using the stone in the ground and using the concrete blocks in the ceiling. This unity is reflected in the whole building.

### **2.3.5. Scale- Building**

One of the fundamental principles of Wright's *organic architecture* is the human scale. It was used as a scale of building in Wright's works. In his opinion, he interpreted this idea as a *horizontal line*.

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<sup>103</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 128.

<sup>104</sup> Wright, Frank Lloyd. *A Testament*. New York: Horizon Press. 1957. p. 229.

<sup>105</sup> Sullivan, Mary Ann. 1999. Digital Imaging Project. *Edgar J. Kaufmann House (Fallingwater)*. Online. Available at: <http://www.bluffton.edu/~sullivanm/wrightpa/kaufmann.html>. (Accessed: 04.12.2005)

As seen in **Figure 2.29**, it has been perceived as the earth line of human life, which serves to ensure suitable proportions in his houses and a close relationship with the ground for providing the horizontal line. In addition, "doorways and ceiling heights were brought down to a more human scale, creating a feeling of comfort and oneness with the architecture."<sup>106</sup> For example, William Winslow house suggests horizontal lines like the wide, slanting roof hangs; the break up of the second floor enables the house to be closer to the ground as seen in **Figure 2.28**.<sup>107</sup> Here, the aim is to create the horizontal effect.



**Figure 2.28. The William Winslow house, River Forest, Illinois 1893.**<sup>108</sup>



**Figure 2.29. Entrance Front. Goetsch Winkler house, Okemos, Michigan, 1939.**<sup>109</sup>

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<sup>106</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 33.

<sup>107</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 6.

<sup>108</sup> About, Inc., A part of the New York Times Company. 2005. Online.

Available at: <http://architecture.about.com/library/blfwwinslow.htm>. (Accessed: 04.12. 2005)

<sup>109</sup> Scully, Vincent, Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 84.

## 2.4. House Design as Conceived by Frank Lloyd Wright

The main focus of this study is to investigate the reflections of Wright in Turkey within the framework of 'house design'; it is important to review his approach from this perspective. Examining the characteristics of the Prairie Houses may give important clues in this respect.

The Prairie House implied a certain type of residential design built by Frank Lloyd Wright between 1900 and 1911. In *An Autobiography*, first published in 1932, he says, "I had an idea that the horizontal planes in buildings belong to the ground. I began putting this idea to work."<sup>110</sup>

He believed that homes in the Victorian era were boxed and confined ones. He made an effort to refine the American house design with low horizontal lines and open interior spaces. Prairie style houses mostly have such these features as follows; "the overhanging roofs, the emphasis placed on horizontals, the low proportions associated closely with the ground, and the asymmetrically resolved building composition."<sup>111</sup> Furthermore, in the Prairie Houses, ground plan is cruciform and an enormous fireplace is the center of the house. They have long and low flat roofs. With the Prairie architecture, Wright set out to achieve definite aims in an effort to create a new type of American domestic building.

He wanted to give the interior a sense of unity by eliminating as many walls and doors as possible. The boxes that are rooms would be eliminated, too, by allowing the ceiling and floors to flow into each other; by making the whole interior one large space with only minor divisions. He would eliminate the basement, allowing the building to rest instead on a visible low foundation. This would again blend the house with the surrounding land. As far as possible, he would not combine many different materials, but would keep the building clear and simple, using straight, natural lines. Lighting, heating, and other fixtures would become architectural parts of the house, and the furnishings would also be kept simple and straight to blend with the house. Organic Architecture was becoming a reality, and a natural simplicity was its basis.<sup>112</sup>

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<sup>110</sup> Wright, Frank Lloyd. *An Autobiography*. Cited in: Pfeiffer, Bruce Brooks. *Frank Lloyd Wright*. Ed: Peter Gössel and Gabriele Leuthäuser. Köln: Benedikt Taschen. 1994. p. 20.

<sup>111</sup> Wright, Frank Lloyd. *An Autobiography*. Cited in: Lampugnani, M. V. *20th Century Architecture*. London: Thames and Hudson. 1963. p. 363.

<sup>112</sup> Naden, Corinne, J. *Frank Lloyd Wright: The Rebel Architect*. New York: Franklin Watt. 1968. p. 37.

Hence, Frank Lloyd Wright radically changed the American home when he began to design "Prairie" style houses such as William Winslow Residence (1893), Frank W. Thomas House (1901), Arthur Heurtley House (1902), and Robie Residence (1909) with low horizontal lines and open interior spaces.

It can be said that Wright's Prairie architecture has become a pioneer for the 20<sup>th</sup> century modern *house design* by means of new design visions.

## CHAPTER 3

### THE SIGNIFICANCE OF "HOUSE DESIGN" AND EARLY TRACES OF ORGANIC ARCHITECTURE IN TURKEY

#### 3.1. House Design and the Relationship between Nature and Architecture

Just as in so many fields of art, nature has been a form of inspiration in architecture as well. Nature itself includes inspiring, didactic, influential, and structure-related information. Human beings have conducted studies on the developing and constructional methods of nature and structured the elements in their approach to design by emphasizing the formation principles of the forms in nature. In fact, the relationship between nature and architecture is more apparent in certain types of buildings. House, as the earliest shelter for the human being, can be considered as the core of existence; therefore we may search for the early influences of nature in houses since the people of ancient times built their houses with respect to ecology, biology, nature, topography, and productivity in economy and energy.

It is possible to interpret the nature-architecture relation not only according to the topographic data that it offers but also as a way to find new ways of design by being inspired by the forms in nature. Ruskin, who often mentioned the natural forms as the most beautiful and the most frequently seen forms, indicates that it is impossible to reach beauty without referring to nature because people cannot afford to create beauty without the help of nature. It is not imitating nature but being inspired by it that Ruskin tried to refer to.<sup>113</sup>

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<sup>113</sup> Us, Fatih. *Wright Mimarlığı- Doğa İlişkisi*. Istanbul: ITU. Master Thesis. 2002. p. 21.

Likewise, at the beginning of the twentieth century, Frank Lloyd Wright opened a new window in modernism by searching nature and uncovered its hidden dimensions to introduce his discourse called *organic architecture*. Rather than directly imitating nature, he was directly inspired by nature. As asserted by Wright "Nature is my manifestation of God. I go to nature every day for inspiration in the day's work. I follow in building the principles which nature has used in its domain."<sup>114</sup> His organic architecture and "great and educative influence"<sup>115</sup> are especially examined throughout the *house design*.

For Wright the house is a shelter, a convert into which the human animal can retire as into a cave, protected from rain and wind and light...a house represents a human and a family centre, a place of rest and a place where the fruits of labour are harvested.<sup>116</sup>

Since nature is a part of design characteristic of Turkish Architecture, Turkish Architecture had already included the essence of *organic architecture* before Wright introduced his own notion of architecture. House is not only the stepping-stone of Wright's architecture, but also a sign of domestic life style of various periods in the Turkish Architecture. As Kuban also claimed, we can observe-especially in Turkish vernacular architecture- the humanistic and natural approach in the *house*, which includes extraordinary beauty, uniqueness, and continuity.<sup>117</sup> Therefore, it is rational to focus on the *house* in terms of *organic architecture* in the Turkish context.

### **3.1.1. "Vernacular Architecture"**

The true basis for any serious of the art of Architecture still lies in those indigenous, more humble buildings everywhere that are to architecture what folklore is to literature or folk song to music and with which academic architects were seldom concerned... These many folk structures are of the soil, natural. Though often slight, their virtue is intimately related to environment and to the hearth-life of the people. Functions are usually

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<sup>114</sup> All-Wright Site. Frank Lloyd Wright Quotations. Online.

Available at: <http://www.geocities.com/soHo/1469/flwquote.html>. (Accessed: 15.02.2006)

<sup>115</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber. 1950. p. 114.

<sup>116</sup> *Ibid.*, p. 110.

<sup>117</sup> Kuban, Doğan. *Türk Hayat'lı Evi*. Istanbul: Mısırlı Matbağıcılık. 1995. p. 203.

truthfully conceived and rendered invariably with natural feeling. Results are often beautiful and always instructive.<sup>118</sup>

As it is evident in Wright's words, living in harmony with natural environment is not new. In ancient times, life with nature was more unified than it is in at present. Vernacular peoples were aware of the natural surroundings "where man could feel his life an organic whole."<sup>119</sup> They lived with nature wisely, which is one of the most important principles of *organic architecture*. They have also taken human values into consideration, as Wright has seen the vernacular builder with an admirable talent and addressed the significance of humaneness, which is found in vernacular buildings. Thus, Vernacular architecture has been "the largest untapped source of inspiration for industrial man."<sup>120</sup> Within this framework, architects were in pursuits of new paradigms to seek a novel line in architecture within the 20<sup>th</sup> century; it seemed that these were inherent in Vernacular architecture.<sup>121</sup>

Vernacular architecture came to the foreground as a significant source in which the fundamental elements of design such as climate, technology, and culture, have prevailed and developed as human beings continued to be involved in architecture over the centuries.<sup>122</sup> In this regard, here at the very beginning of this section, it is imperative to explain the vernacular architecture briefly, which presents us with clues about the origins of *organic architecture* as an influential factor.

As Wright emphasizes, it would not be wrong to call the vernacular buildings examples of *organic architecture* because they include integration with nature, humanistic ratios and provides continuity. As Bernard Rudofsky points out in his book; *Architecture without Architects*, "instead of trying to 'conquer' nature, as we do, Indigenous builder welcome the vagaries of climate and the challenge of topography."<sup>123</sup> They knew how to use the conditions of nature efficiently and developed life, which was in parallel to natural surroundings. Speaking in its broadest terms, the independence of vernacular buildings from

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<sup>118</sup> Moholy- Nagy, Sibyl. *Native Genius in Anonymus*. New York: Horizon Press. 1957. p. 8.

<sup>119</sup> Heyer, Paul. *Architects on Architecture New Directions in America*. New York: Walker and Company. 1966. p. 64.

<sup>120</sup> Rudofsky, Bernard. *Architecture without Architects*. New York: Doubleday Company Inc. Garden City. 1964. p.6.

<sup>121</sup> Lawrence, J. Roderick. *Housing, Dwellings and Homes*. New York: John Willey and Sons. 1987. p. 16.

<sup>122</sup> Serageldin, Ismail. *Space for Freedom*. London: Butterworth Architecture. p. 279.

<sup>123</sup> Rudofsky, Bernard. *Architecture without Architects*. New York: Doubleday Company Inc. Garden City. 1964. p.4.

artificial restraints of force and style permit us to understand how natural forces *shape* the built environment, and establish a harmonious relationship with their environment. As far as human values are concerned, the vernacular builder put the man in the center of his design. He considered human ratio as a source of the measurement in his buildings. Likewise, Wright matched the building to human scale and to the lines of the earth.

Parallel to Wright's concern for his architectural approach was the Turkish vernacular architecture. Vernacular people in Anatolia were in close contact with nature. Within this scope, this parallel situation in vernacular architecture in Anatolia demonstrates many different aspects in terms of geography, culture, vernacular buildings, and settlements. In other words, as stated by Metin Hepgüler;

The geography of Anatolia with its richness of climates and the cultural perspective having experienced many historical moments, exposes the most durable examples of the architecture, over bridging the west with the east, is the country where the perfection and the dreams of the architecture can be reached.<sup>124</sup>

They built houses along the topographic contours and used sunlight, water, fertile soil, topography- hills, mountains, river, and so forth in energy efficient ways. In addition to, the concern for efficiency, this relationship with nature has also shaped the vernacular people's houses in Anatolia.

Wright's fundamental design approach was the character of the site and he introduced this in the functions, forms, materials, colors and textures of his buildings like the indigenous building<sup>125</sup> in Anatolia. Vernacular houses of Anatolia were built in accordance with the rules of *organic architecture* with respect to humanistic and natural design approaches. Human being achieved to live in harmony with nature in both Vernacular architecture and *organic architecture*. These living works are evidences of built-examples of it.

In order to understand the closeness between Turkish vernacular architecture and organic architecture better, firstly, we can examine the

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<sup>124</sup> *Tasarım. Organic Architecture*. Tasarım publishing group. 2005/02-148. p. 57.

<sup>125</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 1.

indigenous<sup>126</sup> building as named by Aran in Anatolia and then in terms of some important characteristics of the Vernacular architecture which can be inquired, as compared to Frank Lloyd Wright, with reference to the following headings; space-building, site-building, form-function-construction, material-building, and scale-building. From this perspective, this section could be regarded as an acknowledgement of the fact that the philosophy and works of the vernacular builder in Anatolia maintained strong values that resemble *organic architecture*.

### **3.1.2. "Local Architecture"**

The main object of this part is to examine the *Turkish house*, as the representative of Local Turkish Architecture, with reference to the *organic principles*. The *Turkish house*, which was designed by Turkish architects, was based on an ideological concept different from the Vernacular house, so it can be examined separately. In terms of Local Turkish Architecture's context, content represents the tradition and cultural continuity. In this perspective, Local Turkish Architecture has a role of *transition* between the Vernacular and Contemporary Turkish Architecture.

Moreover, Albert Gabriel, a foreign lecturer, indicates that there should be studies on Local architecture, which has an important place in the formation of new Turkish Architecture. Gabriel introduced a new idea on how the new architectural act will be by stating that the local materials and the form styles will not change and stay the same as the Turkish house is designed according to the local characteristics. He insisted that the elements of the Turkish house should be put under analysis instead of emphasizing foreign house styles. He adds that the Turkish house has a logical formation and, therefore, Turkish architects are very lucky and valuable in these terms.<sup>127</sup>

As supported by Reha Günay, the Turkish house, which possesses a completely different character from the regional/local house architecture even in

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<sup>126</sup> *Indigenous* term is defined by Kemal Aran in his book: *Beyond Shelter*.

<sup>127</sup> *Arkitekt*. 1937. pp. 149- 154.

regions with a significant house tradition, appears unique. This house is different from the European house, which is like a closed box, hard and diagrammatic. The Turkish house, on the other hand, is *organic* and in continual connection with the external world and scenery with its closed, semi-closed and open space.<sup>128</sup> So, as Gabriel and Günay implied, *organic architecture* has a close connection with the Traditional Turkish Architecture via the concept of *Turkish House* in terms of open-plan, human scale, lightness, modular order, openness, etc. as it is in the Wright's main approach to design.

There are many Turkish architects who interpret the concept of *Turkish house* within the transition period. Sedat Hakkı Eldem, one of the most significant architects of the period, interpreted tradition in modern framework throughout his works. He takes into consideration the Turkish house as a means of inspiration coming from the past. Its layouts are to be reference to modern Turkish house in Eldem's architecture. That is to say, the Turkish house has been the source of inspiration for Eldem's works and ideas completely. "He has maintained a continuous research in all aspects of architectural heritage and has documented them as his resources."<sup>129</sup> If we investigate Eldem's conception of the *Turkish house*, we will understand that "he has discovered the potential for modern qualities of lightness, openness and modular logic"<sup>130</sup> in it. Wright's contribution to American architecture shares a fate similar to that of Eldem in the Turkish Architecture. Rather, Eldem's dialogue with modernism needs to be viewed within the context of *organic architecture*.

He himself persistently displayed what he meant by generating a modern idiom from this heritage. This, in beliefs, is not repeating what was valid and built for the past but is a continuous search for abstract intrinsic values to guide new solutions.<sup>131</sup>

Besides Eldem, as Kuban stated, the core of the Local Turkish Architecture is the *Turkish house*. Its main characteristics are its functionality, geometrical

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<sup>128</sup> Günay, Reha. *Türk ev geleneği ve Safranbolu evleri*. İstanbul: Yem Yayınları. 1999. p. 32. "Türklerin yayıldığı bölgelerde, güçlü ev geleneği olan yerlerde bile yöresel ev mimarisinden tümüyle ayrı bir karakterde karşımıza çıkan türk evi çok özgün görünüyor. Bu ev Avrupa evinden farklıdır. Avrupa evi kapalı bir kutu gibidir, katı ve şematiktir. Türk evi ise *organiktir*, kapalı, yan açık ve açık mekanlarıyla dış dünya ve manzara ile devamlı ilişkidir." (Translated by author)

<sup>129</sup> Özkan, Suha. *Echoes of Sedat Eldem*. In Sedat Eldem. Hasan-Uddin Khan, ed. Singapore: Concept Media. *Echoes of Sedat Eldem*. 1987. p. 14.

<sup>130</sup> Bozdoğan, Sibel, Suha Özkan and Engin Yenal. *Sedat Hakkı Eldem: Early Dialogue with Modernism*. Foreword by Hans Hollein. Butterworth Arch. 1987. p. 56.

<sup>131</sup> Özkan, Suha. *Echoes of Sedat Eldem*. In Sedat Eldem. Hasan-Uddin Khan, ed. Singapore: Concept Media. *Echoes of Sedat Eldem*. 1987. p. 14.

simplicity, flexibility, and modesty.<sup>132</sup> In a broader sense, the Turkish house grows together with life. It reflects the reality of life. It is built to meet the requirements of the contemporary people living in this house and whose desires have a direct impact upon the design of the house. These houses reflect the condition of the society, culture, and tradition. Therefore, it is suitable for life, environment, and humanism similar to the *organic architecture*.

In addition, *Turkish house* as defined by Cengiz Bektaş,<sup>133</sup> whose ideas would be an initiator for the architects of the Contemporary Turkish Architecture, realized a new tendency, which is a reinterpretation of the traditional design aspects within a modern style. Speaking in its broadest terms, he introduced some ideas via the Turkish house as follows: the *Turkish house* is connected with nature, reality, wisdom, interior – exterior, inner-outer harmony, frugality, ease of building, human scale, climatic conditions, natural materials, and flexibility.<sup>134</sup> All explain the reality of the Turkish house.

Within this framework, we can encounter some characteristics of organic architecture in the Local Turkish Architecture, which includes similar aspects that are in *close relation with nature*,<sup>135</sup> *harmony with natural environment*, *human-scale*,<sup>136</sup> and *respect to regional material*.<sup>137</sup>

### 3.2. Space – Building

**Vernacular Architecture:** Space is the reality of life. As can easily be seen, since those times - the period when architecture was not institutionalized yet- the reality of space constituted the essence of life and hence the reality of architecture. In this manner, "there is a sense of the assembly space, or great room, coming-through."<sup>138</sup>

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<sup>132</sup> Kuban, Doğan. *Türk Hayat'lı Evi*. İstanbul: Mısırlı Matbağacılık. 1995. p. 203.

<sup>133</sup> Bektaş, Cengiz. *Türk Evi*. İstanbul: Yapı Kredi Yayınlar. 1996.

<sup>134</sup> *Ibid.*, pp. 23- 30.

<sup>135</sup> *Ibid.*, p. 24.

<sup>136</sup> *Ibid.*, p. 30.

<sup>137</sup> *Ibid.*, p. 34.

<sup>138</sup> Heyer, Paul. *Architects on Architecture: New Directions in America*. New York: Walker and Company, 1966.p.63.

The lives and habits of the vernacular people should be analyzed more frequently and in a more detailed manner. It has been discovered that unlike today's people, their lives and artistic productions for *interior space* were integral with nature, which emphasizes the idea of being inside while being outside and being outside while being inside. Likewise, it was the interior space not the plan or elevation that Wright gave priority to. Actually, there is a close connection between the vernacular builder and Wright. The vernacular builder was already aware of the space erected in their house. Thus, bringing space to the focus of architecture was nothing new. The space defined by enclosing walls and the shaped interior is based on the physical and psychological needs of settlers.<sup>139</sup> Therefore, since needs and requirements can vary according to context and time, space exists, which contributes to its being plain, unique and *unmediated*<sup>140</sup> as it is observed in Wright's works. When Wright's houses is compared to a vernacular house, it can be inferred that Wright's sense of space has been associated with that of the vernacular builder in terms of the unique style peculiar to the space defined, the unity of the interior space with the exterior, the human being as the main element of design.

Adopting an unusual sense of space gave Wright a special place in the development of modern architecture. The new meaning he attributed to space obviously pointed out his own style; he focuses on individuality.

The vernacular builder introduces "differentiated and individualistic features"<sup>141</sup> as indicated in Wright's understanding. The vernacular builder accentuated *individuality* since they added their desires, dreams, emotions, creating their own construction techniques. Crucially, they also reflected their discoveries and emotions in their ornamentation by using natural and geometrical motifs, which is an indication of the humanistic approach for interior design. Thus, it can be seen that their attempts in architecture mostly included interior designs. Far from being ordinary, space turns into a reality that includes the traces of life. And each design process is distinct from each other, and has a special beauty.

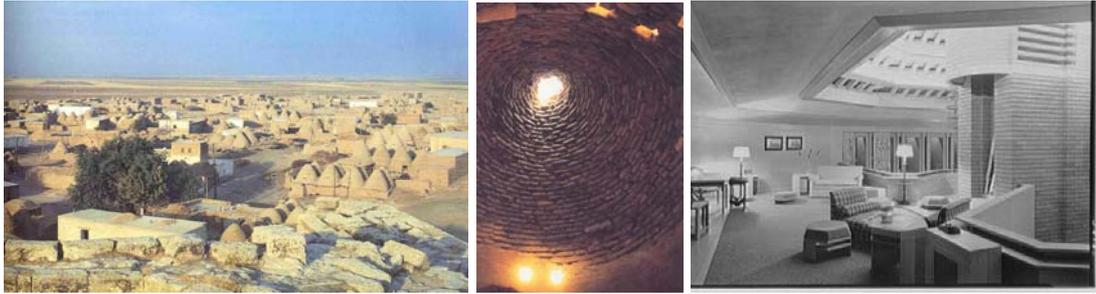
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<sup>139</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 128.

<sup>140</sup> *Ibid.*, p. 127.

<sup>141</sup> *Ibid.*, p. 122.

Comparing Wright's house and Harran's houses, it can be seen that Wright's sense of space has been associated with that of the vernacular builder in terms of the plan's uniqueness, its specialty and the shaping of the inner space according to the outer one.



**Figure 3.1. Space – Building Similarities between Vernacular Turkish Architecture <sup>142</sup> and Wright's Herbert F. Johnson House, "Wingspread" 1937.<sup>143</sup>**

The vernacular conception of space had a crucial role in Wright's style peculiar to itself. While designing space, the vernacular builder instinctively displayed a strong consistency, identity, and unity of space. This was what Wright attempted to achieve as well. As Görk suggested, Wright gave priority to interior space rather than plan and elevation. This priority provided a freedom of shape and liberation of the *box* for the rooms. Being aware of the internal space contributes to a sense of spatial continuity, which applies to every room.<sup>144</sup>

**Local Architecture:** "Man exists within and through space. This suggests that space could become a tool for managing human activity and behavior."<sup>145</sup> Being aware of this fact, Wright defined "the idea of organic architecture the reality of the building lies in the space within to be lived in..."<sup>146</sup>

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<sup>142</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. pp. 46- 47.

<sup>143</sup> Wright on the Web. *The Prairie Style*. Online.

Available at: <http://www.delmars.com/wright/flw2.htm>. (Accessed: 12.09.2005.)

<sup>144</sup> Görk, Reyhan. *Organic and Expressionistic Trends in Architecture and Industrial Design*. Istanbul: ITU. Master Thesis. June 2001. p. 69.

<sup>145</sup> Kuz, Zehra. *The Organic Approach to Architecture*. ed: Deborah Gans and Zehra Kuz. p. 39.

<sup>146</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. New York: Horizon Press. 1960. p. 313.

Space- for him is merely- as said by Lao Tzu, "the reality of the building which does not consist in the roof and walls, but in the space within to be lived in."<sup>147</sup> Wright regarded this idea of space as modern.



**Figure 3.2. Frank Loyd Wright's Walter House,<sup>148</sup> 1944 and Local Turkish Houses.<sup>149</sup>**

The analysis of the ideas on the Turkish- house is critical in our way to understand Wright's architecture in the Turkish context. Firstly, we can examine the plan types. The Turkish house plan type is defined according to the place of *hayat* or *sofa*, which is the common place (living place) in the house. This living place is around the fireplace in Wright's works. Thus, it would not be wrong to take into account the space in both the Turkish house and Wright's house that allows us to understand the relation between the organic idea and Local Turkish Architecture. The analysis of the ideas of the Turkish house is critical in our way to see this relationship and can examine the plan types for these two cases comparatively. By means of this comparison we may derive similar roots that show a consistency with the concept of space.

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<sup>147</sup> Aerr. *Quotations*. Online.

Available at: <http://220.244.124.18/quotations/quotations1.html>. (Accessed: 01.08.2005)

<sup>148</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. pp. 114- 115.

<sup>149</sup> Servet Dilber Fotograf Atolyesi, Konular. *Yörük köyü*. Online.

Available at: <http://www.servetdilber.com/tr/konular/yorukkoyu/y01.html> (Accessed: 08.11. 2005)

The design of the *Turkish house* starts with a room. When the family enlarges, new rooms are added. Room is thought as a nucleus like it is in Wright's houses. However, for both, the family structure defines the characteristic of space. Sedat Hakkı Eldem, who became a pioneer to interpret the traditional house within the framework international architecture, unified his philosophy with the Turkish family-life. It has a plenty of family members and they want to live in the same house. Hence, each room was designed as a house and each opens on to the *sofa*, which is a living space in the traditional Turkish house where people gather, communicate, entertain, and share their sorrows with their family.

The physical weight in Wright's spaces was given to the fireplace and the area around it, which can be considered to be equal to the *sofa*. Hence, the comparison between Wright's space and the space in the *Turkish house* reveals striking similarities. Likewise, Wright puts forward "how to design residences that would preserve and strengthen proper family living."<sup>150</sup> He accentuated family togetherness more than personal independence. Thus, "he often referred to the fireplace as the *heart* of the house, and by that he meant the spiritual as well as the control center."<sup>151</sup>

Wright found it necessary to explore the complex interrelationships among family structure, construction methods, and technological developments in order to work out a philosophy of architecture and a companion theory of aesthetics.<sup>152</sup>

Although their forms are different, both were designed to house a nuclear family of parents and their young children. As can be seen in the examples of Wright's Ward W. Willits House and Sadullah Paşa Yalısı, (**Figure 3.3**), the fireplace is the living place; similarly, the sofa<sup>153</sup> in the Turkish house is the

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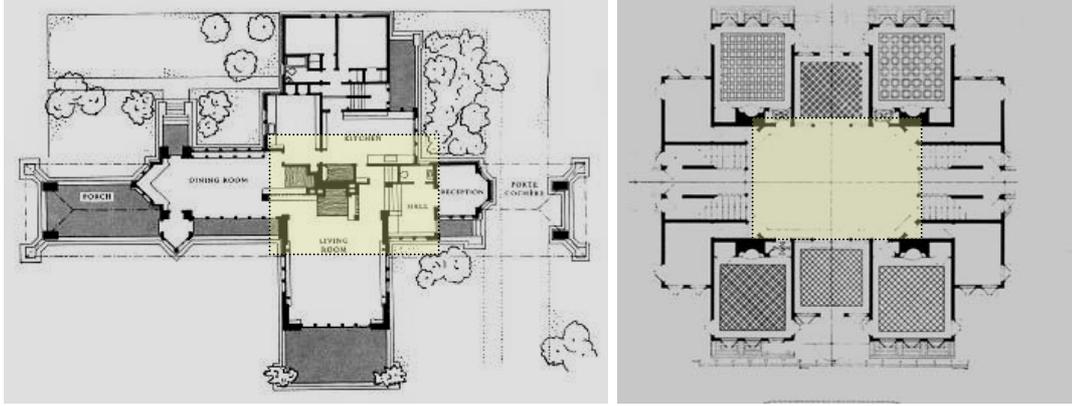
<sup>150</sup> Twombly, C. Robert. *Frank Lloyd Wright an Interpretive Biography*. New York: Harper and Row. 1973. p. 32.

<sup>151</sup> *Ibid.*, p. 37.

<sup>152</sup> *Ibid.*, p. 44.

<sup>153</sup> The *Sofa*: The role of the sofa in interior spatial organization is not only to connect the rooms but also to gather them together. Just as the rooms can be likened to self-contained dwellings, so the sofa is a metaphorical street or square. The rooms almost always open straight onto the sofa, which serves as the center of circulation in the house and may be partially or completely enclosed by walls. The sofa position and form are the determining factor in the evolution of different plan types. The sofa is the meeting place of the nuclear families that make up the extended family house hold. It is also the most appropriate place for social gatherings on the occasion of weddings, engagements, or funerals.

gathering area, which is “the communal area between different rooms in the house.”<sup>154</sup>



**Figure 3.3. Ward W. Willits House, 1901,<sup>155</sup> and the Sadullah Paşa Yalısı, Çengelköy, 18th century.<sup>156</sup>**

### 3.3. Site Building

**Vernacular Architecture:** As underlined by Wright, “No house should ever be on a hill or on anything. It should be of the hill. Belonging to it. Hill and house should live together each the happier for the other.”<sup>157</sup> Vernacular people lived in close contact with nature throughout the years. They built their houses being aware of nature and its components. Likewise, for vernacular builders, “land and landscape is not less important than that of the rocks, trees, bees, and birds.”<sup>158</sup>

Indeed, nature widely comprised the Wright’s architecture. He developed an idea called *organic architecture* based on the existence of the rules of nature. He realized there was a strong harmony with nature. He also discovered that this

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<sup>154</sup> Sözen, Metin and Eruzun, Cengiz. *Anatolian Vernacular Houses*. Istanbul: A Cultural Publication of Emlak Bankası. 1996. p. 67.

<sup>155</sup> Wright on the Web. *Ward W. Willits House*. Online.

Available at: <http://www.delmars.com/wright/flw8-3.htm>. (Accessed: 01.01.2006)

<sup>156</sup> Bektaş, Cengiz. *Türk Evi*. Istanbul: Yapı Kredi Yayınlar. 1996. p. 103.

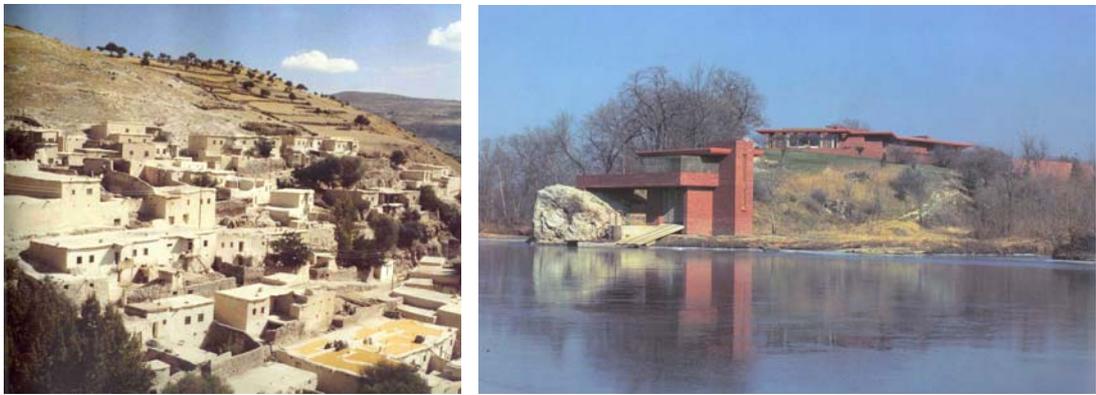
<sup>157</sup> *Tasarım. Organic Architecture*. Tasarım publishing group. 2005/02-148. p. 63.

<sup>158</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 52.

harmony with nature was employed in ornamentation, construction method, structure, and form in vernacular building. Hence, it underlies the roots of the relationship between architecture and nature.

As Wright urged, building should be one with its site. He introduced the idea of how to live in harmony with natural environment by means of his *organic architecture* as can be inferred from his own words; "A building should appear to grow easily from its site and be shaped to harmonize with its surroundings."<sup>159</sup>

On the other hand, the whole Vernacular architecture builders in Anatolia have already succeeded in building such samples in those times. For instance, as seen in **Figure 3.4**, the buildings in Kozluca of Akçadağ are simple and in cubic form which provides an *inseparable unity* with nature, as it is in Wright's Lowell Walter House in terms of integrity with site. Each also displays a "monolithic impression, which stands for a certain solidarity and unity with land."<sup>160</sup> Even today, these houses are to be an inspirational source for the Modern Turkish Architecture.



**Figure 3.4. Inseparable unity in Malatya Kozluca Houses<sup>161</sup> and Lowell Walter House, Cedar Rock, Iowa, 1944.<sup>162</sup>**

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<sup>159</sup> Wright, Frank Lloyd. In the cause of architecture, : essays / by Frank Lloyd Wright for Architectural record, 1908-1952; with a symposium on architecture with and without Wright by eight who knew him, Andrew Devane. [et al.]. ; edit. New York: Architectural Record. March 1908. p. 55.

<sup>160</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 88.

<sup>161</sup> *Ibid.*, p. 89.

<sup>162</sup> Pfeiffer, Bruce. B. *Frank Lloyd Wright*. Köln: Benedikt Taschen. 1994. p. 156.

Especially, the Vernacular builder in Anatolia constitutes a more comprehensive reality. They employed the characteristics of locality, terrain, climate, and water resources efficiently. Each locality has its own characteristics of land. Thus, it is unique. House belongs to land; land serves the whole features to man. In other words, "settler's relationship to the land was that of a young organism to the parent body, challenging, but dependent. He never hesitated to assert himself by carefully adjusting not only house to site but site to house as well."<sup>163</sup> For instance, a house type called 'hanay' in Kızılağaç settlement is an excellent example, which displays the harmony between natural environment and building as regards topographic, climatic conditions, building, and terrain pattern. As seen in the vernacular buildings in Anatolia, *organic architecture is a living architecture*. There is mutual respect between nature and organic and vernacular Architecture.

**Local Architecture:** The Turkish Local Architecture is influenced by the characteristics of topography and climatic conditions, both of which play an important role in its definition.

Firstly, site aspects define a sense of design. As Eldem stated, "The physical characteristics of Anatolia clearly had a great influence on the formation of the traditional Turkish House."<sup>164</sup> In support of this idea, Miss Pardoe declared "the Turkish people like nature so much that they do not hesitate to make projections on all sides of their houses to catch the best view of nature from every angle,"<sup>165</sup> as seen in **Figure 3.5**.

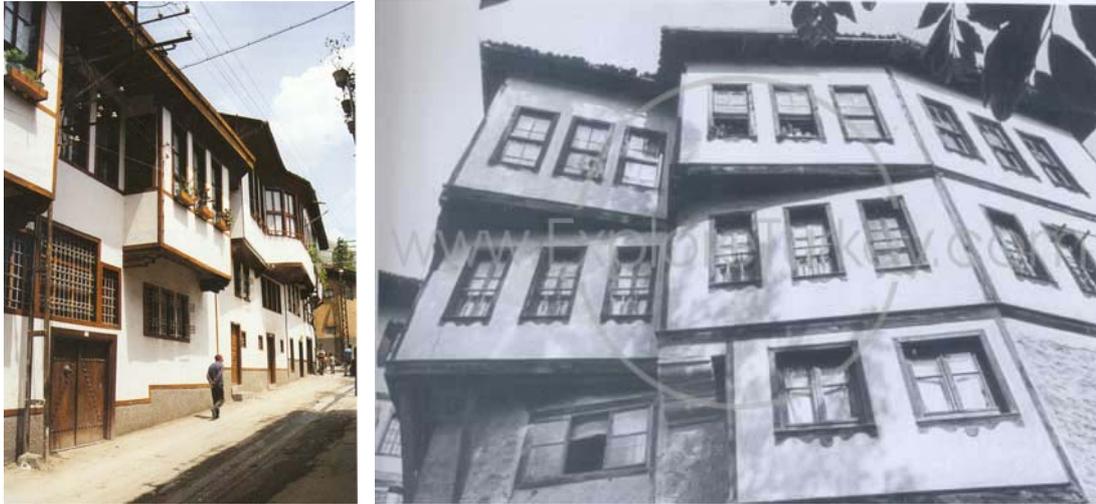
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<sup>163</sup> Moholy- Nagy, Sibyl. *Native Genius in Anonymous*. New York: Horizon Press. 1957. p. 52.

<sup>164</sup> Küçükerman, Önder. *Kendi Mekânının Arayışı İçinde Türk Evi*. İstanbul: Apa Ofset. 1985. p. 191.

<sup>165</sup> Miss Pardoe. Cited in: Doğan Kuban. *Türk Hayat'lı Evi*. İstanbul: Mısırlı Matbağa. 1995. p. 223.

"Türkler doğayı o kadar çok severler ki, en iyi manzarayı yakalayabilmek için evlerine sağından ve solundan girintiler ve çıkıntılar inşa etmekte kaçınmazlar." (Translated by author )



**Figure 3.5. Site Building in Turkish Local Architecture.<sup>166</sup>**

As for the climate, the rooms in the Turkish house are arranged in harmony with the prevailing weather conditions.<sup>167</sup> Such natural events as sunlight, rain, snow, etc., affected the design principles of the Turkish house. For example, a house in Kütahya, a city with a harsh climate, has rooms arranged in accordance with the terrain and climate so that they are kept back from the common area as closed as possible from the outside to ensure protection and orientation.<sup>168</sup>

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<sup>166</sup> Explore Turkey. Online. Available at: <http://www.exploreturkey.com/exptur.phtml?id=355> (Accessed: 20.11.2005).

<sup>167</sup> Küçükerman, Önder. *Kendi Mekânının Arayışı İçinde Türk Evi*. İstanbul: Apa Ofset. 1985. p. 196.

<sup>168</sup> *Ibid.*, p. 196.

In the very similar climatic conditions, as seen in **Figure 3.6**, Wright designed the Bradley house, with large, overhanging eaves, roofs to protect the interior space from sun, rainwater, wind, and storm, and it looked "as though it has always belonged to the land on which it is built."<sup>169</sup>



**Figure 3.6. Site-Building relations in harsh climate in a House (Kütahya).<sup>170</sup> Wright's Bradley House,<sup>171</sup> and a Safranbolu House.<sup>172</sup>**

### **3.4. Form – Function – Construction**

**Vernacular Architecture:** Wright's *organic architecture* introduced to the world that "form and function could both be achieved to create a house that was both true to nature and affordable."<sup>173</sup> The same idea was used in the architecture of vernacular people since it consists of integrity with nature. As Wright stated, "...in this ideal of Form as organic lies the true center line not only of Architecture itself but of indigenous culture throughout the modern world."<sup>174</sup>

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<sup>169</sup> Naden, Corinne, J. *Frank Lloyd Wright- The Rebel Architect*. New York: Franklin Watts, Inc. 1968. p. 38.

<sup>170</sup> Google. *Kütahya*. Online. Available at: [http://kutahya\\_net.tripod.com/images/Eski\\_Evler\\_002.jpg](http://kutahya_net.tripod.com/images/Eski_Evler_002.jpg). (Accessed: 12.12. 2005)

<sup>171</sup> Dgunning.org, *Wright's Illinois Work*. Online.

Available at: <http://www.dgunning.org/architecture/Illinois/bradley.htm>. (Accessed: 20.09. 2005).

<sup>172</sup> Explore Turkey.com, *Safranbolu Houses*. Online.

Available at: <http://www.exploreturkey.com/exptur.phtml?id=357>. (Accessed: 20.09. 2005).

<sup>173</sup> Study World. *Frank Lloyd Wright*. Online.

Available at: [http://www.studyworld.com/frank\\_lloyd\\_wright.htm](http://www.studyworld.com/frank_lloyd_wright.htm). (Accessed: 02.10.2006)

<sup>174</sup> Wright, Frank Lloyd. *An Organic Architecture, The Architecture of Democracy*. Cambridge: MIT Press, 1939. p. 7.

For the Vernacular builder a building's merit is itself completely. "For indigenous people, building activity is a matter of faith, this it is symbolical. No indigenous is merely functional."<sup>175</sup> The vernacular builder took into consideration vernacular people's physical and spiritual needs.

The form of 'Hanay house' is the result of its function as seen in **Figure 3.7**. As Brooks said, "each interior space shows its true propositions on the outside."<sup>176</sup> Vernacular builder's aesthetic sense was also intrinsic and he designs in his mind and employs his own design solutions during the construction process. That is, "This immeasurable form in his mind tells him, under such and such circumstances, create the following field of relationship... for such and such reasons."<sup>177</sup> The requirements of settlers define the building form. Wright supported this idea in his *organic architecture*. To illustrate, The Unity Temple has pure architecture.

This is true building when each material and each element in the mass relates to the whole and everything is carefully studied and composed. This construction is as clear as the human body, in which the function of each part is expressed.<sup>178</sup>



**Figure 3.7. Form and Function in Vernacular and Organic Architecture.<sup>179</sup> (Hanay house in Kızılağaç) and Unity Temple, 1906 (Church and a rear rectangular parish house)<sup>180</sup>**

<sup>175</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 49.

<sup>176</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 142.

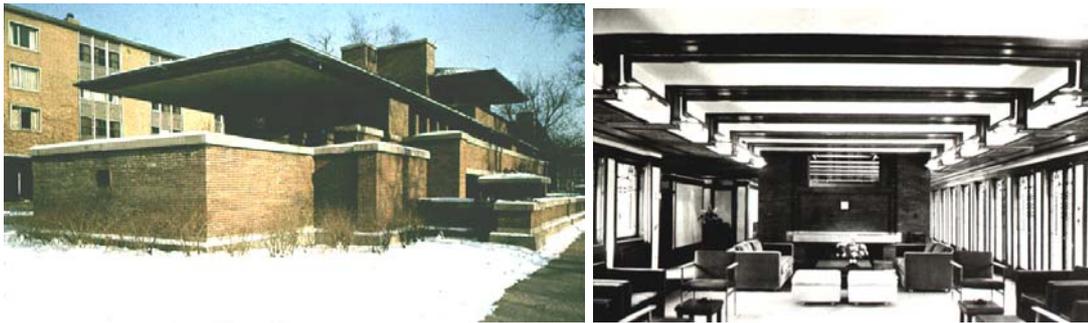
<sup>177</sup> Hubka, Thomas C. *Just Folks Designing*. Dell Upton and John Michael Vlach (eds.) *Common Places: Reading in American Vernacular Architecture* (University of Georgia Press, 1986). Cited in: Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 133.

<sup>178</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 144.

<sup>179</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 141.

<sup>180</sup> Google. *Unity Temple*. Online. Available at: <http://www.bluffton.edu/~sullivanm/unity/church.jpg>. (Accessed: 01.01.2006)

Neither function nor form is more important than each other as in vernacular buildings. "The building is conceived as a perfect and complete organism."<sup>181</sup> Robie House (**Figure 3.8.**) an example of a work of Wright, shows unification in form and function. Wright claimed that the exterior is a reflection of the interior, just as it is in nature.



**Figure 3.8. Form and Function in Wright's Architecture, Robie House, 1909.**<sup>182</sup>

As for the construction, for Wright, it is the spirit of building that is the fundamental aspect of his architecture. It is not merely a *frame* but it also provides a harmonious relationship between form, function, and human values, as in vernacular buildings. He thought that the unity of function and form must be visible in the structure, which must be integrated with its surroundings.<sup>183</sup> Skeleton structure, reinforced concrete, and modular-building components have been the main aspects of Wright's works especially the example of Prairie. In *An Autobiography*, Wright declared that the vernacular builder had already generated their methods instinctively. They employed their experiential knowledge in their houses and improved the new flexible construction techniques. They seized the quality of material facilitated to construct the new techniques. For instance, they learned the durability of wood, which is workable both in tension and in compression. Therefore, they developed new wood construction techniques. Furthermore,

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<sup>181</sup> Ibid., p.108.

<sup>182</sup> Google. Robie House- 1909. Online.

Available at: [www.dgunning.org/.../robie.htm](http://www.dgunning.org/.../robie.htm). (Accessed: 11.11.2005)

<sup>183</sup> Naden, Corinne, J. *Frank Lloyd Wright-The Rebel Architect*. New York: Franklin Watts. Inc. 1968. p. 126.

Timber has always had an important role in house construction in almost every region in Anatolia, especially from the shores towards the Central Anatolia... Several construction systems were developed with use of logs and timber elements in Anatolia.<sup>184</sup>

As an example of Rize settlements in the black sea region, İvizdere houses were built from timber, which led to the development of a specific frame, and wood frame constructions display the best examples of pine wood work.<sup>185</sup>

Besides the vernacular builder,

Wright's early houses were built primarily with conventional wood frame technology and introduced not only a progressive modern spatial continuity and openness but also numerous innovations and interpretations of American light-timber frame construction.<sup>186</sup>

"He believed that the use of natural wood is more beautiful and easier to maintain"<sup>187</sup> and learned from old building techniques and improving this knowledge with some modifications for contemporary use.

Wright tried to achieve a continuous plastic structure in houses having wood frames, because the nature of wood makes it almost impossible to bend. He was, however, able to *fold* it, as he did in the Taliesin West. He developed *desert masonry*,<sup>188</sup> musing native uncut stones to build strong walls with minimum expense and minimum use of skilled labor. The smooth flat face on one side of each rock was placed into a temporary wooden form with the curved part of the rock facing the center of the wall. Concrete was poured around the stone, moving up the surface of the wall inside the form with more rocks and rubble used for fill.

**Local Architecture:** As Wright explained the link among the function, form, and construction briefly;

An architect designs a building for a specific purpose- people may live in it, work in it, catch a train in it, or look at pointing in it. That purpose is its function. Whatever its purpose, or function, that function must be visible in

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<sup>184</sup> Köysüren, Sevda. *Traditional and contemporary timber house construction systems: A comparative analysis*. Ankara: Metu. Master Thesis. 2002. pp. 1-2.

<sup>185</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 198.

<sup>186</sup> Kucker, Patricia. *Framework: Construction and Space in the architecture of Frank Lloyd Wright and Rudolf Schindler*. The Journal of Architecture Volume 7. Summer 2002. p. 172.

<sup>187</sup> Naden, Corinne, J. *Frank Lloyd Wright- The Rebel Architect*. New York: Franklin Watts. Inc.1968. p. 128.

<sup>188</sup> *Ibid.*, p. 122.

the structure; that is its form must follow its function. And the structure itself must be integrated with its surroundings.<sup>189</sup>

For the *Turkish house*, function is the center of design. In fact, function indicates the Turkish people's life-style and culture. These have a direct impact upon the Turkish house plan-type. As Cengiz Bektaş says, Turkish house design proceeds from the interior to the exterior.<sup>190</sup> In other words, function is one of the first stages to start a design. As Wright's motto goes; *form and function should be one*.

Bektaş supported the idea that it is not a necessity to behave according to the idea that *form follows function*; instead, he prefers to begin from inside towards the outside, which is a characteristic of Local architecture and to accept the architecture as space organization and the flow of spaces. Moreover, he gives importance to the harmony between the inside and outside, the idea of 'rationalism', the use of local materials, technology and honesty, which means not using any material in place of another.<sup>191</sup>

As Kuban says, there is a direct relationship between life and form in the Turkish house.<sup>192</sup> In the formal context in the Turkish house,

Stone and brick course-work, pitches roofs, long over-hanging eaves, and narrow vertical windows with small glass panes, found themselves in a professional milieu where curtain walls, glass and aluminum facades, long horizontal windows, and the design of multitudes of indifferent high-rise buildings all over the country was prevalent.<sup>193</sup>

Enis Kortan also asserted that the formal approaches regarding the Turkish house are not in consensus. However, the clearest items are declared as follows; Cantilevers; 'cumba-şahniş', console parts and balconies; dynamic aspects instead of static ones and rhythms, modular order in plan and elevation, the main floor raised on wooden pillars, the rational organization and display of structure by means of aesthetics, and interior- exterior.<sup>194</sup>

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<sup>189</sup> Naden, Corinne, J. *Frank Lloyd Wright- The Rebel Architect*. New York: Franklin Watts, Inc. 1968. p. 120.

<sup>190</sup> Bektaş, Cengiz. *Türk Evi*. İstanbul: Yapı Kredi Yayınlar. 1996. p. 30.

<sup>191</sup> Bektaş, Cengiz. *Çağdaş Mimarlık Akımları ve Türkiye Mimarlığı Sempozyumu*. 15 Aralık 1989. 1. Oturum. Mimarlık. pp. 32- 33.

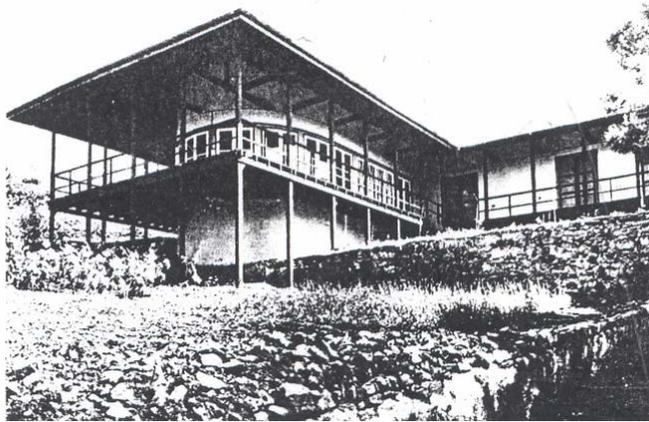
<sup>192</sup> Kuban, Doğan. *Türk Hayat'lı Evi*. İstanbul: Mısırlı Matbağacılık. 1995. p. 221.

<sup>193</sup> Özkan, Suha. *Echoes of Sedat Eldem*. In Sedat Eldem. Hasan-Uddin Khan, ed. Singapore: Concept Media. *Echoes of Sedat Eldem*. 1987. p. 16.

<sup>194</sup> Kortan, Enis. *Gelecektekten Geleneğe Evlerimiz*. Proje yarışması. 1992. p. 349.

Frank Lloyd Wright applied the similar roof shape of the Turkish house in his early works; prairie houses. In addition, modular order was employed in plan and elevation in his works. Eldem's thoughts indicate the fact that Wright's architecture embodies some truths in the Turkish Local Architecture. Wright took wide eaves, the repetitive rhythm of the structural frame and the window and wide overhangs of the roof as seen in a Japanese house, similar approaches of which were seen in the Turkish architecture.

Eldem's quest for structural lightness modeled after the Turkish house also draws him close to the spirit of Japanese architecture, Frank Lloyd Wright being the common thread... The allusion to Japanese architecture is more deliberate in the case of the Fethi Okyar House (1936), which Eldem has designed and built for his sister and her husband. Here he has extended the existing house by adding a large hall rounded at one end and a continuous wide balcony around the house rose on wooden pillars- all in response to the explicit client demand for a Japanese style.<sup>195</sup>



**Figure 3.9. Fethi Okyar House, Sedat Hakkı Eldem, Büyükada, Istanbul, 1936.<sup>196</sup>**

As for construction technique, which is used very effectively in the Turkish house, we can say that each technique is integrated with the building's form and function. As Bektaş also says, inner-outer harmony can be observed from the outside. Günay commented on the construction in the following way: In the Turkish house, wood has been chosen as the main construction material. It

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<sup>195</sup> Bozdoğan, Sibel. *The Turkish House Reappraised*. In Sedat Eldem: Architect in Turkey. Singapore: Concept Media. 1987. p. 53.

<sup>196</sup> *Ibid.*, p. 53.

enables to open the outside. Therefore, it makes it possible to build the overhanging eaves and projection. Such a house enabled seasonal control, breathed well in a damp environment, did not allow dampness to become dense, and the inside of the rooms did not become too damp.<sup>197</sup>



**Figure 3.10. Function <sup>198</sup>-Form<sup>199</sup> and Construction in Turkish Local Architecture (Düğerek-Muğla courtyard houses in Southwest Anatolia) and Wright's Taliesin West.<sup>200</sup>**

While the Turkish house and Wright's house were erected in different ages, both used their own wooden construction very efficiently. Both are aware of the structure of wood and that wood is workable in tension and compression enabling flexibility in structure (**Figure 3.10**). Likewise, Wright used the wood construction in the Taliesin West. However; he interpreted the wood in the construction of the development of 20th century. Taliesin West was built on a wooden frame. Regarding this, Wright said about it, "We devised a light canvas-covered redwood framework resting upon massive stone masonry that belonged to the mountain slopes all around."<sup>201</sup>

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<sup>197</sup> Günay, Reha. *Türk ev geleneği ve Safranbolu evleri*. İstanbul: Yem Yayınları. 1999. p. 66. "Türk evinde ana yapı malzemesi ahşap, yapım yöntemi olarak ahşap çatı seçilmiştir. Ahşap çatı inşaat, dış ortama daha çok açılmaya imkân veriyor, böylece açık sofalar yapılmasına, çıkmalar ve geniş saçaklara da olanak sağlıyordu. Böyle bir ev iklim denetimini sağlıyor, rutubetli ortamda iyi nefes alıyor, nemin yoğunlaşmasına izin vermiyor, oda içleri fazla nemli olmuyordu." (Translated by author)

<sup>198</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. pp. 178- 179.

<sup>199</sup> Bektaş, Cengiz. *Türk Evi*. İstanbul: Yapı Kredi Yayınlar. 1996. p. 123.

<sup>200</sup> Yahoo. Images. *Taliesin West*. Online. Available at:

<http://images.search.yahoo.com/search/images?p=taliesin+west>. (Accessed 12.11.2005)

<sup>201</sup> Frank Lloyd Wright Foundation. *Taliesin West History*. Online. Available at:

<http://www.franklloydwright.org/index.cfm?section=tour&action=display&id=24>. and [www.peterbeers.net](http://www.peterbeers.net). (Accessed: 1.1.2006)

### 3.5. Material-Building

**Vernacular Architecture:** "The material is a means, a means to express a state of soul, a state of soul closely related to a new concept of life, a concept of life greatly influenced by new events."<sup>202</sup> The use of materials expresses the form, character, and quality of any building. Generally, the materials of building are one of the main stages that should be considered in the construction and evaluation of the present buildings. As Moholy-Nagy said, "good building depends on a familiarity with materials that comes with long observation, as if they were the character traits of a marriage partner."<sup>203</sup>

Wright was also interested in materials. He accentuated not only the materials, which are to be part of construction, but also materials, which are to be part of the whole design. In 1928, He wrote an eloquent series of articles for *Architectural Record* under the title; *in the cause of Architecture*, focusing on the respective characteristics of different materials: stone, wood, tile and brick, glass, concrete, metal; he wrote succinctly, "the logical material under the circumstances is the most natural one for the purpose. It usually is the most beautiful..."<sup>204</sup> It was his love of nature that moved him toward natural materials. In choosing natural components to build vernacular houses in Anatolia, the most salient factor is that they combine with other natural materials and site.<sup>205</sup> The builder's choice depends not only on the functional properties and the appearance of the buildings' materials, without one factor dominating the other,<sup>206</sup> "but also on the aspect of adequacy to tooling and joining."<sup>207</sup>

Indigenous builder in Anatolia considered chemical features of materials in selecting their houses. Native building materials, taken from the environment of the settlement, have a resistance to calculated order which technological building materials do not have. Stone, clay, lime, wood must be handled according to innate properties that cannot be changed and must be accepted; such as stratification, grain, density, responses to load, temperature, moisture, and aging.<sup>208</sup>

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<sup>202</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 141.

<sup>203</sup> Moholy- Nagy, Sibyl. *Native Genius in Anonymous*. New York: Horizon Press. 1957. p. 169.

<sup>204</sup> Ockman, Joan. *Architecture Culture: 1943- 1968*. New York: Rizzoli. 1996. p. 31.

<sup>205</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 194.

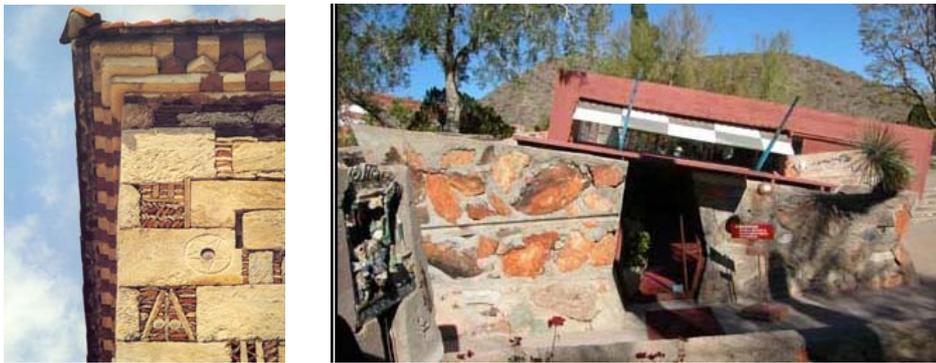
<sup>206</sup> *Ibid.*, p. 198.

<sup>207</sup> *Ibid.*, p. 169.

<sup>208</sup> Moholy- Nagy, Sibyl. *Native Genius in Anonymous*. New York: Horizon Press. 1957. p. 169.

Moreover, the selection of building materials changes according to regional characteristics. Each region has different climatic conditions, which are the restraints to contributing to the quality of vernacular buildings and the “valuable agents employed by indigenous builder to serve his purpose.”<sup>209</sup> For example, in Eastern Anatolia (Akçadağ- Malatya), adobe blocks and mortar made of adobe are among basic building materials. On the other hand, in the Eastern Black Sea Region (A House of Yeşiltepe- Rize), built in accordance with the regional characteristic and climatic conditions, wooden material is used. Likewise, in selecting building materials, Wright took into account the materials from the natural surroundings, and climatic conditions also define Wright’s houses in different regions. For instance, in Taliesin West, the building was built by stone material gathered from the near natural environment.

The utilization of material in its pure form ensures the safety and clearness of method of construction. The vernacular builder in Anatolia commonly used stone without losing its character. It combined with other materials very easily. To illustrate, as seen in **Figure 3.11**, the combination of stone and wood can be seen in the exterior face of the Kızılağaç Çomakdağ house. In this example, the vernacular builder achieved integration with nature by using natural materials.



**Figure 3.11. Material Building Similarities in Kızılağaç Çomakdağ House<sup>210</sup> and Wright’s Taliesin West 1937.<sup>211</sup>**

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<sup>209</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 94.

<sup>210</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 197.

<sup>211</sup> Peterbeers.net. Online. Available at: [http://www.peterbeers.net/interests/flw\\_rt/Arizona/taliesin\\_west](http://www.peterbeers.net/interests/flw_rt/Arizona/taliesin_west). (Accessed: 20.08. 2005)

Wright believed that materials should be used honestly: stone should be seen as stone and wood as wood. He also considered these materials inherently friendly and beautiful.<sup>212</sup> He conceived the essence of materials and applied these ideas to his works, where he displayed a respect to land by using natural materials especially in Taliesin West. "He has found the physical relationship between the building and landscape at Taliesin. He employed limestone from nearby quarries and in later projects actually sought the building material from the site itself."<sup>213</sup>

**Local Architecture:** For Wright, all the materials that can be used in a building construction are crucial in contributing to the form, character, and quality in their own way.

All the materials usable in building-construction are more than ever important. They are all significant: each according to its own peculiar nature. Old or new materials have their own lively contributions to make to the form, character, and quality of any building.<sup>214</sup>

Thus, by comparing the materials of a Turkish house and a House of Wright, it is easy to see that both reflect their own identity very clearly. That is to say, they displayed in their works how well they understood the essence of material. Stone, wood and adobe were used in the Turkish house very honestly just as Wright tried to do so as much as possible. This ensures the building's clearness and simplicity.

Climatic conditions are also important for the selection of building materials. Their selection depends on the regional characteristics. Each region in Turkey has different climatic conditions, which are the restraints to contributing to the quality of the Turkish house. For instance, in the Black Sea, Marmara, Mediterranean and coastal regions, where trees are plentiful, wood is usually used.

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<sup>212</sup> Wright, Frank Lloyd. *Writings and Building*. Selected by Edgar Kaufmann, Ben Raeburn. New York: Horizon Press. 1960. p. 294.

<sup>213</sup> Alofsin, Anthony. *Frank Lloyd Wright, architect*. Ed: Terence, Riley and Peter Reed. New York: Museum of Modern Art. p.100.

<sup>214</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann, Ben Raeburn, New York: Horizon Press. 1960. p. 320.

On the other hand, in the Eastern and Southeastern Anatolian region, stone is generally used.<sup>215</sup> For instance, wood and stone materials were used in Safranbolu houses. They were built in accordance with the regional characteristic and climatic conditions.



**Figure 3.12. Material – Building Similarities in Safranbolu Houses<sup>216</sup> and Russell and Ruth Kraus House, Wright, 1951.<sup>217</sup>**

Likewise, in the selection of building materials Wright had taken the natural surroundings and climatic conditions into account. For example, in Ebsworth Park, which is a green area, Wright's Krause house displayed terrain features, and wood was used during the construction process. (**Figure 3.12**) As said by Zevi, "The external timber is never painted."<sup>218</sup> In this sense, Wright would even use material from the exterior in the interior to attain harmony with nature.

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<sup>215</sup> Sözen, Metin, Eruzun, Cengiz. *Anatolian Vernacular Houses*. Istanbul: A Cultural Publication of Emlak Bankası. 1996. p. 62.

<sup>216</sup> Explore Turkey.com. *Safranbolu Houses. Design Methods*. Online.

Available at: <http://www.exploreturkey.com/exptur.phtml?id=357>. (Accessed: 20.09.2005)

<sup>217</sup> Google. Grafikler. *Kraus House*. Online. Available at:

[http://www.pbase.com/weed30/frank\\_lloyd\\_wright\\_house\\_st\\_louis\\_mo](http://www.pbase.com/weed30/frank_lloyd_wright_house_st_louis_mo) (Accessed: 10.06.2005)

<sup>218</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber. 1950. p. 110.

### 3.6. Scale- Building

**Vernacular Architecture:** From beginning to end when we compare and evaluate all the works of Wright and vernacular buildings in Anatolia, there can be seen one important aspect remaining constant, which is the consideration of human values and norms. In Wright's organic architecture, architecture should reflect the merits of human life. Hence, the achievement of this architecture is to be humanistic. "The size of the human figure should fix every proportion of a dwelling or of anything in it."<sup>219</sup> When examining the vernacular buildings from the points of scale, we catch the human-scale and horizontal line as seen in the example of Ulupinar Darende houses. For vernacular buildings, the scale is the human being and his actions. Thus, a house became convenient for human surroundings and far more natural to its site.<sup>220</sup> Wright also showed this idea in his many houses. One of them is the Eric Pratt house (**Figure 3.13**). This idea can be also inferred from Wright's following words: "Taking a human being for my scale, I thought the whole house down in height to fit a normal man."<sup>221</sup> Wright's Pratt house and Darende houses join together in nature by using horizontal lines such as low eaves height, and low walls, doors, and windows.



**Figure 3.13. Scale Building Similarities between Wright's Eric Pratt House,<sup>222</sup> Galesburg, Michigan, 1948 and Ulupinar of Darende Houses.<sup>223</sup>**

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<sup>219</sup> Wright, Frank Lloyd. *The Natural House*. New York: Horizon Press. 1954. p. 17.

<sup>220</sup> Wright, Frank Lloyd. *The Natural House*, New York: Horizon Press. 1954. p. 18.

<sup>221</sup> Wright, Frank, Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn, New York: Horizon Press. 1960. p. 42.

<sup>222</sup> Delmars.com. *Wrights on the web*. Online. Available at: <http://www.delmars.com/wright/flw2.htm> (Accessed: 24.09. 2005)

<sup>223</sup> Aran, Kemal. *Beyond Shelter*. Ankara: Tepe Architectural Culture Center. 2000. p. 116.

**Local Architecture:** Wright used the horizontal line to maintain the human scale. He "utilized low-pitched rooflines with deep overhangs and uninterrupted walls of windows."<sup>224</sup> His *organic architecture* introduced a new sense of proportion. As Wright said, "The human figure appeared to me, about 1893 or earlier, as the true human scale of architecture."<sup>225</sup> Wright applied this idea on the Willey house by using low-proportions such as windows, doors, etc., as seen in **Figure 3.14**.



**Figure 3.14. Scale – Building - Willey House,<sup>226</sup> 1934 and a Safranbolu House.<sup>227</sup>**

Human scale is also an important design aspect to design a room in the Turkish house. As seen in the Safranbolu houses, Windows, doors, cupboards, fireplaces and similar units did not rise above 2.2 meters, the height to which a person could conveniently reach, and this limit is delineated by a shelf right around the room. Above this line utility ends and abstract visual indulgence begins.<sup>228</sup>

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<sup>224</sup> Frank Lloyd Wright. Biography. Online.

Available at: <http://www.cmgww.com/historic/flw/bio.html>. (Accessed: 02.01. 2006)

<sup>225</sup> Wright, Frank Lloyd. *Writings and Buildings*, Selected by Edgar Kaufmann and Ben Raeburn. New York: Horizon Press. 1960. p. 305.

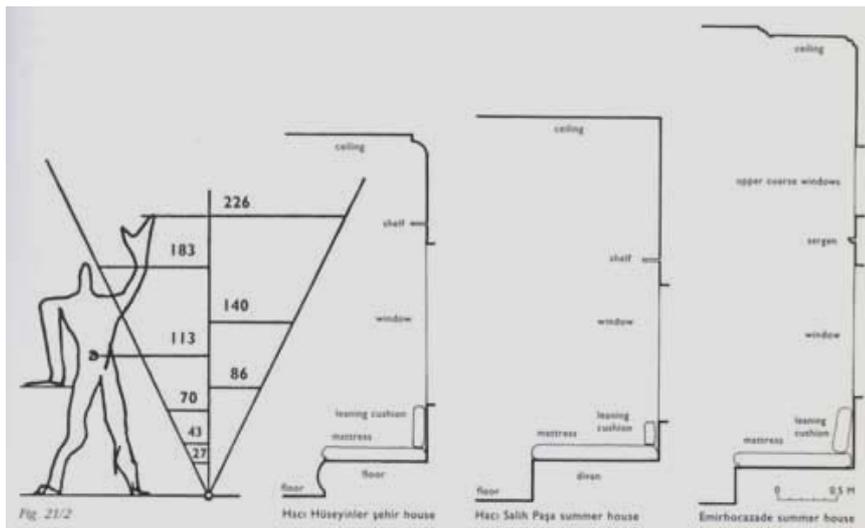
<sup>226</sup> Frank Lloyd Wright- Willey House built 1934 photographed in 2000 by Lisa Piazza. Online.

Available at: [http://www.matttaylor.com/public/Graphics\\_3/schindler\\_home\\_sitting.jpg](http://www.matttaylor.com/public/Graphics_3/schindler_home_sitting.jpg). (Accessed: 11.05.2005)

<sup>227</sup> Explore Turkey. *Safranbolu Houses*. Online. Available at: <http://www.exploreturkey.com/exptur.phtml?id=356>. (Accessed: 11. 05. 2005)

<sup>228</sup> Sözen, Metin and Eruzun, Cengiz. *Anatolian Vernacular Houses*. Istanbul: A Cultural Publication of Emlak Bankası. 1996. p. 71.

Likewise, Cengiz Bektaş stated that the proportion of building was generated by human scale as seen in **Figure 3.15**. For example, the dimensions of a window are calculated according to the dimensions derived from the human body. The width of a window is 5 'karış' (hand span) and the length of it is 8 'karış'; 'Karış', i.e. the hand is the unit of dimension.<sup>229</sup>



**Figure 3.15. Scale in a Local Turkish House.**<sup>230</sup>

<sup>229</sup> Bektaş, Cengiz. *Türk Evi*. İstanbul: Yapı Kredi Yayınlar. 1996. p. 32.

<sup>230</sup> Explore Turkey.com. *Safranbolu Houses*. Online.

## CHAPTER 4

### REFLECTIONS OF 'ORGANIC ARCHITECTURE' IN CONTEMPORARY TURKISH ARCHITECTURE

The appreciation of Wright in Turkey dates back to the 1950's, and this can be considered as a shift in the Contemporary Turkish Architecture. However, the conception of *organic architecture* displayed a wide range of variation, and the issue was discussed from different viewpoints, some directly referring to Wright, and some delineating a larger context. Among these, a '**misconception**' of the term can also be noticed when compared to Wright's architecture. In this part of the study these different interpretations will be reviewed.

The use of the term "organic" in architecture has always been a controversial issue in general. In modern architecture, Wright used this term to define his architecture. It assumes a profound meaning in Wright's *organic architecture*. While *organic* approach was used in Wright's architecture as a philosophy in which "part is to part as part is to whole,"<sup>231</sup> it was seen in the Turkish architectural context in different aspects, and it was interpreted without a thorough understanding of the original meaning especially in the post-1950s in Turkey. How the term *organic* can be defined for the Turkish context is a difficult question. Some Turkish architects interpreted this idea just as a formal approach regarding the use of elliptic, curved lines in architecture.

The rest accepted it as the beginning of *irrational movement*.<sup>232</sup> Therefore, they preferred to design in a way in which there is no verticality (Orthogonal geometry). On the other hand, *organic* term has also been discussed via

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<sup>231</sup> Wright, Frank Lloyd. *A Testament*. New York: Horizon Press. 1957. p. 106.

<sup>232</sup> Irrational movement, as defined by Kortan in a general way, is as follows, "to oppose smooth, geometric forms, to look for free, dynamic forms, to do multi-form studies, to establish close relationships with nature, to look for special solutions compared to the current ones and to look for personal creative expressions."

When it was possible in 1914 to watch the development of the irrational movement in the West since the exhibition that opened in Köln, and when the important Western architects were Erich Mendelsohn, Hans Scharoun, Hugo Haering and Hans Poelzig, in the USA, Wright was displaying his architectural characteristics with his strong personality. The advent of this irrational attitude into Turkey has been realized towards the end of the 1950s with the effects of the above mentioned architects. In Turkey Wright and his architecture have been considered within the irrational movement and the reflections of this architecture in Turkey have been considered at first as multi sectional plan schemes at a formal level.

publications during the context of architecture especially in the post-1950s in Turkey. It can be explained by means of some interpretations done by some famous architects, such as Vanlı, Kuran, Özer, Kortan and Alsaç since they lived in that period and, thus, took part in the transition period- from 1950 to the post-1950s.

Şevki Vanlı emphasized the meaning of this term in his book; *İnsana Dönüş*.<sup>233</sup> According to him, the term *organic*, in the 1960s, was frequently used by architects and also by people who were ready to accept new ideas. This milieu in question had been using the term *rational* in order to define everything successful. However, in those days, the term *rational* was used in order to define appropriate methods but on the contrary the term *organic* was in fact used for successful attempts. Besides, the term *organic* had been used for every single building that was not vertical in plan and section or had controversial formal characteristics since 1920.<sup>234</sup>

As Vanlı also stated, some aspects of *organic architecture* are handled with the 'art of Wright.' Some Turkish Architects transformed their functional style into Wrightian Architecture with some references to organic formal similarities and therefore they pretended to achieve *organic architecture*. Actually, the writings and speeches manifested in order to define the characteristics of organic architecture were entirely abstract in nature; however, they could not achieve a clear definition, and as Norberg- Schulz indicates that the term organic manifested by Wright and Sullivan is generally used in order to support the attempts with arbitrary and non-geometric forms.<sup>235</sup>

As supported in his article 'Wright ve Yapı Bütünü', Vanlı said, "In recent years we need to discuss and criticize the works in the so-called *organic style*. I would like to say there is no relation between Wright's organic integrity and our works in the so-called organic style"<sup>236</sup> in order to manifest his concerns about the misunderstanding of Wright and his architecture.

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<sup>233</sup> Vanlı, Şevki. *İnsana Dönüş*. Ankara: Dost Matbağa. 1960.

<sup>234</sup> *Ibid.*, p. 61.

<sup>235</sup> Vanlı, Şevki. *İnsana Dönüş*. Ankara: Dost Matbağa. 1960. p. 62.

<sup>236</sup> Vanlı, Şevki. *Wright ve Yapı Bütünü*. Mimarlık. 1964. p. 8.

In this regard, one of the reasons of the 'misunderstanding' of *organic idea* is the influences of form- as stated by Üstün Alsaç in the period when the *organic* concept was introduced: It can be said that individualism in architecture has come to the foreground, contrary to the conception of national architecture, influence of Western architectural thought and practice has been observed and that this situation at certain times has led to a stylistic copying.<sup>237</sup>

Vanlı explains the reason of difficulty in understanding his philosophy by stating that the academic side and cliché in Wright's architecture is more difficult than the others. He explains it in the following way: There is an overall difficulty in any kind of repetition of his works because of the special expression of the changing results of his architecture.<sup>238</sup>

Moreover, it is not surprising to observe the efforts made to express Wright without seeing and examining his work but just by being inspired by photographs in books and magazines.<sup>239</sup> It will be a valid argument to claim that the major reasons underlying this should be investigated in our relation with his works instead of searching for the reason of an expression.<sup>240</sup>

In other words, "Various architectural solutions published in journals were copied with no regard to appropriateness."<sup>241</sup> For instance, the commentary made on the use of module in Istanbul Taksim Hotel as a sign of the false interpretation of Wright and his architecture during its emergence in Turkey and mentioning it as an example of *organic architecture* because of the use of triangular and hexagonal modules by Wright in some of his works is a wrong argument.

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<sup>237</sup> Alsaç, Üstün. *Türkiyedeki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*. Trabzon. 1976. p. 45.

"Mimarlıkta kişiseliliğin ön plana çıkmış olduğunu, ulusal mimarlık düşüncesinin aksine, biçim açısından batı mimarlık düşünce ve uygulamalarının etkisinde kalındığını bununda bazı durumlarda biçimsel bir kopyacılığa götürmüş olduğu söylenebilir." (Translated by author)

<sup>238</sup> Vanlı, Şevki. *İnsana Dönüş*. Ankara: Dost Matbağa. 1960. p. 18.

"Wright'ın mimarisinin akademikliği ve klişeciliği, diğerlerine (Le Corbusier, Mies Van der Rohe) nazaran biraz daha güç olmaktadır." Bunu da şöyle açıklamaktadır, "mimarisinin daima değişen neticelerinin çok özel bir ifadeye sahip olması herhangi bir tekrarı güçleştirmektedir." (Translated by author)

<sup>239</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 49. "Wright'ın eserlerini hiç görmeden ve incelemeden fakat kitap ve dergilerdeki fotolardan esinlenerek Wright'ı dile getirmek çabasına da tanık olmaktadır." (Translated by author)

<sup>240</sup> Vanlı, Şevki. *İnsana Dönüş*. Ankara: Dost Matbağa. 1960. p. 19.

<sup>241</sup> Tapan, Mete. *International Style: Liberalism in Architecture*, "Modern Turkish Architecture," Philadelphia: University of Pennsylvania Press. 1984. p. 108.

In order to understand the consistency in the decision of module selection, a scientific explanation has to be made of the logical aspects of this selection as the entire work comes into existence with the combination of these modules.<sup>242</sup> Bülent Özer similarly argues that "it may be wrong to interpret the occurring developments just from the formal point of view and by being loyal to some abstract generalizations. There will be an attempt to be in harmony with the same universal schema due to the concern of being equal with the countries having different social, economic, and technical aspects when compared with Western countries. The result of such an attempt is magazine business and even fake attempts. In the international academic world, it is *Wrightism*, *Scharounism* or *Utzonism*."<sup>243</sup>

As a result of the *misinterpretation* of Wright by some people in our country, the architectural works manifest themselves as *so-called Wrightian* after the 1960s.<sup>244</sup> Vanlı as a correct interpreter of this term indicates that: the word *organic*, leaving behind the terms regarding to *rational* and *organic idea*, can be achieved by minimizing the disorganized structure of the nature with its existing rules and by differentiating from the disorder emerging from *rational architecture*.<sup>245</sup>

While Enis Kortan mentions the examples of irrational movement, he also gives examples of Wright's works. Therefore, it can be clearly said that Wright is a pioneering architect of the tendency, which focuses on the irrational rather than the rational. Some of the tendencies suggested by Kortan as *irrationalist* implications in the Turkish Architecture could be attributed to the *organic architecture*.

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<sup>242</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 120.

<sup>243</sup> Özer, Bülent. *Mimaride Üslup Batı ve Biz*. Mimarlık 1965/11. sayı: 25. p. 19.

"Gelişmelerin sadece biçimsel yönden ve birtakım soyut genellemelere, formüllere sadık kalınarak yorumlanması çeşitli sakıncalara yol açmaktadır. Batı ülkelerine kıyasla daha başka sosyal, ekonomik ve teknik özelliklere sahip ülkelere de, aşağı kalmamak kaygısıyla, aynı "evrensel şemaya ayak uydurulmaya çalışılacaktır. Böylesine, bir davranışın sonu dergicilik, taklitçilik. Uluslar arası akademiz, Wright'çılık, Scharoun'culuk, Utzon'culuktur." (Translated by author)

<sup>244</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 149.

<sup>245</sup> Vanlı, Şevki. *İtalya'da Organik Mimari*. Arkitekt. 1950. p. 108.

Moreover, it is not surprise that organic and irrational are associated since, when Bruno Zevi refers to the *organic idea* in his book entitled *Towards an Organic Architecture*, he uses these two words as opposed to rational and geometrical.

Throughout history there persist two distinct trends- the one toward the rational and geometrical, the other toward the irrational and the organic: two different ways of dealing with or of mastering the environment.<sup>246</sup>

Wright's *organic architecture* could be considered one of the strongest factors in the birth of 'irrationalist' tendencies during the Republican period in Turkish Architecture. Changes in Turkish Architecture, which occurred with the advent of *organic architecture*, are investigated to understand whether or not they represent the beginning of the *irrational-organic* movement in Turkey. Wright - whose works were largely responsible for the changes in the re-perception of the form for the new Republican Turkish Architecture -was seen as a pioneer of the free forms in the following period while rationalism was more effective than irrational movement in the beginning of the Republican period. Within this framework, the first impressions were seen in the irrational approach as multi-sectional plan types and the break of the verticality (orthogonal geometry) in accordance with Wright's architecture.

Kortan discusses this 'irrational' tendency including *organic idea* under five main headings: Tending towards the irrational rather than the rational, multi-sectional compositions instead of massive compositions and each section reflecting its own function, the sculptural articulation of the mass and formal enrichment as a result of the effort for seeing this plastic articulation as an outcome of practical, functional and material reasons.<sup>247</sup>

The first interpretations of term *organic* discerned in plan types of some buildings, mentioned in the Kortan's book, can be given as follows;

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<sup>246</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 67.

<sup>247</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950- 1960*. Ankara: Odtü. Mimarlık Fakültesi. 1972. p. 48.

a- Tending towards the irrational rather than the rational.

Bülent Özer, in his writing entitled "Mimaride Üslup, Batı ve Biz," says that Wright appears as a very powerful catalyst against dogmatism on the path from rationalism to stylistic wealth.<sup>248</sup> When we consider this within the framework of Turkish Architecture, *Sheraton Hotel* could be given as an example for this tendency as stated by Yücel: "Most critics and architectural historians agree that the *Sheraton Hotel* in Istanbul is the first example in which *organic* concepts were introduced in the architecture of Turkey..."<sup>249</sup> and opened a new window in the Turkish architecture. It includes forms, which are with angles of 30 and 60. This is a new experience for it instead of a 'box.'

b- Multi-sectional compositions instead of massive compositions and each section reflecting its own function.

Kortan mentions *Ankara Toprak Mahsülleri Ofisi Genel Müdürlük Binası*<sup>250</sup> (1962) as an example of this approach. He indicates that the massive bloc is transformed into four separate blocs and this sort of composition leads to a humanistic approach towards environment. Therefore in terms of design this is close to Wright's architecture. Vanlı also mentions that *organic architecture* had impacts only on plans, as art was not really considered a cultural issue. Architects of that period created unconsciously multi-sectional plans, which were not able to ensure structural integrity.<sup>251</sup> Supporting Kortan's thoughts, Vanlı too began to use the concept of *organic architecture* towards 1955. However, because art as a matter of culture is not taken seriously, this view of art and the world has been effective only in style and in plans.<sup>252</sup>

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<sup>248</sup> Özer, Bülent. *Mimaride Üslup Batı ve Biz*. "Bakışlar-Günümüzde Resim-Heykel Mimarlık". Istanbul. 1969. p. 48.

<sup>249</sup> Yücel, Atilla. *Pluralism Takes Common: The Turkish Architectural Scene Today*. "Modern Turkish Architecture," ed. Holod, Renata and Evin, Ahmet. University of Pennsylvania Press. Philadelphia. 1984. p. 129.

<sup>250</sup> Mimarlık 1968. No: 11. p. 37.

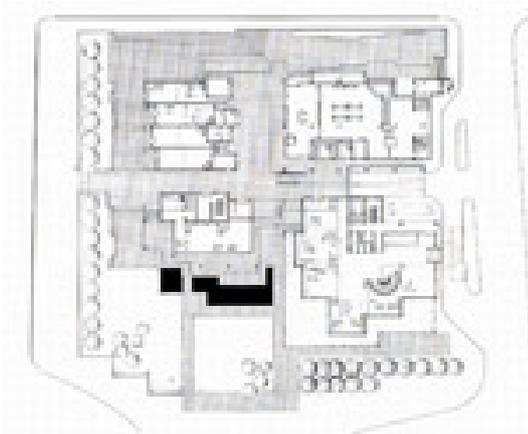
<sup>251</sup> Vanlı, Şevki. *İnsana Dönüş*. Ankara: Dost Matbağa. 1960. p. 8.

<sup>252</sup> *Ibid.*, p. 8.

c- The sculptural articulation of the mass and formal enrichment as a result of effort of seeing this plastic articulation as an outcome of practical, functional, and material reasons.



**Figure 4.1. Büyük Ankara Hotel- 1958-1965-Kavaklıdere- Ankara.<sup>253</sup> Design: Marc Saugey and Yüksel Okan.**



**Figure 4.2. Stad Hotel 1965- 1970, Ulus- Ankara.<sup>254</sup> Design: Doğan Tekeli, Sami Sisa and Metin Hepgüler.**

<sup>253</sup> Mimarlık Müzesi. Online. Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 10. 11. 2005)

<sup>254</sup> Mimarlık Müzesi. Online. Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 10. 11. 2005)

d- The establishment of a design principle with zigzaggy, multi-sectional, mobile, surprising, interesting, and personal etc. characteristics within the framework of irrational principles against rational principles.



**Figure 4.3. Ministry of Defense Student Dormitories- Tandoğan Ankara.<sup>255</sup> Design: Şevki Vanlı and Ersen Gömleksizoğlu.**

As an example of this tendency could be given the Ministry of Defense student Dormitories in Tandoğan Square, Ankara, by Şevki Vanlı and Ersen Gömleksizoğlu can be given. The rectangular geometry of the inner spaces is distorted in the outer envelope; and this plasticity is increased by the accentuation of staircases and of the same building such as the organization of the students' rooms around central halls relates the planimetry to the traditional or archetypal references.

e- Expanding through land, low buildings instead of high ones and therefore establishment of harmony with nature.

Metu the Faculty of Architecture building could be given as an example for this approach. The horizontal and low building could be considered in harmony with its environment provided that it does not disturb the continuity of nature.<sup>256</sup>

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<sup>255</sup> Mimarlık Müzesi. Online.

Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 10. 11. 2005)

<sup>256</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 122.



**Front Views**



**Side Views**



**Figure 4.4. Metu- Faculty of Architecture Building – Ankara 1962-63.<sup>257</sup>**

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<sup>257</sup> Metu- Faculty of Architecture. Photographed by Filiz Sönmez in 02.02.2006.

## 4.1. Architectural Developments in Republican Turkey until the Recognition Frank Lloyd Wright

In order to understand the view of the historical basis for the evaluation of *organic architecture*, we shall attempt to describe the main structure of Turkish Architecture focusing mainly on the Republican period in which the idea of *organic architecture* heavily began to emerge within the Turkish context. Social, economic, and technological changes in the Republican period influenced the development of cities when there was a major transformation in many aspects of Turkish life,<sup>258</sup> and these changes also ensure a new thought in architectural context. Before explaining the occurrence of the *organic idea* concept in Turkey, it is necessary to mention the general characteristics of the Turkish architecture between the 1930s and 1940s in which the influence of Wright was on stage in the Turkish context.

In the **1930's**, Turkey was still in struggle for keeping up with the level that the Western world reached. The search for new forms and the application of new techniques were transformed into our architectural style. Thus, the effects of the modern moments- one of being the *organic architecture*- were immediately seen during this period and a dozen of buildings in this style were designed. While some of these buildings were designed by the foreign architects who came to Turkey after 1927, the rest were designed by Turkish architects- mostly by Seyfi Arkan.<sup>259</sup>

In the late 1930's and **mid-1940's** enthusiasm was felt for the declaration of a new architecture after the collapse of the modernist avant-garde, machine age and revolutionary spirit. A new architectural style emerged with a nationalistic approach called National Architecture II, which was not equal to the

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<sup>258</sup> Tapan, Mete. *International Style: Liberalism In Architecture*, "Modern Turkish Architecture." ed. Holod, Renata and Evin, Ahmet. University of Pennsylvania Press. Philadelphia. 1984. p. 105.

<sup>259</sup> Kıvırcık, Hasan. *Cumhuriyet Dönemi Mimarlığı ve Sorunları*. İstanbul: Yıldız Teknik Üniversitesi. Master Thesis. 1992. p. 158.

issues of modern architecture in the West.<sup>260</sup> In this period, the influence of *organic architecture* was not seen clearly.

Towards the end of the 1940s, II. National architecture *felt from favors* due to new architectural developments. As Tanyeli argued, the 1950s is both a kind of break and also a common turning point in the continuity process.<sup>261</sup> Thus, in the following years, some architects began to endorse the principle of international architecture.

Architectural search in the West on the one hand, and the new demands in Turkey rising out of political changes on the other, caused Turkish architects to abandon the search for a national architecture.<sup>262</sup>

We can see that the first tracks indications of this shift in some houses in the Turkish context after the **1950**'s will help to understand better how the idea of *organic* with modernization was offered or introduced to the Turkish Society. With the influence of especially Wright, Turkey began to feel the storm of *organic* idea dominantly especially after the 1950s. As Kuban also emphasizes, the architects whom they were influenced by are from post-World War I era, a world of ideas mostly originating from international style and architects such as Wright, Aalto and Sharon etc.<sup>263</sup>

Hence, the analysis of the period's 1930- 40 and 1950-present- will guide in evaluating how the modern movements- especially *organic architecture*- was introduced in the West during the development of Modern Turkish Architecture.

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<sup>260</sup> Bozdoğan, Sibel. *Türkiye'de Modernleşme ve Ulusal Kimlik*. İstanbul: Türkiye Ekonomik ve Toplumsal Tarih. p. 312.

<sup>261</sup> Tanyeli, Uğur. *1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık*. "75 Yılda Değişen Kent ve Mimarlık." Ed: Yıldız Sey. İstanbul: Tarih Vakfı Yayınları. 1998. p. 235.

<sup>262</sup> Tekeli, İlhan. *The Social Context of The Development of Architecture in Turkey*. "Modern Turkish Architecture," ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press. Philadelphia. 1984. p. 24.

<sup>263</sup> Adam, Mehmet. *Modern Mimarlık Üstüne Marmara Adası Tartışmaları*. Mimarlık 1984/11-12. p. 34.

## **4.2. Recognition of Frank Lloyd Wright in Turkey as Appreciated in Different Settings**

Wright as one of most prominent figures frequently referred to when discussing *organic architecture* inevitably became one of the key figures for the architects of Turkey in different arenas. In this respect, the field of education and professional activities such as conferences, exhibitions, competitions and discussions on Frank Lloyd Wright can be investigated to trace his significance; surveying the publications may provide a basis for understanding the impacts of his idea; and finally his followers and their executed works can be reviewed to search for his influence in professional practice.

*Organic architecture* was seen in Turkey by means of accumulations with both *conceptual and executed* works. Conceptual knowledge accumulated during this developmental period was achieved by means of individuals' own individual attempts in reading publications, and they gained their perceptions from travels abroad. In other words, people found certain views close to their own and continued to apply them in accordance with these views, thus resulting in people's own interpretations of the concept. On the other hand, interaction by means of executed works developed under the impact of forms. Turkish architects were, at first, inspired by Wright's forms published in the books, articles, and journals.

### **4.2.1. Education**

There are many ways of influence regarding Wright's architecture in the Turkish Architectural discourse. One of the most experienced ways is by *education*. The influence reflections of Wright in education can be examined in three main parts: the influence of foreign education system, the foreign architects teaching in the universities, and the Turkish architects who went abroad for architectural education. All these aspects are main points to understand the Wright's architecture within the educational framework.

Firstly, the influence of foreigners in education as in the case of practice dates back to be occurring throughout the architectural institutes, which were mostly derived from European examples. For example, one of them is the Academy of Fine Arts, which was based on the principles of Ecole des Beaux-Arts and Istanbul Technical University was based on the American Institute of Technology. These European Universities, which became a model for Turkish architectural education, were aware of the significant architectural movements and recent developments all over the world. Therefore, the idea of *organic architecture* was imported from Europe, and Wright was initially recognized via European institutions. This can be considered as 'second-hand' information until the Turkish architects discovered America.

*Organic architecture* initially found its place in the educational field. ITU, which pursued its education in line with the strict rational idea until 1951, continued its education in later years with these free ideas. On the other hand, architectural education was slow to reflect this architecture since there were not many architectural schools.

It was only in 1956 that the Architectural Department of the Middle East Technical University was established to offer a program for study following the prevailing trends of the period. It was modeled after American universities and, at the beginning, the University of Pennsylvania contributed to its development.<sup>264</sup>

Besides ITU, in this formation of a new architectural philosophy, Karadeniz Technical University and METU continued and spread the new developments including *organic idea* in architectural context. In this regard, education in Universities is an important means in spreading the *organic idea* by means of foreign lecturers, architects, and Turkish students educated abroad.

Foreign lecturers and architects, who worked as professors in the universities, became important key figures in the Turkish education to spread the organic idea. Especially, inspired by Rolf Gutbrod's lectures at ITU (1957-59), works of *organic architecture* began to appear.<sup>265</sup> He, as a foreign lecturer, was one of the pioneers of *organic architecture* in Turkey throughout the time he

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<sup>264</sup> Tekeli, İlhan. *The Social Context of The Development of Architecture in Turkey*. "Modern Turkish Architecture," ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press. Philadelphia. 1984. p. 26

<sup>265</sup> Tapan, Mete. *International Style: Liberalism In Architecture*, "Modern Turkish Architecture," ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press, Philadelphia. 1984." p. 107.

spent in Turkey. This shows that these were the years when the influence of Wright and his architecture was mostly observed in our country. As Üstün Alsaç also states, Gutbrod, being an instructor and member of the judiciary board, advocated the *organic* approach against the rational approach dominant in that period.<sup>266</sup>



**Figure 4.5. Kemal Ahmet Arû, Nezih Eldem, Bruno Zevi ve Kemali Söylemezoğlu (1954).**<sup>267</sup>

As Atilla Yücel supported this idea, Turkey's openness to the Western world, coupled with the intensification of information flow, made the architectural milieu of the country, vulnerable to the current trends of the other parts of the world. Cross-cultural influences generally manifested themselves such as *organic-Wrightian* or *organhaft* have been carried by the influential *lectures* of Zevi and Gutbrod or by their Turkish followers.<sup>268</sup>

Bülent Özer explained the influence of Rolf Gutbrod in Turkish Architecture stating, although a new kind of consciousness manifesting new solutions against the on-going rational tendency began to awake through students; this approach

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<sup>266</sup> Alsaç, Üstün. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Trabzon, 1976. p. 224.

"Gutbrod öğretim görevliliği ve yargıçlar kurulu üyeliği ile o zaman egemen olan rasyonel eğilime karşı organik eğilimi desteklemiştir." (Translated by author)

<sup>267</sup> Mimarlık Müzesi. *Kemal Ahmet Arû Achieve*. Online. Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 10.11.2005)

<sup>268</sup> Yücel, Atilla. *Pluralism Takes Command: The Turkish Architectural Scene Today*. "Modern Turkish Architecture," ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press. Philadelphia. 1984. p. 123.

deriving generally from journals and Wright's work will only be possible with the teachings of Prof. Rolf Gutbrod.<sup>269</sup>



**Figure 4.6. A foreign lecturers in Arû's House in Gümüşsuyu: From Left to right, Günseli Arû, Prof. Friedrich Hess, Bayan Piccinato, Prof. Gustave Oelsner , Prof. Luigi Piccinato (1955).<sup>270</sup>**

Besides Gutbrod, the irrational approaches of foreign architects such as Egli, Poelzig, Martin Elsaesser, Joedicke, and Zevi, working in the educational field of our country became evident. These architects were aware of the *organic idea* in their own countries. On the other hand, although we cannot say that these architects have a parallel style to Wright's, they have drawn attention to the fact that there are architectural trends different from the irrational style and rational architecture already seen. They have also helped to increase the tendency towards the *organic idea* in Turkish architecture. Therefore, it can be said clearly that Zevi and Gutbrod tried to spread the *organic idea*, and the other architects - Egli, Poelzig, Martin Elsaesser, and Joedicke- helped to break the rational line and undertook the duty of preparing an appropriate basis for this idea to be introduced and spread.

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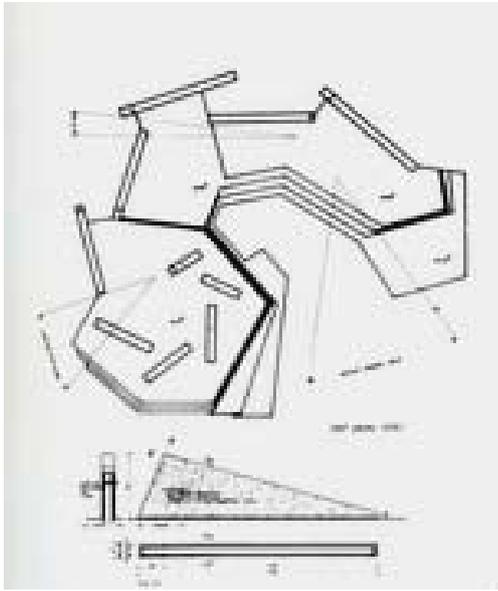
<sup>269</sup> Özer, Bülent. *Rejyonelizm Ünlversalizm ve ÇağdaşMimarimiz*. İstanbul: İTU. 1964. p. 76.

<sup>270</sup> "Adeta dogmatik bir karatere kavuşan mevcut rasyonel tutumun karşısında, başka çözüm yollarına da başvurulabileceği şuurunu yavaş yavaş öğrenciler arasında da uyanmaya başlamışsa da, genellikle yayınlardan ve Wright'ın eserlerinden beslenen bu anlayış ancak Prof. Rolf Gutbrod'un misafir hoca olarak İ.T.U. Mimarlık Fakültesine getirilmesiyle resmen onaylanacak, yani kuvveden fiile çıkabilecek fırsatına kavuşacaktır." (Translated by author)

<sup>270</sup> Mimarlık Müzesi. *Kemal Ahmet Arû Achieve*. Online.

Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 10.11.2005)

Among these, while Egli,<sup>271</sup> Poelzig,<sup>272</sup> and Martin Elsaesser, during the years between 1935-1936, the years when Turkey was trying to become Western, were trying to continue their attempts to destroy the box architecture that was not attributed to Wright, Gutbrod, Zevi and Joedicke<sup>273</sup> tried to introduce Wright and his architecture after the 1957s when we were trying to follow the West more consciously. Among the examples of architecture in this period it is possible to see tendencies close to Gutbrod's style in the example of Dumlupınar.



**Figure 4.7. Dumlupınar Monument (1963-1964), Levent Aksüt- Yaşar Marulyalı, Dumlupınar- Afyon.**<sup>274</sup>

Furthermore, in the field of architectural education, some Turkish lecturers such as Orhan Bozkurt, Doğan Kuban, Turgut Cansever, and Uğur Tanyeli, in collaboration with Wright's *organic movement* at times mentioned the irrational line in their lectures. For example, it can easily be understood from Kuban's

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<sup>271</sup> Ernst Egli: He was in Turkey in the years 1927-1940, 1953- 1955. He was an instructor at the Fine Arts Academy between 1930- 1936.

<sup>272</sup> Hans Poelzig (1869- 1936): He was in Turkey in 1935.

<sup>273</sup> Jürgen Joedicke is a German architect. He was in Turkey in 1964. The lecture notes of Joedicke, who offered the history of modern architecture courses during the spring semester of 1964 at ITU during which he introduced Wright and his architecture, were translated by Bülent Özer with the title "The Development of Modern Architecture."

<sup>274</sup> Mimarlık Müzesi. *Dumlupınar Anıtı*. Online. Available at: [http://www.mimarlikmuzesi.org/galeri\\_resimler.asp](http://www.mimarlikmuzesi.org/galeri_resimler.asp). (Accessed: 10. 11. 2005)

dialogue with Şandor Hadi that Wright was mentioned in the ITU's lectures frequently. Kuban said: "As far as I remember I mentioned the problematic of space comprehensively with reference to Wright in certain periods when you were a student in ITU."<sup>275</sup> Sevinç Hadi mentions that she was influenced by the *organic idea* of Prof. Dr Rolf Gutbrod and Doğan Kuban while she was a student in ITU. Besides, she also mentions Wright as an important source of influence. Sevinç Hadi also states the following quotation from Gutbrod as a crucial influence in her architectural notion and while also designing Library of Bosphorus.

Sevinç Hadi says that the following words form the basis of Gutbrod's architecture and that he designed the Bosphorous library within the framework of this view: "Whatever may be the outside, the inside must be very precious"<sup>276</sup> If we want to follow this approach in the field of education, as Tanyeli asserted, "in every period it will be necessary to look at the student projects that reflect the common intellectual level (grado) and approaches in a reliable way."<sup>277</sup> They give clues to us about the organic influences. Zeki Sayar indicates while mentioning Burhan Arif Ongun as an example of a student familiar with foreign journals that: "His irrational style was easily distinguishable through other works. Therefore, it shows that the students themselves are trying to create projects in irrational movement under the influence of their mentors."<sup>278</sup>

Moreover, some Turkish architects who went abroad for architectural education, they in collaboration with *organic movement* at times advocated the irrational line. For instance, Emin Onat received his architectural degree in Switzerland. Similarly Seyfi Arkan and Sedad Hakki Eldem were familiar with the works of Wright in Europe. During the Republican Period, they became "the product of modernization before modernization reached their country."<sup>279</sup>

After they returned from abroad, they carried out influential studies in dozens of fields in architecture. One of them is Şevki Vanlı, who was educated in

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<sup>275</sup> Adam, Mehmet. *Modern Mimarlık Üstüne Marmara Adası Tartışmaları*. Mimarlık 1984/11-12. p. 32.

<sup>276</sup> Ibid., p. 33. "Dışı ne olursa olsun, içinden cevher çıkmalı." (Translated by author)

<sup>277</sup> Tanyeli, Uğur. *1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık*. "75 Yılda Değişen Kent ve Mimarlık." Ed: Yıldız Sey. İstanbul: Tarih Vakfı Yayınları. 1998. p. 241. "Her dönemde ortamın entelektüel gradusunu ve yönelimlerini güvenilir bir ortalama gibi yansıtan öğrenci projeleri ne bakmak gereklidir."

<sup>278</sup> Yapı. *Anılarda Mimarlık*. 1995- 7. p. 108.

<sup>279</sup> Oran, B. *Atatürk Milliyetçiliği*. Bilgi Yayınevi. 1993. p. 96.

Italy, continued his education in Italy under the influence of *organic architecture* coming from the west and the irrational organic influence coming from the north. About his education abroad, he said, "When I was a student Le Corbusier and Frank Lloyd Wright were *Gods* in world of architecture. Although I was admiring of Wright, my architecture was shaped by the practices in Europe. In 1950, as I started to work in Turkey, I was trying to find my line in an under-developed economy and technology."<sup>280</sup>

Besides all the aspects, the architects were influential in architectural notion and also in master and Ph.D. studies. Many Turkish lectures mentioned about modern architecture and Organic Architecture in their courses. In the 1960s, Turgut Cansever became an assistant professor with a thesis including an exploration on five pioneers of the Modern Movement; Le Corbusier, Aalvar Aalto, *Frank Lloyd Wright*, Mies Van der Rohe, Walter Gropious.<sup>281</sup>

When the theses written towards the 2005s in Turkey are examined, it is seen that in 2001 there was a growing interest in the idea, Ömür Topaç mentions about 'High-Tech Architecture- The Birth of the Organic Movement' (2001), while Beytullah Güler writes about the relationship between architecture and nature (2000), 'A Study on Architecture-Nature Relationship and Design Approaches in Harmony with Nature', he defines organic architecture as the union of *nature, art and logic*. Moreover, Reyhan Görk wrote about the 'Organic and Expressionistic Trends in Architecture and Industrial Design' (2001).

This thesis' mention of about the Wright and his *organic architecture* enables us to understand the Turkish Architectural interest on architectural movements in recent times.

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<sup>280</sup> Vanlı, Şevki. *Modern Mimarlık Hareketinin Uygulama Yapan Mimarların Tasarımına Etkisi*. Mimarlık 1985/5-6. p. 39. "Ben öğrenciyken Le Corbusier ve Frank Lloyd Wright mimarlık dünyasında birer Tanrıydılar. Wright'a hayran olmakla beraber Avrupa'daki uygulamalar mimarlık yaşamıma yön veriyordu. 1950'lili yıllarda Türkiye'de de başlayan mesleki hayatımızda, gelişmemiş bir ekonomi ve onun teknolojisi içinde bocaladık durduk." (Translated by author.)

<sup>281</sup> Gürer, Müjgan, *Turgut Cansever an Alternative Position: Architectural Regionalism, in Turkey, in 1980s*. Ankara: Metu. Master Thesis. 1997. p. 46.

## 4.2.2. Activities: Conferences, Exhibitions, and Competitions

With the establishment of the republic in Turkey there was an increase in the number of conferences, exhibitions, and competitions. They have contributed to the development of the contemporary architecture as well as the recognition of Frank Lloyd Wright in Turkey. This section has focused on the conferences, exhibitions, and competitions related to Frank Lloyd Wright.

Some foreign architects made speeches in ITU on Wright especially after the 1950s. For example, Bruno Zevi<sup>282</sup> came to in Istanbul in 1957. He, who was highly interested in Wright's architecture, tried to spread his ideas all over the Europe; thus the influence of Wright has increased rapidly during that period. He was invited to ITÜ -the faculty of architecture- and gave some lectures about his architectural philosophy and some of his articles were published in Turkish Magazines.<sup>283</sup>



**Figure 4.8. A group from national competition jury in Erzurum University: Prof. Richard Neutra, Kemali Söylemezoğlu, Kemal Ahmet Arû and Mehmet Ali Handan.<sup>284</sup>**

Neutra came to in Istanbul in 1955. He talked about the Contemporary World Architecture and Wright's architecture in the ITU. After the conference, he

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<sup>282</sup> Kortan, Enis. *Bruno Zevi Üzerine*. Yapı 2001. Sayı: 230. p. 68. In 1979 he was aptly appointed Doctor Honoris Causa by Mimar Sinan University in Istanbul. In his *Soper Vedere Architettura* dated 1957; he introduced a method for explaining the values of architecture and the qualities of interior spaces.

<sup>283</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 69.

<sup>284</sup> Mimarlık Müzesi. Online. *Kemal Ahmet Arû Achieve*.

Available: [http://www.mimarlikmuzesi.org/galeri\\_resimler](http://www.mimarlikmuzesi.org/galeri_resimler). (Accessed: 12.11.2005)

invited Danyal Çiper, who was one of the architectural students in ITU in that period, to participate in the Wright school: Taliesin West.

Besides the foreign architects, as a Turkish Architect Orhan *Bozkurt* gave a conference, which was dedicated to Wright on the occasion of his death in ITU on June 15, 1959 in memory of Wright. The importance of this conference was that it is the first professional speech on Wright's architecture in Turkey during that period. In his speech, he explained Wright's understanding of space in great detail. The following points have taken place in this speech;

Wright's conception of interior and exterior space, the concept of continuity of space, the necessity of destroying isolated space in continuity, the continuity and the strength of three-dimensional character of space, through the first perspective starting from the corner to lead to the exterior space, division of space and changes in the division, space, obtained by the angles 90, 120 degrees, space, provided through curves and the origin of his space conception and the influences of the oriental culture on it.<sup>285</sup>

The other aspects are *exhibitions* and *competitions*. Foreign architects who were invited to the exhibitions and competitions as jury members during the Republican period have been significant means in the new dynamics beginning to emerge in Turkey. However, in the initial periods, the direct impact of Wright was not observed in the exhibitions and competitions held; there was an irrational approach and Turkish architects started to generate works in this line. Since jury members who knew the *organic movement* defended these irrational movements, this made Turkish architects generate works in that line. Among the exhibitions, the English Architectural Exhibition, held in Ankara in 1944, emphasized the notion of acting in a free and individualistic way in architectural design. Furthermore, the Britain Urbanism Exhibition in 1947 opened a door for a new understanding of the architectural activities different from the German Architecture, by which Turkey had been affected since the 1930s.<sup>286</sup>

In his article entitled 'Frank Lloyd Wright ve Yapı Bütünü' in the magazine of Architecture 1964, Vanlı mentioned only one exhibition. He claimed this exhibition in Ankara is displaying very few of Wright's works was realized with the assistance of the Chamber of Architecture and the U.S.I.S. (United State Information System). In the same article, he maintains that Wright's

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<sup>285</sup> Bozkurt, Orhan. *Bir Mekân Anlayışı*. İstanbul: ITU. 1962. p. 24.

<sup>286</sup> Batur, Afife. *Cumhuriyet Dönemi'nde Türkiye Mimarlığı*. Cumhuriyet Dönemi Türkiye Ansiklopedisi. V-5. İletişim Yayınları. p. 1401.

exhibitions in Europe and America had significant influences upon architects.<sup>287</sup>

As depicted in those exhibitions, architectural competitions, in the beginning of the 1950s, marked new tendencies that would shape the Turkish Architectural attitude. Istanbul Justice Palace in 1948 and the Istanbul Hilton Hotel are both *competitions* as traces of the irrational movements.

*Organic idea* was seen in these competitions as the liberation of rationalism (box). The project competition for the Istanbul Justice Palace in 1948 was taken as a turning point from the *national* to the *international* style in Turkey. The design of the winning project by Sedat Hakkı Eldem and Emin Onat was simple and functional.<sup>288</sup> The competition for the Istanbul Hilton Hotel<sup>289</sup>, in 1952, and another competition for the Istanbul City hall, in 1953, "set the predominant architectural trend for the decade."<sup>290</sup> In this building, jury members saw the "angular plasticity."<sup>291</sup>

With the tendencies they displayed, the jury members of all the competitions were in support of Wright's architecture. To illustrate, Piccinato was on duty as a jury member in Neutra for the Campus of Erzurum University, and his notion of a multi-section plan revealed his approach in support of the organic concept. Piccinato was among the first important jury members of the A.P.A.O., (Associazione per L'Architettura Organica) which was established in 1945, in Italy - in order to make *organic architecture* more widespread and internalized in Turkey. A significant jury member of another competition, who was in the jury for the Sheraton Hotel Competition, was Gutbrod.<sup>292</sup>

Most critics and architectural historians agree that the Sheraton Hotel in Istanbul is the first example in which *organic* concepts were introduced in the architecture of Turkey ...The high block articulates its imposing mass with different orientations, breaking away from the right angular system. The refraction of horizontal geometry confers a rich plasticity, and its

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<sup>287</sup> Vanlı, Şevki. *Frank Lloyd Wright and Yapı Bütünü*. Mimarlık. 1964. p. 6.

<sup>288</sup> Batur, Afife. *Cumhuriyet Dönemi'nde Türkiye Mimarlığı*. Cumhuriyet Dönemi Türkiye Ansiklopedisi. V-5. İletişim Yayınları. p. 1402.

<sup>289</sup> It was designed by Louis Skidmore, Nataniel A. Owings, John O. Merrill and Sedat H. Eldem (1951- 1953).

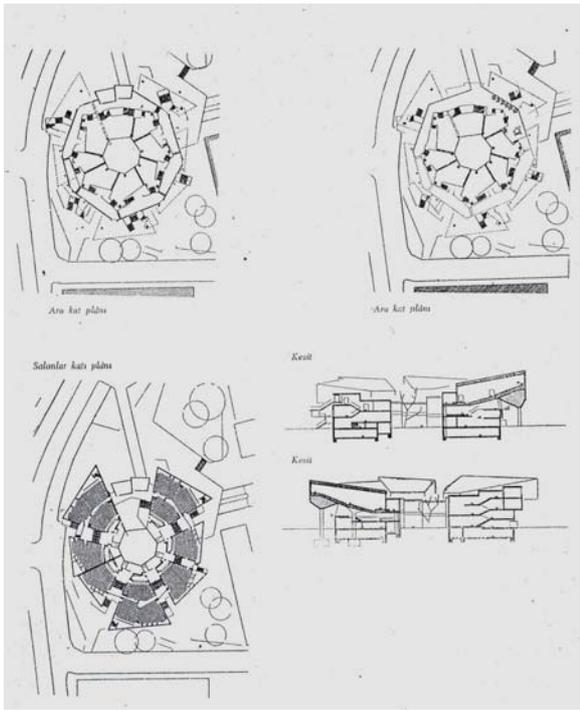
<sup>290</sup> Tapan, Mete. *International Style: Liberalism In Architecture*, "Modern Turkish Architecture." ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press, Philadelphia. 1984. p.110.

<sup>291</sup> Batur, Selçuk. *Modern Mimari, Doğuşu, Kuruluşu ve Görünüşü*, Mimarlık 1966. No.4. p. 13. Cited in: Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 120.

<sup>292</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. pp. 68- 69.

planimetry and the vertical elements of its facade support this play of masses and voids.<sup>293</sup>

Prof. Dr. Rolf Gutbrod, one of the advocators of *organic idea*, encouraged Turkish architects to apply 'multi-sectional masses' freely. He supported the attitude of dynamic mass of the building, which was regarded as a revolutionary attitude in the architectural milieu of the 1960s.<sup>294</sup> As mentioned before, he evaluated the project as an argumentation to the Hilton scheme and favored the distortion of Wright- angularity and dividing the main mass.<sup>295</sup> Thus, as a jury member, he contributed to the development of organic idea. Having seen his Auditorium Complex in Stuttgart, it is not surprising for the Turkish architects to see that he is in support of the concept multi-sectional of plan.



**Figure 4.9. Stuttgart Auditorium Complex, Rolf Gutbrod.<sup>296</sup>**

<sup>293</sup> Yücel, Atilla. *Pluralism Takes Command: The Turkish Architectural Scene Today*. "Modern Turkish Architecture." ed. Holod, Renata and Evin, Ahmet, University of Pennsylvania Press. Philadelphia, 1984. p. 129.

<sup>294</sup> Özer, Bülent. *Rejyonalizm Üniversalizm ve ÇağdaşMimarimiz*. Istanbul: ITU. 1964. p. 77.

<sup>295</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 69.

<sup>296</sup> Mimarlık ve Sanat 1. 1961. p. 27.

Bruno Zevi,<sup>297</sup> another important figure in Turkish competitions, was a representative of the reaction against the rational movement, which increasingly became monotonous. He adopted the *organic architecture* pioneered by American architect Wright and spread it to Europe. He overran the rational architecture movement with the conferences he made just at the right time, thus supporting Wright and organic architecture."<sup>298</sup>

### **4.2.3. Publications on Frank Lloyd Wright and Organic Architecture**

Wright, as one of most prominent figures who frequently referred to *organic architecture*, inevitably became one of the key figures among the architects of Turkey within the discussion of the modern architecture via publications or the other media aspects. In other words, one of the most effective ways of understanding Wright's position in and his effects on Turkey is to analyze the writings about Wright and his *organic architecture* in publications. This is because publications have always been one of the important means of communication and transformation in the introduction of an architectural work, writing, or any aspect.

When examples are given of architecture journals or books that attempt to comprehend and spread Wright and his architecture in Turkey, it can be observed from the publications how Wright and his architecture were perceived and how his works were processed. And this enables us to understand more easily the active role that the publications played in the field of architecture during that period. Especially, between 1950- 1960, Şevki Vanlı was the pioneer architect in Turkey to introduce Wright and his architecture.

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<sup>297</sup> Kortan, Enis. *Bruno Zevi Üzerine*. Yapı 2001. Sayı. 230. p. 67. "The architect Bruno Zevi was an important figure of the 20<sup>th</sup> century as historian, educationalist, critic, theorist, writer and polemicist. His first book, *Verso Un architettura Organica*, written in 1945, classified architecture under two headings: organic and inorganic, and defined fifteen fundamental characteristics of each."

<sup>298</sup> Tekeli, Doğan. *Açık Oturum (İstanbul)*. Mimarlık 1970. p. 26.

Wright, whose architectural works and publications were seen widely in Europe and the USA, began to appear frequently in publications in Turkey, especially after the 1950s, with the actual effort of Şevki Vanlı. All the Turkish students and architects who buy and read these publications learn and benefit from the architectural trend of Wright in their own architectural thoughts. Even such Turkish architects as Danyal Çiper and Ziya Nebioğlu, influenced by his works, have become his important followers in Turkey. In this sense, Turkish architects have come to know about Wright through publications, which are known as tools in the transference of architectural thoughts. They can be categorized in two groups: foreign and Turkish ones.

Regarding *foreign publications*, as Maruf Önal asserted, publications from abroad were limited due to war. We had to suffice with such magazines as *Bauformen* and *Stadtebau* from Hitler-era Germany and with *Casabella*, *Architettura*, and *Domus* from Mussolini-era Italy. In these magazines, the works of the pioneers of the Modern Architecture of that time, including Wright, were published.<sup>299</sup> Therefore, initially there was limited access to information on Wright. According to Tanyeli, another prominent Turkish architect, journal and books on Wright and his architecture except *Wasmuth* and *Wendingen* editions have been imported to Turkey.<sup>300</sup> As an architect keeping track of foreign publications, Enis Kortan in his book maintains that in one of its issues, the *L'architecture d'Aujourd'hui* (December 1953, no: 50-51) magazine, which reflects the current architecture, writes about Wright's works and emphasizes that the Turkish architecture is trying to become acquainted with organic architecture via foreign publications.<sup>301</sup>

When we examine the discussions in *Turkish publications*, we see that the important names in the history of Turkish architecture - *Şevki Vanlı*, *Doğan Kuban*, *Metin Sözen*, *Bülent Özer*, *Suha Özkan*, *Enis Kortan*, *Mehmet Adam*, *Üstün Alsaç*, and *Turgut Cansever* – express their thoughts in writings about *organic architecture*. These architects frequently discussed the modern architectural trends and the effects of the organic movement in Turkey during

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<sup>299</sup> Önal, Maruf. *Anılarda Mimarlık*. Yapı. 1995-7. p. 67.

<sup>300</sup> E-mail Communication, *Organic Architecture*, Date: Wed, 20 Jul 2005 12:39:08 +0300 (EEST) from: utanyeli@superonline.com, to: flzmz@yahoo.co.uk.

<sup>301</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950- 1960*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 42.

this period. Consequently, the ideas of these architects reflect the way in which modern architectural trends are perceived in Turkey.

Carrying out these discussions, each Turkish architect contributes his view to *organic architecture*. One of the architects mentioned above is Üstün Alsaç. He states in his book that with the influence of the other trends emerging in Europe as well, a transition from prismatic forms to organic shapes and the practice of the development of trends such as *organic-like (organimsı)* architecture can be observed in Turkish architecture.<sup>302</sup> That is, it is also possible to treat organic-like architecture in a broader sense and to regard it as the shift from *rational prismatic* architecture. Thus, Alsaç, by taking organic-like architecture along with Wright, regards it as an escape from *rational prism*.

Turkish architects followed all these ideas and applications as well; they strived to make use of the broad range of ideas and formations ranging from *rational prismatic* to *emotional-organism*<sup>303</sup> as far as Turkey's conditions were appropriate. National architecture was been replaced by a more conscious evaluation of concern for environmental conditions. This focus on the environmental conditions resulted in new interpretations of contemporary architecture, the usage of new materials, construction methods and technical facilities, and the pursuit to replace prismatic forms in architecture. After the prismatic formation conception was observed in our country, Alsaç replaced this approach with the *organic formation* conception. The Vakıflar Turistik Hotel (Sheraton Hotel) was considered as a key example during the 1950s in the Turkish Architecture reflecting the notion of Wright.<sup>304</sup>

Thus, after the 1950s, Wright's idea was considered architecture as walls intersecting at different angles in the place of the dominant right angle. As Tanyeli says, Wright appears as an important figure in the Turkish architecture in the 1950s as one of the most important reasons for an escape from the past.<sup>305</sup> In addition, Kuban comments on the Turkish Architecture in the *Marmara Adası*

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<sup>302</sup> Alsaç, Üstün. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*. Trabzon. 1976. p. 43.

<sup>303</sup> Alsaç, Üstün. *Türk Mimarlık Düşüncesinin Cumhuriyet Devrindeki Evrimi*. Mimarlık 1973. Sayı: 11-12. p. 17.

"Türk Mimarları da bütün bu düşünceleri, uygulamaları izlemişler, bu 'rasyonel-prizmatik'ten 'duygusal-organimsı'ya kadar uzanan geniş düşünce ve biçimlendirme alakasından Türkiye'nin koşullarının elvedığı oranda yararlanmaya çalışmışlardır." (Translated by author)

<sup>304</sup> *Ibid.*, p. 143.

<sup>305</sup> Tanyeli, Uğur. *1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık*. "75 Yılda Değişen Kent ve Mimarlık." Ed: Yıldız Sey. İstanbul: Tarih Vakfı Yayınları. 1998. p. 235.

*discussions* as such: The architects they were influenced by were figures belonging to the post World War I period; it was a world of ideas dominated by such names as Wright and Aalto in the international style.<sup>306</sup>

Turkish architects expressed different ideas about Wright's architecture via magazines as well. If we look at the Turkish magazines, journal, and books, as reported by Erol Kulaksızođlu certain magazines were published as follows *Arkitekt*, 1931; *Mimar*, which was published at one period, *Mimarlık ve Sanat*, 1961; and *Mimarlık*, published since 1962- 63, becoming the source of the chamber.<sup>307</sup> Presenting the new developments, *Yapı* and *Arredamento Decoration* have an active role in the development of our architecture and the prevalence of the organic architecture.

As well as the publications in Turkish, there were translated articles. Again, between the years 1961 and 1965, a translation article (A general outlook on changes in architecture with the emergence of new material and technique.) by Henry Russell Hitchcock was published in *Mimarlık ve Sanat*.<sup>308</sup> In this article, Hitchcock informs the reader about Wright and his comprehension of material. Many critics of architecture in Europe and America were discussed and written on Wright. Again in the same article, the book entitled *In the Nature of Materials* is mentioned of and that Wright's writings on material could be found in this book has been enlightening for the Turkish architects.<sup>309</sup>

The influence of Wright has also been gained by means of foreign publications translated into Turkish. The preliminary attempts to translate and publish articles about Wright and his works first occurred in the architectural Journal *Arkitekt*, a magazine of that time, striving to comprehend his architecture. For example, the translations of Abdullah Kuran, the translations and articles of Behçet Ünsal and Bülent Özer and other articles on architecture, which followed the trends in Europe and America, have taken place in the Turkish publications of architecture. The Turkish architects who subscribed to foreign journals also joined this circle. For instance, Şevki Vanlı has been reading *Architectural Forum* regularly to follow articles on Wright.

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<sup>306</sup> Adam, Mehmet. *Modern Mimarlık Üstüne Marmara Adası Tartışmaları*. *Mimarlık* 1984/11-12. p. 34.

<sup>307</sup> Kulaksızođlu, Erol. *Mimarlığımız*. *Mimarlık ve Sanat*, 1964. Sayı: 10. p. 15.

<sup>308</sup> Hitchcock, Henry Russell. *Yeni malzeme ve tekniğin ortaya çıkmasıyla mimaride beliren değişikliklere genel bir bakış*. *Mimarlık ve Sanat*. 1961. Sayı:5. p. 180.

<sup>309</sup> *Ibid.*, p. 180.

Some significant examples from these magazines are as follows: in 1964, David Gebhard in the journal of Mimarlık ve Sanat writes about Wright and explains his conception of space in the Prairie Houses in his article. Unlike the design of space formed within the modern movement previously, a space concept – the organic architecture-, which had not emerged until that time, drew the attention of the Turkish architects in this article.<sup>310</sup>

Following the article entitled 'On Bruno Zevi' in the architectural journal Yapı (2001) Enis Kortan actually explains what *organic architecture* is while explaining Bruno Zevi to the Turkish architects.

Vanlı in his article, 'Wright ve Yapı Bütünü' in Mimarlık Journal 1964 explains Wright and his idea in a detailed way. The article points out that Wright's idea was positively accepted by the Turkish architecture in that period.

It is another crucial point to consider that these articles and translations were published in journals in our country and that our architects tried to understand Wright and his organic idea not from our own architects but from translations. Understanding Wright is not easy and it is possible that without understanding him completely, criticisms may remain incomplete. Similarly, Hitchcock emphasizes that he learned many things from Wright but that he was unable to define his approach easily.<sup>311</sup>

The journal Arkitekt has also made significant contributions to the prevalence of western approaches in Turkey by publishing architectural samples from different countries. These samples were also published as photographs and notes by the architects who had gone abroad for educational or touristic purposes. Moreover, through the translations made of foreign architects' speeches, the Turkish architects learned the philosophy and were influenced by the West. In this way, Turkish Architects produced some works influenced by Wright. In addition to the above-mentioned journals that introduced the organic idea, there are books that introduce Wright to Turkish architecture. In the books on the modern architecture of that time, there are sections on Wright as well. For example, Bülent Özer compiled Jürgen Joedicke's lecture notes at ITU (1963-

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<sup>310</sup> Gebhard, David. *Yirminci Yüzyıl Resim ve Yapı Sanatları Arasındaki Birlik*. Mimarlık ve Sanat. 1961. Sayı:1. pp. 9-10.

<sup>311</sup> Hitchcock, Henry Russell. *Yeni malzeme ve tekniğin ortaya çıkmasıyla mimaride beliren değişikliklere genel bir bakış*. Mimarlık ve Sanat. No:5. 1961. p. 181.

64) into a book and thus contributed to Turkish architecture. Scully's book entitled *Modern Architecture* was translated into Turkish in 1972, and conveyed important information about Wright and especially his concept of space. The book was an important tool for the Turkish architects of that time in order to understand Wright's architecture.<sup>312</sup>

In the publications after the 1980's, especially in Kortan's writings, architectural movements in Turkey have been examined, and there has been an increase in publications on the position of Turkish architecture in world architecture and the approaches adopted in different periods (*Mimarlık*-1989-3). One such publications is 'Wright and Typology of House' by Nerime Cimcoz, published in *Ege Mimarlık* (1988-2). The architecture of Wright within the context of the architecture of the period was interpreted with examples from space, material, site, function, and facade in Wright and his perception of house. Moreover, towards the present time, as it is stated in the 1992 issue of *Arkitekt*, there is growing interest in Wright's house architecture and it is thought that his thoughts and creations will be meaningful and interesting especially today in Turkey.<sup>313</sup> These days, according to the Journal of *Arkitekt* (1992), houses and projects designed according to Wright's architecture have become more popular, they have come to be considered as both meaningful and interesting.

Since 1960, in publications, Wright's architecture has been evaluated in terms of the current modern architectural approach. Furthermore, The January-February 2005 issue of the *Tasarım* journal has been devoted completely to the *organic architecture*. This shows that organic architecture has an important place in Turkish architecture just as it does in world architecture. It is possible to increase the number of these examples in the light of related books and journals. In this issue, Hepgüler, a Turkish architect who correctly perceives Wright and his idea, defines organic architecture as follows:

Organic architecture is a modern, ideal, and traditional architectural approach, which aims to understand the human life and to identify what kind of life human beings want to be in Organic architecture, is balance and a combination of all the other architectural approaches. That's because organic architecture requires sustainability of people's life styles, the

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<sup>312</sup> Scully, Vincent. *Modern Mimari*. Istanbul: ITU. 1972. pp. 1-29.

<sup>313</sup> *Arkitekt*. 1992. Sayı: 1-2. p. 71.

relations between the human beings and nature, and the psychological facts of the society.<sup>314</sup>

Consequently, as the number of studies on *organic architecture* by Wright increases and the interpretation in Turkey are supported theoretically, better works can be produced.

#### **4.2.4. Frank Lloyd Wright's Turkish Followers in Turkey**

In this part, the relationship between Wright and his Turkish followers is examined. Wright's architecture in the first stage is not architecture that can be absorbed very easily. Some Turkish Architects tried to interpret and understand the Wright's works, properly through the publications, by visiting the Wright's works abroad etc. Thus, they gave some examples in the Turkish Architecture within the perspective of organic idea.

Such architects as Seyfi Arkan, Sedat Hakkı Eldem, Şevki Vanlı, Danyal Tevfik Çiper ve Ziya Nebioğlu followed the Wright's architecture abroad. They transmitted their impressions from his works during their education. They saw perfect works of Wright, and moreover met Wright, and tried to understand his architecture properly.

#### **SEYFİ ARKAN (1904- 1966):**

Seyfi Arkan,<sup>315</sup> a well-known architect in the republican period, played an active role on the advent of the modernist approach between the 1930 and 1940 in Turkey. Two other factors influencing the formation of Arkan's architecture were the educational structure, which brought modern architecture to our country via foreign architects in that period and the way the architects of that

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<sup>314</sup> *Tasarım. Organic Architecture*. Tasarım publishing group. 148-2005/02. p. 57.

<sup>315</sup> Seyfi Arkan did his training to become an architect in the Architectural Department of the Academy of Fine Arts (today MSU) and graduated from the studio of Vedat Tek in 1927 at the head of his class. He won a State scholarship to study at the Berlin Technical College in Germany where he attended workshops and seminars at the studio of Hans Poelzig, as well as working privately with Poelzig. When he returned to Turkey in 1933, he was appointed in the same year to lecture at the GSA Studio of City- Planning. Cited in: <http://www.archmuseum.org/biyografi.asp?id=9>.

period approached structure designs. It is observed that Seyfi Arkan was heavily influenced by the modernist European architects. Arkan reflected the modern trends of these architects, mainly those of Wright and Mendelsohn, in his works with a new interpretation.<sup>316</sup> Poelzig, a modernist architect, and Berlin, a modern city, were influential in Arkan's architecture.<sup>317</sup>

The effects of westernization in the 1930s emerged as cubic architecture as called in that period, and it is possible to analyze Wright and his designs as *local* effects since in that period he was in the process of conceptualizing his architecture. The most prominent architect influenced by Wright during that period was Seyfi Arkan. Besides Seyfi Arkan, there were local influences. As far as it can be observed in journals, there could be architects who were influenced by journals and reflected them as *facade*, or plan because advertisements of American style houses were abundantly found in a woman's magazine *Yedigün*. Interest in the American life style can be observed in the illustrations published in magazines. However, we cannot talk about a serious influence of Wright during the 1930s with journals, other publications and the limited number of students sent abroad. Only Seyfi Arkan can be considered as an exception. When Arkan was in Berlin he found the opportunity to closely examine Wright's works.

When we examine Wright and his architecture from the works he produced between 1930- 40, we see that his architecture was interpreted correctly. It can be suggested that the design approach of Arkan in his Salih Bozok Villa (1936- 37), and Hariciye Köşkü (1933- 34), Kadıköy transformer building (1946- 47) in which the horizontality and the verticality on the façade has some sort of similarity with Wright's work in 1910s such as Unity Temple are derived from Wright's architecture. This idea is put forward by Afife Batur as:

Towards the end of the 1930's, Turkish architects moved towards a blend of local/international styles but Arkan's works show a use of different contemporary influences. The roof of the Salih Bozok Villa (1939) in Suadiye, Istanbul, in its stress on double eaves, the division of the facade, the placing of the windows, the recessed upper storey raised on columns over a shady terrace reminds one of the buildings of Wright's early period. Wright's influence is seen

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<sup>316</sup> Solak, Elif. *Seyfi Arkan: Cumhuriyet Döneminde Modernist bir Mimar*. İstanbul: İTÜ. Master Thesis. Şubat, 2000. p. 25.

<sup>317</sup> *Ibid.*, p. 30.

even more clearly in the Transformer Buildings at Kadıköy and Beyazıt (1945-46).<sup>318</sup>

### **SEDAT HAKKI ELDEM (1908- 1988):**

Sedat Hakkı Eldem, one of the leading exponents of the Turkish Architecture, was born in Istanbul. In 1928, he graduated from the Academy of Fine Arts. He collaborated with architects such as Auguste Perret and Hans Poelzig.

Eldem devoted much of his life to the Turkish House notion, which is, according to Eldem, more harmonious to the art of Turkish Architecture and the character of the concrete construction system. While Eldem was in Berlin, he sees Wright's Prairie Houses published in *Wasmuth* magazine. He observes the characteristics of the *Turkish house* in these houses. Eldem was influenced by Wright during the period when Eldem was at the beginning of his architectural life named *Preparation Years*. Having examined Le Corbusier, Perret, and Wright during his apprenticeship years in the West, Eldem started to work on his architecture with a new approach and interpretation.<sup>319</sup> As Berna Üstün stated in her thesis, Eldem does a series of Turkish house projects in Germany under the influence of Wright. These were exhibited in the *Turkish ocak* in Ankara and at the Academy.<sup>320</sup>

We understand his admiration for Wright from what Eldem mentioned during his visit to the Volkerkunste Wright museum on his trip to Germany:

How and from which point did Wright arrive at these shapes? Under the light of the examinations he did, he found the foundations of his *organic architecture* not in America but in Far Asia. Prairie was just the symbol of horizontal lines. Later Wright was to be inspired by Aztec and Mexico.

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<sup>318</sup> Batur, Afife. *Arkan, Abdurrahman Seyfi*, Eczacıbaşı Sanat Ansiklopedisi, V. 1, p. 129. Yapı-Endüstri Merkezi Publ., Istanbul. 1997. Cited in: <http://www.archmuseum.org/biyografi.asp?id=9>.

<sup>319</sup> *Mimaride Türk Millî Üslubu Semineri*. Eldem, Sedat. "Son 120 Sene İçinde Türk Mimarisinde Millilik ve Rejionalizm Araştırmaları." İstanbul: Kültür ve Turizm Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü. 1984. p.57.

<sup>320</sup> *Ibid.*, p. 20.

An interview with Ayşe Hasol reveals that he took Wright as a model. About the resemblance between Wright and himself, he says, similarity arises from my self. He spread the architecture that was close to us under the name *prairie* architecture. *Prairie* architecture is in fact artificial in America. In other words, it suits Anatolia, Turkey, more. However, one cannot say whether or not he did this consciously.<sup>321</sup> Eldem said; that was office work. We worked with them under equal conditions. My explanations above belong to the time when I came near my superior as a student to learn from him. I was Frank Lloyd Wright's student. Wright was interested in my work because he saw a similarity between my drafts and his works. He sought this coming from the Far East, From Japan, and China. I too am dealing with certain inspirations.<sup>322</sup>

Actually the ideas of Eldem and Wright are similar to each other in some ways: They both oppose to the historical influence of the architectural works built before and try to offer solutions to the existence problems by learning from the architectural heritage and by exploring the possibilities of current technology. Eldem does not handle the traditional by imitating its form; on the contrary, he presented the traditional with a modern interpretation according to our old and national aesthetic interests such as plenty of windows, the light look of buildings and comfort and beauty in the traditional characters of plans.<sup>323</sup> In this sense,

Eldem made the reinterpretation of the traditional schemes according to the current requirements. However, the former mostly one inspired from the old Turkish house schemes especially villas, the latter take into consideration it as a merely inspirational tool for his organic architecture.<sup>324</sup>

Hence, the Turkish house was modern in Eldem's concept. Eldem and Wright could reflect the spirit of the age in their products.

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<sup>321</sup> Yapı. *Anılarda Mimarlık*. 1995- 7. p. 45.

<sup>322</sup> *Ibid.*, p. 46.

<sup>323</sup> Üstün, Berna. *Sedat Hakkı Eldem'in Mimarlık Anlayışı Üzerine ve eserleri üzerine bir İncele*. Eskişehir: Anadolu Üniversitesi. Master Thesis. 1993. p. 20.

<sup>324</sup> Özbil, N. Ayşe, *Sedat Hakkı Eldem Typological Analysis of the "Turkish House" as a Tool for an Operative Design Methodology*. Ankara: Metu Master Thesis. 2002. pp. 58- 59.

## **ŞEVKİ VANLI: (1926- )**

Şevki Vanlı<sup>325</sup> is an important architect in the contemporary Turkish Architecture. He tried to bring the modern thoughts to Turkey. It can apparently be grasped by his works, articles, books and the other activities. He has published articles in several journals as well as two books called "Frank Lloyd Wright: İnsana Dönüş" and "Mimarlık Sevgilim."<sup>326</sup>

Şevki Vanlı, educated in Italy, continued his architectural education in Italy under the influence of organic architecture coming from the west and the irrational organic influence coming from the north. He said, "When I was a student Le Corbusier and Frank Lloyd Wright were *Gods* in world of architecture. Although I was admiring of Wright, my architecture was shaped by the practices in Europe. In 1950, as I started to work in Turkey, I was trying to find my way in an under-developed economy and technology."<sup>327</sup> He introduced the idea of *organic architecture* to Turkish architecture by means of his articles in Turkish and foreign journals such as *Forum* as mentioned in the part of 'Publications on Wright and Organic Architecture.'

## **DANYAL TEVFİK ÇİPER: (1932- )**

He was educated in the faculty of Architecture at ITU between 1951 and 1956. During his education in ITU, he was influenced by Wright's works by publications and conferences -related to *organic architecture*- especially given by Richard Neutra who was an apprentice of Wright. Çiper designed a hotel project in Tarabya, Istanbul while studying in ITÜ under Prof. Hess. He showed this

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<sup>325</sup> Sevki Vanli has an understanding of his art, which goes beyond the boundaries of the functional and puts form first, aiming at combining international and local architecture through the medium of research into form. Vanli studied architecture at the Architectural School of the University of Florence. In 1954 he set up his own office in Ankara and began to work freelance. Between 1956 and 1962 he was on the staff of the political magazine *Forum* and between 1959 and 1960 he was General Secretary of the Turkish Chamber of Architects. Cited in Museum of Architecture.

<sup>326</sup> Museum of Architecture. *Şevki Vanlı*. Online.

Available at: <http://www.archmuseum.org/biyografi.asp?id=28>. (Accessed: 02. 01. 2006)

<sup>327</sup> Mimarlık 1985/5-6. p. 39. "Ben öğrenciyken Le Corbusier ve Frank Lloyd Wright mimarlık dünyasında birer Tanrıydılar... Wright'a hayran olmakla beraber Avrupa'daki uygulamalar mimarlık yaşamıma yön veriyordu. 1950'lili yıllarda Türkiye'de de başlayan mesleki hayatımızda, gelişmemiş bir ekonomi ve onun teknolojisi içinde bocaladık durduk..." (Translated by author)

project to Richard Neutra when he was in Istanbul, he fancied this project so much and asked Çiper about his future ambitions. Çiper replied that he wanted to go and study at Wright's school of architecture. Neutra mentioned that he could fix their meeting. After three months, Çiper was invited to the Taliesin by Wright. Unfortunately, he could not go to America due to his financial problems.<sup>328</sup> Though Danyal Çiper has never been a member of the Taliesin fellowship, his works relied heavily on the style established by Wright, and he succeeded in combining *organic architecture* and Turkish architecture. He said, "I find Wright and his concept of organic architecture very attractive, very realistic, and appropriate for my understanding of architecture. I have created works outside the framework of organic architecture."<sup>329</sup>

Çiper opened his own architectural office in 1958 and later on he designed certain works such as Samsun Airport (1959), Sedef Apartment (1959) and FNN Building (present Hürriyet Building,), Erzincan Bus Terminal (1972), Pozcu Apartment, Mersin (1980), Mustafa Arif Yavuz House (1984), Ersan Yavuz House (1985), Rubi Hotel, Alanya (1989), Yavuz Cengiz House (1990), Has Trade Center, Bursa (1990), Terzibaba Mosque (1992), Erzincan Trade Center (1993), Kurşunlu Houses (1994), five house projects in Bursa (1998) and finally *Metin Karaoğlan House (2000)*.<sup>330</sup>

Therefore, it can be said that the only response to the *organic architecture* was directed to its conceptual aspects in Çiper's architecture.

### **ZİYA NEBİOĞLU (1915- 1975):**

Ziya Nebioğlu was born in 1915 in Afyon. He majored in architecture in the U.S.A. around the 1938s. He returned to Turkey in 1948 and set up his office in the same year in izmir. He died in 1975.<sup>331</sup>

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<sup>328</sup> Interview with Danyal Çiper. 15. 03. 2005.

<sup>329</sup> Mimarlık 1995. Sayı. 264. p. 22. "Benim için çok cazip, çok gerçekçi ve mimarlık anlayışıma uygundur. Organik Mimarlık çerçevesinde kutunun dışına adım attığım eserler yaptım." (Translated by author)

<sup>330</sup> Mimarlık 2002. *Danyal Çiper*. Sayı. 307. p. 26.

<sup>331</sup> Interview with Yasemin Sayar in 12. 02 .2006.

As an important exponent of the second-generation architects in İzmir, Ziya Nebioğlu designed many villas and garden-houses in İzmir during 1950-60 for the wealthy families of the city. Although there is not too much detailed biographical information on him, according to the information gathered from Deniz Güner (the editor of İzmir Guide of Architecture), Nebioğlu met Wright in America and made studies on his works. He followed Wright throughout the publications. After he returned to Turkey, he designed garden-houses similar with Wright's Prairie Houses such as Paya Apartment (1957), Özsaruhan House (1950), and Cemal Yılancıoğlu House (1951). Today, most of Nebioğlu's works are demolished.

### **4.3. Examples of Organic Architecture as Described by Wright in Architectural Practice within the Framework of "House Design"**

It is as well possible to trace the reflections of Frank Lloyd Wright's ideas in architectural practice. These reflections can be examined through a number of buildings in which Wright's architecture is interpreted differently. Among these examples, one can either notice the direct application of the formal properties introduced by Wright or may detect the evidences of his architecture and theory. Therefore, the selected buildings are reviewed within both concerns with reference to these two different approaches:

#### **4.3.1. Concern for the "Design Principles and Characteristics" Described by Frank Lloyd Wright**

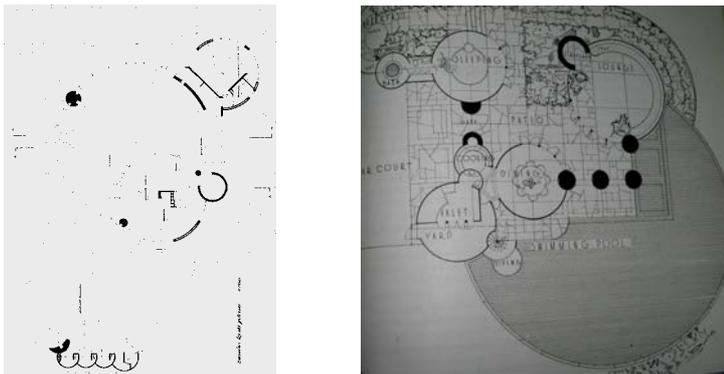
As mentioned at the beginning of the study Wright argues unity, simplicity and harmony as the most important design principles to be achieved in a project; and he makes a list of the design characteristics including continuity, plasticity, integrity, character, discipline and tenuity.

Therefore the survey for his reflections on the built examples in Turkey can be based on a search for these principles and characteristics.

**Design Principles:** Some Turkish architects i.e. Nebioğlu, Çiper, Arkan, Eldem etc. have created certain works under the influence of Wright's architecture. These architects have interpreted these design principles according to the architectural situation and developments of their times. Thus, these concepts become meaningful when we look at them within the framework of Wright's interpretation in Turkey.

**Unity:** Wright defined the concept of unity in *organic architecture* as the relationship between the parts of a whole. This idea has been explained in the second chapter on the example of Husser House (**Figure 2.6**). In the Turkish context, we see the reflection of the unity concept on *Mustafa Arif Yavuz house* belonging to Çiper in the plan figure.

*Mustafa Arif Yavuz house* was designed by the architect Danyal Çiper in the early 1984s in Mersin, Turkey. It was built as a three-storey villa and built with reinforced concrete. The site has a flat surface and is not on the seaside. There is a big garden and inside it is a circular swimming pool. The schema of the house is made up of circular units.



**Figure 4.10. The circular geometric system in Mustafa Arif Yavuz House (1984)<sup>332</sup> and Wright's Ralph Jester House, Palos Verdes, 1938.<sup>333</sup>**

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<sup>332</sup> Danyal Çiper's Personal Collection. Model was made in 1981.

<sup>333</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon Press. 1955. p. 255.

The small circular units are for kitchen, dining room, bathroom, guest bedroom and for the staircase. The big circular unit is for the living room. The bedrooms upstairs are reached both by a stair and an access ramp. The furniture elements are also for partition and thus it evokes a free-plan schema.

The elevation is in the same style with the circular schema applied to the plan. The overhanging eaves, cantilevers, and corner windows used in this design have much similarity with Wright's own examples. While Wright, in Husser house, employed rectangular geometric system, he employed circular geometric system in Ralph Jester house. Likewise, Çiper used to provide the unity in Mustafa Arif Yavuz's house by means of the circular geometrical system. The small circles connected to the main circle sign the main space (living room). In both houses, although each part has its own function, they achieve to integrity within the whole.

**Simplicity:** As mentioned in chapter II, Wright successfully applied this concept in Kent House (**Figure 2.8**), which he defined as readability in plan, form, and function. This concept has been applied to the Özsaruhan House by the architect Ziya Nebioğlu who met with Wright in America.

*Özsaruhan House* was built by Ziya Nebioğlu in the 1950s in Karşıyaka-Yalı-İzmir as a garden house and is one of the most interesting examples of that era that still exists today. The design principles of the architect are characterized by ashlar, wooden lining, glass brick, horizontal, wooden balusters, and overhanging eaves. A big garden is located around the house, which is formed by the asymmetrical planning of the ground floor and this asymmetrical planning leads to spatial flow and visual integrity between the front and the rear garden.<sup>334</sup> The rhythm of the window of *Özsaruhan House* is based on the modular units.

This geometrical order of the façade including the harmony between vertical and horizontal lines is the evidences of the readability in plan, form and function and therefore simplicity concept adapted from Wright.

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<sup>334</sup> Sayar, Yasemin. *İzmir Mimarlık Rehberi 2005*, Güner, Deniz.(ed). İzmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 104.



**Figure 4.11. Özsaruhan House,<sup>335</sup> designed by Ziya Nebioğlu in 1950.<sup>336</sup>**

In order to express horizontality, he used the overhanging eaves and for the verticality he used stonewalls. Therefore, Nebioğlu introduced a design repertory similar to that of Wright. In the *İzmir Mimarlık Rehberi 2005*, it is mentioned that the *Özsaruhan House* is one of the most important examples of the works by Nebioğlu that is built under the influence of the concepts of Wright such as mass composition and plan schema.<sup>337</sup>

**Harmony:** For Wright, harmony means the integration between the parts. We see the idea of this harmony concept in Eldem's Derviş Manizade House, which we often see in Wright's Prairie Houses. The Derviş Manizade house was built in Büyükkada between 1956-57 in reinforced concrete. It can be estimated as the most modernist of Eldem's works in terms of plan schema. It has a spatial flow in planning and its façade is mainly from glass. Its roof is mainly flat; the ground floor is entirely open to nature and in relation with the garden.<sup>338</sup> As seen in **Figure 4.12**, Eldem designed this house with a similar approach with Wright paying attention to the different aspects of the functions and their place within the whole.

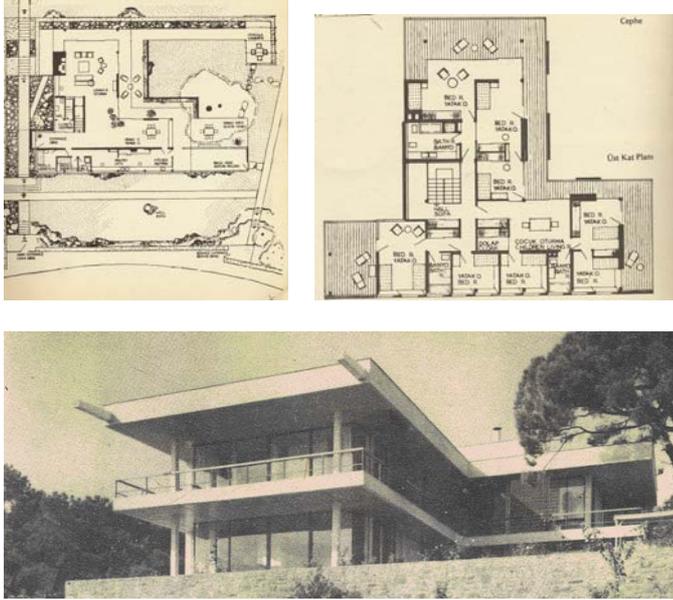
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<sup>335</sup> Sayar, Yasemin. *İzmir Mimarlık Rehberi 2005*, Güner, Deniz.(ed). İzmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 104.

<sup>336</sup> Özsaruhan House. Photographed by Filiz Sönmez in 12.02.2006.

<sup>337</sup> Sayar, Yasemin. *İzmir Mimarlık Rehberi 2005*, Güner, Deniz.(ed). İzmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 104.

<sup>338</sup> Eldem, Sedad Hakkı. *Büyük Konutlar*. Ankara: Yaprak Kitabevi. 1982. p. 16.



**Figure 4.12. Derviş Manizade Köşkü (1956- 57) in Büyükada, Sedat Hakkı Eldem.<sup>339</sup>**

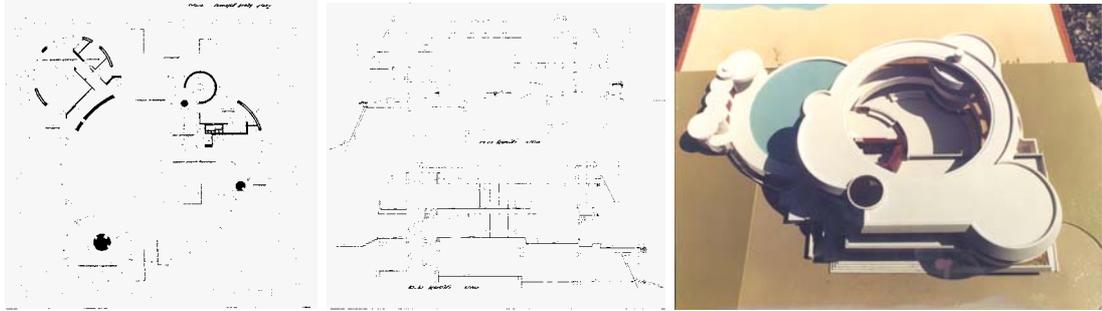
The functional elements on every floor are harmonious. For instance, on the ground floor the dining room, kitchen and the living room are in harmony with each other. The spatial flow between these spaces can be easily observed. The second floor is mainly reserved for bedrooms and they have terraces, which allow the users to have a secondary circulation path. The balcony can be easily traced from the façade and therefore just like in Wright's Barton House (**Figure 2.9**) the inner function can be easily traced from the order on the façade. In both houses, therefore, the harmony in form, function, and construction is apparent and successfully established.

#### **Design Characteristics:**

**Continuity:** Continuity in Wright's architecture means the freedom of space. He asserted this idea as follows: the column and ceiling become one and space reaches continuity. While Wright tried to interpret this characteristic from his point of view, Danyal Çiper, a Turkish architect who tried to understand Wright in *Mustafa Arif Yavuz* house, tried to interpret Wright's design characteristics. By means of the continuity of structure, Çiper tried to connect

<sup>339</sup> Eldem, Sedat Hakkı. *Büyük Konutlar*. Ankara: Yaprak Kitabevi. 1982. pp. 16- 17.

the ceiling and column. In this respect, Çiper was able to ensure continuity in the interior space.



**Figure 4.13. Mustafa Arif Yavuz House- plan and sections and model.**<sup>340</sup>

**Plasticity:** Plasticity for Wright means organic continuity by shaping the concrete freely. He created free space by using the new aspect: reinforced concrete. Some Turkish architects used it to destroy the old structure. In this regard, such architects as Eldem, Çiper, Arkan, and Nebioğlu used this approach in their houses. For instance, in Metin Karaoğlan house, by using concrete, instead of the old system, the structure is enabled to gain the properties of plasticity in the way that Wright would consider appropriate.



**Figure 4.14. The View of the Metin Karaoğlan House in 2000<sup>341</sup> and in 2005.**<sup>342</sup>

<sup>340</sup> Danyal Çiper's Personal Collection.

<sup>341</sup> Mimarlık Yıllığı 2, Türkiye'de Mimarlık 2004. İstanbul: Koleksiyon Yayınları. p. 37.

<sup>342</sup> Metin Karaoğlan House. Photographed by Filiz Sönmez in 29.12.2005.

This house was designed by Danyal Çiper in Ümitköy, Ankara. It is located in a rather versatile but a new environment. The podium forming the base is rectangular and the roof located on this podium is criss-cross. The steel structure is similar to the cutting of the valuable stones in order to be in harmony with both of them.<sup>343</sup> This house can be regarded as an example of plasticity as Çiper experienced with the concrete in every direction, angle, and slope in order to reach the sky. The glass, which he used with concrete, is an opponent to strengthen the plasticity of the concrete.

**Integrity:** This concept, defined by Wright as the structure being honest to itself and as the structure expressing itself, is clearly seen in the Turkish context in Çiper's Mustafa Arif Yavuz house (**Figure 4.13**). The plan, sections and appearance are in harmony, and the structure shows itself clearly when it is observed as a whole, just as the structure of Robie House does. (**Figure 2. 12**)

**Character:** One of the most important features of Wright's architecture is character. Each building reflects its own identity. Wright paid attention to designing the residence with the function of a residence and the bank with the function of a bank. As it is seen in Nebioğlu's Cemal Yılcıoğlu House, it is very clear at first glance that the structure has been designed as a residence.



**Figure 4.15. Cemal Yılcıoğlu House<sup>344</sup> designed by Ziya Nebioğlu in 1951 in Alsancak-İzmir as a garden house.<sup>345</sup>**

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<sup>343</sup> Mimarlık Yıllığı 2, Türkiye'de Mimarlık 2004. İstanbul: Koleksiyon Yayınları. p. 36.

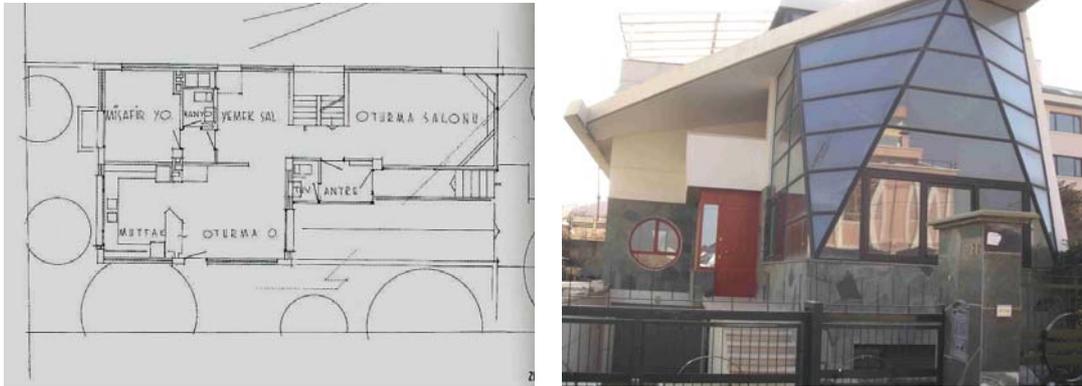
<sup>344</sup> *İzmir Mimarlık Rehberi 2005*, Güner, Deniz.(ed). İzmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 91.

<sup>345</sup> Cemal Yılcıoğlu House. Photographed by Filiz Sönmez in 12.02.2006.

This house is one of the most famous of Nebioğlu's works under the influence of Wright. In this house, the ground floor is at the same level with the garden in order to establish a spatial flow in inner space; triple column composition in order to make the columns lighter; the brick stripe on the façade including the windows; the expression of the circulation and wet spaces by the glass bricks; and the corner windows with concrete brise-soleil are the typical exponents of the architect Ziya Nebioğlu in terms of his similar approach to the design principles of Wright.<sup>346</sup>

**Discipline:** Wright's architecture reveals an astounding geometric order.<sup>347</sup> He consistently used a geometric grid (rectangles, triangles, diamonds, hexagonal, etc.) as a basis for developing his floor plan.

Wright's geometric order was seen in the Çiper's Architecture. Çiper designed Metin Karaođlan House in a grid system in the floor plans. This house is composed of the modular and repetitive structure of the grid. On the other hand, Çiper used triangle glass surfaces and tried to establish a new geometrical order with triangular roof.



**Figure 4.16. The Geometrical order in Metin Karaođlan House, 2000.**<sup>348</sup>

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<sup>346</sup> Sayar, Yasemin. *İzmir Mimarlık Rehberi 2005*. Güner, Deniz.(ed). Izmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 91.

<sup>347</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 168.

<sup>348</sup> Plan in *Mimarlık Yıllığı 2, Türkiye'de Mimarlık 2004*. Istanbul: Koleksiyon Yayınları. p. 37. Photographed by Filiz Sönmez in 29.09.2005.

Moreover, Wright's early ornament and his glass designs were usually derived from natural forms. Çiper is deeply influenced from these geometrical abstract compositions. For example, as seen in **Figure 4.17**, he based the ornamentation in Karaoğlan House and designed on its living room walls on Wright's motifs.



**Figure 4.17. Geometrical Ornamentation. Stained-glass window- F.L. Wright (1912)<sup>349</sup> and Metin Karaoğlan House- Danyal Çiper (2000).<sup>350</sup>**

Wright's geometric order is also seen in Arkan's architecture. Arkan designed Salih Bozok's Villa in a grid system on façade. He used the overhanging eaves, modular order by means of column, solid walls, and the order of rhythmic window on façade, which shows the similarities with Wright.

Salih Bozok Villa was built in Suadiye, Istanbul. In its present status, it is inhabited as a house. Nowadays as its walls painted in pink, it can be regarded as an important work as it is the first international example of this period. It was situated at the seaside and has some similarity with Western examples due to its overhanging eaves.<sup>351</sup>

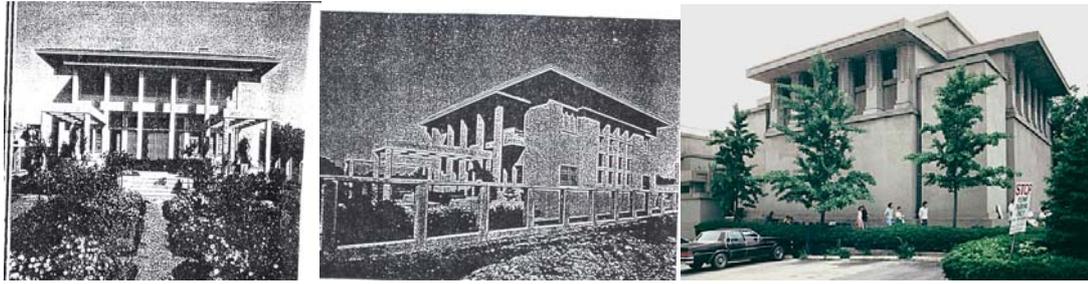
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<sup>349</sup> Google. *Frank Lloyd Wright*. Online.

Available at: [http://www.metmuseum.org/toah/hd/flwt/hod\\_67.231.1.htm](http://www.metmuseum.org/toah/hd/flwt/hod_67.231.1.htm). (Accessed: 10.02.2006)

<sup>350</sup> Metin Karaoğlan House. Photographed by Filiz Sönmez in 03.02.2006.

<sup>351</sup> Solak, Elif. *Seyfi Arkan: Cumhuriyet Döneminde Modernist bir Mimar*. Istanbul: ITU. Şubat 2000. p. 79.



**Figure 4.18. Salih Bozok Villa. 1936- 37, in Suadiye, Istanbul, Seyfi Arkan<sup>352</sup> and Unity Temple, 1906.<sup>353</sup> (Church and a rear rectangular parish house).**

**Tenuity:** Tenuity means, as defined in the second chapter, the 'tension' in the concrete. Wright wanted the freedom for buildings by using the steel and glass. In structure, tenuity is referred to as *cantilever*. Çiper used the concept of tenuity in the work of *Özkanlar House*. Danyal Çiper designed it in 1968. It is a good example to discuss certain attributes propagated by Wright. This building was designed as a family house. It is located in Çankaya, on Hoşdere Avenue, on Fuar Street. It is a three-storey building. Despite the modifications by the users it may constitute a basis to discuss the reflections of Wright within the context of *flowing space*.

This house was built in reinforced concrete. The characteristic of the building is quite different from the neighboring buildings. Each flat is designed according to demands of the users. For instance, Çiper came into dialogue with the users of the house and took their wishes about usage of the house into consideration. For instance, the space for the religious old man was designed according to his wishes, as he is keenly a religious figure. The characteristics of this space are its ceiling lighted from the top, the fireplace in the middle of the room. There is a sofa near the fireplace for the communication of the users.<sup>354</sup>

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<sup>352</sup> Arkitekt -1940, 5-6. pp. 101- 104.

<sup>353</sup> Google. *Unity Temple*. Online.

Available at: <http://www.bluffton.edu/~sullivanm/unity/church.jpg>. (Accessed: 01.01.2006)

<sup>354</sup> Interview with Danyal Çiper. 15.03.2005.



**Figure 4.19. Özkanlar House, Danyal Çiper, 1968.**<sup>355</sup>

The 'Apt unit' no: 6 on the third floor is a duplex one and has a stair connecting the bedrooms with the living room. The living room includes a fireplace. The ground floor is consisted of living room, kitchen, study room, and wc. The last floor has a wide terrace connecting the bedroom upstairs. The plan schema evokes a geometrical order although each flat has a different size and volume.

Especially, he employed it in the balcony as seen in **Figure 4.20**. The balcony is the cantilever: "An attempt has been made to render the outer space as inner space and vice versa." With the cantilever, hence, there was a tendency to move from inside out.



**Figure 4.20. Cantilevers in Özkanlar House.**<sup>356</sup>

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<sup>355</sup> This model is produced by Nilgün Serteser, Özge Mutlu, Burcu Ölez, and Esin Sarıca.  
Arch 104 Instructors: Nihal Bursa and Haluk Zelef. 2002- 2003.

<sup>356</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.

Kortan interpreted the Wrightian approach through the example of Büyük Ankara Hotel (**Figure 4.1**) as regards Wright's design aspects, design characteristics. According to Kortan, this building reflects the general design principles and plastic values of Wright. Moreover, it includes Wright's design characteristics in terms of reflecting its own purpose, being geometric order, the relation part- whole, and advanced technology serving to use of the cantilever.

In the mid-1960s an important building was being built. *Emekli Sandığı* this time was having the project of the *Büyük Ankara Hotel* done by a Swiss Architect, Marc Saugey. The building reflects the general design principles and plastic values of Wright. It is possible to observe the impact of Wright's famous Price Tower on the Ankara Hotel. Throughout the construction phase, advanced technology was used and the sun breakers were realized with the installation of massive precast elements. Since the building is in the shape of a tower, it is a landmark in today's Ankara.<sup>357</sup>

#### **4.3.2. Concern for the "Physical Aspects" Highlighted by Frank Lloyd Wright**

As described at the very beginning of the study, certain attributes of a building are unavoidable for Wright. Together with the application of design principles and characteristics as emphasized by Wright, spatial organization of the building, relationship between the building and its site, selection of material, the integration of form, function and construction and finally the scale of the building may constitute the outlines of a survey in Turkey. Hence the examples to review the reflections of Wright can be selected with reference to each one of these topics.

*Organic architecture* can be scrutinized under the following headings in all of the examples of Contemporary Turkish Architecture:

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<sup>357</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 144.

#### 4.3.2.1. Space - Building (Destruction of Box)

According to Wright,

The essence of organic building is space, space flowing outward, space flowing inward. Both plan and constructions are seen to be inspired from within... The new sense of space interior space as reality may characterize modern building."<sup>358</sup>

Wright's definition of space conception provided a new perspective, opening a new period for the modern architecture.

Some contemporary Turkish architects of the period have introduced the concept of *flowing space* through publications, exhibitions, and during their education abroad. Thus, they have interpreted and tried to apply this approach in their own works. It is possible to see the traces of this concept in works by Danyal Çiper. Although he has never been a member of the Taliesin Fellowship, he is one of those architects whose works relied heavily on the style established by Wright; hence, he can be accepted as a successful architect succeeding in combining organic architecture with Turkish architecture.

Danyal Çiper designed *Özkanlar House* in 1968. It is a good example to discuss certain attributes- the relationship between space and building- introduced by Wright. Despite the modifications by the users it may constitute a basis to discuss the reflections of Wright within the context of *flowing space*.

Especially, Çiper, in *Özkanlar House*, tried to design the corners with posts disappearing. As mentioned in the second chapter, in the Kaufmann house (**Figure 2.21**), he used corner windows. Wright found the wall-moved, and the shortened, extended screens, which serves to make flowing space as seen in **Figure 4.21**. Therefore, "space come in there, or let it go out."<sup>359</sup>

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<sup>358</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. pp. 323- 325.

<sup>359</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon Press. 1955. p. 77.



**Figure 4.21. The corners free from the walls.**

In this way, people gained a perspective that they had not been used to until that time and a viewpoint looking from inside and from the corner. With the corners free from the walls, the inner space opened towards the outside and the outer space opened towards the inside for the first time.<sup>360</sup>



**Figure 4.22. Corner window detail providing inner and outer unity by means of the perspective from the corner.<sup>361</sup>**

As seen in the Çiper's work: *Özkanlar House*, unattached side walls between the kitchen and living room were shortened. Therefore, these two spaces flow into each other. The same approach can also be seen in the bedrooms. The furniture is used as a separator in between the rooms.

<sup>360</sup> Bozkurt, Orhan. *Bir Mekan Anlayışı*. İstanbul: İTÜ. 1962. p. 10.

<sup>361</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.



**Figure 4.23. Furniture Separates Space.<sup>362</sup>**

Thus, spaces can be made larger and smaller according to wish. Among the fixed furniture are coat racks and kitchen cupboards that complete the space. The other furniture may change place according to the atmosphere wished. The central plan concept has been developed around the fireplace as in Wright. The fireplace is not located in the room randomly. It was designed as the core of the living room. The fireplace is a gathering place where family members sit and converse.



**Figure 4.24. Original fireplace in cubic form<sup>363</sup> converted by neoclassic form<sup>364</sup> in Özkanlar House.<sup>365</sup>**

<sup>362</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.

<sup>363</sup> Mimarlık 1995. 264. p. 29.

<sup>364</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.

<sup>365</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.

Thus, the main space unites with other small spaces by means of various connections. For example, the bedrooms above are connected by stairs and other spaces by furniture or glass partitions.



**Figure 4.25. Connection of spaces by stair and furniture.<sup>366</sup>**

The connection between the inner space and the outer space has been enabled without covering the corners by balconies that are made possible by projection. By way of cantilever was serves the continuity as seen the balcony of it. In other words, as mentioned by Bozkurt, in order to explode these boxes and tie them together, it is necessary to break the parts that connect the inner walls to the ceiling. When these are dislocated and the corners are opened, both the box will open and it will be possible to connect these parts to a main space.<sup>367</sup>



**Figure 4.26. Top windows let lights from terrace.<sup>368</sup>**

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<sup>366</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.04.2005.

<sup>367</sup> Özkanlar House. Photographed by Filiz Sönmez. 22.4.2005.

<sup>368</sup> Mimarlık 1995. Sayı: 264. p. 29.

Moreover, the entrance of light by means of the top window into some of the spaces has enabled the outside to be felt inside. In addition, the naturalness of the material used in the inner space has increased the naturalness and spaciousness of the space. Wright's interpretation of the concept of space has brought newness to the concept of space in the 1960s and 1970s. We see this interpretation in the *Özkanlar House*.

That is to say, it can be seen Wright's flowing space concept via the combination among the screens, slabs, piers, ceiling, and fireplaces clearly. Walls break the each- other. "Each of them may be shortened, or extended or performed or occasionally eliminated"<sup>369</sup> or shaped circle form instead of strict-line. Low proportions are related closely with the ceiling like in the Wright's houses.

#### **4.3.2.2. Site – Building**

A Wright building cannot be considered as a structure independent of landscape and site. Building and site became one in his work. As he proclaimed, "Each building should be *of* the earth, not perched *on* it."<sup>370</sup>

Likewise, some contemporary Turkish architects interpreted Wright's site-building relationship in the Turkish context. For example, Vanlı created some structures in which he took into consideration Wright's site and building relationship. One of these is Türker House (1964) in Adana. It is as if Türker House has become one with the place it is located. As an example, we understand the influence of Wright on Vanlı from the concept of interior-space and site building in Türker House in Adana. Vanlı said, I designed this house as an open and permanent space in order to bring together the family as much as possible.<sup>371</sup> Vanlı talked about the site-building relationship as follows: I took the house of Adana 1.20 meter close to the ground. He emphasized that a house should be close to the ground because his interaction with the soil affected him

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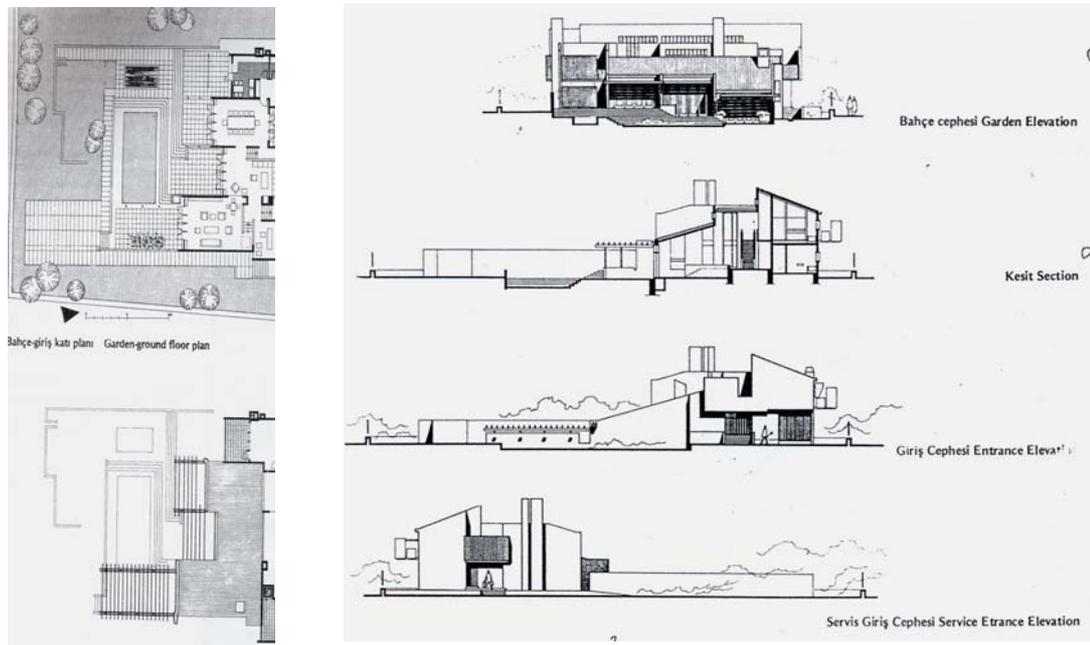
<sup>369</sup> Brooks, H. Allen. *Writings on Wright*. Cambridge: MIT Press. 1991. p. 186.

<sup>370</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 33.

<sup>371</sup> Mimarlık 1984. Sayı. 11-12. p. 27.

positively.<sup>372</sup> In this sense, Türker house has become low proportions associated closely with the ground.

The closeness of a single-storey house to the ground has given birth to be close to it. Consequently in some sections of the house, the floor level is below the level of the site and surrounding streets. The same attitude is adopted in the garden where with the use of levels and walls different spaces are obtained, and pergolas are used. The integration of the inside with the outside of the house is sought.<sup>373</sup>



**Figure 4.27. Türker House plan and elevations and sections.**<sup>374</sup>

Besides Türker House, Vanlı designed Golf house again by paying attention to the site-building relationship introduced by Wright. This building was placed according to topographic features. This situation is seen in many of Wright's houses. For instance, Herbert Jacobs house (1936) was located on a hill as seen in the Wright thought this hill as a part of his design.<sup>375</sup> It is as if the house is not

<sup>372</sup> Ibid., p. 27. "Ben hiç olmazsa evimde, aileyi bir araya- olabildiğince- getirebilmek için evi açık ve sürekli tek bir mekan olarak tasarladım." Vanlı "Adana'da ki evi 1,20 m. çevreden aşağıya indirdim, diyerek Toprakla ilişkisinin kendisini etkilediğini "ev toprağa yakın olmalıdır." (Translated by author)

<sup>373</sup> Vanlı, Şevki. *The Works of Şevki Vanlı*. Ankara: Yaprak Kitabevi. 1977. p. 36.

<sup>374</sup> Ibid., pp. 29- 30.

<sup>375</sup> Wright, Frank Lloyd. *Writings and Buildings*. Selected by Edgar Kaufmann and Ben Raeburn. U. S. A: Horizon Press. 1960. p. 174.

on a hill but as if it is the part of a designed room. As seen in **Figure 4.28**, building and site must be one. Likewise, Golf House merges in the site by gradated roof structure. Therefore, topography especially ground was interpreted from the perspective of Wright in contemporary Turkish architecture. Along with Wright, Vanlı's aim is to create an architecture where the relationship between structure and place is the main component of the design.



**Figure 4.28. Site- Building. Herbert Jacobs House, 1936.**<sup>376</sup>

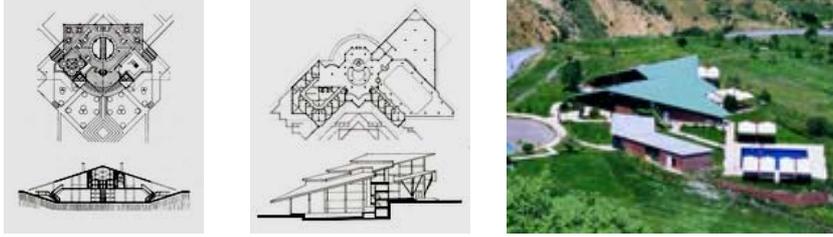


**Figure 4.29. Site- Building. Golf Club. Şevki Vanlı.**<sup>377</sup>

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<sup>376</sup> Scully, Vincent Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 100

<sup>377</sup> Golf Club. Photographed by Filiz Sönmez in 04.02.2006.



**Figure 4.30. Golf Club 1988- 90 Yenikent – Ankara.**<sup>378</sup>

Its roof has been designed by considering its closeness to the ground. Therefore the gradated roof is in harmony with the ground in terms of its contour line as seen in **Figure 4.29** and **Figure 4.30**.

When we examine Demir Houses (1987) of Turgut Cansever, an important member of contemporary Turkish architecture, we see that the merge between place and structure in Cansever's residences bears resemblance with Wright's Usonian Houses. As seen in **Figure 4.31**, the harmony of the Demir Houses with the site and the interpretation of the language of the site are evidences showing its tendency to topography.

The sites were not laid out on a grid; plots were standard in area but not in shape... The paths and lanes between the villas, the richly landscaped gardens and terraces, and the highly diverse yet controlled massing of the villas themselves create the look and feel of a natural settlement.<sup>379</sup>



**Figure 4.31. Demir Holiday Village in Bodrum.**<sup>380</sup>

<sup>378</sup> Mimarlık Müzesi- Online.

Available at: <http://www.mimarlikmuzesi.org/hakkinda.asp>. (Accessed: 01.08.2005.)

<sup>379</sup> Ibid., p. 167.

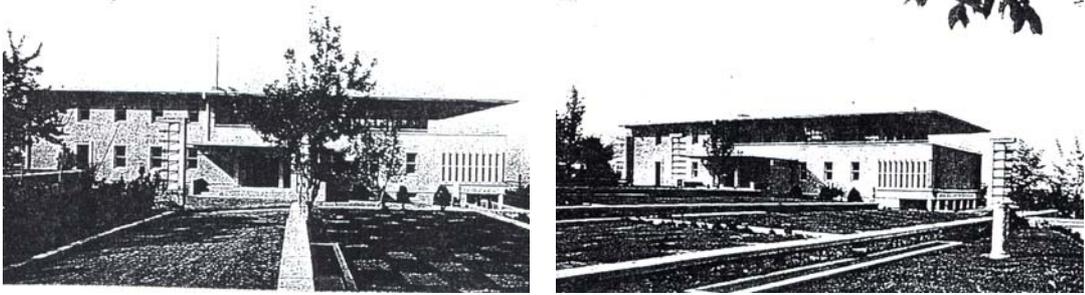
<sup>380</sup> Google. *Tradition, Newness and Novelty*. Online.

Available at: <http://luciensteil.tripod.com/katarxis02-1/id43.html>. (Accessed: 01. 01. 2006)

#### 4.3.2.3. Form – Function – Construction

At the beginning of the 20th century, along with his own architecture, Wright has given a new meaning to form and function. As Wright put forward his slogan: *form and function should be one*, he did not mean them to be separate things like in *nature*. As Naden asserted, "From his very first designs, he had been developing the structure of *organic architecture*, which demanded that a building be honest, that its form must follow its function."<sup>381</sup>

This idea in Wright's architecture worked and this new architectural approach was adopted by world architecture. As for Turkey, in the Republican Period, the unity of form and function assumed a new dimension with Wright's architecture. Some Turkish architects tried to catch the achievement of Wright with the integrity of form- function since his idea introduced perfect solutions to the questions of form-function. As an example *Salih Bozok Villa* by Seyfi Arkan may be given. In this villa, we see the influence of Wright's mannerist lines on Arkan.



**Figure 4.32. Hariciye Köşkü. 1933- 34, Çankaya, Ankara.<sup>382</sup>**

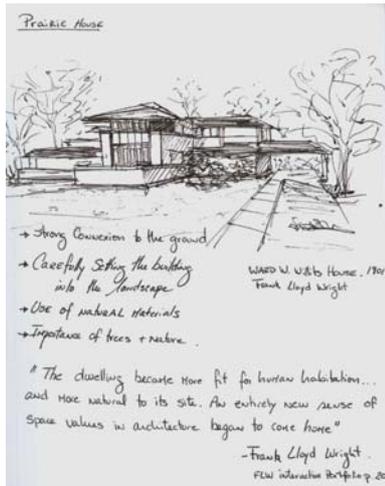
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<sup>381</sup> Naden, Corinne. J. *Frank Lloyd Wright- The Rebel Architect*. New York: Franklin Watts, Inc. 1968. p. 77.

<sup>382</sup> Arkitekt 1935.11. p. 311-316.

In this villa, formal influence was employed via the horizontal overhanging eaves, which reflects the Fallingwater house. In addition, for function, the intersection spaces used among other approaches to space reflect Wright's approach.<sup>383</sup> Furthermore, according to Tanyeli, the Hariciye building and the Beyazıt and Kadıköy transformer buildings of Seyfi Arkan could be considered as samples of the impact of Wright.<sup>384</sup>

Similarly, Sedat Hakkı Eldem was inspired by the formal context of Wright's Prairie Houses. Prairie Houses are based on "a free-plan, the directional or centrifugal lines, the generous low roofs with pronounced overhang, the broad chimneys, the reduced floor- heights, the suppression of sills, the ribbons of casements, the geometrical ornamentation, the intimate liaison of house and site."<sup>385</sup>



**Figure 4.33. Prairie house.**<sup>386</sup>

<sup>383</sup> Solak, Elif. *Seyfi Arkan: Cumhuriyet Döneminde bir Modernist Mimar*. İstanbul: İTÜ. Master Thesis. Ocak 2000. p. 116. "Türkiyede Arkan'ın yaptığı villa tasarımlarında özellikle Salih Bozok Villasında Wright etkili bir formülü kullandığını görebiliyoruz." "Wright'in manyerist çizgilerinden etkilenmiş kendi tasarımlarında da evrensel anlamda yararlanmıştır. Salih Bozok Villasında kullandığı üst üste gelen yatay etkili geniş saçaklar adeta Şelale evini yansıtmaktadır. "bunun yanında fonksiyona ağırlık veren mekan anlayışları içerisinde kullandığı arakesit mekanları da Wright davranışını yansıtmaktadır."<sup>383</sup> (Translated by author).

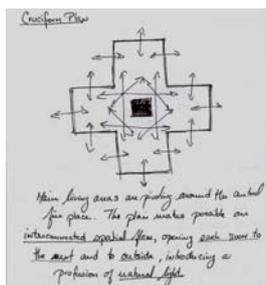
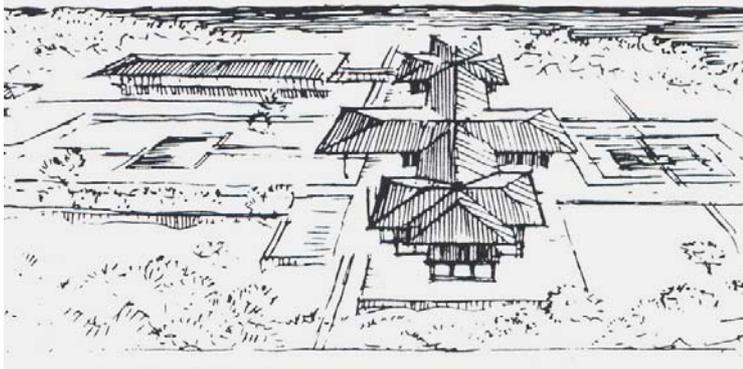
<sup>384</sup> E-mail Communication: Date: Wed, 20 Jul 2005 12:39:08 +0300 (EEST) from: utanyeli@superonline.com ,to: flzmz@yahoo.co.uk.

<sup>385</sup> Manson, Grant Carpenter. *Frank Lloyd Wright to 1910*. New York: Reinhold Publishing Corporation. 1958. pp. 108- 110.

<sup>386</sup> Yahoo. Images. *Prairie House*. Online. Available at: [http://images.search.yahoo.com/search/images?p=prairie+house%2Cwright%2C&ei=UTF-8&fl=0&qp\\_p=prairie+house+wright](http://images.search.yahoo.com/search/images?p=prairie+house%2Cwright%2C&ei=UTF-8&fl=0&qp_p=prairie+house+wright). (Accessed: 11.11.2005)

Eldem mentions Wright's wide eaves in his writings, the repetitive rhythm of the structural frame and the window and wide overhangs of the roof. For instance, the resemblance with Wright's architecture is more deliberate in the case of *President's Residence*, Büyükada, Istanbul, in 1935 by Eldem. This building resembles Wright's Ward W. Willits House with respect to form. It "consists of cross-axially intersecting wings spreading out into the landscape and an overall horizontal effect reminiscent of Wright's prairie architecture."<sup>387</sup>

Ward W. Willits House is the first house in true Prairie style and marks the full development of Wright's wood frame and stucco system of construction. Wright used a cruciform plan with the interior space flowing around a central chimney core and extending outward onto covered verandas and open terraces.<sup>388</sup>



**Figure 4.34. Cruciform Plan. Project for the President's Residence. Büyükada, Istanbul. 1935<sup>389</sup> and Ward W. Willits House, Highland park, 1901, Illinois.<sup>390</sup>**

<sup>387</sup> Bozdoğan, Sibel. *The Turkish House Reappraised*. In Sedat Eldem: Architect in Turkey. Singapore: Concept Media, p. 53. 1987. Cited in. [http://www.archnet.org/library/parties/one-party.tcl?party\\_id=442&order\\_by=author](http://www.archnet.org/library/parties/one-party.tcl?party_id=442&order_by=author).

<sup>388</sup> Google, *Seventeen Buildings*. Online.

Available at: <http://www.delmars.com/wright/flw8-3.htm>. (Accessed: 12. 12. 2005)

<sup>389</sup> Bozdoğan, Sibel. *The Turkish House Reappraised*. In Sedat Eldem: Architect in Turkey. Singapore: Concept Media, p. 53. 1987. Cited in. [http://www.archnet.org/library/parties/one-party.tcl?party\\_id=442&order\\_by=author](http://www.archnet.org/library/parties/one-party.tcl?party_id=442&order_by=author)

<sup>390</sup> Google. *Ward Willits House*. Online. Available at: [http://www.bc.edu/bc\\_org/avp/cas/fnart/fa267/flw/willits1.jpg](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/flw/willits1.jpg). (Accessed: 10.11.2005)

As for the construction, Wright saw it as an inevitable design element in his work. He said the following about his work:

Always the desire to get some system of building construction as a basis for architecture was my objective - my hope. There never was, there is no architecture otherwise, I believe... Form would come in time if a sensible, feasible system of building construction would only come first.<sup>391</sup>

For him, "The function of a building must dictate how it would look."<sup>392</sup> This is only possible by means of the unity of form, function, and construction.

Some Turkish architects such as Nebioğlu, Arkan, and Çiper believed the unity of form, function, and construction with respect to Wright's architecture. One of them is Danyal Çiper. Metin Karaoğlan House designed by Çiper reflects the purity of construction by means of cantilevers. In this building, reinforced concrete is used to flow to the outside. Therefore, construction can be read clearly from the outside. If the building is examined, one can see the harmony in form, function, and construction as in Kaufmann house in **Figure 4.35**.



**Figure 4.35. Cantilevered terraces, Metin Karaoğlan House,<sup>393</sup> 2000. Kaufmann House, 1935-39.<sup>394</sup>**

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<sup>391</sup> Wright, Frank Lloyd. *An American Architecture*. Ed: Edgar Kaufmann. New York: Horizon press. 1955. p. 231.

<sup>392</sup> Naden, Corinne. J. *Frank Lloyd Wright- The Rebel Architect*. New York: Franklin Watts, Inc. 1968. p. 25.

<sup>393</sup> Metin Karaoğlan House. Photographed by Filiz Sönmez in 29.12.2005.

<sup>394</sup> Google. *Kaufmann House*. Online. Available at: <http://www.bluffton.edu/~sullivanm/wrightpa/kaufmann.html>. (Accessed: 12. 12. 2005)



**Figure 4.36. Cantilever in Cemal Yilanci House<sup>395</sup> and Pope-Leighey House, Virginia, 1939.<sup>396</sup>**

Similarly, Nebioğlu also paid attention to the Wrightian constructional concerns such as emptied reinforced concrete floor system to decrease the amount of load due to the weight of reinforced concrete and overhanging eaves in Cemal Yilanci House and Özsaruhan House. (Figure 4.36, Figure 4.37.)



**Figure 4.37. Cantilever in Özsaruhan House.<sup>397</sup>**

<sup>395</sup> Cemal Yilancıoğlu House. Photographed by Filiz Sönmez in 12.02.2006

<sup>396</sup> Google. *Frank Lloyd Wright's Pope-Leighey House*. Online.

Available at: <http://www.popeleighey1940.org/> (Accessed: 01.12.2005)

<sup>397</sup> Özsaruhan House. Photographed by Filiz Sönmez in 12.02.2006

#### 4.3.2.4. Material – Building

Materials in Wright’s architecture can be interpreted as elements, which affect form and modify space.<sup>398</sup> He used industrial and local material in a harmonious combination. For example, as mentioned in the second chapter, in the Taliesin West, Wright introduced the natural material, stone, and wood. He combined the natural materials within the modern building successfully. His tendency influenced some Turkish Architects. For instance, Eldem was inspired by Wright’s house.

The tendency to nature in Wright’s houses has been a source of inspiration for the architecture of Sedat Hakkı Eldem as well. He gave importance to local material and used this concept in his architecture. To make the building clear and simple, reach the natural simplicity and beauty and to maintain the natural line, Eldem did not combine many different materials. He says, “It is necessary to voice the stone and avoid using concrete just because it is considered as modern.”<sup>399</sup> For example, Sedat Hakkı Eldem employed the wood and stone in his Taşlık Kahvesi. These local materials were used in a modern concept.



**Figure 4.38. Taşlık Kahvesi, 1948.**<sup>400</sup>

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<sup>398</sup> James, Cary. *The Imperial Hotel and the Architecture of Unity*. Rutland-Vermont: Charles E. Tuttle Company. 1968. p. 16.

<sup>399</sup> *Mimaride Türk Milli Üslubu Semineri*. Eldem, Sedat Hakkı. “Son 120 Sene İçinde Türk Mimarisinde Millilik ve Rejionalizm Araştırmaları.” İstanbul: Kültür ve Turizm Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü. 1984. p. 59.

<sup>400</sup> Kagıraşap Sağlıklı Yaşam Evleri. Mimari. Online. Available at: [www.ahsapev.com.tr](http://www.ahsapev.com.tr). (Accessed: 12.12.2005)

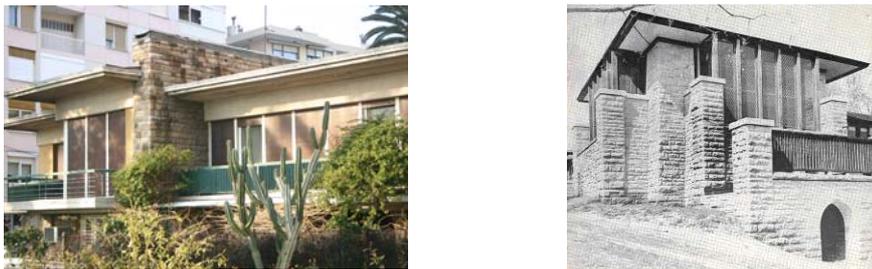
He accentuated the horizontality by wooden overhanging roof that leads to long shadow. The stone was specified for the different places of the building such as walls and ground.

For another example, as seen in Nebioğlu's *Özsaruhan House* and Çiper's *Metin Karaoğlan House*, he used stone on the façade with a combination of the other modern materials like glass and concrete.



**Figure 4.39. The combination of materials in Metin Karaoğlan House.<sup>401</sup>**

Nebioğlu is similar to Wright as regards the usage of material. As the harmony of material and the building are very important to both architects, they try to combine with natural and industrial materials truthfully. Nebioğlu succeed in using the stone on façade as Wright did in Hillside Home School. Both used stonewall to create vertical-line and combined the other materials.



**Figure 4.40. The stonewall on façade in Özsaruhan House, İzmir, Nebioğlu, 1950<sup>402</sup> and Hillside Home School, Spring Green, Wright, 1902.<sup>403</sup>**

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<sup>401</sup> Metin Karaoğlan House. Photographed by Filiz Sönmez in 29.12.2005. Interior space in 03.02.2006.

<sup>402</sup> Sayar, Yasemin. *İzmir Mimarlık Rehberi 2005*. Güner, Deniz.(ed). İzmir: Mimarlar Odası İzmir Şubesi Yay., 2005. p. 104.

<sup>403</sup> Manson, Grant Carpenter. *Frank Lloyd Wright to 1910*. New York: Reinhold Publishing Corporation. 1958. p. 131.

#### 4.3.2.5. Scale – Building

Human scale was used in Wright's works. In his opinion, horizontal line was perceived as the earth line of human life, which serves as a suitable proportion for his houses and the close relationship with the ground to provide the horizontal line. In addition, "doorways and ceiling heights were brought down to a more human scale, creating a feeling of comfort and oneness with the architecture."<sup>404</sup> The similar approach was also seen in the contemporary Turkish Architecture. Such architects as Eldem, Çiper, Nebioğlu, Vanlı, and Onat were aware of Wright's idea of scale. They applied this scale to their own house design. It can be seen in such works, Uşaklıgil House, 1956-65. Rıza Derviş Villası, 1956- 57, Mardin House, 1967, Emin Onat, Cenap And House, 1940.

The common features of these buildings are their tendency to human scale. These architects used certain aspects to create horizontal effects. For instance, in order to stress horizontality and the human-scale, Çiper shortened the heights of the door and the windows and made the eaves short. In addition, as the walls are not in full-height and as the furniture is used as partition element, these aspects are helpful to stress the human-scale. Likewise, as seen in Goetsch Winkler House, 1939, horizontal-effect is established by the concrete elements and extended roof and this leads to a low and spreading elevation.



**Figure 4.41. Goetsch Winkler House, Michigan, Frank Lloyd Wright, 1939.**<sup>405</sup>

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<sup>404</sup> Lind, Carla. *The Wright Style*. London: Thames and Hudson. 1998. p. 33.

<sup>405</sup> Scully, Vincent Jr. *Frank Lloyd Wright*. New York: George Braziller, Inc. 1960. p. 84.

## CHAPTER 5

### CONCLUSION

It will be fair to terminate this study starting by making a reference to the great contribution of Frank Lloyd Wright to the architectural developments of the twentieth century with the words of Bruno Zevi:

Young architects have learned from him is essential: to interior space as reality, the freedom of plan, and the continuity of the rooms, the exterior as a result of the interior arrangements, the projection of the house into the garden, a reliance on nature, the use of warm, natural and frequently of local materials and, above all, an experimental approach and a constant search for new solutions, instead of ready-made recipes, to both practical and psychological problems.<sup>406</sup>

Wright was also a successful writer and a theorist; his ideas and theories continued to spread after his death in 1959 all around the world and in Turkey. His architecture as a sign of modernism provided the possibility of dwelling on the expansion of modern movements in Turkey. However, as in the case of many other interpretations of westernisation, because of the lack of consciousness and sufficient knowledge, *organic idea* has not diffused fully into Turkish architecture. Except in the works of some famous architects, he has been copied but not thoroughly comprehended.

This study, after examining such occasions as competitions and exhibitions, and reviewing the publications, put forth the fact that in order to investigate the idea of *organic architecture* within a historical context one should also examine the existing vernacular and local examples in Turkey as proposed by Wright himself. He pointed to the values in vernacular architecture and while formulating his *organic architecture* he had been inspired by these values.

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<sup>406</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 125.

Vernacular and Local architecture in Turkey, due to the respect for the human being and nature, already had the traces of *organic architecture*, and thus could be considered similar to the ideas of Wright. Therefore, the discussion on the relationship between Vernacular and *Organic Architecture* becomes significant due to its importance in Contemporary Turkish Architecture.

During the early Republican period, Westernisation was on the agenda once more; however the reflection and meaning of *organic architecture* was different from how it was in Europe and the USA. This was partially related with the interpretation of the modern movement in Turkey. During that period numbers of modern houses were directly copied from the magazines without questioning their appropriateness to the Turkish life style, but just for the sake of being westernised. Being aware of the situation, some Turkish architects tried to draw attention to this situation. As Abidin Mortaş wrote, when these examples are closely examined it can clearly be understood that we cannot deny the characteristics that differ from country to country according to the changing climatic conditions, traditions, life styles and conception of humanity. Therefore it is wrong and meaningless to locate any beautiful villa that we saw in a book in the middle of our land.<sup>407</sup> We should interpret modern architecture within the framework of our own conditions and present our own architecture; and this matches well with what Wright favours.

The ideas on architecture arriving from Europe and America have been influencing the style of architecture of the period, and after the 1910s Wright was well recognized in Europe. However, it can surprisingly be noticed that the influence of Wright was comparatively less in the Turkish context, especially when *house design* is concerned. The critical question is: was this related to our approach to modernism or to Wright himself?

In fact, the way Wright was interpreted in Turkey was totally individualistic. Especially between 1923 and 1940, and after the 1950s, Turkey was aware of Wright and his works. Some famous Turkish architects were trying to achieve

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<sup>407</sup>Mortaş, Abidin. *Arkitekt* 1936. p. 27. "Bu misallerin yakından incelenmesi ile yeni mimarinin her memlekette iklim, adetler, yaşayış ve insanlığı anlayış şartlarına göre başka başka şekiller ve hususiyetler gösterdiğinin inkâr edilemeyeceği vazih olarak anlaşılır... O halde bizim için de bir kitapta gördüğümüz güzel bir villayı arsamızın ortasına oturtmak hevesi çok yanlış ve manasızdır." Diyerek Modern mimarlık ülkemizde bizdeki şartlar çerçevesinde yorumlanıp, kendi mimarlığımızı sunmalıyız. (Translated by author)

Western standards; however, *organic architecture* was not a key figure, i.e. not an influential architectural movement during that period.

There is no doubt about the fact that Turkish architectural heritage has also included the *organic idea* and its design principles. Moreover, in Turkish architecture and in the essence of organic architecture, a house *starts from the inside*. Therefore, it is quite surprising that *organic idea* cannot be understood in the Turkish context fully. In the light of this information, publications are surveyed and various questions are posed. Why did Turkish architects interpret this idea merely within the formal concept or misunderstood it? Why did Wright's influence on Turkish architects become individualistic?

The following issues can be seen as the reasons of such a situation:

- a) As Turkey was still under the influence of the World War I catastrophe, it was unable to achieve the Western standards in cultural, social, and economic arenas.

Furthermore, the insufficiencies in the fields of industry and technology in Turkey and the fact that architecture was not fully institutionalised prevented Turkish architects from interpreting modern architecture correctly. In the 1950's the world was also evidently infertile with respect to ideas. The post-war Europe, which suffered to a great extent, seemed to have lost its intellectual energy, and in popular culture American admiration and in professional circles learning new ways of management, production and approach from America became the dominant trend. Consequently, the impact of America became a reality at least in the daily life of the urban settlers among the top level of socio-economic status, but not a reality upon which thought was given at the level of production.<sup>408</sup> Wright and his organic idea was, to some extent, also affected by this.

- a- There was a lack of media- publications, TV, foreign newspapers- necessary for the understanding of the aspects of *organic architecture*.

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<sup>408</sup> Tanyeli, Uğur. "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık." 75 Yılda Değişen Kent ve Mimarlık. Ed. Yıldız Sey. İstanbul: Tarih Vakfı Yayınları. p. 237.

- b- There was a lack of maturity and institutionalisation in the educational discipline, and, therefore, the introduction of Wright to Turkey is as late as the 1950s.
- c- The architects or students studying abroad only had the privilege of the knowledge of Wright and his works.
- d- Wright displays a manneristic behaviour in an irrational approach in his works, which is peculiar to his own strong personality. In this regard, Wright and his architecture could not avoid individualistic interpretations. The individualistic approach of Wright made it difficult for Turkish architects to grasp him fully. As Wright had a very strong personality, the followers who grasped his architecture also refrained from being an imitation of him because, in his own idea, he believes that architectures of the world are only valuable within their time and style.<sup>409</sup> Afife Batur also said that he had such a personal attitude that architects avoided adopting him in order not to lose their own personal lines.
- e- They could not very easily free themselves from the influence of nationalist architecture and they needed more time to internalize the new ideas in architecture.
- f- It is rather a difficult process to understand and interpret his ideas in his writings fully. For this reason, the true Wrightian works are very rare both in the Turkey and Europe.<sup>410</sup> Moreover, it was rather more difficult to grasp Wright's architecture just from the images than the pioneer architects mentioned before. Understanding the term *organic* from his books is a major problem and the visual application of his architecture is also hard to design.<sup>411</sup>

Kortan has made more advanced statements on Wright and his architecture, and he indicates that this movement was not grasped enough in Turkey.

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<sup>409</sup> Wright, Frank Lloyd. *An American Architecture*, Ed. Edgar Kaufmann, New York: Horizon Press. 1955. p. 258.

<sup>410</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960- 1970*. Ankara: Odtü. Mimarlık Fakültesi. 1974. p. 49.

<sup>411</sup> Kortan, Enis. *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950- 1960*. Ankara: Odtü. Mimarlık Fakültesi. 1972. pp. 42- 43.

Nevertheless, there are some important results on Turkish Architecture as follows; *organic* term (misunderstanding- misconceptions), multi-sectional plan (formal tendency), executed works built by Wright's Turkish followers, the understanding of modernism via organic idea.

Wright was also a very famous architect in Europe and America. His buildings were known; and he was a powerful influence; his work had been exhibited, illustrated, written about. On the other hand, Wright was not adverted in Turkey fully. ***Organic term*** firstly appeared in publications. However, it is difficult to define this term, which cannot be clearly conceived by Turkish architects. This means that the excessive use of the term organic in architecture is not familiar to Turkish architects. It becomes clear that the term *organic* is subject to many ***misunderstandings*** in the course of architecture. Hence, Wright became far from having been understood and discovered wholly. Turkish architects perceived the organic idea as a "visual effect."<sup>412</sup>

Although there were some examples throughout the *organic* idea in Turkey, what is mentioned by *organic architecture* of Wright is different than what is mentioned by contemporary Turkish architecture. As it was mentioned previously in chapter IV, the organic idea transformed different patterns in architecture. The term *organic* was recognized in the field of Turkish architecture as the source of formal change. That is, it was noticed that the meaning of *organic architecture* in Turkish architecture has been mostly understood as the modification of the façade. It introduces the new different ***formal*** attitude and multi-pieced plans. In "Modern Mimarlığın Kavramları Üstüne," Cüneyt Budak briefly mentions Wright and states that Wright's followers use the connotation of being modern rather than its innovation, namely formal associations rather than functionalism in their design and express that modernism in Turkey is merely based on visual associations, having lost all of its functionalism.<sup>413</sup> Hence, misunderstanding of Turkish architects to fully integrate and understand the building principles of Wright resulted in poorly copied products.

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<sup>412</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 169.

<sup>413</sup> Budak, Cüneyt. *Modern Mimarlığın Kavramları Üstüne*. Mimarlık 5-6. 1985. p. 17.

Wright's architecture in the first stage is not an architecture that can be absorbed very easily, but some **Turkish architects** as Arkan, Eldem, Vanlı, Nebioğlu, and Çiper tried to interpret and understand Wright's works properly by means of the publications by visiting Wright's works abroad. Thus, they gave some examples in the Turkish architecture within the perspective of *organic* notion. Other than Danyal Çiper's interpretation of Wright's later approach, as explained in the previous chapter, cannot really show the individual interpretations of Wright's approach. Nebioğlu also followed Wright's Prairie architecture prominently. In this regard, this idea was developed gradually throughout individualistic Turkish works. And the attitudes and responses of Turkish architects to Wright and his organic idea was discussed including to what extent the influence of Wright's architecture is reflected upon their buildings, writing or ideas. Hence, this study also highlights the Turkish architects who have been significant in initiating *organic architecture* in Turkey.

Turkey began to feel the storm of organic idea especially after the 1950s, when it more effectively opened itself to the West. Therefore, while emphasizing on the evolution of *organic architecture* within the Turkish context, it is also possible to analyse the stand of **modernism** through Turkish architecture.

Analysing the *organic architecture* and searching its design principles and characteristics in Turkey gave way to reconsider the existing values in Vernacular and Local architecture. This was a hint to discuss a new approach to *house design*, which will accentuate the significance of nature in architecture thus propose an alternative way of life and a new vision to Turkish architecture. What Wright introduced as *organic architecture* transformed the new contemporary lives.

In Turkey, as in many other west countries, the question of *organic* in architecture provides us with the opportunity to examine the difference between the Turkish architects' perception of *organic architecture* and that prevailing in the West. Furthermore, what kind of a vision should this idea provide for the future?

Wright's architecture introduced a new residential life at the beginning of the 20th century, and its influence still persists. In this respect, by examining the design principles of Wright's architecture and its physical aspects, it can be

modified for the Turkish residential life from a modern perspective since Wright based his architecture on nature and its principles just as it is in the Vernacular and Local architecture. He defined his organic idea in the way:

Architecture is organic when the spatial arrangement of room, house and city is planned for human happiness, material, psychological and spiritual. Organic architecture is based therefore on a social idea and not on a figurative idea. We can only call architecture organic when it aims at being human before it is humanist.<sup>414</sup>

In this sense, this study lays down one fact: by interpreting the values of nature and Vernacular architecture within the framework of modern architectural aspects, Wright put forward his own notion of organic architecture and initiated a new era in the world regarding residential life. Being aware of this fact, this study in a way assumes a triggering role in making our contemporary Turkish architects reconsiders our values in Vernacular and Local architecture within the framework of modern architecture just as Wright did. In this way turning away from the box-like dwellings constructed for the sake of modernization towards its own essence, that is, aiming a human-oriented design comprising positive humanistic values and nature may be achieved. In other words, as Wright defined it, a notion of dwelling based on the idea of an architecture for the society and the architecture interpreted within the framework of modern principles can be processed within the context of Turkish architecture.

Furthermore, this study may attempt to assume a triggering role for Turkish architects so that they can gain new visions on the present architectural trends (Alternative Architecture, Green Architecture, and Evolutionary Architecture) in the world based on this notion of architecture and produce new ideas.

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<sup>414</sup> Zevi, Bruno. *Towards an Organic Architecture*. London: Faber and Faber Limited. 1950. p. 76.

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