

## **SAME LANGUAGE DIFFERENT DIALECTS: EXPRESSION OF THE MODERN MOVEMENT IN ANKARA AND KAUNAS**

**Huriye ARMAĞAN DOĞAN\***

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### **INTRODUCTION**

The definition of modernism in the global context appeared after the 19<sup>th</sup> century as a specific form of living which is not related to the old beliefs since traditional and old meant pre-industrial and backward. This approach also had a reflection in architecture in the early 20<sup>th</sup> century with the aim of creating an international style which would match with the new social circumstances of the societies. However, to implement the principles of this new style into every culture and every society was not easy. As Habermas (1987, 3) explains the meaning of the term modern, modern is a consciousness of an epoch that relates itself to the past, to view itself as a result of a transition from the old to the new. Therefore, it should still be possible to trace the effects of the old traditions furthermore, the continuity while analysing the modern and modernism.

However, the discourse of the Modern Movement and its attempts at establishing an international style resulted in an approach to the indications of environmental disintegration and discontinuity. Albeit architecture itself tends to have its own continuity and most of the architectural styles were born as a reaction to the style which comes before itself. Moreover, except the fact that architecture is a reaction to the style it comes before itself, it also appears both as a tool and as a field for ideological and/or social formations of the sociopolitical context as Ergut (1999, 38) states. In that regard, for understanding the contextual developments of architectural formation, and specifically the Modern Movement, it needs to be assessed in the specific time, place, and conditions. Therefore, if one of those parameters such as the place gets changed, the results and the way the architectural formation emerged might result differently.

For this research two different cities- Ankara, Turkey and Kaunas, Lithuania were chosen for analysis regarding the characteristics of their façades and plans. The reason for selecting these two cities do not merely derive from the fact that the author had the opportunity to live in both

\* Architecture and Construction Institute,  
Kaunas University of Technology, Kaunas,  
LITHUANIA.

1. This article is based on the research of the doctoral dissertation called *The Role of Cultural Memory in the Strategies of Adaptive Re-use of Built Heritage: A Case Study of the Modern Movement* which was defended in 2020.

2. The data taken from the nomination file of UNESCO World Heritage list for Berlin Modernism Housing Estates.

3. The data taken from the Official website of the State of Berlin: Berlin Modernism Housing Estates- on the UNESCO World Heritage List- Political and Social Background.

of the mentioned countries, but because, these cities experienced similar processes around the same time frame, however, the expression of the Modern Movement established different outcomes in their languages. Therefore, analysing these two cities which have different cultural and political backgrounds, and conditions identified beneficial for the research for understanding the development and diversity of the language of Modern Movement (1).

For understanding the conditions and the origin of the style, the theoretical framework is explained by a brief analysis of the Modern Movement in Berlin. According to the UNESCO nomination file, the social housing settlements which were built in Berlin during 1920s unite all the positive achievements of early modernism and they accommodate a symbolic value in the discourse on the history of 20<sup>th</sup> century architecture: along with Bauhaus and the buildings of Neues Frankfurt, as exemplary achievements of modernist architecture and urban development (2). Therefore, starting the research with this city has facilitated the research into analysing the characteristics of the movement, moreover, helped to understand how it changed its expression in different regions. It is important to assert that the expression of the Modern Movement and the core reasons for the usage of this approach in Berlin was different from the other two cities, since Berlin is the city which can be stated as the city where the movement was born. Therefore, it was not a way of expressing the approach with an interpreted dialect, but more about the creation of it. In that regard, the characteristics of the style in Berlin reflects less or even no cultural memory but reflects the needs of the period. For that reason, first of all the birth of Modern Movement language is demonstrated by the explanation of the situation in Berlin. Secondly, the interpretation of it in both Ankara and Kaunas is explained. Finally, the differences between these two dialects were analysed.

### BERLIN: THE GENESIS

The reasons for this movement to be born in Berlin is related to the consequences of the First World War, and the conditions emerged with the social and economic aspects in the early 20<sup>th</sup> century. After the First World War, the sweeping changes in technology and society resulted in the approach, which involved the rejection in historicism, and the simplification of expression affected the new era. However, the population growth in Berlin started in the middle of the 19<sup>th</sup> century by the impact of industrialisation and the urbanisation. When people started to move to cities from the rural areas with the aim of finding jobs and better living conditions, the building stocks in the cities were not able to administer these rapid changes. Furthermore, the unhealthy living conditions of the factory workers emerged an immense criticism and required strategies for improvement. After the First World War in the 1920s, the growth had a boost, which ended with the residence of Berlin doubling their numbers. Hence, the need for social housing appeared. As it is stated on the website of the state of Berlin, at the time, public authorities focused on a model to abolish overcrowded tenement buildings (3). In this period, the aim was establishing dwellings, which are public instead of private, social instead of speculative, comfortable instead of narrow, light instead of dark, airy instead of stifling and hygienic instead of unhealthy (Table 1).

In most cases, the elements of the form language of the Modern Movement included flat roofs, horizontal windows or horizontal emphasis on the

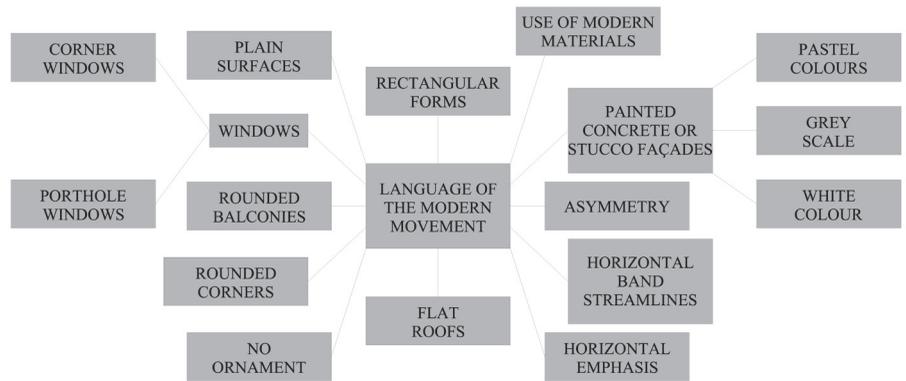


Table 1. Characteristics of the language of the Modern Movement (prepared by the author)

façades either by the structure itself or by band streamlines, corner and porthole windows, rounded corners and balconies, rectangular and asymmetrical forms and masses, painted concrete or stucco façades by various colours, such as white, different shades of grey or pastel colours (Figure 1). All these characteristics of façades of the Modern Movement had a unique expression and representation to the people in its language, which was different from the traditional forms they were used.

In this period, the focus was on constructing new estates which were cost-effective, and furthermore, which were providing a healthy dwelling for the society. As a result, a new style of architecture was established in Germany with the combination of urbanism, architecture and landscape design with innovative technical solutions and house typologies (Figure 2).

However, as it was stated in the *Nomination for Inscription on the UNESCO World Heritage List* book, Greater Berlin with its spacious undeveloped properties became the site of experiments in developing modern flats for people (4). Therefore, an attempt of establishing this new approach in architecture was based more on creating a guideline for social housing in an extensive area rather than constructing an existing fabric. As a result, it is possible to state that the authenticity and the architectural value of these

4. The data taken from the nomination file of UNESCO World Heritage list for Berlin Modernism Housing Estates.

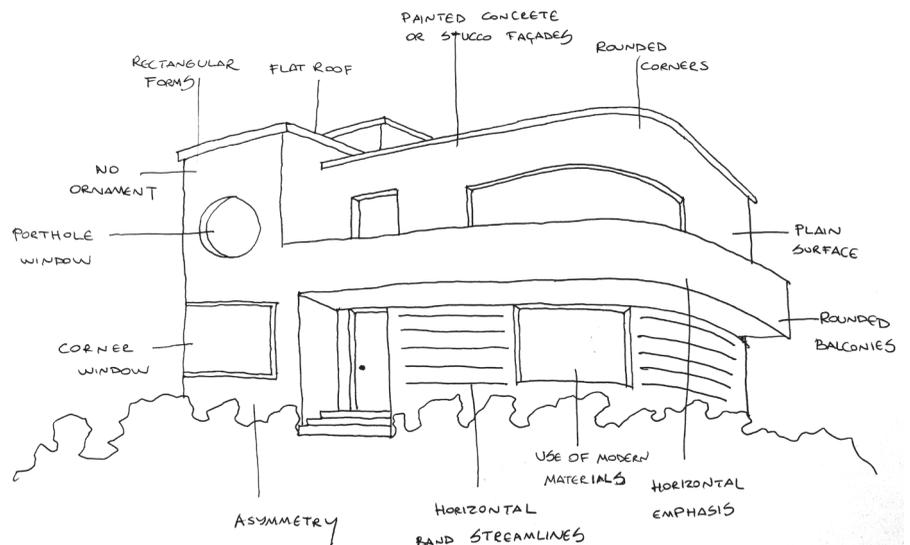


Figure 1. Elements of the form language of the Modern Movement (prepared by the author)



Figure 2. Collage of the Modern Movement buildings in Berlin (prepared by the author)

developments did not have a significant impact on the environment and the society it was implemented, but it had more impact on the society who lived in these buildings.

Around the same period in Germany, the Heimatschutzbewegung movement emerged as well, which was more based on a conservative artistic design and had more emphasis on preserving cultural heritage and regional elements (5). The heimat style had its reflections in many areas of art, including cinema, literature and architecture. According to Boa and Palyfreman (2000, 12), before the First World War, heimat style in literature was a response to modernization which occurred around the time, and at the same time, it was a response to regional tensions. Heimat style in architecture had similar characteristics as well. As it was stated by Umbach and Huppauf (2005, 8), Heimat style contained vernacular within the framework of modernity, instead of positioning as modernity's polar opposite. Unlike the historicism, which was seen in the world in the 19th century architecture, Heimat style tried to reinterpret traditional techniques and regional design languages in a clean and modern way without embracing the ornaments. Therefore, the main focus was not to have a nostalgia towards the past, but, to have an architectural style which is within a frame where behavioural expectations of the users would be met, furthermore, it would establish an environment where people would feel at home. However, with the impact of political situation at that time and

5. The data taken from the nomination file of UNESCO World Heritage list for Berlin Modernism Housing Estates.

the usage of national elements as in rejection of anything foreign changed the positive aspects of style towards a negative understanding. Therefore, the relationship of this style with modernity and the aim of establishing an international style mismatched with the approach. As a result, the concept of new architecture in Germany is guided more by the influence of Bauhaus and its ideals.

In the manifesto that Bauhaus published in 1919, it claimed that:

*“The ultimate goal of all art is the building. The ornamentation of the building was once the main purpose of the visual arts, and they were considered indispensable parts of the great building. Today, they exist in complacent isolation, from which they can only be salvaged by the purposeful and cooperative endeavours of all artisans. Architects, painters and sculptors must learn a new way of seeing and understanding the composite character of the building, both as a totality and regarding its parts” (Droste, 2002, 18).*

The Bauhaus school started with the rhetoric that had a teaching model of having parallel tuition from both an artist and a craftsman. Furthermore, it combined this approach with building design. The intention of this tuition was integrating theoretical teaching form with practical workshop training, which was focused on the functionality of the building, which did not reflect any class, and furthermore, it aimed directly at the modern society and its needs, although the aim of developing better conditions for the society lost its content, when the architecture started not to reflect the society. As Hahn (2015, 6) states, the avant-garde architecture of Bauhaus that developed in the twenties had monotone box-like constructions and soulless housing estates. Therefore, in the architectural sphere, the architecture that Bauhaus developed has not been always appreciated by everyone. Furthermore, in most cases, it might not be appreciated in contemporary understanding, especially by the society.

However, when the Bauhaus movement was first seen in Berlin, it generated a different lifestyle, and it changed the image of the city by the rules it stated and practised. It was concerned with creating a new architectural form while trying to establish a new social reform, at the same time, to make society more open and transparent. As Moholy-Nagy (1975, 21) states, Bauhaus was able to produce designs, which had an influence not only on industrial production and architecture but in shaping daily life as well. Aside from the impact on architectural objects, it as well affected the furniture, textiles, painting, photography and other fields, which were directly connected with design. As a result, when assessing the effect of Bauhaus in history, it is important to consider its other dimensions and not just evaluate it by its reflection on architecture. Moreover, the impact of Bauhaus cannot only be based in Germany, but in other parts of the world as well. Even though the Bauhaus school existed only for a short period of 14 years, its legacy can still be traced in present times, and its influence can be seen in other cities, which were trying to establish their own identities in the interwar period.

The Bauhaus Dessau building was added to the list of historical monuments in 1972 by the German Democratic Republic; it was added to the world heritage list in 1996. Therefore, the protection of the structure started less than 40 years after it was constructed, which is a rapid process for a heritage building. In that regard, it is possible to state that the early management of its protection and the emergence of the awareness

regarding the value of the building by the institutions and the society, determined a positive outcome for its present status.

### ANKARA

When the architectural practice of the Republican period in Turkey is analysed, it is essential to note that at that period, a newly settled country was trying to establish a new cultural identity, which was more peculiar than the Ottoman Empire; therefore, the implementation of Modern Movement discourses in architecture contained political aspects. German-speaking allies, such as Germany and Austria, were chosen as a model for new reforms to constitute a country, which is more western and modern when the country that was first settled. Therefore, these reasons should not be disregarded in the analysis process.

After the First World War, the ideas about establishing a national state became essential in international politics, which had a reflection in Turkey, due to the fall of the Ottoman Empire. As Bozdoğan (2001, 122) states, at the time of Republican period, the architectural discourse of the Modern Movement was appropriate to the discourse of the government, because the primary intention of that era was establishing a country, which would detach itself from the Ottoman and Islamic period, and furthermore, it would have a westernised and modern outlook. However, while attempting to be modern and of western society, the government



Figure 3. Collage of the Modern Movement buildings in Ankara (prepared by the author)

still wanted to emphasise nationalism which had an impact on creating the dialect of Ankara. Furthermore, as Nalbantoğlu (1993, 66) states, the nation-building process in the Turkish Republic involved the nationalist praxis by the faith in the process of modernisation, where the dominant ideology was a nationalistic idealism that was supported by the process of modernisation. As a result, these political views triggered the changes in lifestyles and architecture in 1920s Turkey (**Figure 3**).

Even though Turkey did not experience industrialisation and the problems established in the lifestyles of people in this period, which motivated the idea of the Modern Movement and the garden cities in the western societies, the new Turkish state inclined these ideas. The aim of the Republic was living as an advanced and civilised nation amid contemporary civilisations and specifically like the western world. However, as Robins (1996, 62) asserts, in some ways, the adapted modernisation established illusionary modernity that contained a paucity for the real dynamism of modernity in Turkey. In architecture, this modernity omitted the problems of residents and did not reflect the culture it implemented in the first years of the state. According to Akcan (2012, 51), especially in the process of the city planning of Ankara, Turkish bureaucrats rejected occasional domesticating gestures and insisted on designs, which were more European looking, rather than the traditional looking. However, in the end, the way the Modern Movement was implemented or interpreted in Turkey during the first years of the Republic still had the traces of tradition, which is influenced by a nationalised approach. According to Robins (1996, 67), the attempt of creating a new cultural identity witnessed a cultural tension, stemming from the inherent cultural polarity between the desire of being modern while trying to keep a distinct identity, which caused the presence of dichotomies between national and international, traditional and the modern or eastern and western attributes in Turkey. Consequently, these different approaches established a bipolar environment for architectural discourse in Ankara and the rest of the country during 1920s.

During this period, there were different suggestions created by various architects, such as promoting the modernist reconstruction of the traditional Turkish houses in a typological method or emphasising the sensitivity of modern architecture and stressing the consideration of the climate inputs (**Figure 4**). The main formation of Turkish houses seemed suitable for the Republican architecture with the reason of carrying national expressions; moreover, in its nature, it had the characteristics of being rational, functional and simple, which matched with the modernist attitude (The term Turkish house designates a particular vernacular type which exists in the vast territories of the former Ottoman Empire from the Balkans to the Arabic Peninsula. However, substantial variations in size and configuration are possible in different regions.).

However, the exclusively practised Modern Movement rules matched with the progressive ideals of the state, and furthermore, even applied a housing project, which was designed for Germany, to a site in Turkey that was discussed in a newspaper in 1935 (**6**). Moreover, Austrian architects who actively practising in Turkey at the time, such as Ernst Egli, Clemens Holzmeister, and Turkish architects who studied in Germany, had the tendency to implement architecture that was influenced by Bauhaus cubic architecture (**Figure 5**).

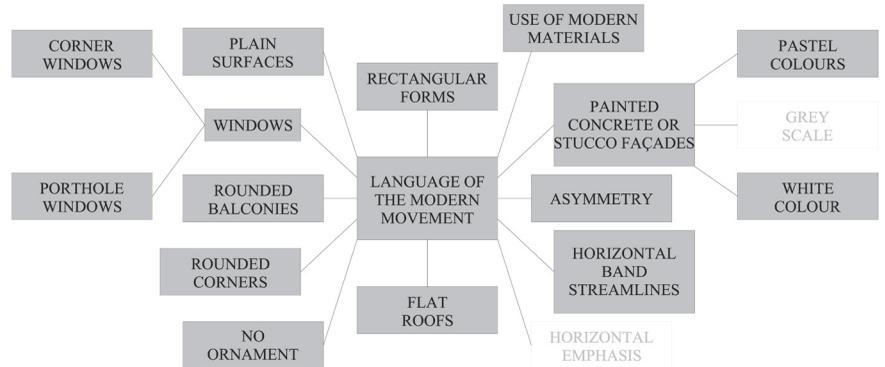
6. The article titled "Ankara'nın 5 yıllık planı" was published on *Ulus Gazetesi*, Turkey, 1935.



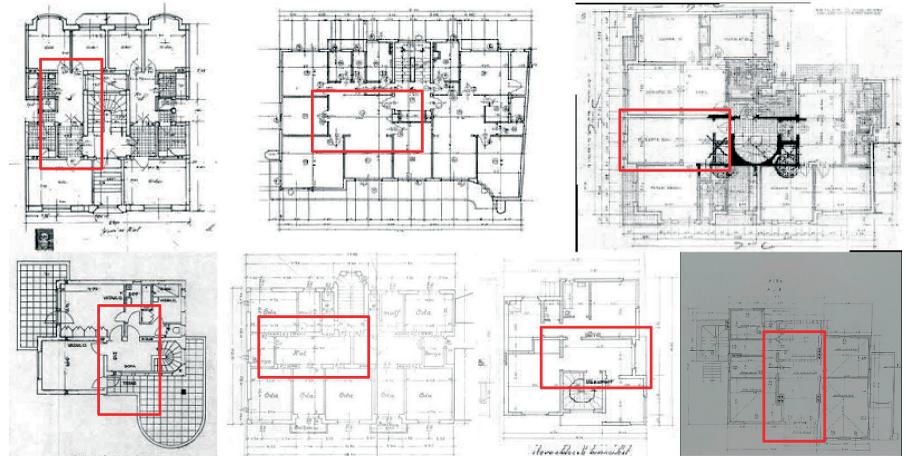
**Figure 4.** A Modern Movement House designed by İlhami Somersan in Ankara (photograph taken by the author)



**Figure 5.** Ismet Paşa Crafts School for Girls, Archive of Salt Institute



**Table 2.** Characteristics of the language of the Modern Movement in Ankara (prepared by the author)



**Figure 6.** Various examples of plan schemas that contain sofa from the Modern Movement period (prepared by the author)

During this period, all these architects designed houses with a modernistic agenda, which includes horizontal windows, white walls, flat roofs, functionalist standards and dissolution between inside and outside the boundaries (**Table 2**).

However, even in these modernistic houses, there was still a contrast regarding open-plan schemas due to the traditional use of houses by Turkish people. Furthermore, there was a tendency to separate and even hide the private spaces or rooms where the daily life is shaping from the social gathering areas. In various examples, it is possible to detect the existence of sofas which are one of the main elements in Turkish house planning (**Figure 6**). Therefore, the reflection of tradition and culture was still conspicuous in the plan schemas of these designs. As a result of all these attempts and different approaches, Turkish Republican architecture was born with the impact of Modern Movement, where socialist characteristics of Modernism such as efficiency, functionality and affordability played the role of symbolising the power of the state.

The Republican architecture can be divided into two main periods. The first period is called The First National Architectural Movement, which emerged around the 1910s and continued until 1930s. The main discourse of this style was removing the eclectic elements in architecture, specifically the elements emanate from the Western architectural styles and using the essential features of Ottoman and Turkish architecture (Sözen and Tanyeli, 2007, 43). However, after the settlement of the Turkish Republic, the focus moved more on creating the national style, which consists of adopting Turkish motifs rather than Ottoman ones, since the Ottoman period represented backwardness to the new country. Nevertheless, this architectural style was applied mostly by the Turkish architects who had their studies abroad or by Turkish architects who studied in the existing two universities in Istanbul (Sözen, 1996, 17). According to Akcan (2002, 3), there were a few hundred professionals working and connecting only Germany and Turkey in the first half of the 20th century (**Figure 7**). Therefore, the Turkish and foreign architects as well as urban planners, who migrated or travelled between these different regions, established interaction and influenced the scope of architecture in Turkey in the early 20th century. The foreign architects who were practising in Turkey in this period mostly applied the Modern Movement expression in their designs.

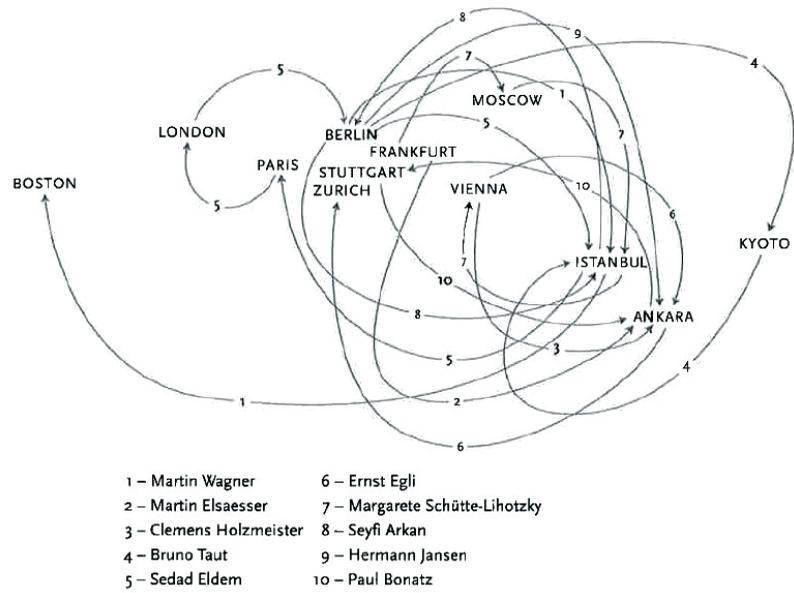


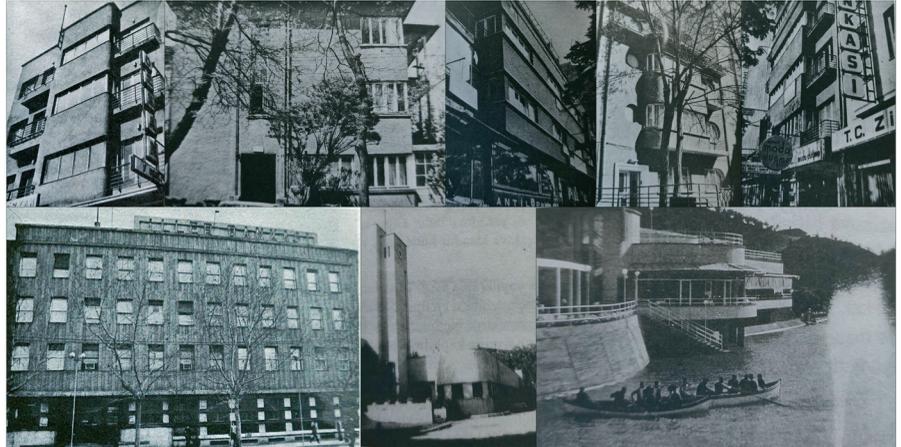
Figure 7. Interaction and paths of the immigrating and travelling architects are demonstrated in a stylised diagram in the book of Esra Akcan

Regarding the characteristics of the Modern Movement with flat roofs and surfaces, horizontal windows, terraces and continuous balconies or the windowsills at the façades made this style to be called the cubic architecture in Turkey. Most of the buildings that erected in this period were administrative and public buildings rather than residential ones, although there are examples of residential buildings as well. However, as Bozdoğan (1995, 172) asserts, modern forms or cubic architecture as the international style that came to be designated in Turkish were rejected with increasing nationalist fervour in the late 1930s, as the expressions of an alienated, cosmopolitan society. As a result, the second period of the Republican architecture started.

The second period in the Republican architecture is called The Second National Architectural Movement, which can be tracked between 1939 to 1950s (Hasol, 1999, 40). In this period, the economy of the country encountered complications and inconvenience by the conditions, which emerged due to the impact of the Second World War. During this era, importing materials became problematic, and nationalist tendencies arose, which was reflected in the architecture. In that regard, in this second architectural movement in Turkey, the impact of the Modern Movement decreased.

Turkish architecture at the beginning of the 20<sup>th</sup> century was highly influenced by the Modern Movement and the first examples of the modern architecture in Turkey were constructed in Ankara, which was the new capital of the Turkish Republic. Today, it is possible to detect buildings, which contain the characteristics of both of these architectural periods in Ankara heretofore; however, the existence of them is deteriorating due to the legitimization issues (Figure 8).

According to Birol (2010, 143), the heritage of the Modern Movement in Turkey was under severe danger until 1983, as these buildings were not accepted as the cultural heritage by the laws regarding their age value. However, even though the laws have changed more than three decades



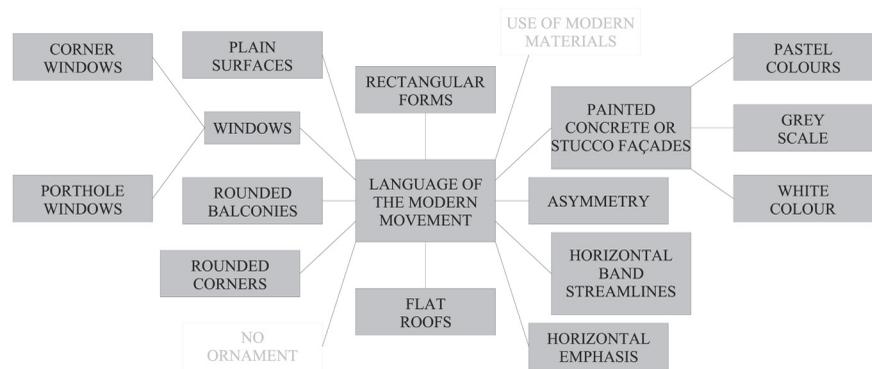
**Figure 8.** Demolished Modern Movement structures of Ankara (photographs are taken from the book of İnci Aslanoğlu)

ago, as stated by Madran (2006, 1), the approach towards cultural heritage and the perception of it is still limited by monuments and specifically mosques in Turkey by both local administration units and the public. Therefore, the appreciation and the understanding of these buildings have paucity in Turkey even in the contemporary period, which often results in the loss of this heritage.

## KAUNAS

Simultaneously with Ankara, in the interwar period, Kaunas became the capital of Lithuania. However, in Kaunas, this period was limited, lasting between 1918 and 1940, due to the multiple invasion and occupation of the capital Vilnius, and Lithuanian authorities decided to transfer the government to this city. Transferring the capital to Kaunas had an impact on the town, which initiated an immense amount of constructional developments. As it has been defined in UNESCO's tentative list description, Kaunas had been a modest Imperial Russian garrison city, and it suddenly acquired new importance with its new status as a capital. Therefore, this provided an impulse to accelerate its integration into the political, social and cultural context of interwar Europe through material and non-material forms, such as architecture, diplomacy, culture and education. As Jankeviciute (2017, 9) states, in this period, civil servants and professionals such as doctors, lawyers, artists and politicians started to reside in the city, which created the need for the new headquarters of institutions and housing for their employees, and this resulted in the construction of all the new government buildings as well as the residential buildings in Kaunas. At the time, the dominant architectural style in the world was the Modern Movement; therefore, Kaunas adopted the expression of it in its newly built structures; however, it applied its own interpretations (Table 3).

As Petrulis (2014, 209) states, even though Kaunas was the capital at the time, the temporary nature of the process has never been forgotten, and Kaunas established its own expression, which was a combination of the Modern Movement and national style. Losing the capital and part of the territory greatly inspired the need to strengthen national identity in various forms, and architecture was no exception. In this period, the most straightforward model for transforming the political message was implementing ornamentation taken from traditional Lithuanian textile or



**Table 3.** Characteristics of the language of the Modern Movement in Kaunas (prepared by the author)

wood carving by utilising plaster. Thus, the dispute between conservative and modern architecture that characterised the first half of the 20th century in Lithuania was often accompanied by rhetoric reminiscent of folk traditions. Though the search for Lithuanian spirit in professional masonry construction is not a predominant phenomenon, ornamental details (and not only those created in the Lithuanian national style), which can be associated with art deco today, remained important features of Kaunas architecture throughout the entire independence period. Even in the late 1930s, a young architect Bielinskis (1937, 62) was convinced that in its form, ornamentation must explain the significance and purpose of the entire building. According to him, it must express in miniature what the entire building signifies in all of its grandeur. In that regard, the interpretation of Kaunas differed from the other Modern Movement expressions, since most of the buildings, which were constructed in the world with the influence of the Modern Movement, encountered difficulties in integrating into their environment and the existing cultural elements, although Kaunas Modernism was not subject to such problems. Kaunas Modernism incorporated rather than contradicted traditional styles and features and adapted to the urban fabric due to its close connection to the vernacular language of Lithuania (Figure 9).

By the beginning of the 1930s, the situation has improved in most of the fields, and a significant increase of architecturally valuable buildings was starting to appear in the cityscape. By this time, though, the quest for the national style was almost extinguished – emerging new generation of architects, graduating their studies in various parts of Europe, were bringing in the new forms of modernism and other tendencies from across the borders; some of the older generation architects gave in to the new trends too. New architectural tendencies heavily borrowed from the phenomena like New Objectivity or Italian Rationalism, as the most successful architects were either alumni of German or Italian schools or were greatly influenced by it while studying locally as the literature from these spheres was most abundant.

According to Maciuka (1999, 24), even though there are regional differences across the villages of Lithuania, the vernacular architecture had the tendency to build its structures oriented towards the sun, defend against the wind, include handcrafted wooden ornaments of plants, the sun and other natural motifs. Therefore, the dialect of the Modern Movement in Kaunas as well implemented these tendencies, and it established a different interpretation, which is respectful towards the environment and



Figure 9. Collage of the Modern Movement buildings in Kaunas (prepared by the author)

kept the continuity of the traditional architecture. Except for the regionalist approaches in the Modern Movement where the architects are emphasising the use of local materials, in the example of Kaunas, it is possible to see the ornaments, which are the traces of cultural memory of the society in a modernist structure, and it is possible to state that these characteristics of expression in Kaunas established their own language in the Modern Movement era.

One of the convincing examples of modernist architecture and the dialect of Kaunas is the central post office building (Figure 10), which was designed in 1930 by Feliksas Vizbaras. According to Vizbaras (1933, 148), the design philosophy of the construction is closely connected with the vernacular

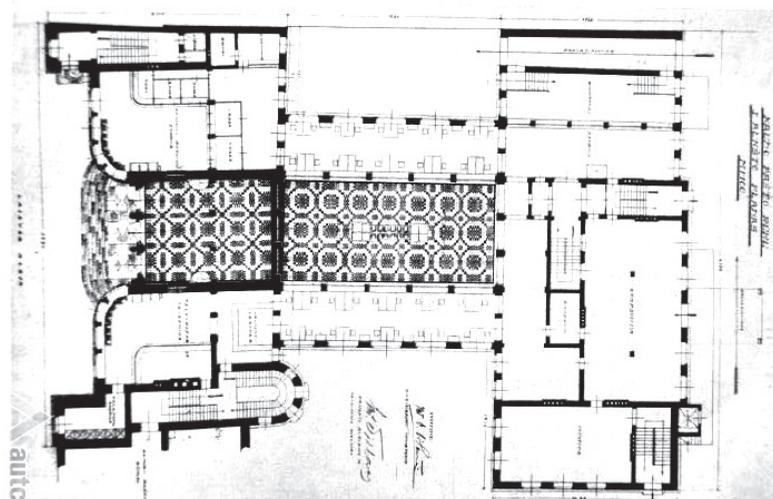


Figure 10. Plan of Kaunas Central Post Office (taken from the Journal called Technika ir ūkis)

architecture by its entrance, which resembles the porch of traditional houses, and the central hall, which is representing the rooms of the houses. In the particular case of the post office, it is interesting that the architect explains the national character of the building in terms of ornamentation as well as by using arguments about traditional functional structure.

It can be stated that the expression in Kaunas originates from the fact that a remarkable number of buildings constructed in the interwar period have the impact of individuality and authenticity. When buildings with the expression of Modernism were erected in Berlin, most of them were in the form of social housing; therefore, the sensitivity of the users was disregarded. As a result, the architectural style, which had its emphasis on the users and functionality for the users failed to fulfil the real needs, and it established a language, which was an average interpretation that can accommodate various people. This was one of the essentialities at the time, related to the need for an extensive number of dwellings because of the World War, and furthermore, to the problems caused by the major immigration to the city from the countryside. As a result, the architecture was economically feasible, but generally, it did not pay attention to the peculiarities of the location.

Kaunas as well experienced the impact of the war and the building boom related to turning a small town into the capital. However, architects still succeeded to design in a way which managed to be site-specific. Moreover, the buildings which were constructed at the time were predominantly small-scale constructions rather than massive complexes, which could have provided the advantage of working directly with the architects. As Laurinaitis (2017) states, the new tendencies of modernism that spread through most of the Western World after World War I soon found their way into the young Republic of Lithuania. Local architects that were returning home after their studies in Western European universities brought back new architectural ideas and transformed them into a distinctive local form that was later named Kaunas School of Architecture (7). Therefore, even though most architects who produced artefacts in this period studied abroad, they had local roots, which established their knowledge as well as their sensitivity towards the cultural memory of the society in their designs. As a result, it is easy to trace the impact of memory on the surfaces of Kaunas, and furthermore, the buildings that were constructed reflected the identity without rupturing the past, which is affecting the perception of the society in the contemporary perspective as well.

As Petruolis (2014, 216) states, the architectural language of the Modern Movement which was adopted in Kaunas was closely related to the mental aesthetic and construction understanding of Lithuania, and it was associated with the pragmatic improvement of constructions and the surroundings, rather than with a critical and rebellious position of a progressive architecture as other Modern Movement expressions. In that regard, the dialect of Kaunas contained more local tendencies and traditional expressions, which were even more regionalist when compared to other cities that were influenced by the Modern Movement (**Figure 11**).

Another intriguing characteristic of the expression of the Modern Movement in Kaunas is the use of material and construction techniques. When the materials and construction techniques in the Modern Movement are analysed, it is possible to state that the architects were innovative, tried different approaches and partially produced an experimental expression. Therefore, in some examples, architects even adopted approaches with the

7. The data is taken from the Architecture and Urbanism Research Center's database.

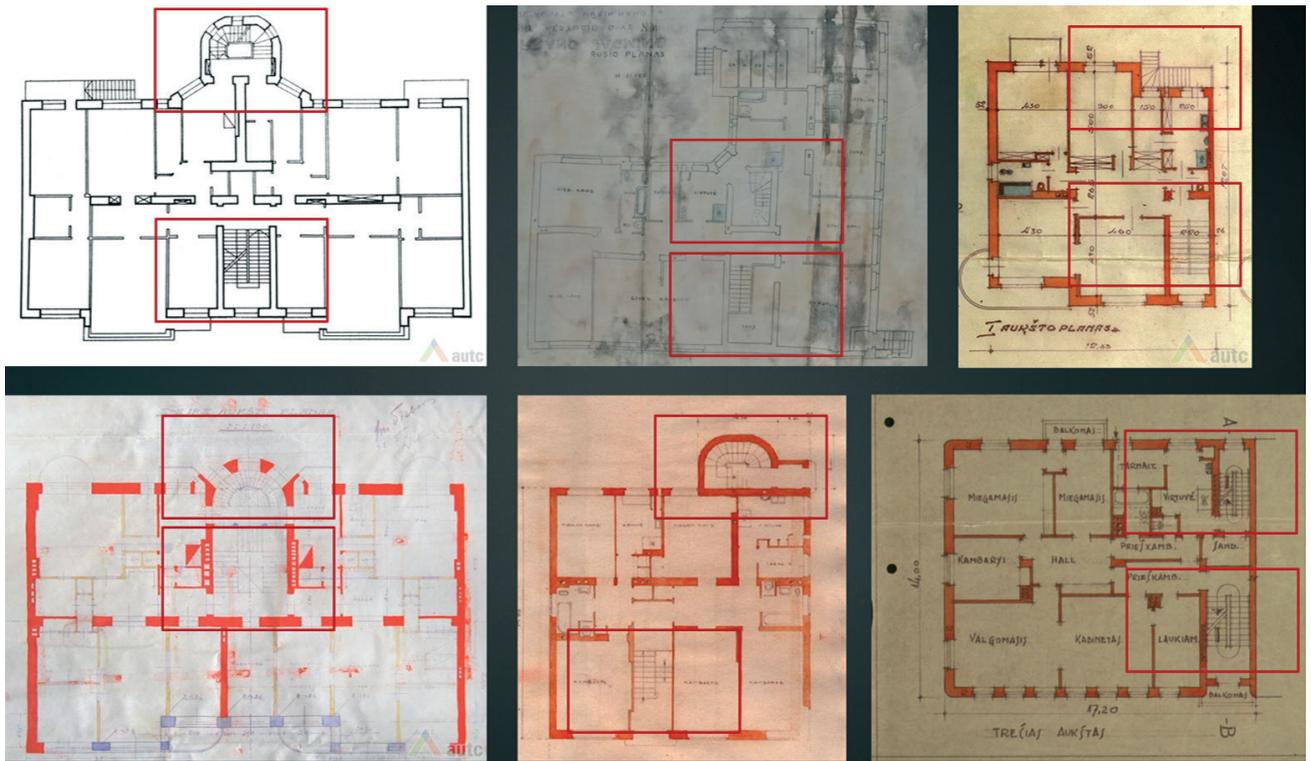


Figure 11. Drawing of the House of Tulip from the inventory (prepared by the author)

minimum use of materials, which contributed to pushing the structural limits. As a result, the buildings of this style became artefacts with a shorter lifespan. However, in Kaunas, architects determined to use bricks and masonry work constructions when they were designing the Modern Movement buildings. As a result, the buildings in Kaunas have more solid and durable masses.

Furthermore, the buildings, which now are considered examples of Kaunas modernism, were built increasingly rational in their inner layouts and perspectives and hygienic standards and were adapted to the local conditions. Especially, the modernist forms in private constructions were first employed by the owners of higher economic class, and while adapting new types of floor plans, the most lavish examples of apartment buildings had elements that were used from the 19th century onwards, such as the separate stairwells for servants (Figure 12).

The analysis of the architectural language in Kaunas suggests that the dialect of the Modern Movement in Kaunas was ahead of its time, and furthermore, it managed to develop an architectural expression in a Modern Movement era with characteristics of postmodern architecture such as sensitivity towards the region and the environment where it is implemented. Therefore, it is possible to state that it had the first indications of postmodern architecture, which started to be seen in the world in the 1960s by the expression of cultural and regional elements on its façades. Due to these significant characteristics, the modernist heritage of Kaunas was accepted to the preliminary list of UNESCO in January 2017, and currently, it is still a nominee for the list of the World Heritage with an outstanding value it contains. Furthermore, it holds the European Heritage Label since 2015 due to the different dialect it had established during the interwar period of the world with an expression that includes the usage of ornaments as well as other elements, which are reflecting the culture. One of the reasons why Kaunas has an outstanding value is the density of the Modern Movement buildings, which is pretty high, especially in the city centre. Therefore, it creates most of the fabric in this area. Most of



**Figure 12.** Various examples of plan schemas, which contain servant staircases from the Modern Movement period (prepared by the author)

the time, Modern Movement buildings do not have a direct impact on the environment where they are constructed due to their design characteristics that are more aimed at the user of the structure. However, in Kaunas, the buildings of this era are generating the whole fabric of the city centre. The dialect of modernism in Kaunas has achieved a balance with the fabric of the city by establishing an aesthetic coherence, which is appreciated and accepted by the society in the contemporary world. However, the article, which was written by Petrulis (2016, 27) in 2016, suggests that there was still a concern among the specialists regarding the foreseen conflicts, which might occur due to the gap between the official and private treatment of the value and the evaluation even in the recent past. Therefore, it is possible to state that the perception of the society in Kaunas regarding the interwar heritage is still changing and developing. However, the peculiarity of the Modernism in Kaunas with all the implication of cultural memory creates an impact on the perception of them as artefacts and makes it easier for the society to evaluate them as a cultural heritage.

## CONCLUSION

In the 20<sup>th</sup> century, Modern Movement established different dialects in its expression, which include the usage of ornaments as well as other elements which are reflecting the culture. It is possible to detect cultural and traditional forms in the usage of the buildings as well, which would generate functionality. Ideal usage and ideal beauty differ from culture to culture moreover from people to people. Therefore, if the Modern Movement can be considered as a functional style, it should contain the traces of the nations or the cultures it is representing, and it should have diversity regarding its language. The comparison between Berlin, Ankara and Kaunas, which represent the expression of the Modern Movement

	BERLIN	ANKARA	KAUNAS	
PROPERTIES	<ul style="list-style-type: none"> <li>-RECTANGULAR FORMS</li> <li>-CORNER WINDOWS</li> <li>-HORIZONTAL EMPHASIS</li> <li>-ROUNDED CORNERS</li> <li>-FLAT ROOFS</li> <li>-ASYMMETRY</li> </ul>	<ul style="list-style-type: none"> <li>-CORNER WINDOWS</li> <li>-COLOURS:WHITE/PASTEL</li> <li>-MODERN MATERIALS</li> <li>-PLAIN SURFACES</li> <li>-NO ORNAMENT</li> </ul>	<ul style="list-style-type: none"> <li>-RECTANGULAR FORMS</li> <li>-CORNER WINDOWS</li> <li>-COLOURS:WHITE/PASTEL</li> <li>-MODERN MATERIALS</li> <li>-PLAIN SURFACES</li> <li>-NO ORNAMENT</li> </ul>	<ul style="list-style-type: none"> <li>-RECTANGULAR FORMS</li> <li>-CORNER WINDOWS</li> <li>-COLOURS:WHITE/PASTEL/GREY SCALE</li> <li>-TRADITIONAL MATERIALS</li> <li>-PLAIN SURFACES</li> <li>-ORNAMENT</li> </ul>
TRIGGERING FACTORS	<ul style="list-style-type: none"> <li>-LACKING BUILDING STOCKS DUE TO IMMIGRATION FROM URBAN TO CITY</li> <li>-UNHEALTHY LIVING CONDITIONS OF FACTORY WORKERS</li> <li>-GOAL OF ESTABLISHING DWELLINGS, PUBLIC, SOCIAL, COMFORTABLE, LIGHT, AIRY, HYGIENIC AND COST EFFECTIVE PLACES</li> </ul>	<ul style="list-style-type: none"> <li>-LACKING BUILDING STOCKS DUE TO IMMIGRATION FROM URBAN TO CITY</li> <li>-BECOMING THE CAPITAL OF THE NATION</li> <li>-DETACHED IDENTITY FROM OTTOMAN EMPIRE</li> <li>-BEING MORE WESTERN</li> <li>-NATIONALISTIC IDEALISM</li> <li>-DESIGNS BY FOREIGN ARCHITECTS (MOSTLY FROM GERMAN SPEAKING COUNTRIES) AND LOCAL ARCHITECTS STUDIED ABROAD</li> </ul>	<ul style="list-style-type: none"> <li>-LACKING BUILDING STOCKS DUE TO IMMIGRATION FROM URBAN TO CITY</li> <li>-BECOMING THE CAPITAL OF THE NATION</li> <li>-DETACHED IDENTITY FROM RUSSIAN EMPIRE</li> <li>-BEING MORE TRADITIONAL</li> <li>-NATIONALISTIC IDEALISM</li> <li>-DESIGNS BY LOCAL ARCHITECTS STUDIED ABROAD (GERMANY OR ITALY)</li> </ul>	
DIFFERENCES FROM THE FIRST MODERNISM	<ul style="list-style-type: none"> <li>-BERLIN IS THE FIRST MODERNISM</li> </ul>	<ul style="list-style-type: none"> <li>-WHILE ITS MOSTLY SOCIAL HOUSING IN FIRST MODERNISM, IN THIS DIALECT, IT IS MOSTLY PRIVATE HOUSES AND GOVERNMENTAL BUILDINGS</li> <li>-PART OF THE CITY FABRIC, NOT AT AN EXTENSIVE AREA AS IN FIRST MODERNISM</li> <li>-MORE PRIVATE SPACES IN PLAN, RATHER THAN USAGE OF OPEN PLAN SCHEMAS AS IN FIRST MODERNISM</li> </ul>	<ul style="list-style-type: none"> <li>-WHILE ITS MOSTLY SOCIAL HOUSING IN FIRST MODERNISM, IN THIS DIALECT, IT IS MOSTLY PRIVATE HOUSES AND GOVERNMENTAL BUILDINGS</li> <li>-PART OF THE CITY FABRIC, NOT AT AN EXTENSIVE AREA AS IN FIRST MODERNISM</li> <li>-CONTAINS SERVANT STAIRS AND CLOSED PLANS, NOT MODEST AS THE FIRST MODERNISM</li> <li>-NOT LIKE FIRST MODERNISM, IT CONTAINS ORNAMENTS</li> <li>-USAGE OF TRADITIONAL MATERIALS INSTEAD OF MODERN MATERIAL</li> <li>-PITCHED ROOF BEHIND PARAPET INSTEAD OF FLAT ROOFS</li> </ul>	

Table 4. Comparison between Berlin, Ankara and Kaunas (prepared by the author)

as the architectural style, is an instructive approach for understanding the diversity of the Modern Movement and its characteristics in different cultures, both as a style and as heritage (Table 4). Furthermore, it should be noted that the analysis is not merely useful for understanding the different dialects of the same language but also useful for understanding the results of the approaches and strategies which has been implemented over time.

The analysis regarding the observations of the dialects in this research suggests that even though the intentions and the starting point of these two cities regarding the expression of the Modern Movement were similar, the outcome varied. In the dialect of Ankara, national elements were tried to be implemented both in the plans and the façades of the buildings, however, due to most of the buildings being governmental buildings, and residential buildings were not valued as much in the course of the decades, the Modern Movement did not establish a big impact on the image of the city. However, in Kaunas, the usage of traditional and vernacular ornamentation established an impact on the perception of the structures by the citizens, which directly affected the evaluation of these buildings and their appreciation. Furthermore, due to the demolition rates to be lower in Lithuania, the density of the buildings with this expression in Kaunas is still quite high which also establishes the fabric of the city in contemporary period. However, in Ankara, existence of these buildings is deteriorating and not seeing these buildings in everyday life might be affecting people's perception towards them since it does not let people connect with these buildings and establish new cultural memories. Therefore, even though the Modern Movement buildings are the accumulation of the culture as well, they are not seen as heritage in Turkey most of the time.

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**Anahtar Kelimeler:** Modern Hareket;  
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## AYNI DİL, FARKLI DİYALEKTLER: MODERN HAREKET'İN ANKARA VE KAUNAS'TA GÖRÜLEN FARKLI İFADELERİ

Mimaride görülen Modern Hareket tüm dünyada aynı şekilde ifade edilememiş veya anlaşılammış, bu da kullandığı mimari dilde farklı diyalektlerin oluşmasına sebep olmuştur. Oluşan tüm farklı diyalektlerin tek bir ortak amacı olsa da (işlevsel ve eklektizmden uzak bir mimari ifade oluşturmak) herbiri kendine özgü yaklaşımlar geliştirmişlerdir. 20. yüzyılın başlarında Modern Mimari insanlara sosyal ve kültürel yenilenme şemasının bir parçası olarak takdim edilmiştir. Dolayısıyla değişik kültür ve ulusların kendilerinden önce gelen nesillerden miras aldıkları kültürel hafızalarına ve kendilerine özgü geliştirdikleri bireysel yöntemlere bağlı olarak başka ifade tarzları oluşturmaları beklenmektedir. Ayrıca yerel mimarının ve ideal güzellik kavramına olan bakış açısının da etkisi yatsınmamalıdır. Bu makale, Birinci Dünya Savaşı'ndan sonra başkent olan ve hem kamusal, hem de sivil mimaride inşai faaliyetlerin ivme kazanmasıyla benzer süreçler yaşayan Ankara (Türkiye) ve Kaunas'ın (Litvanya) Modern Hareket mimarlık dilini kullanan konut cephelerini ve planlarını analiz etmektedir. Bu iki şehrin karşılaştırılması, aynı mimari dilin ayrı ulus ve kültürlerde oluşturduğu farklı ifade tarzlarının anlaşılmasına yardımcı olacaktır.

### **SAME LANGUAGE DIFFERENT DIALECTS: EXPRESSION OF THE MODERN MOVEMENT IN ANKARA AND KAUNAS**

The Modern Movement in architecture was not expressed or understood in the same way all around the World, which created different dialects in the language it uses in architecture. Even though all the different variations had one common aim, which was establishing an architecture that is functional and away from eclecticism, there were still diverse approaches. In the early 20<sup>th</sup> century, modern architecture was introduced as a part of a schema of social and cultural renewal, therefore, it can be expected that in different cultures, it had different reflections since different cultures and nations develop and improve the individual forms of the architecture according to their ability and their cultural memories that they have inherited from earlier generations. Furthermore, due to the traditions derive from vernacular architecture and point of view on the ideal beauty. This paper performs analysis on different residential façades and plans with the expressions of the Modern Movement in two different cities; Ankara, Turkey and Kaunas, Lithuania which were both became the capital of their countries after the World War I and experienced similar processes around the same time frame by construction boom both in governmental and civil architecture. In that regard, comparison of these two cities will help to understand the variance in different dialects used in the same architectural language in different nationalities and cultures.

**HURİYE ARMAĞAN DOĞAN**; B.Arch, M.Sc., PhD.

Received her bachelor's degree (2008) in architecture and MSc. (2008-2011) in conservation and preservation of cultural heritage from Mimar Sinan Fine Arts University. Earned her PhD. degree (2016-2020) in History and Theory of Art and Architecture from Kaunas University of Technology. Major research interests include adaptive re-use, preservation of cultural heritage, modern movement, early 20th century architecture, cultural memory, and visual perception. huriye.dogan@ktu.lt