
Interweaving Histories

Margarete Schütte-Lihotzky (1897-2000) was the first female Austrian architect and an activist in the anti-Nazi resistance movement. She studied architecture under Oskar Strand, a pioneer of affordable housing for Vienna's working class, and after graduation worked with Adolf Loos to design residential properties for World War I veterans. In 1926, Lihotzky was invited to join the Municipal Building Department in Frankfurt by architect and city planner Ernst May. At the time, May's work centered around Frankfurt's housing shortage. May, Lihotzky and the rest of May's architectural staff were successful in integrating functionality and humanity into thousands of the city's affordable housing units. While Lihotzky's work continued with the design of kindergartens, student housing, schools and public buildings, her most recognized achievement was the 1926 invention of the Frankfurt Kitchen, the prototype of the built-in kitchen. Ultimately, Frankfurt City Council installed 10,000 Frankfurt Kitchens in new apartments designed for working class occupants.

In Frankfurt, Lihotzky met Wilhelm Schütte, a fellow architect

whom she would later marry. In 1930, with the political situation in Germany becoming unstable, Schütte-Lihotzky and her new husband joined Ernst May and a team of 17 architects—dubbed the “May Brigade”—in response to an invitation from the USSR to travel to Moscow and design low-cost housing for workers. Aside from short business trips to Japan and China, Schütte-Lihotzky stayed in the Soviet Union until 1937. Under Stalin's leadership, as the situation there, too, became precarious, she and her husband again moved

first to London and, later, to Paris. Paris was not the couple's final destination; lacking jobs, Schütte-Lihotzky and her husband were offered teaching positions by friend and exiled German architect Bruno Taut, at the time a professor at the Fine Arts Academy in İstanbul.

By the early 1930s in Turkey, establishing new institutions for the young Republic was fundamental to Atatürk's Reforms, a series of political, legal, cultural, social and economic changes. In 1933, the reorganization of İstanbul University began, and in 1946, Ankara University, the first university in Anatolia, was es-



Crowds cheer Hitler's arrival in Vienna (March 1938)



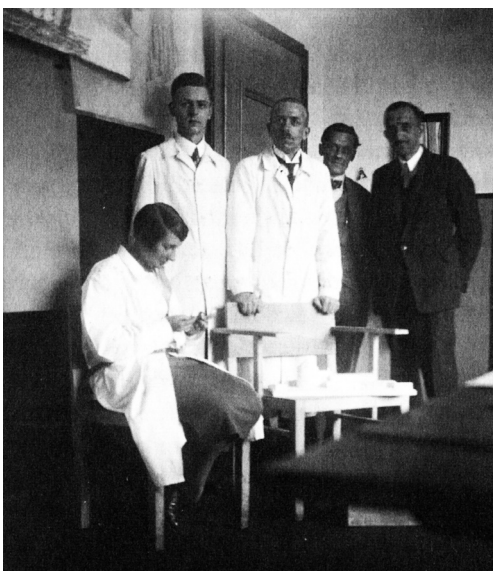
Atatürk with students (June 1937)

established by assembling faculties earlier instituted in the capital.

National Socialism was a rising threat throughout Europe. Academics—Jewish, or with liberal or social democratic views—were facing extreme difficulties related to their identities and ideas. At the same time, Turkey was in desperate need of scholars to teach at its newly established universities.

As World War II approached, İstanbul had earned the reputation of a safe destination for exiled Europeans. In 1938, accepting Bruno Taut's invitation, Schütte-Lihotzky and her husband moved to İstanbul to teach. Although Taut died soon after the couple's arrival, it was here that the Schüttes met musicians Béla Bartók and Paul Hindemith, as well as other foreign professors.*

Schütte-Lihotzky worked for the Turkish Ministry of Education from 1938 to 1940, designing



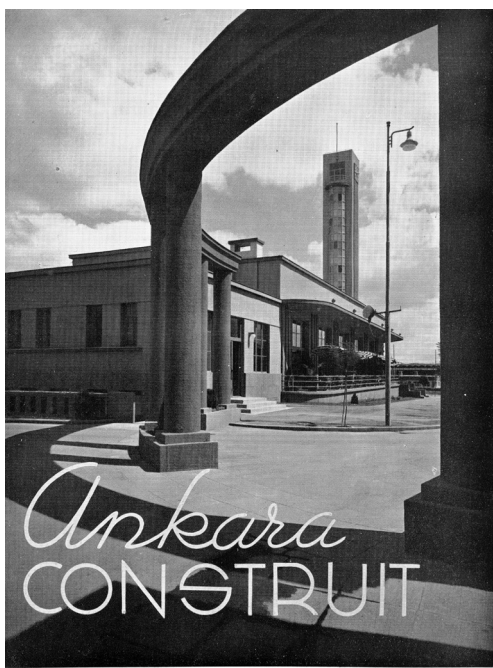
Margarete Schütte-Lihotzky, building surveyor, Frankfurt (1926)



Frankfurt Kitchen (1926)

prototype grade schools for Anatolian villages and an extension of the Girl's Lycée in Ankara. Her plan for a "Feast Tower," to be built at the Karaköy entrance of Galata Bridge in honor of the Republic's 15th anniversary, however, was never realized. As Atatürk was severely ill at this time, anniversary celebrations were not as elaborate as they typically would have been.

In İstanbul, Schütte-Lihotzky met Herbert Eichholzer, a fel-



* Some of the professors and artists working in Turkey by the 1930s: Licco Amar, Heinz Anstock, Fritz Arndt, Erich Auerbach, Rudolf Belling, Kurt Bittel, Helmuth Theodor Bossert, Hugo Braun, Leo Brauner, Ludwig Friedrich Breusch, Harry Dember, Friedrich Dessauer, Herbert Dieckmann, Ernst Diez, Josef Dobretsberger, Wolfram Eberhard, Carl Ebert, Albert Eckstein, Ernst Arnold Egli, Kurt Erdmann, Erwin Finlay-Freundlich, Erich Frank, Traugott Fuchs, Philipp Ginther, Wolfgang Gleissberg, Friedrich Grimm, Hans Gustav Güterbock, Felix Haurowitz, Alfred Heilbronn, Karl Hellmann, Rosemarie Heyd-Burkart, Franz Hillinger, Paul Hindemith, Ernst E. Hirsch, Julius Hirsch, Paul Hoffmann, Clemens Holzmeister, Richard Honig, Joseph Igersheimer, Alfred Isaac, Alfred Kantorowicz, Gerhard Kessler, Curt Kosswig, Walther Kranz, Benno Landsberger, Leopold Levy, Wilhelm Gustav Liepmann, Werner Lipschitz, Hans Marchand, Alfred Marchionini, Eduard Melchior, Max Meyer, Fritz Neumark, Rudolf Nissen, Siegfried Oberndorfer, Gustav Oelsner, Wilhelm Peters, Hans Poelzig, Henry Prost, Paul Pulewka, Hans Reichenbach, Ernst Reuter, Umberto Ricci, Hellmut Ritter, Georg Rohde, Hans Rosenberg, Wilhelm Röpke, Walter Ruben, Alexander Rüstow, Philipp Schwartz, Andreas Bertholan Schwarz, Max Sgalitzer, Leo Spitzer, Fritz Stern, Julius Stern, Karl Strupp, Marie Louis Süe, Bruno Taut, Adolf Treberer, Ernst von Aster, Arthur R. von Hippel, Richard von Mises, Robert Vorhoezler, Martin Wagner, Karl Weiner, Hans Wintersstein, Erich Zimmerman, Eduard Zuckmayer.

low Austrian and architect organizing Communist resistance efforts against the Nazi regime. In 1939, Schütte-Lihotzky joined the Austrian Communist Party (KPÖ) and in December 1940, together with Eichholzer, traveled to Vienna to make contact with the Austrian Communist resistance movement. However, only 25 days after her arrival in Vienna, she was arrested by the Gestapo. While Eichholzer was charged with high treason and executed in 1943, Schütte-Lihotzky was sentenced to 15 years imprisonment in Aichach, Bavaria. She was liberated from there by U.S. troops on April 29, 1945.

Prior to her sentencing, Schütte-Lihotzky's friends in prison had advised her to take advantage of her relationship with the Turkish Ministry of Education, suggesting she obtain a letter requesting her return to İstanbul. (Although at this time Turkey and Germany were not allies, it was in the latter's best interest to remain on good terms.) Wilhelm Schütte, still te-



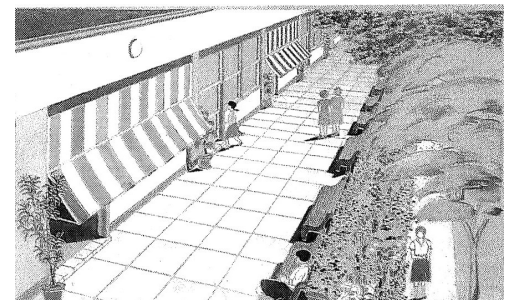
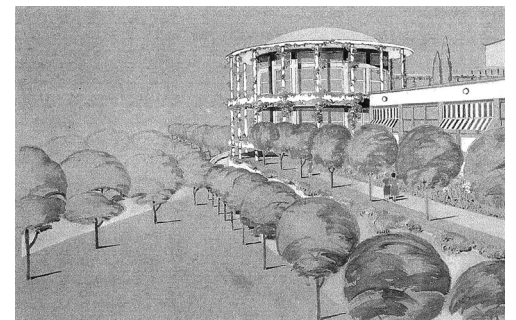
Margarete Schütte-Lihotzky and Wilhelm Schütte in their İstanbul apartment overlooking the Bosphorus (1938)



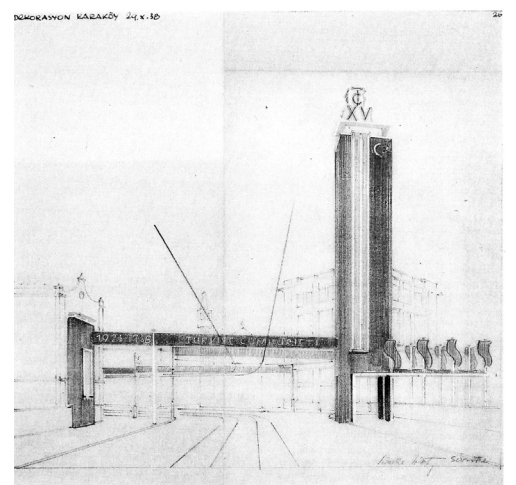
Wilhelm Schütte (third from left) and Robert Vorhoezler (first from left) with Turkish professors from the Department of Architecture on a research trip to Edirne (1940)

aching at the Academy of Fine Arts in İstanbul, forged this letter and succeeded in sending it to his wife's sister in Vienna with a courier from the German Embassy. "If this letter had not reached Berlin in time, I would have been sentenced to death and executed together with my comrades," Schütte-Lihotzky relates in her memoirs.**

** *Erinnerungen aus dem Widerstand*, Edition Promedia, 1998, pp. 124-138.



Margarete Schütte-Lihotzky's proposal for the extension of the Girl's Lycée in Ankara (1938)

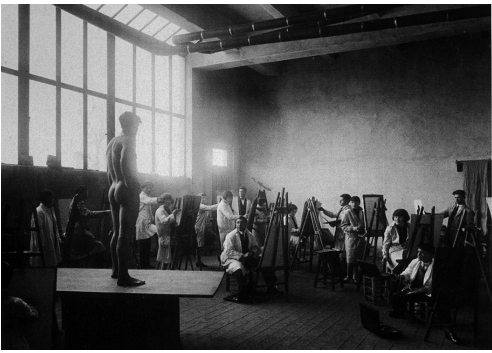


Margarete Schütte-Lihotzky's "Feast Tower" proposal for the Karaköy entrance of Galata Bridge in celebration of the Republic's 15th anniversary (Unrealized due to Atatürk's severe illness)



Carl Ebert with his students at the State Conservatory in Ankara (1937)

Carl Ebert was a German theater and opera producer, administrator, director and actor who directed Brecht's *In the Jungle of Cities* in Darmstadt in 1927. Ebert was invited to teach in Ankara during the 1935-36 academic year. Between 1935 and 1944, he acted as the director of the newly founded State Conservatory in Ankara, which ultimately led to the foundation of the Turkish State Opera and Ballet. Ebert established opera and theater departments at the Conservatory, as well as a "practice theater" where opera and drama students could appear in public performances.



İstanbul Academy of Fine Arts painting studio (1927)

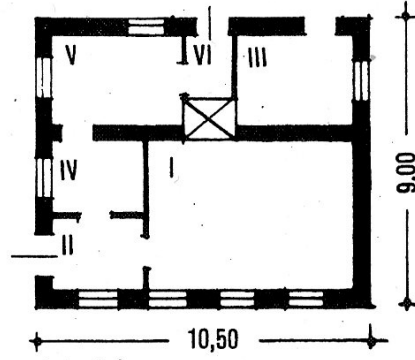
Plan 1: School for 30 students

Plan 2: School for 50-60 students

Plan 3: School for 50-60 students with room for one teacher

Plan 4: School for 100-120 students with room for one teacher

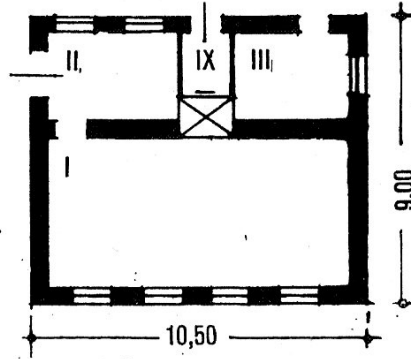
Plan 5: School for 50-60 students with room for two teachers



Şekil. 1

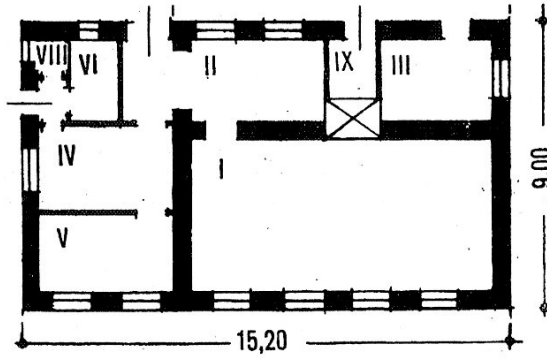
BİRİNCİ İNŞAAT SAFHASI:
30 TALEBELİK BİR SINIFLI MEKTEP, MUALLİM İKAMETGÂHİLE BİRLİKTE

VEYAHUT



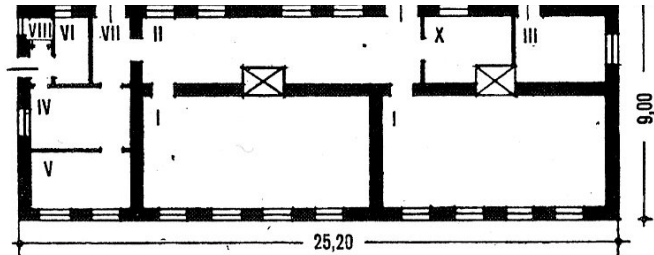
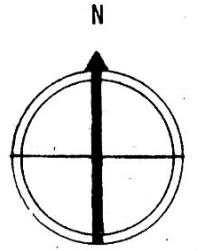
Şekil. 2

BİRİNCİ İNŞAAT SAFHASI:
50-60 TALEBELİK BİR SINIFLI MEKTEP, MUALLİM İKAMETGÂHI YOKTUR

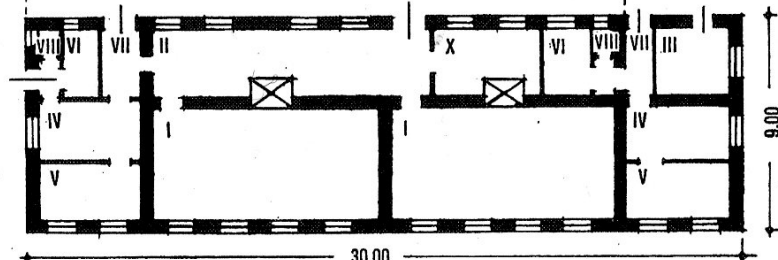


Şekil. 3

Plan - 1



ÜÇÜNCÜ İNŞAAT SAFHASI:
100-120 TALEBELİK İKİ SINIFLI MEKTEP, BİR MUALLİM İKAMETGÂHİLE BİRLİKTE



ÜÇÜNCÜ VEYA DÖRDÜNCÜ İNŞAAT SAFHASI:
100-120 TALEBELİK İKİ SINIFLI MEKTEP, İKİ MUALLİM İKAMETGÂHİLE BİRLİKTE

Modernity Unveiled

Today's 29-letter Turkish alphabet was established with the Law on the Adoption and Implementation of the Turkish Alphabet on November 1, 1928, as a vital step in Mustafa Kemal Atatürk's cultural reforms. Replacing the earlier Ottoman Turkish script, the new script was designed as an extended version of the Latin alphabet.

The alphabet reform, combined with the 1932 foundation of the Turkish Language Association and campaigns by the Ministry of Education including the opening of Public Education Centers across Turkey, succeeded in achieving a substantial increase in the country's literacy rate, from around 20% to over 90%. The reforms were further backed by the Law on Copyrights, issued in 1934, which encouraged and strengthened the private publishing sector. In 1939, the first Turkish Publications Congress was organized in Ankara with the objective of stimulating discussion around issues like copyright, printing, the literacy rate and scientific publications.

In 1928, the most critical issue in Turkey was education of the masses. Under the leadership of Atatürk, the government sought



Minister of Education Hasan Ali Yücel with a student from the Village Institutes (1940)

to improve the lack of access to education through a literacy mobilization campaign. The program began in rural areas, where the rate of illiteracy was at its highest.

During the mid-1930s, there were no schools or teachers in most villages. By 1940, the Village Institutes had begun to be established. The institutes trained teachers from the villages, then sent them home to form new village schools. Despite the brief existence of the Village Institutes, they were successful in significantly increasing the number of primary schools in Turkey.

Children were selected to attend Village Institutes based on their success in previous classes. In most Village Institutes, stu-

dents constructed school buildings and farmed their own food. Their education was comprised of both practical studies and classical math and science courses, with daily routines including physical education and reading periods. Students were also invited to attend meetings in which they could openly criticize school curricula, teachers and administration.

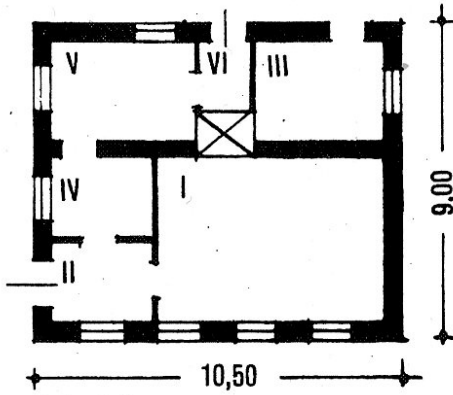
By the time of their closure in 1954, there were a total of 20 Village Institutes and one Superior Village Institute for teacher training. In total, the Village Institutes produced approximately 25,000 graduates.



Modernity Unveiled / Interweaving Histories



There is no evidence that Margarete Schütte-Lihotzky's plan for a 30-student school (10.50 x 9.00 m.), designed during her time at the Turkish Ministry of Education from 1938 to 1940, was ever built by the students of the Village Institutes; however, an artist's imagination can always bring together fact and fiction.



The structure for the project is based on the 1/4 scale of Margarete Schütte-Lihotzky's original floor plan.

Tanzimat

January 21 - May 16, 2010

Augarten Contemporary, Vienna

Modern Essays 3

November 22, 2011 - January 22, 2012

SALT Galata, İstanbul

