

SPACES OF AN ESCAPIST UTOPIA:  
AN INQUIRY INTO THE YEŞİL YURT DREAM OF SERVET-I FÜNUN

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**SPACES OF AN ESCAPIST UTOPIA:  
AN INQUIRY INTO THE YEŞİL YURT DREAM OF SERVET-I FÜNUN**

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## ABSTRACT

### **SPACES OF AN ESCAPIST UTOPIA: AN INQUIRY INTO THE YEŞİL YURT DREAM OF SERVET-I FÜNUN**

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Throughout the history, humankind has created many utopias and has used the utopian vision to build the physical environment, govern the social life or just escape from the existing reality. In order to elaborate discussions on utopias, this thesis is focused on *Yeşil Yurt* which was created in the late 19<sup>th</sup> century by literary and architectural tools that later turned into a single realized building. Discussing *Yeşil Yurt*'s interaction with architecture, literary spaces and utopianism, various architects', sociologists', political scientists', writers' and philosophers' thoughts and their utopian creations are analysed and then synthesized to create a framework. This framework will enable *Yeşil Yurt*, which is mainly a utopia of escape within the literary space of the Turkish intellectuals, to be studied in the general scope of utopianism and architecture.

Keywords: Escapist Utopias, Turkish Utopias, Literary Spaces, Yeşil Yurt, Servet-i Fünun

## ÖZ

### **BİR KAÇIŞ UTOPYASININ MEKANLARI: SERVET-İ FÜNUN'UN YEŞİL YURT HAYALİNE DAİR BİR ARAŞTIRMA**

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Tarih boyunca insanoğlu birçok ütopya üretti ve bu ütopyacı vizyonları yapıları çevreyi şekillendirmek, toplumları yönetmek ya da sadece gerçeklikten kaçmak amacıyla kullandı. Ütopya tartışmalarında derinleşebilmek amacıyla bu çalışma mimari ve edebi araçlarla üretilmiş ve son safhasında fiziksel bir yapıya dönüşmüş olan, 19. Yüzyılda üretilmiş bir ütopyaya, *Yeşil Yurt*'a odaklandı. Bu sebepten ötürü *Yeşil Yurt* masaya yatırılırken çeşitli mimarlar, sosyologlar, politik bilimciler, yazarlar ve filozofların düşünceleri ve ütopyacı üretimleri incelenerek yeni bir kavramsal çerçeve oluşturulmak üzere kullanıldı. Böylece *Yeşil Yurt*'un ütopyacılık ve mimarlık kapsamında tartışılabilirliği sağlanmış oldu.

Anahtar Kelimeler: Kaçış Ütopyaları, Türk Ütopyaları, Edebi Mekanlar, Yeşil Yurt, Servet-i Fünun

**To my mother...**

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## CHAPTER 1

### INTRODUCTION

The impact of utopian thoughts on daily life is undeniable. From pieces of literature to movies, city plans to architectural projects, utopian thought has been utilized throughout the history. Utopias have meant many different things to different scholars; some have read them as unrealised dreams and some have discussed them as imaginary places which are embodiment of the human ideals.

In time, many utopian dreams were represented in different mediums and flourished in different societies. According to Lewis Mumford, the first city that came into existence was the very first utopia (or attempt of the utopia) that was created<sup>1</sup>. Even so, in his book *The Story of Utopias* he quotes Anatole France:

*“Without the Utopians of other times, men would still live in caves, miserable and naked. It was Utopians who traced the lines of the first city... Out of generous dreams come beneficial realities. Utopia is the principle of all progress and the essay into a better future.”*<sup>2</sup>

While the form of utopia and the medium it represents can vary, the most common form of utopia is literary. Through the power of literature, a city can be built and societies can be shaped without putting a single brick or stone. This creative power, which provides unlimited freedom for architects who create literary spaces or simulate their utopian dreams in literary spaces, is discussed in this thesis. Therefore, this thesis argues over the literary tools which can be used to design better cities and

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<sup>1</sup> Lewis Mumford, *The Story of Utopias* (New York: Bona and Liveright, 1928).

<sup>2</sup> *Ibid.*

buildings and their way of representing “things” in the universe which are different from conventional architectural tools’ way of representing “things”.

## **1.1 AIM OF THE THESIS**

Aim of the thesis is to discuss utopian visions that are found in literary texts and ask how they turn into architectural visions. Therefore, this thesis’ research question is: “Can utopian spaces that reside in literature turn into architectural space?” For that reason, a case study from Turkish Literary Utopia is selected to contribute to the field of Turkish Utopias, a relatively less studied field in academia.

Utopias’ most common forms are literary. For that reason, this thesis also discusses how humans understand literary spaces and how literary spaces become a part of architect’s design practice. Therefore, the thesis firstly focuses on the concept of utopias and later on how literary spaces are experienced and can give inspiration to utopian architects along site with examples.

To achieve both of these aims, this study is focused on *Yeşil Yurt* (Green State) which is a literary utopian/arcadian space, written by Servet-i Fünun’s writers to mentally escape from the oppressive regime of the Ottoman government. This literary space ends up as an architectural space in the last outcome of this enterprise: a villa in Aşiyân

## **1.2 SCOPE OF THE THESIS**

While the thesis focuses on *Yeşil Yurt*, its scope will consist of the concept of utopias, utopianism, the utopias that affected Servet-i Fünun Magazine and utopian thoughts that influenced New Zealand’s colonization and therefore *Yeşil Yurt* alongside with corresponding literary spaces and the concept of literary space. *Yeşil Yurt*’s envisioned buildings are described as very simplistic and almost primitive spaces. The reason can be both the Group’s interests on the tribes worldwide which can be

observed in the Magazine, and British propaganda that uses utopian visions. Therefore, topics of Arcadia and primitivism in architecture are also discussed in the thesis.

### **1.3 STRUCTURE OF THE THESIS**

As stated, this thesis covers both utopias and literary spaces since *Yeşil Yurt* is both a utopia and a literary space which arguably later turned into a physical architectural space with the creation of Aşiyân Villa.

For that reason, second chapter will cover the topic of utopias and utopian literary spaces. In this chapter, a conceptual framework will be created by citing various sociologists and architectural scholars such as Coleman, Jameson, Sargent, Mannheim, Levitas, Harvey, Mumford, and Rowe and Koetter. Later in the chapter, the concept of literary place will be introduced by discussing the thoughts of scholars such as Juhani Pallasmaa and Klaske Havik. Second chapter concludes with examining how literary spaces and utopias can interact with each other by giving two examples of architectural utopian projects that are based on literary spaces.

Utopia of *Yeşil Yurt* is created in the late 19<sup>th</sup> century and placed in literary space of New Zealand. While creating their ideal concept of *Yeşil Yurt*, Servet-i Fünun writers were inspired by More's and Campanella's utopias as well as utopian promotional campaign of British Government to colonize the unclaimed lands of New Zealand in those years. One of the reasons why *Yeşil Yurt* was considered to be built in New Zealand was that campaign. These lands became the stage set of new utopias alongside the well-established utopian tradition of Arcadia and Land of Cockaigne. Because of the authors' interest over the native lands and native people, which situates the narrative of *Yeşil Yurt* within the arcadian tradition in Utopian literature that is associated with primitivism, the concepts of Arcadia and primitivism will also be discussed in this chapter.

Fourth chapter will cover *Yeşil Yurt* more in depth. The creators of *Yeşil Yurt*, Hüseyin Cahit Yalçın and Tevfik Fikret will be introduced to develop a better understanding about why this utopian vision flourished in the late 19<sup>th</sup> century in the context of the Ottoman Empire. In this chapter, *Yeşil Yurt* will be divided into three phases i.e. New Zealand, Manisa and Aşiyân Villa to better understand the utopian vision behind it.

Chapter Five will conclude the thesis on three bases. Firstly, the theoretical outcomes that are related to utopian literature and architecture; secondly, the historical findings about *Yeşil Yurt*, which are to be considered in the arcadian tradition, whose central theme is returning to nature; and lastly, the relation between utopian literature, science fiction and their common escapist themes.

#### **1.4 CASE STUDY: YEŞİL YURT**

While reading the thesis, the reader should be reminded that *Yeşil Yurt* is the name of one of the poems of Tevfik Fikret, written for the imaginary and desired village of Servet-i Fünun Group. This utopian village is described elaborately in Hüseyin Cahit Yalçın's story *Hayat-ı Muhayyel* (Imaginary Life) and poems of Tevfik Fikret constitute the core of Servet-i Fünun's utopian dream of escaping from İstanbul.

Dream of escaping from İstanbul has three phases as reflected in the *Yeşil Yurt* enterprise. First phase is the New Zealand phase where Servet-i Fünun's writers were dreaming of moving to the "point zero" of the society, second is the Manisa phase where they dreamt building their utopia in and the last one is the Aşiyân phase where Tevfik Fikret built his villa in Aşiyân.

The reason of choosing this case study above other Turkish Utopias lies on the fact that this utopian vision somehow turned into a physical space with the construction of Aşiyân Villa which makes a concrete architectural point to discuss utopias in the thesis.

Second reason to choose *Yeşil Yurt* is the fact that there is enough material available to continue research in the days of quarantine, thanks to online collection of Servet-i Fünun magazine.<sup>3</sup> Although there are some recent scholarly interest in *Yeşil Yurt* in the field of literature, this thesis will dwell on this utopia, to consider its architectural aspects, referring to the other utopias and utopian thinking in architecture.

Third reason is the undeniable contribution of Servet-i Fünun to the Turkish thought development. Considering particularly Tevfik Fikret's effect on the leaders of the Turkish War of Independence, *Yeşil Yurt* can be considered as a pioneer in Utopian thinking, which culminates in the constitution of Ankara as the new capital of Turkey.

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<sup>3</sup> Osmanlı Kültür Tarihinde Servet-i Fünun Dergisi is a Tubitak 1001 project that is done by Boğaziçi University Department of Turkish Language and Literature in 2015 and can be accessed at <http://www.servetifunundergisi.com/>.



## CHAPTER 2

### UTOPIA, ITS PLACE AND ITS USE IN ARCHITECTURE

#### 2.1 UTOPIA IN THE EASTERN/WESTERN DICHOTOMY

In this chapter, the concept of Utopia, its etymology, its literary existence and some examples of its history developed mostly in the West will be introduced. Turkish Literary Utopias can be considered as a part of this history since the time this genre came into existence overlapped with the Westernization and modernization efforts that took place in Ottoman Empire in the 19<sup>th</sup> century<sup>4</sup>. The magazine “Servet-i Fünun” that produced the Case Study *Yeşil Yurt* was a major actor in this westernization process. Philosopher Sadık Usta (1960- ) recognizes the start of the Turkish Literary utopian tradition in the 19<sup>th</sup> century with the political dreams of Ziya Paşa and Namık Kemal<sup>5</sup> which will be touched upon later in the third chapter.

Many scholars point out to the generation of this genre in the Western culture, and its dissemination to the Eastern world after the 19<sup>th</sup> century. For example, sociologist Krishan Kumar (1942- ) claims that there is a lack of utopias in Eastern culture and that utopianism is a Western tradition<sup>6</sup>. Yet reader must be aware of the fact that some scholars like political theorist Lyman Tower Sargent (1940- ) think Eastern Utopias came to existence before More’s Utopia in India, China and Southeast Asia<sup>7</sup>. Yet when the utopian literature is examined, Sargent too, agrees that utopias are

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<sup>4</sup> Nurettin Öztürk, "Çağdaş Türk Edebiyatında Ütopya" (İnönü Üniversitesi, 1992).

<sup>5</sup> Sadık Usta, "Ütopyanın Kısa Tarihi Ve Türk Ütopyaları," *Toplum ve Demokrasi* 23, no. 11 (2017).

<sup>6</sup> Krishan Kumar, *Utopianism* (Minnesota University of Minnesota Press, 1991).

<sup>7</sup> Lyman Tower Sargent, "The Three Faces of Utopianism Revisited," *Utopian Studies* 5, no. 1 (1994).

found commonly in Christian West since founding father of this genre ,Thomas More, was from the mentioned cultural milieu .

While this thesis studies the architectural aspects of Turkish Utopias and particularly *Yeşil Yurt*, the traces of the western utopian literature will be mentioned. Some of these western sources are explicitly referred in the literary works of Servet-i Fünun Magazine. Therefore, more implicit possible references from the Ottoman, Persian or Arabic culture are not covered in the thesis. While conceptualizing the utopia in the text, this thesis will use variety of architects and various professions of social sciences since the topic utopia can be a social, political, economic and architectural matter.

## 2.2 DEFINITION OF UTOPIA AND UTOPIANISM

*“A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realization of Utopias.” – Oscar Wilde<sup>8</sup>*

The word Utopia is first used by Thomas More (1478-1535) to describe the city-state in his book *Utopia* (1517)<sup>9</sup>. Yet the first utopia is not More’s. More is the creator of the word Utopia which Mumford calls a “pun”<sup>10</sup>. Coming from Greek utopia as a word, it indicates a no-place (ou-topos) and good-place(eu-topos) at the same time. Both of these meanings reside in the word Utopia which indicates a place that is beautiful yet has no physical existence<sup>11</sup>. Being unreachable, existing in the future or in an alternative timeline is a common theme in utopia/dystopias. About the creation of the world sociologist Ruth Levitas (1949-) says that it indicates a nice

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<sup>8</sup> Oscar Wilde, *The Soul of Man under Socialism* (London: Arthur L. Humphreys, 1900).

<sup>9</sup> While some sources indicate the date of More’s *Utopia* is 1517 some recognizes it as 1516.

<sup>10</sup> Lewis Mumford, "Utopia, the City and the Machine," *Daedalus* (1965 (Spring)).

<sup>11</sup> Kumar, *Utopianism*

idea, but a totally unrealistic one and sometimes positive connotations with this idea become missing and utopian becomes another word for unrealistic<sup>12</sup>.

Utopias, on a broader perspective, represent a desire to live in a better future and therefore utopians are people who seek for a better living. One can say that the search for a better living and maybe utopian thinking have made humankind create better conditions for the society. Historian and sociologist Lewis Mumford (1895-1990), quotes French writer Anatole France's (1844-1924) phrase "*without the utopias of other times we would still live in caves*"<sup>13</sup>.

Here in this section, the thesis will firstly explain the utopias in sociology and literature briefly, using key figures in the field in a chronological order and then will try to combine this knowledge with architectural field to discuss the concept of utopias.

According to Mumford, humans create two kinds of utopias, as he explained in his book *The Story of Utopias* (1922). One is inwards (idolum) and the other one is outwards which is called "utopia of reconstruction". The first one is for humans own physiological health, where their soul resides and takes shelter from the real world full of sadness, terror and wars as Mumford puts it. Whereas the second group of utopias aim to reconstruct the environment where we live and this act of reconstruction is not only a physical reconstruction but also a mental one, in terms of habits, values and relationships. The reconstruction of values, habits and relationships creates borders which are only limited with people's dreams. But as people live in the physical world, for physical reconstruction they are bound to the physical rules that world dictates on them<sup>14</sup>. Idolum and "utopia of reconstruction" are two important concepts in Mumford's book. While idolum is a more passive and a more acceptive behaviour about the environment, "utopia of reconstruction" is

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<sup>12</sup> Ruth Levitas, *The Concept of Utopia* (Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2011).

<sup>13</sup> Mumford, *The Story of Utopias*, 185.

<sup>14</sup> Ibid.

more progressive. Either way both can be a topic for architecture. Literary Spaces (usually an *idolum*) and the Physical Space (usually an “utopia of reconstruction”) that have been created by architects and designer/writers are using the places to create the environments where utopian aspects reside. Moreover, every closed space that is designed by an architect or even the user, resembles the *Idolum*: where human take shelter from the world’s “terror” a Mumford calls it.

Sociologist Karl Mannheim (1893-1947) in his book *Ideology and Utopia* (1929) says that “*A state of mind is utopian when it is incongruous with the state of reality within which it occurs.*”<sup>15</sup>. To explain the utopia, he also uses the term “ideology” and creates a distinction between utopia and ideology. For Mannheim, ideology is a transcendent idea that becomes a motive in time which usually has good intent. Yet he argues that ideologies can never realize their projected contents. On the other hand, while utopias are also transcendent, what puts them aside from ideologies is their ability to change the historical reality according to their own conceptions. About the relation between ideals and utopias, he quotes from the theoretician of anarchism Gustav Landauer (1870-1919) and says that “*ideals can become utopias wherever they have revolutionary functions*”<sup>16</sup>. Mannheim says more on the dialectical relation between existing order and the utopia:

*“...every age allows to arise those ideas and values in which are contained in condensed form the unrealized and the unfulfilled tendencies which represent the needs of each age. These intellectual elements then become the explosive material for bursting the limits of the existing order. The existing order gives birth to utopias which in turn break the bonds of the existing order, leaving it free to develop in the direction of the next order in existence.”*<sup>17</sup>

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<sup>15</sup> Karl Mannheim, *Ideology and Utopia* (New York: London: Routledge & Kegan Paul, 1954).

<sup>16</sup> Ibid.

<sup>17</sup> Ibid., 179.

American literary critic and political theorist Fredric Jameson (1934- ) in the introduction part of his book, *Archaeologies of the Future: The Desire Called Utopia* (2005) recognizes utopia as a literary form that always addresses a political issue. For Jameson utopians are not just thinkers of alternative systems but the form of utopia itself is a kind of theoretical thought that is about radical differences, radical otherhood and systematic nature of social integration. He quotes from Olaf Stapledon (1886-1950), an English philosopher and science fiction writer, who claimed that, utopias can serve the purpose of showing people how mentally and ideologically they are imprisoned. He states, that is why one can consider utopias with most failures as the best utopias<sup>18</sup>.

Political theorist Lyman Tower Sargent (1940- ) expresses that utopianism is a form of social dreaming<sup>19</sup>. Those dreams consist of images of radically different environments than societies to live in. Sargent believes utopianism or dreams of utopias are a universal phenomenon which is as natural as getting hungry. He argues that while people are hungry, they tend to eat food and when they see something that needs to be corrected in their society, they dream to correct it. In addition, he believes utopias are the mirrors that have been put in the faces of society. Showing strong and weak parts of it, they create an alternative to the present hence picture of a more desirable society. Sargent in his article *Three Faces of Utopianism Revisited* creates an elaborate taxonomy, which will be referred and used in the thesis. Even though he argues that utopias can be found in the oral traditions and myths, he suggests to consider utopia as a fiction and a literary genre<sup>20</sup>. Yet as for architects, utopias can exist outside the texts as wishful blueprints for the future.

For sociologist Krishan Kumar, utopia is some sort of story and since it is a fiction, it distinguishes itself from the other types of ideal society, social and political theory.

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<sup>18</sup> Fredrick Jameson, *Archeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005).

<sup>19</sup> Sargent, "The Three Faces of Utopianism Revisited."

<sup>20</sup> Ibid.

He distinguishes historiography and utopias from each other. While historiography writes history of the real, utopias writes about the possible. Moving from that point, Kumar thinks, utopian literature resembles all kinds of literature that relies its existence on imagination. He argues that the real difference of utopia is that it has its focus on the good (ideal) society<sup>21</sup>.

### 2.3 ARCHITECTURE AND UTOPIAS

When one examines the utopian literary pieces, she/he can see that an ideal society is almost always created with an ideal city or settlement. From this point onwards, the thesis will try to discuss how utopia can find its place in the field of architecture.

Architectural theorist Nathaniel Coleman considers utopia as a concept that defines possibilities.

*“My consideration of an optimistic architecture (of the ought) begins where architectural treatises and literary utopias intersect where individual propositions of the right principles of architecture meet individual propositions of the principles of right societies.”*<sup>22</sup>

Therefore, utopia is a clarifying model that tries to achieve its eventual fulfilment. Utopias propose a basic transformation on living conditions of humans. For him, utopias are forward looking concepts that are impossible to invent without the past, yet somehow, they replace themselves by being somewhere and sometime else which creates a medium to classical learning and religious feelings. Coleman thinks that the value of utopia resides within “its contribution to the formulation of an exemplary architecture” which requires optimism or belief about the achievable characteristics that the place utopia describes<sup>23</sup>.

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<sup>21</sup> Kumar, *Utopianism*

<sup>22</sup> Nathaniel Coleman, *Utopias and Architecture* (New York: Routledge, 2005).

<sup>23</sup> Ibid.

Kumar says that architecture has always been the most utopian of all the “arts” and it is the wayfarer of ideal-city tradition of the Modern Era. He says that the concept of utopia can lead people to concrete forms of future. From that point of view, Kumar’s approach to utopia is very architectural as well as social. He recognizes the utopias as blueprints of the Modern Era. In an imaginary ideal city, there is also an ideal society. Without this society, the city would be a meaningless mass of blocks<sup>24</sup>. In his book *Utopianism*, (1991) he argues, utopia tempts people to discover itself by being nowhere (ou-topos). It is inaccessible yet it crushes the boundaries of time and space; which makes it inaccessible yet also makes it “here and now”<sup>25</sup>.

Lyman Tower Sargent expresses the importance of the word “Topos” which indicates that utopia has a spatial existence<sup>26</sup>. This inaccessible place that exists here and nowhere usually has perfect ethics and perfect reality<sup>27</sup>. For that reason, no utopia is achievable, since upon reaching the exact ideal and place of the utopia, its placelessness (ou-topos) will be destroyed, and since it will eventually have a “topos” it won’t be an ou-topos but an eu-topos at best. But is it just merely a word play or is it possible to reach the utopia with a concrete place and still have its utopian aspect? Sargent states that utopias are usually criticized for not showing a proper way to achieve themselves in their fiction<sup>28</sup>.

In this regard, professor of anthropology and geography David Harvey (1935- ) gives the example of Disneyland, that is not an imaginary place as Bacon’s and More’s *Utopia* but a constructed one. By using philosopher Louis Marin’s (1931-1992) term “degenerate utopia”<sup>29</sup> that refers to a utopia isolated from real life for the sake of

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<sup>24</sup> Kumar, *Utopianism*

<sup>25</sup> Ibid.

<sup>26</sup> Şebnem Çakaloğulları, *Ütopya-Radikal Mimarlık Bağlamında 1960-1970 Dönemi Mimarlığına Analitik Bir Yaklaşım* (İstanbul: İstanbul Teknik Üniversitesi, 2015).

<sup>27</sup> Kumar, *Utopianism*

<sup>28</sup> Sargent, "The Three Faces of Utopianism Revisited."

<sup>29</sup> Also shopping malls are considered as “Degenerate Utopias” since they are designed as comfortable and isolated fantasy lands where fetish commodity culture exists. David Harvey, *Spaces of Hope* (California: University of California Press, 2000).

commodity culture's fetishism, he asks the question whether there is any way that realized spatial utopias to have a chance of not becoming "degenerate"<sup>30</sup>. If so, spatial utopias that are created in Bacon's and More's texts are only possible as literary texts. For that reason, one can argue that literature is a topos for utopia where it can exist as long as its utopian aspect stays utopian for the individual or the society that read it.

While Harvey says utopia might not be possible to achieve, Mannheim says that utopias of today can be transformed into realities of tomorrow. He quotes from French writer Alphonse Marie Louis de Prat de Lamartine (1790-1869): "*Les utopies ne sont souvent que des verites premaiuree*"<sup>31</sup>. At the same time, he argues that the relation between utopias and the existing order (physical realm that is governed by people) is a dialectical one. For Mannheim, there is an interplay of two concepts: the utopia and the ideal. While idealist tries to keep the order as it exists, utopian tries to change what is perceived as ideal<sup>32</sup>. While Mannheim argues that utopia can exist now, many other scholars say the opposite.

If utopias are impossible to reach or create, is it the reason why society's main source of utopian ideals, thoughts and places are literary texts that are written for different purposes? While being ou-topos takes the physical existence away from the utopia, it makes itself easily accessible through the imagination of a writer, thinker or even somebody who hears a narration of the utopia.

Anatole France suggested that, throughout the history wherever there is a city, utopian dreams raise. Even though people cannot reach the utopia itself, they can dream about it. What can societies gain from that dream? Upon dreaming the utopia, the mind might contemplate about the ideal city, ideal condition of living and ideal being for a society. Since the city can be considered as an instrument for the existence

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<sup>30</sup> Ibid.

<sup>31</sup> "Utopias are often only premature truths". Mannheim, *Ideology and Utopia*.

<sup>32</sup> Ibid.

of a society, utopia is a great source of experiment about what is possible. Yet not all utopias are “blueprint” utopias that aim to be constructed in the real world.

Utopian effort produces dreams and those dreams contain both real and imaginary places where they contain institutions, cultures and ideals as well as habitats, buildings and cities. In any society there are opposing ideas clashing and creating imaginary orders. One can experience such dreams by using Utopian mode of thinking.

Colin Rowe (1920-1999) and Fred Koetter (1938- ) who are both architectural historians and theoreticians, argue in their book *Collage City* that there are two kinds of utopias that concern cities. First one is the classical utopia which is based on the rationality of the universe and ideas of justice: the “Spartan and ascetic utopia” which they believe was dead before French Revolution. Second one is activist utopia of post-enlightenment. Classic utopia in the 1500s was influenced by the Platonic thought. It was not a new idea at that time and not received as an history changing event or as Rowe and Koetter put it, did not have “*explosive component*”, since it was mostly an object of self-thought. For that reason, it was acting like an intuitive rather than a political tool to be applied. For Rowe and Koetter classical utopia is a representation of an idea, in which architectural being is an emblem (and maybe embodiment) of “good”. Definition of good is interpreted as a social critic, yet this critic alone does not suffice for utopias to define visions for an ideal future<sup>33</sup>. One can argue that classical utopias were written for the sole reason to be read by the reader, whereas the activist utopias as defined by Rowe and Koetter were more like blueprints.

Activist utopia occurred after the Enlightenment. Rowe and Koetter suggest this utopian mode started when the Newtonian rationalism took its toll. Even the society started to be considered as something that can be scientifically analysed. This vision

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<sup>33</sup> Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Massachusetts, and London: The MIT Press, 1978).

created rules about society and made thought experiments on it. Therefore, “ideal city” became something other than mere abstract contemplation and began to exist as a mode that could be applied in the physical realm. For this mode of thought to understand rational society, enlightenment thinkers deliberated on the “natural society” and consequently the “natural man” i.e “noble savage”. While the concept of “Noble Savage” was making an appearance, also forms of classical utopia left themselves to the activist utopia, which is considered as a blueprint for future<sup>34</sup>.

One can argue that, as the classical utopias are located in hard to reach locations as islands etc., that have minimal and limited connection to the outer world in their literary spaces, so one can see how they are examples of a stand-alone ideal rather than an applicable one. Since they do not exist in the physical realm or at least very far away that there is no way to access them, one can argue that classical utopias do not dare to change something physical in terms of the actual cities or living conditions. In this regard, urban planner and author Kevin Lynch (1918-1984) says that utopian writings of the classic tradition had very little concerns for spatiality. According to Lynch, utopias’ literary environment is inspired by their contemporary physical environment they created in and they are designed for showing the social contrast between what is real and what is fiction<sup>35</sup>.

While classic utopias were for being read, post-enlightenment utopias became thoughts to be applied. When era of industrialization began, it caused migration from villages to the big cities where there were factories and therefore work. This sudden urbanization caused urban problems since neither the quality nor the quantity of dwellings was sufficient and city itself was not ready for that kind of urbanization. Coleman says that Rowe opposes the activist, blueprint utopias because he sees them as “images” rather than prescriptions even though activist utopias are

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<sup>34</sup> Ibid.

<sup>35</sup> Kevin Lynch, *A Theory of Good City Form* (Cambridge, Massachusetts, and London, England: The MIT Press, 1981).

created to be seen as prescriptions. For Rowe, a good utopia stays as hypothesis and a bad one tries to realize itself<sup>36</sup>.

Likewise, researcher Gizem Deniz Güneri categorizes utopias in two groups; Constructive ones which try to change the environment people live in and the destructive utopias which try to overhaul the environment. Güneri claims architectural utopianism is the fusion of two dimensions: constructive and destructive. The first one refers to architectural utopian projects which try to change what has been created in the past without destroying their identity. The second category can be applied to the projects through destroying the pre-existing layout aggressively and replacing what is thought to be ideal by some architect or urban designer through materialization of an urban master plan<sup>37</sup>.

However, would the thought of utopia cease to exist after its application? Giving an appropriate answer to this question is hard, since there are no utopias that are implemented properly. The ones that claimed themselves as properly implemented are just degenerate-utopias or dystopias. Yet as mentioned before, there can be a place where utopian dreams of writers and architects stay utopian forever.

## **2.4 A PLACE FOR THE NO-PLACE: LITERARY PLACES**

As mentioned, utopias are widely considered as ou-topos (placeless) constructs. Many utopias exist in the architectural visions and projects while far more exist in the realm of literature.

Generally, upon creating and representing utopian architectural products, architects use drawings, renderings and diagrams, in the digital and physical media. Generally, tools that are used for representing architectural space usually make the viewer experience the architectural project visually. Same goes for how people acknowledge

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<sup>36</sup> Coleman, *Utopias and Architecture*.

<sup>37</sup> Gizem Deniz Güneri, "Reading Architectural Utopia(Nism)S a Proposal " *METU JFA* (2018).

everyday objects, obstructions, and spaces in the physical realm. Because of that, architectural theoretician Juhani Pallasmaa argues that people rely on the sense of sight so much, at the expense of the others, in his book *Eyes of the Skin* .

While architectural representation tools can make the viewer understand the designed space to a certain degree, arguably architectural representation tools can not represent a society's last fifty years with the perspective of a protagonist who the reader can relate and associate her/himself with.

Not only social aspects of the spaces are more apparent in the literary texts, but also one can experience everyday life of the utopian space through literary tools. While she/he experiences a three dimensional space in the literary space, she/he anticipates the general qualities of the space from the previous experiences she/he gained before<sup>38</sup>. From that perspective, one can say that experiencing places in literary works is more elaborate than the visual experiences that have been provided by contemporary architectural representation tools. Yet literary experiences tend to be less immersive and extremely vaguer when they are compared to contemporary tools of architectural representation. Therefore, literary mode of representation and architectural mode of representation create a practical difference, similar to the discrepancy between experiencing a place in one's mind and constructing a building in the construction site.

The tools of representation of architectural design lack the power to represent the concept of time. For that, architectural theoretician Klaske Havik argues literature has the instruments to simulate time or even society in a place<sup>39</sup>. Simulating the aspect of time also allows the creation of the literary societies and everyday life in both utopian and non-utopian literary spaces. Creation of literary societies and daily lives gives utopian architectural concept an invaluable information of a simulated

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<sup>38</sup> Juhani Pallasmaa, "Space, Place and Atmosphere Emotion and Peripheral Perception in Architectural Experience," *Lebenswelt* (2014).

<sup>39</sup> Klaske Havik, "Lived Experience, Places Read:Toward an Urban Literacy," *OASE* (2006).

society or a representation of an existing one. Likewise, sociologist and philosopher Henri Lefebvre (1901-1991) in his book *Production of the Space* says that technological utopias that are seen in science fiction texts contain simulation of the truth or probability and simulations in technological utopias can be found in all projects related to space<sup>40</sup>.

Therefore, the thesis argues that, upon designing the utopian vision, architects can take inspiration from literary texts which contain information about cities with literary societies and literary daily lives. To take benefit from this power, Klaske Havik ran a course named “City & Literature” at T.U. Delft. This course was connected with “Public Building/Public Realm Studios”, where she utilized the literary tools during the site research and design phases. Her aim was heightening the spatial participants’ awareness of the spatial experiences and perceptual receptivity<sup>41</sup>. Yet Lefebvre argues that when the real-space is in question with a social look, architecture and architectural texts come forward and leave literature behind at the start<sup>42</sup>.

Literature can become a design tool for both utopian and non-utopian architects. Designers can simulate time and daily life in their design with the power of literature, be it a house or a utopian city project. Designer can also have a focus on a particular place and elaborate it using literary tools, Havik tells:

*“...A design could also gain in intensity by significantly isolating certain aspects from time to time during the design process. For instance, by describing a route to a building solely through sound, or through the gaze of a specific character, in a specific state of mind or physical condition, or at a specific time. By allowing time to play a role in the thinking about a place, a designer can simultaneously look forward and back. More than simply*

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<sup>40</sup> Henri Lefebvre, *The Production of Space* (Oxford & Cambridge: Blackwell, 1991).

<sup>41</sup> Havik, "Lived Experience, Places Read:Toward an Urban Literacy."

<sup>42</sup> Lefebvre, *The Production of Space*.

*leading to a final representation, this could be used to develop an architectural strategy as a structure in which time has room to breathe, to let aging, growth and even decay unfold.”<sup>43</sup>*

While doing so, architects and writers can use their cognitive abilities which are gifted to humankind the moment they are born:

*“We have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction, the domain of presence fuses into images of memory and fantasy. We keep constructing an immense city of evocation and remembrance, and all the cities we have visited are precincts in this metropolis of the mind. Literature and cinema would be devoid of their power of enchantment without our capacity to enter a remembered or imagined place”<sup>44</sup>.*

As stated, Pallasmaa argues human beings have the cognitive ability to enter the spaces that linger in their memory evoked by the writers. What is tempting about literary spaces is their capacity to disregard the concrete facts of the world, be it the society people live in, anatomy of human body or even the rules of the physical realm. This lack of “everyday” rules gives designer/writer a great freedom to design the literary environment. Without the cognitive power to “enter spaces” experiencing the utopian spaces in the literary realm would not be possible, yet since human mind has this power, one can envisage More’s *Utopia*’s streets and *Yeşil Yurt*’s daily life while reading them.

If one of the criteria for evaluating the quality of an architectural product is its relation to its context, then designer/writer who creates the literary space and its context holds great power. After all, she/he is the one who is designing the space, society, and the physical environment as well as the design of objects that reside

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<sup>43</sup> Havik, *Lived Experience, Places Read: Toward an Urban Literacy.*

<sup>44</sup> Juhani Pallasmaa, *The Eyes of the Skin : Architecture and Senses*, trans. Aziz Ufuk Kılıç (Chichester: Wiley, 2008), 67-68.

within. Designing the “world” is not limited to copying or recreating the world but it can be modified and even disregarded to designers/writers' liking. For the sake of further expressing the freedom of the literary, Jean Luis Borges' (1899-1986) short story *Library of Babel* (1941)<sup>45</sup> is an illustrative example.

While reading Jean Luis Borges' short story: *Library of Babel*, one feels immersed in a fictional library where the physical rules of the universe do not apply. Yet this literary space of the library has consistent rules which make it logical therefore believable and experienceable even though it does not exist in the physical world people live in. The short story is about the life of a scholar who is “trapped” in the library. All the knowledge in the library is organized in a random way using alphabetical symbols. For example, name of a room can be the combination of random letters, in the room there can be a shelf named with other set of random letters and in that shelf, there can be a book named with another set of random letters. This makes it incredibly hard to reach information in the library yet, this randomized fashion of the books, shelves and rooms also create an infinite number of information. Everything that has been and will be said can reside in this library of infinite number of rooms, shelves and books<sup>46</sup>.

While there is no way infinite geometry of the Library of Babel can exist in the physical realm nor it can be represented with architectural mediums such as plans and sections without reducing the richness of the space, one can experience its space via literary tools and cognitive power. Pallasmaa argues that, while reading a novel, humans move from space to space experiencing it without having much difficulty. He says that the space is “*ready for us*” which indicates, the literary space is made out of an experience that has been lived in the physical

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<sup>45</sup> Jorge Luis Borges, "The Library of Babel," *LibraryofBabel* (2019), <https://maskofreason.files.wordpress.com/2011/02/the-library-of-babel-by-jorge-luis-borges.pdf>.

<sup>46</sup> Ibid.

realm. Therefore people do not experience those spaces only as images but they experience them with their full spatiality and atmosphere<sup>47</sup>.

Researcher Jonathan Basile, made an ekphrasis<sup>48</sup> of Borges's library making it a spatially experienceable space using web development<sup>49</sup> as medium to demonstrate the space of the Library<sup>50</sup>. This architecture narrated by literary tools and recreated and made interactable by web graphics and web development tools shows the observer, that it is possible to unshackle the architecture from the limitations of the physical realm. Ultav, Çağlar and Drinkwater quotes architectural theorist Sheona Thomson :

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<sup>47</sup> Pallasmaa, "Space, Place and Atmosphere Emotion and Peripheral Perception in Architectural Experience."

<sup>48</sup> By using fiction and immersive writing literature obtains the power of creating an infinite geography. Here ekphrasis presents itself as an important tool. Ekphrasis is used to create a bridge between narration based oral or written mediums to visual mediums but not especially limited to those mediums and it can be understood as a representation of one work of art in another medium. Somer and Erdem states that, when one thinks about relation of ekphrasis between architecture and literature, it can be understood as creation of physical spaces that rely their existence on literary spaces and creation of literary spaces that rely on architectural spaces. Somer and Erdem discusses the concept by giving examples of Danteum, a project never realized, which is a physical manifestation of Dante's Inferno, and Masumiyet Müzesi by Orhan Pamuk. Pelin Melisa Somer and Arzu Erdem, "Mimari Temsilde Ekphrasis: Danteum Ve Masumiyet Müzesi Üzerine," *Megaron* (2015) Ekphrasis can also provide valuable information about historical buildings that are no longer intact or changed overtime such as Hagia Sophia. Ruth Macrides and Paul Magdalino, "The Architecture of Ekphrasis: Construction and Context of Paul the Silentiary's Poem on Hagia Sophia," *Byzantine and Modern Greek Studies* (1988) By this power a space that have been represented by literary means, freezes in time and protected from the physical damage it may sustain.

<sup>49</sup> Although one can argue that this thesis can consider the impossible space of Library as architectural if there was the possibility to draw plans of this space of infinite rooms, shelf and books, conventional architectural representation tools would not be enough since they are fit for representing structure that can or will be built yet Library's impossible space is an architectural space that is there just for experiencing. Therefore, to represent the impossible space of the library in a visual way Jonathan Basile worked towards it as a personal project which represents the Library with the help of web development tools. This study is on display where the space of Library of Babel is visualized by using procedural generation algorithm and further study on the structure of the library and the site of it can be read in the "Tar for Mortar: "The Library of Babel" and the Dream of Totality" , 2018, written by Basile himself. Jonathan Basile, *Tar for Mortar* (Earth, Milky Way: Babel Working Group, 2018).

<sup>50</sup> Jonathan Basile, "Library of Babel - Theory," in *Library of Babel* (2019).

*“Our physical experience of architecture is apparently finite – bound by such constraints as time, place, and mobility. But literature offers us the opportunity to inhabit much different architecture in many different times and through this serves to strengthen our understanding of the chief poetic resonance of architecture – its latency, its capacity for shadowing forth the invisible and the illusory. This idea of latency is really the key in framing the portal between literature and architecture.”<sup>51</sup>*

As one can read in Library of Babel, literary tools create an ekphrasis of an impossible space. In other words, giving a plane to an ou-topos space to exist. Here, web development tools are used not just to represent an abstraction of spatiality of Library of Babel but also to make it an interactable space.

*“While in architecture the visual and the formal tend to be dominant, literature allows us to describe other sensory perceptions of spaces with great detail and intensity. Also other aspects of “lived” experience, such as atmosphere, mood or memory, which remain largely untouched in architectural discourse, come to the fore in literary descriptions. Literature thus allows us to address the experience of places in richer ways than architects usually tend to do. Second, literature allows us to address the use of architecture.”<sup>52</sup>*

While physical space is intractable and open for physical change, literary space that people experience in novels and in short stories is a closed system that exists without changing itself as long as the reader does not change himself/herself too. While literary spaces of interaction exist, such as text based or narrative based role-playing games, it can never be as interactive as the spaces in the physical realm.

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<sup>51</sup> Zeynep Tuna Ultav, T. Nur Çağlar, and S. Bahar Durmaz Drinkwater, "Architectural Literary Analysis: Reading: " The Death of the Street" through Ballard's Literature and Trancik's "Lost Space", *METU JFA* (2015).

<sup>52</sup> Klaske Havik, *Urban Literacy: A Scriptive Approach to the Experience, Use, and Imagination of Place* (Delft: T.U. DELFT, 2012), 17.

According to Klaske Havik, tools such as creative writing, narration and perspective of the charters<sup>53</sup> can be used to design places and enhance the experience the designer feels while creating on the paper. She claims the same can be applied vice versa. She gives the example of Rem Koolhaas who acts not as a writer but as a reader of Manhattan, then he writes about the city in *Delirious New York*<sup>54</sup>.

Pallasmaa explains how people comprehend atmosphere of spaces before understanding its details or understanding it intellectually. He says that, it is like understanding weather, people understand its “essence” with just one look and their mood can change according to it. Same goes for cities he says, as humans enter literary space of the city, they understand its character without analysing its complex geometric relations or materials. Like people understand the atmosphere of the city they can also understand the imaginary atmosphere of a novel through their evoked senses. Moreover, he argues, neuroscientific relation between perception and imagination by pointing out while those two activities of brain take part in the same region. He suggests that this makes them closely linked to each other and further he argues, without imagination one cannot fulfil the ability of perception. The reasoning behind that is, he believes perceptions are “*products of our intentionality and imagination*” and humans might not be able to see light without their “*inner light*.”<sup>55</sup>

Architectural theoretician Zeynep Ultav cites writer Vaclav Pavel on how literature and social arts are interacting and exchanging information with each other. Therefore, she argues that architecture is a part of this exchange of information and since architecture as a profession considers various aspects of life, architecture’s interaction with literature holds importance. The writer of the literary text explores

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<sup>53</sup> Perspective here is used for a way of understanding things rather than a visual concept.

<sup>54</sup> Havik, "Lived Experience, Places Read: Toward an Urban Literacy."

<sup>55</sup> Juhani Pallasmaa, "Space, Place and Atmosphere Emotion and Peripheral Perception in Architectural Experience."

the relation between human and its environment through language<sup>56</sup>. For that reason, architecture, especially utopian architecture and literature can benefit from each other greatly. A space experienced in a text is as architectural as a space that exists in physical realm. Yet without the previous experiences of physical space, literary spaces would not be possible for people to experience, since the experience of spatial place relies on the experience of physical space.

As stated before, even though literary spaces can be spatially experienceable as physical spaces, interactivity of the reader/user is almost none. He/she can never wonder in a random apartment building in Russia in *Crime and Punishment* or one cannot set sail to the unknown seas of *Earthsea*. One's interactivity with what is written is limited to what is written, the widest scope of interaction people can achieve is getting a general feel, an atmosphere, as Pallasmaa says, of the spatiality of the building or city where the plot happens.

## **2.5 EXAMPLES OF RELATION BETWEEN ARCHITECTURE, UTOPIAN LITERATURE AND UTOPIANISM**

*“The verbal or social utopias, if they have dealt at all with elements of physical environment, have done so but superficially: the forms and interrelations of housing, workshops, facilities for education and recreation, and the distribution of open land, have followed, as afterthoughts, alterations in property, in family, in political and other institutions. Conversely, the utopias of visual design have ignored class structure, the economic base, and the process of government in the desirable future they present.”<sup>57</sup>*

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<sup>56</sup> Zeynep Tuna Ultav, "Reading Science Fiction Novels as an Architectural Research Method: The Case Study of J. G. Ballard's High Rise" (paper presented at the Design Research Society, Lisbon, 2006).

<sup>57</sup> Martin Meyerson, "Utopian Traditions and the Planning of Cities," *Daedalus*, Vol.90 No.1, *The Future Metropolis* (1961).

Coleman says that when built architecture like a fictional narrative came to life, it can be considered as utopia like the literary fiction<sup>58</sup>. Ruth Levitas says that utopia as architecture can be a wayfarer:

*“Utopia as architecture is both less and more than a model or blueprint. Less, in being a provisional hypothesis about how society might be, offered as part of a dialogue, neither intending nor constituting a forecast, recognizing itself as in part a present future. More, in inviting both writer and reader to imagine themselves, as well as the world, otherwise.”*<sup>59</sup>

In this quote the “blueprint” utopias Levitas speaks of are the post-enlightenment utopias Koetter and Rowe speak of, as mentioned in the previous chapter. The thesis gives importance to the “blueprint” utopias since they are the ones who can change and progress the daily practices of architectural design. While classical utopias hold importance as cities and embodiment of what is good, they are not applicable<sup>60</sup> and exist in ou-topos. Post-enlightenment utopias that Rowe and Koetter mention are designed for them to have physical existence and will remain as utopias until they are built. This is arguably the ultimate contradiction of the utopia, it dissolves whenever physical realm touches it, arguably they transform into degenerate utopias and dystopias. Therefore, yet again this thesis suggests that one can always try to reach what is utopian but never tries to create the utopian conditions since the utopia itself is a dead system and doesn’t allow the human mind to exist comfortably within it. This reveals how and why dystopias are created. Even the places of dystopias give significant clues about how the daily life is constructed and therefore how architectural design should take position in respect to these unfavourable social structures.

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<sup>58</sup> Coleman, *Utopias and Architecture*.

<sup>59</sup> Ruth Levitas, *Utopia as Method* (New York: Palgrave Macmillan, 2013), 198.

<sup>60</sup> Rowe and Koetter, *Collage City*.

Although how literature feeds architecture on the topic of utopias is clear, Meyerson states that there is an important distinction between utopian thought and urban planning:

*“Planning, like utopia, depicts a desirable future state of affairs, but unlike utopia, specifies the means of achieving it.”*<sup>61</sup>

While many of the literary utopias do not provide a way to achieve them, their capacity to create thought experiments makes their ideals accessible for the future generation. But science-fiction as a literary genre sometimes explains how to achieve that state of being without being too descriptive. So, it creates a great thought experiment for those whose aim is to design for future.

Following two examples of architectural products are inspired by the literary spaces that are found in novels and short stories, act as complementary parts of a design.

### **2.5.1 GARDEN CITIES OF TOMORROW**

During the 19<sup>th</sup> century, thoughts of possible worlds and desires of “ever-expanding material progress” became very powerful, resulting Industrial Revolution in Europe and westward expansions of the United States<sup>62</sup>. In this context, Edward Bellamy’s *Looking Backward (1887)* was written as a technological utopia<sup>63</sup>. Ebenezer Howard credited Bellamy for his Garden City Movement, in fact he recognized the book as the single event that made him a community activist<sup>64</sup>. David Harvey in the appendix part of his book *Spaces of Hope*, mentions how Ebenezer Howard was influenced

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<sup>61</sup> Meyerson, "Utopian Traditions and the Planning of Cities."

<sup>62</sup> Coleman, *Utopias and Architecture*.

<sup>63</sup> Ibid.

<sup>64</sup> John R. Mullin, "Edward Bellamy's Ambivalence: Can Utopia Be Urban?," *Utopian Studies* 11, no. 1 (2000).

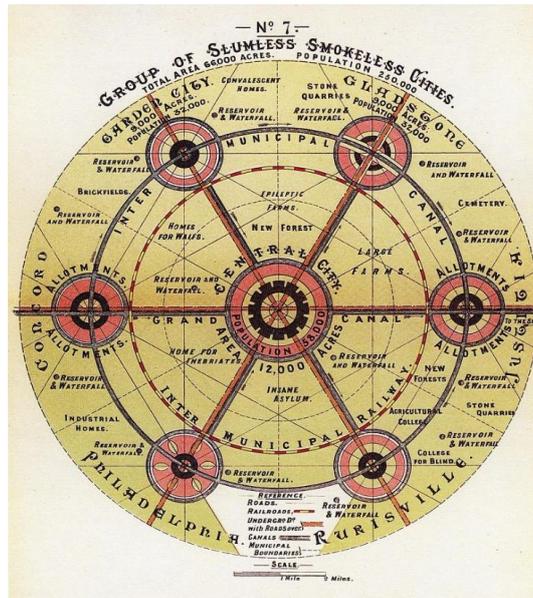


Figure 1: Ebenezer Howard's Garden Cities of Tomorrow Project  
 Source: Wikipedia, Retrieved 30.05.2020, from  
[https://en.wikipedia.org/wiki/Garden\\_Cities\\_of\\_Tomorrow#/media/File:Diagram\\_No.7\\_\(Howard,\\_Ebenezer,\\_Tomorrow\).jpg](https://en.wikipedia.org/wiki/Garden_Cities_of_Tomorrow#/media/File:Diagram_No.7_(Howard,_Ebenezer,_Tomorrow).jpg)

from the book *Looking Backward*<sup>65</sup>. Howard read the novel in one sit and started to dream of what is known as *The Garden Cities of Tomorrow*.

*“Howard fused the two sentiments. He sought a way to realize Bellamy's vision and promote 'the order of justice, unity and friendliness' that he found so lacking in the London of his day. In 1898, he published, at his own expense (publishers and magazine editors having proven indifferent or hostile), what was later to be called Garden Cities of Tomorrow. And so, the 'new towns' movement was born, a movement that turned out to be one of the most important interventions in urban re-engineering in the twentieth century.”*<sup>66</sup>

One can easily think Bellamy's *Looking Backward*, and Howard's *Garden City of Tomorrow* make up two pieces of a vision. While the former explains how everyday

<sup>65</sup> Harvey, *Spaces of Hope*.

<sup>66</sup> *Ibid.*

life of an advanced civilization is constituted, the latter searches how that life can be accommodated in architectural means. Arguably, without Bellamy's virtual space, Howard's architectural vision of "Garden Cities of Tomorrow" would not be possible.

## 2.5.2 ALPINE ARCHITECTURE

*"Infused by the light of the sun this crystal house reigns above the entire city like a sparkling diamond, a sign of the highest serenity and peace of mind. In its space, a lonely wanderer discovers the pure bliss of architecture. While ascending the stairs to the upper platform, he looks to the city at his feet and beyond to the sun rising and setting, towards which this city and its heart are so strongly directed"*<sup>67</sup>

One important utopian work in the Modern architecture belongs to Bruno Taut (1880-1938). He was a renowned figure in the German context till the early 1930s, but exiled from his home country because of "Nazism" and moved to Turkey after Japan and made architectural contributions both in Ankara and in İstanbul<sup>68</sup>.

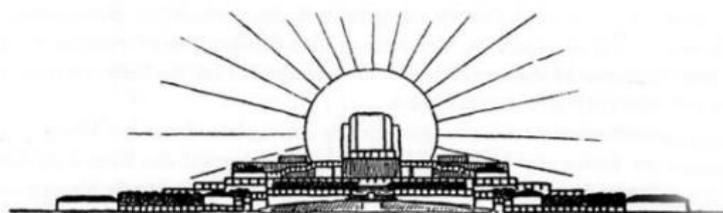


Figure 2: City Crown, east elevation  
Source: Taut, "The City Crown", p.87

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<sup>67</sup> Bruno Taut, "The City Crown," in *The City Crown by Bruno Taut*, ed. Matthew Mindrup and Ulrike Altenmüller-Lewis (Burlington, Farnham: Ashgate, 2015).

<sup>68</sup> Tyrus Miller, "Expressionist Utopia: Bruno Taut, Glass Architecture, and the Dissolution of Cities," *Filozofski vestnik* (2017).

While creating *Alpine Architecture*, Bruno Taut was influenced by his close friend and writer Paul Scheerbart.<sup>69</sup> The relation between literature and his architectural vision was not limited with his friend's texts but also Bruno Taut himself wrote *The City Crown*, where he described his utopian city very elaborately and drew about it. But apart from the drawings, he also described the city in a literary way. Not only did he describe how the city laid out, but he also described how people of the city would feel about the materials and buildings. In his utopian project, he mentions how glass<sup>70</sup> will lift the spirit of the citizens in the city<sup>71</sup>. He published the *The City Crown* (1919) and *Alpine Architecture* (1919) in the same year.<sup>72</sup> *Alpine Architecture* was a portfolio of 31 watercolours with accompanying texts which do self-criticism of his ideas from the book *The City Crown*<sup>73</sup>. The architectural vision of *Alpine Architecture* was created in the last year of the First World War, as an anarchist and pacifist society. Using masterful handiwork, the project aims to build the nature from glass, shaping it like gothic cathedrals with the latest technologies. These Gothic cathedrals' purpose is to avoid wars and give some activities to those who are bored.<sup>74</sup> *Alpine Architecture* pictures a place that has achieved a certain level of energy and joy through power of technology and materials.<sup>75</sup>

While Howard's utopia is a "utopia of reconstruction" as Mumford categorizes, *Alpine Architecture* of Taut might be a "utopia of escape"<sup>76</sup> created by architectural tools but at the same the *The City Crown* describes a utopian city in a very detailed

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<sup>69</sup> Rosemarie Haag Bletter, "Paul Scheerbart's Architectural Fantasies," *Journal of the Society of Architectural Historians* 34, no. 2 (2015).

<sup>70</sup> Taut's use of glass as the main construction material started earlier in the 1914 Werkbund pavilion building. Miller, "Expressionist Utopia: Bruno Taut, Glass Architecture, and the Dissolution of Cities."

<sup>71</sup> Taut, "The City Crown."

<sup>72</sup> Miller, "Expressionist Utopia: Bruno Taut, Glass Architecture, and the Dissolution of Cities."

<sup>73</sup> *Ibid.*

<sup>74</sup> Rosemarie Haag Bletter, "Global Earthworks," *Art Journal* 42, no. 3 (1982).

<sup>75</sup> İnci Aslanoğlu, "Dışavurumcu Ve Uscu Devirlerinde Bruno Taut," *ODTU Mimarlık Fakültesi Dergisi* 2, no. 1 (1976).

<sup>76</sup> Bruno Taut built himself a home in Ortaköy, İstanbul which is isolated from the rest of the city overlooking to the Bosphorus just like Aşiyen Villa of Tevfik Fikret.

way both using architectural and literary tools. One might argue that *Alpine Architecture* and *The City Crown* are complementary to each other. While the first one represents the space the latter describes the means of achieve it.<sup>77</sup>



Figure 3: An Illustration of Alpine Architecture  
Source: Heidelberg Historic Literature-Digitized Retrieved 30.05.2020, from <https://digi.ub.uni-heidelberg.de/diglit/taut1919a/0030>

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<sup>77</sup> Bruno Taut, *Alpine Architektur* (Heidelberg: Univ.-Bibl., 1919).



## CHAPTER 3

### UTOPIAN BACKGROUND OF THE YEŞİL YURT DREAM: SOURCES, CONCEPTS AND CONTEXT

This chapter will analyse the interactions of *Yeşil Yurt* dream within the utopia studies. The first part will be about the precursors of the literature on utopias, mainly the ones by Thomas More and Tommaso Campanella and analyse their effects on *Yeşil Yurt*. Later, on some related concepts, such as Arcadia and primitivism will be elaborated within the context of utopias and architectural discourse, to understand the architectural implications of *Yeşil Yurt*. Lastly, the geographical context of New Zealand, which constitutes the background of Servet-i Fünun group's dream will be dwelled upon. This distant land in the course of colonization, was the inspiration for many 19<sup>th</sup> century utopias, and their analyses enable us to put *Yeşil Yurt* into a historical context and understand it more comprehensively.

#### 3.1 LITERARY UTOPIAN SOURCES OF YEŞİL YURT

The focus of this thesis is *Yeşil Yurt* utopia, which is constructed via literary categories of poetry and story having an architectural dimension as well. In order to situate *Yeşil Yurt* into the utopian tradition, analysis of the precursors is unavoidable. In this thesis, two antecedents are chosen for particular attention. It is known that Servet-i Fünun writers were reading some utopias secretly reading classical utopias. Öztürk quotes from Faruk Huyugüzel's book "*Hüseyin Cahit Yalçın'ın Hayatı, Hikaye ve Romanları Üzerinde Bir Araştırma*" to point out the relation between the prominent examples of utopian literature and the Servet-i Fünun writers.

“Gizli gizli okuduğumuz *Utopié, Cité de Soleil* gibi eserler, bizim ruhlarımızda “senin”, “benim” düşünceler olmakdan kardeş gibi, hakiki bir insan gibi bir arada yaşamak ve temiz bir sosyete teşkil etmek fikirlerini uyandırmıştı”<sup>78</sup>

### 3.1.1 UTOPIA – THOMAS MORE

In a utopian city, forces of communal subversion, exploitation, wage labor, capital accumulation do not exist and this system’s mechanisms are reflected on a spatial form. *Utopia* is an island that is isolated from the rest of the world. (Even though it trades with outer world with strict rules). The rules of the island regulate the social order and neither the rules nor the social order change . There is no need to imagine about the future since the perfect form of society and city is reached<sup>79</sup>.

In *Utopia*, every member of the city works for the common good of their society, which is heavily regulated by sanctions, social control systems and rewards. The citizen does not have a right to choose where to work. They are being rotated between countryside and inside of the city. Therefore, they can learn both skills sets which society requires. One to deviate from the task would be punished. In their free time, everyone should participate in intellectual activities rather than going to alehouses and such. In order to control the individuals, constant watch of their neighbours and magistrates is systematized<sup>80</sup>. When one thinks about how the society is controlled in More’s *Utopia*, the utopian dream quickly turns into a dystopia as it is in Orwell’s book *1984*. In order to assure that everyone obeys the rules, the citizens keep their

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<sup>78</sup> “The pieces we read secretly such as *Utopié* and *Cité de Soleil* (City of the Sun) invoked the feeling in our souls to not live with thoughts such as “yours” or “mine” and live as brothers (and sisters) and build a clean society.” Öztürk, “Çağdaş Türk Edebiyatında Ütopya.” As the French names of the books and Yalçın’s words imply that they were forbidden to be imported or published in Turkish.

<sup>79</sup> Harvey, *Spaces of Hope*.

<sup>80</sup> Meyerson, “Utopian Traditions and the Planning of Cities.”

eyes on each other. Yet in 1984 it is presented as a dystopian aspect while More's utopia sees it as a necessary part of its society.

In the story, the island *Utopia* is governed with a "rational" mind that is relying on collective ownership, riches such as golden ornaments and accessories are considered so lowly that shackles of the slaves are made out of golden or silver<sup>81</sup>.

This island of course exists nowhere and considered surreal for its time<sup>82</sup>. Even though it does not exist, it can be put under the scope of spatial analysing. City-states of *Utopia* is located on an island that has never existed. Surrounding geography of the city is vividly described by More:



Figure 4:"Utopiae Insulae Figura"

Source: Wikipedia, Retrieved 30.05.2020, from [https://en.wikipedia.org/wiki/Utopia\\_\(book\)#/media/File:Isola\\_di\\_Utopia\\_Moro.jpg](https://en.wikipedia.org/wiki/Utopia_(book)#/media/File:Isola_di_Utopia_Moro.jpg)

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<sup>81</sup> Kumar, *Utopianism*

<sup>82</sup> Aybala Sekman, "Kentsel Formların Ütopya Ve Distopya Kavramları Bağlamında İrdelenmesi," *Toplum ve Demokrasi Dergisi* 11, no. 23 (2017).

*“It lies upon the side of a hill, or, rather, a rising ground. Its figure is almost square, for from the one side of it, which shoots up almost to the top of the hill, it runs down, in a descent for two miles, to the river Anider; but it is a little broader the other way that runs along by the bank of that river. The Anider rises about eighty miles above Amaurot, in a small spring at first. But other brooks falling into it, of which two are more considerable than the rest, as it runs by Amaurot it is grown half a mile broad; but, it still grows larger and larger, till, after sixty miles’ course below it, it is lost in the ocean. Between the town and the sea, and for some miles above the town, it ebbs and flows every six hours with a strong current...”<sup>83</sup>*

Surrounded by this geography *Utopia* consists of 54 similar city-states that are politically independent to a certain extent yet the capital Amaruot differs from the others since it is described as the most proper among all of them. Those city-states are designed in a rectangular manner, resembling Roman colonial city planning<sup>84</sup>. Every city is 24 miles (38.6 km) far from each other. For More, this is a distance that a human can walk in a day when he/she is allowed to travel to other cities. Although the cities are “far” from each other and they have room for growing yet, citizens see themselves as tenants rather than landlords in the *Utopia* so that cities do not get bigger. In addition, there are restrictions that do not allow their cities to get bigger than 6000 families and *Utopia* governing body does not allow the cities to become depopulated<sup>85</sup>.

Every city is divided into four parts and at the center of each, there is a marketplace where manufactured goods are changing hands without a cost. In every city there are four hospitals that are built “without their walls”. The mentioned hospitals are so big that they can be considered as towns. Because they are so big, they can accommodate

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<sup>83</sup> Thomas More, "Utopia," [www.gutenberg.net](http://www.gutenberg.net).

<sup>84</sup> Eva Eylers, "Thomas More's Utopia: Amaurotum and the Vision of a Public Life," *The RC21 Conference 2015* (2015), <http://www.rc21.org/en/conferences/urbino2015/public-space-in-the-ideal-city-ambiguous-imaginaries/>.

<sup>85</sup> More, "Utopia".

lots of sick citizens and treat them with adequate equipment. Unless a citizen is sick or stays home for a mandatory reason, all citizens eat together with a predetermined sitting formation in large dining halls<sup>86</sup>. This habit also resembles *Yeşil Yurt*'s lifestyle:

*“Köyümüzün ortasında müşterek bir bina vardı. Burası, hepimizi isti’âb edecek kadar geniş bir yemek salonundan, yine büyük bir salonla bir kütüphaneden tereküb ediyordu. Sabah, akşam bütün aileler bu sofranın etrafında birleşirdik. Çocuklarımız yanlarımıza oturur, bir velvele-i şetâret, bir hava-yı samimiyet içinde neşeli bir ta’âm başlardı ”*<sup>87</sup>

In More's *Utopia*, there are many hints of public spaces while there are very few private spaces. In ideal cities says Kumar, it is organized with a systematic way and the city is a rationalist being. Even though private events and organizations are possible, they are conducted under the strong public administration<sup>88</sup>.

Streets are narrow, all the houses are so well made and uniform, in the streets of *Utopia* which are 20-foot-wide, all houses are looking alike. Behind the houses there are gardens which citizens take great care for their yields. Yet those yields do not belong to anybody since everyone can enter and live in someone else's houses<sup>89</sup>.

Upon reading the story of *Utopia*, one gets a sense of strong governing body that controls everyday life. There is no room for the actions or the thoughts that governing body does not approve. Usual punishment for having contrasting thoughts or acting in a way unapproved by the governing body is to become a slave. Since everything is perfect, there is no room for much freedom in More's *Utopia*. For that reason one can argue that Plato's perfect machine is intact in More's *Utopia* too. *Utopia*

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<sup>86</sup> Ibid.

<sup>87</sup> “There was a common building in the middle of our village. It was large enough for all of us to fit in and consist of a big saloon, dining hall and library. All families are gathered around the table in this building. Our kids would sit near us and dine in a sincere happiness.” – Author's Translation from Hüseyin Cahit Yalçın, "Hayat-ı Muhayyel," *Servet-i Fünun Dergisi*, no. 399. Sayı (1898), <http://www.servetifunundergisi.com/hayat-i-muhayyel/>.

<sup>88</sup> Kumar, *Utopianism*

<sup>89</sup> More, "Utopia".

resembles a sophisticated machine that offers one way of living while disregarding other possibilities.

Although it is possible to consider *Utopia* as socially constrictive, it is quite clear that Servet-i Fünun writers exalt the text for its libertarian tone. What they found attractive about the More's *Utopia* seems to be communal aspects of the *Utopia* rather than *Utopia*'s totalitarian tone.

### 3.1.2 CITY OF THE SUN – TOMMASO CAMPANELLA

Since Servet-i Fünun's writers read also *City of the Sun* by Tommaso Campanella as mentioned before, it is necessary to have a look at the utopian aspects of the literary space of the city to see how it influenced *Yeşil Yurt* dream.

Campanella's *City of the Sun* is located "just under the equator" on a large plain where a mountain resides. The city is located at the top of this mountain. The city itself is made out of seven rings that are named as seven planets. Those rings have four gates that lead to four streets. That way somehow *City of the Sun* becomes a place that is hard to be conquered by others. Walls that are protecting the city are *adorned* with representation of various sciences and arts<sup>90</sup>. Kumar says that city itself is a representation of all the arts and sciences that humankind ever know. For that reason, it is a short but detailed summary of all the knowledge that is needed to construct a good life. While they are transferring this information to stone, they are also making sure that this knowledge of arts and sciences stays there forever<sup>91</sup>. The city's ruler priest "Hoh" also mentioned as a Metaphysic, and his sons who are named as "Wisdom", "Power" and "Love", constitute the governing body which resides in the center of all seven walls. "Power" cares for the matters of war, "Wisdom" is the ruler of the liberal arts and "Love" takes care of wellbeing and

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<sup>90</sup> Tommaso Campanella, "The City of the Sun," *Gutenberg* (2019), <http://www.gutenberg.org/2/8/1/2816/>.

<sup>91</sup> Kumar, *Utopianism*

education of children as well as fertility of the soil, animals and humans<sup>92</sup>. Dwelling units in *City of the Sun* are common dwellings like dormitories. Similar to the More's *Utopia*, every six months, they change their rings and therefore the place where they accommodate. They are also obligated to do whatever work is assigned to them, yet working hours are four hours a day and in their free time people of city read, argue and do sports. They do not exchange with money, but they know the value of money since they send explorers to the other parts of the world<sup>93</sup>.

When Campanella's *City of the Sun* and More's *Utopia* are compared, it is possible to see many similarities such as absence of money and emphasis on the well-being of citizens in terms of their mental and physical health. In both cities every job is done by communal effort by the governing hands and not against the will of citizens. Yet More seems a little bit more totalitarian upon the citizens of *Utopia* since nearly everything you do against the governing body is resulting in harsh punishment while Campanella's system of judgement is more humane. In both examples, one of the most notable aspects in both cities is the fact that they are self-sufficient. This is because of their limited connection to outside world without spoiling their "pure" and "clean" way of utopian governing. Also, since utopias are ou-topos (no-place) they are isolated from the real world. For that reason, all utopias that are isolated from the real world should be self-sufficient, yet in both cases isolation from the outer world is a choice of the cities.

While Servet-i Fünun writers read this utopia, they did not directly import the concepts of *City of the Sun*. Similarities between *Yeşil Yurt* and *City of the Sun* are communal living, isolation from the rest of the world and self-sufficiency. It is important to note that while both in More's *Utopia* and Campanella's *City of the Sun* have strong governing bodies, in *Yeşil Yurt* it seems like governing is left to the collective decision of the villagers.

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<sup>92</sup> Campanella, "The City of the Sun".

<sup>93</sup> Ibid.

### 3.2 CONCEPTS: ARCADIA, PRIMITIVISM, NOBLE SAVAGE

Arcadia is an imaginary utopian place and society. It influenced New Zealand's utopian thought as well as colonization campaign of it. As a guiding concept, Arcadia also influenced Servet-i Funun writers and their utopian land of *Yeşil Yurt*.

Arcadia can be considered as one of the earlier forms of utopian thought. It does not offer a city model or a strict social structure like other utopias. What Arcadia offers is a primitive state of existence, in harmony with the primitive environment that Arcadia offers. In the fictions of Arcadia both the people<sup>94</sup> and the environment are in a state of "point zero". Usually it is described as a natural land that is generous to the humans it carries in its body. This generosity is so intense that people living in Arcadia do not need any effort to survive at all. Therefore, they do not need to build settlements or even do agriculture. Krishan Kumar in his book *Utopianism* describes The Golden Age and Arcadia together<sup>95</sup>.

Golden Age ideal comes from the Greek mythology about the history of mankind. Its first phase is called as "Golden Age" by the Greek poet Hesiod in which the pre-urban community, composed of Neolithic cultivators, lived in a peaceful environment where even the wild predatory animals were harmless. Local community shares their goods and beliefs and there is no surplus of resources therefore no luxury and no institutional war<sup>96</sup>. While Hesiod puts emphasis on the easy death, joyful life and shared equality in his Golden Age, Roman poet Ovid (43BC- 18AC) writes on the same subject in his poem *Metamorphoses* by adding new notions such as freedom from the law courts and abundance of wars in his Golden Age. These antique indicates again that utopias of their times are shaped as a response to the contemporary issues they were written in<sup>97</sup>.

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<sup>94</sup> Who are usually called as "Noble Savage" or "Natural Man"

<sup>95</sup> Kumar, *Utopianism*

<sup>96</sup> Mumford, "Utopia, the City and the Machine."

<sup>97</sup> Lyman Tower Sargent, *A Very Short Introduction to Utopianism* (New York: Oxford, 2010).

In the Hesiod's Golden Age, he describes the human of the golden age as the *Golden Race* and the goodness of the age comes from the virtues and nobleness of the man as well as the environment which houses the *Golden Race*<sup>98</sup>. Yet in the Ovid's *Metamorphosis* it seems that natural environment offers the goodness of the Golden Age. Because everything that nature gives is so fruitful, and the environment is so merciful, behaviours of the humans are shaped after that. Furthermore, one can read that they did not need huts or walls in their arcadian environment and they were able to do basic farming<sup>99</sup>.



Figure 5: Dream of Arcadia, Thomas Cole  
Source: Wikipedia, Retrieved 30.05.2020, from  
[https://commons.wikimedia.org/wiki/File:Thomas\\_Cole\\_-\\_Dream\\_of\\_Arcadia\\_-\\_Google\\_Art\\_Project.jpg](https://commons.wikimedia.org/wiki/File:Thomas_Cole_-_Dream_of_Arcadia_-_Google_Art_Project.jpg)

*“... Confin'd their wishes to their native shore.*

*No walls were yet; nor fence, nor mote, nor mound,*

*Nor drum was heard, nor trumpet's angry sound:*

*Nor swords were forg'd; but void of care and crime,*

*The soft creation slept away their time.*

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<sup>98</sup> Hesiodos, *Theogonia - İşler Ve Günler* (İstanbul: Türkiye İş Bankası Kültür Yayınları, 2016).

<sup>99</sup> Ovid, "Metamorphoses," *The Internet Classics Archive* (1 A.C.E.),  
<http://classics.mit.edu/Ovid/metam.1.first.html>.

*The teeming Earth, yet guiltless of the plough,  
And unprovok'd, did fruitful stores allow:  
Content with food, which Nature freely bred,  
On wildings and on strawberries they fed;  
Cornels and bramble-berries gave the rest,  
And falling acorns furnish'd out a feast.  
The flow'rs unsown, in fields and meadows reign'd:  
And Western winds immortal spring maintain'd....*<sup>100</sup>

While Hesiod's and Ovid's Golden Age resembles the belief of Arcadia, Krishan Kumar describes what creates the difference between the Golden Age and Arcadia. In the first one there is a strong belief in heaven yet latter is the reflection or descendant of the heaven<sup>101</sup>.

While Mumford classify Arcadia as a utopia, many scholars do not recognize it as a utopia, and categorize Arcadia as a eu-topos ie. "good place", for them it does not have characteristics of a utopia as ou-topos (no place). Sargent in his paper *Three Faces of Utopianism: Revisited* categorizes Arcadia as Myth while also saying that it is a description of a eu-topos (good place). Sargent argues, Arcadia and other utopias have a lot in common such as peacefulness among the people and animals, unity, abundance without labour, good connection with the God or the Gods and an easy death. For that reason, Arcadia resembles Hesiod's Golden Age that has been mentioned before. Arcadia can be considered as places that are gifts of nature. While Sargent considers Arcadia as eutopia he does not consider it as an utopia<sup>102</sup>.

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<sup>100</sup> Ibid.

<sup>101</sup> Kumar, *Utopianism*

<sup>102</sup> Sargent, "The Three Faces of Utopianism Revisited."

It is the longing of “simpler and better” times of the humankind. In Arcadia, food is plenty, wars are not necessary, humans do not need to work on exhausting jobs<sup>103</sup> Upon looking the imagery of Arcadia, it can be observed that it is not pictured as a technologically developed society, yet a society that relies its happiness upon the fruitfulness of nature and cooperation with the Gods. There are not any signs of “*collective human machine*” Mumford mentions that the described society is not developed and does not need to create and structures to maintain itself since everything necessary to live a good life is already provided by the nature. On that matter Rowe and Koetter say:

“...*The one relates to the end of the history and the other to a beginning; utopia celebrates the triumphs of constrains-even of repression- while Arcadia involves the pre-civilized blessing of freedom...*”<sup>104</sup>

If Arcadia houses a group of people freed from all constrains of the civilization, they must have an unparallel dignity that cannot be found in current times. Therefore, these people do not fight, commit crimes and are immune to curses of natures. Also, the citizens of Arcadia are resembling “noble savages” as Rowe and Koetter mention.

Swaffield and Fairweather argue that Arcadia stood as a symbolic element in the 19<sup>th</sup> century and 20<sup>th</sup> century in English literary and artistic life which fed the “English Landscape” style. They suggested that English landscape later turned into Urban Park Movement (which is about a city usage of its parks as recreational elements) and Garden Cities Movement presented suburbs which were combining services that could be provided by the city and virtue of being in the rural. Those ideals also influenced how today’s New Zealand was formed<sup>105</sup>.

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<sup>103</sup> Kumar, *Utopianism*

<sup>104</sup> Rowe and Koetter, *Collage City*, 19.

<sup>105</sup> Simon Swaffield and John Fairweather, "Rural, in Search of Arcadia: The Persistence of the Rural Idyll in New Zealand Rural Subdivisions," *Journal of Environmental Planning and Management* (1998).

The Citizen of Arcadia, “natural man” who is isolated from its surrounding culture and society, became a point zero for those who want to examine the society in a rational way. This concept of “natural man” gave birth to the myth of “Noble Savage”. The Noble Savage became “a Red Indian, someone discovered by Captain Cook, a sans culotte of 1792, a participant in July Revolution, a denizen of Merrie England, a Marxian proletarian, a Mycenaean Greek, a modern American, any old peasant, a liberated hippy, a scientist, an engineer and, in the end a computer.” as Rowe and Koetter put it<sup>106</sup>.

Writer and philosopher J.J. Rousseau’s (1712-1778) views about primitive as being a more archaeological one rather than a conceptual one in his *Discourse on the Origin and Basis of Inequality Among Men*, 1754. However, since he gives importance to the sociological aspect of the human, he does not consider the biological adventure that human body went through, therefore he, too, creates a natural human. Like other origin stories of architecture, this human has already mastered the techniques of building things yet the difference of Rousseau’s primitive human with other origin stories that will be mentioned is about how it interacts with the nature.

This human later discovers the tools such as an axe or a pickaxe. So, he stops resting under the shade of trees and dwell into the caves. He built himself sheds made out of branches of trees. Later they started using mud and slime to close the spaces between the branches. Those people were the strong ones who could built huts by themselves. Weaker people tried to mimic them and therefore concept of ownership and families came into the light. Then humans poisoned their body and mind since they were resting and slacking in their huts’ comfort rather than fighting with the nature<sup>107</sup>. Arthur Lovejoy argues that many people who thought Rousseau was

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<sup>106</sup> Rowe and Koetter, *Collage City*.

<sup>107</sup> Jean-Jacques Rousseau, *Discourse on Inequality : On the Origin and Basis of Inequality among Men* (Auckland, New Zealand: The Floating Press, 1910).

glorifying the primitivism are wrong. According to him, Rousseau was glorifying the natural state of man which was unsullied by the modern world. If the primitive man was a merely lazy and a stupid animal, he was at least a healthy, happy and a harmless one<sup>108</sup>. Architectural historian and critic, Joseph Rykwert argues, the primitive hut of Rousseau stands for a moral one rather than an architectural one. Rykwert reads what Rousseau says in the *On the Origin of the Language (Essai sur l'origine des langues)*, 1781, that men of old times contained only what they liked in their hut. They thought they were masters of everything since they did not know what to desire or work to create anything other than what they had already possessed. Before the land was divided between people, nobody thought of dividing it by tiles. When they first settled, they did not have a field but a garden<sup>109</sup>.

While Rousseau is defining his natural human, he considers the image of the natural human as same as the modern human. Natural human of Rousseau is in fight with nature. The unfitting specimens of humans die while others who can adapt themselves to the climate live<sup>110</sup>. Here one can see the difference between Rousseau's concept of nature and the others that will be mentioned in this chapter. While others that will be mentioned have the concept of nature that is co-existing with the noble savage or natural man, Rousseau's nature is a threat to humankind and only the ones who can overcome the challenges of the nature can continue to breed<sup>111</sup>. Rousseau further says that human of the ancient times uses his body as an instrument without using any tools. Therefore, he has perfect conditions in his body and does not have any tools. Yet since both humans who tamed themselves and

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<sup>108</sup> Arthur O. Lovejoy, "The Supposed Primitivism of Rousseau's "Discourse on Inequality"," *Modern Philology* 21, no. 2 (1923).

<sup>109</sup> Joseph Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History* (Cambridge, Massachusetts, London: The MIT Press, 1993).

<sup>110</sup> Rousseau, *Discourse on Inequality : On the Origin and Basis of Inequality among Men*.

<sup>111</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

animals that are tamed are durable at least physically and humans here since they offer themselves much more comfort, they tend to become even less durable<sup>112</sup>.

### 3.3 PRIMITIVISM IN ARCHITECTURAL THEORY

Adrian Forty claims that until the late eighteenth century “primitive” had only one meaning: “at the origins or original.”<sup>113</sup> At the start of the nineteenth century with the effect of Darwinism, Western civilization started to see African, Oceanic and North American Indian societies as “primitive” because of their “early stages of human social development.”

In architecture, although notions of “primitive buildings” go back even to Vitruvius, he and other architectural thinkers that came after Vitruvius. did not describe the buildings in question as “primitive” to despise their architectural characteristics. Instead, they used the concept of “starting point”<sup>114</sup>. Stories of primitive huts usually begins with “in the beginning” which indicates a state that inner nature of one is strong and uncontaminated. This purity was in harmony with the fundamental laws of creation. First men in those stories are usually skilled people who already know how to tie two pieces of branches together<sup>115</sup>. Maybe *Yeşil Yurt*’s relatively primitive way of living can be tied to that.

As Stephen Cairns states *On Adam’s House in Paradise* (1972) written by Joseph Rykwert is an important source for primitivism discussion. Rykwert thinks a primitive hut should be the paradigm to all other buildings and a standard of how they are criticized. He says that primitive hut allows the thinker to rationalize architecture. The concept of primitive hut supports the question of “why we build

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<sup>112</sup> Rousseau, *Discourse on Inequality : On the Origin and Basis of Inequality among Men*.

<sup>113</sup> Adrian Forty, "Primitive : The Word and Concept," in *Primitive: Original Matters in Architecture*, ed. Jo Odgers, Flora Samuel, and Adam Sharr (New York: Routledge, 2006).

<sup>114</sup> Ibid.

<sup>115</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

and what we build for?”<sup>116</sup> which can be interpreted as, thinking about the point zero of architecture allows the mind to create a basis for it. Origins of dwellings, primitive cultures and their habitations have an important place in the architectural culture<sup>117</sup>.

### 3.3.1 MARCUS VITRUVIUS POLLIO (80 BC –15 BC)

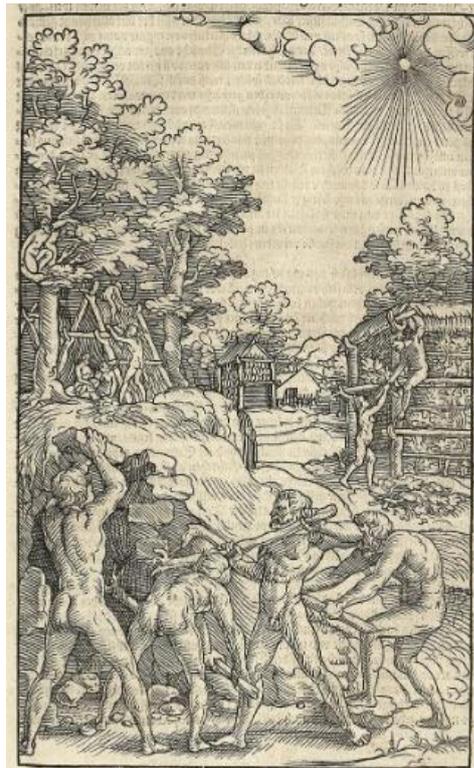


Figure 6: Building Huts

Source: Vitruvius, Marcus Pollio (1548), *Vitruvius Teutsch* from, <https://digi.ub.uniheidelberg.de/diglit/vitruvius1548/0159/scroll> p. 61

In the most ancient text of the architectural literature *Ten Books on Architecture* Vitruvius told the story of the humankind. He narrated that humans were like beasts who were living in the woods, caves and groves. One day a big storm tossed some

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<sup>116</sup> Stephen Cairns, "Notes for an Alternative History of the Primitive Hut," in *In Book: Primitive: Original Matters in Architecture*, ed. Flora Samuel Jo Odgers, Adam Sharr (Routledge, 2006).

<sup>117</sup> For a recent comprehensive account see *Primitive original matters in Architecture* (2006) edited by Jo Odgers, Flora Samuel, Adam Sharr

branches and with the friction force it is created, a flame set ablaze. After the flame lost its harshness people gathered around it and find comfort as they speak with each other. Vitruvius sees that as the original reason of man to come together. Later those men started to build shelters, some dug the earth, some made caves in mountains, some of them mimicked swallows and built their shelters with twigs and mud. After that, they built better and better while copying others' shelters. At first, they used forked stakes that are connected by twigs while some used walls of dried mud, covering them with reeds. They changed shapes of the roof to withstand rain and made it a cone. Vitruvius tells that this kind of shelters can be found in Gaul, Spain, Portugal and Aquitaine<sup>118</sup>. Although there are no illustrations in the original manuscript, its later editions have pictures of these primitive shelters.

Forty argues, architectural writers who tried to justify their theory with real-world examples were usually affected by their theory's robustness in a bad way. Since the example mentioned becomes the embodiment of their theory, it loses its ideal state and force as an idea in architecture<sup>119</sup>.

Rykwert argues that, Vitruvius adheres the central stoic position since he teaches people how to turn natural elements into their advantage. For his contemporaries and later theorists, Vitruvius' thoughts on origins became a central concept having a speculative cardinal importance<sup>120</sup>.

### **3.3.2 MARC ANTONIE LAUGIER (1713-1769)**

Architectural theorist Marc-Antoine Laugier's narration of the primitive hut in *Essay on Architecture* published in 1753, uses Rousseau's teachings of noble savage yet Laugier eliminates all the social aspects of the dwelling and uses "*architectural*

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<sup>118</sup> Vitruvius, "Ten Books on Architecture," *Gutenberg* (2006), [http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page\\_35](http://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page_35).

<sup>119</sup> Forty, "Primitive : The Word and Concept."

<sup>120</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

*criteria derived from the internal logic of architecture” rather than “the external influences of customs or mores” as Anthony Vidler notes in Cairns’ paper<sup>121</sup>.*

Laugier suggests that the human wants a place of comfort, so he moves to a grassy soil near a stream to enjoy himself. While he is enjoying himself, the sunlight affects him, so he seeks shadow. Therefore, it moves under a tree where he can be at the comfort of a shade. However, later his comfort does not last long and rain starts. To protect himself from the rain human gets inside a cave yet he is not satisfied with it since the air he breathes is foul and darkness is not very enjoyable for him. That is why the human tries to build a house for himself from adobe. He uses branches that are broken down in the forest and makes a square out of them. Later, he builds the roof with branches and leaves so for the sun and the rain not to be able to get inside the hut. Then he needs to feel secure since the hut is standing on four pillars, so he fills the space between the pillars<sup>122</sup>. Laugier stresses that the primitive man did not use any arched elements or any ornament upon creating his textual space of “Primitive Hut”. He tries to understand the origins of architecture by creating a “point zero” for architecture, just like the concept of Noble Savage who is created for the aim of understanding the human by isolating it from “today.

Rykwert argues that Laugier saw the primitive hut as a facility in which only the essential things could exist. There was no place for arches, attics etc. since they did not add any beauty to this primitive hut. Laugier even goes further by saying walls should be freed of the duty to carry the buildings. Laugier states only columns should carry the load of a structure. He suggests the observer never to forget the imagery of the Primitive Hut, he pictures in his story. He sees Primitive Hut as a “*pure distillation of nature through unadulterated reason, prompted only by necessity*”<sup>123</sup>.

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<sup>121</sup> Cairns, "Notes for an Alternative History of the Primitive Hut."

<sup>122</sup> Marc-Antoine Laugier, *Essay on Architecture* (London: Printed for T. Osborne and Shipton, 1755).

<sup>123</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*, 48.

The relation between human and architecture also shows the relation between Arcadia and the Primitive Hut. Since the utopian thought of Arcadia is also related with *Yeşil Yurt*, the thesis can speculate that Servet-i Fünun writers also placed themselves on a point zero of civilization and built their textual space from there.

Even in his work, Marc-Antoine Laugier describes the state of primitivism as "*l'homme dans sa première origine*", man in his first origin, yet translation of the English version used "primitive state" instead of "first origin." Nineteenth century architectural writers stuck with the classical sense of the word. The hearth that warms people also could be a tool that enables to gather up people.

Yet in the twentieth century, the word started to change as Adolf Loos in his essay "Ornament is a Crime" (1908) described the Papuan human, as a primitive man who differentiate himself by using various colours for her/his body whereas the modern man wears his clothes as masks which turns the word into something exotic and threatening at the same time<sup>124</sup>.

### **3.3.3 EUGÈNE VIOLLET-LE-DUC (1814 – 1879)**

Rykwert argues, Laugier's natural man or noble savage or primitive man is on good terms with the nature in contrast to Viollet-Le-Duc's interpretation in his book, *Habitation of Man in All Ages, Histoire de l'habitation humaine, 1876*. Le-Duc's first man was primitive as scholars use the word today, they were creatures who were fighting with the nature, while Laugier's primitive man was already living in a relatively comfortable environment<sup>125</sup>.

In the Viollet-Le-Duc's book myth of noble savage is told from the eyes of two characters: Epergos and Doxius. While watching the primitive man, Epergos realized humans were different from animals so even though Doxius objected, Epergos taught

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<sup>124</sup> Forty, "Primitive : The Word and Concept."

<sup>125</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

them to build a hut to protect themselves from environmental factors as an experiment. After a long while, maybe centuries later, they came to the same spot to find a different more developed house: the Primitive House of Arya. There is a major thing that is different from other origin stories<sup>126</sup>. In this story, architecture is not considered as natural since it is taught by a supernatural being. So, architecture was never invented but it was a transferred knowledge which came from higher beings.

While Rousseau's human does not live in an arcadian environment and needs to fight with the surrounding wild nature to stay alive, Laugier's primitive man is living in a very comfortable environment that almost resembles an Arcadia.

### 3.3.4 GOTTFRIED SEMPER (1803-1879)



Figure 7: The First Hut (left), The Primitive House of the Arya (right)  
Source: Le-Duc, "The Habitations of Man in All Ages", p.6,11

Jonathan A. Hale says, art critic and professor of architecture, Gottfried Semper desired to understand the nature like the school of phenomenological thinkers he inspired. He was trying to re-establish the principles of aesthetic authority in

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<sup>126</sup> Eugène-Emmanuel Viollet-le-Duc, *The Habitations of Man in All Ages* (London Sampson Low, Marston, Searle, & Rivington, 1876).

architecture that was damaged because of the post-enlightenment climate of historicism and rapid industrialization in the late 19<sup>th</sup> century<sup>127</sup>.

Mari Hvattum argues, Semper criticized the neoclassical theory because of its obsession with the primitive hut and architecture as the imitation of itself. Yet he kept coming back to topic of origins as well. He thought, the origin of architecture was the form itself but the preconditions that shaped architecture were the human urges<sup>128</sup>. He, too, explained the concept of “origin of architecture” with a small story. After enumerating four elements of architecture: the hearth, the roof, the enclosure, the mound, he regarded the hearth as the origin point of the house, and all the other elements of the house were there just to protect the hearth that was used for cooking and warming the body. It was where people gathered and where they joined forces after they “lost the heavens”<sup>129</sup>.

*“The first sign of human settlement and rest after the hunt, the battle, and wandering in the desert is today, as when the first men lost paradise, the setting up of the fireplace and the lighting of the reviving, warming and food preparing flame. Around the hearth the first groups assembled; around it the first alliances formed; around it the first rude religious concepts were put into the customs of a cult. Throughout all phases of society, the hearth formed that sacred focus around which the whole took order and shape. It is the first and most important, the moral element of architecture. Around it were grouped the three other elements; the roof, the enclosure and the mound, the*

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<sup>127</sup> Jonathan A. Hale, "Gottfried Semper's Primitive Hut," in *In Book: Primitive: Original Matters in Architecture*, ed. Flora Samuel Jo Odgers, Adam Sharr (Routledge, 2006).

<sup>128</sup> Mari Hvattum, "Origins Redefined: A Tale of Pigs and Primitive Huts," in *Primitive: Original Matters in Architecture*, ed. Jo Odgers, Flora Samuel, and Adam Sharr (New York: Routledge, 2006).

<sup>129</sup> Gottfried Semper, *Mimarlığın Dört Ögesi Ve İki Konferans*, trans. Alp Tümertekin and Nihat Ülner (İstanbul: Janus Yayıncılık, 2015).

*protecting negations or defenders of the hearth's flame against the three hostile elements of nature.*"<sup>130</sup>

Semper classified architectural form in terms of function and material's character. While doing so, he was inspired by Vitruvian myth<sup>131</sup>. On this issue Rykwert quotes from Semper on how artefact should be studied regarding two aspects "*Firstly, as the result of material service or use for which it is intended: whether this use is immediate, or only notional material used in its making as well as of the tools and processes which went into the making.*"<sup>132</sup>. Semper classifies the artefact by its feel and durability. Rykwert further notes that Semper abstractly describes four masteries while formulating the problem of origins, first is weaving "*elastic, though, resistant to tearing of the greatest stability*", second is ceramics which is "*soft, pliant, capable of hardening, lending itself been given*", third is carpentry which is "*rod-shaped, elastic, of remarkable strength relatively, that is, with respect to forces acting at right angles to its axis*" and lastly masonry which is "*strong, of a dense aggregate consistency, resistant to compression and fragmentation and therefore of high reactive capacity, so constituted that it may be given the desired shape by subtraction of parts from the main bulk or built up into a strong system out of regular fragments of the same substance.*"<sup>133</sup>.

### **3.3.5 LE CORBUSIER (1887-1965)**

While Semper was contemporaneous with *Yeşil Yurt*, idea of primitivism, "noble savage" or primitive hut kept its status in the architects and major texts of the 20<sup>th</sup> century as well. Le Corbusier, although being a pioneer of Modernism, resorted to

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<sup>130</sup> Hale, "Gottfried Semper's Primitive Hut."

<sup>131</sup> Ibid.

<sup>132</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

<sup>133</sup> Ibid.

these old ideas to explain his position. Similarly, many historians reveal the influence of these intellectual roots in Corbusier's works.

*“Architecture is the first manifestation of man creating his own universe, creating it in the image of nature, submitting to the laws of nature, the laws which govern our own nature, our universe. The laws of gravity, of statics and of dynamics, impose themselves by a reduction ad absurdum: everything must hold together, or it will collapse.”*<sup>134</sup>

Upon constructing his ideas upon primitive hut in his book *Towards a New Architecture, 1927*, Le Corbusier, too, uses a story about how it is constructed. Primitive man hops out of his chariot and decides on the location of his land. Then he prepares the environment by cutting the trees and levelling the earth, lastly, he builds a road which will carry him to the river or the other members of the society. He builds some stakes to steady his tent and later he uses palisade to arrange his doorway. The palisade's angles form a regular rectangle. The door of the hut creates an axis which is directing the enclosure. After they build the hut, they decide to build a shelter for their God. To do that, they put the structure in a place where everybody can see. This time they protect the hut with a solid palisade and drive the pegs of the fence. They show where priest should come and set up altars and vessels. Later they open the door into the temple<sup>135</sup>.

In his book *Une Maison Un Palais (A House A Palace)*, 1928, Le Corbusier talks about primitive huts in Arcachon, France which are actually fishermen's huts. These huts were built for the sole purpose of dwelling. They did not use stone or concrete because the land did not belong to them or the materials and techniques were not available. They were far away from the civilization and was inside of nature<sup>136</sup>. Forty says that even though he does not say primitive while describing the huts of the

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<sup>134</sup> Le Corbusier, *Towards a New Architecture* (New York: Dover Publications Inc., 1986), 73.

<sup>135</sup> Ibid.

<sup>136</sup> C.A. Poole, "Theoretical and Poetical Ideas in Le Corbusier's *Une Maison Un Palais*," *The Journal of Architecture* (1998 Spring).

fisherman, Corbusier uses words such as savage, intuitive, unconscious, spontaneous. The huts have terraces that are covered to sit under and a big tree for shade, since the place is near the seaside, they protected their gardens with a primitive technique from sea salt. Forty further argues while those shacks are basic, they have all the attributes to become great architecture and all they need is just up-to-date understanding<sup>137</sup>.

*“The fisherman, why shouldn’t he be a poet too – the savage after all is a fine one”*<sup>138</sup>

Lorens Holm suggests that Corbusier’s version is a story of “first architecture” as well as colonization. After the “first man” got out from his chariot, the first thing he did was marking a path through uncharted territory and then building the hut<sup>139</sup>. One might argue that while Rousseau’s man was in fight with nature and the other thinkers’ men were in harmony with it, Le Corbusier’s chariot man had total control over nature, so he can claim the land that exists in Le Corbusier’s story.

Rykwert argues that Le Corbusier’s ideal primitive men were barbarians rather than savages yet their exact position in history is not important. They were the “first men” in the context of the story which can be interpreted as the primitive man. Those first men operated with uncorrupted reason and instinct, using geometrical guidelines which create a geometrical rhyme all architects should use to protect against the arbitrary, according to Le Corbusier. His first man was a person who had already mastered the way of building structures just the same as other stories<sup>140</sup>. Adolf Max Vogt in his book *Le Corbusier, Noble Savages* argues that the primitive man of Le Corbusier had the same tendencies of a well-educated, enlightened and ambiguous architect who could be found since the eighteenth century<sup>141</sup>.

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<sup>137</sup> Forty, "Primitive : The Word and Concept."

<sup>138</sup> *Une Maison Un Palais* by Le Corbusier *ibid.*, 7.

<sup>139</sup> Lorens Holm, "The Primitive Hut: Fantasies of Survival in an All-White World," *ibid.*

<sup>140</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History.*

<sup>141</sup> Adolf Max Vogt, *Le Corbusier, the Noble Savage* (London: The MIT Press London, 1998).

Le Corbusier says that there is no primitive man but there are primitive resources, and the motivation behind the buildings is always constant from the very beginning. For him, great architecture is a product of human instinct<sup>142</sup>. Rykwert tells that primitive constructors of Le Corbusier accomplished two essentials of the great architecture. First one is the ability to use the human proportions as dimensions such as feet and inch and the other one is the ability to use of right angles in their design<sup>143</sup>. In his book *Une Maison Un Palais*, Le Corbusier says that even the primitive hut has a perfect functional, economical and geometrical order<sup>144</sup>.

Even while thinking of primitive times, Le Corbusier gives great importance to the proper geometry. *Un Maison, Un Palais* by Le Corbusier reads:

*“Here now the primitive house”*<sup>145</sup>

*“Here man reveals himself as a creator of geometry; he is incapable of acting without geometry.”*<sup>146</sup>

Vogt argues, Le Corbusier’s human is distinguishing himself from other concepts of primitive humans with their capacity to use geometry. It is so important for the human that he cannot operate without it. Vogt quotes from *Towards a New Architecture*:

*“Geometry is the language of the humanity. While gauging the respective distances between objects, man invented rhythms, such rhythms as are perceivable to the eye and clear in their relations. These rhythms are at the birth of the human activity. They resound in man with an organic force that*

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<sup>142</sup> Corbusier, *Towards a New Architecture*.

<sup>143</sup> Rykwert, *On Adam's House in Paradise : The Idea of the Primitive Hut in Architectural History*.

<sup>144</sup> Poole, "Theoretical and Poetical Ideas in Le Corbusier's *Une Maison Un Palais*."

<sup>145</sup> “Voici la maison primitive”Vogt, Le Corbusier, *the Noble Savage*, 189.

<sup>146</sup> La se qualifie l’homme: uncreateur de geometrie; il ne savaiait agir sans geometrie.Ibid., 190.

*enables children as well as old men, savages as well as scholars to draw the Golden Section.*"<sup>147</sup>

### 3.3.6 FRANK LLOYD WRIGHT (1867 – 1959)

Architectural theorist Haluk Zelef says, in the *Broadacre City*, nature is presented as a solution to the cities which are overgrown like cancer due to the migration to the cities, industrialization and other negativities that are related with the cities. Here, nature offers economic, cultural and psychological solution to the problems of the city. Nature in the project is the scene of the myth of Arcadia where people lived in a happy state for the first time. Zelef further mentions, the "Disappearing City"<sup>148</sup> of Frank Lloyd Wright starts with the mythological narration of the humankind. Dividing them into two archetypes, the conservative "Cave Dwellers" are bound to the land and "Wandering Tribes" are fighters-adventurers of the world. Cave Dwellers firstly build walls for their safety and later build the cities while wanderers invent the tents. Broadacre creates a new synthesis by transforming the static character of the cave dweller with the properties of Wandering Tribe<sup>149</sup>.

One can argue that Frank Lloyd Wright created his own archetypes of primitive man under the name of Cave Dweller and Wandering Tribes. Represented with a story of origin, it is an effort to find a starting point and a sound foundation to the architectural intent that came to life in Broadacre City.

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<sup>147</sup> La geometrie est le langage de L'homme. Mais en d'eterminant les distances respectives des objects, il a invent" des rythmes, des rythmes sensibles a l'oeil, clairs dans leurs rapports. Et ces rythmes sont a la naissance des agissements humains. Ilk sonnent en d'or a des enfants, a des vieillards, a des sauvages, a des lettrés. Ibid.

<sup>148</sup> Frank Lloyd Wright, *The Disappearing City* (New York: Standford Press, 1932).

<sup>149</sup> Haluk Zelef, "Ütopya Kent Ve Doğa; Frank Lloyd Wright Ve Broadacre," *Mimarlık* (2000).

Kumar states how Garden City Movement uses Arcadia ideal to balance between rural and urban environments as it can be seen in Frank Lloyd Wright's Broadacre City designed in the 1930s. In this utopian design, dwellings are distributed over a wide area and they are connected with vehicles that are supposed to be owned by every family. Design envisioned a city that is made from suburban areas<sup>150</sup>.

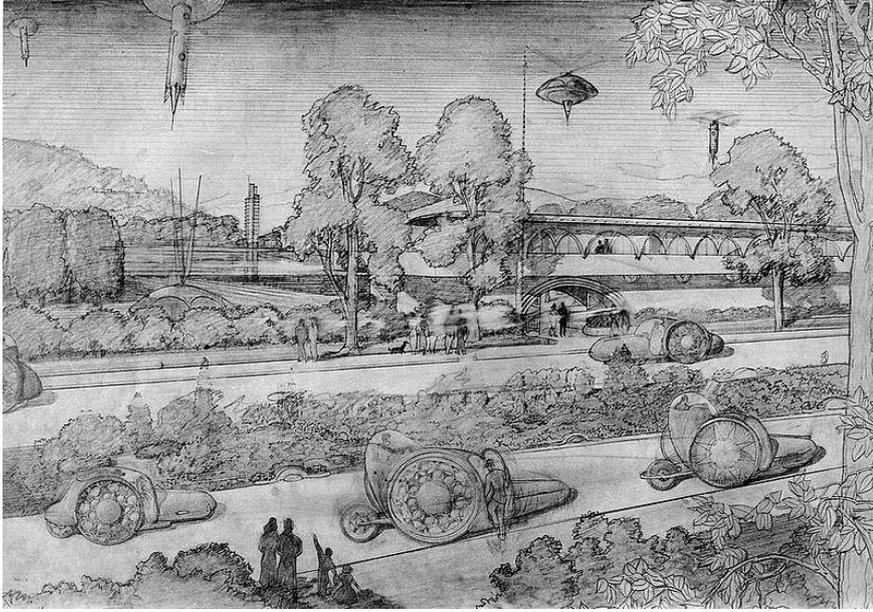


Figure 8: Sketch for the Broadacre City project by Frank Lloyd Wright  
Source: Wikipedia, Retrieved 30.05.2020, from  
[https://en.wikipedia.org/wiki/Broadacre\\_City#/media/File:Wright\\_Sketches\\_for\\_Broadacre\\_City.jpg](https://en.wikipedia.org/wiki/Broadacre_City#/media/File:Wright_Sketches_for_Broadacre_City.jpg)

### 3.4 CONTEXT: NEW ZEALAND, UTOPIA AND YEŞİL YURT

In order to discuss the historical context, the utopian thoughts and utopias that relate *Yeşil Yurt* and New Zealand should be examined.

Servet-i Fünun writers were reading some of the utopias secretly<sup>151</sup> and they were heavily influenced by New Zealand campaign of colonization since their moving

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<sup>150</sup> Kumar, *Utopianism*

<sup>151</sup> Öztürk, "Çağdaş Türk Edebiyatında Ütopya."

point was an advertisement of a brochure<sup>152</sup>. The brochure in question is given to Mehmet Rauf by his British friend who was a captain in a British Embassy Ship<sup>153</sup>.

*“Unlike the United States (which had developed to many Old World problems), Canada (which was too cold and partly French), South Africa (which was too black) and Australia (which with its penal settlement history had actually begun as dystopia), New Zealand seemed to have real utopian potential.”*<sup>154</sup>

Sargent identifies over 100 New Zealand related utopian works of literature between 1778 and 1900<sup>155</sup> however does not mention *Yeşil Yurt* as one of those literary works. New Zealand became a place for dreaming utopias upon, especially in the English-speaking world. Servet-i Fünun’s writers are inspired by this “movement” too. Even though they did not travel to New Zealand, they did envision a utopic land for their own utopia. Political Historian Dominic Alessio quotes curator and painter Marian Minson (1945- ):

*‘Even before they got there, visitors and immigrants tended (and still tend) to see New Zealand as the farthest Promised Land’.*<sup>156</sup>

Alessio argues that it was the utopia which created New Zealand’s culture and myth of paradise. It is considered paradise for the quality of the land in terms of climate and the economically developable spaces. Dream of utopias was not just related to physical aspects of the newly colonized settlement; country had also an avant-garde and developed utopian writing tradition<sup>157</sup>. Opportunities of creating utopia rely

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<sup>152</sup> Hıfzı Topuz, *Elbet Sabah Olacaktır* (İstanbul: Remzi Kitapevi, 2012).

<sup>153</sup> Necla Dağ, "Tevfik Fikret Şiirlerinde Kaçış Ve Ütopik Özlemin İzleri," *Akademik Sosyal Araştırmalar Dergisi*, no. 11 (2015).

<sup>154</sup> Dominic Alessio, "A Conservative Utopia ? Anthony Trollope's "the Fixed Period" (1882)," *Journal of New Zealand Literature (JTNZL)* (2004).

<sup>155</sup> "Promoting Paradise : Utopianism and National Identity in New Zealand, 1870-1930," *New Zealand Journal of History* (2008).

<sup>156</sup> *Ibid.*

<sup>157</sup> *Ibid.*

heavily on having a blank state –*tabula rasa*-. Bowring gives the example of Christchurch (a city in New Zealand), devastated by two earthquakes, and he argues, for that reason Christchurch had two different utopian moments, first one is when the European settlements were established in the 1860s and the second one is when earthquakes damaged some parts of the city in 2010 and 2011<sup>158</sup>.

As it has been mentioned in the previous chapters, one general characteristic of the utopia as it is seen in More's *Utopia*, is its isolated location from the rest of the world. For that reason, for many centuries, *Utopias* have been depicted as islands. From that perspective New Zealand, being an archipelago with two main islands unclaimed by the technologically developed societies, complies with one of the general qualities of utopia.

Bowring says New Zealand's status in the utopian thinking can be related to three conditions: location, timing, and emptiness. She argues that New Zealand's remoteness, combined with a cluster of islands, made itself geographically a perfect place for European dreaming. As discussed above, islands are generally chosen for "perfect" words, Bowring says, these marginal locations are hidden from negative aspects of the world. As for the second criteria "time", she argues that it can be related to how late the European colonization has begun in New Zealand. Third criteria "emptiness" is, as discussed above, creates possibilities for a land that was not occupied before<sup>159</sup>. Alessio in his article *Promoting Paradise* mentions that New Zealand Immigration and Public Works Act promoted the Islands when the colonization efforts just started using utopian myth in the 1870s<sup>160</sup>.

In order to discuss more about conditions that made New Zealand a fruitful space to cultivate utopias, how this tradition was developed is to be analyzed. From the date of its discovery by the Europeans, New Zealand has been a site of either national or

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<sup>158</sup> Jacky Bowring, "Revisiting Utopia: How a Legacy of Idealistic Plans Resonates with Christchurch's Rebuild," *Landscape Review* 16, no. 1 (2015).

<sup>159</sup> *Ibid.*

<sup>160</sup> Alessio, "Promoting Paradise : Utopianism and National Identity in New Zealand, 1870-1930."

small-scaled local utopias. New Zealand can be considered unique because from its founding, utopian projects became the subject of the country's political debate. When European settlements began to appear in New Zealand, it was labeled as a utopia and associated by labels stuck as the Land of Cockaigne<sup>161</sup> and Arcadia, as mentioned above. Many pieces of literature written in Europe in the 19<sup>th</sup> and 20<sup>th</sup> centuries about utopian visions refer to the land of New Zealand<sup>162</sup>. One interesting thing about those utopias is that while usually utopias tend to be “leftist”, New Zealand’s utopias can be capitalist too, as Alessio suggested for *The Fixed Period* (1882) by Anthony Trollope (1815-1882) and *Anno Domini 2000* (1889) by Julius Vogel (1835-1899) which are all contemporaries of *Yeşil Yurt*<sup>163</sup>.

Many people residing in England came to New Zealand to climb to a higher level in the class structure. If poor people went to these remote geographies, they could have huge plots of land for free.

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<sup>161</sup> Land of Cockaigne is an imaginary satiric land of the medieval literature, where natural resources and geography provide absolute bodily pleasures. Land of Cockaigne is a land of wastefulness and intemperance. Main themes tend to be plenitude and freedom of not working since in this land, rivers run with wine and people earns as much as he or she sleeps. For that reason, it is also called a “Poor Man’s Paradise”. Reason of the Creation of Land of Cockaigne is to create satire. Yet in time, it becomes a self-sufficient imagery representing pure hedonism. Kumar, *Utopianism* Sargent does not according in his paper *The Three Faces of Utopianism* according to his taxonomy a Cockaigne is a whole other genre such as utopia where both stated under fiction, Sargent, "The Three Faces of Utopianism Revisited." the usual utopian aspect of being “leftist” does not appear in Land of Cockaigne since everything is pleasure related and intemperance is a key aspect of it.

<sup>162</sup> "Utopianism and the Creation of New Zealand National Identity," *Utopian Studies*, Vol.12 , No.1 (2001).

<sup>163</sup> Alessio, "Promoting Paradise : Utopianism and National Identity in New Zealand, 1870-1930." It should be noted that *The Fixed Period* is considered as a dystopia.

That is why it was called the “Poor Man’s Paradise”. But ownership of the “poor man” did not last forever, at the end of the 19<sup>th</sup> century average men realized that their utopian soil is in the hand of few men with economic power. For that, New Zealand government used some kind of taxation method and encouraged subdivision of the land, and as a result, this method gave freedom for more utopias. New Zealand became in fact a part of international utopian movement. Of course, there were also internal collision of utopias too. One of them was *Clarionites* who were mostly leftist individuals, but New Zealand government did not grant them any land for their utopia and as a result, they dissolved into society and became part of economic and politic movement which resulted in creation of more utopias. After the WWI (1914-1918) New Zealand utopians became more pessimistic about the island they were living in and after the WW2 dystopianism has been developed. Dystopianism of the 20<sup>th</sup> century post-war New Zealand was about environmental destruction and capital. From the beginning of the 21st century, utopian literature in New Zealand is following a global trend of being dystopian. In those writings big companies and governments destroy the natural resources of New Zealand for their personal



Figure 9:Bruegel - The Land of Cockaigne

Source: Wikipedia, Retrieved 30.05.2020, from

[https://en.wikipedia.org/wiki/The\\_Land\\_of\\_Cockaigne\\_\(Bruegel\)#/media/File:Pieter\\_Bruegel\\_d.\\_Ä.\\_037.jpg](https://en.wikipedia.org/wiki/The_Land_of_Cockaigne_(Bruegel)#/media/File:Pieter_Bruegel_d._Ä._037.jpg)

benefits.<sup>164</sup> Sargent states that New Zealand developed the strongest utopian tradition ever. The only country which had a utopian vision from the start was the U.S., yet theirs was not as consistent as New Zealand. Sargent argues Australia, Canada, Ireland, South Africa and United Kingdom also have national utopian traditions that can be used to understand their national culture. Yet, only in New Zealand and the US “*aspirations absolutely central to national experience.*”<sup>165</sup>

In Chapter 3, the position of *Yeşil Yurt* and New Zealand in the utopian literature is studied in order to elaborate a special genre: Arcadia. The dominance of nature in these virgin lands triggered the discussion of nature, primitive life in philosophy and architecture. *Yeşil Yurt* stayed as an underdeveloped utopia, but its authors would have faced all these issues if this venture had gone further and been elaborated in the

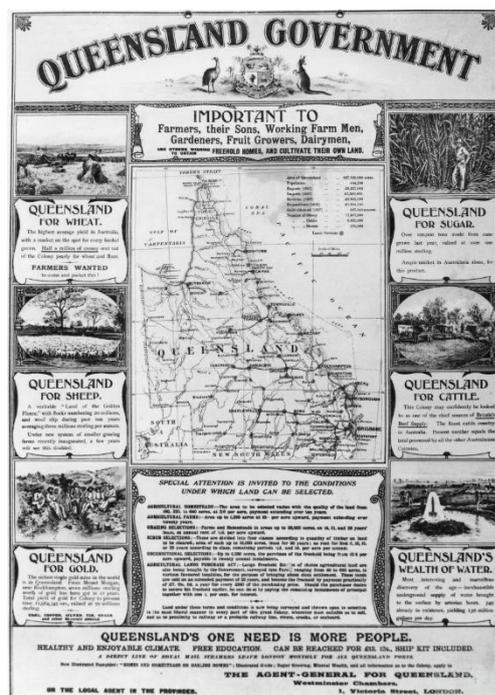


Figure 10: Queensland/Australia Government Immigration Poster, circa 1891  
 Retrieved 30.05.2020, from  
<https://www.qhatlas.com.au/too-remote-too-primitive-and-too-expensive-scandinavian-settlers-colonial-queensland#>

<sup>164</sup> Sargent, "Utopianism and the Creation of New Zealand National Identity."

<sup>165</sup> Ibid.

design phase. Even though *Yeşil Yurt*'s environment describes an Arcadia, *Yeşil Yurt* stays on the thin line between a more primitive and a simpler life.

## CHAPTER 4

### YEŞİL YURT DREAM of SERVET-İ FÜNUN WRITERS

In this chapter *Yeşil Yurt* will be investigated in detail. What this research calls *Yeşil Yurt* is a combination of poems and drawings of Tevfik Fikret and short story *Hayat-ı Muhayyel* (Imaginary Life) of Hüseyin Cahit Yalçın, which are published in *Servet-i Fünun* magazine. Basically, *Yeşil Yurt* has three phases: First one is the New Zealand phase where their utopian vision was to escape and second one was the Manisa phase where their aim was to realize their utopia. Ultimate phase of *Yeşil Yurt* dream is considered as the Aşiyân Villa of Tevfik Fikret.

#### 4.1 BRIEF HISTORY OF TURKISH LITERARY UTOPIAS

While the Western part of the world wrote and designed many utopias before the 19<sup>th</sup> century, first Turkish texts that can be considered within the utopian literature came to life in the middle of 19<sup>th</sup> century in the Ottoman Empire.

Pieces of first Turkish utopian literature are political “dreams” of writers. At that time utopias were explained to the reader as forms of dreams. First examples of that genre in the Ottoman Empire were written by Ziya Paşa and Namık Kemal<sup>166</sup>. The literary tradition of the Reform Era (Tanzimat 1839-1878) focused on enlightening the people of the Ottoman Empire rather than focusing on aesthetic concerns, as writing was considered as a tool for informing and educating the people. In Ziya Paşa’s dream (1869) that is written as a form of a dream, Ziya Paşa criticizes his

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<sup>166</sup> Usta, "Ütopyanın Kısa Tarihi Ve Türk Ütopyaları."

political rival Ali Paşa for the supposedly harms he did to the Ottoman society<sup>167</sup>. Therefore, one can see here the relation between utopia and politics again. But here utopia is rather used as a medium to represent the thoughts of Ziya Paşa but in classical utopias, for example in More's *Utopia*, the aim is to create an embodiment of the More's ideals in the form of a city.

Second dream was Namık Kemal's which was written in 1872. In his dream, he looks at the Bosphorus of Constantinople<sup>168</sup> through his window and sees the railways spanning from left to right. Water canals are being used for transportation with the speed of "pulsing blood". In his dream, he sees machinery that can fly like birds. In this dream utopia, all resources are forfeited to society and there is neither law nor order since the progress of mankind is completed and they don't need governing bodies anymore. Everyday new harsh topics are being discussed on the streets without the fear of committing a thought crime. In Namık Kemal's dream everyone is equal and free<sup>169</sup>. Namık Kemal's dream is much more like a "utopia of reconstruction" in Mumford's categorization, as he dreams of not running away but recreate his city with science fiction elements.

*Darrürrahat Müslümanları* (Muslims of Comfortable Country) (1895) by İsmail Gaspıralı corresponds to the first ever imaginary land in Turkish Literature<sup>170</sup>. According to Bilge Kağan Şakacı, it was firstly written in 1895 as a series of letters written by an imaginary protagonist. Since *Muslims of Darrürrahat* gained a popularity it was republished as a book in 1905. Like many utopias, *Muslims of Darrürrahat* was situated in a valley in Andalusia, isolated from the rest of the world.

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<sup>167</sup> Hasan Yürek, "Namık Kemal Ve Ziya Paşanın "Rüya"Ları," *Türk Dünyası İncelemeleri Dergisi* XIII, no. 2 (2013).

<sup>168</sup> Today's İstanbul.

<sup>169</sup> Öztürk, "Çağdaş Türk Edebiyatında Ütopya."

<sup>170</sup> Firdevs Canbaz Yumuşak, "Ütopya, Karşı-Ütopya Ve Türk Edebiyatında Ütopya Geleneği," *bilig* no. 61 (2012).

İsmail Gaspları explained his vision of being an ideal Muslim society in the literary text<sup>171</sup>.

The short story written by Hüseyin Cahit Yalçın “Hayat-ı Muhayyel”,<sup>172</sup> (1898) which was published in Servet-i Fünun magazine’s 399<sup>th</sup> issue, and Tefik Fikret’s poems set the framework of *Yeşil Yurt*. Later not only writers but also poets contributed to the Turkish Utopian Tradition like Ahmet Haşim with his poem “O Belde” (That Land), which was written in 1909. Second Constitutional Period and forthcoming World War I created the foreground for Turkish utopias such as “Yeni Turan” by Halide Edip (1912) and “Fetret” by Ali Kemal (1911)<sup>173</sup>.

After the establishment of the Republic, it became more possible to see the reflection of the utopian tradition in the novels. *Ankara* (1934) by Yakup Kadri Karaosmanoğlu<sup>174</sup>, is the most well-known example of these books, aimed to legitimize the social transformations in the Turkish Society. The novel “Ankara” consisted of three parts. In the last part of the novel where reader jump forwards in time, reader sees that boundary of properties has become indeed less distinct. At the same time, the boundary between rural and urban settlements of Ankara is merged into each other. Therefore, the city became something more than a project but a place to live in which is made possible by the Jansen plan<sup>175</sup>. Likewise, city planner and academic Zeki Kamil Ülkenli claims that the city Ankara was a utopia which young republic had to accomplish.<sup>176</sup>

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<sup>171</sup> Bilge Kağan Şakacı, "Darürrahat (Rahat Ülke) Müslümanları: Kent Ütopyası Mı?," *The Journal of Academic Social Science Studies* Volume 6 no. Issue 6 (2013).

<sup>172</sup> Hayat-ı Muhayyel is also the name of the book Hüseyin Cahit’s book that is published by İkdam Matbaası in the year of 1897. It can be accessed at Milli Kütüphane / Ankara.

<sup>173</sup> Filiz Balı and Ufuk Uğur, "Yazımsal Alanda Klasik Ütopyalar Ve Türk Edebiyatı'nda Ütopya," *Dede Korkut: Uluslararası Türk Dili ve Edebiyatı Araştırma Dergisi* XI, no. 13 (2017).

<sup>174</sup> Ibid.

<sup>175</sup> Yener Baş, "Bir Kentsel Ütopya Olarak "Ankara" Romanı," *METU JFA* 32, no. 2 (2015).

<sup>176</sup> Zeki Kamil Ülkenli, "İç İçe İki Genç Cumhuriyet Ütopyası Ve Dönüşümleri: Ankara Ve Atatürk Orman Çiftliği," *Ankara Araştırmaları Dergisi* 5(1), no. Haziran 2017 (2017).

Other novels such as Peyami Safa's *Yalnızız* (We Are Alone) (1940) which describes an imaginary utopian island-state *Simeranya* which exists in the future, and Süreyya Aydemir's *Toprak Uyanırsa: Ekmeksiz Köy Öğretmeninin Hatıraları* (If the Soil Awakens: Memories of the Teacher of Village of Ekmeksiz) (1963) were following the utopian tradition as well<sup>177</sup>.

After 1980, futurist narrations took their toll on the utopian literature as well. *2027 Yılı'nın Anıları*<sup>178</sup> by Çetin Altan was amongst the most renowned examples of these novels<sup>179</sup>.

## 4.2 “DESIGNERS” OF THE YEŞİL YURT

As stated above, *Yeşil Yurt* was designed both through the means of architectural representation by Tevfik Fikret and the usage of literary tools (poems and a story) by Tevfik Fikret and Hüseyin Cahit Yalçın. Fikret, who was a painter, writer and a self-thought architect bear a resemblance to the Renaissance artists and intellectuals. Even though Fikret and Yalçın used different mediums for designing the space Yalçın informed the reader also about the daily life in *Yeşil Yurt*. As Meyerson told, while visually designed utopias are good for representation of spatiality, they lack the representation of institutions and daily life<sup>180</sup>.

### 4.2.1 SERVET-İ FÜNUN GROUP AND MAGAZINE

After the mid-19<sup>th</sup> century, Westernization efforts gained speed in terms of culture, art and literature. In this era, when pinnacle of the Westernization efforts took place, the magazine *Servet-i Fünun*. (1896-1901) started to be published. After this period,

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<sup>177</sup> Balı and Uğur, "Yazınsal Alanda Klasik Ütopyalar Ve Türk Edebiyatı'nda Ütopya."

<sup>178</sup> *Memories from the Year: 2027*

<sup>179</sup> (Balı & Uğur, 2017)

<sup>180</sup> Meyerson, "Utopian Traditions and the Planning of Cities."

all literature types gained a western identity, technique, and vision<sup>181</sup>. Therefore, Özger claims Tanzimat Era was a breaking point in the Ottoman literature. Intelligentsia and artists were introduced to new concepts and shift their vision to mind and sense from metaphysics<sup>182</sup>.

Since many members of Servet-i Fünun circle studied French in school, they also got a grasp on Western literature. In time their priority task became to read and learn much about Europe. In time their enthusiasm grew, and they considered French literature as an ideal example for themselves. Not just they tried to get to know the West, but they also tried to introduce Western culture, by giving information on Western books and magazines to the readers in their publications. Western minorities that live in the Ottoman Empire appeared in their fictions as characters<sup>183</sup>. Therefore, they received heavy criticism from people who defended the “old literature”<sup>184</sup>. They are not just criticized by the other intellectuals, but also by the government.

Servet-i Fünun<sup>185</sup> Magazine was firstly published in 27 March 1891 as an appendix to the newspaper “Servet” with the efforts of Ahmet İhsan Tokgöz’s and D. Nikolaidi’s support who owned the newspaper. As it can be observed upon reading the magazine, Seda İzmirli Karamanlı says that Servet-i Fünun Magazine also became a medium where writers of the magazine could share worldwide news to a wider audience with their ideas on the events<sup>186</sup>. At the time of its foundation, magazine was a popular science magazine and it was being supported by the

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<sup>181</sup> Cahit Kavcar, "Batı Uygarlığı Karşısında Servet-I Fünun Romancıları," *Ankara Üniversitesi Eğitim Bilmileri Fakültesi Dergisi* (1980).

<sup>182</sup> Mehmet Özger, "Bir Arka Plan Olarak Servet-I Fünun'da Pozitivizm," *Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic* (2013).

<sup>183</sup> Kavcar, "Batı Uygarlığı Karşısında Servet-I Fünun Romancıları."

<sup>184</sup> Atilla Özkırmı, *Tevfik Fikret* (İstanbul: Cem Yayınevi, 1990).

<sup>185</sup> Karamanlı cites from the book *Servet-i Fünun Edebiyatı* by Parlatır and others,

<sup>186</sup> Seda İzmirli Karamanlı, "Servet-I Fünun Dergisinde Osmanlı Yazarlarının Fotoğrafçılık Üzerine Bir Modernite Deneyimi," *Külliyet: Osmanlı Araştırmaları Dergisi* (2018).

Palace<sup>187</sup>. Later in 1895 it turned into a literature magazine and got Tevfik Fikret as the chief editor of the magazine<sup>188</sup>.

#### 4.2.2 HÜSEYİN CAHİT YALÇIN

Hüseyin Cahit Yalçın was born in 1875. All his family members were interested in literature. His father, an Ottoman Bureaucrat who liked reading was the source of his enthusiasm in literature. Not only his father but his mother was also interested in literature and politics. Likewise his elder brother Hüseyin Suat, a medical doctor, had a literary personality who wrote in Servet-i Fünun magazine alongside his brother<sup>189</sup>.

When he was 13 years old, his father sent him and his mother back to İstanbul from Salonica. In the third year of the high school “İdadi Mülki” (today’s İstanbul Highschool”) his translations from foreign magazines were published under the name of *Fenni Eğlenceler (Scientific Entertainments)*. After high school he started *Mülkiye Mektebi (School of Civil Service)*<sup>190</sup>.

During his higher education he wanted to start a magazine but since he was still a student, he realized his plans with the help of the bookshop, *Kanaat Kitaplığı* and his French teacher<sup>191</sup>. In the year 1896 Hüseyin Cahit Yalçın sent his story *Röneka* to Servet-i Fünun magazine which was under the editorship of Tevfik Fikret. Fikret and Halit Ziya liked Yalçın’s stories, therefore he started to write for Servet-i Fünun

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<sup>187</sup> Özkırımlı, *Tevfik Fikret*.

<sup>188</sup> Topuz, *Elbet Sabah Olacaktır*.

<sup>189</sup> Hilmi Bengi, *Gazeteci, Siyasetçi, Ve Fikir Adamı Olarak Hüseyin Cahit Yalçın* (Ankara: AKDITYK Atatürk Araştırma Merkezi, 2000).

<sup>190</sup> Ibid.

<sup>191</sup> The name of the magazine was “Mektep” (School). *Hüseyin Cahit Yalçın, Edebiyat Anıları (İstanbul: Türkiye İş Bankası Yayınları, 1975)*.

on a weekly basis<sup>192</sup>. In 1987 he became a part of the writers' roster of the magazine<sup>193</sup>.

When Servet-i Fünun writers dreamt of moving to New Zealand, they had disaccords about the future of the enterprise with Tevfik Fikret. Yalçın wanted to go back to İstanbul on condition that Sultan Abdulhamit II would die while they were in New Zealand. But Tevfik Fikret wanted to stay there forever. Nevertheless, their dream gave birth to the short story Hayat-ı Muhayyel<sup>194</sup>. Yalçın reads:

*“Bu tasarıma ortaya atıldıktan sonra, uzun bir süre bütün düşlerimizin temelini, hep bu yeni yaşam doldurdu. Benim «Hayat-ı Muhayyel», işte bu tasarıma ürünüdür.”*<sup>195</sup>

Cahit Yalçın, who was a writer, activist and politician, escaped from Turkey a couple of times in his later career due to the political turmoils, which ironically in parallel with his dreams of New Zealand.

### 4.2.3 TEVFİK FİKRET

Fikret was born in 1867 and lost his mother at the age of twelve<sup>196</sup>. He started his education in İstanbul's “Valide Rüştüyesi” but later it became a shelter for refugees during the Russo-Turkish War in 1877-78, therefore he was transferred to Mekteb-i Sultaniye. Özkırımlı notes that Mekteb-i Sultaniye was one of the institutions teaching in “modern” means. Majority of the classes were educated by French teachers and Turkish teachers in the roster of the school were renowned people of

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<sup>192</sup> Ibid.

<sup>193</sup> Ibid.

<sup>194</sup> Ibid.

<sup>195</sup> “After this plan is suggested for a long time all our dreams' basis was full of this new life. My “Hayat-ı Muhayyel” is a product of this plan.” Ibid., 116.

<sup>196</sup> Topuz, *Elbet Sabah Olacaktır*.

that time. Fikret firstly developed a taste for literature in that school and took painting classes both from Turkish and French teachers<sup>197</sup>.

Fikret won a competition of language in Mekteb-i Sultaniye and became a Turkish teacher in the same school in 1894.<sup>198</sup> But one year later government makes %10 reduction on the salary of officers including the teachers<sup>199</sup>. Fikret protested discounts on the salary of the teachers. Therefore, he says, "I don't want to serve a senseless government" and quitted that job. After a couple of years of freelancing as a teacher, he started to work at Robert College in 1897. Robert College had a special place since, the administration and control of the school was autonomous<sup>200</sup>.

During these years Fikret experienced deep changes not only in his professional life but also in his private life too. In 1895 Fikret's son Haluk Fikret was born. Arguably one of the reasons for his desire to escape to New Zealand was to protect his newborn child.

Özkırımlı tells, in 1896 Tevfik Fikret became the head of the magazine Servet-i Fünun as an act against the people who were defending the "old literature". His former teacher Recaizade Ekrem introduced Fikret to Ahmet İhsan. Recaizade Ekrem put forward Fikret as a candidate for the chief editor of the magazine which Ahmet İhsan accepted. Therefore, in 1896<sup>201</sup> starting from the 256th. issue Tevfik

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<sup>197</sup> Özkırımlı, *Tevfik Fikret*.

<sup>198</sup> While Professor of Turkish literature Cahit Kavcar gives 1894 as the date of admission of Fikret to Galatasaray Lycee. Özkırımlı suggest 1892 as the date. Ibid.

<sup>199</sup> In 1888 Fikret started his duties in "*Hariciye Nezareti Umur-ı Şehbenderi Kalemî*" at the same year he transferred to "*İstişare Odası*". In 1889 he became assistant in the same office. In 1891 "*Encümen-i Hariciye*" was assigned to him as an extra duty, but not even one year later he quitted his job because he did not get paid as much as other officers in those years. Safi suggests that being an officer was heavy on Fikret's creative soul. The task was too monotonous that he did not have any artistic pleasure from it. Furthermore he was not dependent on the payments from that job for his daily expenses, since his father was sending him more money than his payment. İhsan Safi, "Tevfik Fikret'in Kalem Hayatı Üzerine," *İlmi Araştırmalar* (2002).

<sup>200</sup> Cahit Kavcar, "Tevfik Fikret'in Eğitimciliği Ve "Yeni Mektep"," *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi* (1972).

<sup>201</sup> Topuz says it is 1985.

Fikret became the chief-editor at the age of 30. Yet Abdulhamid's oppressive reign and censorship on the publications was depressing so the poems he wrote were "dark themed". As mentioned again and again they dreamt of escaping to New Zealand and Manisa. Tevfik Fikret wrote a couple of poems about that. Those poems were named *Ömr-i Muhayyel (Imaginary Life)*, *Yeşil Yurt (Green State)* and *Bir An-ı Huzur (A Moment of Tranquillity)*<sup>202</sup>.

In 1901 Fikret left Servet-i Fünun as some members of the group signed a document that forbade them to criticise the government, yet he encouraged Hüseyin Cahit Yalçın to be the director of the magazine. Just to cut his ties with him until the first days of "Second Constitutional Era". Fikret's reason for severing ties with Cahit Yalçın was Yalçın's pledge loyalty to Sultan<sup>203</sup>.

At that time Fikret was discontent with nearly all of his friends. He cut connection with nearly everybody around him, but he still continued teaching in the College. Later in the year he wrote his famous poem "Sis"<sup>204</sup> which indicated a new era in his artistic career. "Sis" was written to describe the daily reality of İstanbul of that time with a very critical eye<sup>205</sup>.

### 4.3 YEŞİL YURT

*Yeşil Yurt*, which is to be found at the beginning years of the Turkish literary utopian tradition, is a fictional utopian space which Servet-i Fünun writers, thought, wrote and designed via literary and architectural means. What makes it more special in terms of utopias is the fact that, it is the collective dream of a small community of writers. One might argue that theirs is a social dreaming as Sargent suggests<sup>206</sup>. Their

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<sup>202</sup> Özkırımlı, *Tevfik Fikret*.

<sup>203</sup> Since Yalçın started teaching at "Vefa Lisesi" it was a must to pledge loyalty. Topuz, *Elbet Sabah Olacaktır*.

<sup>204</sup> "The Mist"

<sup>205</sup> Özkırımlı, *Tevfik Fikret*.

<sup>206</sup> Mannheim, *Ideology and Utopia*.

need of utopia as a group occurred as natural as getting hungry. During the time that *Yeşil Yurt* was imagined by the writers, authoritarian regime of the Sultan Abdülhamid II was oppressing the intellectuals. The heavy atmosphere of politics drove the Servet-i Fünun writers<sup>207</sup> to dream about *Yeşil Yurt*<sup>208</sup>. Government's oppression and censorship<sup>209</sup> led the creation of a "utopia of escape", idolum as Mumford describes it<sup>210</sup>.

*Yeşil Yurt* is a literary space constructed by a communal effort, using different tools of literary narration such as poems of Tevfik Fikret and a short story named *Hayat-ı Muhayyel (Imaginary Life)*<sup>211</sup>. A very interesting aspect of this literary utopia is that it was also physically modelled by Tevfik Fikret. The self-taught architect Tevfik Fikret who was very excited and serious about their imaginary settlement made a cardboard architectural model of *Yeşil Yurt*'s<sup>212</sup>. This again signifies that their utopia was thought as an architectural space as well as a fictional/literary space that resides both in New Zealand and in Manisa. Unfortunately, during the research neither the cardboard model nor the photograph of it could be found. If it had been found, *Yeşil Yurt*'s architectural space could have been analysed more deeply and in relation to its literary space.

While Hüseyin Cahit Yalçın narrates the everyday life and spatial aspects of *Yeşil Yurt*, Tevfik Fikret tells the viewer with his poems about what Juhani Pallasmaa calls atmosphere, as mentioned in the previous chapters. Even though they did not set foot on New Zealand ever, the fact that they used both architectural and literary tools to

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<sup>207</sup> According to Hüseyin Cahit Yalçın almost everyone in the magazine wanted to move to New Zealand. Öztürk, "Çağdaş Türk Edebiyatında Ütopya."

<sup>208</sup> Rahim Tarım, "Servet-i Fünun Edebi Topluluğunun "Yeşil Yurt" Özlemi," *kitap-lık*, no. 93 (2006).

<sup>209</sup> Topuz, *Elbet Sabah Olacaktır*.

<sup>210</sup> Mumford, *The Story of Utopias*.

<sup>211</sup> Yalçın, "Hayat-ı Muhayyel".

<sup>212</sup> Öztürk, "Çağdaş Türk Edebiyatında Ütopya."

design and envision the space, holds great importance for the framework of this research.

From the memoirs of Hüseyin Cahit Yalçın<sup>213</sup>, Mehmet Rauf, Halit Ziya and biographies written about Tevfik Fikret it seems that the motivator of the dream of *Yeşil Yurt* was Tevfik Fikret, who was the elder member of the group<sup>214</sup>. He needed to escape from the reality of his time and place and Aşiyân proved to be a faster, safer and more accessible refuge option for him to shelter from the rest of the world. Likewise, Kanter suggests that the escapist, utopian themes in Fikret's poems ultimately led him to build the Aşiyân Villa<sup>215</sup>.

#### 4.3.1 NEW ZEALAND PHASE

*Yeşil Yurt* was certainly influenced by the British propaganda done for the sake of speeding up the colonization in New Zealand<sup>216</sup>. Their inspiration came from a brochure that England Government was handing. Mehmet Rauf, (1875-1931) another literary figure in Servet-i Fünun circles acquired one of those brochures from his friend who was working in an embassy ship in the British Navy and shared it with the other group members. On the brochure it was written that, anyone who moved to New Zealand would be given free land. Brochure was promoting New Zealand with the descriptions of its being a "heavenly" landscape<sup>217</sup>. It is safe to assume that the brochure Mehmet Rauf received was a product of promotional campaign of England as *Dominic Alessio* mentioned in the previous chapters. As stated in the previous sections, New Zealand's propaganda of being a Land of Cockaigne and Arcadia, which is also interpreted as heavenly, is combined with its

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<sup>213</sup> Yalçın, *Edebiyat Anıları*.

<sup>214</sup> Dağ, "Tevfik Fikret Şiirlerinde Kaçış Ve Ütopik Özlemin İzleri."

<sup>215</sup> Fatih Kanter, "Tevfik Fikret Ve Ahmet Haşim'in Şiirlerinde Ütopya," *Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic* (2011).

<sup>216</sup> Alessio, "Promoting Paradise : Utopianism and National Identity in New Zealand, 1870-1930."

<sup>217</sup> Topuz, *Elbet Sabah Olacaktır*.



magazine's 264<sup>th</sup> issue Ahmed İhsan says that, there are lots of information about Maori's characteristics of life that one can learn from the images and their way of living represents an interesting contradiction<sup>223</sup> about New Zealand<sup>224</sup>. At the same time, it can be seen in the story *Hayat-ı Muhayyel* that *Yeşil Yurt* is imagined as a place which has relatively primitive style of life compared to İstanbul of that time. The descriptions of the story resemble the concept of Primitive Hut and the daily life of the people of *Yeşil Yurt* is very much like the state of nature that J.J Rousseau indicates. While it is not certain that the Magazine was using the concept of "primitive hut" upon building their dreamscape, their relation with the concept of primitivism combined with the arcadian propaganda that is used for colonization of New Zealand, opens the subject to discussion. In the story they are not living like the savages, in fact they use money and post services to communicate with the outer



Figure 12: A Photograph of a Maori Hut Published in *Servet-i Fünun* Magazine Description reads: A Maori Hut in New Zealand Source: *Servet-i Fünun Dergisi* Issue:264, p.13, Retrieved 30.05.2020, from <http://www.servetifunundergisi.com/zeland-i-ceditte-bir-maori-hanesi/>

<sup>223</sup> Probably Ahmed İhsan is referring how Maori tribes and new colonies way of living contrasting each other.

<sup>224</sup> Ahmed İhsan, "264. Sayı / 11. Sayfa," *Servet-i Fünun Dergisi* (1896), <http://www.servetifunundergisi.com/araba-sevdasi-54/>.

world, gathering around a piano during the night<sup>225</sup> yet their way of living is quite simple and “primitive” as they are voluntarily isolated themselves from the outer world and most of the technological advancements.

Thoughts of Servet-i Fünun writers on nature and the countryside can be understood by observing other pieces they wrote. Architectural theoretician, Gürbey Hiz suggests that in the writings of Servet-i Fünun, countryside and villages are exalted in contrast to the city. While city is shown as a dirty, loud and uncanny place, village is romanticized as a place of happiness and Hiz continues that, almost from the start of the magazine imageries of productive farms and happy farmers were published frequently. Those imageries are presented to the reader with romantic titles. Furthermore, images are published in accordance to the season they are published in. Since there are no traces of a metropolis in those imageries, Hiz says that, while farm represents some sort of a romantic place, village also represents a more spacious and happier place than the city<sup>226</sup>. Even though in the magazine the writers focused on the scientific ways to improve the yield in the farms,<sup>227</sup> in *Yeşil Yurt* there is no such effort.

In the story of Hayat-ı Muhayyel, one can argue that writers of the magazine moved from İstanbul to the origin point of the human society. Much like Le Corbusier’s noble savage, they came with their advanced techniques of building and claimed wherever they pleased and just like the stories of the primitive man their virgin environment is unclaimed by anything else other than themselves.

*“...Çimenlerini çiğnediğimiz topraklar, ufuk üzerinde teressüm ettiğini gördüğümüz ormanlar, rehgüzârımızı tatîr eden çiçekler bile yeni, bâkirdi[...] Köyümüzü sahilin en şirin, en sevimli bir noktasında intihâb*

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<sup>225</sup> Yalçın, "Hayat-ı Muhayyel".

<sup>226</sup> Gürbey Hiz, "Servet-I Fünun'da Toplumsal Mekanın Anlatılar Ile Üretimi: Tahayyüller, İnşalar Ve Deneyimler Atlası (1891-1910)" (İstanbul Teknik Üniversitesi, 2020).

<sup>227</sup> Ibid.

*etmiştik. Adamızı ihata eden bahr-i hurûşânın heybetli dalgaları bizim sahilimize gelinceye kadar ilerideki kayalara çarparak kırılırdı... ”<sup>228</sup>*

Not only they colonized the land like Le Corbusier’s noble savage as Holm claims<sup>229</sup>, but they also had good relations with nature itself similar to Laguier’s man. The environment in the story acts as an actor who is willingly accepting the writers of Servet-i Fünun to its body.

*“Zaten bütün tabiat bize bu hüsnü kabulü göstermişti.”<sup>230</sup>*

Furthermore, in the story the natural elements such as waterfalls and birds inspire Servet-i Fünun writers by their liveliness. They are inviting them to be a part of the pastoral life to live freely and humanly.<sup>231</sup>

When they first arrived to New Zealand’s imaginary unclaimed land, their plan was not improvised unlike the natural man, noble savage or primitive man. In the story they had an aim to build. What drove them to build their “huts” was not their aim to just create a better environment for themselves but creating a better society starting from point zero.

*“...büyük bir ağacın altında ilk akşamlar toplandığımız zaman yanımızda oynayan parlak saçlı sevgili çocuklarımız, mütehayyir gözlerle baktıkları cesîm vadilerimize, daha cesîm ormanlarımıza, semâmıza doğru kollarını bazen açarlar, bu na-mütenâhilikleri ruhlarını doldurmak isterlerdi. Ve bu*

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<sup>228</sup> “...The grasses we step on, the forests we see on the horizon even the flowers on our path were new and untouched [...] We choose the location of our village on the most darling and plesent spot on the shore. The glorious stirring waves of the sea that surrounds our island would loose their power while they are coming to our shore as they are braced by the rocks.” Yalçın, "Hayat-1 Muhayyel". – Author’s Translation from ibid.

<sup>229</sup> Holm, "The Primitive Hut: Fantasies of Survival in an All-White World."

<sup>230</sup> “The nature was already welcomed us.” - Author’s Translation from Yalçın, "Hayat-1 Muhayyel".

<sup>231</sup> Ibid.

*tavırlarıyla da bize vazifemizi tecessüm ettirirlerdi: evet, bu aziz çocuklar büyüülecek, bu vadiler işlenecek çalışılacak, daima çalışılacak idi... ”<sup>232</sup>*

The paragraph mentions that their intent was to create an everlasting utopian system on an arcadian environment. Such passages imply a situation where even no human intervention are being made and a central giant tree, possibly similar to the one published in the magazine no:271, provides shelter for the community just like the primitive society narrations. Similar to the accounts of origin in the religious sources, even the first born is named “Adam” in Hayat-ı Muhayyel story<sup>233</sup>. These clues

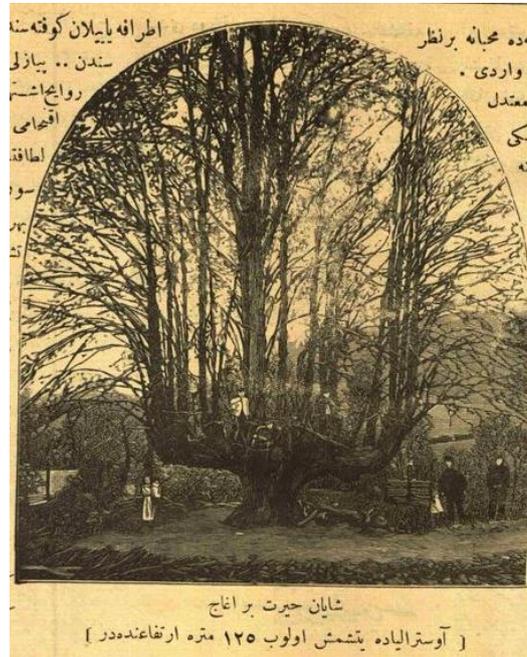


Figure 13: A Photograph of a Big Tree Published in Servet-i Fünun Magazine  
Source: Servet-i Fünun Dergisi Issue:271, p.172, Retrieved 05.06.2020, from <http://www.servetifunundergisi.com/sayan-i-hayret-bir-agac-ustte/>

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<sup>232</sup> “Dear kids with shiny hair that are used to play under a big tree in the first nights, they sometimes open their arms to the skies, valleys and forests they gaze upon with unbelieving eyes and they desire to fill their spirits with this endlessness. And by this act they concrete our intent: Yes, we are to raise these kids, work on those valleys and work eternally...” - Author’s Translation from *ibid.*

<sup>233</sup> *Ibid.*

indicate that the story is creating a new order from “point zero” in both environmental and social wise.

In the creation of their social system, of course they also used architectural means. While the “Köşks” (villas) that were described in the text cannot be considered as been built with primitive techniques, maybe they can be interpreted as a bare minimum a family of intelligentsia needs to exist together in the 19<sup>th</sup> century, from the eyes of the writer. *Hayat-ı Muhayyel* reads:

“ *Köşklerimiz öyle büyük, müzeyyen değildi. İhtiyâcâtımıza, ancak ihtiyâcâtımıza kifayet edecek kadar küçük, kışın fırtınalarına dayanacak kadar metin, fakat zarif, sevimli, sade bilhassa sadeydi. Hepsinde birer büyük iş odası, birer küçük salon, çocuklarımız için birer küçük oda, birer yatak odası vardı. İhtiyâcâtımızı da mümkün olduğu kadar azaltmıştık; zaten süslü salonlardan, gayr-i tabii, mülevves hayatlardan kaçıyoruz. Bizi sade, elzem, yalnız elzem olan eşyalar memnun edebilirdi. Biz bahtiyar olmak için yaldızlı döşemelere, ipekli halılara, antika masnû'âta müftekır değildik. Hissi aile, bu refakat-i muhibbâne, sa'y ve gayret bizi mesut ediyordu. Birbirimizin yanında yaşamaktan, zihinlerimizde insaniyet için layık gördüğümüz bir hayat ile yaşamaktan, birbirlerimizi sevmekten, çalışmaktan, çocuklarımızı büyütmekten, bu saf hayattan, bu sade hayattan , -ah bu hayat-ı muhayyel ü muazzezden;- mesud idik.*”<sup>234</sup>

What can be understood from the text is that, their “primitivism” is not forced by the context of the virtual environment of the village but more of a choice to live simple

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<sup>234</sup> “Mansions of our were not big nor adorned. They were as small as our needs, as strong as they can withstand the storms of the winter yet graceful, pleasant and simple and especially simple. In all of them there were a study room, a small saloon, one room for each our children and a bedroom. We reduced our needs to as we can as we were running away from saloon with ornaments and unnatural, filthy life. Only the necessary object could give joy to us. We didn't need gilded floors, silk carpets, antique pieces of arts to be happy. For us it was enough to work to be a family. We were happy to live the life together that we see fit for humanity, to love each other and to raise our kids and to live this pure life – this dreamt life of ours-.” - Author's Translation from *ibid*.

and happier. Hiz discusses Ahmed İhsan's thoughts on houses without ornaments, İhsan claimed that architecture's main interests must be function of the structure rather than the form of it. But later in his writing in 1908, after he saw a house without ornaments in Paris he resembled that to a chemistry laboratory or a hospital. Because of that feeling he had,, his passion for simplicity did not last long<sup>235</sup>. Arguably, what Ahmet İhsan favours about ornament is similar to the carvings on the main beams as seen in the Maori hut (figure.12) which are not superfluous but a part of the construction system reminding Gottfried Semper's and Le Corbusier's thoughts on the relation of ornament and structural system of the primitive. Only necessary parts in the constructions exist in their primitive hut. All other unnecessary elements are removed from the huts.

#### 4.3.2 MANISA PHASE

When it was time to move to New Zealand, because they could not find the money they needed to travel to these distant land, they generated an option which was within the borders of the Empire: village of Sarıçam in Manisa. Fikret quickly drew the plans of the villa that would be placed upon the land of Hüseyin Kazım Kadri, who was a member Servet-i Funun, and an author of many books on scientific agriculture. Hüseyin Cahit went to Manisa to inspect the land, yet upon his return Fikret had already started to build his famous villa near Rumeli Hisari<sup>236</sup>, and that was the end of the dream of *Yeşil Yurt*'s Manisa Phase<sup>237</sup>.

*Yeşil Yurt* exists in the literary reconstruction of real spaces such as Manisa and New Zealand, yet the foundation of *Yeşil Yurt* in New Zealand is a completely imaginary one influenced from the British propaganda. Yet once the destination of *Yeşil Yurt*

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<sup>235</sup> Hiz, "Servet-I Fünun'da Toplumsal Mekanın Anlatılar Ile Üretimi: Tahayyüller, İnşalar Ve Deneyimler Atlası (1891-1910)."

<sup>236</sup> Aşçıyan took its name after the establishment of villa.

<sup>237</sup> Uğur Kökten, "Fikret'ten Bir Fikr-I Muhayyel," *kitap-lık*, no. 93 (2006).

shifted to Manisa, “utopia of escape” tends towards a “utopia reconstruction” and Fikret drew plans of the farmhouse in the village of Sariçam, Manisa<sup>238</sup>. In the end when Manisa plan fails, “utopia of reconstruction” turns into Aşiyân Villa.

*Yeşil Yurt* dream in New Zealand is more like a traditional utopia since it is located on an island similar to More’s, Campanella’s and other utopias which makes it isolated from the rest of the world. This isolation enabled them to ponder on a new way of governing. Yet Manisa phase of the *Yeşil Yurt* dream is more like Aşiyân phase, it is a design that already resides in a known geography. But still they tried to transfer the humanitarian foundation of New Zealand’s *Yeşil Yurt* to Manisa. Therefore, one can argue that utopia of *Yeşil Yurt* went through three phases. First phase is the aforementioned New Zealand phase where the utopia can be considered as an idolum, second phase is Manisa phase where utopia is a dream of reconstruction and the third phase is Aşiyân phase where the utopia is realized by building a villa on Aşiyân by Tevfik Fikret.

From one perspective as mentioned in the third chapter, New Zealand and Manisa phases come together like Howard’s circular city plan and Bellamy’s novel. The difference is both in literary and architectural material made by the same group of writers. Arguably the final product of that dream is Aşiyân villa.

Since *Yeşil Yurt* was inspired by an arcadia, one may think that its habitants are “Noble Savages” who were isolated from the corruption of cultures, other societies and governments. Servet-i Fünun’s interest upon Maori people can be observed<sup>239</sup>. Their envisioned village that is dreamt by literary means is very modest and can be considered primitive in sense of not having any unnecessary parts or ornaments.

Hüseyin Cahit Yalçın mentions in his memoirs that Tevfik Fikret drew the plan of the villa they aimed to build in Manisa in the second phase of *Yeşil Yurt* which

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<sup>238</sup> Yalçın, *Edebiyat Anıları*. Unfortunately these plans are not available.

<sup>239</sup> İhsan, "Zeland-ı Cedid'de Bir Maori Hanesi".

arguably later turned into Aşiyân Villa. Images below show the sketches that are made for Aşiyân Villa which are possibly alike with the described houses in *Yeşil Yurt*. So arguably yet again one can see how a work of literature can turn into architecture even on a reduced state.

Fikret in his poem *Bir An-ı Huzur* (A Moment of Tranquillity) describes the village like this:

*“Seyreyle yorum çeşm-i hayalimde uzaktan*

*Bir külbe-i mes’ud;*

*Üstündeki fersude, herem-dide ocaktan*

*Yükselmede bir ince duman, ma’il ü memdud.”<sup>240</sup>*

### 4.3.3 AŞIYAN VİLLA

Final product of *Yeşil Yurt* dream was “Tevfik Fikret Evi”, the villa that was built in Rumeli Hisari where later named Aşiyân which means “Burrow” in Persian. Aşiyân became a home for Fikret for many years till his death. According to Topuz, Fikret sold his house in Aksaray in 1905 to build this house. The land he bought was very close to Robert College which today is Boğaziçi University. He made the drawings of the buildings himself<sup>241</sup>.

Construction of the building was completed in one year. Architectural historian, Uğur Tanyeli (1952 -) says that, Aşiyân Villa appears as a result of Fikret’s desire to escape. Design of the villa reflects this isolation as well. Villa’s and therefore

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<sup>240</sup> “I am watching with my imaginary eye from afar,  
A happy hut ,  
From its old and big chimney,  
A smoke rising up, going sideways”  
- Author’s Translation

<sup>241</sup> Topuz, *Elbet Sabah Olacaktır*.

Fikret's relation with the social space is limited to a bridge that connects the Villa to Robert College grounds. By building the Villa, Fikret not only placed himself at the Bosphorus of İstanbul, which is at the margin of the city composed of the Historical peninsula, Üsküdar and Galata, but also he imaginarily located himself at the "shores of his own existence."<sup>242</sup> Likewise, Turkish language and literature professor Mehmet Törenek adds, Aşiyân Villa is a product of Fikret's and the other Servet-i Fünun writers' desire to isolate themselves from the Ottoman Empire. Firstly, it was New Zealand and then Manisa and lastly Aşiyân<sup>243</sup>.

According to Törenek, Aşiyân Villa's location is no coincidence. For many times Fikret's friends saw him marvelling at a rock or caress for a hawthorn. Location of Aşiyân Villa is integrated with the natural aspects of *Rumeli Hisari*. The way he takes care of the garden of his Villa is more about leaving it to the nature. Törenek suggests that his studies while dreaming for a villa in Sarıçam, shaped the design of Aşiyân Villa. The house that is planned by Tevfik Fikret himself, consists of three floors. Dining room, kitchen, laundry room and cellar take place on the ground



Figure 14: Drawings for the Villa in Aşiyân, Author's Collage  
Source: Kökden, Uğur. "Fikret'ten Bir Fikr-i Muhayyel." kitap-lık, no. 93 (2006): 102-07, p.106

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<sup>242</sup> Uğur Tanyeli, *Mimarlığın Aktörleri 1900-2000* (İstanbul: Garanti Galerî Yayınları, 2007).

<sup>243</sup> Mehmet Törenek, "Tevfik Fikret Ve Aşiyân," *Yeni Türk Edebiyatı Araştırmaları* y.3 S.5 (2011).

floor<sup>244</sup>. On the basement level the room where he studies has a special aperture called “Socrates’ Window.” Fikret shaped the windows like a cave and named it after the philosopher<sup>245</sup>. On the first floor there are two doors for entrance. Also, there is a living room. Second floor consists of five rooms and a bathroom. Tevfik Fikret’s study room was above the entrance door and from that door there was a bridge which connects his room to the forest owned by Robert College<sup>246</sup>.

In total, Fikret’s house has nine rooms and a hall. One can argue it is far away from the vision Hüseyin Cahit Yalçın’s modest houses in New Zealand. Yet the arcadian and primitive aspect of it does not change. The way he landscapes his garden, leaves the “Socrates’s Windows” like a cave and timing of construction of the house makes it possible to speculate whether Aşiyân is still a part of *Yeşil Yurt*.

One can think that Aşiyân is a continuation of *Yeşil Yurt* dream, which is a literary embodiment of a desire, to escape and create a new. It stands as an architectural

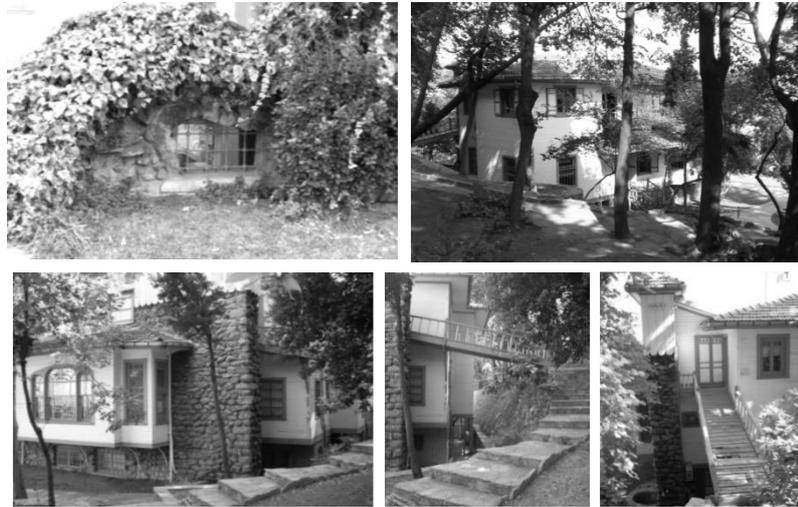


Figure 15: Photographs of Aşiyân Villa, upper left Socrates’ Window, lower right bridge between the house and Collage’s grounds, Author’s Collage  
Source: Özge Karlık, From the “Author” to the “Reader”: Visiting Literary House-Museums in İstanbul (Ankara: METU, 2009), p.40,41,42,43

<sup>244</sup> Ibid.

<sup>245</sup> Tanyeli, *Mimarlığın Aktörleri 1900-2000*.

<sup>246</sup> Törenek, "Tevfik Fikret Ve Aşiyân."; Tanyeli, *Mimarlığın Aktörleri 1900-2000*.

product of a group's old dream. It is possible to think Aşiyân is an extension of the arcadian thought of Tevfik Fikret.

Yet how *Hayat-ı Muhayyel* was pictured was very different from the Villa. While Hüseyin Cahit Yalçın was dreaming *Yeşil Yurt*, he wrote that writers of the magazine only had enough assets for them to get along in life, Fikret's house is huge for a simple life and only aspect which suggests primitiveness in the villa is maybe the rustic Socrates's window. However, because of the context that surrounds the villa and because of its relatively simplistic design language, one can still consider it as a part of *Yeşil Yurt* dream. The longing for nature finally found place on Aşiyân villa.

It is important to note that, after the death of Tevfik Fikret, the villa has been expanded to accommodate more people. The number of rooms on the west side was



Figure 16: Aşiyân Villa's Sea Façade  
Source: Tanyeli, *Mimarlığın Aktörleri 1900-2000* p.221

increased as requested by Nazime Tevfik, wife of Tevfik Fikret, to rent the rooms<sup>247</sup>. So, while analysing the villa it is best to disregard its current state.

#### 4.4 UTOPIAN THEMES OF YEŞİL YURT

*“...Ve bu saf ve mâsum tabiatın sîne-i müşfikinde bizim için yeni başlayan bu hayat,- ah, bu hakikate iktirân etmeyecek hayat-ı muhayyel!- Bilhassa bu hayat-ı mu’azzez hepsinden yeni, hepsinden saf ve tabii idi...”<sup>248</sup>*

Utopia of *Yeşil Yurt*, in its first phases, resembles the classical utopia as Rowe and Koetter put it<sup>249</sup>. It shows similarities with Thomas More’s or Campanella’s utopias which is normal since the members of Servet-i Fünun group have already read these pieces and first phase is arguably a “utopia of escape” (idolum) that Mumford mentions. In its second Manisa phase it arguably resembles the activist utopia that again Rowe and Koetter mention<sup>250</sup> and “utopia of reconstruction” as Mumford names it<sup>251</sup>. In the last Aşiyân phase, it can be observed that the utopia came to life as a single villa, designed by Tevfik Fikret who was arguably the driving force of *Yeşil Yurt* all along.

Another thing that can indicate the first phase (New Zealand) is a “utopia of escape” is Tevfik Fikret’s poem *Yeşil Yurt*, where he says he goes to that village every night:

*“...Bu köyde her gece birkaç dakika meksederim  
Olup hayalime peyrev seyahat eylerken*

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<sup>247</sup> Özge Karlık, "From the “Author” to the “Reader”: Visiting Literary House-Museums in İstanbul" (METU, 2009).

<sup>248</sup> “And the life that is just beginning for us in this pure and innocent nature’s hearth of compassion which won’t be a reality but just a dreamt life. Particularly this life which should be respected is new, pure and natural.” – Author’s Translation from Yalçın, "Hayat-ı Muhayyel".

<sup>249</sup> Rowe and Koetter, *Collage City*.

<sup>250</sup> Ibid.

<sup>251</sup> Mumford, *The Story of Utopias*.

*Dühur-I muzlimenin sine-i melalinde; ...*<sup>252</sup>

New Zealand phase of *Yeşil Yurt* is where one can observe its utopian aspects the most. Since the later phases are more about implementing the written material into life in a very reduced state.

This research indicates four common themes that both utopias and *Yeşil Yurt* share: First theme is isolation. Even the beginning of *Hayat-ı Muhayyel* (Imaginary Life) starts with how they are now very far away from the world as they know it. For them even the sky is new. Cahit Yalçın also tells that those lines indicate moving from southern hemisphere to northern hemisphere<sup>253</sup>.

*“Bu şimdiki âlemlerden pek uzaklara gitmiştik; mâzi ile aramızda ebedi fırtınalarla cenkleşen büyük denizler vardı.”*<sup>254</sup>

Not only *Yeşil Yurt* is isolated by the sea it is also isolated by the harsh environment which makes it harder to reach the utopia of *Yeşil Yurt* like More's and Campanella's utopias. Yet in *Yeşil Yurt* people can interact with the outer world by some kind of post-office so their isolation is a volunteered one and since they don't claim the whole island, their aim is to stay isolated, which is a common theme in classical utopias. Arguably, staying isolated from the rest of the world ensures utopias' pureness so it won't be diluted with the corruption of the outer world.

Second theme is communal living. Like More's *Utopia*, people of *Yeşil Yurt* eat and make conversations together in a big dining hall in the centre of the village. The topic of communal kitchen is discussed in the magazine before *Hayat-ı Muhayyel* (Imaginary Life). Hiz reads Servet\_i Fünun writer Mahmud Sadık's words, who

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<sup>252</sup> “For every night I stand joyfully in this village  
While I travel through my dreams  
In this era of darkness.” - from *Özkırımlı*, Tevfik Fikret.  
-Author's Translation

<sup>253</sup> Yalçın, *Edebiyat Anıları*.

<sup>254</sup> “We moved very far away from the universes of today. Between us and the past there were storms fighting with the big seas.” “*Hayat-ı Muhayyel*”.

explains an imaginary project for the 1900s Paris which contains houses with communal kitchens. He says that upon using a communal kitchen, the effort to cook meals will be reduced. Yet Mahmud Sadık does not think it is very likely to happen but in the other issues of the magazine it is again stressed how preparing a meal is a very effortful activity<sup>255</sup>.

Again, the communal dining hall resembles other classic utopias. Yet, while More's *Utopia* or Campanella's *City of the Sun* has a strong governing body, *Yeşil Yurt* lacks a strong governing system. Their way of governing is more like what is described in Namık Kemal's dream, where society was advanced so much that people did not need a governing body anymore<sup>256</sup>. One might argue that the governing body of *Yeşil Yurt* is the common sense of the higher society, intelligentsia itself.

Third theme is social equality which is one of the most dominant aspects of the utopias. Yumuşak argues that between the utopian concepts, equality is favored over freedom<sup>257</sup>. All jobs are divided equally and done without getting paid since in the story the village did not have a commercial system.

*"...Hepimiz bir işe yarıyorduk. Taksim-i mesai adeta tabiatıyla, kendi kendiliğinden hâsıl oluyormuştu...Hepimiz bir küll teşkil edince köyün ihtiyacı ma'ziyade ifâ ediliyordu. Para kazanmağa, ziynet ve debdebeye haris değildik... biz artık paranın; - arkada bıraktığımız âlemlerce "şems-pâre âmâl" ad edilen o meş'ûm madenin yüzünü görmekten, ihtiyacını duymaktan kurtulmuştuk. İşte bunun için; ifnâ-yı vücud edercesine çalışmağa mecbur değildik. Tarlada çift sürerken bile öküzlerimizi bir ağacın gölgesinde*

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<sup>255</sup> Hiz, "Servet-I Fünun'da Toplumsal Mekanın Anlatılar Ile Üretimi: Tahayyüller, İnşalar Ve Deneyimler Atlası (1891-1910)."

<sup>256</sup> Yürek, "Namık Kemal Ve Ziya Paşanın "Rüya"Ları."

<sup>257</sup> Yumuşak, "Ütopya, Karşı-Ütopya Ve Türk Edebiyatında Ütopya Geleneği."

*dinlendirerek otların üzerine uzanır, bir mecelle-i felsefiyeyi tetkike, bir mecmua-ı eş'ârı, bir romanı okumağa vakit bulurduk.*”<sup>258</sup>

Even though not working too much here can resemble Land of Cockaigne since their free time activities are scholarly ones, one can see that Servet-i Fünun’s aim is to live a simple and a pleasant life rather than a hedonist life that only has pleasures.

Final theme is *Yeşil Yurt*’s everlasting being. In the story, even though they expand their roads and add beautiful flower gardens to their villas, the life in *Yeşil Yurt* always stays the same. In *Yeşil Yurt*, children of the founders continue to live the same life that founders set up. While way of living stays the same for further generations unlike other utopias that have been discussed, *Yeşil Yurt*’s imaginary dreamscape is open to physical change such as new flower gardens and roads.

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<sup>258</sup> “Everyone was good for something. Our work division was appeared naturally by itself...When everyone works together it became more than enough for our village. We were not greedy to make money or possess jewellery... now we were free to not need money or see its face where in the other universe we left behind they call it “A piece of sun”. For that reason, we were not obligated to work as far as we destroy our bodies. Whereas we plough with our ox we rest a bit under a tree read a novel do some philosophy or look at a magazine.” – Author’s translation

## CHAPTER 5

### CONCLUSION

In the end of this research, it is possible to point at three different outcomes as conclusive remarks. Firstly, the theoretical outcomes that relate utopian literature and architecture will be discussed. After that historical findings about *Yeşil Yurt*, which is to be considered in the arcadian tradition, where the central theme is returning to nature as opposed to progressive and technological utopias will be displayed. Lastly the relation between utopian literature, science fiction and its escapist themes will be presented while speculating about outer planets as a destination for colonization and escape.

This research is focusing on *Yeşil Yurt* by trying to find an answer to a fundamental question: “Can utopian spaces that reside in literature turn into architectural space?” Upon examining *Yeşil Yurt*, *Alpine Architecture and Garden Cities of Tomorrow* one can easily argue that literature creates a great and free playground for both utopian and non-utopian architects. Usage of literary tools in architecture is not limited to providing a free playground, but it can also imitate the real world we live in, therefore it can give architects a way of “simulating” the aspect of time and social behaviour in their utopian and non-utopian projects.

Literary tools’ power of immersing one into the literary spaces can be compared with the relatively new technology VR/AR goggles. While VR/AR goggles are good for visually immersing one into the desired spaces planned by the architect or designer, literary tools use readers mind for creating the imagery. Therefore, upon using literary tools for the representation, the imagery that is created in one’s mind relies on her/his previous experiences. For this reason, representing an architectural space with literary tools creates a much more private experience than representing with computer aided tools. Therefore, this thesis considers literary tools as valuable ways

of representing architectural space. Yet, when it comes to building, a vague representation that are provided by literary tools may not be sufficient to build an architectural project.

Servet-i Fünun writers never went to the soil of New Zealand but they dreamt of it and placed themselves on the imaginary soil of the country and simulated a life for their desired village. They had ideas about the climate, they heard how fertile the soil was so they could describe a picture about how they could live in this relatively newly populated islands of New Zealand. Later arguably those escapist visions turned into architecture by self-proclaimed architect Tevfik Fikret. It is safe to say, without the inspirations of the story *Hayat-ı Muhayyel* (Imaginary Life) alongside with the poems of Fikret and his drawings of the villa in Sarıçam Village, Aşıyan Villa would not come to life as it came to life today.

Second outcome of the discussions in this research is about how arcadian and primitive themes are used in the late 19<sup>th</sup> century Turkish utopia *Yeşil Yurt* and its repercussions for today. While Servet-i Fünun writers were imagining a new society and settlement, they were certainly influenced by the thought of “point origin.” which was a very popular idea in the West. Arguably, New Zealand’s untouched soil made them think about the foundations of a new, “point zero” society. Their interests in the native people and their way of living are reflected in Yalçın’s story. There is no part in the story where Yalçın claims whether members of the group are adopted or created a primitive life. Yet, the simple way of described living combined with the arcadia, their interests in the tribes all over the world and native Maori housings makes it possible to argue that primitivism was one of the moving points of *Hayat-ı Muhayyel*. Even though Servet-i Fünun magazine is mostly informing the readers about the technological advancements in the large metropolises in the West, the group was interested to settle in a remote and newly developing region rather than in Paris, London or Berlin. Even though houses in the story are very simple and daily life and housing units can be considered as primitive, they are far from being huts. Upon realizing *Yeşil Yurt* in the drawings of Sarıçam and Aşıyan Villa there are only hints of primitivism.

Today it is not difficult to observe arcadian and primitivist themes in the current architectural discourse and utopian projects. Hippies of the 1970-1980s and ecological movements of today have similar dreams with *Yeşil Yurt*. In Turkey also many environmentalist utopian projects have similar themes such as protecting the nature, slow city or back to village life, to escape from the main metropolises for environmental, social or political reasons.

Lastly, at the end of the research, this thesis underlines how unrealisable the utopian visions are. Examples on that discussion are not limited to Aşiyen Villa. Utopias so-called perfect and unchangeable systems are proved to be difficult to maintain because of the human nature as it can be observed in many utopian states in the world history. Arguably, those states quickly turn into totalitarian regimes in order to protect their utopian aspects. One can argue, utopias lose their utopian aspects upon realizing themselves. But that does not mean they are hollow creations. Utopias goodwill definitely has some motivational power. Arguably this motivational power is used for the colonization purposes in New Zealand by creating a foundation for a new nation both sociological and physically.

Today, there is no new island on the planet Earth left to discover. But while the humankind is in its early twenty first century, one can argue we are at the brink of the space exploration and colonization. While colonizing Mars and other planets in upcoming centuries is likely, motivational power of utopias will be used again upon designing the space settlements and literary tools and will represent the architectural space of those habitats just as it is representing those spaces today with contemporary science fiction novels. While we can't explore new continents in our planet, we only know infinitely small portion of our surrounding universe. When humankind sets sail from this planet just as the first European Abel Tasman once did for New Zealand, literary tools and utopian visions will help the ones whose aim is to explore the vastness of the universe just as brave sailors once did before.

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