

Channeling Häring, Mediating Scharoun: Pedagogical Limitations of an Alternative Tradition of Modern Architecture

DAVID J. LEWIS
Cornell University

It would be folly to argue within an academic conference that architectural pedagogy is formed entirely by buildings and projects, in isolation from the influence of the printed word and image. If anything, the history of modern architecture is testament to the pedagogical importance of the mass mediation of architecture. One could claim with a fair degree of certainty, for instance, that the most influential architect of the twentieth century owed his status, in part, not explicitly to the power of his work, but rather to the attention he placed on publishing. Le Corbusier acknowledged this situation and proudly held it forth to students: "To twenty years of building between two wars, I added twenty books. What a vain and quixotic attempt."¹ Recent scholarship, seeking to debunk myths and historical fabrications—fictions often initiated by architects themselves—has made an exposé of the careful manipulation of the emerging forms of mass media and advertising to disseminate and promote ideas and work.² In addition, the equally powerful discourse of Siegfried Giedion, Nikolaus Pevsner, Henry-Russell Hitchcock, Philip Johnson, and Bruno Zevi, who sought to legitimate modern architecture through larger historical and teleological narratives in books and journals, substantially bolstered even the work of the prolific Le Corbusier.

Yet, the importance of using the emerging mass media as an integral part of modern architectural practice, exemplified by Le Corbusier's cottage publishing industry, was not always matched by contemporaries or competitors. To correct this situation, the historian and critic Peter Blundell Jones has made a concerted effort during the last twenty years to retroactively construct an alternate modernist pedagogy, a tradition of Organic Functionalism. Supported by fellow authors, Peter Davey and Colin St. John Wilson, Blundell Jones sets his alternative tradition in opposition to familiar heroic modernist narratives of Le Corbusier, Mies van der Rohe, and Gropius. This historical lineage focuses on the organic functional building (*Organisches Bauen*) of Hans Scharoun and Hugo Häring, originates with the teachings of Theodor Fischer, and eventually culminates in the contemporary architecture of Giinter Behnisch, Volker Giencke, Bolles/Wilson, and Frank Gehry. In effect, Blundell Jones has taken upon himself the multiple roles of historian, translator, and publicist. As the author of two monographs on Scharoun and one on Häring, Blundell Jones has become to Scharoun and Häring what Le Corbusier was to his own work. In addition, he has sought to become Häring and Scharoun's Giedion, situate their work within a broader historical framework through essays on an "alternative" or "other" tradition of modern architecture.³

Primarily published in British architectural journals—The Architectural Review, *The Architects' Journal*, and Architectural Association Quarterly—Blundell Jones's articles maintain that our knowledge of modern architecture is one-sided, the result of an overemphasis on the geometric rationalists of the International Style.⁴

Whereas the modernism advocated by Giedion, Pevsner, Hitchcock and Johnson emphasized the possibilities of machined universal spaces and was freed of the burden of historical styles, Blundell Jones sees Organic Functionalism's emphasis on the individual as a way out of the crisis in architecture and the failure of Modernism.⁵ Blundell Jones maintains that the tradition of universal-space modernism never produced a truly functional architecture that equaled Scharoun and Häring's fitting of architectural form to a specific task. In opposition to the geometric, rational, and classicizing tendencies of Le Corbusier, Gropius and Mies, whose version of modern architecture dominated architectural education after World War II, an organic functional pedagogy would privilege the work performance of a project, asking the designer to draw the form of the building from out of the program, rather than impose an a priori, geometrically-determined figure.⁶ In clinging to classical conceptions of geometry and form, Le Corbusier and Mies could never produce, according to Blundell Jones, an architecture that could address the contemporary issues of ecology, inhabitation, and the increasingly de-humanized physical world.

While illustrating that architectural traditions are in fact highly constructed, Blundell Jones's polemic poses obvious issues for thinking through contemporary architectural pedagogy. Central to Blundell Jones's insistence on the viability of reclaiming and reinvigorating Organic Functionalism is the belief that the underlying principles of the seemingly individualistic, quirky, and expressive architecture practiced by Scharoun and Häring can be taught. This strategy seeks to counteract the excesses of postmodern architecture that presumes the ossification and sterility of canonical modern architecture. Not only can a historical lineage be constructed to flow from their work into architects practicing today, but a coherent design methodology can be traced through and extracted from this lineage.

The question lurking behind Blundell Jones's efforts is the pedagogical viability of this new found alternative tradition. If the driving concern of Blundell Jones's revisionist history is the construction of an adaptable, protean, design methodology equally valid today as it might have been in the first half of this century, then what are the possible limitations? But, in wanting only to find within Scharoun and Häring a possible salvation for the architecture of today, Blundell Jones rarely offers a skeptical word. While this may be a decidedly rhetorical strategy, it leaves some of the more troubling questions about organic building unanswered. In taking another look at the work of Scharoun and Häring, I intend with this essay to offer a caution to the pedagogical intentions of Peter Blundell Jones by articulating a few of the dubious aspects of this functional architecture, particularly its uneasy relationship to urbanism and the slippery agency of the architect within Häring and Scharoun's theories. By taking another look at their work I would like to suggest that there is

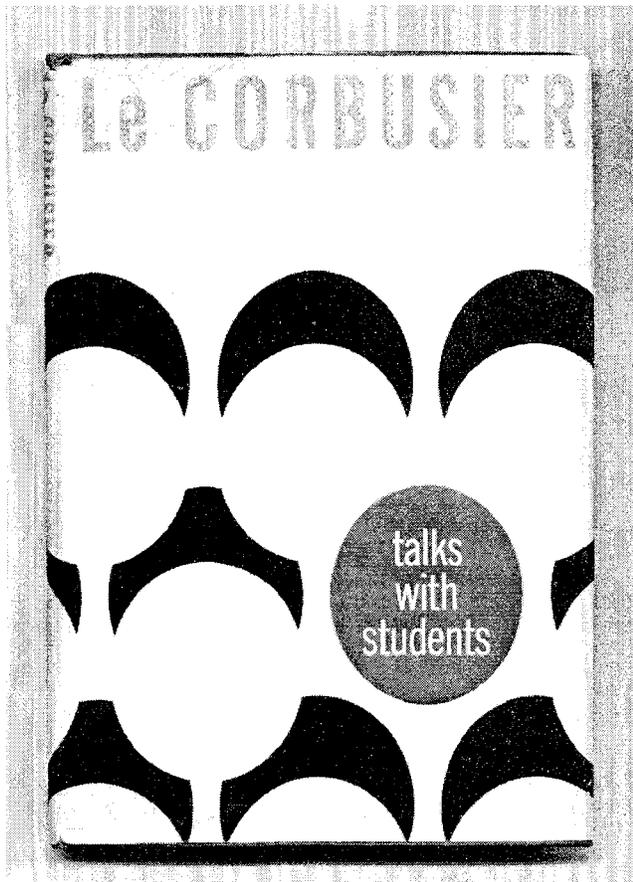


Fig. 1. Cover of Le Corbusier, *Talks with Students* (New York: Orion Press, 1961).

something inherent within their architectural theory that resists the creation of an organic tradition that Blundell Jones wants to construct. In other words, the reason for their reduced role in a historical development of modern architecture may equally lie with the discursive limitations of their theory of architecture.

Early in his narrative of an alternative tradition, Blundell Jones concerns himself with the liberation of Scharoun and Häring's expressionist work from negative connotations levied upon it by numerous historians and critics. Countering these denigrating associations to the illogical, superfluous, or irrelevant, Blundell Jones casts expressionism as a necessary break, a way of testing the limits of rational means, a forum for investigating an architecture determined by forces and ideas beyond accepted architectural conventions, and "a time of experiment(ation) in many directions, which already included the roots of Organic Functionalism."⁷ In the early 1920's Hans Scharoun was involved in two significant architectural organizations of the post-War period. In addition to the Working Council for Art (*Arbeitsrat für Kunst*), Scharoun was part of the Glass Chain (*Gläserne Kette*), founded by Bruno Taut, for which Scharoun completed some of the most well-known drawings labeled "expressionist". Yet, unlike other members of the Glass Chain who chose to explore possible architectures, mostly without any intent to realize the images, Hans Scharoun drew plans, sections, and elevations to accompany his vibrant watercolors; in effect a form of architectural testing.

At the same time, Häring was also experimenting with curvilinear plans and forms as a direct expression of movement and use. The similarity of their formal exploration came out of their mutual association in the vibrant architectural scene in Berlin. Häring met Scharoun in Berlin, where they were members in *Der Ring*.⁸ With his

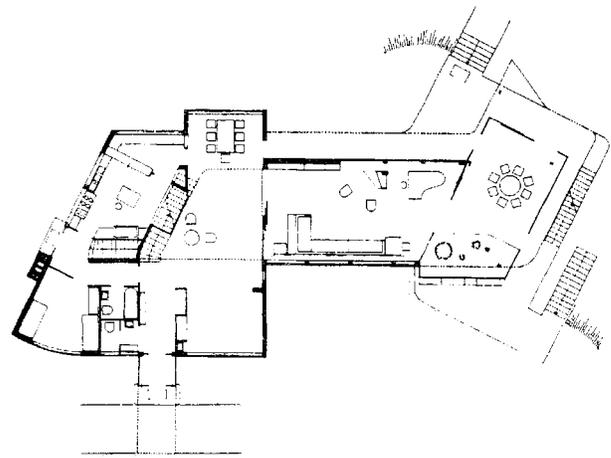


Fig. 2. Hans Scharoun, Schminke House, Lobau, Saxony, 1933, ground floor plan.

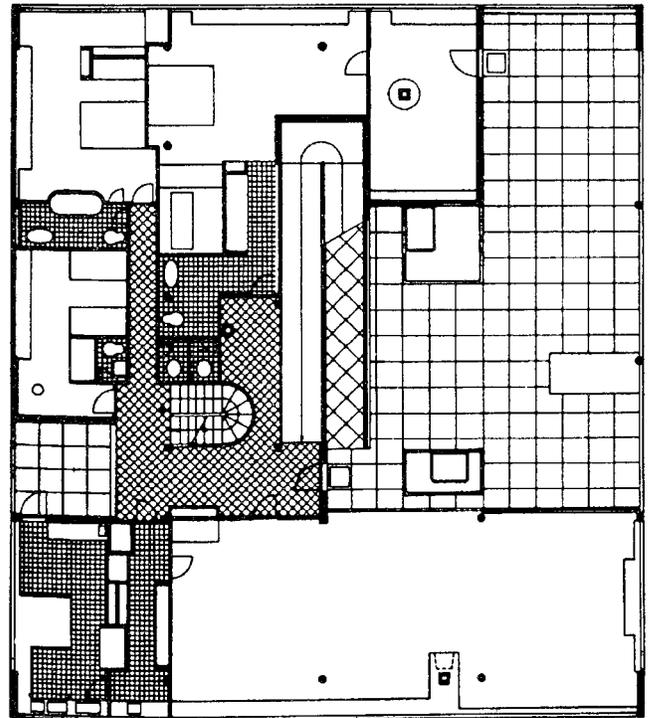


Fig. 3. Le Corbusier, Villa Savoye, Poissy, 1929-31, 2nd floor plan

interest in writing architectural theory, Häring served as secretary and spokesman for the group. Unlike Häring, Scharoun did not write about his theories of architecture until after the Second World War, giving at that time retrospective accounts of the Weimar period. However, the closeness in their approaches, a point attested to by Scharoun and Häring, has offered the possibility of reading Häring as the intellectual complement to Scharoun's work.⁹

At this early point in their careers, Scharoun and Häring explored a theory of architecture which sought to challenge the prevailing design orthodoxies and formal methods organized according to a geometrically determined *parti* sketch. They rejected all prior conditions and constraints of form based on aesthetic, stylistic, proportional, or iconographic preconceptions of architecture. While calling for new architecture to be drawn out of the ordinary conditions of life, Häring granted architecture a spiritual dimension — but a spiritual dimension rooted in the patterns of everyday life and not in the

overt representation of political power or control. Heavily invested in a search for an egalitarian, socialist architecture, Häring and Scharoun resisted any use of architecture as a stage or backdrop for urban pomp and circumstance.¹⁰

The theme re-occurring throughout Häring's writings on the Organic Functionalism is his belief that an artistic or architectural form must "arise out of the work performance" (*Leistungsform*) already endemic to the object or program." In emphasizing the need for allowing the internal essence of the building to arise out of the individual elements of the project, this theory of Organic Functionalism refused any establishment of types, universal conventions, or a priori proportional systems. While forms coming out of the work performance, or function, are eternal, natural, and constantly regenerated by life, forms generated according to abstract, geometric properties are artificial, and "contrary to life, to the creation of life, to movement and nature."¹¹ Implicit in this theory is the assumption that the work performance of the building is already contained within and only needs to be drawn out by the architect or designer. Häring's concisely stated this position in the short essay of 1925, "Wege zur Form:"

We must discover things and let them unfold their own forms. It goes against the grain to impose forms, to determine them from outside, to force them according to abstract laws. We were as wrong in using them for historical demonstrations as we were in making them express our individual moods. And we were also wrong in bringing things back to geometric or crystalloid basic forms because that is to exert force on them (as Corbusier does). Basic geometrical figures are not original natural shapes for forms, they are abstract and derived from intellectual laws. The kind of unity which we construct on the basis of geometric figures is for many things merely a unity of form and not a unity with life, though we want unity with life and in life.¹³

In reference to urbanism, there are three points that can be raised about the Organic Functional position as articulated by Häring. First, fitting the form directly around the function of the building, or even drawing that form out of the function, assumes that the relationship between form and function will always be stable. The limitations of this approach were highlighted in an exchange between Häring and Mies. In contrast to Häring's insistence on an intimate relationship, Mies was seeking a universal space that could accommodate divergent functions. Mies reportedly urged him to, "Make your rooms large, Hugo, then you can use them however you like."¹⁴ Häring's position cannot account for changes that are inevitable in architecture and urbanism as Mies's conception of functional spaces can.¹⁵ Their positions illustrate the difference between function understood diachronically (Mies) and synchronically (Haring). The history of his best-known project illustrates Häring's problem on a small scale. While Häring's Garkau Farm project worked perfectly well as a single family dairy farm, it become functionally obsolete when the economic policies of the EEC forced the farmer out of milking cows and into raising pigs.¹⁶

Second, Häring and Scharoun devalued the role of the external shell of a building by claiming that the architectural form should be determined from the inside out. In doing so, they place into a secondary position the role of architectural form to determine public spaces, street walls, and urban sequences. In part, this might explain the disparity between the interior and exterior experience of almost all of Häring's and Scharoun's built architectural projects. While the spectacular, exhilarating, and triumphant interior space of Scharoun's Staatsbibliothek establishes a much desired collective space for intellectuals and students, the exterior has an ambivalent relationship to its urban situation. The building is sited as a self-contained monolith. The logic of the projecting exterior volumes, that make the entrance difficult to find, can only be ascertained from within the library."

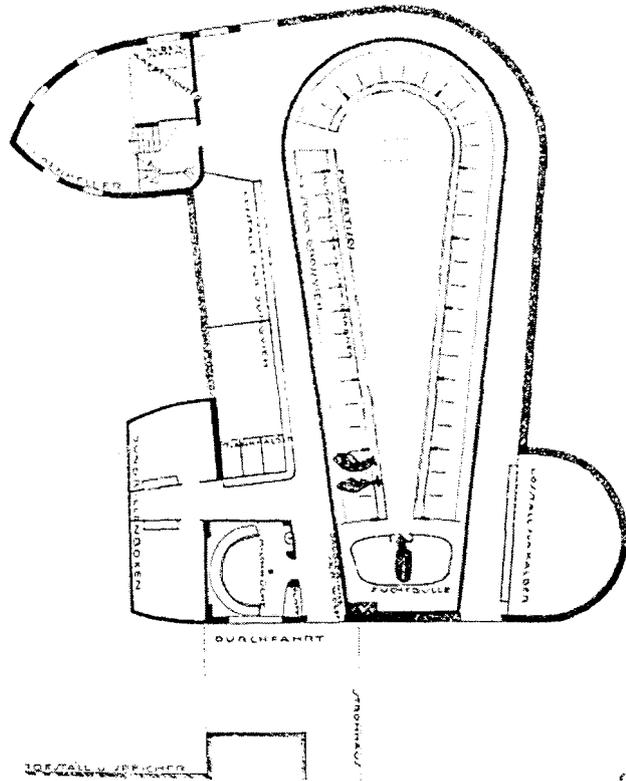


Fig. 4. Hugo Häring, Garkau Farm, near Lübeck, 1924-5, plan

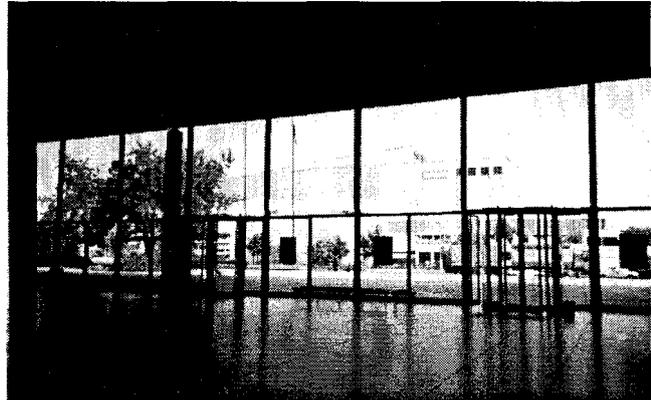


Fig. 5. Hans Scharoun's Staatsbibliothek, Berlin of 1964-79, seen through Mies van der Rohe's National Gallery.

In defending Häring's and Scharoun's work from this and other anti-urban critiques, Blundell Jones has gone to great lengths and in much detail to convince his readers that the Staatsbibliothek, for example, was highly attentive to the vehicular traffic moving through the site, that the Mannheim National Theater project was a biological extension of the urban growth of Mannheim, and that the Kassel Theater scheme was a mediation between the Medieval urban blocks and the baroque city grid.¹⁸ However, such defenses can only be sustained for figure buildings in an urban setting — buildings that are given identifiable public functions (libraries, concert halls, museums) and are thus set apart from the general urban fabric. By choosing buildings that are detached and isolated from their surroundings — and given that Scharoun and Häring produced almost exclusively object-buildings — Blundell Jones is vulnerable to pre-

cisely the same critique leveled against Scharoun and Häring in the 1920s by the architectural critic Adolf Behne. In his 1926 publication, *The Modern Functional Building* (*Der moderne Zweckbau*), Behne foreshadowed the urban limitation of this type of functionalism and cautioned against universalizing an architectural approach, whose only appropriate urban application would be for buildings that claimed a focus position in the city. Referring to Scharoun's tendency to fragment a building into discrete parts, Behne stated that while a project's components may respond to their setting, they are essentially "elements that do not desire the whole but only themselves."¹⁹ While admitting that Scharoun's work did "reflect its environment," Behne castigated the work of even this early period, writing that "the building devours the environment and digests it for itself, so that some of its features appear in its functional accounting; but the result remains completely individualistic in principle."²⁰

Third, what Häring assumes as the scale of the whole, the "unity of life and in life" must be called into question. By assuming an organic synthesis between all elements of life, the Organic Functionalist theory cannot address the inevitable tensions — political, social, economic, and cultural — that constitute dynamic urban life. While a harmonious whole may be established on a small scale, say that of a house or a building, the same synthesis cannot be sustained on the level of urban form. In short, the focus on synthetic unity, applying to all levels of society, circumvents any thinking of architecture or urbanism as a contested site, rich with the possibility for competing political, cultural, or social arenas.

Häring substantiates the decision to isolate work performance as the sole question for the architect by a teleological conception of history which subsumes any discussion of politics into a question of form. According to Häring, the history of architecture has been a conflict between geometric and organic forces. In this opposition, echoing the debate between Hermann Muthesius and Henri van de Velde, the geometric is linked to the linear types of Latin cultures, Greece and Rome, and set against the organic, exemplified by the Gothic architecture of Nordic cultures. Häring maintains that only in his time is the organic tradition coming into its own, breaking free from the tyranny of geometry which has dominated architecture for the last 3000 years. Since Häring makes direct associations between cultural values, political systems, and architectural form, the "choice" of form is also implicitly a political choice, but by the same logic, a political choice that has been reduced to a formal issue. In this sense Häring situates Ancient Greece as a rectangular culture, connecting the rectangle to their "hard-edged democracy without any expansive tendencies."²¹ Likewise, the rise of Rome and its expansionist tendencies was matched by the development of the circle and the arch. Only the Gothic presents a break from geometry, a break enabled by the rise of a communal life that forced the dissolution of rigid, geometric form.

According to this conception of history, organic building is not a question of style, nor even really a matter of choice. Häring never clarified the lines of causality between culture and form, instead, he left the question of agency in the generation of form to the movement of history. This lack of agency puts Häring, and by implication the promotion by Blundell Jones, into a Hegelian paradox. If organic forces are destined to come into being, then any attempt to advocate organic building through organs of mass media is both illogical, since it will come into being on its own, and dubious, since any avocation would indicate a lack of faith in the teleological model. This obviously puts any attempt to actively establish a pedagogical tradition based on the architectural theory of Häring into a curious dilemma from the outset.

However, in order for others to recognize the merits of organic building, in his time, Häring did act as an oracle, channeling reports of the inevitable future to come. In this capacity, Häring expressed the necessity of the organic as the only means of creating an authentic, contemporary communal life. Häring condemned Le Corbusier as "a Classicist, (who) carries the line of the Greeks, the

Romans and the Renaissance into our times. He stands apart from those Modernists who strive for an organic building."²² As the only German representative to the first CIAM conference in Switzerland, Häring opposed the principles adopted by the group, believing that they did not recognize the historical imperative of the organic tradition, and did not prescribe an architecture fit for an organic society. His prophecy was not accepted by other members of CIAM.

This conception of historical inevitability creates a tenuous position for architects upholding an Organic Functionalist theory of design. If Häring's teleological history is to be accepted, then the role of the architecture must also be that of a mediator, not a designer. Since the form of a project is already imbedded in the work performance of the project, the architect's role is to extract the form from within and not impose a design from outside the imperative of the work performance. The architect must sublimate her or his subjectivity into the interior of the function in order to act as a medium, drawing the function out to solidify the form.

The artist stands in the most essential contradiction to the form of work performance so long as he refuses to give up his individuality; for in operating with the form arising out of work performance the artist is no longer concerned with the expressions of his own individuality but with the expression of the essence of as perfect as possible a utilitarian object. All "individuals" and the stronger they are as personalities, and at times the louder they are, the more this applies — are an obstacle in the path of development, and in fact progress takes place in spite of them.²³

By setting his architectural theory at the culminating point of a teleological progression of history, Häring has constructed a fail-safe theory that will win in spite of any resistance. It would seem that the architect is without any agency in the movement from geometric to organic form.

Yet, what Häring actually constructs is a magical displacement of the agency of the architect. If his theory is to be accepted, the work performance of the project must already be completely configured prior to the intervention of the architect. However, defining what constitutes the totality of a project's work performance: the size and use of rooms; the adequate dimensions for movement through spaces; the actual physical configuration of intangible acts; and so on... are all subjective choices. The idea that a project's work performance is separate from the intervention of a designer or a client is a weak proposition, but one essential to Häring's conception of the architect's role. Indeed, the sublimation of the architect's role is actually a radical empowerment of their role not only to design form, but to determine the very social and cultural configurations that constitute the work performance or function of a project. But by claiming that the work performance is already inside the project, Häring cleverly masks this expansion of the architect's role into the project's social dimension.

In light of the dis-empowerment of the architect by mechanical reproduction, mass industrialization, and a Taylorization of the building trades, Organic Functionalist theory is actually quite defensive in trying to reclaim a lost power of the architect to shape and control society. Paradoxically, Häring is in agreement with the geometric rationalists like Le Corbusier in arguing that the architect must enact a fundamental transformation of society through form: a basic position of Modern architecture that links Le Corbusier, Scharoun, and Häring to expressionism, to Ruskin and to the arts and crafts of Morris. What differentiates them is how they articulate the role of the architect: between a mediator of organic form, or a designer of geometric order.

When Hans Scharoun began to write his theories of architecture, he adopted Häring's conception of history moving from geometric to organic architecture, and shared his belief that only organic building was capable of expressing and housing an authentic, egalitarian society.²⁴ Although the work of Häring and Scharoun are



Fig. 6 Hans Scharoun. Siemensstadt Apartments, Berlin, 1930

in agreement on the basic principles of organic building, there is one important difference between their theories of architecture. Scharoun differed from Häring in acknowledging irrational aspects in the design. Unlike Häring, Scharoun made a distinction between practical form and organic form—"the practical form derives from function, whereas the organic form is determined by the range of physiological and psychological relationships between the subject and the object."²⁵ Granting organic form a certain level of artistic autonomy, Scharoun left room for irrational elements that did not simply follow the dictates of function, as long as these elements did not hinder the intended working of the building.

Because Häring and Scharoun claimed that the exterior form of the building should be derived from the work performance of each individual project, it would be antithetical to their theories to try and identify any consistent exterior form or type throughout their work. While Blundell Jones may be accurate in arguing that the work of Häring and Scharoun has been given short shrift by historians of modernism, it may be the case that their work resists the Wolfflinian writing of architectural history as the history of identifiable and categorical exterior styles. Each one of their buildings must, according to their architectural theories, create a new and unique architectural form fitting the specific problems of work performance of the project and not that of a type or style.

Moreover, the rejection of abstract, geometric, or a priori forms is tantamount to a renunciation of the enduring staple of the architectural design process: the *parti*. This generative sketch is saturated with and dependent on its associations to proportion, geometry, and its ability to stand-in as an abstract representation of full-blown project. Perhaps as a testament to the integrity of Scharoun's and Häring's adherence to their theory, it is nearly impossible to imagine an appropriate *parti* sketch for their work. Their plans have the quality of being conceived as a accrued instant set of fully developed individual moments. Lacking an overall organizing principle, no reduction of the plans to a prior conceptual, overall stage is possible. To do so, would be to violate the driving principle of their architecture, which is entirely dependent upon specific functional moments and operations. This resistance to abstraction is indicative of an intent to avoid establishing or developing any primary type or organizing principles through their architecture that could be adopted, used, or learned by others through the processes of abstraction, in other words, a *parti*.

As a point of contrast, Le Corbusier's interest in establishing type according to elements of a building—the five point, for instance—was an essential drive in his early work.²⁶ By establishing a clear set of elemental types, understood as an identifiable order with rules and conventions, Le Corbusier set the conditions, as Bruno Reichlin has argued, for seemingly endless play and formal development, by himself and by others. "This structural sequence of rules and types

created limits as absolutely essential preconditions for innovation, exploration, and experimentation.²⁸ Against a tyranny of freedom that accompanies the absence of rules or requirements, Le Corbusier's types established the criteria for commonly understood critical judgment.

By resisting any clear set of rules, types, and recognizable conventions, Häring's and Scharoun's architectural theories can only be disseminated through speculative text and prior example. But while an underlying conception may be drawn out of the example, it can not be imitated, for each project must begin again from the specific already embedded work performance. It is clear, then, why Blundell Jones insists on using the term, "tradition," when advocating for the contemporary validity of the architectural theories of Scharoun and Häring. Tradition implies a set of collectively shared cultural habits that need not be taught, but is already generally understood: an organic thought process that is passed down, as if by genetic predisposition. Blundell Jones's constructed tradition follows Häring's teleological conception of history that rejects outright any attempt to create a set of rules and constraints, leaving the creative relationship between form and culture to the architect sublimated into historical progress. Given the absence of tangible rules, conventions, or types, Blundell Jones must construct a recognizable tradition that flows from Häring and Scharoun into contemporary architecture as the primary device through which he can argue the pedagogical vehicle of his argument.

By focusing on the particular and not the type or the model, Häring's and Scharoun's work pose dubious implications for pedagogical appropriation. Lacking any commonly held criteria or rules to examine the efficacy of the sublimation of the architecture into the embedded functional performance of the project, the criteria for judgment ultimately resides in the authority of the individual. While Häring and Scharoun could draw upon their rigorous education and training for developing their own work, a pedagogical approach, derived from their work, grants unprecedented authority to the architect or student to determine both the function and the appropriate form for that function, without a previous understanding of the constraints, conventions, and limitations of both form and function. In effect, Organic Functionalism runs the serious risk of undermining the collective discourse of architecture, by asserting that personal lived experience, more than the study of the history, possibilities, and past failures of architecture, should be the basis for architectural thought and the primary guide for mediating architectural form for a client. Their emphasis on the subject, including the subjective choices of function made by the architecture, render their theoretical position both highly personal, and potentially antithetical to collective discussion or critique, since the authority of the individual's experience has little foundation or criteria for being called into question.

Given the choice between Le Corbusier's heroic exaltation and Häring's complex sublimation of the architect, one can see why the former was more quickly and readily accepted by the profession. An Organic Functionalist architectural theory, resting on the tenuous assumption that work performance is already contained in the project, is hardly a model of clarity or logical coherence. Indeed, if the modernism of Häring and Scharoun became an appropriated pedagogical tradition, as Blundell Jones would desire, it is quite likely that not only the dubious implications of their work would be ignored, but that the complexities of their theory would probably be simplified in the process of popular dissemination, to a point in conflict with their intended theoretical premise. If it is unlikely that their work will form a protean pedagogical alternative, comparable to that derived from other modernists, then what can certainly be gained from Blundell Jones's tireless efforts on the part of Hugo Häring and Hans Scharoun is the incredible challenge faced in constructing a new tradition out of the increasingly complex discourse of twentieth century architecture.

NOTES

- ¹ Le Corbusier, *Talks with Students from the Schools of Architecture* (New York: Orion Press, 1961), pp. 78-79.
- ² Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge: MIT Press, 1996).
- ³ In 1995 Peter Blundell Jones organized an exhibit of Hans Scharoun's work at the Royal Institute of British Architects, London. The catalogue for the exhibit was published as *Hans Scharoun: The Alternative Tradition: Ten Projects* (London: A3 Times, 1995). Blundell Jones has two monographs on Scharoun, *Hans Scharoun: A Monograph* (London: Gordon Fraser, 1978). This was expanded and updated to the recent, beautifully illustrated, and comprehensive monograph, Peter Blundell Jones, *Hans Scharoun* (London: Phaidon Press Limited, 1995).
- ⁴ Blundell Jones's articles include, but are not limited to: "Scharoun, Häring and Organic Functionalism," *Architectural Association Quarterly* 5 (1973): 48-57; "Organic Versus Classic," *Architectural Association Quarterly* 10 (1978): 10-20; "Hugo Häring," *The Architectural Review* 1022 (April 1982): 40-47; "Scharoun Houses," *The Architecture Review* 1042 (December 1983): 59-67; "Unknown Häring," *The Architecture Review* 1060 (June 1985): 40-45; "Where Do We Stand? A Lecture About Modernism, Post-Modernism and the Neglected Possibility of a Responsive Architecture," *A + U* 198 (March 1987): 14-30; "From the Neo-Classical Axis to Aperspective Space," *The Architectural Review* 1093 (March 1988): 19; and "Scharoun at Weissenhof," *The Architectural Review* 1159 (September 1993): 78-84.
- ⁵ Blundell Jones, "From the Neo-Classical Axis to Aperspective Space," p. 19.
- ⁶ Colin Rowe, "The Mathematics of the Ideal Villa," in *The Mathematics of the Ideal Villa and Other Essays* (Cambridge: The MIT Press, 1976), pp. 1-27.
- ⁷ Blundell Jones, *Hans Scharoun*, p. 28.
- ⁸ Peter Blundell Jones, "Hugo Häring and the Search for a Responsive Architecture," *AA Files* 13 (1986): 33. For an further discussion of this period in Berlin, see Marcel Francisccono, *Walter Gropius and the Creation of the Bauhaus in Weimar: The Ideals and Artistic Theories of its Founding Years* (Urbana: University of Illinois Press, 1971); Richard Pommer and Christian F. Otto, *Weissenhof 1927 and the Modern Movement in Architecture* (Chicago: The University of Chicago Press, 1991), especially chapter one; and Rose-Carol Washton Long, ed., *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism* (New York: G.K. Hall & Company, 1993). Long includes excerpts from the writings of Häring, Behne, Gropius, and other members of *Der Ring*, as well as a short introduction to the section on architecture by Rosmarie Haag Bletter.
- ⁹ This association is made in almost every piece written on Scharoun's architectural development. In particular, see the introduction to the monograph by J. Christoph Burkler, *Hans Scharoun* (Zurich: Artemis Verlag, 1993), p. 17. For a collection of Scharoun's writings on architecture which include his recollections on Häring, see Peter Pfankuch, ed., *Hans Scharoun: Bauten, Entwürfe, Texte* (Berlin: Akademie der Künste, 1993), especially pages 15 and 177. Scharoun writes in 1964, "Here was the beginning of 'organic building' (*Organisches Bauen*), which was based on the thinking of Hugo Häring. In place of 'form-setting' (*Gestaltsetzung*), there was 'form-finding' (*Gestaltfindung*). In place of the premise of architectonic elements, there was structural order — the essential representation of an 'event' (*Vorgangs*) in the functional and spiritual sense."
- ¹⁰ For a discussion of the politics of Häring's work, see Blundell Jones, "Hugo Häring and the Search"; Sergio Polano, "The Modern Tradition: Hugo Häring," *A + U* 187 (April 1986): 53-60; Frank Werner, "Häring, Hugo," in Ann Lee Morgan and Colin Naylor, ed., *Contemporary Architects*, (Chicago: St. James Press, 1987), pp. 385-387.
- ¹¹ Hugo Häring, "The House as an Organic Structure," in Ulrich Conrads, ed., *Programs and Manifestoes of 20th-Century Architecture* (Cambridge, MA: MIT Press, 1932), p. 126.
- ¹² Hugo Häring, "Approaches to Form," *Architectural Association Quarterly* 10 (1978), trans. Peter Blundell Jones: 21. First published as "Wege zur Form," *Die Form* (October 1925).
- ¹³ Häring, "Approaches to Form," p. 21.
- ¹⁴ From information supplied to Blundell Jones by Professor Julius Posener apparently from a gramophone record made by *Bauwelt* in which Mies describes this encounter, quoted in Blundell Jones, "Organic versus Classic," p. 11.
- ¹⁵ The critic Adolf Behne emphasizes this point in his examination of the organic functionalists. "Häring and Scharoun sometimes choose different widths for their corridors, allowing them, like living arteries, to narrow, to shrink, in places where there is less traffic. This is all right provided that traffic always follows this same path until the death of the building, that the same conditions prevail as on the first day, in the same way as is the case for blood corpuscles in an organism. But it is wrong, and the functional becomes antifunctional as soon as the traffic finds different conditions — such as through a change of owner or when purpose alters traffic requirements — whereby it could be heaviest in precisely those places where the plan requires it to be lightest." Adolf Behne, *The Modern Functional Building*, trans. Michael Robinson (Santa Monica: The Getty Research Institute for the History of Art and the Humanities, 1996), p. 129.
- ¹⁶ Blundell Jones, "Hugo Häring and the Search," p. 38.
- ¹⁷ It should be noted, however, that in Scharoun's original design for the library, the main highway that now cuts in front of the building was originally planned to go behind. Still, this does not change the exterior forms of the building and the location of the entry.
- ¹⁸ Blundell Jones, *Hans Scharoun*, pp. 152-163; 198-204. See also Peter Blundell Jones, "Irrational Theatre," *The Architectural Review* 1176 (February 1995): 68-73.
- ¹⁹ Behne, *The Modern Functional Building*, p. 126.
- ²⁰ Behne, *The Modern Functional Building*, p. 125. The original text, *Der moderne Zweckbau* of 1926, has only recently been translated into English. Given the clarity of the critical framework that Behne brings to the examination modern architecture, it would be interesting to speculate how the course of twentieth-century architecture in the English speaking world would have changed if this text would have been translated earlier.
- ²¹ Hugo Häring, "Probleme der Stilbildung," *Deutsche Bauzeitung* 43 (October 24, 1934). Quoted in Biirkle, *Hans Scharoun*, p. 19.
- ²² Hugo Häring, "Proportionen," *Deutsche Bauzeitung* 29 (July 18, 1934). Quoted in Burkler, *Hans Scharoun*, p. 18.
- ²³ Häring, "The House as an Organic Structure," p. 126.
- ²⁴ For a discussion of Scharoun's later writings, see Biirkle, *Hans Scharoun*, p. 22-24, and Scharoun's essays in Pfankuch, ed. *Hans Scharoun*, pp. 120-150, 175-178, 182-183, 266-168.
- ²⁵ Hans Scharoun, quoted in Biirkle, *Hans Scharoun*, p. 23.
- ²⁶ Bruno Reichlin, "The Single-family Dwelling of Le Corbusier and Pierre Jeanneret at the Weissenhof," in Carlo Palazzolo and Riccardo Vio, ed., *In the Footsteps of Le Corbusier* (New York: Rizzoli, 1991), p. 53.
- ²⁷ "The work of art is "a game" for which the author has created the rules. The author — the painter — has created the rules of his game and the rules should be apparent to those who wish to play. It is made of sufficiently intelligible signs. It would not be able to make use of new, unpublished, unexpected, unknown objects; nobody would recognize them. He needs experimental, obsolete, used objects, ground down by habit, recognizable as a base to a simple design." Written by Le Corbusier as commentary to *L'oeuvre plastique* and quoted in Reichlin, "The Single-family

Dwelling," p. 56.

²⁸ For a discussion of the translation of Le Corbusier inspired Modernism into American architectural education, see Alexander Caragone, *Texas Rangers: Notes from an Architectural Under-*

ground (Cambridge: MIT Press, 1995). For a critique of this appropriation, see Kazys Varnelis, "The Education of the Innocent Eye," *Journal of Architectural Education* 51 (May 1998): 212-223.