|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Marko | [Middle name] | Kiessel |
| [Enter your biography] | | | |
| Cyprus International University | | | |

|  |
| --- |
| **Your article** |
| **Scharoun, Hans Bernhard Henry (1893-1972)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| [File: Scharoun .jpg]  Figure 1 Hans Scharoun  <http://1.bp.blogspot.com/_OeB6J0ROTlY/TO1GF7iBTdI/AAAAAAAAABw/-qgX9ls_x64/s1600/scharoun2.jpg>  Scharoun was born on Sept. 20th 1893 in Bremen and raised in Bremerhaven. His architectural studies in Berlin were interrupted by WW I and not resumed. His building activity before WWII covers East Prussia, Wroclaw (Breslau) and Berlin, after 1945 West-Germany with West-Berlin. In the revolutionary atmosphere after WWI Scharoun became a member of the short-lived EXPRESSIONIST group Gläserne Kette [Glass Chain] in 1919. Being member of the architectural association Der Ring [The Ring] which promoted NEUES BAUEN [New Building] since 1926, he was engaged with private and public housing projects until 1933. Afterwards Scharoun was confined to private residential comissions until the outbreak of WW II. The Soviet military government made him city architect of Berlin in 1945-46, after which he accepted a professorship at the Technical University Berlin. Scharoun’s rich later building career began in the mid-1950s and was interrupted by his death on Nov. 25th 1972 in Berlin.  Around 1920, when Scharoun produced many drawings and watercolours of dynamicly formed buildings of utopian character and the competition project for the Hygiene Museum in Dresden (1920), he was part of the general Expressionist trend in Germany. The crystalline forms of the museum and of several sketches reflect his relation to the group Gläserne Kette. The designs of the competition entries for an office building in the Friedrichstrasse, Berlin, and for the stock-exchange in Königsberg (1921-22) tend more strongly to organic shapes. They display a vertical and horizontal dynamism, thus expressing the circulation within the buildings. This is due to Scharoun’s relation to Hugo Häring’s ideas of “organic building” and of an “organic functionalism”, according to which the building, understood like a second skin or organ, is developed from inwards to outwards while being reluctant to use of right angles.  The years 1926-33 are known as the “white period” and show the inspiration of nautical motifs. Despite the motifs being a common feature of the machine aesthetics and modern housing design of the 1920s, they might also be traced back, in Scharoun’s case, to his youth in Bremerhaven. Due to the trend of the Neues Bauen his designs became more “objective”, nonetheless Scharoun preserved an expressive language. Several housing projects prove his interest in the creation of homogeneous dwelling-cells and in the mediation between individual and community. The Hostel for Singles and Newly Married Couples at the Werkbund exhibition in Breslau (now Wroclaw, Poland; 1928-29) and two single-family houses, at the Weissenhof exhibition Die Wohnung (The Dwelling) and in Löbau, Saxony (1927/1933), stand out.  [File: Schmink.jpg]  Figure 2 Schminke House, Löbau, Saxony (1933).  <http://upload.wikimedia.org/wikipedia/commons/c/cc/Haus_Schminke_L%C3%B6bau.JPG>  In contrast to many German avant-garde architects, Scharoun stayed in Germany during the Nazi period, when he realized 20 single-family houses, such as the house Baensch in Berlin (1934-35), with an inconspicuous front but an inner progressive concept of “organic building” with overlapping dwelling processes and a “middle room” for community life. In the years 1939-45 Scharoun did not built but returned to his Expressionist beginnings with around 100 drawings of architectural visions.  In the decades after 1945 Scharoun preserved his Expressionist, dynamic anti-cubic style in projects and realised commissions of schools, theatres, mass housing and other public engagements, thus mediating some of the Expressionist heritage from the pre-war to the post-war era. His “middle room”-concept, developed in the 1930s, persisted as well and was converted in his outstanding Berlin Philarmonic (1956-63) into the concept “music in the centre”.  [File: Berlin Philharmonic.jpg]  Figure 3 Berlin Philarmonic, Berlin, Germany (1956-63).  <http://c1038.r38.cf3.rackcdn.com/group2/building15211/media/02cyfxv.jpg>    List of works  1920 Hygiene Museum, Dresden (not realised).  1921-22 Office building, Friedrichstrasse, Berlin (not realised).  1921-22 Stock Exchange, Königsberg (not realised).  1927 Single-family house, Weissenhof exhibition Die Wohnung (the Dwelling),  Stuttgart.  1928-29 Hostel for Singles and Newly Married Couples, Werkbund exhibition, Breslau. 1933 Schminke House, Löbau, Saxony.  1934-35 Baensch House, Berlin.  1954–59 Romeo & Julia, high rise apartments, Stuttgart-Zuffenhausen.  1956-63 Berlin Philarmonic, Berlin.  1962–70 Institutes of the faculty for architecture of the Technical University, Berlin.  1964–71 Embassy for the Federal Republic of Germany, Brasilia.  1964–78 State Library, Prussian Cultural Heritage Foundation, Berlin.  1965–73 City Theatre, Wolfsburg.  1970–75 German Maritime Museum, Bremerhaven. |
| Further reading:  (Frampton)  (Kruft)  (Kähler)  (Magnano and Schneider)  (Pehnt)  (Syring and Kirschenmann) |