

Editorial

Karsten Harries has accompanied the publishing of *Wolkenkuckucksheim* | *Cloud-Cuckoo-Land* | *Воздушный замок* since its start in 1996 and the e-zines (as we called them at the time) have been greatly enhanced by his text contributions, discussions, his scholarly contacts and in personal conversations. Both Karsten Harries and *Wolkenkuckucksheim* | *Cloud-Cuckoo-Land* | *Воздушный замок* have an understanding of the theory of architecture, which differs from the initial understanding of a theory of design that originates from the beginning of the 19th century. At that time, theory was understood as a set of rules written by successful architects. The task of teaching these new rules to young students of architecture was assigned to theoreticians of architects. However, a theory of architecture in Harries' sense does not purport to define in which style one should build.¹ It is not a marketing tool for new architectural tendencies and hip international stars. I would like to point out three understandings and functions that the theory of architecture has taken on during its history.

1 Hübsch 1828.

Theory of architecture is for Harries—as for us—rather fundamental: how is architecture to be understood, how does it interact with history and its urban or rural context, how are actual tasks defined, how are conditions analyzed, how must design, realization, dwelling, perception and criticism take place? Here, the theory of architecture always has the task of deconstructing, reflecting on existing positions, showing societal and epistemological places of theories and theses, as well as serving as a vehicle for discursive discussions. Theory of architecture must have both, close links to architecture and to the world. In this sense, Karsten Harries is an exemplary model for all of us. The decision to dedicate a whole issue to him for his 80th birthday was taken easily. We asked him to name a topic as well as authors from whom he would like to see a contribution. Karsten Harries asked for a discussion of his book on *The Ethical Function of Architecture* (1997). In this book, the central subject is the task of architecture to create a sense of the world, to construct a grounded holistic world. Ethics aims at an architecture that allows people to “dwell” in Heidegger's sense of the word. Architecture must satisfy the physical and social needs of the people as well as generate a “senseful” world, an ethos² that gives people their place in the world.

2 Harries 1997.

Karsten Harries himself concisely presents the central theses of his book in an introductory essay. Eleven of the colleagues he has proposed are currently contributing to the discussion. Nikolaos-Ion Terzoglou locates Harrie's understanding of the goal of architecture in the epistemological discussions of recent decades. Juhani Pallasmaa and Kyle Dugdale examine the integration of heaven and earth, Martin Dücks and Christian Illies jointly ask for the real subject of architecture, the dwelling person. Jeff Malpas, Bert Olivier, and Mari Hvattum analyze—in a delimitation of an abstract understanding of space—the worldliness of places and loci. David Kolb and Arto Haapala show that theory is not just a discourse, but expands into concrete architectural examples. Martin Dücks and Leonidas Koutsoumpou discuss the consequences of the theory of *The Ethical Function of Architecture* for everyday life, the ethics of concrete action, and for architecture's communicative abilities. Further authors Karsten Harries proposed refer to their contribution in issue 1, 2007, which we issued for his 70th birthday. Perhaps one can mention two essays that fit closely with the theme of the present issue, Frank Schwarte Zu *Karsten Harries' Architekturphilosophie* and Achim Hahn's essay *Dimensionen der Einbildungskraft*.

In his book on *The Ethical Function of Architecture*, Karsten Harries discusses extensively the arguments of architects and architectural theorists about ornament at the end of the 19th century and at the beginning of the 20th century and assumes the ornament as an "erotic" reference to a world-forming meaning. This view was already evident in his book on the Bavarian Rococo Church³ and in a later article on the topic⁴.

In his corresponding writings, Harries refers positively to the writings of Louis Sullivan, which irritates strict functionalists, as they found their battle cry "form follows function" in the writings of Sullivan⁵. But let us read his sentence in the context of Sullivan's article *The Tall Office Building Artistically Reconsidered* (1896):

"It seems ever as though the life and the form were absolutely one and inseparable, so adequate is the sense of fulfillment. Whether it be the sweeping eagle in his flight or the open apple-blossom, the toiling workhorse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law. [...] It is the pervading law of all things organic, and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function."⁶

Sullivan himself understands the 'functional'—as can already be seen in the short quotation above ('sweeping eagle in his flight', 'the open apple-blossom', 'toiling workhorse'), as a sensual presence of a worldly identity. Form is for Sullivan a new way of typology, form is a new way of construction, form is a

³ Harries 1983, engl. und Harries 2009, dt.

⁴ Harries 2001.

⁵ See also di Stefano 2012.

⁶ Sullivan 1896: 208.

new way to organize concrete purposes⁷. In an article written four years earlier⁸. Sullivan also emphasizes the task of ornament in the realization of the form of the function. An ornament is able to ‘clad’ a building “in a raiment of poetic imaginery”⁹. Karsten Harrie’s *The Ethical Function of Architecture* follows this understanding of function and unfolds it.

A photo of an ornament by Louis Sullivan over the entrance of Krause’s *Music Store* in Chicago (1912), in which he also integrated lamps in their ‘naked’ technicality, therefore serves us as a cover picture.

⁷ For a text on the difference of function and purpose see Poerschke 2014.

⁸ Sullivan 1892.

⁹ Sullivan 1892: 187.

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