01 - The City.

THE KISS, 1907-1908
GUSTAV KLIMPT

Austrian artist Gustav Klimt completed 'The Kiss' in 1908. Today, the piece is housed in Vienna's esteemed Österreichische Galerie Belvedere.

In an Art Historical context, Klimpt was a member of the Secessionist Movement and a pioneer of Symbolism - simply explained art characterized by motifs, a personal approach to the visual arts, and an aesthetic similar to the contemporaneous Art Nouveau and Arts and Crafts movements. Gustav Klimt often took an avant-garde approach to painting. His distinctive style is particularly apparent in The Kiss, which was painted during what is known as his "Golden Period".

Works produced during this time feature pronounced planes and delicate detailing made of gold leaf. These are inspired by Byzantine mosaics, the gilding gives each piece a glimmering appearance that accentuates the ethereal nature of Klimt's subject matter and style.

Reference link: 12F, 12I

WHAT YOU NEED TO KNOW ABOUT GUSTAV KLIMT
ALEXXA GOTTHARDT, MAR 26, 2018

Most of us know Gustav Klimt as the artist who painted The Kiss, that 1907 masterpiece in which two Agures melt into each other in a hungry embrace. He binds their bodies together in the same cloth: a shimmering gold tapestry whose pattern references both intimacy and anatomy. Ge side covering the man is decorated with erect rectangles, while the woman's is swathed with concentric circles.

Klimt, the leader of the Vienna Secession movement, was a master of symbolism. He embedded allusions to sexuality and the human psyche in the rich, lavishly decorated Agures and patterns that populated his canvases, murals, and mosaics. Often, their messages— of pleasure, sexual liberation, and human suffering—were only thinly veiled. His more risqué pieces, depicting voluptuous nudes and piles of entwined bodies, scandalized the Viennese establishment.

Even so, the city's elite adored his work and frequently commissioned him to paint their portraits. His artist peers were similarly enthralled with his style, recognizing Klimt's groundbreaking injection of sexuality, atmosphere, and expression into Agurative painting. When Auguste Rodin visited Klimt's famed Beethoven Frieze (1902), part of the Viennese Secession's 14th exhibition, he lauded the piece as "so tragic and so divine." A younger generation of European Expressionists, including Egon Schiele, lionized Klimt and latched onto him as their hero.

Today, Klimt's work still captivates us. Museums sell more color reproductions of Klimt's paintings than those of any other artist. But there's far more to the painter's life and oeuvre than The Kiss.

WHO WAS GUSTAV KLIMPT?

Klimt didn't like to talk about his personal life or work. "I am convinced that I am not particularly interesting as a person. Gere is nothing special about me," he once said. "I am a painter who paints day after day from morning until night." But the details he did leave behind tell a different story. Klimt was an artist who passionately studied his craft and boldly rebelled against the establishment; who was shy but enchanting; who wore caftans when he painted; and who adored his pet cat, and—perhaps most of all—women. (Although Klimt never married, he fathered 14 children and was rumored to have numerous lovers.)

...Klimt was an artist who passionately studied his craft and boldly rebelled against the establishment...

He was born in 1862 in Baumgarten, Austria, not far from Vienna. His father was a gold and silver engraver; like several of his seven siblings, Klimt followed in his father's footsteps. By age 14, he had enrolled in Vienna's School of Applied Arts where he studied a range of subjects, including fresco painting and mosaic.

He was a devoted student and spent hours in Vienna's museums poring over antique vases and other treasures, and copying prize paintings like Titian's Isabella d'Este (1534–36). He and his brother, Ernst, also showed early entrepreneurial instincts.
Gey sold portraits painted from photographs and made technical drawings for an ear specialist. Gese projects contributed to Klimt's early mastery of the human form.

Simultaneously, Klimt began to take on decorative commissions, such as elaborate murals and ceiling paintings for theaters and other public buildings. In the late 1880s, he populated them with classical themes and mythological Agures executed so deftly that they caught the eye of Emperor Franz Josef, who awarded Klimt the Golden Order of Merit for his frescoes at the city's Burgtheater.

Over time, a steady stream of decorative and portrait commissions—and his resulting Anancial independence and recognition—emboldened Klimt to take more creative risks. His erotic drawings of women from the early 1900s reveal a career-long interest in the human form and desire (more recently, these works have also been described at misogynistic, a reading bolstered by Klimt's reputation as a Casanova). But on canvas, he had to be careful.

In some ways, Vienna was an intensely bohemian city during Klimt's lifetime, Alled with decadence and artistic experimentation. But the city's government and traditional art establishment railed against this avant-garde cultural movement, which was propelled by young artists and intellectuals including Klimt, architect Otto Wagner, composers Gustav Mahler and Arnold Schönberg, and psychoanalyst Sigmund Freud.

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It was in this paradoxical environment, which pitted Victorian repression against freedom of expression, that Klimt came of age. Soon, he began to channel his rejections on desire, dreams, and mortality through lush, symbol-laden paintings. "Whoever wants to know something about me," Klimt once said, "ought to look carefully at my pictures and try to see in them what I am and what I want to do."

WHAT INSPIRED HIM?

Early in his career, Klimt was enthralled with his predecessor Hans Makart's elaborate history paintings. Klimt found that he could safely explore his interest in the human form through classical themes, like the trials and tribulations of Greek gods and mythological Agures. In the Burgtheater mural, for instance, his nimble, dancing nudes in !eater in Taormina (1886–87) were palatable to an otherwise uptight society.

ARTICLE CONTINUES:

But after Klimt left school and entered his late twenties, he became increasingly injuenced by the Viennese avant-garde. The decadence and intellectual rebelliousness of his peers enthralled him. Ge Jung-Wien group of writers reacted against moralistic 19th-century literature by exploring dreams and sexuality in their work, while Freud "saw no upright object without interpreting it as erectile, no oriAce without potential penetration," as historian Gilles Neret has pointed out.

Klimt began to reject more traditional approaches to painting that favored classicism, rationality, and naturalism. He started taking risks as early as 1890, when he was commissioned to paint a grand mural depicting the history of art for the Kunsthistorisches Museum. He chose to represent each stage, from Egypt to the Renaissance, through female Agures. But unlike the historical and allegorical paintings made by Klimt's predecessors, he represented his subjects with human, rather than godly, characteristics. In Ancient Greece II (Girl from Tanagra) (1890–91), Klimt's subject resembles one of his bohemian peers—a living, breathing woman with a brooding air— rather than a serene, mythical being. She was the Arst of Klimt's "femme fatales," as Neret has called the artist's female subjects— strong, expressive women capable of both seduction and destruction. Gis mural gave way to a period of mounting experimentation and rebelliousness in Klimt's work, as he teetered on the edge of acceptability.

By 1897, Klimt and some of his more adventurous artist and designer friends broke from the Vienna Artists' Association, a more traditional association of painters, to form a radical group called the Secession (named after an ancient Roman term meaning "revolt against ruling powers"). Klimt became the group's president and its guiding spirit. A drawing he made for the Arst issue of the movement's magazine, Ver Sacrum, shows a naked woman holding a mirror up to the audience —"as if to invite new inspiration, a new beginning," writes historian Dr. Julia Kelly.

Increasingly, Klimt's inspiration became the psychological inquiry and preoccupation with sexuality that pervaded the Viennese avant- garde. A favorite topic of the salons was the battles of the sexes—in particular, the domination of woman over man. Klimt's early interest in the female form mingled with these themes, and he began to take more risks in his depictions of women. In works like Judith and the Head of Holofernes (1901), he presents a strong, sexualized Judith holding the head of her aggressor.

Women had always been Klimt's favorite subjects. "I am less interested in myself as a subject for painting than I am in other people, above all women," he once said. But by the early 1900s, his depictions of women became increasingly expressive of their personalities and desires—and of human emotion in general. Even his portraits of society women were rife with expressive features and gowns that looked as if they'd been woven from jowers newly bursting into bloom. This exemplifies an aspect of Klimt's work in which "the anatomy of the models becomes ornamentation, and the ornamentation becomes anatomy," as art historian Alessandra Comini has said.

The Viennese art establishment wasn't pleased. While Klimt had won a commission for the University's ceremonial hall, critics immediately objected to the painter's newly "indeAnite forms and ambiguous evocation of human relationships, suggestive of sexual liberation," writes Kelly. In a sketch for one panel of the mural, Philosophy (1899–1905), naked bodies entangle and rise into the sky next to a whirl of stars.

"the anatomy of the models becomes ornamentation, and the ornamentation becomes anatomy,"

Eventually, Klimt quit the project, but he wasn't deterred from continuing in this vein. "Enough of censorship," he said in response. "I want to get away....I refuse every form of support from the state, I'll do without all of it." From 1901–02, he painted GoldHsh, originally titled To My Critics. It shows a naked nymph sticking her rear in the direction of the viewer.

Not long after, Klimt took a trip to Ravenna, Italy, where he saw Byzantine art, shimmering with gilded details. It stuck with him, and his famed Gold Period ensued. For portrait commissions (when he was required to stay within the bounds of propriety), the clothing of his subjects became tapestries of abstract shapes rendered in rich golds, reds, blues, and greens. During this time, even paintings lacking human Agures—like his landscapes or abstract friezes—were Alled with organic forms: undulating spirals, rushing whirlpools, profusions of jowers.

As Klimt edged closer to his untimely death at age 55 (the result of complications from a stroke), references to the life cycle also appear more frequently in his paintings. !e Tree of Life (1905), for instance, becomes a recurring symbol in his late work. As Neret has suggested, the tree brings together a number of the artist's favorite themes:

WHY DOES HIS WORK MATTER?

Klimt's work boldly broke from artistic convention. He ushered in a new period of Aguration that jettisoned rigid tenets of naturalism and classicism. Instead, he favored expressive, virile, human Agures who made their desires and emotions known. Gese inclinations paved the way for the Vienna Secession, of which Klimt was the fearless leader, and went on to injuence Viennese Expressionism, a movement spearheaded by his pupil, Schiele. With Klimt as his inspiration, Schiele further unmasked the emotional and psychological inner workings of his sitters.

What's more, Klimt's mural work pioneered the union of art and architecture that would later injuence the Bauhaus and the Russian Constructivists. With Secessionist allies like architect Josef Hoffmann and designer Koloman Moser, Klimt expanded on the notion of the Gesamtkunstwerk, or total artwork. He conceived both his Beethoven Frieze and Stoclet Frieze (1905–11) so they would blend seamlessly with the architecture and furniture that surrounded them.

Later in his career, Klimt continued to prove injuential: Ge paintings from his Gold Period, as well as structured landscapes he made just before his death, foreshadowed Art Nouveau and Cubism, respectively.

THE SOCIAL MEDIA EFFECT: ARE YOU REALLY WHO YOU PORTRAY ONLINE?
R. KAY GREEN

Over the past 15 years, the world as we know it has been taken by storm through the onset of social media. According to Comscore (2011) about 90 percent of U.S. Internet users visit a social media site each month. Because we live in such a largely global-society, creating and maintaining an online presence has become most relevant in promoting your brand and expanding your social network.

As we know, perception is everything; especially in the world of social media. In terms of perception, we all have an ideal self. We all wish to maximize our careers, our profession, and aspire to be like those who we find most successful. As the use of social media continues to evolve; the concept of presenting our ideal selves versus our real selves has become more and more prevalent on social media platforms such as Facebook, Twitter, Instagram, Google+, Pinterest, and even LinkedIn.

the concept of presenting our 'ideal selves' versus our 'real selves' has become more and more prevalent on social media platforms.

As research suggests, your "real self" is what you are - your attributes, your characteristics, and your personality. Your "ideal self" is what you feel you should be; much of it due to societal and environmental influences. From a societal standpoint, many of us are driven by competition, achievement, and status; hence, the creation and portrayal of our ideal selves.

Consider the fact that on social media sites, we consider our profiles to be presentations of who we are. Therefore, through interaction with the social medium, the real and ideal selves intersect; and the ideal self is at least partially actualized. In essence, our online selves represent our ideals and eliminate many of our other real components.

The question we have to ask ourselves is: Are we really presenting who we are or are we presenting a hyper-idealistic version of ourselves? It has been argued that the social media effect creates a false sense of self and self-esteem through the use of likes, fans, comments, posts, etc. For many social media users, it is an esteem booster, which explains why so many people spend so much time on social media. It provides many individuals with a false sense of self and an inflated sense of who they really are.

In considering these points, here are three important factors to consider while social networking:

1. Stop comparing yourself to others. When you compare yourself to others, you are comparing yourself to the perception of what you think the person is. In reality, many people are presenting only their ideal selves online. Therefore, you are comparing yourself to an ideal figure, not a true representation.

2. Authenticity is Key. Stay true to your real self. Instead of creating an inflated, unrealistic version of yourself; examine who you are and your best attributes. Determine what makes you unique and focus your attention on enhancing yourself. Ask yourself this question, "Would you rather 1,000 carbon copies of replicas or one authentic version of yourself?" People like individuals who are relatable, yet, real. Do not be afraid to show who you really are.

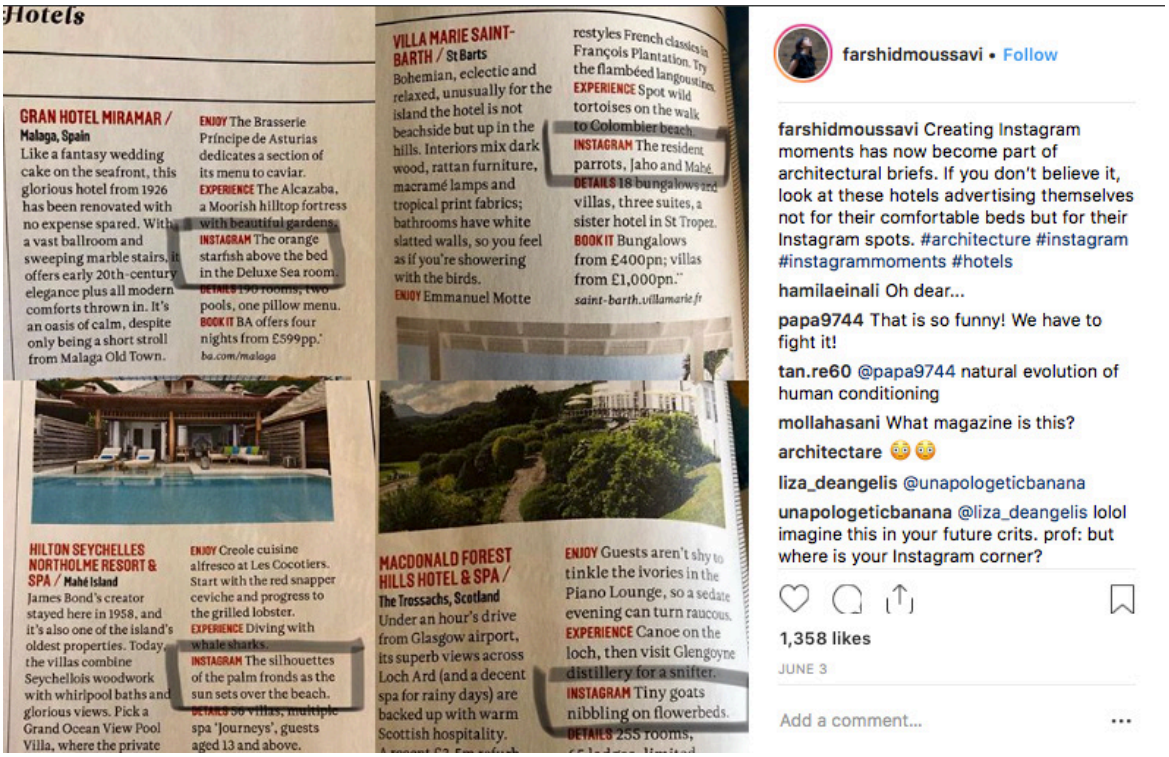
3. Align your "Real" self with your "Ideal" self. If you are portraying yourself as an ideal figure or with an ideal career, why not work towards those goals to achieve your ideal status? As we know, everything in life worth doing takes time, effort, energy, and persistence.

As a final point, if you're consistent and transparent in your online and offline persona, you have nothing to fear from exposure (Emily Magazine, 2013). Everything about your online persona should be reflective of your offline persona i.e. your background, experience, education, etc. Rather than focusing your attention and effort into creating an ideal online persona, use your time and effort to accomplish the goals that will align your real self with your ideal self. By doing so, you will ultimately become more fulfilled as you accomplish the goals that will lead to your path to self-actualization i.e. becoming the best you... the "real" you.

"ITS INTERESTING WHEN YOU THINK ABOUT INTIMACY WHEN COMPARED WITH GLOBAL INDIVIDUALS - OR, AS WE ARE INDIVIDUALISED GLOBALLY."

Paraphrased quote from Elke Krasny, our guide.

Reference link: 01 J



CREATING INSTAGRAMMABLE MOMENTS "NOW PART OF ARCHITECTURAL BRIEFS" SAYS FARSHID MOUSSAVI MARCUS FAIRS, 5 JUNE 2018.

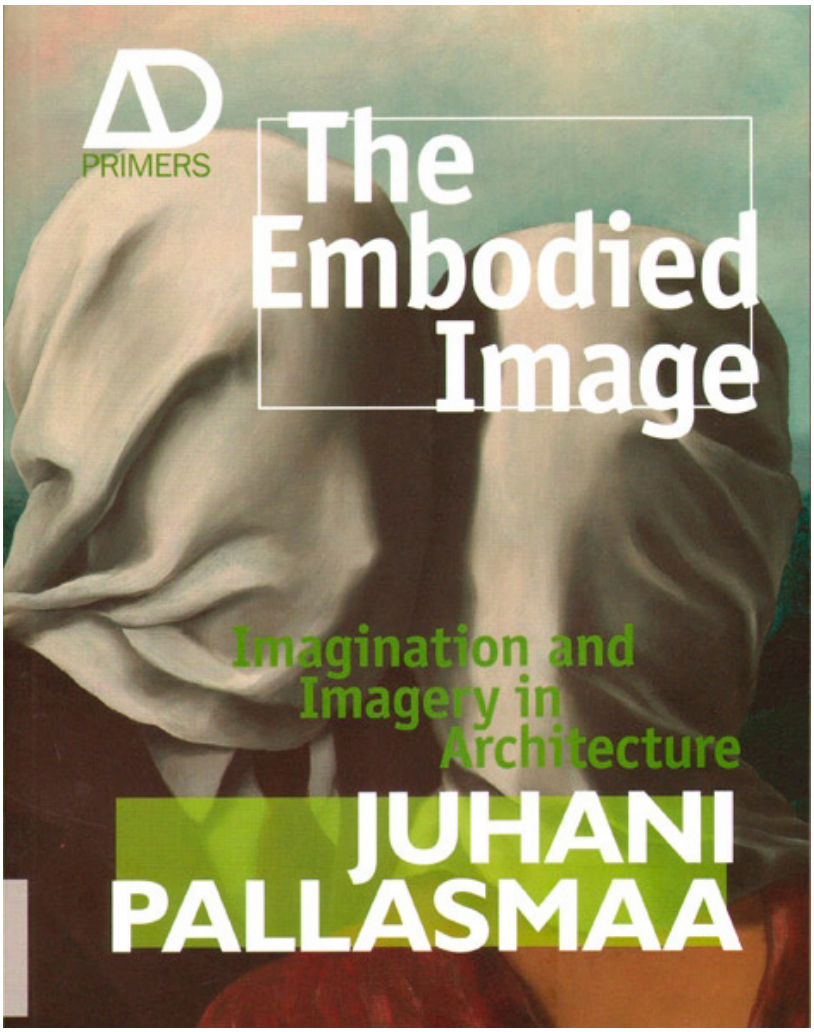
Clients are now asking for projects to have strong Instagram appeal, according to architect Farshid Moussavi.

"Creating Instagram moments has now become part of architectural briefs," the London-based architect said, adding that her studio, Farshid Moussavi Architects, has been asked to create shareable features in buildings.

The London-based architect made the comment on Instagram, where she posted a snap of a feature about hotels in an in-flight magazine.
"If you don't believe it, look at these hotels advertising themselves not for their comfortable beds but for their Instagram spots," she wrote.

As well as listing key features at each hotel, and sightseeing opportunities nearby, the feature highlighted elements that were regularly shared by guests on social media.
According to the feature, published in British Airways' High Life magazine, the Instagrammable highlight of the Gran Hotel Miramar in Málaga, Spain is "The orange starfish above the bed in the Deluxe Sea Room", while at the Villamarie Saint-Barth in St Barts it is "The resident parrots, Jaho and Mahé".

Moussavi confirmed to Dezeen that her clients had requested instagrammable features. The image-sharing platform has become increasingly influential among the architecture and design community.



THE EMBODIED IMAGE
JUHANI PALLASMAA

All artistic and architectural effects are evoked, mediated and experienced through poeticised images. These images are embodied and lived experiences that take place in 'the flesh of the world', becoming part of us, at the same time that we unconsciously project aspects of ourselves on to a conceived space, object or event. Artistic images have a life and reality of their own and they develop through unexpected associations rather than rational and causal logic. Images are usually thought of as retinal pictures but profound poetic images are multi-sensory and they address us in an embodied and emotive manner.

Architecture is usually analysed and taught as a discipline that articulates space and geometry, but the mental impact of architecture arises significantly from its image quality that integrates the various aspects and dimensions of experience into a singular, internalised and remembered entity. The material reality is fused with our mental and imaginative realm.

The book is organised into five main parts that look at in turn: the image in contemporary culture; language, thought and the image; the many faces of the image; the poetic image; and finally the architectural image. The Embodied Image is illustrated with over sixty images in pairs, which are diverse in subject. They range from scientific images to historic artistic and architectural masterpieces. Artworks span Michelangelo and Vermeer to Gordon Matta-Clark and architecture takes in Modern Masters such as Mies van der Rohe, Le Corbusier and Alvar Aalto, as well as significant contemporary works by Steven Holl and Daniel Libeskind.

Juhani Pallasmaa is one of Finland's most distinguished architects and architectural thinkers. His previous positions include: Rector of the Institute of Industrial Arts, Helsinki; Director of the Museum of Finnish Architecture, Helsinki; and Professor and Dean of the Faculty of Architecture, Helsinki University of Technology. He has also held visiting professorships at several universities worldwide.

MONUMENTAL HISTORY: THE MONUMENT AGAINST WAR AND FASCISM
CHAMPLAIN COLLEGE

On the cold and rainy evening of November 24, 1988 several hundred people gathered around the Albertinaplatz in Vienna. In attendance was the Austrian Chancellor Franz Vranitzky and the Viennese Mayor Helmut Zilk, as well as hundreds of representatives from socialist and other political groups. Many Jewish, Catholic and Protestant clergy could also be spotted standing among the crowd. This large group of people were gathered around the Viennese square for the unveiling of the city's first "monument against war and fascism". The monument was finally complete and ready for public viewing, after years of controversial debate took place over its content and location. Prior to the unveiling event, local police stood guard over the monument to discourage Neo-Nazi demonstrations. While the police presence was mostly effective, authorities had to stop a group of young leftist protesters from revealing a banner with the statement "the Fuhrer left, but his disciples stayed". But when it was finally revealed to the public on that Thursday evening, the crowd was finally able to get a proper look. What they saw was a multi-structured memorial built in dedication to all victims of both fascism and war.

The monument itself consists of four separate parts that are spread evenly across the cobblestone square of the Albertinaplatz. Each is a reference to different facets of Austrian history under Nazi control. The front most, and second tallest, structure is known as the "The Gates of Violence". This sculpture consists of two large blocks of carved white granite which rest upon even larger stone bases. Cut from the granite blocks are an array of wartime images and symbols. These include chained laborers, civilian victims of war, and other figures connected to the Nazi concentration camps. Even more poignant is that the granite used in the sculpture was taken from the infamous stone quarries at Mauthausen concentration camp. More recently, two video screens have been added to one side of the stone bases. These display a montage of photographs and video footage of the persecuted Jewish people and emphasizes their heckling bystanders.

Situated beyond the Gates of Violence is a short bronze figure. The second and smallest sculpture within the monument depicts a Jew who is hunched-over as he washes the street. This particular figure relates to one of the more notorious acts of persecution faced by the Jews in Austria. Soon after the country was annexed into Germany, local Nazi party members organized "scrubbings", forcing Jews to clean public streets and walls. While this can been seen first and foremost as an act of humiliation, it was originally organized in order to remove anti-Nazi graffiti leftover from former chancellor Kurt von Schuschnigg's Fatherland Front movement. The video screens on the Gates of Violence show actual footage of this taking place, which adds a great deal of realism to an otherwise static bronze statue. A few years into the monuments lifespan, barbed wire had to be placed across the top of the figure. This was to prevent visitors from sitting or climbing on the statue.

The next part of the monument is known as "Orpheus Entering Hades". This structure stands several feet behind the bronze statue. It depicts a human figure merging with the marble block it was cut from. The marble sits atop a very large stone, which off-sets this sculpture from the alignment of the two that stand before it. "Orpheus Entering Hades" is specifically dedicated to all the victims of Nazisim in Austria. But this sculpture also has a direct connection to the Albertinaplatz, the triangular plot of land which houses the whole monument. In March of 1945, hundreds of Viennese civilians sought refuge within the basement of the Philipshof Inn as Allied forces were bombing the city. In a devastating turn of events, the inn was hit, burying hundreds of people deep within the cellar. After the war, the land that was once the Philipshof was left as an empty square (the Albertinaplatz) until the construction of the monument in 1988. The "Orpheus Entering Hades" serves as a reminder of those deadly bombings.

Reference link: 01G, 12F

... there is meant to be a great deal of irony in this; while Orpheus went into the the depths of underworld to find his love, the Viennese did not descend into the basement of the inn to rescue those trapped inside.

ARTICLE CONTINUES:

The visual aspect of the statue depicts the Greek legend Orpheus as he descended into Hades in search of Eurydice. There is meant to be a great deal of irony in this; while Orpheus went into the the depths of underworld to find his love, the Viennese did not descend into the basement of the inn to rescue those trapped inside.

Standing directly behind the "Orpheus Entering Hades" is a thirty foot tall stone fragment known as the "Stone of the Republic". This is the final structure of the monument, and is the tallest of the four. Inscribed onto the stone are excerpts from the 1945 declaration that established Austria's second republic. The stone itself is cut smooth along the face that displays the engraved text, but is left rough and crude everywhere else. Almost tombstone-like in design, the "Stone of the Republic" looms over the sculptures that stand before it.

The Monument Against War and Fascism was created by controversial sculptor Alfred Hrdlicka. And much like its creator, the monument itself has been the subject of a great deal of controversy and debate. The conversation that has taken place around this monument has played an interesting role in a global trend which attempts to represent the Holocaust with art that is appropriate to the subject. Several parts of the monument, such as the "Street-washing Jew" and the "Orpheus Entering Hades" received harsh criticism for their conflicting meanings. But Hrdlicka stated that the monument as a whole was intended to be a "thorn in the flesh" for his fellow Austrians. Placed in the central part of the city, he wanted citizens to be forced to "confront their deep-rooted, home-grown anti-Semitism" (Young, 1993). And his statements weren't far from the truth. A local newspaper, Die Presse, claimed that the construction of the monument would scandalize the local population. Instead of placing the monument on the Albertinaplatz as Hrdlicka proposed, many people, including mayor Leopold Gratz, requested that it be placed elsewhere. Many of the opposition saw this monument as poisoning the heart of Vienna, while those in favor of the monument wondered why it has taken so long for such a memorial to be constructed. The monument debate unearthed a recurring theme in the historically minded Viennese people: bury the past or re-open old wounds? A large part of these historical-political debates can certainly be attributed to Austria's difficult situation in both before and during World War II. But also because of the complicated role anti-semitism plays and has played in Austria's religious, economic, and political history. With this in mind, The monument of War and Fascism can serve as an accurate lesson on how cultural artifacts can provide a platform for communities to unearth cultural anxieties and political confusion.

Reference link: 01G, 12F

EDITOR'S SPECIAL REPORT: VIENNA'S CONTROVERSIAL HOLOCAUST MONUMENT- A STREET WASHING JEW
BY RHONDA SPIVAK - JUNE 27, 2014

" I had just left the Mozart Café in the heart of Vienna where horse-drawn carriages ply this historic district, and after noticing a tour guide with his group nearby looking at a sculpture, I stopped to see what it was.

The monument situated on the triangular site next to the State Opera House and Albertina Museum featured a sculpture of a Jew forced to kneel and scrub the streets after Austria was annexed by Hitler's Germany in 1938, in what is known as the Anschluss. As the English sign nearby explained "After 12 May 1938, the Jewish citizens of Vienna were forced to scrub the streets that had been smeared with slogans. The bronze rendering of a kneeling street washing Jew is a reminder of the degradation and humiliation that preceded merciless persecution."

As I walked around this sculpture of a street scrubbing Jew designed to remember the more than 60,000 Austrian Jews who were ultimately sent to the gas chambers, I couldn't help but notice that a dog had crapped on the back end of the monument. As I snapped a photo of this, I began to wonder how often Viennese pet owners let their pets evacuate their bowels and urinate on the monument and how often it was cleaned by the city of Vienna.

I made a mental note to check online to see what I could learn about the monument, which is set among four large blocks of chiseled granite from the notorious quarry at the former Mauthausen concentration camp. And somehow I wasn't terribly surprised to learn that the monument has attracted considerable controversy.

This monument sculpted by Alfred Hrdlicka to the victims of "fascism and war", as its referred to in Vienna, was unveiled by the city on the 50th anniversary of the Anschluss and was supposed to be a warning against hatred and injustice. Notwithstanding that it was envisioned to be a place of quiet contemplation, remembrance and reconciliation, it has attracted different attention altogether, and apparently is regarded by many in the Viennese Jewish community as a bitter failure.

Although the English signage refers to the monument as a "Walk-in Monument" it has become a "Walk-on Monument."

As the Washington Post reported in an article in 1990, not only does the monument bear the "stains of countless dogs who have raised hind legs upon it as their owners stood by", but "Worse still, foreign tourists weary from sightseeing and apparently oblivious to the sculpture's significance mindlessly plop themselves down upon the back of the elderly, bearded Jew. His life-size head may be covered with a skullcap and his hand tremulously clutching a scrub brush, but visitors of various nationalities nonetheless treat the three-dimensional depiction of human cruelty as a park bench." It is a place where tourists gravitate to sit and eat hotdogs and leave their garbage behind. http://www.michaelzwise.com/articleDisplay.php?article_id=65

After the monument was vandalized with paint smeared on it in 1990, the Washington Post reported that the Viennese city council member responsible for public monuments had faced angry calls for the monument to be altered or removed altogether at a meeting of several hundred members of the Jewish community. "Many of those who took part in the session had themselves been forced to scrub the streets and lived through the Holocaust," the newspaper reported.

ARTICLE CONTINUES:

Otto Neugasse told the Washington Post that he couldn't bear the irreverence shown the monument and that Jews in Vienna avoid the Albertinaplatz so as not to be confronted by this horror."

... he couldn't bear the irreverence shown the monument and that Jews in Vienna avoid the Albertinaplatz so as not to be confronted by this horror.

I did wonder why the monument wasn't roped off in some way in order to prevent abuse but do not have the answer for this.

The other problem with the monument, as some Jews pointed out at the time of its construction is that the figure itself is an anti-Semitic caricature which arguably perpetuates an undesirable and distasteful image of the Jew as portrayed in the Nazi propaganda newspaper Der Stuermer. As such it may unfortunately serve to reinforce deep seated anti-Semitic stereotypes among the Austrian public rather than remedy them.

Interestingly enough, the sculpture caught the eye of Viennese director Robert Polack who went by a handful of times with a video camera to observe it and produced a short film, which shows tourists stepping on it, sipping beverages as they sit on it or lying on it while posing for snapshots.

Has the sculpture assisted the Viennese in confronting their Nazi past? Hrdlicka was reported by the Washington Post in 1990 to have said that that city police should have the task of standing watch over the sculpture, but based on what I observed that is not the case. Hrdlicka also said, "Monuments are not to blame for the mindlessness of mass tourism," and opined that "Such a small figure has sparked a greater discussion over art and ideology than who knows how many major exhibitions." In response to the concern that pet owners let dogs urinate on the figure, Hrdlicka said. "Hundreds of dogs piss daily against Saint Stephen's Cathedral. Tear that down if you want!"

According to the English signage the site where the entire monument sits was "once the site of a prestigious apartment house from the late 19th century," known as the Philipp-Hof. The site contains the remains of hundreds of Viennese who died "after seeking refuge in its cellars" during an Allied air raid on March 12, 1945, and whose "bodies could never be recovered from the rubble."

Although the site was chosen by the city of Vienna in 1983 for the construction of the monument, in 1985-1986 once Austrian President Kurt Waldheim 's service as an intelligence officer in the Wehrmacht , a German army unit involved in war crimes raised internal and international controversy, some Viennese politicians and the city's largest-circulation newspaper campaigned for its relocation to a less prominent site.

Reference link: 01G, 12F

Image shows the monument for the victims of Gastapo (Denkmal der opfer der gestapo)

"WHEN YOU KNOW YOU ARE LIVING ON THE VERY SAME GROUND WHERE A SOCIAL REGIME OPERATED FROM, HOW DO YOU FEEL ABOUT THAT?"

Paraphrased quote from Elke Krasny, our guide.

MONUMENT FOR THE VICTIMS OF GASTAPO

The headquarters of the Gestapo of Vienna were located on Morzinplatz in what was once the Hotel Metropol (a jewish-owned hotel) and is today called Leopold-Figl-Hof. The Gestapo, the embodiment of Nazi terror, took occupation in the building in 1938. The entrance for prisoners was situated in Salztorgasse where they were directly taken downstairs into the Gestapo prison. They were often tortured for weeks to obtain confessions. Many died or committed suicide as a result of the abuse, and many were sent to camps. Later, the Gestapo headquarters also organised deportation transports, which took Jews to the gas chambers.

Today a memorial site reminds us of the suffering of countless people. A relief on the main façade of the building depicts the agony thousands of prisoners had to endure. Footprints that lead into the building through the back entrance of the Gestapo headquarters in Salztorgasse do not lead out of the building again.

The Federation of Concentration Camp Survivors held a meeting on 11 April 1951 where they erected and unveiled a memorial stone for the Gestapo victims that had been designed by the Federation.

This memorial has a unique history as, explained by our guide, the memorial stone was erected without official authorisation. The stone was not commissioned by a governing body, but instead was then added to and given monument status later.

A new memorial for the victims of the Nazi tyranny was unveiled by the "Austrian federations of concentration camp survivors and resistance fighters" instead of the memorial stone. A bronze sculpture and a block of granite from Mauthausen now symbolise the fate of the victims.

Reference link: 01G, 12F

The power of urban street art in re-naturing urban imaginations and experiences

Excerpt from: DPU Working Paper

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Abstract. Urban street art is a powerful tool in reflecting the experience of the urban, provoking an engagement of urbanites with their environment, and in re-socialising public spaces. Encounters with urban street art within the everyday create social interstices, opening up ways of seeing and feeling the world differently; allowing for a creative feedback loop between artist, individual spectator and society. Through the lens of environmentally engaged urban street art, this working paper explores how this artistic and social movement reconnects the natural and social worlds within an increasingly urban existence. By disconnecting from the world around us, we have forgotten the natural and social entanglements that make up the fabric of the urban context, and in doing so we continue to create irreparable damages to the environment. With environmentally engaged urban street art disrupting the mainstream experience of the urban, the spectator is provided with an alternative vision of the world at play within the everyday setting. As a result, it is proposed that at the crossroads between urban street art and everyday life, the spectator evolves from a passive to an active participant in the contemporary make up of urban cities. By awakening new understandings and raising consciousness, environmentally engaged urban street art provokes a re-engagement of urbanites with the environment, acting as a catalyst for transformative social change.

Introduction

This paper presents an argument in defence of urban street art[1] as an artistic and social movement, exploring its power in repurposing space through experimental interventions[2]. For the purpose of this working paper, the definition of urban street art has been borrowed from Nicholas Riggle[3], "an artwork is street art if, and only if, its material use of the street is internal to its meaning" (Riggle, 2010, p.246). It involves creativity,anonymity, illegality, longevity and ephemerality, but also elements of performance, gentrification, social activism and placemaking. It is a multifacetedpractice of art that engages the spectator, weaving itself into the everyday. The particular focus of this paper is to explore how environmentally engaged urban street art (EEUSA) provokes a re-engagement of urbanites with their environment or, in other words, re-naturing the imagination and experience of the urban. EEUSA is defined as street art that carries either environmental messages and/or uses natural mediums to disrupt the mainstream experience of the urban. It is imprative to note that while it is recognised that urban street art is a global phenomenon, this paper primarily speaks from the narrative of the scenes in both Europe and the United States. The 'spectator' within this paper is defined as the individual man or woman, moving within the everyday public spaces and structures governing public life. Though sometimes interchangeably used with 'viewer', the use of 'spectator' is borrowed from Jacques Rancières' argument of emancipating the spectator from the spectacle[4].

This subculture is as rich in the variety of pieces created as in different artists, "indeed there are as many different motivations, styles and approaches within this artistic arena as there are practitioners themselves" (Schacter, 2013, p.9). Today, urban street art is a multidimensional hybrid of street art, graffiti and fine art, adapting methods of graffiti, as well as the street in which it is exposed, framed within conceptual ideas.Sculpture, yarn-bombing, stickers, mosaic tiling, chalk, wheat-pasting, wood-blocking, stencils as well as the ever present spray can, are some of the wide raging mediums used to leave messages across some of the world's most vibrant cities. While this paper does not have the scope to delve into a historical account of urban street art, it is not possible to address it without acknowledging graffiti. The emergence of urban street art as a cultural practice has its origins in graffiti from the late 1960s in New York, developing throughout the 70s, 80s and 90s as a form of 'tagging'[5] (Riggle, 2010, p.251). However, while they share similar elements, there are differences in ideology and form (Armstrong, 2005, p.2). Graffiti is identified as an aesthetic occupation of spaces, whereas urban street art repurposes them (Ibid). As subcultures challenging the dominant visual culture (an unending stream of advertising, commodity, industrialisation, consumption and alienation) both graffiti and street art provide alternatives to this vision. However, they occupy a confusing paradigm, lacking any middle ground, between reverence or persecution, street artists themselves "arrested, fined, subjected to community based orders, blamed for encouraging social decline, and defined variously as thrill seekers rebellious youth, or dissatisfied trouble makers" (Young, 2012, p.2). In almost a schizophrenic frenzy, pieces are either, "immediately destroyed or reverently protected, practitioners are either fined and imprisoned or idolized and adored" (Schacter, 2013, p.10). Many artists, such as Banksy or OBEY (Shepherd Fairey), originating from the street scene, have made the transition into the more formal institutionalised art world of galleries and exhibitions. Whether urban street art is condemned or idolised, it has undeniably opened new ways of visioning and experiencing the urban fabric of everyday life. The visual encounter is changing, considering the multidisciplinary nature of urban street art, and the economic, political, and social climates, of the urban landscape of the cities within which they are placed. By adopting varied mediums and techniques, it manipulates the urban space, awakening unconscious repetition. Through this awakening process, if for a brief ephemeral moment, the spectator becomes an active participant, "its relationship to the public via interactivity and the questioning of the spectator remains an essential springboard for the creation of urban street art" (Floch, 2007, p.iii).

Since the 1960s, environmental issues have been increasingly exposed, resulting in an urgency to change the level of human impact on the natural environment. However, it could be argued that this urgency has not been communicated successfully enough to provoke the drastic change needed. The resistance to cultural change is difficult to understand when negative human impacts affect the natural environment, in turn threatening it with an uncertain physical, social and economic future. There is a value-action gap between people's attitudes and behaviours. Environmental movements have been credited in changing people's attitudes over concern for environmental issues, but have failed to alter people's behaviours in terms of more permanent lifestyle modifications, "despite growing numbers of members in environmental organisations, and despite the considerable fundraising successes of many of these organisations, the natural environment has sustained and continues to sustain, significant damage" (Burns et al, 2001, p.26). For the purpose of this paper, transformative social change is defined as the raising of social consciousness and awareness through environmentally based urban street art on issues encompassed in the field of environmentalism. As a result, I depart from the assumption that people will not only be more aware of their attitudes, but also change their current unsustainable lifestyle patterns on an everyday basis.

It is both difficult and naïve to consider environmental issues in isolation to social, political or even economic layers, and it is even more so to consider the urban context completely separate from the rural. Since 2008, the majority of the world's population live in urban cities (UNFPA, 2007); resources to run these are produced in the rural and redistributed within the urban, at both a local and global scale. Life can change irrevocably amidthese complexities, and to observe only a segment of these linkages is to ignore their evolving role. As the world continues to urbanise, cities become more complex. Urban street art plays a vital role in exploring the cultural, societal and behavioural shifts, deconstructing and reconstructing the relationships, power dynamics and social make up of urban society. As it gains more recognition, both locally and globally, the connections between the social, political, economic, environmental, culture and art are revealed. To view contemporary urban cities as homogenous is to ignore these human and nonhuman connections. An essential aspect of urban street art is that it is not selective, exclusive or discriminatory. It is for the everyday man or woman, a social interstice situating itself firmly within the socio-natural entanglement of daily routine. It is not necessarily new information, but new ways of revealing it. In this way, urban street art becomes a feedback loop into mainstream culture, closing the connections between artist and viewer, between producer and consumer, and between the individual and society. Through the appropriation and re-appropriation of dominant images, products, messages, spaces, economy and hierarchical distribution of space experienced in urban environments, urban street art transcends the conventional, controlled use of space.

In Chapter Two, a thorough theoretical analysis creates the backdrop for the understanding of the everyday life and the role of art in reawakening awareness. What is perceived as art is defined by individual opinion; its message is interpreted differently depending on both the artist and the spectator -

– based on who they are, their life experiences, and so on. Due to the fluidity of interpretation, it is important that this working paper is framed within an in-depth cross disciplinary analysis, encompassing; environmentalism, urbanisation & spatial distribution, the philosophy of praxis & everyday life, the role of the spectator as a result of the encounter, as well as theories on art. Chapter Three will observe the actual role of urban street art in urban societies. In order to do so, this paper will argue against the idea that this social movement leads to increased dereliction and disorder, but acts as a catalyst for transformative social change. Serving as a social interstice within the everyday, there is a new awareness of peoples' attitudes and behaviours in their urban environment, bringing the unconscious to the conscious. Chapter Four will address the potential role of EEUSA. Through examples, this paper will recognise how changing the points of encounter with environmental issues can potentially change current social norms, cultures and ideologies. This potential will be explored by building on street art as a tool for urban discovery, challenging the way cities are shaped, experienced and lived. This paper is a compilation of secondary information, including; theoretical and street art books, papers, websites, as well as documentary short-films. One of the difficulties encountered was to qualify and quantify the impact of urban street art on the everyday life at both the individual and collective level. For this reason, it primarily observes these impacts theoretically. This paper is an 'art ethnography', the artist exploring and documenting their interpretation of contemporary culture, politics and society; Through the analysis of street art and EEUSA, Chapter Three and Four expand on the role of the artist as an ethnographer, applying theories to street art. In Chapter Four, the impact of art on cultures of sustainability is observed to elaborate on the environmental dimension. While some data exists on the qualitative impact of urban street art, even less exists for EEUSA, with further research needed to enrich the dialogue between politics, environment, culture and art.

The Framework

EEUSA is about reconstructing the existing world. It acts as an urban intervention seeking to challenge the ways in which cities are experienced, shaped and lived. This chapter will take a theoretical approach to dismantling and rebuilding the individual and collective relationships with society through EEUSA. Environmentalism and the urbanisation of natureThe world is going through an urbanisation overhaul. Between 2009 and 2050, the world population is expected to go from 6.8 to 9.1 billion, the majority of growth taking place in the Global South (Cohen et al, 2010, p.468). With an increasingly urban population, as a result of decreasing mortality rates and a rural-to-urban migration, people are becoming disconnected both literally and culturally from nature. While the urban-rural linkages become increasingly obscured, vital bonds of food, water and energy remain. The increasing demand for food will 'necessitate' the do-mestication of nature. What is left will be due to its difficult exploitation and for conservation or leisure uses; "96% of the Earth's surface not in cities will increasingly be shaped by the wants of urban dwellers, many of whom may know little about it" (McDonald, 2010). But as the world continues to rapidly urbanise, what would happen once it reaches its carrying capacity? It is important to remember that nature and society do not exist in isolation from one another. Everyday life in the urban setting is made up of social and natural entanglements. To ignore their relation to one another is to ignore the very fabric of today's urban society, maintaining the invisible barriers between the two. Urban political ecology, the study of human and nonhuman interaction, serves to create an understanding of how urban environments are produced and socially constructed, acting as an entry point for investigating the urban metabolism (Zimmer, 2010, p.343). By revealing these dynamics, a more profound understanding of our environment emerges. For the purpose of this working paper, I have defined EEUSA as urban street art that carries either environmental messages and/or uses natural mediums, which jolt the routine of everyday life off its predictable path into a new awareness of the urban landscape. Karl Marx argued that to ignore the mutual co-evolution of nature and society was to neglect a key element of both analysis and critique in our modern urban societies (Loftus, 2012, p.xii). Therefore, not only does this paper argue for the act of environmentalism to take place in the everyday, but also to acknowledge the socio-natural dimensions of society. We need to rethink our understanding of the fabric of everyday life in order to capture the interaction between the natural and the social, revealing the relationships between, "Where we live, how we live, what we consider natural, and decisions which have been and are being made (or not being made) by people operating in government and the corporate state" (Wander, 2002, p.ix). We need to disentangle the individual from mass consumerism. Henri Lefebvre envisaged a radical reorganisation of the everyday through the encouragement of creative impulse, "a critique of everyday life encompasses a critique of art by the everyday and a critique of the everyday by art. It encompasses a critique of the political realms by everyday social practice and vice versa" (Lefebvre, 2014, p.313). Alex Loftus saw that if a piece of art reached universal appeal (which is often not the case), it is due to, "the way in which it captures what appears latent and unnoticed in the world" (Loftus, 2012, p.xi). Art and its practice can be extended to the socio-natural complexities of the urban setting, seeing through the routine of everyday life regulated by consumerism.

In The Practice of Everyday Life (1988), Michel de Certeau describes how citizens place themselves within the power structures that establish the spatial organisation of cities. Our relation to the society we live in is shaped by decisions and actions that we do not necessarily participate in and possibly are not even aware of. De Certeau argued that by breaking away from the preconceived notion that those dominated by power are passive consumers, daily life was something in fact made, through a creative production. This can arise from 're-employments' the constant appropriation and re-appropriation of products, messages, spaces and territories, most typically of others (de Certeau, 1988, p.xi). He compared this activity to the intellectual bricolage defined by Claude Lévi-Strauss inThe Savage Mind(1962), Lévi-Strauss stated that the bricoleur must make do with materials at hand, choosing from a finite set of tools and materials, constructing in the physical and literal sense with materials at hand works which can be tactically employed in situations, where there are limited resources and a limited room for manoeuvre (Ahearne, 1995, p.173). De Certeau saw the practice of reading as consciously or unconsciously combining fragments and creating a personal interpretation from, "the indefinite plurality of meanings "(Ibid, p.172). This idea of an unconscious, repetitive routine of the everyday can also be found within Lefebvre's Critique of Everyday Life (1947), "Everyday life is a crust of earth over the tunnels and caves of the unconscious" (Wander, 2002, p.vii). Lefebvre see's 'moments', defined as "the attempt to achieve the total realisation of a possibility" (Lefebvre, 2014, p.642), as opportunities for triggering new understandings and awareness; "among moments, we may include love, play, rest, knowledge, etc. We cannot draw up a complete list of them, because there is nothing to prevent the invention of new moments. How and why should we classify any particular activity or 'state' as a moment? What should our indexes and criteria be? a) The moment is constituted by a choice which singles it out and separates it from a muddle or a confusion, i.e., from an initial ambiguity. Natural and spontaneous (animal or human) life offers nothing but ambiguity. The same is true for the amorphous muddle we know as the everyday in all its triviality, where analysis discerns the detritus and the seeds of possibility. Moments are there in embryonic form, but it is difficult to make them out with any clarity" (Ibid, p.638). Within the urbanised society, Lefebvre recognised these as moments emerging within the public spaces, denoting, "Society has been completely urbanised...the street is a place to play and learn. The street is disorder... This disorder is alive. It informs. It surprises... The urban space of the street is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing. A place where speech can become 'savage' and, by escaping the rules and institutions, inscribe itselfon the walls" (Irvine, 2011, p.9).In Lawrence Lessig book Remix(2008), the author promotes the concept of a 'remix culture'.

Primarily concerned with music or movies, it refers to and observes how people absorb cultural products into their lives; combining or editing existing materials to produce something new; it is up to personal interpretation and translation, appropriating and re-appropriating, "the dominant image economy and hierarchical distribution of space experienced in metropolitan environments" (Ibid, p.18). The public is free to add, change, and interact with their culture; it is flat and shared from person to person (Lessig, 2008, p.28). Similarly, art does not take place in a vacuum; it requires reflection, consciously or unconsciously, of both the artist's and viewer's past, present and future experiences and hopes. Lessig outlines two cultures; a Read Only Culture and the Read/Write Culture. In a Read Only Culture, consumption is more or less passive. The information or product is provided by a small 'professional' source, promoting a Read Only business model of production and distribution, limiting the role of the individual to consumer or audience. The public absorbs but does not interact with this culture, and instead lives "a culture experienced through the act of consumption" (Ibid, p.36). However, a Read OnlyCulture is not enough. Read/Write Culture has a reciprocal relationship between the producer and the consumer, nurturing individual creativity to produce and influence their culture, continually remixing and producing new material, and in this way the culture becomes richer and more inclusive. The fear is that the Read/Write Culture could disappear, displaced by an increasingly Read Only one, one "more comfortable with simple consumption" (Ibid, p.28).

The emancipated spector

As Lessig argued the disconnection between producer and consumer, Jacques Rancière makes a similar argument between art and spectator. In The Emancipated Spectator (2011), Rancière identified the need to reconstruct the, "network of presuppositions that place the question of the spectator at the heart of the relations between politics and art" in order to bring about a meaningful relationship (Rancière, 2011, p.2). While he predominantly discussed this emancipation in relation to theatresome of his ideas can be applied to EEUSA. Emancipation is, "the blurring of boundaries between those who act and those who look; between individuals and members of a collective body" (Ibid, p.19). Rancière coined the 'Paradox of the Spectator', as he saw spectators as active interpreters, developing their own translation, in order to appropriate it (Ibid, p.22). He identified theatre as an assembly in which ordinary people become aware of their situation and discuss their interests; arguing that there is no theatre without the spectator. Similarly, there is no art without the spectator; EEUSA acts as the catalyst for revealing current realities in everyday life. In doing so, the public is drawn out of passiveness and transformed into active participants in order to, "Shift the focus away from those people who are easily perceived as creators so as to give some space, some room, to those people who absorb cultural products...And to think a little bit about what happens once [it] has been distributed: how it may get absorbed into the lives, into the very being, of people" (Irvine, 2011, p.6). Viewing is an action that confirms or transforms our position, and emancipation begins when the barrier between spectator and actor is challenged, "when we understand that the self-evident facts that structure the relations between saying, seeing and do-ing themselves belong to the structure of domination and subjection" (Rancière, 2011, p.13). Therefore, a spectator may also take on the role of actor, interpreting what is visible with regard to other elements; seeing, feeling and understanding things as much as the artist. Thus, the passive spectator is not in a perpetual passive condition. In Rancière's view, like Lessig's remix culture, participation occurs when the spectator interprets the visual, "Being a spectator is not some passive condition that we should transform into activity. It is our normal situation. We also learn and teach, act and know, as spectators who all the DPU Working Paper no. 182time link what we see to what we have seen and said, done and dreamed" (Ibid, p.17). If we look at the fabric of everyday life in modern society, there are starting points everywhere. These are doors to newunderstanding and learning, creating a dual relationship; every spectator is already an actor and every actor is a spectator in their everyday life. This realisation allows for the movement away from a 'spectacle of boredom', "one which has produced a generation incapable of grasping the idea that there might be life outside of it" (Potter, 2008, p.5)

End Excerpt.

Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture

Excerpt: Modernism and Domesticity: Tensions and contradictions

Hilde Heynen

Modernity and homelessness

The literature of modernity focuses on the idea of change and discontinuity, stating that in a modern condition change is paramount and nothing can remain fixed or stable. The basic motivation for this struggle for change is located in a desire for progress and emancipation, which can only be fulfilled if the containment within the stifling conventions of the past can be overcome. Thus, the usual depictions of modernity present it as a heroic pursuit of a better life and a better society, which is basically at odds with stability, tradition and continuity. Marshall Berman states that:

"To be modern is to find ourselves in an environment that promises us adenture, power, joy, growth, transformation of ourselves and the world- and at the same time, that treatens to destroy everything we have, everything we know, everything we are." (1)

To be modern thus means to participate in a quest for betterment of oneself and one's environment, leaving behind the certainties of the past. Inevitably, this journey results in the ambivalent experience of the gratifications of personal development on the one hand and nostalgia for what is irretrievably lost on the other.

Several feminist authors have pointed out that such, by now well-diffused, theoretical approaches tend to gender modernity as male. This is not only due to the intimate connection between modernity and critical reason being a capacity that Western philosophy has invariably attributed to males more than to females, as, for example, Genevieve Lloyd has shown.(2) This gendering of modernity as male also resides in the heroes that figure in its narratives and in the specific sites that they occupy. As Rita Felski argues, the exemplary heroes of Berman's text - Faust, Marx, Baudelaire - are not only symbols of modernity, pursuing ideals of progress, rationality, or authenticity in a constant battle with a world tied down by irrational beliefs and corrupt mechanisms of power. They also embody new forms of male subjectivity which manifest themselves in the public arena of city streets and political discourses, seemingly free from any familial and communal ties. They thus function as markers of both modernity and masculinity, and this results in a clearly gendered, and hence biased, account of the nature of modernity.(3)

The conceptualization itself of modernity as embodying the struggle for progress, rationality, and authenticity also bears gendered overtones. In as far as modernity means change and rupture, it seems to imply, necessarily, the leaving of home. A metaphorical "homelessness" indeed is often considered the hallmark of modernity. For a philosopher such as Heidegger it is clear that modern man has lost the knowledge of "how to dwell."(4) Theodor Adorno is of the same opinion: "Dwelling, in the proper sense, is now impossible ... The house is past."(5) Although Adorno's perspective is very different from Heidegger's, both philosophers share the fundamental assumption that modernity and dwelling are at odds and cannot be reconciled. The metaphor is also recurrent in sociological studies, as can be inferred from The Homeless Mind. Modernization and Consciousness by Peter Berger, Brigitte Berger, and Hansfried Kellner. (6) Since the home is associated with women and femininity, the metaphor of homelessness reinforces the identification of modernity with masculinity. It seems as if the vicissitudes of modernity are cast into a scenario which ascribes the active and generative roles to the masculine qualities of reason, dominance, and courage, while leaving the more passive and resistant roles to the feminine capacities of nurturing and caring. Agency, consequently, is most of all located with predominantly male heroes venturing out to conquer the unkwown, wheras it is generally the role of women to embody modernity's "other"- tradition, continuity, home. This scenario is, to a large extent, als the script for modernism.

The Gender of Modernism

"Modernism," in its broadest sense, can be understood as the generic term for those theoretical and artistic ideas about modernity that embrace the experience of the new and that aim to foster the evolution towards a brighter future. Typically, however, these movements were part of high culture, and tended to be critical of mass culture and the homogenizing effects of modernization. Modernist discourses have thus often hailed the struggle for authenticity and integrity, and have denigrated the needs for comfort and consolation that were seen as characteristic for a petit-bourgeois mentality. This polarization of values, that underscored the distinction between art and kitsch, bears gendered overtones, as is pointed out by Andreas Huyssen:

In many ways, the discourses and practices of modernism favored masculine qualities, and were embodied by male representatives. This is, for instance, confirmed by Ricard McCormick who comments that in the New Objectivity "the gender of the subject who seemingly produced it, the subject it glorified and to whome it was addressed, was obviously, explicitly, indeed defensively masculine". (8)

Not surprisingly, then, the great modernist artists, authors, and architects are predominantly male, and the canons in the different fields comprise only limited amount of women - even is the last decades saw important contributions by feminist scholars who attempted to reinscribe women artists, authors, and architects into the histories of the visual arts, literature, and architecture.(9) Of course, the dominating role of men in these fields was precipitated by the social and cultural conditions of the times, which encouraged men to follow their dreams and warned women not to stray too far from accepted patterns of life. We should not underestimate, however, to which extent the legitimating discourses of modernism reinforced the assumed superiority of masculine qualities over feminine features and, consequently, facilitated the access of men into the roles of hearoes and leaders, to the detriment of their female counterparts. In the architectural discourse, for example it was uite common around the turn of the century to see nineteenth-century eclecticism being condemned for its "effeminate" traits. Architects such as Hermann Muthesius, Adolf Loos, or Henry van de Velde advocated the virtues of simplicity, authenticity, and integrity, contrasting these sober and "virile" qualities with the sentimentality, ornamentation, and ostentatious pretensions associated with eclecticism. (10) Hendrik Petrus Berlage called for a modern architecture that would embody the sublime - a from of beauty, he explains, that differs from the more common quality of pleasing the eye, just like male beauty differs from female beauty. The sublime is based upon spiritual strivings, asceticism, and a totally free consciousness. These higher ideals, he states, should lead architecture to a new style based on constructive principles, necessity, and sobriety.(11) A rather late variant of this gendered outlook on modern architecture can be found in Ayn Rand's Fountainhead which depicts the male architect-hero as uniquely processing the qualities of integrity, virility, and authenticity that modern architecture requires.(12)

In a move consistent with this analytical scheme, Christopher Reed states, in the introduction to his edited volume Not at Home. The Suppression of Domesticity in Modern Art and Architecture, that there is a growing divergence of domesticity and modernism. He sees modernism's association with the idea of the avant-garde as the main reason for this divergence. he argues that, in as far as modernists conceived of themselves as "avant-garde", they had a built-in tendency to be undomestic:

"As its military-derived name suggests, the avant garde (literally "advance guard") imagined itself away from home, marching toward glory on the battlefields of culutre. ... From the Vicotrian drawing-room with its étagères ful of trinkets to the twientieth-century tract house with its mass-produced paintings, with home has been positioned as the antipode to high art. Ultimately, in the eyes of the avant-garde, being undomestic came to serve as a guarantee of being art."

For Reed, it is clear that architects such a Loos of Le Corbusier were deeply hostile to the conventional understanding of home, which they assiociated with sentimental hysteria and dusty conservatism. They advocated a new way of living in which residences would be reduced to machines for living

that would offer their inhabitants only the bares minimum of decoration.

It should be noted, however, that Reed's understanding of the avant-garde in terms of heroism belongs to a rather specific interpretation of the notion of avant-garde. This interpretation, formulated by authors such as Renato Poggioli and Matei Calinescu, stresses its radical nature, its urge to battle against tradition and convention, its dynamism and activism, its restless quest for annihilating the supergluous, which sometimes ends in a nihilistic gesture seeking purification in absolute nothingness. This interpretation of the avant-garde had been dominant untill the 1980s.

More recently, however, a competing viewpoint stresses other aspects. This viewpoint is theorized by Pieter Brüger. According to this author, the avant-garde movements in the first half of the twentieth century were not so much concentrating on purely aesthetical issues, but were concerned to abolish the auonomy of art as an institution. Their aim was to put an end to the existence of art as something separate from everyday life, of art, that is as an autonomous domain that has no real impact on the social system.

Movements such as futurism, Dadaism, constructivism, and surrealism acted according to the principle of "Art into Life!," objecting against the traditional boundaries that separate artistic practices from everyday life. Andreas Huyssen has taken up this understading of the avant-garde and modernism. For him, the avant-garde is not the most radical "spearhead"of modernism, but rather formulates an alternative for modernism. Whereas modernism insistes on the autonomy of the work of art, is hostile towards mass culture and seperates itself from the culture of everyday life. the historical avant-garde aimed at developing an alternative relationship between high art and mass culture, and thus should be distinguished from modernism. If the avant-garde can be alternately understood as either herioc (pursuing the unknown) or trangressive (oriented towards the everyday), modernism's ualification as consistently masculine is problematized too. Bonnie Kim Scott, for example, states that the masculine gendering of modernism in literature was the result of specfic historic circumstances:

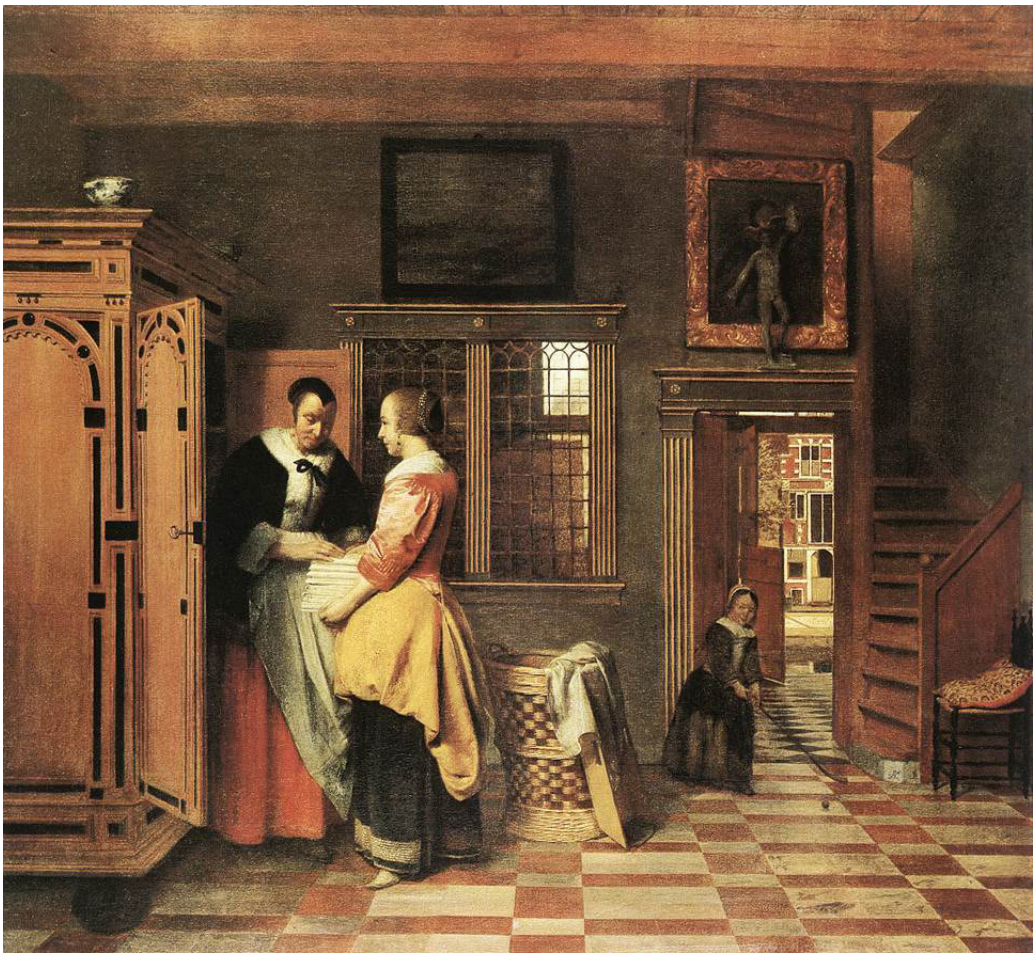
Modernism as we were taught it at mid century was perhaps halfway to truth. It was unconsciously gendered masculine. The inscriptions of mothers and women, and more broadly of sexuality and gender, were not adequately decoded, if detected at all .... Deliberate or not, this is an example of the politics of gender. Typically, both the authors of original manifestos and the literary historians of modernism took as their norm the small set of its male participants, who were quoted, anthologized, taught and consecrated as geniuses."

As a countermover, Scott's critical anthology of modernist literature presents a series of texts whose choice undermines the narrow constriction of moderism to experimental, audience-challenging and language-focused writing. Her choice enlarges the scope of modernism, showing that a great many voices added to it and that it should rather be described as polyphonic, mobile, interactive and sexually charged. Scott thus (re)constructs modernism as feminine rather than masculine.

In fact, the dovetailing between modernism and femininity is not so new. As Vivian Liska argues, there is a long tradition, starting with Charles Baudelaire and Eugen Wolff, that attributes feminine qualitites to "la modernité"or "die Moderne." The allegorical female is evoes by a lot of authors around the turn of the last century to describe the ephemeral and enigmatic aspects of modernity. In high modernism - in Virginia Woolf, for instance - one also finds references to a writing style that is thought to articulate a feminine psyche. The most important elaboration of this topos is probably that in recent poststructuralist therories of Julia Kristeca, Luce Irigary and Helene Cixuous. They practice and advocate a"écriture féminine" which bears strikingly modernist characteristics, in that they reject linerarity and transparency, but rather write in a way that underscores the ambivalent and paradoxical character of language, thus envoking a multiplicity and endless dissemination of meaning. The key-metaphor which, for them harbors the promise of a subversive culture capable of undermining the dominant phallogocentrism is the metaphor of the feminine.

What we encounter here as a contradiction between different geminist interpretations of modernism - the one depicting it as "masculine," the other putting the "feminine" at its core - comes forth from the basic spilt between two tendencies which can roughly be identifies as a critical emancipartory tendency, largly incorporated by Anglo-American authors, versus a poststructuralist, French feminism. The first one stands in the tradition of lest-wing, liberal thought, is concerned with empirically investigated mechanisms of discrimination, and focusses on the historical, social, and cultural factors of inequality for women. It is politically rooted and oriented towards the emancipation of real-life (female) subjects. The second one rather refers to psycho-analytical and linguistic theories, and favors most of all the analysis of discourses and their symbolic implications. It is philosophically rooted and orientated towards the analysis of subjectivies as they appear in a diversity of practices and discourses. This second tendency is concerned first of all with unraveling, deconstructing and criticizing the conventional hierarchies between the masculine and the feminine. Given these very different backgrounds and the fact that both strands of feminism have developed quite independently form one another, it is hardlt surprising that they have tended to operate on different platforms, addressing different issues. Nevertheless, the last decades have witnessed several attempts to mediate between them and to effectuate a certain rapprochement.

End of excerpt.



The Subject Matter of Dutch Domestic Interiors

Vermeer and the Dutch Interior

Alejandro Vergar

The most frequently represented subject within the genre of Dutch 17th century interior painting, is that of the virtues of domestic life. Its power lies in the force of its moral conviction. These are simple scenes which reflect the importance of the family in contemporary society and the cult of virtues of the domestic life. Pieter de Hooch and Nicolaes Maes most frequently depicted this type of subject, also painted by Ter Borch and Vermeer among numerous others. In paintings of themes of love, celebrations or some of the professions the aim of the image was admonitory. In domestic scenes, by contrast, the intention was almost always exemplary; these were representations of virtuous behavior which remind us that homes were not just physician places but also the centre of society's moral instruction.

The protagonists of most of these scenes are women of all ages who, by being located in the home, occupy the place which society considered appropriate to them, and behaved according to the models set out for each age and social situation. We see young women receiving moral and domestic instruction or modestly participating in the ritual of courtship, wives engaged in domestic tasks such as sewing or the preparation of food, mothers who care for and instruct their children, and widows and old women who display the virtues of humility and piety.

At first sight it seems surprising how little attention contemporary historical events receive in Dutch genre painting. However, a close examination of paintings of domestic issues will indicate that without casting its gaze directly on the major events of the time, this type of painting did reflect the profound transformations which were taking place in society. The rapid commercialization of daily life, one of the most notable features of 17th-century Holland, brought with it professional specialization and the spread of a type of social relation based on commercial exchange. As always occurs when a profound change takes place that questions the traditional values of a society, the home and its protagonist--woman--functioned as a recipient of those modes of behavior and non-commercial values which were associated with a previous era. The large number of paintings dedicated to this social space and whose quiet, meditative qualities markedly separated them from the exterior world, provided their owners with a certain degree of calm which enabled them to deal more confidently with the major changes that were affecting their lives and the resultant anxiety.

Once We Were Small

Excerpt of Chapter: Traditional and Contemporary Homes

Anitra Nelson

In conversation and popular culture, 'home' is associated with a haven, privacy, comfort, kin and mutual support.[1] A home might be inherited and represent ties of kinship. A house might be lovingly, or for solely practical reasons, owner-built. A tenant might feel either insecure and resentful or secure and grateful. Owner-occupiers' houses co-exist as a use value, a dwelling, and as an asset, for renting out or for potential sale. Most significantly, in terms of mobility (say migration or moves driven by aspiration), notions of home assume complex associations beyond the 'house' and 'family' to encompass neighbourhoods, towns, regions, even nations, adopted homes or lost 'homelands'.In these senses, home is both a landscape and a belonging to community. In short, the house as a 'home' is a socio-material concept inseparable from 'household' and set in wider spatial, socio-economic and cultural contexts. This chapter focuses on select developments over the last few centuries as the production and experience of home reflected the rise of capitalism in the United Kingdom (UK), Europe, North America, Australia and New Zealand (NZ). In this process home morphed from a workspace to a place of respite and diversions from work except, of course, for the 'housewife' who busily maintained the home and household. The house succumbed to capitalist production processes, becoming a commodity and asset whether built by small or large building companies as a one-off spec home, as one amongst many in a housing estate, or as a unit in a multi-storey housing block. Many urbanites opted for life in a detached or semi-detached house in suburbs. Over the past century, demographic changes in household composition and size have influenced, interacted and clashed with developments in house styles, floor plans and house sizes. Most houses supplied on the market are environmentally unsustainable, many are unaffordable for people on average (let alone low) incomes, and perpetuate alienation rather than encourage genuine community in authentic neighbourhoods.

In short, under significant economic, environmental and social challenges, the home has been subject to competing pressures and ideals and now presents a challenge. This chapter explores this evolution, avoiding generic topics associated with apartments (treated in Chapter 3) or sustainability-specific changes in the interiors of apartments and dwellers' practices within and beyond their apartments (Chapter 4). In the context of the argument for smaller and shared housing, this chapter shows how the size of dwellings has grown very quickly in a relatively short period of time. More modest living had been much more the norm during the last few centuries of human history. Similarly, history shows larger and more varied households than are seen to be typical in the Global North today. In short, such historical characteristics are closer than contemporary mainstream housing and lifestyles to the ideals and practices of smaller and shared living 'alternatives' explored in later parts of this book.

Work, Households and House size

In pre-industrial times, able household members worked sociably at, around or from home. Industrialisation relocated work away from homes that would, instead, turn into units of consumption, education and clean domesticity. Just as private housework was generally performed by women and servants, the productive cash economy was dominated by men. Data from New York City (NYC) shows a climb in numbers of men working away from home from fewer than 5 per cent in 1800, to 20 per cent by 1820, and 70 per cent by 1840.2

While this level of change was neither as swift nor uniform across most regions and countries, housing everywhere would become an appendage to commercial activities, which reorganised expectations and obligations between couples, and parents and their children. For housewives, homes were productive-cum-consumptive units as they cared for household members, cleaned the house, provided meals, laundered and mended clothes – making home and work synonymous. In contrast, for household members working outside home, it became a place of relaxation, leisure and pleasure. Meanwhile, social changes associated with rising capitalist classes and power impacted differentially on house sizes, space, use and location.

The 'family' household

In *The Making of Home*, Judith Flanders argues that the romantic leitmotif myth of a traditional tight-knit nuclear or extended family was prompted by disconcerting conditions attending the rise of capitalism, industrialisation and urbanisation. In reality, for centuries families were mobile and mixed affairs, losing and adopting (especially young) members because of deaths and cohabiting with other families. 'Family' gatherings at Christmas, marriage and funerals meant community as well as kin. In short, the 'image of a family of the past gathered together around a dinner table was a novelty of modernity, and of plenty' rather than historical reality.3Similarly, a Canadian study across the twentieth century data shows that the percentage of children living with both parents was highest relatively recently, in 1961 (94 per cent). A similar number of children lived in single-parent families in 1931 (12 per cent) as in 1981 (13 per cent), although most often with a widowed parent in 1931 and a separated one in 1981. In 2011, 11 per cent of Canadians aged up to 24 years lived in blended (or step-) families.4 In 2011, a mere 9 per cent of family households contained non-immediate family members while 31 per cent had done so in 1901. Clearly the 'family' household has never been either as complete or as cohesively kin as popular culture and contemporary politicians suggest. However, Flanders does argue that, for a few centuries, a relatively exclusive nuclear family unit did become relatively normal across north-western Europe, with its women, children and household workers subservient to a male head. Meanwhile, in most other areas of Europe and its colonies, single adults lived in various multi-nuclear and extended-family households based on kinship, cultural norms and practicality. In the nineteenth century, single rooms in boarding houses or lodgings also became respectable homes for singles and young couples in Britain and the United States (US).5 Furthermore, it was not unusual to find houses, rooms and beds shared by family members and visitors. Of greatest significance to our study here, people shared living, eating and sleeping spaces, which were often relatively small.

The English house of the nineteenth century

An income above £150 per annum identified middle-class English family households during the first half of the nineteenth century and, by mid-century, Burnett estimates that one in six English people comprised this 'tier of middle classes'.6 Middle-class homes were located away from workplaces and their pollution, generally had at least six rooms, and were bigger households than working-class ones partly because they included servants, and separated public (male) from private (female) areas as well as family-only areas from activities involving deliveries and door-to-door salespeople.7 Gendered spheres determined household experiences and practices.8 The genteel housewife made the home an antidote to the challenges, threats and alienation of commercial production; home was for intimacy, relaxation, religiosity, care, cleanliness and nurture. While middle-class households reflected managerial male authority in the workplace, urban geography highlighted the capitalist class divide. Working-class tenements and boarding houses in Britain's industrial cities were close to their polluting workplaces, overcrowded, noisy, under-ventilated and dank, with communal water and toilets clustered in courtyards. In the mid-nineteenth century, one working-class area of Leeds had more than 200 dwellings occupied by an average of 11 people per dwelling and more than two residents for every bed (beds and bedding were expensive). Even 'back-to-backs', replacing slums in the nineteenth century, had just a few rooms and three shared-party walls, with 'privies' and standpipes – along withtheir users – exposed to a courtyard or the street.9 Similarly in the US, by 1900, two-thirds of the residents of NYC (2.3 million out of a total of 3.4 million) lived in pokey, dank tenements with poor facilities that had a negative impact on health and mortality rates.10

Some escaped in the following decades, as urban areas of the US were populated withsmallrowhouses of a few 'public' and 'private' rooms.11Although workers in nineteenth century Britain experienced tiny, crowdedand poorly built housing, 'back-to-backs' – as in Figure 2.1 – were of a higher standard than the rural labourer's cottage. Many benefitted from courtyard spaces where residents shared toilets, water services, play areas and child-care. Based on 1851 England-wide data, revealed in an 1864 inquiry, Burnett suggests that the vast majority of residents lived in one or two-bedroom cottages where the average 7ft (2.13m) height and 10ft by 10ft (3.05m by 3.05m) bedroom would bed four or five people.12 Meanwhile, European house-building practices inspired tiny single-storey structures of one room built in colonial settlements of the eighteenth and nineteenth centuries. Later, such modest structures were extended, renovated and replaced with larger houses and more rooms. Subdivision created the 'bedroom', which was 'largely an invention of the late eighteenth and early nineteenth centuries'.13

'Overcrowding', meaning two members per room over 10 years of age – younger children counted as 0.5 – became the main criterion for assessing English housing when, in 1891, the measure of household members per room was substituted for one based on members per dwelling. Burnett characterises this as simply 'a tolerant minimum' given that it still 'allowed a three-roomed house to contain two adults, four children and any number of babies without falling foul of the definition'.14 The inexact measure of a 'room' has persisted in Organisation for Economic Co-operation and Development (OECD) statistics where vagaries in sizes of rooms, even the 'average room', endure. This is significant because the number of rooms per resident is the OECD proxy for levels of overcrowding; recent data suggest that the average dwelling in OECD member countries (and of Switzerland) offers 1.8 rooms per person.15

The English house of the twentieth century

If income determined space in English homes of the nineteenth century, its influence diminished in the twentieth century. The standard was raised to 1.5 occupants per room, one that almost 17 per cent of households failed in 1911, but fewer than 3 per cent did in 1961. Once more than one member per room signified overcrowding, in 1971, the proportion falling short of that standard soon dropped from 6 per cent to 3 per cent, in 1981. Of course, averages conceal considerable variations in house (and household) size; a house with the same number of rooms often accommodated both the swelling family and, later, its aged 'empty nesters'.16 During the past century house size was less related to an English family's income than to tenure type and location. Owner-occupiers ballooned from 29 per cent in 1950 to 60 per cent in 1983. In 1962, three-quarters of private homes built for owner-occupiers with mortgages were around 750–1000sq ft(70–93sq m). Owner-occupier households tended to have more space than those of renters mainly because the typical clients of council houses had comparatively larger families. By 1983, 29 per cent of housing was rented from local authorities compared with just 11 per cent in private market rentals (a sharp reduction from 58 per cent in 1947). The council house was a lower-middle-class creation which, by the 1970s and 1980s, offered more spacious and sanitary conditions, private bedrooms for boys and girls, 'a garden which developed healthy children and sober husbands', and a modest level of comfort, even if in a depressing environment and involving long waiting lists for applicants.17

For decades, the Parker Morris Report of 1961 remained a reference point for UK housing reform, emphasising space and heating as basic needs. Minimum standards for floor space started from 350sq ft (33sq m) for a one-person dwelling, including 30sq ft (2.8sq m) for storage, through to 950–1100sq ft (88–102sq m) for a household of six, including 50sq ft(4.65sq m) for storage with an option for 20sq ft (1.85sq m)storage outside. Its recommendations meant costly improvements, which were only incorporated by all local authorities once they became mandatory in the late 1960s. Never forced on private housing providers, in 1980 the space standards were relinquished in the public sector in favour of cost limits, in line with neoliberal sentiments, and the demographic fact that household sizes were smaller.18

Mixed developments and high-rise flats built since the early 1950s were coming under increasing criticism. Similar developments characterised US high-rise public housing that 'isolated and warehoused poor citizens' and suffered from a 'deplorable lack of security and maintenance'.19 The 1985 Inquiry into British Housing recommended greater investment, the rmoval of tax deductions related to mortgage interest, and local authorities transformed from direct providers of housing to facilitators and regulators of private and not-for-profit social housing.20 Such neoliberal trends characterised social housing in many other nations.

The Greater London Authority reintroduced a standard, in 2011, referred to as 'Parker Morris + 10%', although in most details and configurations the standard proved more spacious than 110 per cent of the Parker Morris Standards. In contrast to this ideal, Morgan and Cruickshank have shown that new builds in the 2010s tended to be sub-standard by this measure and that 'the vast majority (79 per cent)

of English homes are near or below the minimum acceptable size, as defined by the London Housing Design Guide' of 2010, proof of the perceived smallness of contemporary British dwellings and the need for space labelling per householder.21Indeed, the UK ranks low in actual housing space and standards in any international comparison.22

Of course, workers with higher skills and incomes enjoyed housing of a higher standard than casual and unskilled workers or those in sectors such as mining but enhanced housing conditions and size tended to improve all social scales, if unevenly, during the past century.23 Still, London remained a special case. By the 1920s, electricity, water and gas services along with internal toilets and baths had connected houses and improved English living standards. However, only half of London's working-class housing had running water inside as late as 1934.24 Even in 1966, Greater London had more tenements than the rest of England, almost one-quarter of households shared their house – considered pejoratively – and homelessness was more likely.25

Meanwhile, by the 1960s, fewer servants and children per family, and a speculative building industry determining supply led to the 'average middle-class house' appropriately shrinking from six or more to four or fewer bedrooms. At the same time, Burnett contends that 'the dwelling-house continued to be a prime indicator of social status for a society in which class-consciousness had not greatly receded' and the building sector would play on this factor.26 A detached house in a suburb became the ideal. Householders wanted central heating and a place for the car on their plot. Most significantly, the North American and Australasian suburban house would swell in size during the twentieth century, even as household sizes fell.

The Production of Housing and Suburbs

The typical conurbation that we call a 'city' generally incorporates a broad area of settlements of variable density and service convenience, satellite cities and suburbs. In Britain, the suburb was established by trains: two in every five US households had a car by around 1935 whereas just 2 million out of 46 million English residents owned a car by 1939.27 Nevertheless, the car spread, enabling significant suburban growth – expanding cities right across the globe. As such, city growth became a major focus of developers and builders seeking commercial opportunity and, in reaction, attracted much socio-cultural critique.

Moreover, urban expansion offered utopian movements an opportunity to experiment with alternative models, discussed in later chapters. It suffices here to point to the independent model workers' villages that industrialists established, in the late nineteenth century, to quell revolutionary currents and guide reform within a protestant working-class ethic. Furthermore, a movement for 'garden cities' – green parklands surrounding a mix of residential, commercial and light-industrial developments – was started by Ebenezer Howard, associated with Chicago's re-planning around city parks, although the first intentional garden city was in Letchworth, Hertfordshire (UK).28

In the 1920s, the modernist architect Le Corbusier ventured into plans for entire cities that deconstructed the roomed plan of homes into progressive, communal spaces surrounded by functional, minimal and clean built-in cupboards, storage and appliances, with generous windows and doors opening onto gardens. But this modernist aesthetic and communal spirit did not extend to the real growth areas of homes in suburbia. When open plan did become fashionable in houses on developers' estates, later in the twentieth century, its communal potential was contradic-

mid-century, Patrick Geddes' 'regional city' model gained attention, again there was marginal impact on mainstream inner-urban and suburban

ted by segregated spaces for children, teens and adults, and diluted by the alienating impacts of personal digital devices. Even though by mid-century, Patrick Geddes' 'regional city' model gained attention, again there was marginal impact on mainstream inner-urban and suburban developments.29With the growth of the market society houses had become commodities but their particularly long life as a use value (a functional home) and opportunities for lease and re-sale made them a quasi-asset for owner-occupiers and a direct working asset for investors.30 With the rise of the residential construction industry creating housing on a manufacturing scale, cities rippled out insuburban circles, construction became a major engine of gross domestic product in many countries, and financial sectors increased loans dedicated to mortgages.Initially, houses designed by developers not only expressed the pressures of costs and availability of materials but also re-created cultural nostalgia. The 'colonial' (1870s) style spread throughout the US, just as Tudor replicas were rolled out in Britain, and Germans evolved a neo-traditional Altdeutsch gables and ornamental craftwork both inside and out that persisted well into the twentieth century.31 Housing estates featured various styles, replicas and new developments, including the rise – and fall – of rooms for specificactivities, especially leisure, from playrooms and rumpus rooms to theatre rooms and games rooms.

In North America, Australia and New Zealand, average house sizes were larger than in the UK and Europe. Government limits on Australian house sizes – aiming to ration construction materials during the Second World War – lasted till 1952. The 1200sq ft (111sq m) limit for timber constructions and 1250sq ft (116sq m) for brick, were considered so austere that many regarded initial builds simply a first stage. When restrictions lifted, the maximum became a minimum local government standard for new builds! However, compact designs persisted due to labour and material costs. In the early post-war years, residential gardens typically included a garage for a car just off the street, a small paved terrace or timber deck adjacent to the house, a porch for the front door, lawns, a pathway to a clothes line, and substantial space for growing vegetables, herbs and fruit trees.32 In short, while certain marginal movements strove for connected, cohesive, compact, modern and green cities, suburbanites were making their homes and gardens a multiplicity of interior-centred and very private 'castles'.

Manufacturing the suburbs

The attraction of living in detached or semi-detached homes on small lots, facilitated by government housing policies and owner-occupier financial schemes, and access and time to travel to work meant that, after the Second World War, suburban residential development boomed for a few decades in the US, Australia and Canada. Suburbs and their engine, speculative house-building activity, arose earlier in the UK with middle-class relocation facilitated by new transport options. Significant local authority social-housing developments between the world wars, 'cottage estates in garden suburbs', merely 'institutionalised for the working classes the process of suburbanisation which the middle classes had followed since at least the middle of the nineteenth century'.33 By the 1980s, a semi-detachedsuburban house with three bedrooms was 'home' for half of Britain's population.34 Similarly, three-quarters of Australia's population lived in suburbs by the early twenty-first century.

In the US, Levittown (Long Island, NYC) epitomised mass production of speculative residential construction with almost 17,500 homes established between 1947 and 1951.35 The 'King of Suburbia', building developer William Levitt used a small number of simple single-storey designs created by his brother Alfred, setting the houses across landscapes like tent cities. Levitt referred to his enterprise as 'manufacturing' rather than 'building'. The interiors of Levittown houses had a TV and hi-fi built in, covenants excluded minorities (such as African-Americans) and Levitt declared their inhabitants too busy to be Communists! Yet, the 1948 Housing Bill, 'a rare act of American socialism' enabled home-buyers and speculative builders alike to pursue their dream of a home of their own and profit, respectively.36 Although the level of government support would wane, by 1970, US suburbs housed more residents than lived either in rural or in urban areas and, by 2000, more than half the US population were suburbanites.37

However, certain suburbs did contain, typically architect-designed, examples that broke commercial moulds. In the late 1930s, Frank Lloyd Wright started designing residential buildings in the 'Usonian' style. They proved aesthetically pleasing, environmentally friendly, comfortable and functional homes, but failed to live up to the intention of even middle-class affordability. Yet his colleague, William Wesley Peters, did design and realise a 552sq ft (51sq m) affordable worker's cottage, made of simple materials and blending into, and set far back on, its small lot – see Figure 2.2. Although it had only two bedrooms, it housed a family of six during the 1940s. The Peters–Margedant House – removed from its original setting to a university campus nearby in mid-2016 – demonstrates to an unusual degree the hard-to-achieve trio of environmentally sustainable, affordable and socially cosy. An exquisite diamond-pendant shape, the house features wide eaves and doors opening onto a paved courtyard. An internal brick wall had a fireplace with hood and grill to conserve and re-distribute heat along with hinged panels for opening to ventilate During the past century house size was less related to an English family's income than to tenure type and location. Owner-occupiers ballooned from 29 per cent in 1950 to 60 per cent in 1983. In 1962, three-quarters of private homes built for owner-occupiers with mortgages were around 750–1000sq ft(70–93sq m). Owner-occupier households tended to have more space than those of renters mainly because the typical clients of council houses had comparatively larger families. By 1983, 29 per cent of housing was rented from local authorities compared with just 11 per cent in private market rentals (a sharp reduction from 58 per cent in 1947). The council house was a lower-middle-class creation which, by the 1970s and 1980s, offered more spacious and sanitary conditions, private bedrooms for boys and girls, 'a garden which developed healthy children and sober husbands', and a modest level of comfort, even if in a depressing environment and involving long waiting lists for applicants.17

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End Excerpt.

Vilhelm Hammershoi, Interior with Ida in a White Chair, 1900

The Quiet Life of Vilhelm Hammershøi

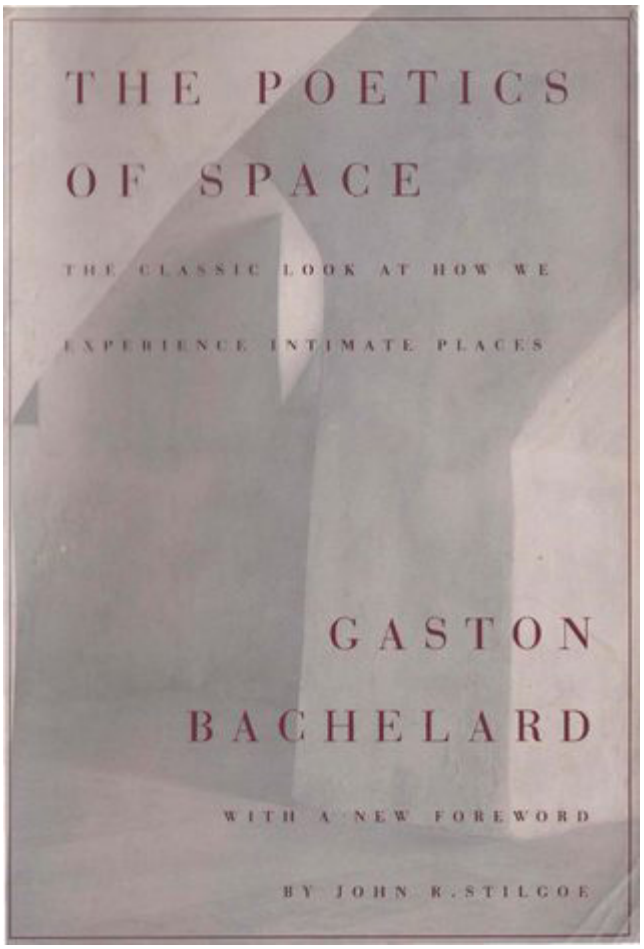
Excerpt from: Daily Art Magazine

Suzanna Stanska

Vilhelm Hammershøi was a Danish painter, born in 1864. He is known for his poetic, subdued portraits and interiors, always muted in tone. His works are characterized by limited palette consisting of greys, as well as desaturated yellows, greens, and other dark hues. Their simplicity and melancholic vision project an air of slight tension and mystery. Hammrshøi created the series of paintings made from this viewpoint in the apartment but this painting seem to be the most poetic of them all. Hammershøi's captures a sense of timelessness and introspective solitude. As Hanne Finsen and Inge Vibeke Raashou-Nielsen wrote, in his interior landscapes,

'light is the principal subject…and that light is the meagre Danish winter light, the light of grey weather quite without colour, warmth, or gaiety, albeit so rich in nuance…There is a light that pours in over the canvas and defines the space…The light is usually indirect for, of course, Hammershøi also knows that indirect light is often the most beautiful…'

As you look at these works you feel as though we the viewer have entered the house unnoticed when we weren't expected. In that way the artist is painting scenes of daily life and it's exactly that view that allows these works to resonate with the viewer across time. His paintings capture the beauty in quiet moments and in the every day.



Poetics of Space

Chapter 9: The Dialectics of Inside and Outside
Gaston Bachelard

Les geographies solennelles des limites humaines
(PAUL ELUARD, Les Yeux Fertiles, p. 4z)
(The solemn geographies of human limits)
Car nous sommes ou nous ne sommes pas.
(PIERRE-JEAN JOUVE, Lyrique, p. 59)
(For we are where we are not.)
Une des maximes d'éducation pratique qui ont régi mon enfance: "Ne mange pas la bouche ouverte."
(COLETTE, Prisons et Paradis, p. 79)
(One of the maxims of practical education that governed my childhood: "Don't eat with your mouth open.")

Outside and inside form a dialectic of division, the obvious geometry of which blinds us as soon as we bring it into play in metaphorical domains. It has the sharpness of the dialectics of yes and no, which decides everything. Unless one is careful, it is made into a basis of images that govem all thoughts of positive and negative. Logicians draw circles that overlap or exclude each other, and all their rules immediately become clear. Philosophers, when confronted with outside and inside, think in terms of being and non-being. Thus profound metaphysics is rooted in an implicit geometry which-whether we will or no-confers spatiality upon thought; if a metaphysician could not draw, what would he think? Open and closed, for him, are thoughts. They are metaphors that he attaches to everything, even to his systems. In a lecture given by Jean Hyppolite on the subtle structure of denegation (which is quite different from the simple structure of negation) Hyppolite spoke1 of "a first myth of outside and inside." And he added: "you feel the full significance of this myth of outside and inside in alienation, which is founded on these two terms. Beyond what is expressed in their formal opposition lie alienation and hostility between the two." And so, simple geometrical opposition becomes tinged with agressivity. Formal opposition is incapable of remaining calm. It is obsessed by the myth. But this action of the myth throughout the immense domain of imagination and expression should not be studied by attributing to it the false light of geometrical intuitions.

"This side" and "beyond" are faint repetitions of the dialectics of inside and outside: everything takes form, even infinity. We seek to determine being and, in so doing, transcend all situations, to give a situation of all situations. Man's being is confronted with the world's being, as though primitivity could be easily arrived at. The dialectics of here and there bas been promoted to the rank of an absolutism according to which these unfortunate adverbs of place are endowed with unsupervised powers of ontological determination. Many metaphysical systems would need mapping. But in philosophy, all short-cuts are costly, and philosophical knowledge cannot advance from schematized experiments.

II

I should like to examine a little more closely, this geometrical cancerization of the linguistic tissue of contemporary philosophy.

For it does indeed seem as though an artificial syntax welded adverbs and verbs together in such a way as to form excrescences. By multiplying hyphens, this syntax obtains words that are sentences in themselves, in which the outside features blend with the inside. Philosophical language is becoming a language of aglutination.

Reference link: 1 H, 1 J, 4 D, 5 E, 13 A, 15 A

Sometimes, on the contrary, instead of becoming welded together, words loosen their intimate ties. Prefixes and suffixes-especially prefixes-become unwelded: they want to think for themselves. Because of this, words are occasionally thrown out of balance. Where is the main stress, for instance, in being-there (être-là): on being, or on there1 In there-which it would be better to call here-shall I first look for my being? Or am I going to find, in my being, above all, certainty of my fixation in a there1 In any case, one of these terms always weakens the other. Often the there is spoken so forcefully that the ontological aspects of the problems under consideration are sharply summarized in a geometrical fixation. The result is dogmatization of philosophemes as soon as they are expressed. In the tonal quality of the French language, the là (there) is so forceful, that to designate being (l'être) by être-là is to point an energetic forefinger that might easily relegate iàtimate being to an exteriorized place.

But why be in such a hurry to make these first designations? One has the impression that metaphysicians have stopped taking time to think. To make a study of being, in my opinion, it is preferable to follow all the ontological deviations of the various experiences of being. For, in reality, the experiences of being that might justify "geometrical" expression are among the most indigent ... In French, one should think twice before speaking of l'être-là. Entrapped in being, we shall always have to come out of it. And when we are hardly outside of being, we always have to go back into it. Thus, in being, everything is circuitous, roundabout. recurrent, so much talk; a chaplet of sojournings, a refrain with endless verses.

But what a spiral man's being represents1 1 And what a number of invertible dynamisms there are in this spirall One no longer knows right away whether one is running toward the center or escaping. Poets are well acquainted with the existence of this hesitation of being, as exemplified in this poem by Jean Tardieu:

Pour avancer je tourne sur moi-même
Cyclone par l'immobile habité.
(JEAN TAllDIEU, Les Témoins invisibles, p. 36)
(In order to advance, I walk the treadmill of myself Cyclone inhabited by immobility.)
Mais au-dedans, plus de frontières! (But within, no more boundaries!)

Thus, the spiraled being who, from outside, appears to be a well-invested center, will never reach hls center. The being of man is an unsettled being which all expression unsettles. In the reign of the imagination, an expression is hardly proposed, before being needs another expression, before it must be the being of another expression.

In my opinion, verbal conglomerates should be avoided. There is no advantage to metaphysics for its thinking to be cast in the molds of linguistic fossils. On the contrary, it should benefit by the extreme mobility of modern languages and, at the same time, remain in the homogeneity of a mother tongue; which is what real poets have always done.

To benefit by all the lessons of modern psychology and all that has been learned about man's heing through psychoanalysis, mctaphysics should therefore be resolutely discursive. It should beware of the privileges of evidence that are the property of geometrical intuition. Sight says too many things at one time. Being does not see itself. Perhaps it listens to itself. It does not stand out, it is not bordered by nothingness: one is never sure of finding it. or of finding it solid, when one approaches a center of being. And if we want to detennine man's being, we are never sure of being closer to ourselves if we "withdraw" into ourselves, if we move toward the center of the spiral; for often it is in the heart of being that being is errancy. Sometimes, it is in being outside itself that being tests consistencies. Some times, too, it is closed in, as it were, on the outside. Later, I shall give a poetic text in which the prison is on the outside.

If we multiplied images, taking them in the domains of lights and sounds, of heat and cold, we should prepare a slower ontology, hut doubtless one that is more certain than the ontology that reposes upon geometrical images. I have wanted to make these genera! remarks because, from the point of view of geometrical expressions, the dialectics of outside and inside is supported by a reinforced geometrism, in which limits are barriers. We must be free as regards all definitive intuitions-and geometrism records definitive intuitions-if we are to follow the daring of poets (as we shall do later) who invite us to the finesses of experience of intimacy, to "escapades" of imagination.

First of all, it must be noted that the two terms "outside" and "inside" pose problems of metaphysical anthropology that are not symmetrical. To make inside concrete and outside vast is the first task, the first problem, it would seem, of an anthropology of the imagination. But between concrete and vast, the opposition is not a true one. At the slightest touch, asymmetry appears. And it is always like that: inside and outside do not receive in the same way the qualifying epithets that are the measure of our adherence. Nor can one live the qualifying epithets attached to inside and outside in the same way. Everything, even size, is a human value, and we have. already shown, in a preceding chapter, that miniature can accumulate size. It is vast in its way.

In any case, inside and outside, as experienced by the imagination, can no Ionger be taken in their simple reciprocity; consequently, by omitting geometrical references when we speak of the first expressions of being, by choosing more concrete, more phenomenologically exact inceptions, we shall come to realize that the dialectics of inside and outside multiply with countless diversified nuances.

Pursuing rny usual method, I should like to discuss my thesis on the basis of an example of concrete poetics, for which I shall ask a poet to provide an image that is sufficiently new in its nuance of being to furnish a lesson in ontological amplification. Through the newness of the image and through its amplification, we shall be sure to reverberate above, or on the margin of reasonable certainties.

III

In a prose-poem entitled: L'espace aux ombres Henri Michaux writes:1

L'espace, mais vous ne pouvez concevoir, eet horrible en dedans -en dehors qu'est le vrai espace.
Certaines (ombres) surtout se bandant une dernière fois, font un efjort désespéré pour "être dans leur seule unité." Mal leur en prend.]'en rencontrai une.
Détruite par châtiment, elle n'était plus qu'un bruit, mais énorme.
Un monde immense l'entendait encore, mais elle n'était plus, devenue seulement et uniquement un bruit, qui allait rouler encore des siècles mais destiné à s'éteindre complètement, comme si elle n'avait jamais été.

Shade haunted space
(Space, hut you cannot even conceive the horrible inside-outside that real space is.
Certain (shades) especially, girding their loins one last time,
make a desperate effort to "exist as a single unity." But they rue the day. I met one of them.
Destroyed by punishment, it was reduced to a noise, a thunderous noise.
An immense world still heard it, hut it no longer existed, having become simply and solely a noise, which was to rumble on for centuries longer, hut was fated to die out completely, as though it had never existed.)

If we examine closely the lesson in philosophy the poet gives us, we shall find in this passage a spirit that has lost its "being-thère" (être-là), one that has so declined as to fall from the being of its shade and mingle with the rumors of being, in the form of meaningless noise, of a confused hum that cannot be located. It once was. But wasn't it merely the noise that it has become? Isn't its punishment the fact of having become the mere echo of the meaningless, useless noise it once was? Wasn't it formerly what it is now: a sonorous echo from the vaults of hell? It is condemned to repeat the word of its evil intention, a word which, being imprinted in being, has overthrown being. And we are in hell, and a part of us is always in hell, walled-up, as we are, in the world of evil intentions. Through what naïve intuition do we locate evil, which is boundless, in a hell? This spirit, this shade, this noise of a shade which, the poet tells us, desires its unity, may be heard on the outside without it being possible to be sure that it is inside. In this "horrible

inside-outside" of unuttered words and unfulfilled intentions, within itself, being is slowly digesting its nothingness. The process of its reduction to nothing will last "for centuries." The hum of the being of rumors continues both in time and in space. In vain the spirit gathers its remaining strength. It bas become the backwash of expiring being. Being is altemately condensation that disperses with a burst, and dispersion that flows back to a center. Outside and inside are both intimate -they are always ready to be reversed, to exchange their hostility. If there exists a border-line surface between such an inside and outside, this surface is painful on both sides. When we experience this passage by Henri Michaux, we absorb a mixture of being and nothingness. The center of "being-there" wavers and trembles. Intimate space loses its clarity, while exterior space loses its void, void being the raw material of possibility of being . We are banished from the realm of possibility.

In this drama of intimate geometry, where should one live? The philosopher's advice to withdraw into oneself in order to take one's place in existence, loses its value, and even its significance, when the supplest image of "beingthere" has just been experienced through the ontological nightmare of this poet. Let us observe, however, that this nightmare is not visually frightening. The fear does not come from the outside. Nor is it composed of old memories. It has no past, no physiology. Nothing in common, either, with having one's breath taken away. Here fear is being itself. Where can one flee, where find refuge? In what shelter can one take refuge? Space is nothing hut a "horrible outside-inside."

And the nightmare is simple, because it is radical. It would be intellectualizing the experience if we were to say that the nightmare is the result of a sudden doubt as to the certainty of inside and the distinctness of outside. What Michaux gives us as an a priori of being is the entire space-time of ambiguous being. In this ambiguous space, the mind has lost its geometrical homeland and the spirit is drifting.

Undoubtedly, we do not have to pass through the narrow gate of such a poem. The philosophies of anguish want principles that are less simplified. They do not turn their attention to the activity of an ephemeral imagination, for the reason that they inscribed anguish in the heart of being long before images had given it reality Philosophers treat themselves to anguish, and all they see in the images are manifestations of its causality. They are not at all concemed with living the being of the image. Phenomenology of the imagination must assume the task of semng this ephemeral being. In fact, phenomenology can learn from the very brevity of the image. What strikes us here is that the metaphysical aspect originates on the very level of the image, on the level of an imagè which disturbs the notions of a spatiality commonly considered to be able to reduce these disturbances and restore the mind to a statute of indifference to space that does not have to localize dramatic events.

Personally, I welcome this poet's image as a little piece of experimental folly, like a virtual grain of hashish without which it is impossible to enter into the reign of the imagination. And how should one receive an exaggerated image, if not by exaggerating it a little more, by personalizing the exaggeration? The phenomenological gain appears right away: in prolonging exaggeration, we may have the good fortune to avoid the habits of reduction. With space images, we are in a region where reduction is easy, commonplace. There will always be someone who will do away with all complications and oblige us to leave as soon as there is mention of space-whether figurative or not-or of the opposition of outside and inside. But if reduction is easy, exaggeration is all the more interesting, from the standpoint of phenomenology. This problem is very favorable, it seems to me, for marking the opposition between reflexive reduction and pure imagination. However, the direction of psychoanalytical interpretation-which is more liberal than classical literary criticism-follows the diagram of reduction. Only phenomenology makes it a principle to examine and test the psychological being of an image, before any reduction is undertaken. The dialectics of the dynamisms of reduction and exaggeration can throw light on the dialectics of psychoanalysis and phenomenology. It is, of course, phenomenology which gives us the psychic positivity of the image. Let us therefore transform our amazement into admiration. We can even begin by admiring. Theo, later, we shall see whether or not it will be necessary to organize our disappointment through criticism and reduction. To benefit from this active, immediate admiration, one has only to follow the positive impulse of exaggeration. Here I read Michaux's poem over and over, and I accept it as a phobia of inner space, as though hostile remoteness had already become oppressive in the tiny cell represented by inner space. With this poem, Henri Michaux bas juxtaposed in us claustrophobia and agoraphobia; he bas aggravated the line of demarcation between outside and inside. But in doing so, from the psychological standpoint, he bas demolished the lazy certainties of the geometrical intuitions by means of which psychologists sought to govern the space of intimacy. Even figuratively, nothing that concerns intimacy can be shut in, nor is it possible to fit into one another, for purposes of designating depth, impressions that continue to surge up. A fine example of phenomenological notation may be seen in the follow'ing simple line by a symbolist poet: "The pansy took on new life when it became a corolla .... "

A philosopher of the imagination, therefore, should follow the poet to the ultimate extremity of bis images, without ever reducing this extremism, which is the specific phenomenon of the poetic impulse. In a letter to Clara Rilke, Rilke wrote: "Works of art always spring from those who have faced the <langer, gone to the very end of an experience, to the point beyond which no human being can go. The further one dares to go, the more decent, the more personal, the more unique a life becomes." But is it necessary to go and look for "danger" other than the danger of writing, of expressing oneself? Doesn't the poet put language in danger? Doesn't he utter words that are dangerous? Hasn't the fact that, for so long, poetry bas been the echo of heartache, given it a pure dramatic tonality? When we really live a poetic image, we learn to know, in one of its tiny fibres, a becoming of being that is an awareness of the being's inner disturbance. Here being is so sensitive that it is upset by a word. In the same letter, Rilke adds: "This sort of derangement, which is peculiar to us, must go into our work."

Exaggeration of images is in fact so natural that however original a poet may be, one often finds the same impulse in another poet. Certain images used by Jules Supervielle, for instance, may be compared with the Michaux image we have just been studying. Supervielle also juxtaposes claustrophobia and agoraphobia when he writes:

"Trop d'espace nous etouffe beaucoup plus que s'il n'y en avait pas assez."
(Too much space smothers us much more than if there were not enough).

Supervielle is also familiar with "exterior dizziness" (loc. cit., p. 21). And elsewhere he speaks of "interior immensity." Thus the two spaces of insideand outside exchange their dizziness. In another text by Supervielle, which Christian Sénéchal points out in bis book on Supervielle, the prison is outside. After endless rides on the South American pampas, Supervielle wrote: "Precisely because of too much riding and too much freedom, and of the unchanging horizon, in spite of our desperate gallopings, the pampa assumed the aspect ó'f a prison for me, a prison that was bigger than the others."

IV

If, through poetry, we restore to the activity of language its free field of expression, we are obliged to supervise the use of fossilized metaphors. For instance, when open and closed are to play a metaphorical role, shall we harden or soften the metaphor? Shall we repeat with the logicians that a door must be open or closed? And shall we find in this maxim an instrument that is really effective for analyzing human passions? In any case, such tools for analysis should be sharpened each time they are used. Each metaphor must be restored to its surface nature; it must be brought up out of habit of expression to actuality of expression. For it is dangerous, in expressing oneself, to be "all roots."

The phenomenology of the poetic imagination allows us to explore the being of man considered as the being of a surface, of the surface that separates the region of the same from the region of the other. It should not be forgotten that in this zone of sensitized surface, before being, one must speak, if not to others, at least to oneself. And advance always. In this orientation, the universe of speech governs all the phenomena of being, that is, the new phenomena. By means of poetic language, waves of newness flow over the surface of being. And language bears within itself the dialectics of open and closed. Through meaning it en• doses, while through poetic expression, it opens up.

It would be contrary to the nature of my inquiries to summarize them by means of radical formulas, by defining the being of man, for instance, as the being of an ambiguity. I only know how to work with a philosophy of detail. Toen, on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: man is half-open being.

V

But how many daydreams we should have to analyze under the simple heading of Doors! For the door is an entire cosmos of the Half-open. In fact,

the door is an entire cosmos of the Half-open. In fact, it is one of its primal images, the very origin of a daydream that accumulates desires and temptations: the temptation to open up the ultimate depths of being, and the desire to conquer all reticent beings. The door schematizes two strong possibilities, which sharply classify two types of daydream. At times, it is closed, bolted, padlocked. At others, it is open, that is to say, wide open.

But then come the hours of greater imagining sensibility. On May nights, when so many doors are closed, there is one that is just barely ajar. We have only to give it a very slight push! The hinges have been well oiled. And our fate becomes visible.

And how many doors were doors of hesitation. In La Romance du Retour, by Jean Pellerin, this tender, delicate poet wrote:

La porte me flaire, elle hésite.
(The door scents me, it hesitates.)

In this verse, so much psychism is transferred to the object that a reader who attaches importance to objectivity will see in it mere brain-play. If such a document had its source in some remote mythology, we should find it more readily acceptable. But why not take the poet's verse as a small element of spontaneous mythology? Why not sense that, incarnated in the door, there is a little threshold god? And there is no need to return to a distant past, a past that is no longer our own, to find sacred properties attributed to the threshold. In the third century, Porphyrus wrote: "A threshold is a sacred thing." But even if erudition did not permit us to refer to such a sacralization, why should we not react to sacralization through poetry, through a poem of our own time, tinged with fantasy, perhaps, hut which is in harmony with primal values.

Another poet, with no thought of Zeus, discovered the majesty of the threshold within himself and wrote the following:

Je me surprends d définir le seuil
Comme étant le lieu géométrique
Des arrivées et des départs
Dans la Maison du Père.s
(I find myself defining threshold
As being the geometrical place
Of the comings and goings
In my Father's House.)

And what of all the doors of mere curiosity, that have tempted being for nothing, for emptiness, for an unknown that is not even imagined? Is there one of us who hasn't in his memories a Bluebeard chamber that should not have been opened, even half-way? Or-which is the same thing for a philosophy that believes in the primacy of the imagination-that should not even have been imagined open, or capable of opening half-way? How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect. If one were to give an account of all the doors one has closed and opened, of all the doors one would like to re-open, one would have to teil the story of one's entire life.

But is he who opens a door and he who doses it the same being? The gestures that make us conscious of security or freedom are rooted in a profound depth of being. Indeed, it is because of this "depth" that they become so normally symbolical. Thus René Char takes as the theme of one of his poems this sentence by Albert the Great: "In Germany there once Iived twins, one of whom opened doors by touching them with his right arm, and the other who closed them by touching them with his left arm." A legend Iike this, treated by a poet, is naturally not a mere reference. It helps the poet sensitize the world at hand, and refine the symbols of everyday life. The old legend becomes quite new when the poet makes it bis own. He knows that there are two "beings" in a door, that a door awakens in us a two-way dream, that it is doubly symbolical. And then, onto what, toward what, do doors open? Do they open for the world of men, or for the world of solitude? Ramon Gomez de la Sema wrote: "Doors that open on the countryside seem to confer freedom behind the world's back."

VI

As soon as the word in appears in an expression, people are enclined not to take literally the reality of the expression, and they translate what they believe to be figurative language into reasonable language. It is not easy for me, indeed it seems futile, to follow, for instance, the poet- I shall furnish documentation on the subject-who says that the house of the past is alive in bis own head. I immediately interpret: the poet simply wants to say that an old memory has been preserved in bis mind. The exaggerated natare of the image that seeks to upset the relationship of contained to container makes us shrink in the presence of what can appear to be mental derangement of images. We should be more indulgent if we were reading a fever chart. By following the Iabyrinth of fever that runs through the body, by exploring the "seats of fever," or the pains that inhabit a hollow tooth, we should Iearn that the imagination localizes suffering and creates and recreates imaginary anatomies. But I shall not use in this work the numerous documents that psychiatry provides. I prefer to underline my break with causalism by rejecting all organic causahty. For my problem is to discuss the images of a pure, free imagination, a liberating imagination that bas no connection with organic incitements.

These documents of absolute poetics exist. The poet does not shnnk before reversals of dovetailings. Without even thinking that he is scandalizing reasonable men, contrary to the most ordinary common sense, he actually experiences reversal of dimensions or inversion of the perspective of inside and outside.

The abnormal nature of the image does not mean that it is artificially produced, for the imagination is the most natural of faculties. No doubt the images I plan to examine could not figure in a psychology of projects, even of imaginary projects. For every project is a contexture of images and thoughts that supposes a grasp of reality. We need not consider it a doctrine of pure imagination. It is even useless to continue an image, or to maintain it. All we want is for it to exist. Let us study then, in all phenomenological simplicity, the documents fumished by poets. In his book: Ou boivent les loups, Tristan Tzara writes (p. 24):

Une lente humilité pénètre dans la chambre
Qui habite en moi dans la paume du repos
(A slow humility penetrates the room
That dwells in me in the palm of repose.)

In order to derive benefit from the oneirism of such an image, one must no doubt first place oneself "in the palm of repose," that is, withdraw into oneself, and condense oneself in the being of a repose, which is the asset one has most easily "at hand." Theo the great stream of simple humility that is in the silent room flows into ourselves. The intimacy of the room becomes our intimacy. And correlatively, intimate space bas become so quiet, so simple, that all the quietude of the room is locilized and centralized in it. The room is very deeply our room, it is in us. We no longer see it. It no longer limits us, because we are in the very ultimate depth of its repose, in the repose that it has come into this one. How simple everything is!

In another passage, which is even more enigmatic for the reasonable mind, hut quite as clear for anyone who senses the topoanalytical inversions of images, Tzara writes:

Le marché du soleil est entré dans la chambre
Et la chambre dans la tête bourdonnante.
(The mark.et of the sun has come into my room
And the room into my buzzing head.)

Reference link: 1 H, 1 J, 4 D, 5 E, 13 A, 15 A

In order to accept and hear this image, one must experience the strange whir of the sun as it comes into a room in which one is alone, for it is a fact that the first ray strikes the wall. These sounds will be heard also-over and beyond the fact-by those who know that every one of the sun's rays carries with it bees. Then everything starts buzzing and one's head is a hive, the hive of the sounds of the sun. To begin with, Tzara's image was overcharged with surrealism. But if we overcharge it still more, if we increase the charge of image, if we go beyond the barriers set up by criticsm, -then we really enter into the surrealistic action of a pure image. And the exaggerated nature of the image is thus proved to be active and communicable, this means that it started well: the sunny room is buzzing in the head of the dreamer.

A psychologist will say that all my analysis does is to relate daring, too daring, "associations." And a psycho analyst will agree perhaps to "analyze" this daring; he is accustomed to doing this. Both of them, if they take the image as symptomatic, will try to find reasons and causes for it. A phenomenologist has a different approach. He takes the image just as it is, just as the poet created it, and tries to make it his own, to {eed on this rare fruit. He brings the image to the very limit of what he is able to imagine. However far from being a poet he himself may be, he tries to repeat its creation for himself and, if possible, continue its exaggeration. Here association ceases to be fortuitous, hut is sought after, willed. It is a poetic, specifically poetic, constitution. It is sublimation that is entirely rid of the organic or psychic weights from which one wanted to be free. In other words, it corresponds to pure sublimation. Of course, such an image is not received in the same way every day. Psychically speaking, it is never objective. Other commentaries could renew it. Also, to receive it properly, one should be in the felicitous mood of super-imagination.

Once we have been touched by the grace of superimagination, we feel it in the presence of the simpler images through which the exterior world deposits virtual elements f highly-colored space in the heart of our being. The image with which Pierre-Jean Jouve constitutes his secret being is one of these. He places it in his most intimate cell:

La cellule de moi-mlme emplit d'étonnement
La muraille peinte à la chaux de mon secret.
(Les Noces, p. 50)
(The cell of myself fills with wonder
The white-washed wall of my secret.)

The room in which the poet pursues such a dream as this is probably not "white-washed." But this room in which he is writing is so quiet, that it really deserves its name, which is, the "solitary" room! lt is inhabited thanks to the image, just as one inhabits an image which is "in the imagination." Here the poet inhabits the cellular image. This image does not transpose a reality. It would be ridiculous, in fact, to ask the dreamer its dimensions. It does not lend itself to geometrical intuition, hut is a solid framework for secret being. And secret being feels that it is guarded more by the whiteness of the lime-wash than by the strong walls. The cell of the secret is white. A single value suffices to coordinate any number of dreams. And it is always like that, the poetic image is under the domination of a heightened quality. The whiteness of the walls, alone, protects the dreamer's cell. It is stronger than all geometry. It is a part of the cell of intimacy.

Such images lack stability. As soon as we depart from expression as it is, as the author gives it, in all spontaneity, we risk relapsing into literal meaning. We also risk being bored by writing that is incapable of condensing the intimacy of the image. And we have to withdraw deep into ourselves, for instance, to read this fragment by Maurice Blanchot in the tonality of being in which it was written: "About this room, which was plunged in utter darkness, I knew everything, I had entered into it, I bore it within me, I made it live, with a life that is not life, hut which is stronger than life, and which no force in the world can vanquish."1 One feels in these repetitions, or to be more exact, in this constant strengthening of an image into which one has entered (and not of a room into which one has entered, a room which the author bears within himself, and which he has made live with a life that does not exist in life) one feels, as I said, that it is not the writer's intention merely to describe his familiar abode. Memory would encumber this image by stocking it with composite memories from several periods of time. Here everything is simpler, more radically simple. Blanchot's room is an abode of intimate space, it is his inner room. We share the writer's image, thanks to what we are obliged to call a general image, that is, an image which participation keeps us from confusing with a generality. We individualize this genera! image right away. We live in it, we enter into it the way Blanchot enters into his. Neither word nor idea suffices, the writer must help us to reverse space, and shun description, in order to have a more valid experience of the hierarchy of repose.

Often it is from the very fact of concentration in the most restricted intimate space that the dialectics of inside and outside draws its strength. One feels this elasticity in the following passage by Rilke: "And there is almost no space here; and you feel almost calm at the thought that it is impossible for anything very large to hold in this narrowness." There is consolation in knowing that one is in an atmosphere of calm, in a narrow space. Rilke achieved this narrowness intimately, in inner space where everything is commensurate with inner being. Then, in the next sentence, the text continues dialectically: "But outside, everything is immeasurable. And when the level rises outside, it also rises in you, not in the vessels that are partially controlled by you, or in the phlegm of your most unimpressionable organs: hut it grows in the capillary veins, drawn upward into the furthermost branches of your infinitely ramified existence. This is where it rises, where it overflows from you, higher than your respiration, and, as a final resort, you take refuge, as though on the tip of your breath. Ah! where, where next? Your heart banishes you from yourself, your heart pursues you, and you are already almost beside yourself, and you can't stand it any longer. Like a beetle that has been stepped on, you flow from yourself, and your lack of hardness or elasticity means nothing any more.

"Oh night without objects. Oh window mufled on the outside, oh, doors carefully closed; customs that have come down from times long past, transmitted, verified, never entirely understood. Oh silence in the stair-well, silence in the adjoining rooms, silence up there, on the ceiling. Oh mother, oh one and only you, who faced all this silence, when I was a child."

I have given this long passage without cuts for the reason that it bas dynamic continuity. Inside and outside are not abandoned to their geometrical opposition. From what overflow of a ramified interior does the substance of being run, does the outside call? Isn't the exterior an old intimacy lost in the shadow of memory? In what silence does the stairwell resound? In this silence there are soft foot-steps: the mother comes back to watch over her child, as she once did. She restores to all these confused, unreal sounds their concrete, familiar meaning. Limitless night ceases to be empty space. This passage by Rilke, which is assailed by such frights, finds its peace. But by what a long, circuitous route! In order to experience it in the reality of the images, one would have to remain the contemporary of an osmosis between intimate and undetermined space.

I have presented texts that were as varied as possible, in order to show that there exists a play of values, wbich makes everything in the category of simple determinations fall into second place. The opposition of outside and inside ceases to have as coefficient its geometrical evidence.

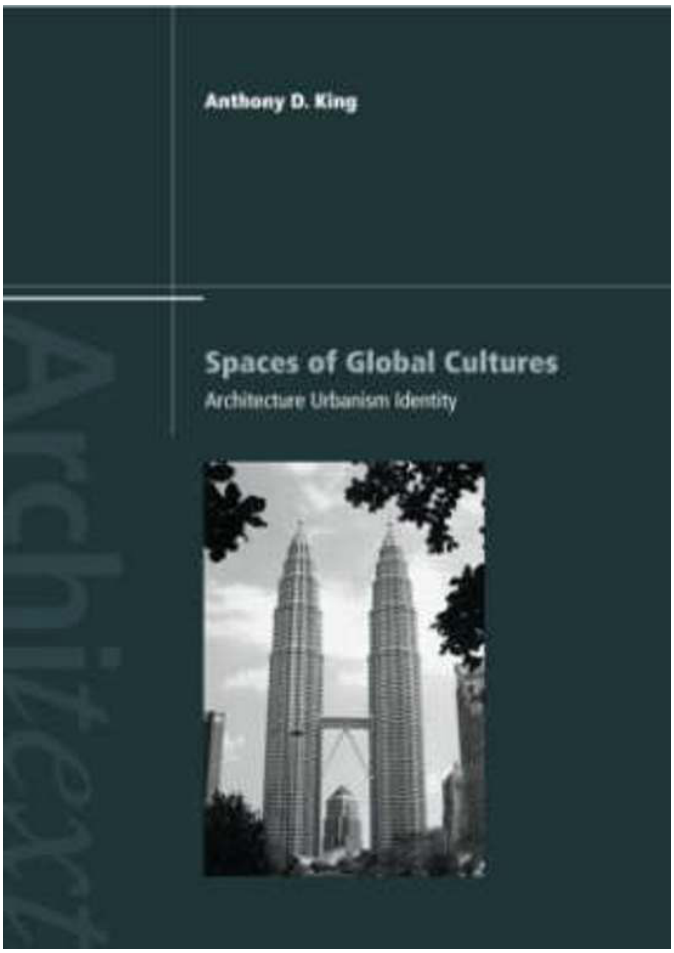
To conclude this chapter, I shall consider a fragment in wbich Balzac defines determined opposition in the face of affronted space. This text is all the more interesting in that Balzac feit obliged to correct it.

In an early version of Louis Lambert, we read: ''When he used bis entire strength, he grew unaware, as it were, of his physical life, and only existed through the all-powerful play of his interior organs, the range of which he constantly maintained and, according to bis own admirable expression, he made space withdraw before his advance"

In the final version, we read simply: "He left space, as he said, behind him."

What a difference between these two movements of expressionl What decline of power of being faced with space, between the first and second formsl In fact, one is puzzled that Balzac should have made such a correction. He returned, in other words, to "indifferent space." In a meditation on the subject of being, one usually puts space between parentheses, in other words, one leaves space "bebind one." As a sign of the lost "tonalization" of being, it should be noted that "admiration" subsided. The second mode of expression is no longer, according to the author's own admission, admiTable. Because it really was admirable, this power to make space withdraw, to put space, all space, outside, in order that meditating being might be free to think.

Reference link: 1 H, 1 J, 4 D, 5 E, 13 A, 15 A



Spaces of Global Cultures: Architecture, Urbanism, Identity

Interview with Professor Anthony King on Spaces of Global Cultures

Ali Cengyzkan

1. Dear Anthony D. King! Your new book Spaces of Global Cultures:Architecture, Urbanism, Identity which was published in 2004 and reprinted this year, is like a 'decipher of the nomenclature' regarding supra- discursive formations of the last 100 years in the world: modernity and modernization, the suburban and the urban, the modern and the postmodern, the colonial and the post-colonial, the imported and the exported, the global and the globalized, the new names of the ethnoburb and the globurb... Not only the etymology of these as words, but their cultural burden, the story of their existence in time and space is given throughout the pages in a comprehensive manner, just the 'Kingian' way. The book itself is a proof of the refle tion of the 'time-spacencompression' (in the way Harvey names) on ourncultural and intellectualnreading of the contemporary and 'homogenized' world. Your style is very keen and critical of the Anglo-American, Eurocentricist and/or capitalist- hegemonic ways of perception. But, as the lines you have quoted from Kusno imply (p. 86), have not "...studies centered on European imperialism themselves 'colonized' ways of thinking about colonial and postcolonial space?" What can be done to resist demarcations of the 'centre' which repeatedly reproduces itself through discursive formations in even scientific studies with self-aware positions?

These are profound and also provocative comments, revealing a much deeper reading of the book than I'd imagined! The first thing I'd ask is whether, looked at historically, these really are the key terms of the last 100 years, and whether others have been omitted. Ever since I lived in India and became intrigued by the relationship between language and space (discussed in 'The Language of Colonial Urbanization' in Colonial Urban Development (1976)) I've found language (including nomenclature, terminological systems, linguistic classification) a fascinating and invaluable way of trying to understand built and spatial environments; everything from simple etymology to ethnosemantics. In the book, I've again cited Edward Sapir's comment that 'no two languages are ever sufficiently similar to be considered as representing the same social reality'(p. 141). In The Bungalow (1984) I tried looking at some of the new urban terminology developed from the late l9th century (pp. 245-6). There's immense scope for someone's PhD to investigate how, when, and under what conditions, specific terms (frequently, though not always, in English) get incorporated into the everyday vocabulary of other languages. What you suggest, here, however, is a much bigger and momentous project, which goes beyond knowing how language conceptualises the urban but rather how it imagines and represents the world. How can we resist the demarcations of the 'centre' and counter 'colonized' ways of thinking about colonial and postcolonial space? Someone has written about the 'hermeneutics of suspicion'. We should always be aware of simply adopting the conceptual language of others, especially where English is not our first language. Sapir's comment also reminds us that social realities vary according to class, race, gender, ethnicity, religion, region, among other factors.

The 'colonial space' need not entail colonization and colonizers in the literal sense: this, you make explicit in the discussions. Beyond the historic evolution of the word, your position sparkles new ways of approach to 'modernism' and 'modernity' even in Turkey, where the real debate is taken to be in the cultural arenas of 'modernity/traditional' and 'Western/Eastern' dichotomies. Would you elaborate on this?

My response to this question follows from the previous one. We don't need a course in poststructuralism to question these binary classifications between new/old, West/East, modernity/tradition and the rest. Some good linguistic ethnography could tell us how different classes, ethnicities, ages, genders – in different countries of the world - speak about what we (academics) refer to us 'modernity and tradition'.

3.. As emphasized through your previous works also, 'how the colonizer colonizes' has been an extensive theme of focus, whereas the way 'how the colonized receives the colonizer' is rarely studied. Do you think there has been extensive research in this direction during the last decade, and would you elaborate on this more, to brief your

future readers? What would you recommend the researchers on the periphery to do, in order to widen this strain of works?

There are now a number of published studies which have addressed this issue, in some cases, questioning the entire framework of the so-called 'colonial encounter' in the terms of 'colonizer and colonized.' The essays in Nasr and Volait's edited book (2), Urbanism: Imported or Exported. Native Aspirations and Foreign Plans (2003) addressed this issue as also do other papers in City and Society , 12,1, 2000 (both publications from a 1998 conference). Kusno's Behind the Postcolonial on architecture and political cultures in Indonesia (2000), Hosagrahar's Indigenous Modernities (2005) on the transformation of 'old Delhi' between the mid 19th and 20th centuries, and Chattopadhyay's Representing Calcutta (2005) must also be mentioned. These, and other studies, have all been undertaken by scholars from what you refer to as 'the periphery,'often studying in the West but providing critiques of earlier studies of 'colonial cities' (mostly undertaken by Euro-Americans and often, as Kusno points out, within an 'imperial' or Euro- American frame). They are the works of scholars familiar with indigenous languages, archives, cultural and political histories, adopting their own critical positions and contesting theoretical models dominant in the West. However, the big question here concerns the theoretical/historical narrative and framework within which such studies are located. Are they studies in the 'development of national identity,' 'modernization,' 'postcolonial resistance,' 'alternative modernities,' all of these or none of them?

4.. "Global Consumer Culture as Americanization", makes one recall the discussions about 'popular culture' and 'mass culture' during the 1970s, where the first signs of collective and intellectual awareness towards 'cultural imperialism' culminated. One thinks that these labels at the outset were 'enunciations' within the context of the 'status quo', representative of the power of the centre. If this is so, one should keep alert about the changing positions of subjects, reflected on the reception of objects of the discourse?

If I understand this question correctly, it raises similar issues to those I've just mentioned in the previous response, namely, what are the dominant discourses which prescribe the intellectual, moral and, for some, spiritual parameters within which we, as intellectual workers, actually labour? Who determines these and where do they come from? What are the objects of that discourse and what are the criteria by which these objects are defined? More concretely, how have these parameters been changed by the information and communications revolution in recent years, by the impact of knowledge of global concerns about poverty, ecology, sustainability, peace? In this context, how do we choose the objects of our concern?

5. Your brilliant book about the Bungalow years ago (33) has substantial reverberations and impact on the understanding of the indigeneous/exogeneous and the global/local, which triggered several other studies by researchers. Do you have a work in progress compatible and similar to this? Would you pave the way for others, suggesting traces and routes?

There are endless possibilities for undertaking 'globally oriented' studies of particular building types which, for those who know Tom Markus's book, Buildings and Power (1993) or my edited volume on Buildings and Society (1980), have immense potentiality for examining, concurrently, processes of social, cultural as well as spatial and architectural change. There is an urgent need for serious critical studies to be undertaken on the conditions, interest sand connections responsible for the near global spread of such typologies as the conference hotel, shopping mall, stadium, but also older typologies, such as churches, temples and mosques. I would see research on these topics as being *primarily* sociological/anthropological in the first instance, looking at the way social institutions change under different conditions, giving rise, first, to some kind of temporary accommodation and then to a space or building that is purpose-built . The hospice, a purpose- built space for the terminally ill, is a good recent example of the way previous arrangements for care provided in the family (and house), or hospital, is now increasingly commercialized or commodified. How these various buildings and institutions spread to, but also differ (both in form and use) in different parts of the world would tell us much about the economy, society, politics and culture of where they exist. I touched very superficially on the globalisation of the villa in a few pages of my Spaces of Global Cultures book, but this is another, highly relevant topic to address, given its inherent connection to processes of suburbanisation. Obviously, the conditions for the globalisation of particular building types have changed enormously in recent decades, not least since the massive political changes after 1989. There are at least three studies I know of where scholars are examining the globalisation of architectural practice (geographer Peter Taylor in the UK, sociologist Leslie Sklair, also in the UK, and sociology PhD candidate, Xufei Ren at the University of Chicago). I also have a few slides taken of (often named) kiosks , in England, Germany, France, a particularly Turkish phenomenon, the diasporic spread of which, and the conditions affecting this, would make an interesting study!

6. In "Villafication: The Transformation of Chinese Cities", you have brought forward one of the issues to exemplify the dissemination of the historic building type, villa. Surely the Chinese case demonstrates the 'global homogenization thesis', as well as the 'flattenning of local values and traditions', through very intricate processes. It is a problematic concern of preservation of the historic tissues, as well as a hegemonic imposition on the lifestyles. The political argumentation behind might have been implemented in diverse ways, as different authors argue (you give Bozdoğan, Ackerman, Archer and others, who explore past and present cases and theoretical positions); however, the present powerful dissemination seems to be backed up by the ideological and cultural spread of 'the anonymous customer', rather than being a consequence of imported- exported objects. The human beings getting flattened result in the 'anonymous customer', who is not only virtual, but also real; he/she is there in the market, purchasing possibilities the same way a broker does at the NYSE: the possible buy/and/sells define the market or the globe.

Although there is some truth in the 'homogenization thesis,' any familiarity with the idea (and varying forms of) the villa in, for example, Brazil, Italy, Turkey, the US, India, or Shanghai, or with its changing meaning in these and other societies over time, would show how very different these ideas and forms are. And while 'the flattening of local values and traditions' is a very powerful and also provocative phrase, it can also be countered by Roland Robertson's statement that globalization leads to 'an exacerbation of civilizational, societal and ethnic selfconsciousness.' Isn't the customer 'expanded' rather than 'flattened'? I wouldn't agree with the analogy between the NYSE broker and the customer/consumer. The first makes a decision principally and often solely on economic grounds: for the second, the decision is far more complex.

7. What I try to accentuate by the 'NYSE broker-anonymous customer' metaphor is the limitation of possibilities due to the 'foresight' (or the 'nearsightedness') of the subject at/from the 'centre'. You are right that there is also an 'expansion'; but though you argue by "drawing attention to the socially exclusive conditions... and the very different circumstances in which buildings and environments are experienced by local people." (p. 224), would you not think that 'homegenization' is more visible and tangible from 'the local point of view'?

It depends what you mean by 'local point of view.' We live these days in a world where there is a constant proliferation of images (TV, films, video, photographs, internet etc) and these images register on our conscious and subconscious selves. If we take the idea of a 'local point of view' quite literally, what we perceive as 'homogenisation' is also determined by the images we remember (as well as others which we occasionally forget). Moreover, as I indicate on the last line of Chapter 10, the meaning of 'visibility,' and the conditions governing what we actually 'see' is also a very complex process.

8. As you know, Cyprus was a colony of the British, taken over from the Ottoman Empire in 1914, after which expressive buildings to represent the British administration were realized. In Nicosia, Kyrinea, Famagusta, Larnaca, Lefke and other cities, 'housing with verandah' as civic buildings, still call for the closer reading of the researcher, along with several public buildings as persistent representatives of the Empire, all of which constitute a rich architectural heritage. So objects of colonialism and globalisation are not only objects of information through which we can 'read', but do constitute the very objects of historic preservation, which are usually (and numbly) overturned under ideologico-political concerns.

All processes of historic preservation are affected by ideological-political concerns, even if they are often hidden. Preservation agendas are frequently determined by apparently narrow nationalistic criteria, which presumably proves how (subconsciously) conscious people are of transnational and global forces. Reading the built environment in terms of what is not present, of what has been erased, while a difficult exercise is also a productive one. Your mention of Cyprus is a reminder that colonial architecture is not only a matter of representation and power but also (with your reference to domestic verandahs) one of cultural behaviour and lifestyles.

9. Your reference to the newspapers in Chinese distributed in the United States reminds me of the sources of information you refer to in 'Suburb/Ethnoburb/Globurb: The

Making of Contemporary Modernities'. The variety of sources in diverse languages may form information islands for us, towards where we can hardly swim: In 2002, in my book Modernin Saati (The Hour of the Modern), I published an article about the historic (starting second half of the 19th century) vineyard houses in Anatolia ('Bağ Evi'nden Villa'ya', pp.119-141), focusing on the urban cases in Ankara, claiming that they were the genuine examples and followers of the villa . They were the satellite elements of the city as Ackerman claimed, they were dependent on the priviliges of the city; representing the status of the owners as icons, with various compositions and coming together of the generic type and the generic farm-land; but they were all serving as homes of seasonal seclusion for especially the old, the very young and the female family members, as part of a cyclic function. The content of the information which would diversify our interpretation on the one hand; its being hidden within a language, on the other...

This question returns us to issues about language and meaning. There are many cases in history where different societies or individuals have developed or invented social or technical innovations which, while appearing to be similar to those developed in other places elsewhere have none the less occurred quite independently, with no proven connection between them. Although the vineyard houses in Anatolia appear to share many of the same functional and spatial characteristics of the Italian villa (or structures derived from it found elsewhere) the fact that there's no connection in the nomenclature used to describe it is sufficient evidence that it has developed independently and is therefore not 'the same'. The increasing demand for forms of global knowledge which will enable the identification of, and ultimately, respect for, local differences should generate much more collaborative research between scholars with different language competences in order that they can gain access to these 'information islands' that you mention.

10. According to the " Making of Contemporary Modernities" , the suburb "offers a space of freedom, escape and fantasy." It is "(a) place for the consumption of the globally produced, locally assembled, supermalled, hypermarketed cornucopia of goods."(p.106) "Suburban centers are built with the names (and imagined architectural styles) of 'Trafalgar Square', 'San Francisco' and 'Piazza Venezia'"(p. 107 This chapter brings to mind the endless re-production of "places" in the last quarter of the 20th century: you may find buildings dressed as 'the Kremlin Palace', 'the Piazza Venezia' and 'the Topkapý Palace' as branches of chain hotels on the southern coasts of Turkey; resort towns and second housing are also commodifying what is genuine and what is of high quality. What is the adventure of 'identity' in our age, 'identity' as an object of commodification; or, do you think it is worth writing the second volume as the 'Places of Global Cultures' ?

The idea of the 'adventure of identity' has a lot of potential. The supposed 'internationalisation' of buildings and places by naming, stylistic dressing and investment of capital from around the world is obviously related to strategies of global marketing, but what else are its effects? Does it erase, transform or recreate ideas about the local? This is a topic worth investigating – but I'll leave the job of distinguishing places from among the spaces to someone else!

11. I quote from "Transnational Delhi Revisited": "...my aim is to ask how these different concepts and categories, imaginary as well as material, these different language as well as architectural and spatial worlds, are affecting processes of identity, as well as subject formation, as well, of course, as consumption."(p. 159) In a nutshell, you define your topic as well as your method!

But someone has still to do someempirical research into this!

Further: "What may, at the time, seem to be the 'smaller' histories, geographies and sociologies of, for example, individual families, households or communities, are also part of 'larger' histories of regions, nation states, and empires. We are the products of our circumstances." (p. 189) I think this is more than "serendipity" as substance, and would like to thank you once more!

12. 'The skyscraper as metaphor of modernity', as in the case of Ankara (as well as Skopje, Phillippepolis, and other Balkan cities), has now created its opposite after the September 11th, 2001, as you mention. The symbolism of tall buildings now demarcates hegemonic territories and disseminates hegemonic values about the 'high level' of technologic development and the empowerment of capabilities: fiscal richness, administrative qualities to organise, high standards to sustain... The Libeskind project to replace World Trade Centre in New York tries to achieve a 1776- feet-tall tower, 'to refer to the American independence' (p. 22, n.19). The developments in Dubai, ironically, are challenging 'the natural' with the capital coming from oil resources as a gift of nature: changing the coastline, modifying the topography and threatening the natural sea-life, but with help from the most developed architects, to whom you refer to as members of the 'Global Intelligence Corps' (p.21, n.13). The so-called 'Dubai Towers' in Ýstanbul, are imported as a symbol of Islamic capital to be erected in the 'laicist country', to empower a religious 'ideology'. Catered by the 'Global Intelligence Corps' again, it will represent not only being modernized, being globalized, being 'up-to-date', but through the transfer of capital, social, cultural, economic challenges will arise. Years ago, we had strolled together around the Citadel in Ankara, which was once the landmark for the extensive Anatolian topography for more than a thousand years, like several other cities. The quality was grasped by foreign city- planners as a 'modernized' landmark for the contemporary city of the 20th century, developing to be a Capital. The idea of the Crown of the City, or City Crown, by Carl Christoph Lörcher and by Hermann Jansen, in line with the works of Bruno Taut (die Stadtkrone) aimed to contribute to the quality of the historic settlement, reconciling it with the new, in serenity. Controversial with the superficiality of current tasks the space is deliberately given at the design desk (or, the political table), this old and timeless way of urban design still gives one a fresh point of view. Do you think the field of 'spatial politics' is being 'over-nourished'?

In your comments about the iconic function of (overly) tall buildings, you highlight the different, and also competitive, way this iconicity is imagined. The logic for two recent cases of 'the world's tallest building' has been given, for the Taipei 101 tower, 'to put Taipei on the global map' and for the proposed new tower in Noida, New Delhi, according to the architect, 'to show the world that India can do it.' What does this tell us of people's perception of these two cities, or indeed, two countries? Further comment is unnecessary. If this current practice of building competitively tall buildings, is 'over-nourishing' the field of spatial politics, as you suggest, there's a good argument for replacing the old modernist dictum of 'less is more' with 'more is less.' What is certainly true is that architectural projects in the last twenty years have become increasingly globally competitive, although the history of tall buildings shows that this has been going on for hundreds of years. Maybe the new generation of spectacular urban developments will consist of huge holes in the ground.

13. Explicit in the introductory notes of the " Archi text" series you run with Thomas A. Markus, is the aim to 'bring the space of the built environment centrally into the social sciences and humanities, as well as bringing the theoretical insights of the latter into the discourses of architecture and urban design.' With the two coming books to complete the set to a dozen, what has the series achieved till now, is there an expected delimitation to complete a scope in mind, and which routes still need to be traced?

There are currently nine (possibly ten) contracted titles at various stages of production, for publication in the next two or three years. According to our Routledge editor, the series has been enthusiastically received by the architectural community. The main purpose of the series was to produce interdisciplinary, theoretically informed and intellectually challenging books for a readership in architecture and architectural education but which would also be of interest to readers in other fields. Most authors or editors of the eleven titles so far published have come from architecture but forthcoming books include authors from anthropology, sociology and literature. While the second aim is being achieved, therefore, we are still working at the first aim. Although the published titles have been well received in urban studies and geography we are endeavoring to get the series better known among scholars in other disciplines. In addition to being reviewed (as expected) in architecture and urban design journals, reviews have also appeared in journals of planning, sociology, critical theory, urban studies, art history, geography, urban history, women's studies, architectural history, German Studies, social studies in science. The first title, Kim Dovey's Framing Places , is being re-published in a second revised edition and the second, Rendell, Penner and Borden's Gender Space Architecture is in its third printing, selling across a number of disciplines. There is no 'delimitation to complete a scope' in mind. The co-editors and publishers welcome new proposals, especially from authors and editors in the humanities keen to explore the themes of the series in a global and postcolonial context. As for any larger 'achievements' of the series, we can only leave others to tell us!

14. Thank you for sparing your time for the METU Journal of the Faculty of Architecture. I hope we may expect more contributions from you in the near future.

LONELINESS IN THE CITY

Social networks and their applications

Gregory Katsas

Abstract. Loneliness is one of the significant and negative impacts of modern life and is a result of large and abrupt structural changes in social organization. While loneliness can be analyzed as an individual and as a social problem, this presentation focuses on the social context of understanding loneliness. In particular, it refers to loneliness in the city since cities concentrate a larger number of the population, are considered impersonal and can lead to alienation and as such to loneliness. Nevertheless, the argument of alienation, although powerful, is not absolute. The city can become a carrier of social integration of people just because of its size. Thecentral argument of the presentation is that the city as a geographical and social area creates and maintains social networks that help reduce loneliness. Using a critical approach without conclusive arguments, this paper analyzes this position further and explores its application to various population groups.

Key words: City, Community, Loneliness, Physical Space, Social Networks, Social Space

Introduction: The Study of Loneliness, the Study of the City

Loneliness is a situation that concerns us more and more. This maybe because of fear. Since this work here focuses on the social dimensions of the phenomenon, we must observe that loneliness is a phenomenon that occurs more in the most complex post-indu strial societies. Consequently, the concentration of impersonal large numbers of population in the cities could be considered as a source of loneliness due to the growing alienation that generally characterizes post-industrial societies. Clearly alienation plays an important role in the overall explanation of loneliness. However, this work focuses on another explanatory level: the interaction between the members of a social group. Understanding this interaction, or the lack of it, can help us understand loneliness in an objective manner. I am not referring to the feelings of the population of a city. I am referring to what people do: where they go, with whom they socialize, how they move around, with what activities they are involved. Loneliness as a social phenomenon is not experienced in the same way by all and does not have the same consequences. This simply means that the understanding of this issue should better include the social context within which people live. So the paper starts with a general approach to describe the city. Then, it connects the two main concepts: city and loneliness. Following, it attempts to understand the city as a physical / ge graphical space and as social space. The central argument and the final conclusion of this study is that the city as a geographical and social space can create and maintain social networks that contribute to the reduction of loneliness. Loneliness and City: Negatives and Stereotypes In our collective consciousness, the city is generally described in rather gloomy colors. The negative stereotype includes a huge area in a chaotic environment where the individual is lost without support, experiencing debilitating loneliness. This, of course, is due to the fact that in the city there are higher levels of alienation which create and reproduce these negative patterns. The stereotypical distinction between city and non-city contributes to the reproduction of the negative image. The constant repetition of this stereotypical separation of the media and their confirmation through sayings such as "I will go to my village to rest and to find myself," lead to the demonization of the city. The initial considerations of the city in the early 20th century have greatly contributed to this image. The city had been described as hostile to the creation of community in connection to three characteristics: size, population density and diversity (Wirth, 1938). The opposite of city andmstereotypically the place which is not city is represented by the village. To describe this environment an idealized approach is generally used. The standard description is as follows: in the village there are close links between residents, there are social networks of mutual support, there is a neighborhood and all this leads to a feeling of community. The expected connotation is that the village is something positive while the city encapsulates all the negatives for the creation of social networks and the creation of community. This two-tiered approach, good village – bad city, is an extreme oversimplification of reality and does not help the actual understanding and explanation of the issue of loneliness. Additionally, it does not help to explain the complexity of the city's social environment.

Community in the City

This results in the need to explain the character of the city as a social environment, without the use of reductive and simplistic categories. To understand the character of the city, we need to study the mechanism of creation of social networks. Social networks are directly related to what we call community. The fact is that from the beginning of the engagement of the social sciences with the study of cities, it became clear that the city is not only a collection of different buildings and infrastructure that take up space. This is a very limited and one-sided approach. The city is much more than that. The city is inhabited by people with different characteristics, priorities and profiles. So, early on there was great emphasis on the study and understanding of the community. The ideas of a leader of the Chicago School, Robert Park, determined the progress of urban sociology. Park argues that human values and attitudes determine and are determined by the natural environment of a city (Park, 1925). Consequently, two dimensions for study are raised: the physical / geographical status of community and cultural status of the community. However, because the term 'community' is so elusive and difficult to define, it is replaced by the term "space". Space is something dynamic and at the same time crucial for a group of people. Space, however, is not something one-dimensional. Instead, it is important in both its forms: the physical space and social space.

Physical Space

Most often, when we talk about "community", what comes to mind is a geographical location, generally small in size. Because of its small size, it supports direct relationships between residents and also the creation of community and important social networks. This is the central argument of Herbert Gans, one of the most important scholars of Urban Sociology. Gans focuses on the characteristic of the diversity of the city. In his classic work "Urbanism and Suburbanism as Ways of Life," he describes the city as an interesting urban mosaic. For him, the city is a collection of different neighborhoods that provide a sense of common identity among residents. Thus, Gans introduces the "neighborhood study." In other words, that there is community in the city at the neighborhood level, defined by specific area and physical space (Gans, 1962). Furthermore, Gans conducted field study in Boston and, through this research, explained the social organization and social networks in the city through the use of an extremely apt neologism: urban villagers. These groups, with similar national and cultural characteristics, live in the same geographical area and this helps to confirm and maintain their cultural identity (Gans, 1983). Essentially, the conclusion here, with support from Gans, is that there is community and social networks in the city. Examples of this kind of community is the neighborhood playground, a park, a parish, the local school yard, or the open square.

Social Space

Apart from the physical space, there is also social space. This space is often taken for granted but it is equally important or more important than physical space. The argument is that people with common interests in the city coexist based on certain social and cultural characteristics, regardless of their geographic proximity. In other words, the complexity of urban space provides the conditions for creating community through strong cultural networks. One of the main representatives of this view is Claude Fischer, who explained the city life through the creation of sub-groups of common interests. In his work "The Urban Experience," he notes that cities are driving the development of these various subgroups. Examples could be an ethnic group, a group of students, artists, members of various athletic teams, the members of a cultural or scientific association (Fischer, 1976). City life supports all sorts of different interests, since the city due to its size, is morelikely to attract a larger number of people who share the same interests. Additionally, some of these groups take actions that benefit others in the city, such as, for example, charities. The important point of this view is to consider the city as a mosaic of different size groups that their members co-exist as a community and through their actions social networks arise.

Reference link: 1 I, 5 D, 4 B, 4 D, 4 E, 15 B

Physical and Social Space and Loneliness

The two kinds of space presented above have many practical applications. On closer reading it becomes obvious that there are not separate from each other and eventually coexist in a continuous interaction relationship. For example, neighborhoods with a high number of people with different cultural habits are characterized by small physical space, but extremely large social space. In contrast, members of the international jet set have little social space (they are very similar in opinions and attitudes) and have very wide physical space (through continuous movements) Therefore, the challenge is to combine the two types of space and to approach the issue of loneliness critically. This means that even a simple observation shows that city life cannot be described either with completely dark colors or with a completely positive way. The city is a living organism that affects and is affected by its inhabitants. Therefore, we must understand that the people themselves are active elements in defining their social life in an urban environment. They are not, in other words, passive recipients of other external factors. One way to understand the previous argument is to identify the various social networks that people create and become members of. These networks are what ultimately determines the existence of the community. Network analysis is based on the idea of Georg Simmel of "social circles" (Simmel, 1950). Simmel was the first one to point out that people belong to a variety of social groups which do not necessarily coincide. Therefore, people interact differently with each other depending on the particular social circle. Example is someone who describes himself as chess player, athlete, husband, friend, member of an extended family, and pianist. All these roles are carried out differently and in a different place and time in each of the groups / circles. As such, the idea of social circles can be used to study the formation of community. In practice, the vast majority of residents belong to a social network, combining both physical and social space. A detailed research on this subject conducted by Barry Wellman, found that city dwellers are not solitary individuals (Wellman, 1988). Research shows that only 2% of a representative sample of respondents was not able to include at least one person with whom they have frequent contact and close relationship. These findings relate directly to the social space. Moreover, Wellman found that only 13% of all close contacts lived in the same neighborhood with respondents. This is related to physical space and indicates that geographical proximity (physical space) is not necessary for the existence of community and social networks. This provides a more complete picture of the lives of city residents regarding loneliness, taking into account both natural and social space.

Conclusion

In conclusion, as a result of all the above, it can be argued that the city environment is not prohibitive for the creation of community and a sense of "belonging". By extension, the existence of the city itself does not create isolation and loneliness. Increasingly growing evidence supports that there are social networks in cities that support the creation of community of various population groups. This creation of community, however, should not be taken for granted and it is not the same everywhere. For this reason it is proposed to abstain from general aphorisms on this issue. The city is a large and complex entity that requires study and understanding as a geographic mosaic but also as a cultural mosaic. The logical consequence of this is that the reasons that could lead to the creation of community are radically different from one city to another.

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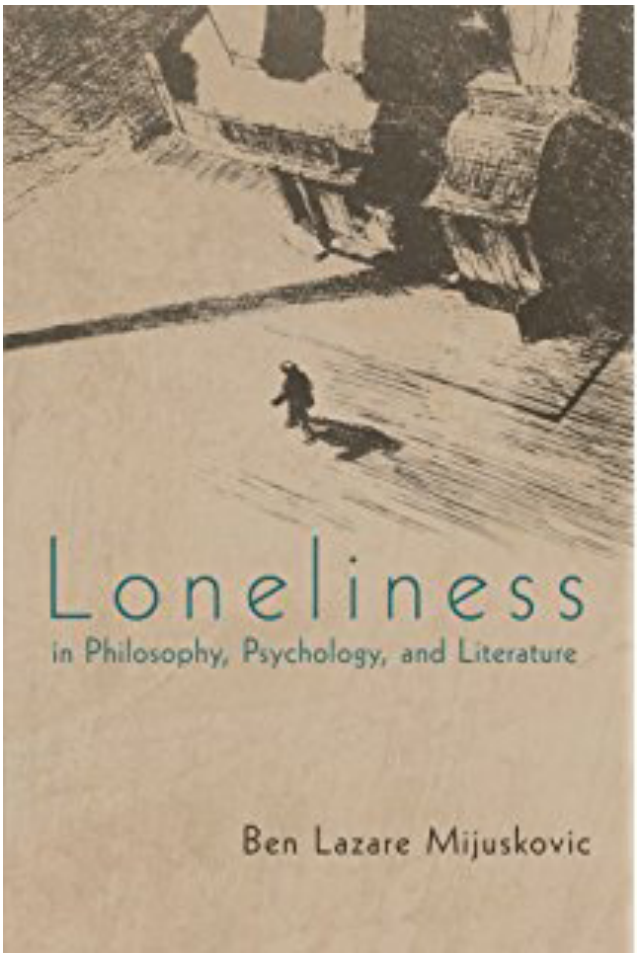


Feeling Lonesome:

The Philosophy and Psychology of Loneliness by Ben Lazare Mijuskovic

Book Review by Matthew Ratcliffe, University of Vienna

You might think that loneliness is a contingent state: people feel lonely for a time or lonely in a place, and some people are constitutionally lonely, but most people are not lonely all the time and human life is not necessarily lonely. Not according to Ben Lazare Mijuskovic. He maintains that all such conditions are symptomatic of a loneliness that is "universal and necessary" (1). We need not be aware of it all the time, but it is always there, lurking in the background. Human life inevitably takes the form of a struggle against loneliness. We reach out to others in order to avoid sinking into complete isolation. However, although they might provide us with some degree of consolation and felt connection, our loneliness is something that can never be overcome.

The image of human life offered in this book is not an uplifting one: we are all nailed shut in our private coffins, frantically scratching at a corner in order to sustain a faint glimmer of light that will eventually be extinguished, if not by resignation to loneliness in life then by eventual death. What does this necessary loneliness consist of though, and why endorse such a view? According to Mijuskovic, loneliness is not principally about an inability or felt inability to relate to others. One reaches out to others because one is already lonely, only "after one has initially felt, acknowledged and understood the pervasive sense of isolation that haunts the human soul" (3). Our isolation is the inevitable consequence of a self-awareness that arises prior to and thus independently of intersubjective development. In order to elaborate and support this view, the first four chapters take us on a swift tour through the history of Western philosophy.

However, before this gets going, the first move is to insist that self-awareness is independent of interpersonal and social relations. We are told that infants "achieve self-consciousness before they are aware of the mother as a distinct consciousness" (3). The only evidence offered is that Harry Harlow's motherless monkeys were self-conscious, given that they remained able to interact with inanimate objects and to survive. No argument is supplied for the claim that such abilities require self-consciousness, even if it is admitted that these animals were, in some way, "aware" of their surroundings. Mijuskovic states that the "self becomes self-aware of its distinction from a sphere of inanimate objects and only later from the mother as a distinct other self" (p.5). Yet it is unclear why one has to be "self-aware", rather than simply "aware". How did the "self-" creep in here? I am not sure what it is to be "self-aware" in the relevant sense or why socially-deprived monkeys should be regarded as self-aware in that sense. Although Mijuskovic does return to the topic of child development later in the book, such concerns are not, so far as I can see, satisfactorily addressed.

The next -- and much lengthier -- step in the argument involves showing that pre-social self-awareness renders us necessarily lonely. This involves dividing much of the history of Western philosophy into two broad camps. On one side, we have "materialism, empiricism, phenomenalism, nominalism, behavioral therapy, evidence-based practices, and science". On the other, we have "idealism, rationalism, phenomenology, existentialism, conceptualism, insight-oriented therapy, and humanism" (8). Mijuskovic sides with the latter, on the basis that the former does not give us a sufficiently robust notion of self or self-consciousness. Once we have this, the impossibility of cognitive access to other selves is supposed to follow. Although numerous different philosophers and philosophical positions are discussed, the argument is essentially that every self is distinct from all other selves and has privileged access to its own experiences and thoughts. Therefore, it cannot know (or fully know, or know with certainty) another self: "Simply put, if all I can 'know' are my own ideas and perceptions, how can I ever vanquish loneliness? How can I reach the other conscious being with any sense of certainty?" (49). So it comes down to a fairly standard formulation of the epistemological problem of other minds, along with the insistence that it cannot be solved.

I found all of this unconvincing. Mijuskovic concedes from the outset that our most fundamental metaphysical and epistemological commitments are not products of rational thought. One's underlying philosophical orientation arises out of and is consistent with one's feelings; it involves "the heart and not the head" (7). I have some sympathy with that view. However, in this context, there is the worry that Mijuskovic just ends up cherry-picking and interpreting philosophers to fit a pre-established conception of irrevocable loneliness. It is not clear what work is actually being done by philosophical argument. Dividing a wide range of different philosophical traditions and positions into two general categories is likely to strike many readers as simplistic.

In addition, Mijuskovic tries to cover so much material so quickly that he cannot do justice to much of it or offer a strong enough case for many of his own interpretations. For instance, he tells us that "Husserl has drawn all the curtains and sealed all his exits" (98). Unsurprisingly, this is consistent with Mijuskovic's own account of our necessary isolation, but it is far from being an uncontentious interpretation of Husserl. Anyone who does not want to be stuck with an irresolvable problem of other minds could simply appeal to an alternative reading of Husserl or take other philosophers as authoritative. For instance, one might throw in a bit of Heidegger instead and maintain that the idea of an isolated, self-conscious subject is a misleading abstraction that presupposes but fails to acknowledge an already given social world; one is with others before one is alone. Or one could adopt a less dismissive attitude towards the later Wittgenstein than Mijuskovic does. His own treatments are too cursory to rule out such alternatives. I therefore doubt that Mijuskovic will manage to sway anybody who is not already convinced of his position. That said, there are numerous references in these chapters to previous works by the author. So I acknowledge the possibility that some or all of this will appear more palatable when situated in the context of his other writings on loneliness.

In the second half of the book, Mijuskovic turns from the "cognitive" aspect of loneliness to its "affective" and "motivational" dimensions. This part of his discussion addresses a wide range of topics and themes, including child development, loneliness in literature, language and consciousness, the unconscious, and therapy. Loneliness, it becomes clearer, involves a hankering after something that is impossible; we reach out to others affectively in order to resist something that can never be entirely overcome (given the cognitive isolation already described). Our necessary loneliness can be felt to varying degrees and in different ways but, in all cases, loneliness is not a simply state, amenable to crisp philosophical definition. Rather, loneliness is an "umbrella concept", and a range of different aspects hang together in relationships of mutual implication. Hence, Mijuskovic suggests, it is much better conveyed through literature than through certain styles of philosophizing; overly precise language cannot capture the vague and ambiguous realities of loneliness-experience. In my view, these four chapters of the book are more interesting and -- in certain respects -- more convincing than the preceding four. There are all sorts of insightful remarks on loneliness in literature. Also notable is the plausible connection Mijuskovic makes between loneliness and hostility. The two, he says, are inextricable: "As we become alienated from other conscious beings, we inevitably become resentful and angry" (106). In both cases, though, the discussion would have benefited from further development. For instance, although the relationship between loneliness and individual aggression seems plausible, the claim that loneliness also rests at the heart of hostile political movements could have been further explored and defended. It might have been better to have ditched the high-speed trip through the history of philosophy and instead elaborated upon themes such as these.

Many other claims in these later chapters similarly struck me as plausible or at least worthy of further discussion. There is something to be said for the view that life involves a continuing struggle against loneliness. I also think Mijuskovic is right to emphasize the extent of our dependence upon others, how loneliness lies at the heart of most psychiatric illness, and how much of human life can be characterized in terms of a tension between loneliness and belonging. However, by the time I got to the end of the book, I was left wondering why the philosophical account of "cognitive" isolation was needed at all. This isolation, more than anything else, is used to support Mijuskovic's bleak assessment of human life, as something driven by an underlying recognition of inescapable solitary confinement:

"each of us lives alone within the realm of our own mind, nestled inside our cocoons and revolving spheres of consoling fantasies and crippling anxieties. Thus, the most important insight is to realize that life consists in an endless struggle over our sense of loneliness, which only releases its grip over us in death." (174)

Mijuskovic does at least concede that we are not completely imprisoned within our own minds. Although a kind of cognitive contact can never be achieved, a degree of affective communion with others is possible. He sketches an account of empathy as a "motivational" and also "ethical" relation (188), something that involves a "shared union constituted by the same feelings, understanding, and insight into the emotions of care and concern experienced by both" (189). So why not just settle for the view that is something we need and seek but do not always find, thus disposing us towards loneliness? By analogy, that we have to eat in order to survive does not make us necessarily hungry at every moment of our lives, and we do not immerse ourselves in eating so as to provide only partial relief from our underlying, inescapable hunger. At the same time, we can never escape the disposition towards hunger. Similarly, perhaps it is enough to say that the nature and degree of our dependence upon others renders us inevitably susceptible to loneliness of various kinds and that no social relation could ever serve to remove this susceptibility. Why suppose, alongside this, that loneliness has something to do with seeking to bridge an unbridgeable "cognitive" gulf? Mijuskovic plausibly remarks that the "worst fate a human being can experience is to be ignored, unrecognized, unacknowledged: not to exist in the eyes of others" (117). He also notes that: "We always need the other self as a 'sounding board', as a means of reverberating our feelings and thoughts. We cannot survive psychologically, emotionally, or intellectually without the external, reciprocating 'other' human or sentient agent." (184)

So it seems that what we seek from others is recognition, trust, and emotional connection, not an impossible cognitive fusion. And retention of the essential difference between self and other is surely a prerequisite for the intelligibility of such relations; others can recognize or fail to recognize me in a way that I cannot recognize or fail to recognize myself. It is not clear how a sense of affective communion with others impacts upon the (alleged) cognitive separation of self from others, or why it would need to. Neither is it clear why bridging the epistemic gap, even if it were possible, should mitigate the painful sense of affective isolation that is central to many experiences of loneliness (at least in the absence of an accompanying feeling of being connected to another person). So I worry that the problem of other minds, as formulated in the first part of the book, may turn out to be not only philosophically suspect but also irrelevant. Better, perhaps, to stress the extent to which we are social beings, and how a disposition towards loneliness arises inevitably from this, than to insist that loneliness originates in an entombed self-awareness that precedes interpersonal needs and relations.

Nighthawks, Edward Hopper, 1942

Friends of American Art Collection

About this artwork

Art institute Chicago

Edward Hopper said that Nighthawks was inspired by "a restaurant on New York's Greenwich Avenue where two streets meet," but the image—with its carefully constructed composition and lack of narrative—has a timeless, universal quality that transcends its particular locale. One of the best-known images of twentieth-century art, the painting depicts an all-night diner in which three customers, all lost in their own thoughts, have congregated. Hopper's understanding of the expressive possibilities of light playing on simplified shapes gives the painting its beauty. Fluorescent lights had just come into use in the early 1940s, and the all-night diner emits an eerie glow, like a beacon on the dark street corner. Hopper eliminated any reference to an entrance, and the viewer, drawn to the light, is shut out from the scene by a seamless wedge of glass. The four anonymous and uncommunicative night owls seem as separate and remote from the viewer as they are from one another. (The red-haired woman was actually modeled by the artist's wife, Jo.) Hopper denied that he purposefully infused this or any other of his paintings with symbols of human isolation and urban emptiness, but he acknowledged that in Nighthawks "unconsciously, probably, I was painting the loneliness of a large city."

SHOPWINDOW

1 Traditional Store Front, 1862

Like Paris, Vienna was a street-oriented city: walking outdoors was a significant pastime for all classes; parks functioned as centres of social life and entertainment; cafes served as entertainment spots, reading rooms, and the basis for networks of social relationships.....(Hall, Peter. Cities in Civilization, Part I: Cities as Cultural Crucible, Chapter 5: The City as Pleasure Principle: Vienna 1780-1910)

As can be seen everywhere in Vienna, Shopwindow is an important element on street facade. Also reflecting the public life of Vienna.

Storefront window displays have been identified in the literature as both sales promotions and advertising (Sen, Block and Chandran, 2002; Edwards and Shackley, 1992).

They are seen to attract consumers' attention, gather their interest, increase store entry and sales (Edwards and Shackley, 1992; Sen et al, 2002; Cornelious, Natter and Faure, 2010; Oh and Petrie, 2012).

1, 2

HISTORY
Large plate glass windows and lighting became commonplace in the 1910s. These changes meant fittings became much more able to lend themselves to window dressing, and it was during this period the emergence of planned, intricate window displays took place.

Similar to watching art exhibition or operas, the relationship of observing and observed is created. And the relationship between the shop and the customer is strengthened.
By doing this the window dresser was in effect creating nascent experiential or lifestyle imagery leading to scenarios with 'context', sometimes referred to this as a scheme, where the window 'talks to the customer' and shows the identity of the building.

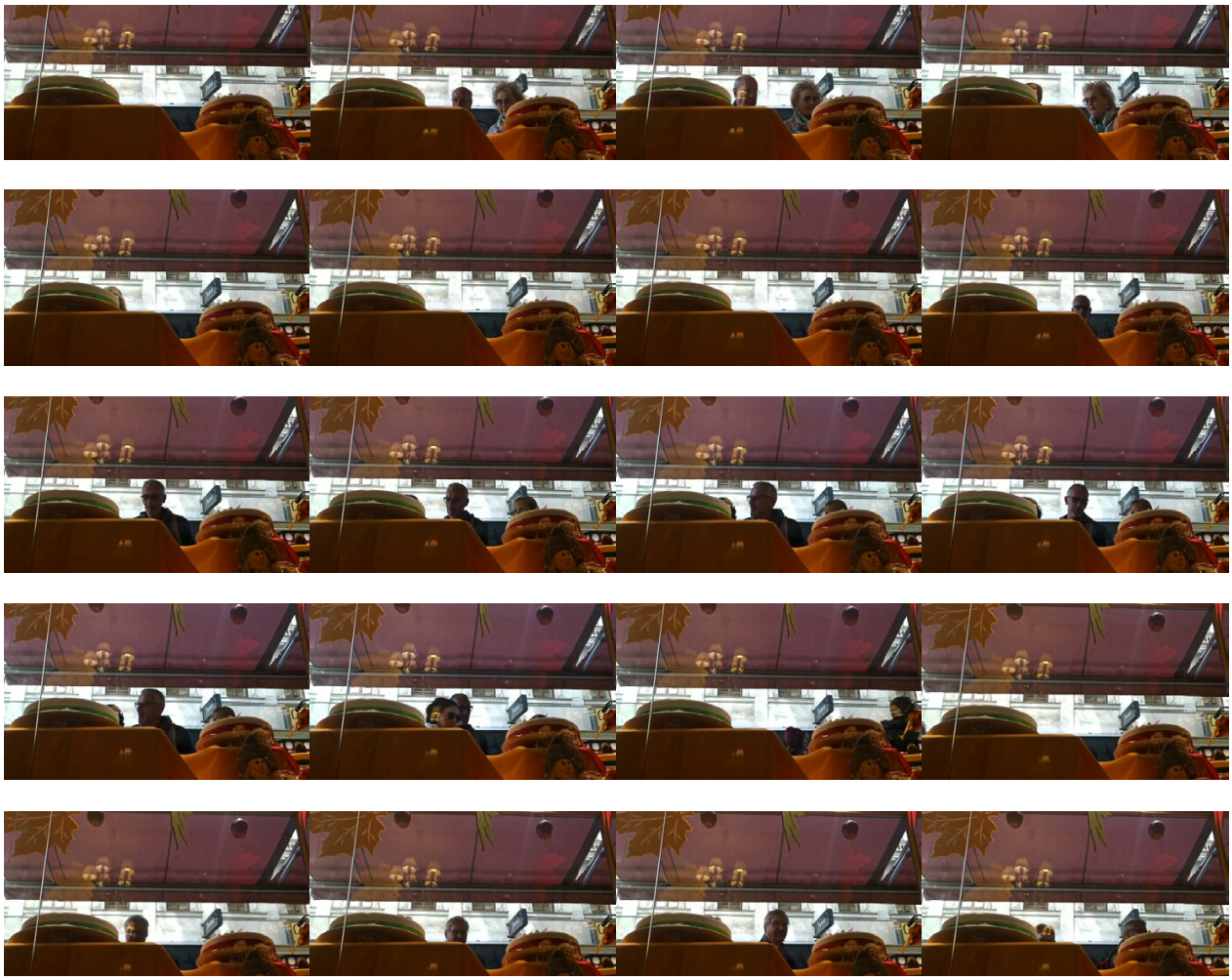
1 Kniže men's outfitters Vienna by Adolf Loos

2 Schullin Jewelry Shop

1, 2

FACADE & ENTRANCE
The thickness of the facade is deepened, and the shopwindow is emphasized as an welcoming symbol. The real entrance is retreating, the door is small and narrow, adding a sense of privacy and intimate feeling to the real consumption activities.

1, 2 A shop on the street.



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2

K & K YARD-SUGAR-BAKERY
Interior and exterior is connect through the space of shopwindow.

In the two minutes video, three groups of people gather in front of the shopwindow.
Apart from the commercial identity, shopwindow create a space for people to stay, for stranger to meet.

1 Screenshot of a 2 minutes video taken in Austria Vienna K & K yard-sugar-bakery

2 Looking out of the shopwindow in Austria Vienna K & K yard-sugar-bakery

1, 2, 3

WINDOW MENU
Showing the menu on the facade is kind of welcoming gesture.

1 People watching at the window menu.

2 Window menu of a restaurant.

3 Window menu of cafe museum.

1, 2

CAFE WINDOW
Cafe window is another kind of shopwindow. People instead of goods, shows the service and atmosphere of the cafe.

1 Cafe Sperl interior

2 Cafe Sperl exterior

1, 2, 3, 4

PASSAGE
In Paris, where pedestrians lived with the virtual absence of pavements, retailers were eager to attract window shoppers by providing a safe shopping environment away from the filthy and noisy streets and began to construct rudimentary arcades, which eventually evolved into the grand arcades of the late 18th century and which dominated retail throughout the 19th century.

And Vienna, who wants to be like Paris, also has a lot of passage with shopwindow decorated.

Window shopping was synonymous with being in the city and moreover offered women a legitimate reason to be able to move around in public without a chaperone. In the late 1800s it was a minor scandal to move around in public without a male chaperone because not everyone was happy about the intrusion of women into urban life. Many looked down on females who walked the streets alone and even newspaper columnists condemned their shopping habits as “salacious acts of public consumerism.”However, the rise of window displays soon gave women a foothold in the modern city, and for many, a new pastime. Soon, housewives started roaming the city under the pretext of shopping. “Shopping” in this context did not always involve an actual purchase, it was more about the pleasures of perusing, taking in the sights, the displays, and the people.

1, 2, 3, 4 Shopwindow in the passage.s

TERRACE CAFE

1 Cafe Terrace at Night, Van Gogh

From the middle of the 19th Century, cafes in various quarters began to sprawl out onto the streets. The Cafe Procope in the 18th Century did put chairs and tables outside on a few occasions, such as after a big night at the Comedie Franchise, but the practice was unusual. In the wake of the building of the grands boulevards by Baron Haussrnann in the 1860's, cafes had much more room to spread out into the street. These grand boulevard street cafes had a diverse middleand upper-class clientele; unskilled and semiskilled workmen did not frequent them. In the decades after the grands boulevards were finished, an enormous number of people sat in spring, summer, and fall out of doors, and in winter behind plate-glass facing the street.

- The Fall of Public Man [Richard Sennett]

1, 3
2

In Vienna as in the traditional city, people lived in the street and used the home, whereas in the more modern cultures people used the street and lived in the home.

Vienna is a city whose pleasure-theatres, operas, concerts- were open to all; the Hofoper opened to non-aristoctatic patrons, and the nobility began to visit fairgrounds and suburban theatres. Terrace cafe can also considered as stage open to the public.
(Hall, Peter. Cities in Civilization, Part I: Cities as Cultural Crucible, Chapter 5: The City as Pleasure Principle: Vienna 1780-1910)

Terrace cafe is the extend of the interior cafe, a kind of public interior. To some extend, is like a stage on the street.

1, 2 Terrace cafe with wooden platform.

3 Soft decotation terrace cafe strengthening feeling of interior.

02 - Museums Quarter.

MUSEUMS QUARTIER

Bezirk: Innere Stadt 7.

Adress: Museumsplatz 1, 1070 Wien

Architect : Laurids and Manfred Ortner

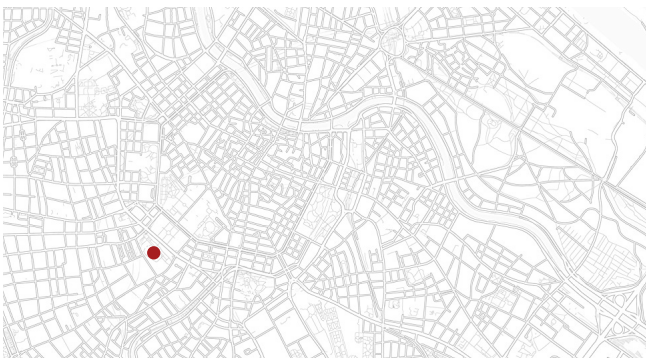
Architectural Style: Baroque and Modern

Year: 1998 started renovation. Opened in 2001.

Usage: Museum, contemporary exhibition spaces, cafe, shop, etc.

Spatial Quality: Courtyard, Urban context

Size: 60,000 sqm



HISTORY

Almost 300 years span the start of construction work on the imperial stable complex in the early eighteenth century, its use later on as a venue for trade fairs and exhibitions, and the opening of the MuseumsQuartier Wien in 2001.

In 1713 Emperor Charles VI commissioned the famous Austrian architect Johann Fischer von Erlach to build a stable complex on the site of the imperial poultry yard. The principal façade was completed in 1725 and remains one of the longest baroque façades in existence in Vienna today. The ground floor of what is now the Fischer von Erlach Wing held stables for around 600 horses and the site as a whole housed carriage sheds and apartments for countless staff. The apartment of the imperial head groom was located in the staterooms on the first floor, today home to the Baroque Suite event spaces.

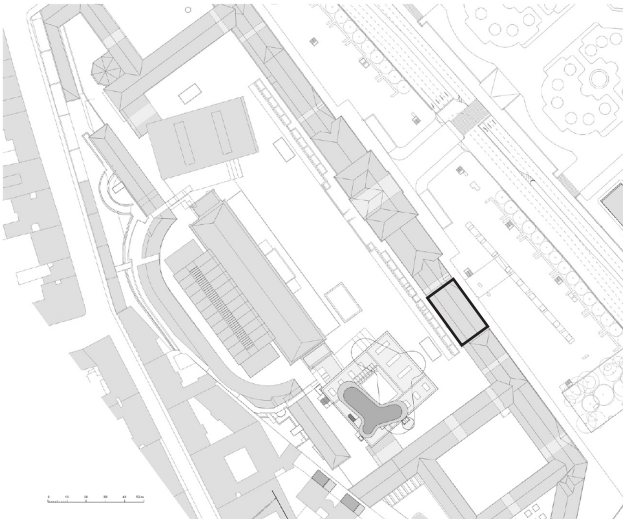
ARCHITECTURE

Today's MuseumsQuartier looks back over a dynamic history in which architecture has always played an important role. The combination of historic buildings and contemporary museum architecture has created a one-of-a-kind ensemble.

The MuseumsQuartier was built in the eighteenth century as Vienna's imperial stables and was designed by the famous Austrian architect Johann Bernhard Fischer von Erlach. Together with the Hofburg Palace, the New Hofburg Palace, and the Museums of Art and Natural History, the stable complex was originally intended to form one end of the so-called "Kaiserforum," planned as a complete urban ensemble. The main frontage, a baroque façade 400m in length, was completed in 1725. Between 1850 and 1854, the Winter Riding Hall in classical style was added in what is now the MQ Main Courtyard. However, the most striking features of the complex are the new buildings constructed as part of its conversion into the MuseumsQuartier (1998-2001). They were designed by the Austrian architects Laurids and Manfred Ortner and create a space that brings together existing historical structures with contemporary architecture.

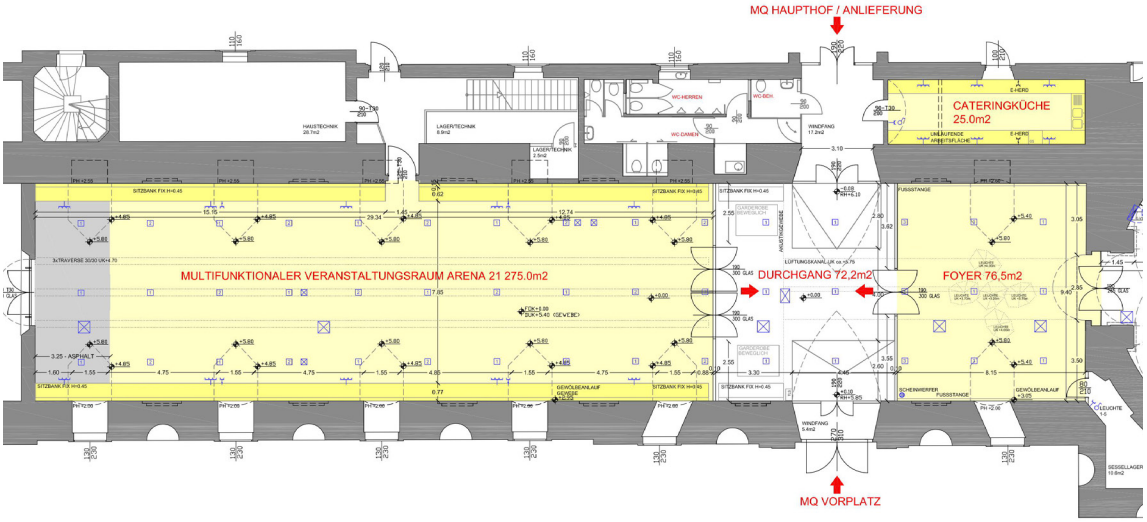
MUSEUMS QUARTIER INTERIOR RENOVATION

-ARENA 21



Baroque and contemporary architecture form a unique and harmonious ambience for exclusive events in the Arena21. Whether conferences, exhibitions or Christmas parties - in the former imperial stables every event becomes an unforgettable experience.

1



2

3, 4

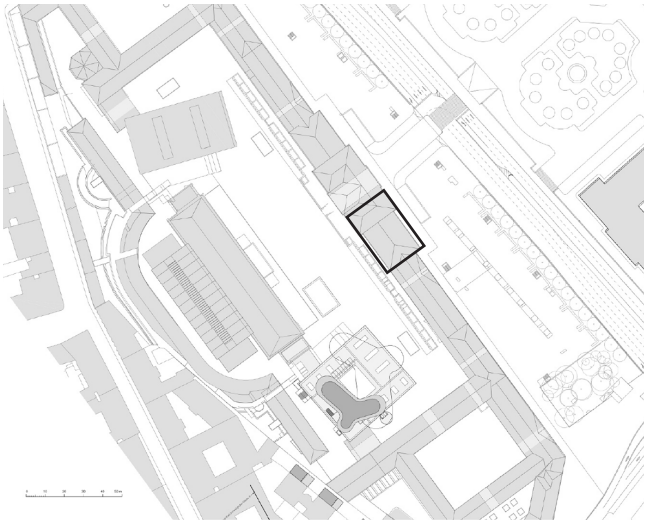
1 Master roofplan of MQ, the location of Arena 21 is marked in black frame.

2 Floor plan of Arena 21.

3,4 Interior arrangement of Arena 21.

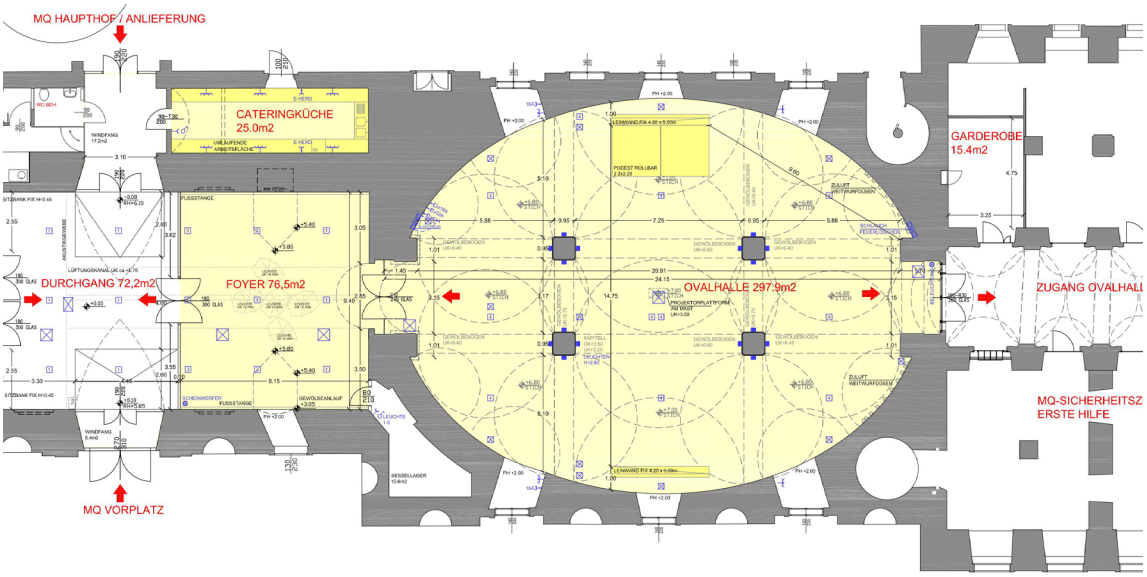
MUSEUMS QUARTIER INTERIOR RENOVATION

-OVALHALLE



The Ovalhalle is one of the most popular and versatile locations at the MuseumsQuartier. The Ovalhalle's unique form and simple elegance make it the jewel of the baroque Fischer von Erlach Wing. Once home to the emperor's finest horses, it now hosts gala dinners, press conferences, and cocktail receptions.

1



2

3, 4

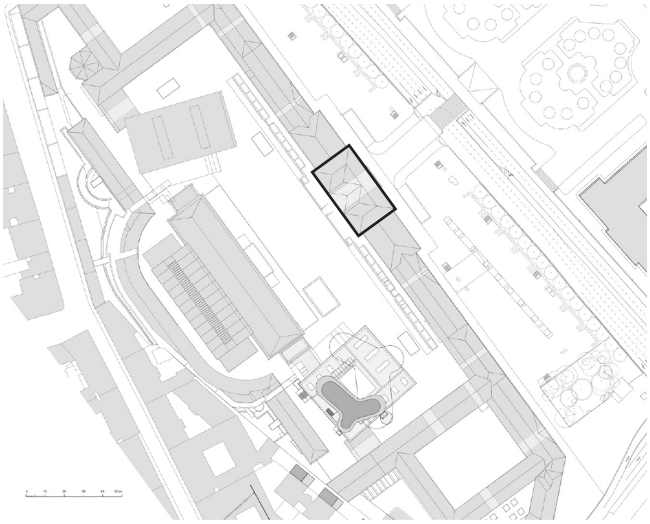
1 Master roofplan of MQ, the location of Ovalhalle is marked in black frame.

2 Floor plan of Ovalhalle.

3,4 Interior arrangement of Ovalhalle.

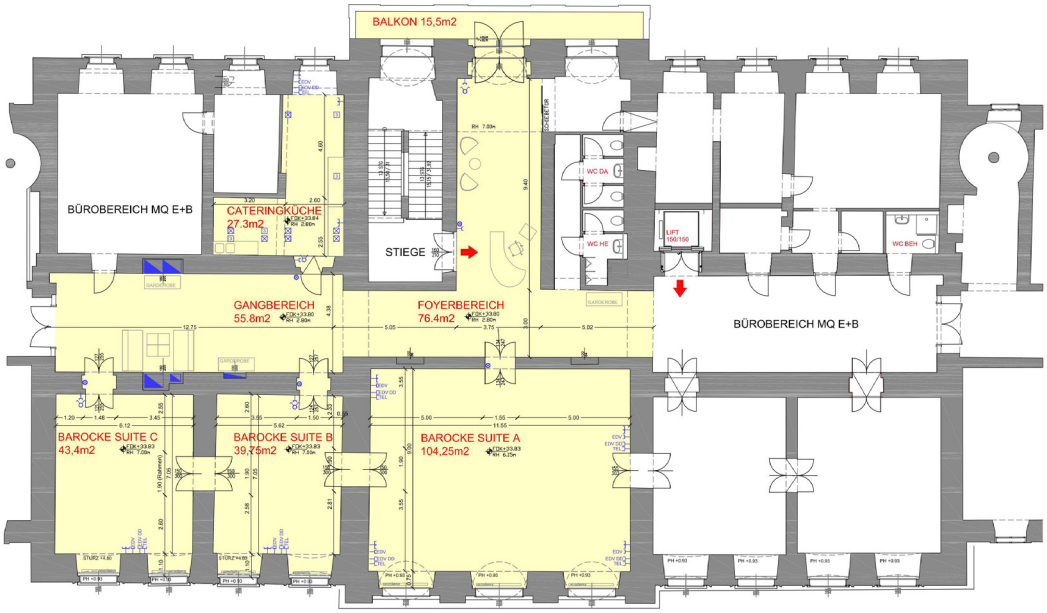
MUSEUMS QUARTIER INTERIOR RENOVATION

-BAROQUE SUITES



Even the Oberhof equerry of the former imperial court stables and his guests have enjoyed the unique view over the Kunsthistorisches Museum and the Naturhistorische Museum to the Hofburg and St. Stephen's Cathedral! The state-of-the-art rooms impress with their unique views and their historic ceiling paintings and provide a wonderful setting for receptions, product presentations or workshops.

1



2

3, 4

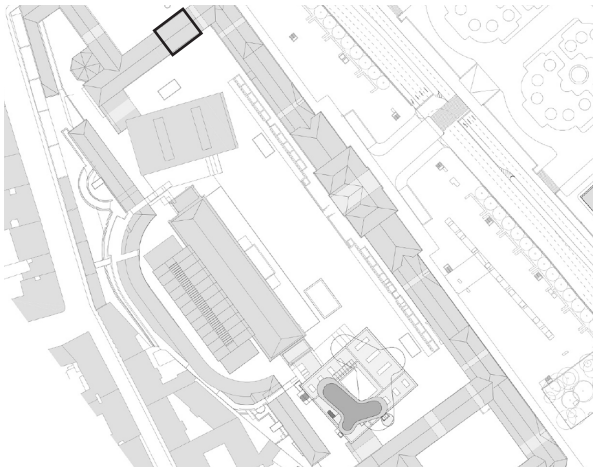
1 Master roofplan of MQ, the location of Baroque Suites is marked in black frame.

2 Floor plan of Baroque Suites.

3,4 Interior arrangement of Baroque Suites.

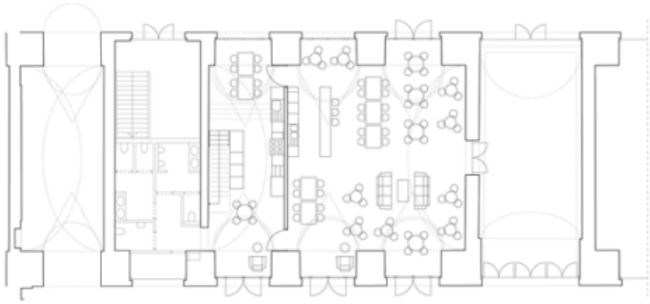
MUSEUMS QUARTIER INTERIOR RENOVATION

-CAFÉ UNA



The project of the cafeteria in the Architekturzentrum Wien is like an act of resistance against the official project of the Museumsquartier. It is supposed to be different through lightness, through liveliness - the way it was before. It seemed like a big blue sky, a kind of transposition into another world, a dream.

1



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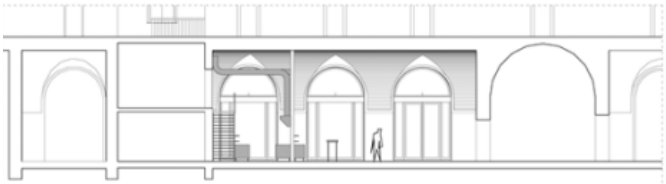

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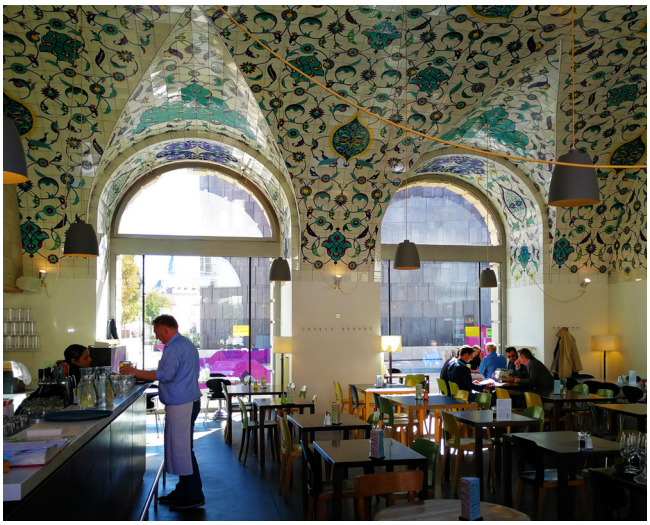


4, 5

1 Master roofplan of MQ, the location of Cafe Una is marked in black frame.

2 Floor plan of Cafe Una.

3 Section of Cafe Una.

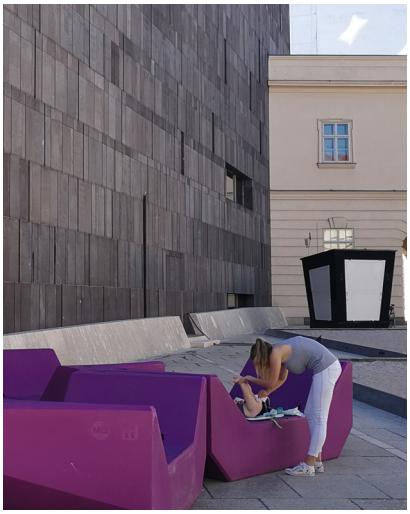
4,5 Interior arrangement of Cafe Una.

MQ COURTYARD FUNITURE

-OUTDOOR LOUNGE

The MuseumsQuartier is a popular place to meet, especially in summer. An important contribution to this is made by the colorful outdoor furniture, which invites you to relax in the inner courtyard. In 2002, the Viennese architecture group PPAG was commissioned by the MuseumsQuartier to produce ideas for the design of the inner courtyard. The result was the now familiar MG seating that was given the name Enzi after the authorized signatory of the MuseumsQuartier at the time, Daniela Enzi.

1, 2



3, 4

5, 6

1, 2 Conmunication: Friends, couples chatting and relaxing on the lounge.

3,4 Stay alone, caring baby.

5,6 Transform to playground facilities of children.

Reference link: 1G, 1F

An Invisible Artwork Reminds Austria of Its Nazi Past

New York Magazine

Gerrit Wiesmann

VIENNA — Four haunting musical notes have enveloped central Vienna's Heldenplatz, or Heroes' Square. An invisible artwork's voice-like sounds swirl down from a former Hapsburg palace, and float across from two buildings on the other side of the huge public space. "It's so interesting in this busy square, so subtle," said Peter Larndorfer, 34, a passer-by, shortly after the work was unveiled on Monday. "But maybe it's just what we need on such fraught ground."

For the next eight months, the Scottish artist Susan Philipsz is using the eerie sound of fingers rubbed on water-filled glasses to remind visitors of Nazi Germany's annexation of Austria 80 years ago. On March 12, 1938, Austrians cheered German troops as they marched into the country, and three days later, tens of thousands on the Heldenplatz saluted Hitler as he addressed them from the palace balcony.

The Nazis' propaganda footage of Hitler's triumphant speech to jubilant Austrians is infamous, and today is accepted as a realistic portrayal of the public mood at the time. But it took the country until the early 1990s to officially concede that Austrians had been willing perpetrators of Nazi crimes; after the war, the country was often spoken of as Hitler's "first victim." For many "the Anschluss," as the incorporation of Austria into the Third Reich is known, remains a tricky subject. "The first transport to Dachau took place two weeks after the speech," said Ms. Philipsz, who won the Turner Prize in 2010, on her way to a final sound check last Friday. "I wanted to remember all those who had disappeared, to give them a voice," she said, adding, "They say the sound of glass is most like the sound of the human voice." "The Voices" was commissioned by the House of History Austria, a planned museum that will tell the history of Austrian democracy (and its interruptions). It is scheduled to open in November, around the centennial of the Austrian republic's birth from the horrors of World War I and the collapse of the Hapsburg Empire.

Monika Sommer, the museum's director, said the "subtlety and fragility" of "The Voices" matched how her museum wanted to help the country look at the past: "We don't want any finger-pointing," she said. "We want to take a sober look at Austrian history." But she added the task of doing that was getting harder. "We are seeing anti-Semitism, and xenophobia more generally, becoming more widespread again."

In December, the conservative People's Party and the far-right Freedom Party formed a government in Austria. They were elected on an anti-immigration agenda in reaction to Europe's refugee crisis. The parties' coalition agreement officially states that Austria was a perpetrator of Nazi crimes, and decries anti-Semitism. But a Freedom Party politician quit in February in a scandal over an anti-Semitic songbook used by his old university fraternity, and Facebook followers of the party's leader, Heinz-Christian Strache, recently criticized him for speaking about Austria's complicity in Nazi rule. Pointedly, the government of Chancellor Sebastian Kurz has reserved judgment about whether it will keep financing the House of History — initiated by the left-leaning Social Democratic Party after decades of debate — when the museum's current budget runs out in December 2019. "The ongoing discussion about the future of the museum shows it's still difficult to talk about and reappraise the country's history," said Ms. Sommer.

"Susan's art isn't overtly political, but that doesn't mean it's unpolitical," said Kasper König, a German museum director and curator who advised the museum about the installation. Ms. Philipsz said she never expressly set out to be a public artist. Having sung in a choir as a child and trained as a sculptor, she said she was interested "in what happens when you project sound into a space" — what happens to the person projecting, the space, and the listener.Some of her most notable works — like "Lowlands," placed under bridges in Glasgow in 2010; "Study for Strings" at the main railway station in Kassel, Germany, as part of the 2012 Documenta art exhibition; and "War Damaged Musical Instruments" at London's Tate Britain in 2015-2016 — have used voices or instruments to evoke a sense of loss and separation in public spaces. "Your feelings of longing or

melancholy are often battling ambient sounds," she said. "And it's exactly through these ambient sounds that you become very aware of where you are and who you're beside." you're beside."

Ms. Philipsz praised the museum for dealing with the behind-the-scenes politics and letting her get on with her work. She first visited the site last October and quickly struck upon the lead crystal motif, in part thanks to some imposing chandeliers in the palace. "Mozart spent a lot of time in Vienna and composed works for the lead-crystal glass harmonica," Ms. Philipsz said. Radio sets had crystal elements in the 1930s, and the radio was a vital propaganda tool for Hitler. "And, of course, there was Kristallnacht," Ms. Philipsz said, referring to the night of Nov. 9, 1938, when synagogues and Jewish businesses in Germany and Austria were ransacked. It was an eruption of hate she also wants "The Voices" to memorialize.

The museum wanted a work of art to make the public reflect on Hitler's speech from the balcony, but was wary of putting a sculpture there. Commissioning a sound artist solved the problem, but the museum's original idea of placing all of the speakers where Hitler spoke did not work for Ms. Philipsz, as it kept too much attention on the balcony. "That felt wrong — I didn't want this to be about Hitler, but about the voices of all the people who had gathered there over the decades." So she also had speakers placed on the other side of the square. This, however, meant "The Voices" could be heard only for 10 minutes twice a day, at 12:30 p.m. and 6:30 p.m, in deference to the neighbors. "I personally find the work a bit underwhelming, but it would have been unimaginable in Austria until the 1990s," said G. Daniel Cohen, a historian from Rice University in Houston currently in Vienna to write a book about attitudes toward Jews in postwar Europe. "Such attempts at national reflection have at the very least forced the far right to accept the existence of a taboo against anti-Semitism and Holocaust denial."

On Tuesday lunchtime, around 50 people were listening by the statue of Archduke Karl, one of the heroes the Heldenplatz honors. "It is a stirring experience," said Dagmar Friedl-Preyer, 57, a social worker, who had come to the square to hear the work. "You see the balcony and think of all that 'Anschluss' delirium, the sound makes all that well up." Her friend Josef Huber, a retiree, said he thought many Austrians would come to hear "The Voices." "The problem, of course, is those who want nothing to do with any of this — they won't come to listen."

03 - Palmhaus.

PALMHAUS

Bezirk: Innere Stadt 1.

Adress: Hofburg, 1010 Wien

Architect: Friedrich Ohmann

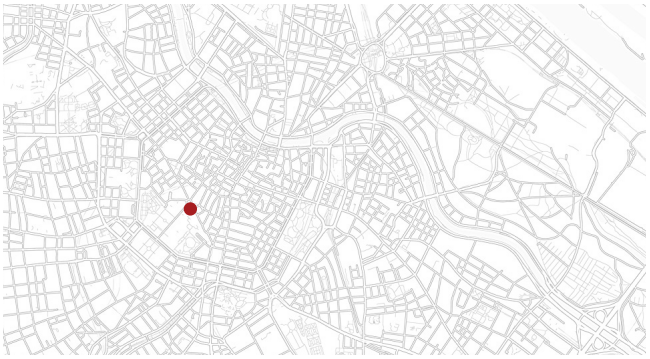
Architectural Style: Jugendstil

Year: 1901, restored 1998

Usage: Café, Schmetterlinghaus, private events.

Spatial Quality: Closed-off interior, awe-inspiring wonder, bright

Size: 2,000 sqm



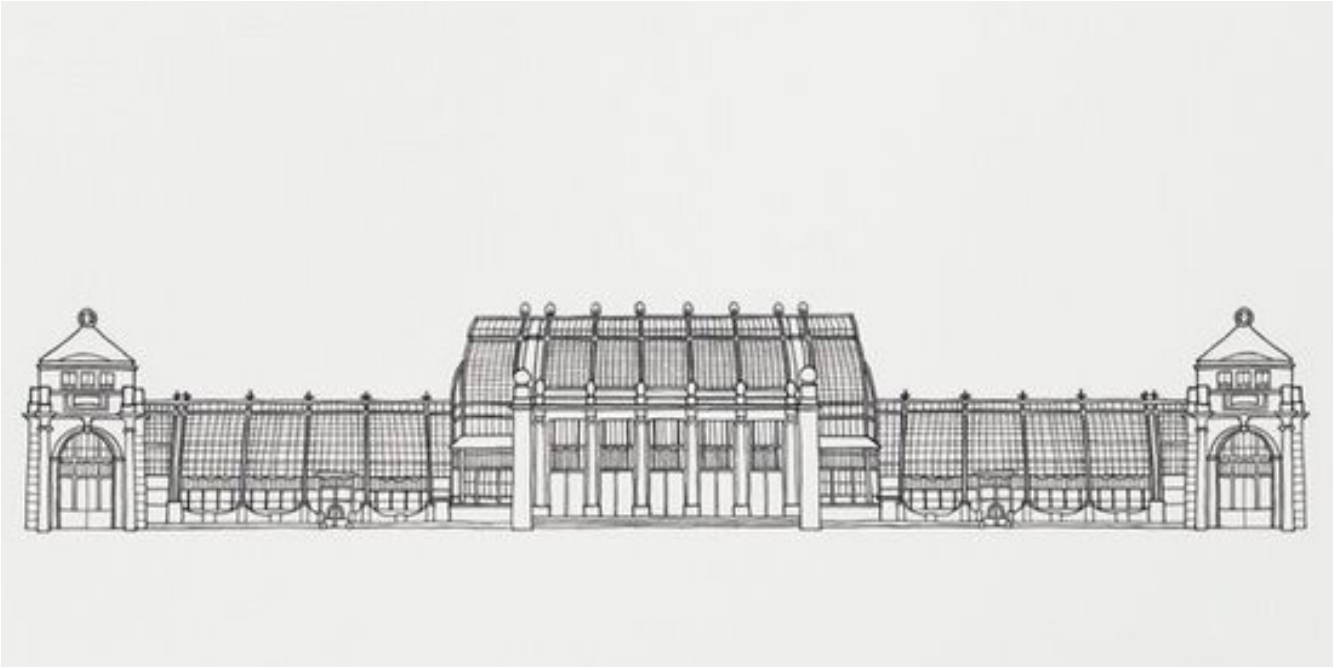
HISTORY
The Butterfly House is situated in the centre of Vienna, beside the Hofburg, which was the residence of the Habsburg family from the 13th century until 1918 and the fall of the monarchy. Over the centuries the Hofburg has witnessed important historical and political events in Austria and all over Europe.

The Burggarten, formerly known as the Emperor's Garden, was created in 1819. It was constructed on top of the foundations of a former fortified compound, the Augustinerschanze. Emperor Franz I asked the architect Ludwig Gabriel von Remy to plan and the court gardener Franz Antoine the Elder, to create a garden. The `Flower Emperor´ Joseph II, was a trained and enthusiastic gardener. In 1848, Emperor Franz Joseph I enlarged the garden and rebuilt it, creating an English landscape garden. In 1919 the park was opened to the public.

A classical greenhouse was first designed by Ludwig Gabriel von Remy was constructed, this was demolished by a new building designed by Friedrich Ohmann, in 1901. The structure is 128 meters long and took five years to build. The Emperor used his greenhouse mainly for recreation and enjoyed working with his plants and flowers.

In 1988 the Palm House had to be closed for renovation as the building was deemed unsafe. After the renovations in 1998 the Palm House was again opened to the public. It is one of the most notable `Jugendstil´ palm houses of its era.

1



2

1 Site plan

2 Elevation

Reference link:

ANOTHER WORLD.

After the Palmhaus' construction and re-construction in 1998, the space had been transformed into an area where people can either visit for a meal inside the Palmahaus cafe, book the empty space for an event, or visit the Schmetterling Haus (butterfly house) to see the insects at various stages of their development inside.

Glasshouses, greenhouses or botanical gardens feature in many European cities, built when botanical investigation was at it's peak popularity in the late 18th century, for the nobility class to either study or enjoy these spaces for leisure.

For us as visitors, we felt that this space was a complete disconnection from the rest of the city. In many ways, this was due to the history of the space The Palace gardens, Burggarten, were created in 1819 by Emperor Franz I. Then, in 1848, Emperor Franz Joseph I enlarged the garden and rebuilt it, creating an 'English landscape' garden. Finally in 1919 the park was opened to the general public, creating a green oasis in the middle of the city.

Image of the entrance to the Palmhaus

Illustration from Alice's Adventures in Wonderland by Lewis Caroll

ALICES ADVENTURES IN WONDERLAND,
LEWIS CAROL

The Palmhaus, or more specifically the Schmetterling Haus beside the café contained several elements which made the visitors feel at a different scale. The focal point, the tiny insects, made users aware of their size as gigantic humans, dotted around the lush foliage. Entering into this space through a mystical clouded screen, acting as a curtain, was a functional way of keeping the delicate butterflies inside of their warm and humid environment, but also acted as a gateway into a new land.

'I'm afraid I can't put it more clearly,' Alice replied very politely, 'for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing.'.

CHAPTER V. Advice from a Caterpillar, Alice's Adventures in Wonderland by Lewis Caroll

Image taken in Museums quarter

The foremost symptom of the Alice in Wonderland syndrome is an altered body image. The person observes sizes of parts of the body wrongly. ... Another most significant symptom of the AIWS is that the patient perceives the sizes of various other objects inaccurately...

ALICE IN WONDERLAND SYNDROME: A RARE NEUROLOGICAL MANIFESTATION WITH MICROSCOPY IN A 6-YEAR-OLD CHILD

ANNE WEISSENSTEIN, ELISABETH LUCHTER, AND M.A. STEFAN BITTMANN

" Alice in wonderland syndrome (AIWS) describes a set of symptoms with alteration of body image. An alteration of visual perception is found in that way that the sizes of body parts or sizes of external objects are perceived incorrectly. The most common perceptions are at night. The causes for AIWS are still not known exactly. Typical migraine, temporal lobe epilepsy, brain tumors, psychoactive drugs ot Epstein-barr-virus infections are causes of AIWS. AIWS has no proven, effective treatment. The treatment plan consists of migraine prophylaxis and migraine diet. Chronic cases of AIWS do exist.

A 6-year-old child, male, presented at our department because of the visual perception objects are far away and smaller due to microscopy. Especially in the evening in around 15–20 min, these false perceptions occurred. Magnetic resonance imaging of the brain was negative. Epstein–Barr virus-virus serological testing was negative. H1N1 and antibodies against borrelia burgdorferi were also not present. Electroencephalogram was without pathological finding. A symptomatic treatment was initiated.

The foremost symptom of the Alice in Wonderland syndrome (AIWS) is an altered body image. The person observes sizes of parts of the body wrongly. More often than not, the head and hands seem disproportionate, and in general, the person perceives growth of various parts rather than a reduction in their size. Another most significant symptom of the AIWS is that the patient perceives the sizes of various other objects inaccurately. The trademark symptom of AIWS is migraine. The individual loses a sense of time. For him, time seems passing either at a snail's pace or passing too swiftly. Some people experience strong hallucinations; they may visualize things that are not there and may also get the wrong impression about certain situations and events. Furthermore, like the visual perception gets warped, so does the auditory and tactile perception. Facts about the AIWS are still quite ambiguous; actually, not many physicians know about the disorder. Typical migraine (an aura, visual derangements, hemi-cranial headache, nausea, and vomiting) is an important cause and associated feature of AIWS. Temporal lobe epilepsy is another causal factor. Brain tumors may trigger temporary AIWS. AIWS is relatively common in children. Cases of acute disseminated encephalomyelitis with AIWS are known. AIWS has no proven, effective treatment, but treatment programs for the probable causes of the condition are employed to bring about relief. Chronic cases of AIWS are quite untreatable and must wear out, eventually. A person suffering from the disorder may have distortions and hallucinations several times during the day, and the manifestations may take sometime to subside. Justly, the individual may get terrified, anxious and panic-stricken. These manifestations are not detrimental or dangerous, and in all likelihood will fade over a period of time.

Cases of AIWS with the use of montelukast, a mast cell stabilizer, are described. Moreover, the association with Lyme disease, mononucleosis and H1N1-influenza infection are known. Further studies concerning this association are yet not ruled out.

In general, the treatment plan consists of giving migraine prophylaxis, (anticonvulsants, antidepressants, calcium channel blockers and beta blockers). Following a migraine diet regimen affords immense relief. "

European Bramble

Pimpernell

VIENNA DIOSCORIDES FROM DE MATERIA MEDICA, 512
PEDANIUS DIOSCORIDES

Greek physician Pedanius Dioscorides (c. 40-c. 90) was from Anazarbus, a small town near Tarsus in what is now southcentral Turkey. As a surgeon with the Roman army of Emperor Nero, Dioscorides traveled through Italy, Gaul, Spain, and North Africa, recording the existence and medicinal value of hundreds of plants. He compiled an extensive listing of medicinal herbs and their virtues in about 70 A.D. Originally written in Greek, Dioscorides's herbal was later translated into Latin as De Materia Medica. It remained the authority in medicinal plants for over 1500 years.

The oldest known manuscript of his work is the Juliana Anicia Codex (ca. 512 A.D.), housed in the Austrian National Library in Vienna. Listed as Codex Vindobonensis Medicus Graecus 1., it is better known as "Vienna Dioscorides," the oldest and most valuable work in the history of botany and pharmacology. Since an original copy of Dioscorides's herbal has never been found, we cannot be certain that it included illustrations. It is certain, however, that, in 512 A.D., a Byzantine artist illustrated Dioscorides's herbal for presentation to Juliana Anicia, the daughter of Emperor Anicius Olybrius. The artist seems to have based his work on illustrations from the Rhizotomicon of Crateuas of Pergamon (1st century B.C.).

The manuscript has 383 extant full-page illustrations of plants out of the original 435 illustrations. The illustrations fall into two groups. There are those that faithfully follow earlier classical models and present a quite naturalistic illustration of each plant. There are also other illustrations that are more abstract. The majority of the illustrations were painted in a naturalistic style so as to aid a pharmacologist in the recognition of each plant. However, it is believed that these illustrations were made as copies of an earlier herbal and were not drawn from nature..

WOMEN IN THE PLANT WORLD: THE SIGNIFICANCE OF WOMEN AND GENDER BIAS FOR BOTANY AND FOR BIO- DIVERSITY CONSERVATION.
DOOR PROF. DR. PATRICIA HOWARD-BORJAS

Flora is the Roman goddess of flowers, gardens, and spring. She is the embodiment of all nature, and her name has come to represent all plant life. In ancient Rome, rituals and celebrations were performed in her honour. But later the Church associated these with paganism and sexual promiscuity and it did what it could to eradicate her celebration. However, in the18th century. Floras image was revitalised at the same time that botany was established as an Enlightenment science. An explosion of interest in plants took place among the general population as well as among the scientifically and commercially inclined, due to colonial plant-hunting expeditions that were introducing an extraordinary number of exotic plants to the continent. Middle and upper class Europeans began seriously to explore and exploit the bounty in their own backyards. And, in 18th Century Europe, due to the associations in myth and literature between women, flowers and gardens, and due to the long tradition of women's medicinal herbalism and home gardening, botanical work was considered to be very much in line with feminine attributes. Young middle and upper class women were actively encouraged to pursue the study and cultivation of plants.

... in 18th Century Europe, due to the associations in myth and literature between women ... Young middle and upper class women were actively encouraged to pursue the study and cultivation of plants.

According to Ann Shteir, a Canadian historian, between 1760 and 1820, the ideas of a certain Swedish scientist, Carolus von Linneaus, gained great popularity in Europe and his system of plant classification became widely accepted. In fact, Linneaus became known as the 'father of Botany'. What Linneaus did was to classify plants according to sex and then according to the number of pistilsor stamens. Linneaus's system was simple and readily understood by lay persons who had a passion for plants.

His system was based on parallels between plant and human sexuality and on concepts of masculine and feminine that were prevalent in his day. He used anthro- pomorphic terms to characterise the sexuality of the plant world - such as 'brides and bridegrooms', 'eunuchs' and 'clandestine marriages'. According to Shteik, "He assigned a higher ranking to the class, a unit based on stamens (the male part), and a subsidiary ranking to the order, based on the pistil (the female part). He also represented the male part in plant reproduction as active and the female part as passive... he naturalised sex and gender ideologies of his day."

The gender and anthropomorphic bias evident in Linneaus's work went relatively unchallenged for nearly 70 years since it coincided well with Victorian conceptions of how nature and societies should be organised. But, by the 1820's, some botanists began to turn to plant physiology as a new area of inquiry. Continental scientists in Paris and Geneva were developing 'natural system' approaches to plant classification based upon a series of characteristics rather than simply plant reproduction. Linnean botany was increasingly seen as the "lower rung of the ladder of botanical knowledge, associated with children, beginners, AND WOMEN".

At the same time that Victorian England was romanticising nature, botany was becoming profes-sionalised - symbolised by the inaugural speech of John Lindley as the first Professor of Botany at London University. In his inaugural address, Lindley strongly distanced himself from Linnean botany and allied himself with the continental thinkers - he insisted that botany should concern itself with plant structure rather than identification. But this is not all he did - he insisted as well that "it has been very much the fashion of late years, in this country, to undervalue the importance of this science, and to consider it an amusement for ladies rather than an occupation for the serious thoughts of man".

... botany was increasingly shaped as a science for men, and the 'botanist' became a standardised male individual. Women's botany was in the breakfast room."

The link between women and botany was to be severed - Flora was once again to be expelled for profaning the sacrosanct, but this time the sacrosanct was declared to be the 'male' science of botany. So, Shteir relates, "During 1830-60, botany was increasingly shaped as a science for men, and the 'botanist' became a standardised male individual., [women's] botany was in the breakfast room."

Reference link: 04D

04 - Salons of the 19th century.

SALONS OF THE 19TH CENTURY

Bezirk: Various places in Vienna & Europe

Adress: Exhibition: Jewish Museum Vienna Dorotheergasse 11, 1010 Wien, Austria

Year: 19th - 20th century

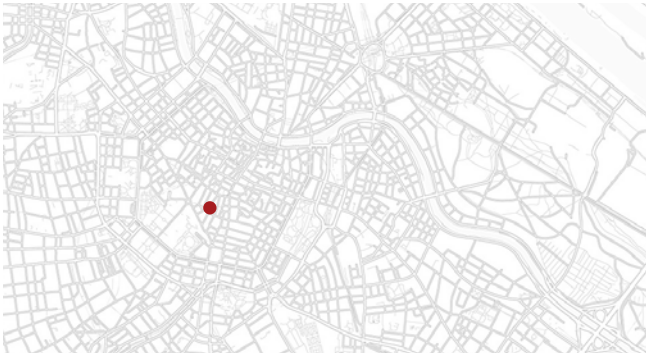
Usage: salons as space of conversation, bourgeois

Spatial Quality: representative, bourgoise, modular furnishing, textures

SALONS

'What made the Vienna salons the places to be between 1780 and 1938 would be described today as networking in the best sense. Mostly shaped by their Jewish hostesses, these communication spaces were also spaces of emancipation and empowerment in two respects: for women who were still excluded from public life, and for the development of a critical, middle-class civic society. The exhibition introduces the salons of Fanny Arnstein and Josephine Wertheimstein, right up to the reform salons of Berta Zuckerkandl and Eugenie Schwarzwald, as cultured spaces of politics and political spaces of culture. It makes the accomplishments of salonnières for the Viennese cultural, economic and political scene tangible. And it ultimately shows what importance Viennese salon culture gained for the expelled Viennese Jewish women and men in exile, and that is wasn't coincidentally Hilde Spiel, returning home from English exile, who made this culture "salonfähig" (socially acceptable) once again in the post-war years in Vienna."

The Place to Be. Salons - Spaces of Emancipation - Jewish Museum Vienna Exhibition



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THE SALON: HISTORY

The Salon culture with its cross-cultural, cross-religious and cross-gender based character developed out of the French Enlightenment period. It marked the strenghtening of the bourgoisie and its concerns of political engagement. The intrest in salons was furthermore focused on emancipation and civil equality. Female, general societal roles were to be overcome through the salons.

Today, the Viennese salon between 1780 and 1938 would be described as networking. Shaped mostly by Jewish hostesses, these conversation spaces were also places of emancipation and empowerment in multiple respects: for women who were excluded from the public sphere, for the Viennese Jews, and for the development of a critical civil society.

The salonières created empowerment spaces in their homes that were denied them and the women of their time generally in public life. Their salons were cultured places of politics and at the same time political places of culture.

Little has been passed down about the furniture and the decoration of the salons. Only a few pictoral testimonies of the salon rooms have been preserved from the pre-phoogrpahy era. Most of what we presently know comes from the written accounts of salon guests. The salon was considered the most representative room of an upper class family. It was supposed to reflect their spirit and submit to the credo of the harmony of color and form. The color white was frowned upon for its association with aristocratic spaces. A horro vacui dominated the impression of space, as well as tthe dispersion of the furniture. Since the main purpose of the salon furnishing was to enable a well balanced conversation, it needed to be arranged freely in the room. The interior of the salon should not create too strong affects, harmony and blandness were asked, not a heated discussion.

1

2 Berta Zuckerkandl's library room in the apartment designed by Josef Hoffmann

3 Berta Zuckerkandl's dining room in the apartment designed by Josef Hoffmann

Reference link: 11H, 1J, 4C, 8C

"Empty tables, bare walls, unfilled spaces, are nowhere so out of place as in the drawing-room, where a cool temperature heightens by opposition the warmth of the host's reception, and where conversation, as it touches upn an innumerable variety of subjects, everywhere seeks external incitement."

Jacob Falkbe Die Kunst im Hause 1871

1,2

MATERIAL CULTURE .

The materiality, choice of furniture were to represent the richness of a salon space. Berta Zuckerkandl, as one of the most prominent hosts of salons until the early 20th century, used furniture and textiles from the Wiener Werkstätte. The Library and the living room were kept in black and white colors, which then were lightened up through various small elements such as as china collection, a light green in a black carpet, design by Josef Hoffmann or the bright flower pattern of the sofa, designed by Karl Klaus. A floral-ornamented dining room wallpaper, designed by Artur Berger further added to the special interior atmosphere.
Choice of texture and patterns for wallpapers, furniture and carpets were considered as a way of representation, creating an atmospheric room. The furnishing of the public salon spaces was a way of showcasing the abilities of the host to create spaces of intimacy, spaces of comfort, spaces where discussions could take place.

1,2 Samples of furniture patterns. Berta Zuckerkandl

Reference link: 15A, 15B, 4D, 11F

YELLA HERTZKA

Born in Vienna, Yella Fuchs married Emil Herztka in 1897. As a publisher, he lead the Universal-Edition where famous composors from all Europe published. Yella Hertzka became just as Bertha von Suttner previously, one of the most prominent pacifist of Austria. She acted as a driving force of the austrian section of the international Women's League for Peace and Freedom, organising the world congress of 1921 in Vienna. Yella and her husband moved into a new estate in the Kaasgraben, where she founded the first gardening school for women. Garden parties were a regular event, where the international music elite such as Guide Adler, Alban Berg, Alma Maler-Werfel, Joseph Marx or Anton Webern performed.

1,2

EUGENIE SCHWARZWALD

Eugenie 'Genia' Schwarzwald aimed to educate young women to self-confidence and a life in self-determined freedom. Originally from Galicia, she studied as one of the first women germanistics in Zurich. Her husband held a leading position in the Ministry of Finance. In 1901 Eugenie Schwarzwald purchased a girls lyceum, which she transformed into a 'Stätte der Freude' (*place of happiness*) - the Schwarzwaldschule. Prominent guests of her salons were Karl Kraus, Oskar Kokoschka, Herman Broch and Rainer Maria Rilke.

BERTA ZUCKERKANDL

The salon of Berta Zuckerkandl can be considered as one of the most important salons of its time. From 1888 until 1938 the journalist, translator and secret diplomat influenced the viennese art and culture, especially around 1900. She organised the central salon, where the founders of the Vienna Secession, The Wiener Werkstätte and of the Salzburg Festival gathered. With her clear aim for highly qualitative conversations and the ability to create specially atmospheric salon events. The most prominent people from the art scene, culture, politics and internationals were regular guests. Eventough the traditional institution of the salon slowly lost its prominence, Berta Zuckerkandls salons continued until the late 1930's as a 'cultural powerhouse' of Vienna.

3,4

HELENE SCHEU-RIESZ

In 1904 Helene married the lawyer Gustav Scheu. Her husband worked in the local city council and was honoured for his activity in the foundation of the Centre for Housing Reform and as a juridical consultant of housing cooperatives. Helene was active in the Women's movement and together with Yella Hertzka, she was activ in the pacifism. She actively enganged in the abatement of 'black education science'. In 1923 she founded the Sesam publishing house. Adolf Loos, Oskar Kokoschka and various social democratic politicians as well as American visitors were regular guests of her salons.

WOMEN OF THE SALON

The Salons of the 19th and early 20th century were led by women who actively engaged in various political, intellectual and social activities. In regard to the time of the salons, emancipation of women was still at its early stages. In the salons women were able to act in the role of networkers, patroness or critical co-workers. The salons of this time were able to give a platform to women, where intellectual conversation could happen in a space where the topics to converse about were of greater importance. The hosts focused their salons on topics of education, pacifism and various ways of life reform. Also nature played a large role in the reform of a healthy living. Garden events were precursors of the later emerging ecology-movement. Architects such as Adolf Loos and Josef Hoffmann were asked to design spaces for the salons, while the contemporary music of Gustav Mahler and Arnold Schönberg was celebrated.

Reference link: 1 J, 03E, 4C, 4E, 5 E, 5F, 8 C, 12 F,

1 Photograph of Yella Hertzka https://www.musiklexikon.ac.at/ml/musik_H/Hertzka_Ehepaar.xml

2 Photograph of Eugenie Schwarzwald http://schoenbergseuropeanfamily.org

3 Photograph of Berta Zuckerkandl http://www.gustav-mahler.eu/index.php/personen/754-zuckerkandl-szeps-

4 Photograph of Helene Scheu-Riesz http://www.fraueninbewegung.onb.ac.at

"The hostess must give scope to her own taste, and must show that she is not only intelectually, but also aestetically and artistically the ruling spirit of her drawing-room"

Jacob Falke Die Kunst im Hause 1871

DEPRESSION

self-confident, but strongly positioned in the gender roles. Thirsty for knowledge but focused on the well-being of husband and family. The salonière of the 19th century were an anomaly at this time, but at the same time fullfilling the duties of a conventional female citizen. They were expected to be unique, but simultaneously not go beyond the social standards. The women of the salons were often described as charming, amiable and outstanding. However, this also put a pressure on the hosts which at certain times would become unbearable. The recognition for their hospitality was only shared, as long as they remained in their expected role. In case of 'misbehaviour' such as mental health problems, the affection vanished. The salonière understood her function as self-abandonment, as sacrifice for the salon and her guests.

Many of Sigmund Freuds first patients came from the salon environment. Women who did not fit into the norm of the gender roles of the 19th century were seen as faield individuals.

After the death of her son Carl in 1866 fell Josephine von Wertheimstein in a depression, which led her to live a solitary life. During this time she continued to hold the salons. The pressure many salonières were exposed to led many into severe depression.

Reference link: 1 J, 5 E, 5 F, 4D, 4F

30.5.18 Kurier

Eine Bühne des freien Geistes

Ausstellung. „The Place to Be. Salons als Orte der Emanzipation" (bis 14. 10.) im Jüdischen Museum Wien

VON **WERNER ROSENBERGER**

Sie waren die „Chatrooms" von anno dazumal. Analog im Dialog sozusagen. Private gesellschaftliche Treffpunkte für den politischen und kulturellen Gedankenaustausch – und Orte der Emanzipation, als Frauen von einem Leben in der Öffentlichkeit noch weitgehend ausgeschlossen waren: die Salons, ab Ende des 18. Jahrhunderts bis zur Zäsur 1938 geprägt von meist jüdischen Gastgeberinnen.

Orte der Begegnung

Diese starken Frauenpersönlichkeiten stellt von A bis Z – von Arnstein bis Zuckerkandl – das Jüdische Museum Wien im Palais Eskeles vor: von Fanny von Arnstein, bei der im Salon am Hohen Markt über neue Bücher, Theaterstücke und Kunstwerke gesprochen wurde und musikalische Soireen stattfanden, über Josephine von Wertheimstein, bei der die Schriftsteller Eduard von Bauernfeld, Ferdinand von Saar und der junge Hugo von Hofmannsthal Gäste waren, bis Berta Zuckerkandl.

In ihrem Salon, den sie insgesamt ein halbes Jahrhundert führte, war ganz Österreich. Sie stritt als eine [illegible]sten Frauen im Journalismus für die Freiheit der Kunst. Und in ihrem Salon – von 1917 bis 1938 im Palais Lieben-Auspitz an der Ringstraße in der Beletage über dem Cafe Landtmann in der Oppolzergasse 6 angesiedelt – wurde die Gründung der Wiener Werkstätte wie auch der Secession beschlossen.

Neben vielen Texten, Fotografien und Gemälden vermittelt das Original-Möbelensemble aus der Villa Wertheimstein in Döbling einen Hauch von Altwiener „Salongemütlichkeit" des 19. Jahrhunderts.

Quasi ein Comeback in der Innenstadt. Denn die erste Adresse dieses Salons war ursprünglich Singerstraße 7.

Im Mittelpunkt der Schau in der Dorotheergasse 11 „stehen die Leistungen der Salonièren für die Wiener Kultur-, Wirtschafts- und Politikszene", so JMW-Direktorin Danielle Spera.

Diese Lebedamen des Geistes traten für die Gleichberechtigung der Frau ein und realisierten Freiräume:

So hatte Josephine Wertheimstein ihr Leben illusionslos „mit dem Vegetationsdasein einer Pflanze oder eines Seesterns" verglichen.

Der Ursprung der Grün-Bewegung datiert zum Teil bereits vor dem Ersten Weltkrieg, als Eugenie Schwarzwald, Yella Hertzka und Helene Scheu-Riesz neben Pädagogik und Pazifismus ein gesundes Leben in der Natur unter Einbeziehung von Gärten und Landhäusern propagierten.

PRESSEFOTO JMW/ARCHIVE O'KNA, ATELIER

Berta Zuckerkandl: Ihr Salon galt noch in den 1930er-Jahren als „kulturelles Machtzentrum" Wiens

Salon im Exil

Der „Anschluss" an Nazi-Deutschland war zugleich das Ende der Wiener Salonkultur. Sie im Exil wieder zu beleben, war schwierig.

Die Ausstellung erzählt vom Salon als Traumstätte in Mexico, von der „Festung Europa" in den USA, vom Salon als Zufluchtsort der deutschen Sprache in Palästina. Denn Flüchtlinge und Auswanderer nach Israel waren im Dilemma: Sie sprachen Deutsch – also die Sprache der verhassten Mörder, Hebräisch konnten sie kaum. Da waren private Salons vor allem ein Kommunikationsmittel in der Muttersprache.

Hannah Arendt brachte die Quintessenz dieses überwiegend weiblich geprägten, kulturhistorischen Phänomens auf den Punkt: „Im Salon treffen sich die, welche gelernt haben, im Gespräch darzustellen, was sie sind."

INTERNET
www.jmw.at

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Die Presse 18.5.18

BERTA ZUCKERKANDL. In ihrem Salon wurde die Secession gegründet.

SALON TODESCO. Die Salons fanden meist im ersten Bezirk statt.

HILDE SPIEL. Die Schriftstellerin veranstaltete literarische Salons.

Wo Frauen die Fäden ziehen

Wie Frauen die Wiener Salonkultur prägten, beleuchtet eine Schau im Jüdischen Museum.

Text: Daniela Tomasovsky

Sie ist wohl eine der bekanntesten Salonnièren ihrer Zeit: die Schriftstellerin, Journalistin und Kritikerin Berta Zuckerkandl. Dabei war die Bewirtung bei den von ihr organisierten Zusammenkünften eher spärlich: Als Pionierin der Emanzipation waren ihr Gespräche über Kunst und Politik wichtiger als kulinarische Nebensächlichkeiten. „Die Wiener Salonkultur wurde von Frauen geprägt - ob als Gastgeberinnen in den frühen Salons Ende des 18. Jahrhunderts oder als Impulsgeberinnen in den Reformsalons", erzählt Astrid Peterle, die gemeinsam mit dem Kuratorenteam des Jüdischen Museums die Ausstellung „The Place to Be. Salons als Orte der Emanzipation" gestaltet hat. In einer Zeit, in der Frauen die öffentliche Bildung verwehrt war, ermöglichte der Salon den Gedanken- und Meinungsaustausch zumindest im privaten Rahmen. Wobei der Kuratorin ein nostalgisch-verklärter Blick fernliegt. „Wir wollen die Salons in all ihrer Widersprüchlichkeit darstellen. Bis 1900 herrschten sehr starre Geschlechterrollen. Die Frauen luden ein, um das Ansehen ihres Mannes in der Gesellschaft zu steigern, und hatten für das Wohlergehen der großteils männlichen Gäste zu sorgen. So war es etwa die Rolle der Gastgeberin, die Leute miteinander ins Gespräch zu bringen." Frauen kamen meist nur in Begleitung ihrer Männer. Erst in den späteren Reformsalons waren auch mehr Frauen als Gäste vertreten. Bei einer Soiree von Berta Zuckerkandl lernte etwa Alma Schindler ihren zukünftigen Ehemann, Gustav Mahler, kennen.

Die Salons waren großbürgerlich-elitäre Einrichtungen, aber mit flachen Hierarchien. „Ob Künstler, Politiker, Bürgerliche oder Adelige - jeder sollte gleich viel gelten. Selbstinszenierung war nicht erwünscht, nur die Kraft der Argumente zählte", berichtet Peterle. Sie waren auch kosmopolitisch. „Zu den Salons gab es keine Einladungen. Sie fanden immer an einem gewissen Wochentag statt, da war Open House für alle, die davon wussten. Es gab einen Kreis von eingeführten Gästen, Habitués, die konnten aber Bekannte mitbringen." ✖

Tipp

„The Place to Be. Salons als Orte der Emanzipation" ist vom 30. Mai bis 14. Oktober im Jüdischen Museum Wien (1, Dorotheergasse 11) zu sehen.

48 Schauplätze

2

Wiener Zeitung 12.7.18

Es glänzen Exzellenzen

Das Jüdische Museum versucht einen Blick zurück auf die Wiener Salonkultur.

Von Christina Böck

„Die Dame, um im Salon zu glänzen, umgibt sich gern mit Exzellenzen." Dieses Zitat von Eduard von Bauernfeld ist in der aktuellen Ausstellung im Jüdischen Museum Wien zu finden. Die dreht sich um die Salondamen des späten 19. und frühen 20. Jahrhunderts, die in Wien den intellektuellen Diskurs ankurbelten.

Den ersten dieser Salons konnte man am Hohen Markt 5 besuchen. Also, gesetzt den Fall, man hatte eine Einladung oder war sonst irgendwie vernetzt mit der Gastgeberin Fanny von Arnstein. Sie stammte ursprünglich aus Berlin und wurde nach Wien verheiratet. Hier fand sie sich nicht mit ihrer Rolle als Ehefrau und Mutter ab, sondern gründete jene Zirkel, in denen sich liberale, aufgeklärte Geister austauschen. Die Ausstellung „The Place to be" erinnert nun an Fanny von Arnstein und viele andere Frauen, die im Schatten der einen Salonière stehen, an die jeder denkt, wenn die Rede von diesem Thema ist: Auch Berta Zuckerkandl ist natürlich in der Schau vertreten, mit einem Raum, der geschickt das berühmte Wiener Werkstätten-Design ihrer Wohnung – diesem „kulturellen Machtzentrum" – visualisiert.

Inspirationsraum

Da gab es zum Beispiel den Salon der Josephine von Wertheimstein. Das Mobiliar des Wohnzimmers der Villa Wertheimstein, das heute dem Döblinger Bezirksmuseum gehört, ist ins Jüdische Museum übersiedelt. Ein schwerer Kerzenleuchter, eine seidig bezogene Bank und Louis-XIV-Sessel vermitteln eine steife „Gemütlichkeit" – dass das museale Ambiente einst als „Inspirationsraum" fungierte, ist heute nur schwer vorstellbar. Dass er es damals war, belegen Briefe, etwa von Ferdinand von Saar, der an die Wertheimstein-Tochter Franziska schrieb: „Frau Fanny, wissen S' mir keinen Stoff?" Oder in literarischen Werken, wie Hugo von Hofmannsthals „Roman des inneren Lebens", der eine großbürgerliche jüdische Familie nach dem Vorbild der Wertheimsteins skizziert.

Die Schau, in der es sich auch lohnt, nach oben zu schauen, weil da unvermutet ein Salonièren-Schaukelstuhl hängt, krankt aber daran, dass sich heute kaum rekonstruieren lässt, was tatsächlich bei den Treffen geschehen ist oder besprochen wurde. Das wird nur bei jüngeren Salons möglich, ein Video zeigt etwa, wie Exil-Juden in Israel das Zusammenkommen nützen, um ihre Muttersprache Deutsch zu sprechen. In Wien hat der Holocaust die Salonkultur ausgelöscht, in Hollywood wurde sie von ausgewanderten Juden wie Salka Viertel oder Eric und Trude Zeisl hochgehalten. In einer Vitrine liegt das Adressbuch der Zeisl, aufgeschlagen bei der Telefonnummer von Igor Strawinsky.

Scheinbare Emanzipation

Der Untertitel der Schau „Salons als Orte der Emanzipation" ist bei manchen Protagonistinnen legitim, wie bei Helene Scheu-Riesz, die in den 20er Jahren in der Frauenbewegung aktiv war und sich mit dem Sesam-Kinderbuchverlag gegen „schwarze Pädagogik" richtete. Oder Eugenie Schwarzwald, die als Reformpädagogin um 1900 Wert darauf legte, junge Frauen zu Selbstbewusstsein zu erziehen. Bei vielen Salonièren des 19. Jahrhunderts war die von der Ausstellung geforderte Emanzipation freilich eine Illusion. In einer Zeit, in der Frauen kaum ein Platz in der Öffentlichkeit zugestanden wurde – ein Foto aus einem Café, in dem nur Männer sitzen, illustriert das –, wurden die eigenen vier Wände zur Scheinöffentlichkeit. Das Zitat von Bauernfeld und die Tatsache, dass die Habitués, also die Besucher der Salons, fast ausschließlich Männer waren, untermauert die These von der weiblichen Selbstermächtigung auch wenig.

Immerhin weist die Schau auch auf die psychischen Folgen der Chancenlosigkeit von Frauen in dieser Gesellschaft hin: Einige der Salondamen kamen mit anonymisierten Patientennamen zu zweifelhafter Berühmtheit – als Fallbeispiele von Sigmund Freud. ✖

Würde heute einem Wartezimmer beim Wahlarzt alle Ehre machen, ist aber eine Darstellung des Salons von „Pionierin" Fanny von Arnstein am Wiener Hohen Markt 5. Foto: Jüdisches Museum Wien

Ausstellung

The Place to be
Jüdischen Museum Wien
bis 14. Oktober
★★★☆☆

2,3

1 Newspaper Article, Kurier, May 2018 'The stage of the free spirit'

2 Newspaper Article, Die Presse, May 2018 'Where women pull the strings'

3 Newspaper Article, Wiener Zeitung, July 2018 'Excellences shine'

Reference link: 4 D

ORF.at 30.5.18

Die Kultur des guten Gesprächs

Porträtfotos, die man verschenkt hat, oder Gästebücher, in denen man gewitzte Bemerkungen hinterlassen hat: Manche Objekte aus der Zeit der Wiener Salons wirken wie analoge Vorläufer von Instagram und Facebook. Zu sehen sind sie in der Salonausstellung „The Place to Be" im jüdischen Museum - die von einer verlorenen Gesprächskultur erzählt, und davon, wie man sie wiederbeleben könnte.

Leicht dürfte es den Kuratorinnen der Ausstellung nicht gefallen sein, die untergegangene Wiener Salonkultur in den Räumen des Palais Eskeles wiederauferstehen zu lassen. Bestand doch die Magie dieser Treffen von Adeligen, Schriftstellern, Künstlern und anderen Wichtigen oder Wichtigtuern des 18., 19. und frühen 20. Jahrhunderts vor allem im gesprochenen Wort. Und das erhält sich eben nicht, um später im Museum ausgestellt zu werden.

„Im Gespräch darstellen, was man ist"

„Im Salon treffen sich die, welche gelernt haben, im Gespräch darzustellen, was sie sind", beschrieb Salonbesucherin Hannah Arendt einmal den Geist der Zusammenkünfte in den Wohnungen wohlbetuchter Gastgeberinnen und Gastgeber. Den Macherinnen (tatsächlich sind es vorwiegend Frauen) der Ausstellung „The Place to Be: Salons als Orte der Emanzipation" ist es trotz allem gelungen, die Atmosphäre dieser Treffen zu vermitteln.

Einen wichtigen Beitrag dazu leisten die Räume selbst. Schließlich ist auch das Palais Eskeles, Sitz des Jüdischen Museums in der Dorotheergasse, ein nobles und geschichtsträchtiges Gebäude. Wenn man nun in diesen Räumen das Interieur des prominenten Wiener Salons Wertheimstein ausstellt, die gepolsterte Sitzgruppe, den schweren Holzschrank mit seinen gedrechselten Säulen, Lampen, Büsten und Ölgemälden, glaubt man, sich einfühlen zu können in die Stimmung der dortigen Get-Togethers.

Foto/Grafik: Jüdisches Museum Wien

Der Salon Wertheimstein auf einer zeitgenössischen Fotografie, Teile der Einrichtung sind in der Ausstellung zu sehen

Sein die Einrichtung erzählt von der rückwärtsgewandten Enge des Biedermeiers: Und man kann sich vorstellen, dass das [illegible]ezige, dunkle Mobiliar die Freigeister und Regimekritiker des Vormärz, die sich im Salon Wertheimstein in der [illegible]ngerstraße und später in Döbling einfanden, erst recht zum subversiven Denken anstacheln: Jeweils sonntags trafen sich hier unter anderen der sozialkritische Schriftsteller Ferdinand von Saar und sein liberal eingestellter Kollege, Eduard von Bauernfeld, aber auch Ringstraßenarchitekt Theophil Hansen und der Maler Hans Makart.

Der Kreis um Josephine von Wertheimstein

Als Salonniere und Gastgeberin wirkte Josephine von Wertheimstein (1820 bis 1894), Tochter aus wohlhabendem Hause und Ehefrau von Leopold von Wertheimstein, Prokurist des Bankhauses Rothschild. Sie konnte ihre Gastgeberinnenrolle aufgrund ihrer privilegierten sozialen Stellung ausüben und genoss sie - auch wenn sie letztlich keine Erfüllung darin fand.

Im Alter verfiel Josephine von Wertheimstein, wie viele Zeitgenossinnen ihrer Gesellschaftsschicht, die hochgebildet waren und doch ohne reale Wirkungsmöglichkeit blieben, in Depressionen: „Das Vegetations-Daseyn, das ich geführt habe, hätte eine Pflanze oder ein Seestern auch führen können", notierte sie kurz vor ihrem Tod.

Salon

Ein Salon war ein gesellschaftlicher Treffpunkt für Diskussionen, Lesungen und/oder musikalische Veranstaltungen vom 18. bis zum 20. Jahrhundert, mit einer Hochblüte zur Jahrhundertwende. Vor allem wohlhabende und gebildete Frauen, oft adeliger Herkunft, betätigten sich als Gastgeberinnen und wurden in dieser Eigenschaft „Salonnieren" genannt.

Wiens berühmte Gastgeberinnen

Wie Josephine von Wertheimstein waren sämtliche Organisatorinnen der Wiener Salons - damals Salonnieren genannt - weiblich, und viele stammten aus wohlhabendem jüdischen Hause, so wie Fanny von Arnstein (1758 bis 1818), von Wertheimsteins Tochter Franziska (1844 bis 1907), Berta Zuckerkandl (1864 bis 1945) und Eugenie Schwarzwald (1872 bis 1940). Der Blick auf ihre spezifisch weibliche Rolle zwischen Emanzipation und Selbstermächtigung ist der Ausstellung ein besonderes Anliegen.

Foto/Grafik: Jüdisches Museum Wien

Berühmte jüdische Salongastgeberinnen, v. l. n. r.: Berta Zuckerkandl, Eugenie Schwarzwald, Franziska von Wertheimstein

In eigenen Bilderserien, die öffentliche Orte des Austauschs im 18. und 19. Jahrhundert - Kaffeehäuser, Billardsalons und Clubs - zeigen, führen uns die Macherinnen der Ausstellung unter dem Titel „Cherchez la Femme" („Such die Frau!") noch einmal vor Augen, dass Frauen von der Öffentlichkeit damals praktisch ausgeschlossen waren. Die halböffentlichen Salons bildeten da eine wertvolle Ausnahme.

Vom Salonsofa auf Freuds Diwan

Einige Frauen, die in den Wiener Salons der Jahrhundertwende das „gezügelte" Konversieren geübt hatten, ließen später übrigens in Sigmund Freuds Therapiestunden die Zügel schießen und machten eine Redekur, so wie Salonbesucherin Anna von Lieben, die als Patientin Cäcilie M. in die Annalen der Psychoanalyse einging.

Es lassen sich viele Querbezüge von der Salonkultur des 18., 19. und frühen 20. Jahrhunderts bis ins Heute herstellen. Am offensichtlichsten ist dabei die Ähnlichkeit einiger Moden von damals mit unseren digitalen Gewohnheiten: Fein gezeichnete Poesiebucheinträge erinnern an Selbstdarstellungen im Profil Sozialer Netzwerke. Porträtfotos, die man in den Salons mit guten Freunden austauschte, bildeten das Pendant zum Selfie auf Facebook. Und dem damals diskutierten, brandneuen Roman entspräche heute die Netzdebatte über die neueste Serie.

Zerstörung 1938 und mögliches Revival

Es ist deprimierend zu sehen, wie die Kultur der Salons durch den Nationalsozialismus zerstört wurde. Fragmentarisch wurden einige Salons im Exil in den USA oder Großbritannien wiederbelebt. Und weil es das Jüdische Museum bei diesem abrupten Bruch nicht belassen will, endet die Ausstellung mit einem inspirierenden, von Anna Mendelson für die Ausstellung produzierten Video, das vor der Kamera einen heutigen Salon inszeniert. Im anregenden Gespräch sieht man neben der Filmemacherin eine Runde von Feministinnen und Feministen, die sich wohlwollend und an der Position des Gegenübers interessiert über ihre Alltagswahrnehmungen austauschen.

Foto/Grafik: Jüdisches Museum Wien

Anna Mendelsons Video „Salon Talk", v. l. n. r.: Dudu Kucukgöl, Gin Müller, Mendelson, Elisabeth Tambwe, Jens Kastner

Man verlässt die Ausstellung wehmütig, aber vor allem inspiriert: Warum eigentlich nicht sich wieder öfter treffen, austauschen, an langen Tafeln oder kleinen Tischen sitzen, essen, trinken und kluge Gespräche führen mit Freunden oder auch mit Unbekannten, statt allein in die Tastatur zu tippen, was man sieht, fühlt und denkt?

1 Article, ORFat, May 2018, 'The culture of good conversation'

Die Presse 5.6.18

Der Ort, an dem man sein muss(te): Der Salon

Jüdisches Museum. Muse, Salonfeministin, Diplomatin - erstmals beschäftigt sich eine eigene Ausstellung mit dem „sozialen Phänomen" des intellektuellen Wiener Salons samt seiner Salonière. Was ist mit dieser Tradition geschehen?

VON ALMUTH SPIEGLER

Er ist ein mythischer Ort, die Keimzelle der seltenen, immer nur kurz anhaltenden Wiener Blütezeiten, in denen „Besitz und Bildung" sich vereint haben, wie der Vorzeigeexeget des Phänomens „Wien um 1900", der US-Historiker Carl E. Schorske, es formuliert hat: der Wiener Salon. Den es ohne die Wiener Salonière nicht gegeben hätte. Diesem Phänomen, das auffallend oft, jedenfalls vom relevanten Beginn an ein jüdisches war, widmet das Wiener Jüdische Museum jetzt erstmals eine eigene Ausstellung. Bemerkenswert ist sie, und nachdenklich macht sie. Denn je größer die Legende, der vermeintliche Glanz des Vergangenen, desto schäbiger wirkt die Gegenwart.

Gibt es heute noch derartige „Salons", in denen regelmäßig die Spitzen aus Politik, Wirtschaft, Wissenschaft und Kunst zusammenkommen? Wo versteckt sich dieser „the place to be", wie die Ausstellung sich verheißungsvoll nennt. Das gesamte kuratorische Team des Museums hat sie übrigens erarbeitet. Und dennoch nicht viele dieser „places to be" im Heute aufgespürt, musste Direktorin Danielle Spera feststellen. Nur zwei dieser privaten bzw. halb privaten Gastgeber ließen sich auch noch filmen, man lernt dabei: Die heutige Wiener Salonière ist Salonier und Engländer, nämlich britischer Botschafter in Wien. So weit zum Nationalstolz.

Erster legendärer Salon unter Joseph II.

Und zum Klischee. Denn der Ursprung des (intellektuellen) Wiener Salons war preußisch. Er wurde von der 1758 in Berlin geborenen, nach Wien verheirateten Fanny von Arnstein in den ersten Regierungsjahren Josephs II. eingeführt, also in einer Zeit des Aufbruchs nach Maria Theresia, mit der auch Antisemitismus, Prüderie, Zensur geherrscht haben. In Arnsteins Salon aber traf sich die Welt, vor allem während des Wiener Kongresses. Hier kamen ohne Standesunterschiede Politik, Geld, Kunst zusammen. Vorbild dafür war eine Pariser Tradition, die in Berlin und Wien etwa gleichzeitig aufgegriffen wurde, vor allem von jüdischen Kreisen, die damals mehr und mehr Rechte erhielten. Hier befand man sich sozusagen auf neutralem Boden mit dem nötigen prächtigen Rahmen von G[illegible] Geschmack, Geist und Witz. Was ein[illegible] zu gehässigen

Hilde Spiel (porträtiert von Lisl Salzer) schrieb eine Biografie der Salonière Fanny von Arnstein. [Sig.M.Th. Arnbom]

Kommentaren führte. So wurde Fanny von Arnstein als „schöne Hebräerin" bezeichnet, vor deren „Bundeslade" die jungen Wiener Kavaliere knieten. Andererseits sah man sie als „interessanteste Frau Europas". Das würde man auch heute gern tun. Aber: „Sie war es keineswegs. Sie stand nur sichtbar an der Stelle, wo Europa am interessantesten war. Unter den Heroinen der Emanzipation war sie lediglich die erste, nicht die klügste. Sie war ein soziales Phänomen, das allein durch seine Ausstrahlung wirkte", schrieb die Wiener Schriftstellerin Hilde Spiel in ihrer großartigen Arnstein-Biografie von 1962.

Mit einem Video der über ihre minutiöse biografische Aufarbeitung erzählenden Hilde Spiel beginnt diese Ausstellung zu Recht. Dieses Buch war ein Game Changer, würde man heute sagen. Mit ihm begann die Darstellung der Ambivalenz der Wiener Salonièren, die sich bis zum Ende dieser Tradition, bis zu Berta Zuckerkandls Reformsalon im Wien um 1900 durchzieht. Es ist Forscherinnen wie Spiel zu verdanken, dass die Salonière nicht nur als Gesellschaftsdame dasteht, die etwa, so die populärste Arnstein-Anekdote, den Christbaum nach Wien brachte. Auch nicht als verhuschte Intellektuelle. Schon gar nicht als Muse. Auch nicht als Emanze. Sondern vor allem als Diplomatin, wie es Zuckerkandl tatsächlich war, die mit der Familie des französischen Premierministers Clemenceau verschwägert war. So gesehen ist der britische Botschafter tatsächlich ein würdiger Nachfolger.

Ein Ort der gesellschaftlichen Visionen

Jeder Salon aber – war er auch noch so auf eine Kunstgattung ausgerichtet – war auch Hort des Zeitgeists, von liberalem, aufklärerischem bzw. lebensreformerischem Gedankengut. Also ein Ort der Visionen. Die Ausstellung nennt noch die Salons von Josephine von Wertheimstein oder Eugenie Schwarzwald, zeigt zum Teil vollständige Interieurs, bei deren Schwere es einem eng wird. Der Glamour dieser Salons, wenn sie einen hatten (es gibt absurd wenige Berichte darüber, was tatsächlich in ihnen stattfand), bestand sichtlich aus dem Glanz der Geister.

Wenn diese nicht zugegen waren, wurde es sowieso eher entrisch, wie die Pariser Literatin Madame de Staël die durch drei, vier Salons pro Woche flotierende Wiener Gesellschaft um 1800 laut Spiel beschrieb: „Es ist unmöglich, in diesen zahlreichen Versammlungen irgendetwas zu hören, was sich über konventionelle Phrasen erhebt." Im Kopf bleibe nichts als Lärm oder Leere zurück. Die Bosheit, so Spiel, habe Madame de Staël allerdings bei dieser Beschreibung der Wiener Society vergessen. Denn: „Damals wie heute ersetzte in ihr die Malice den Esprit." Das zumindest dürfte sich auch seit den 1960er-Jahren nicht geändert haben – wenn man der Theorie folgt, dass der Wiener Salon sich heute in die sozialen Medien verlagert hätte. Oder ins Fernsehstudio permanent ablaufender TV-Talks. Der Moderator, die Moderatorin als Salonière? Was dann nach Spiels Arnstein-Analyse nur den einen schrecklichen Verdacht zulässt: Wien, nein Europa ist heute nicht mehr die Stelle, der die Welt am interessantesten ist.

„The Place to Be. Salons als Orte der Emanzipation", bis 14. Oktober, Sonntag–Freitag: 10–18 Uhr.

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1 Newspaper Article, Die Presse, June 2018 'The place to be: the salon'

05 - Freud Museum.

SIGMUND FREUD MUSEUM VIENNA

Bezirk: Innere Stadt 9.

Adress: Berggasse 19, 1090 Wien

Architect winned competition SIGMUND FREUD MUSEUM 2020: ARGE Czech/Angonese/ARTEC (Vienna)

Architectural Style: Eclecticism

Year: 1891

Usage: previously dwelling, museum nowadays.

Spatial Quality: natural light, visual experence, materiality

Size: 400 sqm

HISTORY

The Sigmund Freud Museum in Vienna is a museum founded in 1971 covering Sigmund Freud's life story, the museum consists of Freud's former practice and a part of his old private quarters. Sigmund Freud lived for 47 years at Berggasse 19 in Vienna's 9th district, from 1891 to 1938. The former apartment and practice of Sigmund Freud are now furnished as a museum. The museum contains an archive of images containing around two thousand documents, mostly photographs, but also paintings, drawings, and sculptures. The collection consists of almost all of the existing photos of Sigmund Freud and his family, a large number of photos of Anna Freud and photos from psychoanalytic congresses etc.

DESIGN CONCEPT

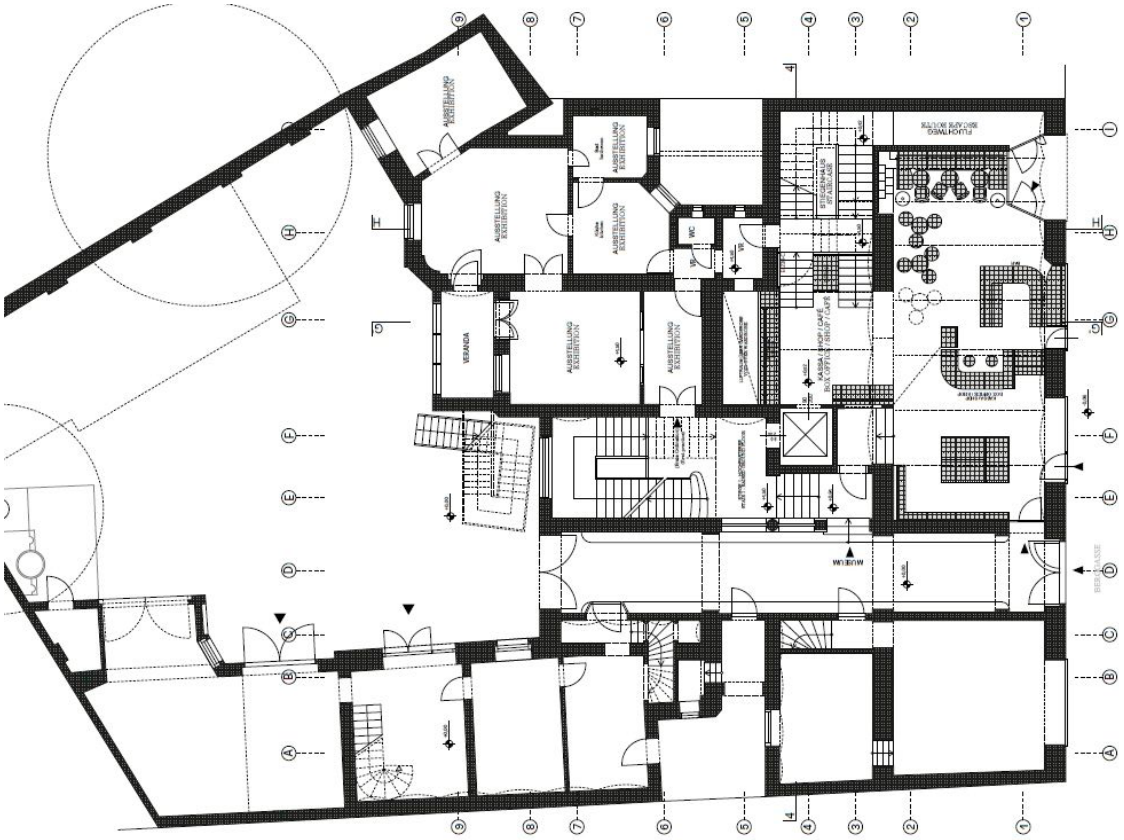
The Sigmund Freud Museum shows original furniture, including the waiting room and a selection from Freud's private collection of antiques, autographs and first editions of his works. It provides an insight into Freud's biography, his cultural surroundings and the emergence of psychoanalysis. Visitors will also see historic films from the private life of Freud and his family, compiled and commented by Anna Freud.

The museum as a place of experience.The new museum concept allows visitors access to the Freud family's private rooms. These rooms give an insight into the family's eventful history and tell the story of the everyday life of a Viennese family at the turn of the century, putting Freud's work in the social context of his day.

The aim of the new concept is to explore the former importance and function of the historic rooms at Berggasse 19. Modern educational instruments ensure appropriate presentation and critical examination of the many different aspects associated with this culturally significant place for a wide public. This includes depicting the historical development of psychoanalysis as the science of the unconscious and its near extinction under Nazi rule and surveying its relevance for, and impact on, society today.

ORTHOGRAPHIC INFOMATION OF FREUD MUSEUM

-FLOORPLANS



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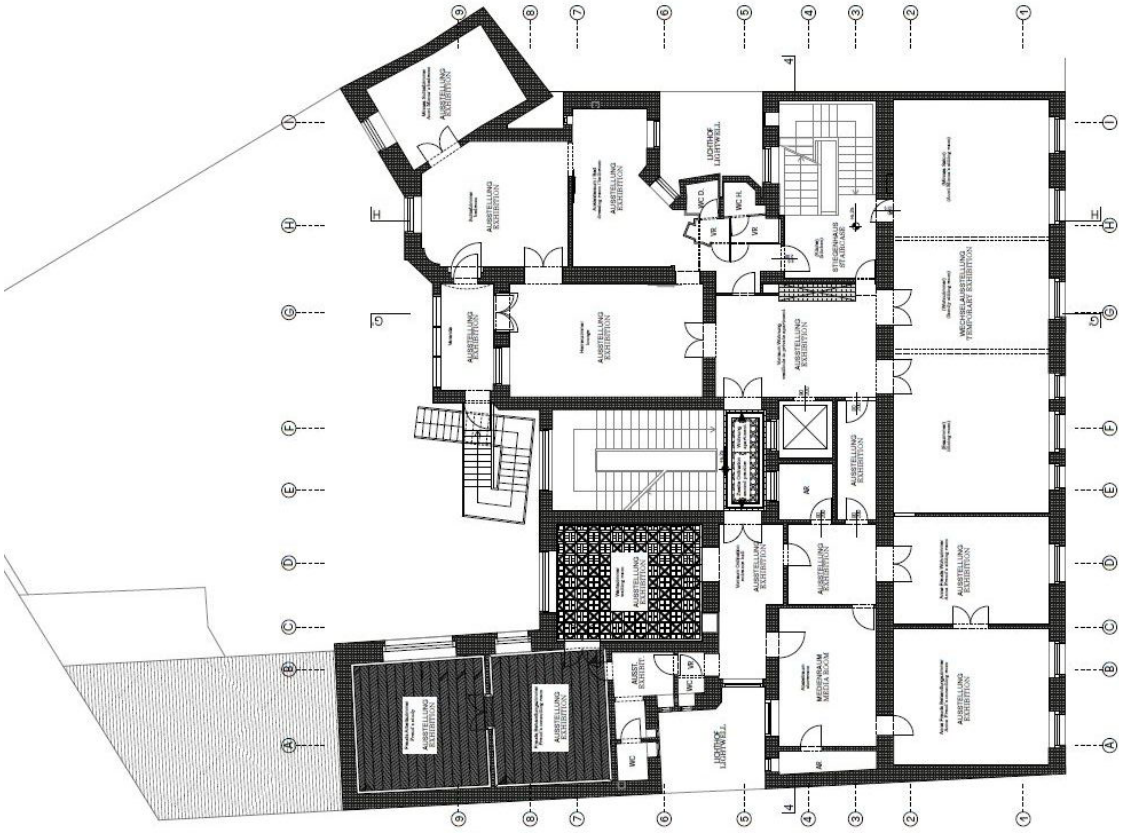


2

1 Ground floor plan of Freud Museum building.

2 First floor plan of Freud Museum.

MATERIALITY OF FREUD MUSEUM

-RESTORE MEMORIES

"The information content of the Sigmund Freud Museum comprises two aspects:
Information about the subject: scientific, historical and biographical information about psychoanalysis and its origins, its creator Sigmund Freud and his family, particularly Anna Freud. This aspect is not tied to the 'Freud house' or certain rooms.
Local and spatial presence: the physical experience of the most important authentic locality where this scientific work and the personal lives of the protagonists took place. In this respect, the house is a museum of itself.

In principle, the aspect of general information and the aspect of the locality itself should not be mingled with regard to presentation. Translated into exhibition terms, this means that information not pertaining to a particular room should generally be removed from the walls. The only information left on the walls will be facts concerning the rooms themselves and their former use, furnishings and their surfaces (and findings regarding conservation and restoration).On the one hand, the pathway through the Museum therefore allows visitors to experience the rooms and their layout, their former use and history, providing information about their one-time appearance, while on the other presenting graduated general information in the form of texts and images.Visitors should to a large extent be left to take their own route; however, they should be able to form a mental map as early as possible that encourages finding their own way back and between different areas."

(Excerpt from the concept of the competition entry by Hermann Czech, Walter Angonese and ARTEC, Bettina Götz and Richard Manahl, 2017)

1

2, 3

4, 5

1 Original doorway to the courtyard, the small sign on the right side leading visitors to the museum upstairs.

2,3 Staircase well and floor tiles show the historical ornaments.

4,5 Original door of Freud's apartment; ornamental glass window.

Reference link: 1I

MATERIALITY OF FREUD MUSEUM

-RESTORE MEMORIES

1, 2

3, 4

5, 6

1, 2 Cloakroom with original funiture; library upstairs.

2,3 Two different patterns of wooden floor in rooms of different function.

4,5 Steel bar behind the main door; the hanging marble lamp.

Reference link: 1I

SIGMUND FREUD MUSEUM 2020

– EXTENSION AND REORGANISATION OF THE MUSEUM AT BERGGASSE 19

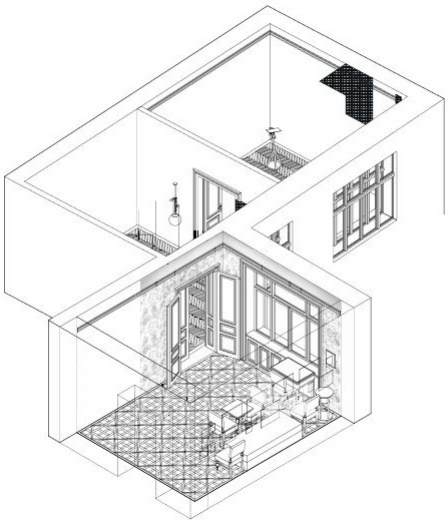
The Project Sigmund Freud Museum 2020 comprises the following measures:

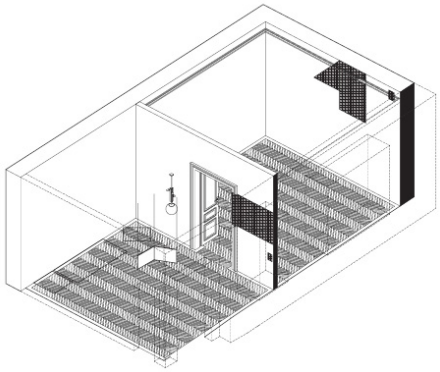
1. Renovation of Berggasse 19
2. Barrier-free access to the museum and library
3. Reorganisation and extension of the museum to cover a surface of 400 m² (4,300 sq. ft)

the renovation will include restoring the façade from the Gründerzeit period to its original condition. New cloakrooms, sanitary facilities, and a Museum café will ensure international museum standards for the more than 100,000 visitors every year. A lift will enable barrier-free access to the public rooms. The renovation work and preliminary work that this will involve will commence straight away and is planned to be finished by 2020.
Among other things, the new Museum concept provides access to the private rooms of the Freud family for the first time. In what was once Freud's office, modern museum facilities along with the original furnishings of the entrance area and waiting room will provide information about the principles of psychoanalysis. Core themes of psychoanalytic practice are displayed in Freud's treatment room. The empty space left by Freud's couch since his flight into exile in London is "occupied" in such a way as to symbolise the losses written by our history.
Along with a room for temporary exhibitions that allows us to focus on current cultural and sociopolitical questions, Freud's former office on the upper ground floor will house a permanent display of the Sigmund Freud Museum's collection of conceptual art, that ranks among the most renowned in Austria, featuring works of Pier Paolo Calzolari, Georg Herold, Joseph Kosuth, Sherrie Levine, Franz West, Heimo Zobernig and many others.

In a balanced and appropriate blend of "revival of historical aspects & modern education" the aim is to showcase the diverse aspects of this extraordinary cultural site and subject them to critical scrutiny.

1,2





3,4

1,2 The originally furnished waiting room of the practice conveys the atmosphere of the turn of the century Freud apartment

3,4 Axonometric drawing of waiting room and exhibation room

SIGMUND FREUD MUSEUM 2020

– EXTENSION AND REORGANISATION OF THE MUSEUM AT BERGGASSE 19

1

2

3

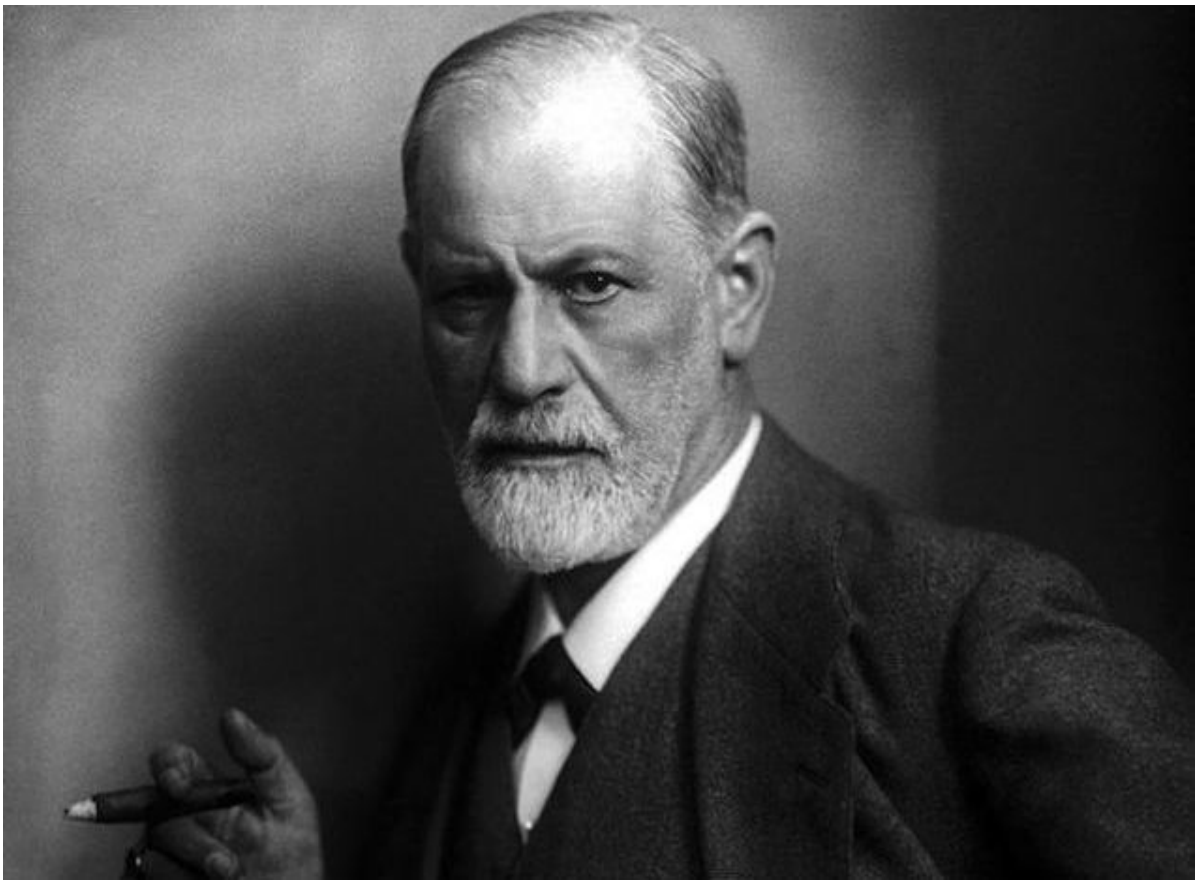
4

1 Today the premises of the former Kornmehl butcher's shop on the ground floor are used as the "Showroom Berggasse 19" to present contemporary art.

2 Freud's treatment room with the empty space left by Freud's couch serves as a vestigial memory space.

3 Special & temporary exhibitions: The aim is to investigate and harness Sigmund Freud's cultural legacy by examining current questions in a range of disciplines of science.

4 Europe's largest research library on psychoanalysis will be entirely housed safely and expertly in the refurbished rooms.



Sigmund Freud

Biography

Tejvan Pettinger

Freud was born 6 May 1856 in Freiberg in Moravia, Austrian Empire(now Příbor, Czech Republic) to Hasidic Jewish parents. Freud was brought up in Leipzig and Vienna, where he attended a prominent school. Freud proved an outstanding student, excelling in languages, and English literature. He developed a love for reading Shakespeare in original English, something he kept up throughout his life.

At the age of 17, Freud joined the medical facility at the University of Vienna to study a range of subjects, such as philosophy, physiology and zoology. Freud graduated in 1881 and began working at the Vienna General Hospital. He worked in various departments, such as the psychiatric clinic and also combined medical practice with research work – such as an influential paper on aphasia (1891) and the effects of cocaine (1894). Freud was initially an advocate of using cocaine for pain relief, though he later stopped advocating its use – as its dangers became increasingly known. Freud was also an early researcher in the field of cerebral palsy. While working in different medical fields, Freud continued his own independent reading. He was influenced by Charles Darwin's relatively new theory of evolution. He also read extensively Friedrich Nietzsche's philosophy. Other influences on Freud included works on the existence of the subconscious, by writers such as Brentano and Theodor Lipps. Freud also studied the practice of hypnosis, as developed by Jean-Martin Charcot.

In 1886, Freud left his hospital post and set up his own private clinic specialising in nervous disorders. An important aspect of Freud's approach was to encourage patients to share their innermost thoughts and feelings, which often lied buried in their subconscious. Initially, he used the process of hypnosis, but later found he could just ask people to talk about their experiences. Freud hoped that by bringing the unconscious thoughts and feelings to the surface, patients would be able to let go of repetitive negative emotions and feelings. Another technique he pioneered was 'transference' where patients would project negative feelings of other people on to the psychoanalyst. Freud himself wrote about the personal cost of delving into the darker aspects of the subconscious

"No one who, like me, conjures up the most evil of those half-tamed demons that inhabit the human beast, and seeks to wrestle with them, can expect to come through the struggle unscathed." Freud – Dora: An Analysis of a Case of Hysteria (1905)

Freud also placed an important stress on getting his patients to write down their dreams and use this in the analysis. Increasingly he used the term 'psychoanalysis' to explain his methods.In developing his outlook on psychoanalysis, he also made significant use of his own dreams, depression and feelings from childhood. To Freud, his relationship with his mother was of particular importance – as a child Freud felt he was competing for his mother's affections between his siblings.

Oedipus Complex

Another key element of Freud's work was the importance of early sexual experiences of children. He developed a theory of the Oedipus Complex that children have an unconscious and repressed desire to have sexual relations with the parent of the opposite sex. Freud felt that the successful resolution of this resolution was important for developing a mature identity and sexuality.

Dreams

In 1899, he published 'The Interpretation of Dreams' in which, he criticised existing theory of dreams, placing greater emphasis on dreams as unfulfilled wish-fulfilments. He later applied his theories in a more practical setting, which generated a larger readership among the general public. Important works include The Psychopathology of Everyday Life (1901), Jokes and their Relation to the Unconscious (1905), and Three Essays on the Theory of Sexuality, published in 1905.

From the early 1900s, Freud's new theories became increasingly influential – attracting a range of followers, who were interested in the new theory of psychology. Other important members of this group included Wilhelm Stekel – a physician, Alfred Adler, Max Kahane, and Rudolf Reitler. All five members were Jewish. The group discussed new papers, but it was Freud who was considered the intellectual leader of the burgeoning psychoanalysis movement. By 1908, this group had become larger and was formalised as the Vienna Psychoanalytic Society.

In 1909 and 1910, Freud's ideas were increasingly being spread to the English speaking work. With Carl Jung, Freud visited New York in 1909. In an apocryphal remark – Freud is rumoured to have remarked to Jung on arriving in New York "They don't realize that we are bringing them the plague." The trip was a success with Freud awarded an Honorary Doctorate from Clark University, Ma. This led to considerable media interest and the later formation of the American Psychoanalytic Association in 1911. However, as the movement grew, there were increasing philosophical splits, with key members taking different approaches. Carl Jung left the movement in 1912, preferring to pursue an 'analytical psychology'. After the First World War, Adler and Rank both left for different reasons. However, Freud and the field of psychoanalysis continued to grow in prominence. In 1930 Freud was awarded the Goethe Prize for his contributions to German literature and psychology.

After the mid-1920s, Freud also increasingly tried to apply his theories in other fields such as his history, art, literature and anthropology. Freud is often considered to take a pessimistic view of human nature. In Civilization and Its Discontents (1930), Freud declared "I have not the courage to rise up before my fellow-men as a prophet, and I bow to their reproach that I can offer them no consolation…"

Nazi Persecution

In 1933, the Nazi's came to power in Germany, and Freud as a Jewish writer was put on the list of prohibited books. Freud wryly remarked "What progress we are making. In the Middle Ages they would have burned me. Now they are content with burning my books."

The Nazi's often burned his books in public. In 1938, Hitler secured an Anschluss of Germany and Austria which placed all Jewish people in great peril, especially intellectuals. Freud, like many in his position, hoped to ride out the growing anti-semitism and stay in Austria. However, in March 1938, Anna Freud was detained by the Gestapo and he became more aware of how dire the situation was. With the help of Ernest Jones (then president of the IPA), Freud and 17 colleagues were given work permits to emigrate to Britain. However, the process of leaving proved tortuous with the Nazi party seeking to gain 'exit levies'. Freud needed the help of sympathetic colleagues and friends to hide bank accounts and gain the necessary funds. When leaving Austria, Freud was required to sign a document testifying that he had been well and fairly treated. He did so, with a dry wit, adding in his own hand: "I can most highly recommend the Gestapo to everyone."

Freud finally managed to leave Austria on 4 June by the Orient Express, arriving London, 6 June. (As a footnote, Freud's four elderly sisters did not manage to escape Austria, and would later die in concentration camps. For the remaining years of his life, Freud lived at Hampstead, England, where he continued to see patients and continue his work. In 1923, Freud had been diagnosed with cancer (a result of his smoking habit). Surgery was partially successful, but by 1939, the cancer of his jaw got progressively worse, putting him in great pain. He died on 23 September 1939. In 1886, he married Martha Bernays; they had six children. Martha's sister Minna Bernays also joined the household after her fiance died.

On religion

Although of Jewish ethnicity, Freud rejected conventional monotheistic religion as being an illusion and just a necessary step in mankind's evolution. However, in Moses and Monotheism, Freud acknowledged that religion had played a role in encouraging investigation into the unknown.

Legacy of Freud

Freud was instrumental in the growth of psychoanalysis. His theories have proved controversial, but have often served as a reference either for those who support Freud or those who take an alternative view. But, despite the immense influence of Freud, his views are increasingly questioned by people who reject the importance he attached to childhood sexuality. Also, contentious is Freud's idea that humans are afflicted by a destructive 'death impulse'. Others criticise Freud for his lack of scientific enquiry – rather trusting to his own judgement and intuition.

Feminism

Freud's worked on many female patients, and many of his case studies involve Viennese women. He famously remarked:

"The great question that has never been answered, and which I have not yet been able to answer, despite my thirty years of research into the feminine soul, is 'What does a woman want?'"

In the 1960s and 70s, the feminist movement was highly critical of Freud's theory. Simone de Beauvoir criticised psychoanalysis in her book "The Second Sex". In the Feminine Mystique, Betty Friedan considered Freud to have a 'Victorian view' of women. However, despite the great controversy surrounding Freud's theories, many believe him to be one of the most original and influential thinkers, who spawned a range of different approaches to issues of the subconscious, personal relationships and dreams.

Freud Theory

Summary

Alain de Botton

Freuds' investigation into the strange unhappiness of the human mind. His work shows us that the conscious, rational part of the mind is, in his words, "not even master in its own house." Instead, we are governed by competing forces, some beyond our conscious perception. We should attend to him-–however strange, off-putting, or humorous some of his theories may seem–because he gives us a wonderfully enlightening account of why being human is very difficult indeed.

Pleasure versus Reality

Freud first put forward a theory about this inner conflict in his essay "Formulations on the Two Principles of Mental Functioning," written in 1911. There he described the "pleasure principle," which drives us towards pleasurable things like sex and cheeseburgers and away from unpleasurable things like drudgery and annoying people. Our lives begin governed by this instinct alone; as infants we behave more or less solely according to the pleasure principle. As we grow older, our unconscious continues to do the same, for "the unconscious is always infantile."

The problem, Freud said, is that as we get older we can't simply follow the pleasure principle, as it would make us do crazy things like sleep with members of own family, steal other people's cheeseburgers, and kill people who annoy us. We need to take into account what he called "the reality principle." Ideally, we adjust to the demands of the reality principle in a useful, productive way: "a momentary pleasure, uncertain in its results, is given up, but only to gain along the new path an assured pleasure at a later time." This is the underlying principle of so much of religion, education, and science: we learn to control ourselves and put away short-term pleasure to achieve greater (and usually more socially-acceptable) pleasure in the long run.

But Freud noticed that in practice, most of us struggle with this. He believed that there were better and worse kinds of adaptations to reality; he called the troublesome ones neuroses. In cases of neuroses, we put aside–or repress–the pleasure drive, but at a cost. We become unhappy or even–in a sense–crazy, but we don't understand the symptoms.

For example, we might struggle to repress our attraction to people who are not our partner. However, this struggle is too painful to experience directly all the time, so we'll unconsciously repress it. Instead, we'll experience delusions of jealousy about our partner, and become convinced they are cheating on us. This is a projection of our true anxiety. It will quell some of our guilt about our wandering eye, but it may also drive us mad. It's an adaptation to the challenges we face–but, of course, it isn't really a very good one.

Freud thought that life was full of these kinds of neuroses, brought on as the result of a conflict between our "id," driven by the pleasure principle, and the "ego" , which rationally decides what we should do about the drives of the id. Other times neuroses come about because of a struggle between the ego and the superego, which is our moralistic side.

In order to understand these dynamics, we'll usually need to think back to the time in our lives that generated so many of our neuroses.

Childhood

Childhood is really the time when we learn different adaptations to reality, for the better or (often) for the worse. As babies, we emerge full of raw, unprincipled desires. As we are raised, however, we are "civilised" and thus brought into line with social reality. If we don't adjust well, trouble will emerge.

First in our psychological history comes what Freud termed the "oral phase," where we deal with eating. We're born wanting to drink from the breast whenever we want. Yet over time, we have to be weaned. This is very difficult for us. If our parents aren't careful (or worse, if they're a little sadistic) we might pick up all kinds of neuroses: internalised self-denial, using food to calm ourselves down, or hostility to the breast. Most of all, we struggle with dependence. If our mothers wait too long, we may grow up to be very demanding and surprised when the outside world doesn't provide everything we want. Or, we may learn to distrust dependence on others altogether.

Then comes the "anal phase" (more commonly known as "potty-training") where we face the challenges of defecation. Our parents tell us what to do and when to go–they tell us how to be good. At this phase we begin to learn about testing the limits of authority. We might, for example, choose to withhold out of defiance. We may then, as adults, become "anally retentive" and excessively tidy. We also might hold back from spending money. Alternatively, if our parents are too permissive, we may test authority and other people's boundaries too frequently. This leads not only to "making messes" as a toddler, but also to being spendthrift and inconsiderate when we are older.

Freud says that the way our parents react matters a great deal. If they shame us when we fail to comply, we may develop all kinds of fears and anxieties. But at the same time we need to learn about boundaries and socially-appropriate behaviour. In short, potty training is the prime time for navigating the conflict between our own pleasure seeking and the demands of our parents. We have to adapt to these demands appropriately, or we'll end up with serious problems.

Next comes the "phallic phase" (it goes until about age 6), where we address the problems of genital longings and newly-emerged, impossible sexual wishes. Freud shocked his contemporaries by insisting that little children are sexual: they have sexual feelings, they get erections, they masturbate, they want to rub themselves on various objects and people (even now, the idea makes people uncomfortable). In Freud's time, the kid would be told to stop it violently; now we tell them this gently. But the point is the same: we can't permit childhood sexuality. For the child, this means that a very powerful part of their young self is firmly repressed.

This is even more complicated because children direct their sexual impulses towards their parents. Freud described what he called the Oedipus complex (named after the Greek tragic figure), in which we are all unconsciously predisposed towards "being in love with the one parent and hating the other." It sounds very strange, but it's worth attending to all the same.

It starts like this: as children, most of us are very attached to our mothers. In fact, Freud says that little boys automatically direct their primitive sexual impulses towards her. Yet no matter how much she loves us, mum will always have another life. She probably has a relationship (likely with our dad) or if not, a number of other priorities that leave us feeling frustrated and abandoned as children. This makes our infant selves feel jealous and angry – and also ashamed and guilty about this anger. A small male child will particularly feel hatred towards the person who takes mum away and also be afraid that that person might kill him. This entire complex–now the word makes sense–provides a huge amount of anxiety for a small child already. (In Freud's view, little girls have it no easier–they just have a slightly different complex).

Then comes the problem of actual incest. Adults should not have sex with children; this is a very serious incest taboo on which society depends. We're not supposed to have sex with people we're related to either. But even though we claim to all be horrified by it, as if incest were simply the last thing on our mind, Freud reminds us that things are never made into a taboo unless quite a lot of people are keen on breaking the taboo in their unconscious. This explains all the hysteria around incest and sex with children–the idea of it is lurking somewhere in the back of our minds.

In order to prevent sex in the family, the child has to be weaned off the desire to have sex with mum or dad. Mum or dad need also to be kind and not make them feel guilty about sex. But all kinds of things can go terribly wrong.

Most of us experience some form of sexual confusion around our parents that later ties into our ideas of love. Mum and dad both give us love, but they mix it in with various kinds of troubling behaviour. Yet because we love them and depend on them, we remain loyal to them and also to their destructive patterns. So for example, if our mother is cold and makes belittling comments, we will be apt nevertheless to long for her or even find her very nice. As a result, however, we may be prone to always associate love with coldness.

Adulthood

Ideally, we should be able to have genital sex without trouble, and in the long term, fuse love and sex together with someone who is kind. Of course, it rarely happens. Typically, we can't fuse sex and love: we have a sense that sex doesn't belong with tender feelings. "A man of this kind will show a sentimental enthusiasm for women whom he deeply respects but who do not excite him to sexual activities," noted Freud, "and he will only be potent with other women whom he does not 'love' but thinks little of or even despises."

Neuroses aren't just created within individuals. The whole of society keeps us neurotic. In his book Civilisation and its Discontents (1930), Freud wrote that a degree of repression and psychological dysfunction is simply the cost of living in a society. Society insists on regulating sex, imposes the incest taboo, requires us to put off our immediate desires, demands that we follow authority and makes money available only through work. A non-repressive civilisation is a contradiction.

Analysis

Freud attempted to invent a cure for neurosis: psychoanalysis. But from the outset, the offering was very limited. He thought the patient should be under fifty, or else their minds would be too rigid. It was very expensive, especially since he thought his patients should come four times a week. And he was quite pessimistic about the outcome: he believed that at best he could transform hysterical unhappiness into everyday misery. Nevertheless, he thought that with a little proper analysis, people could uncover their neuroses and better adjust to the difficulties of reality. Here are some of the things Freud sought to "analyse" in his sessions:

Dreams

Freud believed that sleep was a chance for us to relax from the difficulties of being conscious, and especially to experience what he called wish-fulfilment. It might not seem obvious at first. For example, we might think we dream about failing our A-levels simply because we're stressed at work. But Freud tells us that we actually get these kinds of dreams because some part of us wishes that we'd failed our A-levels, and thus didn't have all the responsibilities of adulthood, our job, and supporting our family. Of course, we also have more intuitive wish-fulfilment dreams, like the ones where we sleep with a beguiling co-worker we had never, in the day, known we liked. Once we wake, we must return to the world and the dictates of our moralistic superego–so we usually repress our dreams. This is why we quickly forget the really exciting dreams we had.

Parapraxes

Freud loved to notice how his patients used words. He thought it was particularly telling when they had a slip of the tongue, or a parapraxis (we now call these revealing mistakes "Freudian slips"). For example, Freud wrote of a man who asked his wife (whom he didn't actually like) to come join him in America. The man meant to suggest that she take the ship the Mauretania, but in fact he wrote that she should come on the Lusitania – which was sunk off the coast of Ireland by a German submarine in WWI, resulting in the loss of all on board.

Jokes

Freud thought that humour was a psychological survival-mechanism. In his Jokes and their Relation to the Unconscious, he explained: "Jokes make possible the satisfaction of an instinct (whether lustful or hostile) in the face of an obstacle that stands in its way." In short, jokes–like dreams–allow us to bypass authority and satisfy wishes.

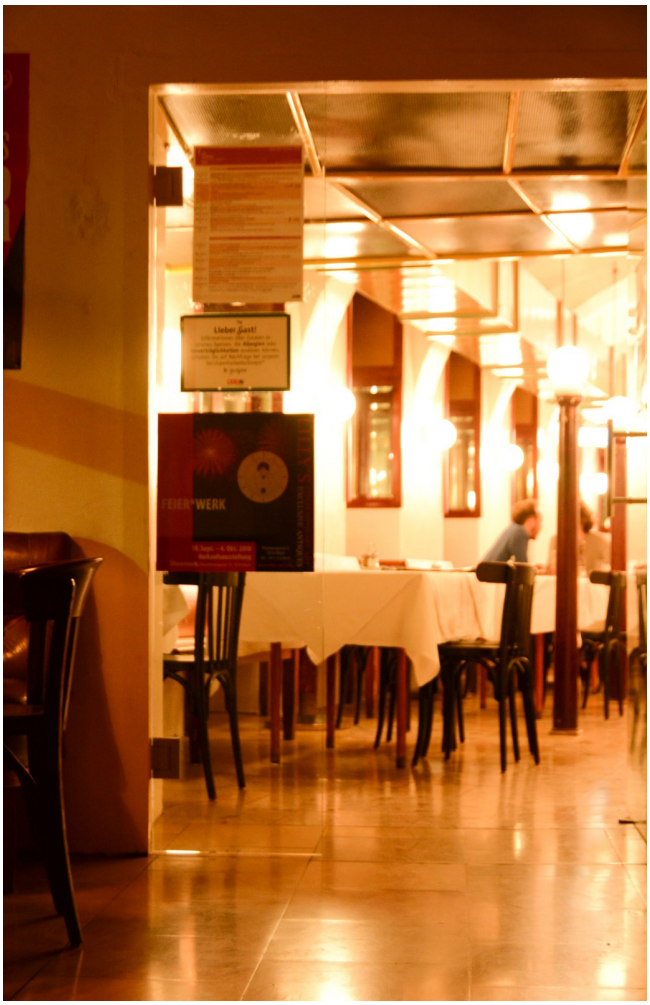
**

In 1933, the Nazis rose to power. "What progress we are making," Freud told a friend. "In the Middle Ages they would have burnt me; nowadays they are content with burning my books." Even he failed to see what the world was up against with the Nazis. Elite friends and a sympathetic Nazi officer helped him and his family escape to London, where he lived for the rest of his life. He died in 1939 of jaw cancer.

Following in Freud's footsteps, other analysts developed new psychoanalytic techniques, and eventually the wide and varied field of modern psychiatry. Much of modern therapy is very different from Freud's, but it began with his premise of discovering the dark and difficult parts of our inner lives and unwinding them, slowly, under the guidance of a trained listener.

We may think we've outgrown him, or that he was ridiculous all along. There's a temptation to say he just made everything up, and life isn't quite so hard as he makes it out to be. But then one morning we find ourselves filled with inexplicable anger towards our partner, or running high with unrelenting anxiety on the train to work and we're reminded all over again just how elusive, difficult, and Freudian our mental workings actually are. We could still reject his work, of course. But as Freud said, "No one who disdains the key will ever be able to unlock the door."

06 - Restaurant Salzamt.



RESTAURANT SALZAMT

Bezirk: Innere Stadt 1.

Adress: Ruprechtsplatz 1, 1010

Architect: Hermann Czech

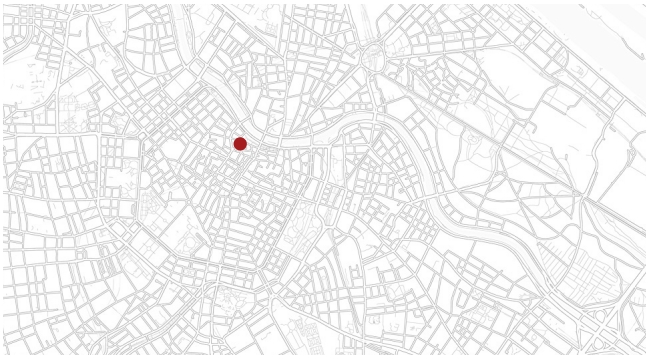
Architectural Style: Jugendstil / Postmodern

Year: 1981 - 1983

Usage: Restaurant.

Spatial Quality: illuminated restaurant space, dim-lit bar space.

Size: xxx



HISTORY

The Restaurant is built inside of the former 'Salzamt', or the Habsburg Monarchy´s salt taxing authority. This was built in 1500 but seized operation in 1824.

Designed by Hermann Czech and built between 1981 and 1983, the restaurant provided a backdrop for our trip's meeting with the architect himself. This informal interview was an enlightening understanding of the inside mind of the designer, where mostly his responses to our questions were that it just "makes sense" to do it that way.

Angled urinals, for user's privacy/modesty.

Framed mirrors, the same as the rest of the restaurant.

TOILETS

When we were learning about the buildings we would be visiting, our tutors commented that the toilets in the Restaurant Salzamt were of interest to visit. "Great toilets, great toilets in there" was the comment made by Mark Pimlott.

When I went to the toilet, however, I was not initially impressed. What was so special about these toilets? They looked just like every other toilet I have visited.

It was only after a moment that I understood the clever design choices made by Hermann Czech to make the space more user-friendly. For example, the angled urinals make sure that users will have their backs to each other, not side-by-side as conventionally. There were angled mirrors to allow users to spot who was entering-leaving the space to check if they were free and even a small angled sink was present in the toilet cubical, to make the process more efficient. This all meant users didn't need to loiter or wait in the space. Sometimes, good design choices are so obvious that we don't even notice that they are present.

Sometimes, good design choices are so obvious that we don't even notice that they are present.

07 - Kleines Café.

KLEINES CAFÉ

Bezirk: Innere Stadt 1.

Adress: Franziskanerpl. 3, Wien, 1010

Architect: Hermann Czech

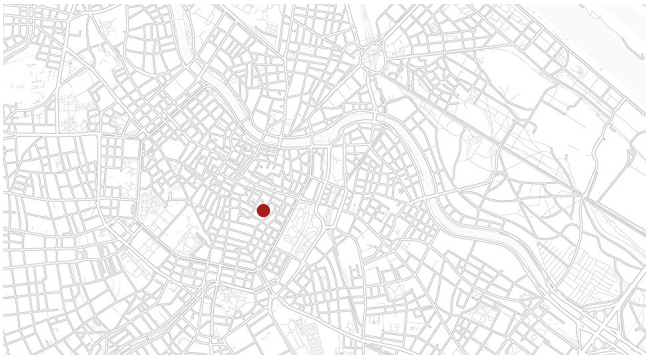
Architectural Style: Jugendstil / Postmodern

Year: 1970; 1973; 1977; 1985.

Usage: Café

Spatial Quality: tight building plan, rich materiality.

Size: xxx sqm



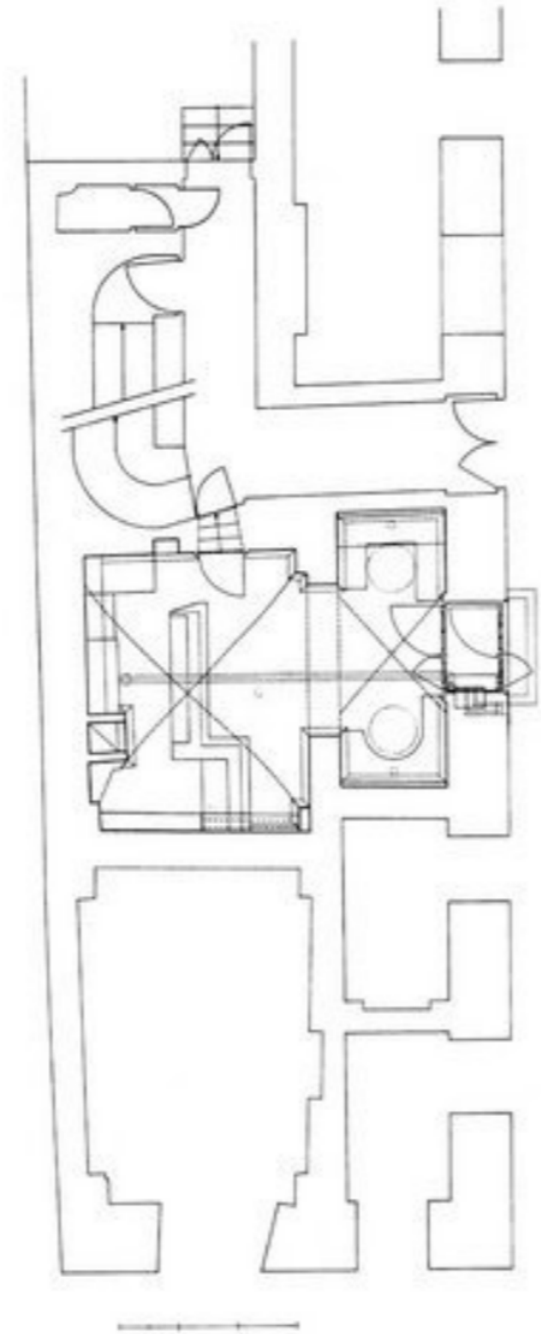
HISTORY
One of the first cafés designed by Hermann Czech and worked on at multiple stages:

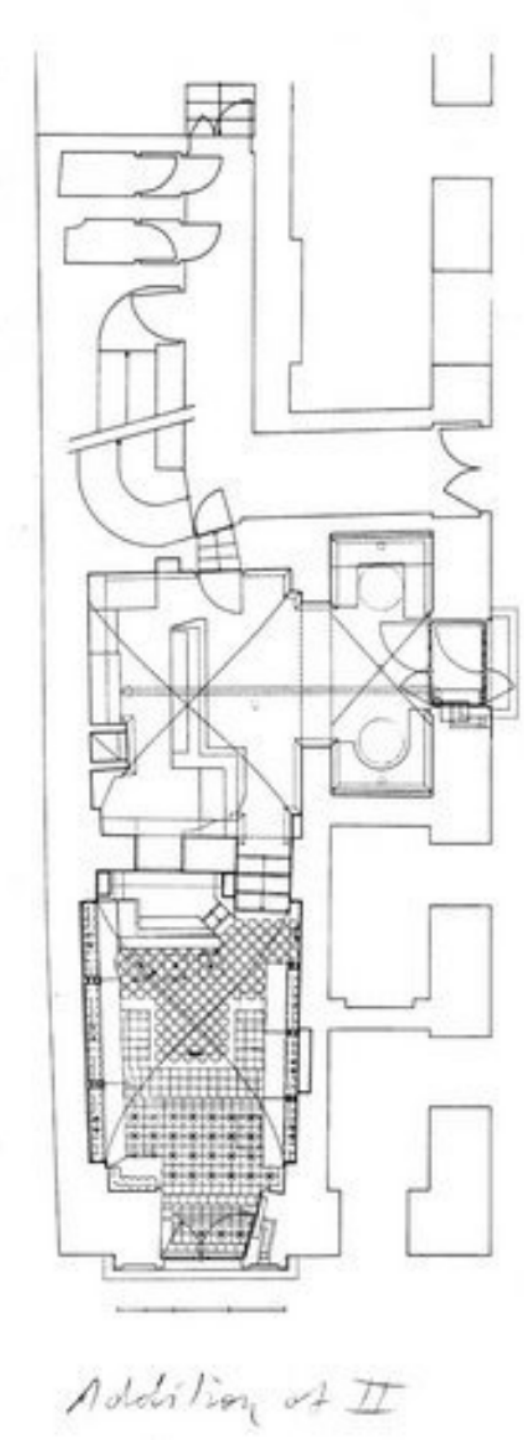
Work started in 1970 at the ground floor, then between 1973-74 there was a newly added upper part; In 1977 the grave stone floor was laid and in 1985 the toilets were added.

This grave stone floor was added with the inscriptions face downwards, as a a specific lower part for locals, which was a response to a proposal by Karl Prantl to pave the Stephansplatz with discarded tombstones.

From the Architect:

> "*Architecture should not bother. The coffee house guest does not need to notice; it could always have been like this.*" (Hermann Czech).





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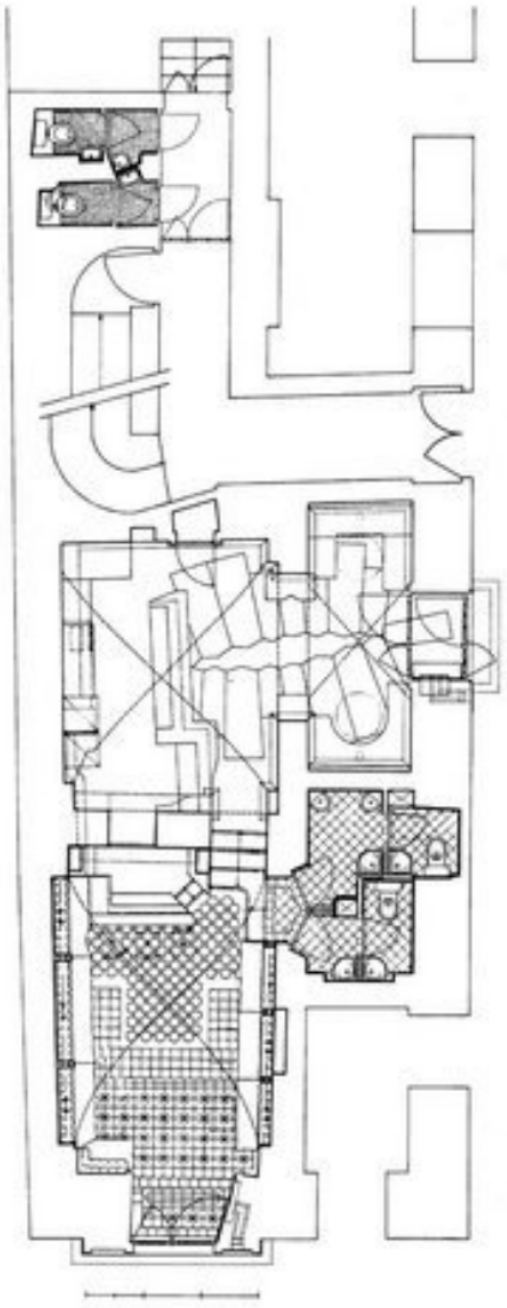
1 Kleines Cafe, Floorplan 1970
Source: nextroom.at

2 Kleines Cafe, Floorplan 1974
Source: nextroom.at



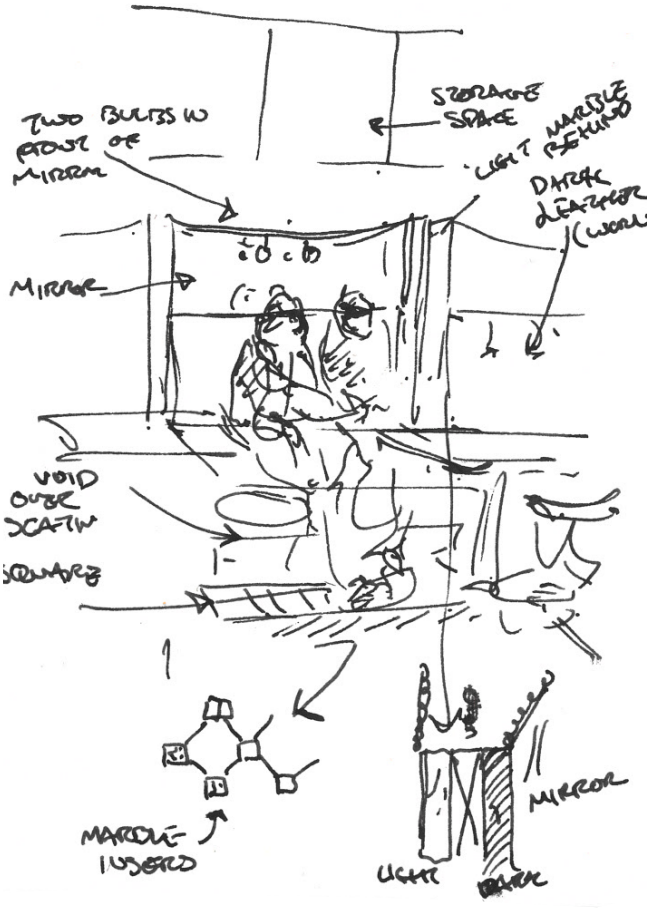
Kleines Cafe, Floorplan 1985
Source: nextroom.at

Reference link: 8B

Kleines Café Hermann Czech 1970-74

lt is the cafe of which the story goes that sightseeing architects could not find it although they were inside.
Architecture should not be a nuisance. The coffee house guest doesn‘t have to notice anything; it could have always been like this. Anyone who wants to, though, should time and again be able to discover things.
In this cafe‘s first room of 1970 a cornice profile by Alberti was introduced. In Austrian context (think of Adolf Loos) the question who was first in modern architecture to use a classical molding is futile anyway.
The laying pattern of the floor in the lower room derives from the ge- ometry of stone slabs cut from derelict tombstones of a traditional shape. lt relates to a classical problem of architecture: the dialectic of longitudinal and centralized space.
(Room II:) A playful use of the vocabulary of tensile structures. The complete system of columns and cables is created by reflection. The pillars on both sides of the room differ in their dimensions of sec- tion.
The seats are arranged in the way of a bench, suggesting an in- formal joining of customers. But the upholstery is split up by the marble pillars into sections, suggesting that an occupied table be respected. So in a period where social behavior of the young gen- eration was flowing between various patterns, both ways of conven- tion could be used.
Almost all visual information is concentrated in a zone below eye level to induce people to sit down. The standing barkeeper also re- mains at the eye level of those seated as a result of the difference of floor levels.
Comfortable upholstered seats, marble, mirrors - clichés of the first class - for a clientele of outsiders (or those who want to be taken for them).

in: architecture and urbanism, Band 554, 2016, S. 114.



Sketch of one booth inside of Kleines Cafe.

THE SPACE

When visiting, there was a strong feeling of both speed and static. If you were a tourist, a traveler, not stopping long, you were subconsciously moved towards the edge to stay longer.

Unlike Loos' American Bar, you could tell from the operation of the space that this was not a place for specific Archi-tourism. We did notice that there were other like-minded design-folk dotted around, but there was still a sense of authenticity preserved in the humble space of the small cafe.

The sketch to the left was drawn in the space, trying to encapsulate as much of the surroundings before my cover was rumbled and we would be asked to leave.

Reference link: 15B, 12C

EXCERPT

Image shows contrasting materiality chosen in the café, dark marble counter-top across the bar with worn timber seats. A sign saying 'Reserved' is placed on the bar stools.

Reference link: 15B, 12C

LIGHT SOURCE
| | | | | | | | |

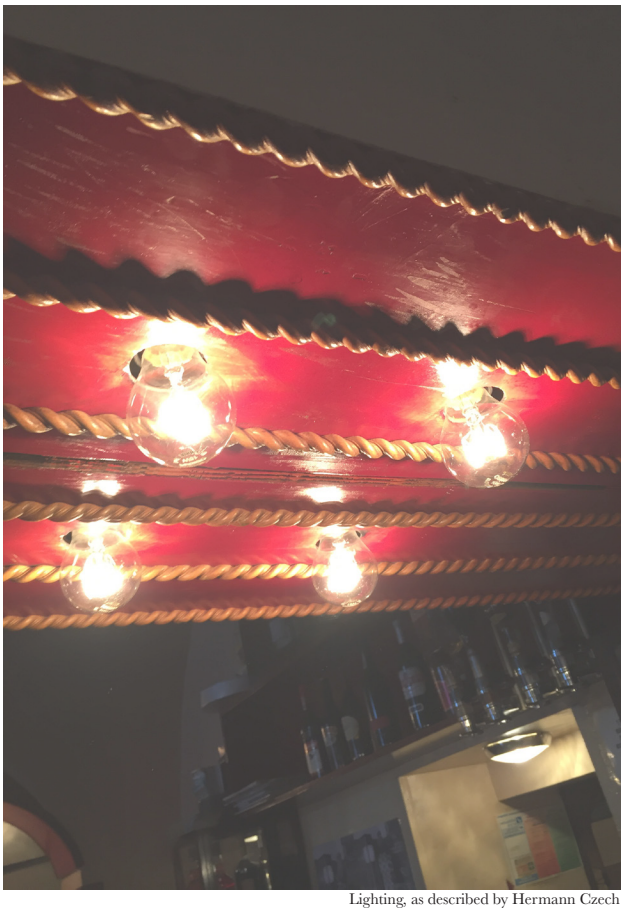
- - - - - - mirror - - - - - -

[Subject]

^
distance
v

\\\\\\\\ diffusion ////////

LIGHT SOURCE



Lighting, as described by Hermann Czech

LIGHTING

When we spoke with Hermann Czech, he described his lighting principle as mimicking that of 'classical paintings'. The subject, in the foreground, with a bright, halo-like light source behind acting to illuminate the back of the head. Then, another light-source placed further a way would diffuse the light evenly across the face, to counter-act the shadows cast by the first lights-ource.

This can be seen in the Kleines Café. The lighting here is a considered act, but also used to define the separate booths where people sit and wait. The two exposed bulbs are placed in-front of a mirror, effectively doubling the light-source, and then natural and incidental lights help to diffuse light more evenly across subjects.

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ADJOINING ROOMS DIVIDED BY THE THRESHOLD

When you enter the room from the main entrance, you do not immediately realize there are two more adjoining rooms behind. The threshold is so minimal in size that you do not aware of it, even if you look at the photo of the interior for a while. The threshold divided the whole cafe into three adjoining rooms rather than just one continuous room that make you feel more enclosed.

1 One of the room viewed from the entrance

2 View from the threshold

Reference link: 8D, 9C, 10C

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LOW-LEVEL VAULT

The low-level vault gives a strong sense of enclosure, but you do not have a feeling of being too enclosed between you and the other guests that you do not know because each sofa seat is divided by the marble pillars, it defined the boundary between you and the other guests.

1 The vault ceiling

2 The little canopy and lighting

Reference link: 8D, 9C, 10C

CAFE CULTURE

"architecture does not just have building materials, structure, light or space as its means, but, first and last, people's actual behaviour. Function' is not something given, determining the design, but it is only created by design." by Herman Czech

A café sets conditions for the guests' behaviour; The role of cafe changes over time according to social codes and specific local cultures, where it holds different forms of public behaviour. Ones' experiences could be negotiated in a space situated between private and public life spheres and between work and leisure.

A home away from home

The emergence of the café in the seventeenth and eighteenth centuries not only introduced new forms of sociability. It also coincided with the emergence of quite another cultural concept, that of domesticity and 'home' as a place, a space and a mode of behaviour. The home of the middle classes was required to provide physical and mental comfort and warmth. Establishments selling coffee often managed to meet these requirements for a domestic environment, where private houses or apartments failed. The coffee 'house' offered what a new urban middle class was gradually learning to expect from the home and in its various forms this proposal of selling not only a beverage but also a warm, cosy and convivial environment became the common model for places of sociability

Offering a range of rooms and fitted with fires and stoves, the coffee house provided an environment that was more spacious, refined and warmer than most homes of the time and that emulated the domestic arrangements.

The Viennese Kaffeehaus

The term Ringstraβencafé was introduced to describe the Kaffeehaus of the late nineteenth century, which refers to a venue for all times of the day. Open from 8 in the morning to midnight, the Kaffeehaus provided a public breakfast room, a place for morning and afternoon coffee and for sociability in the evening. From the 1820s, the Kaffeehäuser were allowed to serve light meals, but these hardly extended beyond sausages. In the Handbuch, the Viennese cafés are described as 'a venue for comfortable pleasure, a Stelldichein [rendezvous], an informal gathering venue for social and private conversation', allowing the promenade through the city, as it were, to be relocated inside.

The central role that the Kaffeehaus played in the organization of the day and the economic life of the city is also stressed in the numerous anecdotes about habitués using the café as their offices and workspaces, supplied with telephone connections and various other services. This pattern of use is reflected in the arrangement of the café rooms and the requirements for access of daylight; the spacious and often high rooms of the Viennese cafés were clearly designed for their use during the day, while more intimate and darker rooms were provided for playing cards and billiards.

Kleines Cafe also respond to the Viennese cafe culture, which bring the domesticity into public interiors, and so the comfy condition to the visitors.

The cloth hanger next to the entrance is one of the ritual domestic furniture, which put in this public living room, to ensure the continuity between entry and taking a seat. Once you select the table and take your seating, you will find the comfortable from not only the soft leather sofa, but also the marble cladded column, which separate the seating into smaller rooms. The dis-alignment of the seating booth and front entrance door bring you a hugh contrast of intimate scale of the booth. The mirror reflects the public street life and create the illusion of space and plausibility of the opening.

All these architectural settings shape the user's behavior in a way that giving them a sense of intimate domesticity.

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1 Interior view of Kleines Cafe

08 - Café Museum.

CAFÉ MUSEUM

Bezirk: Innere Stadt 1.

Adress: Operngasse 7, 1010 Wien

Architect : Otto Thienemann

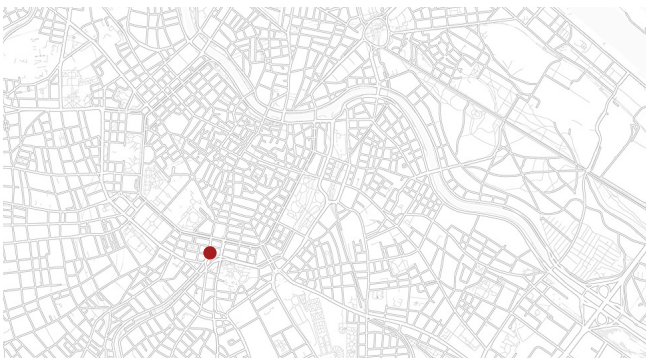
Interior Designer(original): Adolf Loos (1899-1906)

Architectural Style: Eclecticism

Year: 1872

Usage: Cafe

Spatial Quality: materiality, funiture, ornaments



HISTORY

Premiere for Adolf Loos: 1899-1906

Ferdinand Rainer opened the Café Museum in the immediate vicinity of the K & K Hofoper, the Künstlerhaus and the then "wild" Secession. The establishment of the new coffee house was designed by Adolf Loos, placed great emphasis on simplicity. The simple furnishing of bentwood chairs was in complete contradiction to what was then customary plush furniture and triggered a true revolution in the design of coffee houses.

The first brilliant restaurant: 1906-1931

The Pretscher family took over the Café Museum and, with the lifeblood and dedication of a true coffee house dynasty, succeeded successfully in the following decades through two world wars and economically difficult times. In 1911 the young South Tyrolean architect Josef Zotti, a pupil of the legendary Josef Hoffmann, was commissioned to design the Schanigarten (´sidewalk restaurant`).

Josef Zotti focuses on being comfortable: 1931-2003

As the Loos creation showed signs of wear and tear, the architect Josef Zotti was now also commissioned to redesign the interior furnishings. The interior, with its cozy, faux leather booths, has been loved by the guests for more than 70 years. Artists, such as Albert Paris Gütersloh, Ernst Jandl and Friederike Mayröcker felt comfortable there. Since the 1950s, the Café Museum became a public living room and meeting place for artists, students and meanwhile more and more business people.

Back to Loos purism: 2003-2009

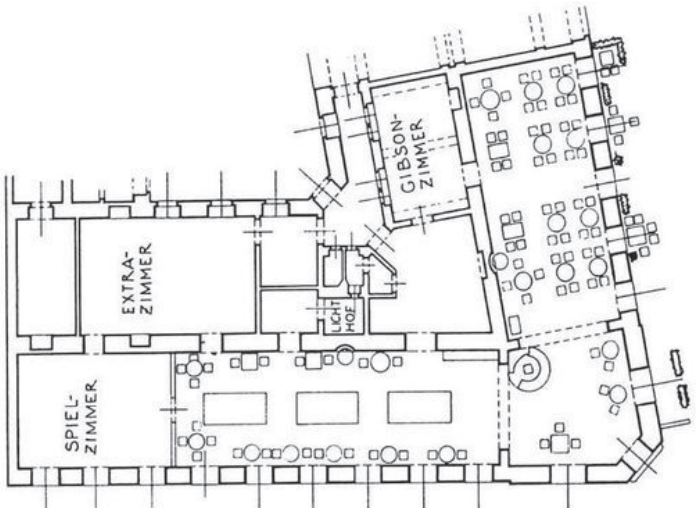
In 2003, however, a serious turning point came for the many regular customers. The Zotti fixtures was removed from the coffee house by a new operator and replaced by replicas from the original Loos-era, which did not really appeal to Viennese guests. The regular guests stayed away, resulting in a dramatic climax with the closure in 2009.

Reference link: 8C, 12C

LOOS INTERIOR DESIGN OF CAFÉ MUSEUM

-CAFÉ NIHILISM

Loos created this simple, unadorned Viennese coffee house in the peak of the Art Nouveau period, very close in both space and time to the exuberant Secession Buiding. The café was nicknamed "Café Nihilism". Heinrich Kulka, Loos' pupil, described it as "the starting point for all modern interior design."
The color scheme of the café is anything but nihilist: light green walls contrasting with red bentwood chairs (which Loos designed), and bright brass rails. The lights are mostly bare bulbs hung by their electric cables, but spaced out by brass rails to give a strong visual effect without overt ornamentation.



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Originally designed for one of Loos' cafés, this chair is light in weight, easy to sit in while drinking a coffee, and easily duplicable. "Elegance, nostalgia and color," were Loos' three concepts of the chair. The curved pieces of wood join at certain points and part at others forming a frame for the body to fit within. The back frame and the back legs are carved from a single piece of wood. Loos uses the playful truncated arches on the seat frame as a type of décor but also for extra stability; form is following function

3

1 Groundfloor Plan of Cafe Museum.

2 Original interior design by Adolf Loos.

3 Chair design by Adolf Loos.

Reference link: 7B

ADOLF LOOS

Austrian architect Adolf Loos is considered one of the fathers of modern architecture. He was born on December 10, 1870 in Brno, Moravia, a region of Central Europe then part of the Austro-Hungarian Empire. The son of a sculptor, he grew up in his father's workshop surrounded by blocks of marble and chisels. After studying on and off, in 1893 he moved to the United States and then London. In 1896, he returned home and settled in Vienna. Loos initially focused on theoretical architecture, developing his vision through a series of articles.

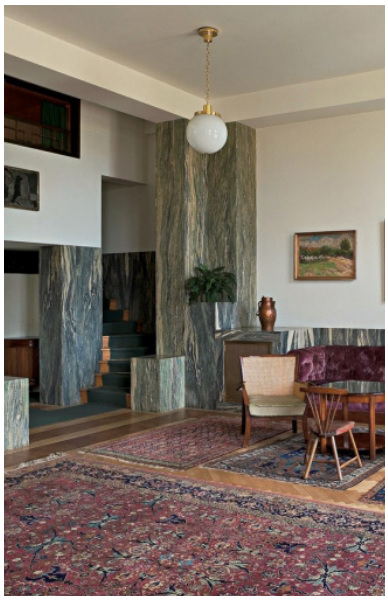
1

He considered architecture to be different from art, maintaining that buildings have the concrete goal of improving man's well-being. He believed that a building's shape and aesthetics should be determined by functional needs, with no additional decoration. His first important project was the renovation of Villa Karma in Montreux, Switzerland in 1903. Drawing on experiences in his father's workshop, he lined the villa's inner walls with marble slabs. By leaving the material unadorned, Loos let the marble speak for itself, making the villa's rooms seem sculpted of stone.

2, 3

Between 1910 and 1912 Loos designed many private homes in Vienna, including the Steiner House and the residence of poet Otto Stössel. In 1913 he built the Scheu house, which was one of the first modern houses to use a flat terraced roof. The Viennese were unaccustomed to plain facades and criticized Loos's buildings. People interpreted the simple building he designed for tailors Goldman & Salatsch, located right in front of the Imperial Palace, as a deliberate provocation. But Loos considered the home first and foremost a refuge meant to protect the privacy of the people living there. This principle led him to develop the Raumplan method.

Raumplan, which literally means "the planning of space," was a new way of approaching the home environment. There were no walls between rooms, rather spaces set at different levels and separated by steps and geometrically-arranged furniture including bookcases, wardrobes and shelves. It was an approach designed to maximize the use of available space and light. In 1924 Loos moved to Paris, where only a few of the buildings he designed were built. One of them was the Montmartre home of Dadaist poet Tristan Tzara. The Moller house in Vienna and the Müller house in Prague employed the Raumplan method to the fullest. They are considered Loos's masterpieces. Loos died on August 23, 1933 in the town of Kalksburg, near Vienna. He was 62. His work had a tremendous influence on important 20th-century architects including Walter Gropius and Le Corbusier.



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1 Photograph of Adolf Loos.

2,3 Interior of Villa Karma in Montreux, Switzerland.

4 Interior of Müller house in Prague.

Reference link: 9A, 9B, 11C,11E,11F, 4D, 12E, 4B, 4D

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A CONTINUOUS ROOM

The Cafe Museum has a L-shaped room, the two sides of the room have almost identical finishes and settings, this consistency links the two sides into one continuous big room. There is no booth seating, threshold or columns inside this open-planed space, everyone in the cafe shares the same atmoshpere.

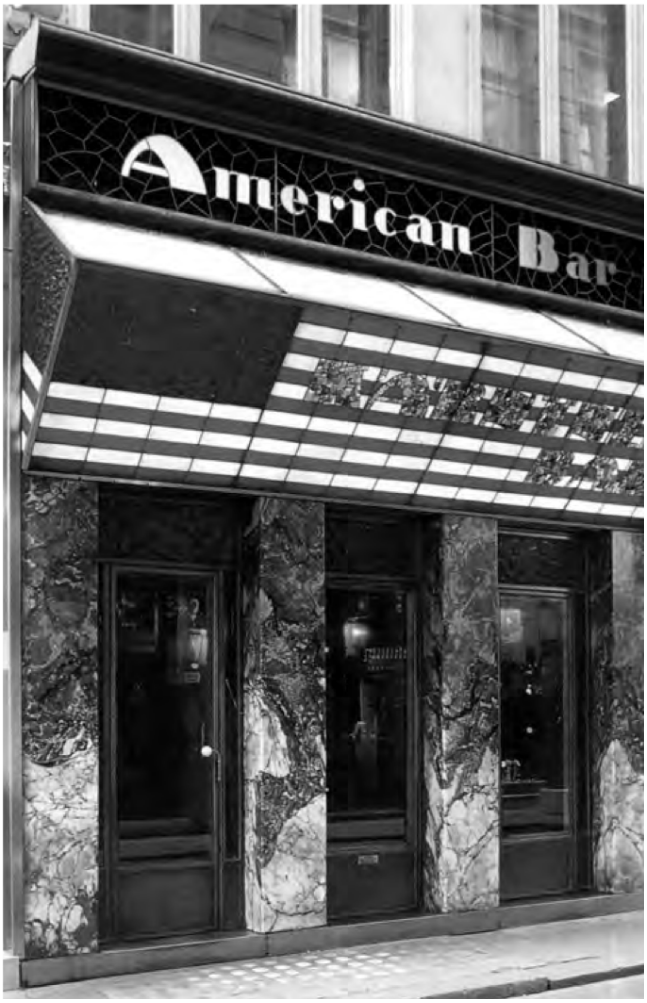
1 View from the entrance of the cafe

2 View to the right side

3 View to the left side

Reference link: 7F, 9C, 10C

09 - American Bar.



AMERICAN BAR (KÄRTNER BAR)

Bezirk: 1

Adress: Krugerstraße 5, 1010 Wien, Austria

Architect: Adolf Loos

Architectural Style: Art Deco

Year: 1908

Usage: Bar

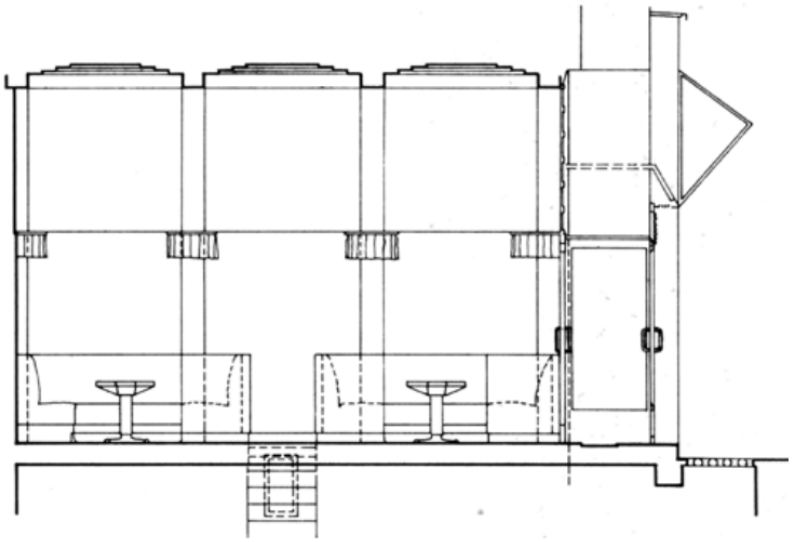
Spatial Quality: sequences, natural light, marble pilasters

Size: 27,72 sqm

HISTORY
Adolf Loos designed the Bar 1908 after his travels to the United States 1893 until 1986. It is one of the early works of the Viennese Modern Architecture. After the first renovation in 1989 by Burkhardt Rukschio the external entrance port was replaced by a reconstructed one of Hermann Czech.

FACTS & FIGURES
From the outside the bar represents itself with its four yellow marble columns which frame the three glass doors. For the main entrance the middle one is used. Above this ensemble a canted fascia with a stylized American flag in colored glass indicates the usage of this special place.
The interior of the Bar only measures 3.5m x 7m exploring the possibilities of spatial boundary and extension of the room, creating an atmosphere which is intimate in a public surrounding..
By combining opulent materials with simple details he is rendering a rich yet modern impression.
Using mirrors that cover the entire with of the wall above the bar and its opposing wall the small rooms seems to be surrounded by a number of independent columns. Loos uses the simple geometry of the columns and beams and arranges them in such a way that he is able to create a visual sensation similar to the one he was able to present in the Building at Michaelerplatz.
The atmosphere is cozy and dimly, but yet by combining the materials marble, onyx, mahogany and brass it gives an masculine impression, recreating the feeling of the time gentlemen identified with “men-only”.

Reference link: 8C, 12C



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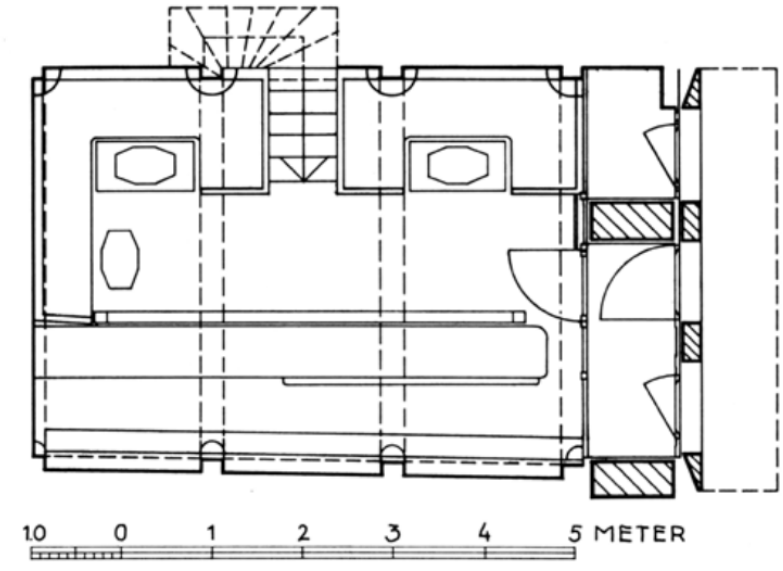

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1 American Bar Section

2 American Bar Floor Plan

Reference link: 8C

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1, 2 Interior of the Amrican Bar after the Opening

3, 4 Interior of the Amrican Bar today
Source: Venity Fair - Vienna's Evening Star

Reference link: 8C

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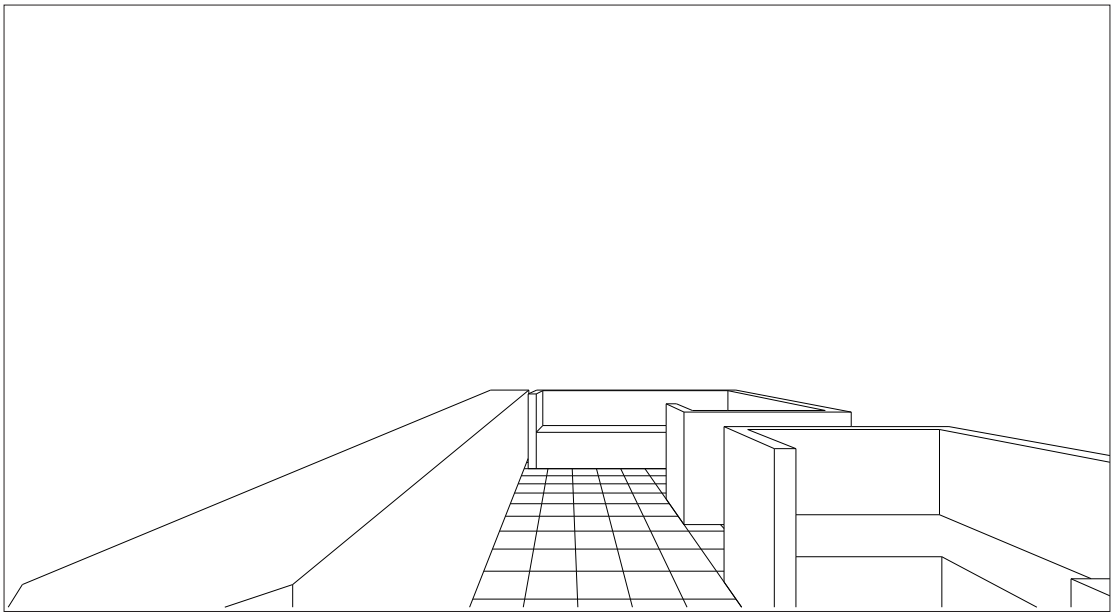
1 Photo of the Interior

Reference link: 7F, 8D, 10C



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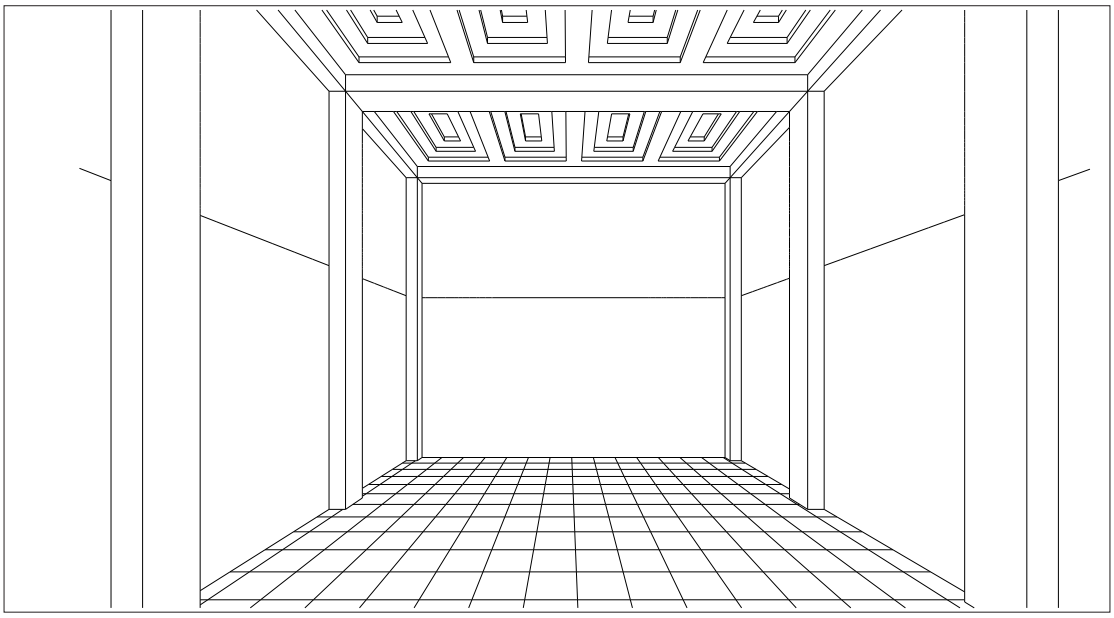

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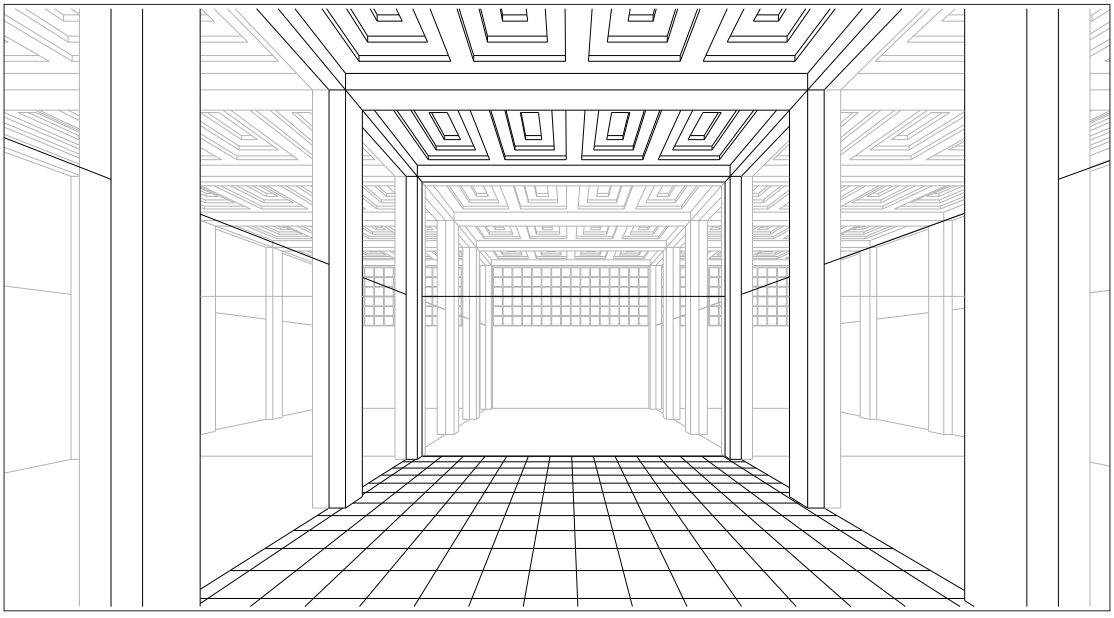

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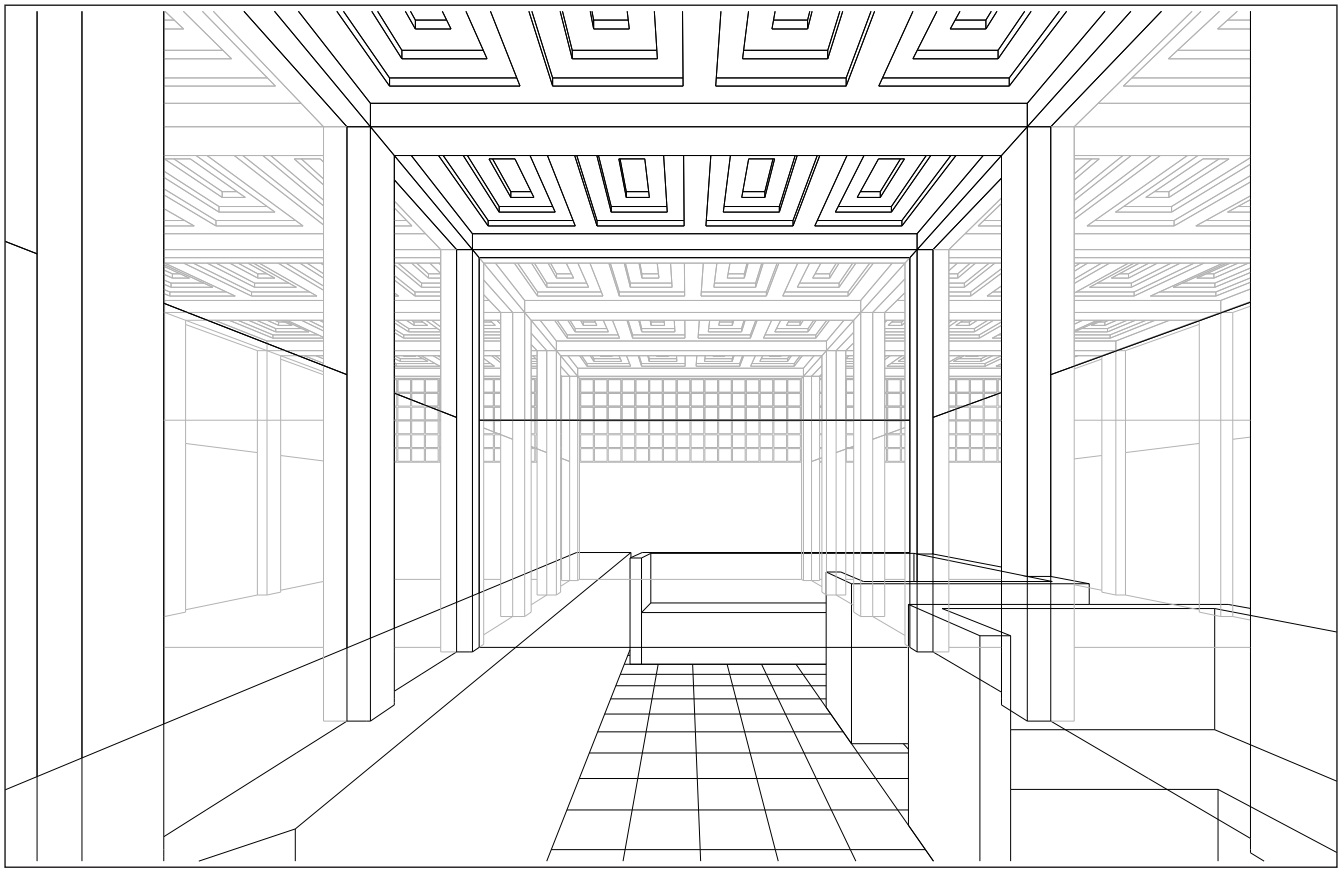
1 The individual room

2 The collective room

3 The mirrored collective room

Reference link: 7F, 8D, 10C



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1 The individual rooms within a collective room within mirrored collective rooms

Reference link: 7F, 8D, 10C

10 - Café Central.

CAFÉ CENTRAL

Bezirk: Innere Stadt 1.

Adress: Herrengasse 14, 1010 Wien, Austria

Architect: Heinrich von Ferstel

Architectural Style: Neo-Renaissance

Year: 1876

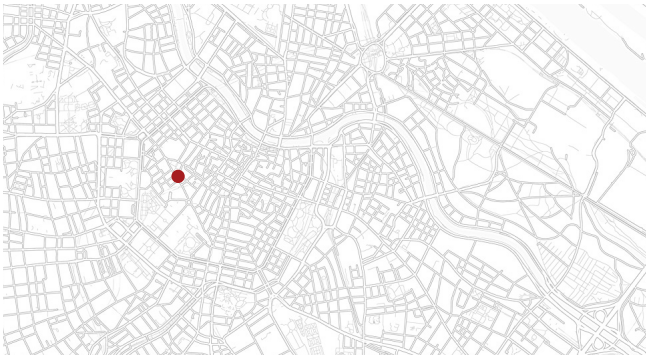
Usage: previously the Vienna Stock Exchange

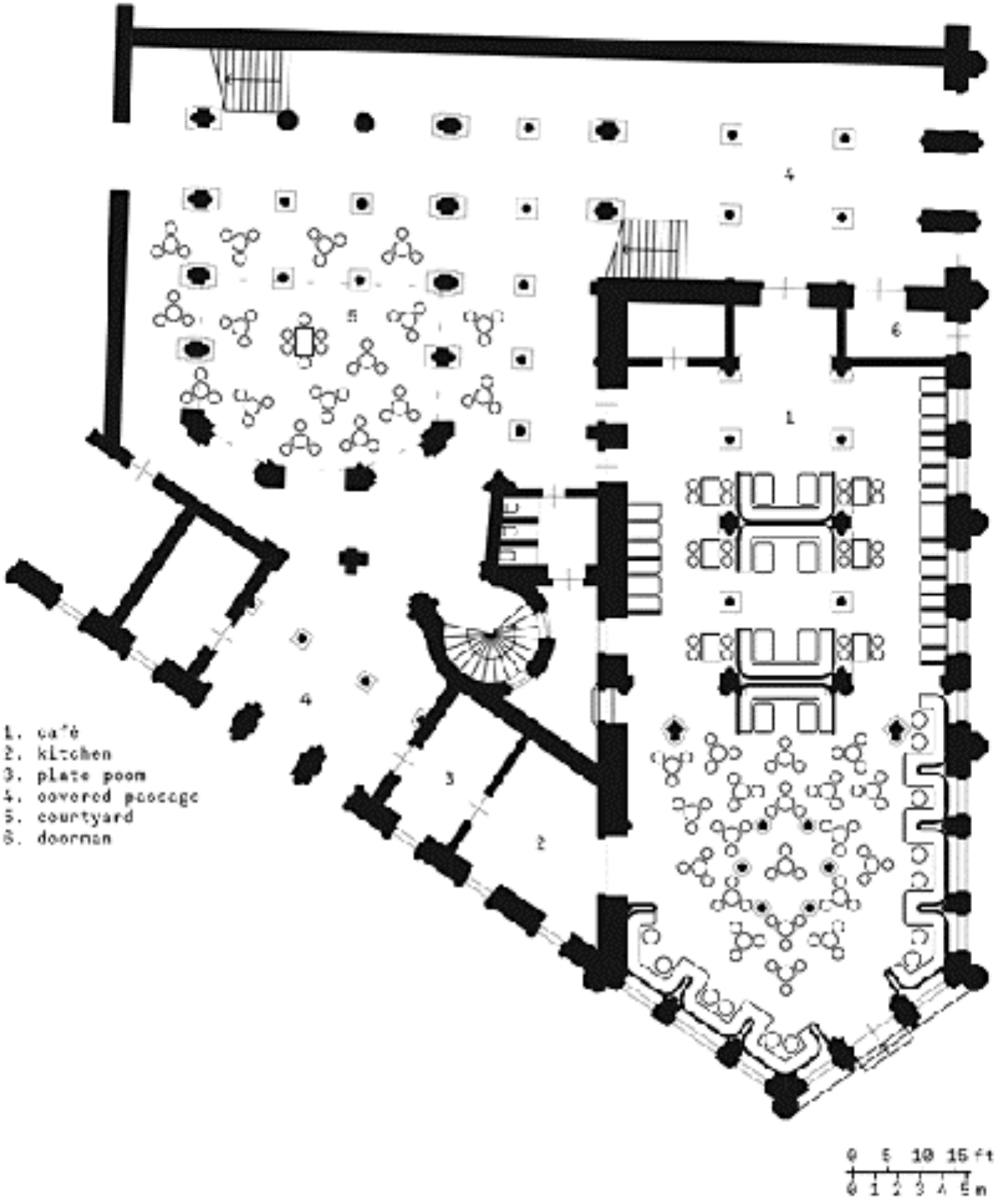
Size: - 130 sqm

HISTORY
The Café Central occupies the ground floor of the former Bank and Stockmarket Building, today called the Palais Ferstel after its architect Heinrich von Ferstel.

The café was opened in 1876, and in the late 19th century it became a key meeting place of the Viennese intellectual scene. Key regulars included: Peter Altenberg, Theodor Herzl, Alfred Adler, Egon Friedell, Hugo von Hofmannsthal, Anton Kuh, Adolf Loos, Leo Perutz, Alfred Polgar, Adolf Hitler, and Leon Trotsky. In January 1913 alone, Josip Broz Tito, Sigmund Freud, Joseph Stalin, Hitler, and Trotsky (the latter two being regulars) were patrons of the establishment. The café was often referred to as the "Chess school" (Die Schachhochschule) because of the presence of many chess players who used the first floor for their games.

The café closed at the end of World War II. In 1975, the Palais Ferstel was renovated and the Central was newly opened, however in a different part of the building. In 1986, it was fully renovated once again.





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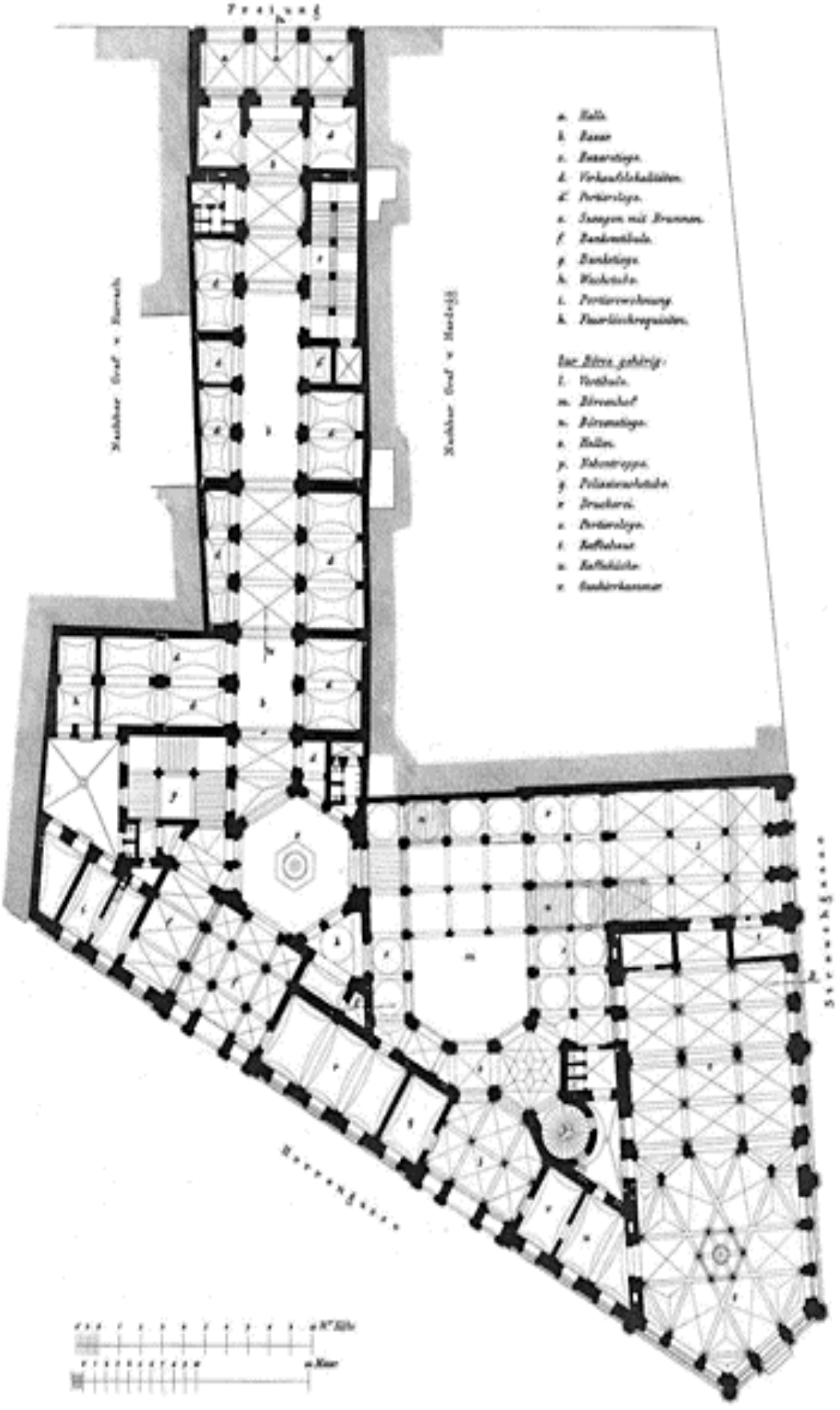
1 Historical floor plan



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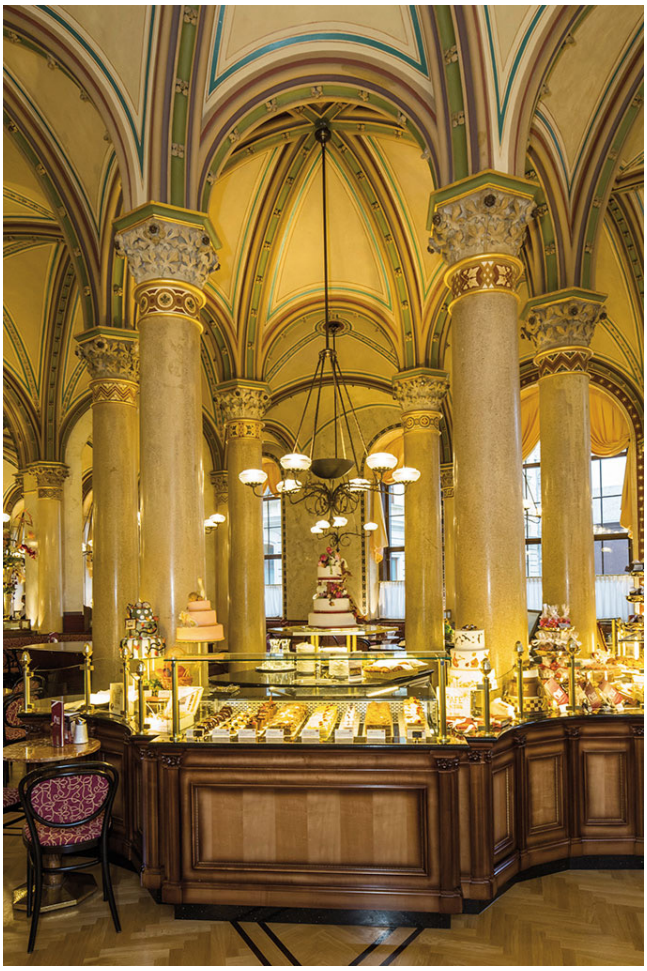
1 Ceiling plan of Palais Ferstel



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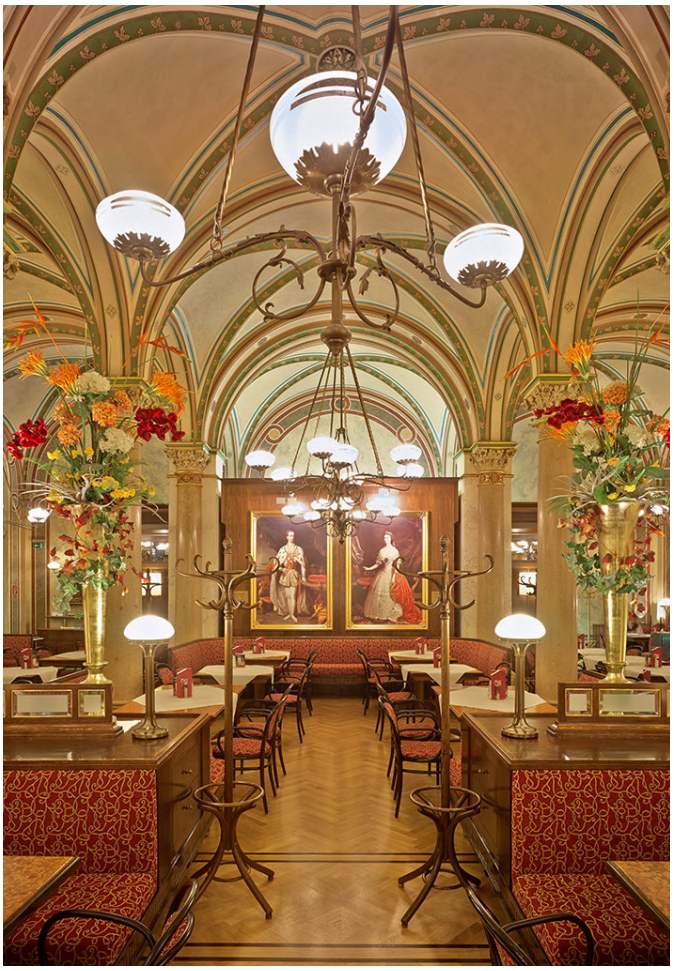

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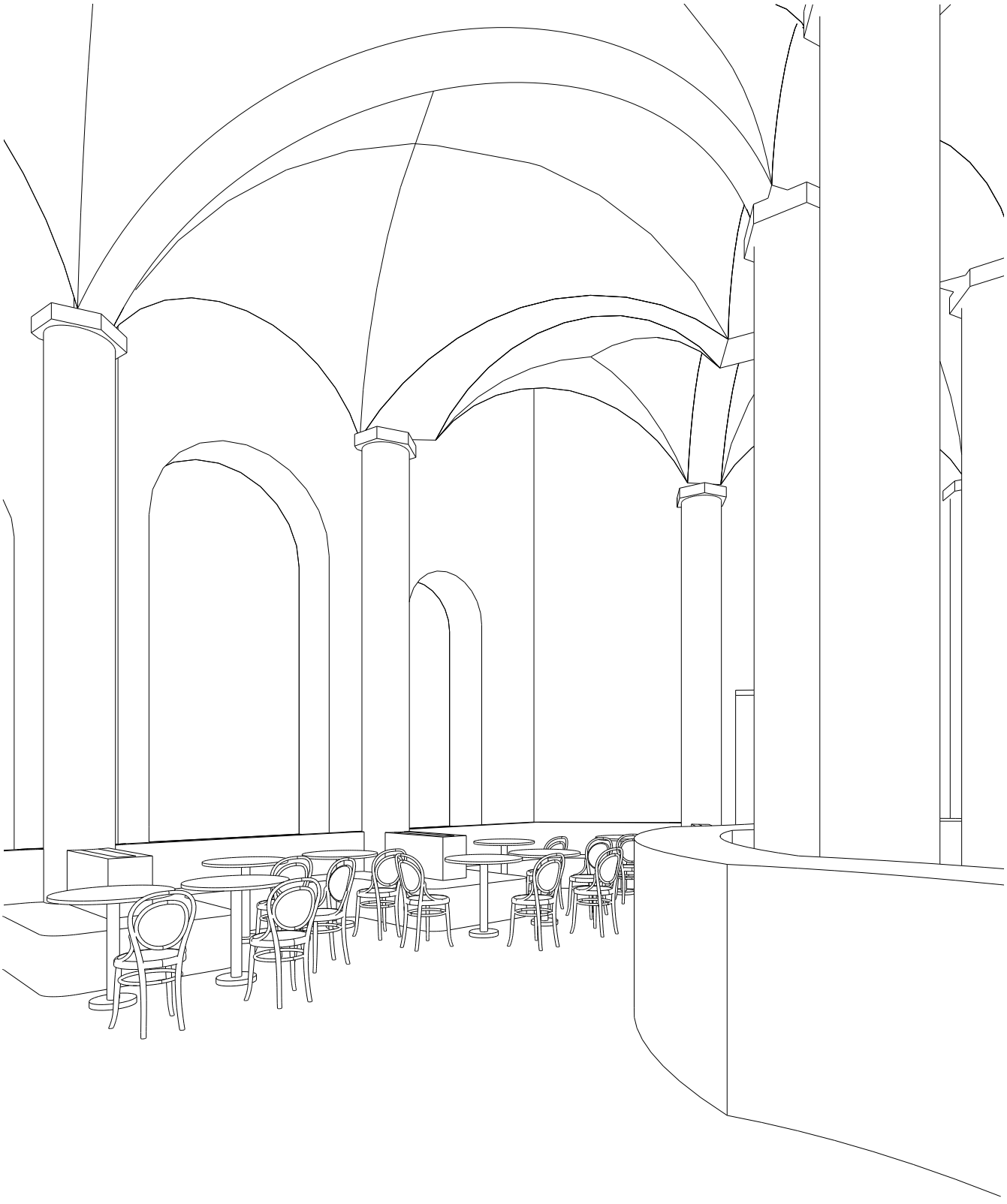
1 Interior view to the central display

2 Interior view to the rear seatings

3 Interior view to the booth seatings near the entrance

Reference link: 7F, 8D, 9C



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1 Sketch, A series of room defined by the vaulted ceiling, columns, and booth seatings

Reference link: 7F, 8D, 9C

11 - Goldmann & Salatsch.

GOLDMANN & SALATSCH (LOOSHAUS)

Bezirk: Innere Stadt 1.

Adress: Michaelerplatz 3 Wien, 1010

Architect: Adolf Loos

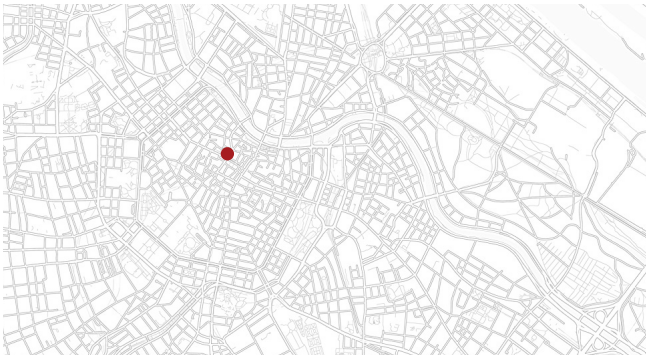
Architectural Style: Secession

Year: 1909

Usage: previously tailor shop, Goldman and Salatsch Gentlemen's Tailors and Outfitters; residential above

Spatial Quality: concrete structure, marble cladding and glass for exterior, timber for interior

Size: 850 sqm



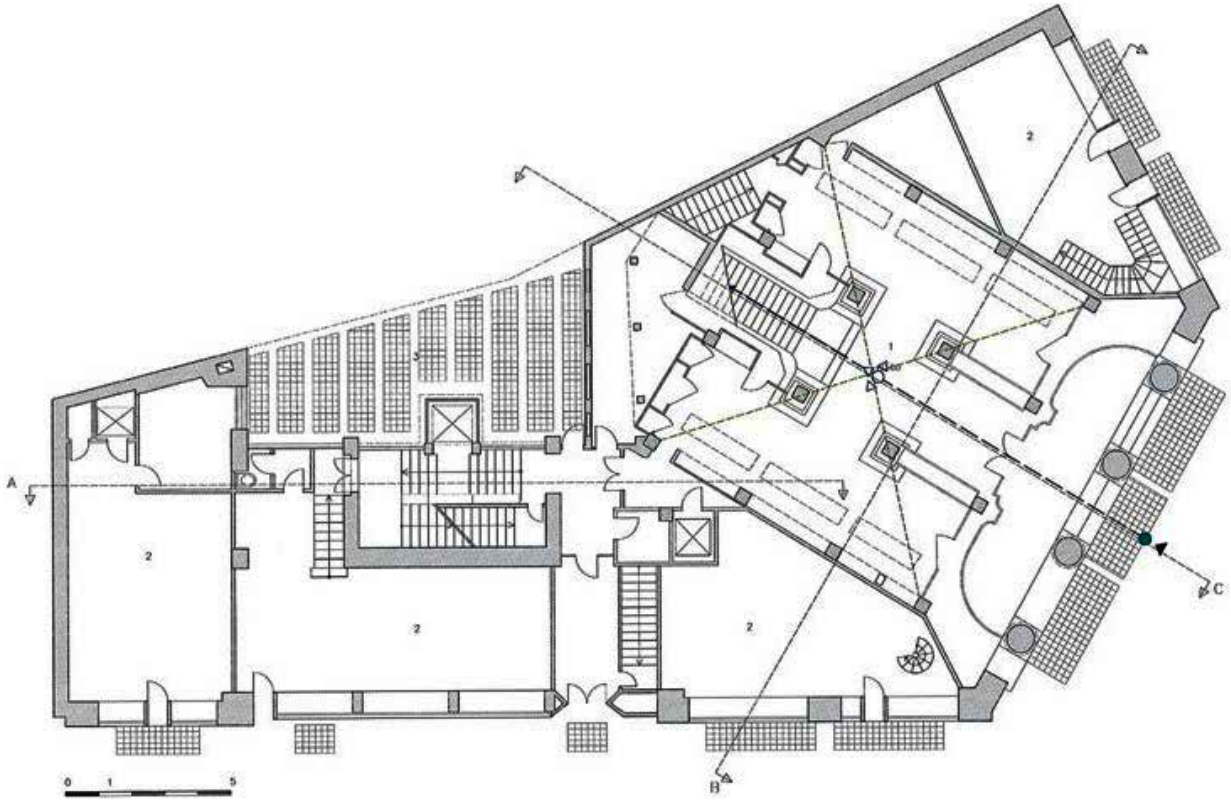
HISTORY

In 1909, the owners of Goldman & Salatsch, Leopold Goldman and Emanuel Aufricht, arranged an architecture competition, but broke it off to award the commission to Adolf Loos who refused to take part in it.

The building stands opposite the former Imperial Palace (the Hofburg), completing the Michaelerplatz with an eight-storey apartment block and department store.

Approached to completion of the building, articles in the press described it as a corn silo and stated that "due to its more than extreme lack of ornament, it comes to everybody's notice" Under the heated debate, the completion of the building delayed until 2012.

FLOORPLAN | SECTION



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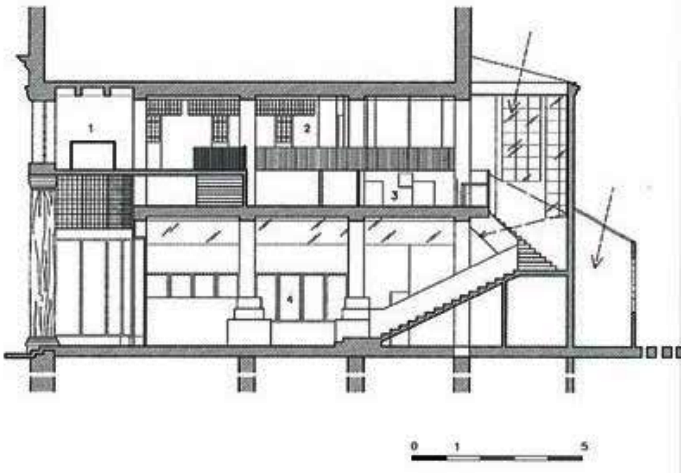

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1 Ground Floor Plan

2 Section across the building

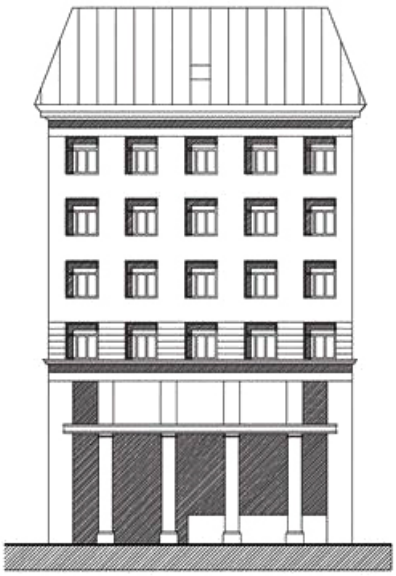
3-5 Interiors photos of Looshaus

ELEVATION

Despite its aesthetic functionalism, the building is not a simple functional buildings - especially in the materials. There is a sharp contrast between the marble-lined facade used at the ground floor and mezzanine levels (Cipollino of Evia and Skyros marble) for the main public interface and the plain plaster facade of the residential floors above.

The Tuscan columns on the street level - intended as an allusion to the portico of St. Michael's Church. Loos severed the relationship of the structural lines between top and bottom, not in the way in which a solid masonry block appears to rest upon the glass of the shop window, but in the way in which such a block resets upon a frieze and colonnade.

Instead of ornaments, there are flower boxes in front of the windows of the upper floors - according to a legend, the shape of these boxes are memories of the archduke's hat and allusion to the Imperial Palace.



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7 , 8

6 South Elevation (Main Entrance, right)

7,8 West Elevation (left) & East Elevation (right) Drawing

EXCERPT

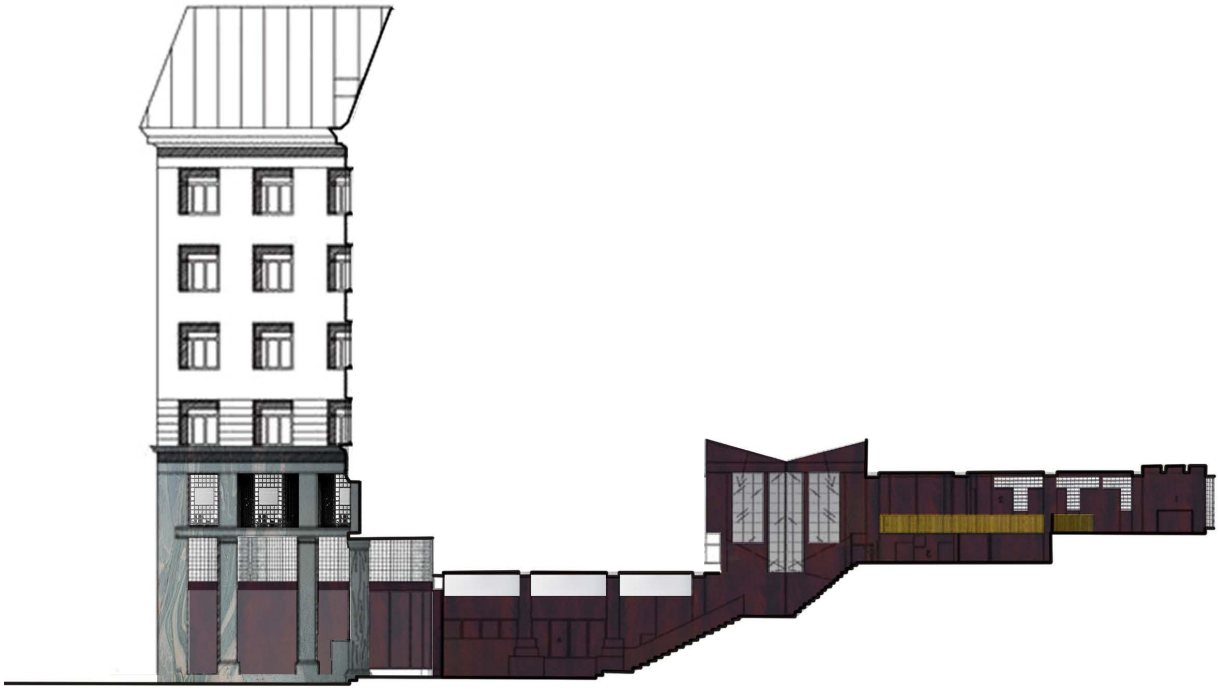
Image shows contrasting materiality chosen in the facade, panels of marble with expressed grain, with a green-orange hue, placed above a darker and denser panel.

Reference link: 12 C, 8C

SEQUENCE OF SPACES

Goldmann & Salatsch is designed with a consideration of sequence from city room to a public interior. Standing at Michaelerplatz, you can see the public commercial facade below the plain painted residential facade. Similar to typical Viennese building, the two lower floors are treated as public interface with marble cladded envelope. Entering into the interiors through double volume colonade, the timber cladded room with high ceiling leads you to the upper floor, where the mezzanine level arranged towards the front entrance side and faced to the Michaelerplatz. And the mezzanine level have the lower ceiling level, which give the most initmate moment along the sequence.

1-6



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1-6 Photos showing Sequence of spaces

7 Unfolded Section - From City Room to Intimate Collective Room

RAUM PLAN

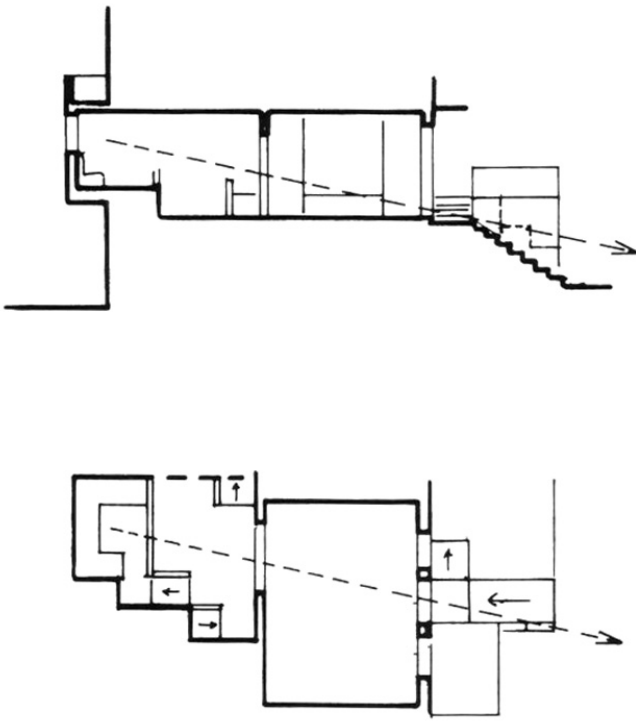
A raumplan is a planning method based on discreet rooms and a dynamic section. This method places great emphasis on the scale of individual rooms and often requires steps into each room or cluster of rooms. The method largely belongs to the architect Adolf Loos and requires a high level of structural awareness and ability to model spaces.

Raumplan is a complex exercise set to avoid the organization in separated floors and structure the space in a sequence of stepped areas while differentiating the height of the ceiling in relation to different functions.

Employing his Raumplan method, he created continuous vertical spaces establishing different heights according to use, while his employment of enfilade established the continuity of the space horizontally. According to Loos, the façade was the masculine face of architecture, the interior, its feminine side.

As Loos explained:

"My architecture is not conceived by drawings, but by spaces. I do not draw plans, facades or sections… For me, the ground floor, first floor do not exist… There are only interconnected continual spaces, rooms, halls, terraces… Each space needs a different height… These spaces are connected so that ascent and descent are not only unnoticeable, but at the same time functional" A.Loos (Shorthand record of a conversation in Pilsen, 1930)



1 , 2

3

1-2 Diagram Drawing of Raumplan Concept for Villa Muller by Adolf Loos

3 View from Living Room toward Dining Room, Villa Muller

Reference link: 8 C

1908 Adolf Loos: Ornament and crime

Adolf Loos (b.1870 in Brno, d.1933 in Vienna) brought back with him to Vienna from his three-year stay in the United States (1893–6) a remark of Louis Sullivan's: 'It could only benefit us if for a time we were to abandon ornament and concentrate entirely on the erection of buildings that were finely shaped and charming in their sobriety'.
From this Loos developed his radical aesthetic purism, which made him a zealous foe of Art Nouveau and the German Werkbund: 'The German Werkbund has set out to discover the style of our age. This is unnecessary labour. We already have the style of our age.'

The human embryo in the womb passes through all the evolutionary stages of the animal kingdom. When man is born, his sensory impressions are like those of a newborn puppy. His childhood takes him through all the metamorphoses of human history. At 2 he sees with the eyes of a Papuan, at 4 with those of an ancient Teuton, at 6 with those of Socrates, at 8 with those of Voltaire. When he is 8 he becomes aware of violet, the colour discovered by the eighteenth century, because before that the violet was blue and the purple-snail red. The physicist points today to colours in the solar spectrum which already have a name but the knowledge of which is reserved for the men of the future.

The child is amoral. To our eyes, the Papuan is too. The Papuan kills his enemies and eats them. He is not a criminal. But when modern man kills someone and eats him he is either a criminal or a degenerate. The Papuan tattoos his skin, his boat, his paddles, in short everything he can lay hands on. He is not a criminal. The modern man who tattoos himself is either a criminal or a degenerate. There are prisons in which eighty per cent of the inmates show tattoos. The tattooed who are not in prison are latent criminals or degenerate aristocrats. If someone who is tattooed dies at liberty, it means he has died a few years before committing a murder.

The urge to ornament one's face and everything within reach is the start of plastic art. It is the baby talk of painting. All art is erotic.

The first ornament that was born, the cross, was erotic in origin. The first work of art, the first artistic act which the first artist, in order to rid himself of his surplus energy, smeared on the wall. A horizontal dash: the prone woman. A vertical dash: the man penetrating her. The man who created it felt the same urge as Beethoven, he was in the same heaven in which Beethoven created the *Ninth Symphony*.

But the man of our day who, in response to an inner urge, smears the walls with erotic symbols is a criminal or a degenerate. It goes without saying that this impulse most frequently assails people with such symptoms of degeneracy in the lavatory. A country's culture can be assessed by the extent to which its lavatory walls are smeared. In the child this is a natural phenomenon: his

in: Ulrich Concrads, Program and Manifestoes on 20th-century architecture, p. 19-24

first artistic expression is to scribble erotic symbols on the walls. But what is natural to the Papuan and the child is a symptom of degeneracy in the modern adult. I have made the following discovery and I pass it on to the world: *The evolution of culture is synonymous with the removal of ornament from utilitarian objects.* I believed that with this discovery I was bringing joy to the world; it has not thanked me. People were sad and hung their heads. What depressed them was the realization that they could produce no new ornaments. Are we alone, the people of the nineteenth century, supposed to be unable to do what any Negro, all the races and periods before us have been able to do? What mankind created without ornament in earlier millenia was thrown away without a thought and abandoned to destruction. We possess no joiner's benches from the Carolingian era, but every trifle that displays the least ornament has been collected and cleaned and palatial buildings have been erected to house it. Then people walked sadly about between the glass cases and felt ashamed of their impotence. Every age had its style, is our age alone to be refused a style? By style, people meant ornament. Then I said: Weep not! See, therein lies the greatness of our age, that it is incapable of producing a new ornament. We have outgrown ornament; we have fought our way through to freedom from ornament. See, the time is nigh, fulfilment awaits us. Soon the streets of the city will glisten like white walls. Like Zion, the holy city, the capital of heaven. Then fulfilment will be come.

There were black albs, clerical gentlemen, who wouldn't put up with that. Mankind was to go on panting in slavery to ornament. Men had gone far enough for ornament no longer to arouse feelings of pleasure in them, far enough for a tattooed face not to heighten the aesthetic effect, as among the Papuans, but to reduce it. Far enough to take pleasure in a plain cigarette case, whereas an ornamented one, even at the same price, was not bought. They were happy in their clothes and glad they didn't have to go around in red velvet hose with gold braid like fairground monkeys. And I said: See, Goethe's death-chamber is finer than all Renaissance splendour and a plain piece of furniture more beautiful than any inlaid and carved museum pieces. Goethe's language is finer than all the ornaments of Pegnitz's shepherds.

The black albs heard this with displeasure, and the state, whose task it is to halt the cultural development of the peoples, made the question of the development and revival of ornament its own. Woe to the state whose revolutions are in the care of the *Hofrats*! Very soon we saw in the Wiener Kunstgewerbemuseum [Vienna Museum of Applied Art] a sideboard known as 'the rich haul of fish', soon there were cupboards bearing the name 'the enchanted princess' or something similar referring to the ornament with which this unfortunate piece of furniture was covered. The Austrian state took its task so seriously that it is making sure the foot-rags used on the frontiers of the Austro-Hungarian monarchy do not disappear. It is forcing every cultivated man of 20 for three years to wear foot-rags instead of manufactured footwear. After all, every state starts from the premise that a people on a lower footing is easier to rule.

Very well, the ornament disease is recognized by the state and subsidized

with state funds. But I see in this a retrograde step. I don't accept the objection that ornament heightens a cultivated person's joy in life, don't accept the objection contained in the words: 'But if the ornament is beautiful!' Ornament does not heighten my joy in life or the joy in life of any cultivated person. If I want to eat a piece of gingerbread I choose one that is quite smooth and not a piece representing a heart or a baby or a rider, which is covered all over with ornaments. The man of the fifteenth century won't understand me. But all modern people will. The advocate of ornament believes that my urge for simplicity is in the nature of a mortification. No, respected professor at the school of applied art, I am not mortifying myself! The show dishes of past centuries, which display all kinds of ornaments to make the peacocks, pheasants and lobsters look more tasty, have exactly the opposite effect on me. I am horrified when I go through a cookery exhibition and think that I am meant to eat these stuffed carcasses. I eat roast beef.

The enormous damage and devastation caused in aesthetic development by the revival of ornament would be easily made light of, for no one, not even the power of the state, can halt mankind's evolution. It can only be delayed. We can wait. But it is a crime against the national economy that it should result in a waste of human labour, money, and material. Time cannot make good this damage.

The speed of cultural evolution is reduced by the stragglers. I perhaps am living in 1908, but my neighbour is living in 1900 and the man across the way in 1880. It is unfortunate for a state when the culture of its inhabitants is spread over such a great period of time. The peasants of Kals are living in the twelfth century. And there were peoples taking part in the Jubilee parade [of the Emperor Franz Joseph] who would have been considered backward even during the migration of the nations. Happy the land that has no such stragglers and marauders. Happy America!

Among ourselves there are unmodern people even in the cities, stragglers from the eighteenth century, who are horrified by a picture with purple shadows because they cannot yet see purple. The pheasant on which the chef has been working all day long tastes better to them and they prefer the cigarette case with Renaissance ornaments to the smooth one. And what is it like in the country? Clothes and household furniture all belong to past centuries. The peasant isn't a Christian, he is still a pagan.

The stragglers slow down the cultural evolution of the nations and of mankind; not only is ornament produced by criminals but also a crime is committed through the fact that ornament inflicts serious injury on people's health, on the national budget and hence on cultural evolution. If two people live side by side with the same needs, the same demands on life and the same income but belonging to different cultures, economically speaking the following process can be observed: the twentieth-century man will get richer and richer, the eighteenth-century man poorer and poorer. I am assuming that both live according to their inclinations. The twentieth-century man can satisfy his needs with a far lower capital outlay and hence can save money. The vegetable he enjoys is simply boiled in water and has a little butter put on it. The other man likes it equally well only when honey and nuts have been

gown, intended for only one night, will change its form more quickly than a desk. But woe if a desk has to be changed as quickly as a ball gown because the old form has become intolerable; in that case the money spent on the desk will have been lost.

This is well known to the ornamentalist, and Austrian ornamentalists are trying to make the best of this shortcoming. They say: 'We prefer a consumer who has a set of furniture that becomes intolerable to him after ten years, and who is consequently forced to refurnish every ten years, to one who only buys an object when the old one is worn out. Industry demands this. Millions are employed as a result of the quick change.'

This seems to be the secret of the Austrian national economy. How often do we hear someone say when there is a fire: 'Thank God, now there will be work for people to do again.' In that case I know a splendid solution. Set fire to a town, set fire to the empire, and everyone will be swimming in money and prosperity. Manufacture furniture which after three years can be used for firewood, metal fittings that have to be melted down after four years because even at an auction sale it is impossible to get a tenth of the original value of the material and labour, and we shall grow wealthier and wealthier.

The loss does not hit only the consumer; above all it hits the producer. Today ornament on things that have evolved away from the need to be ornamented represents wasted labour and ruined material. If all objects would last aesthetically as long as they do physically, the consumer could pay a price for them that would enable the worker to earn more money and work shorter hours. For an object I am sure I can use to its full extent I willingly pay four times as much as for one that is inferior in form or material. I happily pay forty kronen for my boots, although in a different shop I could get boots for ten kronen. But in those trades that groan under the tyranny of the ornamentalist no distinction is made between good and bad workmanship. The work suffers because no one is willing to pay its true value.

And this is a good thing, because these ornamented objects are tolerable only when they are of the most miserable quality. I get over a fire much more easily when I hear that only worthless trash has been burned. I can be pleased about the trash in the Künstlerhaus because I know that it will be manufactured in a few days and taken to pieces in one. But throwing gold coins instead of stones, lighting a cigarette with a banknote, pulverizing and drinking a pearl create an unaesthetic effect.

Ornamented things first create a truly unaesthetic effect when they have been executed in the best material and with the greatest care and have taken long hours of labour. I cannot exonerate myself from having initially demanded quality work, but naturally not for that kind of thing.

The modern man who holds ornament sacred as a sign of the artistic superabundance of past ages will immediately recognize the tortured, strained, and morbid quality of modern ornaments. No ornament can any longer be made today by anyone who lives on our cultural level.

It is different with the individuals and peoples who have not yet reached this level.

added to it and someone has spent hours cooking it. Ornamented plates are very expensive, whereas the white crockery from which the modern man likes to eat is cheap. The one accumulates savings, the other debts. It is the same with whole nations. Woe when a people remains behind in cultural evolution! The British are growing wealthier and we poorer . . .

Even greater is the damage done by ornament to the nation that produces it. Since ornament is no longer a natural product of our culture, so that it is a phenomenon either of backwardness or degeneration, the work of the ornamentor is no longer adequately remunerated.

The relationship between the earnings of a woodcarver and a turner, the criminally low wages paid to the embroideress and the lacemaker are well known. The ornamentor has to work twenty hours to achieve the income earned by a modern worker in eight. Ornament generally increases the cost of an article; nevertheless it happens that an ornamented object whose raw material cost the same and which demonstrably took three times as long to make is offered at half the price of a smooth object. Omission of ornament results in a reduction in the manufacturing time and an increase in wages. The Chinese carver works for sixteen hours, the American worker for eight. If I pay as much for a smooth cigarette case as for an ornamented one, the difference in the working time belongs to the worker. And if there were no ornament at all – a situation that may perhaps come about in some thousands of years – man would only have to work four hours instead of eight, because half of the work done today is devoted to ornament. Ornament is wasted labour power and hence wasted health. It has always been so.

Since ornament is no longer organically linked with our culture, it is also no longer the expression of our culture. The ornament that is manufactured today has no connexion with us, has absolutely no human connexions, no connexion with the world order. It is not capable of developing. What happened to Otto Eckmann's ornament, or van de Velde's? The artist has always stood at the forefront of mankind full of vigour and health. But the modern ornamentalist is a straggler or a pathological phenomenon. He himself will repudiate his own products three years later. To cultivated people they are immediately intolerable; others become aware of their intolerable character only years later. Where are Otto Eckmann's works today? Modern ornament has no parents and no progeny, no past and no future. By uncultivated people, to whom the grandeur of our age is a book with seven seals, it is greeted joyfully and shortly afterwards repudiated.

Mankind is healthier than ever; only a few people are sick. But these few tyrannize over the worker who is so healthy that he cannot invent ornament. They force him to execute in the most varied materials the ornaments which they have invented.

Changes of ornament lead to a premature devaluation of the labour product. The worker's time and the material employed are capital goods that are wasted. I have stated the proposition: the form of an object lasts, that is to say remains tolerable, as long as the object lasts physically. I will try to explain this. A suit will change its form more often than a valuable fur. A lady's ball

I am preaching to the aristocrat, I mean the person who stands at the pinnacle of mankind and yet has the deepest understanding for the distress and want of those below. He well understands the Kaffir who weaves ornaments into his fabric according to a particular rhythm that only comes into view when it is unravelled, the Persian who weaves his carpet, the Slovak peasant woman who embroiders her lace, the old lady who crochets wonderful things with glass beads and silk. The aristocrat lets them be; he knows that the hours in which they work are their holy hours. The revolutionary would go to them and say: 'It's all nonsense.' Just as he would pull down the little old woman from the wayside crucifix and tell her: 'There is no God.' The atheist among the aristocrats, on the other hand, raises his hat when he passes a church.

My shoes are covered all over with ornaments consisting of scallops and holes. Work done by the shoemaker for which he was never paid. I go to the shoemaker and say: 'You ask thirty kronen for a pair of shoes. I will pay you forty kronen.' I have thereby raised this man to heights of bliss for which he will thank me by work and material infinitely better than would be called for by the additional price. He is happy. Happiness rarely enters his house. Here is a man who understands him, who values his work and does not doubt his honesty. He already sees the finished shoes in his mind's eye. He knows where the best leather is to be found at the present time; he knows which craftsman he will entrust the shoes to; and the shoes will be so covered in scallops and holes as only an elegant shoe can be. And then I say to him: 'But there's one condition. The shoes must be completely smooth.' With this I have cast him down from the heights of bliss to the pit of despondency. He has less work, but I have taken away all his joy.

I am preaching to the aristocrat. I tolerate ornaments on my own body, when they constitute the joy of my fellow men. Then they are my joy too. I can tolerate the ornaments of the Kaffir, the Persian, the Slovak peasant woman, my shoemaker's ornaments, for they all have no other way of attaining the high points of their existence. We have art, which has taken the place of ornament. After the toils and troubles of the day we go to Beethoven or to Tristan. This my shoemaker cannot do. I mustn't deprive him of his joy, since I have nothing else to put in its place. But anyone who goes to the *Ninth Symphony* and then sits down and designs a wallpaper pattern is either a confidence trickster or a degenerate. Absence of ornament has brought the other arts to unsuspected heights. Beethoven's symphonies would never have been written by a man who had to walk about in silk, satin, and lace. Anyone who goes around in a velvet coat today is not an artist but a buffoon or a house painter. We have grown finer, more subtle. The nomadic herdsmen had to distinguish themselves by various colours; modern man uses his clothes as a mask. So immensely strong is his individuality that it can no longer be expressed in articles of clothing. Freedom from ornament is a sign of spiritual strength. Modern man uses the ornaments of earlier or alien cultures as he sees fit. He concentrates his own inventiveness on other things.

12 - Kalzplatz Station.

KARLSPLATZ STADTBAHN STATION

Bezirk: Innere Stadt 1.

Adress: Karlsplatz 8 Wien, 1040

Architect: Otto Wagner

Year: 1899

Usage: previously Stadtbahn, underground station

Spatial Quality: natural light, steel framework, materiality

Size: 134 sqm

HISTORY OF INTIMACY

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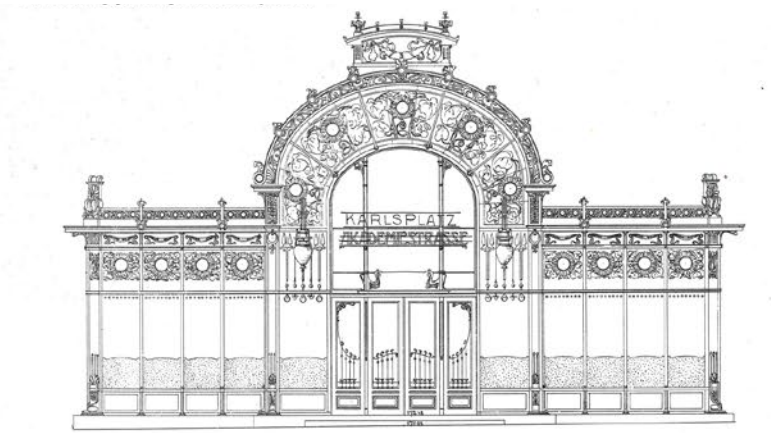
FACTS & FIGURES

The Art Nouveau pavilion was built in 1898 in the course of Stadtbahn construction. Otto Wagner planned two portal buildings of identical design. Today, the Wien Museum uses the west pavilion, where the trains once left for Hütteldorf. Wagner's design was revolutionary. The many decorative details make the station into a prime example of Viennese art nouveau. Metal and wood were painted apple-green, the signal colour of the Stadtbahn. Gold, and finest white marble were added on the exterior. The planning for the underground rail junction of Karlsplatz in the late sixties threatened the pavilion with demolition. Protests followed; the station building was dismantled and re-erected in 1977, but elevated 1.5 m above its old level on the square. Now at last the west pavilion is paying Otto Wagner the homage due to him - with the new Otto Wagner Documentation exhibition.



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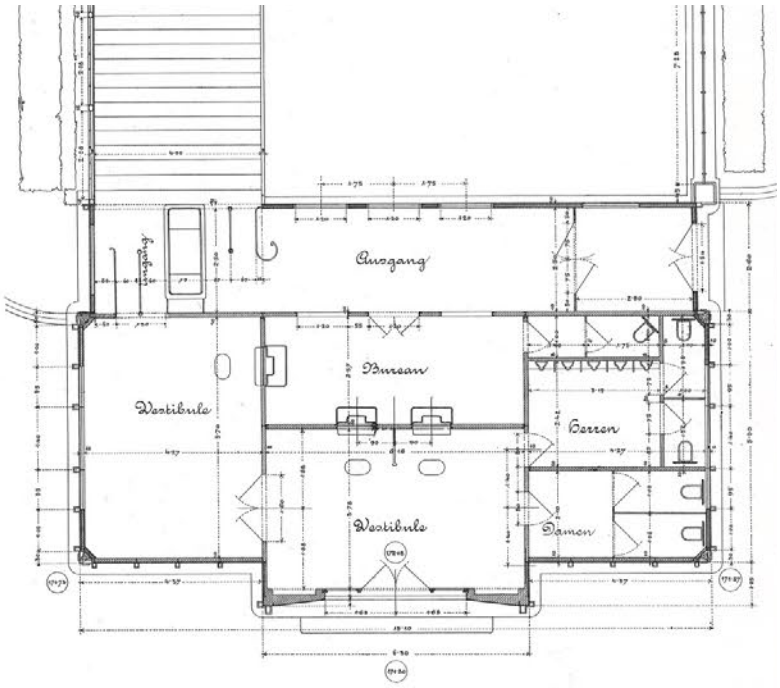

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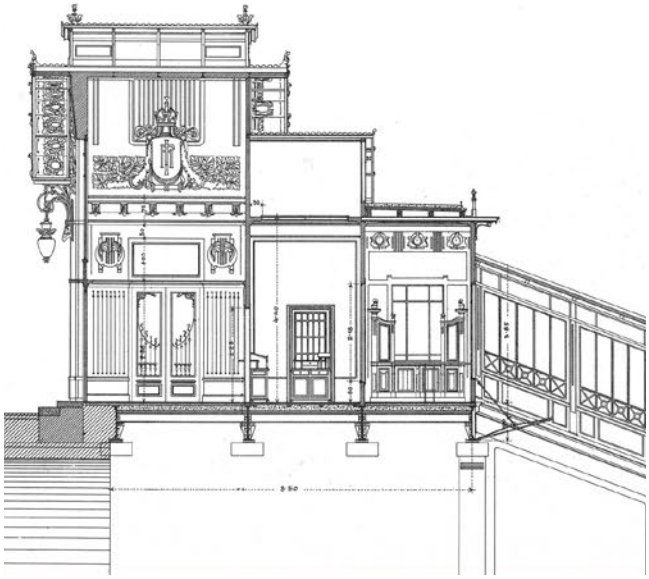


3

1 Karlsplatz Station: Elevation Drawing

2 Karlsplatz Station: Floorplan

3 Karlsplatz Station: Section through the entrance building

Reference link: 12 E

1 , 2

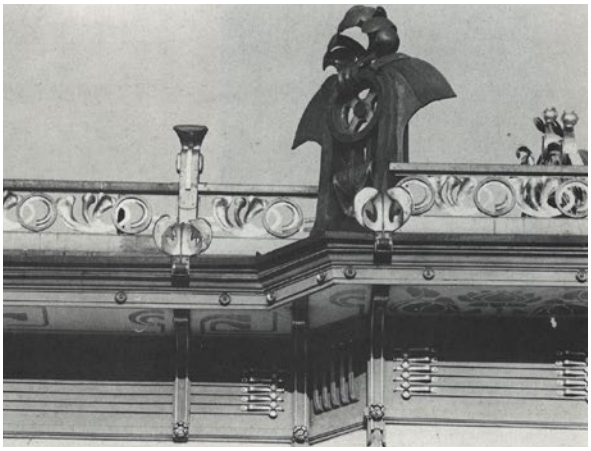
ORNAMENTATION & MATERIAL CULTURE

Otto Wagner considered the project an important contribution to the appearance of the city and paid as much attention to the large structural elements, such as bridges and station buildings, as to the small details, such as railings, lamps, signs and inscriptions, realizing a total design concept in the construction.

Around 1890 Wagner began to consider the role of iron in contemporary architecture. Gottfried Semper, german architect and art critic and role model to Otto Wagner rejected iron as a new building material. The slight material would lead to 'invisible architecture'. However Wagner chose to make the material visible through exposing the structure, highlighting the materiality and the adding of ornamentation.

Not only in form, but also in materiality Wagner highly differentiated between enclosing interior spaces and the projection of a motif to the exterior. The future no longer lay in the forms of the past but rather in the Nutz-Stil ('use-style') of the coming century.

3



4

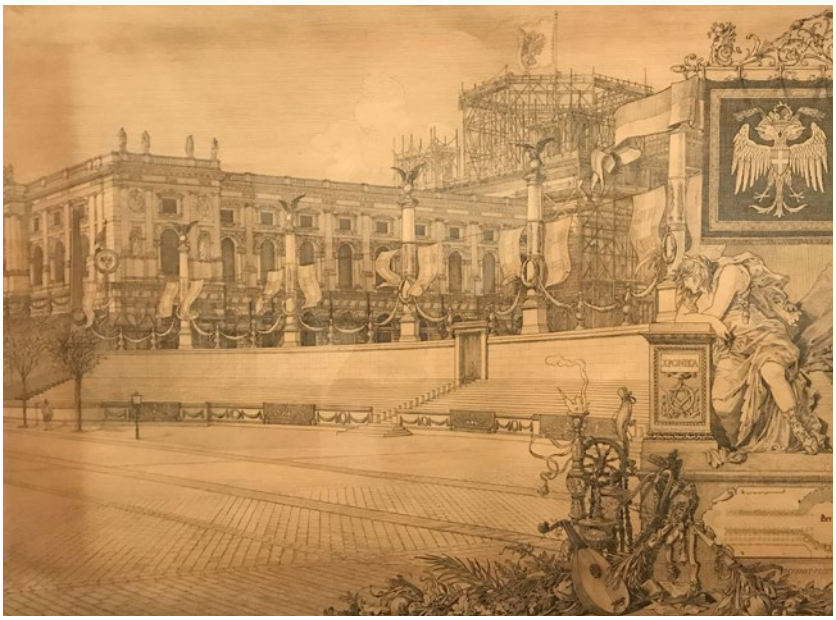
1 Rosslauerlände Station: Ornamentation in steel structures

2 Karlsplatz station: under construction

3 Friedensbrücke Station: Ornamentation in steel structures

4 Karlplatz Station: Ornamentationin steel structures

Reference link: 07, 07D, 08C, 09A, 09C, 11C



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1 Drawing by Otto Wagner

2 Drawing by Otto Wagner

3 Study for Berlin Cathedral, Cross Section, 1890/1891

4 Generalregulierungsplan, Overview plan of the Vienna Quarter 'An der Wienmündung'

5 Section Plan through Ringstrasse / Getreidemarkt

6 Competition Drawing for the Postal Savings Bank Vienna

THE EXHIBITION: OTTO WAGNER AT WIEN MUSEUM

The exhibition of Otto Wagner in the Wien Museum on the Karlsplatz concentrates on the career and architectural development of Wagner. Showing various hand drawings from his early years, plans, sketches and detailed building drawings and showcases the transition Otto Wagner went through over the course of his career. In his early proffessional career there are various similarities to Friedrich Schinkel who was influenced by the Greek architecture. Over the course of the years, new materials such as iron and steel being introduced into architecture Wagner transitioned from a traditional architect to a promoter of modern architecture.

The museum highlights various projects in detail, showcases his connections with the city, his activity within the secession and his transition in architectural approaches during his role as a professor.

Reference link: 13C , 04A

1

BIOGRAPHICAL MILESTONES

1889
The first volume of 'Sketches, projects, and executed buildings' is published. In the introduction Wagner constructs the idea of an architectural style which is defined by use, material and construction.

1894
Wagner wins the first price in the competition for the 'Generalregulierungsplan Wien' and shortly after the largest job of in his career: the architectural design of the Wiener Stadtbahn *(Vienna Metropolitan Railway)*.
Wagner gets appointed professor at the Academy of Fine Arts

1895
Wagner becomes member of the art commission of the State Ministry of Education and Culture

1896
'Modern Architecture' is published

1899
Wagner joins the secession

1900

OTTO WAGNER
He was a trailblazer of modernism and one of Vienna's most influential architects: Otto Wagner (1841-1918), architect, "artist of building", urban planning theorist and academy professor, was one of the great pioneers of the Viennese modern movement. He left the "Gründerzeit" (the period of industrial and cultural expansion in the late nineteenth century) and its mask-like historicism behind him to propagate a new form of architecture, more in keeping with the life and times of modern people. Wagner's designs combined technical and constructional functionality with high aesthetic criteria. As one of the most prominent architects at the turn of the 20th century, he demanded for a new art of architecture, oriented towards its use, material and construction. His radical approach started various discussions on Viennese architecture, where the believe in progress met the fear of modernisation. Eventhough many of his projects only remained drafts, his buildings can today be seen as mile stones towards a modern functional architecture.
Initially, Wagner's career attracted little attention. As a young architect Otto Wagner made his debut as an independent architect at the Ringstrasse. In contrast to the historical styles buildings of the Ringstrasse, Vienna showcased itself as a moden city, where however history was still dominantly represented through its history. Wagner chose to approach architecture with a functional 'Nutz-Stil' (use-style) which evolved out of the technological and material achievements of this age. His interest in iron and the new types of constructions that enabled its used helped Wagner to his sucess and his distancing from historicism.
When Wagner got appointed as professor at the Akademie der bildenden Künste (Academy of Fine Arts) in 1894, he was expected to bring architecture up to date in amoderate way that took new materials and construction techniques into account. However his strong rejection towards historicism, which was still dominating the architectural profession, led him to publish the work Moderne Architektur (Modern Architecture - see Section H). He set out the foundations of a new architecture based on function, material and construction centred around the 'modern life' of the people.
The Wagner School (see Section G) became the leading test labortory for the modernisation of architecture around 1900. Dialogues between Wagner and his students led to greater engagement with current internation trends.

1 1 Poster: 'The men of Karlsplatz' showing Otto Wagner (r) and Fischer von Erlach (l)

Reference link: 08C, 12B, 12G, 13C

1

SECESSION

1897 was a turning point for art in Vienna. Dissatisfaction with the conservative majority of Künstlerhaus members led to the 'Secession' - the splitting away of a group of artists headed by Gustav Klimt, Kolo Moser, and Wagner's former emplyees Josef Hoffmann and Joseph Olbrich. The new association aimed to organize its own exhibtions and counter rampant provincialism by inviting international artists. Under the motto 'To every age its art. To art its freedom' it put on innovative exhibitions of contemporary art. Olbrich's Secession building soon became an icon of mdern architecture.

Otto Wagner was considered a 'founding father' of the Secession, even if he only joined it in 1899 under pressure from his young artist friends. This step meant a final break wit his past, and cost him nay friendships. His commitment to the Secession is documented in his spectacular presentations of architectural deisgns. The reconstructions here offer an impression of how these looked at the time.

1 Poster: Secession - Art exhibition of the Visual Artists Union of Austria

Reference link: 4D, 1E, 1F, 12I

The Vienna Secession: A History

By: Roberto Rosenman

Take a stroll along the Ringstrasse today; the former location of Vienna's city walls, and one finds a pastiche of 18th century neo-classical architecture built mostly as a showcase for the grandeur of the Habsburg Empire. Labelled as a 'Potemkin City' in the Secession magazine 'Ver Sacrum', the Ringstrasse came to symbolize the stifling attitude towards the arts that predominated in a society content with recycling classical styles rather than embracing the new modernist styles that were budding in the rest of Europe. There was a neo-greek parliament, a gothic City Hall, neo-baroque apartment buildings and most importantly only two exhibition bodies favouring classical-style art. It is in this environment that the first seeds of the Secession movement began to germinate, led by a group of artists who searched for a synthesis of the arts and a place where their new works could be exhibited. Eventually a new building unlike anything ever seen would appear just off the Ringstrasse signalling a rejection of historicism. It would be the new exhibition hall for the Vienna Secession built by Joseph Olbrich and above it's door a motto for the age: "To every age its art, to every art its freedom" .

Gustav Klimt- Exlibris

Two principle institutions dominated the Visual Arts in the years prior to the secession : *The Akademie de bildende Kunste* (the Academy of fine arts) and the *Kunstlerhaus Genessenschaft* – a private exhibiting society founded in 1861. One of the earliest Ringstrasse buildings, the Kunstlerhaus was designed in the style of an Italian Renaissance villa and it became Vienna's main exhibition hall often under the presidency of conservative bureaucrats. Any established artist at the time belonged to the Kunstlerhaus and each year their work was either selected or rejected for public exhibitions. In this juried selection, it was not uncommon that impressionist and modernist works were rejected in favour of the prevalent naturalism of academic painting. Modern-thinking artists in Kunstlerhaus began to meet regularly at either the Café Zum Blauen Freihaus or in the Café Sperl in order to exchange ideas and discuss the work of new artists like Meissonnier and Puvis de Chavannes in France. Eventually these meetings would result in the forming of two informal art societies. The 'Blaues Freihaus' became the home the 'Hagengesalleschaft' or *Hagendbund* and it's members included many future Secessionists: Adolf Bohm, Josef Engelhart, Alfred Roller, Friedrich Konig and Ernst Stohr. Café Sperl became the home of the Siebener Club (Club of Seven) formed in 1894-95 which included Koloman Moser, Max Kurzweil, Leo Kainradl, and the young architects Josef Hoffmann and Josef Olbrich. While the *Hagenbund* tended more towards naturalism and the *Siebener Club* towards stylization, both groups shared a commitment to new art and a frustration at what they saw as a stagnation of the arts by the Academy and the Kunstlerhaus. Even Gustav Klimt who had by then risen to fame as a decorator for Ringstrasse buildings, began to visit the Siebener Club.

https://www.theviennasecession.com/vienna-secession/

Reference link: 4D, 1E, 1F, 12I

In November 1896, the arch-conservative Eugeen Felix was re-elected as president of the Kunstlerhaus and the members of the organization, many of whom had been excluded from exhibitions in the past, took the opportunity to voice their opposition. Led by Klimt, they decided to form a new society based on the models of the Berlin and Munich Secession founded by Franz von Stuck in 1892. Klimt was by then the most recognized of the breakaway artists, having risen to fame as decorator during the great building boom of the Ringstrasse. His panel paintings on the Burgtheatre theatre in 1887 won him the Emperor's prize in 1890 making him the favourite child of bourgeois Ringstrasse culture. It was only natural then that it would be Klimt, an artist at the peak of his fame, who should assume the leadership of the new movement.

On April 3, 1897, a letter was put forth to the Kunstlerhaus announcing the formation of a new group with Klimt as president and Rudolf von Alt as honorary president. Of a total of 40 members on the list, 23 were members of the Kunslerhaus, including Klimt, Joseph Olbrich and Koloman Moser. The group had in fact intended to stay in the Kunstlerhaus, but on May 22nd the board of directors put forth a motion of censure against the new group during their assembly forcing Klimt and the group to leave the meeting in silence. Two days later, an official letter of resignation was sent to the Kunstlerhaus announcing the resignation of twelve member artists including Stor, Olbrich, Moser, Carl Moll, and Felician von Myrbach. More resignations followed over the course of the next two years, including Hoffmann, Kurzweil and ending with Otto Wagner on October 11, 1899.

Back row from left to right: Anton Stark, Gustav Klimt (seated), Adolf Bohm, Wilhelm List, Maximilian Kurzweil)with cap), Leopold Stolba, Rudolf Bacher. FRONT ROW, LEFT TO RIGHT: Koloman Moser (seated), Maximilan Lenz, Ernst Stohr, Emil Orlik, Carl Moll.

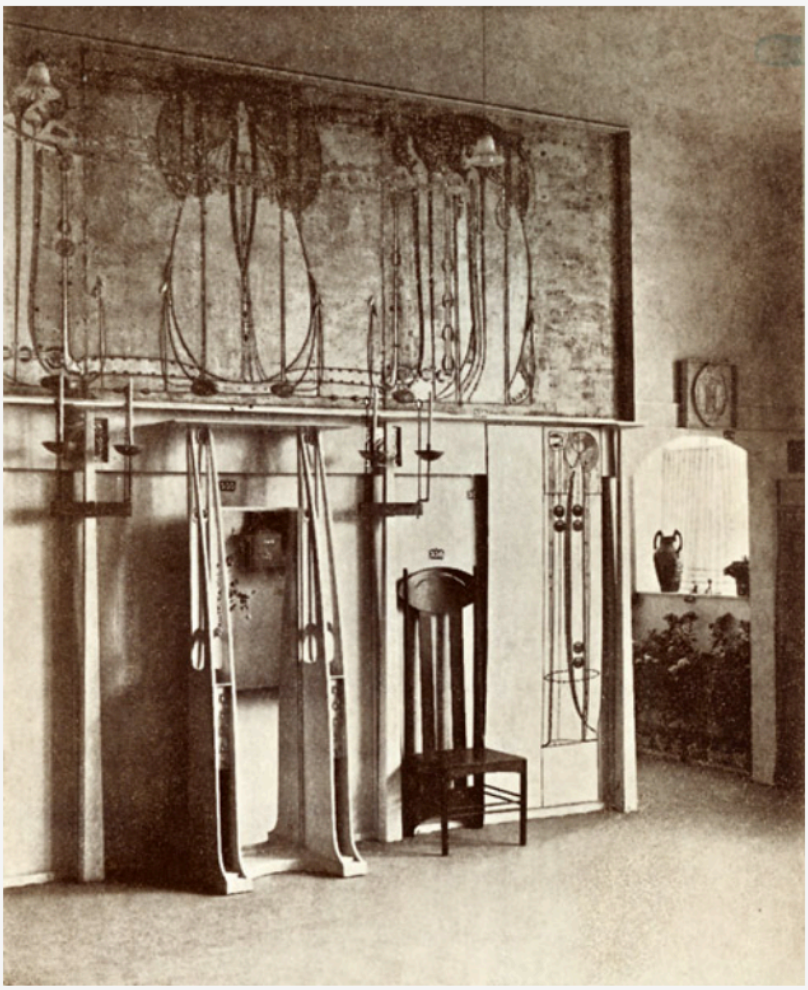
https://www.theviennasecession.com/vienna-secession/

Gustav Klimt Poster for the First Secession exhibition.

Art historians have somewhat neglected the topic of the Vienna Secession because of its apparent lack of a specific program yet it was precisely its pluralist approach to the arts which made the group unique. From the onset, the Vienna Secession brought together Naturalists, Modernists, Impressionists and cross-pollinated among all disciplines forming a total work of art; a *Gesamkunstwerk*. In this respect, the Secession drew inspiration from William Morris and the English Arts and Crafts movement which sought to re-unite fine and applied arts. Like Morris, the Secessionists spurned 19th century manufacturing techniques and favoured quality handmade objects, believing that a return to handwork could rescue society from the moral decay caused by industrialization. In spite of their critique of industrialization, they did not completely reject the classicism which had stifled it's artists in the previous decades. Klimt turned to classic symbols a metaphor for the struggle against historicism and repression of the instinctual nature of man. In the first Secession poster, he uses the myth of Theseus and his slaying of the minotaur in order to liberate the youth of Athens, though here Athena is not a protector of the polis as Klimt had depicted her nine years earlier in his panel paintings of the Kunsthistoriches museum. Now Klimt presents her as liberator of the arts, overseeing the conquest of historicism and inherited culture by the new generation of artists. In another drawing for Ver Sacrum titled 'Nuda Veritas', Athena holds an empty mirror to modern man, signifying a call for introspection. In both cases, Klimt subversibly distorts the myth of Athena using it as a bridge between the past and the present.

Stylistically, the Secession has mistakenly been seen as synonymous with the Jugendstil movement, the German version of art nouveau. It is true that the Secessionists incorporated many of Jugendstil elements in it's work such as the curvilinear lines that decorate the facade of the Secession building. Many of the organization's members had been working in the Jugendstil style prior to joining and the group did honour the Art Nouveau movement in France by devoting an entire issue of Ver Sacrum in 1898 to the work Alphonse Mucha. Nevertheless, the Secession developed its own unique 'Secession-stil' centred around symmetry and repetition rather than natural forms. The dominant form was the square and the recurring motifs were the grid and checkerboard. The influence came not so much from French and Belgian Art Nouveau, but again from the Arts and Crafts movement. In particular the work of William Asbhee and Charles Renee Mackintosh both of whom incorporated geometric design and floral-inspired decorative motifs, played a large part in forming the Secession-style. The Secessionist admiration of Mackintosh's work was evident by the fact that he was brought to Vienna for the 8th Secession exhibition.

https://www.theviennasecession.com/vienna-secession/



Mackintosh exhibition room at the 8th Secession exhibition. Photograph of Secession Exhibition, Vienna, 1900 © Hunterian Museum and Art Gallery

The influence of Japanese design cannot be understated in relation to the Secession. Japonism had swept through Europe at the end of the eighteenth century and french artists like Cezanne and Van Gogh; both of whom were avid collectors of woodblock prints were quick to incorporate elements in their work. When Japonism arrived in Austria, the Viennese were also not immune to its influence. The Vienna International Exposition of 1873 featured a Japanese display complete with a shinto shrine and Japanese garden and hundreds of art objects. Japanese design was quickly incorporated by the Secessionists for its restrained use of decoration, its preference for natural materials over artifice, the preference for handwork over machine-made, and its balance of negative and positive space. In a way, the Secessionists saw in Japanese design their ideals of a 'Gesamkunstwerk', whereby design was seamlessly incorporated into everyday life. So strong were these ties that they devoted the Secession exhibit of 1903 to Japanese art.

Klimt, in particular, began to incorporate textile patterns into his work culminating from both his exposure to Japanese textile and the Byzantine Mosaics he studied in Ravenna, Italy in 1903. His model and long-time friend Emile Floge was a known collector of Japanese textile designs from which she drew inspiration for her own fashion line. Perhaps the most important influence especially in the field of graphic design and painting came from Japanese woodblock prints. The emphasis on flat visual planes, strong colours, patterned surfaces, and linear outlines appealed to the secessionists and helped form a bridge between fine and graphic arts. Klimt and much later Egon Schiele began to incorporate the use of flat negative space as can be seen in Klimt's *Hope II* from 1908 and *Portrait of Gerti Schiele* from 1909.

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Japanese postcard circa early 1900's (left) and a cover design by Hans Christiansen for Deutsch Kunst und Dekoration, 1900. (right)

'*Hope II*' by Gustav Klimt.
Oil, gold, and platinum on canvas, 1907-1908

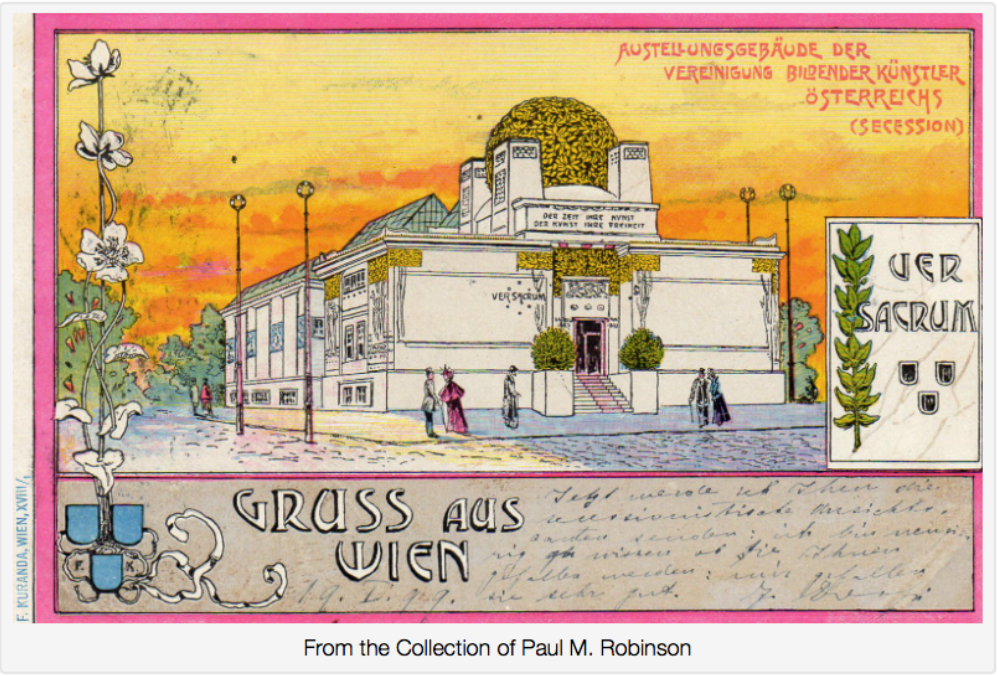
Portrait of Gerti Schiele– by Egon Schiele. Oil on Canvas. 1909

https://www.theviennasecession.com/vienna-secession/

SECESSION HOUSE

Reference link: 4D, 1E, 1F, 12I

From the onset, one of the most important aims of the secessionists was to have their own exhibition building. They had been required to rent for a considerable sum the building of the Horticultural Society for the first secession exhibition in March of 1898 and had seen the need to revise exhibition spaces from the traditional Salon model. Thanks to the financial success of this exhibition which drew some 57,000 visitors; including Emperor Franz Josef himself, they were able to undertake the construction of a permanent exhibition building. The location for this building; an area of roughly 1000 square meters on the corner of Karlsplatz just beneath the window of the Academy of Fine Arts and a short walk from the Ringstrasse, was both symbolic and controversial.



From the Collection of Paul M. Robinson

The architect chosen for the project was Josef Olbrich, a young pupil of Otto Wagner and one of only three architects (Josef Hoffmann, and Mayreder) who had joined the Secession. He had worked as a chief draugftsman for Wagner on the Stadtbahn during which time he was able to absorb Wagner's trademark art nouveau ornamental details. By the time Olbrich was designing the Secession building however, we see a drastic simplification of these Art Nouveau elements. Viewing Olbrich's original sketches for the building, we can see a gradual reduction of decorative elements to basic geometric forms signifying a break from Wagner's grandious art nouveau style. Gone are the 4 pillars on the front and two more that flank the doorway. The decorative frieze we glimse in the original sketch is also omitted, leaving a white windowless facade that foreshadows Bauhaus. (Olbrich did include a freize by Koloman Moser on the side of the building which has since dissapeared) In the 14 months of its construction it would attract more curiosity and ridicule than any othe building constructed in Vienna. Originally nicknamed 'Mahdi's Tomb' or the 'Assyrian convenience, it was not until the gold cuppola was in place that the most famous of nicknames was coined; 'The golden cabbage.' Like Klimt, Olbrich incorporated references to classical antiquity in the owl and gorgon (medussa heads) decorative motifs. Signifying the attributes of Athena; the goddess of wisdom and victory, Olbrich makes her both a liberator and guardian of the arts.

https://www.theviennasecession.com/vienna-secession/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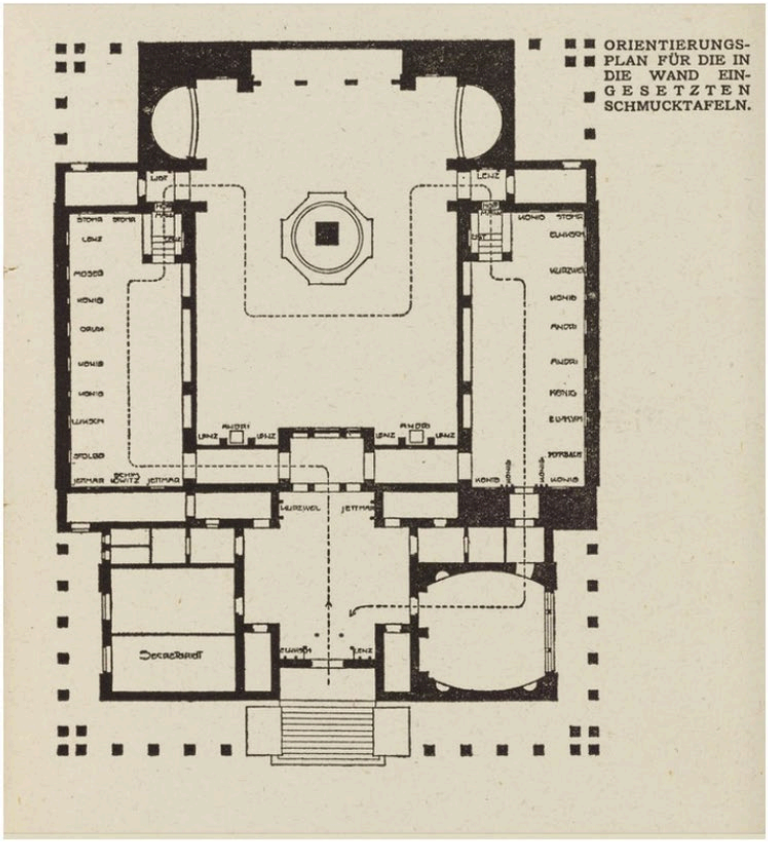

ORIENTIERUNGS-
PLAN FÜR DIE IN
DIE WAND EIN-
GESETZTEN
SCHMUCKTAFELN.

Olbrich's building can also be seen as a precursor to functionalism in architecture. Having been responsible for the arrangement and hanging of the first Secession exhibition in the Horticultural Society building, Olbrich saw the need for a versatile exhibition place that could accommodate the group's vision of 'Gesamkunstwerk; that is, where all disciplines of the arts could be exhibited simultaneously. Olbrich incorporated moveable interior partitions and columns which meant that each exhibition could have it's own unique layout. This created enough wall space for paintings to be hung at eye level and ample floor space so that sculpture and painting could be paired in the same exhibition.

Secession Building decorative Owls by Joseph Olbrich. Photo by R. Rosenman

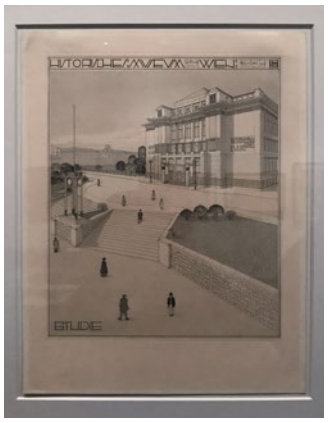
THE SPLIT

While the presidents of the association changed in the early years, there were growing disagreements between the members of the Secession concerning the objectives of the association. On the one side were the 'Klimt group' who set out to include the applied arts into the Secessionist program by including designers and architects in their exhibitions. On the other side were the 'pure painter' members with Engelhardt at their head who felt the applied arts did not possess the same artistic quality as easel painting.

The breaking point, however, was an incident involving Carl Moll and the Galerie Miethke- a prominent gallery in Vienna. In the srping of 1905, the gallery had sought the curatorial advice of Moll who wanted to run the gallery as a commercial outlet for the artists of the Secession. This proposal was of course seen as a conflict of interest by the Klimt group who regarded the move as the commercialization of their association. In the end, the decision to become involved with the gallery was put to a vote and the Klimt group lost by one vote. As a result, the Klimt group resigned from the Secession leaving behind the most valuable asset: the building. The association saw a reduction of the number of official members from 64 listed in the 23rd exhibition catalogue (May 1905) to 48 members listed in the 24 exhibition catalogue (November- December 1905).

While the Secession would continue at least in name for another 13 years, the quality of the exhibitions never matched the creative vision of Klimt, Olbrich, Hoffmann and Moser during the first 8 years.

Vergo, Peter. Art in Vienna. London: Phaidon Press Limited. 1975 Varnedore, Kirk. Vienna 1900: Art, Architecture and Design. New York: The Museum of Modern Art. 1986 West, Shearer. Fin de Siecle: Art and Society in an Age of Uncertainty. New York: The Overlook Press. 1994 Schorske, Carl E. Vienna: Politics and Culture. New York: Vintage Books. 1980



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1 Rudolf Perco, Design for an Apartment Block in the Stubenviertel District, 1907

2 Study for the Historical Museum Vienna

3 Oskar Felgel von Farnholz, Entrance to a Cafe, 1901

4 Rudolf Weiss, Design for a Hotel Vienna, 1912

5 Rudolf Perco, Study for a Pharmacy, around 1907

6 Rudolf Weiss, Design for an Apartment Block in Dreihufengasse, 1911

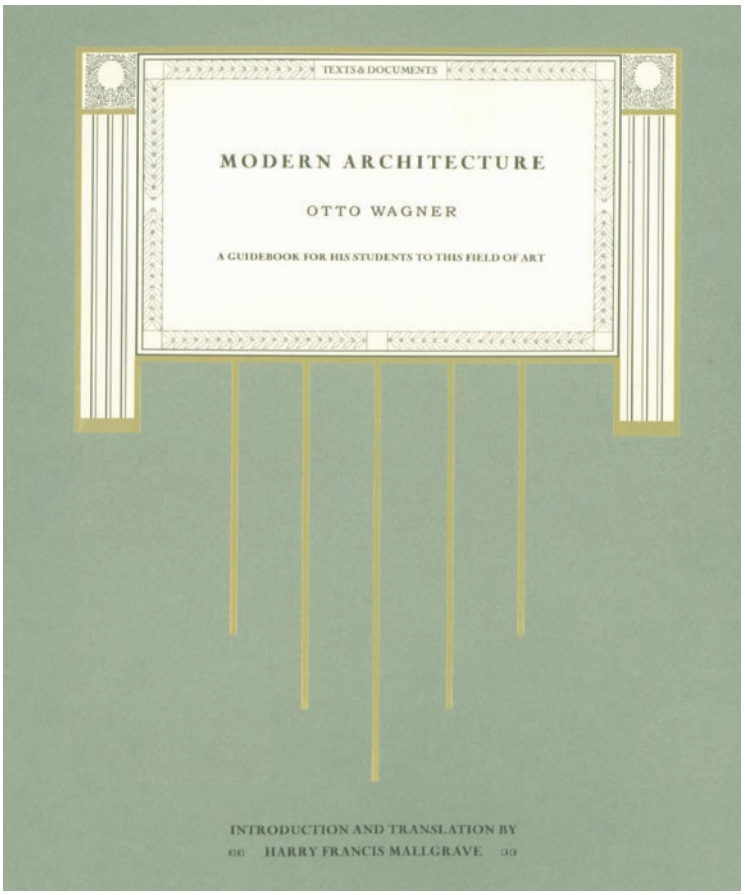
THE WAGNER SCHOOL

In contrast to his predecessors, Wagner only took a few students each year, selecting them above average drawing talent, which would be perfected over the three-year apprenticeship. In the first year, students had to design a Veinnese apartment block - the most common architectural commission of the time. The tasks for the second year were museums, schools, hotels, or other public buildings. In the third year they had to create an ideal project, exceeding all previous norms, which would form the basis for assessment. The prototypes for this kind of 'imagination training' were the degree projects of the tradition-steeped Ecole des Beaux-Arts in Paris.

The drawings by Wagner's students were shown in exhibtions and published in journals and the school's own borchures, as a result they came to exert great influence over contemporary architecture.
Wagner's students came from all corners of the Austro-Hangarian Empire, from Germany, Iatly and Argentina. Many later became teachers themselves, passing on Wagner's ideas to the next generation. The influence of Wagner students would even shape the architecture of the 'Red Vienna' (13 C) of the inter-war years.

Source: Otto Wagner Exhibition - Wien Museum

Reference link: 12E, 12H, 13C, 13D



MODERN ARCHITECTURE: A GUIDEBOOK FOR OTTO WAGNERS STUDENTS TO THIS FIELD OF ART

'In 1896, Otto Wagner's Modern Architecture shocked the European architectural community with its impassioned plea for an end to eclecticism and for a "modern" style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s—along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago—as one of the leaders of the revolution soon to be identified as the "Modern Movement." Wagner's historic manifesto is now presented in a new English translation—the first in almost ninety years—based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. Modern Architecture is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century.
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http://www.getty.edu/publications/virtuallibrary/0226869393.html

1 Cover of Modern Architecture by Otto Wagner

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GUSTAV KLIMT & SECESSION

In November 1896, the arch-conservative Eugeen Felix was re-elected as president of the Kunstlerhaus and the members of the organization, many of whom had been excluded from exhibitions in the past, took the opportunity to voice their opposition. Led by Klimt, they decided to form a new society based on the models of the Berlin and Munich Secession founded by Franz von Stuck in 1892. Klimt was by then the most recognized of the breakaway artists, having risen to fame as decorator during the great building boom of the Ringstrasse. His panel paintings on the Burgtheatre theatre in 1887 won him the Emperor's prize in 1890 making him the favourite child of bourgeois Ringstrasse culture. It was only natural then that it would be Klimt, an artist at the peak of his fame, who should assume the leadership of the new movement.

On April 3, 1897, a letter was put forth to the Kunstlerhaus announcing the formation of a new group with Klimt as president and Rudolf von Alt as honorary president. Of a total of 40 members on the list, 23 were members of the Kunslerhaus, including Klimt, Joseph Olbrich and Koloman Moser. The group had in fact intended to stay in the Kunstlerhaus, but on May 22nd the board of directors put forth a motion of censure against the new group during their assembly forcing Klimt and the group to leave the meeting in silence. Two days later, an official letter of resignation was sent to the Kunstlerhaus announcing the resignation of twelve member artists including Stor, Olbrich, Moser, Carl Moll, and Felician von Myrbach. More resignations followed over the course of the next two years, including Hoffmann, Kurzweil and ending with Otto Wagner on October 11, 1899.

https://www.theviennasecession.com/vienna-secession/

1 Poster: Gustav Klimt. Poster for the First Secession Exhibition (censored version) (1. Kunstausstellung Secession). 1898. https://www.moma.org/collection/works/5684

13 - Karl Marx Hof.

"The longest single residential building in the world."

KARL MARX-HOF

Adress: 1190 Wien, Austria

Architect: Karl Ehn

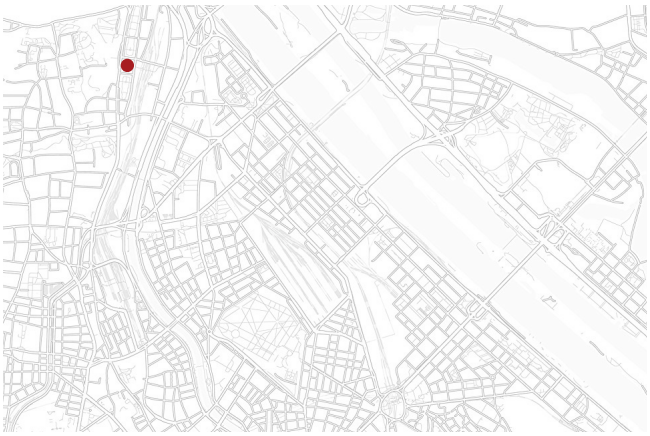
Architectural Style: Early modern and expressionist

Year: 1926-1930

Usage: social housing for working class

Spatial Quality: Thresholds, enclave, community

Size: 150,000 sqm complex (aprox. 30,000 sqm built)



HISTORY

In 1898 the architect-theorist Adolf Loos criticized his home city of Vienna — then at the apogee of the Habsburg imperium — as a "Potemkinstadt," a metropolis in which the aristocratic pretensions of grand boulevards, prepossessing institutions, and ornamented plaster facades masked banal, bourgeois flats and muted awareness of the dire poverty of proletarian workers. 2 Two decades later the city would begin at last to respond to the longstanding inequities — and more, to embark upon what has been arguably the most impressive and certainly the most sustained and consistent public housing program in Europe.

Vienna would be a metropolis dedicated to the welfare and edification of its inhabitants, particularly the long-neglected working classes. And so over more than a decade they proceeded, through various means, especially massive taxation of the wealthy, to transform the imperial capital into a socialist city: Red Vienna.

Situated in Heiligenstadt, Karl-Marx-Hof is the largest of the 400 apartment blocks constructed by the Social Democrats during their relatively brief period in power. It is built on land that, until the 12th century, had been under the waters of the Danube, deep enough for ships to travel over the area. By 1750, all that remained was a pool of water, which was drained on the order of Holy Roman Emperor Joseph II.

Karl-Marx-Hof was built between 1927 and 1930 by city planner Karl Ehn, a follower of Otto Wagner. It held 1,382 apartments (with a size of 30–60 m² each). Only 18.5% of the 156,000 m²-large area was built up, with the rest of the area developed into play areas and gardens. Designed for a population of about 5,000, the premises include many amenities, including laundromats, baths, kindergartens, a library, doctor offices, and business offices.

The individual apartments in the *Gemeindebauten* (typology) were small and minimally equipped. They had running water, toilets, gas, and electricity, but no "luxury fittings" such as bathtubs and showers, built-in cupboards, or closets. Instead, the emphasis in the *Gemeindebauten* was on public, communal facilities such as laundries equipped with modern appliances, two central bathhouses with tubs, showers, kindergartens, child-care facilities, clinics, carpentry shops, a dentist, a library, business offices, a doctor's office, a pharmacy, meetings rooms, theater, and even cinemas.

Dentist, Karl Marx-Hof, 1930s

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1 Court of Honor, bronze figure 'Sämann', Karl Marx-Hof, 1930s

2 Strict landscaping, Court of Honor, Karl Marx-Hof, 1930s

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1 The Laundromat no. 2 in Halteraugasse, Karl Marx-Hof

2 "Counseling Center for Home Furnishings and Housing Hygiene" est. in 1929, Karl Marx-Hof

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1 The Laundromat no. 2 in Halteraugasse, interior, Karl Marx-Hof

2 Inner courts, landscaped gardens, Karl Marx-Hof

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1 First floor original shower facilities, Karl Marx-Hof, 1930s

2 Shower facilities converted into Exhibition space for 'Red-Vienna', Karl Marx-Hof, today

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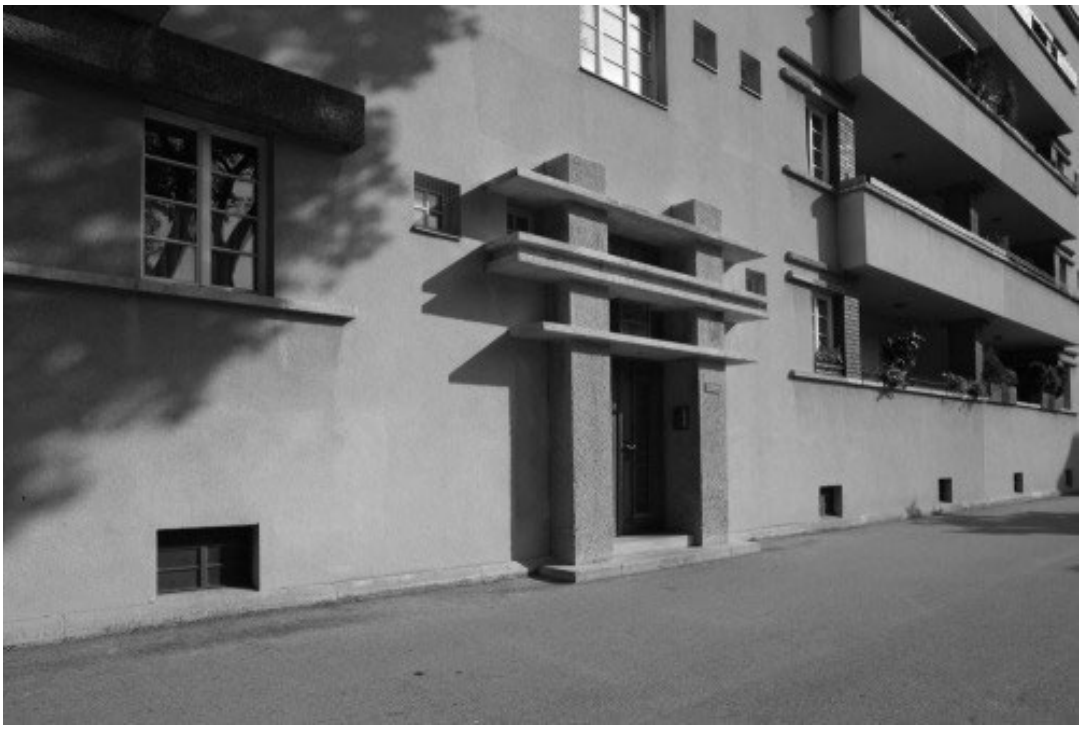
1 'Stadtgartenamt', City garden office, Karl Marx-Hof, 1930s (photography, Philip Lawton, 2012)

2 Inner court yard pavilion, Karl Marx-Hof, 1930s (photography, Philip Lawton, 2012)



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1 Ornamentation and political language, housing block entry, Karl Marx-Hof, 1930s (photography, Philip Lawton, 2012)

2 Political references, entry to eastern housing block, Karl Marx-Hof, 1930s (photography, Philip Lawton, 2012)

A POLITICAL VESSEL

Vienna's Karl Marx Hof (roughly, "Karl Marx Court") is a rare example of architecture both as political instrument and ideological symbol – a building people would fight for, and against, with guns.

Started by the municipality of Vienna in 1927 and finished three years later, it became one of the main battlefields of the brief Austrian civil war of 1934. Its bombardment, like its construction, became a symbol – this time not of municipal socialism but of Fascism, and of the first serious resistance to it.

None of this meaning, however, would have been imparted to Karl Marx Hof were it not for the fact that the building already looked like a fortress, a bulwark, a castle of solidarity, years before it actually became a besieged holdout. An incredibly long, red, mid-rise block of flats punctuated by archways just north of the city centre, it encloses schools, baths, a library and a health centre. It culminates in a grand square with sculptures, spikes, turrets and the prominent legend, in beautifully cast letters: "Karl Marx Hof, built by the Vienna City Council."

Simply, this is the sort of building that you could imagine people being willing to lay down their lives for. Yet its architect, Karl Ehn, was not an active socialist. He carried on working on commissions after the Fascist coup of 1934, and even worked for the Nazis after the annexation of Austria four years later.

For all the aplomb of the design, it came from the brief, not the designer's political or even architectural inclinations. Instead, it came from the intersection of the city of Vienna's needs for high-density inner-city housing, and the sort of architectural ideas that were dominant in the capital of the Hapsburg Empire in the early 20th century.

With the municipality building in the inner city, the architects of "Red Vienna" were perfectly placed to give that an appropriate face – proud, monumental, a little bit melodramatic. Each of the dozens of Hofe (courts) dotted around the Vienna inner ring road follows the historical street line, refusing to break with the traditional layouts as they meet the pedestrian.

But the difference is inside. Their grand archways lead not, as in 19th century housing, to progressively more dingy and squalid sub-apartments around gloomy courtyards, but to open, park-like spaces, full of social buildings, trees and playgrounds. The decorative details like sculptures, murals, majolica tiles, were added as a way of keeping craftsmen in work during a period of widespread unemployment. The structure of the building, which in certain moments starts where the arches touch the ground, could have been built in steel. Brick was chosen as a substitute so that the duration of construction would last longer, giving the post-war unemployed Viennese people work.

Rather than the total rejection of the 19th century that was becoming the norm in Berlin, Rotterdam, Paris or Moscow, this was an adaptation of the pomp, centralisation and street-centred planning of the imperial city to very different political ends. Here, the pomp and centralisation were a means to celebrate not the emperor, but the proletariat.

These buildings shouted from the rooftops that the Viennese workers and their elected representatives were transforming the city in our own interests – and they did so in places where they couldn't be avoided.

Outside Vienna, the anti-semitic, nationalistic Christian Social Party dominated Austria, and considered these buildings to be literally fortresses of a hostile, alien, urban movement; their allegation that they were built for military purposes was tested when, in February 1934, a constitutional crisis led to right-wing paramilitaries and the army being sent to Karl Marx Hof, Engelshof, Bebelhof, George Washington Hof and the others to suppress the city.

The city fought back, but it was poorly armed and ill-prepared. Karl Marx Hof itself was heavily shelled. Hundreds were killed in the brief conflict.

After the Anschluss and after the war, the city of Vienna would build again, and the city still has the most extensive – and arguably the finest – social housing programme of any capital city in Europe.

KERL EHN

In 1884 Karl Ehn was born in Vienna where he remained and worked as Viennese architect and city planner for many years. Some buildings he had designed includes the following:

Hermeswiese (1923)
Lindenhof project (1924)
Bebelhof (1925)
Karl Marx-Hof, Heiligenstadt (1927)
Adelheid-Popp-Hof (1932)

Ehn was a student of Otto Wagner, a modernising imperial architect who pioneered a rationalistic, stripped-down approach that, while undoubtedly an influence on modernist architecture, stopped short of the refusal of ornament favoured by younger Viennese architects and thinkers such as Adolf Loos or Otto Neurath. Although we don't know much about Karl Ehn, what we did know was that he was influenced by the teachings of the Wagner School and that, although he had designed a monumental social building, he him-self was not a socialist. Karl Ehn carried on working on commissions after the Fascist coup of 1934 and even worked for the Nazis after the annexation of Austria four years later.

THE WAGNER SCHOOL AND MONUMENTALITY

Wagner's finest building, the Postal Savings Bank in Vienna, encapsulates the tension provoked by a stripped-down approach and the approval of ornamentation – with its steel-and-glass banking hall and steel frame, it is modernist; with its symmetry, heroic sculpture and stone cladding, it is neoclassical. Wagner's students carried on this style of architecture into the 1920s and 1930s, in contrast to architects in Berlin or Frankfurt who explored wholly new conceptions of architectural space at the time.

The Wagner school's liking for monumentality and traditional city grids was serendipitous for Vienna's city council. Like most European capitals after the first world war, Vienna faced an enormous housing crisis, with overcrowding, high rents and mass unemployment. Unlike almost all other capitals, though, the city government – overwhelmingly dominated by "Austro-Marxists", well to the left of most Social Democrats – didn't respond with suburbanisation, but with a rebuilding of the inner city.

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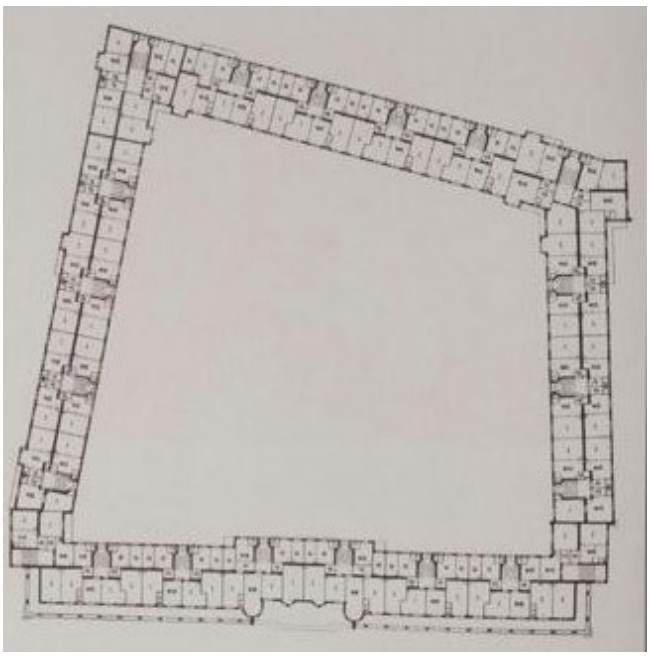

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1 Portrait of Kerl Ehn

2 Floor plan, housing block, Bedelhof, 1930

3 Inner courtyard, photograph, housing block, Bedelhof, 1930s

RED VIENNA

That housing in "Red Vienna" during the interwar years was shaped largely by Otto Wagner's students appears paradoxical at first glance - he was never interested in architectural solutions to social questions, and building apartments for workers had never been part of his teaching. However, the experience for coming up with ideal designs for monumental projects meant that, like no other group Wagner's students were primed to build the "superblocks" of Red Vienna. These buildings' "photogenic" appearance also made them easy to utilize in political propaganda. However, the compelling exteriors usually hid conventional layouts, which were rejected as "petit-bourgeois" by critics such as Josef Frank. However, the major housing complexes that Wagner's students worked on adopted another kind of exterior, a more political one. Karl Ehn was one of the Wagner's students that didn't build much in comparison with his teacher, however, Karl Marx-Hof is one of them.

1, 2

3

1 Aerial view, constructing Karl Marx-Hof,

2 Facade, Red Vienna, Karl Marx-Hof, 1930s

3 Underpass, thresholds, Karl Marx-Hof, 1930s

Reference link: 12 G

In the end Red Vienna was undone by its own success, overthrown in 1934 in a bloody coup by the clerical-fascist Christian Social party that well understood the rhetoric — architectural and otherwise — of the collectivist housing. (During the uprising the Karl-Marx Hof was among the buildings shelled by the fascists' artillery.) As the American writer John Gunther wrote at the time, about an urban-rural divide that to some extent persists to this day: "The disequilibrium between Marxist Vienna and the clerical countryside was the dominating motif of Austrian politics until the rise of Hitler. Vienna was socialist, anti-clerical, and, as a municipality, fairly rich. The hinterland was poor, backward, conservative, Roman Catholic, and jealous of Vienna's higher standard of living."

Due to the heavy artillery damages during the uprising, Karl Marx-Hof was repaired in the 1950s. Today, the Karl-Marx-Hof is still the longest single residential building in the world, spanning four tram stops. The former laundromat (Waschsalon) was rebuilt into a museum in 1990, hosting permanent exhibitions on the interwar years, public housing or education and culture in 'Red Vienna'.

Over the decades the *Gemeindebauten* of Red Vienna have continued to function as vital and attractive housing, with accessible and attractive public spaces that remain a respite and a pleasure. Near the Gürtel, the so-called "Ringstrasse of the Proletariat," you can still walk for a mile or so on a route that winds through the landscaped courtyards that link one Hof to another, all beautifully maintained and well used. You can still see the inscriptions which are affixed to the buildings, and which proudly declare:

- BUILT BY THE CITY OF VIENNA -

It is both surprising and moving, in this era when public housing has become so diminished in ambition and stature, to realize that this sense of pride endures, though in somewhat more muted form.

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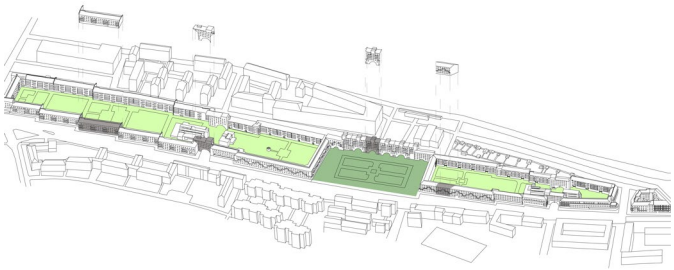
1 "Trots Alledem!" (eng: "In Spite of All") social democratic spreading belts of the 1930s,



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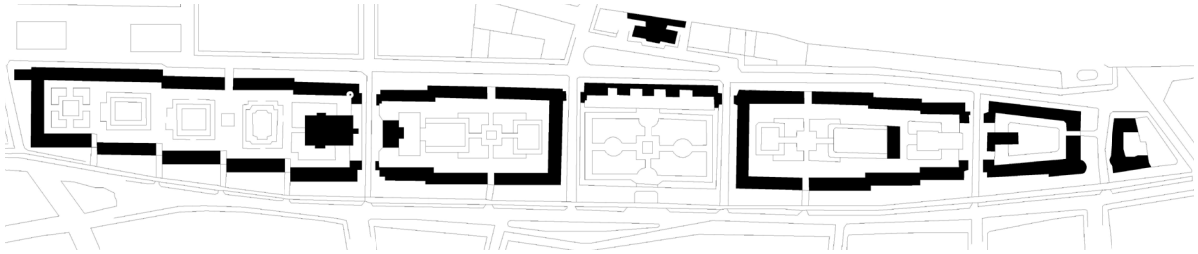

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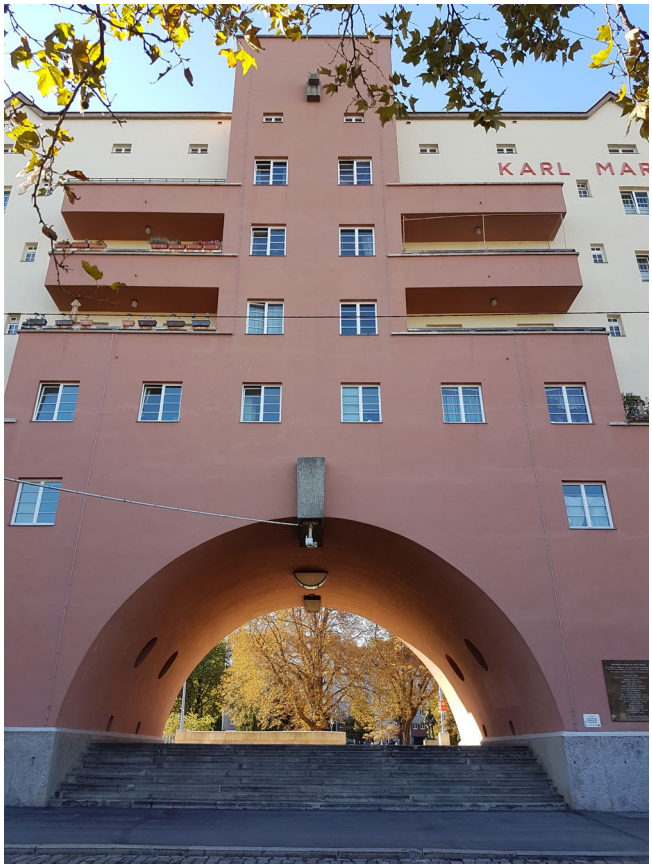


3, 4

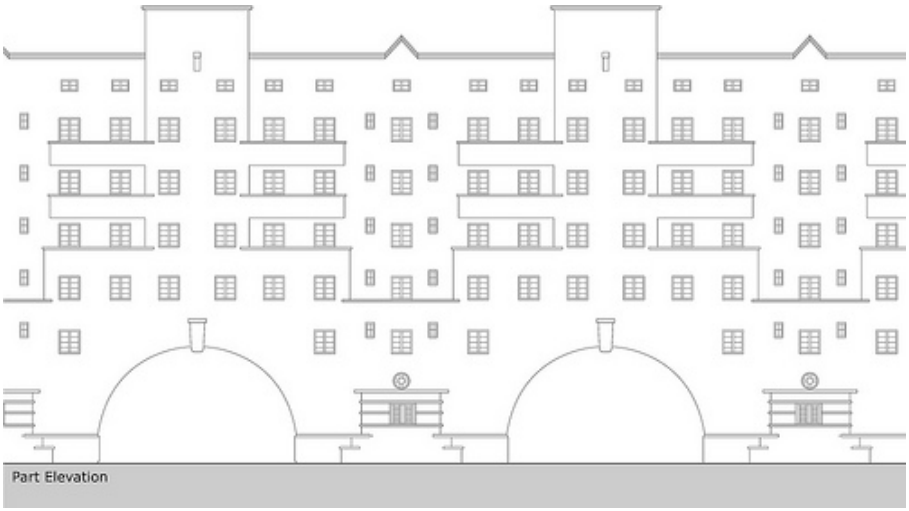
1 Interior fields, semi-exploded axonomtric, Karl Marx-Hof

2 social housing block in plan, Karl Marx-Hof, 1930s

3 Enetring the threshold, Karl Marx-Hof, 2018

4 Post - stamp, Karl Marx-Hof, 1959

Reference link: 14 E



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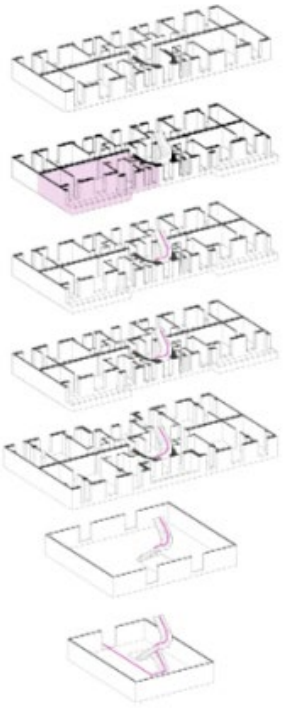

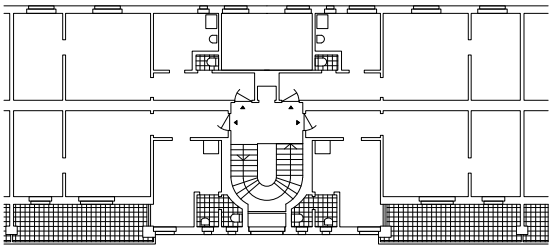

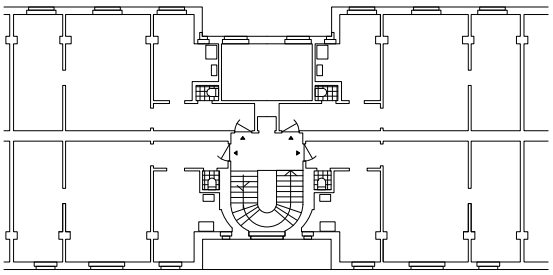

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1 Drawing political lines, facade stufy, Karl Marx-Hof, 1930s

2 walking up to the house, interior exploded axon, Karl Marx-Hof

3 Typical flat plan, line drawing, scale 400, Karl Marx-Hof, 1930s

Reference link: 14 E

14 - Sandleitenhof.

SANDLEITENHOF

Adress: Matteotiplatz. 4 Wien, 1160

Architect: Emil Hoppe, Otto Schönthal, Franz Matuschek, Franz Krauß, Josef Tölk, Siegfried Theiss/Hans Jaksch

Architectural Style: Social housing

Year: 1924-1928

Usage: Community building

Spatial Quality: facade, courtyard

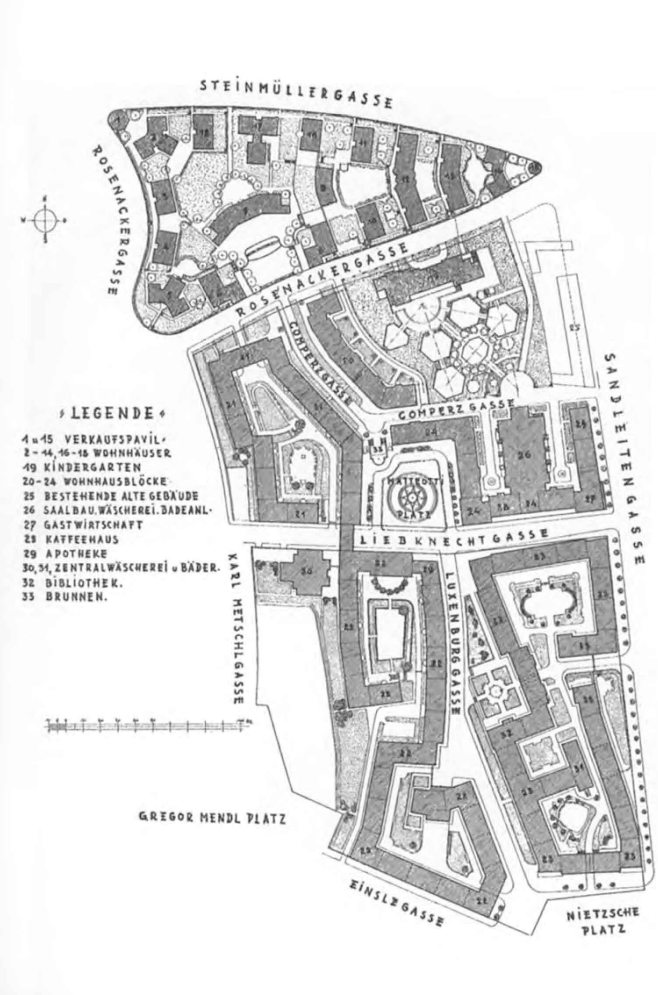
HISTORY

The Sandleitenhof is a communal residential complex in Vienna's Ottakring, the 16th district, historically considered a typical working class district. With 1,587 apartments and more than 4,000 inhabitants (originally over 5,000), the Sandleitenhof is the largest community building from the Red Vienna of the interwar period.

FACTS & FIGURES

Sandleitenhof was the first large exurban development in Vienna, located in a border zone between districts XVI and XVII the hills of the Wienerwald and the factory and tenement development of Ottakring. It was one of the few areas in Vienna that had been laid out along picturesque lines with winding streets and irregular blocks in turn-of-the-century development plans, though none of this had yet been built. The limited competition for the Sandleitenhof, which included 1587 units and extensive communal facilities, was held in 1924.

The brief specified that the northern portion of the site was to adhere to the existing Regulierungsplan and that construction here was to be "open form." Urban design of the southern segment was left to the discretion of the designers, though the buildings here were to be "perimeter block construction." Both parts together were to mediate between the industrial and semirural zones that abutted each other on the site, The jury of five architects (Heinrich Schmid, Hermann Aichinger, Robert Oerley, Josef Hoffmann, and Clemens Holzmeister) selected three firms--Hoppe, Schönthal, and Matouschek. Theiss& Jaksch, and Krauss & Tölk--and divided the site up among them. Hoppe, Schönthal, and Matouschek were given the large southern segment of the site; the other two firms collaborated on the northern segment.



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The two parts remained distinct. The buildings on the triangular northern site are small twelve-unit structures, oriented away from the street to frame small parklike spaces between them. They are richly detailed with elaborate surface decoration derived from a range of vernacular sources. Hoppe, Schönthal, and Matouschek's portion south of the Rosenackerstrasse is both larger and more broadly conceived. The buildings, linked together in continuous rows, wind through the sloping site to define an interconnected network of open, closed, and semienclosed squares, gardens, and streets. The emphasis is on public space and the Sitteesque composition is scenographically conceived, with framed views, shifting focal points, and picturesque incident. Whereas the image evoked by Theiss & Jaksch's segment is a rural village or Dorf, the spatial conception of the lower segment is the provincial town or Kleinstadt.

Not all of the jurors favored the scheme. Some suggested that "in its entire conception [it] is to soft" and that "a sweet country air [Wacbau-stimmung] hangs over the whole project." Others apparently favored it for just these reasons, finding its country air appropriate to the site and an antidote to the " abominable character" of the nearby tenements and factories.

But what distinguishes the Sandleitenhof from the urban superblocks of Karl Ehn--or those of Schmid and Aichinger, for that matter--is not the formal vocabulary of the buildings but the hermetic, interiorized quality of the complex as a whole. Sandleitenhof, set down in the midst of fields and allotment gardens, establishes its own urban conditions. Unlike Am Fuchsenfeld and the Rabenhof, for example, it does not wrest its spaces from the intractable grid of the late-nineteenth-century city. Instead, disengaged from the historic city and the economic imperative of its plan, the urbanism of the Sandleitenhof is a pastiche. Except at its north and southeastern edges, where its buildings meet and engage the existing streets and spatial patterns of the districts of Ottakring and Hernals, the urban conception of the Sandleitenhof is indeed "soft"--its traditionally conceived spaces lack their own history.

In later peripheral superblocks, which were built at considerably lower density, much of the picturesqueness of the Sandleitenhof disappeared.

The architecture of red Vienna 1919-1934, EVE BLAU

1 Sandleitenhof, site plan. [Wohnhausanlage Sandleiten etc.(1928):4]

2 Sandleitenhof aerial view, photo 1959.

Reference link: 13A

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In the 1920s, the Ottakringer Bau was built as a city in the city with shops, kindergartens and culture. Today, many things are empty.

1 District museum ottakring The theater and cinema hall in Sandleitenhof is usually empty today.

2 Only Soho in Ottakring plays the old premises during the culture festival. Robert Newald

3 District museum ottakring In the past, people living in the Sandleitenhof could also do their shopping here.

4 Nowadays situation.

1, 3, 4
2, 5

The vacancy rate was so great that the possibilities of the small cultural association were not enough for the entertainment alone.

1 District museum ottakring Once upon a time there was a busy life.

2 Robert Newald The old laundry was converted into an electropathological museum. Now the premises are empty again.

3 Robert Newald There is no longer any use for the charcoal shop.

4 Robert Newald Here at the Rosenackerstrasse was once a Greißler.

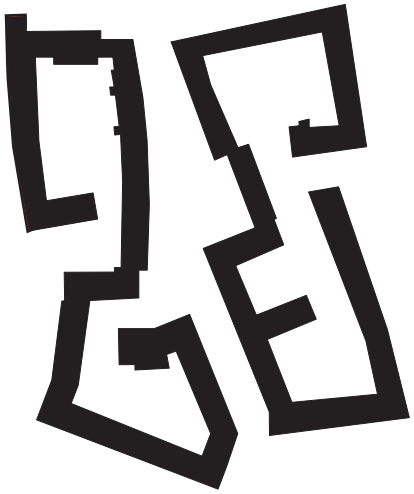
5 Where previously Greißler offered their goods for sale, now shut down shutters can be seen.

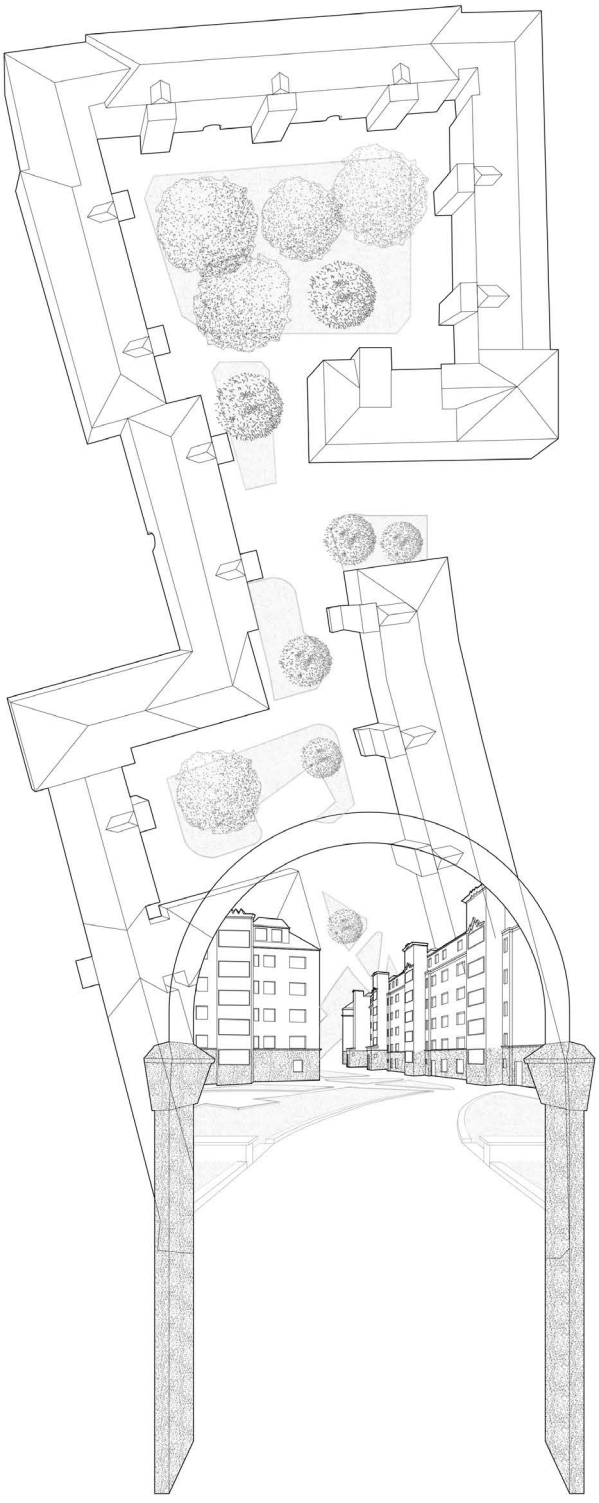
CONTINUOUS COURTYARD

Unlilke the typical periemter block with a hugh central courtyard, Sandleitenhof consists of a series of smalle connected courtyards, which articulated by continuous blocks.

The courtyards are separated from the city by thresholds like gateways or narrow passages. It provides a sense of intimacy through the enclosure by thresholds and scale of open space in related to the height of surrounding blocks.

Also, when one enter the courtyard through passage, he or she can always see another entry point of the courtyard, which leads to another courtyard. This room connecting room arrangement and walking experience always give you a sense that you are entering a smaller courtyard within a bigger whole one.





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1 Overall Urban Figure Ground Plan

2 Drawing of the experience of sense of enclosure

Reference link: 13 A, 13 E

15 - Café Weidinger.

CAFÉ WEIDINGER

Adress: Lerchenfelder Gürtel 1, 1160 Wien, Austria

Architect: Unknown (renovated by R. M. Steig)

Architectural Style: Viennese coffee house

Year: 1928

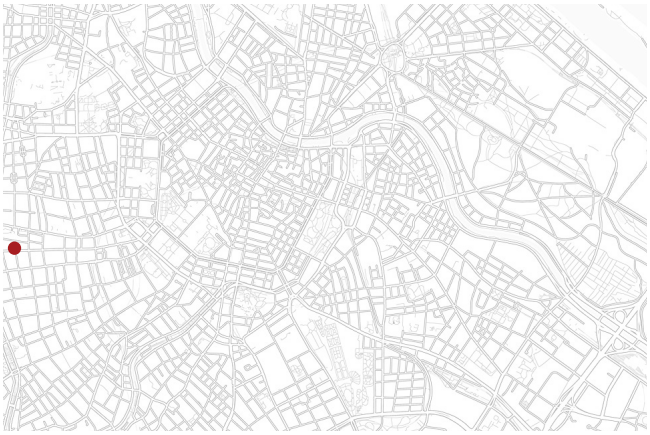
Usage: café, dining, leisure

Spatial Quality: artificial light, sequences, materiality

Size: 1200 sqm

HISTORY
The Café Weidinger is located on the other side of the belt, so no longer in the city center. It hides on the corner of Lerchenfelder Gürtel and Gablenzgasse next to Lugner City. The Vorstadtcafe is family-owned and enjoys cult status for many years, above all because of its historic charm and fifties décor.

There is no evidence during the day that there is life on the ground floor of the historicist corner house of 1872. Rather, one would think that the Café Weidinger has probably been closed for some time, so gloomy is the impression from the outside. But behind the mi t imposed curtains windows there suburban cafe bustle. In 1914 the big Gürtelcafé was opened, renovated in 1983 by Robert Maria Stieg.



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1 Men playing billard in Café Weidinger, 1928

2 Opening of Café Weidinger, 1928

3 Corner on Neubaugürtel and Burggasse street, Café Weidinger, 30th Sept, 2018

Reference link: 01 I, 01 J

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2, 3

1 on Burggasse street, Café Weidinger, 30th Sept, 2018

2 second set of doors to enter the 'sas', Café Weidinger, 30th Sept, 2018

3 yellow and blue, Café Weidinger, 30th Sept, 2018

1, 2

EXPERIENCE

One doesn't simply enter the Weidinger Café without feeling the eyes of others upon them as a foreigner, or more likely, a non-Viennesian café-goer. Viennese café-goers kind of have a second sense for these things. They hold their head a certain way, above a newspaper or towards a cigarette - as though habits and a certain way of living has developed their bodys' forms. Comparable to the generation of the iphone, the 'Handy' (as you would say in Germany), where the arms and hand bend towards the eye's will to consume from a tiny screen. It seems as though Vienna is stuck somewhere else, perhaps in Weidinger café.

> "The first I door opened lead to a small and dark space which encouraged one to advance towards yet another, preparing one to enter a new and stuffy room. Upon the final entry, heads raised in slight dismay but gradually carried on within themselves."
>
> - (Entering Café Weidinger, Eline Verhoeven, 30th September, 2018)

The double entrance void to Weidinger Café acts as a doubled 'sas' (the Flemmish term for the English 'atrium') but does not encourage one to stay. After penetrating the facade through heavy doors from either side of the street, you are instantly greeted with the first layers of glass-wooden doors. There is almost no space to walk around within this first room which acts more like a box as can be seen clearly in the facade image of 1928 when the Weidinger Café was opened. The entry-box, was seemingly carelessly clamped onto the face. This box is layered in two parts in order to avoid cold air from entering the building as well as the creation of boundaries, a sequence of spaces which leads one into a new world. The last layer of doors hide the interior of the café and all its actors with mustard-yellow, nicotine-stained curtains.

> "Seated, drinking a red-currant tea and eating apfel-strudel. The metal springs in the puffy blue coach jumped and pinched. Slowly and calmy lifting the hot glass, covertly watching how others behave in order to blend in."
>
> - (Consuming at the Weidinger Café, Eline Verhoeven, 30th September, 2018)

The café is silent, you can only hear a quiet bustle and murmuring of private conversations, usually in pairs. Newspapers are occasionally flicked, while heavy but thin smoke is lingering. There may not be many places left like this in this world, a place that has been captured in time and is so unwilling to change. Somewhere one can ponder and sit in loneliness. The self-consciousness that is triggered in Café Weidinger is reminiscent of the introversion that one feels in the vast over-scaled streets of Vienna, where there is no need to touch or interact with others. The city becomes a painting which you can aberve from afar, a city from which one may need to hide away from, in places like Café Weidinger.

1 Nicotine walls, newspaper, Café Weidinger, 2018

2 Modest, metal couch springs, Café Weidinger, 2018

Reference link: 01 I, 01 J, 3 D