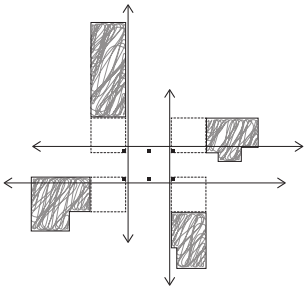

THE REMEMBERED CITY

towards reclaiming a collective ground within Vienna's inner city

[theoretical archive]

A collection of the theoretical frameworks that have been helping guide the project. One can find the readings, references and reflections on this process within it.

Mentors:
Daniel Rosbottom
Mark Pimlott
Koen Mulder

[COFFEE]

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CAFÉS

Hermann Czech in Christoph Grafe and Franziska Bollerey (Ed.): Cafés and Bars. The Architecture of Public Display; New York-London (Routledge) 2007.

The question whether architecture is an art has produced some conflicting answers. Adolf Loos denied it emphatically; Josef Frank considered it pointless to wish to settle that question: "The architect must have the ability and the desire to make something beautiful that is not a work of art".

However, if architecture is art, it is certainly not restricted or debased in that people can use it or that it may not collapse. The idea that 'applied' art is in some way inferior to art 'proper', was already incorrect in classical art theory—architecture does not just have building materials, structure, light or space as its means, but, first and last, people's actual sensation and behaviour. 'Function' is not something given, determining the design, but it is only created by design.

A café sets conditions for the guests' behaviour; it is the means of expression of the person who addresses them—the host. By means of the food and the space he has the guest under control.

The landlord does not have to cook himself, but delegates that to a chef, and similarly he can delegate the café idiom: to an architect, or whoever plays that part.

Sometimes a proprietor can cook, but hardly any entrepreneur is capable of sketching accurately his customary workspace—and even less of assessing the spatial relationships in a café for a conversion, let alone a new construction. And, like every layman, he mainly sees the architect's achievement as awaiting ideas, comparing the remuneration with the fee for an evening performance. Only when he witnesses the work does he know why he needed to delegate it.

The principle of delegating—familiar to every yuppie—for a building client is hard to accept, as this role is not performed often in a life's time. It means establishing *what* you want, but not *how*. (Yet even this distinction is always concrete and often contentious.) The client can fall back on supervision and control, but must also accept that the architect's solution is something unpredicted—incidentally, for the architect himself as well.

What is yet unpredicted has to consolidate into something obvious, so obvious that the guest may ask: *for this you really needed an architect?* Which indeed is the greatest compliment possible. After all, a café is not to be noticed, but *remembered*. It should be precisely to the point, and not annoy by pretentious ambitions.

This applies for architecture in general; however, there is hardly any other job that would confront the man (and woman) more directly than a café. It will be immediately apparent what is accepted and what is not. Nevertheless, designing a café always remains a risky undertaking. Only an interior decorating company will know beforehand what the café will look like—uninteresting! The effect of profound obviousness that makes a deep impression only comes about when every problem has been worked on with blood, sweat and tears, and none is hushed up on behalf of preconceived 'ideas'—although one is never certain before seeing the result. So there is no scope left for considerations on how to make something 'cosy' or 'cool'.

After all, the prerequisites for people's behaviour are problematical and perplexing; and once you become involved you will soon find 'design' decisions heartily stupid. Just consider the most elementary condition to be realized in a café (apart from the temperature): seating—the unstable position of the pelvis when one is seated, the necessity to support it in order to avoid rolling backwards or forwards, the contour-shaped classical upholstery of the 19th century, which was rediscovered in the 1960s as a result of ergonomic research—who would be interested in a 'designer' chair, with legs you stumble over as you walk behind it?

Not forgetting the ability to stand comfortably—how high is the bar, where is the footrest located? How wide is the bar? In spite of the customary deep chiller cabinets, is contact possible between the guest and the barkeeper? How close together can tables be placed? You have to know the rules of the design manuals if you want to break them, because what can actually be tried in practice is always a matter of experiment. The acoustics of a catering establishment—not the intelligibility of a speaker in a silent auditorium which is what the discipline of room acoustics addresses, but that of the person with whom you are conversing when everyone is talking. Why especially are small spaces often too noisy? Because punctual signals of sound—bursts of laughter, chinking glasses, moving chairs—stand out covering individual syllables of speech, which in turn leads to raised voices.

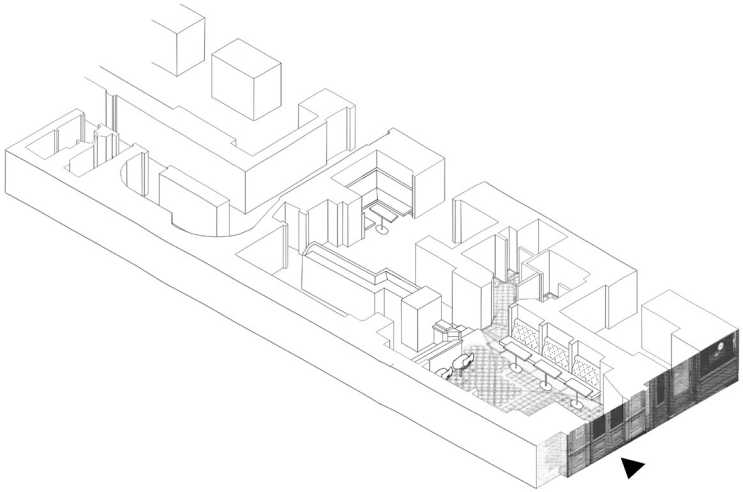
Mirrors in the room—the difference between a mirror hung on the wall like a painting and one creating the illusion of space. With the latter, it is not a matter of size, but of plausibility of the opening: its lasting appeal is due to the ambivalence between knowing it is a mirror and the repeatable illusion of the opening. Mirrors do indeed have a physical effect: the eye, for which any short visual distance requires effort, is able to adjust to the mirrored distance. And then fatigue and feelings of oppression occur less rapidly in small spaces.

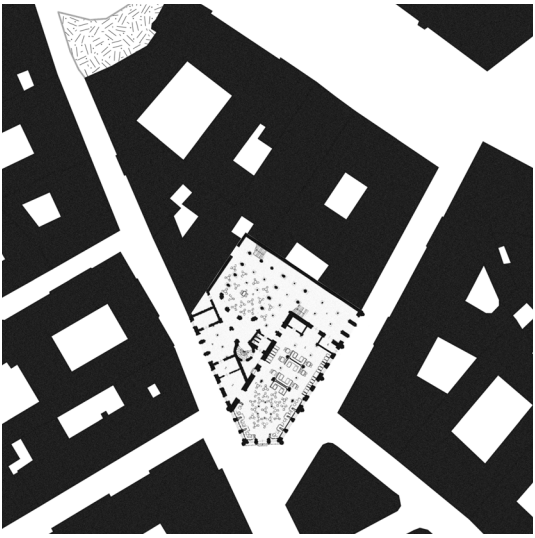
This is a random series of subjects from the many behavioural elements that make up an everyday occurrence like a visit to a place. A cognitive psychological approach rightly questions if a computer ever could perform a visit to a restaurant—from entry, taking a seat, the menu and ordering, to payment and departure—(which indeed is not an urgent demand). The freedom of choice in these behavioural elements has little to do with innovation, but much to do with continuity; and the many criteria for that can be summed up on one umbrella term: comfort.

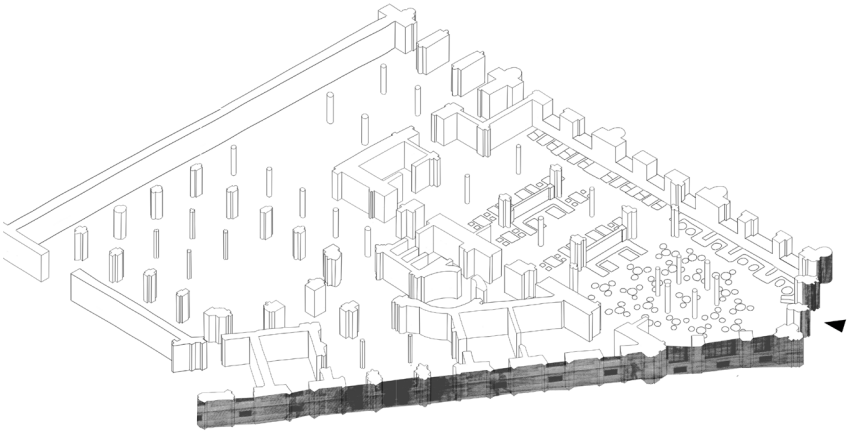
Modern architecture which has undoubtedly started out with the claim that it would make life easier has only made limited progress in our everyday surroundings. For some it may seem dim and unilluminated to take the 'mere' comfort of the user as a constituent of architecture. In fact, anyone who is not prepared for that must be accused of an inferior definition of architecture. For, if its intellectual content only existed beyond commonplace purposes, architecture after all would be an 'applied', contaminated art, since commonplace purposes can only rarely be by-passed.

However, it is just a mistake to deploy the purpose as a requirement enforced from outside. The 'function' does not precede the design, but is always *only mediated in the design*. Prior to that it does not exist—on a par with space and structure.—In the same way as music must be perceivable by the ears, architecture in its essence is usable.

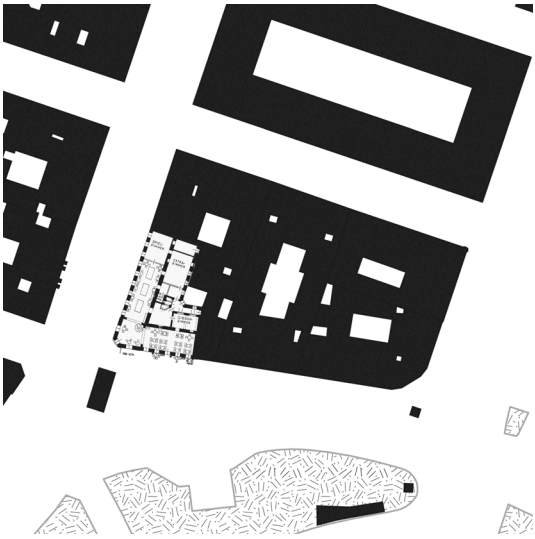
KLEINES CAFE, HERMANN CZECH 1:4000@A5

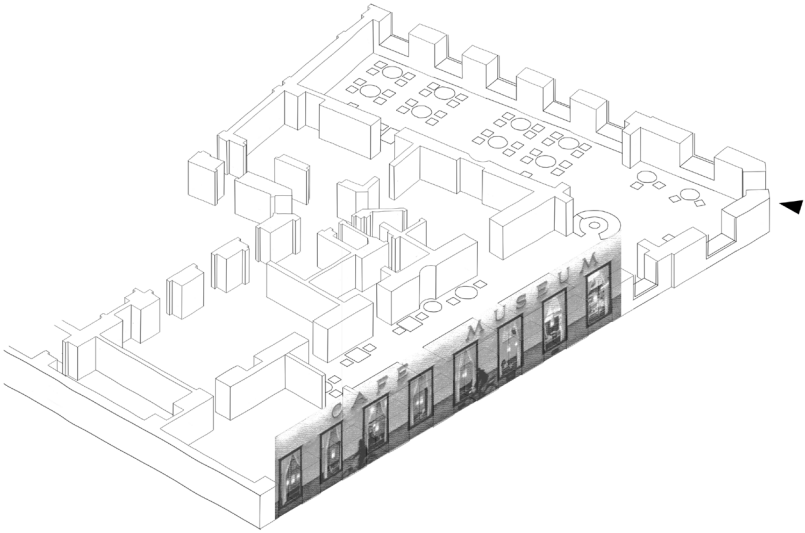






Cafe Central, Axonometric Study





Cafe Museum, Axonometric Study

Comfort and Respectability: The Viennese Kaffeehaus

Christoph Grafe in Christoph Grafe and Franziska Bollerey (Ed.): Cafés and Bars. The Architecture of Public Display; New York-London (Routledge) 2007.

From the street, the Café Riche offered the image of a range of salons decorated with mirrors that reflected the movement of visitors and those passing the café as an incident that was part of the afternoon or evening promenade. With its series of doors open to the pavement, the café provided a choice of modes of public presence; its visitors could occupy a table on the terrace, in full view and as stationary participants of the moving tableau of the boulevard, or they could retreat indoors, sheltered during the day by the lower light level inside, or in the even more private spaces upstairs. This gradual transition was not available to the users of the Viennese Kaffeehäuser; first of all, because the climate of the Austrian capital with its cold winters did not allow the degree of openness customary in Paris. There were other factors beyond the different climates in the two cities which caused the Kaffeehaus to develop into a type of café that, unlike the shops described in the 1780s, presented itself as a highly differentiated, comfortable interior, well protected by the firm walls of houses or palaces in the medieval inner city or its suburbs. One of these factors, as Donald Olsen suggests in his comparative study of urban cultures in London, Paris and Vienna in the nineteenth century, stems from the conservatism of Viennese society when it came to the status of areas or spaces in the city and the stable socio-economic geography that characterized the Austrian capital. The daily promenade constituted a movement between well- established fixed points, initially concentrated around the Graben and the Hofburg (the main open space in the old town and the Imperial Palace). After the construction of the Ringstrasse in the 1870s on the site of the former fortifications, the socially accepted route led along the inner side of this boulevard around the old town. The choice of locations of possible venues for the more respectable or privileged echelons of Viennese society seems, therefore, to have been limited from the outset by these conventions. The fact that the term Ringstrafencafé was introduced to describe the Kaffeehaus of the late nineteenth century and the observation that many of the most important establishments are located along the boulevard, seem to support this thesis. On the other hand, the cafés of Vienna, where coffee in all its possible varieties was the main beverage sold and which served Bäckerei (cakes and rolls) was explicitly a venue for all times of the day. Open from 8 in the morning to midnight (and beyond), 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. Comparing the Kaffeenaus with its French equivalent, the author of the Handbuch continues:

> the Parisian café is desolate and empty in the morning. Nobody is found in there, except for the yawning garcon who has only started sweeping the floor with a broom and sawdust, while the Viennese are already happily having their breakfasts, and may already have left the Kaffeehaus to resume their businesses.

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. The Handbuch presents three examples of the Viennese Kaffeehaus, two of which were located on the Ringstrasse. All three consist of a differentiated set of double- height rooms of considerable size, a layout that was reminiscent of London's gentlemen's clubs of the same period. The larger of these establishments are described as containing one or more coffee rooms, a reading room, a ladies room, rooms for playing cards, domino, chess or billiards and, occasionally, a bowling room. The coffee rooms are located on the ground floor and along the street, allowing a direct view of the street. The spaces are shown as relatively sparsely furnished; there are banquettes along walls or piers and small, round tables. Another customary arrangement, used for example by Café Griensteidl, Café Sperl and Adolf Loos' Café Museum, was that of occupying an L shaped venue on the corner of two streets. Entering the café, visitors would face the counter positioned on the opposite corner, overlooking two long rectangular rooms, one dedicated to playing billiards, the other functioning as the coffee room proper.

One particular feature of the Viennese Kaffeehaus was the window niche into which a banquette was built, allowing its user to hide comfortably, while at the same time overlooking the street and visitors entering the establishment. This solution, which Adolf Loos employed with great elegance in his design for the Café Museum, was revived by Hermann Czech in the MAK café. While intensifying the use of the facade zone, the area with most daylight, it also introduced another element that essentially marked the boundary between the interior of the café and the outside world.

One of the cafés that has acquired particular fame or notoriety as the focus of Viennese artistic life in the 1890s and the early twentieth century is the Café Central. The Central occupied one part of a palace designed for the Vienna stock exchange by the architect Heinrich von Ferstel in 1863. When the exchange moved to a new building two decades later, the café was extended into one of the grand interiors of von Ferstel's palace, the so-called arcade courtyard. The effect of these arrangements is illustrated by the description of the Café Central by Helga Malmberg (partner of the poet Peter Altenberg, one of the most notorious habitués of the Central)

> The arrangement of the spaces in themselves was peculiar. One entered in a sombre front room with deep window niches. There was a constant cool dusk, the ideal illumination for Stubenhocker ('stay-at-homes') and eccentrics. Then one passed through a narrow corridor and arrived in a kind of courtyard with a skylight, which could be reached via a small flight of stairs with wide steps. The large salon was really a vault without a ceiling. The smoke was distributed until it reached the high glass roof. In contrast to the front room this courtyard was bright and airy. Here we had the customary tables of the individual artists, who were absolutely taboo, the island of the chess players, the oasis of the lovers of domino, the corner where billiard was played. All these departments with onlookers and spies were separated from each other by enough space.

The clearly defined boundaries between the interior and the outside world meant that cafés in Vienna hardly exploited the type of street terrace which had become popular in Paris. Instead, some cafés installed mobile 'gardens', the so-called Schanigärten, consisting of chairs and tables laid out on the pavement so as to leave a passage along the facade and surrounded by lightweight fences adorned with plants and flowers.

In the 1870s, the Viennese Kaffeehaus was introduced as a model for adaptation outside the Austrian capital. From Budapest to Paris, Stockholm to Milan, coffee houses following the Viennese example appeared, featuring

> the same tall rooms decorated as ballrooms and located on the ground floor, the same marble tables and the same 'throne' of the female cashier…the same intimate arrangements, pressed into the niches of the windows, the same huge mirrors allowing the visitors to lean back leisurely and observe, address and partake in the street life outside, the same elegant, upholstered furniture, the same quieter, dark back rooms for playing cards, the same elegance and ease of this most secret place of recreation—in short, a true imitation of the Viennese Kaffeehaus in all its comfort, that has settled here through the years like a mildly shining patina.

At the same time, the grander of the Vienna establishments, like the Café Central, demonstrated that the original proposal of the Kaffeehaus as an enclosed public living room had been abandoned or at least adjusted to the increasingly anonymous and dynamic everyday patterns of their visitors in the metropolis at the end of the nineteenth century. Compared to the quaintly modest Griensteidl, the focus of the Viennese literary avant-garde before its demolition in 1899 (commemorated in Karl Kraus' essay 'Die demolierte Literatur' / 'Literature demolished'), the Café Central with its pressed English wallpaper and exuberant historicist decoration hardly appeared to be a 'home away from home'—even if Peter Altenberg did famously use it as his postal address. Instead, the Central was like a palace, where its visitors—ministerial civil servants as well as the penniless bohemians—associated themselves with high- bourgeois grandeur that was well beyond their station. The idea of a café that would provide a venue that could be inhabited, albeit temporarily, that was grander, more comfortable and luxurious than the private home, was by no means new. It had also been at work in the gradual development of the London coffee houses from simple rooms with dark wooden wainscoting into the refined classical interiors of, for example, Robert Adam's British coffee house, and it was even more visible in the Parisian cafés with their mirrored walls and gilded ornaments.

In London, the desire to render the coffee house into an exclusive venue catering to a defined circle of customers, eventually led to the demise of the institution as a place open to everyone; from the mid-eighteenth century, coffee houses started to re-open as exclusive gentlemen's clubs and by the mid-Victorian period, the coffee house had more or less ceased to exist as a middle-class institution. It was from these clubs, furnished in the style of aristocratic manor houses, that middle-class commentators expressed their indignation at the brash glamour of the urban pubs catering for the working man. In the Austrian capital, many cafés retained their cosy and calm Biedermeier character much longer than in other European cities. Claudio Magris described the café as 'one of the most characteristic environments of the old Mitteleuropa, of whose culture it seems to enclose the slow, refined and a little indolent rhythm, its comfortable style of life and above all a tranquil and distinguished pace'. Yet also in Vienna, the pressure to keep the Kaffeehaus commercially viable eventually had an effect. Early twentieth-century cafés such as Herrenhof, for example, looked suspiciously like a high-style Parisian brasserie with neon lights, brightly lit interiors and Art Deco furniture. This change was not appreciated by everyone; in 1927, the author Ludwig Hirschfeld complained about the 'Americanization and Berlinization' of the Kaffeehaus, suggesting that this might be the end of traditional Viennese urban culture, and possibly of civilization altogether.

Hirschfeld overlooked that the domestic arrangement of the café survived in the less glamorous plebeian establishments in the outer areas of the city, as it did in the working class coffee houses of English cities, and its post-1945 successor the neighbourhood café ('caff') serving tea, coffee and substantial breakfasts.

This discussion of cafés offering a substitute for the private home by becoming a home in itself would not be complete without mentioning a phenomenon that had its roots in the temporary suspension of the domestic. Inspired by the occasional visits of Ottoman envoys and a taste for the exotic, princely courts adopted the custom of setting up tents in the Oriental style in the parks of castles or summer residences. Following these precedents, coffee tents appeared also in entertainment parks such as Vauxhall Pleasure Garden in London and, as we have seen, the Prater in Vienna. Unlike the urban coffee house, these temporary establishments were open to, and indeed popular among, women.

In the nineteenth century the summer tents became established, reappearing as neoclassical and later historicist pavilions. The Sunday afternoon of a German or Austrian middle-class family would have been incomplete without an excursion to such an establishment and display of relaxed respectability accompanied by Kaffee und Kuchen (coffee and cake).

[PALACE]

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Intentions

During a time when urban redevelopment faced public opposition, the Kulturhus project aimed to rationalize and humanize large-scale construction. It achieved this by designing a transparent, multi-purpose building that replaced traditional ornamentation with visible interior functions. This approach created an atmosphere akin to a street while offering the potential of a cultural workshop.

The Kulturhus was conceived as a representation of the welfare system, serving as a significant moment in post-war cultural politics. It sought to establish an institution where professional performers, cultural workers, and the general public could collaborate. The goal was to dissolve the boundaries between "official" art and "amateur" creativity, creating a unified space for artistic expression and community participation.

Key Functions

- *Libraries*
- *Studio Theatre*
- *Gymnasium*
- *Exhibition Spaces*
- *Lecture Rooms*
- *Cafe/Restaurant/Bar*

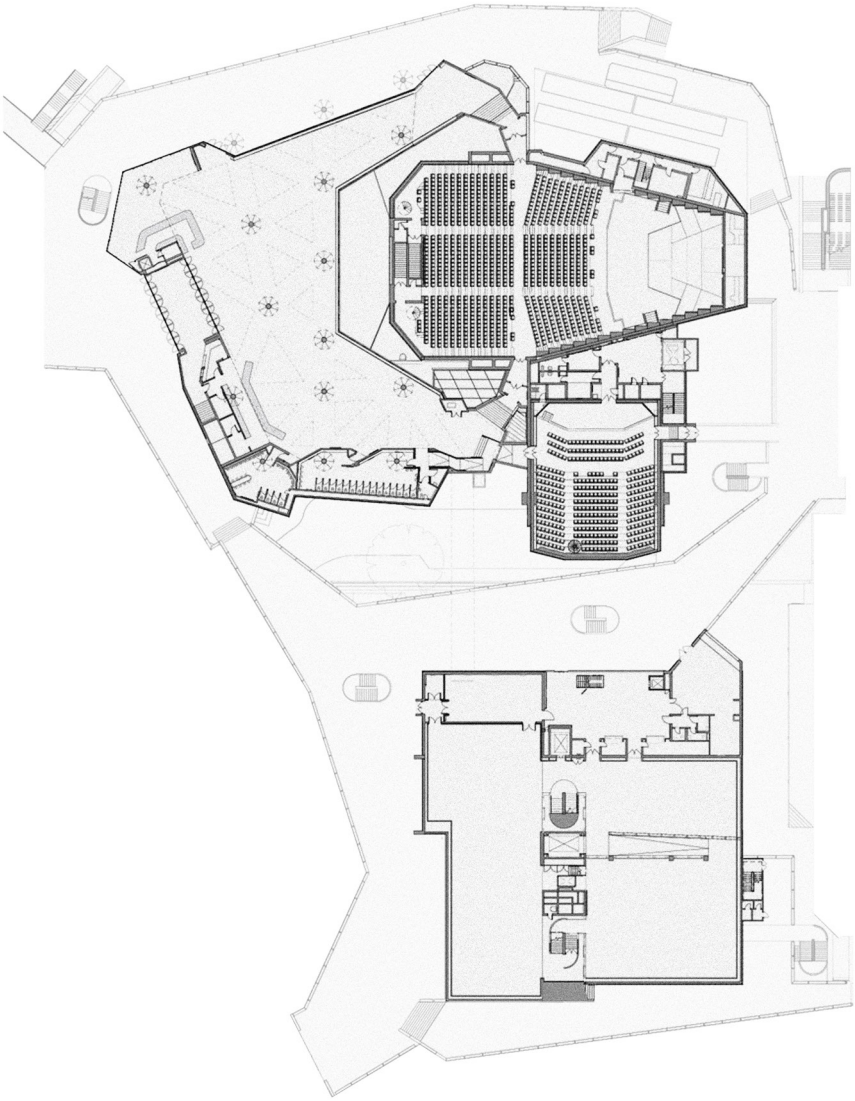
Intentions

The South Bank embodies the unfiltered projection of hopes, visions, and claims associated with the British welfare state. It serves as a museum of ideas and unfulfilled aspirations, showcasing the architecture that emerged from state-led planning after 1945.

In contrast to the Pompidou Center's integration into a tourist-driven culture industry, the South Bank's concrete walkways and terraces prevent its transformation into a commercialized cultural hub. These architectural elements preserve its unique character and prevent it from becoming a mere shopping mall for culture.

Key Functions

- *Auditorium*
- *Gallery Spaces*
- *Public Foyer*
- *Cafe/Restaurant/Bar*
- *Artist Spaces*
- *External Terraces*

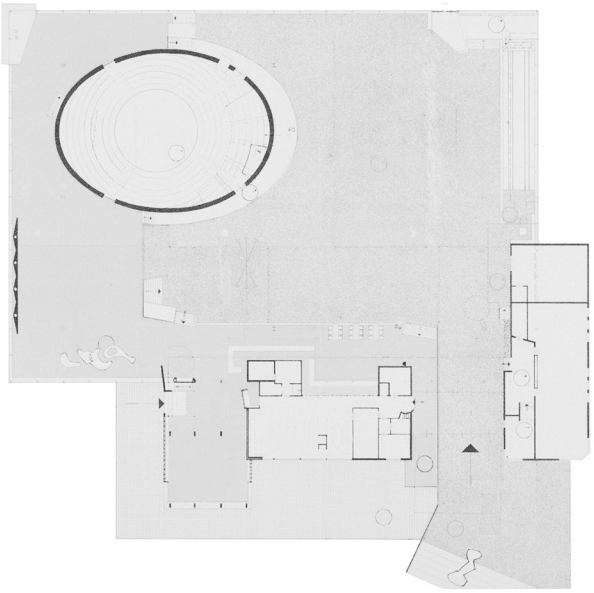


Intentions
Van Klingeren proposed a multipurpose community center that aimed to accommodate various activities, including cultural events, political discussions, and communal initiatives. The design drew inspiration from the concept of the classical agora, adapting it to suit the modern urban society. The building created spaces reminiscent of streets and squares within its structure, fostering encounters among people and also with the surrounding world.

However, there was a fundamental issue regarding the equation of the interior of the Meerpaal with outdoor spaces. This assumption overlooked the distinct requirements and limitations of different privacy spheres that the program entailed. It failed to account for the stricter conditions of theaters compared to public streets, compromising both.

Key Functions

- *Community Building*
- *Multipurpose Neutral Hall*
- *Cafe, Bars, Restaurants*
- *Allowance for Sport*
- *Amateure Theatre Provision*
- *2 Auditoria*



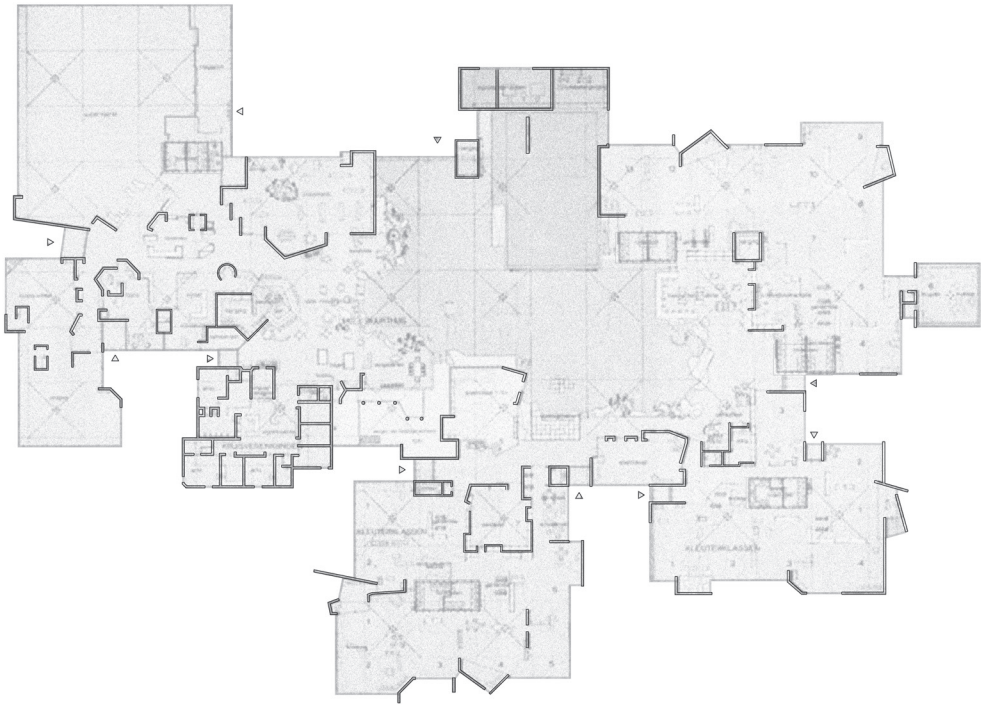
Intentions

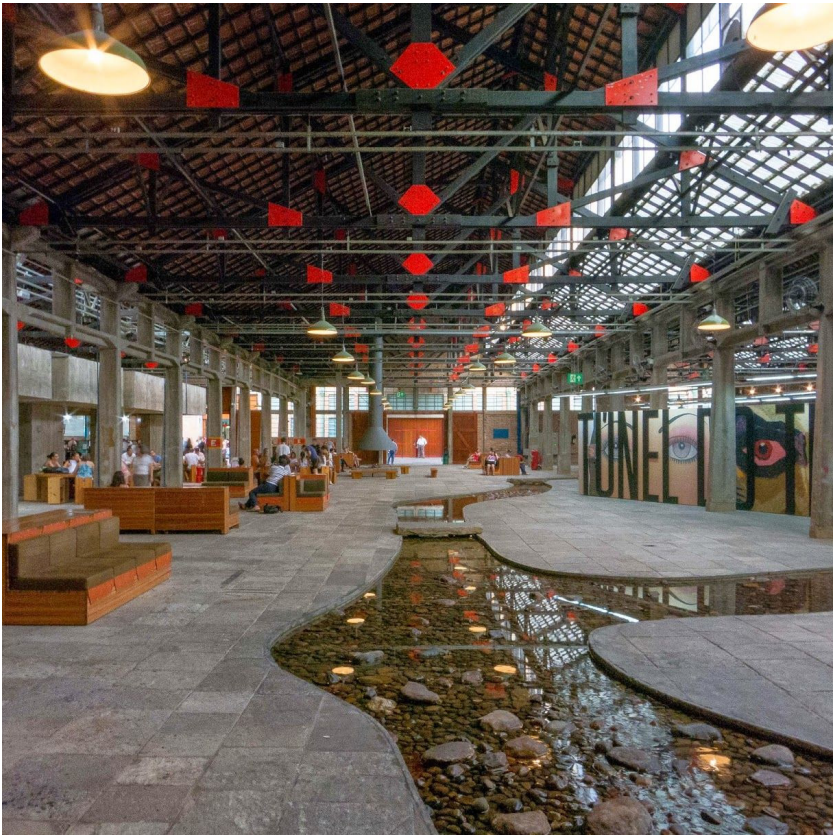
Van Klingeren designed an experimental building that integrated various functions within a single structure, fostering a strong sense of community among its users. The open and interconnected layout allowed for seamless transitions between different areas.

However, the building faced challenges due to its high usage, resulting in issues such as noise and excessive stimuli. As a solution, partitions were introduced to separate functions and address these concerns. Unfortunately, this approach led to the complete loss of the original openness and integration of the building during its redevelopment.

Key Functions

- *Shopping Centre*
- *2 Schools*
- *Gymnasium*
- *Library*
- *General Practitioner (Medical)*
- *Community Centre*
- *Cafe, Restaurant, Bar*





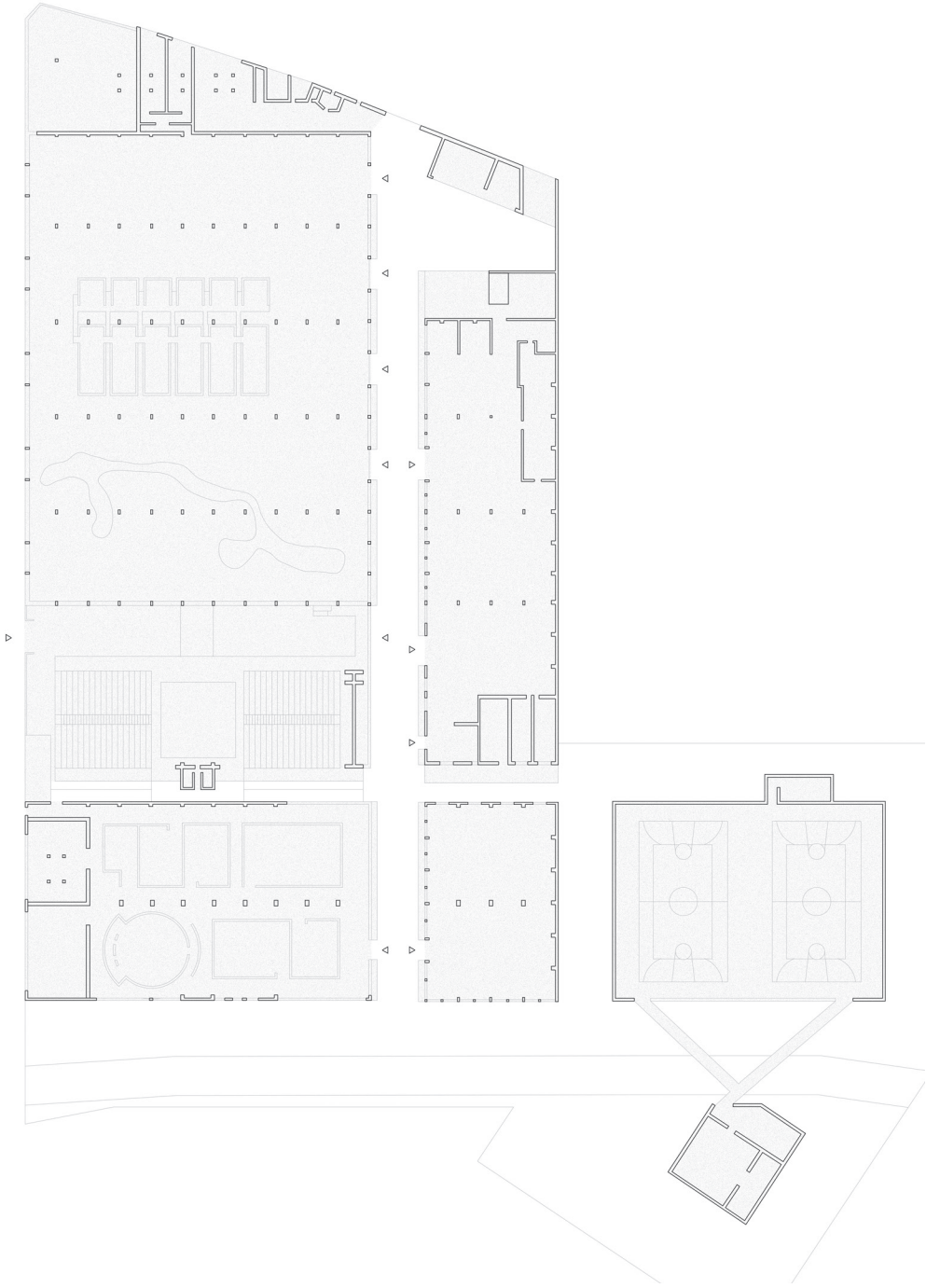
Intentions

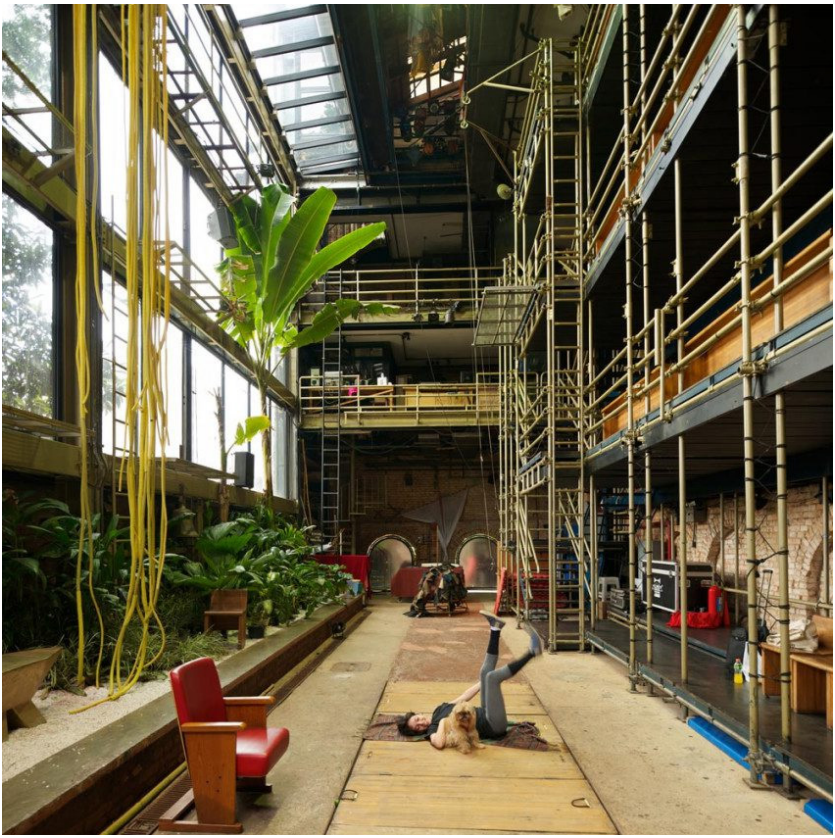
The project at SESC Pompéia aimed to highlight the influence of history on everyday life by emphasizing the industrial heritage of the site. Its success relied on a comprehensive and inclusive program, along with spatial solutions that promoted accessibility and appealed to people of all ages and social classes.

Architecture played a crucial role in achieving these goals. The design featured an open and welcoming street, exhibition spaces, a public restaurant with communal tables, and a car-free environment. Additionally, open-air activities, including a wooden decking area transformed into a "São Paulo beach" during the summer, contributed to creating a sense of freedom and an embodiment of civic life at SESC Pompéia.

Key Functions

- *Leisure Facilities (Sport/ Culture)*
- *Atelier Spaces*
- *Library*
- *Living Rooms*
- *Exhibition*
- *Auditorium*





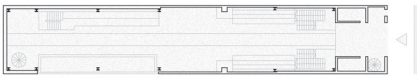
Intentions

Tetro Oficina is a unique space that combines elements of a workshop, theater laboratory, and public space. It deviates from traditional theater concepts by incorporating detachable structures instead of stages and leaving scenic elements exposed.

The project embraces the idea of a street as a stage, encouraging the space to be influenced by the surrounding environment. It aims to create a place where people can freely express themselves without barriers or partitions, fostering a strong connection between actors and the audience. Tetro Oficina promotes an interactive and dynamic theater experience, where everyone actively participates, making it a genuine space for interaction.

Key Functions

- *Public Square*
- *Galleries*
- *Theatre Stage*
- *Backroom Facilities*



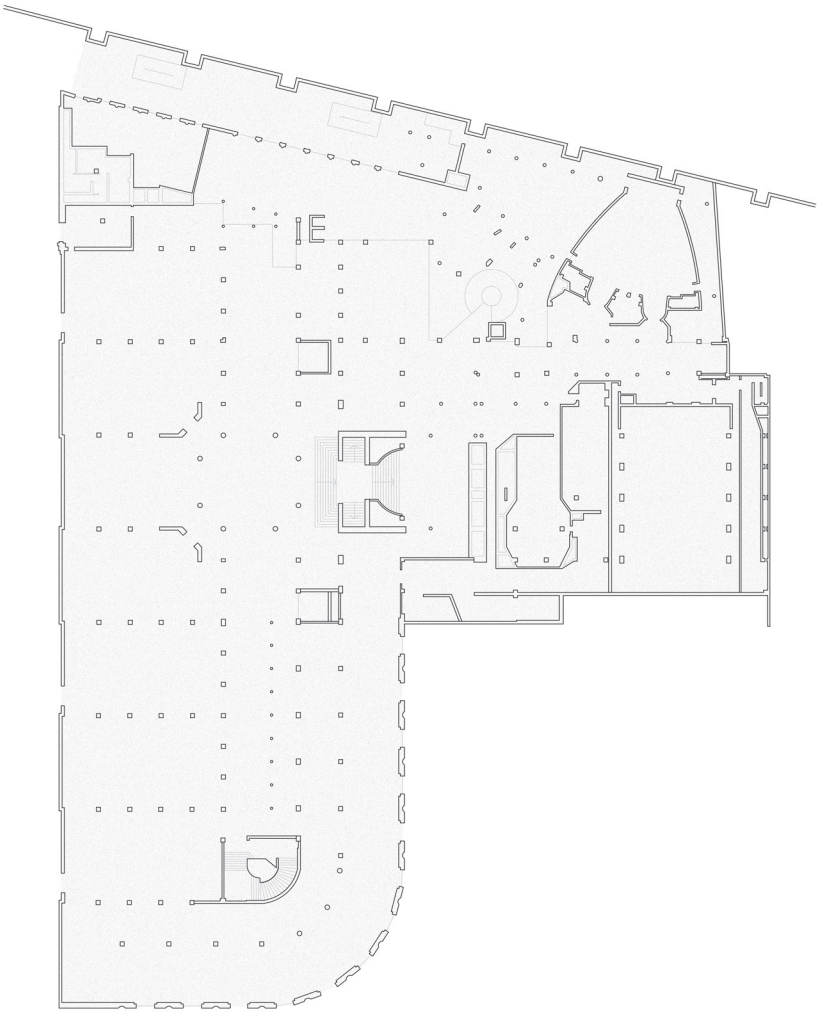
Intentions

Lacaton & Vassal's contemporary arts district at Palais de Tokyo offers a diverse range of activities and experiences. It is a lively and welcoming place that encourages interaction and dialogue. The district features exhibitions, events, films, music, fashion, a bookstore, a café-restaurant, and shops.

Emphasizing public engagement, the facility stands out with its extended opening hours, creating a relaxed and familiar atmosphere that attracts a dedicated and enthusiastic audience. Visitors appreciate the opportunity to leisurely explore and immerse themselves in the space.

Key Functions

- *Exhibition Space*
- *Room for Events*
- *Bookstore*
- *Cafe/Restaurant/Bar*



ON INTERIOR DESIGN

Fred Scott, 2007

Like the common cold, interior design, despite its prevalence, is lacking in definition. Recently, a designer suggested there was no such thing, or if examined, it would be found to be totally subsumed by architecture. The opposite temptation therefore is to attempt to describe interior design in terms of what architecture is not, or rather to ascertain in which ways it is distinct from architecture. In terms of the geography of human effort, it lies somewhere between architecture and set design, more artistic than one, less dramatic than the other.

Recent architectural theories have emphasised the timeless quality of buildings, especially in the relationship with the city. Regarding true architecture as essentially unchanging, like a rock, over which at different times different uses will wash.

Architecture is timeless; interior design is temporal. Lack of interest in temporal qualities weakens the architect's attachment to other previously important considerations. For instance, interest in the role of the client, and more generally, interest in most of the programmes with which today they are likely to be presented. The latter echoes the reaction against the commitment to a social programme which was a characteristic of the previous generation.

The new theories dictate a stance which is removed from such matters. In the replacement of Parker Morris with poetics, an air of suspension has permeated architectural vision, frozen banners in a departed wind. The interior designer can afford no such other worldiness. In his world the role of the client is paramount, and also whereas most clients can be relied upon to understand area, there are a few that will understand space. The architect tends to dream his production. The designer however is always aware of the client's hot breath and, like a striker in a game of football, or someone waking, he must struggle to make space in the face of intense distraction.

Other differences are clear in the approach to the work. For the interior designer there is no equivalent of a clear site; the least limiting of interior space with which the designer must contend is more conditioned than almost all sites with which the architect is presented. Consequently there is a different consciousness required of the interior designer in the approach to his or her work. It is provoked by this condition of fitting, of always working with and within existing structures. Because of this, a structured understanding of the host building is an essential preliminary to the consideration of any intervention. The understanding needs to be a common language derived from the actuality of the built form, a language which will allow a mental deconstruction, informing the physical alterations. It requires of the designer a thoughtful stripping back of the host building. An understanding must be reached which is material, spatial and cultural.

Through an intellectual approach, the designer may establish his correct standing between the extremes of limp mimicry and ill-mannered outlandishness, and by this, establish a basis for the ensuing rules of intervention. Classifying such rules is beyond the ambitions of this piece, except to say that the designer needs to realise that sometimes he will be more accomplished than the original author of the building and similarly sometimes will be able to clarify by his intervention the original architectural intentions, and in so doing, in some ways, to complete the building with which he is working.

The relationship between style and way of life is the matrix within which the designer operates; interior design is essentially the orchestration of new life in old buildings. Interior design establishes its relationship with architecture by involvement in spacemaking and fuses this relationship in a common interest in the plan.

[GRÄTZL]

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DISCONTINUITIES

Henri Lefebvre, Critique of Everyday Life, London, New York: Verso, 2014.

[extract]

'What is urban space? What is a town? How are they composed at different levels – blocks of flats, buildings, monuments – in a word, the architectural and, at another level, the urbanistic?' We are beginning to think that these questions, which are seemingly empirical and a matter for positive knowledge, have a secret affinity with various philosophical questions: 'What is man? What is his relation to being? What is the relation between being and space? How do things stand with the man's being, his evolution, his ascent, or his nothingness?' If we knew how to define 'man', would we not be able to define the urban and the town? Unless it's the other way round, and we just first of all understand the town if we are to define this political animal who constructs cities, living in them or fleeing them. In that case, inquisitive thinking would investigate the urban in the first instance, rather than positive knowledge in isolation or power in abstracto. Perhaps the town holds the answer to some crucial questions that philosophers have ignored for years. Unless, vice versa, the mystery of the town betokens the absence of any answer. Do these enormous collections of things, men, women, works and symbols possess an as yet undeciphered meaning? Or do they have no meaning? However that may be, it is in towns and the urban that the everyday – ours – is instituted.

And here we confront a new paradox among so many others. The break-up of the historic town has been going on since the end of the nineteenth century and the beginning of the twentieth; it figures in the collapse of reference points already referred to. Yet one remarkable result of it has been to facilitate a novel analysis of the urban question. Here before our very eyes is the town situated on the suburban outskirts; it is in pieces, fragments, parts, laid out alongside one another. In this fragmented city, the only thing to be done is to make an inventory of the elements of the whole, bearing in mind that some pieces may be missing here and there, and that the break-up might have distorted them. The elements that were combined into a strong unity by historic towns (a unity that fragmentation eliminates, and which consequently poses a problem) are perceived item by item. Thus, the activity of knowledge proceeds via the negative! Most specialists in urban questions, happy with such a godsend, make do with describing the fragments; they find the post-mortem analysis of the urban conducted by contemporary practice adequate. They refer to what they collect with terms that seem to contain impressive positive knowledge: housing conditions, the built environment, things mineral and vegetable, amenities, and so on. Yet these terms, far from containing knowledge of the urban, merely refer to functions separated by an anatomical operation, by separation of the historical elements of the urban into inert entities. But it is in this framework – a very precise term which encapsulates the rigidity or inertia of the result – that the people of daily life have to live.

Those who have not given up on critical analysis and theoretical thinking know that what they have before them is merely the spectre of the town. And this in the dual sense of the French word spectre: (a) an analysis comparable to that of white light by the prism which splits it up, revealing what is involved in the apparently simple clarity of the sun or light source; (b) a ghost, outliving what was once a vibrant urbanity and its unity.

Assembling and combining these separate element does not restore the lost life of towns. Here, too, le mort saisit le vif! Like the humanity to which it offers shelter, the town is alienated. Moreover, spectral analysis is not exhaustive; the outskirts and suburbs exclude certain elements which are indispensable to the urban – for example, the memory and symbolisms that were once integrated into monuments. As is well known but frequently forgotten, any analysis risks killing its object for the sake of seeing and knowing what it contains. An effective analysis of towns in the real world of their break-up must now be subjected to a method whose watchword and procedure have already been set down: situating and restoring. But such an approach cannot be inaugurated and pursued without taking account of the everyday life of the relevant parties: inhabitants, city dwellers, citizens or, again, 'users'. What is outlined is a problematic. A new one? Not completely new, but one that is rarely articulated to its full extent.

The problematic of time and space far exceeds the present account. Research and discovery follow a path full of obstacles and pitfalls. For example, it may be that analysis finds itself faced with blindingly obvious facts – that is to say, faced with the causes of or reasons for certain observable effects, causes or reasons that have nothing occult about them, even though they need to be discovered; so familiar are they that they simply go unnoticed. This is how things proceed in the study of language, where everyone uses forms and structures without necessarily having a knowledge of them as such. Likewise with the study of everyday life and the urban, where what is most familiar is also the least known and the most difficult to make out.

Time as such is irreversible. It is impossible, inconceivable, to go in reverse. Complete repetition of the past can be demanded of the divinity by those who believe in his omnipotence (Kierkegaard). It can be conceived in the absolute, ontologically and metaphysically (the thought, which reconstructs the past of the individual, the group or a particular society with difficulty. Inasmuch as it is reversible, space is distinguished from irreversible time, although space and time are intimately connected. But time is projected into space through measurement, by being homogenized, by appearing in things and products. The time of daily life is not only represented in clocks and watches; it is also represented in photographs and curios-souvenirs. These memory-objects, these palpable, immediate traces of the past, seem to say in daily life that the past is never past. Not explicitly but implicitly, it signifies the reversibility of time. In this fractured, fragmented time, we can return to the past, since it is there. More so than others, the kitsch object possesses these strange properties: a blending of memory, recollection, the imaginary, the real. The illusion of reversibility gives everyday time an air which might be taken for happiness, and does indeed possess a certain happy – or, at least, satisfied – air. Is it not pleasant to escape time, to break out of time – not into the timelessness of the great oeuvre, but within temporality itself? But one of the consequences is the elimination of tragedy and death. People sometimes ask how and why this tragic age lacks a tragic consciousness, why it eliminates the tragic knowledge around which thinking revolves. Here is a partial answer: the appearance and illusion of the reversibility of everyday time, represented by objects that possess this meaning and this privilege. Eliminating the tragic is part of the tragedy of the age. This elimination does not go beyond appearances. Under the masquerade of kitsch, the tragic follows its course. If objects form a system – something we can accept in the case of functional objects, such as utensils and furniture – its meaning is to be found not in what it declares, but in what it dissimulates, which extends from the tragic to the mode of production via the malaise of daily life. The production of daily life, which is opposed to daily life as oeuvre, thus includes the production of everyday space and time, as well as the objects that fill up the everyday, the mass of objects intended to fill time and space. This mass is

likewise simultaneously homogeneous and fragmented, and hierarchically organized. Regarding this schema – 'homogeneity-fragmentation-hierarchization' – the main point has been made. Since this organizational schema was discovered in connection with space, there is no point returning to it. By means of such organizational forms, operating in various sectors and domains, and even though these forms and schemas do not correspond to any determinate institution, daily life finds itself instituted. Strategy? Yes and no. No, because the result is obtained in accordance with the objective, and hence 'unconscious', modalities of the mode of production. But yes, because the orientation gives rise to multiple tactical operations directed towards an overall result.

Social space (like theatrical, pictorial or architectural space) can no longer seem like the discovery of a pre-existent, 'real' external space, any more than it can seem like the covering over of a natural space by an 'authentic' mental space. These philosophical schemas are no longer admissible. Social space manifests itself as the realization of a general practical schema. As a product, it is made in accordance with an operating instrument in the hands of a group of experts, technocrats who are themselves representative of particular interests but at the same time of a mode of production, conceived not as a completed reality or an abstract totality, but as a set of possibilities in the process of being realized. This theory accounts both for the specificity of the organizational schema (homogeneity-division-hierarchization), and for its historical appearance at a given moment in the evolution of space – which is by no means innocent, since it involves and contains a strategy – is passed off as disinterested positive knowledge. It is projected objectively; it is effected materially, through practical means. There is thus no real space or authentic space, only spaces produced in accordance with certain schemas developed by some particular group within the general framework of a society (that is to say, a mode of production). This theory also accounts for the correspondence between the various spaces: the general space of society, architectural space, everyday space, the space of transport as well as that of furnishing, and so on.

The splintering of time and space in general homogeneity, and the crushing of natural rhythms and cycles by linearity, have consequences at other levels. This state of affairs creates a need for rhythms. The imposition of daily life as we have defined it thus goes together with rhythmical innovations in music and dance, innovations that accentuate rhythm and restore it to daily life. Is it any coincidence that the institution of this everydayness goes together with the enormous success of exotic or ecstatic rhythms, with the increasing role of music in social life, with the search for 'highs' and the extraordinary, in a transgression of all rules extending even to death trances? The festival, which in other respects has been recuperated and commercialized, is restored, together with features that had been done away with: rupture, transgression, ecstasy. In this way, daily life leads to retaliation; because it is becoming normal, rupture takes abnormal, even morbid, forms. We should not be astonished at this, let alone wax indignant over it. Among the Greeks, the Dionysian did not submit to the pure idea of beauty. The Bacchantes, roaming through the countryside, yelling, diabolical, tearing the living beings they came across to pieces, were not obliged to be 'beautiful'. Even then, it was not a matter of a rupture with daily life, but a return to cosmic forces…

In and through music and dance, times becomes irreversible once again. The festival unfolds once more, headed towards its end, consuming what it draws its substance from: energy, desire, violence. At the heart of everyday positivity, the negative springs up in all its force.

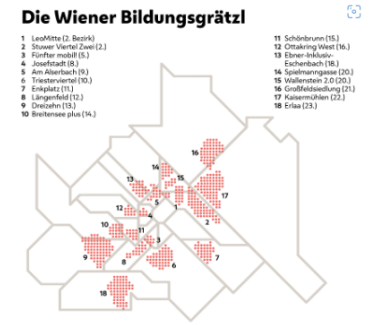
Bildungsgrätzl machen Schule

Die Stadt forciert die Zusammenarbeit von Schulen und Kindergärten mit Jugend- und Sozialeinrichtungen, um Wiener Kindern die besten Bildungschancen zu bieten.

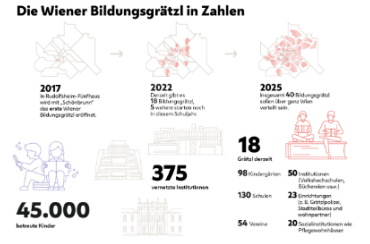
It takes a Grätzl to raise a child" (es braucht ein Grätzl, um ein Kind aufzuziehen), lautet das Motto, wenn es um ein innovatives System geht: die Wiener Bildungsgrätzl. Die Idee dahinter ist so einfach wie effizient. Um die Kinder und Jugendlichen bestmöglich zu fördern, arbeiten verschiedene Institutionen in einem überschaubaren Gebiet eng zusammen: Schulen, Kindergärten, Vereine, Büchereien, Volkshochschulen, Gesundheits- und Sozialeinrichtungen sowie die Jugendarbeit. 18 solcher Bildungsgrätzl mit rund 375 beteiligten Institutionen gibt es bereits, ca. 45.000 Kinder werden erreicht. Fünf Bildungsgrätzl sollen noch im Schuljahr 2021/22 eröffnet werden und fünf weitere bereiten zurzeit ihre Gründung vor. 2025 sollen es insgesamt 40 sein.

175.000 Euro

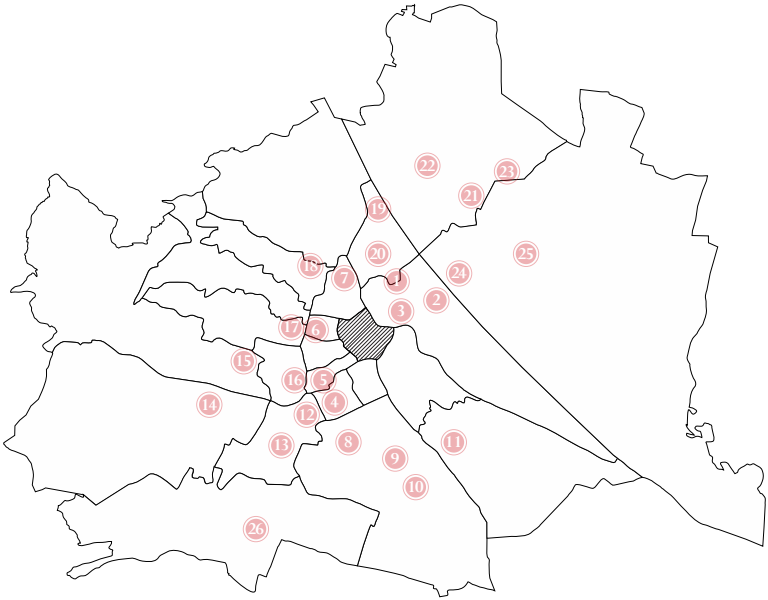
Um die aktiven Bildungsgrätzl zu unterstützen, hat der Gemeinderat vor Kurzem 175.000 Euro Förderung für 2022 sowie jeweils 200.000 Euro für die Folgejahre beschlossen. Akkreditierte Bildungsgrätzl können ab heuer bis zu 5.000 Euro Jahresförderung für Projekte beantragen. So soll die Zusammenarbeit der lokalen Bildungspartner*innen gestärkt und es sollen mehr Angebote für die Kinder und Jugendlichen geschaf-



Die Wiener Bildungsgrätzl im Überblick (© Stadt Wien – DOWNLOAD (PNG 187.0 KB))



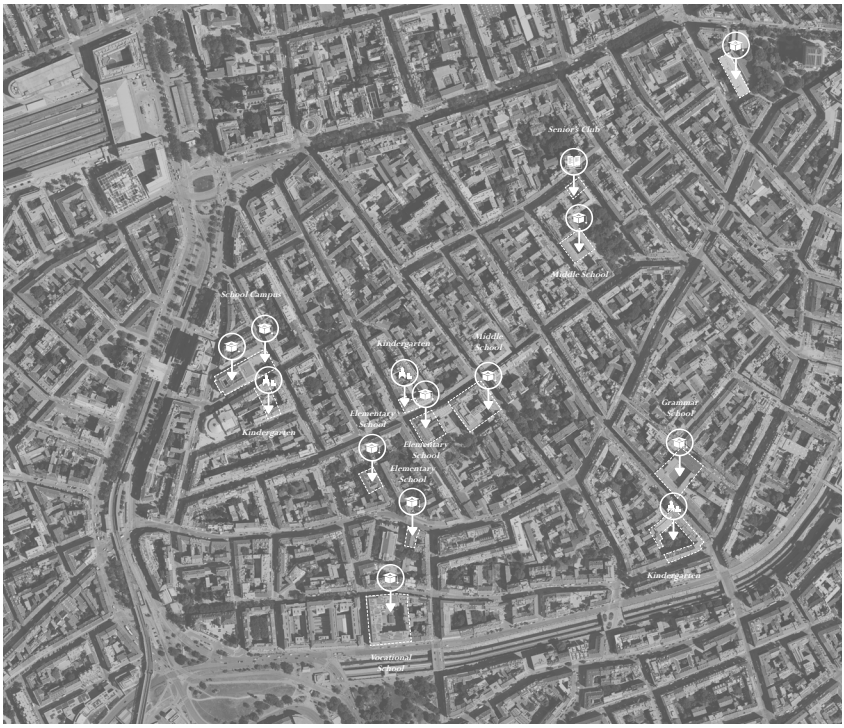
Die Wiener Bildungsgrätzl in Zahlen (© Stadt Wien – DOWNLOAD)



1. LeoMitte (2.District)
2. Stuwer Viertel Zwei (2.)
3. Karmelitenrviertel (2.)
4. Fünfter mobil! (5.)
5. Mariahilf (6.)
6. Josefstadt (8.)
5. Am Alserbach (9.)
8. Triesterviertel (10.)
9. Innerfavoriten (10.)
10. Per-Albin-Hansson-Siedlung Ost (10.)
11. Enkplatz (11.)
12. Längenfeld (12.)
13. Zwölf (12.)
14. Dreizehn (13.)
15. Breitensee plus (14.)
16. Schönbrunn (15.)
17. Ottakring West (16.)
18 Ebner - Inklusiv - Eschenbach (18.)
19. Spielmanngasse (20.)
20. Wallenstein 2.0 (20.)
21. Großfeldsiedlung (21.)
22. Franklinstraße (21.)
23. Neu - Stammersdorf (21.)
24. Kaisermühlen (22.)
25. Kagran (22.)
26. Erlaa (23.)

Name	District	Primary Focus	Functions
LeoMitte	2	*diversity. concepts of sociocracy and co-determination promote living, working and learning together.*	*schools, youth centres and social projects*
Stuwer Viertel Zwei	2	*sustainability, mobility, health and lifelong learning as well as open communication.*	*kindergartens, schools, university, youth work, library*
Karmelitenrviertel	2	*open cooperation and the appreciation of diversity*	*after-school care centre, schools, youth centre*
Fünfter mobil!	5	*"Education moves and changes". traffic and mobility, conscious lifestyle, Internet competence, and participation.*	*kindergartens, schools, the adult education centre and the library*
Mariahilf	6	*psychosocial health, individual strengths and interests, support during transitions and community*	*kindergartens, schools, music schools, libraries and social organizations*
Josefstadt	8	*shared living and learning space, promotion of democratic processes, festivals, activities and projects*	*kindergartens, elementary & middle schools*
Am Alserbach	9	*educational opportunities for all age groups, intergenerational exchange and lifelong learning.*	*kindergartens, schools, youth work, library and family centres*
Triesterviertel	10	*exchange of information, health, social work, cooperation, festivities and collaboration with parents*	*kindergarten to vocational training and continuing education*
Innerfavoriten	10	*support transitions in educational phases, promote cooperative parental work, sex education and community*	*kindergartens, schools, youth work*
Per-Albin-Hansson-Siedlung Ost	10	*educational transitions, educational partnerships, violence prevention, creation of open spaces*	*kindergartens, schools, youth centre, the adult education centre, the library*
Enkplatz	11	*Fostering networks between the institutions to promote diversity.*	*kindergartens, schools, university, youth work, library and music school*
Längenfeld	12	*respect for human rights, especially children's rights, the promotion of art and culture, and cooperation*	*kindergartens, schools, libraries, the adult education centre, music schools and youth facilities*
Zwölf	12	*"Together. For each other. Perspectives with art, sports, culture and education"*	*kindergartens, schools, the adult education centre, assisted living, pensioners' clubs, theWERK X Theater*

Name	District	Primary Focus	Functions
Dreizehn	13	*joint design of the urban living and learning space and its educational offerings. sociocracy and participation*	*kindergartens, schools, educational centres, music schools and youth work*
Breitensee plus	14	*focus is on public space as the "3rd educator" , using public space as a learning space*	*kindergartens, schools, adult education centres, libraries, youth work*
Schönbrunn	15	*STEM subjects, digital skills and multilingualism. continuous educational offerings.*	*kindergartens, schools and the Technical Museum*
Ottakring West	16	*"Education comes to the people", "Schools as meeting places"*	*kindergartens, schools, youth activity and various organizations*
Ebner - Inklusiv - Eschenbach	18	*inclusion. building togetherness through joint activities & networking through regular meetings*	*kindergartens, schools, youth activity and various organizations*
Spielmanngasse	20	*new forms of learning, cross-school cooperation and support for the transitions between them*	*kindergartens, elementary schools, indoor swimming pool, a singing school and a junior centre*
Wallenstein 2.0	20	*active participation of children and young people. Intergenerational togetherness.*	*kindergartens, schools, music schools, clubs, health promotion and offices for urban renewal*
Großfeldsiedlung	21	*social learning. learning and living together, regular activities and events, political participation.*	*kindergartens, schools, a youth centre, a library, the adult education centre and the district police*
Franklinstraße	21	*children, youth, educators and adults learn from each other. presentation of offers and cultural education.*	*kindergartens, schools, health and social institutions as well as artistic institutions*
Neu -Stammersdorf	21	*"Bildungsgrätzl bewegt," there is a special focus on sports and exercise*	*kindergartens, schools, the music school, the adult education centre, youth club and the soccer and cultural association*
Kaisermühlen	22	*building and researching, promoting mathematical and scientific skills*	*kindergartens, schools, the research workshop, the library, the music school*
Kagran	22	*promote use of the existing educational and recreational opportunities in the Grätzl*	*kindergartens, schools, vocational schools, the adult education centre, the library, the music school, the youth club*
Erlaa	23	*promotes holistic education and deals with topics such as media education, contemporary history and democracy*	*kindergartens, schools, adult education centres, libraries, music schools and counseling*


Senior's Club
Middle School
School Campus
Kindergarten
Middle School
Elementary School
Kindergarten
Elementary School
Elementary School
Grammar School
Kindergarten
Vocational School


BILDUNGSGRÄTZL


Elementary School
Middle School
Technical Museum
Middle School
Library
Kindergarten
Grammar School
Music School
Elementary School


WOHNHAUS DER
GEMEINDE WIEN
ERRICHTET IN DEN
JAHREN 1969-1971


ERNST RAUBER HOF
WOHNHAUS DER GEMEINDE WIEN
ZEITRAUM
ZEITRAUM

Comfort—A Matter for Architectural Theory?

Hermann Czech, 2003

[extract]

Comfort should be a central notion of modern architecture as modern architecture undoubtedly has set out with the claim to provide us with an easier life. But our average door handles, terrace thresholds, coffee cups, alarm clocks, etc. are less comfortable to use than the ornamented ones that have been done away with; when we open an average hotel room window, we get bleeding knuckles; when we pass behind somebody sitting in a designer's chair we trip over its legs). Some might think it inferior to make the comfort of the user an objective of architecture-but in fact, he or she who refuses to do so upholds an inferior concept of architecture.

If the essential content of architecture could exist only beyond everyday purposes, then — since everyday purposes can only be avoided in exceptional cases - architecture actually would be an "applied," that is, contaminated art. What unconsciously underlies any sensible architectural understanding has to be worked out theoretically: function is not a straitjacket or a handicap to be overcome in fortunate cases. It is the very artistic material of architecture — not imposing its conditions on architecture from outside, but being created by architecture.

Yet in analysing comfort in this comprehensive way, we cannot ignore the question whether also discomfort can, or even must, be a valid aesthetic means of artistic communication. Only when we architects, for the sake of pure originality, tend to reinvent the wheel in every generation, we should see that it does not first come out square each time.

[PASSAGE]

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A Pattern Language

Christopher Alexander, 1977

[extract]

131 The Flow Through Rooms

. . . next to the gradient of spaces created by Intimacy Gradient (127) and Common Areas at the Heart (129), the way that rooms connect to one another will play the largest role in governing the character of indoor space. This pattern describes the most fundamental way of linking rooms to one another.

The movement between rooms is as important as the rooms themselves; and its arrangement has as much effect on social interaction in the rooms, as the interiors of the rooms.

The movement between rooms, the circulation space, may be generous or mean. In a building where the movement is mean, the passages are dark and narrow - rooms open off them as dead ends; you spend your time entering the building, or moving between rooms, like a crab scuttling in the dark.

Compare this with a building where the movement is generous. The passages are broad, sunlit, with seats in them, views into gardens, and they are more or less continuous with the rooms themselves, so that the smell of wood smoke and cigars, the sound of glasses, whispers, laughter, all that which enlivens a room, also enlivens the places where you move.

These two approaches to movement have entirely different psychological effects.

In a complex social fabric, human relations are inevitably subtle. It is essential that each person feels free to make connections or not, to move or not, to talk or not, to change the situation or not, according to his judgment. If the physical environment inhibits him and reduces his freedom of action, it will prevent him from doing the best he can to keep healing and improving the social situations he is in as he sees fit.

The building with generous circulation allows each person's instincts and intuitions full play. The building with ungenerous circulation inhibits them. It not only separates rooms from one another to such an extent that it is an ordeal to move from room to room, but kills the joy of time spent between rooms and may discourage movement altogether.

The following incident shows how important freedom of movement is to the life of a building. An industrial company in Lausanne had the following experience. They installed TV-phone intercoms between all offices to improve communication. A few months later, the firm was going down the drain - and they called in a management consultant. He finally traced their problems back to the TV-phones. People were calling each other on the TV-phone to ask specific questions - but as a result, people never talked in the halls and passages any more - no more "Hey, how are you, say, by the way,

what do you think of this idea. . ."The organization was falling apart, because the informal talk - the glue which held the organization together - had been destroyed. The consultant advised them to junk the TV-phones - and they lived happily ever after.

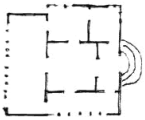
This incident happened in a large organization. But the principle is just the same in a small work group or a family. The possibility of small momentary conversations, gestures, kindnesses, explanations which clear up misunderstandings, jokes and stories is the lifeblood of a human group. If it gets prevented, the group will fall apart as people's individual relationships go gradually downhill.

It is almost certain that the building with ungenerous circulation makes it harder for people to maintain their social fabric. In the long run, there is a good chance that social order in the building with ungenerous circulation will break down altogether.

The generosity of movement depends on the overall arrangement of the movement in the building, not on the detailed design of individual passages. In fact, it is at its most generous, when there are no passages at all and movement is created by a string of interconnecting rooms with doors between them.

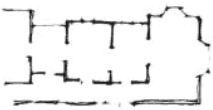
A sequence of rooms without a passage.

Even better, is the case where there is a loop. A loop, which passes through all the major rooms, public and common, establishes an enormous feeling of generosity. With a loop it is always possible to come and go in two different directions. It is possible to walk around and around, and it ties the rooms together. And, when such a loop passes through rooms (at one end so as not to disturb them), it connects rooms far more than a simple passage does.



A generous circulation loop.

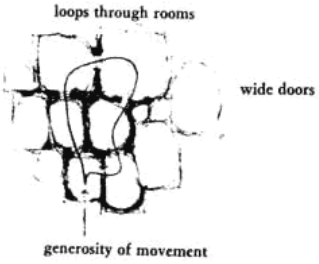
A building where there is a chain of rooms in sequence also works like this, if there is a passage in parallel with the chain of rooms.



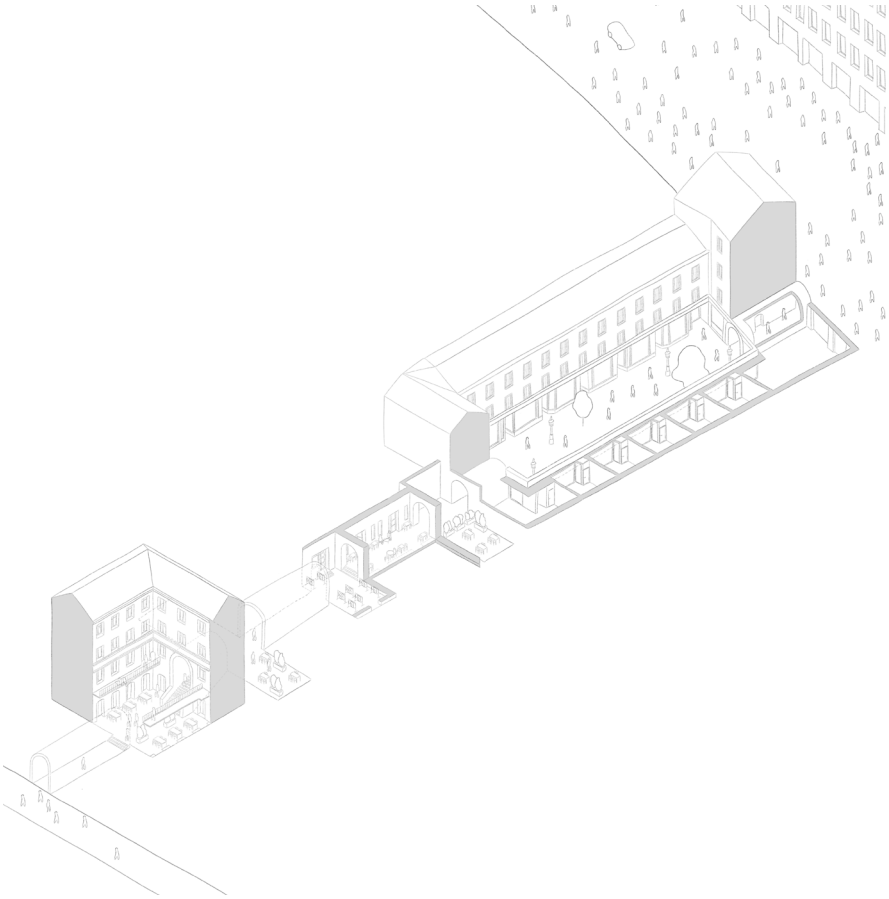
Passage in parallel forms the loop.

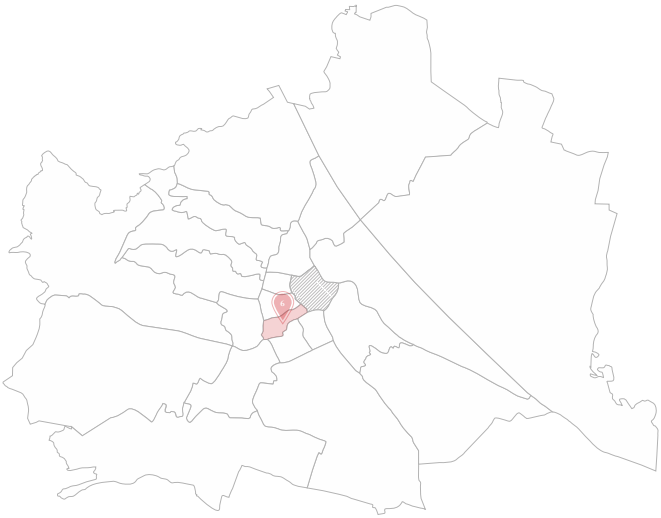
Therefore:

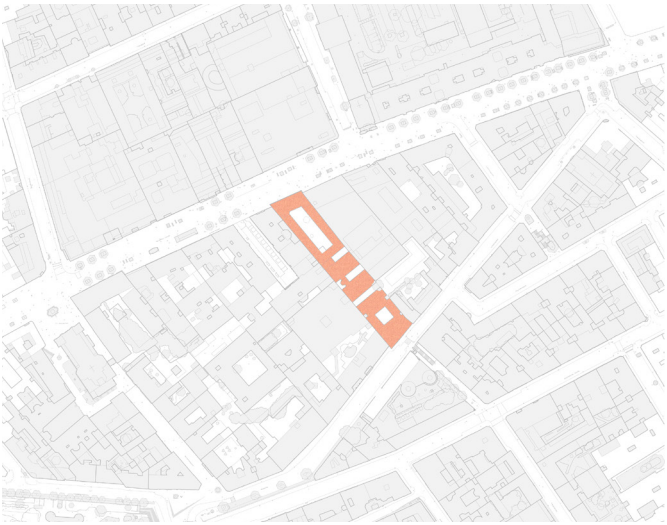
As far as possible, avoid the use of corridors and passages. Instead, use public rooms and common rooms as rooms for movement and for gathering. To do this, place the common rooms to form a chain, or loop, so that it becomes possible to walk from room to room - and so that private rooms open directly off these public rooms. In every case, give this indoor circulation from room to room a feeling of great generosity, passing in a wide and ample loop around the house, with views of fires and great windows.



Whenever passages or corridors are unavoidable, make them wide and generous too; and try to place them on one side of the building, so that they can be filled with light - Short Passages (132). Furnish them like rooms, with carpets, bookshelves, easy chairs and tables, filtered light, and do the same for Entrance Room (130) and Staircase as a Stage (153). Always make sure that these rooms for movement have plenty of light in them and perhaps a view - Zen View (134), Tapestry of Light and Dark (135), and Light on Two Sides of Every Room (159). Keep doors which open into rooms, or doors between rooms which create the flow through rooms, in the corners of the rooms - Corner Doors (196). . . .








Cafe
EINKAUFSPASSAGE
Cafe
SALE

[EXTERIOR]

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AUTHENTICITY AND ARTIFICE

Mark Pimlott, 2012

The desire for authenticity

Why is authenticity in architecture an issue?

The feeling we are living in inauthentic, frivolous, false times can be overwhelming. The desire for authenticity might be, in part, a desire to see, or to approach something true in expressions and in realities uncontaminated by trends or conceits or lies.

What is authentic?

According to the Oxford English dictionary, Authentic, an adjective, is defined as:

1/ Of undisputed origin; genuine;
2/ Made or done in the traditional or original way, or in a way that faithfully resembles an original;
3/ Based on facts; accurate or reliable;
4/ (In existentialist philosophy) relating to or denoting an emotionally appropriate, significant, purposive and responsible mode of human life…

This last meaning of authentic seems significant: particularly as the word authenticity, defined as the quality of being authentic, is open to this aspect of feeling or emotional appropriateness. The first meanings—which focus on the original, the genuine article, or the traditional form—combine well with this last qualitative meaning, which does not seem adequate on its own. The presence of origins and traditions seems relevant and necessary to the spirit of authenticity and the authentic.

What is The Authentic?

Everything made is given a form that is consciously or unconsciously invented: making and representing all at once.

The Authentic is, in my view, that conscious or semi-conscious expression that in its task, its obligation, or its art, is significant: made from what is known (what has gone before) and what is not yet known (what has never gone before). The authentic is made through a deep understanding of all that has preceded it. One can find the authentic within traditional forms and expressions; yet the authentic is neither an echo of tradition, nor 'original'.

Tradition is made of forms, arrangements and signs that change. Tradition changes.
The *authentic* changes tradition.
The authentic always remains authentic.
The authentic must be made, and so necessarily requires artifice.

Things that are man-made are made within language, which is both fixed and changing. Within man-made things, there is a core or essence around which their forms—in their many altered states—revolve. An inquiring consciousness will strive to understand these forms very deeply. Its expression will reflect a deep understanding of the essence that runs through these forms, and will flow from it. An *authentic expression* will, at once, continue and change the languages and traditions of forms.

T S Eliot, wrote, in his essay, 'Tradition and the Individual Talent' (1921):

> "No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities."

A return to origins, a turn to the essence

Again: there is a sense that we are living in frivolous, inauthentic, *false* times. One appreciates the need to turn to something *true*, and by inference, something that it is deeply known. And this thought of that which is deeply known causes us to return to tradition and to origins.

It is important that when one refers to these origins, which are idealised, one does not refer to a time before time, but a time when form was found and agreed upon: that time in which convention, procedures and representations were unified and taken as transparent.

In its conventional uses, language is not treated as representation, yet we acknowledge that it indeed represents concepts, ideas and things; in poetry, for example, it is understood to operate precisely *as representation*: poetry opens and renders language's essence.

Representation is powerful: it allows us to take something for what it is not. In the crudest illustration, a painting of an apple is not an apple, and yet it can tell something of that apple, and suggest more than the bare facts of its appearance. Representation is used in order to approach life.

I will only cite two cases to demonstrate the power that it holds:

Pliny the Elder's account of painting deriving from lines traced around the human shadow:[1] the story of *The Origin of Painting* became a popular, if minor subject for genre painting in the nineteenth century.

In its many versions, a woman is depicted tracing the profile of her lover—the outline of his shadow—on a stone or a wall. The lover is about to leave for war, and the line that remains after he has departed will remind her of him, with a line that is *of* him, that *stands for* him. She holds him to her through her poor depiction, which, nevertheless, *represents* him.

In Shakespeare's *A Winter's Tale*, (1610-1611) Leontes suspects that his queen Hermione has cheated on him, and punishes her by having her imprisoned. Leontes learns, by rumour, that Hermione has died. Racked with guilt, he wants to be reminded of her, through many means, as a form of penance. Sixteen years of such guilt are kept fresh by Paulina, a close friend of Hermione. She arranges a statue to be made of Hermione and to be shown to Leontes, partly as a kind of torture for him, whose representation is so perfect in Leontes's eyes, so convincing is its verisimilitude, he wishes to remain with the statue, and kiss it. Leontes asks Paulina, who has arranged the statue's 'making', if she can arrange for it to move.

And as Hermione's statue moves (the statue is, in fact, the flesh- and-blood Hermione), it enters life and crosses a threshold from representation to reality, to both Leontes's awe and our amazement.

Despite our knowledge of the artifice, it strikes us as significant. We are moved by the artifice; the representation is authentic.

Representation and architecture

Artifice cannot be dissociated from making. We make things and buildings and spaces and places. We make what we need: much of what we make responds, simply, to need. That which we make embodies need and something that is other than need: an aspect of desire, toward resemblance.

The architectural historian Joseph Rykwert wrote, in his essay 'The Necessity of Artifice' (1970):

> "In design there must always be the intention, conscious or semi-conscious, to present the actor with a legible set to act within or against. There cannot be design—and at the risk of committing a tautology I would say that no artifact can exist without design being involved somewhere in the making of it—without intention; and its follows, since intention is a voluntary function, that there cannot be design without artifice."[2]

By understanding that representation is embedded in things and places, one can appreciate its role in the making of an authentic architecture. In architecture, authenticity is found in works that turn to and *re-present* the essence of architecture's original idea.

Works of architecture that might be described as authentic frequently address traditional forms.

There are, too, works of architecture that appear to reject the outward, visible effects of tradition, yet find the essence of architecture through deep and critical inquiry of traditional forms. All of these works find and represent something that is essential to architecture, its idea, and therefore, Man.

Authenticity in architecture is not a re-iteration of traditional effects. These authentic works of architecture are not to be confused with those that appear to extend the outward effects of tradition, but in fact, echo them: these works are not alive.

It is useful to return to T S Eliot's thought on tradition and its relation to the task of the artist (in the case of the essay, the poet). Eliot writes of the artist (as a personality) disappearing in the making of the work of art, in this case poetry:

> "The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material…
>
> "…the poet has, not a 'personality' to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways…
>
> "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things…
>
> "The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done. And he is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but what is already living."[3]

The essence of architecture

The essence of architecture can be found in its emergence and its unity with the settlement. The settlement gives architecture its aspect of relating Man and the World. Architecture is impossible without the settlement; it is an agent of its idea.

The Originals, or the Ancients–I speak of the makers of Western European settlement culture–searched for forms to express their ideas. These forms stood for these ideas and could be found in arrangements, relations and signs–representations–that could be agreed upon, re-used and understood. Conventions and language were the result, in settlement planning and architecture.

The language of architecture emerged from the technology of building, the representation of building—its elements and its totality—and the representation of the idea of building (reflecting the subtleties of the purposes of buildings).

This language was powerful, but not immutable: it would change to be adapted to accommodate changing needs and purposes.
The language would be borrowed and modified. The language would be forgotten.
The language would be half-remembered.
The language would be revived, modified and adapted again. The language yielded a tradition.
The tradition changed.

For the Ancients, the essential matter was how to be in the world amongst people and in Nature; the matter of being in the World in a strictly hierarchical society, amidst the manifestations of Gods who explained the inscrutable mysteries of creation and the cosmos, creating spaces and buildings through which Man and nature, the cosmos, or creation, or the Gods, could speak. All was unified through the Gods: they, the earth and the creatures, and the skies and their phenomena and effects and were all as one. The Ancients made buildings and spaces through whose arrangements, forms and signs Man could know his place among others, and his place in All. Forms, arrangements, signs, language, conventions and tradition emerged from this charged condition, in which Man must have felt vulnerable: not only to the Gods, manifest in everything, but to other societies.

The settlements—their forms, arrangements and representations— must have been particularly significant for survival in the World. The settlement represents an idea of relating to the World that is utterly opposite to the nomadic experience. The settlement—assuming a form rather than being scattered over the earth; its people roaming, never staying, repeating the same tasks in response to the days and the seasons—made spaces of relations and orders and meanings.

Western settlement culture has its origins in Greece and in Rome. The Greeks colonised, the Romans borrowed, the Romans colonised and projected their idea, which was imposed, changed, abandoned, recovered. The Romans borrowed and adapted the settlement and architectural language of the Greeks and extended and changed its traditions and re-staged and re-codified its core, essential act.

That essential act set Man apart from the World and placed Man in the World, all at once. The act was a ritual, one that assumed forms, arrangements and representations in order to be realised. Rather than a gathering of tents in the wilderness, a settlement was made in a clearing set apart from the World.

Architecture is of the settlement.

Architecture is integral to the staging of the settlement.

Architecture should not be understood merely as a codified form of some mythical, proto-architectural shelter (Laugier), but as the maker of that clearing ritually set apart from the World in the foundation of settlements.

The clearing is set apart through a ritual; the ritual is staged; the ritual involves artifice. Within the clearing, inside the settlement, its spaces, structures, monuments, streets and squares were ordered, staged and artificial. The citizens were aware of the arrangements and forms of the settlement as conscious statements of its idea. The idea of the settlement was achieved through forms that had meaning, accorded through a language of signs and pictorial, sculptural and formal conventions that could be understood.

This idea was brought to new sites and was in some measure specific to them–the augur played his part in conjoining propitiousness and auspiciousness–and in some part indifferent to them.

The idea of the settlement was that its space was at once set apart from the World and set within it.

The attenuated, distended and weakened nature of the Empire led to changes to the language, and tradition of the 'Roman' settlement; yet its essence remained in European settlement culture long after the collapse of the Empire.

The settlement was–and remains–a space of language. Architecture emerges from the settlement and makes its language. The settlement's order, spaces, language, and 'speech' are won from the World. Within the settlement, Man speaks to his fellows, he speaks to the World and he speaks to the Gods. Architecture makes the place between Man and Nature. This is the essence, the core of the tradition: the essence of architecture.

Authenticity in architecture in our epoch

When the Gods have been scattered by scientific inquiry from the visible and invisible mysteries of nature, and Man has learned to cope on his own or preoccupy himself with the necessities of settlements, the essence remains.

The essence remains within the forms, arrangements and signs that change according to need, within the language that changes according to need, within the tradition that consequently changes. Change occurs; the essence remains. Tradition changes; the essence remains.

Time passes, the civilisation declines, the language changes, is forgotten; is half-remembered; is revived.

The language is embraced, diverted, modified or overwhelmed by other languages, but the essence remains, and is uttered in true works.

The true, authentic work of architecture *re-presents* the essence, and in doing so, alters the entire tradition that is made before it.

The Authentic is not about the past; it is not about the future. It is about a continuously unfolding present.

What is an authentic architecture?

In my view, architecture speaks in language(s) that are known.

I have chosen a small selection of twentieth-century works of architecture that represent an authentic architecture because they can be understood as though they occupy our present, as though they live with us, now.

But perhaps this focus on twentieth-century architecture is more directly connected to a feeling associated with the loss of tradition, of a continuous line of thought or 'speech'; the loss of history and language that is particular to the order of change experienced in the twentieth century in the industrialised world; a feeling of loss germane to Modernity.

It is within Modernity that traditional forms (in architecture) were frozen and confused (Eclecticism did not extend or add to or change tradition). In Modernism, Architecture, confused, was rejected along with inept governments and failed *laissez-faire* capitalism.

Yet, within all these developments and rejections, there was an urge to *reform*, a search for a

renewed, re-formed, just, and natural order. In Modernity's fraught, timorous political and artistic context, tradition has been continuously examined and re-addressed, and inquired into afresh.

The essence of traditions have been, in certain hands, rediscovered and re-presented.

The tradition has been extended; the tradition has changed. The essence has remained.

Some authentic architecture

Erik Gunnar Asplund
Woodland cemetery, Stockholm

Sigurd Lewerentz
Woodland cemetery, Stockholm

Alvar Aalto
Villa Mairea, Noormarkku

Alvaro Siza Vieira
Swimming pool, Leça daPalmeira

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[1] 1 Pablo Garcia, 'The Origin of Painting', in Projection Systems. http://projectionsystems.wordpress.com/2009/09/06/the-origin-of-painting/
[2] Joseph Rykwert, 'The Necessity of Artifice', (1971) originally published in Casabella 359- 360, from The Necessity of Artifice (London: Academy, 1982)
[3] T S Eliot, Tradition and the Individual Talent, op. cit.

Courtyard Entrance


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Credits, Erich J. Schimek

Credits, Erich J. Schimek


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Vorsätzliche Zerstörung? Die Zwillingshäuser am Fleischmarkt / Ecke Bauernmarkt in Wien

Grundsätzliche Fragen beschäftigen mich und sollten jeden beschäftigen, wenn es um Denkmalschutz geht. Wenn es darum geht, öffentliches Interesse zu wahren, dann gibt es hier in Wien ein besonderes Beispiel dafür, wie sehr Grundsatzfragen, die nicht ausreichend geklärt sind, dazu führen, dass ein Fall so behandelt wird, wie es sich in der unten angeführten Korrespondenz darstellt. Meine persönlichen Aktivitäten mögen mit dazu geführt haben, dass es im Bezirksparlament Verhandlungen gab, in der sich alle für den Erhalt eines markanten Gebäudeensembles ausgesprochen haben außer dem Gebäudeeigentümer und dem Denkmalamt; letzteres versucht sich aus einer Verantwortung herauszuwinden statt Meinung und Verbindlichkeit in der Art zu zeigen, dass nicht behördlicher Selbstzweck, sondern die Sache um die es geht, im Mittelpunkt steht. Somit halte ich mich jetzt zurück, denn es fällt mir äußerst schwer über diesen Fall zu berichten, der meiner Ansicht nach wie eine von vielen massiven Drohungen über der Wienerstadt liegt. In gewisser Weise ist er typisch für die in dieser Stadt praktizierten Sichtweisen: Die Sicht auf die Gesamtheit des Kulturerbes wird durch Detailfokussierung abgewehrt.
Details werden durch die Zerstörung des Umfeldes entwertet und entsinnlicht. Die Altstadt wird nicht als Modell gesehen, in dem vieles bereitet ist und für die zukünftigen Modelle einer lebenswerten Stadt dienlich sein kann.
Die Zerstörung alter, gewachsener Ensembles gedeiht vor dem Hintergrund unsensibler Applanierungen und nicht einmal zweitklassiger moderner Architektur in Wien. Hingegen findet hier - vor allem in der Wiener Innenstadt - ein hemmungsloser Ausverkauf der Bausubstanz statt, kombiniert mit rücksichtslosester Kommerzialisierung der Stadträume.

Dass sich das Denkmalamt in einem Elfenbeinturm bewegt, in dem es glaubt, zurückgezogen sich nicht größeren Zusammenhängen widmen zu müssen, zeigt subtil, aber auch deutlich, die nachfolgende Korrespondenz. Mit folgender Frage richtete ich mich am 28. Februar 2010 an das Wiener Denkmalamt:

"An der Ecke Fleischmarkt / Bauernmarkt stehen zwei Häuser vis a vis, die sogenannten Zwillingshäuser. Eines davon ist restauriert, das andere ist angeblich in Händen eines Bauspekulanten, der das Gebäude fast leer bekommen hat und angeblich auf einen Abriss hinarbeitet, der aber aufgrund der soliden Bauweise keinesfalls nötig ist.
Ich kann mir nicht vorstellen, dass das im Sinne der Erhaltung des historischen Stadtbildes im ersten Bezirk ist."

Abb. 36: Das umstrittene Ensemble der „Zwillingshäuser": Links das restaurierte Haus Fleischmarkt 6, rechts das vom Abriss bedrohte Haus Fleischmarkt 4, Ecke Bauernmarkt 21


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Traditions

Adam Caruso, OASE 65, 2004

The last decade or so of economic growth - the vindication or the last hurrah of the global market economy-has seen the construction and demolition of an unprecedented number of buildings. The quantity and global reach of this latest boom is alarming, but perhaps if considered in relation to the world population or as a proportion of national GDPs, it is not so different from other periods of dramatic building production and urban expansion. The first wave of industrialisation at the end of the eighteenth century in England was such a time. While on a trip to study the new mill buildings in the Midlands and the North, Schinkel writes in his diary: 'Since the war there have been four hundred mills constructed in Lancashire. One sees buildings in places that were meadows three years ago. Yet the buildings are so smoke-stained they appear to have been used for a hundred years- colossal masses of building substance are being con structed by builders alone without any regard for architectural principles, solely for utilitarian ends and rendered in red brick.'1

At a time when construction often matched the brutalities of an unbridled market economy, the leading architects of the Enlightenment were inspired by the enormous energy of scientific and economic advances. At the same time their work was able to impart a renewed relevance to the culture of classicism that for them embodied the best qualities of European civilisation. The work of architects like Adam, Schinkel and Semper was remarkable in both the depth of its knowledge of the classical language and in its radical handling of that language in order to accommodate new techniques and uses. It was in distorting and adding to the architecture of the past that neo-classicism was so fresh and contemporary. It was by sustaining and progressing a cultural discourse that architecture, as a discipline, could continue to be socially significant in an increasingly complex and heterogeneous time. Vast building programmes, extensions to the major cities of Europe and North America and the development of new typologies also characterised the imperial economies at the end of the nineteenth century. While critics such as Ruskin may have thought that only the reversal of this economic expansion could save civilised society, architects like Sullivan, Berlage and Wagner invented architectures that enabled them to engage with these new forces as well as sustain a cultural role for architecture. The formal language of this time was broadened in response to the expanded territories of empire. Sullivan transforms the closely knit repeated patterns of Moorish architecture via the new technologies of large scale terracotta cladding and steel framed construction. The potentially arid new typology of the modern office building is made significant through the delicate beauty of its facades and the sensitive consideration of its volume within the gridded structure of the nineteenth-century city. In his Amsterdam Stock Exchange, Berlage uses the language of Northern European Romanesque to give civic qualities to a building that is both extremely modern in its use and in the wide spatial diversity of its interiors. This great generation of architects invented a contemporary architecture that served the political and economic powers of the day as well as developing the autonomous discourse of architecture. Not so long ago, it was assumed that architects were the master of every aspect of their discipline, of the history of architectural form as well as the ability to build well and for the long term. The evolution of architecture as a liberal profession combined the technical capacity of the master builder with the erudition of the intellectual class. This elevated status, of speaking Latin and wearing fine clothing, once won, was jealously guarded. Although the pompous, bourgeois architect desperate to be an

equal with his richer clients is an easy target of ridicule, there were always others like Semper, Viol let and Muthesius who applied enormous energy to expanding the breadth and the capacity of architecture so that it could continue to have an artistic and social relevance. This idea of the architect as the custodian of an ever developing discipline has wide manifestations. It is evident in the work of Lewerentz, where a formal brilliance and a deep engagement with the classical and pre-classical traditions, is brought to bear on the design of a chair and a light, as well as to whole material assemblies that are infused with a moving spatial character. In Loos, this intelligence is in equal measure critical and synthetic. His acute sensitivity to social mores underpins the spatial propriety of the Raumplan, and directs a perfect judgement in the selection oi a chair, a rug or a wall covering. The corporate projects of Eero Saarinan and SOM in the post war United States, and Arne Jacobson in Europe were able to infuse enormous building programmes with the ethic of multinationals like IBM and General Motors, so that these were manifest in the new technology of curtain walling and equally in the meticulously designed deep plan interiors, furnished with specially developed office furniture.

Today, the idea of erudition, of the architect as connoisseur has been rejected. It is curious that in a world of increasing specialisation, where artists and scientists are making dynamic new work from within their disciplines, architects have followed the lead of the management consultant, the ultimate example of the empty generalist. Rather than rise to the technical and artistic challenges of today, within the discipline of architecture, mainstream practice has embraced the rhetoric of the market to make work that is infused with brand recognition. Strategies of cybernetics, phylogenies, parametrics, mapping- each strive to generate completely original forms, unusual shapes, in plan, in section, sometimes both. These bold profiles can amplify or even replace corporate logos. Lacking the complexities and ambiguities that are held within the tradition of architectural form, these shapes quickly lose their shiny novelty and achieve a condition of not new, but also not old or ordinary enough to become a part of the urban background. This inability to grow old is all too resonant with an era of rebranding and cosmetic surgery. Architecture is now practiced at an unprecedented global scale, and the major players seem to be egging each other on. Who will produce the largest, and most formally outlandish project? Who will finally say stop? Never has so much construction been based on so few ideas.

Our practice has always made work that is related to things that we have seen before. We are interested in the emotional effect that buildings can have. We are interested in how buildings have been built in the past and how new constructions can achieve an equivalent formal and material presence. We are confused by the *laissez faire* state of contemporary architecture. In this environment of excess we have found ourselves attracted to the more intimate artistic ambitions of past architectural traditions. We feel more comfortable than we once did to follow these traditions quite closely. Anything that can contribute to the fragile continuities between the contemporary situation and past architectures is worth the effort. It is only by understanding and reflecting on the past that architecture can continue to be a relevant social and artistic discipline.

'History has never copied earlier history and if it ever had done so that would not matter in history; in a certain sense history would come to a halt with that act. The only act that qualifies as historical is that which in some way introduces something additional, a new element, in the world, from which a new story can be generated and the thread taken up anew.' 2


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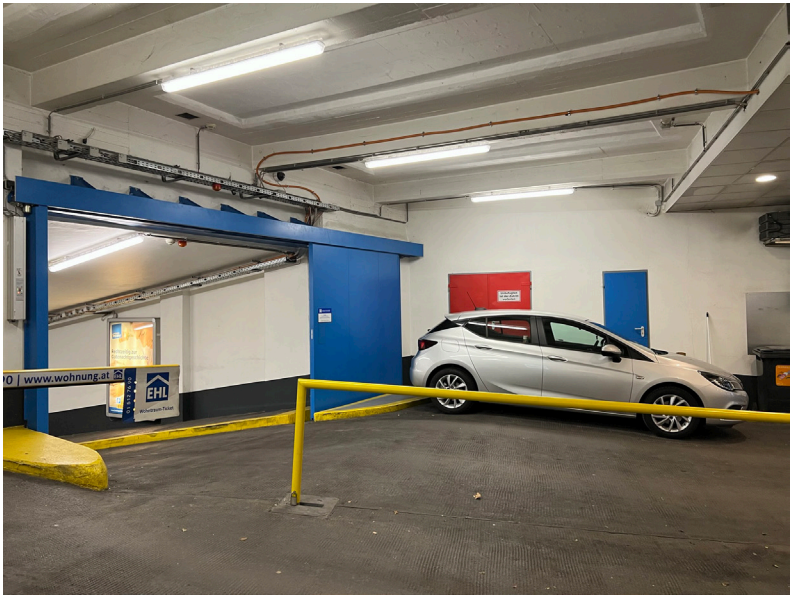
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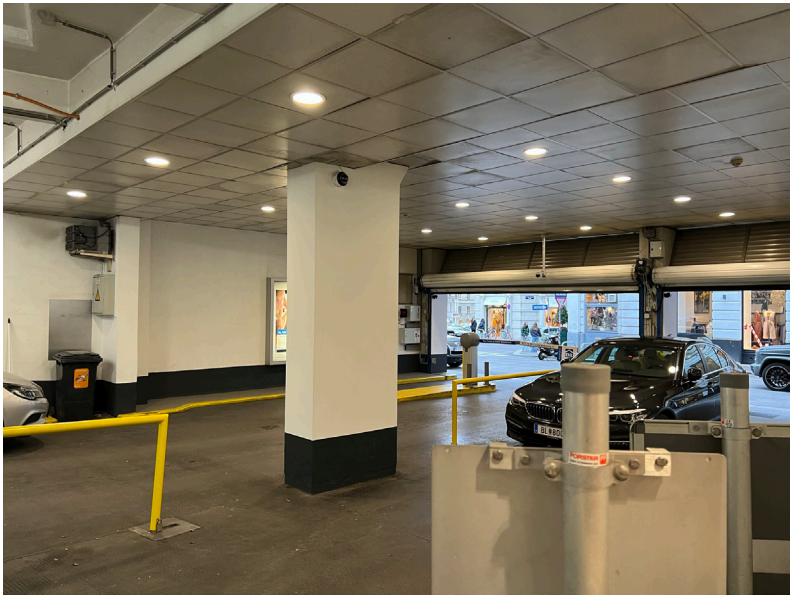


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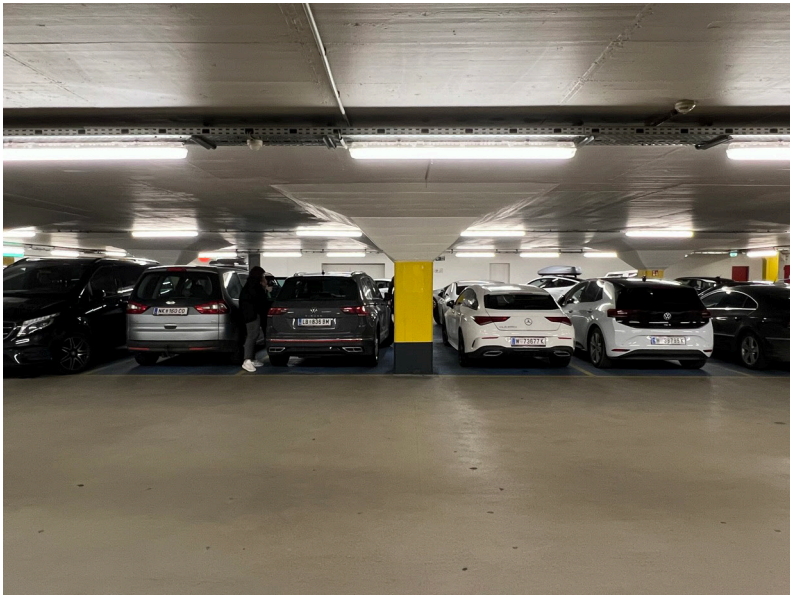

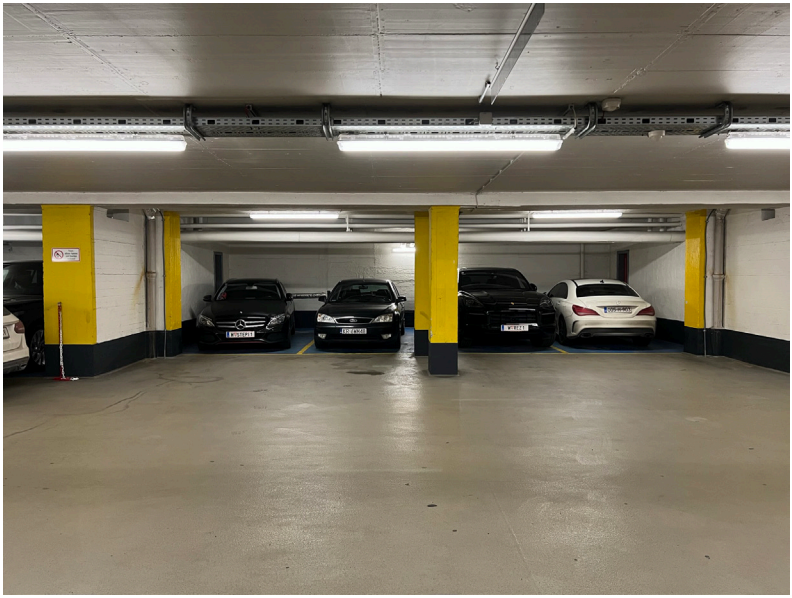

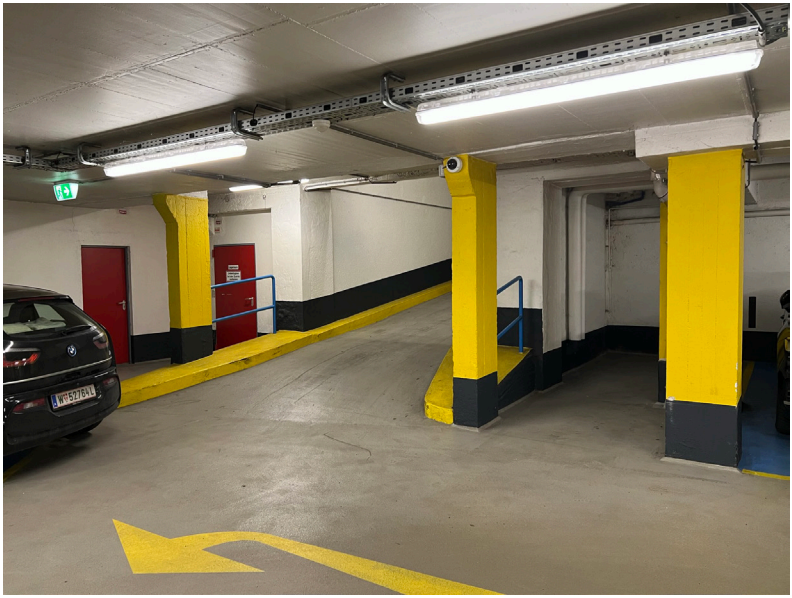

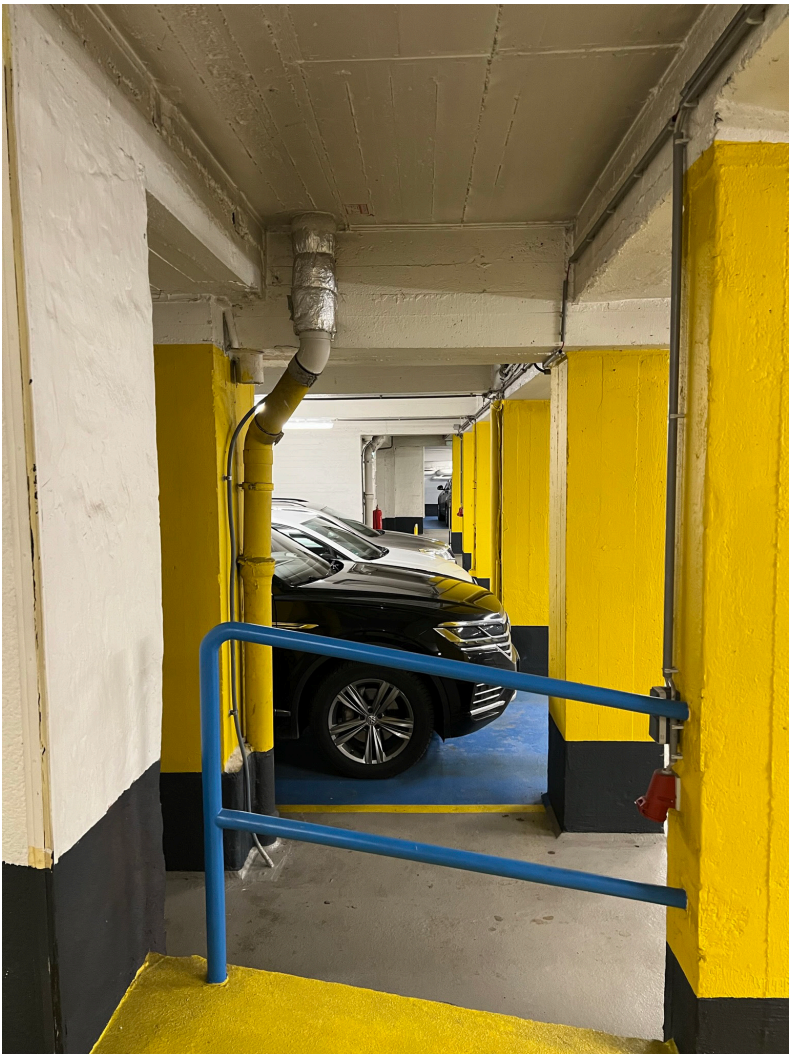


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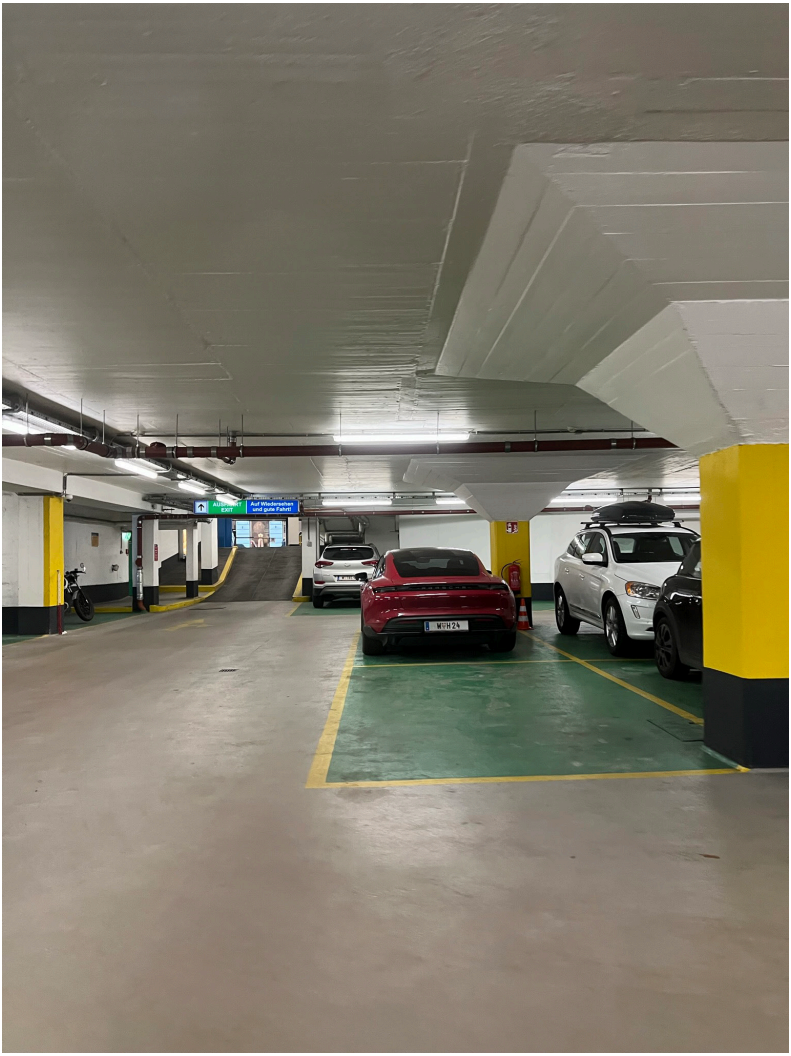
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