

Visionäre Und Vertriebene Oesterreichische Spuren In Der Modernen Amerikanischen Architektur

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Explore the profound and lasting Austrian influence on modern American architecture, revealing the indelible architectural traces left by exiled European architects USA. Many of these Austrian architects in America were visionary design pioneers, shaping the landscape and design philosophy of the United States with their innovative approaches. Discover their significant contributions and enduring legacy within the development of modern American architecture.

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Visionäre & Vertriebene

Architect, designer, and theorist Josef Frank (1885-1967) was known throughout Europe in the 1920s as one of the continent's leading modernists. Yet despite his important contributions to the development of modernism, Frank has been largely excluded from histories of the movement. Josef Frank: Life and Work is the first study that comprehensively explores the life, ideas, and designs of this complex and controversial figure. Educated in Vienna just after the turn of the century, Frank became the leader of the younger generation of architects in Austria after the First World War. But Frank fell from grace when he emerged as a forceful critic of the extremes of modern architecture and design during the early 1930s. Dismissing the demands for a unified modern style, Frank insisted that it was pluralism, not uniformity, that most characterized life in the new machine age. He called instead for a more humane modernism, one that responded to people's everyday needs and left room for sentimentality and historical influences. He was able to put these ideas into practice when, in 1933, he was forced to leave Vienna for Sweden. There his work came to define Swedish (or Scandinavian) modern design. For more than thirty years he was the chief designer for the Stockholm furnishings firm Svenskt Tenn, producing colorful, cozy, and eclectic designs that provided a refreshing alternative to the architectural mainstream of the day and presaged the coming revolt against modernism in the 1960s. In this sensitive study of one of the twentieth century's seminal architects and thinkers, Christopher Long offers new insight into Josef Frank's work and ideas and provides an important contribution to the understanding of modernist culture and its history.

Josef Frank

This special issue focusses on refugees from Nazi-occupied Europe in British colonies, dominions and overseas territories. It deals with aspects like internment, identity and cultural representation in not well-known destinations of forced migration like India, New Zealand, Canada or Kenya.

Refugees from Nazi-occupied Europe in British Overseas Territories

This abridged and revised edition of the original book (Springer-Wien-New York: 2001) offers the only comprehensive history and documentation of the Vienna Circle based on new sources with an innovative historiographical approach to the study of science. With reference to previously unpublished archival material and more recent literature, it refutes a number of widespread clichés about "neo-positivism" or "logical positivism". Following some insights on the relation between the history of science and the philosophy of science, the book offers an accessible introduction to the complex subject of "the rise of scientific philosophy" in its socio-cultural background and European philosophical networks till the forced migration in the Anglo-Saxon world. The first part of the book focuses on the origins of Logical Empiricism before World War I and the development of the Vienna Circle in "Red Vienna" (with the "Verein Ernst Mach"), its fate during Austro-Fascism (Schlick's murder 1936) and its final expulsion by National-Socialism beginning with the "Anschluß" in 1938. It analyses the dynamics of the Schlick-Circle in the intellectual context of "late enlightenment" including the minutes of the meetings from 1930 on for the first time published and presents an extensive description of the meetings and international Unity of Science conferences between 1929 and 1941. The chapters introduce the leading philosophers of the Schlick Circle (e.g., Hans Hahn, Otto Neurath, Rudolf Carnap, Philipp Frank, Felix Kaufmann, Edgar Zilsel) and describe the conflicting interaction between Moritz Schlick and Otto Neurath, the long term communication between Moritz Schlick, Friedrich Waismann and Ludwig Wittgenstein, as well as between the Vienna Circle with Heinrich Gomperz and Karl Popper. In addition, Karl Menger's "Mathematical Colloquium" with Kurt Gödel is presented as a parallel movement. The final chapter of this section describes the demise of the Vienna Circle and the forced exodus of scientists and intellectuals from Austria. The second part of the book includes a bio-bibliographical documentation of the Vienna Circle members and for the first time of the assassination of Moritz Schlick in 1936, followed by an appendix comprising an extensive list of sources and literature.

The Vienna Circle

A comprehensive view of the life, work, and ideas of one of the creative giants of modern American design Arriving in the United States in 1914, Viennese-born Paul T. Frankl (1886-1958) brought with him an outsider's fresh perspective and an enthusiasm for forging a uniquely American design aesthetic. In the years between the two world wars he, more than any other designer, helped shape the distinctive look of American modernism. This authoritative book draws on an extensive collection of unpublished documents and family papers and photographs to provide the first full account of Frankl's life and ideas. The book also explores the history of modern American design and the extent of Frankl's influence on its trajectory. In the early 1920s, Frankl opened a New York City shop that became an epicenter of American modernism. Over the next decades, his work encompassed everything from individual pieces of furniture and decorative accessories to entire interiors, and his style continuously evolved, from early "Skyscraper" furniture to relaxed and casual designs favored by the Hollywood elite in the 1930s to manufactured pieces for the mass market in the 1950s. The book charts the impact of Frankl's ideas on merchants and consumers, on his fellow designers, and on the changing look of American homes and workplaces. With close to 170 illustrations, Paul T. Frankl and Modern American Design is an essential reference on 20th-century design.

Paul T. Frankl and Modern American Design

"This volume focuses on the contribution of refugees from Nazism to the Arts in Britain. The essays examine the much neglected theme of art in internment and address the spheres of photography, political satire, sculpture, architecture, artists' organisations, institutional models, dealership and conservation. These are considered under the broad headings 'Art as Politics', 'Between the Public and the Domestic' and 'Creating Frameworks'. Such categories assist in posing questions regarding the politics of identity and gender, as well as providing an opportunity to explore the complex issues of cultural formation. The volume will be of interest to scholars and students of twentieth-century art history, museum and conservation studies, politics and cultural studies, in addition to those involved in German Studies and in German and Austrian Exile Studies."--BOOK JACKET.

Arts in Exile in Britain 1933-1945

This volume addresses and analyses the important contribution of émigrés to Britain during the 1930s and postwar, across the applied arts, embracing mainstream practices such as photography, advertising architecture, graphics, printing, textiles and illustration, alongside less well known fields of animation, typography and puppetry.

Applied Arts in British Exile from 1933

Ernst L. Freud (1892–1970) was a son of Sigmund Freud and the father of painter Lucian Freud and the late Sir Clement Freud, politician and broadcaster. After his studies in Munich and Vienna, where he and his friend Richard Neutra attended Adolf Loos's private Bauschule, Freud practiced in Berlin and, after 1933, in London. Even though his work focused on domestic architecture and interiors, Freud was possibly the first architect to design psychoanalytical consulting rooms—including the customary couches—a subject dealt with here for the first time. By interweaving an account of Freud's professional and personal life in Vienna, Berlin, and London with a critical discussion of selected examples of his domestic architecture, interior designs, and psychoanalytic consulting rooms, the author offers a rich tapestry of Ernst L. Freud's world. His clients constituted a "Who's Who" of the Jewish and non-Jewish bourgeoisie in 1920s Berlin and later in London, among them the S. Fischer publisher family, Melanie Klein, Ernest Jones, the Spenders, and Julian Huxley. While moving within a social class known for its cultural and avant-garde activities, Freud refrained from spatial, formal, or technological experiments. Instead, he focused on creating modern homes for his bourgeois clients.

Ernst L. Freud, Architect

Decorative handcrafts are commonly associated with traditional femininity and unthreatening docility. However, the artists connected with interwar Vienna's "female Secession" created craft-based artworks that may be understood as sites of feminist resistance. In this book, historian Megan Brandow-Faller tells the story of how these artists disrupted long-established boundaries by working to dislodge fixed oppositions between "art" and "craft," "decorative" and "profound," and "masculine" and "feminine" in art. Tracing the history of the women's art movement in Secessionist Vienna—from its origins in 1897, at the Women's Academy, to the Association of Austrian Women Artists and its radical offshoot, the Wiener Frauenkunst—Brandow-Faller tells the compelling story of a movement that reclaimed the stereotypes attached to the idea of Frauenkunst, or women's art. She shows how generational struggles and diverging artistic philosophies of art, craft, and design drove the conservative and radical wings of Austria's women's art movement apart and explores the ways female artists and craftswomen reinterpreted and extended the Klimt Group's ideas in the interwar years. Brandow-Faller draws a direct connection to the themes that impelled the better-known explosion of feminist art in 1970s America. In this provocative story of a Viennese modernism that never disavowed its ornamental, decorative roots, she gives careful attention to key primary sources, including photographs and reviews of early twentieth-century exhibitions and archival records of school curricula and personnel. Engagingly written and featuring more than eighty representative illustrations, *The Female Secession* recaptures the radical potential of what Fanny Harlfinger-Zakucka referred to as "works from women's hands." It will appeal to art historians working in the decorative arts and modernism as well as historians of Secession-era Vienna and gender history.

The Female Secession

This book investigates the place and meaning of consumption in Jewish lives and the roles Jews played in different consumer cultures in modern Europe and North America. Drawing on innovative, original research into this new and challenging field, the volume brings Jewish studies and the history and theory of consumer culture into dialogue with each other. Its chapters explore Jewish businesspeople's development of niche commercial practices in several transnational contexts; the imagining, marketing, and realization of a Jewish national homeland in Palestine through consumer goods and strategies; associations between Jews, luxury, and gender in multiple contexts; and the political dimensions of consumer choice. Together the essays in this volume show how the study of consumption enriches our understanding of modern Jewish history and how a focus on consumer goods and practices illuminates the study of Jewish religious observance, ethnic identities, gender formations, and immigrant trajectories across the globe.

Jewish Consumer Cultures in Nineteenth and Twentieth-Century Europe and North America

Erasures and Eradications in Modern Viennese Art, Architecture and Design challenges the received narrative on the artists, exhibitions, and interpretations of Viennese Modernism. The book centers on three main erasures—the erasure of Jewish artists and critics; erasures relating to gender and sexual identification; and erasures of other marginalized figures and movements. Restoring missing elements to the story of the visual arts in early twentieth-century Vienna, authors investigate issues of gender, race, ethnic and sexual identity, and political affiliation. Both well-studied artists and organizations—such as the Secession and the Austrian Werkbund, and iconic figures such as Klimt and Hoffmann—are explored, as are lesser known figures and movements. The book's thought-provoking chapters expand the chronological contours and canon of artists surrounding Viennese Modernism to offer original, nuanced, and rich readings of individual works, while offering a more diverse portrait of the period from 1890, through World War II and into the present. The book will be of interest to scholars working in art history, history, design history, architectural history, and European studies.

Erasures and Eradications in Modern Viennese Art, Architecture and Design

This book explores how the concept of 'region' has evolved over time and shaped architectural culture and practice. It questions what the words 'region' and 'regional' mean for architecture, cities and landscapes past and present, and speculates on the forms they might take in the future. Region is explored in many thematic guises: as a real geographical site of evolving socio-economic activity; as a mythical locus of enduring value; as a gatekeeper of indigenous crafts and vernacular techniques; as a site of architectural and artistic imagination; as a repository of contested, conflicted and mobile identities. The contributing chapters take these themes from the theoretical and literary page through to architectural and urban practice, and from the scale of the domestic hearth through to the ocean archipelago and international law, enriching the long-standing trope of viewing architectural regionalism purely as a matter of style. Curated into four key thematic areas – Theorised Regions, Contested Regions, Heritage Regions and Future Regions – the book incorporates the values, concerns and approaches of a truly diverse international community of scholars, curators and practitioners, as well as the design work of international students tasked to explore what region means to them.

Region

Since the 1990s, in response to dramatic transformations in the worlds of technology and the economy, design - a once relatively definable discipline, complete with a set of sub-disciplines - has become unrecognizable. Consequently, design scholars have begun to address new issues, themes and sub-disciplines such as: sustainable design, design for well-being, empathic design, design activism, design anthropology, and many more. The *Routledge Companion to Design Studies* charts this new expanded spectrum and embraces the wide range of scholarship relating to design - theoretical, practice-related and historical - that has emerged over the last four decades. Comprised of forty-three newly-commissioned essays, the Companion is organized into the following six sections: Defining Design: Discipline, Process Defining Design: Objects, Spaces Designing Identities: Gender, Sexuality, Age, Nation Designing Society: Empathy, Responsibility, Consumption, the Everyday Design and Politics: Activism, Intervention, Regulation Designing the World: Globalization, Transnationalism, Translation Contributors include both established and emerging scholars and the essays offer an international scope, covering work emanating from, and relating to, design in the United Kingdom, mainland Europe, North America, Asia, Australasia and Africa. This comprehensive collection makes an original and significant contribution to the field of Design Studies.

The Routledge Companion to Design Studies

"After the Bauhaus's closing in 1933, many of its protagonists moved to the United States, where their acceptance had to be cultivated. In this book Margret Kentgens-Craig shows that the fame of the Bauhaus in America was the result not only of the inherent qualities of its concepts and products, but also of a unique congruence of cultural supply and demand, of a consistent flow of information, and of fine-tuned marketing. Thus the history of the American reception of the Bauhaus in the 1920s and 1930s foreshadows the patterns of fame-making that became typical of the post-World War II art world."--BOOK JACKET.

The Bauhaus and America

Der in Mahren geborene (1871) und an der Akademie der Bildenden Künste in Wien bei Otto Wagner von 1894-98 ausgebildete Architekt Hubert Gessner war der massgebende Architekt der Bauten der österreichischen sozialdemokratischen Arbeiterbewegung. Zwischen 1901 und 1934 errichtete er sämtliche wichtige Bauten für die Austromarxisten (u. a. Arbeiterheim Favoriten, Wien, 1901; Partei- und Verlagsgebäude Vorwärts, Wien, 1909; Hammerbrotwerke, Schwechat, 1909; Lassalle-Hof, Wien, 1924; Reumann-Hof, Wien, 1924; Arbeiterkammer, Linz, 1928; Arbeiterkammer, Graz, 1929). Massgebend war er vor allem mit seiner Suche nach einem adäquaten Baustil für die fortschrittsorientierte Arbeiterpartei, deren Machtstreben er in seinen Bauten reflektierte, indem er auf aristokratisches und grossbürgerliches Architekturvokabular zurückgriff. Die Österreichisch-Ungarische Monarchie bot ihm darüber hinaus die Möglichkeit auf ihrem weitläufigen Gebiet, zahlreiche Bauten zu errichten (Amtsgebäude für die Sparkasse, Czernowitz, 1899; Krankenkassengebäude, Brunn, 1903; Mährische Landesirrenanstalt, Kremsier, 1905). Seine eigene Villa in der Sternwartestrasse in Wien (1907) zählt - obwohl er nicht Mitglied der Secession war - zu den schönsten secessionistischen Bauten der Stadt. Zwischen 1905 und 1912 war Hubert Gessner gemeinsam mit seinem Bruder Franz tätig. Vor allem als Schöpfer des gultigen Typus des grossen Wiener Gemeindebaues der Zwischenkriegszeit (Superblocks) ist sein Werk von grosser architekturhistorischer Bedeutung. Da seine Bauten Zeugen und Teil der Geschichte der Monarchie und vor allem der Ersten Republik sind, kommt ihnen auch eine aussergewöhnlich grosse geschichtliche Bedeutung zu.

Joseph Urban

This major new text presents a collection of recent writings on architecture and urbanism in the United States, with topics ranging from colonial to contemporary times. In terms of content and scope, there is no collection, in or out of print, directly comparable to this one. The essays are drawn from the past twenty years' of publishing in the field, arranged chronologically from colonial to contemporary and accessible in thematic groupings, contextualized and introduced by Keith Eggner. Drawing together 24 illustrated essays by major and emerging scholars in the field, American Architectural History is a valuable resource for students of the history of American art, architecture, urbanism, and material culture.

American Architectural History

In 1938, Vienna lost its best and most creative minds. This rupture was manifested in all of the arts and sciences and its mark is felt to this day – not least in the field of furniture design. With inexhaustible creativity the Jewish furniture designers who were forced to flee Vienna continued to work while in exile. They taught at the best universities and spread their ideas and vision throughout the entire world. Their creations became classics of twentieth-century furniture design, the epitome of mid-century modern style. This book honors the memory of the exiled designers with a thorough overview of their work. It details their life stories and their visionary designs, which remain as relevant and contemporary as ever, and brings to light new aspects of the history of Viennese furniture design.

Mid-Century Modern – Visionary Furniture Design from Vienna

Der interdisziplinäre "Wiener Kreis" (der "Wissenschaftlichen Weltauffassung")

Der Wiener Kreis - Aktualität in Wissenschaft, Literatur, Architektur und Kunst

Trotz der langen qualitativ und quantitativ ergiebigen Geschichte der Gartenkunst und der Gartenkultur im Wiener Raum liegen bisher kaum Veröffentlichungen dazu vor. Historische Gärten und Parks als wichtige Beiträge zur Kunst- und Kulturgeschichte zählen jedoch zum kulturellen Erbe von Wien und verdienen daher verstärkte Aufmerksamkeit. Mit diesem Buch wird in chronologischer Abfolge die Gartengeschichte dieser Stadt seit der frühen Siedlungstätigkeit bis ins erste Drittel des zwanzigsten Jahrhunderts ausführlich und anschaulich anhand von charakteristischen Beispielen erzählt.

Emigranten und Verbannte

Der österreichische Architekt Josef Frank war in der Zwischenkriegszeit als Mitglied des Werkbundes und als teilnehmender Architekt der Stuttgarter Weißenhofsiedlung aktiv in das internationale Architekturgeschehen eingebunden. Aufbauend auf seine frühen Entwürfe der 1910er Jahre bildet seine Tätigkeit für die Einrichtungsfirma Haus & Garten den Schwerpunkt des Buches. Das Unternehmen fungierte mit seinen flexiblen Einzelmöbeln, seinen farbenfrohen Textilien sowie seiner antidoktrinären

Wohnauffassung als Gegenpol zur Wiener Werkstätte. Aufgrund seiner jüdischen Herkunft emigrierte Josef Frank in den 1930er Jahren nach Stockholm. Als Designer der Firma Svenskt Tenn knüpfte er nahtlos an sein Wiener Schaffen an. Josef Frank gilt heute gemeinhin als Begründer des modernen schwedischen Einrichtungsstils.

Viel herrlich und schöne Gärten

This book deals with planning issues in landscape architecture, which start at the evaluation of the existing fabric of society, its history and memory, approached and conserved through photography, film and scenographic installations, a way in which the archetypes can be investigated, be it industrial derelict sites or already green spaces and cultural landscapes. It provides approaches to intervention, through rehabilitation and upgrade, eventually in participative manner. To such evaluation and promotion a couple of disciplines can contribute such as history of art, geography and communication science and of course (landscape) architecture. The field of landscape architecture reunites points of view from such different disciplines with a view to an active approach a contemporary intervention or conservation. The book presents case studies from several European countries (Romania, Germany, Austria, Italy, Portugal) mostly for large landscape in the outskirts of the cities and in the parks.

Josef Frank 1885-1967

Die Welterfahrung Exilierter ist zwangsläufig eine andere als die jener Menschen, die ohne Not reisen oder trotz widriger Umstände in der Heimat verbleiben. Was aber genau ist das Exil? Wo ist es lokalisiert und von welcher Dauer ist es? Das Exil erscheint als der "Ort Nirgendwo"

Planning and Designing Sustainable and Resilient Landscapes

Die interdisziplinäre Studie untersucht das Wechselspiel von Theater, bildender Kunst und Religion. ‚Das Heilige‘ wird hierbei als ästhetische Wirkungskategorie verstanden. Anhand des Bild- und Quellenmaterials zu Theaterinszenierungen des frühen 20. Jahrhunderts werden künstlerische Strategien zur Hervorbringung heiliger Szenen analysiert. Welche Mechanismen entwickelten unter anderen Max Reinhardt, Bruno Taut und Gustav Wunderwald, um Imaginationsräume und Erfahrungsmomente von Heiligkeit zu eröffnen? Auf kulturhistorischer Ebene wird das mehrdeutige Phänomen des Heiligen in den Austauschprozessen der Moderne verortet. Die Studie führt kunsthistorische, theater- und kulturwissenschaftliche Methoden zusammen.

Zeichnen im Exil - Zeichen des Exils?

Das Buch behandelt Leben und Werk der Bauhäusler, die nach 1937 in die USA auswanderten. Das nordamerikanische Wirken der Bauhausmitglieder wird sowohl hinsichtlich ihrer jeweiligen persönlichen Entwicklung untersucht als auch im Hinblick auf die Rezeption durch die Kultur des Gastlandes. Erstmals aus der Spiegelsicht der beiden komplementären Schauplätze USA und Deutschland werden reale Fakten der historischen Bauhaus-Rezeption nach Quellen interpretiert und vor allem mit der begleitenden theoretischen Diskussion kombiniert. Dies macht eine grundsätzliche Besonderheit des Buches aus, das damit weit über alle bisherigen Darstellungen hinausgeht, welche stets entweder aus amerikanischem oder aber aus deutschem Blickwinkel argumentieren. Der Haupttext umfaßt neu erschlossene Quellen, zumeist Briefe führender Bauhauspersönlichkeiten, aus amerikanischen und deutschen Archiven. Ergänzend ist ein biographisches Verzeichnis der Bauhausmitglieder in Nordamerika beigelegt. Die Auswahlbibliographie zum Thema Bauhaus und Amerika bereitet eine Vielfalt einschlägiger amerikanischer Literatur auf.

Heilige Szenen

Nach 1933 wurden zahllose Akademiker vertrieben, die gezwungen waren, im Exil beruflich wieder Fuß zu fassen. Berühmte wie Unbekannte waren dabei auf Hilfe von Einheimischen angewiesen. Neben Fallstudien deutschsprachiger Sozialwissenschaftler – Gustav Ichheiser, Paul F. Lazarsfeld, Joseph A. Schumpeter und Edgar Zilsel – analysiert Christian Fleck auch die Arbeit und Wirkung der in London und New York errichteten Flüchtlingshilfskomitees für Akademiker. Erstmals genutzte Archivbestände erlauben es, ein facettenreiches Bild dieser selbstlosen Hilfe für geflüchtete Wissenschaftler zu zeichnen.

Call for Action

Nicht irgendwer! Man weiß in Salzburg, wer Konstanze Mozart, Herbert von Karajan, H.C. Artmann oder Carl Zuckmayer war. Wer aber war Franz Michael Vierthaler? Oder Barbara Krafft? Oder Rosa Kerschbaumer-Putjata? Es ist beeindruckend, was Menschen erreichen können, wenn sie sich etwas zutrauen, herrschende Tabus brechen und abgestandene Wertvorstellungen über den Haufen werfen – oder, wenn sie weitsichtig genug sind, Entwicklungen zu erkennen und diese beschleunigen! Viele der in diesem Buch beschriebenen Persönlichkeiten mussten sich gegen Benachteiligungen ihren Platz erkämpfen und sich gegen die starren Konventionen der bürgerlichen Gesellschaft auflehnen. Mit Mut und Zuversicht haben sie ihren Weg gemeistert und einige sind zu Vorbildern für uns alle geworden. Manch andere der hier Porträtierten aber haben durch ihr Handeln auch großes Unrecht begangen und sind für Leid und Tod vieler Menschen verantwortlich. Walter Thaler hat die Lebenswege von 65 Salzburger Männern und Frauen aus drei Jahrhunderten feinfühlig nachgezeichnet – er lässt uns teilhaben an den Höhen und Tiefen im Leben dieser Menschen. Viele Namen sind bekannt, andere wiederum sind es wert entdeckt zu werden. Er hat Schutzschichten der Verdrängung und Verleugnung aufgedeckt, um die Geschichte gegen das Vergessen neu auszuleuchten und in dokumentarisch-literarischen Porträts anschaulich zu machen.

Etablierung in der Fremde

Noch heute wird das Schaffen von Architektinnen dadurch marginalisiert, dass in Untersuchungen folgende Annahmen für grundlegend erklärt werden: Sie übernehmen typische Bauaufgaben; ihr Wirken findet im Schatten männlicher Partner statt; oder sie ist eine Ausnahmepersönlichkeit. Keine der Prämissen trifft auf Hanna Löw zu. Das macht sie interessant. Eine Studie zu den Arbeitsumständen einer Architektin in drei politischen Systemen in Deutschland.

Erinnerungswürdig

The lecturers and students at TU Wien and UNSW Sydney tackled the subject of subsidised residential construction in Vienna within the framework of a joint course in order to examine existing concepts and development trends that succeeded during the Red Vienna era. Particularly in view of the fact that it will be the architects currently in training who will in future also be contributing to the shaping of the cityscape while producing good and affordable living space, the results from this Australian-Austrian cooperation are to be understood as a collection of portraits of successful examples from Vienna with the intention of creating possible incentives for future growth and living.

A Short History of Art in Vienna

Josef Hoffmann (1870–1956) zählt zu den vielseitigsten Persönlichkeiten der Wiener Kunst- und Architekturszene des frühen 20. Jahrhunderts. Sein Name verbindet sich mit der Idee des Gesamtkunstwerks und eines synkretistischen Programms, das unterschiedliche künstlerische Traditionen verschmelzen und dabei individuelle "Eigenarten" hervorheben wollte. In großbürgerlichen Kreisen und künstlerisch-repräsentativen Bereichen garantierte ihm diese vermittelnde Position jahrzehntelang Erfolg, während sie in der Diskussion um eine zeitgemäße Kunstauffassung im frühen 20. Jahrhundert allmählich an Bedeutung verlor. Zentraler Untersuchungsgegenstand der Arbeit ist die Werkgruppe der realisierten Ausstellungsbauten Hoffmanns von 1908 bis 1934. Sie eröffnet neue Perspektiven für seine Einschätzung: Dabei werden die Zusammenhänge zwischen einer nach Ausdifferenzierung strebenden Zeit, welche die Ambivalenz Hoffmanns zunehmend ablehnen mußte und auf das "Experimentierfeld der Ausstellungspavillons" (Peter Gorsen) abschob, und der Bedeutung, die er gerade dadurch international erlangen konnte, ergründet. Am Ende steht die Frage nach dem Modellcharakter von Hoffmanns Ausstellungsbauten in einem von Umbrüchen geprägten Zeitraum. Sie wird in einem Vergleich mit nahestehenden Ausstellungsarchitekten, der sich insbesondere Marcello Piacentini widmet, erörtert. Die künstlerischen Eingriffe von Gerwald Rockenschau (1993) und Coop Himmelb(l)au (1995) am österreichischen Biennale-Pavillon in Venedig (1934) dokumentieren die Aktualität Hoffmanns und zeigen, daß sein letzter realisierter Ausstellungsbau die Kraft besitzt, als Protagonist in der Debatte um das kulturelle Selbstverständnis Österreichs zu bestehen. Diss. Weimar.

Mediterrane Märkte

This new volume addresses the lasting contribution made by Central European émigré designers to twentieth-century American design and architecture. The contributors examine how oppositional stances in debates concerning consumption and modernism's social agendas taken by designers such as Felix Augenfeld, Joseph Binder, Josef Frank, Paul T. Frankl, Frederick Kiesler, Richard Neutra, and

R. M. Schindler in Europe prefigured their later adoption or rejection by American culture. They argue that émigrés and refugees from fascist Europe such as György Kepes, Paul László, Victor Papanek, Bernard Rudofsky, Xanti Schawinsky, and Eva Zeisel drew on the particular experiences of their home countries, and networks of émigré and exiled designers in the United States, to develop a humanist, progressive, and socially inclusive design culture which continues to influence design practice today.

Regierungsbaumeisterin in Deutschland

Jewish designers and architects played a key role in shaping the interwar architecture of Central Europe, and in the respective countries where they settled following the Nazi's rise to power. This book explores how Jewish architects and patrons influenced and reformed the design of towns and cities through commercial buildings, urban landscaping and other material culture. It also examines how modern identities evolved in the context of migration, commercial and professional networks, and in relation to the conflict between nationalist ideologies and international aspirations in Central Europe and beyond. Pointing to the production within cultural platforms shared by Jews and Christians, the book's research sheds new light on the importance of integrating Jews into Central European design and aesthetic history. Leading historians, curators, archivists and architects present their critical analyses further to 'design' the past and push forward a transformation in the historical consciousness of Central Europe. By reconsidering the seminal role of Central European émigré and exiled architects and designers in shaping today's global design cultures, this book further strengthens humanistic, progressive and pluralistic cultural trends in Europe today.

AT HOME IN VIENNA | Zu Hause in Wien

What we need is not a new way of building but a new way of living'so the subtitle of one of Rudofsky's last works. Setting out from the assumption that the design of every single room in a house is based on a physical function: one place to lie the body down to rest, another to take in food, a third to step into a tub to bath, Bernard Rudofsky (1905-88) believed architecture served to stimulate the senses and refine everyday culture. His conception of architecture and design is more topical today than ever. Internationally renowned in his day for the exhibitions he created for MoMA in the 1940s and 1950s, today he is remembered above all for his sharp-tongued, witty writings, which still speak to a broad audience. "Lessons from Bernard Rudofsky" is more than a collection of essays by experts and introduction to the complex concept of architecture and living of a cosmopolitan and unconventional thinker; the rich visual material conveys his philosophy: "I believe that sensory pleasure should take precedence over intellectual pleasure in art and architecture."

Ambivalenzen einer Eigenart

In 1938, Vienna lost its best and most creative minds. This rupture was manifested in all of the arts and sciences and its mark is felt to this day – not least in the field of furniture design. With inexhaustible creativity the Jewish furniture designers who were forced to flee Vienna continued to work while in exile. They taught at the best universities and spread their ideas and vision throughout the entire world. Their creations became classics of twentieth-century furniture design, the epitome of mid-century modern style. This book honors the memory of the exiled designers with a thorough overview of their work. It details their life stories and their visionary designs, which remain as relevant and contemporary as ever, and brings to light new aspects of the history of Viennese furniture design.

Émigré Cultures in Design and Architecture

Almost 25 synagogues once represented the diversity of Jewish sacred architecture in Vienna. Before 1900, the Jewish community in Vienna had grown to become the third largest in Europe. Almost every district had a temple. The new synagogues had to assert themselves in the cityscape, mostly only vacant lots in narrow streets were available. The volume recalls these sacred buildings with virtual reconstructions and numerous views, almost all of which were destroyed during the November program of 1938.

Designing Transformation

Design Dispersed pursues the complex and heterogeneous connections between migration and design in the 20th and 21st centuries. The edited volume gathers contributions by international researchers and curators on the question of how design practices and (historical) objects articulate, respond to and

critically reflect on migration, flight and displacement: Besides a collage which highlights the aesthetic effects resulting from the networking, overlapping and mixing of forms, another strand of the book looks at the political and social dimensions of design. How are design objects material modes of a critical inquiry on movements of people and things? What role do object trajectories play in the émigré movements of the 1930s and 1940s? Other texts follow the question of how migrants and refugees form their experience and political fight for acceptance into design and architectural productions. A final essay contributes to wordings and projections - what vocabulary do we need in order to adequately think and write about a design dispersed?

Lessons from Bernard Rudofsky

Mid-Century Modern – Visionäres Möbeldesign aus Wien