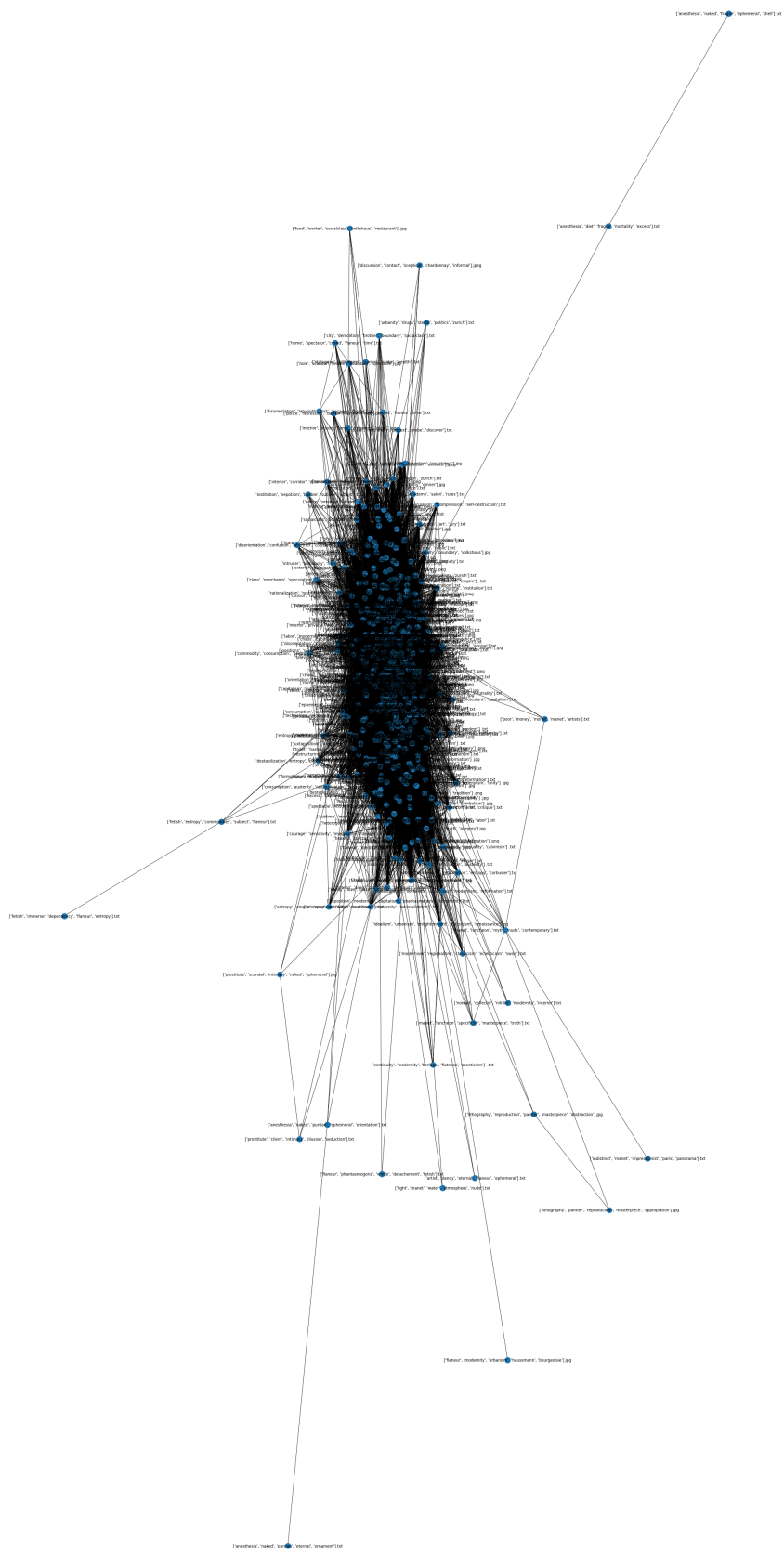
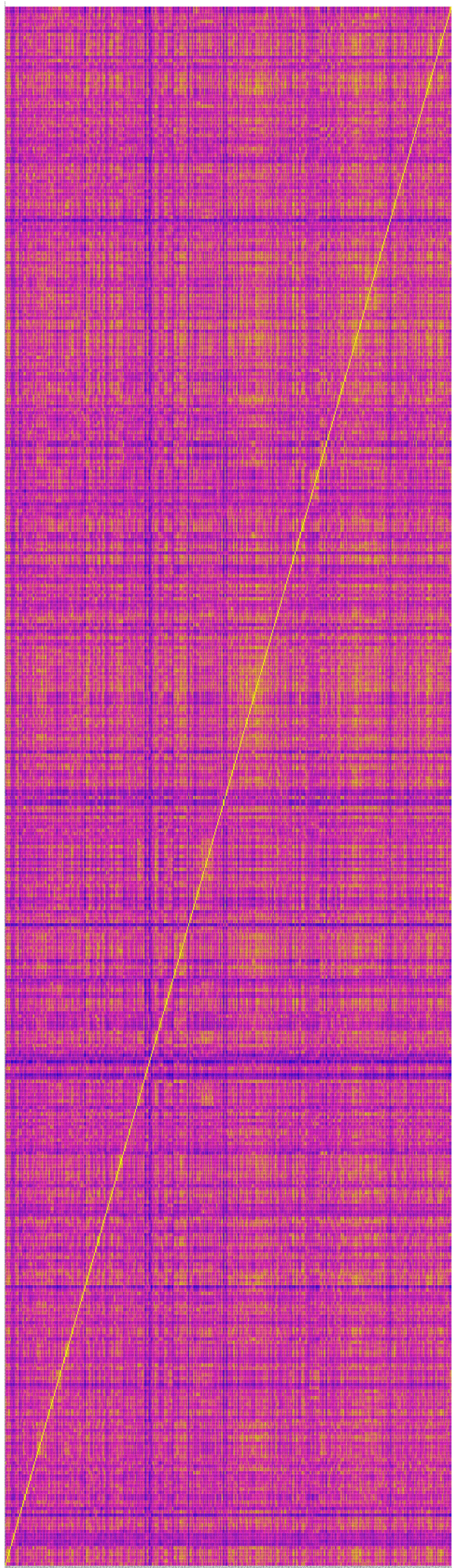


l'artiste
la prostituée
le meurtrier
et le prêtre





MODERNITY, AMBIGUITY, SUBVERSION, SUBJECT, BEAUTY

Edouard Manet - Déjeuner sur l'herbe, 1863



0.82837474

CAPITALISM, INTIMACY, INTERIOR, ILLUSION, MYTH

Richard Sennett, 1978

The capitalist order had the power to throw the materials of appearance into a permanently problematical, permanently “mystifying” state.... In “public,” one observed, one expressed oneself, in terms of what one wanted to buy, to think, to approve of, not as a result of continuous interaction, but after a period of passive, silent, focused attention. By contrast, “private” meant a world where one could express oneself directly as one was touched by another person; private meant a world where interaction reigned, but it must be in secret.

0.872925

FRAGMENTATION, CAPITALISM, WOMAN, MODERNITY, FASHION

David Harvey - Paris, Capital of Modernity, 2003

Daumier conveys a completely different sense of the varied roles of women in different class positions in Parisian public spaces and society. Some bourgeois women tried to stay close to the worlds of work and power, even dabbling in the stock market (though they could not trade on their own account, they lurked in the corridors outside and had agents buy in their name). And as shoppers and consumers as well as exhibitors of fashion, they played, as we shall see, a key role in consumer culture and the presentation and public display of commodities as spectacle. Moreover, the salons of Second Empire Paris were as renowned, if not more so, than their predecessors, as centers of political, financial, and cultural intrigue. But that was not supposed to be the path of “the good bourgeois wife” who, like Olivia Haussmann, simply ruled competently over the household. It was within this interior space that a kind of “domestic feminism” could arise, a center of considerable women’s power. Perhaps it was this that the women impressionist painters were seeking to capture and even celebrate.

0.90966105

CONSUMERISM, WOMAN, CAPITALISM, MODERNITY, EXPLOITATION

David Harvey - Paris, Capital of Modernity, 2003

Of supreme importance, says Mouret, was the exploitation of Woman. Everything else led up to it, the ceaseless renewal of capital, the system of piling up goods, the low prices that attracted Paris, capital of modernity people, the marked prices that reassured them. It was Woman the shops were competing for so fiercely, it was Woman they were continually snaring with their bargains, after dazzling her with their displays. They had awoken new desire in her weak flesh, they were an immense temptation to which she inevitably yielded.

0.8860058

MODERNITY, CAPITALISM, MORALITY, TRADITION, CHAOS

David Harvey - Paris, Capital of Modernity, 2003

Tradition has to be overthrown, violently if necessary, in order to grapple with the present and create the future. But the loss of tradition wrenches away the sheet anchors of our understanding and leaves us drifting, powerless. The aim of the artists, he wrote in 1860, must therefore be to understand the modern as “the transient, the fleeting, the contingent” in relation to that other half of art which deals in “the eternal and immovable.” The fear, he says, in a passage that echoes Flaubert’s dilemma, is “of not going fast enough, of letting the spectre escape before the synthesis has been extracted and taken possession of.”¹⁵ But all that rush leaves behind a great deal of human wreckage. The “thousand uprooted lives” cannot be ignored. There is an eloquent evocation of this in his story of “The Olympia”

0.92490214

MODERNITY, SOCIALISM, MORALITY, VALUE, TRADITION

David Harvey - Paris, Capital of Modernity, 2003

The community suppresses egoism, individualism, privilege, domination, opulence, idleness and domesticity, transforming divided personal property into indivisible and social or common property. It modifies all commerce and industry. Therefore the establishment of the community is the greatest reform or revolution that humanity has ever attempted.

0.91047835

PROTESTANTISM, VALUES, ECONOMY, IDEALS, TRADITION

Irina Davidovici, Forms of Practice P.25

“The Switzerland pondered by Burckhardt and Rousseau was urban, prosperous, and intrinsically bourgeois. In this context, one may recall Max Weber’s argument that rational capitalism as practiced in Switzerland was shaped by the Protestant work ethic. In Protestant society, material prosperity was no justification for idleness or public display of wealth. At personal level, incessant work held the promise of salvation. Thus the economic system was supported by a religious work ethic, in which the amassing of capital was seen as a moral accomplishment, attracting even some sort of divine recognition:

„With the consciousness of standing in the fullness of God’s grace and being visibly blessed by Him, the bourgeois business man, as long as he remained within the bounds of formal correctness, as long as his moral conduct was spotless and the use to which he put his wealth not objectionable, could follow his pecuniary interests as he would and feel he was fulfilling a duty in doing so.“

Weber’s Protestant model offers a valuable indication of a deeply rooted work ethic, operating at a profound social and cultural level. This ethic has underlined, at least in part, Switzerland’s successful economy in modern times. It is with this conflation of work, solvency and divine grace in mind that we move from society to the citizen, and from classical ideals to a country sustained by self-perpetuating myths.”

0.9133774

PROTESTANTISM, INDIVIDUAL, WHOLE, LABOR, SOCIALISM

Wikipedia, Calvinism

“Calvinism (also called the Reformed Tradition, Reformed Protestantism, Reformed Christianity or simply Reformed) is a major branch of Protestantism that follows the theological tradition and forms of Christian practice set down by John Calvin and other Reformation-era theologians. It emphasises the sovereignty of God and the authority of the Bible.

In *The Protestant Ethic and the Spirit of Capitalism*, Max Weber wrote that capitalism in Northern Europe evolved when the Protestant (particularly Calvinist) ethic influenced large numbers of people to engage in work in the secular world, developing their own enterprises and engaging in trade and the accumulation of wealth for investment. In other words, the Protestant work ethic was an important force behind the unplanned and uncoordinated emergence of modern capitalism.

For Protestants, salvation was a gift from God; this is the Protestant distinction of *sola gratia*. In light of salvation being a gift of grace, Protestants viewed work as a stewardship given to them. Thus Protestants were not working in order to achieve salvation, but viewed work as the means by which they could be a blessing to others. Hard work and frugality were thought to be two important applications of being a steward of what God had given them. Protestants were thus attracted to these qualities and supposed to strive for reaching them.

The Christian is to live out freedom moderately, so that it does not lead to the harm of his fellow man and to the dishonor of God.

In the 19th century, churches based on or influenced by Calvin's theology became deeply involved in social reforms, e.g. the abolition of slavery, women suffrage, and prison reforms. Members of these churches formed co-operatives to help the impoverished masses. The founders of the Red Cross Movement, including Henry Dunant, were Reformed Christians. Their movement also initiated the Geneva Conventions.”

0.9013728

REVOLUTION, INDIVIDUAL, RIGHTS, CLASSES, WHOLE

Victor Hugo

Since 1789, the entire nation, as a people, has unfolded in the purified individual. There is no poor man who does not have his rights, and thus his own moment in the limelight. Every poor wretch bears the honor of France inside him. The dignity of each citizen is an inner bulwark. Anyone who is free is conscientious, and everyone who has the vote rules.

0.93923986

REPRESENTATION, REVOLUTION, INDIVIDUAL, WHOLE, CONTEMPORARY

David Harvey, *Paris Capital of Modernity*

Ever since 1789, the Republic, the Revolution, and most particularly Liberty had been depicted as a woman. This countered a political theory of monarchical governance that, from the late Middle Ages onward, had appealed to the idea of the state and the nation as being constituted out of what Kantorowicz calls “the King’s Two Bodies”—the king as a person and the king as an embodiment of the state and nation.² During the French Revolution this depiction of the King and the idea “l’état, c’est moi” came in for some radical satirical treatment. Placing the cap of liberty—a Phrygian cap—on the King’s head was a way of signaling his impotence (the droop of the cap bore a resemblance to a nonerect penis). Daumier, a resolute republican, went to prison in 1834 for his savage depiction of Louis Philippe as Gargantua, a bloated figure being fed by impoverished masses of workers and peasants while he shelters a few affluent bourgeois under his throne.

Agulhon provides a fascinating account of this iconographic struggle throughout the nineteenth century.³ The motif of Liberty and Revolution as woman reappeared very strongly in the revolution of 1830, most effectively symbolized by Delacroix’s painting *Liberty Leading the People*. A veritable flood of parallel images arose throughout all France in the aftermath of 1848. How the woman was represented was, however, significant. Opponents of republicanism often went along with the representation but portrayed the woman as a simpleton (a “Marianne” from the country) or as an uncontrolled, lascivious woman no better than a common prostitute. Respectable bourgeois republicans preferred stately figures in classical dress and demeanor, surrounded with the requisite symbols of justice, equality, and liberty (an iconographic form that ended up as a French donation to adorn New York City’s harbor (see figure 117). Revolutionaries expected a bit more fire in the figure. Balzac captured this in *The Peasantry in the figure of Catherine* [...].

0.9478288

REPRESENTATION, REVOLUTION, INDIVIDUAL, POSITIONS, WHOLE

David Harvey, Paris Capital of Modernity

“Flaubert took the negative view. In *Sentimental Education* he describes a scene witnessed during the invasion of the Tuileries Palace in 1848:

“In the entrance-hall, standing on a pile of clothes, a prostitute was posing as a statue of Liberty, motionless and terrifying, with her eyes wide open.”⁵

For not only is the body politic of the Republic represented as a woman—indeed, it would have been surprising, under the circumstances, if it had not been—but it is also given a powerful maternal rendering. It is a nurturing social republic that Daumier depicts, as opposed to the political symbolism of bourgeois rights or the revolutionary symbolism of woman on the barricades. Daumier echoes Danton’s revolutionary declaration: “After bread, education is the primary need of a people.” This nurturing version of the body politic had become deeply embedded in left socialism and utopian programs during the 1840s.

This imagery of the ideal republic was indissolubly linked with that of the ideal city. “There is,” wrote Foucault, “an entire series of utopias or projects that developed on the premise that a state is like a large city.” Indeed, “the government of a large state like France should ultimately think of its territory on the model of the city.”⁶ Historically this connection had always been strong, and for many radicals and socialists of the time, the identity was clear.

With few exceptions, socialists, communists, feminists, and reformers of the 1840s paid attention to the city as a form of political, social, and material organization—as a body politic—that was fundamental to what the future good society was to be about”

0.94200206

POWER, RESTRUCTURING, BREAK, MODERNITY, REPRESENTATION

Wikipedia, Napoleon III

“Napoleon III began his regime by launching a series of enormous public works projects in Paris, hiring tens of thousands of workers to improve the sanitation, water supply and traffic circulation of the city. To direct this task, he named a new prefect of the Seine department, Georges-Eugène Haussmann, and gave him extraordinary powers to rebuild the center of the city. He installed a large map of Paris in a central position in his office, and he and Haussmann planned the new Paris.[64]

Following Napoleon’s decree, an exhibit of the rejected paintings, called the Salon des Refusés, was held in another part of the Palace of Industry, where the Salon took place. More than a thousand visitors a day came to see now-famous paintings such as Édouard Manet’s *Le Déjeuner sur l’herbe* and James McNeill Whistler’s *Symphony in White, No. 1: The White Girl*.”

0.93030834

POSITIONS, POWER, TRADITION, REPRESENTATION, RESTRUCTURING

David Harvey, Paris Capital of Modernity

“he Second Empire was, then, a phase of striving for adjustment to a burgeoning and demanding capitalism in which diverse economic and political interests consciously sought this or that advantage or this or that solution, only to find themselves all too frequently caught in the unintended consequences of their own actions.

It was in such a context that the Emperor and his advisers sought to liberate Paris—its life, culture, and economy—from constraints that bound it so tightly to an ancient past.

In doing this there were problems of ends and means; the proper role of the state in relation to private interests and the circulation of capital; the degree of state intervention in labor markets, in industrial and commercial activity, in housing and social welfare provision; and the like. There was, above all, the political problem of how to get the Parisian economy back on its feet without sparking the solid resistance of a still powerful haute bourgeoisie, feeding the insecurities of a middle class always under threat of marginalization in spite of its seemingly solid implantation, and pushing the workers to outright revolt. From this standpoint we have to see the Emperor as ultimately the prisoner of the class forces he began by seeming to outwit with such abandon and disdain.

That he was able to get so far and do so much merely testifies to the tremendous upset generated out of the heat of 1848, an upset that affected not only economy and polity but also traditional ways of representing the world and acting upon those representations. Here, too, Parisian life in the period 1848–1851 was in total turmoil, a turmoil that affected painting

Only after all the tumult had quieted could the solid resistance to the authoritarianism of Empire begin.

Paris in 1870 was fundamentally changed from its condition in 1850. And the changes were far-reaching and deeply rooted, though not enough to prevent that other great event in Parisian history, the uprising that gave birth to the Paris Commune of 1871. But while there were continuities between the revolutions of 1848 and 1871, there was much that separated them. The eighteen years of Empire had bitten as deep into the consciousness of Parisians as Haussmann’s works had cut open and reconstructed the physical fabric of the city.”

0.93474865

RESTRUCTURING, POWER, REPRESENTATION, MODERNITY, INFRASTRUCTURE

Wikipedia, Haussman Paris

“Haussmann’s renovation of Paris was a vast public works programme commissioned by Emperor Napoleon III and directed by his prefect of Seine, Georges-Eugène Haussmann, between 1853 and 1870. It included the demolition of medieval neighbourhoods that were deemed overcrowded and unhealthy by officials at the time; the building of wide avenues; new parks and squares; the annexation of the suburbs surrounding Paris; and the construction of new sewers, fountains and aqueducts. Haussmann’s work was met with fierce opposition, and he was finally dismissed by Napoleon III in 1870; but work on his projects continued until 1927. The street plan and distinctive appearance of the centre of Paris today are largely the result of Haussmann’s renovation.”

0.89885724

REPREENATION, CONSTRUCTION, CONTINUITY, MODERNITY, VALUE

Siegfried Giedion - Building in France, 1928

Architecture, which has certainly abused the name of art in many ways, has for a century led us in a circle from one failure to another. Aside from a certain haut-goût charm the artistic drapery of the past century has become musty. What remains unfaded of the architecture is those rare instances when construction breaks through. Construction based entirely on provisional purposes, service, and change is the only part of the building that shows an unerringly consistent development.

0.9125476

MEMORY, CONTINUITY, PROPORTION, VALUES

Le Corbusier, When the Cathedrals were white

“If we set ourselves against the past, we are forced to the conclusion that the old architectural code, with its mass of rules and regulations evolved during four thousand years, is no longer of any interest; it no longer concerns us : all the values have been revised ; there has been revolution in the conception of what Architecture is.”

0.90269643

CONTINUITY, MODERNITY, TRADITION, ECONOMY, IDENTITY

Michael Hanak, Nachkriegsmoderne Schweiz

“Statt von einer Kontinuität der Moderne musste man wohl eher von einem Rückbezug auf das Neue Bauen sprechen. Es ging nicht mehr nur um die Fortführung der Moderne - es ging um ihre Erneuerung.
Der erneuerten Moderne der 1950er- und 1960er-Jahre lag ein Architekturverständnis zu Grunde, dem die sorgfältige und ökonomische Konstruktion, der strukturelle Planungsansatz und die Berücksichtigung soziokultureller Entwicklungen vordringliche Anliegen waren.

„Die Suche nach einer nationalen Gangart der modernen Architektur, die als aufgeklärte Fortsetzung von Bau Traditionen und nationalem Demokratieverständnis verstanden werden wollte.”

0.9200226

IDENTITY, CONTINUITY, SWISS, HISTORY, MODERNITY

Steinmann, Zeitzeugen

„Mit der Bundesverfassung von 1848 kann sich die Wirtschaft frei von kantonalen Schranken entfalten. Ein wesentliches Mittel ist dabei die Eisenbahn. Verglichen mit anderen Ländern beginnt der Eisenbahnbau in der Schweiz spät, in den 1850er Jahren, auf privater Grundlage. Zu seiner Finanzierung werden Bankunternehmen gegründet, mit denen sich der Kapitalismus eine grosse wirtschaftliche und politische Macht verschafft. Als Antwort bidet sich die demokratische Bewegung, die mit der Revision der Bundesverfassung 1874 wenigstens die wilden Triebe des Kapitalismus beschneidet. Das Bauwesen steht seinerseits im Zeichen der Eisenbahn. Die Verhandlungen im SIA drehen sich immer wider um die Brücken, die in der Schweiz in grosser Zahl zu bauen sind. Eisen steht dank neuer technischer Verfahren in grossen Mengen zur Verfügung. Nach der Gründung der ETH in Zürich, 1855, wo Carl Culmann die «Graphische Statik» lehrt, kann das technische Wissen in der Schweiz selber erworben werden. Architektonisch hat die Verwendung von Eisen noch keine Folgen. Gottfried Semper, der erste Professor für Architektur an der ETH, verlangt, eine Aufgabe mit Berücksichtigung der Geschichte zu lösen, «weil der Eindruck, den ein Bau macht, zum Teil auf Reminiszenzen begründet ist». Der Historismus benützt die geschichtlichen Stile, um die Aufgabe zu charakterisieren, aber er benützt sie «mit Selbständigkeit».“

0.9134303

IDENTITY, TECHNOLOGY, SWISS, MYTH, MODERNITY

Davidovici, Forms of Practice

Nineteenth-century Switzerland saw the development of industry and infrastructure in parallel with the programmatic development of a national identity. By enabling new connections, modernisation came to be seen as the embodiment of a metaphorical act of unification, conveniently bridging rhetoric and pragmatic interests. A typical example of the symbolism emerging from a modern materialist enterprise is the Swiss railway system. Today, this national institution still represents values of precision, efficiency, reliability and order. Programmatically, railway stations were originally conceived as expressions of progress; the mountain viaducts, as man's romantic mastery over nature. The railways established connections between previously isolated entities, which made them means towards a literal unity, an emblem of national pride. On the one hand, the remarkable skill by which an efficient railway network overlaid a natural and hostile topography validated the possibility of accomplishing spiritual ends through technological means. On the other hand, the railways were infrastructure: trains and tracks, purposeful for business interests of whatever description, a lucrative investment rather than symbol of salvation.

0.90311337

ICONOGRAPHY, IMAGE, SWISS, IDENTITY, FEDERALISM

National Council of Switzerland



0.9368315

FEDERALISM, IMAGE, SWISS, TRADITION, SYMBOLISM

Schweizer Kantone



0.9019477

ALLEGORY, SYMBOL, TRADITION, MODERNITY, FASHION

Charles Baudelaire - Le Cygne, 1861

Everything becomes an allegory for me.

0.9256642

PAINTING, MODERNITY, CONTINUITY, BEAUTY, TRADITION

Charles Baudelaire, The Painter of Modern Life

“And so away he goes, hurrying, searching. But searching for what? Be very sure that this man, such as I have depicted him – this solitary, gifted with an active imagination, ceaselessly journeying across the great human desert – has an aim loftier than that of a mere flâneur, an aim more general, something other than the fugitive pleasure of circumstance. He is looking for that quality which you must allow me to call ‘modernity’; for I know of no better word to express the idea I have in mind. He makes it his business to extract from fashion whatever element it may contain of poetry within history, to distil the eternal from the transitory. Casting an eye over our exhibitions of modern pictures, we are struck by a general tendency among artists to dress all their subjects in the garments of the past. Almost all of them make use of the costumes and furnishings of the Renaissance, just as David employed the costumes and furnishings of Rome. There is however this difference, that David, by choosing subjects which were specifically Greek or Roman, had no alternative but to dress them in antique garb, whereas the painters of today, though choosing subjects of a general nature and applicable to all ages, nevertheless persist in rigging them out in the costumes of the Middle Ages, the Renaissance or the Orient. This is clearly symptomatic of a great degree of laziness; for it is much easier to decide outright that everything about the garb of an age is absolutely ugly than to devote oneself to the task of distilling from it the mysterious element of beauty that it may contain, however slight or minimal that element may be. By ‘modernity’ I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable. Every old master has had his own modernity; the great majority of fine portraits that have come down to us from former generations are clothed in the costume of their own period. They are perfectly harmonious, because everything – from costume and coiffure down to gesture, glance and smile (for each age has a deportment, a glance and a smile of its own) – everything, I say, combines to form a completely viable whole. This transitory, fugitive element, whose metamorphoses are so rapid, must on no account be despised or dispensed with. By neglecting it, you cannot fail to tumble into the abyss of an abstract and indeterminate beauty, like that of the first woman before the fall of man. If for the necessary and inevitable costume of the age you substitute another, you will be guilty of a mistranslation only to be excused in the case of a masquerade prescribed by fashion. (Thus, the goddesses, nymphs and sultanas of the eighteenth century are still convincing portraits, morally speaking.) It is doubtless an excellent thing to study the old masters in order to learn how to paint; but it can be no more than a waste of labour if your aim is to understand the special nature of present-day beauty. The draperies of Rubens or Veronese will in no way teach you how to depict moire antique, satin à la reine or any other fabric of modern manufacture, which we see supported and hung over crinoline or starched muslin petticoat. In texture and weave these are quite different from the fabrics of ancient Venice or those worn at the court of Catherine. Furthermore the cut of skirt and bodice is by no means similar; the pleats are arranged according to a new system. Finally the gesture and the bearing of the woman of today give to her dress a life and a special character which are not those of the woman of the past. In short, for any ‘modernity’ to be worthy of one day taking its place as ‘antiquity’, it is necessary for the mysterious beauty which human life accidentally puts into it to be distilled from it. And it is to this task that Monsieur G. particularly addresses himself.”

0.95037955

REFERENCE, CONTINUITY, BEAUTY, MODERNITY, TRADITION

Ludwig Mies van de Rohe - Villa Tugendhat, 1930



0.94600254

TRADITION, MODERNITY, CONTINUITY, BEAUTY, ETERNAL

David Harvey, Paris Capital of Modernity

“There is a contradiction in Baudelaire’s sense of modernity after the bitter-sweet experience of creative destruction on the barricades and the sacking of the Tuileries Palace in 1848. Tradition has to be overthrown, violently if necessary, in order to grapple with the present and create the future. But the loss of tradition wrenches away the sheet anchors of our understanding and leaves us drifting, powerless. The aim of the artists, he wrote in 1860, must therefore be to understand the modern as “the transient, the fleeting, the contingent” in relation to that other half of art which deals in “the eternal and immovable.” The fear, he says, in a passage that echoes Flaubert’s dilemma, is “of not going fast enough, of letting the spectre escape before the synthesis has been extracted and taken possession of.”¹⁵ But all that rush leaves behind a great deal of human wreckage. The “thousand uprooted lives” cannot be ignored.”

0.9495615

MODERNITY, MODERNISM, TRADITION, CONTINUITY, ETERNAL

Le Corbusier, Vers une Architecture

If we set ourselves against the past, we are forced to the conclusion that the old architectural code, with its mass of rules and regulations evolved during four thousand years, is no longer of any interest; it no longer concerns us : all the values have been revised ; there has been revolution in the conception of what Architecture is.

0.9347144

TRADITION, MODERNITY, CONTINUITY, REPRODUCTION, IDEALS

Jacques Schader

Mies war ganz klar eines meiner grossen Vorbilder, neben Le Corbusier, es gab immer die Auseinandersetzung mit diesen Zweien. Zu Frank Lloyd Wright hatte ich weniger zugang, Jean Prouvé war eine eindrückliche persönlichkeit und hat mich sehr interessiert, vor allem was er im Bereich der Vorfabrikation entwickelte. Arne Jacobsen habe ich sehr geschätzt und ich verfolgte sein Schaffen so gut es ging in den Publikationen. Als er mal in der Schweiz war habe ich ihn herumgeführt.

0.91323245

REPREENATION, MASK, CONTINUITY, MODERNITY, TRADITION

Bernd Nicolai - Volkshäuser und Reformarchitektur, 2009

Das 1907–1910 von Johann Streiff und Gottfried Schindler errichtete erste alkoholfreie Volkshaus in Zürich betonte in seiner Schlichtheit den sozialen Impetus. Aus Kostengründen wurde auf teures Material verzichtet. Der einfache Putzbau fügte sich mit seiner klaren Fassade und seiner Beschwörung kleinstädtischer Architektur sowie dem Akzent des vorspringenden Treppenturms harmonisch in die Bebauung am Helvetiaplatz ein.

0.93130624

CONTINUITY, VALUES, CLASSICISM, PRESENTATION, TRADITION

Hans Hollein



0.9214149

REPRESENTATION, FREE, MODERNITY, CLASSICAL, CONTINUITY

Mäkinen, Classical Tradition and the Modern Movement

And while this American monument definitively renounces (unlike the Reichsbank) every vestige of the avant gardist free plan concepts of Mies's youth, this later effort to render a standard steel frame as a Romantically classicist syntactical element (.J. Schinkel's corner treatment of the Altes Museum) is related to Mies's earlier efforts to render the modern free-standing column in terms which are both classical and modernist. For clearly the intent behind the chromium cased cruciform columns employed in both the Barcelona Pavilion and the Tugendhat House is the simulation of the visual appearance of classical fluting through the effect of the highlights bouncing off the configured profiles of the chromium casings. This is both a reference to a lost architectural paradigm and at the same time a 'suprematist' dematerialization of its substance. These chromium piloti may be seen as the modern ghosts of the absent now-dead, classical column drawn from a previous period of history. And while Mies never made his intentions explicit in this regard, it is clear from his singular use of cylindrical free-standing point supports in his Berlin Building exhibition pavilion of 1931 that tubular Columns were much too substantial, plastic and abstract to permit the same kind of dematerialised, yet classically referential effect.

0.905731

MODERNITY, INFLUENCE, CLASSICAL, PURE, FREE

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

“Während seiner frühen Schaffensphase schloss Schader an die heroische Moderne der vorangegangenen Generation an, wobei für ihn in erster Linie Ludwig Mies van der Rohe und Le Corbusier von Bedeutung waren, was an seinen Bauten abzulesen ist und wie er auch selbst bezeugte. Die von Le Corbusier in den 1920er Jahren formulierten fünf Punkte zu einer neuen Architektur hatte er verinnerlicht, sodass Stützen als gesonderte tragende Elemente, Flachdach mit Dachgarten, eine freie Grundrissgestaltung dank nicht tragenden Wänden, Bandfenster, ermöglicht durch den Betonbau, und eine freie Fassadengestaltung als Konsequenz folgerichtig Prämissen für Schaders Werk wurden. Die Bauten - insbesondere der späteren reinen Stahlkonstruktionen - Ludwig Mies van der Rohes, der [...] hohes Ansehen genoss, wurden auch in der Schweiz mit grossem Interesse erwartet und rezipiert - so auch von Schader: Für sein Werk waren Mies van der Rohes konsequente Logik der Konstruktion sowie sein klassischer Ausdruck der Form prägend.

0.9158217

BREAK, TRADITION, MODERNITY, RATIONALITY, FORM

Michael Hanak, Gezähmte Radikalität: die Moderne der Schweizer Architektur um 1960

“In den Kriegs- und unmittelbaren Nachkriegsjahren um 1945 suchten Architekten und Architektinnen das Gedankengut der Moderne in einer moderateli, tradi- tionsbezogenen, weniger technikbesessenen als vielmehr «menschlichen» Formensprache weiterzuführen, im Bestreben nach einer nationalen Ausdrucksweise. Während dem unerwartet stetigen Anstieg der Bauwirtschaft nach dem Zweiten Weltkrieg aber, der mehr und mehr in einen nicht gekannten Bauboom ausartete, besannen sich die progressiv-eren Kreise auf mehr Klarheit und Einfachheit, sie setzten die Prinzipien der frühen Moderne wie Sachlichkeit, Funktionentrennung und Raumfluss wieder zuoberst auf ihre Prioritätenlisten.

Der daraus resultierende bestechend klare, zutiefst bestrebte Funktionalismus, durchaus in Abgrenzung zum verbreiteten Bauwirtschaftsfunktionalismus, sorgte

für eine Kontinuität der klassischen Moderne.

Denn die Architektur der Schweiz nach 1945 steckte in einer zwiespältigen Situation. Einerseits fühlten sich die Traditionalisten bestätigt und bestärkt, mischten einige konstruktive und formale Errungenschaften in die Entwürfe und fühlten sich «gemässigt modern». Die Modernen der ersten Generation andererseits, die wegen ihrer angeblichen Brutalität und Kälte ins Schussfeld geraten waren, versuchten durch Anfügen von «Zutaten» menschlicher zu wirken: Mittels Rasterung und Materialvielfalt sollte die Radikalität des Neuen Bauens gemildert werden. Dennoch oder gerade deshalb fand die Schweizer Architektur in diesen Jahren international grosse Beachtung, Ausstellungen und Publikationen belegen dies.

0.9217782

MYTH, MODERNITY, BREAK, SOCIETY, TRADITION

David Harvey, Paris Capital of Modernity

Where opinion does converge, however, is around the centrality of “creative destruction.” You cannot make an omelet without breaking eggs, the old adage goes, and it is impossible to create new social configurations without in some way superseding or even obliterating the old. So if modernity exists as a meaningful term, it signals some decisive moments of creative destruction.

0.9470321

MODERNITY, MYTH, BREAK, POWER, SOCIETY

David Harvey, Capital of Modernity

I call this idea of modernity a myth because the notion of a radical break has a certain persuasive and pervasive power in the face of abundant evidence that it does not, and cannot, possibly occur. The alternative theory of modernization (rather than modernity), due initially to Saint-Simon and very much taken to heart by Marx, is that no social order can achieve changes that are not already latent within its existing condition.

0.9238899

REVOLUTION, TRADITION, POWER, CENTRALITY, POLITICS

David Harvey, Paris Capital of Modernity

Under the ancien regime, the French state apparatus had acquired a strongly centralized character that was consolidated under the French Revolution and Empire. This centralization thereafter became the basis of French political organization and gave Paris a peculiarly important role in relation to the rest of France. The administrative, economic, and cultural predominance of Paris was assured. But the events of 1789 also showed that Parisians had the power to make and break governments.

0.9081023

PAST, PRESENT, CONTINUITY, REVOLUTION, TRADITION

Le Corbusier, When The Cathedrals were White

If we set ourselves against the past, we are forced to the conclusion that the old architectural code, with its mass of rules and regulations evolved during four thousand years, is no longer of any interest; it no longer concerns us : all the values have been revised ; there has been revolution in the conception of what Architecture is.

0.92567015

MODERNITY, PAST, PRESENT, FUTURE, CLASSICAL

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

So sehr die Kantonsschule Friesenberg in der ihrer Gegenwart verorten lässt und ihre Ausrichtung in die Zukunft, stellt auch die Verbindung zur Vergangenheit her.

Wegen der thronenden Stellung der Baugruppe auf dem Hügel war sie damals von Bildhauer Hans Aebersold als Akropolis bezeichnet worden. Diese Reminiszenz an die Antike erhält in der Klarheit und Klassizität dem Anspruch eine gewisse Bestätigung.

0.9509742

TRADITION, MODERNITY, PRESENT, FUTURE, EXPERIENCE

David Harvey, Paris Capital of Modernity

“He (Baudelaire) had already signaled rejection of tradition in his Salon of 1846, urging artists to explore the “epic qualities of modern life,” for their age was “rich in poetic and wonderful subjects,” such as “scenes of high life and the thousands of uprooted lives that haunt the underworld of a great city, criminals and prostitutes.” “The marvelous envelops us and saturates us like the atmosphere; but we fail to see it,” he then wrote.

There is a contradiction in Baudelaire’s sense of modernity after the bitter-sweet experience of creative destruction on the barricades and the sacking of the Tuileries Palace in 1848. Tradition has to be overthrown, violently if necessary, in order to grapple with the present and create the future. But the loss of tradition wrenches away the sheet anchors of our understanding and leaves us drifting, powerless. The aim of the artists, he wrote in 1860, must therefore be to understand the modern as “the transient, the fleeting, the contingent” in relation to that other half of art which deals in “the eternal and immovable.” The fear, he says, in a passage that echoes Flaubert’s dilemma, is “of not going fast enough, of letting the spectre escape before the synthesis has been extracted and taken possession of.”¹⁵ But all that rush leaves behind a great deal of human wreckage. The “thousand uprooted lives” cannot be ignored.”

0.9253828

TRADITION, PRESENT, FUTURE, FLEETING, ARTIST

David Harvey, Paris Capital of Modernity

Tradition has to be overthrown, violently if necessary, in order to grapple with the present and create the future. But the loss of tradition wrenches away the sheet anchors of our understanding and leaves us drifting, powerless. The aim of the artists, he wrote in 1860, must therefore be to understand the modern as “the transient, the fleeting, the contingent” in relation to that other half of art which deals in “the eternal and immovable.

0.93559307

PRESENCE, TIME, ARTIST, MODERN LIFE, EPHEMERA

Charles Baudelaire - The Painter of Modern Life, 1863

In the daily metamorphosis of external things there is a rapidity of movement which calls for an equal speed of execution from the artist.

0.89190423

PAST, PRESENT, ARTIST, MODERN LIFE, HISTORY

Charles Baudelaire - The Painter of Modern Life, 1863

The past is interesting not only by reason of the beauty which could be distilled from it by those artists for whom it was the present, but also precisely because it is the past, for its historical value. It is the same with the present.

0.8948483

ARTIST, PAST, ROLE MODELS, TRADITION, MODERNITY

Anne Coffin Hanson - Manet and the Modern Tradition, 1977

Manet emprunte [...] aux grands maîtres du passé : Raphaël et les Vénitiens, Vélasquez, Goya. Ce n'est pas, de sa part, indigence d'imagination, ni goût du pastiche; il s'agit de greffer, pour ainsi dire, le moderne sur la tradition.

0.913786

IDENTITY, EMPIRE, MODERNIST, TRADITION, BREAK

Lefebvre, The Production of Space

Frisch called for a switch in the Swiss mind-set, from provincial pettiness to cosmopolitanism as the urban manifestation of individual freedom. The same concern motivated his participation in the polemic *achtung: die Schweiz* (1955), a manifesto co-written with Lucius Burckhardt and Markus Kutter, arguing for new solutions in urbanism. The pamphlet proposed, for the 1964 national exhibition, the planning of a new city that would reflect the changes imposed by technological and social advancements, the role of the automobile, education developments etc. This characteristically modernist manifesto reprised the link made by the *Neues Bauen* in the 1920s and 1930s between technological development, a rejection of tradition and the betterment of society. *Achtung: die Schweiz* was intended as a politically radical statement, and it duly attracted conservative opprobrium. In this respect, it anticipated the 1968 student movements, announcing a change in attitudes towards the middle classes, the bourgeoisie, and being Swiss.

0.90937716

EMPIRE, DISSOLUTION, SOCIETY, MODERN, BREAK

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

“Es scheint ein zentrales Anliegen, ja die Errungenschaft der Nachkriegszeit zu sein, dass sich die klassische Unterscheidung zwischen hoch und populärkultur von High-Low auflöste”

0.9283169

ORDER, REVOLUTION, SOCIETY, EMPIRE, CAPITALISM

David Harvey - Paris, Capital of Modernity, 2003

The bourgeoisie feared not only the collapse of public order but also the horror of uncaged emotions, unbridled passions, prostitutes and libidinous women, the explosion of evil from the subterranean Paris of sewers, the haunt of the dangerous classes. The fear of disorder was inordinate. No wonder that the “party of order” took such a Draconian path to repression, creating first a Republic without republicans and then caving in to Empire as the only hope. Yet the Empire was anything but orderly, and had to be kept in shape by active surveillance and police repression. So who or what was to blame for the disorder? Workers pointed (if they were permitted to speak their mind at all) to the anarchy of freemarket capitalism, with its periodic bouts of speculation, market collapse, and unemployment; its unbridled greed and money passion; its undermining of job security, skills, and worker dignity; and its fierce waging of class war in the name of the general good. But they also blamed immigrants and foreigners, unfair competition, heartless bureaucracy and an uncaring state that accorded them neither dignity or rights. The bourgeoisie blamed irresponsible and feckless government, subversives, bohemians, debauched women, freethinkers, socialists, cosmopolitan foreigners, and utopians who might incite the “vile multitude” to riot and revolution at the slightest provocation. Both sides might rally to the defense of order, but the “order” they had in mind varied from craft workers defending their skills through association to landlords and bankers defending their different kinds of property rights.

0.92616236

EMPIRE, REVOLUTION, REGULATION, ART, REJECTION

Frederick Brown - Zola and Manet, 1988

When Napoleon III, in a quixotic gesture that served to dampen the spirit of revolt by sponsoring failure itself, let rejected candidates exhibit their work at a “Salon des refuses”, [...]

0.8665374

REVOLUTION, SOCIETY, CLASSES, SYMBOL

David Harvey, Paris Capital of Modernity

“The legendary account, given by Daniel Stern and taken up by Flaubert in *Sentimental Education*, focuses on the body of a woman (and I say it is legendary because the driver of the cart testified that there was no woman aboard).¹ Before largely silent crowds gathered in the streets, according to Stern’s account, a boy would periodically illuminate the body of the young woman with his torch; at other moments a man would pick up the body and hold it up to the crowd. This was a potent symbol. A cart with several bodies of those killed was taken by torchlight around the city. The legendary account, given by Daniel Stern and taken up by Flaubert in *Sentimental Education*, focuses on the body of a woman (and I say it is legendary because the driver of the cart testified that there was no woman aboard).¹ Before largely silent crowds gathered in the streets, according to Stern’s account, a boy would periodically illuminate the body of the young woman with his torch; at other moments a man would pick up the body and hold it up to the crowd. This was a potent symbol. Liberty had long been imagined as a woman, and now it seemed she had been shot down. The night that followed was, by several accounts, eerily quiet. Even the marketplaces were so. Come dawn, the tocsins sounded throughout the city. This was the call to revolution. Workers, students, disaffected bourgeois, small property owners came together in the streets.”

0.91770977

CLASS, COLLECTOR, REVOLUTION, MODERNITY, HIERARCHY

Walter Benjamin - One Way

“The more antagonistic a person is toward the traditional order, the more inexorably he will subject his private life to the norms that he wishes to elevate as legislators of a future society. It is as if these laws, nowhere yet realized, place him under obligation to enact them in advance, at least in the confines of his own existence. In contrast, the man who knows himself to be in accord with the most ancient heritage of his class or nation will sometimes bring his private life into ostentatious contrast to the maxims that he unrelentingly asserts in public, secretly approving his own behavior, without the slightest qualms, as the most conclusive proof of the unshakeable authority of the principles he puts on display. Thus are distinguished the types of the anarcho-socialist and the conservative politician”.

0.86063063

REPRESENTATION, REVOLUTION, LIBERTY, MODERN, BEAUTY

David Harvey, Paris Capital of Modernity

Revolutionaries expected a bit more fire in the figure. Balzac captured this in The Peasantry in the figure of Catherine, who(:) recalled the models selected by painters and sculptors for figures of Liberty and the ideal Republic. Her beauty, which found favor in the eyes of the youth of the valley, was of the same full-blossomed type, she had the same strong pliant figure, the same muscular lower limbs, the plump arms, the eyes that gleamed with a spark of fire, the proud expression, the hair grasped and twisted in thick handfuls, the masculine forehead, the red mouth, the lips that curled back with a smile that had something almost ferocious in it—such a smile as Delacroix and David (of Angers) caught and rendered to admiration. A glowing brunette, the image of the people, the flames of insurrection seemed to leap forth from her clear tawny eyes.

0.9015429

LIBERTY, ALLEGORY, IDENTITY, IMAGE, REVOLUTION

Eugène Delacroix - Liberty leading the People, 1830



0.9248914

DEMOCRACY, ALLEGORY, SWISS, IDENTITY, IMAGE

Albert Welti and Wilhelm Balmer - Die Landsgemeinde



0.91932476

DEMOCRACY, UNITY, SWISS, IDENTITY, POLITICS

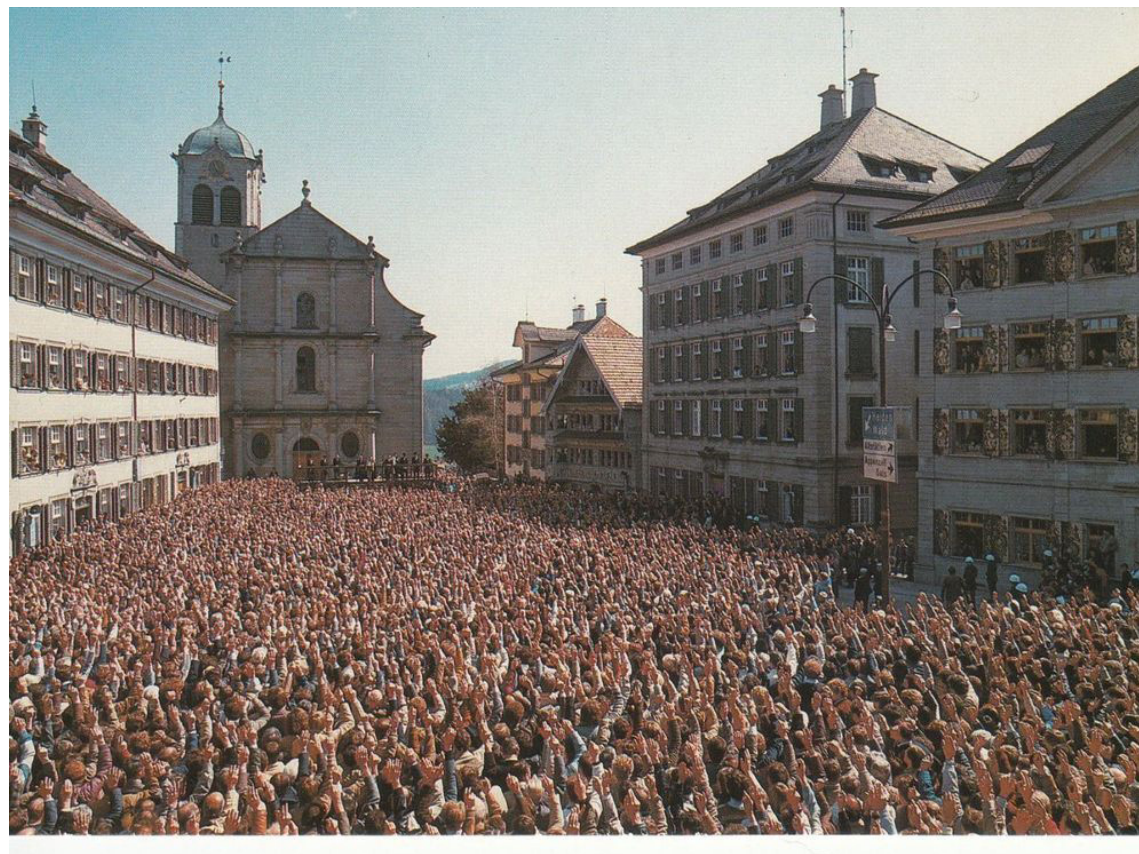
Jakob Mock - Landesgemeinde in Trogen, 1814



0.9318019

DEMOCRACY, UNITY, SWISS, IDENTITY, GURSKY

Landesgemeinde Trogen



0.8418465

INTERIOR, ETERNAL, IDENTITY, MODERNITY, SOCIETY

Walter Benjamin - The Arcade Project

“The difficulty in reflecting on dwelling: on the one hand, there is something age-old—perhaps eternal—to be recognized here, the image of that abode of the human being in the maternal womb; on the other hand, this motif of primal history notwithstanding, we must understand dwelling in its most extreme form as a condition of nineteenth-century existence. The original form of dwelling is existence not in the house but in the shell. The shell bears the impression of its occupant. In the most extreme instance, the dwelling becomes a shell. The nineteenth century, like no other century, was addicted to dwelling. It conceived the residence as a receptacle for the person, and it encased him with all his appurtenances so deeply in the dwelling’s interior that one might be reminded of the inside of a compass case. . . . The twentieth century, with its porosity and transparency, its tendency toward the well-lit and airy, has put an end to dwelling in the old sense.”

0.9078793

PARIS, IDENTITY, TRADITION, INTERIOR, ORDER

Jacob von Falke - Die Kunst im Hause, 1873

Wir sollten umsomehr diesen Mikrokosmos unserer Wohnung zu schmücken trachten, als er ja gewöhnlich die einzige kleine Welt ist, in der wir Herr und Gebieter sind.[...] Sollten wir es nicht in der Mühe Wert erachten, ihn gerade so zu schmücken und so einzurichten und auszustatten, dass er ganz und gar mit unserer eigenen Gefühlen und Bedürfnissen harmoniert?

0.93437916

INTERIOR, ORDER, IDENTITY, HIERARCHY, SOCIETY

Michel Foucault - The Order of Things, 1966

The fundamental codes of a culture - those governing its language, its schemas of perception, its exchanges, its techniques, its values, the hierarchy of its practices - establish for every man, from the very first, the empirical orders with which he will be dealing and within which he will be at home.

0.9168525

VALUES, ORDER, IDENTITY, CLASSIFICATION, SOCIETY

Michel Foucault - The Order of Things, 1966

When we establish a considered classification, when we say that a cat and a dog resemble each other less than two greyhounds do, even if both are tame or embalmed, even if both are frenzied, even if both have just broken the water pitcher, what is the ground on which we are able to establish the validity of this classification with complete certainty? On what 'table', according to what grid of identities, similitudes, analogies, have we become accustomed to sort out so many different and similar things? What is this coherence which, as is immediately apparent, is neither determined by an a priori and necessary concatenation, nor imposed on us by immediately perceptible contents? For it is not a question of linking consequences, but of grouping and isolating, of analysing, of matching and pigeon holing concrete contents; there is nothing more tentative, nothing more empirical (superficially, at least) than the process of establishing an order among things; nothing that demands a sharper eye or a surer, better articulated language; nothing that more insistently requires that one allow oneself to be carried along by the proliferation of qualities and forms.

0.9318844

VALUES, CONTINUITY, IDENTITY, PRESENCE, SOCIETY

T. J. Clark - The Painting of Modern Life, 1986

What I have been describing up to now is a texture of uncertainties. [...] What begins as a series of limited questions about relationships in space is likely to end as scepticism about relationship in general. Little by little we lose our imagined location, and because of that - as part of that - our first imaginary exchange of glances with the person in the picture is made to appear the peculiar thing it is.

0.93450695

NATURE, VALUES, IDENTITY, CONSTRUCTION, SOCIETY

John Ruskin, Modern Painters

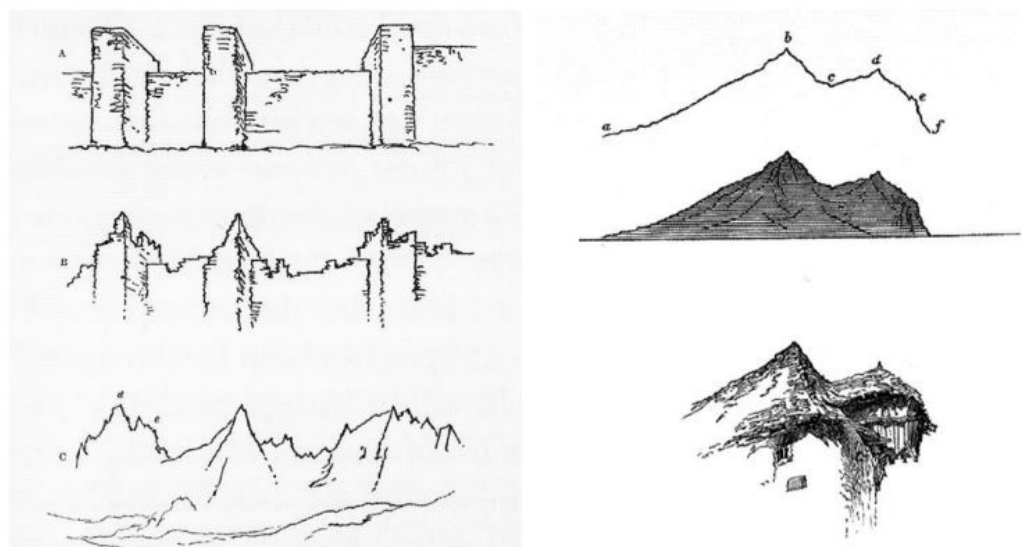


Abb. 100: Ästhetische Analogien zwischen Naturformen und Architektur in John Ruskins *Modern Painters*, vol. IV (London 1856). Ausgangspunkt sind hier die Gebirgsformationen der „Aiguilles“ ob Chamonix-Mont-Blanc, S. 187, 183. – Oechslin 2002, S. 65.

0.95392615

INTERNATIONAL, VALUES, IDENTITY, TREADITION, CONSTRUCTION

Bruno Taut - Alpine Architektur



0.95195025

DOMINANCE, INTERNATIONAL, IDENTITY, REPRESENTATION, CONSTRUCTION

William Turner - The Devil's Bridge, 19th century



0.87887776

DISCRIMINATION, INSTITUTION, POWER, OPPORTUNITY, SELECTION

Emile Zola - Mon salon, 1866

I. Die Jury

Die Wahrheit ist traurig, aber ich muß gestehen, daß gerade jene die Jury ernennen, die die Jury nicht brauchen. Sie und ich, die wir eine oder zwei Medaillen in der Tasche haben, dürfen hingehen und diesen oder jenen auswählen, der uns im übrigen wenig kümmert, da er nicht berechtigt ist, unsere im voraus zum Salon zugelassenen Bilder anzusehen.

Aber der arme Teufel, dem fünf oder sechs Jahre hintereinander der Zugang zum Salon verwehrt wurde, ist nicht einmal befugt, seine Richter zu wählen und muß die über sich ergehen lassen, die wir ihm aus Gleichgültigkeit oder Kameraderie aufzwingen.

Ich möchte diesen Punkt nachdrücklich betonen. Die Jury wird nicht in allgemeiner Wahl gewählt, sondern in eingeschränkter Abstimmung, an der nur die Künstler teilnehmen dürfen, die aufgrund bestimmter Auszeichnungen von jeder Beurteilung befreit sind. Welche Garantien haben denn jene, die keine Medaillen vorzeigen können? Wie erklärt sich das: Man schafft eine Jury mit der Aufgabe, die Werke der jungen Künstler zu begutachten und anzunehmen, und man läßt diese Jury von denen ernennen, die sie nicht mehr brauchen! Zu dieser Wahl müßte man die Unbekannten, die verborgenen Arbeiter aufrufen, damit sie versuchen können, ein Tribunal ins Leben zu rufen, das sie versteht und endlich den Blicken der Masse zugänglich macht.

0.90800285

REFORM, VALUE, EDUCATION, REPRESENTATION, CROWD

Theodor Fischer - Pfullinger Hallen, 1900



0.95790213

TRADITION, VALUES, REFORM, REPRESENTATION, EDUCATION

William Morris - Bexleyheath, Red House, 1859



0.94119775

INSTITUTION, VALUES, COMMUNITY, MODERNITY, REPRESENTATION

Steger und Egender Architekten - Limmathaus, 1930–31



0.9197765

VOICE, VALUES, INSTITUTION, REPRESENTATION, INDIVIDUAL

Volkshaus, 1985



0.91892517

ALLEGORY, REPRESENTATION, INDIVIDUAL, WHOLE, NATION

Kantonsallegorie, Wikipedia

Kantonsallegorien sind allegorische Frauenfiguren, welche schweizerische Kantone versinnbildlichen.

In der zweiten Hälfte des 17. Jahrhunderts tauchen in den städtischen Kantonen und zugewandten Orten der Eidgenossenschaft allegorische Frauengestalten mit dem jeweiligen Standeswappen und anderen Attributen (z. B. Mauerkrone, Lanze) auf. Dadurch drückten die jeweiligen Orte ihren Anspruch auf einen souveränen Status aus, nachdem den eidgenössischen Orten im Westfälischen Frieden (1648) «Freiheit und Exemption» vom Heiligen Römischen Reich gewährt worden war.

Bekannte Beispiele für Kantonsallegorien sind die Berna (für Bern), die Basilea (für Basel), die Geneva (für Genf), die Tigurina Virgo (für Zürich) und die Lucerna (für Luzern). Sie stellten damit Staats- und Stadtallegorien in einem dar. Generell finden sich Kantonsallegorien vor allem in reformierten Stadtorten, während die katholischen Orte, insbesondere die ländlichen Kantone, andere Formen der figürlichen Repräsentation bevorzugten, namentlich durch Heilige. Im 19. Jahrhundert entstanden neue Kantonsallegorien in Kantonen, die zuvor Untertanengebiete gebildet hatten, etwa die Argovia im Kanton Aargau oder die Thurgovia im Kanton Thurgau.

Nach der Errichtung des schweizerischen Bundesstaates (1848) verloren die Kantonsallegorien an Bedeutung, da sie nun ihre Stellung als «souveräne Jungfrauen» an die Landesallegorie Helvetia einbüssten, die als Verkörperung der Eidgenossenschaft ebenfalls in der zweiten Hälfte des 17. Jahrhunderts erstmals aufgetaucht war.

0.95186836

ALLEGORY, REPRESENTATION, INDIVIDUAL, WHOLE, RELATION

Wikipedia, Allegory

Die Allegorie ist eine Form indirekter Aussage, bei der eine Sache (Ding, Person, Vorgang) aufgrund von Ähnlichkeits- oder Verwandtschaftsbeziehungen als Zeichen einer anderen Sache (Ding, Person, Vorgang, abstrakter Begriff) eingesetzt wird.

Durch Walter Benjamin erfuhr die Allegorie in der Moderne eine Aufwertung: „Das Symbol ist die Identität von Besonderem und Allgemeinem, die Allegorie markiert ihre Differenz.“[5] Sie wurde als Kunstform gegen die idealistische Ästhetik paradigmatisch für die Moderne.

0.92313

ALLEGORY, DETACHMENT, DIFFERENCES, INDIVIDUAL, WHOLE

Baudelaire, Le Cygne

Everything becomes an allegory for me.

0.8935984

CONTINUITY, REPETITION, WHOLE, INDIVIDUAL, UNITY

Etymonline, Continuity

“early 15c., “uninterrupted connection of parts in space or time,” from Old French *continuité*, from Latin *continuitatem* (nominative *continuitas*) “a connected series,” from *continuus* “joining, connecting with something; following one after another,” from *continere* (intransitive) “to be uninterrupted,” literally “to hang together” (see *contain*).”

1a : uninterrupted connection, succession, or union

... its disregard of the continuity between means and ends ...

— Sidney Hook

b : uninterrupted duration or continuation especially without essential change
the continuity of the company’s management

2 : something that has, exhibits, or provides continuity: such as

a : a script or scenario in the performing arts

b : transitional spoken or musical matter especially for a radio or television program

c : the story and dialogue of a comic strip”

0.86651933

HISTORY, UNITY, DIFFERENCE, NEUTRALITY, POSITIONS

SWI Swissinfo, History of Switzerland

“Die Geschichte der Schweiz bis zum demokratischen Staat 1848 ist jenseits ihrer Grenzen kaum bekannt. Das liegt auch daran, dass sie sich weitgehend entlang anderen Linien und Routen als die ihrer Nachbarn entwickelte. Die Geschichte der Schweiz lässt sich in zwei grosse Etappen einteilen: vor 1848 und danach. Damals wurde der lose Bund der Kantone, also Klein-Staaten, zu einem Bundesstaat. Vor dem Hintergrund der Monarchien, die damals das politische Gesicht Europas prägten, erschien die Schweizerische Republik wie eine absolute Ausnahme. Doch wann begann die Formation dieses Staatenbundes? Grob könnte man von fünf Entwicklungsepochen sprechen, die der Gründung des Bundesstaates vorangegangen sind.

Ein Bund der Schutzlosen 1200 bis 1400

Als Anfangsdatum galt lange Zeit das Jahr 1307, das Jahr der “Vertreibung der österreichischen Landvögte aus der Schweiz”. Nicht zufällig zieren diese Zahlen noch heute den Sockel des Altdorfer Wilhelm Tell-Denkmal. Ende des 19. Jahrhunderts hat man sich in der Schweiz aber dennoch bewusst für das Jahr 1291 entschieden.

Denn der politische Attentäter Tell taugte nicht als Symbol eines neuen Staates: Eine politische Vereinbarung hingegen wie der Bundesbrief, der “zu Anfang des Monats August” 1291 von adeligen Vertretern der drei Regionen der Zentralschweiz angeblich unterzeichnet wurde, umso mehr.

In diesem Dokument haben die sogenannten “Urkantone” einander versprochen, sich gegenseitig militärische und wirtschaftliche Hilfe zu leisten. Unter Schweizer Historikerinnen und Historikern ist die Bedeutung dieses Datums heute umstritten. Wenn auch symbolisch wichtig, so ist eigentlich nichts Besonderes geschehen: Es wurden zahlreiche solche “Bundesbriefe” vor und nach diesem Datum unterzeichnet.

Zwischen Fakten und Mythen: Von Morgarten bis zum Wiener Kongress
Ausserhalb der Schweiz glaubt man bis heute, die Schweizer Staatlichkeit sei infolge des militärischen Widerstands gegen die habsburgische Expansion entstanden. Diese Theorie hat jedoch nichts mit der Realität zu tun. Im frühen Mittelalter konnte das soziale und politische Überleben einer bestimmten territorialen oder administrativen Einheit nur dann garantiert werden, wenn sie von der obersten Behörde, in diesem Fall dem Grossrömischen Reich deutscher Nation, geschützt wurde.

Doch diese unwirtliche bergige Region Europas konnte auf keine Schirmherrschaft und auf keinen militärischen Beistand seitens des Imperiums hoffen, da sie ihrerseits dem Imperium nichts anzubieten hatten. Deshalb waren die zukünftigen “Kantone” gezwungen, sich in Ermangelung des äusseren Schutzes durch das Imperium gegenseitig zu verteidigen und zu unterstützen.
Aussenpolitische Expansion im 15. Jahrhundert

Den Kern der Kristallisation dieses Bundes bildeten die Regionen der Zentralschweiz sowie der Kanton Bern, den die Historiker nicht selten als “Schweizer Preussen” bezeichnen. Durch die Bündelung ihrer militärischen Kräfte und wirtschaftlichen Ressourcen dehnte sich die Schweiz über das deutschsprachige Europa hinaus aus, unterwarf Gebiete am nördlichen französischsprachigen Ufer des Genfersees und traf auf das Grossherzogtum Burgund, das unter der Führung Karls des Kühnen ebenfalls versuchte, eine der “europäischen Grossmächte” jener Zeit zu werden.

Die Phase der sogenannten Burgunderkriege (1474-1477) war die wichtigste Periode der Schweizer Geschichte. Nach ihrem Sieg eroberte die Schweiz nicht nur neue Gebiete, sondern auch bedeutende finanzielle Mittel, die die Grundlage des Wohlstands und der Macht nicht nur für Bern, sondern auch für die anderen Regionen der Alten Eidgenossenschaft bildeten.

Implosion: Der Beginn des Sonderwegs nach der Reformation

Nach 1515 verursachte die Reformation auch in der Schweiz permanente religiöse Konflikte, die in den beiden Kappeler Kriegen (1529 und 1531) sowie den beiden Villmerger Kriegen (1656 und 1712) gipfelten. Dazwischen gab es noch einen fünften Krieg, den so genannten Schweizer Bauernkrieg (1653), der durch das Ende des Dreissigjährigen Krieges ausgelöst wurde. Die Schweizer Bauern, die das kriegführende Deutschland damals mit Getreide versorgten, waren plötzlich in einer akuten Schuldenkrise.

In der Zeit dieser komplexen Konflikte wendete sich das Land von der Aussenwelt ab und fokussierte auf die Lösung der inneren Konflikte – blieb aber immer noch ein integraler Bestandteil der westeuropäischen Wirtschaft. Die Beschäftigung der neutralen Schweiz mit ihren inneren Angelegenheiten machte aus einem Land, das sich im Grunde in einem permanenten Bürgerkrieg befand, eine “politische Insel”, deren historische Entwicklung seither einen “Sonderweg” eingeschlagen hat.

Regierung von Aussen: Napoleons EinXuss um 1800

Die nächste Etappe ist gekennzeichnet durch die Einführung einer Art “external governance” in der Schweiz. Das Schicksal des Landes wurde zuerst von Napoleon, dann von den europäischen Mächten am Wiener Kongress bestimmt. Diese Zeit ist eines der “unbeliebtesten” Themen in der Schweizer Nationalgeschichte. Denn die Schweiz gibt nicht gern zu, dass alle notwendigen politischen und sozialen Reformen erst nach dem Einmarsch der revolutionären französischen Truppen in die Schweiz im Jahre 1798 eingeleitet werden konnten.

So verdankt die Schweiz die Gleichheit aller vor dem Recht, die Gleichheit der Bürgerinnen und Bürger von Stadt und Landschaft, die Gleichheit aller Kantone und die Aufhebung der Unterteilung der Schweiz in “ursprüngliche alte Kantone” und “Kolonien” oder: “zugewandte Orte” in starkem Mass den Franzosen. Auch die Tatsache, dass auf dem Wiener Kongress 1815 erst mit Genehmigung der europäischen Mächte eine neutrale postnapoleonische Schweiz geschaffen werden konnte, möchten die Schweizerinnen und Schweizer lieber nicht erwähnen.

Der träge Bürgerkrieg im 19. Jahrhundert

Auf die Zeit nach dem Wiener Kongress folgte in der Schweiz ein zweiter, permanenter und “träger” Bürgerkrieg, der etwa 20 Jahre dauerte. 1847 erreichte dieser Krieg seinen Höhepunkt in Form des sogenannten “Krieges gegen den katholischen Sonderbund”.

Dieser Krieg beendete eine ganze Reihe von lokalen politischen Konflikten, in deren Mittelpunkt die Konfrontation zwischen protestantischen Liberalen und katholischen Demokraten stand. Erstere waren der Meinung, das Volk müsse im rationalen Geiste der protestantischen Ethik aufgeklärt und erzogen werden, wobei die Bedeutung der Schaffung eines vereinten Staates stets betont wurde.

Die anderen wiesen darauf hin, dass das Volk so leben sollte, wie es wollte, und sich zu seiner (katholischen) Religion sollte bekennen dürfen. Sie betonten die Bedeutung der Existenz souveräner Kantone. Die ersteren gewannen schliesslich den Sonderbundskrieg und schufen einen neuen Schweizerischen Bundesstaat, der auf den französischen Menschenrechten, der deutschen Philosophie der Rechtsstaatlichkeit und dem englischen Utilitarismus basierte. 1848 begann eine qualitativ neue Etappe in der Schweizer Geschichte, die ohne Unterbrechung bis heute andauert. Eine mehr als 170 Jahre andauernde konsistente historische Entwicklung, ohne scharfe Zäsuren – in der Geschichte Europas gibt es keine Analogien zu diesem Phänomen. ”

0.9178623

MODERNITY, POSITIONS, BREAK, TRADITION, CONTINUITY

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

“Als Schader 1946 sein eigenes Architekturbüro eröffnete, war der Zweite Weltkrieg eben gerade zu Ende. Nach dieser Zeit begann auch in der Architektur eine neue Ära: Die Moderne fand allmählich - gegen Widerstände und gegenläufige Strömungen - eine Fortsetzung, allerdings unter veränderten Vorzeichen.

Schaders Wirken entwickelte sich aus dem damaligen Spannungsfeld zwischen Tradition und Moderne heraus, das die Jahre unmittelbar nach dem Krieg bestimmte.

Dennoch bedeutete die Kriegszeit auch hierzulande eine Zäsur in mancherlei Hinsicht. Die geistige Landesverteidigung bewirkte in kulturellen Bereichen einen verstärkten Heimat- und Traditionsbezug.

Jacques Schader war Teil einer Bewegung, die an das Neue Bauen der Zwischenkriegszeit anknüpfte. Dieses hatte sich als eine internationale Avantgardebewegung, die sich den Zielen des Funktionalismus oder Rationalismus verschrieben hatte, in der Schweiz eher punktuell als flächendeckend und mehr in städtischen als in ländlichen Gebieten manifestiert. Schader sprach sich vehement gegen die weichen, feinteiligen und verspielten Formen aus, die in den 1940er Jahren unter dem Vorwand einer Harmonisierung und Humanisierung vor dem Hintergrund des Kriegsgeschehens und der Entbehrungen der Kriegszeit in der darauffolgenden Zeit Verbreitung fanden. Nach dem Ausnahmezustand der Kriegszeit widersetzte er sich wie andere jüngere Architekten zunehmend den ideologischen Beschränkungen und versuchte die Forderungen der Moderne zu verwirklichen. Bei der Bezugnahme auf das Neue Bauen unter den neuen bautechnischen sowie soziokulturellen Voraussetzungen blieb es selbstredend nicht bei der Rückbesinnung. Schaders Bauten zeigten geradezu explizit eine Weiterführung der Moderne in der Dynamik der sich laufend veränderten Bedingungen, Bedürfnisse und Ziele.”

0.96930236

MODERNITY, CONTINUITY, LITERATURE, POSITIONS, BREAK

David Harvey, Capital of Modernity

In drawing back the veil to reveal the myths of modernity as they were forming from the Restoration onward, Balzac helps us identify the deep continuities that underlay the seemingly radical break after 1848. The covert dependency of both Flaubert and Baudelaire upon the perspectives he developed shows this continuity at work even on the terrain of literary production.

0.9158001

MODERNITY, CONTINUITY, REPRODUCTION, POSITIONS, INFLUENCE

Jacques Schader

Ich folge Tendenzen der Modernen Architektur, weil ich in sie hineingewachsen bin, zunächst bei August Perret und den Faguswerken, Walter Gropius, Bei Marcel Breuer während der Kriegszeit in den USA und bei der Holländischen Stijl bewegung.

0.921155

TECHNOLOGY, CONTINUITY, TRADITION, EPHEMERAL, ORIENTATION

Beatriz Colomina - The Split Wall, 2017

I am no longer swimming in the approximations of personal observations. I am facing sensitive photographic film that reacts to light. [...] Ladies and gentlemen ... We have left the Vignolized shores of the Institutes. We are at sea; let us not separate this evening without having taken our bearings. First, architecture: the pilotis carry the weight of the house above the ground, up in the air. The view of the house is a categorical view, without connection with the ground.

0.89945894

TRADITION, RELIGION, SOCIAL, CONTINUITY, REFERENCE

Etymonline, Tradition

“1a : an inherited, established, or customary pattern of thought, action, or behavior (such as a religious practice or a social custom)

b : a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable

2 : the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction

3 : cultural continuity in social attitudes, customs, and institutions.

“late 14c., “statement, belief, or practice handed down from generation to generation,” especially “belief or practice based on Mosaic law,” from Old French *tradicion* “transmission, presentation, handing over” (late 13c.) and directly from Latin *traditionem* (nominative *traditio*) “a delivering up, surrender, a handing down, a giving up” (also “a teaching, instruction,” and “a saying handed down from former times”). This is a noun of action from past-participle stem of *tradere* “deliver, hand over,” from *trans-* “over” (see *trans-*) + *dare* “to give” (from PIE root **do-* “to give”). The word is a doublet of *treason* (q.v.). Meaning “a long-established custom” is from 1590s. The notion is of customs, ways, beliefs, doctrines, etc. “handed down” from one generation to the next.”

0.94159067

SCIENCE, PROGRESS, IDENTITY, TRADITION, RELIGION

John MacGregor - Narrative of an Ascent of Mont Blanc, 1855



0.9219253

RELIGION, REVOLUTION, SOCIETY, SCIENCE, MORALITY

David Harvey - Paris, Capital of Modernity, 2003

Most were struck by the virtues of science. The achievements of medicine had particular importance. Not only were the medical students often in the avant-garde in the political and scientific movements of the 1860s, but the image of the cool dissection of something as personal as the human body became a paradigm of what science was all about. And if the human body could be dissected, then why not do the same thing to the body politic? Science was not so much a method as an attitude given over to the struggle to demystify things, to penetrate and dissect their inner essence. Such an attitude even underlay the movement toward “art for art’s sake.” Not only scientists but writers, poets, economists, artists, historians, and philosophers could aspire to science. “It was free of conventional morality and of any didactic motive; it was ‘pure’ in the sense they wished their art to be ‘pure,’ [and] its objectivity and impartiality resembled their determination to avoid sentimentality and an open display of personal feeling.” It was every writer’s ambition, as Sainte-Beuve wrote in praise of Madame Bovary, to wield “the pen as others wield the scalpel.” Flaubert, the son of a doctor, was fascinated by the dissection of cadavers all his life. “It’s a strange thing, the way I’m attracted by medical studies,” he wrote, but “that’s the way the intellectual wind is blowing nowadays.” Maxime du Camp, one of Flaubert’s closest friends in his early years, subsequently wrote an “anatomical dissection” of the “body” of Paris in a six-volume study (and, as Edmond Goncourt remarked in his journal, pretty much dissected Flaubert in his *Mémoires* in similar fashion). Delacroix was moved to observe that science, “as demonstrated by a man like Chopin is art itself, pure reason embellished by genius.” Many artists saw themselves as working in a spirit analogous to that of a scientist like Pasteur, who was then penetrating the mysteries of fermentation.⁴ Others, sensing the widening gap, sought to close it. “The time is not far off,” wrote Baudelaire, “when it will be understood that any literature which refuses to march fraternally between science and philosophy is a homicidal, suicidal literature.” Hugo thought likewise: “It is through science that we shall realize that sublime vision of poets; social beauty.... At the stage which civilization has reached, the exact is a necessary element in what is splendid, and artistic feeling is not only served but completed by the scientific approach; the dream must know how to calculate.”⁵ Craft workers like Varlin would surely have agreed; that was, after all, why they set out to educate themselves. The historian Michelet was even more programmatic. He sought “the poetry of truth, purity itself, [that] which penetrates the real to find its essence...and so breaks the foolish barrier which separates the literature of liberty from that of science.”⁶ Confusions and ambiguities arose because few were ready to separate science from sentiment. While a scientific posture helped liberate thinkers from the traps of romanticism, utopianism, and, above all, the mysticism of received religion, it did not absolve them from considering the directions of social progress and the relation to tradition. “A little science takes you away from religion; a lot brings you back to it,” said Flaubert. Saint-Simon had earlier led the way by insisting that his new science of society could go nowhere without the power of a renovated Christianity to drive its moral purpose.

0.90374976

SCIENCE, CAPITALISM, TRADITION, EXCESS, ORIENTATION

Gustave Flaubert, 1879

The thing we all lack is not style, nor the dexterity of finger and bow known as talent. We have a large orchestra, a rich palette, a variety of resources. We know more tricks and dodges, probably, than were ever known before. No, what we lack is the intrinsic principle, the soul of the thing, the very idea of the subject. We take notes, we make journeys; emptiness! emptiness! We become scholars, archaeologists, historians, doctors, cobblers, people of taste. What is the good of all that? Where is the heart, the verve, the sap? Where to start out from? Where to go? We're good at sucking, we play a lot of tongue games, we pet for hours: but—the real thing! To ejaculate, beget the child!

0.87745994

TRUTH, ORDER, MYTH, CAPITALISM, VALUE

Friedrich Nietzsche - Über Wahrheit und Lüge im Aussermoralischen Sinne

“Aber meine Wahrheit ist furchtbar, denn man hiess bisher die Lüge Wahrheit.
- Umwertung aller Werte, das ist meine Formel für einen Akt höchster Selbstbestimmung der Menschheit, der in mir Fleisch und Genie geworden ist.”

0.9332376

ORDER, VALUE, MODERNITY, MASK, CAPITALISM

Karl Marx - The Eighteenth Brumaire of Louis Bonaparte, 1852

Upon the different forms of property, upon the social conditions of existence, rises an entire superstructure of distinct and peculiarly formed sentiments, illusions, modes of thought and views of life.

0.88198006

IDEAL, CAPITALISM, INDIVIDUAL, WHOLE, MODERNISM

Irina Davidovici, Forms of Practice

““Like Rousseau and Burckhardt before him, Dürrenmatt believed that Switzerland’s idealisation as “a metaphysical entity, a shrine” had placed unwanted expectations on the behaviour of its citizens. The typical Swiss was required to “be free, obedient, capitalistic, social-minded; a democrat, a federalist, a believer, an anti-intellectual, a man ready to defend his country”, 39 This faceless person represented yet another generation of the bourgeois average, caught in a perpetual conflict with outstanding individuals.”

“Frisch called for a switch in the Swiss mind-set, from provincial pettiness to cosmopolitanism as the urban manifestation of individual freedom. The same concern motivated his participation in the polemic Achtung: die Schweiz (1955), a manifesto co-written with Lucius Burckhardt and Markus Kutter, arguing for new solutions in urbanism. The pamphlet proposed, for the 1964 national exhibition, the planning of a new city that would reflect the changes imposed by technological and social advancements, the role of the automobile, education developments etc. This characteristically modernist manifesto reprised the link made by the Neues Bauen in the 1920s and 1930s between technological development, a rejection of tradition and the betterment of society. Achtung: die Schweiz was intended as a politically radical statement, and it duly attracted conservative opprobrium. In this respect, it anticipated the 1968 student movements, announcing a change in attitudes towards the middle classes, the bourgeoisie, and being Swiss.”

0.89608085

MODERNISM, NEEDS, IDEALS, CHANGE, CONSERVATION

Michael Hanak, Schader Heute

“Wie erging es Schaders Werken seither? Die meisten wurden mittlerweile grundsätzlichen Fragestellungen unterworfen: Können bei einer Instandsetzung die aktuellen Bedürfnisse berücksichtigt werden? Wie viel Originalsubstanz soll bei einem Umbau erhalten bleiben? Oder darf der Bestand einem Ersatzneubau Platz machen? Einzelne von Schaders Bauten wurden abgebrochen, wie das 1949/50 erbaute Verwaltungsgebäude des Schweizerischen Obstverbands in Zug, das einem Hochhaus wich.

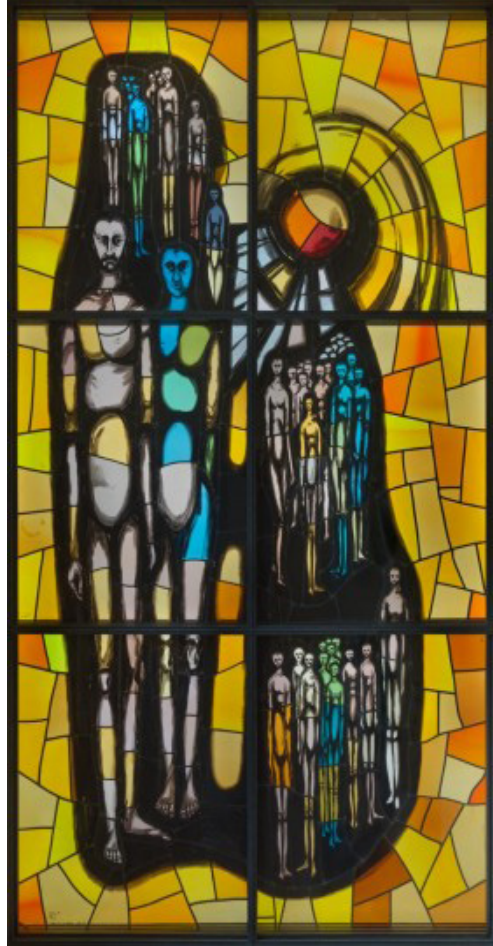
Manche seiner Bauten wurden verändert, um sie neuen Bedürfnissen anzupassen, oder aber aus weniger einsichtigen Gründen. Beispielsweise wurden beim Kirchgemeindehaus Auszersihl die kämpferartigen Brise-Soleils der Fenster entfernt und der Sichtbeton bedauerlicherweise beigegrau überstrichen. Auch das 1981/82 errichtete Lehrlingsausbildungszentrum der BBC und späteren ABB in Zürich Oerlikon büsste seine hellgelbe Frische durch einen Neuanstrich ein. Doch bei der Zürcher Kantonsschule Freudenberg, die Jacques Schader selbst in Etappen zwischen 1993 und 2000 sanieren konnte, bewies er in vorbildlicher Weise, wie respektvoll und einfühlsam die Erneuerung qualitativ hochwertiger Architektur geschehen kann.

Aktuelle Forderungen nach baulicher Verdichtung und zur Reduktion des Energieverbrauchs setzen dreissig- bis sechzigjährige Bauwerke enorm unter Druck. Vor diesem Hintergrund muss die Architektur der Nachkriegszeit laufend einer Beurteilung und Bewertung unterzogen werden.”

0.90746826

LIGHT, REFORM, DEMOCRACY, EQUALITY, MODERNISM

source - source



0.9350766

DISCOURSE, YOUTH, REFORM, FREEDOM, MODERNISM

Globuskrawalle 1968



0.9152409

REFORMATION, SOCIALISM, LABOR, POLITICS, IDEALS

Wikipedia, Rotes Zürich

“Als Rotes Zürich wird die Stadt Zürich in der Zeit von 1928 bis 1938 (Verlust der SP-Gemeinderatsmehrheit), respektive bis 1949 (Verlust der SP-Stadtratsmehrheit) bezeichnet. 1928 gewann die Sozialdemokratische Partei (SP) erstmals fünf Sitze in der neunköpfigen Stadtregierung (Stadtrat) und stellte mit Emil Klöti den Stadtpräsidenten. Im Parlament (Gemeinderat) war sie schon seit 1900 die stärkste Partei.[1][2]

Nach dem Landesstreik von 1918 wurde die Idee der Machtübernahme im Gesamtstaat, die man von der deutschen Sozialdemokratie übernommen hatte, durch die föderalistisch geprägte Strategie des Gemeindesozialismus ergänzt. Der Sozialismus sollte nun durch Reformen auf kommunaler Ebene verwirklicht werden, unter gleichzeitiger Verbesserung des Lebensstandards. Als sich während der Weltwirtschaftskrise die soziale Frage zuspitzte, gewann die SP in den meisten grösseren Schweizer Städten Mehrheiten. Das Rote Zürich machte als erste grosse Stadt den Anfang. Mit dem Slogan «Erobert Zürich dem Sozialismus!» warb die Sozialdemokratische Partei im Frühling 1928 für ihre Kandidaten. Am 15. April 1928 wählten die Stimmbürger erstmals eine Stadtregierung mit einer SP-Mehrheit. Entgegen den bürgerlichen Befürchtungen verfolgte das Rote Zürich eine zwar konsequente, aber auch auf Ausgleich bedachte Politik. 1934 wurde Zürich mit der Zweiten Eingemeindung zur ersten grossen Schweizer Stadt, was eine Herausforderung für die neue Regierung darstellte.[3] Bei den Gemeinderatswahlen von 1938 fiel die SP mit einem Wähleranteil von nur noch 41,6 % von 63 auf 60 Mandate zurück und verlor die Mehrheit im Gemeinderat. 1943 wurde mit dem damaligen Stadtpräsidenten Ernst Nobs ein Vertreter der Zürcher Parteilinie als erster Sozialdemokrat in den Bundesrat gewählt. 1946 wurde die SP-Mehrheit in der Zürcher Stadtregierung ein weiteres Mal bestätigt. Neben den fünf Sozialdemokraten nahm mit Edgar Woog noch ein Kommunist im Stadtrat Einsitz. Die neu gegründete kommunistische Partei der Arbeit (PdA) eroberte im Parlament fast zwanzig Mandate, halb so viele wie die SP. Mit dem wirtschaftlichen Aufschwung nach dem Zweiten Weltkrieg endete 1949 das Rote Zürich: Die SP verlor ihre Regierungsmehrheit und die durch den Staatsstreich der Kommunisten in der Tschechoslowakei von 1948 in Verruf geratene PdA flog aus der Regierung und brach im Parlament ein.

Mit der Mehrheitsposition in der Gemeinde sollten wichtige soziale Ziele verwirklicht werden. Das Rote Zürich verstand sich jedoch nicht als ein sozialistisches Experimentierfeld, sondern wollte ein Paradebeispiel solider sozialdemokratischer Verwaltungsarbeit und ein Vorbild beim Ausbau der öffentlichen Infrastruktur werden. 1929 wurde das Wohlfahrtsamt (heute Sozialamt) geschaffen. Das Kinderfürsorgeamt, das für die Bekleidung und Schuhe bedürftiger Kinder sorgte, wurde integriert. ”

0.8905932

LABOR, UNITY, POSITIONS, IDEALS, CAPITALISM

Wikipedia, Arbeiterbewegung

“Unter Arbeiterbewegung in einem weiteren Sinne versteht man soziale Massenbewegungen abhängig Beschäftigter in Gesellschaften mit beginnender und fortschreitender industriekapitalistischer Produktionsweise. Sie hat die Emanzipation der Arbeiterklasse oder die konkrete Verbesserung ihrer Lebensbedingungen zum Ziel. Zu ihren Begleitphänomenen gehören soziale Unruhe, Proteste, Streiks u. a. auch ohne organisatorische Verfestigung.

Arbeiterbewegung im engeren Sinne ist der organisatorische Zusammenschluss von Handwerkern und Lohnarbeitern in Arbeitervereinen, Gewerkschaften und Parteien zur Verbesserung ihrer sozialen Lage und Erämpfung politischer Rechte unter Bedingungen kapitalistischer Ausbeutung und politischer Unterdrückung (z. B. Koalitionsverbot).

Die Arbeiterbewegung im engeren Sinn besteht insbesondere in Mitteleuropa typischerweise aus vier Grundtypen:

1. Die Gewerkschaften sind die Interessenvertretungen der Beschäftigten in den Betrieben und setzen sich unter anderem für höhere Löhne und bessere Arbeitsbedingungen ein.
2. Arbeiterparteien als politische Organisationen. Oftmals haben diese marxistische Wurzeln (sozialistische, sozialdemokratische oder kommunistische Parteien)
3. Genossenschaften (beispielsweise Konsumgenossenschaften, Wohnungsbaugenossenschaften) als Selbsthilfeorganisationen.
4. Freizeit- und Bildungsvereine wie unter anderem Arbeiterbildungsvereine, Arbeitersportvereine, Arbeitergärten, 1895 Touristenvereine die Naturfreunde und 1905 die Naturfreunde-Internationale.

0.9095215

VALUES, MODERNITY, IDEALS, POSITIONS, SUSTAINABILITY

Hella Schindel, TEC21, Kostspielige Transparenz

“Nach zweieinhalb Jahren lüftete sich kürzlich der Vorhang um das Amtshaus am Helvetiaplatz wieder: Zum Vorschein kommt das 1963 von Walter, Doebeli + Hoch Architekten entworfene Gebäude als umfassend instand gesetzter Bau. Die architektonische Aufgabe für Kaufmann Widrig Architekten beinhaltete den Erhalt des Erscheinungsbilds nach denkmalpflegerischen Vorgaben und gleichzeitig die Erfüllung von städtischen und gesetzlichen Auflagen.

Während zahlreiche zeitgenössische Vertreter der rationalen Moderne noch immer um eine breitere Anerkennung ringen müssen, kam in diesem Fall dem Erhalt des Erscheinungsbilds eine hohe Wertschätzung zu – nicht zuletzt wegen der Referenzen an die Gestaltungsmaximen Le Corbusiers, die den radikalen Betonbau deutlich prägen. Aufgrund seiner prominenten städtebaulichen Positionierung auf dem Helvetiaplatz und der gesellschaftspolitischen Verankerung im Gedächtnis der Stadtzürcher nimmt er eine besondere Stellung ein.

Die Tragfähigkeit des fein dimensionierten Stahlskelettbbaus auf zwei Stützen war durch eine fortschreitende Carbonatisierung des Sichtbetons nicht mehr gegeben. Neben Massnahmen zur Erdbenenertüchtigung war auch die energetische Sanierung des Hauses entsprechend dem geforderten Minergiestandard aufwändig. Zu seinem 50-jährigen Bestehen wurde der Bau samt Platz ins Inventar schützenswerter Gärten und Anlagen aufgenommen. Viel planerische Sorgfalt und Geld flossen daher in den Erhalt des charakteristischen Erscheinungsbilds der Betonfassade und in die Rekonstruktion der horizontalen Aluminiumfenster. So konnte die zusätzlich nötige Dämmung nur innenseitig aufgebracht werden.

Um die Sonneneinstrahlung regulieren zu können, die die Arbeitsplätze früher stark beeinträchtigte, wurden zusätzlich zu den aussenliegenden Jalousien und speziellen Sonnenschutzverglasungen Rollos auf der Innenseite der Fenster eingefügt. Auch hier galt es, raufgebaute Details und Schichtungen inklusive Leuchtkörpern im Bestand zu berücksichtigen und neue Akustikelemente zu integrieren.

Die zeittypische Materialästhetik kommt den heutigen Vorstellungen von sichtbaren Baumaterialien wiederum entgegen. Neue Einbauten aus dem im Bestand eher zurückhaltend eingesetzten Ulmenholz stehen im Kontrast zu den vorherrschenden Materialien wie Glas, Aluminium und Sichtbeton und werten deren kühle Eleganz auf. Versetzbare Leichtbauwände ermöglichen die flexible Nutzung der Räume. Eine den Sicherheitsbedürfnissen angepasste Entflechtung der öffentlichen und internen Wege konnte dank den bestehenden zwei Treppenhäusern umgesetzt werden.

Der Kostenrahmen von gut 50 Millionen Franken wird zwar eingehalten, liegt aber reichlich hoch für ein Gebäude dieser Grösse, das zukünftig 170 Arbeitsplätze beherbergt.

Insbesondere die Schadstofffreiheit, die energetischen Vorgaben zur 2000-Watt-Gesellschaft, die statische Sicherheit und der sommerliche Wärmeschutz wirkten prägend auf Architektur und Kosten. Rund ein Fünftel der Bausumme fielen auf die Instandstellung und Öffentlichmachung der Tiefgarage (Fertigstellung Mai/Juni 2019) sowie auf den Ausbau des bisher oberen Erdgeschosses mit Café-Bar, Tiefgaragenzugang und Foyerempfang des Sozialzentrums.

Noch im Februar 2019 wird das Sozialzentrum der Region Limmattal, das zuletzt in einer angemieteten Immobilie in der Ausstellungsstrasse beheimatet war, in das Gebäude einziehen. Durch die Vergrößerung des Empfangsbereichs im Erdgeschoss, der im Mai dieses Jahres durch eine öffentliche Café-Bar ergänzt wird, erfüllt sich der Wunsch der Betreiber nach einer niederschweligen Einbindung des Amtes in das Quartier. Diese ist Voraussetzung für eine angemessene Kommunikation zwischen Behörde und Antragstellenden. ”

0.8769945

NEUTRALITY, DIFFERENCES, POSITIONS, IDEALS, ASCETICISM

Etymonline, Neutrality

““1540s, in alchemy, “composed of contrasting elements which, in proper proportion, neutralize each other,” also, of states, rulers, etc., “refraining from taking sides in a fight, not engaged on or interfering with either side” (probably from a similar meaning of *neutralis* in Medieval Latin), from Latin *neutralis*, from *neuter* “neither the one nor the other, neither of two” (see *neuter* (adj.)). By 1550s of persons. Chemistry sense of “exhibiting neither acid nor alkaline qualities” is from 1660s. From 1711 in the sense of “of or belonging to a power not taking sides in a war or conflict.” Of colors, “of low chroma, without positive quality of color,” from 1821. Neutral corner is from boxing (1908), indicating the two corners of the ring not used between rounds by the fighters and their seconds.

late 15c., *neutralite*, “neutral attitude or position, the middle ground” (also “the neutral party in any dispute,” Caxton, a sense now obsolete), from Old French *neutralite* (14c.) or directly from Medieval Latin *neutralitatem* (nominative *neutralitas*), from Latin *neutralis* (see *neutral* (adj.)). Meaning “state or condition of being unengaged in a dispute or contest between others” is by 1560s.”

0.89354295

POSITIONS, MODERNITY, TRADITION, CONFLICT, IDEOLOGY

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

“Die Frage der Orientierung, ob zukunftsgerichtet oder Traditionsbezogen, war bis zu einem gewissen Grade auch die Frage des Alters. Während sich die etablierten Architekten der älteren generation gegenseitig ideologisch wegen ihrer Architekturausrichtung bekämpften, mussten sich die Jüngeren, um anschluss zu finden, dem einen oder anderen Lager Zuschlagen. Sie Würden “klassiert” monierte Schader wiederholt und bedauerte den kräfteaubenden Konflikt zwischen den jungen und den Alten. Ein aufgeschlossenes moderens Bauen wie in den 1930er Jahren sei kaum mehr möglich konstatierte er.”

0.91434425

BREAK, DESTABILISATION, POSITIONS, TRADITION, MODERNITY

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

“Die Zeit nach 1945 war geprägt von gesellschaftlichem Aufbruch. Vieles noch behaftet an tradition, manches drängte in die Zukunft.”

0.915842

REVOLUTION, BREAK, MODERNITY, POSITIONS, CONTINUITY

David Harvey, Paris Capital of Modernity

“Something very dramatic happened in Europe in general, and in Paris in particular, in 1848. The argument for some radical break in Parisian political economy, life, and culture around that date is, on the surface at least, entirely plausible. Before, there was an urban vision that at best could only tinker with the problems of a medieval urban infrastructure; then came Haussmann, who bludgeoned the city into modernity. Before, there were the classicists, like Ingres and David, and the colorists, like Delacroix; and after, there were Courbet’s realism and Manet’s impressionism. Before, there were the Romantic poets and novelists (Lamartine, Hugo, Musset, and George Sand); and after came the taut, sparse, and fine-honed prose and poetry of Flaubert and Baudelaire. Before, there were dispersed manufacturing industries organized along artisanal lines; much of that then gave way to machinery and modern industry. Before, there were small stores along narrow, winding streets or in the arcades; and after came the vast sprawling department stores that spilled out onto the boulevards. Before, there was utopianism and romanticism; and after there was hard-headed managerialism and scientific socialism. Before, water carrier was a major occupation; but by 1870 it had almost disappeared as piped water became available. In all of these respects—and more—1848 seemed to be a decisive moment in which much that was new crystallized out of the old.”

0.95061594

EXPERIENCE, REVOLUTION, POSITION, MODERNITY, BREAK

David Harvey, Capital of Modernity

“If we apply that principle rigorously to what happened in and after 1848, we would see not only Flaubert, Baudelaire, and Haussmann, but also Marx himself, in a very particular light. But the fact that Haussmann, Marx, Flaubert, and Baudelaire all came into their own so spectacularly only after 1848 gives support to the myth of modernity as a radical break, and suggests that it was the experience of those years which had something vital to do with subsequent transformations in thought and practice in a variety of settings.”

0.9296148

REVOLUTION, LABOR, WHOLE, IDEALS, BREAK

Wikipedia, Landesstreik 1918

“The national strike was a general strike in Switzerland that lasted from November 12 to 14, 1918. Around 250,000 workers and trade unionists took part in the strike. Three people were killed by law and order troops during the strike. The national strike is regarded as the most important socio-political dispute in contemporary Swiss history and was the prelude to numerous social and political changes.

The first world-war caused significant economic privation in the country. It also deepened the rift between workers on the one side and business and farmers on the other. The war caused a considerable spike in the price of consumer goods. Bread prices, for instance, doubled between 1914 and 1918. Farmers and many businesses profited from this, but workers suffered. Their wages did not rise with prices. Average industrial real wages sank by a quarter. Military mobilization further contributed to workers’ distress. Workers drafted into the military were not compensated for lost wages and soldiers’ pay was much lower than industrial workers’ wages.

The altercations in Zurich forced the OAK to act. Its members discussed their options in a long and tumultuous meeting. The committee issued a proclamation entitled “To the Working People of Switzerland”.

The proclamation called for a general strike beginning on November 12 and made nine demands:

1. new national council elections with proportional representation
2. women’s suffrage and women’s right to hold office
3. a general obligation to work
4. the 48-hour week
5. reorganizing the military into a people’s army
6. improving the food supply
7. old age and disability insurance
8. establishing a state monopoly on foreign trade
9. forcing the rich to pay off the country’s sovereign debt[14]”

0.9324041

POLITICS, POWER, INDIVIDUAL, WHOLE, DEMOCRACY

Merriam-Webster, Democracy

“government by the people, system of government in which the sovereign power is vested in the people as a whole exercising power directly or by elected officials; a state so governed,” 1570s, from French *démocratie* (14c.), from Medieval Latin *democratia* (13c.), from Greek *dēmokratia* “popular government,” from *dēmos* “common people,” originally “district” (see *demotic*), + *kratos* “rule, strength” (see *-cracy*).

1a : government by the people
especially : rule of the majority

b : a government in which the supreme power is vested in the people and exercised by them directly or indirectly through a system of representation usually involving periodically held free elections

2 : a political unit that has a democratic government

3 : the common people especially when constituting the source of political authority

4 : the absence of hereditary or arbitrary class distinctions or privileges”

0.92667997

SOCIETY, POLITICS, INDIVIDUAL, WHOLE, SOCIAL

Wikipedia, Welfare State

“A welfare state is a form of government in which the state (or a well-established network of social institutions) protects and promotes the economic and social well-being of its citizens, based upon the principles of equal opportunity, equitable distribution of wealth, and public responsibility for citizens unable to avail themselves of the minimal provisions for a good life.[1] ”

0.9434334

POLITICS, RELATIONS, INDIVIDUAL, WHOLE, IDENTITY

Wikipedia, Willensnation

“Als Willensnation bezeichnet sich ein Staat im Sinne eine voluntaristischen, also bewusst gewollten Gemeinschaft von ansässigen Bürgern unterschiedlicher ethnischer Herkunft. Die Konstruktion der Willensnation geht auf Ernest Renan zurück. Die Willensnation gehört in der sozialwissenschaftlichen Literatur neben der Staatsnation und der Kulturnation zu den drei Nationsypen.”

0.9427686

IDENTITY, REPRESENTATION, ALLEGORY, RELATIONS, NATION

Wikipedia, Helvetia

“Helvetia ist die vom Volksstamm der Helvetier abgeleitete neulateinische Bezeichnung für die Schweiz und eine allegorische Frauenfigur, welche die Schweiz bzw. die Eidgenossenschaft versinnbildlicht.”

0.9203477

REPRESENTATION, IDENTITY, CONVERSATION, VALUES, REVOLUTION

Marcel Duchamp - Portrait, 1917



0.93549603

REVOLUTION, YOUTH, VOICE, IDENTITY, REPRESENTATION

Volkshaus 1968



0.917184

VOICE, VALUES, IDENTITY, REPRESENTATION, CROWD

Volkshaus, 1968



0.9290529

MASK, VALUES, TRADITION, REPRESENTATION, CROWD

Victor Horta - Maison du Peuple, 1899



0.9106254

CROWD, IDENTITY, REPRESENTATION, REVOLUTION, CELEBRATION

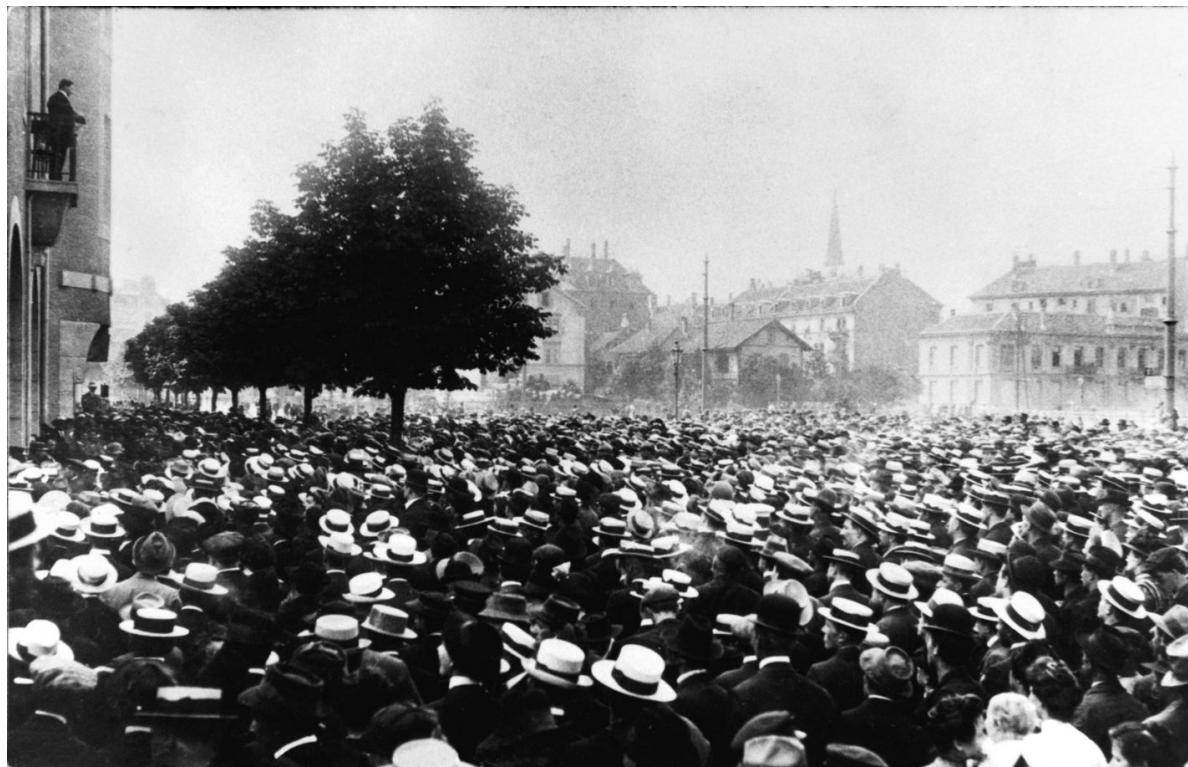
Andreas Gursky - Love Parade, 2001



0.9106254

DOMINANCE, REVOLUTION, IDENTITY, CROWD, SOCIETY

Herman Greulich - Volkshaus, 1920



0.8878302

TECHNOLOGY, CONTINUITY, DOMINATION, ETERNAL, CROWD

Beatriz Colomina - The Split Wall, 2017

“In Urbanisme, in the same passage where he makes reference to “Loos’ Window” Le Corbusier goes on to write:” The horizontal gaze leads far away. [...] From our offices we will get the feelings of being look-outs dominating a world in order. [...] The skyscrapers concentrate everything in themselves: machines for abolishing time and space, telephones, cables, radios.” The inward gaze, the gaze turned upon itself, of Loos’ interiors becomes with Le Corbusier a gaze of domination over the exterior world.”

0.8382527

MEMORY, TRADITION, FLEETING, BREAK, MODERNITY

David Harvey, Paris Capital of Modernity

““Memory springing from the natural chains of tradition should be like an epiphany, flashing up in ephemeral moments of crisis, searching to exhibit at that particular time the way of the world in order to direct one’s pathway toward the future.” Memory is, in Balzac’s judgement, “the only faculty that keeps us alive.”⁶⁷ It is active and energetic, voluntary and imaginative, rather than contemplative and passive. It permits a unity of time past and time future through action in the here and now, and therefore can erupt, in exactly the ways that Benjamin suggests, at moments of danger. It brings into the present a whole host of powers latent in the past that might otherwise lie dormant within us.

But memory also works in collective ways. Aldo Rossi once wrote:

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city’s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.⁶⁸

Balzac assiduously works this connection throughout “The Human Comedy.” He adds to and augments the flow of great ideas through the history of the city. He makes the city memorable and thereby constructs a distinctive locus in the imagination for a collective memory. This grounds a certain political sensibility that can “flash up” at moments of revolution. This is the myth of modernity as revolutionary transformation grounded in the city at work. Memory “flashed up” in 1830, as it did in 1848 and 1871, to play a key role in the articulation of revolutionary sentiments.⁶⁹ While these revolutionary moments The myths of modernity ⁵³ were undoubtedly burdened by appeals to tradition, there was also an aspect to them that was intensely modernist, seeking that radical break through which a completely different path to the future might be opened up. It is not hope, therefore, that guides memory but memory that generates hope when it connects to desire.”

0.8969608

MODERNITY, PRESENT, TRADITION, MOMENT, FLANEUR

Mallgrave, Architectural Theory until 1870

“central to the realist movement was the notion of “modernity,” a term that captures the lure and celebration of the present while at the same time expressing a sense of impatience or disdain for the traditions of the past. The poet and critic Charles Baudelaire popularized this notion with his literary homage to the artist Constantin Guys (1805–92), here simply identified as “Monsieur G.” The “transitory, fugitive element” underlying modernity for Baudelaire was in part represented by the flâneur, the urban stroller or idler who takes in the sensations and active imagery of the streaming metropolis with both a sense of thrill and dread over the accelerating pace of life. Being “modern” now takes on a certain polemical edge, and its translation into architectural terms is equally evident in the transformation and expansion of the city of Paris (through the creation of several new boulevards) by Baron Georges-Eugene Haussmann. ”

0.8842539

MODERNITY, TRADITION, BEAUTY, ENTROPY, LIFE

David Harvey, Capital of Modernity

“That apostle of modernity, Baudelaire, lived with this dilemma daily, careening from side to side with the same incoherence with which he slid from one side of the barricades to the other in 1848.¹² He had already signaled rejection of tradition in his Salon of 1846, urging artists to explore the “epic qualities of modern life,” for their age was “rich in poetic and wonderful subjects,” such as “scenes of high life and the thousands of uprooted lives that haunt the underworld of a great city, criminals and prostitutes.” “The marvelous envelops us and saturates us like the atmosphere; but we fail to see it,” he then wrote.”

0.86546147

REPRESENTATION, NATION, MODERNITY, RUPTURE, BEAUTY

Michael Hanak, Nachkriegsmoderne Schweiz

“Im Bestreben nach einer nationalen Ausdrucksweise suchte die hiesige Architektur um und nach 1939 einen moderat modernen Kurs zu nehmen, um allerdings ab den 1950er-Jahren wieder stärker auf das Neue Bauen der Zwischenkriegszeit zurückzugreifen. Gedanken zur Suche nach einer adäquaten Moderne in der Schweiz.

In den Kriegs- und unmittelbaren Nachkriegsjahren um 1945 suchten Architekten und Architektinnen das Gedankengut der Moderne in einer moderateli, tradi- tionsbezogenen, weniger technikbesessenen als vielmehr «menschlichen» Formensprache weiterzuführen, im Bestreben nach einer nationalen Ausdrucksweise.

Der bestechend klare, zutiefst bestrebte Funktionalismus, durchaus in Abgrenzung zum verbreiteten Bauwirtschaftsfunktionalismus, sorgte für eine Kontinuität der klassischen Moderne.

Wir verspüren im Neuen Bauen als dem Spiegel seiner Zeit, die damalige allgemeine Überschätzung von Wissenschaft und Technik, einen Glauben an die absolute Richtigkeit verstandesmässiger Erkenntnisse und einen überheblichen, kritiklosen Fortschrittsglauben.» Was Hofmann vermisste und was folglich nun nachgeholt, in die moderne Architektur integriert werden sollte, fasste er in Begriffe wie Schönheit, Gefühl und Reichhaltigkeit des Lebens.”

0.8367347

ALLEGORY, IMAGE, REPRESENTATION, IDENTITY, MYTH

Konrad Grob - Death of Arnold von Winkelried during the battle of Sempach



0.90318924

REPRESENTATION, FACADE, IMAGE, VOLKSHAUS, IDENTITY

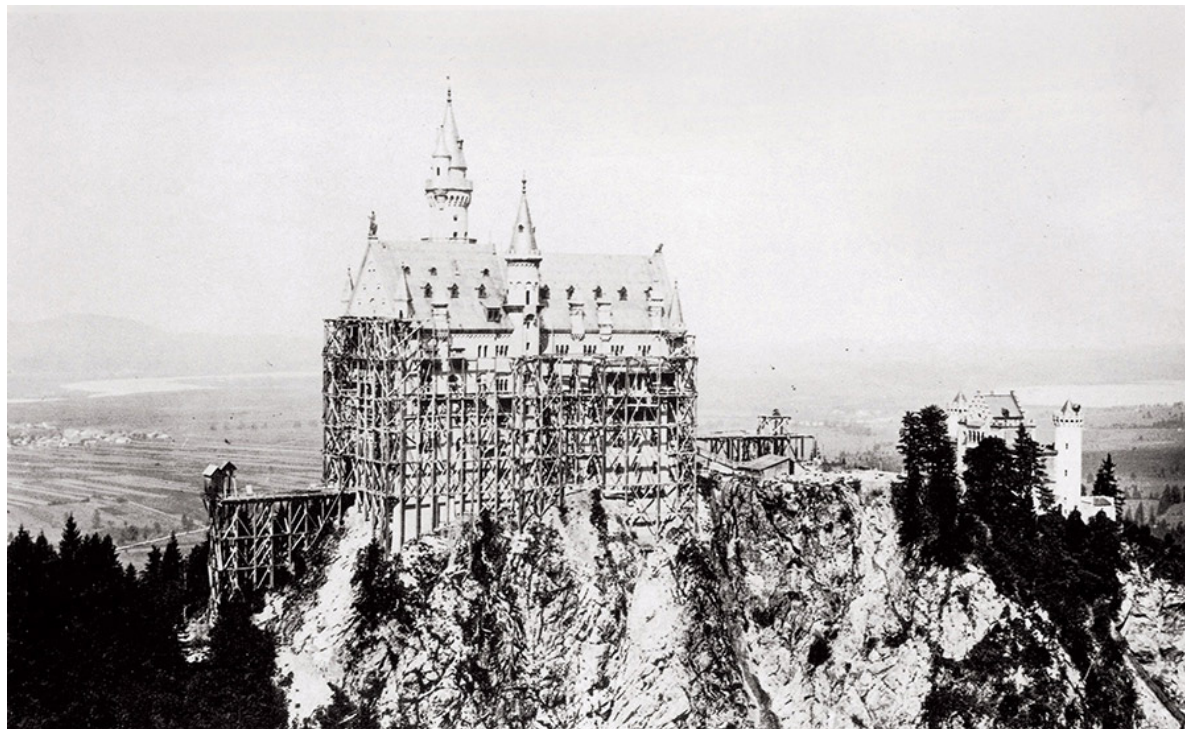
Volkshaus 1930



0.91625065

STAGE, IMAGE, IDENTITY, REPRESENTATION, WHITE

Schloss Neuschwanstein 1880



0.9041643

REPRESENTATION, COLOR, CHANGE, TIME, HISTORY

Volkshaus 2020



0.9394919

COLOR, REPRESENTATION, HISTORY, CLEAN, NEUTRAL]

Volkshaus 2016



0.9214977

COLOR, REPRESENTATION, REFORM, DOMINANCE, NEUTRAL

Volkshaus 2021



0.90365326

SHIFT, SELF, POWER, SELECTION, BIAS

Emile Zola - Mon salon, 1866

I. Die Jury

Heutzutage ist ein Salon nicht das Werk der Künstler, er ist das Werk einer Jury.

0.8687027

INDISTINCT, CONTROL, OBSCURE, PRESENCE, POWER

Kanzlei Areal - 2022



0.8532781

INTERIOR, CONTROL, EXCESS, INTIMACY, ORIENTATION

Adolf Loos - Haus Müller, 1930



0.9224944

CLASS, ILLUSION, ORIENTATION, INTERIOR, CONTROL

Le Corbusier - Urbanisme, 1925

“Loos told me one day: A cultivated man does not look out of the window; his window is a ground glass; it is there only to let the light in, not to let the gaze pass through.”

0.9037326

ARCHITECT, CONTROL, FORM, FUNCTION, STEREOTYPE

Patrik Schumacher - The Autopoiesis of Architecture Vol. 2

In any case, the architect has no control over which of his/her discovered and promoted capacities are finally selected, recognized and reproduced as designated functions. Architects control form (internal reference), they do not control function (external reference). If architectural functions are selected effects then the question does indeed arise of how this selection process takes place. The ascription of functions is safe, trivial and even inevitable only in the case of stable, stereotypical social institutions. The standard set of rooms in a modern, residential apartment is an example here: living room, dining room, kitchen, bathrooms and bedrooms have designated functions that the designer can rely on and work with in his design thinking.

0.8807812

THEATER, ILLUSION, RELIGION, INTERIOR, CONTROL

Beatriz Colomina - The Split Wall, 2017

"The most intimate room is like a theater box. [...] Likewise, the view of the exterior, towards the city, from this "theater box," is contained within a view of the interior. Suspended in the middle of the house, this space assumes both the character of a "sacred" space and of a point of control. Comfort is paradoxically produced by two seemingly opposing conditions, intimacy and control."

0.94005215

INTERIOR, CONTROL, INTIMACY, REPRESENTATION, THEATER

Adolf Loos - Rufer House, 1922



0.8850184

GAZE, FASHION, INTERIOR, CONTROL, SOCIETY

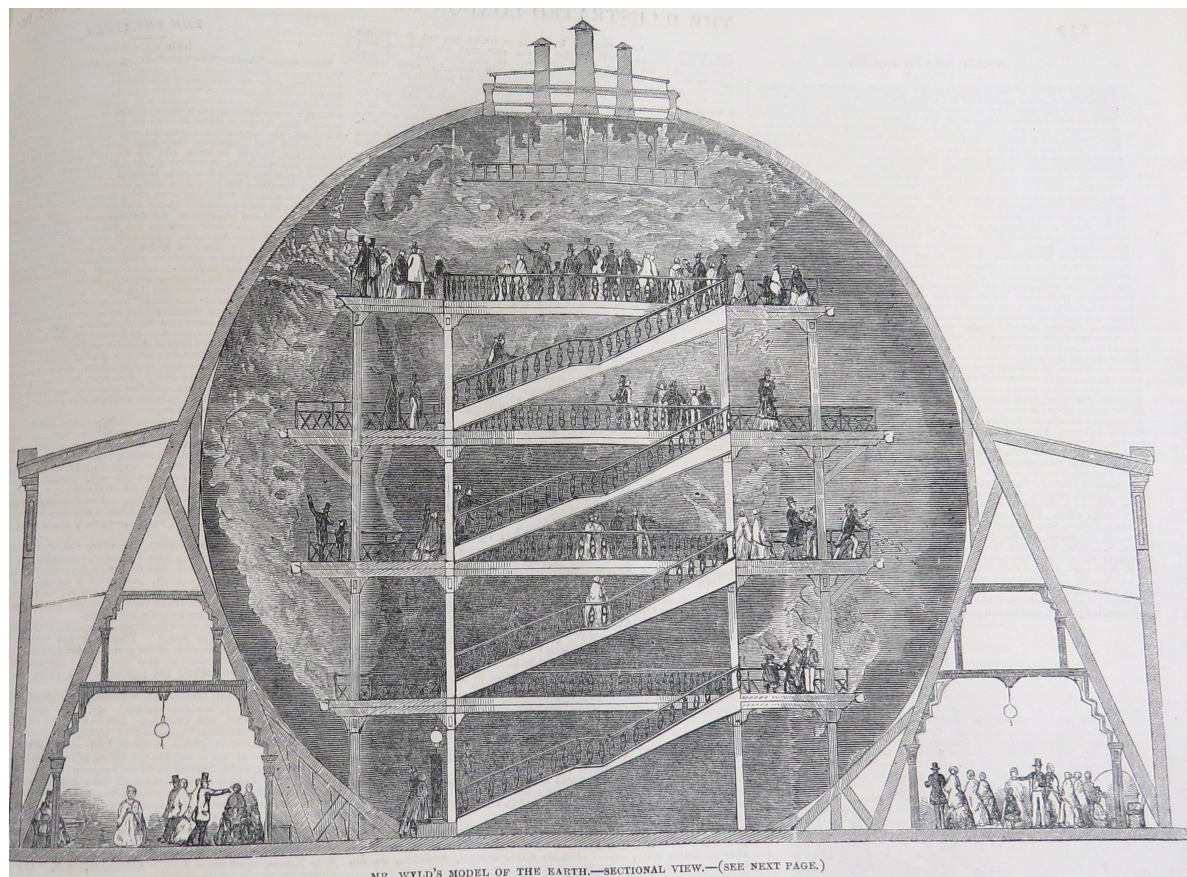
Beatriz Colomina - The Splitt Wall, Domestic Voyeurism, 2002

“The Subject of Loos architecture is the metropolitan individual, immersed in the abstract relationships of the city, at paint to assert the independence and individuality of his existence against the leveling power of society. This battle, according to Georg Simmel, is the modern equivalent of primitive man’s struggle with nature, clothing is one of the battlefields, and fashion is one of its strategies.”

0.91336566

INTERIOR, EXTERIOR, WHOLE, SOCIETY, TECHNOLOGY

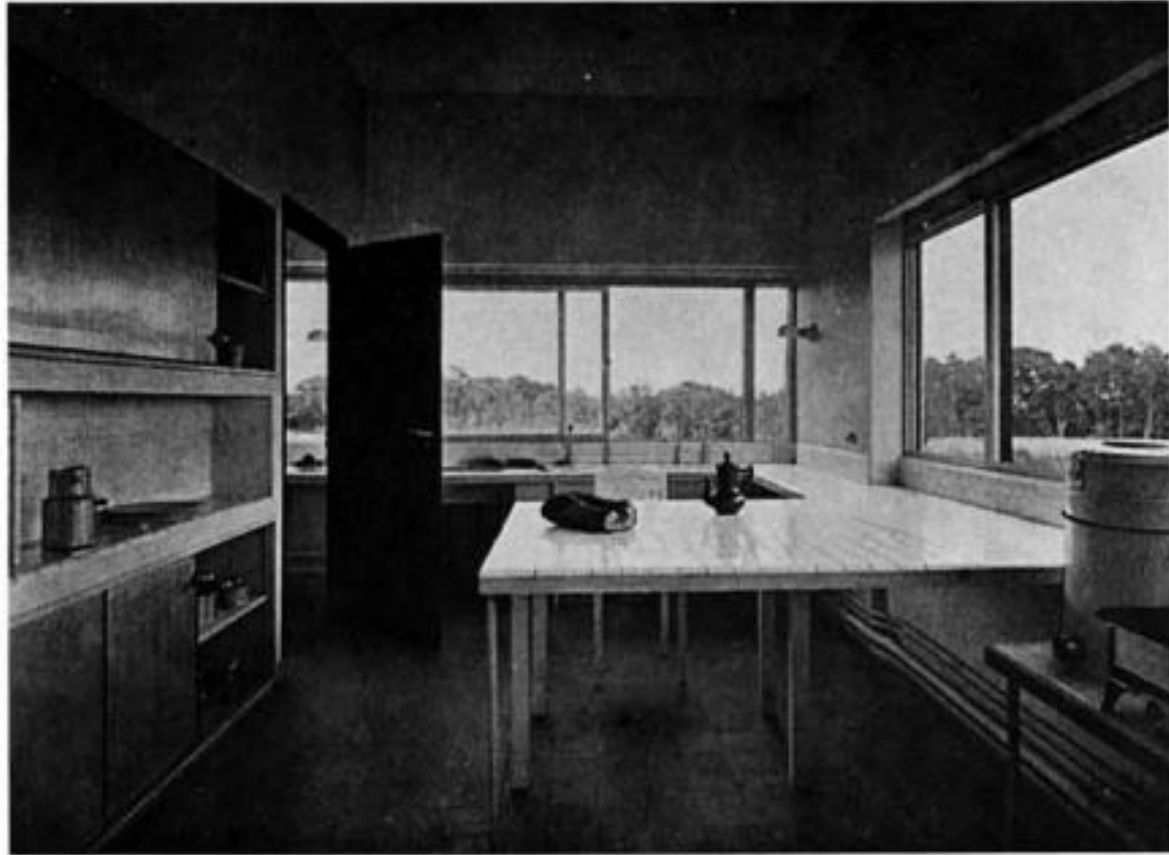
James Wyld - The Monster Globe



0.873181

INTERIOR, EXTERIOR, WHOLE, SOCIETY, TECHNOLOGY

Le Corbusier - Villa Savoye, 1929



0.89740986

EXTERIOR, TECHNOLOGY, INDIVIDUAL, INTIMACY, CONSTRUCTION

Le Corbusier - Villa Savoye, 1929



0.8287002

BEAUTY, SPEED, TECHNOLOGY, EMPIRE, ACCELERATION

Maxime Guyon - Aircraft, 2017



0.9497562

TECHNOLOGY, MODERNITY, BEAUTY, SPEED, ACCELERATION

Maxime Guyon - Aircraft, 2017



0.9625439

FORMULAONE, MODERNITY, BEAUTY, SPEED, ACCELERATION

Formula 1



0.89877737

SUBLIME, MODERNITY, SPEED, INDUSTRIALIZATION, BEAUTY

J. M. W. Turner - Rain, Steam and Speed – The Great Western Railway



0.85007805

SPEED, SPECTACLE, MODERNITY, BEAUTY, EMPIRE

Andreas Gursky - Formula 1



0.9260071

ASSEMBLY, SPECTACLE, MODERNITY, BEAUTY, EMPIRE

Andreas Gursky - Tote Hosen II



0.875013

BEAUTY, SPECTACLE, EMPIRE, MODERNITY, REFRAME

Thomas Ruff - jpeg ny02, 2004



0.85916615

MODERNITY, REVOLUTION, MASK, SPECTACLE, TRADITION

David Harvey - Paris, Capital of Modernity, 2003

The spectacle, Clark insists, “is never an image mounted securely in place, it is always an account of the world competing with others, and meeting the resistance of different, sometimes tenacious forms of social practice. Haussmannization, he maintains, failed “to put together an account of anomie with that of social division, it [failed] to map one form of control upon another.” And it is this failure that is highlighted in *The Eyes of the Poor*. The social control of commodification and spectacle (“all history and all mythology pandering to gluttony”) runs up against the clear signs of exploitation of the poor to spark either anger (“send them away”) or guilt (“I felt a little ashamed at our decanters and glasses too big for our thirst”). The sense of bourgeois anxiety and insecurity in the midst of the spectacle is palpable. The anxiety in part reflected the rise of new senses of class distinctions based on consumption and appearances rather than on relations to production. Class divisions stood out more than ever, the mask now became more significant than the reality as daily life came to mimic the facades displayed at the masked ball or during Carnival. “Faces are eclipsed by clothes, feelings by landscapes,” wrote Goncourt.

0.8684998

BEAUTY, MODERNISM, REFORMATION, WHITE, TRUTH

George, Whitewash and the New Aesthetic of the Protestant Reformation

„In contrast to the Roman Church, the Reformed sects manifested a streamlined, simplified, monochromatic aesthetic in which colour both in language and in churches, in fact, in anything made-by-human-hands in which one might take pride was dismissed as pure vanity. We might recognise a secular form of this aesthetic in the modernism of the first quarter of the twentieth century. In consideration of this, the question of the beautiful' might not be a totally inappropriate one to explore in the context of Zwingli's theology or his writing, and its relationship to colour.“

0.95663726

WHITE, TRADITION, THRUTH, AUSTERITY, REFORMATION

George, Whitewash and the New Aesthetic of the Protestant Reformation

„Not only were Reformed Zürich churches stripped of images, they were also painted white, possibly only in part, but sufficiently to generate the impression of, and still more importantly, to create the concept of, the whitened church.“

0.9231803

WHITE, PURITY, TRUTH, AUSTERITY, REFORMATION

George, Whitewash and the New Aesthetic of the Protestant Reformation

„At another level the whitewashed wall may be construed as symbolizing the unmixed, the unmingled, and the unpolluted, as a denial of the material and visual altogether, analogous to the colour white itself and to the simplicity and purity of God. Obviously, the elimination of images played a key role in the re-orientation of a person's focus away from idols and images and toward the task at hand that of right worship. But the role that colour, its symbolisms and powers, played, to invoke affective responses in the process of reorientation has largely been ignored. This is probably because the colour which replaced idols and images was very often white, (or a very light colour such as 'stone') in the form of a lime wash and, therefore, perceived by many as either a 'de basing' medium (to quote John Charles Cox), and therefore not as a pigment, or as no colour at all, that is, as a non-colour. For these reasons, the whiteness of whitewash has been overlooked as a colour in its own right with properties and powers that all colours share. As part of Zwingli's aim, quoting Garside, to bring the form of worship into line with the content of worship, it is fitting that the place of worship should reflect the same irreducible purity as right worship itself. In a perfect world, in Zwingli's world, the liturgy would be completely devoid of any superfluities or any man-made 'additions' to the place of worship itself. In virtue of its status as the purest colour, the colour devoid of any additives or impurities, the whitened wall would not only invoke symbolically the notion of a direct visual link analogous to unmediated access to God; it would also function as a symbol for the purification process itself, which has been undertaken for the righteousness of the souls of the congregation. In addition, the metaphoric value of this colour allows it to operate as an analogue for the Light of God, His simplicity, invisibility, purity, truth, and transparency; qualities which no other colour, or surface, could offer.“

0.91962796

WHITE, PURITY, ILLUSION, AUSTERITY, REFORMATION

George, Whitewash and the New Aesthetic of the Protestant Reformation

„Zwingli not only literally streamlined the liturgy and liturgical accessories, but the entire visual environment by stripping it to its barest essentials. In its place was a colour that historically signified the very simplicity, righteousness and honesty that he was determined to recover. By the twentieth century, a background of whitened walls had become normative for the interior of many churches. Thus while the blankness of the Reformed wall plays a significant role in its perceived whiteness, this should not blind us to the fact that a blank white wall was not normative for the Church in 1524, with the exception, perhaps, of certain Benedictine (and Cistercian) orders. That any colour would have had to be carefully considered in view of its potential for adding symbolic value to a surface is obvious if one recognizes the objections voiced about certain other colours. The normative nature of the whitewashed church interior wall has effaced this significance.“

0.9103528

IMAGE, TRUTH, MODERNITY, FAITH, AUSTERITY

Zwingly, A Short Christian Introduction

„Now let someone show us where they have painted or copied this faith.... This we cannot learn from walls, but only from the gracious pulling of God out of his own word. ... We recognise here that the image leads only to external weakness and cannot make the heart faithful. We see externally what the saints have done, but images cannot give us the faith wherein all things must come to pass. If we now have pure and undefiled faith, see, we will ridicule ourselves for having had so ignorant and weak a faith that we imagined images admonish us when, in fact, everything without faith is in vain.“

0.85010296

IDEOLOGY, MESSAGE, ACT, APPEARANCE, COUNTERCULTURE

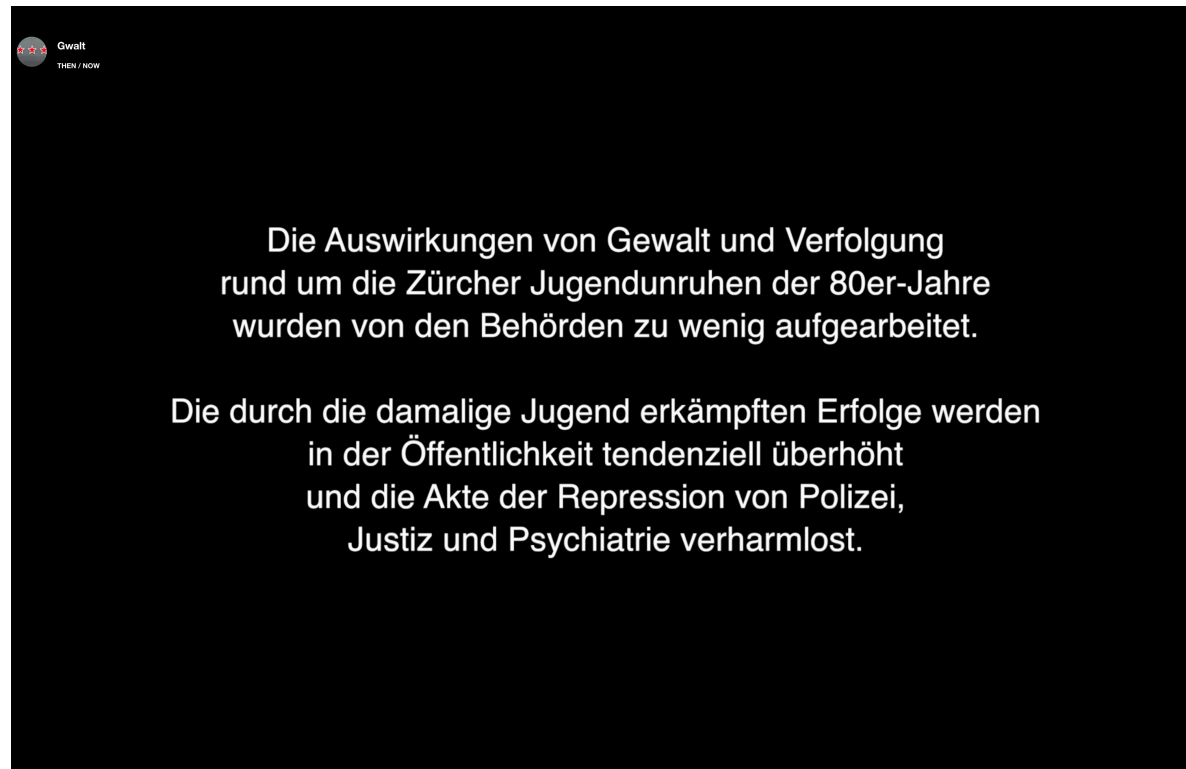
Kanzlei Areal



0.8783679

REVOLUTION, SOCIETY, FILM, VIOLENCE, TRUTH

Kanzlei Areal



0.88394713

REVOLUTION, DESTABILISATION, BREAK, SOCIETY, WHOLE

Wikipedia, French Revolution

“The French Revolution (French: Révolution française was a period of radical political and societal change in France that began with the Estates General of 1789 and ended with the formation of the French Consulate in November 1799. Many of its ideas are considered fundamental principles of liberal democracy,[1] while phrases like liberté, égalité, fraternité reappeared in other revolts, such as the 1917 Russian Revolution,[2] and inspired campaigns for the abolition of slavery and universal suffrage.[3] The values and institutions it created dominate French politics to this day.[4]”

0.8715362

REVOLUTION, JOY, DESTABILISATION, SPECTACLE, WHOLE

Flaubert, Sentimental Education

As business was in abeyance, anxiety and a desire to stroll about brought everybody out of doors. The informality of dress masked the differences of social rank, hatreds were hidden, hopes took wing, the crowd was full of good will. Faces shone with the pride of rights won. There was a carnival gaiety, a bivouac feeling; there could be nothing such fun as the aspect of Paris on those first days....

[Frédéric and the Marshal] visited all, or almost all, of [the clubs], the red and the blue, the frenetic and the severe, the puritanical and the bohemian, the mystical and the boozy, the ones that insisted on death to all kings and those that criticised the sharp practice of grocers; and everywhere tenants cursed landlords, those in overalls attacked those in fine clothes, and the rich plotted against the poor. Some, as former martyrs at the hands of the police, wanted compensation, others begged for money to develop their inventions or else it was a matter of Phalanstèrian (Fouriérist) plans, projects for local markets, systems to promote public well-being, and then there would be a flash of intelligence amid these clouds of foolishness, sudden spatters of exhortation, rights declared with an oath, flowers of eloquence on the lips of some apprentice lad wearing his sword sash next to the skin of his shirtless chest.... To appear reasonable it was necessary always to speak scathingly of lawyers and to make use of the following expressions as frequently as possible: every man must contribute his stone to the edifice...social problems...workshops.

0.85988176

SPECTACLE, CHAOS, THEATER, CAPITALISM, INTIMACY

Flaubert, Sentimental Education

Rea Brändle - Eine heilsame Gewohnheit für viele, 2010

“62 Stunden pro Woche waren die Bäder [des Volkshauses] geöffnet, Tag für Tag, ausser am Karfreitag, am Ostersonntag, über Pfingsten, am Bettag, an Weihnachten und an Neujahr. Von Anfang an hatte die Frequenz alle Erwartungen übertroffen: 1911 kamen 114 380 Personen, 1912 waren es 137 828, im folgenden Jahr 158 281; mit den Einnahmen aus dem Souterrain konnten die Defizite in den oberen Etagen gemildert werden. Allerdings brauchte es auch Rückstellungen für die Bäder, weil die Wannen wegen Übernutzung alle paar Jahre ersetzt werden mussten.”

0.8182814

SPECTACLE, THEATER, CLASSICISM, VALUES, EDUCATION

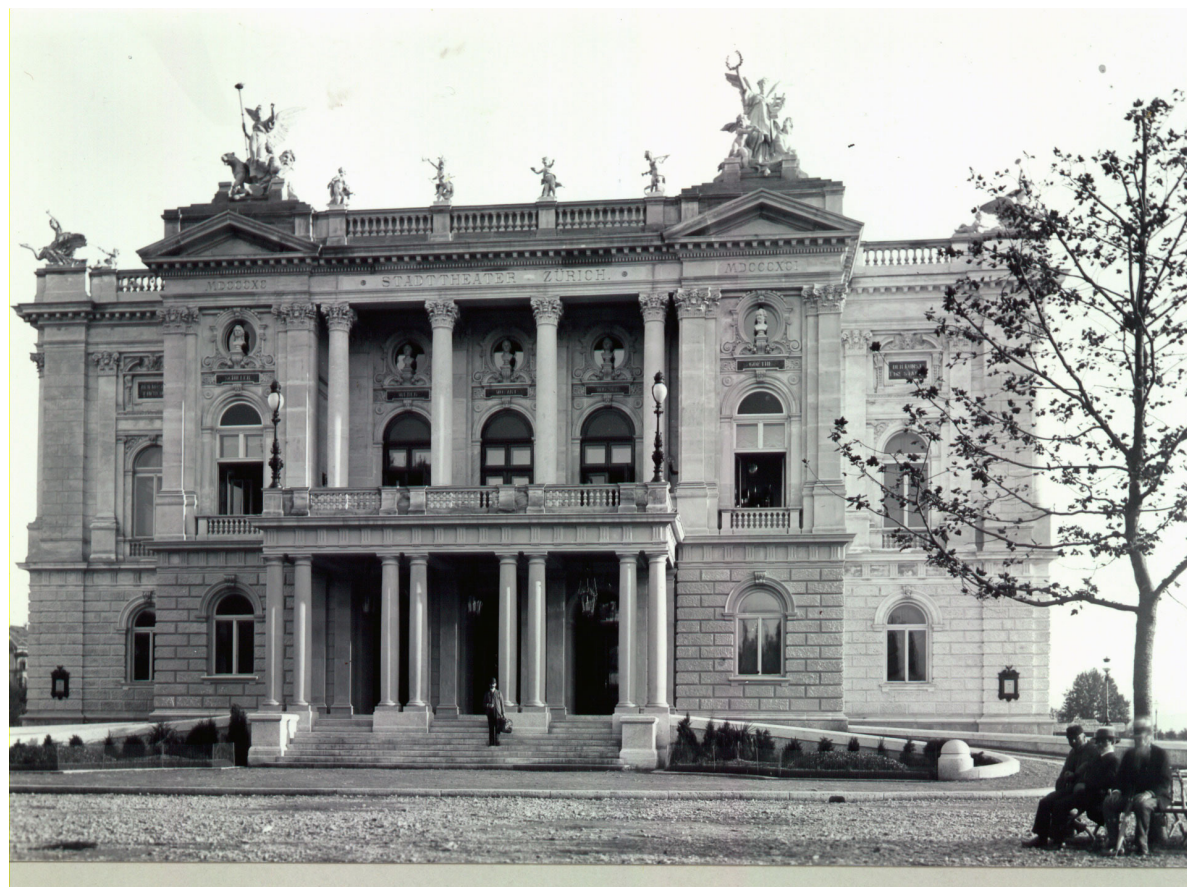
Opernhaus Zürich - 1890



0.91564727

THEATER, INSTITUTION, EDUCATION, HEDONISM, VALUES

Opernhaus Zürich - 1890



0.8839654

EDUCATION, VALUES, ACROPOLIS, INSTITUTION, ARCHITECTURE

Gottfried Semper - ETH Zürich, 1880



0.89214665

VOLKSHAUS, ARCHITECTURE, REFORM, SOCIALCLASS, REPRESENTATION

Volkshaus 1920



0.8910713

EDUCATION, WOMAN, VALUES, ARCHITECTURE, REFORM

Hohe Promenade - 1880



0.8956105

REFORM, CLASSICISM, EDUCATION, CONTROL, VALUE

Theodor Fischer 1906

“Wenn es dem Architekten nicht gelingt, allein mit der Stimmung seines Raumes den Mann zu zwingen, den Hut abzunehmen, und die Frau, ihre Stimme zu zügeln, ist er für diese Aufgabe nicht geschaffen.”

0.8952953

WHOLE, NATIONAL, CAPITALISM, RESTRUCTURING, IMPROVEMENT

David Harvey, Paris Capital of Modernity

“The integration of the national space of France had long been on the agenda. But by 1850, “the implantation of the structures and methods of modern large scale capitalism rendered the conquest and rational organization of space, its better adaptation to new needs, imperative.”¹ The amelioration of the interior space of Paris had, as we have seen (chapter 2), been sporadically debated and partially acted upon throughout the July Monarchy. By 1850, it had become imperative. Louis Napoleon was prepared to act on both counts. As early as December 1850, he spoke directly of the need to make every effort to embellish the city and ameliorate the living conditions of its inhabitants. We will, he said, “open new roads, open up popular quarters which lack air and light so that sunlight may penetrate everywhere among the walls of the city just as the light of truth illuminates our hearts.” On October 9, 1852, he signaled the forthcoming declaration of an Empire dedicated to peaceful works. “We have,” he declared, “immense uncultivated lands to clear, roads to open, harbors to excavate, rivers to make navigable, canals to finish, our railway network to complete.”² The echoes of Saint-Simonian doctrine were unmistakable. On June 23, 1853, Haussmann took office as Prefect of the Department of the Seine with a mandate to remake the city according to plan.

Power was now highly concentrated at the very moment when there was a nascent social and political system bursting to undertake the work and turn long-held hopes and visions into living reality. The surpluses of capital and labor power, so crushingly evident in 1848, were to be absorbed through a program of massive long-term investment in the built environment that focused on the amelioration of space relations. Within a year of the declaration of Empire, more than a thousand were at work on the construction site of the Tuileries; untold thousands were back at work building the railroads; and the mines and forges, desolate as late as 1851, were racing to meet the burgeoning demand. What was perhaps the first great crisis of capitalism was overcome, it seemed, through the long-term application of surpluses of capital and labor to the reorganization of the transport and communications system.”

0.9297628

ECONOMY, WHOLE, RESTRUCTURING, INDIVIDUAL, CRISIS

David Harvey, Paris Capital of Modernity

“What is so intriguing about Haussmann is that while he understood only too well the seriousness of the macroeconomic problem he faced in the context of the specific crisis of Paris as an urban economy, his response included intense and often excruciating attention to details. He closely monitored the design of street furnishings (such as gas lamps, kiosks, and even the design of those street urinals known as *vespasiennes*). He was obsessed with details of alignments. He angled the Sully Bridge across the Seine so that it brought the Parthenon into a direct line with the Bastille column, and in an extraordinary feat of engineering he moved the Victory Column so that it was centered in the newly created Place Châtelet. Even more bizarre was his insistence that the architect Bailly displace the dome on his Tribunal de Commerce so that it was in the line of sight of those moving down the newly constructed Boulevard de Sebastopol. A local asymmetry was created to produce a symmetrical effect at a grander urban scale.”

0.8992564

MODERN, RESTRUCTURING, PAST, PRESENT, FUTURE

David Harvey, Paris Capital of Modernity

“Yet Haussmann also acknowledged, in an exchange of letters with the Emperor that prefaced the publication of the first volume of the *Histoire Générale de Paris* (published in 1866), that “the most striking of modern tendencies” is to seek within the past for an explication of the present and a preparation for the future.⁷”

0.8868786

SOLIDITY, FUTURE, EXPECTATION, PAST, PRESENT

David Harvey, Capital of Society

““To accomplish something lasting,” he wrote, “one must have a solid foundation. The thought of the future torments us, and the past is holding us back. That is why the present is slipping from our grasp.”¹¹”

0.83047146

CHAOS, FRAGMENTATION, CONTINUITY, PRESENCE, VALUE

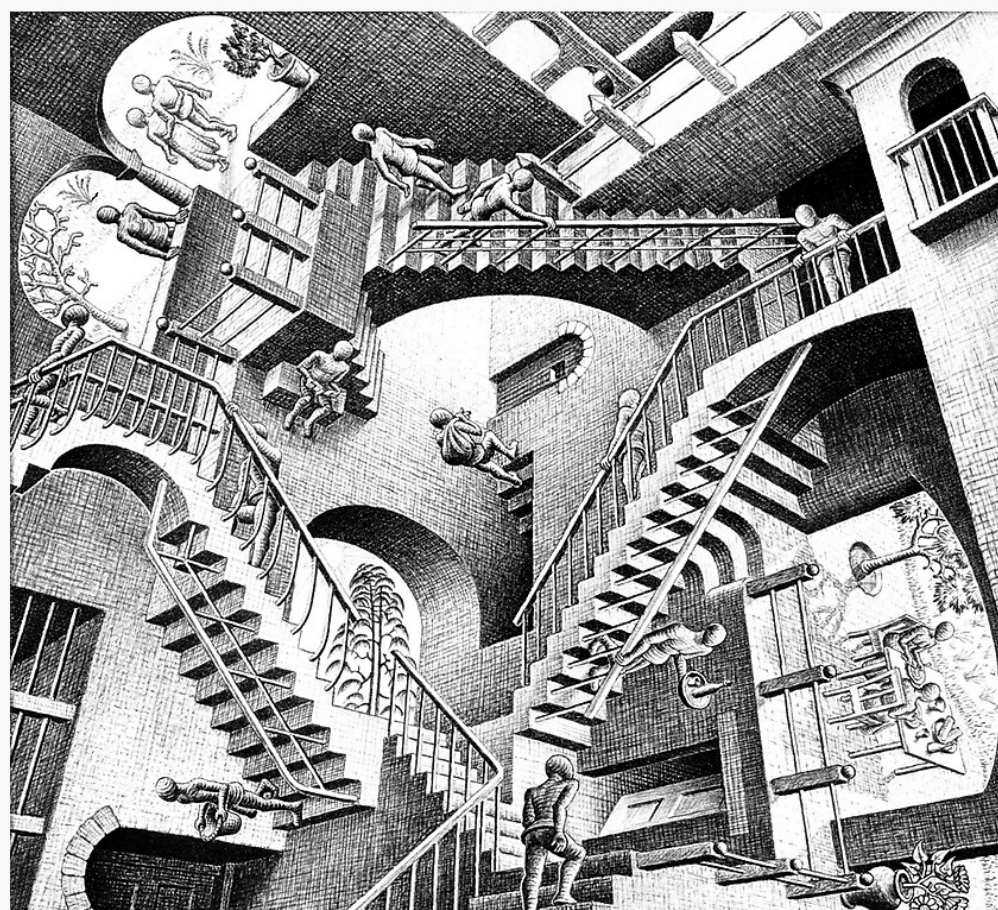
Siegfried Giedion - Building in France, 1928

"We are being driven into an indivisible life process. We see life more and more as a moving yet indivisible whole. The boundaries of individual fields blur. Where does science end, where does art begin, what is applied technology what belongs to pure knowledge? Fields permeate and fertilize each other as they overlap. It is hardly of interest to us today where the conceptual boundary between art and science is drawn."

0.8511897

DISORIENTATION, CONFUSION, ORDER, CHAOS, IDENTITY

Maurits Cornelis Escher - Relativity, 1953



0.8893541

DISORIENTATION, VALUES, IDENTITY, CONSUMERISM, ORDER

Andreas Gursky - 99 Cent, 2001



0.88867563

SPECTACLE, ORDER, CONTINUITY, CAPITALISM, DISORIENTATION

Schumacher - The Autopoiesis of Architecture Vol. 2

“The former produces order without complexity and the latter produces complexity without order. Both result in disorientation.”

0.85504967

REALITY, MODERN, IMAGINATION, ANARCHY, DISORDER

C. Baudelaire - L'Art romantique, Peintres et aqua-fortistes, 1885

Manet [...] combine[s] with a decided taste for reality, modern reality, - which is already a good symptom, - that lively and ample imagination, sensitive, audacious, without which, it must be said, all the best faculties are only servants without master, agents without government.

0.8436638

ILLUSIONS, CAPITALISM, TRADITION, FRAGMENTATION, ORIENTATION

Karl Marx - The Eighteenth Brumaire of Louis Bonaparte, 1852

"Upon the different forms of property, upon the social conditions of existence, rises an entire superstructure of distinct and peculiarly formed sentiments, illusions, modes of thought and views of life."

0.8907042

MORALITY, CAPITALISM, TRADITION, FRAGMENTATION, INTERIOR

Umberto Eco On Beauty: A History of Western Ideas, 2004

„The bourgeois was not torn by the dilemma between altruism and egoism. He was an egoist in the outside world (in the stock exchange, on the free market) and a good father, educator and philanthropist within the four walls of the home. The bourgeois did not have moral dilemmas: a moralist and puritan at home, he was a hypocrite and a libertine with young working class women outside the home“

0.83711267

INTERIOR, COLLECTOR, IDENTITY, MODERNITY, CONSUMERISM

Walter Benjamin - The Arcade Project

“The interior is the asylum where art takes refuge. The collector proves to be the true resident of the interior. He makes his concern the idealization of objects. To him falls the Sisyphean task of divesting things of their commodity character by taking possession of them. But he can bestow on them only connoisseur value, rather than use value. The collector delights in evoking a world that is not just distant and long gone but also better – a world in which, to be sure, human beings are no better provided with what they need than in the real world, but in which things are freed from the drudgery of being useful.”

0.8523834

IDENTITY, ALLEGORY, SWISS, ECONOMY, SYMBOLISM

Bundesverfassung Helvetia - 1848



0.83466613

CONSUMER, CAPITALISM, TRADITION, FRAGMENTATION, INTERIOR

David Harvey - Paris, Capital of Modernity, 2003

Daumier conveys a completely different sense of the varied roles of women in different class positions in Parisian public spaces and society. Some bourgeois women tried to stay close to the worlds of work and power, even dabbling in the stock market (though they could not trade on their own account, they lurked in the corridors outside and had agents buy in their name). And as shoppers and consumers as well as exhibitors of fashion, they played, as we shall see, a key role in consumer culture and the presentation and public display of commodities as spectacle. Moreover, the salons of Second Empire Paris were as renowned, if not more so, than their predecessors, as centers of political, financial, and cultural intrigue. But that was not supposed to be the path of “the good bourgeois wife” who, like Olivia Haussmann, simply ruled competently over the household. It was within this interior space that a kind of “domestic feminism” could arise, a center of considerable women’s power. Perhaps it was this that the women impressionist painters were seeking to capture and even celebrate.

0.8464617

WOMAN, REVOLUTION, FRAGMENTATION, CAPITALISM, RENOVATION

David Harvey - Paris, Capital of Modernity, 2003

The city itself has become prostituted to the circulation of money and capital. [...] Baudelaire declares: "Infamous City, I adore you." The tension that Haussmannization could never resolve, of course, was transforming Paris into the city of capital under the aegis of imperial authority. That project was bound to provoke political and sentimental responses. Haussmann delivered up the city to the capitalists, speculators, and moneychangers. [...] The Second Empire was a moment of transition in the always contested imagery of Paris. The city had long been depicted as a woman. Balzac (see chapter 1) saw her as mysterious, capricious, and often venal, but also as natural, slovenly, and unpredictable, particularly in revolution. The image in Zola is very different. She is now a fallen and brutalized woman, "disemboweled and bleeding," the "prey of speculation, the victim of all-consuming greed."²⁶ Could so brutalized a woman do anything other than rise up in revolution? Here the imagery of gender and of Paris formed a strange connection—one that boded ill, as we shall see, for both women and the city in 1871.

0.85305077

CHAOS, CAPITALISM, CITY, FRAGMENTATION, DESTRUCTION

Paul Schultze Naumburg - Kulturarbeiten, 1906

"Unsere Städte sind wie riesenhafte Feuerstätten, die durch ihre Glut meilenweit im Umkreis das freie grüne Land gleichsam verbrennen und versengen. Wie Vulkane, die nach aussen ihre Lavaschlacken vor sich herschieben, so sind unsere Städte stets bestrebt, das, was im Inneren als unliebsam angesehen wird, herauszuwerfen und an ihrer Peripherie vor sich her zu schieben. [...] Bei unsern Riesenstädten bildet diese Zone einen ungeheuren äusseren Ring aus öden parzellierten Böden, Abholzungen, Fabriken, Baustellen, Schmutz und Hässlichkeit, in den man unfehlbar gelangt, wenn man aus dem Innern ins Freie will."

0.89810055

CHAOS, HARMONY, CITY, FRAGMENTATION, PROTECTION

Nils Aschenbeck - Die Konstituierung der Moderne, 2015

“Aus Ordnung wurde Chaos! Menschen entdeckten in den Städten nun nicht mehr wie sie es einst taten die harmonische Schönheit, sie fanden keine vollendete Ordnung mehr (die von den Planern intendiert war), sondern sie stolperten über Unglücke und Unfälle. [...] Mit dem Wachsen der gründerzeitlichen Vorstädte entstand ein städtischer Megaorganismus, die “Megapolis” - vom Einzelnen nicht mehr zu begreifen, nicht mehr zu überblicken.”

0.8680222

URBAN, SPECTACLE, CITY, SOCIAL, CONTROL

David Harvey - Paris, Capital of Modernity, 2003

Spectacle, even that of the city itself, has always been fundamental to urban life, and its political aspects have long played an important role in the construction of legitimacy and social control.

0.9124723

REFORM, LEISURE, CITY, CONTROL, UNITY

Lewis Mumford - Culture of Cities, 1938

“Apart from their necessity for turning the performance of leisure into a work routine, they had created in their urban quarters a balanced environment for life. They had what the Germans call Lebensraum, living space, or what one might dub colloquially “space to turn around in.” Hence in a period when the landed aristocracy was forced to meet the competition of a new race of industrialists and financiers the aristocracy created for themselves a city in which they could propagate their customs and their biological issue by reason of their all round fitness. Life for people in other quarters of the city, for the puritan who frowned on the drama and the dance, for the businessman who was suspicious of frivolity and idleness, for the drudge tied to some minute mechanical occupation, was at lower key than in the quarters of the Olympians. This effort to span life in all its dimensions, this delight in sensuous extravagance, in the body’s appetites, in all that the ear, the eye an, and they touch could make their own, was an essentially different attitude from that which had governed the Middle Ages”

0.89374655

LOCAL, SUPPORT, PUBLIC, SOCIAL, GRANT

Kino Xenix Publicity



0.9055406

PUBLIC, INTEREST, SECURITY, INVESTMENT, ART

John Rewald - The History of Impressionism, 1961

Indeed, the public showed less interest in art than ever, and what interest existed was confined exclusively to the academic painters, whose works seemed to constitute secure investments. "You need a stiff dose of courage to keep hold of your brush in these times of neglect and indifference," Boudin wrote to a friend.

0.8925323

PARTICIPATION, INSTITUTION, BUSINESS, MEDIATOR, PUBLIC

D. Leatherbarrow, A. Eisenschmidt - Twentieth Century Architecture

In this sense, although it was a business, it also seemed, paradoxically, to function like the “intermediary institutions” of a civil society, enriching public participation in an egalitarian institution.

0.8717997

INSTITUTION, RESPONSIBILITY, STANDARD, APPEAL, ART

Emile Zola - Mon salon, 1866

I. Die Jury

Damit diese Männer es wissen, sie sind nur da, um Mittelmäßiges und Bedeutungsloses abzuweisen. Es ist ihnen verboten, an Lebendiges oder Individuelles zu rühren. Wenn sie wollen, mögen sie - und darin besteht übrigens ihr Auftrag - Akademiestudenten, mißratene Schüler mißratender Lehrmeister ablehnen, aber sie sollen, bitte sehr, die freien Künstler achtungsvoll aufnehmen, jene, die draußen leben, die die herben, mächtigen Realitäten der Natur anderswo und anderweitig suchen.

0.89827067

INSTITUTION, BIAS, PRIVELEGE, POWER, PARIS

Emile Zola - Mon salon, 1866

I. Die Jury

Die Académie hat ihr Urteil nie in der Weise revidiert. Sie verwehrte den Leuten zwar jahrelang den Zugang, aber sie jagte sie nicht wieder hinaus, nachdem sie sie einmal eingelassen hatte.

0.9005135

CONTROL, HIDDEN, CONSERVATISM, PUBLIC, SWISS

Zürich droht die Seele zu verlieren - Christian Schmid im Interview

Tagesanzeiger, Oktober 2017

Heute laufen die Kontrollmechanismen viel subtiler, über den Markt. In die Clubs kommt, wer genug Geld hat. Treffen sich Jugendliche in der Grünanlage, kreuzen bald die Mitarbeiter von «Sicherheit, Intervention, Prävention» auf und versuchen, sie von dort rauszukomplimentieren. Wird es irgendwo laut, kommen Lärmklagen. Heute wird die Selbstverständlichkeit, mit der man sich durch den öffentlichen Raum bewegt, wieder infrage gestellt. Aus der konservativen Friedhofsruhe der 70er-Jahre wurde eine Art Domestizierung durch Privatisierung.

0.91073734

POWER, CONTROL, INSTITUTION, AWARENESS, HIDDEN

Michel Foucault - Analytik der Macht, 2005

Manche meinen, wer nach dem »Wie« der Macht fragt, beschränke sich darauf, die Wirkungen zu beschreiben, ohne jemals einen Zusammenhang mit den Ursachen oder dem Wesen der Macht herzustellen. Dadurch werde die Macht zu einer geheimnisvollen Substanz, über die man keine Fragen stellt, weil man sie lieber nicht »in Frage stellt«. Hinter diesem, wie sie meinen, unbewussten Vorgehen vermuren sie eine fatalistische Einstellung. Aber zeigt nicht gerade dieser Verdacht, dass sie selbst unterstellen, Macht sei etwas, das einerseits einen Ursprung, andererseits ein Wesen und schließlich auch seine Äußerungsformen besitze.

0.934026

POWER, IDENTITY, INSTITUTION, STIGMA, RESISTANCE

Manuel Castells - The Power of Identity

Since the social construction of identity always takes place in a context marked by power relationships, I propose a distinction between three forms and origins of identity building.

Legitimizing identity: introduced by the dominant institutions of society to extend and rationalize their domination vis à vis social actors, a theme that is at the heart of Sennett's theory of authority and domination, but also fits with various theories of nationalism.

Resistance identity: generated by those actors who are in positions/conditions devalued and/or stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institutions of society, as Calhoun proposes when explaining the emergence of identity politics.

Project identity: when social actors, on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society.

0.8646385

POWER, HIDDEN, PUBLIC, STATE, GOUVERNMENTALITY

Michel Foucault - Analytik der Macht, 2005

Unter Gouvernamentalität verstehe ich die Gesamtheit, gebildet aus den Institutionen, den Verfahren, Analysen und Reflexionen, den Berechnungen und den Taktiken, die es gestatten, diese recht spezifische und doch komplexe Form der Macht auszuüben, die als Hauptzielscheibe die Bevölkerung, als Hauptwissensform die politische Ökonomie und als wesentliches technisches Instrument die Sicherheitsdispositive hat. Zweitens verstehe ich unter Gouvernamentalität die Tendenz oder die Kraftlinie, die im gesamten Abendland unablässig und seit sehr langer Zeit zur Vorrangstellung dieses Machttypus, den man als 'Regierung' bezeichnen kann, gegenüber allen anderen – Souveränität, Disziplin – geführt und die Entwicklung einer ganzen Reihe spezifischer Regierungsapparate einerseits und einer ganzen Reihe von Wissensformen andererseits zur Folge gehabt hat. Schließlich glaube ich, dass man unter Gouvernamentalität [...] das Ergebnis des Vorgangs verstehen sollte, durch den der Gerechtigkeitsstaat des Mittelalters, der im 15. und 16. Jahrhundert zum Verwaltungsstaat geworden ist, sich Schritt für Schritt 'gouvernementalisiert' hat. [...] Diese Gouvernentalisierung des Staates ist das Phänomen gewesen, das es dem Staat ermöglicht hat, zu überleben. [...] Wir leben im Zeitalter der Gouvernentalität [...].

0.85631967

INSTITUTION, CONTROL, STATE, SOCIAL CLASS, WORKER

Rede von Hermann Greulich vor dem Volkshaus, 1910



0.88315415

AUTHORITY, LAW, INSTITUTION, LEGISLATION, SOCIETY

F. A. Hayek - The Constitution of Liberty

How profoundly the traditional view that laws are found and not made still influenced English opinion in the late eighteenth century is shown by Edmund Burke's statement in the Tracts Relative to the Laws against Popery in Ireland, in Works, vol. 9, pp. 352–353: "It would be hard to point to any error more truly subversive of all the order and beauty, of all the peace and happiness, of human society, than the position, that any body of men have a right to make what Laws they please; or that Laws can derive any authority from their institution merely and independent of the quality of the subject matter."

0.85086703

STABILITY, INSTITUTION, CAFÉ, FAMILY, SOCIETY

David Harvey - Paris, Capital of Modernity, 2003

"The café may have become the most stable and accessible space in many a worker's existence." And women and families were by no means excluded—many marriages took place in cafés (with the owner acting as witness). The café or wineshop therefore performed an institutional as well as a political and social role in working-class life.

0.8619442

REACTION, ART, INSTITUTION, SOCIETY, SCANDAL

Frederick Brown - Zola and Manet, 1988 (Zola)

You know what effect Monsieur Manet's canvases produce at the Salon. They punch holes in the wall. Spread all around them are the wares of fashionable confectioners – sugarcane trees and piecrust houses, gingerbread gents and whipped-cream ladies.

0.8643345

CONSERVATISM, PARIS, ART, INSTITUTION, OPENING

Emile Zola - Mon salon, 1866

I. Die Jury

Der Salon von 1866 wird nicht vor dem 1. Mai seine Pforten öffnen, und erst dann wird es mir gestattet sein, ein Urteil über die Ausstellenden abzugeben. Vor einer Beurteilung der zugelassenen Künstler erscheint es mir jedoch angebracht, die Beurteilenden zu beurteilen. Wie Sie wissen, sind wir in Frankreich übervorsichtig; wir wagen keinen Schritt ohne einen ordnungsgemäß unterzeichneten und gegengezeichneten Paß, und wenn wir jemandem erlauben, in der Öffentlichkeit Kapriolen zu schlagen, muß er zuvor von befugten Personen genau unter die Lupe genommen worden sein.

Da freie Kunstäußerungen unvorhergesehenes und nicht wiedergutmachendes Unheil anrichten könnten, wird am Eingang zum Allerheiligsten eine Wache aufgestellt, eine Art Zoll für das Ideal, der beauftragt ist, die Pakete zu prüfen und jegliche betrügerische Ware abzuweisen, die versuchen sollte, sich in den Tempel einzuschmuggeln.

0.88411427

MOVEMENT, EXCLUSION, SALON, MODERN, ART

John Rewald - The History of Impressionism, 1961

The auction took place on March 24, 1875. [...] In his introduction to the catalogue Philippe Burty stated: "Lovers of art who attentively follow the modern movement remember the exhibition organized last year on the boulevard des Capucines by a group of artists systematically excluded from the Salon. About one hundred works, differing as to personal expression, but conceived according to the same general line of thought, had been assembled for a special purpose. This purpose was achieved. The show attracted those whose opinions count and prevail; it received advice or praise from independent critics [...]"

0.8708645

ART, FREEDOM, EXPRESSION, PARIS, STIMULATION

John Rewald - The History of Impressionism, 1961

Fantini said at about the same time in a letter to some friends in England: "Paris — that's free art. No one sells, but there one has freedom of expression and people who strive, who struggle, who approve; there one has partisans, sets up a school; the most ridiculous as well as the most exalted idea has its ardent supporters At bottom, an atrocious place to live. Yet this atrocious place continued to attract young talents from all over the country, if not from all over the world. Only in Paris, it seemed, could they find stimulation, meet companions, lose or find themselves, and plant the seeds of glory". Pissarro had come from the West Indies, Boudin and Monet from Le Havre, Cezanne and Zola from Aix; others like them were to take the road for Paris full of hope and expectations.

0.8381742

SECRET, PUBLIC, PRIVATE, EXPRESSION, INTERACTION

David Harvey - Paris, Capital of Modernity, 2003

In “public,” one observed, one expressed oneself, in terms of what one wanted to buy, to think, to approve of, not as a result of continuous interaction, but after a period of passive, silent, focused attention. By contrast, “private” meant a world where one could express oneself directly as one was touched by another person; private meant a world where interaction reigned, but it must be in secret.

0.8689815

PUBLIC, PRESENTATION, REPRESENTATION, SPECTACLE, IDENTITY

David Harvey - Paris, Capital of Modernity, 2003

But I suspect that Sennett has it roughly right when he argues that presentation of self in the public sphere came to substitute for representation, and that the presentation of self was more and more reduced to a matter of commodification and spectacle.

0.9548685

SPECTACLE, SHOW, REPRESENTATION, PRESENTATION, PUBLIC

Volkshaus, Performance, 1969



0.8965982

SYMBOL, PUBLIC, PRIVATE, SPECTACLE, MIRROR

David Harvey - Paris, Capital of Modernity, 2003

Yet in important ways the private world mirrored the public even as it inverted it.

Baudelaire, for example, fully acknowledged the power of the spectacle over interior states of mind. "In certain almost supernatural inner states," he wrote, "the depth of life is almost entirely revealed in the spectacle, however ordinary, that we have before our eyes, and which becomes the symbol of it."

0.8598527

VOLKSHAUS, MASS, SOCIETY, REPRESENTATION, CROWD, WHOLE

Volkshaus, 1968



0.8965982

CELEBRATION, MASS, EXCESS, REPRESENTATION, INSTITUTION

Volkshaus-Restaurant, 2010



0.8932991

CHANGE, REPRESENTATION, VALUES, WORKER, DINNER

Volkshaus-Restaurant, 2010



0.8648456

INDIVIDUAL, SOCIETY, COMMODITY, WHOLE, LABOR

Karl Marx

“The relations connecting the labor of one individual with that of the rest appear, not as direct social relations between individuals at work, but as what they really are, material relations between persons and social relations between things.”

0.8970246

ISTORY, BREAK, COMMODITY, MASS, INDIVIDUAL

Walter Benjamin

“Our epoch will be the link between the age of isolated forces rich in original creativeness and that of the uniform but levelling force which gives monotony to its products, casting them in masses, and following out one unifying idea – the ultimate expression of social communities.”

0.8256362

EXCHANGE, CONTACT, SOURCE, CONTACT, FOOD

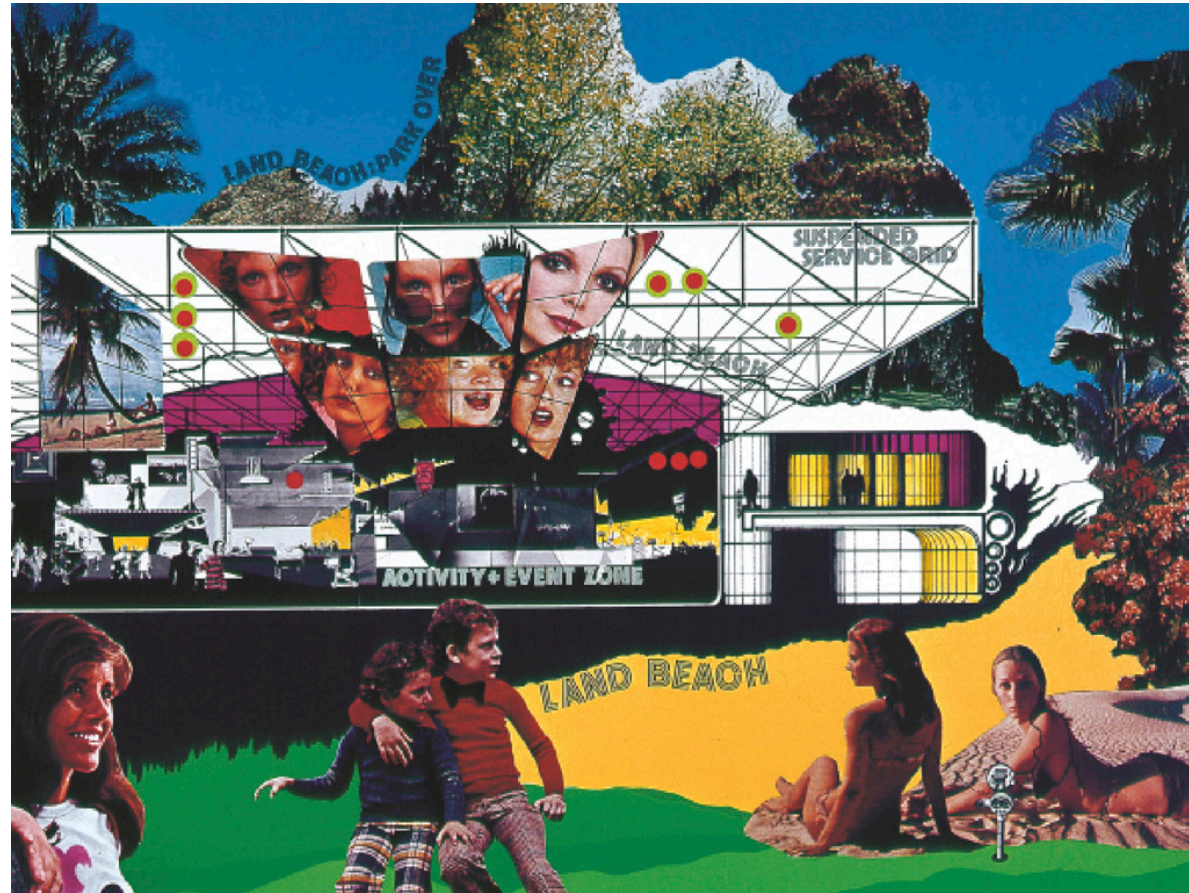
El Companero - Empanadas



0.8242621

LEISURE, POSTWAR, CONTACT, CONVERSTATION, URBAN

Archigram - Monte Carlo Land Beach



0.8484241

IMPRESSIONISM, ACCOMMODATION, TASTE, PUBLIC, MARKET

John Rewald - The History of Impressionism, 1961

But the change that was taking place at the Salon, for all its indebtedness to impressionism, had only a superficial connection with it. A new generation of artists was trying to accommodate the impressionist discoveries to the corrupt taste of the public. It invented a hybrid art—if art it can be called—in which an academic conception was allied with an occasionally impressionistic execution.

0.8595085

PUBLIC, LEISURE, GLOBAL, MAINSTREAM, TOLERANT

Unknown - Facebook



0.81736964

POLITICS, CULTURE, DEMOCRACY, PARTICIPATION, ZURICH

Zürichsee Zeitung - Wie eine Turnhalle zum politischen Partyhaus wurde



0.9348844

SOCIAL, YOUTH, POLITICS, ZURICH, DEMONSTRATION

Slogans der Jugendbewegung in den 80er Jahren

“Macht aus dem Staat Gurkensalat” oder “Freier Blick aufs Mittelmeer – Sprengt die Alpen”

0.9063923

REVOLUTION, SOCIAL, YOUTH, AUTONOMY, ORGANIZED

Artfilm.ch - Züri brännt



0.91973543

CINEMA, REVOLUTION, INTERIM, OPPRESSION, YOUTH

Swissinfo - Opernhauskrawall



0.8996854

YOUTH, MOVEMENT, RIOT, CULTURE, POLITICS

NZZ - Jugendbewegung in Zürich



0.9003841

MOVEMENT, VIOLENCE, POLICE, HYPOCRISY, ART

John Rewald - The History of Impressionism, 1961

The sale, at which Durand-Ruel officially assisted in the capacity of expert, became the scene of unprecedented violence. According to his reminiscences, the auctioneer was obliged to summon the police to prevent the altercations from degenerating into fist fights. The public, exasperated by the few defenders of the unfortunate exhibitors, wanted to obstruct the sale and howled at each bid.

0.89880776

DEMONSTRATION, POWER, VIOLENCE, PUBLIC, YOUTH

Wikipedia - Jugendunruhen Zürich



0.91973543

RIOT, REPRESSION, SUBJECT, CROWD, PUBLIC

Tele Züri - 1. Mai



0.8996854

POLICE, REPRESSION, BARRIER, SERENITY, RIOT

Tele Züri - 1. Mai



0.8365917

ACCELERATION, EMPIRE, MODERNITY, CONTROL, POWER

David Harvey - Paris Capital of Modernity

“The achievements appeared remarkable, and the effects even more so. The railway network expanded from a few strands here and there (1931 kilometers, to be exact) in 1850 to an intricate web of some 17,400 kilometers in 1870 (figure 35). The volume of traffic expanded twice as fast as industrial output at the same time as it shifted to the rail system and away from other modes of transport (table 2). Although the imperial roads languished, the feeder roads to the rail system were increasingly used and improved. The telegraph system went from nothing in 1856 to 23,000 kilometers ten years later when it could be used not only for governmental purposes. “The supreme glory of Napoleon III,” wrote Baudelaire, “will have been to prove that anybody can govern a great nation as soon as they have got control of the telegraph and the national press.”³ But the telegraph also facilitated the coordination of markets and financial decisions. Prices of commodities in Paris, Lyon, Marseille, and Bordeaux were instantly available, and shortly thereafter the same information could be had for London, Berlin, Madrid, and Vienna. Only with respect to ports and maritime trade did the emperor not live up to his promises, but this was more than offset by the surge of surplus French capital abroad. About a third of the disposable capital went to open up space in other lands.⁴ French-financed railroads and telegraph systems spread their tentacles down into the Iberian and Italian peninsulas and across central Europe into Russia and the Ottoman Empire. French finance built the Suez Canal, opened in 1869. The transport and communications system that was to be the foundation of a new world market and a new international division of labor was broadly laid out between 1850 and 1870.”

0.88941664

SPECTACLE, EMPIRE, POWER, EVENTS, CONTROL

David Harvey - Paris Capital of Modernity

“The spectacle of Empire initially had a purely political aspect that focused on the populism of the Napoleonic legend and the presentation of imperial power. The plan for Paris to assume the mantle of imperial Rome and become the head and heart of civilization in Europe was part of Haussmann’s mandate. Court ceremonies, imperial marriages, burials and visits of foreign dignitaries, military parades (preferably with the Emperor riding in the vanguard after some victorious venture, as in the return from Italy in 1859) all provided occasions to mobilize spectacle in support of imperial power. Haussmann’s appointment to Paris in part depended on his successful orchestration of Louis Napoleon’s spectacular entry into Bordeaux in the autumn of 1852, shortly before the Empire was declared. Haussmann was a master at organizing spectacles of this sort, and transformed the Hotel de Ville into a perpetual center of spectacle with balls and galas for every occasion. Boulevard openings—Sebastopol (1858), Malesherbes (1861), and Prince Eugene (1862)—were elaborately staged and decorated events as were the unveilings of monuments (St. Michel Fountain in 1860). All such events were turned into spectacular celebrations in which an adoring public could applaud imperial munificence, grace, and power. Popular support for the Emperor was likewise mobilized through galas, fêtes, and balls (even the women of Les Halles, known for their republicanism, organized a grand public ball to celebrate the advent of Empire in 1852). August 15 was declared a day of the fête imperial.”

0.88962066

ASSEMBLY, EXCESS, SPECTACLE, EMPIRE, LEISURE

NZZ - Meisterfeier FCZ



0.8337183

COMMODITY, FETISH, EMPIRE, WHOLE, SPECTACLE

Walter Benjamin

“For the first time in history, with the establishment of department stores, consumers begin to consider themselves a mass. (Earlier it was only scarcity which taught them that.) Hence, the circus-like and theatrical element of commerce is quite extraordinarily heightened.”

0.9116298

MODERNITY, EMPIRE, BEAUTY, EXCESS, COMMODITY

Andreas Gursky - Mediamarkt



0.9217327

EXCESS, RATIONALIZATION, MODERNITY, BEAUTY, EMPIRE

Andreas Gursky - Frankfurt



0.90348774

REFERENCE, RATIONALIZATION, EMPIRE, BEAUTY, CLASSICISM

Thomas Ruff - Ricola Laufen



0.904454

RATIONALIZATION, ORNAMENT, EMPIRE, MODERNITY, FORMAL

Hays - Architecture Theory since 1968

“The one regional attribute of pressing political concern in this energy consuming society is climate. But postmodernism’s rejection of “biological” determinism and its emphasis on style have generally precluded the investigations of sun orientation and ventilation that were of such concern to modern architects. (As one critic at a conference on regionalism caustically noted, “The air conditioner is Florida’s regional identity.”)³⁷ Decoration The emphasis on ornament, color, texture, and pattern in postmodern architecture is still another response to what many architects have considered the excessive limitations of modernism: its formal monotony, repetitiveness, and narrow expressive range. By the 1960s the austerity of modern architecture no longer represented a critique of bourgeois values and oppressive stereotypes; it reflected instead the relentless rationalization and routinization of the business world. Again advocates of postmodernism claimed that advanced technology need not be so restrictive or determinate. Rather than preclude ornament or traditional styles, it made them potentially available to a broad range of people. And where costs remained prohibitive, signage and simulacra might successfully substitute for traditional forms.”

0.80301857

MODERNITY, MODERNISM, REFERENCE, CONTINUITY, CLASSICISM

Frampton - Notes on classical and modern themes in the architecture of Mies van der Rohe and Auguste Perret

„And while this American monument definitively renounces (unlike the Reichsbank) every vestige of the avantgardist free plan concepts of Mies's youth, this later effort to render a standard steel frame as a Romantically classicist syntactical element (.J. Schinkel's corner treatment of the Altes Museum) is related to Mies's earlier efforts to render the modern free-standing column in terms which are both classical and modernist. For clearly the intent behind the chromium cased cruciform columns employed in both the Barcelona Pavilion and the Tugendhat House is the simulation of the visual appearance of classical fluting through the effect of the highlights bouncing off the configured profiles of the chromium casings. This is both a reference to a lost architectural paradigm and at the same time a 'suprematist' dematerialization of its substance. These chromium piloti may be seen as the modern ghosts of the absent now-dead, classical column drawn from a previous period of history. And while Mies never made his intentions explicit in this regard, it is clear from his singular use of cylindrical free-standing point supports in his Berlin Building exhibition pavilion of 1931 that tubular columns were much too substantial, plastic and abstract to permit the same kind of dematerialised, yet classically referential effect.“

0.9217327

EXCESS, RATIONALIZATION, MODERNITY, BEAUTY, EMPIRE

Jacques Schader - Kiosk Pavilion Bucheggplatz



0.9023597

CLASSICISM, RENAISSANCE, REFERENCE, MYTH, ALLEGORY

Raffael - Judgement of Paris



0.8693058

HELVETIA, ALLEGORY, SWISS, TRADITION, SYMBOLISM

Unknown - Helvetia



0.83184314

HELVETIA, ALLEGORY, SWISS, FEDERALISM, UNITY

Unknown - Helvetia



0.8668388

HELVETIA, DEMOCRACY, IDENTITY, NEUTRALITY, ALLEGORY

Unknown - Bundesverfassung 1848



0.8639047

ICONOGRAPHY, SYMBOL, FEDERALISM, PLURALISM, IDENTITY

Konrad Grob - Winkelrieds Tod bei Sempach



0.8605998

REPRESENTATION, PERSONIFICATION, ALLEGORY, UNITY, ASCETICISM

Historisches Lexikon Schweiz - Helvetia (Allegorie)

“Personifizierte weibliche Repräsentationsfigur der Schweiz, die auch in der bloss begrifflich-verbalen Variante – zum Beispiel als Landesbezeichnung auf den Briefmarken – bekannt ist. Für die bildliche Darstellung lassen sich zwei Typen festmachen. Die symbolisch weniger aufgeladene, allegorische Variante, die sich nur auf den geografischen Raum der Schweiz bezieht, unterscheidet sich bis zu einem gewissen Grad von der politischen, welche die Nation und den Staat repräsentiert. In beiden Fällen werden bestimmte semantische Inhalte durch zusätzliche Bezeichnungen, bildliche Attribute, Kontextfiguren usw. zum Ausdruck gebracht. Paradoxerweise besteht zwischen den einzelnen europäischen Länderpersonifikationen eine auffallende Ähnlichkeit, so dass die nationalen Allegorien nur durch ihre Attribute als solche erkennbar sind.

Während die frühen Darstellungen vor allem der Verständigung unter der Elite dienten, hatten diejenigen nach 1800 die zuvor nicht benötigte staatspolitische Funktion, in den breiten Schichten der Bevölkerung die Identifikation mit der Nation zu stiften. In der Phase des nation building erlangte die Helvetia wachsende Bedeutung und wurde von den Architekten des jungen Bundesstaats auf Marken und Münzen eingesetzt. Gegen Ende des 19. Jahrhunderts wurde sie zu einem beliebten Denkmal- und Postkartenmotiv.

Die Helvetia diente aber nicht nur der Bekräftigung oder Einforderung des nationalen Konsenses. Nicht weniger oft wurde sie – und wird noch immer – von dissidenten Kräften für die Kritik am Status quo umgedeutet. Da sie semantisch beinahe leer ist, lässt sie sich polyvalent vereinnahmen. Insofern gibt es keine Biografie der Gestalt, sondern einzig eine Geschichte ihrer vielfältigen Verwendung.”

SYMBOLISM, UNITY, PROTESTANTISM, IMAGE, REFORMATION

PROTESTANTISM, TEXT, MODERNITY, SYMBOLISM, REFORMATION

[illegible]

0.9021187

PROTESTANTISM, SOCIALISM, ASCETICISM, MODERNISM, REFORMATION

Wikipedia - Max Weber

“Maximilian „Max“ Carl Emil Weber (* 21. April 1864 in Erfurt; † 14. Juni 1920 in München) war ein deutscher Soziologe und Nationalökonom. Obwohl seiner Ausbildung nach Jurist, gilt er als einer der Klassiker der Soziologie sowie der gesamten Kultur-, Sozial- und Geschichtswissenschaften.

Die protestantische Ethik entwickelt sich nach Weber aus zwei entscheidenden Ideen: Die eine ist Luthers Reformation, die andere ist – sich aus dieser unter dem Einfluss Calvins entfaltend – die innerweltliche Askese, ein konstitutiver Bestandteil des „modernen kapitalistischen Geistes“.

Die Einschätzung der Berufe wandelt sich bei Luther von der Anschauung, dass die Individuen in jedem Stande selig werden können, es also sinnlos ist, auf die Art des Berufes wert zu legen, zu der Anschauung, dass der Beruf eine von Gott gestellte Aufgabe ist. Um Gott wohlzugefallen, ist die Erfüllung der irdischen Pflichten, also die Arbeit mit Fleiß auszuführen, zu der er den Menschen berufen hat, unter allen Umständen der einzige Weg, und nicht eine Überbietung der innerweltlichen Sittlichkeit durch mönchische Askese.”

0.93519866

ENLIGHTENMENT, PROTESTANTISM, REVOLUTION, INEQUALITY, CALVINISM

Citizen of Geneva - Calvinist Themes in Rousseau's Political Thought

„This study examines the place of Calvinist theology in the political philosophy of Jean-Jacques Rousseau. In particular, it argues that Rousseau's formulations of human nature and the origins of inequality and his theory of the legitimate state are deeply informed by Calvinist understandings of the fall, providence, and the church. The study accounts for the persistence of Calvinist themes in Rousseau's Discourse on the Origins of Inequality, Emile, and the Social Contract by considering Rousseau as he considered himself, as a citizen of Geneva. By examining the place of Calvinist theology in Rousseau's political philosophy, the study suggests that religious values constitute a more pronounced and vital part of the tradition of modern political thought than is commonly supposed.“

0.90322846

PROTESTANTISM, CAPITALISM, MODERNITY, ASCETICISM, LABOR

Max Weber - Protestant Ethic and the spirit of Capitalism

“From the beginning, the Swiss Zwinglians and especially the Calvinists practiced a disciplined lifestyle with ascetic traits, which was later adopted by various denominations based on or influenced by Calvinism. Characteristic elements are the appreciation of hard work, affect control and the rejection of worldly pleasures and consumption considered luxurious. Devotion to the enjoyment of earthly goods is regarded as idolatry of created things and thus as idolatry. Calvinist asceticism differs from traditional Christian asceticism primarily in that it does not involve any efforts by which the believer seeks to improve his prospect of eternal salvation. This motive is omitted because, according to the Calvinist doctrine of predestination, the blessedness or damnation of every human being is irrevocably fixed from the outset and in no way depends on merit. The desired ascetic way of life is therefore not a means of obtaining salvation, but only a sign of being chosen.”

0.8597549

BOUGEOISIE, CAPITALISM, RATIONAL, PROTESTANT, MODERN

Davidovici - Forms of Practice

“The Switzerland pondered by Burckhardt and Rousseau was urban, prosperous, and intrinsically bourgeois. In this context, one may recall Max Weber’s argument that rational capitalism as practiced here was shaped by the Protestant work ethic. In Protestant society, material prosperity was no justification for

idleness or public display of wealth. At personal level, incessant work held the promise of salvation. Thus the economic system was supported by a religious work ethic, in which the amassing of capital was seen as a moral accomplishment, attracting even some sort of divine recognition:

„With the consciousness of standing in the fullness of God’s grace and being visibly blessed by Him, the bourgeois business man, as long as he remained within the bounds of formal correctness, as long as his moral conduct was spotless and the use to which he put his wealth not objectionable, could follow his pecuniary interests as he would and feel he was fulfilling a duty in doing so.“ Weber’s Protestant model offers a valuable indication of a deeply rooted work ethic, operating at a profound social and cultural level. This ethic has underlined, at least in part, Switzerland’s successful economy in modern times. It is with this conflation of work, solvency and divine grace in mind that we move from society to the citizen, and from classical ideals to a country sustained by self-perpetuating myths.”

0.9195853

REPRESENTATION, BOURGEOISIE, MODERNITY, CLASS, IDEOLOGY

T.J. Clark - The Painting of Modern Life

“The perfect heroes and heroines of this myth of modernity were the petite bourgeoisie. They appeared in many ways to have no class to speak of, to be excluded from the bourgeoisie and the proletariat and yet to thrive on their Jack of belonging. They were the shifters of class society, the connoisseurs of its edges and waste lands. And thus they became for a time the alter egos of the avant-garde – ironically treated, of course, laughed at and condescended to, but depended on for a point of insertion into modern life. I believe that sometimes in depicting them the painters discovered the limits and insufficiency of their own ideology, and in some sense described these people’s belonging to the class system. That only happened occasionally. In any case, once the “nouvelles couches sociales” were no longer available as heroes of modern life – once they became a banal and established part of the bourgeoisie – description of that life, ideological or otherwise, largely ceased.”

0.8882249

MODERN, CLASS, REPRESENTATION, DESTABILIZATION, CAPITALISM

T.J. Clark - The Painting of Modern Life

“What is visible in modern life, in other words, is not character but class. And yet of course the culture presented its own set of obstacles to the recognition of that fact, or to taking it seriously. In the case of the artists who concern us, the obstacle took the form of an ideology: the avant-garde appears to have been persuaded by the view that modernity was no longer characterized by a system of classification and control but, rather, by mixture, transgression, and ambiguity in the general conduct of life. It seems to me that this was to mistake the real and important margin of error in capitalist society for an overall loosening of class ties. (It is true that capitalism by its very nature does not affix and stabilize status in the way of feudalism, say; it does not require its identities to be absolute, so many forms of the Sacred on earth. It is part of the new order that a few should escape it.)”

0.87150866

MODERN, CAPITALIST, REPRESENTATION, POSITIONS, TRANSITION

David Harvey - Paris Capital of Modernity

“In *The Painting of Modern Life*, the art historian T.J. Clark suggests that Haussmann’s reshaping of Second Empire Paris depended critically upon a capitalistic reimagining of what the city both was and could be about. Capital, he argues: “did not need to have a representation of itself laid out upon the ground in bricks and mortar, or inscribed as a map in the minds of its city-dwellers. One might even say that capital preferred the city not to be an image—not to have form, not to be accessible to the imagination, to readings and misreadings, to a conflict of claims on its space—in order that it might mass-produce an image of its own to put in place of those it destroyed.”¹ The argument is intriguing, but while Clark makes much of the mechanisms of commodification and spectacle that replaced what went before, he tells us very little about the image or images of the city that got displaced. Clearly, the romanticism and socialist utopianism that flourished so wildly in the 1830s and 1840s in France were solidly repressed in the counterrevolution of 1848–1851. Many of those active in the swirling social movements that produced the revolution of 1848 were lost to the cause through death, exile, or discouragement. It is undeniable that some sort of shift in sensibility occurred after 1848 in France that redefined what political struggle was about on both the left and the right. Socialism, for example, became much more “scientific” (as Marx insisted), though it was to take a generation before that idea could bear much fruit, while bourgeois thought became much more positivist, managerial, and tough-minded. And for some commentators this is very much what the transition to modernity and modernism was all about.”

0.9157331

CLASSICAL, MODERN, REPRESENTATION, POSITIONS, RATIONAL

Michael Hanak - Jacques Schader Architektur für die Nachkriegsmoderne

“Seine grosse Leistung lag in der Kombination verschiedener Ideen und der Entwicklung von Prinzipien, die von den Zeitgenossen konstatiert aufgenommen wurden, wie die Funktionalität der Räumlichen disposition, die Ökonomie der Mittel und die moderne Anwendung klassischer architektonischer Motive”

0.8515343

SOCIALISM, POSITIONS, IDEAL, LABOR, CLASSES

Wikipedia - Arbeiterbewegung

“Seit etwa den 1840er Jahren umfasst der Begriff Arbeiterbewegung die Gesamtheit der Bestrebungen, durch organisatorische Zusammenschlüsse und kollektives Handeln der Arbeiter am Arbeitsplatz und in anderen Bereichen der Gesellschaft deren ökonomische, soziale, politische und kulturelle Emanzipation zu fördern. Obwohl die Arbeiterbewegung im Gefolge der Industrialisierung entstand, spielten die ersten Industriearbeiter, die Heimarbeiter, in ihrer Herausbildung praktisch keine Rolle. Hauptsächlichliche Träger waren ursprünglich Handwerksgesellen, die ihr berufsorientiertes Bewusstsein überwinden und sich aufgrund der Lohnabhängigkeit als eigenständige gesellschaftliche Klasse der Arbeiter verstanden (Klassengesellschaft). Beschäftigte in Fabriken beteiligten sich zwar seit dem frühen 19. Jahrhundert sporadisch an Aktionen; dauerhaft gliederten sie sich jedoch erst um die Wende zum 20. Jahrhundert in die Arbeiterbewegung ein. Früh gewannen auch Intellektuelle beträchtlichen Einfluss.

”

0.8945234

CLASS, PROLETARIAT. SOCIETY, LABOR, VALUES

David Harvey - Paris Capital of Modernity

“But the class structure throughout is clear. At the bottom of the pile is the proletariat, “the class which has no possessions.” The worker is the man who “overtaxes his strength, harnesses his wife to some machine or other, and exploits his child by gearing him to a cog wheel.” The manufacturer is the intermediary who pulls on guiding strings (a language that Marx echoes when he comments on the invisible threads through which capital commands domestic industries in a unified system of production) to put “these puppets” in motion in return for promising this “sweating, willing, patient, industrious populace” a lavish enough wage “to cater to a city’s whims on behalf of that monster we call Speculation.” Thereupon the workers “set themselves to working through the night watches, suffering, toiling, cursing, fasting and forging along: all of them wearing themselves out in order to win the gold which keeps them spell-bound.” This proletariat, amounting to three hundred thousand people by Balzac’s estimate, typically flings away its hard-earned wealth in the taverns that surround the city, exhausts itself with debauchery, explodes occasionally into revolutionary fervor, and then falls back into sweated labor. Pinned like Vulcan to the wheel (an image that Marx also invokes in Capital) there are nevertheless some workers of exemplary virtue who typify “its capacities raised to their highest expression and sum up its social potentialities in a kind of life in which mental and bodily activity are combined.” Still others carefully harbor their incomes to set up as small retailers—encapsulated in Balzac’s figure of “the haberdasher” who achieves a rather different lifestyle of respectable family life, sessions reading the newspaper, visits to the Opera and to the new dry goods stores (where flirtatious shop attendants await him). He is typically ambitious for his family and values education as a means to upward mobility.²⁷”

0.8667863

CLASS, SOCIETY, MIDDLE CLASS, COMPRESSION, ACTIVITIES

David Harvey - Paris Capital of Modernity

“The third circle is “as it were, the stomach of Paris in which the interests of the city are digested and compressed into a form which goes by the name of affaires.” Here, “by some acrid and rancorous intestinal process” we find an upper middle class of “lawyers, doctors, barristers, business men, bankers, traders on the grand scale.” Desperate to attract and accumulate money, those who have hearts leave them behind as they descend the stair in early morning, “into the abyss of sorrows that put families to the torture.” Within this sphere we find the cast of characters (immortalized in Daumier’s satirical series on Robert Macaire) who dominate within the whole corpus of Balzac’s work and about whom he has so much critical to say. This is the class that now dominates even though it does so in self-destructive ways that encompass its own ruinous practices, activities, and attitudes.²⁸”

0.8657072

SOCIETY, CLASS, ARTISTS, PLEASURE, POVERTY

David Harvey - Paris Capital of Modernity

“Above this lives the artist world, struggling (like Balzac himself) to achieve originality but “ravaged, not ignobly, but ravaged, fatigued, tortured” and (again like Balzac himself) “incessantly harassed by creditors,” so that they succumb to both vice and pleasure as compensation for their long nights of overwork as they “seek in vain to conciliate mundane dalliance with the conquest of glory and money with art.” “Competition, rivalry and calumny are deadly enemies to talent,” Balzac observes (and we have to look no further than the corruption of journalistic talent as depicted in *Lost Illusions* for examples of what this might mean).²⁹ This now hegemonic middle class lives and works under the most appalling conditions, however.”

0.8513493

EDUCATION, VALUES, PAINTING, ART, TASTE

Karl Moser - Kunsthaus Zürich



0.88413733

RELATIONS, MULTITUDE, DRESS, SOCIETY, PAINTING

John Rewald - The History of Impressionism, 1961

Duranty—like the Goncourts—had discovered in the life around him ideas for realistic novels and had also found there subjects for the artists. Back in 1856 he had proclaimed: “I have seen a form of society, various actions and events, professions, faces, and milieux. I have seen comedies of gesture and countenance that were truly paintable. I have seen a large movement of groups formed by relations among people, where they met on different levels of life—at church, in the dining room, the drawing room, the cemetery, on the parade-ground, in the studio, the Chamber of Deputies, every- where. Differences in dress played a big role and corresponded to the variations in physiognomy, carriage, feeling, and action. Everything appeared to me arranged as if the world had been made expressly for the joy of painters, the delight of the eye.”

0.86082834

SOCIETY, SUBJECT, FETISH, DETACHMENT, POETRY

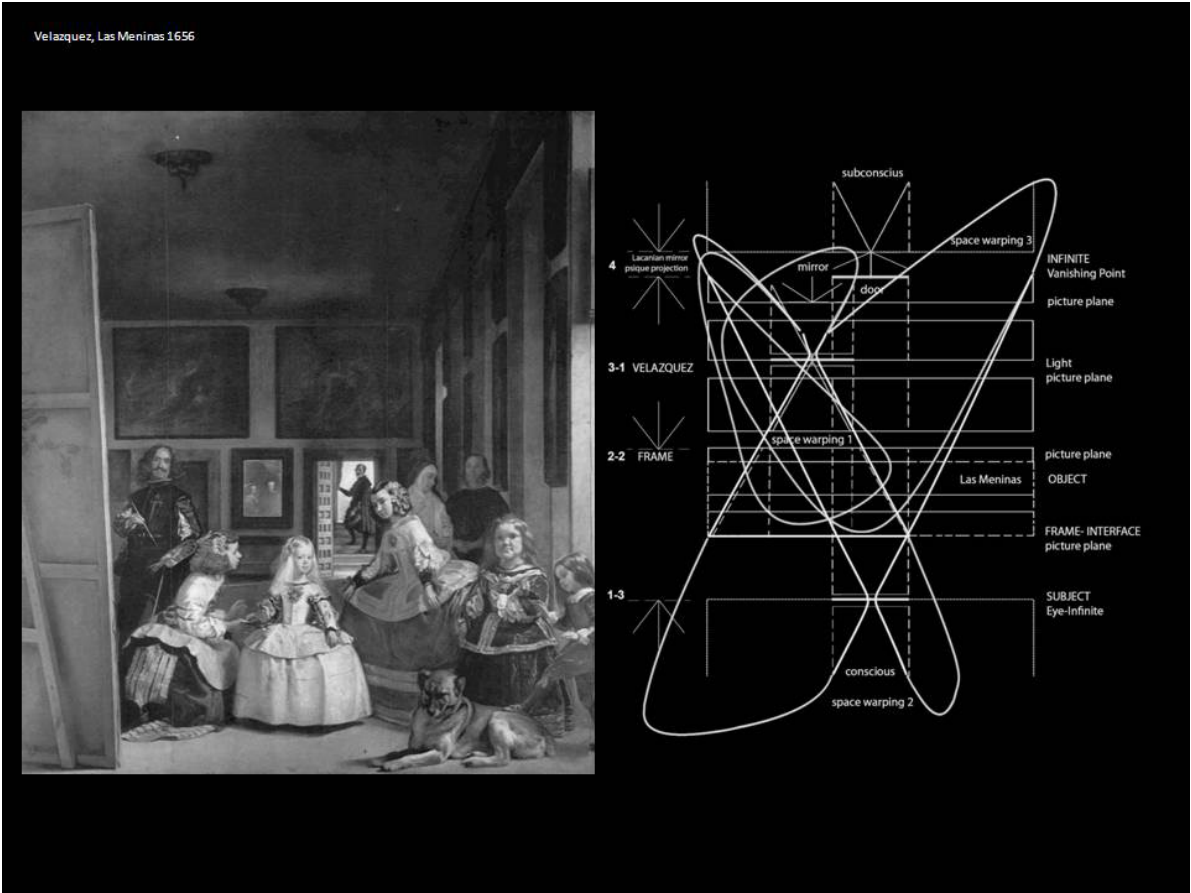
Walter Benjamin - ‘Charles Baudelaire: A Lyric Poet in the Era of High Capitalism’

“poets find the refuse of society on their street and derive their heroic subject from this very refuse. This means that a common type is, as it were, superimposed upon their illustrious type. ... Ragpicker or poet — the refuse concerns both. ”

0.839524

NARRATIVE, OBSERVER, ARTIST, PAINTING, RELATIONS

Eiroa - Velazquez Analysis



0.9047043

ORIENTATION, NARRATIVE, MIRROR, OBSERVER, ARTIST

Diego Velazquez - Las Meninas



0.9460604

MIRROR, DISTORTION, NARRATIVE, OBSERVER, ARTIST

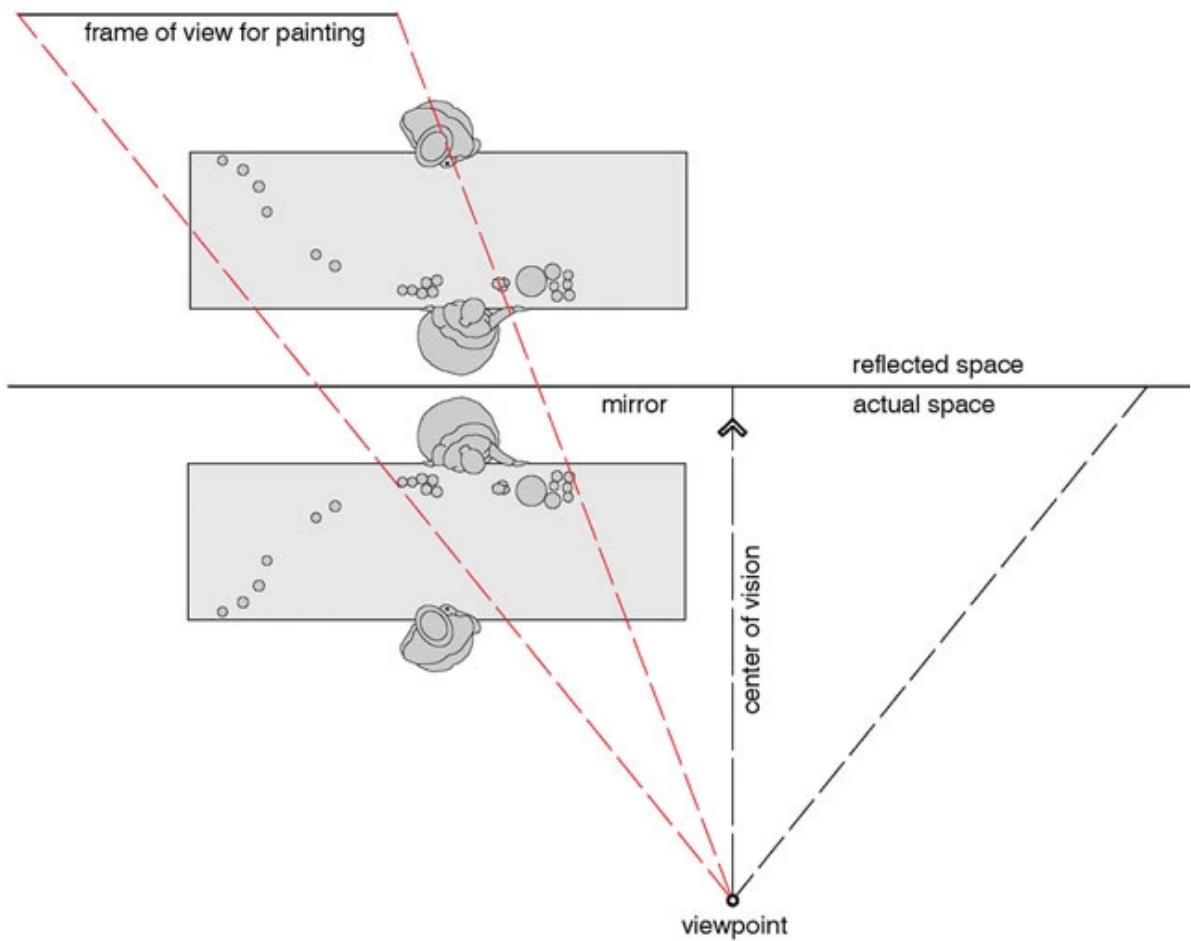
Jeff Wall - Picture for women



0.85190165

MIRROR, REPRESENTATION, NARRATIVE, ERROR, MEANING

Malcolm Park - Bar aux Folies-Bergère Analysis



0.8601771

FETISH, WHOLE, EXPERIENCE, ENTROPY, REPRESENTATION

Karl Marx

“If everything were as it seems on the surface, there would be no need for science.”

0.9004849

FETISH, SUBJECT, IMMERSION, EXPERIENCE, ENTROPY

Honoré de Balzac

“Paris is indeed an ocean. Sound it: you will never touch bottom. Survey it, report on it! However scrupulous your survey and reports, however numerous and persistent the explorers of this sea may be, there will always remain virgin places, undiscovered caverns, flowers, pearls, monsters—there will always be something extraordinary, missed by the literary diver.”

0.8328026

ENTROPY, INFERNO, CLASSES, FETISH, POWER

David Harvey - Paris Capital of Modernity

“Though the surface appearance is of atomistic and chaotic competition between individuals in a relentless struggle for gold, power, and pleasure, Balzac penetrates behind this chaotic world of appearance to construct an understanding of Paris as a product of constellations and clashes of class forces. In *The Girl with the Golden Eyes* he deploys an amazing mixture of metaphors to describe this class structure. Dante’s vision (which seems to have inspired Balzac’s overall choice of title, “*The Human Comedy*”) of spheres in the descent into hell is first invoked: “For it is not only in jest that Paris has been called an inferno. The epithet is well deserved. There all is smoke, fire, glare, ebullience; everything flares up, falters, dies down, burns up again, sparkles, crackles and is consumed.... It is for ever vomiting fire and flame from its unquenchable crater.”²⁶ Balzac rapidly shifts metaphors, and we find ourselves first ascending through the floors of a typical Parisian apartment building, noting the class stratification as we go up, then viewing Paris as a ship of state manned by a motley crew, and then, finally, probing into the lobes and tissues of the body of Paris considered as either a harlot or a queen.”

0.7837923

STRUGGLE, CLASSES, ENTROPY, UTOPIA, POSITIONS

David Harvey - Paris Capital of Modernity

“Paris in 1850 was a city seething with social, economic, and political problems and possibilities. Some saw it as a sick city, wracked by political torments, torn apart by class struggles, sinking beneath its own weight of decadence, corruption, crime, and cholera. Others saw it as a city of opportunity for private ambition or social progress; if the right keys to the mystery of the city’s possibilities were found, the whole of Western civilization stood to be transformed.”

0.83032894

MODERNITY, BOUGEOISIE, POWER, POSITIONS, WHOLE

David Harvey - Paris Capital of Modernity

“For what really clashed on the boulevards in June of 1848 were two radically different conceptions of modernity. The first was thoroughly bourgeois. It was founded on the rock of private property and sought freedoms of speech and of action in the market, and the kind of liberty and equality that goes with money power. Its most articulate spokesman was Adolphe Thiers, who would have been perfectly content with a constitutional monarchy if the monarch had not perverted matters. Thiers, who had been a minister in the 1830s, was certainly willing to step in to try to save the monarchy in the February days of 1848. He then became the guiding light for the so-called “Party of Order” that emerged in the National Assembly after the elections of April 1848, and avidly sought to guide national policy toward the protection of bourgeois rights and privileges. The second conception of modernity, far less coherent than the first, was founded on the idea of a social republic, capable of nurturing the population as a whole and dealing with the conditions of impoverishment and degradation in which the majority of the French people, both in the countryside and in the burgeoning cities, lived. It was ambivalent about private property and frequently confused over what might be meant by equality, liberty, and community, but it had a deep faith in the idea that associated forms of labor and of communal activities would provide an alternative basis for more adequate forms of social relations and standards of provision. This movement spoke with many voices—Louis Blanc, Lamartine, Blanqui, Proudhon, Jeanne Deroin, Cabet, Considérant, Leroux—and often pointed in multiple directions. But it had a sufficiently powerful following to constitute a serious threat to the bourgeois version—itself beset also by threats from the more traditional right with its largely conservative provincial base, which was thoroughly alarmed by any kind of modernity. This quest for the social republic was what was smashed on the barricades of June, just as the hopes for the bourgeois version were put on hold by the coup d’état of December 1851. The Second Empire, it turned out, sought a third kind of modernity, one which mixed authoritarianism with an uneasy respect for private property and the market punctuated with periodic attempts to cultivate its populist base.”

0.8920097

PICTURESQUE, ARISTOCRACY, CHANGE, RESISTANCE, ILLUSION

Alexander Pope - Stourhead



0.8624092

GAZE, INTIMACY, INTERIOR, CONTROL, CAPITALISM

Jacques Lacan - The Seminar of Jacques Lacan, 1954

"I can feel myself under the gaze of someone whose eyes I do not even see, not even discern. All that is necessary is for something to signify to me that there may be others there. The window if it gets a bit dark and if I have reasons for thinking that there is someone behind it, is straightway gaze. From the moment this gaze exists, I am already something other, in that I feel myself becoming an object for the gaze of others. But in this position, which is reciprocal one, others also know that I am an object who knows himself to be seen."

0.8482558

CONTINUITY, CLASSICISM, INTERIOR, CONTROL, EXCESS

Rem Koolhaas - Elements of Architecture, 2014

After millenia of going outside, then a few centuries (in some parts of the world) of throwing it outside, the toilet is gradually incorporated into buildings, plugged into plumbing, turned into a technological device, placed in counter-intuitive proximity to baths and showers, and enshrined as a very private room that is now proliferating within wealthier dwelling the world over. The toilet is a mini arena with an audience of one, the architectural space in which bodies are replenished, inspected, and cultivated, and where one is left alone for private reflection, where identity can be developed and affirmed. In personal domestic space, we combine the luxuriant regenerative habits of the Romans with the obsessive privacy of the puritan tradition. The toilet is fundamental zone of interaction between humans and architecture.

0.87655336

EXTERIOR, DOMINATION, FRAME, INTERIOR, CONTROL

Le Corbusier - Précisions, 1930

"The house is a box in the air, pierced all around, without interruption, by a fenetre en longueur. [...] The box is in the middle of meadows, dominating the orchard."

0.9102198

INTRUDER, AMBIGUITY, FRAME, INTERIOR, CONTROL

Beatriz Colomina - The Split Wall, 2017

"It is no longer the house that is a theater box; there is a theater box inside the house, overlooking the internal social spaces. The inhabitants of Loos' houses are both actors in and spectators of the family scene involved in, yet detached from, their own space. The classical distinction between inside and outside, private and public, object and subject, becomes convoluted."

0.7962904

INTERIOR, PRIVACY, ACCUMULATION, OBJECTS, REPRESENTATION

Museum Wormianum - Musei Wormiani Historia



0.8939894

ORIENTATION, EXCESS, AUTHENTICITY, INTERIOR, TRADITION

Adolf Loos - Architecture, 1910

“The lives we live are at variance with the objects with which we surround ourselves. we forget we need a living room as well as a throne room, and are quite happy to let ourselves be physically abused by these pieces of furniture in antique styles. We bash our knees, and etch complete ornaments into our backs, not to mention lower parts of the body. Over the last two decades the varying ornamentation of the handles of our bowls, jugs, and vases has given us in turn renaissance, baroque, and rococo calluses on our hands.”

0.89542127

SPHERE, RELIGION, INTERIOR, CONTROL, VALUE

Rem Koolhaas - Elements of Architecture, 2014

The culmination of this new architectural tool of self discipline is found in the noble corridor cell complexes of the English country house, the bastion of the Puritan imperative “To every person his cell/sphere; to every row of cells, its corridor; to every corridor its topological tree structure” combined with sophisticated aristocratic living. From the country house, the use of corridors radiated to less privileged strata. The ubiquity of the corridor soon knew no boundaries.

0.8302624

GARDEN, PUBLIC, SOCIAL CLASSES, BOUNDARY, CONTROL

David Harvey - Paris, Capital of Modernity, 2003

The mixing that went on in the exterior spaces—the boulevards and the public gardens (such as the Tuileries)—was hard to control, despite the evolution of a more segregated residential ecology within the city.

0.8799118

INSTITUTIONS, SPECTACLE, RENOVATION, BOUNDARY, PUBLIC

David Harvey - Paris, Capital of Modernity, 2003

The new boulevards created their own forms of spectacle, through the hustle and bustle of carts and public conveyances over newly macadamized surfaces (which some radicals thought were designed to prevent them from converting cobblestones into barricades). The arrival of the new department stores and cafés, both of which spilled out onto the sidewalks of the new boulevards, made the boundary between public and private spaces porous.

0.8223019

CINEMA, INSTITUTION, CHANGE, PROFESSIONALISM, ZURICH

https://www.xenix.ch/ueber_uns/

Das Kino Xenix geht zurück auf ein Projekt des Autonomen Jugendzentrums Zürich (AJZ). Eine Gruppe von filmbegeisterten Jugendlichen gründete 1980 unter dem Namen „AJZ-Kino“ einen Filmclub mit dem Ziel, politisch und sozial relevantes Kino zu zeigen. Die Gruppe besaß damals lediglich einen 16-mm- und einen Super-8-Projektor. Als ersten Film zeigte das AJZ Je Ka Mi von Roman Holenstein. Nach der Schliessung des Jugendzentrums noch im selben Jahr zeigte man als „Mobiles AJZ-Kino“ weiterhin Filme an wechselnden Vorführungsstellen. 1982 gastierte der Filmclub für rund acht Monate in einem besetzten Haus am Tessinerplatz. In dieser Zeit wurde das AJZ-Kino – in Anlehnung an das autonome Amsterdamer Kleinkino Xinema Xinux und aufgrund des ironischen Wortspiels – auf den Namen Xenix getauft. Als das Haus am Tessinerplatz abgerissen wurde, fand das Xenix vorübergehend Obdach im Sexkino Walche, das der Zürcher Pornokino-Pionier Edi Stöckli zur Verfügung stellte.

An seinem heutigen Standort, der ehemaligen Schulbaracke auf dem Kanzleiareal, befindet sich das Xenix seit dem 21. September 1984. Hier entwickelte sich aus dem leidenschaftlichen und ehrenamtlichen Engagement von filmbegeisterten Jugendlichen aus der politischen Jugendbewegung der 80er Jahre ein professionell geführter Betrieb, der in der Stadt Zürich zu einer wichtigen kulturellen Institution für nichtkommerzielles Kino geworden ist.

0.8398214

INSTITUTION, SALON, REGULATION, ART, JURY

Frederick Brown - Zola and Manet, 1988

“Nowadays a Salon is not the work of artists, it is the work of a Jury, [...]”

0.8271473

OFFICIAL, COMMISSION, ACADEMY, SALON, RULES

John Rewald - The History of Impressionism, 1961

[...] in March 1862, a special commission was officially appointed to study means of introducing some improvements into the Ecole, the Academy in Rome, and the rules governing the Salon.

0.82089615

ZURICH, POLICE, ACTIVISM, INSTALLATION, DEFENCE

Swissinfo - Opernhauskrawall



0.9225482

INSTITUTION, POLICE, LOCAL, WEAPON, ZURICH

Mann verkauft auf Flohmarkt illegale Waffen

20min, Mai 2014

Messer mit automatischem Mechanismus und Waffenzubehör wie Laserzielgeräte – solche illegale Waffen hat ein 62-jähriger Mann auf dem Kanzlei-Flohmarkt im Zürcher Kreis 4 angeboten. Er wurde verhaftet.

0.8649005

ZURICH, VIOLENCE, CRIME, PUBLIC, LOCAL

Dealer bedrohen und verprügeln Anwohner - Tagesanzeiger, 2008

[...]

Der junge Mann erlitt einen Rippenbruch, wie sich später herausstellte. Mehr als ein Dutzend Polizisten sicherten in jener Nacht den Tatort ab. Beamte in Kampfmontur und mit Gummischrotgewehren im Anschlag stellten sich auf der Strasse auf. Drei Verdächtige wurden festgenommen. Die Polizei ist vorsichtig: Das Grossaufgebot steht auch im Zusammenhang mit einer wenige Tage zuvor durchgeführten Razzia auf dem Kanzlei-Areal, wo Beamte mit Steinen und Flaschen attackiert wurden.

[...]

0.8701413

CITY, PROSTITUTION, FEAR, SOCIAL CLASSES, BOUNDARY

T.J. Clark - The Painting of Modern Life, 1985

The fear of vice invading everything was spliced with wider fears of insurrection and general social mixing.

0.9578877

CITY, PROSTITUTION, FEAR, INTERIOR, BOUNDARY

T.J. Clark - The Painting of Modern Life, 1985

They [the prostitutes] come back into the world ... they surround us ... They penetrate our houses, our interiors

0.8593277

FEAR, FAMILY, HOME, SOCIAL CLASSES, BOUNDARY

David Harvey - Paris, Capital of Modernity, 2003

Our Paris, the Paris in which we were born, the Paris of the manners of 1830

and 1848, is disappearing. And it is not disappearing materially but morally. Social life is beginning to undergo a great change. I can see women, children, husbands and wives, whole families in the café. The home is dying. Life is threatening to become public. The club for the upper classes, the café for the lower—this is what society and the common people are coming to. All this makes me feel like a traveler in my spiritual homeland. I am a stranger to what is coming and what is here, as for example, to these new boulevards that have nothing of Balzacs world about them, but make one think of London or some Babylon of the future.”

0.85763633

HOME, CITY, MASK, CONTROL, ASCETICISM

Friedrich Achleitner: Region, ein Konstrukt? - 1986

Heimat war von vornherein ein brisanter kulturpolitischer Begriff, entstanden aus dem Bewusstsein eines Verlustes einer wie auch immer richtig oder falsch interpretierten heilen Welt. Heimat entstand also in der Polarität von national und international, rational und irrational, Handwerk und Industrie, Kleinstadt/Dorf und Großstadt, Natur und Dekadenz, gesund und krank, Tradition und Fortschritt, sozialer Geborgenheit und anonymer Massengesellschaft. Heimat war eine überschaubare, tradierte Welt. Dem Großstädter wurde sie rundweg abgesprochen. Heimat war von Anfang an ein romantischer Fluchtbegriff, entstanden aus dem Bewusstsein eines Verlustes.“

0.8539528

MODERNITY, BEAUTY, HISTORY, BREAK, FASHION

Baudelaire - The Painter of Modern Life

“And so away he goes, hurrying, searching. But searching for what? Be very sure that this man, such as I have depicted him – this solitary, gifted with an active imagination, ceaselessly journeying across the great human desert – has an aim loftier than that of a mere flâneur, an aim more general, something other than the fugitive pleasure of circumstance. He is looking for that quality which you must allow me to call ‘modernity’; for I know of no better word to express the idea I have in mind. He makes it his business to extract from fashion whatever element it may contain of poetry within history, to distil the eternal from the transitory. Casting an eye over our exhibitions of modern pictures, we are struck by a general tendency among artists to dress all their subjects in the garments of the past. Almost all of them make use of the costumes and furnishings of the Renaissance, just as David employed the costumes and furnishings of Rome. There is however this difference, that David, by choosing subjects which were specifically Greek or Roman, had no alternative but to dress them in antique garb, whereas the painters of today, though choosing subjects of a general nature and applicable to all ages, nevertheless persist in rigging them out in the costumes of the Middle Ages, the Renaissance or the Orient. This is clearly symptomatic of a great degree of laziness; for it is much easier to decide outright that everything about the garb of an age is absolutely ugly than to devote oneself to the task of distilling from it the mysterious element of beauty that it may contain, however slight or minimal that element may be. By ‘modernity’ I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable. Every old master has had his own modernity; the great majority of fine portraits that have come down to us from former generations are clothed in the costume of their own period. They are perfectly harmonious, because everything – from costume and coiffure down to gesture, glance and smile (for each age has a deportment, a glance and a smile of its own) – everything, I say, combines to form a completely viable whole. This transitory, fugitive element, whose metamorphoses are so rapid, must on no account be despised or dispensed with. By neglecting it, you cannot fail to tumble into the abyss of an abstract and indeterminate beauty, like that of the first woman before the fall of man. If for the necessary and inevitable costume of the age you substitute another, you will be guilty of a mistranslation only to be excused in the case of a masquerade prescribed by fashion. (Thus, the goddesses, nymphs and sultanas of the eighteenth century are still convincing portraits, morally speaking.)

It is doubtless an excellent thing to study the old masters in order to learn how to paint; but it can be no more than a waste of labour if your aim is to understand the special nature of present-day beauty. The draperies of Rubens or Veronese will in no way teach you how to depict moire antique, satin à la reine or any other fabric of modern manufacture, which we see supported and hung over crinoline or starched muslin petticoat. In texture and weave these are quite different from the fabrics of ancient Venice or those worn at the court of Catherine. Furthermore the cut of skirt and bodice is by no means similar; the pleats are arranged according to a new system. Finally the gesture and the bearing of the woman of today give to her dress a life and a special character which are not those of the woman of the past. In short, for any ‘modernity’ to be worthy of one day taking its place as ‘antiquity’, it is necessary for the mysterious beauty which human life accidentally puts into it to be distilled from it. And it is to this task that Monsieur G. particularly addresses himself.”

0.83893365

HOME, CITY, AUTHENTICITY, CAPITALISM, TRADITION

Friedrich Achleitner: Region, ein Konstrukt? - 1986

“Der Heimatstil war eine Erfindung der großstädtischen Industriegesellschaft. Er stellte jene dekorative Verbrämung der neuen Bautypen des späten 19. Jahrhunderts dar, die im Zuge der städtischen Landnahme (etwa zu Erholungszwecken) überall in die Landschaft gesetzt wurden. Heimatstil war also die Einkleidung der Hotels, Kurhäuser, Badeanstalten, Bahnhöfe oder Villen mit sparsamen bäuerlichen Motiven (oder solchen, die man dafür hielt), die jedoch am Grundcharakter dieser neuen, teilweise brutal und rigoros auftretenden Bautypen nichts änderte. Der Heimatstil drückte gewissermaßen das schlechte Gewissen des Großstädtlers aus, der sich, nach Loos, mit dem Bauern im Ganghofer-Dialekt zu unterhalten versuchte, sich leutselig gab, ohne jedoch seine Gewohnheiten aufzugeben, ja den die Kultur und die Lebensform des Einheimischen keinen Deut interessierte. Heimatstil, das war die Lederhose für den Notar, der sich sogar einbildete, sich in ihr wohl zu fühlen.”

0.83687395

NUDE, TRADITION, HISTORY, CONTINUITY, ETERNAL

Titian - Venus of Urbino



0.8460789

RATIONALISM, MODERNITY, ASCETICISM, SOCIAL, GENEROSITY

Wikipedia - Neues Bauen

“Ziel des Neuen Bauens war es, durch Rationalisierung und Typisierung, den Einsatz neuer Werkstoffe und Materialien sowie durch sachlich-schlichte Innenausstattungen eine völlig neue Form des Bauens zu entwickeln, bei der der Sozialverantwortung (viel Sonne, Luft und Licht gegen Mietskasernen, Hinterhöfe und beengte Räume) eine zentrale Bedeutung zukam. So entstand eine Vielzahl an Siedlungen, die häufig zu Zeiten von sozialdemokratischen Mehrheiten in den jeweiligen Gemeindevertretungen auf den Weg gebracht wurden.”

0.8211008

ECONOMY, AUSTERITY, ASCETICISM, MODERNITY, RATIONALISATION

Lefebvre - The Production of Space

“It was the actual concept of political economy, as a form of knowledge, that Marx had in his sights. He showed that, in promoting and practising a science that claimed to understand production and productive forces, the economists mystified both their readers and themselves. What they were describing were the conditions of scarcity and palliatives to that scarcity. Directly or indirectly, cynically or hypocritically, they preached asceticism. Well before the sixteenth century, perhaps in the depths of the Middle Ages, perhaps even earlier, at the time of Rome’s decline and of early Judaeo Christianity, Western society chose to accumulate rather than to live, so opening a chasm, creating a contradiction between enjoying and economizing whose drama would thereafter hold society in an iron grip. Centuries after this basic choice had been taken somewhere back in the mists of time, political economy arose as a rationale for it. Its birth as a science coincided with the triumph of economics in the sphere of social practice — the triumph, in other words, of the concern with accumulation by means of and for the sake of profit, an accumulation that was forever expanding.”

0.86796963

HELVETIA, ALLEGORY, AUSTERITY, ECONOMY, TRADITION

Wikipedia - Goldvreneli



0.85456556

POSTWAR, MODERNISM, GREEK, CLASSICAL, AUSTERITY

Jacques Schader - Kantonsschule Freudenberg



0.8509676

MODERNITY, MODERNISM, NOVELTY, REFORMATION, AUSTERITY

Frampton - Notes on classical and modern themes in the architecture of Mies van der Rohe and Auguste Perret

„Fergusson goes so far as to condemn all post-mediaeval architecture without exception as a sham. He claimed that no perfectly truthful architectural building has been erected in Europe since the Reformation » by which he meant that architects since that date had been inspired by earlier, traditions, both Gothic and classic. He argued that successful either in morals or in art, and no falsehood ever remained long without being found out or which when detected, inevitably did not cease to please”. Although Pugin as a Gothic Revivalist stands condemned by Fergusson’s theory, we can still see Fergusson as Puginian in that he continually refers back to an absolute based outside architecture in Truth and Nature, from which the individual can have no appeal and which therefore silences debate. From Fergusson’s preoccupation with shams it is but a step to Le Corbusier, who claimed of his ideal house-machine that “it is healthy and morally so, too”. He began *Vers une architecture* with the argument that “Architecture is a question of morality; lack of truth is intolerable; we perish in untruth”. This leads him to condemn all Renaissance and Baroque architecture, exactly as Viollet-le-Duc and Ruskin had before him. Greek architecture alone is morally pure, and as his contribution to the ethical fallacy he reproduces a plate of a triglyph from the Parthenon frieze over the caption, ‘Austere profiles, Doric morality’. He argues that “the pure regenerating spirit of modern times will be expressed by organisms with a mathematical interior which will echo the architecture of primitive times when there was no decoration in the houses and people lived with a robust simplicity proof of their moral wholesomeness“

0.7456406

IDEALISM, URBANISM, ENLIGHTENMENT, CLASSICISM, RENAISSANCE

Fra Carnevale - Ideal City



0.8241106

MODERNISM, REGIONALISM, CLASSICISM, ECLECTICISM, SWISS

Steinmann - Zeitzeichen

„The period from 1905 to 1924 was characterized by an economic boom brought about by electrification and its abrupt end in 1914. As a result of the First World War and the Russian Revolution of 1917, a new era dawned. In Switzerland, too, the working class became radicalized, the middle classes were unsettled, and the following years were marked by intensified class struggle. Two dates in the history of culture and architecture delimit this epoch of transition: the founding of the Heimatschutz in 1905 and the formation of the avant-garde around 1924. The purpose of the Heimatschutz is “to protect Switzerland in its natural and historical uniqueness”. This demand has certain similarities with the contemporary architectural movements, which seek the renewal of architecture in the return to regional building traditions and forms and turn against the international styles of eclecticism. In Switzerland, these aspirations range from Art Nouveau to Regionalisms, often overlapping and then united in the Werkbund, founded in 1913. After 1914, the objective classicism of the epoch “around 1800” gains importance for a few years. In its rationality, the New Building is preparing itself. An important exponent of this transitional period was Karl Moser, who, as a practicing architect and as a professor at the ETH, consistently pointed the way to modernism.“

0.7704359

MODERNITY, MODERNISM, REALISM, ECONOMY, EMPIRE

Frampton - Notes on classical and modern themes in the architecture of Mies van der Rohe and Auguste Perret

„As in the work of his colleague Ludwig Hilberseimer, the significance of Mies's minimalism was the void itself that is the experiential emptiness of the modern world - and it is one of the paradoxes of his career that, in his concern for a realistic architectural value, he should find himself obliged by the epoch to reify the silent, value-free world of science and technology. On this he was to make himself explicit on a number of occasions. Thus in 1924 he wrote: "The whole trend of our time is towards the secular. The endeavours of the mystics will be remembered as mere episodes. Despite our greater understanding of life, we will build no cathedrals. Nor do the brave gestures of the Romantics mean anything to us, for behind we detect their empty form. Ours is not an age of Pathos; we do not respect flights of the spirit as much as we value reason and realism. The demand of our time for realism and functionalism must be met. Only then will our buildings express the potential greatness of our time; and only a fool can say that it has no greatness." Or again, in 1930 of the value-free he wrote: "The new era is a fact; it exists irrespective of our 'yes' or 'no'. Yet it is neither better nor worse than any other era. It is pure datum, in itself without value content. Let us accept the changed economic and social conditions as a fact. All these take their blind fateful course. One thing will be decisive: the way we assert ourselves in the face of circumstances. The important question to ask is not 'what' but ,how. 'What goods we produce or what tools we use are not questions of spiritual value . . Whether we tend to centralization or decentralization in city planning is a practical question, not a question of value.,,

0.9015355

SUBLIME, SPECTACLE, MODERNITY, ECONOMICS, EMPIRE

Andreas Gursky - Deutsche Börse



0.8283138

EPIC, MODERN, UNDERSTAND, POETIC, DRAWING

J. A. Hiddleston - Baudelaire, Manet, Modernity, 1992

Citation of Baudelaire, Oeuvres complètes

To the wind that will blow tomorrow no one listens; and yet the heroism of modern life surrounds us and presses us. [...] He will be the painter, the true painter, who will know how to wrest from today's life its epic side, and make us see and understand, with color or drawing, how great and poetic we are in our ties and our varnished boots.

0.88843185

EPIC, PARIS, SUBJECTS, POETIC, ATMOSPHERE

C. Baudelaire - Salon de 1846

Parisian life is full of poetic and wonderful subjects. It engulfs us and bathes us like the atmosphere; but we do not see it.

0.8187671

HEROISM, MODERNITY, EPHEMERAL, REALITY, ARTIST

Anne Coffin Hanson - Manet and the Modern Tradition, 1977

(Manet) [...] celui qui saurait exprimer la beauté propre à son siècle et son accent; extraire l'héroïsme de la vie moderne, et capter la poésie du quotidien, et le l'éphémère.

0.8734826

MODERNITY, CONTINUITY, ARTIST, REALISM, REAL

Émile Zola

Je l'ai dit, nous ne sommes plus des croyants, des rêveurs qui se bercent dans un songe de beauté absolue. Nous sommes des savants, des imaginations blasées qui se moquent des dieux, des esprits exacts que touche la seule vérité. Notre épopée est La Comédie Humaine de Balzac. L'art chez nous est tombé des hauteurs du mensonge dans l'âpre recherche du réel.

0.8514388

DESYMBOLIZE, REALISM, NATURALISM, PURPOSE, FORM

Harry Mallgrave - Modern Architectural Theory

The ideas of Ruskin, Morris, and Crane were fundamental to laying the groundwork for the new movement, as were the writings of Viollet le Duc. But even more interestingly, he locates the new movement within the trajectory of realism and naturalism, which both redirected attention to such primitive qualities as color, line, and form and desymbolized art, thereby breaking its historical connections to the past. In van de Velde's words, "Realism and naturalism mean for the artist a rediscovery of and return to life." Also essential to his theory is his notion of the "new ornament," which he defines entirely in realist terms: "I have wanted to create a form of ornament that allows the willful artistic imagination no more free rein than is permitted to the engineer for the design of a locomotive, an iron bridge, or a hall." He is obviously not referring to applied ornament, but rather to a harmony and balance of lines and colors intrinsic to the objects themselves: "Our modern buildings have no other meaning than their purpose. Our train stations, our steamboats, our bridges, our iron towers have no secret meaning."

0.82120633

PRECISE, RATIONAL, REDUCTION, MODERNITY, TRUTH

Michael Hanak - Jacques Schader Architektur für die Nachkriegsmoderne

"Die grossen Baukörper der beiden Haupthäuser will er als exakte Quader. Vorkragungen, Dachvorsprünge, modellierte fenstergesimse aber auch zusätzlich aufgetragene Farben die nicht dem Material selbst zugehören müssen wegfallen."

0.79248875

RATIONALISM, ORDER, SWISS, FEDERALISM, UNITY

PTT Archiv - Jedesmal Postleitzahl



0.8522967

CONTROL, EXCLUSION, INSTITUTION, MODERNITY, BOURGEOIS

Rosi Braidotti - Patterns of Dissonance

The result of the complex interplay of forces is the production of discourse. The typical discourse of modernity, that of the human and social sciences which stemmed from the crisis of metaphysics, is defined as 'bio power'. It can be analysed on two levels: in the procedures designed to subjugate the population, for example the educational, medical and juridical systems. In the institutions and scientific discourses that ensure control, sanctions and exclusion. This leads to the analysis of institutionalization as the regulatory principle in the elaboration of what Foucault calls 'the political economy of truth'. Foucault analyses how the 'subject of modernity' is a discursive site that gives rise simultaneously to the notion of embodiment as opposed to the emphasis placed on the mind or the mental in the metaphysical tradition and also to the new disciplines and institutions that monitor the forms of subjectivity. One of the main effects of the dislocation of subjectivity through the organization of technologies of normative control is the emergence of a new, totally 'modern' notion: that of the 'individual'. This individual, which bourgeois liberalism will endow with a series of entitlements property, freedom, the protection by law and the benefits of morality is born out of the collapse of the classical notion of subjectivity.

0.8513188

CRITICISM, BOURGEOISIE, SOCIETY, INTIMACY, CAPITAL

David Harvey - Paris Capital of Modernity

“Balzac’s central criticism of the bourgeoisie, however, is that it is incapable of intimacy or inner feelings because it has reduced everything to the cold calculus and egoism of money valuations, fictitious capital, and the search for profit.”

0.8896141

CLASSES, SOCIETY, BOURGEOISIE, CAPITAL, HEDONISM

Wikipedia - Bourgeoisie

“The Modern French word bourgeois derived from the Old French borgeis or borjois (‘town dweller’), which derived from bourg (‘market town’), from the Old Frankish burg (‘town’); in other European languages, the etymologic derivations include the Middle English burgeis, the Middle Dutch burgher, the German Bürger, the Modern English burgess, the Spanish burgués, the Portuguese burguês, and the Polish burżuazja, which occasionally is synonymous with the intelligentsia.[3]

In the 18th century, before the French Revolution (1789–1799), in the French Ancien Régime, the masculine and feminine terms bourgeois and bourgeoise identified the relatively rich men and women who were members of the urban and rural Third Estate – the common people of the French realm, who violently deposed the absolute monarchy of the Bourbon King Louis XVI (r. 1774–1791), his clergy, and his aristocrats in the French Revolution of 1789–1799. Hence, since the 19th century, the term “bourgeoisie” usually is politically and sociologically synonymous with the ruling upper class of a capitalist society.[4] In English, the word “bourgeoisie”, as a term referring to French history, refers to a social class oriented to economic materialism and hedonism, and to upholding the political and economic interests of the capitalist ruling-class.[5]

Historically, the medieval French word bourgeois denoted the inhabitants of the bourgs (walled market-towns), the craftsmen, artisans, merchants, and others, who constituted “the bourgeoisie”. They were the socio-economic class between the peasants and the landlords, between the workers and the owners of the means of production. As the economic managers of the (raw) materials, the goods, and the services, and thus the capital (money) produced by the feudal economy, the term “bourgeoisie” evolved to also denote the middle class – the businessmen and businesswomen who accumulated, administered, and controlled the capital that made possible the development of the bourgs into cities.[6][need quotation to verify]

Contemporarily, the terms “bourgeoisie” and “bourgeois” (noun) identify the ruling class in capitalist societies, as a social stratum; while “bourgeois” (adjective / noun modifier) describes the Weltanschauung (worldview) of men and women whose way of thinking is socially and culturally determined by their economic materialism and philistinism, a social identity famously mocked in Molière’s comedy *Le Bourgeois gentilhomme* (1670), which satirizes buying the trappings of a noble-birth identity as the means of climbing the social ladder.[7][8][page needed] The 18th century saw a partial rehabilitation of bourgeois values in genres such as the drame bourgeois (bourgeois drama) and “bourgeois tragedy”. In the late 20th century, the shortened term “bougie” or “boujee” (an intentional misspelling) became slang, particularly among African-Americans. The term refers to a person of lower or middle class doing pretentious activities (eating avocado toast) or virtue signalling (driving a Prius) as an affectation of the upper-class.[9]”

0.83681905

BOURGEOISIE, MODERNITY, MODERNISM, CAPITALISM, PROFIT

Schnaidt - Architecture and Political Commitment'

„In the days when the pioneers of modern architecture were young, they thought like William Morris that architecture should be an art of the people for the people' Instead of pandering to the tastes of the privileged few, they wanted to satisfy the requirements of the community. They wanted to build dwellings, matched to human needs, to erect a Cite Radieuse. But they had reckoned without the commercial instincts of the bourgeoisie who lost no time in arrogating their theories to themselves and pressing them into service for the purposes of money making. Utility quickly became synonymous with profitability Anti academic forms became the new decor of the ruling classes.”

0.8614732

BOURGEOISIE, EXCESS, AUTHENTICITY, CAPITALISM, TRADITION

Bernhard Kampffmeyer - 1904

“Das Pravenütum, das der allgemeine, wirtschaftliche Aufschwung in Blüte brachte. All die Unternehmer und Spekulanten, die durch nicht immer einwandfreies Geschäftsgebaren sich ein Vermögen erworben hatten, wollten ihre Zugehörigkeit zu den oberen Ständen dartun. Und da es ihnen dabei an der inneren Kultur fehlte, so suchten sie einander an Prunk und Formenreichtum zu übertreffen. Dieser Geschmackrichtung aber kam die Maschine auf halbem Wege entgegen, indem sie die Schmuckform für Haus, Wohnung und Kleidung so verbilligte, dass die Anschaffung einem jeden möglichen wurde. So entstanden die mit unechtem Ornament überladenen Häuser und Geräte, die das Auge jedes geschmackvollen Menschen beleidigen.”

0.83042675

ASCETICISM, RATIONAL, EMPIRE, SOCIETY, COMMODITY

Lefebvre - The Production of Space

“It was the actual concept of political economy, as a form of knowledge, that Marx had in his sights. He showed that, in promoting and practising a science that claimed to understand production and productive forces, the economists mystified both their readers and themselves. What they were describing were the conditions of scarcity and palliatives to that scarcity. Directly or indirectly, cynically or hypocritically, they preached asceticism. Well before the sixteenth century, perhaps in the depths of the Middle Ages, perhaps even earlier, at the time of Rome’s decline and of early Judaeo Christianity, Western society chose to accumulate rather than to live, so opening a chasm, creating a contradiction between enjoying and economizing whose drama would thereafter hold society in an iron grip. Centuries after this basic choice had been taken somewhere back in the mists of time, political economy arose as a rationale for it. Its birth as a science coincided with the triumph of economics in the sphere of social practice — the triumph, in other words, of the concern with accumulation by means of and for the sake of profit, an accumulation that was forever expanding.”

0.8479327

MODERNITY, COMMODITY, FETISH, INDIVIDUAL, DETACHMENT

T.J. Clark - The Painting of Modern Life

“Was she beautiful and animated, as Paul Alexis had asserted in passing, or pasty, listless, and inert? And what was it she was selling, after all?

The salesgirl, her tight-fitting dress which shows off an anatomy which is mediocre and all the more Parisian for that, her low hairdo, the brightness of her gaze, the tension of her arms

“It is not possible to be more of a fille than this creature the artist has installed... behind the marble.”¹⁸ “A young person in charge of a bar – in French a buffet – puts on the most innocent expression so as to pretend she does not know that her twin sister is being chatted up behind her, by a man of property. – Hypocrisy! cries out Monsieur Joseph Prudhomme. You are found even here, in the very sanctuary of easy pleasures!”¹⁹ The girl who sells, according to the always well informed Philippe Burty, “American and other drinks” is also, we have seen, “une marchande de consolation”; the image in the mirror is of a “monsieur with whom she flirts”;²⁰ and so on. This possibility – the presence yet again of prostitution, thinly disguised

Looking out at us, the woman is symmetrical, upright, immaculate, composed; looking in at him, the man in the mirror, she seems to lean forward a little too much, too close, while the unbroken oval of her head sprouts stray wisps of hair. She looks a bit plumper than she ought to; the pose she adopts is more stolid and deferential. And thus the critics’ descriptions come back to mind: the “jolie vendeuse,” the “marchande de consolation,” “bien campée dans un mouvement naturel,” exchanging clichés with her serious admirer. The critics have a point, of course: the girl in the mirror

suppose most viewers believe that the tone will be set properly, if at all, by the expression on the barmaid’s face (Plate XXV). And presumably those viewers do some work to make the face take on an expression that seems plausible given the circumstances, and compatible with the general air of deadpan. (I am leaving aside the inveterate modernist here, who no doubt sees at once that the face is nothing but that of painting itself, the presence of the signifier, the absence of the signified, etc.) It is perfectly possible, in fact, to imagine the barmaid’s face as belonging to a definite state of mind or set of feelings: that of patience perhaps, or boredom and tiredness, or self-containment. We might even have it be “inexpressive,” in the sense of the word that implies there is something being deliberately kept back, or that some mistake has been made about how best to signal what one is feeling. But the problem is that all these descriptions fit so easily and so lightly, and none cancels out or dominates the rest; so that I think the viewer ends by accepting – or at least by recognizing – that no one relation with this face and pose and way of looking will ever quite seem the right one. In any case, we resist the suggestion that everything depends on the man with the cane and his ordering the next round. “We” are not looking from where he looks: we do not believe that all we are seeing is the professional impassivity of a barmaid or a prostitute. (It might be possible to dismiss this as a kind of sentimental wish for complexity on our part, were it not for the way the more general perplexities of the picture chime in with the viewer’s sense of the face as ambiguous. Or, to put it another way: if this is the professional look of a prostitute, then surely the picture divests that look of any simplicity: it suggests that expressions have complex circumstances, and are best understood as constructions – rather fragile constructions – in their own right.)”

0.8440938

INDIVIDUAL, WHOLE, FETISH, KALEIDOSCOPE, MODERN

David Harvey - Capital of Modernity

"We have abundant theories as to what happens in the city but a singular lack of theory of the city; and those theories of the city that we do have often appear to be so one-dimensional and so wooden as to eviscerate the richness and complexity of what the urban experience is about. One cannot easily approach the city and the urban experience, therefore, in a one-dimensional way.

This fragmented approach to the totality is nowhere more brilliantly articulated than in Walter Benjamin's study of Paris in his Arcades project.²⁰

The fascination of his Arcades project for me rests upon the way in which he assembled a vast array of information from all sorts of secondary sources and began to lay out the bits and pieces (the "detritus" of history, as he called it), as if they were part of some giant kaleidoscope of how Paris worked and how it became such a central site for the birth of the modern (as both techne and sensibility).

He plainly had a grand conception in mind, but the study was unfinished (perhaps unfinishable) and its overall shape (if it was ever meant to have one) therefore remains elusive. But, like Schorske, Benjamin does return again and again to certain themes, persistent threads that bring together the whole and render some vision of the totality possible"

0.8522045

RESTRUCTURING, FETISH, WHOLE, SUBJECT, EXPERIENCE

David Harvey - Paris Capital of Modernity

"Zola, many years later, reruns Balzac's scene in *La Curée* (The Kill). Saccard, the great Second Empire speculator, dines one evening with Angèle on the heights of the Butte Montmartre. Looking down on Paris and imagining "it is raining twenty franc pieces" there, he gleefully observes how "more than one district will be melted down, and gold will stick to the fingers of those who heat and stir the mortar." Angèle stares "with a vague terror, at the sight of this little man standing, erect over the recumbent giant at his feet, and shaking his fist at it while ironically pursing his lips." Saccard describes how Paris has already been cut into four by the Grand Croisée, and will be further slashed by "Navvie cuts" of the second and third networks, "its veins opened, giving sustenance to a hundred thousand navvies and bricklayers." Saccard's "dry nervous hand kept cutting through space," and Angèle "shivered slightly before this living knife, those iron fingers mercilessly slicing the boundless mass of dusky roofs...the smallness of this hand, hovering pitilessly over a gigantic prey, ended by becoming disquieting; and as, without effort, it tore asunder the entrails of the enormous city, it seemed to assume the strange reflex of steel in the blue of the twilight."¹⁴ Thus does Zola re-create the creative destruction of Paris as seen from on high and at the scale of the city as a whole. But now it is the speculator who grasps the totality with the ambition to carve it up and feed off the entrails.

The reshaping of space relations and the transformations in spatial scale that occurred were active rather than passive moments in the urban process. The actual organization of space through transport and communications is a first-order material fact with which all historical and geographical analysis must come to grips. The Second Empire revolution in space relations, both within Paris and beyond, may have had its roots in earlier phases, but there is no question that there was an order of difference between the pace of change, spatial scale, and geographical extension after 1852 compared to that which had prevailed before. How this revolution was accomplished remains to be explored."

0.8143025

HISTORY, DISPLACEMENT, MULTIPLICITY, LABOR, SOCIAL

Quartierverein Aussersihl - Arbeiterbewegung und Politik

“Aussersihl ist von Beginn weg eine einzige Geschichte, wie man mit Benachteiligungen umgegangen ist. Die Stadt Zürich plazierte ihre unangenehmen Dinge ausserhalb, meistens im Gebiet der ehemaligen Gemeinde Aussersihl.

Das Siechenhaus und spätere Pfrundhaus, der Galgenhügel und der Hinrichtungsplatz befanden sich in Aussersihl, das Abwasser und der Abfall wurde in Aussersihl entsorgt. Die Weigerung der Wiediker, Bewohnern ausserhalb ihrer engeren Gemeinde volle Rechte zu gewähren, führte schliesslich zur Gründung der neuen selbständigen Gemeinde Aussersihl. Die ungestüme Zuwanderung von Arbeitskräften aus allen Himmelsrichtungen fand zum grossen Teil ebenfalls in Aussersihl statt. Dass sich in einem solchen Ballungsraum von Ereignissen spezielle politische Situationen ergeben haben” liegt auf der Hand.

Vergleicht man die Situation von heute mit früher, sind wir noch immer der Ort, wo Dinge plaziert werden, die anderswo nicht sein dürfen und wir uns mehr als anderswo mit gesellschaftlichen und Bevölkerungsproblemen auseinandersetzen müssen. ”

0.81433225

APPROPRIATION, AUTONOMY, SOCIAL, APPRECIATION, CONTACT

Unknown - Kasernenareal Zürich



0.85632086

SOCIAL, URBAN, APPROPRIATION, RELAXATION, CHAT

Unknown - Kasernenareal Zürich



0.84763473

ASSOCIATION, LEISURE, SOCIAL, APPROPRIATION, TRADITION

Unknown - Kasernenareal Zürich



0.8120145

RENOVATION, MOBILITY, ART, SOCIETY, SCLEROTIC

Frederick Brown - Zola and Manet, 1988

As society became more mobile, official art became more sclerotic.

0.78741837

MONUMENT, LEISURE, ICONOGRAPHY, CONTROL, UNITY

Michel Serres - The Parasite, 1980

Beings or recognition, like semaphores. Tokens, be they true or false. The false kind can adapt to everyone, whorish, fitting like an old shoe. My whole body is a memorial of you. If I love you, I remember you.

0.8613275

EMANCIPATION, UNITY, TRADITION, INTERIOR, ORDER

Wilhelm Heinrich Riehl - Die Familie, 1855

„Es ist die Emanzipation der Frauen, die aus dem männlichen Hausregiment ausbrechen und als selbständige, berufstätige, ‚eigenherrliche Wesen‘ auf die Straße und in die Öffentlichkeit gehen und so das Haus nachhaltig zerstören: Eine Frau, welche das Haus nicht erbaut, reißt das Haus nieder. Eine Zwischenstellung gibt es nicht.“

0.8386523

REFORM, TRUTH, SACRIFICE, COMMUNITY, IDENTITY

Martin Viehhauser - Reformierung des Menschen, 2016

“Diese Ausrichtung der Stadtraumgestaltung, die mit dem Aspekt der “Reformierung” des Menschen als ein Problem gesellschaftlicher Erziehung aufscheint, steht im Zentrum der vorliegenden Studie. Ihre Ausgangsüberlegung geht von dem Phänomen aus, dass unter dem Eindruck der “Schattenseite” der städtischen Kultur die Gestaltung des städtischen Raums als Technik der “Reformierung” der modernen Gesellschaft erkannt wurde, dass also im Rahmen der historischen Situation spezifisches Wissen und spezifisches Handeln zusammenspielen. Aus dieser wechselseitigen Dynamik formierte sich eine spezifisch moderne Form des Erziehungshandelns, das vor dem Hintergrund urbaner Ordnungen um 1900 auf die Gesellschaft als Ganzes über die ‘Erziehung’ der “Charaktere” abzielte.”

0.8460062

INDIVIDUAL, WHOLE, SACRIFICE, ASCETICISM, SOCIALISM

Wikipedia - Unus pro omnibus, omnes pro uno

“Unus pro omnibus, omnes pro uno is a Latin phrase that means One for all, all for one. It is the unofficial motto of Switzerland. The phrase describes the relation in monotheistic faiths. God is one, 5 Moses 6:4 The pattern “one for all” appears in verse 50 of John 11, where the high priest Caiaphas recognises “that it is expedient for us, that one man should die for the people, and that the whole nation perish not”. This attitude is taken up in the character of Arnold von Winkelried. A French version, Tous pour un, un pour tous, was made famous by Alexandre Dumas in the 1844 novel The Three Musketeers. Switzerland has no official motto defined in its constitution or legislative documents.[5] The phrase, in its German (Einer für alle, alle für einen), French (un pour tous, tous pour un), Italian (Uno per tutti, tutti per uno) and Romansh (In per tuts, tuts per in) versions, came into widespread use in the 19th century. After autumn storms had caused widespread floods in the Swiss Alps in late September and early October 1868, officials launched an aid campaign under that slogan,[6] deliberately using it to evoke a sense of duty and solidarity and national unity in the population of the young nation. Switzerland had become a federal state only 20 years earlier, and the last civil war among the cantons, the Sonderbundskrieg, had been in 1847. Newspaper ads that used the motto to call for donations were run in all parts of the country.[7] The phrase was increasingly associated with the founding myths of Switzerland, which often also have solidarity as a central theme, to such a degree that “Unus pro omnibus, omnes pro uno” was even written in the cupola of the Federal Palace of Switzerland in 1902.[8] It has since been considered the motto of the country. Politicians of all parties and regions acknowledge it as the motto of Switzerland.

0.80942106

CELEBRATION, TRUTH, SACRIFICE, MORTALITY, EXCESS

Frederik Kiesler - Endless House, 1961

“In Architecture, there is no beginning and no end to it, like the human body... The “Endless” is rather sensuous, more like the female body in contrast to sharp-angled male architecture. The building is meant to produce a kind of high.”

0.7354603

PURITY, TRUTH, MATERIAL, BEAUTY, PROTESTANTISM

George - Whitewash and the New Aesthetic of the Protestant Reformation

„Purity is defined as that which is without the admixture of temptation and desire, and this admixture, as one might expect, is described as a material thing: dirt. In the Bible a shift took place in view of colour from a material covering to a de-materialised light.’ Being morally and spiritually ‘clean’ and ‘spotless’ brings one closer to God, who is perfection itself. Although we can never achieve God’s perfection (for it is impossible, as long as we live, to be that pure’), the purer we are, the less covering we carry, the more divested we are of vanity and other material concerns (a form of admixture), the closer we are to Perfection, the Beautiful, the Just, the Righteous, and to the Truth. In this state we can wear (the garment of) the light of the Lord.“

0.8238856

REPRESENTATION, IMAGE, FAITH, TRUTH, PROTESTANTISM

George - Whitewash and the New Aesthetic of the Protestant Reformation

„Zwingli mistrusted visual representations of things; also color as a material form of seduction and disguise and as a manifestation of vanity. His mistrust of the eye to withstand the draw of images and of colour had certain concrete implications for his attitude toward the visual. The conception of colour as a covering layer or as that which simulates the material world of the flesh is an ancient one. An early indication of this view is found in the Archeteles: Reply to Bishop’s Admonition, written in August 1522, where Zwingli wrote:

‘For the things which are of human wisdom, however coloured and decked out, can deceive, but not the things of God.’ In this short passage, a disdain of colour and the colourful is discernable; Zwingli conceives of colour as a covering layer, a way of dissembling or disguising the true, as an overlay veiling the Truth. Ultimately, this view provided the impetus and rationale to strip all ‘artistic’ materials away from the material forms of worship, such as liturgy, altars, vestments, and images. Zwingli’s position on the visual would be equally extreme regarding both colour in general and colour as used within the church in particular.“

0.8252376

SYMBOL, REPRESENTATION, PERSONIFICATION, MEANING, ICON

Wikipedia - Symbol

“Der Terminus Symbol oder auch Sinnbild wird allgemein für Bedeutungsträger (Zeichen, Wörter, Gegenstände, Vorgänge etc.) verwendet, die eine Vorstellung bezeichnen (von etwas, das nicht gegenwärtig zu sein braucht). Welche Vorstellung dann mit dem Wort „Symbol“ konkret gemeint ist, wird in den Anwendungsgebieten genauer und zum Teil sehr unterschiedlich definiert.

Die empirische Sinnbild- oder Symbolforschung hat sich – nach umstrittenen Ansätzen im Dritten Reich – nicht universitär etabliert, doch wird sie vor allem interdisziplinär betrieben. Wichtige Forscherverbände sind Symbolon – Gesellschaft für wissenschaftliche Symbolforschung (1955) und die Schweizerische Gesellschaft für Symbolforschung (1983). Die Symbolforschung als Zeichenlehre wird übergreifend als Semiotik bezeichnet. Die Erforschung von symbolischen Inschriften, Petroglyphen und ideographischen Symbolen heißt Epigraphik; die Erforschung von symbolischen Bildern ist Teil der Ikonographie.”

0.7525613

SYMBOL, ICONOCLASM, REPRESENTATION, DETACHMENT, REFORMATION

Wikipedia - Iconoclasm

“breaker or destroyer of images,” 1590s, from French iconoclaste and directly from Medieval Latin iconoclastes, from Late Greek eikonoklastes, from eikon (genitive eikonos) “image” + klastes “breaker,” from klas- past tense stem of klan “to break” (see clastic). Originally in reference to those in the Eastern Church in 8c. and 9c. whose mobs of followers destroyed icons and other religious objects on the grounds that they were idols. Applied to 16c.-17c. Protestants in Netherlands who vandalized former Catholic churches on similar grounds. Extended sense of “one who attacks orthodox beliefs or cherished institutions” is first attested 1842.”

“Nach Karlstadt zeigten Heiligenbilder nicht die göttliche Natur, sondern die fleischliche Erscheinung der Heiligen, die den Zugang zu Gott im Herzen verdränge; die Kirche werde durch fleischliche Darstellungen zum Hurenhaus. Die Verehrung des menschlichen, also fleischlichen Christus im Bild und im Sakrament sei abzulehnen. Der Schweizer Reformator Ulrich Zwingli folgte im Wesentlichen Karlstadts Argumentation. Kultbilder seien Verstofflichungen der Götzen, die der Mensch im Herzen trage und die ihn vom wahren Gottesdienst abhielten.”

“Rückbesinnung auf das, was bleibt, wenn alles beseitigt ist, was vom Wesentlichen ablenkt: vom Wort Gottes oder, eben, von der reinen Form.””

0.79033667

REFORMATION, NEUTRALITY, IDENTITY, MYTH, CATHOLICISM

Spillmann - Nationale Identitäten

“Without the Reformation, Switzerland would not exist. So the Reformation has profoundly shaped Switzerland. Of course, the Reformed half in any case - but it has also rubbed off very strongly on the Catholic half, because in Switzerland people live very closely together in a small area and had to live together. Why I say Switzerland would never have existed: Think of the Thirty Years' War. When there was a great confessional war in Germany, the Swiss could do nothing but remain neutral and stay out of the war because, after all, one half was Catholic and the other Protestant. If the Swiss had intervened on either side, I think they would have become part of that side and lost their own identity.

0.88817006

REFORMATION, PROTESTANTISM, SWISS, IDENTITY, NEUTRALITY

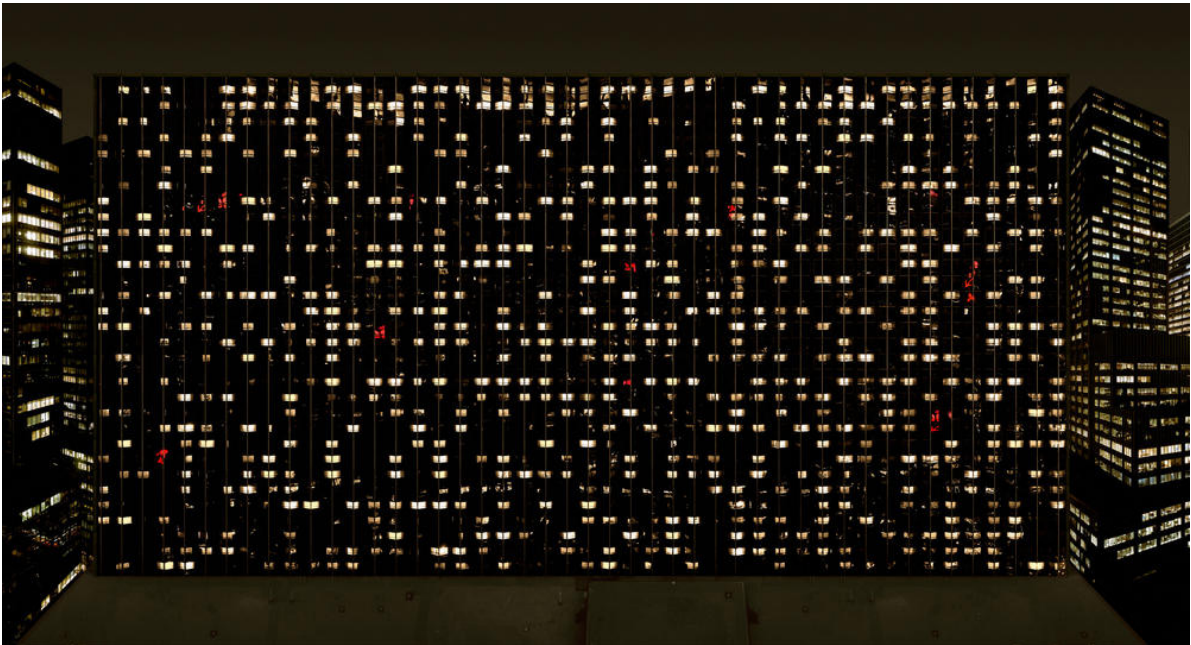
Steinmann - Zeitzeichen

„The need to promote national consciousness paved the way for the construction of the Swiss National Museum. Stylistically, the building is based on the architecture of the 16th century, which in this country is still strongly permeated by Gothic elements. This is in line with the nationalist view of history, which tries to level out the distinctive elements as far as possible. Thus, not only original building elements of different origin are combined, but also new and old are mixed and, for example, genuine Gothic windows are placed next to new Gothic ones: an eclectic work of art that wants to make it obvious that the nation is based on a (Swiss) spirit that permeates all regions and epochs.“

0.7522546

FACES, IDENTITY, BOUNDARY, DISORIENTATION, SOCIETY

Andreas Gursky - Avenue of the Americas, 2001



0.8552341

CONTROL, REGULATION, DISORIENTATION, IDENTITY, ANONYMITY

Andreas Gursky - Statesville Illinois



0.82049316

REGULATION, PROSTITUTION, CONTROL, OBJECT, SOCIAL CLASSES

T.J. Clark - The Painting of Modern Life, 1985

A prostitute was obliged to register with the police and receive a card. She was subjected as a result to regular checks for venereal disease, and sent to the care of the sisters of Saint Lazarus if she were found to have it. A fille inscrite was allowed to operate in two main ways. She could earn her living as a fille publique, an accredited member of a brothel recognized by the police a monotonously raided; or she could earn the uncommon status of fille en carte and begin a career as isolée – walking the streets, taking care not to fall foul of the unwritten rules surrounding racolage, her life a labyrinth of registrations, report for duty, inspections, and proprieties.

0.912781

PROSTITUTION, WOMAN, NUMBER, CONTROL, REGULATION

T.J. Clark - The Painting of Modern Life, 1985

You are, in the files of the police, a number, apart from all social beings.

0.9054447

PROSTITUTION, WOMAN, MONEY, BODY, PRICE

T.J. Clark - The Painting of Modern Life, 1985

The prostitute, [...], she offered money's body to him, she named the price.

0.8898326

PROSTITUTION, WOMAN, MONEY, REPRESENTATION, DIGNITY

T.J. Clark - The Painting of Modern Life, 1985

The sociologist Georg Simmel, for example, believed that in prostitution both women and money were degraded, and the latter abasement was hardly less serious than the former. "Money loses its dignity", he wrote.

0.916371

PROSTITUTION, BODY, MONEY, REPRESENTATION, OBJECT

T.J. Clark - The Painting of Modern Life, 1985

It is specifically a matter of bodies turning into what they are usually not, in this case money.

0.87242

PROSTITUTION, MONEY, CAPITALISM, REPRESENTATION, FEAR

T.J. Clark - The Painting of Modern Life, 1985

Prostitution is a sensitive subject for the bourgeois society because sexuality and money are mixed up in it. There are obstacles in the way of representing either, and when the two intersect there is an uneasy feeling that something in the nature of capitalism is at stake, or at least not properly hidden.

0.90164167

CHAOS, PROSTITUTION, REVOLUTION, STRANGER, VALUE

Christa Berger - Bruno Hildernbrand, Irene Somm - Die Stadt der Zukunft

“Hingegen oben an der Langstrasse, das ist klar, dort ist die Versammlung im Gang im Moment mit Sex und Drogen” [...] Die Übernahme der Medienmetapher “Sex und Drogen” macht auch deutlich, dass die Distanz zur Lebenswelt gesellschaftlicher Aussenseitermilleus nicht mehr aufrechterhalten werden kann. Die Metapher “Sex und Drogen” schürt die Angst vor sozialer Unordnung, so dass Alteingesessene Quartierbewohner die subversive Unterwanderung des Quartiers durch eine unzivilisierte “Unterwelt” befürchten. In der Vergangenheit gab es wiederholt Phasen, in denen die ansässige Wohn- und Arbeiterbevölkerung im Langstrassengebiet durch den weiter expandierten Vergnügungsgewerbe einmal Fuss gefasst hat, da besteht nicht nur die Tendenz zur lokalen Destabilisierung, sondern da ist auch das Potential für eine Dynamik gegeben, die sich dem Einfluss der Alteingesessenen entzieht und die die Brüchigkeit des normalisierten Nebeneinanders von rechtschaffenem Kleinbürgertum und Unterhaltungs- und Amüsiergewerbe vor Augen führt.”

0.84370536

CITY, PROSTITUTION, CAPITALISM, UNIVERSAL, REPRESENTATION

T.J. Clark - The Painting of Modern Life, 1985

The literature of the 1860's is characterized, in fact, by a fear that the equivalence of Paris and prostitution might be too complete. “We are on our way to universal prostitution” was Dumas' catchphrase in 1867.

0.8632672

CINEMA, SEX, PROSTITUTION, BOUNDARY, SOCIALCLASS

hello Zurich - Kino Roland



0.7884231

PROSTITUTE, MONEY, CAPITALISM, BOUNDARY, MORALS

T.J. Clark - The Painting of Modern Life, 1985

The boundaries between moral laxity and prostitution seemed to be dissolving, and this was held to be the more dangerous because it was not just sexuality that strayed over into the public realm, but money – money in fleshly form.

0.8232327

PROSTITUTE, MONEY, CAPITALISM, EMPIRE, GLAMOUR

T.J. Clark - The Painting of Modern Life, 1985

Of course there were ways in which the empire took pride in making money visible. That was its special glamour as an age, and there could be something almost comforting in the comparison—it was often made — between prostitution and high finance. “Les hommes boursicotent, les femmes traficotent”: 101 analogies of this kind could be made quite lightly. The metaphor was not unsettling so long as its terms were made part of the same spectacle—the scheming men and unscrupulous women stepping out in a dance of experts and strangers, with money calling the tune. If prostitution could be represented thus, it posed no special threat to society’s self-esteem; rather the contrary, in fact. But if it escaped from the spectacle or overwhelmed it—and that seemed to be the commentators’ fear—it might still prove, even as an image, an embarrassment. For it could easily be taken to show money inflecting everything now, even those corners of life the culture wished to have private and “personal.” The fear of invasion amounted to this: that money was somehow remaking the world completely, that it might indeed—as Parent-Duchatelet had feared—“come back into the world . . . penetrate our houses, our interiors.” Such an image of capital could still not quite be stomachied.

0.7393156

TECHNOLOGY, CONSTRUCTION, CONSUMERISM, WOMAN, EXPLOITATION

Stadler and Usteri - Jelmoli Warehouse, 1899



0.85646105

COMMODITY, ALIEN, TECHNOLOGY, BEAUTY, MODERNITY

Victor Baltard - Les Halles Paris, 1852



0.7999608

MODERN, EXPOSITION, COMMODITY, FETISH, SPECTACLE

David Harvey, *Paris Capital of Modernity*

“But Second Empire spectacle went far beyond imperial pomp. To begin with, it sought directly to celebrate the birth of the modern. This was particularly true of the Universal Expositions. These were, as Benjamin remarks, “places of pilgrimage to the fetish Commodity,” occasions on which “the phantasmagoria of capitalist culture attained its

most radiant unfurling.”³ But they were also celebrations of modern technologies. In many respects, imperial spectacle dovetailed neatly with commodification and the deepening power of the circulation of capital over daily life. The new boulevards, besides generating employment, facilitated circulation of commodities, money, and people. The expositions drew massive crowds from the provinces and from abroad, stimulating consumer demand. And all those spectacles took skill, labor, commodities, and money to mount. The stimulus to the economy was therefore considerable.

Hausmann worked at all these levels simultaneously. The new boulevards created their own forms of spectacle, through the hustle and bustle of carts and public conveyances over newly macadamized surfaces (which some radicals thought were designed to prevent them from converting cobblestones into barricades). The arrival of the new department stores and cafés, both of which spilled out onto the sidewalks of the new boulevards, made the boundary between public and private spaces porous. The proliferation of cabarets, circuses, concerts and theaters, and popular opera houses produced a frenzy of popular entertainment (the frivolity of Second Empire culture was strongly associated with Offenbach’s popular spoofs on Italian opera in the form of the opera bouffe). The transformation of parks like the Bois de Boulogne, Monceau, and even squares like that at the Temple into places of sociality and leisure likewise helped to emphasize an extrovert form of urbanization that emphasized public show of private opulence. The sociality of the masses of people drawn to the boulevards was now as much controlled by the imperatives of commerce as by police power.

The increasing power of the commodity itself as spectacle was nowhere better expressed than in the new department stores. The Bon Marché, opening in 1852, was the pioneer; it was followed by the Louvre in 1855 (though prototypes went back to the 1840s). Such high turnover stores needed a large clientele drawn from all over the city, and the new boulevards facilitated such movement. The shop windows were organized as an enticement to stop and gaze. The commodities visibly piled high inside the department stores became a spectacle in their own right. The stores were open to the street and encouraged entry of the public without obligation to buy. An army of ushers and salespeople (particularly seductive young men and women) patrolled behavior in the interior space at the same time they sought to cater to consumer desires. The sexuality involved

in this was blatant. Women therefore had a much more important role, as both buyers and sellers. Mouret, the fictional proprietor of a store like the Bon Marché in Zola’s retrospective novel *Au Bonheur des Dames*, explains “the techniques of modern business” to a baron (modeled, rather obviously, on Hausmann). Of supreme importance, says Mouret,”

0.80906403

EXPOSITION, MODERNITY, CAPITALISM, PHANTASMAGORIA, COMMODITY

David Harvey - Paris, Capital of Modernity, 2003

But Second Empire spectacle went far beyond imperial pomp. To begin with, it sought directly to celebrate the birth of the modern. This was particularly true of the Universal Expositions. These were, as Benjamin remarks, “places of pilgrimage to the fetish Commodity,” occasions on which “the phantasmagoria of capitalist culture attained its most radiant unfurling.”

0.8289272

CAPITALISM, INDUSTRIALIZATION, EXHIBITION, VALUE, COMMODITY

Joseph Paxton - Crystal Palace, 1851



0.8123087

**COMMODITY, CONSUMPTION, GENTRIFICATION, RESTRUCTURING,
CONTINUITY**

Weisung des Stadtrats von Zürich an den Gemeinderat

“4. Aufwertung Helvetiaplatz

Das Anliegen zur Belebung des Helvetiaplatzes soll auch bei der Neugestaltung des Erdgeschosses (EG) des Amtshauses berücksichtigt werden. In Ergänzung zum Entscheid des Stadtzürcher Stimmvolks im Jahr 2008 wurde der Stadtrat im März 2013 mit dem Postulat GR Nr. 2013/14 gebeten, die Neugestaltung des Helvetiaplatzes zu prüfen: «Der Platz ist so zu gestalten, dass dieser auch ausserhalb der üblichen Nutzungen zum Verweilen einlädt und die Erdgeschossnutzungen am Platzrand für publikumsnahe Nutzungen geöffnet werden können.» Im Weiteren verlangte der Gemeinderat mit der im November 2013 überwiesenen Motion GR Nr. 2013/13, im Strassenabschnitt der Stauffacherstrasse zwischen Lang- und Ankerstrasse, d. h. auf Höhe des Helvetiaplatzes, eine Begegnungszone zu schaffen.

Im Rahmen der Instandsetzung des Amtshauses soll im Sinne der Vorstösse das Angebot von öffentlichen Zusatznutzungen um eine kleine Café-Bar erweitert werden. Der ganzjährige Gastronomiebetrieb mit rund 30 Innen- und 50 Aussensitzplätzen orientiert sich auf den Helvetiaplatz. Das Raumprogramm umfasst einen Gastraum, eine Bartheke mit Vitrine, Gästetoiletten, eine Küche, eine Kühlzelle, einen Entsorgungsraum sowie eine Büroecke. Im UG sind die Garderoben für Mitarbeitende und ein Lagerraum angelegt.

Das Konzept wird mit der künftigen Mietpartei abgestimmt. Der neue Gastronomiebetrieb soll grundsätzlich einer breiten Zielgruppe (Passantinnen und Passanten, Shoppenden, Pendlerinnen und Pendlern, Marktbesuchenden und -fahrenden, Parkhausgästen usw.) offenstehen. Die Aussenfläche auf dem Helvetiaplatz markiert die Präsenz, um sich neben den bekannten und neuen Betrieben behaupten zu können. Das gastronomische Angebot soll in Teilen auch als Take-away verfügbar sein.

Die Liegenschaftsverwaltung (LV) wird das Objekt zu gegebener Zeit zur Vermietung ausschreiben. Die neue Café-Bar mit ihren Aussensitzplätzen kann sich, trotz kleinerem Gastraum, auch neben den übrigen Gastronomiebetrieben als Treffpunkt etablieren. Die verschiedenen Betriebe in unmittelbarer Umgebung können sich ergänzen und sind nicht zwingend Konkurrenz. Das vorhandene Potenzial ist sehr hoch, und die künftige Betriebsleitung und deren Konzept tragen zum gewünschten Erfolg bei.”

0.8831783

RATIONALIZATION, RESTRUCTURING, REPRESENTATION, BREAK, COMMODITY

David Harvey, Paris Capital of Modernity

“The transformation of external space relations put intense pressure on the thrust to rationalize the interior space of Paris itself. Haussmann’s exploits in this regard have, of course, become one of the great legends of modernist urban planning.⁸ Backed by the Emperor and armed with the means to absorb surpluses of capital and labor in a vast program of public works, he devised a coherent plan to reorganize the spatial frame of social and economic life in the capital. The investments covered not only a new network of roads but also sewers, parks, monuments and symbolic spaces, schools, churches, administrative buildings, housing, hotels, commercial premises, and the like.

The conception of urban space that Haussmann deployed was undoubtedly

The conception of urban space that Haussmann deployed was undoubtedly new. Instead of “collections of partial plans of public thoroughfares considered without ties or connections,” Haussmann sought a “general plan which was nevertheless detailed enough to properly coordinate diverse local circumstances.”⁹ Urban space was seen and treated as a totality in which different quarters of the city and different functions were brought into relation to each other to form a working whole. This abiding concern for the totality of the urban space led to Haussmann’s fierce struggle, by no means fully supported by the Emperor, to annex the suburbs where unruly development threatened the rational evolution of a spatial order within the metropolitan region. He finally succeeded in 1860. Within this new and larger space he created a sophisticated hierarchical form of territorial administration—with himself, naturally, positioned at the top—through which the complex totality of Paris could be better controlled by an organized decentralization and delegation of power and responsibility to the twenty arrondissements. He built a mairie (city hall) in each to symbolize such an administrative presence to the populace. And he fought throughout, in the end not so successfully, to counter the privatism and parochialism of individual and local interests through legislation and rhetoric focused on the public interest for a rational and orderly evolution of space relations in the city.”

0.8184015

LABOR, MODERNITY, COMMODITY, ACCELERATION, DETACHMENT

Walter Benjamin, ‘The Arcades Project’

Boredom in the production process originates with its speed-up (through machines). The flâneur with his ostentatious composure protests against the production process.

0.7917831

COMMODITY, SUBJECT, EXPERIENCE, FLANEUR, DETACHMENT

Walter Benjamin, 'The Arcades Project'

"Empathy with the commodity is fundamentally empathy with the exchange value itself. The flâneur is the virtuoso of this empathy. "

0.7873189

CORRECTION, PRIVILEGE, PUBLIC, OPPORTUNITY, PERSONAL

Emile Zola - Mon salon, 1866

Die Dinge müssen energisch wieder ins rechte Licht gerückt werden. Den Juroren, die im Palais de l'Industrie bisweilen eine engstirnige persönliche Idee verteidigen wollen, muß gesagt werden, daß die Ausstellungen geschaffen wurden, um den ernsthaft arbeitenden Künstlern eine breite öffentliche Darstellung zu bieten. [...]

0.8171117

AUTHENTICITY, OUTCAST, SELECTION, ASSERTION, PERSONAL

Emile Zola - Mon salon, 1866

Bevor ich von jenen spreche, die jedermann sehen kann, von jenen, die ihre Mittelmäßigkeit im vollen Licht ausbreiten, mache ich es mir zur Pflicht, den größtmöglichen Beitrag dem zu widmen, dessen Werke man abgelehnt hat und den man für unwürdig befunden hat, sich unter fünfzehnhundert bis zweitausend Unfähigen zu zeigen, die mit offenen Armen aufgenommen wurden. Und ich sage ihm: "Trösten Sie sich. Man hat Sie ausgesondert, und Sie verdienen es, abgesondert zu leben. Sie denken anders als all diese Leute, Sie malen, wie Ihr Herz und Ihre Seele es Ihnen vorschreiben, Sie sind eine Persönlichkeit, die sich ungeschminkt offenbart. Ihre Gemälde fühlen sich unter ihren seichten und sentimentalsten Zeitgenossen unbehaglich. Bleiben Sie in Ihrem Atelier. Dort werde ich Sie aufsuchen und Sie bewundern."

.84149593

AUDIENCE, PRIVILEGE, DISTORTED, OBSERVER, CHALLENGING

Emile Zola - Mon salon, 1866

Für einen unparteiischen Beobachter waren die dümmlichen Ansammlungen vor Edouard Manets Gemälden ein betrübliches Schauspiel. Ich habe dort viele Platitüden gehört und dachte: "Werden wir immer so kindisch bleiben und uns verpflichtet fühlen, besonders geistreich zu sein? Hier stehen Menschen, die, ohne zu wissen, warum, lauthals lachen, weil sie in ihren Gewohnheiten und Überzeugungen getroffen sind. Sie finden es komisch und lachen. Sie lachen, wie ein Buckliger über einen anderen Menschen lachen würde, weil dieser keinen Buckel hat."

0.77028346

EXPERIENCE, SUBJECT, ENTROPY, IMPRESSION, FLEETING

Walter Benjamin, 'Illuminations'

The greater the share of the shock factor in particular impressions, the more constantly consciousness has to be alert as a screen against stimuli; the more efficiently it does so, the less do these impressions enter experience (Erfahrung), tending to remain in the sphere of a certain hour in one's life (Erlebnis).

0.82100683

COURAGE, SENSITIVITY, IMAGINATION, DANGER, IMPULSIVE

Aquinas - Summa Theologica

The daring are precipitate and full of eagerness before the danger, yet in the midst of dangers they stand aloof." I answer that, Daring, being a movement of the sensitive appetite, follows an apprehension of the sensitive faculty. But the sensitive faculty cannot make comparisons, nor can it inquire into circumstances; its judgment is instantaneous. But the imagination is a power of the sensitive part.

0.7850287

SUCCESS, NICHE, BOLDNESS, REFLECTION, TRANSPARENCY

Emile Zola - Mon salon, 1866

Auf der einen Seite haben wir Mode- und Salonerfolge; wir haben Künstler, die sich eine kleine Spezialität ausdenken, die eine der Eintagsvorlieben des Publikums ausschachten. Wir haben verträumte, elegante Herren, die mit ihrer Pinselspitze schlecht aufgetragene Bilder malen, denen einige Regentropfen den Garaus machen würden.

Auf der anderen Seite dagegen haben wir einen Mann, der sich unmittelbar an die Natur heranwagt, der die gesamte Kunst in Frage gestellt hat, der aus sich selbst heraus zu erschaffen und nichts von seiner Person zu verbergen trachtet. Glauben Sie nicht, daß mit kraftvoller, sicherer Hand gemalte Bilder dauerhafter sind als Bilderbögen aus Epinal?

0.845545

CONSERVATISM, ILLUSION, STATUSQUO, INNOVATION, OWNERSHIP

Darko Suvin - Metamorphoses of Science Fiction on the Poetics and History of A Literary Genre

It is intrinsically—whatever its surface innovations in this age where every new car fashion is “revolutionary”—a conservative force, a guarantee of the status quo (say of the mass existence of private cars).

0.8284318

ENTROPY, SUBLIME, MEMORY, CAPITALIST, DESIRE

David Harvey, Paris Capital of Modernity

The ideal of annihilation of space and time suggests how a distinctively capitalistic and bourgeois version of the sublime is being constituted. The conquest of space and time and the mastery of the world (of Mother Earth) appear, then, as the displaced but sublime expression of sexual desire in innumerable capitalistic fantasies. Something vital is here revealed about the bourgeois myth of modernity. For Balzac, however, the collapse of time future and time past into time present is precisely the moment at which hope, memory, and desire converge. "One triples present felicity with aspiration for the future and recollections of the past," he wrote. This is the supreme moment of personal revelation and social revolution, a sublime moment that Balzac loves and fears.

0.7890354

MODERNITY, REFERENCE, CONTINUITY, PROGRESS, TECHNOLOGY

Vitruvius, 10 books on Architecture

And so, as they kept coming together in greater numbers into one place, finding themselves naturally gifted beyond the other animals in not being obliged to walk with faces to the ground, but upright and gazing upon the splendour of the starry firmament, and also in being able to do with ease whatever they chose with their hands and fingers, they began in that first assembly to construct shelters."(...) Next, by observing the shelters of others and adding new details to their own inceptions, they constructed better and better kinds of huts as time went on. "And since they were of an imitative and teachable nature, they would daily point out to each other the results of their building, boasting of the novelties in it.

0.8022254

RESTRUCTURING, CONTINUITY, MODERNITY, POWER, TURNING-POINT

David Harvey, *Paris Capital of Modernity*

“As concerns the fate of the city, its delivery into Haussmann’s hands in June 1853, seven months after the declaration of Empire, was undoubtedly significant.⁴ Haussmann, as we have seen above (pp. 8–10), built a certain mythical account of its importance and fostered the perception of a total break with the past, with himself innocently implementing the Emperor’s will. There may not have been a total break, but there certainly was a turning point. Haussmann was a far more Machiavellian figure than he revealed in his *Mémoires*. He was ambitious, fascinated by power, had his own passionate commitments (including a very particular view of public service), and was prepared to go to great lengths to realize his goals. He derived an extraordinary level of personal power directly from the authority of Louis Napoleon, and he was prepared to use it to its utmost. He was incredibly energetic and well-organized, had a great eye for details, and was prepared to flout opinion and subvert authority (even that of the Emperor), skate close to the limits of legality, finesse finances by what we now call “creative accounting,” ride roughshod over the opinions of others, and make absolutely no concessions to democracy. He had long exhibited these traits, and almost certainly this is what made him so attractive to Louis Napoleon, compared to the fiscally conservative and democratically constrained prefect, Berger, who Haussmann replaced. Haussmann reckoned, correctly up until at least the early 1860s, that the Emperor would always back him up. He immediately sidelined the municipal council (that had so constrained the cautious Berger) and ignored the planning commission (he claimed he did this with the Emperor’s connivance but on this point, too, he plainly invented). He was, in short, an authoritarian Bonapartist, and he survived and thrived all the time Bonapartism remained intact. But as Bonapartism weakened and gradually gave way to liberalism in the 1860s, so Haussmann’s position also weakened, culminating in his sacrificial dismissal in January 1870, when a liberal democrat, Emile Ollivier, became Prime Minister.”

0.8078439

DESTABILIZATION, RATIONALIZATION, REFORM, IDENTITY, MODERNITY

Zürcher Globuskrawalle, 1980



0.8405496

REVOLUTION, LEISURE, IDEALS, DESTABILIZATION, RATIONALIZATION

Historisches Lexikon Schweiz, Globuskrawalle 1980

“Zu Beginn der 1980er Jahre formierten sich in einigen Schweizer Städten bedeutende Jugendbewegungen. Im Zentrum der Forderungen standen eine stärkere Berücksichtigung ihrer kulturellen Bedürfnisse durch die öffentliche Hand und möglichst autonome Freiräume. In Zürich wurde der Kampf um ein Autonomes Jugendzentrum (AJZ) besonders intensiv geführt. Die Auseinandersetzungen wurden oft auf der Strasse und gewalttätig ausgetragen. Die tiefe Abneigung vieler Jugendlicher gegen hierarchische Strukturen äusserte sich auch in der Art, wie diese Jugendbewegung ihre Forderungen, Strategien und Aktionen festlegte: Nicht Leaderfiguren oder exklusive Führungszirkel entschieden über den nächsten Demonstrationstermin oder die Verhandlungstaktik mit der Stadt, sondern die für alle Interessierten zugängliche Vollversammlung.

Das Sozialarchiv verfügt über Aufnahmen der ersten zehn Vollversammlungen aus dem Zeitraum zwischen dem Opernhauskrawall, der die Bewegung ausgelöst hatte, und der Eröffnung des AJZ an der Limmatstrasse. Die Aufnahmen entstanden zwischen dem 1. und 28. Juni 1980 in der Roten Fabrik, im Volkshaus, im Platzspitz Park oder im Festzelt vor dem Opernhaus. Die Vollversammlungen waren vor allem in der Anfangszeit Massenanlässe mit bis zu 3'000 Teilnehmenden. Trotz dieses grossen Andrangs und oft stundenlanger Debatten um strategische Feinheiten dürften die Vollversammlungen – neben dem Druck von der Strasse – wesentlich dazu beigetragen haben, dass die Stadt nur einen Monat nach den Ereignissen vor dem Opernhaus der Jugend die Liegenschaft an der Limmatstrasse als Treffpunkt überliess. Nach rund 30-stündiger Debatte an zehn Vollversammlungen und mehreren Demonstrationen hat die Jugendbewegung ihr Hauptziel erreicht: Am 28. Juni 1980 wird das AJZ mit einer (leider nicht mehr überlieferten) Vollversammlung und einem Fest eröffnet.”

0.7904485

IDEALISM, REFORM, POSTWAR, NEUTRALITY, MODERNITY

Jacques Schader - Amtshaus, 1962



0.82046866

POSITIONS, REVOLUTION, MODERNITY, CONSERVATION, RESTRUCTURING

David Harvey, Paris Capital of Modernity

But all kinds of consequences followed from the debacle of 1848. For if the conception of a social republic was repressed, then how could that powerful association between the city and the republic as a body politic be sustained? How, even, might the city be represented once its status as a sentient being and a body politic was denied? The result was a crisis of representation. The Revolution of 1848 was, therefore, the crucial factor separating radically different ways of representing the city. This was true not only for Haussmann's difference from his predecessors Berger and Rambuteau. The difference can also be traced in the way the city gets represented in the works of Balzac and Flaubert.

Balzac wrote impressionistically and with broad brushstrokes, producing a visionary psychogeography of an urban world in perpetual flux. In Balzac's world, the flaneur had the possibility of absolute knowledge and could aspire to mastery of the city and its secrets. Flaubert wrote with an analytical scalpel, dissecting things, sentence by sentence, to produce a positivist aesthetic in which the city is presented as a static work of art. Reduced to an aesthetic object, however, the city loses the social and political, as well as personal, meanings that Balzac communicated so well. The flaneur in Flaubert's world stands for anomie and alienation rather than for discovery. Frédéric in *Sentimental Education* is a flaneur who wanders the city without ever clearly knowing where he is or registering the significance of what he is doing. "Frédéric never perceives [the city] clearly"; the "line between reality and reverie" remains perpetually blurred. Rightly or wrongly, Balzac, along with many others of his time (such as the utopian thinkers and urban theorists who sought an adequate reconstruction of the city), believed they could possess their city and make it their own, and in remaking it, remake themselves if not the social order.

But after 1848, it was Haussmann and the developers, the speculators, and the financiers, and the forces of the market that possessed the city and reshaped it to their own specific interests and ends, leaving the mass of the population with a sense of loss and dispossession. This is a condition that Flaubert for one passively accepts. There is, therefore, no unitary definition of the city as a totality, let alone as a "sentient being" or a "body politic." Flaubert reduces the city to a stage set that, no matter how beautifully constructed and sublimely furnished, functions as a backdrop to the human action that proceeds in and upon it. The city becomes a dead object (as it largely does in Haussmann's planning). *Sentimental Education*, published in 1869, after Haussmann has done his work, is rife with elaborate (and quite brilliant) descriptions of the inanimate objects that make up the city. The city gains in our sense of it as an independent work of art (to be admired and criticized as such) but entirely loses its character as a "sentient being" or "body politic."

It was, we might infer, the idea of the city as a body politic that got smashed in 1848 and then interred in the commercial world of commodification and spectacle in Second Empire Paris. This, presumably, is what Clark had in mind. But he is not quite right, however, to imply that the idea of the city as a body politic got entirely lost through the advent of Empire and Haussmannization.

0.8516243

POSITIONS, SOCIALIST, REPUBLICAN, UTOPIAN, REFORMIST

David Harvey, *Paris Capital of Modernity*

And as political-economic conditions shifted, so innumerable adaptations of thinking occurred, making the ideas of 1848 radically different from those of 1830. How, then, are we to understand these turbulent currents of thought?

Much the same phenomena are to be observed in France between 1830 and 1848, when speculation and experimentation were rife. But how can this efflorescence of utopian, revolutionary, and reformist ideas in the period 1830–1848 be explained? The French Revolution left a double legacy. There was, on the one hand, an overwhelming sense that something rational, right, and enlightened had gone very wrong, as well as a desperate need to come to terms with what (or whom) to blame. In this the historians of the 1840s played a crucial role by building a potent historical analysis and memory of much that had been lost. But the Revolution also left behind the sense that it was possible for “the people” (however construed) to right things by the mobilization of a collective will, most particularly within the body politic of Paris. The revolution of 1830 demonstrated this capacity, and for a short time it seemed as if constitutional monarchy and bourgeois right could march hand in hand, much as they had in Britain after the settlement of 1688, so as to make republicanism irrelevant. But the disillusionment that followed, as the aristocracy of money took over from the aristocracy of position (with a concomitant repression of many constitutional freedoms, such as those of speech and the press) sparked an eruption in oppositional thinking (symbolized by Daumier’s savage depiction of Louis Philippe as Gargantua). The effect was to revive interest in republican alternatives. But behind this loomed another set of pressing problems—the grinding poverty and insecurity, the cancerous social inequality, and how work and labor might best be organized to alleviate the lot of an oppressed peasantry and a nascent industrial working class more and more concentrated in large urban centers such as Paris and Lyon. And this provoked thought of a socialist alternative, both among the workers themselves and among the progressive intelligentsia.

The legacy of Revolutionary-period thinkers was important. François Babeuf’s “conspiracy of the equals,” for example, had proclaimed economic and political socialism as the inevitable next step in a French Revolution deemed to be “only the forerunner of another revolution, far greater, far more solemn, which will be the last.

0.7857174

ASSEMBLY, DEMOCRACY, SOCIALISM, URBANISM, REFORM

1. Mai on Helvetiaplatz, 1918



0.9382626

ASSEMBLY, DEMOCRACY, URBANISM, POSTWAR, RATIONALIZATION

Helvetiaplatz Zurich



0.7788302

REVOLUTION, POSITIONS, SOCIALISM, UTOPIA, MONARCHY

David Harvey, Paris Capital of Modernity

So what, exactly, happened in 1848 in Paris? There was hunger, unemployment, misery, and discontent throughout the land, and much of it converged on Paris as people flooded into the city in search of sustenance. There were republicans and socialists determined to confront the monarchy and at least reform it so that it lived up to its initial democratic promise. If that did not happen, there were always those who thought the time ripe for revolution. That situation had, however, existed for years. The strikes, street demonstrations, and conspiratorial uprisings of the 1840s had been contained and few, judging by their unprepared state, seemed to think it would be different this time.

0.79419106

STATUSQUO, REVOLUTION, COUP, REGIME, INSTITUTION

Hannah Arendt - On Revolution

The disintegration of parliamentary government—in Italy and Germany after the First World War, for instance, or in France after the Second World War—has demonstrated repeatedly how even parties supporting the status quo actually helped to undermine the regime the moment they overstepped their institutional limitations.

0.8060597

REVOLUTION, ACTIVISM, COURAGE, STATUSQUO, ESTABLISHMENT

“The Revolution is Feminist” on a Banner, close to the Kanzleiamt



0.8501821

CAREER, COMPROMISE, REVOLUTION, SUCCESS, INDEPENDENCE

John Rewald - The History of Impressionism, 1961

But Manet abstained from joining the artists and writers around Courbet at the Brasserie. A Parisian dandy of wealthy parents, he was jealous of his independence and also of his career, not wanting to compromise himself in their company. Notwithstanding his disputes with Couture, he had spent six years in his studio because he believed that he could realize his ambitions within the framework of official institutions, and now that a sudden success had crowned his efforts, it was certainly not the moment to join those whose very names were identical with revolution.

0.7968612

SOCIALIST, SOCIAL CLASS, INTERIOR, PAST, FUTURE

Walter Benjamin - One Way Street, 1928

The more antagonistic a person is toward the traditional order, the more inexorably he will subject his private life to the norms that he wishes to elevate as legislators of a future society. It is as if these laws, nowhere yet realized, place him under obligation to enact them in advance, at least in the confines of his own existence. In contrast, the man who knows himself to be in accord with the most ancient heritage of his class or nation will sometimes bring his private life into ostentatious contrast to the maxims that he unrelentingly asserts in public, secretly approving his own behavior, without the slightest qualms, as the most conclusive proof of the unshakeable authority of the principles he puts on display. Thus are distinguished the types of the anarcho-socialist and the conservative politician.

0.8052463

INTERIOR, EXTERIOR, BOUNDARY, INTERNATIONAL, HOME

OMA - The Pan-European Living Room, 2016



0.8404952

INTERIOR, INSIDE, HOME, ORNAMENT, ROOM

Adolf Loos - Villa Müller, 1928



0.85119104

SOCIALCLASS, WORKER, INTERIOR, HOME, INTIMACY

Working Class Family in Zürich-Aussersihl, around 1900



0.85143834

SECRET, FAMILY, HOME, PRIVATE, INTIMACY

David Harvey - Paris, Capital of Modernity

By the same token, the withdrawal into family life on the part of the bourgeoisie became more marked, for it was there and only there that intimacy, trust, and authenticity seemed possible. But the price of that was extreme secrecy, isolation, and constant fear of exposure, to say nothing of fierce pressures on bourgeois women to conform to these new requirements while straddling the contradiction between their role as bearers of commodity values and their role as guardian of all that was left of intimacy and warmth within the bourgeois household...

0.76495266

EXTERIOR, DOMINANCE, IDENTITY, CLASS, CITY

Postcard of Rigi Kulm, Between 1900 and 1920



0.80494684

FASHION, SOCIAL CLASSES, REPRESENTATION, STREET, BOUNDARY

David Harvey - Paris, Capital of Modernity

Faces are eclipsed by clothes, feelings by landscapes, wrote Goncourt.

0.77862227

SOCIALCLASS, BOUNDARY, CROWD, VOLKSHAUS, MUSIC

Assembly Volkshaus, 1947



0.8155157

ARTIST, SOCIAL CLASSES, CROWD, FLANEUR, TIME

Charles Baudelaire - The Painter of Modern Life, 1863

The artist, man of the world, man of the crowd, and child.

0.8866017

HOME, SPECTATOR, CROWD, FLANEUR, TIME

Charles Baudelaire - The Painter of Modern Life, 1863

For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home.

0.8317533

PLENTY, TEMPORARY, TOLERATED, POPULAR, CROWD

Flea Market on the Kanzleiamt Areal



0.8043126

INTERIOR, ORIENTATION, EXCESS, REPRESENTATION, CROWD

Elisabeth Diller and Ricardo Scofidio - Expo Switzerland, 2002



0.87785786

EXCESS, OPAQUE, MURDER, REPRESENTATION, CROWD

Caravaggio, The Beheading of St John the Baptist, 1608



0.7919757

POLICE, PRIVILEGE, POWER, NEGLIGENCE, HUMOUR

Zurich Police Meme



0.74182564

ANONYMITY, PUBLIC, FACES, MASK, SOCIETY

Volkshaus, Arbeiterversammlung 1929



0.7236866

MONUMENT, REFORM, MASK, CONTROL, ASCETICISM

Daniel Kurz - Die Disziplinierung der Stadt - Moderner Städtebau in Zürich

Ein neues Interesse am städtischen Raum begleitete diesen Wandel (Heimatstil als Reformarchitektur). Bauten wurden stärker als Teil eines städtischen Gefüges behandelt und mit bewussten Asymmetrien und Schrägstellungen raumbildend in das bauliche Umfeld eingefügt... Sie bejahte einen volkstümlichen Geist der das Monumentale anheimelnd und traulich macht. Eine im besten Sinne bürgerliche Architektur war angestrebt, in schlichten und klaren Formen, ohne unnützes Ornament und mit Bedacht auf echte, handwerkliche verarbeitete Materialien. Diese Vorstellung liessen sich bestens mit Camille Sittes künstlerischem Städtebau verbinden.

0.7891178

PROTEST, RATIONALIZATION, REFORM, FREEDOM, YOUTH

Globuskrawalle Zürich, 1980



0.8454896

BLANK, CARE, ESTABLISHMENT, ACTIVISM, INVOLVEMENT

Kanzleiamt



0.7459069

ECCENTRIC, RICH, YOUTH, STUDENTS, AUTONOMY

John Rewald - The History of Impressionism, 1961

During the first weeks of January 1862, the students began to flock to the studio which had been rented in the rue Notre-Dame-des-Champs, and there were soon over forty of them; each contributed 20 francs for the rent and the model. This model was in turn a horse or a bull, chained to the wall and guarded by a peasant. The unusual sight of a bull in a Paris studio became the talk of the town, and it was not long until gangs of gamins besieged the studio while Courbet passed from one easel to the other — Fantin was among his “pupils” — talking about art in general and his methods in particular. It is not known whether it occurred to anyone that instead of bringing a bull into a studio it would have been more natural to go out into the suburbs and study the animal in its proper surroundings; at any rate the experiment did not last very long.

0.78683054

CITY, EXPANSION, COUNTRY, EPHEMERAL, WORKER

Zürich und Vororte Übersichtsplan, 1914



0.81576467

EPHEMERAL, CHAOS, CAPITALISM, RENOVATION, CITY

Berman - Wohlforth, 1970

The archetypal modern man, as we see him here, is a pedestrian thrown into the maelstrom of modern city traffic, a man alone contending against an agglomeration of mass and energy that is heavy, fast and lethal. The burgeoning street and boulevard traffic knows no spatial or temporal bounds, spills over into every urban space, imposes its tempo on everybody's time, transforms the whole modern environment into "moving chaos"... (This makes the boulevard a perfect symbol of capitalism's inner contradictions: rationality in each individual capitalist unit leading to anarchic rationality in the social system that brings all these units together.)

0.839589

PROSTITUTION, CITY, DISORIENTATION, CAPITALISM, EPHEMERAL

Charles Baudelaire - Crépuscule du Soir, 1857

Against the lamplight, whose shivering is the wind's, Prostitution spreads its light and life in the streets: Like an anthill opening its issue it penetrates mysteriously everywhere by its own occult route; Like an enemy mining the foundations of a fort, Or a worm in an apple, eating what all should eat, It circulates securely in the city's clogged heart.

0.7968

CAPITALISM, CONSUMERISM, MODERNLIFE, CITY, MOVEMENT

Paris, around 1880



0.82866895

BOURGEOISIE, LIBERTY, COMMODITIES, PROTESTANT, CAPITALISM

Davidovici, Forms of Practice

In redefining the idea of freedom as a means to financial gain, Rousseau anticipated a view that would grow in popularity with and after Karl Marx - the association of the bourgeoisie with the very opposite of liberty. The cycle of capital and investment, the certainty of possessions create a spiritual prison. On the other hand, Rousseau pointed out, the impulse to amass is led by neither greed nor vanity; the people are subjugated by their own interests to their self-imposed laws; the legal and economic spheres rely on each other for support. This materialist democracy was seen to rob people of their right to be different. Its most dangerous disadvantage was the impulse to reduce.

0.71651345

CLASS, MERCHANTS, SPECULATION, COMPRESSION, SELF-DESTRUCTION

David Harvey, Paris Capital of Modernity

The second sphere is constituted by “wholesale merchants and their staffs, government employees, small bankers of great integrity, swindlers and cats paws, head clerks and junior clerks, bailiffs’, solicitors’ and notaries’ clerks, in short the bustling, scheming, speculating members of that lower middle class that assesses demand in Paris and reckon to cater to it.” Burned up with desire for gold and pleasure, and driven by the flail of self- interest, they, too, “let their frantic pace of life ruin their health.” Thus they end their days dragging themselves dazedly along the boulevard with “worn, dull and withered” faces, “dim eyes and tottering legs.”

The third circle is “as it were, the stomach of Paris in which the interests of the city are digested and compressed into a form which goes by the name of affaires.” Here, “by some acrid and rancorous intestinal process” we find an upper middle class of “lawyers, doctors, barristers, business men, bankers, traders on the grand scale.” Desperate to attract and accumulate money, those who have hearts leave them behind as they descend the stair in early morning, “into the abyss of sorrows that put families to the torture.” Within this sphere we find the cast of characters (immortalized in Daumier’s satirical series on Robert Macaire) who dominate within the whole corpus of Balzac’s work and about whom he has so much critical to say. This is the class that now dominates even though it does so in self-destructive ways that encompass its own ruinous practices, activities, and attitudes.

0.7212402

INSTITUTION, NEPOTISM, BUBBLE, SUBDUE, ADJUST

Emile Zola - Mon salon, 1866

Mir wäre es lieber, man setzte die gute alte Köchin Académie wieder ein. Bei ihr erlebt man keine Überraschungen; sie ist gleichbleibend in ihren Abneigungen und in ihren Freundschaften. Jetzt, bei diesen von einer Clique gewählten Juroren, weiß man nicht mehr aus noch ein. Wäre ich ein notleidender Maler, wäre es mein größtes Bestreben, herauszufinden, welcher Schiedsrichter wohl für meine Bilder zuständig sein würde, um seinem Geschmack entsprechend zu malen. Abgelehnt wurden dieses Mal unter anderen Edouard Manet und Ernest-Paul Brigot, deren Gemälde in den Vorjahren angenommen worden waren. Selbstverständlich können diese Künstler nicht viel schlechter geworden sein, und ich weiß sogar, daß ihre jüngsten Bilder besser sind. Wie soll man diese Ablehnung erklären?

0.67573446

EXCESS, CAPITALISM, FRAGMENTATION, MODERNITY, CHAOS

David Harvey - Paris, Capital of Modernity, 2003

Disillusioned, Baudelaire switched to the socialist Pierre Proudhon as hero for a while, then linked up with Gustave Courbet, attracted by the realism of both men. In retrospect, he wrote, "1848 was charming only through an excess of the ridiculous." But the evocation of "excess" is significant. He recorded his "wild excitement" and his "natural" and "legitimate pleasure in destruction." But he detested the result. Even return to the secure power of tradition then seemed preferable.

0.79879576

SPECTACLE, LEISURE, DEGRADATION, DISSOLUTION, MODERNITY

T.J. Clark, The Painting of Modern Life

The Folies-Bergère was a kind of café-concert. The guidebooks of the time invariably listed it under that rubric, though they warned their readers that it cost money to go in. The entry in Baedeker's 1878 survey of "cafés-chantants" is representative:

The Folies-Bergères, Rue Richer 32, near the Boulevard Montmartre, a very popular resort, belongs to the same category. Visitors take seats where they please, or promenade in the galleries, while musical, dramatic, and conjuring performances are given on stage. Smoking is allowed. Admission 2 fr. Without a doubt, by the time Manet painted it the Folies-Bergère had become a "permanent fair for prostitutes." It was already firmly established as such by the middle of the 1870s, and its reputation survived various attempts to clean it up and "give less importance to its promenoirs." The entry in the Guide secret de l'étranger célibataire à Paris for 1889 was succinct and unambiguous: "The Folies-Bergère, 32 Rue Richer: famous for its promenoirs, its garden, its constantly changing attractions, and its public of pretty women."

0.7707438

LIGHT, RATIONALIZATION, BACKDROP, YOUTH, MODERNISM

Globuskrawalle, 1980 in Globus Provisorium



0.8355716

MODEDRNITY, ART, EPHEMERAL, PRESENCE, CONTINGENT

Charles Baudelaire - The Painter of Modern Life, 1863

By “modernity” I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable.

0.7774446

REVOLUTION, PICTURESQUE, RATIONAL, PARIS, SCENOGRAPHIC

Kenneth Frampton - Modern Architecture A Critical History

The French, who had hitherto regarded greenery as another order of architecture and had rendered their avenues as colonnades of trees, were to find the romantic appeal of Repton's irregular landscape irresistible. After the Revolution they remodelled their aristocratic parks into Picturesque sequences. Yet, for all the power of the Picturesque, the French impulse towards rationality remained, first in the percements (wholesale demolition in a straight line to create an entirely new street) of the Artists' Plan for Paris, drawn up in 1793 by a committee of revolutionary artists under the leadership of the painter Jacques Louis David; and then in Napoleon's arcaded Rue de Rivoli, built after 1806 to the designs of Percier and Fontaine. Where the Rue de Rivoli was to serve as the architectural model not only for Nash's Regent Street but also for the scenographic 'façade' of Second Empire Paris, the Artists' Plan demonstrated the instrumental strategy of the allee, which was to become the prime tool for the rebuilding of Paris under Napoleon III. Napoleon III and Baron Georges Haussmann left their indelible mark not only on Paris but also on a number of major cities in France and Central Europe which underwent Haussmann like regularizations throughout the second half of the century.

0.7662662

PASSAGE, LIGHT, URBANISM, MODERNITY, ALIEN

Passage in Paris, Around 1850



0.7662662

MANET, TALENT, PRECISION, INTERPRETATION, REALITY

Emile Zola - Mon salon, 1866

Edouard Manets Talent beruht auf Einfachheit und Genauigkeit. Wahrscheinlich hat er angesichts der unglaublichen Naturdarstellung mancher seiner Kollegen beschlossen, die Realität ganz für sich zu studieren, alles erworbene Wissen, jede überkommene Erfahrung auszuschlagen, an den Ausgangspunkt der Kunst zurückzukehren, das heißt zur genauen Beobachtung der Gegenstände.

0.8354106

PRECISION, LOGIC, POETRY, KALEIDOSCOPE, MODERN

Michael Hanak, Jacques Schader Architektur für die Nachkriegsmoderne

Komplementäre Charakterzüge sind in balance gebracht: Klarheit und Vielseitigkeit, Strenge und Heiterkeit, Logik und Poesie.

0.80307555

DANDY, MODERNITY, SIMPLICITY, ART, DISTINCTION

Charles Baudelaire - The Painter of Modern Life, 1863

The dandy: Furthermore to his eyes, which are in love with distinction above all things, the perfection of his toilet will consist in absolute simplicity, which is the best way, in fact, of achieving the desired quality.

0.78850263

DANDY, LOVE, BLASÉ, IMPRESSION, IDENTITY

Charles Baudelaire - The Painter of Modern Life, 1863

It is the joy of astonishing others, and the proud satisfaction of never oneself being astonished.

Similarity: 0.7561157

PROSTITUTE, CLIENT, INTIMACY, ILLUSION, SEDUCTION

T.J. Clark - The Painting of Modern Life, 1985

[...] a new kind of demand from the prostitute's client, one which eventually altered the whole trade, a demand for intimacy, for the illusion of seduction.

0.82105005

PROSTITUTE, SCANDAL, INTIMACY, NAKED, EPHEMERAL

Édouard Manet - Olympia, 1863



0.7744598

LANDSCAPE, MANET, SCANDAL, SUBJECT, NAKED

Emile Zola - Edouard Manet, 1867

'The Luncheon on the Grass' is Edouard Manet's greatest painting, the one where he realized the dream of all painters: to put life-size figures in a landscape. We know with what power he overcame this difficulty. There is some foliage, some tree trunks, and, in the background, a river in which a woman in a shirt is bathing; in the foreground, two young men are sitting opposite a second woman who has just come out of the water and is drying her naked skin in the open air. This naked woman scandalized the public, who saw only her in the painting. Good God! what an indecency: a woman without the slightest veil between two clothed men, but what a pest people thought at the time! The people formed an image of Edouard Manet as a voyeur. This had never been seen before. And this belief was a big mistake, because there are more than fifty paintings in the Louvre Museum in which clothed and naked people are mixed. But no one is going to look for scandal in the Louvre. The crowd was careful not to judge 'The Luncheon on the Grass' as a true work of art should be judged; they saw only people eating on the grass, after a bath, and they thought that the artist had put an obscene and boisterous intention in the arrangement of the subject, when the artist had simply tried to obtain vivid oppositions and clear masses. The painters, especially Edouard Manet, who is an analytical painter, do not have this preoccupation with the subject which torments the crowd above all else; the subject for them is a pretext for painting, whereas for the crowd the subject alone exists. Thus, certainly, the naked woman of the Luncheon on the Grass is only there to provide the artist with the opportunity to paint a little flesh. What one must see in the painting is not a lunch on the grass, it is the whole landscape, with its vigour and its finesse, with its foregrounds so broad, so solid, and its backgrounds of such light delicacy; it is this firm flesh modelled with great swathes of light, these supple and strong fabrics, and especially this delicious silhouette of a woman in a shirt which makes in the background, an adorable white spot in the middle of the green leaves, it is finally this vast whole, full of air, this corner of nature rendered with such a right simplicity, all this admirable page in which an artist has put all the particular and rare elements which were in him.

0.7904551

PERCEPTION, HUMOUR, ECCENTRIC, MANET, PUBLIC

Emile Zola - Mon salon, 1866

Die Meinung der Mehrheit über Edouard Manet lautet: Edouard Manet ist ein junger Farbenkleckser, der sich mit gleichaltrigen Schlingeln zum Rauchen und Trinken zurückzieht. Nachdem einige Bierfässer geleert worden sind, beschließt der Farbenkleckser, Karikaturen zu malen und auszustellen, damit die Menge sich über ihn lustig macht und seinen Namen behält. Er macht sich an die Arbeit, er malt Ungeheuerliches, er hält sich beim Anblick seines Bildes vor Lachen die Seiten, er träumt nur davon, sich über das Publikum lustig zu machen und einen Ruf als Exzentriker zu erringen.

0.81725377

PAINTING, HARSH, COMPLIMENT, FRIEND, CRITIQUE

Frederick Brown - Zola and Manet, 1988

Zola's critical vocabulary: "Harsh", "violent", "analytical", "feverish" were compliments.

0.72341347

MANET, LUNCHEON, SPECIFICITY, MASTERPIECE, TRUTH

Emile Zola - Mon salon, 1866

Ich habe Das Frühstück im Freien wiedergesehen, das im Salon des Refusés ausstellte Meisterwerk, und ich fordere unsere derzeit modernen Maler auf, uns einen weiteren, luftigeren und lichtvolleren Horizont zu schenken. Ja, Sie lachen noch darüber, weil François-Henri Nazons violette Himmel Sie verdorben haben. Hier ist eine wohlgestaltete Natur dargestellt, die Ihnen mißfallen muß. Es gibt auch weder Léon Gérômes Gips-Kleopatra noch Edouard Dubufes hübsche rosige Mädchen, sondern leider nur ganz alltägliche Menschen mit Muskeln und Knochen wie jedermann. Ich verstehe Ihre Enttäuschung und Heiterkeit angesichts dieses Gemäldes; man hätte Ihrem Blick mit Reklamebildchen schmeicheln müssen.

Auch die Olympia habe ich wiedergesehen, deren schwerer Fehler darin besteht, so manchem Fräulein ähnlich zu sehen, das Sie kennen. Und außerdem, welch befremdende Manie, anders als die anderen zu malen, nicht wahr? Wenn Edouard Manet sich wenigstens Alexandre Cabanels Puderquaste ausgeliehen hätte und die Wangen und Brüste der Olympia ein wenig geschminkt hätte, wäre das junge Mädchen vorzeigbar gewesen. [...]

Doch das Werk, das mir zweifelsohne am besten gefällt und das dieses Jahr abgelehnt wurde, ist Der Pfeifer. Der junge Musiker in Dienstuniform, roter Hose und Feldmütze hebt sich von einem leuchtenden grauen Hintergrund ab. Dem Betrachter zugewandt bläst er in sein Instrument. Weiter oben habe ich gesagt, Edouard Manets Talent beruhe auf Einfachheit und Genauigkeit. Dabei habe ich vor allem an dieses Bild gedacht. Ich glaube, es ist unmöglich, mit unkomplizierteren Mitteln eine stärkere Wirkung zu erzielen.

Edouard Manets Temperament ist herb und setzt sich durch. Er hält seine Figuren kraftvoll fest, die Schroffheit der Natur schreckt ihn nicht ab, er geht ohne Zögern von Weiß zu Schwarz über, er stellt die verschiedenen Gegenstände, scharf voneinander abgehoben, in ihrer ganzen Kraft dar. Alles in ihm drängt ihn, in Farbflecken, in schlichten, energischen Bruchstücken zu sehen. Man kann von ihm sagen, daß er sich darauf beschränkt, die richtigen Farbvaleurs zu finden und sie anschließend auf einer Leinwand nebeneinanderzusetzen. So bedeckt sich die Leinwand allmählich mit einer soliden, kräftigen Malerei. Ich entdecke in diesem Bild einen Menschen, der wißbegierig die Wahrheit sucht und der eine einzigartige, starke, lebendige Welt hervorbringt.

0.81143504

MANET, LUNCHEON, MYTH, NUDE, CONTEMPORARY

Jürgen Zänker - Edouard Manet's 'Déjeuner sur l'herbe' in der modernen Kunst und Wahrnehmung

Zwischen den Bildern Giorgiones und Manets besteht also ein vager thematischer und motivischer Zusammenhang, der mit den Stichworten Naturidylle, Figuren in Landschaft und vor allem durch den Gegensatz bekleideter Männer und unbekleideter Frauen gekennzeichnet werden kann. Ansonsten handelt es sich bei Giorgione um eine entrückte, überzeitliche Mythologie, die bei Manet in eine zeitgenössische Szene übersetzt und entmythologisiert worden ist.

0.7647553

INDISTINCT, MANET, IMPRESSIONIST, PARIS, PANORAMA

Françoise Cachin - 'Manet' (exhibition catalogue), 1983

Galleries Nationales du Grand Palais, Paris & The Metropolitan Museum of Art, New York

Discussing Manet's street scenes executed in 1878, Françoise Cachin wrote: 'In technique and subject matter, Manet is here very close to the Impressionists. Monet had painted a series of Parisian scenes in 1867 and 1873. But as in Pissarro's 'Boulevards' of the [1890s], Monet's point of view is higher, with a panorama effect, an indistinct bustle of humanity far below, and an opening to the sky above; or else it is at ground level, the sky even more predominant but the passersby not more clearly discernible. With Manet [...], the emphasis is on the human figures, more individualized, caught in mid-step. [...] For Manet, the street was not an element of cityscape but a locus of city life.'

0.6519372

LITHOGRAPHY, REPRODUCTION, PAINTER, MASTERPIECE, ABSTRACTION

Pablo Picasso, Luncheon on the Grass, 1961



0.97992694

LITHOGRAPHY, PAINTER, REPRODUCTION, MASTERPIECE, APPROPRIATION

Pablo Picasso, Luncheon on the Grass, 1961



0.59323883

POOR, MONEY, MONET, MANET, ARTISTS

John Rewald - The History of Impressionism, 1961

It's getting more and more difficult. Since day before yesterday, not a cent left and no more credit, neither at the butcher nor the baker. Although I have faith in the future, you see that the present is very painful Could you possibly send me by return mail a 20-franc note? That would help me for the moment.

0.6407743

LIGHT, MANET, WATER, ATMOSPHERE, NUDE

Antonin Proust - Souvenirs, 1913

On the eve of the day he painted the Déjeuner sur l'herbe we were in Argenteuil, lying on the riverbank, watching the white skiffs crisscrossing the Seine and taking their light note off the blue of the dark water. Women were bathing. Manet had his eye fixed on the flesh of those who emerged from the water. It seems," he said to me, "that I must do a nude. Well, I'll do one for them. Do it in the transparency of the atmosphere, with people like we see there.

0.6775305

NARRATIVE, MIRROR, AMBIGUITY, ARTIFICIAL, MASK

Édouard Manet, Bar aux Folies-Bergère, 1882



0.800625

TOILET, HARMONY, DISCUSSION, FRAGMENTATION, INTIMACY

Rea Brändle - Eine heilsame Gewohnheit für viele, 2010

Wären die vorhandenen Badezimmer auf einer Stadtkarte aufgezeichnet worden, hätte Aussersihl zu den weissen Flecken gehört. Noch 1895 verfügten hier die meisten Wohnungen nicht über fliessendes Wasser, und bis ins 20. Jahrhundert hinein waren viele Familien auf die Gemeinschaftstoilette im Hinterhof angewiesen. Zu Recht also erwartete man von billigen Bademöglichkeiten im Quartier einen hygienischen Nutzen.

0.6775305

ORIENTATION, FRAGMENTATION, REPRESENTATION, AMBIGUITY, CROWD

Jean Nouvel, Fondation Cartier, 1994



0.8078986

EPHEMERAL, CONTINUITY, IDENTITY, EXCESS, ORIENTATION

Borys Groys - Comrades of Time, 2009

Hesitation with regard to the modern projects mainly has to do with a growing disbelief in their promises. Classical modernity believed in the ability of the future to realize the promises of past and present – even after the death of God, even after the loss of faith in the immortality of the soul. The notion of a permanent art collection says it all: archive, library and museum promised secular permanency, a material infinitude that substituted for the religious promise of resurrection and eternal life. During the period of modernity, the ‘body of work’ replaced the soul as the potentially immortal part of the Self. . . . But today, this promise of an infinite future holding the results of our work has lost its plausibility. Museums have become the sites of temporary exhibitions rather than spaces for permanent collections. The future is ever newly planned – the permanent change of cultural trends and fashions makes any promise of a stable future for an artwork or a political project improbable.

0.7314391

DIVERSITY, APPRECIATION, RESPECT, ASSEMBLE, CONTACT

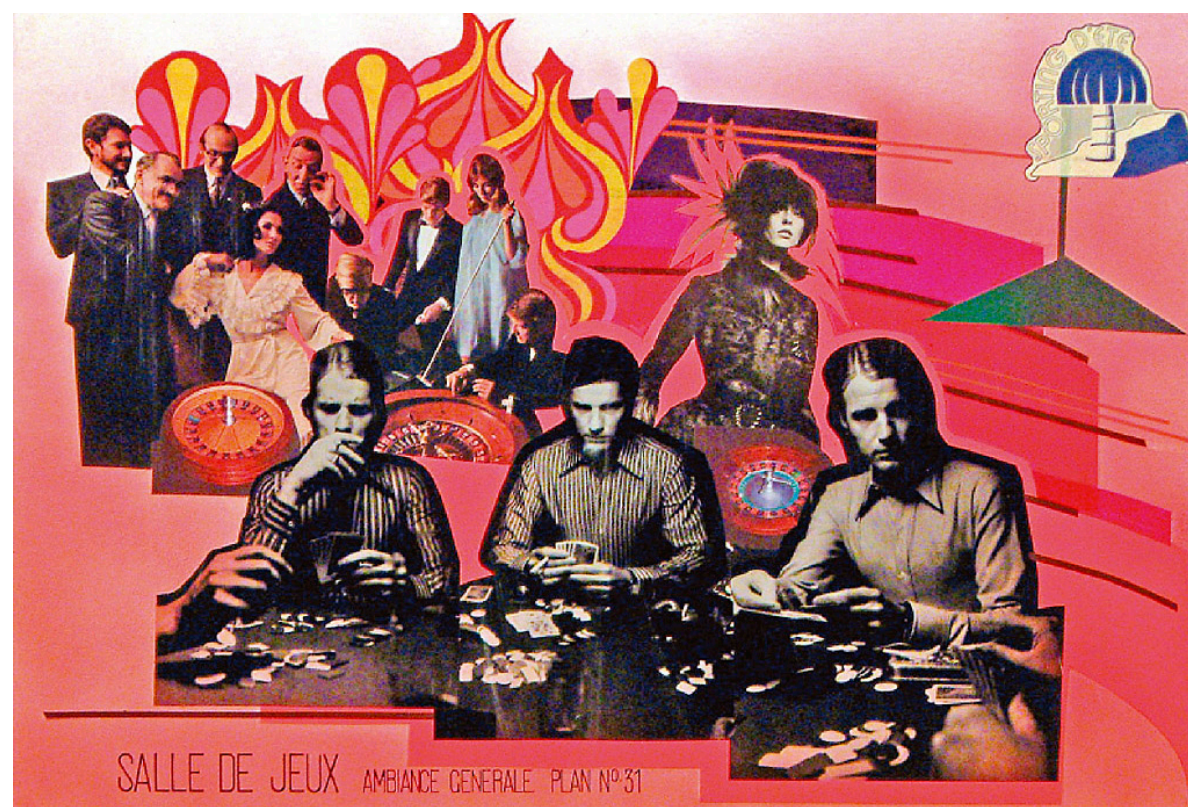
John Rewald - The History of Impressionism, 1961

Gambetta highly appreciated these soirees because the Charpentiers succeeded in an undertaking until then unknown in France (though not unusual in England), that of “assembling and bringing into contact people of different opinions who respect and appreciate each other while, of course, maintaining their own views.

0.7062522

ATMOSPHERE, GAMES, GAMBLING, SOCIETY, PLEASURE

Archigram - Summer Casino Monte Carlo, 1971



0.7358831

LABYRINTH, DISORIENTATION, ALONE, LOST, INDIVIDUAL

Stanley Kubrick - The Shining, 1980



0.88703686

DISORIENTATION, LABYRINTH, LOST, ENCAGED, HOME

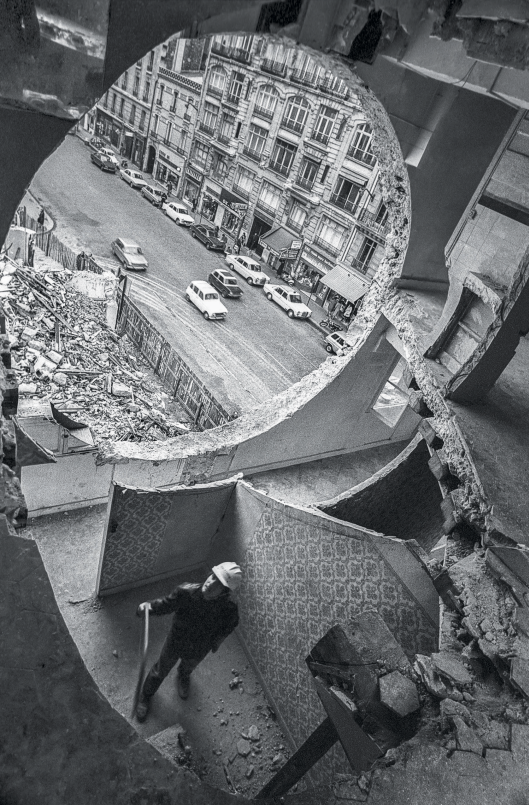
Johann Fischer von Erlach - The Labyrinth of Crete, 1721



0.75355285

HOLE, WALL, CITY, SOCIETY, SCANDAL

Gordon Matta Clark - Conical Intersect, 1975



0.8591585

HOLE, SCANDAL, BROKEN, BOUNDARY, SPECTACLE

Gordon Matta Clark - Window Blow Up, 1976



0.74388146

SOCIALCLASS, MODERNITY, BOUNDARY, CROWD, MASK

Édouard Manet - La Musique aux Tuileries, 1862



0.78694975

INTRUDER, CONTINUITY, TRADITION, INTERIOR, CROWD

Le Corbusier - Précisions, 1930

The visitors, till now, turn round and round in the interior, asking themselves what is happening, understanding with difficulties the reasons for what they see and feel; they do not find anything of what is called a "house. They feel themselves in something entirely new. And ... I do not think they are bored.

0.9004348

EXTERIOR, CONTINUITY, DOMINATION, INTERIOR, CROWD

Beatriz Colomina - The Split Wall, 2017

For Le Corbusier the new urban conditions are a consequence of the media, which institutes a relationship between artifact and nature that makes the “defensiveness” of a Loosian window, of a Loosian system, unnecessary.

0.77180827

HOME, NOMAD, DISORIENTATION, DESTRUCTION, INTERIOR

Martin Heidegger - Building Dwelling Thinking 1951

What is the state of dwelling in our precarious age? On all sides we hear talk about the housing shortage, and with good reason. ... However hard and bitter, however hampering and threatening the lack of houses remains, the proper plight of dwelling does not lie merely in a lack of houses. The proper plight of dwelling is indeed older than the world wars with their destruction, older also than the increase of the earth's population and the condition of the industrial workers. The proper plight of dwelling lies in this, that mortals ever search anew for the essence of dwelling, that they must ever learn to dwell. What if man's homelessness consisted in this, that man still does not even think of the proper plight of dwelling as the plight? Yet as soon as man gives thought to his homelessness, it is a misery no longer. Rightly considered and kept well in mind, it is the sole summons that calls mortals into their dwelling.

0.8112466

INTERIOR, CORRIDOR, DISORIENTATION, LABYRINTH, HOME

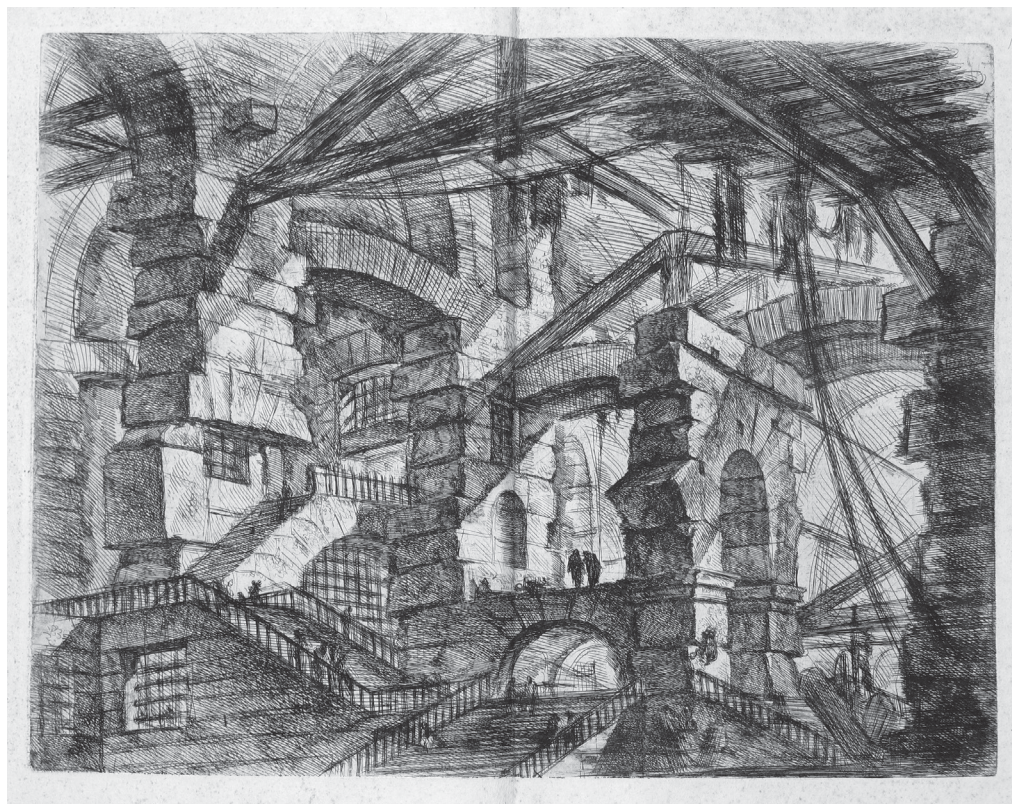
Stanley Kubrick - The Shining, 1980



0.91496634

DISORIENTATION, CONFUSION, LABYRINTH, CORRIDOR, INTERIOR

Giovanni Battista Piranesi - Carceri Series, Plate XIV, 1745



0.67874116

COLLECTOR, VALUE, DISORIENTATION, TRADITION, INTERIOR

Walter Benjamin - The Arcades Project, 1928

The interior is the asylum where art takes refuge. The collector proves to be the true resident of the interior. He makes his concern the idealization of objects. To him falls the Sisyphean task of divesting things of their commodity character by taking possession of them. But he can bestow on them only connoisseur value, rather than use value. The collector delights in evoking a world that is not just distant and long gone but also better – a world in which, to be sure, human beings are no better provided with what they need than in the real world, but in which things are freed from the drudgery of being useful.

0.7875056

EMPIRE, ENTROPY, PROTESTANT, HISTORY, MODERN

Le Corbusier, The Cathedrals were white

“This book also will be full of tumult because the world today is full of tumult, because everything is unchained.

It is noon on a summer day; I am driving at full speed along the quays of the Left Bank toward the Eiffel Tower, under the ineffable blue sky of Paris. My eye fixes for a second a white point in the sky; the new tower of Chaillot. I slow down, I look, I plunge suddenly into the depths of time: Yes, the cathedrals were white, completely white, dazzling and young-and not black, dirty, old. The whole period was fresh and young.

... And today, yes! today also is young, fresh, new. Today also the world is beginning again. . . .

I have just returned from the USA. Good! I am going to show through the USA, taken as an example, that the times are new, but that its living quarters are uninhabitable. The table has not been cleared after dinner; the remains of a banquet have been allowed to lie in disorder after the departure of the guests: cold sauces, picked bones, wine spots, crumbs, and dirty silver scattered about.

The cathedrals belong to France, and Manhattan is American. What a good opportunity to consider this fresh, twenty- year-old city against the background of one's awareness of the skyscrapers of God. This new place in the world, New York, examined by a heart full of the sap of the Middle Ages. Middle Ages? That is where we are today: the world to be put in order, to be put in order on piles of debris, as was done once before on the debris of antiquity, when the cathedrals were white.

Nevertheless, before opening the window on that landscape of time, I shall first have you breathe the exhausting atmosphere in which we are struggling. The pages about the USA will be, rather than a narrative, the considered reaction of a man lifted up by hope for times of strength and harmony. Today, finally, in the history of the world, the page turns.”

0.7393394

SOCIALCLASS, POWER, ESTABLISHMENT, PLEBEIAN, EVIL

Gilles Deleuze - Nietzsche and Philosophy

In the foreground stands the feeling of plenitude, of power which seeks to overflow, the happiness of high tension, the consciousness of a wealth which would like to give away and bestow. 'The good' themselves, that is to say, the noble, powerful, high stationed and high minded, who felt and established themselves and their actions as good, that is, of the first rank, in contradistinction to all the low, low minded, common and plebeian. But no comparison interferes with the principle. It is only a secondary consequence, a negative conclusion that others are evil insofar as they do not affirm, do not act, do not enjoy. "Good" primarily designates the master. "Evil" means the consequence and designates the slave. What is "evil" is negative, passive, bad, unhappy. Nietzsche outlines a commentary on Theognis' admirable poem based entirely on the fundamental lyrical affirmation: we are good, they are evil, bad.

0.72256845

THEATRICALITY, SPECTACLE, EMPIRE, COMMODITY, OPPOSITION

David Harvey - Paris, Capital of Modernity, 2003

Theatricality and spectacle could be turned to account by both sides, and as the Empire weakened, the center of gravity of spectacle shifted not only toward commodification but also toward political opposition.

0.72062784

CONSUMPTION, AUSTERITY, EXCESS, POSTWAR, EMPIRE

Whiteley, Reyner Banham Historian of the Immediate Future

The “children of the Age of Mass Communication” were the first generation who were born after the war and who had little memory of postwar austerity. They had no difficulties with conspicuous consumption and pleasure, and often conflated the two.

0.8411441

ASCETICISM, CONSERVATION, CONSUMPTION, EXCESS, EMPIRE

Zimring, Encyclopedia of Consumption and Waste

Well established connections exist between religious stewardship and “saving the Earth,” recycling, and consumer waste, as well as the spiritual qualities of conservation. But waste is much more than simply discarded stuff: it is a dynamic cultural category. Perhaps the more interesting discussion arises when one looks closely at the symbolic, moral, and religious values attached to waste forms, such as impurity; their relationship to advanced capitalism; and the everyday practices of handling, expelling, or avoiding waste forms across religious traditions. What motivates practices of minimalism, restraint, or asceticism among religious practitioners? Much of the answer to this question requires an appreciation of the individual body as a site of rich symbolism and cultural instruction within religious traditions. As temple, gift, or vessel, scholars have shown that the body sometimes operates as a model and microcosm of the cosmic universe and a physical foundation for the individual’s relationship to a divine force. It is widely recognized that behavioral restrictions in a variety of religions attempt to impose order on processes of decay and death.

0.7592242

CONSUMPTION, AUSTERITY, RATIONALISATION, ORNAMENT, FORM

Hays, Architectural Theory since 1968

The one regional attribute of pressing political concern in this energy consuming society is climate. But postmodernism's rejection of "biological" determinism and its emphasis on style have generally precluded the investigations of sun orientation and ventilation that were of such concern to modern architects. (As one critic at a conference on regionalism caustically noted, "The air conditioner is Florida's regional identity.") Decoration The emphasis on ornament, color, texture, and pattern in postmodern architecture is still another response to what many architects have considered the excessive limitations of modernism: its formal monotony, repetitiveness, and narrow expressive range. By the 1960s the austerity of modern architecture no longer represented a critique of bourgeois values and oppressive stereotypes; it reflected instead the relentless rationalization and routinization of the business world. Again advocates of postmodernism claimed that advanced technology need not be so restrictive or determinate. Rather than preclude ornament or traditional styles, it made them potentially available to a broad range of people. And where costs remained prohibitive, signage and simulacra might successfully substitute for traditional forms.

0.68171895

ANESTHESIA, DIET, FRAGILE, MORTALITY, EXCESS

Frederik Kiesler - Endless House, 1961

Everything became, over the years, simpler, cleaner, whiter. So functionalism was really a reaction to the overstuffing of the Victorian age. Architecture had to be put on a diet. And the rectangular style did it. Now the period of diet is over and we can eat normally again. However that does not mean that we should overeat, stuff ourselves with whipped cream, ice cream — or with architecture either.

0.7168842

ANESTHESIA, NAKED, FRAGILE, EPHEMERAL, SHELL

Walter Benjamin - Karl Krauss, 1931

Kraus discovered a great subject that had never before set in motion the pen of a journalist: the rights of the nerves.... He became the advocate of the nerves ... but the subject grew under his hands, to become the problem of private life. Private life, the interior, becomes newly fragile, like that of the nervous individual analyzed by psychoanalysis or the vulnerable body of the tuberculosis patient penetrated by X-rays. Everybody becomes like a child or a patient needing to be wrapped in soft lining. It is as if the new nerves are so new that the modern individual has only just been born and needs a protective incubator to survive, to gain the necessary strength. Loos's architecture is such an incubator.

0.6980641

ANESTHESIA, NAKED, PURITAN, EPHEMERAL, ORIENTATION

Le Corbusier - Vers une architecture, 1923

We have become sedentary beings, that is our lot. The house eats away at us in our immobility, like consumption. We will soon need too many sanatoria.... Engineers are healthy and virile, active and useful, moral and joyful. Architects are disenchanted and idle, boastful or morose. That is because they will soon have nothing to do. We have no more money to pile up historical keepsakes. We need to cleanse ourselves. The diagnosis is clear. Engineers make architecture... People still believe, here and there, in architects, just as people blindly believe in doctors.

0.8486154

ANESTHESIA, NAKED, PURITAN, ETERNAL, ORNAMENT

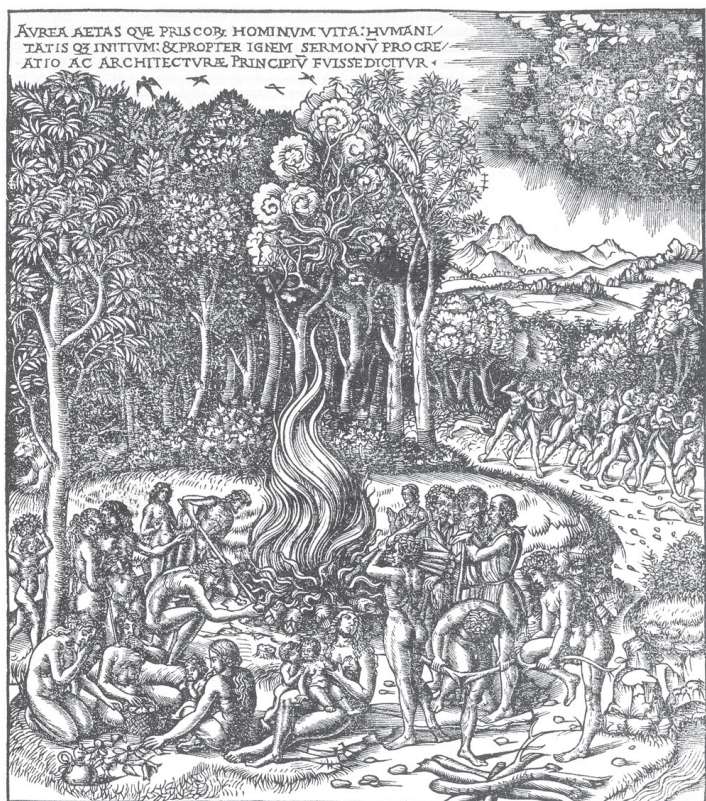
Beatriz Colomina - X-Ray, 2019

Anesthesia is the removal of feeling, the temporal suppression of the central nervous system in order to achieve lack of sensation, and by minimizing friction, the smooth surfaces of modern architecture anesthetize bodily sensation. Smooth white planes restore the “calm” that preceded the brutality of the arrival of the mass-produced ornaments of modern industry.

0.91496634

INFERNO, ALIEN, CLASSICISM, CONTINUITY, ETERNAL

Cesariano - Vutruv’s Originy Myth, 521



0.7238063

FLANEUR, IDENTITY, PHANTASMAGORIA, SOCIETY, CONSUMERISM

Walter Benjamin - The Arcade Project, 1940

This poetry is no hymn to the homeland; rather, the gaze of the allegorist, as it falls on the city, is the gaze of the alienated man. It is the gaze of the flaneur, whose way of life still conceals behind a mitigating nimbus the coming desolation of the big-city dweller. The flaneur still stands on the threshold of the metropolis as of the middle class. Neither has him in its power yet. In neither is he at home. He seeks refuge in the crowd. Early contributions to a physiognomies of the crowd are found in Engels and Poe. The crowd is the veil through which the familiar city beckons to the flaneur as phantasmagoria -now a landscape, now a room. Both become elements of the department store, which makes use of flanerie itself to sell goods. The department store is the last promenade for the flaneur.

0.7141958

FLANEUR, PHANTASMOGOGIA, WHOLE, DETACHMENT, FETISH

Charles Baudelaire, Les fleurs du mal

The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world—impartial natures which the tongue can but clumsily define. The spectator is a prince who everywhere rejoices in his incognito. The lover of life makes the whole world his family, just like the lover of the fair sex who builds up his family from all the beautiful women that he has ever found, or that are or are not—to be found; or the lover of pictures who lives in a magical society of dreams painted on canvas. Thus, the lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy. Or we might liken him to a mirror as vast as the crowd itself; or to a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life.

0.6455459

ARTIST, DANDY, ETERNAL, FLANEUR, EPHEMERAL

Charles Baudelaire - The Painter of Modern Life, 1863

Observer, philosopher, flaneur – call him what you will; but whatever words you use in trying to define this kind of artist, you will certainly be led to bestow upon him some adjective which you could not apply to the painter of eternal, or at least more lasting things, of heroic or religious subjects. Sometimes he is a poet; more often he comes closer to the novelist or the moralist; he is the painter of the passing moment and of all the suggestions of eternity that it contains.

0.54958427

MODERNITY, CITY, FLANEUR, FLEETING, HISTORY

Christopher Butler, 'Early Modernism: Literature, Music and Painting in Europe 1900 – 1916

The city's modernity is most particularly defined for him by the activities of the flâneur observer, whose aim is to derive 'l'éternel du transitoire' ('the eternal from the transitory') and to see the 'poétique dans l'historique' ('the poetic in the historic').

0.6308223

PROSTITUTE, DEMOLITION, PASSAGE, SOCIETY, BOUNDARY

Paris Passage around 1850



0.8221983

CITY, DEMOLITION, BROTHEL, BOUNDARY, SOCIAL CLASSES

T.J. Clark - The Painting of Modern Life, 1985

The baron's demolitions had laid waste some famous streets of brothels near the Louvre and on the Ile de la Cité; the general rise in rents had obliged the owners of some brothels to move them out to the periphery, and many more to convert their establishments into hotels garnis at the disposal of the individual streetwalker.

0.57486385

PUBLICSPACE, APPROPRIATION, SOCIETY, BOUNDARY, VOLKSHAUS

Children playing on the former meadow of the Kanzleiamt



0.62431556

JUXTAPOSITION, DIALOGUE, FRAGMENTS, GENTRIFICATION, ASSOCIATION

Martha Rosler - Bowery, 1974-75

The pictures were taken by Rosler along the Bowery, a famous street in the lower part of Manhattan. The neighborhood had for decades been widely identified with alcoholism and transiency, but also for lofts rented by artists, as well as clubs and small theaters. The typewritten words refer to intoxicated states and intoxicated people and are taken from journals kept by Rosler in 1974 prior to making the work. But the words neither describe the photographs (as the rigorous serial pairings might seem to suggest) nor, conversely, do the photographs offer any illustrative explanation of the texts. By not relating text and image in a functional way, Rosler opens up an unoccupied field of association between the two systems.

0.6924939

HETEROGENITY, COEXISTENCE, CONFLICT, RELATIONSHIP, DOGMATIC

Joan Ockmann - Architecture Culture 1943 - 1968

In the latter half of the twentieth century, however, in the fields of both science and the humanities, we are more concerned with grasping the total picture and the underlying relations among phenomena rather the study of individual phenomena. We now limit our discussion to the problem of structure in our urban society. Compared with ancient and medieval cities, modern cities are characterized by: 1. The coexistence and conflict of amazingly heterogeneous institutions and individuals. Unpredictably rapid and extensive transformations in society. It is questionable, however, whether in urban design we have the visual language with which we can create the space that responds to and comprehends such characteristics of our urban society. Most of our cities fall either into utter confusion or monotonous patterns built by a few dogmatic architects.

0.6867507

PROTESTANTISM, DETACHMENT, ASCETICISM, PURITY, WHOLE

Wikipedia, Asceticism

1640s, “practicing rigorous self-denial as a religious exercise,” from Latinized form of Greek asketikos “rigorously self-disciplined, laborious,” from asketes “monk, hermit,” earlier “skilled worker, one who practices an art or trade,” especially “athlete, one in training for the arena,” from askein “to exercise, train,” especially “to train for athletic competition, practice gymnastics, exercise,” perhaps originally “to fashion material, embellish or refine material.” The Greek word was applied by the stoics to the controlling of the appetites and passions as the path to virtue and was picked up from them by the early Christians. Figurative sense of “unduly strict or austere” also is from 1640s. Related: Ascetical (1610s).”

1 : the practice of strict self-denial as a measure of personal and especially spiritual discipline : the condition, practice, or mode of life of an ascetic : rigorous abstention from self-indulgence
2 : austerity in appearance, manner, or attitude

0.6308223

ICONOCLASM, PURITY, PROTESTANTISM, IMAGE, ORNAMENT

Protestant Iconoclasm - Ittingersturm, 1524



0.70384586

REALISM, MOVEMENT, SHORT-SIGHTED, SOCIALGROUP, VULGAR

John Rewald - The History of Impressionism, 1961

The poet who was introduced to Manet by his new painter friends can have been no other than Baudelaire. For a short time a comrade of Courbet, Baudelaire had long since detached himself from this painter, and, as he said, "the mob of vulgar artists and literary men whose short-sighted intelligence takes shelter behind the vague and obscure word realism."

0.6616931

NOMAD, COLLECTOR, NIHILIST, MODERNITY, INTERIOR

Martin Heidegger - Building Dwelling Thinking 1951

What is the state of dwelling in our precarious age? On all sides we hear talk about the housing shortage, and with good reason. ... However hard and bitter, however hampering and threatening the lack of houses remains, the proper plight of dwelling does not lie merely in a lack of houses. The proper plight of dwelling is indeed older than the world wars with their destruction, older also than the increase of the earth's population and the condition of the industrial workers. The proper plight of dwelling lies in this, that mortals ever search anew for the essence of dwelling, that they must ever learn to dwell. What if man's homelessness consisted in this, that man still does not even think of the proper plight of dwelling as the plight? Yet as soon as man gives thought to his homelessness, it is a misery no longer. Rightly considered and kept well in mind, it is the sole summons that calls mortals into their dwelling.

0.5420055

ORNAMENT, REPRESENTATION, LUXURY, OBJECTS, DINNER

Volkshaus Bar



0.6308223

FOOD, WORKER, SOCIALCLASS, VOLKSHAUS, RESTAURANT

Volkshaus 1972



0.4855909

URBANITY, DRUGS, STERILE, POLITICS, ZURICH

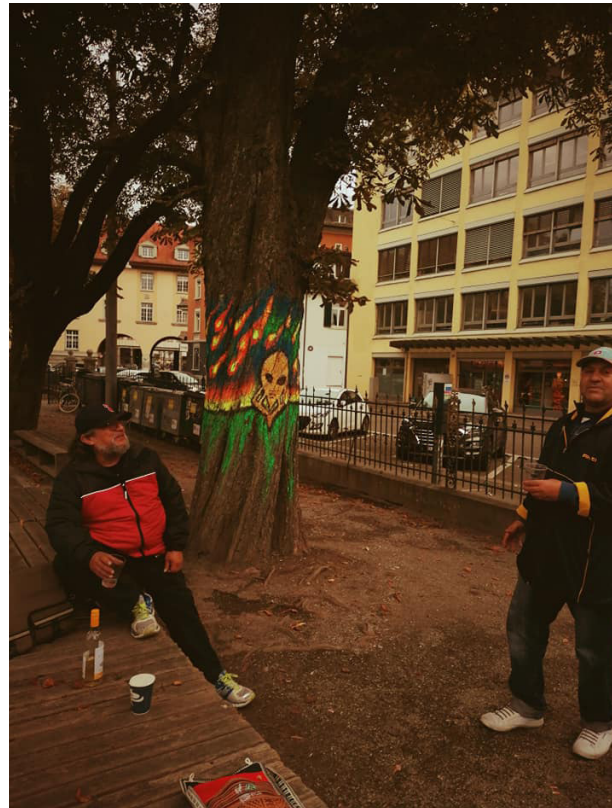
Eine Stadt muss eine Zumutung sein, sonst ist sie keine Stadt - Christian Schmid im Interview mit swissinfo.ch

Nach der Schliessung der offenen Drogenszene auf dem Züricher Platzspitz von 1992, die auch ein Resultat dieser Öffnung war, änderte sich vieles. Rechtsnationale Politiker entdeckten in der städtischen Drogenpolitik ein neues Aktionsfeld. Doch als die offene Drogenszene durch polizeiliches Containment und auch durch die staatliche Heroinabgabe aufgelöst war, ging es weiter, jetzt waren die Alkoholiker und das Sexgewerbe das Problem. Eine Welle der sozialen Säuberung startete.

0.57091796

DISCUSSION, CONTACT, SCEPTICAL, CHARDONNAY, INFORMAL

Appropriation of Public Space



0.5378798

PROPHET, TRUTH, PROJECTION, FUTURE, PESSIMISM

Tomas Sedlacek - Economics of Good and Evil

And, in the best case, this (true) prophet would have fallen into obscurity. In the worst case, he would have gone down in history as a warmonger, a pessimist, and the least necessary regulator of all time. After all, because of him we would have had years of taking off our shoes at airports and undergoing degrading security inspections. It is a sort of principle of “self excluding prophecy: If a prophecy is “true,” accurate, it frequently does not come true at all. If we are simply capable of anticipating problems, they do not have to come true at all. This is in fact the exact opposite of the “self-fulfilling prophecy” principle known in social sciences.

0.6369423

TELEVISION, COMMENTARY, REVOLUTION, DISINTEGRATION, ACTIVISM

“Die Müllers” representing the zurich youth concerning police violence at SF



0.6537302

TEMPERAMENT, NORM, ARTIST, SOCIETY, CROWD

Frederick Brown - Zola and Manet, 1988 (Zola)

I will always be on the side of the vanquished. There is open conflict between indomitable temperaments and the crowd. I aim for temperaments, and I attack the crowd.

0.51701576

SOCIAL CLASSES, WHORE, ARTIST, MURDERER, PRIEST

Émile Zola

Zola classe la société contemporaine en quatre mondes : le peuple, les commerçants, la bourgeoisie et le grand monde. Dans un cinquième, « à part », il range l'artiste, avec la putain, le meurtre et le prêtre.

0.22684166

ENTROPY, EMPIRE, SPECTACLE, FETISH, NUMBNESS

David Harvey, Paris Capital of Modernity

This frenetic pace, with its compressions of both time and space, in part derives from the way Paris has become a “vast metropolitan workshop for the manufacture of enjoyment.” It is a city “devoid of morals, principles and genuine feeling,” but one within which all feelings, principles, and morals have their beginning and their end. What Simmel later came to define as the “blasé attitude” so characteristic of the city of modernity is spectacularly evoked: No sentiment can stand against the swirling torrent to events; their onrush and the effort to swim against the current lessens the intensity of passion. Love is reduced to desire, hate to whimsy...in the salon as in the street no one is de trop, no one is absolutely indispensable or absolutely noxious.... In Paris there is toleration for everything: the government, the guillotine, the Church, cholera. You will always be welcome in Parisian society, but if you are not there no one will miss you.

0.7713842

DESTABILIZATION, ENTROPY, CLASSES, COMMODITY, MODERNITY

T.J. Clark The Painting of Modern Life

Notice the orchestra stalls; nobody there but bourgeois with their wives and children, good stupid souls who come for the show. In the boxes, boulevard types, a few artists, a few women from the demi-monde; and, behind us, the most bizarre mixture in all of Paris. Who are these men? Look at them closely. They are of all types, of every profession and caste, but the scum predominates. Look at the clerks, the clerks from the banks, the stores, the ministries, look at the reporters, the pimps, the officers in mufti, the toffs in the evening dress, who have just eaten in some tavern and have slipped out of the Opéra on their way to the Boulevard des Italiens, and then again a whole world of dubious men who defy analysis altogether.

0.5801334

FETISH, IMMERSE, DEPENDENCY, FLANEUR, ENTROPY

David Harvey, Paris Capital of Modernity

Balzac is out to possess Paris. But he respects and loves it too much as a “moral entity,” as a “sentient being,” to want merely to dominate it. His desire to possess is not a desire to destroy or diminish. He needs the city to feed him images, thoughts, and feelings. He cannot treat of it as a dead object (as Haussmann and Flaubert, each in his own way, later did). Paris has a personality and a body. Paris, “the most delightful of monsters,” is often depicted as a woman (playing opposite Balzac’s male fantasies): “Here a pretty woman, farther off a poverty-stricken hag; here as freshly minted as the coin of a new reign, and in another corner of the town as elegant as a lady of fashion.” Paris is “sad or gay, ugly or beautiful, living or dead; for [devotees] Paris is a sentient being; every individual, every bit of a house is a lobe in the cellular tissue of that great harlot whose head, heart and unpredictable behaviour are perfectly familiar to them.” But in its cerebral functions, Paris takes on a masculine personality as the intellectual centre of the globe, “a brain teeming with genius which marches in the van of civilization; a great man, a ceaseless creative artist, a political thinker with second sight.” The end product is a synoptic vision, encapsulated in extraordinary descriptions of the physiognomy and personality of the city (such as those that open *The Girl with the Golden Eyes*). This synoptic vision echoes through the century. Haussmann, armed with balloons and triangulation towers, likewise appropriated Paris in his imagination as he set out to reshape it on the ground. But there is an important difference. Whereas Balzac obsessively seeks to command, penetrate, dissect, and then internalize everything about the city as a sentient being within himself, Haussmann converts that fantastic urge into a distinctive class project in which the state and the financiers take the lead in techniques of representation and of action. Intriguingly, Zola in *La Curée* replicates the perspective of Jules and Rastignac, but now it is the speculator, Saccard, who plans to profit from slashing through the veins of the city in an orgy of speculation.

0.6203303

CONTINUITY, MODERNITY, BERLAGE, FLATNESS, ASCETICISM

Giedion, Space, Time and Architecture

Berlage sought to impart to this building something of "the quality which distinguishes old monuments from the buildings of today: quiet! With the least compromise possible at the time, he gave the wall until then either chaotically dismembered or deceptively patched together the reconquered unity of the flat surface. The wall as a flat surface was soon to become the starting point for new principles in architecture, not merely in Holland but everywhere. Berlage's conscious asceticism called barbarism by some of his contemporaries joined with his fanatical zeal for truth at any price to produce in the Amsterdam Stock Exchange a building which served as a guidepost to many. He gave an example of the honorable treatment of a problem in building. No other building accords so well with the demand that lay behind the movement in architecture at that time — the demand for morality.

0.62789226

flaneur, modernity, urbanism, haussmann, bourgeoisie

Gustave Caillebotte - Rue de Paris, temps de pluie, 1877



0.071965985

PICTORIAL, MACHINERY, PRETEXT, PROBE, DISCOVER

John Rewald - The History of Impressionism, 1961

He found in the railroad station a pretext rather than an end in itself; he discovered and probed the pictorial aspects of machinery but did not comment upon its ugliness or usefulness or beauty, nor upon its relationship to man.

0.4869179

STATUSQUO, BILLIONAIRES, CONTROL, STAKE, WEALTH

Herman Chomsky - Manufacturing Consent

For seven of the twenty four, the market value of the media properties owned by the controlling families in the mid 1980s exceeded a billion dollars, and the median value was close to half a billion dollars. These control groups obviously have a special stake in the status quo by virtue of their wealth and their strategic position in one of the great institutions of society.

