Index

Adorno, Theodor W.
critique of Kracauer’s study of Offenbach, 171–172
on Kracauer and Benjamin, 123–124
on Kracauer and Simmel, 35
“Der wunderliche Realist,” on Kracauer, 20
anamnesis, necessity of (Lyotard), 207. See also memory
architecture. See also utopian architecture
anti-monumental, as place for mourning, 44–45
as Brotberuf (breadwinner profession), 59
the built, and its context, 42–43
critique of profession of, 39–41
and dream space, 39–41
intentional meaning and actual perception, 47–49
partial identification with, 41–44
as process in the architect’s perception, 60
reviving anonymous ornamental craftsmanship, 65
as sculpture, 144
with social and mental components, 146
as symbol of inhumanity, 45
art of forging (Schmiedekunst)
as blank spot in art history, 67
and margins of architecture, 64
ornament and, 68–69
unformalizable tradition, 68

Baudrillard, Jean
the object evading control (Les stratégies fatales), 183
and postmodernism, 207

Benjamin, Walter
don German romanticism, 79
on hashish and ornament, 203–204
and Kracauer’s interest in nineteenth-century Paris, 168
“Über einige Motive bei Baudelaire” (“On Some Motifs in Baudelaire”), 25
and urban analysis during the interwar years, 211

Berlin, 118–119
amusement spaces, 128–130
and art of forging, 64–70
Charlottenburg Station underpass, 145–146
Kaiser Wilhelm Memorial Church, 109–110
place of the urban mass and of mass ornament, 104
and social uncanny, 142–144
biography, as genre, 169–171
Blanchot, Maurice
La communauté inavouable, 134
blasé state of mind, Simmel on, 26. See also Simmel, Georg

Bloch, Ernst
Geist der Utopie, 201–202
boulevard (Paris)
artificial, unreal, and historical landscape, 178
as critique of Second Empire, 173
extraterritoriality, 176–178
zum Beginn des 19. Jahrhunderts, 63–70
Georg, posthumously published novel, 168
Ginster: von ihm selbst geschrieben, 2–3, 37–86
Jacques Offenbach und das Paris seiner Zeit, 3, 7, 167–192
Das Ornament der Masse, 3, 7
Straßen in Berlin und anderswo, 107–163

essays by:
“Abschied von der Lindenpassage,” 151–154, 158
“Akrobat—schöön,” 98, 100
“Analyse eines Stadtplans,” 138, 142
“Ansichtspostkarte,” 109–110
“Aus dem Fenster gesehen,” 112
“Berg- und Talbahn,” 129–130
“Berliner Figuren,” 146–150
“Die Biographie als neubürgerliche Kunstform,” 169–171
“Drei Pierrots schlendern,” 150–151
“Erinnerung an eine Pariser Straße,” 114–117
“Falscher Untergang der Regenschirme,” 121–122
“Felsenwahn in Positano,” 144–146
“Glück und Schicksal,” 128–129
“Kino in der Münzstraße,” 128
“Lokomotive über der Friedrichstraße,” 108–109
“Masse und Propaganda (Eine Untersuchung über die fascistische Propaganda),” 97–98
“Das Ornament der Masse,” 4–5, 91, 93–105
“Das Schreibmaschinchen,” 120–121
“Schreie auf der Straße,” 118–120
“Stehbars im Süden,” 136–137
“Straßenvolk in Paris,” 139–142
“Straße ohne Erinnerung,” 151, 155–158
“Über Arbeitsnachweise—Konstruktion eines Raumes,” 25
“Der verbotene Blick,” 117–118
“Wärmehallen,” 125–126
“Die Wartenden,” 132–134

“Weihnachtlicher Budenzauber,” 141–143
“Zwei Flächen,” 112–113
and humanistic urban studies, 3–4
and traditional approaches to the city, 194–195

Le Corbusier and ornament, 10–12
loneliness, 133
Loos, Adolf, critique of ornament, 7–10, 12
Lyotard, Jean-François, 206–207
Marseilles, 74–82, 136–137
and urban dream space, 112
mass environment, perceived as ornamented mass, 56
and fascism, related to Ratio, 97
presence in, as creative factor, 176
mass ornament cultural industry, mass public, and urban spatial mass, 104
historical process, normative and unavoidable, 103
maze and city exploration, 77

Mediterranean cities, as sources of utopian imagination, 136–137
memory changing from particular, narratable, and organizeable to general, unconscious, and discontinuous, 157
involuntary and voluntary (Proust), 157
ornament as part of, and humanistic urban analysis, 209
threatened voluntary memory and new strategies of cultural memory, 163
modernity and unconscious urban fields of experience, 191
money and quantitative consciousness (Simmel), 26–28

Moore, Charles, 206
Music as mediation between past and present, 176

Naples, 144
Narrative patterns of the biography, Kracauer’s use of, 176
New Orleans, 206
Nice, 136–137
Nouvel, Jean, 206

Offenbach, Jacques
And Baudelaire’s conception of modernity, 183
Unlike the blase individual, 176
Operetta
Between dream and awakening, 184
Critical function and social dependency, 181
As critical mirror of Second Empire, 183
As critique of pompous opera, 182
Distanced from social reality and industrial production, 179–180
Historical constellation behind, 178
Operetta-like style, in Kracauer’s study of Offenbach, 172
Three stages in relationship to society, 185, 187
Timless utopian aspect, 182
Ornament. See also ornamental; ornaments;
Urban ornaments
As abstracted expression of reality, 204
Adult drawings, 62
Ambiguity of, between Ratio and Reason, 100, 202–203
And art of forging, 68–69
And aura (Benjamin), 204
In children’s drawings, 58
Common denominator in histories of art and architecture, 59
Concept of, different from operational concept, 200
Concept of, different from unified interdisciplinary structure for framing knowledge, 209
Critical function of, and architecture as salaried work, 60 (see also architecture) Double conception of, as surface and abstraction, 205
Drawing of, as figural expression and experiential process, 63
And everyday life, 56
And everyday will to art, 57
As expression of the human, 101
Figure of, in Ginster, 55
Four levels of, 85
Impossible to repress, 209
Kracauer’s critique of, 95–96
Kracauer’s critique of repression of in modern architecture, 7, 209
In Kracauer’s doctoral thesis, 63
Kracauer’s drawings of, 65
In Kracauer’s studies of architecture, 63–64
Kracauer’s variations on concept, 4–5
Mythic dimension of, 101
Mass ornament and capitalist economy, 95
Polysemy of, 201
And popular art craft, 235–236 (n. 5)
In postmodern architecture, 205
Problems of, 200
Reduced to decoration, 205–206
Result of thinking, 116
Unifying optics for city and writing, 101
And zeitgeist, 205
Ornamental motifs, in Kracauer’s Offenbach study, 173
Ornaments
Active part in subjective reflection, 206
Clown figures as, 131
Of decay, as source of urban historicity, 76
Historical staging of, 190
Mobile connection of ornaments and meaning, 206
Premodern, in the modern metropolis, 70
Removed on buildings, loss of support for memory, 157
Resulting from fragmentation and interpretation, 107
Support of reception and projection, 79–81
Visual and social, 201
Window modules with diaphragms, 206

Paris
Cirque d’Hiver, 150–151
Institut du Monde Arabe, 206
Kracauer flees to, 168
Kracauer’s synopsis for feature film on, 188
nineteenth-century, and France as model for understanding 1930s, 168–169
and Offenbach, 173–192
popular street culture and vending, 135, 137–142
streets, 114–117
world expositions (1855 and 1867), 179
people (Volk), broad definition of, 140–141
Pierrot figure and cultural memory, 150–151
Positano, 144–146
poverty, indicating the limits of utopian imagination, 143–144
private space and objects as microcosms, 120–122
prostitution, 75
Q., and city of Osnabück, 46–47, 73, 76

Ratio and Reason, Kracauer’s distinction between, 95–97, 100–102, 202–203, 209
reality derived, boulevard and operetta as, 185
and unreality, in Second Empire, 185
Reason (Vernunft), 5. See also Ratio and Reason
clown and fairy-tale Reason, 98–100
ornament and, 188, 209
resubjectivization and, 105
resubjectivization
of the city at a historical distance, 196–197
of constructed space by the architect, 60
experiments with, as response to difficulties of the subjective mind, 198
in Kracauer, 22, 35, 196–197
limits of, and problems of the humanities and the social sciences, 197–198
of modernity in the metropolis, 192
of objective culture, Kracauer’s writing as an attempt at, 22, 196
of ornamental richness in the art of forging, 68
and Reason, 105
in Simmel, 32

Schufftan, Eugen, 188
sexuality, 75

Simmel, Georg, 19–32, 195
“Der Begriff und die Tragödie der Kultur” (“The Concept and Tragedy of Culture”), 31–32
“Die Großstädte und das Geistesleben” (“The Metropolis and Mental Life”), 19–20, 22–30, 33
and Kracauer, 20, 215–216 (nn. 4, 5)
Kracauer on, 33–35
The Philosophy of Money, 27, 33
“The Problem of Artistic Style,” lecture, 21–22, 202
social analysis and individual writing, 122
social criticism and literary journalism, 126
social framework and aesthetic reflection, 158, 162
sociobiography, 169. See also biography, as genre
space heterogeneous and ornamental, 158
homogeneous and extensive, 158
spaces access to, and money, 124
as expression of social relations, 123
social exclusion, 124
and social reproduction, 124
and the unconscious, 125
spatial forms, and social or political consciousness, 158
spatial images as dreams of society, 123
strangeness and the stranger (Simmel), 76
street space, and new kind of memory based on chance, 157–158. See also memory
subjectivity (superindividual), and street as subject, 149
surrealism, 211

Tiller Girls as illustration of mass ornament, 94–95
Ratio and ornament, 97, 102
Trotsky, Leon, autobiography, 170
two-dimensional decoration, ornament as more than, 200–201

uncanny, urban, 146–150, 152
unintentional urban images, interpretation of, 110–113

247
urban experience, as composed of heterogeneous elements, 198
urban ornaments and the city’s historical basis, 192
distance from capitalist production process and Ratio, 102
and interpretation strengthening Reason, 102
privileged position in intellectual practice, 203
utopian architecture constructed, 144–145
imagined, 145, 146
in private space (dream space), 144–145
utopian capacities, generated by urban spaces, 135–159
Virilio, Paul, 200
waiting active, as intellectual strategy, 131–134
passive, 130–131
reactive or reflective, 162
spaces for, 130–131
Witte, Karsten, on Kracauer’s sociobiography of Offenbach, 189–191
world expositions, 179
zeitgeist, breakdown of, 205