

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
- arcade
and hidden side of bourgeois life, 152
and memory, 152–155, 158
modernization of, 152–155
and ornament, 152–155, 158
- 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
on 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

- boulevard (Paris) (cont.)
 life of, as musical inspiration and substitute for lost childhood (Offenbach), 174
 as place allowing historical memory, 180
 sociohistorical condition of the operetta, 176–180
- Capri, 144
- Cauquelin, Anne, 198, 200
- city
 approached from the inside, 108
 city cognition as deciphering of dreamlike images, 113
 critique of the traditional city, 73
 feeling at home in a foreign city, 75–76 (*see also* Marseilles)
 in history, 28–29, 30–31
 knowledge of versus life in, 49–50
 mediating factor in modernity, 173
 Mediterranean, as source of subjective disruption, 79 (*see also* Marseilles)
 as medium of reflection (*Reflexionsmedium*), 79
 place for the mass ornament, 104
 space as synchronic counterpart to temporal diachrony, 187–188
 value of, and improvisation, 137
- Clavel, Gilbert, 144–146
- despatialization (Virilio), 200
- doxa (general and amorphous opinion), and transformation of space into place (Cauquelin), 198, 200
- employment offices, 125
- everyday
 and ornament, 57–58, 202
 spaces, as ornaments, 62
- F., and city of Frankfurt am Main, 50–54
- fear, 119–120
- fragmentation of reality into ornaments, 162.
See also ornament; ornaments; urban ornaments
- Frankfurter Zeitung*, 2–3
Ginster published in, 37
 Kracauer as editor of, 38
- Kracauer's problems with editorial and political line of, 68
- hack writing, 189–190
- Halévy, Ludovic, 190–191
- Historiography, 167–173
 as criticism, 189–192
- Horkheimer, Max, 188
- humanistic urban studies, 1, 3–4, 209
- improvisation, 136–137
- individual
 anonymous, 37–38
 autobiography of the anonymous, 39
 in the city, 23–28
 decline in the culture of, 36
 and objects, 120–122
- Institut du Monde Arabe (Paris), 206
- interdisciplinarity
 in Kracauer's approach to the city, 194, 209
 in urban analysis, 207, 209
- interpretation and the abstracting gaze, 110–113
- interwar years
 anamnesis of the city, 211
 Kracauer and the questioning of the city, 194
- intoxication
 experience of environment as ornaments, 56
 in the operetta, 184
- intrigues (complex narrative), in Kracauer's Offenbach study, 173
- Jencks, Charles
The Language of Post-Modern Architecture, 206
- Kracauer, Siegfried
 and architecture as *Brotberuf* (breadwinner profession), 59, 64
 and art history, 65, 67
 books by:
Die Entwicklung der Schmiedekunst in Berlin, Potsdam und einigen Städten der Mark vom 17. Jahrhundert bis

- 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—schön,” 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 faschistische 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
 life, 2
 political intentions underlying Offenbach study, 168–169
 relationship to Simmel, 20, 215–216 (nn. 4, 5)
 on Simmel, 32–36
 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 organizable 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 blasé individual, 176
- opерetta
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
opерetta-like style, in Kracauer's study of Offenbach, 172
three stages in relationship to society, 185, 187
timeless 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
problematics of, 200
reduced to decoration, 205–206
result of thinking, 110
unifying optics for city and writing, 201
and zeitgeist, 205
- ornamental motifs, in Kracauer's Offenbach study, 173
- ornaments
active part in subjective reflection, 206
clown figures as, 151
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 imag-
 ination, 143–144
 private space and objects as microcosms, 120–
 122
 prostitution, 75
- Q., and city of Osnabrück, 46–47, 73, 76
- Ratio and Reason, Kracauer's distinction be-
 tween, 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 Rea-
 son
 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 Cul-
 ture”), 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 con-
 sciousness, 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

INDEX

- 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