

INTERNATIONAL SYMPOSIUM

**“DESIGNING TRANSFORMATION:
JEWS AND CULTURAL IDENTITY
IN CENTRAL EUROPEAN MODERNISM”**

UNIVERSITY OF APPLIED ARTS VIENNA,
MAY 16–17, 2019



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The International Symposium, “Designing Transformation: Jews and Cultural Identity in Central European Modernism,” offers a contemporary scholarly perspective on the role of Jews in shaping and coproducing public and private, as well as commercial and socially-oriented, architecture and design in Central Europe from the 1920s to the 1940s, and in the respective countries in which they settled after their forced emigration starting in the 1930s. It examines how modern identities evolved in the context of cultural transfers and migrations, commercial and professional networks, and in relation to conflicts between nationalist ideologies and international aspirations in Central Europe and beyond.

This symposium sheds new light on the importance of integrating Jews into Central European design and aesthetic history by asking symposium participants, including architectural historians and art historians, curators, archivists, and architects, to use their analyses to “design” – in the sense of reconfigure or reconstruct – the past and push forward a transformation in the historical consciousness of Central Europe. In doing so, the symposium points to the necessity of challenging the present political and cultural status quo, which prefers to suppress cultural differences in society, by projecting progressive and transformative “designs” that recognize the value of such differences for the future.

CONCEPT AND ORGANIZATION: Dr. Elana Shapira

DATES: May 16–17, 2019

VENUE: University of Applied Arts Vienna,
Vordere Zollamtsstraße 7, 1030 Vienna, Auditorium

COOPERATION PARTNERS: University of Brighton
Design Archives, The Hebrew University of Jerusalem
and MAK – Austrian Museum of Applied Arts /
Contemporary Art

Organized as part of the FWF (Austrian Science Fund)
research project “Visionary Vienna:
Design and Society 1918–1934”



Felice Rix, detail of a drawing for a Wiener Werkstätte fabric “Nihon”, c. 1929, MAK – Austrian Museum of Applied Arts / Contemporary Art. Photo: © MAK



Andrew Sommerfield and family relatives in the hall of the House Sommerfeld designed by Walter Gropius, 1920–1922 (destroyed). From the AHAG-Sommerfeld Project folder, Collage by Andrew Sommerfield, c. 1961. Courtesy of Paul Sommerfeld.

THURSDAY MAY 16, 2019**09.00** Registration**10.00** Welcome

Alison J. Clarke (Chair, Design History and Theory, University of Applied Arts Vienna)

Alexander Damianisch (Head, Support Art and Research, University of Applied Arts Vienna)

Rainald Franz (Head, EU-Projects, MAK- Austrian Museum of Applied Arts / Contemporary Art)

Elana Shapira (Organizer, University of Applied Arts Vienna)

10.30 DESIGNING HOMES IN CENTRAL EUROPE

Moderator – Bernadette Reinhold (University of Applied Arts Vienna)

1) Christopher Long (University of Texas at Austin) – Refuge and Respite: The Wiener Wohnkultur and the Culture of the Modern Jewish Interior

2) Henrieta Moravcikova (Slovak Academy of Sciences, Bratislava) – Shaping Modern Bratislava: The Role of Architect Friedrich Weinwurm and his Jewish Clients in Designing the Slovak Capital

11.30 Discussion and Break**12.00 NEW AESTHETICS AND THE QUESTION OF BELONGING**

Moderator – Barbara Staudinger (Director, Jewish Museum Augsburg Swabia)

1) Celina Kress (Technical University Berlin) – Adolf Sommerfeld, Co-Producing Modern Architecture and Urban Design in Berlin

2) Zuzana Güllendi-Cimprichová (University of Bamberg) – An International Style Synagogue in Brno: Otto Eisler's Synagogue Agudas Achim (1936) in the Context of Czech and European Modern Synagogues' Design in the Interwar Period

13.00 Discussion**13.30** Lunch Break**14.30 OUTSIDERS / INSIDERS – REDEFINING CULTURAL FRONTIERS**

Moderator – Andreas Spiegl (Academy of Fine Arts Vienna)

1) Juliet Kinchin (MoMA, New York) – Lajos Kozma, 'Judapest' and Central European Modernism

2) Rudolf Klein (St. Stephen University Budapest) – Modernism as the Aesthetics of Opposing Conservatism: Designing the New Leopold Town in Budapest in the 1930s

15.30 Discussion and Break**16.00 PLURAL MODERNISM(S) AND THE TRANSFORMATION OF JEWISH IDENTITIES**

Moderator – Sabine Bergler (Vienna's Jewish Museum)

1) Jasna Galjer (University of Zagreb) – Three Generations of Jewish Architects and Modernism in Croatia

2) Kamila Twardowska (Jagiellonian University Krakow) – Reading the Biographies of Fryderyk Tadanier and Diana Reiter. Deliberations on the Role and Identity of Jewish Architects in Krakow in the Interwar Period

17.00 Discussion and Break**18.00 KEYNOTE LECTURE – EVE BLAU (HARVARD****UNIVERSITY)** - So That They May Live the Cultural Life of Their Time: Loos's Villa Khuner and Wiesner's Villa Stiassni in the Expanded Field

Moderator – Monika Platzer (Architekturzentrum Wien)

FRIDAY MAY 17, 2019**10.00 ARCHITECTURE AND IDENTITY IN CENTRAL EUROPE AND BEYOND**

Moderator – Maximilian Hartmuth (University of Vienna)

1) Matthias Boeckl (University of Applied Arts Vienna) – A Modern Identity Fabrication Project: Josef Hoffmann's Professional Networks

2) Or Aleksandrowicz (Technion – Israel Institute of Technology, Haifa) – Climate, Health, and Nation Building: German-Speaking Immigrants and the Origins of Israeli Bioclimatic Building Design

11.00 Discussion and Break**11.30 TRAUMA AND DESIGN – PROJECTING TRANSFORMATIVE DESIGNS ONTO THE FUTURE**

Moderator – Georg Spitaler (VGA – Austrian Labor History Society, Vienna)

1) Rosemarie Burgstaller (Historian and Curator) and Michael Zinganel (Architectural and Urban Historian) – Place/Space and Resistance: the Theresienstadt Ghetto

2) Sue Breakell (University of Brighton Design Archives) – 'Memory's instruments and its very medium': the Archival Practices of Émigré Designers

12:30 Discussion**13.00** Lunch Break**14.00 LAUNCHING THE FUTURE: DESIGN, EMIGRATION AND CULTURAL RENEWAL**

Moderator – Sophie Lillie (Art Historian, Vienna)

1) Rebecca Houze (Northern Illinois University) – Cultural Exclusion and Creative Transformation: Anna Lesznai's Embroidery Design

2) Lesley Whitworth (University of Brighton Design Archives) – Émigré Journeys, Transport Motifs, and the Iconography of Travel in the Work of Willy de Majo

15.00 Discussion and Break**15.30 ROUNDTABLE DISCUSSION – HISTORIOGRAPHY AND ITS DISCONTENTS: JEWS AND CULTURAL IDENTITY IN CENTRAL EUROPEAN MODERNISM**

Moderator: Elana Shapira

Rainald Franz, Jasna Galjer, Rebecca Houze, Juliet Kinchin, Rudolf Klein, Celina Kress, and Ursula Prokop

Symposium will be held in English.

The organizers reserve the right to alter the program without notice.

FREE ADMISSION. REGISTRATION REQUESTED:<https://www.eventbrite.com/e/international-symposium-designing-transformation-jews-and-cultural-identity-in-central-european-tickets-58601497657>



CHRISTOPHER LONG is Martin S. Kermacy Centennial Professor of Architectural History at the University of Texas at Austin. His publications include *Josef Frank. Life and Work* (2002), *Paul T. Frankl and Modern American Design* (2007), *The Looshaus* (2011), *Kem Weber. Designer and Architect* (2014), and *The New Space. Movement and Experience in Viennese Modern Architecture* (2016). His

latest books include *Essays on Adolf Loos* (Prague, Kant) and *The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America* (New Haven and London, Yale University Press), which he coedited with Monica Penick.



HENRIETA MORAVČIKOVÁ is Professor of Architecture History in the Faculty of Architecture at Slovak University of Technology in Bratislava, and Head of the Department of Architecture at the Institute of History, Slovak Academy of Sciences. Her field of interest is 20th and 21st century architecture with focus on the Modern movement and architecture heritage. She is chair of the Slovak

DOCOMOMO chapter. She has published several monographs, tens of studies and critiques on architecture of the 20th century and has prepared several architecture exhibitions. Her last book, *Architect Friedrich Weinwurm* (2014), was awarded the International DAM Architectural Book Award (2015).



CHRISTOPHER LONG

REFUGE AND RESPITE: THE WIENER WOHNKULTUR AND THE CULTURE OF THE MODERN JEWISH INTERIOR

When Josef Frank, Oskar Wlach, and Walter Sobotka founded their interior furnishings store Haus & Garten in 1925, what they sought was a way of bringing together—and making available for sale—the elements of the novel way of living in the modern age. They promised to deliver spaces and objects that were comfortable and colorful. Their interiors were bold but relatable, new but not *too* new. What Frank and Wlach (Sobotka withdrew from the business soon after its founding) offered was a form of mitigated modernism that was at the heart of the so-called Wiener Wohnkultur (literally, the Viennese culture of living). That the great majority of those involved in forging the Wiener Wohnkultur were Jewish (other leading figures included Oskar Strand and Hugo Gorge, in addition to non-Jews, such as Adolf Loos and Ernst A. Plischke), and that the preponderance of these designers' clients came from the city's Jewish *Mittelstand*, has not been lost on scholars. What has been absent is a larger discussion about the cultural assumptions that underlay the Wiener Wohnkultur, and how these assumptions relate to Viennese Jewish identity in the 1920s and 1930s. This paper explores the manner in which the Wiener Wohnkultur aesthetic formed a response to the cultural and everyday needs of its Viennese Jewish clientele, and how its leading makers sought to develop a mode of living that offered both refuge and respite from the workaday world and from the increasing pressures of anti-Semitism and economic crisis.

HENRIETA MORAVČIKOVÁ

SHAPING MODERN BRATISLAVA: THE ROLE OF ARCHITECT FRIEDRICH WEINWURM AND HIS JEWISH CLIENTS IN DESIGNING THE SLOVAK CAPITAL

In the first decades of the twentieth century, today's city of Bratislava experienced dramatic political and social changes that had a direct impact on the structure of the city.

Discussions on modern city regulation began at the end of 1890 but became more intense only after the great fire that destroyed the castle and the neighbourhoods on the castle hill in 1913. It was precisely this catastrophe that encouraged the young Jewish architect Friedrich Weinwurm to comment for the first time publicly on Bratislava's urban planning and architecture and to express his modern position. His view, however, had little effect at that time. After the year 1919, when former Pressburg had been officially proclaimed Bratislava, the capital of the Slovak part of the newly founded Czechoslovak republic, things changed. The city faced an intense development and construction process and Friedrich Weinwurm was recognised among the city's first modern architects. It was through his works that the earliest examples of an architecture of “new objectivity” entered the city landscape. Newly regulated streets or entire neighbourhoods were designed by Weinwurm or later by his followers, who adopted his architecture language. Weinwurm was typically commissioned by Jewish families for several projects.

He would start with a private villa, continue with residential buildings, and finally also design an office building or department store. The same customers would also influence the commissions for public buildings for the Jewish community. So it happened that the office of Friedrich Weinwurm designed the Jewish hospital, the ceremonial hall in the Jewish cemetery, a dormitory for boys, an orphanage, and the facilities for a Jewish sports club. Weinwurm became a member of the Regulation Committee of the City of Bratislava, established in 1924, and was also active in the approval process for city regulations. Although Weinwurm worked only for Jewish clients, his work was crucial for the modernisation of Bratislava.

This study focuses on selected works by Friedrich Weinwurm, arguing that the activities of the architect and his Jewish clients in the 1920s and 1930s had a decisive impact on the modern image of the city of Bratislava.



CELINA KRESS is an architect and historian. She is currently a lecturer and research associate at the Center for Metropolitan Studies at the Technische Universität Berlin. She was Visiting Professor for Urban Design History and Planning Theory at the University of Applied Sciences in Erfurt (2014-2015) and at the Hafencity Universität Hamburg in 2013. She is founding partner of the Urban

Design team [BEST], Projects for Building Culture and the City, and curates projects/exhibits that interface spatial communication, architecture and urban development. Kress is a board member of the GSU and spokesperson for the Planning History Section. Recent publications are included in: *The German Traditions of Städtebau und Stadtlandschaft and their Diffusion through Global Exchange* (2018). *The Routledge Handbook of Planning History*, (ed. C. Hein, 2018); *Neue Akteure beim Bau von Groß-Berlin: Adolf Sommerfeld und sein Netzwerk* (2018). *NEUES BAUEN im Berliner Südwesten*. (ed. B. Hausmann, 2018).



ZUZANA GÜLLENDI-CIMPRICHOVÁ is an art historian and conservator of monuments. In 2018 she completed her post-doctorate, *Successful intermezzo. German speaking Jewish architects in Czechoslovakia 1918-1939*, in History of Art at the University of Bamberg. She is lecturer in the department of Slavonic art history and the Chair of Heritage Sciences at the University of Bamberg.

Her recent publications include contributions to art history with a special emphasis on architecture of the 19th century up to the 21st century, the work of Jewish architects in the Czech Republic and the transformation of their work after forced emigration and exile, as well as theory of monument preservation. Among her groundbreaking essays is “Moderntransfer Tschechoslowakei - Ecuador. Zum Leben und Werk des deutschsprachigen jüdischen Architekten Karl Kohn,” (1894-1979) (“Modern Transfer Czech Republic – Ecuador. Life and Work of the Jewish architect Karl Kohn”) in *kunsttexte.de* (2014).



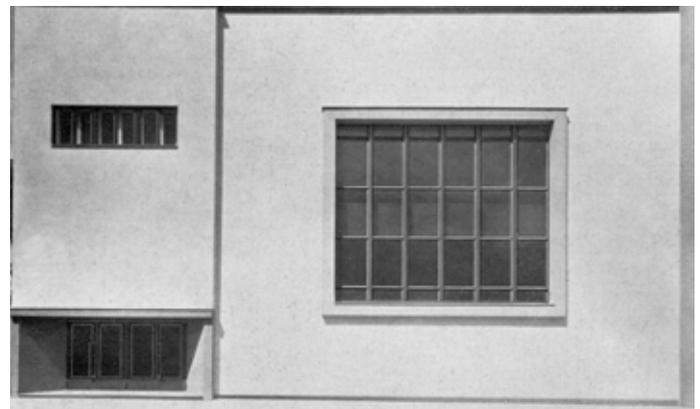
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CELINA KRESS

ADOLF SOMMERFELD, CO-PRODUCING MODERN ARCHITECTURE AND URBAN DESIGN IN BERLIN

This paper introduces the Berlin property developer Adolf Sommerfeld. Born in 1886, in Kolmar, then part of the province of Posen (today Poznan, Poland), he came to Berlin in 1900 to train as a carpenter and subsequently graduated from the senior technical college, Baugewerkeschule (Building Trades College). At age 24, he started his own building company and at the same time worked in a property developing company (Terraingesellschaft). In 1912, he married the only daughter of the director of that firm. A success story followed: Sommerfeld started his career with wooden hangar structures mostly needed for the military's airplane division during the First World War. In the early 1920s, he integrated the infrastructure and networks of his father-in-law's terrain business with his own building firm, creating a property development trust. Sommerfeld invested his assets from his war-time hangar construction into larger properties in Berlin's prominent western outskirts. Cheap, healthy housing was bitterly needed all over Germany after the war. With the aim to experiment in this new market the developer started collaborating with modernist, avantgarde architects in Berlin, for example, Walter Gropius, Erich Mendelsohn, the young Richard Neutra, Bruno Taut, Otto Rudolf Salvisberg, Fred Forbat, and many others. Together with these architects, Sommerfeld gave shape to a whole area of innovative social housing settlements in Berlin's southwestern periphery. The effects of this collaborative work spanned from city planning to housing scale, and from a modernist avantgarde style to a more moderate modernity.

With the example of this entrepreneur I will shed some light on the coproduction and design of public and private urban spaces in Berlin during the interwar period. Furthermore, looking at significant examples of modern architecture and urban design, I will discuss in this paper the ambivalences of property and authorship.



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ZUZANA GÜLLENDI-CIMPRICHOVÁ

AN INTERNATIONAL STYLE SYNAGOGUE IN BRNO: OTTO EISLER'S SYNAGOGUE AGUDAS ACHIM (1936) IN THE CONTEXT OF CZECH AND EUROPEAN MODERN SYNAGOGUES' DESIGN IN THE INTERWAR PERIOD

The Synagogue Agudas Achim (1936) in Brno/Czech Republic, built by the Jewish architect Otto Eisler (1893-1968), holds a special position in the context of Czechoslovak and European synagogue architecture. While Fritz Landauer chose to design a contemporary synagogue in Plauen (1930) in the international style, as an expression of that Jewish community's liberal character, Eisler chose a radical purist architectural language in the construction of an orthodox synagogue for Jewish refugees from Galicia, who had arrived in Brno after the outbreak of World War I. The Galician Jewish community requested the construction of a functional temple that would meet liturgical requirements of a traditional synagogue space. In accordance with the religious piety of the community members, Eisler designed a purist and sober synagogue, reminiscent of the house of prayer of a community embracing their diasporic condition. Eisler contrasted the more neutral exterior with the traditional structure and design of the liturgical space. He applied a radical, modern language to the design and spatial conception of the synagogue Agudas Achim, which became a means of representation and preservation of the Galician Jews' religious and social identity. Their aim was to preserve their liturgical tradition despite their displacement and threats of discrimination.

A similar dual-character design strategy can also be found in Peter Behrens's neological synagogue in Žilina/Slovakia (1931) and in Leopold Ehrmann's synagogue in Prague-Smíchov (1931). Yet, in contrast to Otto Eisler, they both still applied Oriental elements in their designs. Thus the Agudas Achim Synagogue represents a highlight of stylistic emancipation in a modern synagogue building in the Czechoslovak and European architectural context of the interwar period.



JULIET KINCHIN joined MoMA in 2008 as Curator of Modern Design in the Department of Architecture and Design, where she has organized the exhibition currently on view, *The Value of Good Design*, and other exhibitions including *Century of the Child: Growing by Design 1900-2000* (2012), *Counter Space: Design and the Modern Kitchen* (2010), *Designing Modern Women 1900-2000* (2013), *Making Music Modern: Design for Ear and Eye* (2015), *How Should We Live? Propositions for the Modern Interior* (2016). She holds MA degrees from Cambridge University and the University of London, and a doctorate from the University of Glasgow. Previously she has worked in The Victoria & Albert Museum and Glasgow Museums and Art Galleries, and held faculty positions at the Glasgow School of Art, the Bard Graduate Center in New York, and the University of Glasgow, Scotland, where she was the Founding Director of the graduate program in Design History.



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JULIET KINCHIN

LAJOS KOZMA, 'JUDAPEST' AND CENTRAL EUROPEAN MODERNISM

Jewish émigrés such as László Moholy-Nagy and Marcel Breuer hold an uncontested position within an established canon of twentieth-century design, anchoring historical accounts both of the German Bauhaus and of post-war Modernism in America. As such they typify the way certain Hungarian Jews have become exemplars of a free-flowing internationalism, seamlessly absorbed into histories of the more dominant cultures with which they became associated. Less familiar are the contributions to modernist design practices and patronage in Central Europe of contemporaries who either returned to Hungary after a period of exile, or never left in the first place. This paper focuses on the collaborative Jewish networks and shifting cultural identity of architect-designer Lajos Kozma whose career in Hungary spanned two world wars, a Bolshevik Revolution, and the redrawing of national boundaries following the collapse of the Austro-Hungarian Empire. The first part of the paper explores Kozma's association in the years leading up to the First World War with the Fiatolok (Young Ones) and architects in the circle of Béla Lajta, all of whom embraced an ideal of cultural assimilation expressed through a modern language derived from Hungarian folk arts. The experience of the First World War and Treaty of Trianon triggered a cultural identity crisis for Kozma and those involved in the short-lived Hungarian Republic of Councils in 1919 as they negotiated the increasingly right wing and neo-Christian culture of interwar Hungary. Working through networks of Jewish clients, manufacturers, designers, publishers, and retailers, he adopted a new repertoire of baroque sources before embracing the abstract forms of international modernism around 1930. Stripped of his license to practice as an architect in 1938, Kozma turned his skills as a designer to the forging of papers for Jewish clientele and the redesign of a Budapest hide-out shared with Tivadar Soros and his two sons during World War II. He survived the war but not long enough to take up his appointment as both director of the School for Applied Arts and professor in the School of Architecture at Budapest Technical University.



RUDOLF KLEIN is Professor of 19th and 20th Century Architectural History at Saint Steven University in Budapest, and was formerly at Tel Aviv University's David Azrieli School of Architecture. He researches 19th century synagogues in Central Europe and Jewish contribution to secular architecture from early emancipation to late 20th century movements. He has published several books on architectural theory and history. In 2017 he published his main work, a comprehensive book titled *Synagogues in Hungary 1781-1918*. In 2018 he published the first comprehensive book on Jewish funerary art, titled *Metropolitan Jewish cemeteries in Central and Eastern Europe*, published by ICOMOS Germany. He is currently working on a comprehensive volume on synagogues in the Habsburg Empire.



6

RUDOLF KLEIN

MODERNISM AS THE AESTHETICS OF OPPOSING CONSERVATISM: DESIGNING THE NEW LEOPOLD TOWN IN BUDAPEST IN THE 1930S

This paper discusses the New Leopold Town or Újlipótváros, in Budapest, one of the most spectacular modernist Jewish quarters in Europe, built between the First and Second World Wars. Újlipótváros is a unique, compact settlement, a little 'town within a town,' set along the left embankment of the Danube River. With its main square, main street, luxurious cafés, and hidden synagogues, Újlipótváros was designed, built, and inhabited by Jewish middle classes, including many prominent intellectuals of the past 80 years. Emancipated Jews chose to build their houses in an easily recognizable modern style that highlighted their liberal leftist values as opposed to the conservative, antimodernist spirit of mainstream interwar Hungary. While compact, this little town is neatly embedded into the urban fabric of Budapest, visible from the Margit Island and Buda Mountains, located on the northern fringe of the UNESCO World Heritage site, the Pest riverside of the Danube. The paper presents typical architectural features and the urban spaces as well as some architects and their prominent apartment blocks.



JASNA GALJER is an art historian and a professor at the University of Zagreb. She has curated a series of exhibitions on architectural history, design history, and cultural history, and has attended numerous conferences and curated more than 30 exhibitions. Among her publications are *Design of the Fifties in Croatia: From Utopia to Reality* (2004), *Expo 58 and the Yugoslav pavilion designed by Vjenceslav Richter* (2009), and *Modern Journals and Cultural History in Croatia 1890-1940* (2012). Her research explores modern architectural history and design history, with a particular emphasis on models of cultural representation and medialisation, or the circulation and dissemination of content such as exhibitions and criticism. She is currently part of the Mapping Architectural Criticism Project and Research Network (<http://mac.hypotheses.org/>).



KAMILA TWARDOWSKA is an architectural historian and exhibition designer. She is a curator in the Department of Architecture and Urban Planning at the Historical Museum of the City of Krakow, where she curated the exhibit *With the City in Mind. The Architecture of Jan Zawiejski* (2018). She is a Ph.D. candidate in the History of Art at the Jagiellonian University in Krakow. Her academic interests are Polish architecture and urban planning of the 20th century, mainly the architecture and city development of Krakow. She is an author of the monograph on the work of architect Fryderyk Tadanier (2016), as well as author and co-author of other academic and popular publications on Polish modern architecture. She has participated in multiple Polish and international different research, curatorial, and educational projects.



KAMILA TWARDOWSKA

READING BIOGRAPHIES OF FRYDERYK TADANIER AND DIANA REITER. DELIBERATIONS ON THE ROLE AND IDENTITY OF JEWISH ARCHITECTS IN KRAKOW IN THE INTERWAR PERIOD

The second half of the nineteenth century and the beginning of the twentieth was a time of growing civil liberties and gradual assimilation of the Jewish population of Krakow. At that time, an intensive city modernization aimed at creating the so-called “Great Krakow” was also pending. Many authors of this process of transforming the Austro-Hungarian fortress into a city with a metropolitan character had Jewish origin. Among them were, of course, the architects. The importance of Krakow as an urban center increased during the period of the Second Polish Republic (1918-39) and during this interwar period as many as a quarter of professionally active architects in Krakow were Jews. The aim of this paper is to shed light on the professional roles and career trajectories as well as identity issues of Jewish architects of Krakow during the interwar period. It examines in particular two case studies: the biography of Fryderyk Tadanier (1892-1960) and that of Diana Reiter (1902-1943). Both architects descended from the Lviv region. Tadanier’s curriculum vitae provides an example of full assimilation used to facilitate social and professional advancement. He was born into a poor Hassidic family in a small shtetl called Kamionka Buska. Tadanier officially left the Jewish community after graduating from the Polytechnic School in Lviv and moving to Krakow, one year before opening his private architectural office in 1927. This decision would allow him to take ministerial and other official posts



with greater ease. He was a prominent architect who took part in the formation of the Polish state through, *inter alia*, participation in reconstruction after the First World War and in the design of many public buildings. He survived the Second World War and, after 1945, in communist Poland, became one of

the most important figures of the Nowa Huta project— an ideal socialist city. Diana Reiter was an example of a modern woman of her time. Born into an affluent family in Lviv, she chose the profession of architect as a strategy for emancipation. She perceived her modernist architectural work as part of her Jewish and progressive identifications and she was together with another Jewish woman architect, Reli Schmeidler, among the first female architects active in Krakow. The current stage of research does not include many of her designs, and it is supposed that as a woman Diana Reiter had limited access to larger commissions. From 1930, Reiter was a member of the Jewish Engineers’ Association in Krakow. In 1939, she belonged to the group of Jews who were expelled from the Polish Architects Association because of anti-Semitism. Roughly three years later she died in the Nazi concentration camp in Krakow. Her tragic death has been eternalized in Steven Spielberg’s film “Schindler’s List.”

JASNA GALJER

THREE GENERATIONS OF JEWISH ARCHITECTS AND MODERNISM IN CROATIA

The paper explores the role of Jewish architects in designing modernism within Central European Modernism. Its complex manifestations are discussed within a historical, political, cultural, and aesthetic context and analysed as the foundation of representational models that affirm ideas and concepts of modernism. More specifically, the paper sheds light on architecture that in particular contexts, from the late 19th century till the end of the 1930s, shaped different, even contradictory cultural identities. It is well known that during this politically turbulent period cosmopolitan culture turned into a new form of “complexity and contradiction,” particularly evident in culturally heterogeneous spheres such as Central Europe. What is less well known, however, is that relations between European “centres” and “margins” were not always a “one-way street” but instead developed into a complex network of cultural emulation. A new cartography of Central Europe explores the numerous influences, similarities, and differences between those cities where urban culture and daily life experienced the most powerful upheaval. Yet, it also includes Brno, Cracow, Zagreb, Ljubljana and many other places where modernisation was equally dynamic. The paper focuses on socially engaged architecture, its actors and vehicles, those institutional frameworks involved in transmitting influence, educational models, as well as alternative forms of medialisation, such as architectural competitions, exhibitions and journals. Taking the disappearance, erasure, neglect, and rewriting of Jewish identity from the narrative of contemporary Croatian cultural history as a symptom of lost or false collective memory, the paper aims to offer a new interpretation of architecture as designed by several generations of Jewish architects. The argument presents the opportunity to analyse the key role of Jewish architects in constructing modern architectural discourse, and their formative impact on multiculturalism in the Central European cultural space. Contemporary political circumstances prompt us not only to redraw the continuities within modernism but also challenge us to revisit a history that has yet to be included within a ‘common tradition’ of architecture history.

**EVE BLAU**

Eve Blau teaches the history of urban form at the Harvard University Graduate School of Design. Her books include *Baku: Oil and Urbanism* (2018) *The Architecture of Red Vienna 1919- 1934/ Rotes Wien: Architektur 1919-1934. Stadt-Raum-Politik* (1999/2014); *Project Zagreb: Transition as Condition, Strategy, Practice* (2007); *Urban Form. Städtebau in der postfordistischen Gesellschaft* (2003); *Shaping the Great City: Modern Architecture in Central Europe* (2000); *Architecture and Cubism* (1997/2001); *Architecture and Its Image: Four Centuries of Architectural Representation* (1989). She is Co-Principal Investigator of the Harvard Mellon Urban Initiative and co-curator of the research project and exhibition, *Urban Intermedia: City, Archive, Narrative*, which was shown in Berlin, Istanbul, Mumbai, and Boston in 2018. Blau's publications have received several awards, including the Alice Davis Hitchcock Award, Spiro Kostof Award, Austrian Cultural Institute Prize, SAH Exhibition Catalogue Award, and the AIA Citation for Excellence in

International Architectural Book Publishing. In 2015 Blau received the Victor Adler-Staatspreis für Geschichte sozialer Bewegungen from the Republic of Austria, in 2018 she was made a Fellow of the Society of Architectural Historians.

KEYNOTE LECTURE - EVE BLAU**SO THAT THEY MAY LIVE THE CULTURAL LIFE OF THEIR TIME: LOOS'S VILLA
KHUNER AND WIESNER'S VILLA STIASSNI IN THE EXPANDED FIELD**

Seeking to reconstitute Adolf Loos's thoughts on architecture for an English-speaking audience some thirty years after the architect's death, Heinrich Kulka noted that for Loos the designer's primary challenge was "to express the three-dimensional character of architecture clearly, in such a way that the inhabitants of a building should be able to live the cultural life of their generation successfully" (*Architects Yearbook*, 1960). It was not enough that the built work's forms, organization, and spaces should derive from careful consideration of the users' habits, needs, and desires, and from the functions they are required to serve. Architecture should also engage with fundamental questions about the social, cultural, and political conditions of its time and place and should say something meaningful about the human condition. But most of all, it should provide its inhabitants with the agency to actively shape the cultural life of their time – in their role as clients. It is well known that a large number of Adolf Loos's clients – as well as Loos's students and associates influenced by his views on the relationship between design and society – were (like many of the architects themselves) members of the urban, liberal, assimilated Jewish bourgeoisie. They included intellectuals, professionals, businessmen, and manufacturers; they and members of their families commissioned well-known modernist architects to design apartments and houses, commercial premises, offices, factories, and landscapes. Taking the symposium's propositional title and the provocation of Loos's challenge as a starting point, the paper asks: How did the clients, who commissioned Loos and other architects of his circle, conceive the cultural life of their time? What role did design play in their business practices, personal lives, and cultural identities? The lecture probes issues of identity and assimilation, technical modernization and cultural modernity, and the role of design in mediating between them through two sketch-like case studies that look at the relationship between two Jewish industrialists and their families and the architects who designed houses and other works for them in the 1920s and 1930s: Paul Khuner (Kunero/ Unilever) and Adolf Loos in Vienna and Payerbach, and the textile manufacturer Alfred Stiassni and architect Ernst Wiesner in Brno. It further brings forward the complex local and international business and cultural networks through which the industrialists and their families operated and understood their roles in society.

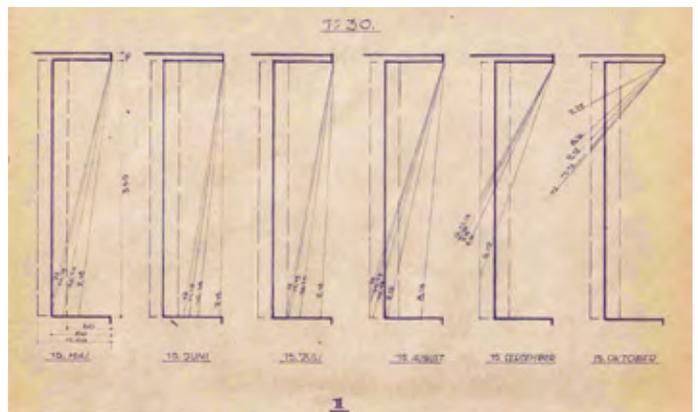




MATTHIAS BOECKL is Professor of Architectural History at the University of Applied Arts Vienna. He is editor-in-chief of the journal *architektur.aktuell*. He has curated numerous exhibitions, including *Ways to Modernism, Josef Hoffmann, Adolf Loos and Their Impact* (together with Christian Witt-Döring, MAK – Austrian Museum of Applied Arts / Contemporary Art, 2015), and a retrospective for Fritz Schwarz-Waldegg (1889–1942) (Vienna’s Jewish Museum, 2009). He is currently working together with Christian Witt-Döring and Rainald Franz on the forthcoming Josef Hoffmann exhibition (MAK, 2020). He is the author and editor of numerous books on modern and contemporary art and architecture, including the groundbreaking exhibition catalogue, *Visionäre & Vertriebene* (together with Otto Kapfinger, 1995).



OR ALEKSANDROWICZ is Assistant Professor in the Faculty of Architecture and Town Planning at the Technion - Israel Institute of Technology. He is an architect, researcher, editor, and translator. He graduated from Tel Aviv University (2002) and wrote his master (2012) and doctoral (2015) theses at TU Wien. His doctoral study focused on the history of building climatology in Israel and its complex relationship with Israeli architecture. His main research interests are varied and include building science and technology, building physics, urban microclimate, urban history, history of architecture and architectural technology, and vernacular and sustainable architecture. Since 2006, Aleksandrowicz is the editor-in-chief of *Architectures* series at Babel Publishers, the leading Hebrew book series on architecture and town planning.



MATTHIAS BOECKL

A MODERN IDENTITY FABRICATION PROJECT: JOSEF HOFFMANN’S PROFESSIONAL NETWORK

As one of the leading modern architects and designers, Josef Hoffmann was deeply embedded in Austria’s *elite* before and after World War I. His vast national and international professional network included private clients, sponsors and customers of the Secession and the Wiener Werkstätte, entrepreneurs, journalists, scientists, politicians, public officials, teachers, crafts persons and many fellow artists. His network can be described as a phenomenon ascribable to the wide variety of Hoffmann’s activities in architecture, design, teaching and cultural policy, and to the radical changes in Europe’s and Austria’s politics and society in the first half of the 20th century. In contrast to this, Hoffmann hardly communicated anything about his almost secret private environment and family affairs.

There were several driving forces behind Hoffmann’s dynamic professional practice of cultural production over a relatively long time and under contradictory political systems. He had great personal capability as a tireless top notch designer, there was also constant demand among Austria’s changing elites for cultural identities useful to maintaining their own status, and there was Hoffmann’s secure standing a seemingly “apolitical” male citizen from a Christian bourgeois Moravian family and as a public official who never publicly expressed any political opinion.

This contribution examines the nature of Hoffmann’s professional relationships with a representative selection of persons from his network and how the network served to create individual and collective identities. It suggests that Hoffmann’s ‘functional’ relationships were defined and limited by the question of identity. But Hoffmann, too, was ‘functionalized’ by societal groups and political regimes according to their needs – or dropped, if he was not needed any more.

The paper further discusses the following personalities Paul and Karl Wittgenstein, Berta Zuckermandl, Fritz Waerndorfer, Adolphe Stoclet, Oskar Strnad, Heinrich Tessenow, Josef Frank, Max Eisler, Clemens Holzmeister, Oswald Haerdtl, Hans Pernter, and Hermann Neubacher.

OR ALEKSANDROWICZ

CLIMATE, HEALTH, AND NATION-BUILDING: GERMAN-SPEAKING IMMIGRANTS AND THE ORIGINS OF ISRAELI BIOCLIMATIC BUILDING DESIGN

The bioclimatic approach to architectural design, which is based on almost a century of scientific research, focuses on the effects of climate on buildings and their indoor thermal and visual conditions. Despite its seemingly technical nature and scientific backing, bioclimatic design can be described as a cultural construct that is shaped and affected by social preferences and sensitivities. Cultural atmosphere is what determines the development of bioclimatic design, facilitating or impeding its acceptance within and without the architectural milieu.

In Zionist architecture in Palestine, the need to address bioclimatic challenges in building design emerged as a recurrent theme from its very first steps during the early 1910s. However, unlike today, where bioclimatic design is usually justified with ecological concerns over depleting resources and global warming, in Palestine of the 1920s and 1930s the climatic aspects of building design were perceived as belonging to the field of public health and national hygiene. Non-climatic design was regarded as a problem not only since it allegedly caused discomfort to European Jews unaccustomed to Palestine’s hot weather, but also because of perceived health implications that would diminish the productive, nation-building energy of the new immigrants.

Not surprisingly, and as with concerns about local public health and national hygiene, the main proponents of scientifically-based, bioclimatic design in Palestine since the late 1930s were German-speaking new immigrants from countries in Central Europe (Germany, Austria, Czechoslovakia, and Hungary). While the leader of that group, Werner Joseph Wittkower, was an architect, all his partners were scientists from other professional disciplines (physiology, meteorology, and physics). Their shared cultural background, not only as immigrants but, more importantly, as highly skilled and educated Central European Jews, was essential to their ability to cooperate in the creation of a local version of building climatology research.

“DESIGNING TRANSFORMATION: JEWS AND CULTURAL IDENTITY IN CENTRAL EUROPEAN MODERNISM”

TRAUMA AND DESIGN – PROJECTING TRANSFORMATIVE DESIGNS ONTO THE FUTURE

BIOS AND ABSTRACTS



ROSEMARIE BURGSTALLER works as historian, art historian and curator with research focus on Visual History and Exhibition Studies, History of National Socialism and the Holocaust, Propaganda of Hate and Prejudice, Art and Resistance under the Nazi Regime and Art and Cold War Politics. She is winner of the Theodor Körner Prize for Science and Art (2012) and the Radio Prize of Austrian Adult Education (2018). Recently she initiated and curated the exhibition *Das Herz so schwer wie Blei. Kunst und Widerstand im Ghetto Theresienstadt* at the Austrian Museum of Folk Life and Folk Art in Vienna in cooperation with Památník Terežín/Terežín Memorial. Her upcoming publication is titled *Staging of Hate. Exhibitions Imaging „the Enemy“ in National Socialism* (Campus Verlag, Frankfurt am Main).



MICHAEL ZINGANEL is an architecture theorist, cultural historian, curator, and exhibition designer. He has curated many exhibitions, e.g. about Planning Mythologies, the Legacy of Socialist Holiday Resorts, about Urban and Transnational Mobility and Migration and Karl Marx's notion of the 'Productivity of Crime' for Architecture and Urban Design. He has taught at various universities and academies, such as the postgraduate academy of Bauhaus Dessau Foundation, the TU Graz and TU Vienna. In 2012, with Michael Hieslmair, he cofounded the independent research institute "Tracing Spaces," also producing and coediting *Holiday after the Fall – Seaside Architecture and Urbanism in Bulgaria and Croatia* (with Elke Beyer and Anke Hagemann, 2013) and *Stop and Go. Nodes of Transformation and Transition* (2019) (the outcome of a research project at the Academy of Fine arts Vienna).



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ROSEMARIE BURGSTALLER AND MICHAEL ZINGANEL PLACE/SPACE AND RESISTANCE: THE THERESIENSTADT GHETTO

Theresienstadt/Terežín, the star-shaped garrison town from the time of Emperor Joseph II, 60 kilometers north of Prague, was converted into a ghetto after German troops invaded Czechoslovakia in 1939. From 1941 until its liberation in 1945, more than 140,000 Jews were deported to Theresienstadt, which served as a transit camp of the SS for the death camps in the east. Theresienstadt was of central importance to the National Socialists' plan to deceive the world about the murder of European Jews. The cynical staging of a "model ghetto" culminated in the preparations for the visit of an International Red Cross commission in June 1944 and in the propaganda that followed. Under the most difficult circumstances, inmates would carry out cultural activities that were organized within the "Jewish Self-Government's" department of "Leisure Activities." They helped to strengthen prisoners' will to survive, to oppose the Nazi terror, and to oppose it with human dignity. In Theresienstadt prisoners drew countless documents to help them cope with their catastrophic living conditions. These ranged from depictions of misery and deportation to idealized, or "ideal," images of a future life.

This paper also discusses the challenge of curating and designing an exhibition that appropriately transmits artistic design findings within contexts of historical struggle to a public today by balancing inmates' original works of art, with quotes and biographies.



SUE BREAKELL is Archivist and Senior Research Fellow at the University of Brighton Design Archives. Her research bridges archive studies and twentieth century art and design history. Before joining the Design Archives, she worked in archives in national museums, including as head of Tate Archive and as War Artists Archivist at the Imperial War Museum. Recent publications include an essay for the catalogue of *Designs on Britain*, co-authored with Whitworth, to accompany a 2017 exhibition at the Jewish Museum London, produced in collaboration with the Design Archives. She is coediting and contributing to *The Materiality of the Archive: Creative Practice in Context* (Routledge, 2020).



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SUE BREAKELL ‘MEMORY’S INSTRUMENTS AND ITS VERY MEDIUM’: THE ARCHIVAL PRACTICES OF ÉMIGRÉ DESIGNERS

Through their processes of accumulation, archives tell overt and covert narratives. Creators of archives may give value to particular objects through their selection or arrangement, employing the archive as a framing device to highlight particular moments or narratives. My paper will focus on the archives of designers FHK Henion, HA Rothholz, and Willy de Majo, to look at ways in which responses to the émigré experience may be read in their archival practices, even when there may be little direct reference to such experiences in the archive's contents.

“DESIGNING TRANSFORMATION: JEWS AND CULTURAL IDENTITY IN CENTRAL EUROPEAN MODERNISM”

LAUNCHING THE FUTURE: DESIGN, EMIGRATION AND CULTURAL RENEWAL

BIOS AND ABSTRACTS



REBECCA HOUZE is Professor of Art and Design History at Northern Illinois University. She is author of *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress* (Ashgate, 2014) and *New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape* (2016).

Her current research on World's Fairs and national parks examines how design contributes to the production of national identity and the experience of heritage in both Europe and North America. Her work has been published in *Design Issues*, *Fashion Theory*, *Textile*, *Centropa*, and *Journal of Design History*. She is the coeditor of *The Design History Reader* (2010).



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REBECCA HOUZE

CULTURAL EXCLUSION AND CREATIVE TRANSFORMATION: ANNA LESZNAI'S EMBROIDERY DESIGN

Hungarian artist Anna Lesznai (1885-1966) has been studied for her connection to members of prominent artistic and intellectual circles in Budapest between the wars, and for her unique poetry, illustration, and embroidery, which drew upon imagery of the garden as a metaphor for individual and cultural transformation. Lesznai's career as both designer and teacher was shaped by political upheaval, changing attitudes toward gender, and anti-Semitism, which led her ultimately to leave Europe for the United States. As Petra Török, Csilla Markója, Fiona Stewart, and Judith Szapor have demonstrated, Lesznai's diaries and autobiographical novel provide glimpses into the interpersonal relationships of those associated with Budapest's Vasárnapi Kör (Sunday Circle), with Nyolcak (The Eight), a group of modern artists, and with the literary journals *Nyugat* (West) and *Huszadik Század* (Twentieth Century). Lesznai's frequent migration between her family's homes in Körvélyes and Budapest; her studies in Paris, Vienna, and Berlin; her political exile as a participant in the short-lived Hungarian Soviet Republic; and her permanent departure for New York in 1939 influenced her unique approach to modern design. This paper considers more closely Lesznai's embroidery practice, its relationship to craft revivals by her contemporaries, and its connections to the network of schools and cottage-industry programs established throughout Austria-Hungary in the late nineteenth century. Lesznai wrote about the relationship between home industries (*háziipar*) and folk art (*népművészet*) in *Magyar Iparművészet*, the journal of the Hungarian Museum of Applied Arts, in which the concept of a unique Hungarian applied art, and its relationship to international trends, was debated. By analyzing Anna Lesznai's work through the critical lens of her experience as a Jewish Hungarian woman designer during and after the First World War, who negotiated a complex network of cultural identities, achievements, and exclusions, a more nuanced picture of the modern Hungarian applied arts movement emerges.



LESLEY WHITWORTH is a historian and Deputy Curator of the University of Brighton Design Archives, whose collections have much to say about the newly confident design profession in a post-war UK context, as well as the emergent role of émigré designers within it. Her published research considers aspects of the early work of the Council of Industrial Design / Design Council. With colleagues she contributed to the planning and delivery of the 2017 Jewish Museum London exhibition, *Designs on Britain: Great British Design by Great Jewish Designers*, and the accompanying symposium at the Victoria & Albert Museum.

LESLEY WHITWORTH

ÉMIGRÉ JOURNEYS, TRANSPORT MOTIFS, AND THE ICONOGRAPHY OF TRAVEL IN THE WORK OF WILLY DE MAJO

William Maks de Mayo was born in Vienna in 1917 to Yugoslav parents, and ran his design practice from London following active service with the RAF. He died in 1994 and his papers were deposited with the University of Brighton Design Archives later by his family. This paper will consider the strange



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persistence of travel-related imagery in the post Second World War output of designer Willy de Majo, setting his practice in the context of émigré experiences in the 1930s. Drawing on archival sources, Whitworth will suggest both the salience of this trope in his work, and the sensitivity of discussing travel in the biography of any émigré.

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