SEEING
AND

BEING
SEEN

THE THEATRE
OF ERNST PLISCHKE

ANNIE ROSE JAMES

SEEING
AND

BEING
SEEN

THE THEATRE
OF ERNST PLISCHKE

ANNIE ROSE JAMES

A 120-point thesis submitted to the School of Architecture and Design,
Victoria University of Wellington, in partial fulfilment for the requirements
for the degree, Master of Interior Architecture.

Victoria University of Wellington
School of Architecture
2020

fig. 1 Total Universal Experience

CONTENTS

ABSTRACT	9
INTRODUCTION	10
MENU	12

APERITIVO I	
LITERATURE REVIEW	22

ANTIPASTI II	
TOTAL UNIVERSAL EXPERIENCE	44
MISE-EN-SCÈNE, MATERIALITY	65

PRIMI III	
RESTAURANT	78
SITE	86

SECONDI IV	
PROGRAM	101
DESIGN STAGE 1	102
CRITICAL REFLECTION	108

DULCE V	
DESIGN STAGE 2	145
CRITICAL REFLECTION	180

DIGESTIVI VI	
CONCLUSION	184
BIBLIOGRAPHY	186
LIST OF FIGURES	188

ABSTRACT

Ernst Plischke is one of the most well documented and evaluated architects in the New Zealand architectural discourse. However, when we look at the work he is the most well-known for, such as residences, churches and public spaces there is something missing within the language and value we place on this work. Articulating this lack, this thesis will evaluate the oeuvre of Plischke's work for a more theatrical interpretation which asks the question: what if Ernst Plischke was viewed as an interior architect?

By consuming a five course meal of design-led inquiry, this research samples Plischke's body of work and finds an inherent theatricality within it. In exploring the people-centred aspect of this modernist's oeuvre will look through the lenses of the total experience such as *gesamtkunstwerk* and *mise-en-scène* Pursuing these thematic motifs will produce a restaurant scenography, which will be interpreted at shifting scales to establish a theatrical design language.

fig. 2 Scaling gestures

INTRODUCTION

Émigré architect Ernst Plischke is a central figure in New Zealand's architectural discourse for importing the Modernist ideals of universality, rationality and functionality. Imagery such as 'the white modernist box on the hill' is strongly associated with him. However, when we look at the work he is the most well-known for, such as his residences, churches and public spaces there is something missing within the language and value we place on this work.

Articulating this lack, this thesis will evaluate the projects of Plischke as if he was as an interior architect? In exploring the people-centred aspect of this modernist's oeuvre we will establish a critique of total design by appropriating the theatrical concepts of *gesamtkunstwerk* and *mise-en-scène*. In demonstrating this point of view, a variety of representational methods will be explored – uniting the medium with the message.

fig. 3 Dining room. Gamerith
House, Lake Attersee.

This content is unavailable.
Please consult the figure
list for further details.

PROPOSITION

This thesis aims to re-evaluate modernist architecture by revealing the overlooked aspects of it. Using the body of work by Austrian architect, Ernst Plischke. This research will follow the structure of a five course meal.

SCOPE

Although this thesis spends a lot of time inhabiting the work of Ernst Plischke, the aim is not to imitate his work aesthetically, but to embody the values found within his work that often get overlooked. Exploring the concept of total design through a theatrical lens allows us to focus on the experiential elements. Photo-montage, sequential perspectives and developed surface drawing examine the shifting scales within total design.

METHODOLOGY

Aperitivo, the first chapter will “open the palate” of theatre, restaurant, interior. It will determine the position of Plischke in architectural discourse, find themes within his body of work and examine selected methods of representation – to find the interior within Plischke’s work.

Antipasti, the second course, looks to construct a theoretical framework in which to examine the themes within Plischke’s work using the theatrical concepts of gesamtkunstwerk and mise-en-scène to critique the universality of total design. It will review case studies and draw out the specific qualities that reflect the theatre to be found in Plischke’s oeuvre. These conditions will inform the program of the successive design stages.

Primi, the third chapter, defines the program by interpreting the program of a restaurant as theatre. It explores the both the experiential and operational requirements of a restaurant by understanding both the scenography and the spectacle of it. *Primi*, establishes the site for the program.

Secondi, The main course and fourth chapter, reprises the representational methods found in *Aperitivo* and *Antipasti* such as the developed surface drawing and sequential perspective drawings. It will test the theatrical elements revealed in Plischke’s body of work through the design of a large scale fine dining restaurant.

Dulce, will reflect on the results of the preceding design stage and refine the scope of what is being tested. It will combine the representational methods explored to produce a scheme for a boutique fine dining restaurant, with an aim to reveal the spectacle in Plischke’s work.

Digestivi will critically reflect on the processes and findings of this research – asking what if we were to view Ernst Plischke as an interior architect?

PLISCHKE

I.

APERITIVO

Finding the interior in Ernst Plischke.

II.

ANTIPASTI

Gesamtkunstwerk. Mise en scène.

III.

PRIMI

The Restaurant.

VI.

SECONDI

Scale. Surface. Detail.

V.

DULCE

Line. Perspective. Materiality.

VI.

DIGESTIVO

Theatre. Interior.

WHAT IF WE WERE TO VIEW ERNST PLISCHKE AS AN INTERIOR ARCHITECT?

ANTIPASTI II

PRIMI III

APERITIVO I

THEATRE
RESTAURANT
SITE

LITERATURE REVIEW
SITE ANALYSIS
PROGRAMMATIC RESEARCH

MISE-EN-SCÈNE
GESAMTKUNSTWERK

LITERATURE REVIEW
CASE STUDIES
PHOTO-MONTAGE
DEVELOPED SURFACE
DRAWING

FINDING THE INTERIOR

LITERATURE REVIEW

SECONDI IV

DINING ROOM SCHEME
LARGE SCALE

MATERIALITY
STORYBOARDING
DETAIL TESTS
1 POINT PERSPECTIVE
DEVELOPED SURFACE
DRAWING
CRITICAL REFLECTION

DULCE V

RESTAURANT SCHEME
SMALL SCALE

MATERIALITY
STORYBOARDING
DETAIL TESTS
DEVELOPED
STORYBOARDING
CRITICAL REFLECTION

DIGESTIVI VI

APERITIVO

I

FINDING THE INTERIOR

imitation

This content is unavailable.
Please consult the figure
list for further details.

f.

a.

g.

b.

j.

k.

c.

h.

d.

i.

e.

fig. 5 Case Study Map,

LITERATURE REVIEW

Considering Ernst Plischke to only be a committed practitioner of Machine-Modernism, risks overlooking his ability to appreciate the detailed, dynamic and atmospheric qualities of space. While there is recognition of his work utilising the industrialised techniques of Eastern Europe such as; the implementation of curtain-wall technology, use of *pilotis*, and recessed detailing. However, the emphasis has not been on how we might value how the work Plischke has completed captured the human spirit. When we diversify the value that can be found in these buildings, we create a wider scope in which modernist architecture can be appreciated.

Contextualising the work and influence of Plischke is best achieved by using his own words, having authored several monographs and essays in his lifetime. This will be matched with an overview of the retrospective research produced by relevant historians, to provide a detailed chronology of his work and begin to determine the influence of these design values on the antipodean architectural community. In order to find and answer the question "what if we viewed Plischke as an interior architect?" We might look to Vienna, a city which, at the turn of the 20th century, was for the centre of a continually evolving approach to the arts. Constructing an understanding of this climate alongside psycho-analytic discourse of the German psychological concept of *raum* and the idea of interiority as a spatial-psychological concept, will indicate the inward approach to Plischke's work.

Interpreting representational modes such as the one-point perspective line drawings from a first-person point of view Plischke often used to demonstrate his living spaces will provide further insight into the conceptual processes he developed through-out his career. Mapping the reoccurring motifs within the expansive typologies Plischke designed, we will seek a theatrical sensibility within them in pursuit of an interiority in Plischke's oeuvre.

DESIGN, FOR LIVING

Plischke documented his point of view in both New Zealand and Vienna: vocalising his interpretations of both machine-like modernism as well as an expressionist influence.¹ The socio-cultural significance of Plischke's work in New Zealand is unequivocal. Plischke's publications such as *Design and Living*, *On the Human Aspect in Modern Architecture* and *A Life with Architecture* give us the understanding of his perspective of his own ideologies about building. These texts, written incrementally throughout his lifetime, concur with the idea that people must always be at the centre of design, and that these people are dynamic and change with time. "...Living". "...Human...". "...Life..." - This explicitly active language determines that design should be dynamic.

While *Design and Living* was commissioned by the New Zealand Prime Minister Peter Fraser as a handbook for post-war home construction, it is not a step-by-step DIY guide.² Plischke tries to dismantle the notion that design is pretentious and asks the reader to value good design as much as good construction. Framed by a socio-historical context, Plischke demonstrates his people-centred design ideals by taking us through gradual changes in scale. Each section of the book - "The Chair", "The House" and "The Town" outlines the

1.Perhaps through the influence of Peter Behrens, once his mentor

2.Ernst A. Plischke, *Ein Leben mit Architektur / Ernst A. Plischke*. (Wien: Locker, 1989), 297.

fig. 6 "The modern man lounges". Illustration from *Design and Living* by Ernst Plischke.

This content is unavailable.
Please consult the figure
list for further details.

key modernist principles of universality, rationality and functionality.

Universality tends to be *raison d'être* among designers of the Modernist Movement. When Plischke shifts scales, from the design of a chair outwards towards the whole room, we are prompted to carry these same principles with us. "A well-designed chair of today and a fine town of five hundred years ago have in common this fundamental characteristic of creative quality."³ This resonates differently from the machine metaphor that Le Corbusier formulates in *Vers Une Architecture*, the same principles relate from one scale to another - "A house is a machine for living in... An armchair is a machine for sitting in." ⁴ However, this universal approach is still considered throughout Plischke's oeuvre, albeit with a more human-centred disposition.

Plischke often obsessed over how the socio-economic effects of modernity have affected the attitude of man. As he would write in *Design and Living* "The modern man lounges, he is relaxed and carefree, or at any rate, he pretends to be." ⁵ Fixating on the posture of the modern man, Plischke establishes a historical framework, comparing a "modern" man with a Byzantine one. The rigidity of the Byzantine social structure is reflected in the perpendicular and highly ornate seat, whereas the fluidity of the bentwood chaise reflects the informality of the modern man. (fig. 6) The survey of seats also references designs by Alvar Aalto, Le Corbusier, Jens Risom, Thonet and Eero Saarinen. Plischke includes chairs of his own bent-wood, metal-tubed and woven cane design which "is an attempt to produce a chair which not only looks, but is, light and comfortable." Interestingly, the chairs Plischke produced in both Austria and New Zealand retained a formal consistency throughout his career. Contemplating the disparate culture spheres of Vienna and Wellington, we do not see a change in the form of the seats designed in each place. This suggests the fixed ideals within Plischke's character, which may also be an indication of the stagnant development of Plischke's work (especially furniture) between Austria and New Zealand over his 24 years of antipodean practice.

3.Ernst A. Plischke, *Design and Living* / E.A. Plischke. (Wellington, N.Z.: Army Education Welfare Service, 1947), 1.

4.Le Corbusier, *Towards a New Architecture* (New York: Dover Publications, 1986).

5.Plischke, *Design and Living* / E.A. Plischke., 4.

Living spaces are the focus of "The House" section in *Design*

and *Living*, with less attention paid to the high-functioning areas. In programming of domestic space, these open-plan living and dining rooms are the “public” spaces where attention to detail does not reach the realms of the kitchen or bathroom. “Spaces”, so closely tied to function, tend to have been overlooked when we examine the makings of modernism. Yet, it is the way that these spaces relate to the function of the home which gives us the opportunity to criticize the standard cultural sphere of the era. We may even speculate that in some instances, the underlying current of misogyny inherent in the post-war era is manifested in Plischke’s details on other projects. In a television documentary showcasing the Sutch-Smith House, we are shown that “Plischke had other ideas about what a professional woman would want in her study.”⁶ Namely, a built-in ironing board hidden in the joinery, which was soon converted into a cupboard at the client’s insistence. Perhaps this “universality” in modernism is not always a suitable framework?

SURVEYING PLISCHKE

Comprehensive surveys of Plischke’s work include the master’s thesis of Linda Tyler, and the research conducted by Eva B. Ottilinger and August Sarnitz with the title: *Ernst Plischke - Modern Architecture in the New World*. The research in both these works recognises the variety of typologies in each country of practice. While they acknowledge the different ideologies of Plischke’s design influences, the key focus of these texts is to chronicle the work’s historical importance. However, there is still an opportunity to frame this work in a way that deviates from the chronological discourse by recognising the thematic value that might be derived for this body of work.

Plischke is one of the most widely recognised émigré architects to have practiced in New Zealand. However, much of this discussion centres on the arrival of émigré architects and their reception by the New Zealand architectural community. In *The Elegant Shed*, Mitchell asserts the notion that these émigré architects deterred the local architectural community from being able to develop their own national identity - “too self-consciously nationalistic for that, feeling they had to develop their own way of doing things.”⁷ Tyler’s Master’s thesis documents Plischke’s work and influence in New Zealand, combining archival research with an oral history with Plischke.

Poppelreuter documents these historiographical perceptions of how émigré architects were received in New Zealand, challenging the collective thought, which has often been that these émigré architects “single-handedly” brought modernism to the antipodes. In critiquing the New Zealand architectural discourse, Poppelreuter notes that it is only recently where a wider perspective is considered as to the influence of modernist arrived, Julia Gatley’s *Long Live the Modern* is mentioned as the one of the few to regard the New Zealand architects that had returned from abroad as carriers of the Modernist agenda.⁸ Having been recognised internationally by the likes of British-based architectural historian Nicholas Pevsner in the *Architectural Review* for buildings like Massey House and the Sutch-Smith residence, Plischke was never completely under the radar.⁹

PLISCHKE IN NEW ZEALAND

6. John Lye, ‘Front Seat’, *Front Seat*, 2004.

7. David Mitchell and Gillian Chaplin, *The Elegant Shed: New Zealand Architecture since 1945* (Auckland ; New York: Oxford University Press, 1984), 65.

8. Tanja Poppelreuter, ‘Before 1939: Refugee Architects to New Zealand’, *Fabrications* 26, no. 2 (3 May 2016): 181–82, <https://doi.org/10.1080/10331867.2016.1173164>.

9. Linda Tyler, ‘Modernity Arrives’, in *Zeal and Crusade - The Modern Movement in Wellington* (Christchurch, N.Z.: Te Waihora Press, 1996), 103.

10. Linda Tyler, *The Architecture of E.A. Plischke in New Zealand, 1939-1962: A Thesis Submitted in Partial Fulfilment of the Requirements for the Degree of Master of Arts in Art History in the University of Canterbury* (University of Canterbury, 1986).
11. Gisi Hirschfield, 'Ernst Plischke's Hirschfield House (1956) A Client Memoir', *Modern New Zealand* 4 (December 1995): 13.
12. Observed by the author on a site visit, 21st November 2019. Wellington.
13. Tyler, *The Architecture of E.A. Plischke in New Zealand, 1939-1962*, 141.
14. Ernst Plischke, "The Building of Churches," *Comment: A New Zealand Quarterly Review* 2, no. Winter (1961): 25-31.

The retrospective research of Plischke led by Linda Tyler "*The Architecture of E.A. Plischke in New Zealand, 1939-1962*" and Professors Ottilinger and Sarnitz provides the comprehensive guide to Plischke's life and inter-continental career. This research altered the identity of the émigré architects in the canon of New Zealand Modernism, calling to celebrate rather than exclude their work from academic and cultural spheres. These two surveys capture Plischke's student work from his time at the Master School of Peter Behrens, to the final projects in his post as Professor of Architecture at the Academy of Fine Arts in Vienna. However, these previous research endeavours reveal how the entirety of Plischke's work in the 24 years in New Zealand remains as a static "time capsule". Of course, there are rationale of socio-economic and cultural means to explain why this is.

International style and Critical Regionalism are notable frameworks. However, the distinct delay in construction knowledge between Europe and New Zealand, the limitation of materials and the lack of finances means a new identity can be found within the interiors of Plischke. When we think about the universal way in which scale is utilised, reversing this framework to imagine what his intentions may have been is in an interesting exercise in interior speculation.

There are moments in the construction process where the level of hidden detail required a more innovative mind-set. Tyler notes of the specification process in the Cashmere Community Hall in Khandallah, "...the careful finishing work that was required to realise Plischke's vision of an uncluttered and geometrically pure building."¹⁰ This level of detail was frequently demanded by Plischke, and remains one of the most appreciated aspects in his existing projects today.

When we look to the personal accounts of the home-owners, we can see how this resolute attention to detail affected their experience of living. Gisi Hirschfield recalls Plischke's involvement in choosing the wood veneer for the stairwell in the Hirschfield House in 1956 "...going together to the warehouse, and Plischke jumped from stack to stack like a young boy choosing each piece of veneer himself."¹¹

Another example of this attention to detail can be found between the walls of the master bedroom and study of the Sutch-Smith House. It is a telephone table (with a nook for the directory) that sits at a height just above the bedside table on one side, and just beneath the desk on the other.¹²

SCALING GESTURES

Taihapa-situated St Mary's Church (1951-52), provides an important example of grand gesture at a reduced scale. Tyler considered that the private client had the iconic St Peter's Basilica in his mind's eye when commissioning this church.¹³ This Catholic Church, overlooking its rural farming community, provides many examples of Plischke's ability to resolve the client's grand ideals of monumental domes with an inversely proportional budget." Speaking broadly on the complexity of designing a modern church, Plischke notes:¹⁴

fig. 9 St Mary Church, Taihape

Even the most perfect fulfilment of practical and liturgical requirements would not result in a good church if the artist and emotional qualities of the space were lacking or inferior... utilitarian concept is limited...Real architecture is much fuller and deeper in its scope and possibilities.

Tyler makes another parallel to the Church of St Anna designed by Rudolf Schwarz in Duren (1951).¹⁵ Schwarz's reinterpretation of the domed ceiling convention garners an interest in Plischke's light fittings - used in both St Martin's (Presbyterian) Church in Christchurch as well as St Mary's in Taihape (fig. 9). These spun-aluminium shades (fig. 8) have hand-punched circular apertures creating a similar diffusing effect as that in the domes in the St Peter's Basilica (fig. 7)- "so that the light emitting would produce the effect of a crystal shining, as Plischke says " a simple, crude form, but somehow precious". However, as a catalyst for a new "typology of church building", the basic basilica bounds led to a somewhat austere rectangular structure offset by a singular bell tower.¹⁶

fig. 10 Stained Glass Window from Choir Loft of St Mary's Church

fig. 7 Dome of St Peter's Basilica, Rome

fig. 8 Original Spun-Aluminum Light Shades

Overlooking the choir loft on the north-eastern side of the building remains a compelling device of de-materialisation. Repeated use of coloured glass squares - in a variety of colours and texture, which a speculative understanding of material availability may inform. The solidity of the bell tower from the outside is broken up by these coloured lights. (fig. 10). Executing the coloured glass motif shares its history with traditional Baroque ecclesiastic convention of stained-glass windows. Yet, the simplified use of glass gestures to the German Expressionist work of Bruno Taut and Peter Behrens.

15.Tyler, *The Architecture of E.A. Plischke in New Zealand, 1939-1962*.

16.Ernst Plischke, 'The Building of Churches', *Comment: A New Zealand Quarterly Review* 2, no. Winter (1961): 25-31.

THE VIENNESE INTERIOR

Although the Viennese Secessionist movement was largely motivated by a unifying culture, the coupling of the fine and applied arts was criticised for prioritising aesthetic values over the functional. Those who found an alternate ideology from the *gesamtkunstwerk* of the

Jugendstil included the circles of Oskar Strnad and Josef Frank. Christopher Long describes the setting for interior design in Vienna - the *Wiener Wohnkultur* - as a movement that considered "physical and psychological comfort" above the "hard-edged" utilitarianism of modernism.¹⁷ Plischke recognises the influence of the *Wohnkultur* group in his auto-biography *Ein Leben mit Architektur* where he recalls his time spent between the studios of Peter Behrens and Josef Frank.

Behrens embodied the *gesamtkunstwerk* of German Expressionism, a stark contrast to Frank. Plischke, on the other hand, leaned towards carving a space in the domestic realm that embraced the traditions and comforts of the past while utilising the industrial assets developed through the Bauhaus. He observed "Since we have to accept the disadvantages and dangers of living in the machine age, we shall be wise at the same time to avail ourselves of its huge, but not as yet completely manifest, advantages."¹⁸ This suggests the optimistic motivations of Plischke's ideals, with an open-mindedness that narrowly avoids an entirely utopian vision.

Working within the critique of "total design" or *gesamtkunstwerk*, Loos' considers the suffocation of man entrapped within the total aesthetic experience - "comfortable his apartment certainly was... but it did tax the brain."¹⁹ In the same way that Loos rejected the idea of the *gesamtkunstwerk* in domestic space, Frank and Strnad also responded to this idea with their design methodology that accepted the autonomy of the user in the space, and how this may change over time. The emphasis for Frank was on the lifetimes that occur within space - "The living space is never unfinished and never finished; it lives with those who live within."²⁰ The inclusion of movement and time in space is the inherently human quality that distinguishes the work of the *Wiener Wohnkultur* from the designers with a more industrial motivation to their conceptions, like Le Corbusier or Mies van der Rohe.

Reflecting on Plischke's body of work and noticing that the largest proportion of projects is in the residential realm, we can see why Frank had such a lasting impact on Plischke. Frank practiced almost exclusively in the domestic sphere, in comparison to a mentor like Behrens, who excelled in unifying the arts with industry with buildings of a much larger scale. If Plischke was not conforming to the work within the narrower typological realm of the home, perhaps we would see less of human-centred approach in his design? The annexation of Austria by Nazi Germany led to the complete dissolution of this circle of mediators of modernity, casting the designers into exile...

PLISCHKE THE POLYMATH

To contextualise the aspect of universality in modernism, we might think about the parable of the architect as polymath. It is an image fuelled by the reverence of the Arts and Crafts movement by modernist architects. Who we now consider as "the modern masters" such as Le Corbusier, Walter Gropius and Mies van der Rohe, all looked to the work of William Morris and Phillip Webb, the key purveyors of the Arts and Crafts movement.²¹

As architectural critics such as Reyner Banham would later

17.Christopher Long, 'Wiener Wohnkultur: Interior Design in Vienna, 1910-1938', *Studies in the Decorative Arts* 5, no. 1 (1997): 29.

18. Ernst Plischke, 'Bread for the People', *Arts Yearbook* 6 (1950): 27.

19.Adolf Loos and Adolf Opel, *Ornament and Crime: Selected Essays*, Studies in Austrian Literature, Culture, and Thought (Riverside, Calif: Ariadne Press, 1998), 59.

20.Josef Frank "Die Einrichtung des Wohnzimmers" *Innen-Dekoration* 30 (December 1919):417. cited in, Long, 'Wiener Wohnkultur', 33.

suggest, this ubiquitous attitude to design would come at odds with the exponential development of technology in the post-war period. Informed by the Bauhaus School, the desire to have complete control over each detail is an ideal that can be up kept when the technology remains simple. Banham frames this as a critique of the “autocratic dominance implicit in Bauhaus theory “whilst still retaining control of the design intention.”²² However, this pervasiveness is rendered obsolete once the reduction of scale in electrical componentry comes into play. Banham remarks that “everything the architect is incapable of designing is bundled into cupboards he can design.”²³ In some circumstances this is true of Plischke. What this criticism does not consider is the socio-cultural sphere. Having surmised how the rapid development and scale of technology pushes some details outside realm of the architects control, there are further disadvantages to having a singular and exclusionary point of view.

FINDING THE INTERIOR

Bread for the People - an essay penned by Plischke, addresses how the perception of architecture as a “fine art” means that it is misconstrued by “aesthetic snobbery” (and therefore exclusionary). He remedies this through framing architecture as a “bread and butter art” and condemns “those who set wine above bread” as holding an ignorant definition of architecture and art. While Plischke accepts the inherent hierarchies of “the fine arts”, he uses the analogy of a high-rise building to demonstrate how it might be improved. He writes:²⁴

It is useful to maintain some sort of hierarchy among the arts...this must not be taken to imply that residence in the upper stories of the building...confers with social superiority... it is unsafe to assume that the basement ...can be dispensed with.... All it can be taken to mean is that there are larger and smaller contexts, different levels of intensity.

When this essay was published in the Arts Yearbook 1950, Plischke was referring to the dichotomy between art and craft. However, if we are to re-interpret this as a way of navigating the enduringly ambivalent definition of interior architecture, it is fitting that in the attempt to define these layers of ambiguity we see them simply as shifting contexts that intensify. Furthermore, the essay (published after Plischke had moved on from the Department of Housing) looks to the resolve of public architecture, hinting that: “We may allow ourselves to hope (since the means are in our hands) that the city of the future will be ... a grandly-conceived expression of human joy and dignity.” This pursuit of dignity could be what Plischke seeks in theorizing what “elements of efficient function and good taste in architecture” might look like.²⁵

THE INTERIORITY OF VENICE

Venice is a city held in high regard by Plischke, due to its value held by artists as a total work of art: stating “It had to be created entirely by the hand and mind of man through the means of art.”²⁶ The San

21. Reyner Banham, *Design by Choice: Ideas in Architecture* / Reyner Banham ; Edited by Penny Sparke. (New York: Rizzoli, 1981), 97.

22. Banham, *Design by Choice*: 98.

23. *ibid.*

24. Ernst Plischke, “Bread for the People,” *Arts Yearbook* 6 (1950): 20–33.

25. Plischke, ‘Bread for the People’, 33.

Marco Piazza in Venice, (fig. 11) is a primary exemplar of the “order and dignity” that should be prioritised in town planning. As opposed to the rigid and linear grid-iron plan; “the lines represent streets where people live, work, sleep, marry and die.”²⁷

When Plischke talks about the design of towns, he is referring to his work completed as a Community Planner for the Department of Housing and Construction in which he completed town plans for Naenae, Taita, Trentham and Mangakino.²⁸

The design for Naenae has been especially well-documented, not only because it is one of the more influential, but particularly because it was surrounded by shifting political noise while Plischke was working for the government.²⁹ This very project is what sent him into private practice with Cedric Firth. In retrospective publications by Plischke (such as the catalogue of a retrospective exhibition held at the *Akademie der Bildenden Künste* in Vienna) we see the immense satisfaction he received from designing the town plan for Naenae in 1943. He notes in the caption that “The small tree planted courtyard will give an informal and pleasant atmosphere to the square, making it a sunny and sheltered place to spend a spare half hour for people working in the centre.”³⁰ Perhaps this is because he had the opportunity to put what he thought was best for people first. As noted in Schrader’s thesis, this carried the patriarchal cultural sensibility with the prioritisation of the nuclear family. “Besides this main centre local shops were requirements as groceries... They are located so that housewives do not have to walk more than a few hundred yards for their daily purchases....”³¹ While we can critique this through a feminist lens, the wider perspective provides the internalisation of the program as being centred around the needs for community as was the culture at the time.

fig. 11 San Marco
Piazza, Ernst Plischke
Design and Living 1947

This content is unavailable.
Please consult the figure
list for further details.

26. Plischke, 54.

27. Linda Tyler, “Ernst Plischke and the Cashmere Community Centre,” *The Onslow Historian* 33, no. 1 and 2 (2003): 19.

28. Ben Schrader, ‘Planning happy families: a history of the Naenae idea’ (Victoria University of Wellington, 1993), 73.

29. Ernst A. Plischke, *E.A.*

Plischke, Wiener Akademie-Reihe ; Bd. 10 (Wien: Akademie der Bildenden Künste, 1983), 114.

30. Ernst A. Plischke, *Vom Menschlichen Im Neuen Bauen = On the Human Aspect in Modern Architecture* / E.A. Plischke. (Wien: KWedl, 1969), 110.

31. Plischke, *Design and Living* / E.A. Plischke., 62.

fig. 12 Clock Tower at Naenae
Post Office, 2019

This value of secluded space is recurring. The main square must be enclosed and asymmetrical like the Venetian exemplar of San Marco, which constitutes of two main squares, coupled with a minor square, all of which are surrounded by public buildings. The relationship between the square and surrounding buildings underlines the importance of proportion for Plischke. Schrader makes a direct comparison between the clock tower above the post office at Hillary Court (fig. 12) and the vertical campanile at San Marco, noting how the singular vertical element contrasts with the low horizontal of the square. Plischke highlighted this same feature in *Design and Living*, noting that “the reduction of width at one end enables the architect to achieve good proportions between the height of the building and the width of the Square.”³²

Significantly, this attention paid to the proportion and perspective reads in a theatrical way, when Plischke considers the emphasis on the depth of the space from the “observers” point of view from the cathedrals arcades.³³ By addressing how “the observer” might perceive space, Plischke is casting the individual into the role of an audience member – or spectator, on the scene that ensues.

MACHINE MODERNISM

32. Plischke, 62.

33. Sarnitz, *Ernst Plischke*, 259.

Le Corbusier is a clear influence across many typologies of Plischke's work. The "lightness and transparency" described in *Design and Living*, is a quality Plischke directly ascribes to having valued in Le Corbusier's work, stating "the lightness really was the main positive influence..."³⁴ He stated in a 1985 interview with Linda Tyler that "... Le Corbusier's writing and mainly his sketches were a new beginning in my life and thinking."³⁵ We can evaluate the NZ Meat and Dairy Board Building, more commonly known as Massey House, which was the first building in New Zealand to utilise curtain wall technology. Constructed in 1951 on 126 Lambton Quay, it is a key example of a modernist office building in New Zealand.

Plischke's influence by Le Corbusier is revealed through the transparent plate glass windows. The *pilotis*-style structure and steel framing open the space to the view of the street (fig. 13). When we evaluate other features, we can see there is a diversified scope of influence. Although the eight-story building represents a certain economic fare, due to its housing of the two largest industries, it is the program inside which once represented an introduction of cultural opportunities. This is where we can consider the theatre of architecture.

COLOUR – THE ANTIPODEAN ANOMALY

The colourful treatment of surfaces in New Zealand has not gone unnoticed in the research of Ottilinger and Sarnitz, noting that "Plischke dealt in depth with choice of colour". Further disclosing in the notes that Plischke had an extensive colour sample collection that contained both matt and gloss finishes. Revealingly, when reflecting on his design process and projects he "...hardly mentions colour as a design element."³⁶ Yet, surveying his work in New Zealand reveals that this tool was clearly held in high regard during his time in the antipodes. Plischke even muses that "The world of space and form, of light and colour is autonomous and able to express human experiences as intensely as any other form of art."³⁷ So, with the distinctive palette of apricot, yellow, orange, blue and pink which frequent both residential and commercial projects, we might note the harmony to these qualities. Not only through the contrasting logic of a colour wheel, we must also appreciate that Plischke shared an interest in certain eastern philosophers such as Lao Tzu with Josef Frank.³⁸ With a unifying rationale, it is this consideration of surface treatment that shapes the interior identity in Plischke's body of work.

TEXTURE AS ORNAMENT

This content is unavailable.
Please consult the figure
list for further details.

fig. 13 Entrance of Massey House. 1957. In Ernst Plischke:
the complete works. Munich: Prestel, 2004, 4.115

38. László Moholy-Nagy, *Vision in Motion* (Chicago: P. Theobald, 1969).

39. Robin Evans, 'The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique,' in *Toward a New Interior: An Anthology of Interior Design Theory*, 1st ed (New York: Princeton Architectural Press, 2011), 309.

40. An account of this has been compiled by the Research Services of Archives NZ : "Several companies and organisations were approached for the manufacture and carving, but for various reasons fell through. Then it was discovered that suitable timber was in astonishingly short supply. The matter was referred to the Forestry Department for assistance, but delays in sourcing timber went on until August 1948, when timber was finally provided to Plischke – which he then found was unsuitable for the desk." Wellington Office Research Services, 'A Desk Fit for a Princess,' *Archives New Zealand* (blog), 21 November 2017, <https://www.facebook.com/notes/archives-new-zealand/a-desk-fit-for-a-princess/1647086102021333/>.

Materiality is addressed when Plischke refers to constructivist artist and Bauhaus professor Moholy-Nagy: "Texture, at least for our time, is the legitimate successor or ornament"³⁹ In this referral we can establish the attitude between ornament and texture. Texture is inherently ornament. Although these critiques are a potential overstatement, at the same time they bring to light the understanding of the temporal "fashionable" nature of ornament. The relevance of ornament deteriorates over time. This, in part, comes back to the role of ornament and the development of machine modernism.

These roles are evident within Plischke's residential projects prior to his immigration to Wellington namely the apartment designed for modernist potter Lucie Rie and Gamerith House on Lake Attersee. (fig. 23, 24)

This content is unavailable.
Please consult the figure
list for further details.

fig. 14 Developed Surface Drawing, Plischke Estate. Living Room for Werkbundsiedlung , Ernst Plischke, 1932

We might see in the developed surface drawings, used to communicate the scheme for Vienna Werkbundsiedlung that texture was prioritised in the development of the experience (fig. 14). Looking to the popularisation of these developed surface drawings in the eighteenth-century, we see that it is the ability to communicate the relationship between the elevation and plan, and the detail between them, which creates a representational method that is articulate of the interior. Architectural historian Robin Evans recognised that this communicated the unique dialogue interiors have between architecture and object as well as social function, noting that "They are not extras to be added after the essential architectural shell has been constructed, not foreign items to be imported into a ready-made cavity."⁴⁰ While the popularisation of this technique in the eighteenth-century was a cohesive documentation of ornament, if we are to think about the materials, textures and hidden opulence heralded by modern design - like marble, stone and timber - then we can see why it might be a technique Plischke re-appropriated for this purpose.

A desk for Princess Elizabeth was commissioned by the NZ Government as a gift for her wedding. (fig. 15) There was reportedly a large delay in its gifting. It was a highly ornamental piece of furniture with a body that referenced earlier designs of consoles that Plischke

had produced in Vienna. A combination of whakairo rakau (Maori wood carving), tukutuku (woven panels) with marquetry. The specification of such fine materials was a complex task to be dealt with - reportedly one the local industry was not ready for. This may also indicate the importance of requiring timber of the highest quality.⁴¹ Although this work is an outlier, (through the use of indigenous ornament) when we compare it to Plischke's body of work completed in New Zealand, the monumentality of this project should not be overlooked in favour of the utilitarianism of modernism.

Dualities have often been a central fascination in Plischke's work. However, these dualities are habitually explored through distinctly disciplined applications of colour or material. Read as a gift of united celebration, the implications of the bi-culturalism are inlaid amongst the kauri, kohekohe, pukatea and rata.⁴² Tukutuku, a Maori lattice work panel, is set back from the depictions of flora and fauna, bringing the strange assemblage of national pride into central focus. Are opulence and ornament one and the same?

Defined by the double *poutama* - ascending stairs, with which the juxtaposition of Viennese and Maori craftsmanship floating on top. This is held by the carved pillars which alternate between three Viennese planes formed by *totara* and *rewarewa*. Variations in the framework, a transformation from the ornately carved whakairo rakau into planed legs of *totara*. It is not unreasonable to believe that valuing of craft is what brought the vernacular to the Viennese architect. Plischke's preference for the handmade object over the mass produced, brings a central focus to the human aspect of modern architecture.

This content is unavailable.
Please consult the figure
list for further details.

41. August Sarnitz, *Ernst Plischke: The Complete Works : Modern Architecture for the New World / August Sarnitz and Eva B. Ottillinger*. (Munich ; London: Prestel, 2004).

42. Ernst A. Plischke, *Design and Living / E.A. Plishke*. (Wellington, N.Z.: Army Education Welfare Service, 1947), 41.

fig. 15 Princess Elizabeth Desk
Unknown Author. *A desk fit for a Princess* - IA1 Box 3008
158/181/2 1949, Wellington,
Archives NZ

PERSPECTIVE

A pair of perspective line drawings appear in *Design and Living*, where we are invited to evaluate an "ideal" of a home from two different angles. One is from the interior of a living room looking out towards a figure stood beside what could almost be a LC4 Chaise Lounge (fig 16.). We are "seeing". However, it is from atop a grassy slope, looking down into the house and right into the privacy of the courtyard, cradled on the south-eastern side by the L-shaped plan of the house. (fig. 17)

These images are drawn with the intent of illustrating the space for the reader, however, they can also be read as a communication of the *mise-en-scène*. Though not revealed in the same publication, the "ideal" house is actually Frankl House, built in Christchurch for Otto and Margaret Frankl between 1939-40. Elaborating on the selection of furniture and materials for the living room, Plischke retains the lightness used in the window frame and structure in the furniture as well, emphasising the flexibility provided. "The colour and texture of materials play an important part."⁴³ This floor plan is repeated in many other residences such as the Hardwick-Smith House (1948) in Wellington and Wall House (1957-58) in Waipukurau.

A depiction of Gamerith House exemplifies "seeing" and "being seen" in a similar way. (fig 18) We must also note the altering of the perspective between the two interior living room drawings. The perspective distinctly changes between the two drawings, indicating the shift between the stepped levels. While the convention of demonstrating the experience of a space tends to be through the use of perspective drawings, it is these subtle changes and inclusion of textural details that shifts these drawings into a more theatrical discipline.

PSYCHOLOGICAL REALM

Recent interpretations of designers in the Viennese consciousness have been viewed through a psychoanalytic lens.⁴⁴ Looking at the historiographical influence of Adolf Loos, his interiors draw not only on the condemnation of ornament as unnecessary opulence - but the inner psychological underpinnings that truly make these spaces decadent. The eponymous manifesto *Ornament and Crime* rationalises the disregard for ornament as "the evolution of culture" (from "ornament" to "ornamentlessness")⁴⁵. However, the use of materials in spaces such as his own bedroom (lined with rabbit fur), to the use of marble in the retail and café fit-outs read entirely as extravagant. Loos was cognizant of how this opulent materiality clearly indicated status: "Noble materials and fine craftsmanship, not only inherent the social role of ornament as a mark of exclusivity, but in terms of opulence they are even superior."⁴⁶ Architectural historian Ákos Moravánszky postulates that Loos used material as a "representational-art form".⁴⁷ The appearance of wealth through the craft of ornament has transposed into natural textures, making materiality the inherent spectacle.

The way Plischke describes the building of modern churches speaks to the process of Adolf Loos' Principle of Cladding. A concept

43. Beatriz Colomina, 'Intimacy and Spectacle: The Interiors of Adolf Loos', *AA Files*, no. 20 (1990): 5-15;

44. Sylvia Lavin, *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture* / Sylvia Lavin. (Cambridge, Mass.: MIT Press, 2004).

45. Loos and Opel, *Ornament and Crime*.

46. Adolf Loos, 'Hands Off!', in *Sämtliche Schriften* (Vienna: Heold, 1962), 342, as cited in Ákos Moravánszky, "'Truth to Material' vs 'The Principle of Cladding': The Language of Materials in Architecture", *AA Files*, no. 31 (1996): 31.

fig. 16 Frankl House Living
room perspective, *Design
and Living*, Ernst Plischke
1947

This content is unavailable.
Please consult the figure
list for further details.

“Seeing and being seen.”

fig. 17 Frankl House
Perspective *Design and
Living*, Ernst Plischke 1947

This content is unavailable.
Please consult the figure
list for further details.

“Seeing.”

fig. 18 Lake Gamerith
Living room perspective,
Design and Living, Ernst
Plischke 1947

This content is unavailable.
Please consult the figure
list for further details.

“And being seen...”

This content is unavailable.
Please consult the figure
list for further details.

fig. 19 Müller House, Prague,
Adolf Loos, 1930

that distinguishes the “shell” with the plan. “...But sometimes it is possible to give – after fulfilling these requirements – a feeling of space to the interior. The shell determines the form of the exterior.”⁴⁸ The “exterior as a shell” motif as interpreted by Colomina in Loo’s interiors shares many parallels with Plischke’s ideals. Colomina uses the imagery of a membrane to convey the duality of the interior and the exterior, illustrated by the elevations in the Rufer House (1922). “To address the interior is to address the splitting of a wall.”⁴⁹ The reinterpretations through the psychological lens gives the context and intensity of the interior realm a more defined focus.

When considering the requirements of the domestic environment, Plischke outlines psychology as a consideration, where “[a] house is to a certain degree a measure of the mind.”⁵⁰ When concluding *Design and Living*, Plischke denounces the short-sightedness of “science” during the industrial period, alluding to the “metaphysical exploration” brought forth by Freud as a return to a time where “art and philosophy form part of the intellectual life of civilized people.” This “return” is to a time when the Church was at the centre of both the community and, therefore, art.

Assumptions can be made about the interiority in Plischke’s work when we consider the socio-political environment of post-war New Zealand. As an Austrian émigré, Plischke was not necessarily accepted in his new communities. Leonard Bell documents this xenophobic sensibility in *Strangers Arrive*. He observes how, the homes generally built by and for émigrés in New Zealand have the qualities of interiority as they created a sense of respite and refuge from the outside world.⁵¹ As well as indicating the distaste in a performative facade in the pages of *Design and Living* this quality is no longer indicative of a “Keeping up with the Joneses” mentality of inferiority, but one of reservation for the wider (hostile) community.

Even the clientele for Plischke’s homes provide tentative connections between Plischke and psychology, as much of the clientele for his residential projects in Vienna tended to be psychologists and doctors or else the Jewish intelligentsia⁵² This,

48. Beatriz Colomina, “Intimacy and Spectacle: The Interiors of Adolf Loos,” *AA Files*, no. 20 (1990): 13.

49. Ernst Plischke, “About Houses,” *N.Z. Services Current Affairs Bulletin* 1, no. 20 (September 20, 1943): 3–16.

50. Leonard Bell, *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930–1980* (Auckland University Press, 2017).

51. Eva Ottillinger, “Home Stories,” in *Ernst Plischke: Modern Architecture for the New World* (Munich ; London: Prestel, 2004), 121.

52. Tyler, ‘Modernity Arrives’, 33.

fig. 20 Rufer House, elevations,
Adolf Loos

This content is unavailable.
Please consult the figure
list for further details.

of course, was reflected in his New Zealand clientele, as there was much paranoia about his Eastern-European connections.

IN RESIDENCE

In his 24 years spent in New Zealand, Plischke's residential works are the most prolific. In these private spaces we understand the theatre of architecture - without a distinct commercial or ecclesiastic motivation. The theatre of the internal world. A microcosm. In the same way that the elements of a scene can be interpreted as part of a greater narrative, so is understanding the patterns between these homes.

With an industrialised disposition introduced from Europe, the use of plate glass windows was uncommon in New Zealand when Kahn House, Plischke's first residential commission, was built in 1941.⁵³ With the hills and bays of the Wellington region to frame, there was plenty of opportunity for Plischke to relate to the outdoor environment. (fig. 21,22) Whilst there is differentiation within the materials, needs of the clientele and the budgets, distinctive patterns can be found within how Plischke idealised "living".

53. Plischke, *Ein Leben mit Architektur* / Ernst A. Plischke., 374.

fig. 21 "Seeing" Kahn
House, Living Room "Stage"
Interior. Irene Koppel. 19

This content is unavailable.
Please consult the figure
list for further details.

fig. 22 "Being Seen" Kahn
House, Koppel

This content is unavailable.
Please consult the figure
list for further details.

In *Ein Leben mit Architektur* Plischke notably recalls:⁵⁴

Pathos, representation and empty monumentality were always alien to my interpretation of life. But it is certainly the case that the world of the Pacific, which was so new to me, strengthened this feeling with its breadth and openness and also lead me in building to a greater yearning for lightness and transparency.

Lightness and transparency. Two such ideas can be directly sourced from a copy of *Vers une Architecture*. While the technical lightness of a skeleton frame and a picture is provided by valuing the machine, how it is utilised depends on a holistic and more interdisciplinary approach. Where Le Corbusier is known to fixate on the idea of natural light as a static means of illumination, it is the critical regionalism of émigré architects like Plischke, who understand that there is more to provide than what can simply be captured in an orthographic set or dramatically angled photograph.⁵⁵ With the horizontal plane open and opportune for performance, we also must consider how these windows can be to live within. Seeing and being seen.

Much has been done to uncover the projects of Plischke, realising the socio-cultural significance and impact on the antipodean built environment. However, by looking at his body of work located between Austria and New Zealand, further patterns are to be found in the details. From the motifs found between scales to the distinctive use of colour across the residential, ecclesiastic and commercial typologies - it separates his time spent between continents and sheds light on an interior condition. Tracing the influence of the *Wohnkultur Wien* through Plischke's mentors and initial projects at the outset of his career informs us of the diverse, and sometimes contradictory, movements

This content is unavailable.
Please consult the figure
list for further details.

fig. 23 Lucie Rie Apartment, Bedroom

This content is unavailable.
Please consult the figure
list for further details.

fig. 24 Lucie Rie Apartment, Study

that shaped the built environment of Eastern Europe between the wars; revealing where the specific notions of interior are to be found amongst his projects. Qualities found within the representational modes of projects, such as the one-point perspective drawings of the interior, start to express a theatrical quality with the inclusion of details that read as a *mise-en-scène*.

Interiority, a condition of both the mind and of spatial relationships, invokes Vienna's psychoanalytic climate and the fascination designers had with it. We find this interiority articulated in the homes Plischke designed in Wellington, with features that disclose the tension of an outsider living in post-war New Zealand as well as an appreciation of design for the human experience. When we focus our lens to the context of the interior, we find a theatrical quality. This quality allows us to value this work in a different way and gives us scope to understand the notion of the interior differently. The emphasis on the interior is what creates the sense of dignity for the people living in these environments, which is ultimately what Plischke seeks.

ANTIPASTI

II

TOTAL UNIVERSAL
EXPERIENCE

TOTAL UNIVERSAL EXPERIENCE

In art, there is only artifice. Let us therefore praise an artifice that is cultivated without remorse, which consequently acquires a greater sincerity rather than artifice masked by itself as by others under hypocritical pretexts. The true is as false as the false; only the *archi-false* becomes true.

— Luc Moullet in *Cahiers du cinéma* no. 87, 1958

To evaluate the interiority of Ernst Plischke, we will look through the lens of the “total unified experience” as understood through the concepts of *gesamtkunstwerk* “total work of art” and *mise-en-scène*. The *gesamtkunstwerk* already has an identity within architecture, it is deeply rooted in the heart of German Expressionism. *Mise-en-scène* however, is more closely linked to cinema and theatre theory. Ultimately, these concepts both prioritise “detail” and the relationship between details in a universal way. To establish this framework, the contexts of German Expressionism and cinema theory will be explored. An exploration of Plischke’s work at the outset of his career in Vienna including work as a student in the Behrens Master-School at the *Akademie der bildenden Künste Wien* will demonstrate the relationship to *gesamtkunstwerk*. *Mise-en-scène* can be found through the representational methods of Plischke and within the critique of fundamental modernist ideals. Why is this a compelling comparison with how we can read interior space?

GESAMTKUNSTWERK

The concept of *gesamtkunstwerk* is embedded in the work of the romantic German composer Richard Wagner. This he codifies in the essay *The Artwork of the Future*.⁵⁶

The great *Gesamtkunstwerk* that comprises all artistic forms, in order to use all individual forms as a means, to annihilate them in order to arrive at the *Gesamtpurpose*, that is, the absolute, immediate representation of the perfect human nature.

Wagner’s understanding essentially adapts the Hellenistic concepts of early romanticism and, as Bryant notes, there is almost a greater significance in the influence of the concept than there is of *gesamtkunstwerk* itself. Wagner valued theatre as a “purely human art form”.⁵⁷ The *gesamtkunstwerk* overlapped with the developing need for an “aesthetic revolution” which looked to subvert the roles of “art and nature or art and society”. Instead of art imitating nature or history, it would create an “ideal” to be lived (which hinted towards aesthetic fundamentalism)⁵⁸. If art could transform society – as Wagner proposed with the *gesamtkunstwerk*, Nietzsche wanted to provide a philosophy for it through authoring *The Birth of Tragedy from the Spirit of Music*.

Both Wagner and Nietzsche found that Athenian tragedy was a “purely human art”. Academic Josef Chytrý elaborates on the Hellenistic etymology of *gesamtkunstwerk*. *Gesamtes* (total) is derivative of the “original product of the Hellenistic spirit, religion and indeed state.” *Gemeinsam* (common), considers the communal spirit of the people, as well as the union of all art forms. Chytrý summarises, “*Gesamtkunstwerk*” in brief, was a “total” artwork,

56. Richard Wagner, *Kunst Und Revolution* (Frankfurt: Insel, 1983), 67. As cited in: Gabriele Bryant, ‘Timely Untimeliness. Architectural Modernism and the Idea of the Gesamtkunstwerk’, in *Tracing Modernity: Manifestations of the Modern in Architecture and the City* (London ; New York: Routledge, 2004), 158.

57. Josef Chytrý, *The Aesthetic State: A Quest in Modern German Thought* (Berkeley: University of California Press, 1989), 275.

58. Originating from Friedrich Schlegel. As cited in: Bryant, ‘Timely Untimeliness.’ 158.

59. Chytry, *The Aesthetic State*, 289.

60. August Sarnitz, *Ernst Plischke: The Complete Works : Modern Architecture for the New World / August Sarnitz and Eva B. Ottillinger*. (Munich ; London: Prestel, 2004), 269.

61. Behrens wrote to Nietzsche's sister, 'I regard myself fortunate that I may bring all my admiration and respect for the wise artist in front of you ... I only wish I possessed the power to put my feelings into words.' See. Bryant, 'Timely Untimeliness,' 116.

62. Stanford Anderson, 'Peter Behrens's Highest Kultursymbol, The Theater,' *Perspecta* 26 (1990): 115, <https://doi.org/10.2307/1567157>.

63. Anderson, 116.

64. Bryant, 'Timely Untimeliness,' 160.

65. Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century* (Cambridge, Mass: MIT Press, 2000).

66. Bryant, 'Timely Untimeliness,' 163.

that was simultaneously "common" and "collective"; *Gemeinsam-Kunstwerk*."⁵⁹ Ultimately, bringing "the collective experience" through the unity of art, is what both Wagner and Nietzsche wanted to bring into the consciousness of 19th century Germany. However, it was Peter Behrens' adoption of it in the 20th century that brought it into the architectural consciousness.

Polymath Peter Behrens, a key proponent of the *Jugendstil* and German expressionist movements, with his contributions to architecture, design, and painting – taught Ernst Plischke in the master-school of the *Akademie der bildenden Künste Wien* between 1923 -1926.⁶⁰ His influence on the modern movement is often attributed to his mentoring of Walter Gropius, Mies van der Rohe, and Le Corbusier. However, of the architectural projects implemented by Behrens, they are the most representative of *gesamtkunstwerk*.

Architectural historian Stanford Anderson explores this connection between Behrens and the (ceremonial) Theatre, defining it as a "*Kultursymbol*". Behrens saw the theatre as the ultimate way to unify people and the arts, much like Wagner and Nietzsche (whom Behrens both admired)⁶¹. The distillation of these values can be found in the music room of Behrens House (part of the Darmstadt *Künstler-Kolonie*). The ornamental detailing of the surfaces with the obsessive use of diamond (crystal) motifs to symbolise "the metaphorical relationship between micro- and macro-cosmic levels..." (from carbon to diamond) define this space as a microcosm of unified ceremony⁶²

Anderson writes, "The stage was seen as a place of sanctuary not a mere place of entertainment", which furthers the idea of earnestly bringing ceremony and "total art" into the rituals of everyday life, for all people.⁶³ Through interpreting Behrens' unbuilt design for a theatre, Anderson concedes that Behrens valued the theatre as a total work of art because of its holistic requirements. Theatre could encompass the experience of life, through art - as a whole.

Bryant uses the work of Peter Behrens to demonstrate the idea of *gesamtkunstwerk* in architectural modernism, mapping the 'ambivalence' of both *gesamtkunstwerk* and modernity by using the case study of the Hoechst Administration Building (1919-1924) (fig 25) Behrens was constantly fixated on the "synthesis of the arts". "Architecture ... among the arts is the foundation on which the unfolding of the other arts should be fully achieved ... The idea of the *gesamtkunstwerk* must start from architecture..."⁶⁴ However, as Anderson notes, the strong industrial ties of the AEG Chemical Plant and Hoechst Administration Building defined his role of being the master of the *gesamtkunstwerk* in modernism.⁶⁵

Notably, Ernst Plischke worked on the Hoechst Building project while in the private studio of Behrens.⁶⁶ This project is arguably the quintessential embodiment of *gesamtkunstwerk*. The elements reflect both the turn towards new expressionism and crafts movements as well as the embodiment of a spiritual desire. The most remarkable of these elements include the control of the atmospheric qualities in the interior such as light. This is a connection that is made to the spiritual component of Behrens work, as the way light is used in this building embodies that of a cathedral.

67. Ernst Plischke, 'The Building of Churches', *Comment: A New Zealand Quarterly Review* 2, no. Winter (1961): 28.
68. Bryant, 'Timely Untimeliness', 165.
69. Mark Wigley, 'Whatever Happened to Total Design?', *Harvard Design Magazine* 5, no. Summer (1998), <http://www.harvard-designmagazine.org/issues/5/whatever-happened-to-total-design>.
70. Walter Gropius, *The New Architecture and the Bauhaus* (London: Faber and Faber, 1965), 99.
71. Penz and Thomas, *Cinema & Architecture*, 38.
72. Pascal Schöning and School of Architecture, eds., *Manifesto for a Cinematic Architecture: Produced to Accompany an Exhibition Held at the Architectural Association School of Architecture in London from 14 January to 10 February 2006* (London: AA Publ, 2006), 12.

fig. 25 Hoechst Administration Building Turbine Hall (1919-1924). F. Cullman. Frankfurt-Höchst. 2013 <https://www.fotocommunity.de/photo/peter-behrens-bau-vii-frank-cullmann/31704071>

This consciousness of spirituality as a direct embodiment of *gesamtkunstwerk* is observed by Plischke in his essay *The Building of Churches*. "Liturgy can be, but is not always, like the text of a hymn. Space and form and colour are the music into which this text may be set." ⁶⁷ While is a major typological difference between the requirements of an ecclesiastic building and those an industrial one, the sentiment of the *gesamtkunstwerk* is the same (that is – if the factory is the new church). In the Hoechst project, Behrens even specified for Wagner's *Parsifal* to "ring" for the workers each day.⁶⁸ This somewhat extravagant extension of *gesamtkunstwerk* is a return to Wagner's popularisation of the idea.

Within 20th century architectural discourse, Wigley proposes that there is a clear duality within the understanding of total design. This is also clear in Plischke's work when we trace his influences. Framing the Wagnerian-turned-Secessionist interpretation of rejecting industrialisation as a bespoke and hand crafted "implosion" of architecture, Wrigley compares the equally controlling Gropius-led Bauhaus adoption of universal-machine-innovation as the "explosion" of architecture.⁶⁹

Interestingly, the consistent reference to unification by Gropius emphasises the resolve for the total design that encompasses every detail - from the hinge to the house. In *The New Architecture and the Bauhaus* Gropius postulates this understanding;⁷⁰

I believe that the New Architecture is destined to dominate a far more comprehensive sphere than building means today; and that from the investigation of its details we shall advance towards an ever-wider and profounder conception of design as one great cognate whole.

If total design is a frame of reference that encompasses the dichotomy of the expressionist secessionists with the utilitarian Bauhaus schools, then where does this culminate in Plischke's work?

INTERIOR MOTION

To consider the house a machine is to consider it as a place of maximum efficiency. Having designed the "keystone" in modern kitchen design for architect Ernst May's *Neues Frankfurt* social housing project in Frankfurt, Margarete Schütte-Lihotzky utilises motion studies as evidence, depicting the efficiency of *Die Frankfurter Küche* (1926-1927). ⁷¹ Sequential images communicate the dynamic use of space, which is a quality unique to interior architecture.

In Schöning's *Manifesto for a Cinematic Architecture*, he notes the flaws in the architectonic logic of "space as an envelope." ⁷² Arguably, this misconception frames how the practice of interior architecture is often viewed. However, interior architecture is not "filling the envelope". It is the consideration of the dynamic moments in space. People. Furniture. Lighting. Atmosphere. "As life goes on we accumulate experiences of spatiality related to material conditions and events that our senses detect." We need to consider time and memory and account for the temporal. We must speculate on how space may change over time.

There are moments in the representational modes of Plischke where we start to see this, one such being the population of the perspective line drawings with people and “traces” of living, through objects. The indication of changing perspective furthers this. These drawings, reading like scene on a stage that celebrates the rituals of everyday life. To analyse these further, we will look through the lens of *mise-en-scène*.

MISE-EN-SCÈNE

Much like the ambivalence of the *gesamtkunstwerk*, *mise-en-scène* and its role in film theory has an ambivalent existence. A literal translation, “to place on stage” this French adoption is commonly used to describe the contents of the frame in a scene. As a theoretical device, *mise-en-scène* comprehensively captures the elements of the production design, the cinematography and the direction of a film. It is a consideration of costume, set, props, lighting, camera angles, setting, framing and acting. An assemblage read as one through its relationship to the frame.

Mise-en-scène is a concept that articulates what we see and how we see it, through the director’s vision.⁷³ If we look at how it used by directors, there is no “universal implementation”. In fact, the term *metteurs en scène* was coined by French film critic André Bazin, to signify the different styles that directors use *mise-en-scène*. To contextualise these “styles” we can look at any number of famous auteurs. The herald of post-neorealism is Italian director Michaelangelo Antonioni, who uses *mise-en-scène* to externalise the ennui of his characters.⁷⁴(fig. 26, 29) Notably, this is through the use of site: the framing of these characters within doors, (fig. 27) in vast landscapes (fig. 28) and looking outside of windows from high angles.

To contemplate the spheres of architectural and film theory, the role of the *auteur* and the role of the architect share some very convincing parallels. When Adolf Loos ponders the role of the architect, he keenly addresses the architect as being the “master of his own world.” The transformative shift from inferring the implicit, to the explicit meanings played an important role in the developing notion of an auteur. Film theorist David Bordwell, collates the emergence of “explicatory criticism” to reveal how interpretations of film in both the experimental and mainstream genres develop. He elaborates on this importance of reading the technical and the poetic details as a whole, noting that one interpretative method formed looked to the directors own subjective vision; “Since a film was the vehicle for a director’s vision of the world, one could study the biographical individual behind the film.”⁷⁵

This spirit embodies the singular unity of vision, as we might recognise as an “implosive” permutation of “total design” as defined by Wigley in *Whatever Happened to Total Design?*⁷⁶

The control of the both the architect and the *auteur* stems from the ability to “touch” everything through a unified lens.

Film historian Tom Brown, evaluates the role of *mise-en-scène* as emphasising the “spectacle” of the scene, through viewing the classical Hollywood film *Gone with the Wind* through Guy Debord’s

73. John Gibbs, *Mise-En-Scène: Film Style and Interpretation*, Short Cuts 10 (London: Wallflower Press, 2002), 5.

74. Michele Mancini, *Michelangelo Antonioni: architetture della visione* (Roma: Alef, 1982), 65.

75. David Bordwell, *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. (Cambridge: Harvard University Press, 2009), 50, <http://public.eblib.com/choice/publicfullrecord.aspx?p=3300141>.

76. Wigley, ‘Whatever Happened to Total Design?’

fig. 26 Still from *L'Eclisse*.
dir. Antonioni. (1962)

This content is unavailable.
Please consult the figure
list for further details.

fig. 27 Still from *La Notte* dir.
Antonioni. (1961)

This content is unavailable.
Please consult the figure
list for further details.

fig. 28 Still from *L'Avventura* dir.
Antonioni (1960)

This content is unavailable.
Please consult the figure
list for further details.

fig. 29 Still from *L'Eclisse*. dir.
Antonioni (1962)

This content is unavailable.
Please consult the figure
list for further details.

fig. 30 Stills from *Gone with the Wind*. dir. Victor Fleming. (1939)

This content is unavailable.
Please consult the figure
list for further details.

The *Society of the Spectacle*. In defining the formal and ideological definitions of the "Spectacle", Brown assumes our definition of an "ostentatious display" and affixes the "empty signifiers ...that render the spectator passive and uncritical", which looks to Debord's thesis *no. 13* "the spectacle is the sun that never sets over the empire of modern society."⁷⁷ The "Spectacle" is revealed through the analysis of *mise-en-scène*, as it determines how we perceive the world the characters in the film are operating within. The opulence in costuming (especially in the garments of the protagonist – Scarlett O'Hara) and in the grandiose detail of the family home, surpass the level of visual detail required to establish the setting of the film. (fig. 30) In prioritising the "performative" over the "referential", these decisions in detail form "Spectacle."⁷⁸ Is the "Spectacle" the reason that we seek more than the utilitarian level of detail?

A critique of the overconsumption of explicit interpretation "Cinema is about the human situation, not about 'spatial relationships'", Penelope Houston insists in *Sight and Sound*.⁷⁹ She critiques the over-lauding of the visual and technical aspects of cinema that tend to crowd film criticism and history. However, Houston's claim has famously been criticised for overlooking the metaphor of spatial relationships as human relationships, which is obvious in the work of directors like Antonioni.⁸⁰ Including the over-emphasis of *mise-en-scène* this argument can be extended to frame our understanding of "spatial relationships". We can extend this argument towards the scope of interior architecture. If we view our spaces as objects, we are not considering the "human situation". If we view our spaces as a machine, we are not considering the "human situation". If we view our spaces as experiences, as vision in motion and not as static floor plans, then perhaps we are.

77. Tom Brown, 'Spectacle and Value in Classical Hollywood Cinema', in *Valuing Films Shifting Perceptions of Worth* (Basingstoke [u.a.: Palgrave Macmillan, 2011), 51, <http://dx.doi.org/10.1057/9780230305854>.
78. Philip Rosen, *Change Mummified: Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001), 193.
79. Penelope Houston, 'The Critical Question', *Sight and Sound* 29, no. 4 (Autumn 1960): 163.
80. John Gibbs, *Mise-En-Scène: Film Style and Interpretation*, Short Cuts 10 (London: Wallflower Press, 2002), 64.

Cinema is not a recent lens through which to view modernist architecture. Siegfried Gideon notes in *Bauen Frankreich - Bauen in Eisen - Bauen in Eisenbeton*, how conceptually symbiotic the mediums of modernist architecture and cinema are: "Still photography does not capture them clearly. One would have to accompany the eye as it moves: only film can make the new architecture intelligible!"⁸¹ This passage captures Gideon's opinion of the La Cité Fruges social housing project by Le Corbusier and his cousin Pierre Jeanneret. Andres Janser further describes the context of a post-WWI Europe in which film and architecture are complementary.

Film was accepted as a "mass medium" by all classes, creating a receptive environment in which to introduce new ideas.⁸² Architectural historian Anthony Vidler observes the experimental nature of film in architecture, mapping how "movement and temporal succession in architecture" is a return to German expressionist cinema.⁸³ By acknowledging the acceptance of cinematically informed architecture and an architecturally informed cinema, Vidler references Mallet-Stevens to articulate the sentiment of designing with both space and time:⁸⁴ "...Modern architecture does not only serve the cinematographic set [*decor*], but imprints its stamp on the staging [*mise-en-scene*], it breaks out of its frame; architecture 'plays.'"

Vidler also suggests that filmmakers experimenting in "time and space", such as Sergei Eisenstein had the benefit of disregarding the laws of gravity and the realities of daily life that is required of architecture. Eisenstein is an important figure in the overlapping worlds of cinema and architecture. A film-maker and set-designer who originally trained in architecture, Eisenstein fixated on the concepts of "montage" and "sequence". He would use these concepts to define the cinematic qualities within architecture and found compelling evidence in the drawings of August Choisy and Piranesi. In *Montage and Architecture* Eisenstein uses Choisy's depiction of the Acropolis which juxtaposes a perspective of the Parthenon against a diagrammatic plan, which maps out the path of the spectator. He opens this essay with the definition of the spectator in cinema and in architecture:⁸⁵

[When talking about cinema], the word path is not used by chance. Nowadays it is the imaginary path followed by the eye and the varying perceptions of an object that depend on how it appears to the eye. Nowadays it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of a mobile spectator.

In the past however, the opposite was the case: the spectator moved between [a series of] carefully disposed phenomena that absorbed sequentially with his visual sense.

Eisenstein references Choisy's reflection of this to define what

81 S. Giedion, *Building in France, Building in Iron, Building in Ferroconcrete*, Texts & Documents (Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1995), 91.

82. Andres Janser, "'Only Film Can Make The New Architecture Intelligible!'", in *Cinema & Architecture: Méliès, Mallet-Stevens, Multimedia* (London: British Film Institute, 1997), 34.

83. Anthony Vidler, 'The Exploration of Space: Architecture and the Filmic Imaginary', in *Warped Space* (Cambridge, Mass.: MIT Press, 2000), 99.

84. Vidler, 102.

85. Sergei M. Eisenstein, Yve-Alain Bois, and Michael Glenn, 'Montage and Architecture', *Assemblage*, no. 10 (1989): 116, <https://doi.org/10.2307/3171145>.

86. Eisenstein, Bois, and Glenney, 118.

87. Sergei M. Eisenstein, 'Piranesi or the Fluidity of Form', in *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. (Cambridge, Mass.: MIT Press, 1995), 65–89.

89. Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. (Cambridge, Mass.: MIT Press, 1995), 56.

the "path" encompasses: "it is hard to imagine a montage sequence more subtly composed, shot by, shot, than the ones that our legs create by walking among the buildings of the Acropolis" asking the reader to view through the "eyes of the film-maker." (fig 31) ⁸⁶ Further illustrations of sequential perspectives further illustrate this, creating a narrative storyboard. Vidler notes that Le Corbusier's analysis of the Acropolis is reflected in the "promenade architectural" of *Vers une architecture*.⁸⁷

The parlance of "montage" and "sequence" returns in Eisenstein's essay on Neo-classist artist Piranesi's *Carceri* (fig. 32, 33) to theorise "space constructions".⁸⁸ The composition of architecture itself is "cinematic montage". Manfredo Tafuri explored this notion where "montage is the stage of the *explosion of the shot* ", and where these images transform from autonomous to "becom[ing] part of the ideal series."⁸⁹

This content is unavailable.
Please consult the figure
list for further details.

fig. 31 Choissy, Acropolis

fig. 32 The Giant Wheel, from *Carceri d'invenzioni* (Imaginary Prisons), Carceri

fig. 33 The Staircase with Trophies, from *Carceri d'invenzione* (Imaginary Prisons), Carceri

By comparison, Plischke regards the inclusion of time and motion in the conception of space as a liberation from “heaviness and monumentality in the retrospective exhibition of his work at the *Akademie der Bildenden Künste*.⁹⁰ By the conscious inclusion of the planned movement of the spectator, resulting in a succession of impressions, the element of time was to be made a new component, a fourth dimension in modern architecture.

The title of the book *Design and Living* is indicative of how Plischke conceived his worldview. The design and the living, posing an active point of view. By coupling design with living, we are presented with an inherent sense of dynamism and a consideration for how time works in space. This is often missed in the retrospective publications and surveys of his work, which present static understanding of his space. It is here where the sense of theatre is the most inherent.

Further ties to the psychological underpinnings in space are frequently explored through film. *Mise-èn-scene* is the medium in which these are materialised. The ability to control the composition of every frame, reads similarly to the process of designing an experience. Communicating the internal world through the external world is both an intrinsic quality to cinema, and a *leitmotif* in modernist architecture.

Mise-èn-scene is a synthesis of communicating the mental through the physical. Through which, a director has the ability to externalise a character’s feelings, their inner state through the lighting, framing and positioning of space. Control of vision, as Surrealist poet Louis Aragon puts it “intensif[ies] expression.”⁹¹ This is not to say that every object in a space must be laden with semiotics, merely that the same careful consideration that is displayed in the *mise-èn-scene* can be carried through to an experiential consideration of architecture. How is this realised? Where is *mise-èn-scene* best utilised? We know that the social and psychological fascinations of Continental Europe have also informed aesthetics and art history arising from concepts such as spatial phobias and a general interest in developing a psychoanalytic consciousness.⁹²

90. Plischke, E.A. *Plischke*, 12.

91. Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass: MIT Press, 2000), 9.

92. Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass: MIT Press, 2000), 9.

Looking at Plischke's work through the lenses of *gesamtkunstwerk* and *mise-en-scène*, we see some remarkably clear motifs with an inherently theatrical quality. Though a link can certainly be made with the German psychological conception of *Raum*, the performative nature of these elements poses a further opportunity to be explored through a more theatrical lens. This survey of case studies will focus on the elements of *mise-en-scène* that Plischke employs in all his typologies. These include:

- The transparency of the staircase;
- The differentiation in levels;
- The allegorical use of recessed lighting features;
- The scenographic effect of plate glass windows; and
- Microcosms created through the placement of furniture.

These "motifs" create a theatrical quality through the changing of perspectives - an embodied understanding of what it is to see and be seen.

Privy to the potential of an industrialised world, Plischke found the ability to reveal the truth in materials while still maintaining a phenomenological sensibility. This is especially clear in his implementation of staircases. When considering the role of the stair within a household we might think of it as transient core of the house, which mediates between the public and private areas of the home.

The staircase is a key proponent of the industrially aligned modernist understanding that could be showcased. Templer attributes this to "the modernist goal of manifest truth."⁹³ The industrial influence of maritime structures as brought forth by Le Corbusier in *Vers Une Architecture* enabled freedom in the planimetric arrangement through the construction inspiration of using steel and concrete. Plischke employed the "honesty" of structure provided by bent steel and timber and taking advantage of the compositional freedom by placing his staircases near the large expanses of plate glass windows. In situating these staircases at the periphery of the plan, the theatrical nature of the space is projected to the outside. This is evident in the Liesing Employment Centre (1930-31) in Vienna.(fig 36, 37) The staircase protrudes from the plan, the rest of the skeleton-framed envelope is offset from the street which creates a public forecourt. This democratises the urban setting, whilst the transparency of the staircase, glazed on each side, reveals the thoroughfare to the inner and outer worlds. Notably, this building was condemned by the Nazis, boarding up the windows during the annexation of Austria.⁹⁴ This is an instance in which the transparency of the space is undeniably a symbol of ethics - not just a theatrical experience.

This ethical tension in vertical space may also be expressed in Plischke's residential projects. The utilisation of what cannot be seen. If we look at the section of the Sutch-Smith House, we see the excavated site within the Brooklyn hillside. The entire house is stepped over three levels. Before its renovation in 2003, access to the third level was through the provision of a trapdoor, reminding us of the émigré instinct that can only come from the anxiety of fleeing a country annexed by Nazi Germany.

93. Templer, *The Staircase*, 169.

94. Linda Tyler, Ernst Plischke, Architect: Presented by the New Zealand Institute of Architects : City Gallery Wellington, 5 September - 28 November 2004. (Wellington [N.Z.]: City Gallery Wellington, 2004).

This content is unavailable.
Please consult the figure
list for further details.

fig. 34 Corner Apartment plan

This content is unavailable.
Please consult the figure
list for further details.

fig. 35 Corner Apartment staircase

This content is unavailable.
Please consult the figure
list for further details.

fig. 36 Liseing Employment Centre

This content is unavailable.
Please consult the figure
list for further details.

fig. 37 Liseing Employment Centre Plan

Let us consider the retail fit-out for the Parsons Bookstore which lies at the foot of the NZ Meat and Dairy Board Building, more commonly known as Massey House. The first building in New Zealand to utilise curtain wall technology, constructed in 1951, on 126 Lambton Quay, is a recognised example of a modernist office building in New Zealand. It carries this same influence from Le Corbusier with the skeleton structure and emphasis of pilotis.

At the foot of the building, a central elevator lobby space is framed by concrete columns. Connecting the front doors to the pavement, is a canopy of illuminated discs, polka dotted above the street - to lure in the pedestrians? A pattern repeated not only by the reflectance of the plate glass windows and polished cream marble walls, but on a central piece of suspended ceiling, illuminating the way.

This content is unavailable.
Please consult the figure
list for further details.

fig. 38 Parsons Bookstore
and Cafe, George Kohlap

Flanked by two retail spaces, the entirety of the ground floor maintains a transparent facade of plate glass. Interestingly, the original intent of this retail space was to house a car showroom space, yet, Plischke managed to convince fellow émigré Roy Parsons and Harry Seresin to occupy the space with a program more reflective of the flourishing modern urban culture of left behind in inter-war Vienna.⁹⁵ This manifested as Parsons Bookshop and Cafe. Providing a space to celebrate literature and coffee was considered highly unusual in post-war Wellington.⁹⁶ To consider the bookstore, which Plischke fitted-out in 1958, we might speculate on whether its success may be tied to the performative nature of the design to the passer-by. Is it a stage for émigré culture?

Nestled at the far-end on a mezzanine floor is the coffee shop; its relationship with the rest of the space highlighted by a timber and steel staircase. Almost an illusion, the fineness of the open-riser staircase is further emphasised by the latticed string balustrade. With the surge in popularity of the high-rise building, the role of the staircase has changed immensely. No longer the primary way to travel the vertical length of a building, with the introduction of the

96. " 'Massey House - 7661',
Heritage New Zealand Pouhere
Taonga, 30 June 2006, [http://
www.heritage.org.nz/the-list/
details/7661](http://www.heritage.org.nz/the-list/details/7661).

97. John A. Templer, *The Stair-
case: History and Theories*
/ John Templer. (Cambridge,
Mass.: MIT Press, 1992), 168.

This content is unavailable.
Please consult the figure
list for further details.

fig. 39 Parsons Bookstore and
Cafe, beneath mezzanine.

elevator, the role of the staircase is split. It is either hidden away completely (with some necessity by way of a fire escape), or exhibited in full.⁹⁷ With transparency as the primary objective, in both space and material, the fineness and splendour of these stairs remains iconic. When we think about the experience of using a staircase, when descending towards a receptive crowd, one only needs to remember the spectacle of the many dramatic entrances of Scarlet O' Hara in the eponymous cinema classic *Gone with the Wind* – it is an inherently theatrical experience.

Drawing the eye up the vertical plane beside the stairs, are a series of totara battens, as documented in 1958 by Georg Kohlap (fig. 38) Employing spectacle and illusion further, mirrors border the ceiling dissolving the connection between the wall. The low retreat of a mezzanine coffee shop is heightened and lightened. The act of ascending and descending is emphasised as well as a constantly changing perspective

Built-in shelves line the walls along the northern and western sides. The density of book spines forms their own materiality. Showcasing these spines further into the space, a series of display tables are laid out in rows across the die-cut terrazzo floor. Interestingly, they appear to be a floating box, save for having the half dozen "pilotis" of painted white steel on which they rest. This creates a language between the rear of the shop beneath the mezzanine, with Plischke having created display joinery to fit around the pilotis that hold the mezzanine up. (fig 39)

fig. 40 Massey House Boardroom

fig. 41 Josef Svoboda's Pillar of Light Effect

STAGE LIGHTS

There is a celestial quality in ascending a staircase. When we look at depictions of heaven in art, such as Hieronymus Bosch's *Ascesa all'Empireo* (fig. 42), we can see there is a strong parallel between Plischke's use of recessed lighting in combination with stairs and this heavenly "ascent".

When we look to Plischke's residential projects, we see how the use of recessed lighting features in specific places creates this transporative quality. When we look at projects such as the Giles House (fig. 43) and the Sutch-Smith House, the placement of these recessed lights "hover" over the stairs, creating a duality of worlds. Evaluating this planimetrically, we find that Plischke tends to position these transparent stairs with the circular lights above them near the entrances of the homes. Emphasising the transparency of the stairs, with the need of "manifest truth" but also contributing to the performative nature of the stairs. In the Sutch-Smith House, Corner Apartment, (fig. 34, 35) Grey House and Giles House (fig. 43), we see that the stairs are places at the entrances of the homes near the transparent glazing around the threshold of the homes. These are the central points of experience.

Emphasising the vignette of the interior seating, recessed lighting "hovers" above the table. The mimicry of geometry from the floor to the ceiling isolates the setting, emphasising the microcosm and creating a spotlight of sorts. (fig. 41) We see this in several settings, including in the boardrooms of Massey House, (fig. 40) and the specified dining areas in the Sutch-Smith House.

98. Tanja Poppelreuter, 'Raum-plan after Loos: The European Work of Heinrich Kulka, 1930–1939', *Fabrications* 25, no. 1 (2 January 2015): 84, <https://doi.org/10.1080/10331867.2015.1006761>.

99. Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Mass: MIT Press, 1994), 250.

100. August Sarnitz, 'Ernst Plischke in New Zealand', in *Ernst Plischke - Modern Architecture for the New World* (Munich ; London: Prestel, 2004), 180.

fig. 42 Ascesa all'Empireo
(Ascent of the Blessed)

This content is unavailable.
Please consult the figure
list for further details.

fig. 43 Giles House
Entrance

fig. 44 Kahn House living room "stage" Irene Koppel. 1941

STEPPED TO STAGE

Returning to the German psychoanalytic concept of *Raum*, we might consider differentiation in levels as seen in the residences Plischke designed in New Zealand. *Raumplan*, (a term coined by Heinrich Kulka - an early student of Adolf Loos, editor of his first monograph and later a fellow émigré architect in New Zealand), describes the contiguous arrangement of stepped levels within a floor plan.⁹⁸ Colomina considers the psycho-spatial connotations of *Raumplan* when analysing Loos' projects such as Villa Müller or the proposed house for Josephine Baker, stating "Architecture is not simply a platform that accommodates the viewing subject. It is a viewing mechanism that produces the subject. It precedes and frames the object."⁹⁹ Here, we understand the importance of designing with the individual's point of view in mind. When we compare the concept of the *Raumplan* with the one-point perspective drawings Plischke used to illustrate spaces, the differentiation in levels indicates that spatial hierarchy was a key concern for him.

Unification of space is a central characteristic of the *Raumplan*. Reflected in this are the psychological tenets of intimacy and control. Interpretations by Colomina of Loos' project explore the environmental psychology of vision in space, with Sarnitz noting the parallels between the *Raumplan* and the Vance House (1952-1953), and the Hirschfield House (1956) and Winn House (1959-1962).¹⁰⁰

Winn House in Lowry Bay utilises this stepped view, and prioritises space between the differentiating programs of dining and living areas set against the scenery of the Bay. Living spaces were often the most significance in Plischke's homes. The reason for this significance lends itself to many interpretations, one such being the home as the retreat. The idea of "interiority as refuge" is particularly poignant in homes for fellow émigré from Eastern Europe, such as the Kahn House. In the living area of the Kahn House, stepped levels are utilised in a way which emphasises a stage in the corner. Overlooking the bays of Wellington, the view is framed within the picture window, the composition of which is reminiscent of the tripartite proportions of a photograph. This modernist convention of framing

101. Le Corbusier, *New World of Space* (New York: Reynal & Hitchcock, 1948), 66.

the view as if it were a photograph, brings a sense of control to the environment. With this control, comes a sense of artifice, allowing us to compare the natural environment to the painterly scenography in a theatrical production.

Le Corbusier notes a shift in the perspective "setting" in his retrospective monograph *New World of Space*:¹⁰¹

REACTION OF THE SETTING: the walls of the room, it's dimensions, the public square..., the expanses or the slopes of the landscape even to the bare horizons of the plain or the sharp outlines of the mountains - the whole environment brings its weight to bear on the place where there is a work of art... Then a boundless depths opens up, effaces the walls, drives away contingent presences, *accomplishes the miracle of ineffable space*.

Reading the space in this way, stems from the photographic representation taken in 1941 by Irene Koppel. A fellow European émigré, Koppel brought the eye of German constructivism to her photographs, and in the framing of this space. While the convention of these black and white photographs, which are taken from dramatic angles, with high-contrast lighting – is often what affirms our perception of modernism as prioritising the utilitarian and the industrial above the needs of the user, what it might accentuate, is that user - needs the theatre of the space. It is what brings the spectacle to everyday life.

THREADS OF GESAMTKUNSTWERK

The chairs Plischke designed for Lucie Rie's apartment in Vienna read as the quintessential depiction of *gesamtkunstwerk* as iterated by the Bauhaus. Not solely because they had been designed for a specific space and client, but because Plischke had specified the exact loom for with which his sister Grete would weave the woollen upholstery fabric.

Universality was an essential strand of the utopian ideals promoted in modernist manifesto. The scope of Plischke's design work has often expressed this through the interdisciplinary nature of typologies, designing and the scale it exists within. Textile artist Anni Albers, Bauhaus alumni, noted when describing the facets of weaving that there is a spectrum of process where this may be defined craft to art:¹⁰²

Besides surface qualities, such as rough and smooth, dull and shiny, hard and soft, textiles also includes colour, and, as the dominating element, texture, which is the result of the construction of weaves. Like any craft it may end in producing useful objects, or it may rise to the level of art.

The practice of weaving plays as a metaphor for total universal design. Retaining a level of control over the development of the surface, to create object, which can transform a space and contribute to an experience. The chairs Plischke designed were a singular part of a total work of art, as even the placement of each thread had been specified alongside the other characteristics such as the posture the

102. Anni Albers, 'Work with Material', in *Anni Albers: Selected Writings on Design* (Hanover: University Press of New England, 2000), 8.

103. Anni Albers, 'Design: Anonymous and Timeless', in *Anni Albers: Selected Writings on Design* (Hanover: University Press of New England, 2000), 34.

chairs would create - the anthropomorphic. The patterns specified were a subtle mix of different colours, with a high consideration paid to the density of each. While this universality has been criticised by the likes of Adolf Loos and Josef Frank for its single-mindedness of vision, Albers argued that “wholeness is not a utopian dream.”¹⁰³ In rejecting the restrictive connotation of control, Albers simply calls for a unity between the aesthetic and the utilitarian. If we are to clarify this message in the form of a design process, it becomes the incremental scaling of detail. The shift from micro to macro. In the fabric of the chairs, the “explosion” of total design is reflected.

FURNITURE AS CHARACTER

When we evaluate the plans of Plischke’s houses, there is a significant level of detail included. Furniture is indicated in the plan in circular groupings. Ottlinger connects how the accustomed use of electricity informed the flexibility of the floor plan, by using the uniform lighting in Lucie Rie’s apartment. Allusions to Adolf Loos’ and Josef Frank’s dismissiveness of “the matching suite” of furniture identify the rationale behind “loose furniture.”¹⁰⁴

The inclusion of loose furniture indicates many things. If we are to consider the *gesamtkunstwerk*, it is not only the specified material and manufacture of these pieces, it is also how they might be positioned. By indicating the form and placement of furniture in these spaces, it also informs how the room should be used. Looking at the floor plan of Sutch-Smith House (1953-56), we can see how furniture is positioned centrally in the living room, with all the seats facing each other. (fig. 46) In published photographs, we see that the owners of the home kept this order of space. This home is a place where the wall planes are predominantly occupied by picture windows or with book-laden shelves. Although the family owning the house are appreciative of the arts, the owners recall that Plischke did not endorse for art to be hung in the living spaces.¹⁰⁵

If we are to look at this sentiment through a purely modernist lens, then we might speculate as to how this deters from the way in which the views have been captured. When we consider the lush greenery of the Brooklyn bush landscape on the west and the Wellington Harbour to North, and the courtyard out to the east, the microcosm is set against its own unique grand scene, casting its players sitting in front as the users of the space.

When there is built-in furniture it tends to anticipate the future needs of the space. Tables and beds that swing down from the wall, mirrors hidden on the linings of double-hinged wardrobes. An intrinsically dynamic quality and unique condition of interior space, the duality of this machine-like efficiency and dynamic theatrical sensibility is inherent in Plischke’s residential spaces.

The concept of “total universal design” as articulated through our critique of *gesamtkunstwerk* and its relationship to *mise-en-scène*, expresses conditions specific to the interior – time and motion. Drawing the moments where time and motion have been the focus of modernism, articulates the symbiotic relationship between cinema and interior architecture. Evaluating Plischke’s work through this lens, we find these qualities in the use of vertical space, lighting, levels

104. Eva Ottlinger, ‘Home Stories’, in *Ernst Plischke: Modern Architecture for the New World* (Munich ; London: Prestel, 2004), 104.

105. Helen Sutch, conversation with author, 21 November, 2019.

fig. 45 Further examples of loose furniture in Hirschfield House Plan. Ernst Plischke.

and furniture. Much like reading a scene in a film, reading spaces – not only through photographic means, but through experience and orthographic representation reveals this hidden theatrical quality. In personifying furniture as a character, it furthers the emphasis of these dynamic experiences. And when the spotlight is cast on the table, we can see the true moments of interiority, the microcosm formed between the chairs - a scene of its own.

This content is unavailable.
Please consult the figure
list for further details.

This content is unavailable.
Please consult the figure
list for further details.

fig. 46 Sutch-Smith House Plan. Ernst Plischke

This content is unavailable.
Please consult the figure
list for further details.

fig. 47 Plischke living room
reinterpreted as Le Corbusier

This content is unavailable.
Please consult the figure
list for further details.

fig. 48 Plischke living room
reinterpreted as Adolf Loos

This content is unavailable.
Please consult the figure
list for further details.

fig. 49 Plischke living room
reinterpreted Richard Neutra

MISE-EN-SCÈNE, MATERIALITY

43. Loos and Opel, *Ornament and Crime*.

These simple one-point perspective line drawings found in *Design and Living* provide interesting insight into the way Plischke designed living spaces. The way these perspectives are populated by people and objects, pre-empt the traces of living. The depiction of the setting framed through picture windows creates a scenography. The rolling hills become part of the interior space.

Having surveyed Plischke's work, we know that he shared similar values to his contemporaries, like fellow émigré Richard Neutra and was highly influenced by Le Corbusier and Adolf Loos. A common perception of these modernist architects, is the disregard for ornament - "The evolution of culture marches with the elimination of ornament from useful objects;"⁴³ However, when we look at the material selections of these architects, we can see that there is an inherent opulence within these spaces. Patterns are formed and unique identities are created.

With the literature that has centred on the work of Plischke in New Zealand, it tends to be how modernist ideals have been exported to New Zealand. These drawings indicate the elemental similarities of modernism: the glass picture windows, the sliding doors, the recessed shelves and lighting features.

This exercise tests the material identity of these influences, to explore the qualities that are most successful in Plischke own work. Parodying the material palettes of Le Corbusier (fig. 47), Loos (fig. 48) and Neutra (fig. 49) indicates the importance of being material. Part of this exploration included a contradictory test of post-modern designer Ettore Sottsass to counter the modernist motifs. (fig. 50) A further survey of Plischke's case studies will form a cohesive picture of his material palette.

fig. 50 Plischke living room
reinterpreted Ettore Sottsass

This content is unavailable.
Please consult the figure
list for further details.

EXPLORATION 2

MATERIALITY,
MARQUETRY

fig. 51 Cipollino marble and
Rewarewa, digital photomontage.

fig. 52 Cipollino marble, digital photomontage.

fig. 53 Oak Plywood digital
photomontage.

fig. 54 Oak Plywood digital
photomontage.

fig. 55 Oak Plywood digital
photomontage.

fig. 56 Oak Plywood digital photomontage.

fig. 57 Rewarewa digital photomontage.

fig. 58 Rewarewa digital photomontage.

Testing the representation of surface material prioritises the scale of the texture, over any other tactile or reflective qualities. In viewing texture as ornament, it has been valuable to experiment with this through the creation of "digital marquetry". These collages were created through repeating the same texture, without altering its scale instead, adding more modules through reflective means.

fig. 59 Rewarewa digital photomontage.

REPRESENTING MATERIALS

fig. 60 Material Collage.

fig. 61 Material Collage.

fig. 62 Mixed-Media perspective

fig. 63 Developed surface collage.

FORM, MATERIAL

fig. 64 Modelled collage, marble

fig. 65 Modelled collage, stairs

fig. 66 Modelled collage with stairs

fig. 67 Modelled collage, transparency

Bringing the digital representation into physical looked at transparencies, as well as the formal surface qualities of the materials. Although it was useful to start bringing a variety of materials together, these explorations became less engaging when collage started to become sketch modelling.

PRIMI

III

THE THEATRE OF THE
RESTAURANT

RESTAURANT

fig. 68 Theatre of the meal.
Cicio Cacio, Wellington 2019

Considering the total universal experience across design disciplines is consistently expressed throughout Plischke's oeuvre. These "larger and smaller contexts, different levels of intensity"¹⁰⁶ range from lampshades to towns, bookstores to churches. This research has explored these key values through the lens of theatre and the critique of the *gesamtkunstwerk* central to modernist utopian design ideals. Having explored the interiority inherent to the émigré experience, we can further investigate the interior as both a psychological and physical space, as well as a design process. Having surveyed Plischke's work, the comparison of projects between the domestic and the commercial demonstrates a shared theatrical sensibility. To demonstrate this, the design of a restaurant will act as a vehicle for these ideas, situated within an existing residential setting.

The next stage of this thesis looks to find a medium that critically embodies the inherent theatrically. Plischke's body of completed work did not include a restaurant, and the Seresin Café in Parson's bookshop remains an outlier amongst these projects. However, the quantity of strong residential and commercial projects provide us the comparative qualities found in domestic and public space. This course, the entrée (PRIMI), will evaluate the theatrical and scenographic notions of the restaurant as a setting, as well as quantify the necessary elements of program that might be required of a restaurant. While not limiting itself to convention, we can by exploring the qualities of interiority, observation and spectacle, establish a conceptual brief to occupy a real site.

THE SCENOGRAPHY OF THE RESTAURANT

The dynamics of any restaurant are inherently theatrical. The development of *haute cuisine* at the turn of 21st century in fine dining restaurants, emphasise this theatrical sensibility through use of spectacle. Abrahams argues, this is what has subverted the roles of the chefs, patrons and servers. The "scenographic constructed nature", although seemingly rigid and artificial, is what Abrams frames as creating the spectacle amongst these acts.¹⁰⁷ It is not only the meal itself that is viewed as spectacular or theatrical in restaurants, it is the entire scenographic experience. The quality of service from staff, the ambience and the location, have all become important factors in how we value the dining experience. A shift from the meal itself to the entire experience, reads as a manifestation of Debord's *Society of the Spectacle* – Thesis 193 "When culture becomes nothing more than a commodity, it must also become the star commodity of the spectacular society."¹⁰⁸ The social and cultural connotations hidden within the rituals of eating in both public and private spaces are never two-fold. As Sammells and Searles cite "One can eat alone, but one can never truly eat in a way or in a place that is devoid of public meanings."¹⁰⁹ This expressly acknowledges the socio-economic inhibitions of food itself. Therefore, consuming a meal in a restaurant, (which straddles both public and private spheres) it emphasises the commodified presence of the food.

Scenography is a term that extends far beyond the idea of a painterly background. It considers not just the total design but the total

106. Plischke, 'Bread for the People', 20.

107. Joshua Abrams, 'Mise En Plate: The Scenographic Imagination and the Contemporary Restaurant', *Performance Research* 18, no. 3 (1 June 2013): 7–14, <https://doi.org/10.1080/13528165.2013.816464>.

108. Guy Debord, *Society of the Spectacle* (London: Rebel Press, 1992).

109. Sammells and Searles, 'Restaurants, Fields, Markets, and Feasts', 129.

experience. More expressly - the total experience of a performance environment. This research frames the restaurant as a performance environment, therefore, in designing the experience we must consider the scenographic requirements necessary in the design. Butterworth and McKinney define the value of scenography as having a broader concern than simply "creating and presenting images to an audience". Through the understanding of proxemics, kinaesthetic and haptic conditions, it aims to engage with the sensorial, emotional and intellectual aspects of the audience (spectator) experience.¹¹⁰ Defining the scenographic conventions of a restaurant inform the design process.

Reflecting on the tripartite structure of *Design and Living*, the incremental growth in scale from chair to (town) square reveals the unifying feature of environmental psychology as an instigator. If chairs are indicative of the sensibilities of the "modern man", so too should the square be. Observations on the behaviours of the individual and how design should reflect this is the purpose of the book, and later of design as a continual motion. Ferreri makes this comparison on an even more reduced scale, noting:¹¹¹

The chair is a piece of furniture that comes closest to the world of machinery...Cutlery is an object that comes closest to the world of instruments...Both are used to extend the potential of our bodies.

Scenography conceptually marks the perfect intersection of multi-sensory design with total design, and will inform the scope for the remainder of this research.

THE PERFORMANCE OF A RESTAURANT

Richard Sennett uses the example of Degar's painting, *Le Absynthe* (fig. 69) to demonstrate an early example of "privacy forming in public". It is the shift from the "long common tables" replaced by smaller tables that signifies a growing exterior space that provokes the interior quality, and as Sennett tells us, it is one not of withdrawal but of a desire to observe others without engaging with them.¹¹² This formulates the argument of interiority existing in urban space, not just in the standard assumption of interiority occurring in enclosed or private spaces, as has been asserted since the 19th century. While this might infer a particularly bourgeois attitude to Plischke, the transference of interiority (as explored in the private and domestic spaces he designed), is more reflective of the refuge from hostility of post-war New Zealand than an intentional divide of socio-economic class.

In *Mise en Plate*, Abrams acknowledges that looking through both an "architectural and scenographic" lens, the conventions of contemporary fine dining have been refined in a way that transforms the act of eating a meal into theatre. Abrams explores the concept of universality, in much the same way of modernist architects, by framing the plate as a stage.¹¹³ Using an account of a single course that subverts the role of the "chef" (read: auteur) as the creator, at contemporary fine-dining restaurant *Alinea*, Achatz and Kokonas

110. Joslin McKinney and Philip Butterworth, *The Cambridge Introduction to Scenography*, Cambridge Introductions to Literature (Cambridge ; New York: Cambridge University Press, 2009), 24.

111. Marco Ferreri, ed., Posate, 1. ed, Mostre Giorgetti (Mantova [Italy]: Corraini, 1997), 34.

112. Richard Sennett, 'Interiors and Interiority' (Recorded, Harvard GSD. Cambridge, Massachusetts. 22 April 2016), <https://www.youtube.com/watch?v=hVPjQhfJfKo>.

113. Abrams, 'Mise En Plate', 7.

fig. 69 *Dans un café or
L'absinthe* Edgar Degas. 1876.

describe how "...The waiter placed a clear glass "stage" in the centre of the table...the encounter of the dish is the staging of the design..."¹¹⁴ Framing the plate as a stage, has come from the development of large plates and smaller courses of serving food. Extending now to the role of the table-top, we might think about the microcosms formed by the gathering of furniture and the world this creates within itself. Ferreri postulates the theatre of table manners "...the entire arrangement on or around the table is conceived as a stage play ... the size of the plates... their appearance and disappearance from the scene, like ballerinas who move in and out from the wings".¹¹⁵ This reflection might indicate the scope of a restaurant which necessitates the table as a tableau. With the table as tableau, the food becomes the spectacle. (fig. 71)

114. Abrams, 13–14.
115. Ferreri, *Posate*, 78.
116. Richard Hamilton and Vicent Todolí, eds., *Food for Thought, Thought for Food* (Barcelona: Actar, 2008), 280–81.

The convention of roles of the restaurant can be categorised as such. The chef – as the creator, and sometime the performer. (fig. 70) The wait staff – usually as the actors, or even the narrators. The diner is the receptor – the audience. However, the dynamics between these roles can change with the subtleties in space and the changing of the courses. Abrams notes the participatory exchange between diner and chef by contemporary pioneers as what we might know as molecular gastronomy elBulli in Roses, Spain. Chef Ferran Adrià, promotes not just the five senses as conditions that necessitate a meal, but also "... de-contextualisation, irony, spectacle and performance..."¹¹⁶ From this we can understand that at a table-top scale, a multitude of roles can be played. Not just from the people who produce, deliver and consume the food, but also from the meal itself – the food is a performer. (fig. 68)

fig. 70 elBulli Meals in Plan.
Illustration from Ferran Adrià: Notes
on Creativity

This content is unavailable.
Please consult the figure
list for further details.

Conceptualising food as a fine art, as we might with the practice of fine dining, the spectacle of which might be redeemed by its role to redefine simple human experiences through *gesamtkunstwerk*. Abrams attributes this to the:¹¹⁷

Scenographic imagination...intimate distance...questions of taste, appetite and desire posed by food's revealing the human body as porous and fundamentally connected to the environment...

The total universal experience, as expressed through this lens of scenography and architecture in a restaurant, provides a necessary scope for the design process. Where the experience of a meal is staged through a logical sequence, over a variety of courses, this structure allows for differentiation between courses. Not only of the food itself, but in the tools used to serve them.

Of course, the parallels between an architectural and culinary sensibility are not limited to the spatial and objective requirements. Moravánszky realises these similarities through the embodiment of craft and practice:¹¹⁸

Architectural and culinary delicacies are created by value adding processes that can never quite be explained in terms of reason....It is not enough to know the rule, you need to make quick decisions based on taste and intuition.

We can see that there is an innate craftsmanship that comes from manipulating materials through a body of knowledge.

117. Abrams, 'Mise En Plate', 14.
118. Ákos Moravánszky, 'The Reproducibility of Taste', in *The Architect, the Cook, and Good Taste*, ed. Rolf Toyka and Petra Hagen (Basel ; Boston: Birkhäuser, 2007), 78.

As contested by Sennett, Sammells and Searles, there are plenty of inherent theatrical qualities that can be found within a restaurant. Although we have merely glimpsed into the world of fine dining and gastronomy, it appears that designing for this typology of restaurant will allow us to focus on the theatrical elements of the sight, presenting Plischke's work through a different lens.

Operating as a commercial space, the process of designing a restaurant relies on a quantifiable logic as much as imagining of an experience. The modernist utilitarian efficiency is symbiotic to the operational conditions in a restaurant. Two distinct criteria must be met: the operational and the experiential. Arguably, a successful restaurant embodies these two qualities in one space.

The Sutch-Smith House (1953-56) is celebrated as Plischke's

fig. 71 Table as Tableau

DEFINING PROGRAM

fig. 72 Selected Cafe program studies.

Cafe de La Paix 1863

1

Cafe Central 1877

2

Cafe Kranzler 1958

1

Cafe Bauer 1878

2

1

2

Cafe Costes 1984

SITE

most successful residential project in New Zealand. Nestled into a hill in Brooklyn, Wellington, this house utilises the steep section to create a differentiated experience through its multi-levelled views. A family home, the L-shaped plan converges around a sandstone paved courtyard, which continues through to the front entrance of the house, on the first floor. In the threshold between these spaces is a 'gallery' that is glazed along the entire periphery of the courtyard, and which connects the private spaces of bedrooms, studies and a bathroom to a transparent, steel stringer staircase with timber risers that appear to 'float' up to the second story. At varying points along this gallery-corridor, a relationship is formed between the kitchen windows on the second story, captured well in (FIG). Looking inwardly from the outside courtyard, the skeleton framed glazed corridor dissects motion into a series of framed sequences, as the journey from one end of the house to the other is entirely transparent (no unlike an experience referenced by Eisenstein in *Montage and Architecture*.) The execution of this visibility extends to the second story, reading as though a cross section set as part of a cinematic cutaway. (FIG)

As you ascend into the living space from the staircase the foreground of this scene is a glass shelf, strung with slender steel *pilotis* (from which a Tang porcelain horse is suspended.) To the right of this shelf is the kitchen, holding traces of the utilitarianism and efficiency of space, formulated in the Werkbund. This space provided the owners with a key opportunity to renovate. If we are to speculate on the attention given to areas of the home that reflected the conventions of gendered space, like kitchen and the laundry. Of those Werkbund ideals retained include kinetic devices such as pull-out chopping boards and use of stainless-steel benches and timber-slatted shelves that utilise atmospheric qualities to preserve food.

The dining space is a nook to the left of the staircase, created by the large built-in sideboard topped with small square tiles in a differentiated pattern that picks out brown, cream, pink and orange ceramic glazes. This can be observed in plan as a designated dining space mapped out with the circular dining table and ring of chairs. Hovering over this table is another example of a large recessed ceiling light, such as those found in living room in Gamerith House, the boardroom of Massey House and floating above the stairs Giles House. It appears to be casting a spotlight over the scene below. In the chronicling of his own work, Plischke often noted the value in differentiation. The examples of this could manifest in materials, or in the programming of a single space. With this in mind, we might appreciate the value in the role of differentiating programs for a single space.

The living space is formed along the length of the room, with plate glass windows framing views out to the west, north and east. In the centre of this room sits a ring of chairs. A harbour for conversation, these chairs postulate a scene through their posture and materiality alone. Bordering this zone is the hearth of the home which is parallel to a large floor to built-in bookshelf. Facing is a hearth made of stone. A set of steel-framed sliding doors frame the eastern terrace in compositional thirds. While this framing of the landscape is a frequently utilised convention of modernist architecture, it is a feature that "flattens" the external world scene outside. Picture windows and

fig. 73 Sutch Smith House
internal courtyard Greig
Royle Studio, Plischke Estate

fig. 74 Sutch Smith House
Terrace Greig Royle Studio,
Plischke Estate

fig. 75 Sutch Smith House
Living Room. Greig Royle
Studio, Plischke Estate

This content is unavailable.
Please consult the figure
list for further details.

This content is unavailable.
Please consult the figure
list for further details.

This content is unavailable.
Please consult the figure
list for further details.

fig. 76 Theatre in succession. Like Eisenstein's colonade analogy.

the framing of landscape are a modernist motif that can be viewed as the boundary between the "implosion" and "explosion" of total design. Wigley theorises that it is through these picture windows that the architect shifts outwards from designing the domestic interior to the external world and "thus they move from designing everything in a single work of architecture to adding a trace of architecture to everything." ¹¹⁹ However, reading this framing as "scenography" or as the setting of a "theatrical performance" which takes place in the domestic environment, these concepts compile the theatricality that stems from the compositional role of these environments. If this home is the epitome of Plischke's theatrical themes at a domestic scale, can we explore these same conditions in a commercial – more public environment?

119. Wigley, 'Whatever Happened to Total Design?'

This content is unavailable.
Please consult the figure
list for further details.

fig. 77 Glazed corridor
overlooking internal courtyard
Greig Royle Studio, Plischke
Estate

fig. 78 Sutch Smith House
Exterior Greig Royle Studio,
Plischke Estate

fig. 79 Sutch Smith Section,
Ernst Plischke

fig. 80 Sutch Smith House
Dining Room Greig Royle
Studio, Plischke Estate

This content is unavailable.
Please consult the figure
list for further details.

This content is unavailable.
Please consult the figure
list for further details.

SUTCH-SMITH HOUSE

SITE ANALYSIS

fig. 81 Sutch Smith site plan

LINES OF THEATRE

fig. 82 Regulating lines ,
hidden theatre.

PROGRAM

fig. 83 Regulating lines , hidden theatre.

When we look at this house in plan, there are two distinctive forms that sit adjacent to each other, appearing to create a reciprocal relationship. This series of drawings explores this quality of one form "feeding" into the other.

While there are many intricate roles within the program of a restaurant, it is quintessentially that of the chef feeding the patron. Therefore, the translation from form to program is simple. Where the house is split over two main levels, with an additional basement, there is a distinction that acts both vertically and axially.

This series of drawings interprets the plan through the "reciprocal" form

THEATRE, INTERIORITY.

fig. 84 Planimetric parti diagrams. Circulation, paths of theatre.

OPERATIONAL
CONDITIONS

FINE DINING - 80 SEATS

total area per
seat:

restaurant

kitchen

SPECIALITY - 80 SEATS

total area per
seat:

restaurant

kitchen

Extract from:
Space Allowances Table III (Little-
field.17-4)

This content is unavailable.
Please consult the figure
list for further details.

fig. 85 Diagram from Ernst Neufert's *Architect's Data*

German Architect, Ernst Neufert created a handbook of such measurements, which informed many future iterations of this system. Therefore, we can utilise these specifications to formulate a scale of which to design for. As a theoretical exercise, these quantities will be used to inform the quantifiable systems within the work. Taking the quantities from both Neufert's and Littlefield's Data, we can define in the quantity below. In comparison, Neufert's is more concise, but Littlefield's comprehensive resource lends itself to the typologies required of today.

EXPERIENTIAL ELEMENTS

While the operational parameters can be outlined by the parameters of space, the experiential qualities must exceed these. This is where we look to the theatrical qualities in Plischke's work. Distinctly, the use of:

Employing these themes will inform the next stage of the design process, by utilising drawing styles such as sequential storyboarding and populated plans.

fig. 86 Elements of Plischke

SECONDI IV

DINING AS PERFORMANCE

ORDER OF
EXPERIENCE

The experience of dining rests on the convention of multi-course meal. The way in which this thesis is written reflects this structure in five successive courses. However, to understand the scenography within a restaurant, the intermittent scenes between these courses need to be considered.

To map out the moments in this experience, we will look at the passive and active moments of the spectator – the diner. Utilising the literature on the spectacle of the restaurant and borrowing the convention of a set menu, the experience of dining will reflect the following order:

A. Arrival to restaurant through to table. Cast: maître d'hôtel, dining party. Scenography of whole restaurant.

B. Stationed at Stable. Static.

Chance to observe:

C. Other dining parties

D. Chefs performance in Kitchen

E. Other diners food bussed by waitstaff

The meal:

i. APERITIVO

ii. ANTIPASTI

iii. PRIMI

iv. SECONDI

v. DULCE

vi. DIGESTIVI

Note: Between each course, steps 3 and 4 repeat.

Table to Bill.

fig. 87 Diagram of conventional restaurant time-line

PROCESS

SPATIAL PROGRAM

EXPERIENCE THROUGH SEQUENTIAL
STORYBOARDING

FURNITURE AS CHARACTER

SCALE SURFACE

LINES OF SIGHT

fig. 88 Programmatic concept diagram

NARRATIVE STORYBOARD

fig. 89 The Spectacle of the
Chef

Seeing.

Beeing seen.

Seeing.

Beeing seen.

Seeing.

Beeing seen.

Beeing seen.

Beeing seen.

fig. 90 Storyboard of theatrical moments

CHAIR AS CHARACTER

fig. 91 Chair as coat rack?

fig. 92 Fluidity of industrial material

A distinctive part of *Design and Living* is the survey of chairs as it is the first instance of total design within the book. With the striking phrase: "The individual furniture in the room is like an individual person at a party", Plischke reminds us that furniture (chairs in particular) are formed through ergonomics, which in turn, is shaped by culture.

Elemental references were considered as part of this translation, such as taking the string details from ballustrades, or the form of a door handle.

fig. 93 Posture of the chair

fig. 94 Lightness and transparency

fig. 95 Tension, posture

fig. 96 Referential to Plischke

fig. 97 Lightness.
transparency

fig. 98 Referential to
Plischke

SPECIFYING THE SURFACE

In the first course of these thesis (APERITIVO I), we sampled the palate of values found in Plischke's work. These included the use of colour, and a differentiated material palette which prioritises the inherent textures found within materials.

In the second course (ANTIPASTI II), we consumed the ideas of the total universal experience. By evaluating the case study of the chairs Plischke designed for Lucie Rie's apartment, we could see the manifestation of total design, in every thread specified (and even the loom was specified by Plischke). Here, we will develop the surface in a way that reflects the theatre and spectacle in Plischke's work. Terrazzo is a composite material made from chips of aggregates, such as marble and bound together with concrete or polymer. The idea of specifying the approximate scale and type of marble used to form the terrazzo, starts to express this idea of total design. This series of iterative drawings start to explore the surface and scale of terrazzo, as using materials specified by Plischke across the residential and commercial typologies.

fig. 99 Referential to
Plischke

fig. 100 Medium scale
surface

fig. 101 Dense scale
terrazzo sketch

fig. 102 Large scale
terrazzo, Coralito

fig. 103 Medium scale,
Coralito, Cipollino

fig. 104 Medium scale,
Cipollino

fig. 105 Density,
exploration, cippolino,
rosa patara marble.

fig. 106 Density
exploration, cielo
marble

SCALING THE SURFACE

fig. 107 plan view
scaling surface

fig. 108 elevation
scaling surface

MATERIAL MEETING

fig. 109 table surface
exploration, walnut and
steel, axonometric

fig. 110 table surface
exploration, terrazzo
composite surface and
steel, axonometric

STRATEGIES IN SIGHT

STEPPED LEVELS

fig. 111 lines of sight,
level exploration, sketch
plan.

fig. 112 lines of sight,
curtain exploration,
sketch plan.

DIFFERENTIATION OF TRANSPARENCIES

fig. 113 lines of sight,
surface exploration,
axonometric.

DESIGN SCHEME 1

RESTAURANT SCHEME

fig. 114 large scale
restaurant scheme,
ground floor plan.

fig. 115 large scale
restaurant scheme, first
floor plan.

FIRST FLOOR
PLAN
1:200

7 Upper Dining Room
8 Roof

DESIGN SCHEME 1

PROGRAMMING THE SECTION

SECTION A A
1:200

fig. 116 large scale
restaurant scheme,
section diagram.

fig. 117 large scale
restaurant scheme,
section diagram.

SECTION B B 1:100

fig. 118 large scale
restaurant scheme,
section diagram.

SECTION C C 1:100

PERSPECTIVE EXPLORATION

fig. 119 first floor dining
room

fig. 120 ground floor dining
room

fig. 121 ground floor dining
room (stages)

fig. 122 ground floor dining,
entrance to bathroom

fig. 123 ground floor dining,

fig. 124 ground floor dining,
from round table

fig. 125 ground floor
dining

DESIGN OUTCOMES

TRANSLATING INTERIORITY FROM
DOMESTICITY TO COMMERCIAL SPACE

MANIPULATION OF SIGHT LINES THROUGH
OPACITY AND STEPPED LEVELS AT AN INTIMATE
DISTANCE

THE FINE DINING TYPOLOGY AS A LARGE
OPEN SPACE

DOCUMENTING DIFFERENTIATING
SURFACE SCALE

DIFFERENTIATION OF
MATERIALS

GROUND
FLOOR DINING
ROOM

fig. 126 ground floor dining room,
developed surface drawing

N

DESIGN SCHEME 1

FIRST FLOOR
DINING ROOM

fig. 127 first floor dining room,
developed surface drawing

CRITICAL REFLECTION

This scheme was informed by the proxemics and typologies from metric handbooks. However, when looking at the 80 person capacity restaurant in an existing residential space, these conditions outweighed the other experiential conditions. The devices of stages and curtains to differentiate a line of sight from the point of view of the individual, postulates there is a difference between the feeling of interiority created by drowning in a crowd, versus the visual isolation created. This stage focussed on the manipulation of intimate space - how can we differentiate between each microcosim of a table? The process of creating developed surface drawings for the dining room highlighted the interior to the outside.

A series of opportunities to critically reflect on the progress research, and the output of the initial design culminated at the interim review. This indicated that the relationship to site could be further developed.

AUTHORS NOTES

THE SUTCH SMITH SITE VISIT

A site visit to the Sutch-Smith House came by private invitation of the owners after the interim design review. Although this building has been well documented with published photographs and drawings, experiencing the building provided an unparalleled understanding of it. In combination with criticism from interim review, several aspects came to light that would benefit from further development. Seeing what parts of the house were still excavated on the hillside was useful. Some assumptions such as the basement levels, were insightful as to what parts of the house are still subterranean and what ones have a view. The most valuable aspect was the ability to experience the moments of theatre first-hand, especially along the glazed corridor and transparent stair. Because the home is still owned by the same family, valuable anecdotes about the life of the house confirmed some aspects of theatre, such as Plischke not condoning the hanging of art in the living space. Having some understanding of how this home has changed over its lifetime, provided insight into the living from Plischke's design.

THE PLISCHKE PULPIT

During the process of this research, the author acquired the original rimu pulpit from St Martin's Church in Christchurch. Although there is no formal incorporation of this acquisition into the research of this thesis, the opportunity to own and experience an element of the scaled design was valuable. It appears in a perspective render for the second scheme Plischke designed for St Martins Church and interestingly retains the organic qualities Plischke used in the original scheme which was rejected.

Presenting this research from a pulpit created a performative aspect to review, preaching the theatre of Ernst Plischke.

fig. 128 Interim Design
Review with Critics:
Sharon Jansen, Karamia
Muller and Robin Skinner

fig. 129 St Martins
Church, Christchurch
with original lampshades
and pulpit

DULCE

V

THE SPECTACLE OF THE
RESTAURANT

KEY CONDITIONS

THE THEATRE OF
VERTICAL SPACE

MANIPULATING THE GAZE OF
SPECTACLE FROM AFAR

EMPLOYING THEATRE
IN EVERY DETAIL

DESIGN SCHEME 2

PROGRAMMING
THEATRE

fig. 130 programatic
plan, ground floor.

fig. 131 programatic
plan, first floor.

FIRST FLOOR

DESIGN SCHEME 2

FINAL
RESTAURANT
SCHEME

fig. 132 ground floor
restaurant plan

fig. 133 first floor
restaurant plan

FIRST FLOOR
PLAN 1:200

11 Dining Room
12 Existing Patio
13 Roof

DESIGN SCHEME 2

FINAL
RESTAURANT
SCHEME

fig. 134 cross section
including basement
cool store

SECTION A A
1:200

SECTION B B
1:200

fig. 135 cross section
including basement
cool store

fig. 136 cross section
including dining room
and bathrooms

0 1 2 M

SECTION C C
1:100

SECTION D D
1:100

fig. 137 cross section
courtyard, kitchen and
basement cool store

DESIGN SCHEME 2

FURNITURE PART PLANS

fig. 138 furniture part
ground floor plan

fig. 139 furniture first
floor part plan

FIRST FLOOR
1:50

DESIGN SCHEME 2

FURNITURE SCHEDULE

TABLE TYPOLOGIES

T1 - 6P ROUND TABLE

T2 - 4P ROUND TABLE

T3 - 2P ROUND TABLE

T4- 8P TABLE

T5 - 2P TABLE

SEATING TYPOLOGIES

CB - CORK BENCH

PLAN

TABLE TYPOLOGIES

T1 - 6P ROUND TABLE

T2 - 4P ROUND TABLE

T3 - 2P ROUND TABLE

T4- 8P TABLE

T5 - 2P TABLE

SEATING TYPOLOGIES

DESIGN SCHEME 2

FURNITURE IN
DETAIL

CL - COAT LIGHT

DS DISPLAY SHELVES

CL - COAT LIGHT

DS DISPLAY SHELVES

KITCHEN
METRICS

KITCHEN
PART PLAN
1:100

fig. 140 kitchen part
plan

1 Shelving	5 Double Sink	9 Freezer	13 Pastry
2 Dish-washing	6 Shelving	10 Other	14 Assembly
3 Dish-washing	7 Work bench	11 Meat	15 Stove
4 Dish-washing	8 Fridge	12 Vegetables	16 Oven

SECTION E E 1:100

fig. 141 kitchen
section

SECTION F F 1:50

fig. 142 kitchen
section

fig. 143 entrance to
restaurant

fig. 144 staircase to
first floor

fig. 145 bathroom
suites

SEEING

fig. 146 service bar
from private dining

BEEING SEEN.

fig. 147 5 person
private dining room

fig. 148 upstairs
dining room

fig. 149 upstairs
dining room, view to
terrace

fig. 150 kitchen from
observational dining

fig. 151 "theatrical"
corridor

fig. 152 upstairs
dining room

fig. 153 bathroom

fig. 154 upstairs
dining room

fig. 155 kitchen from
private dining room

fig. 156 view from
chefs counter

fig. 157 upstairs
dining table

fig. 158 view down
stairs

fig. 159 view from
observational seating

fig. 160 view from
observation seating

fig. 161 private
dining room from
courtyard

CRITICAL REFLECTION

This course of designing a restaurant focussed on the specific moments of theatre for the entire scheme of the restaurant, encompassing the total experience. With the framework of designing a scenography, a consideration of proxemics, surface and lighting were employed to define the spectacle within the restaurant experience. Appreciating the domestic scale of the Sutch-Smith House by decreasing the size of its capacity proved to be one of the more successful findings of this design stage. Features that emphasised the interiority of the house, such as the way the floor plan wraps around the space needed to be emphasised, translated well into the spectacle of the restaurant. Finding theatre by embracing the spectacle, meant the reduction density focused on manipulating the view from afar, as apposed to from in the immediate quarters as explored in Design Scheme 1.

This gaze is what plays into the theatre of the interior. Creating vignettes of moments – scenes, through the consideration of human experience is ultimately how Plischke brought dignity into all of his spaces and is the value we should pursue when understanding his body of work. Through understanding why we like restaurants (spectacle), designing for it becomes an attitude of amplifying experience as opposed to maximising efficiency.

DIGESTIVO

VI

THEATRE
INTERIOR

CONCLUSION

This thesis has evaluated the oeuvre of Austrian émigré architect, Ernst Plischke as if he were an interior architect. Theatre was the thematic finding within this research. The first two “courses” of this research used historiographical analysis to inform the successive stages of design exploration. The theatrical lens enabled us to view the work of Plischke as having dignity, while revealing an overlooked aspect of this otherwise well-known Modernist’s work. Selecting specific representational conventions of Plischke to analyse, such as one-point perspective drawings and developed surface drawings, provided evidence of an interior-specific disposition. It also informed the language of iterative exploratory drawings used to establish the idea of theatre and interior. The third course of this thesis (PRIMI III) identified the program of a restaurant as an opportunity to develop the notions of total design and theatre discovered in the literature by highlighting the scenography and the spectacle as key components to consider. The fourth course, (SECONDI IV) engaged with the dining room in a large-scale fine dining restaurant. This uncovered the theatrical experience using the conventions of developed surface drawings and sequential perspective drawings. (DUCLE V), the fifth course, embraced the residential site by reducing the typological scale of the restaurant and considered the total experience through the design of a comprehensive concept design.

Navigating this thesis through determining a specific definition of theatre led to taking a refined path of inquiry that focused on the total experience through total design. The scope of design posed the biggest challenge to this research. This may be evidence of the critique of total design and the ambivalent scope of the interior architect – where does it stop? At the positioning of furniture? Or in the weave of a napkin? Each stage of exploration was informed by the findings of the previous one, operating within a linear structure of critical feedback and findings. The representational methodologies used throughout this thesis were specific to Plischke’s body of work and prioritised the qualities of the interior. This field of inquiry did not focus on replicating the values that have been the subject of previous research, such as bringing in detail that express the manifestation of truth in materials, utilitarian details and utopian idealism. Setting the restaurant in an existing Plischke residence, meant that it was simple to exemplify Plischke’s work as theatrical while still formulating a separate design program. Although an exercise in producing a public, commercial space, the process of designing a restaurant within an existing domestic space provided a broader insight into the successful conditions of a residential typology and the notion of the interior. What would happen if Ernst Plischke was viewed as an interior architect? We would find theatre inside a restaurant and enjoy a meal there.

BIBLIOGRAPHY

Abrams, Joshua. 'Mise En Plate: The Scenographic Imagination and the Contemporary Restaurant.' *Performance Research* 18, no. 3 (1 June 2013): 7–14. <https://doi.org/10.1080/13528165.2013.816464>.

Albers, Anni. 'Design: Anonymous and Timeless.' In *Anni Albers: Selected Writings on Design*. Hanover: University Press of New England, 2000.

———. 'Work with Material.' In *Anni Albers: Selected Writings on Design*. Hanover: University Press of New England, 2000.

Anderson, Stanford. 'Peter Behrens's Highest Kultursymbol, The Theater.' *Perspecta* 26 (1990): 103–34. <https://doi.org/10.2307/1567157>.

Banham, Reyner. *Design by Choice: Ideas in Architecture / Reyner Barnham ; Edited by Penny Sparke*. New York: Rizzoli, 1981.

Bell, Leonard. *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930–1980*. Auckland University Press, 2017.

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge: Harvard University Press, 2009. <http://public.eblib.com/choice/publicfullrecord.aspx?p=3300141>.

Brown, Tom. 'Spectacle and Value in Classical Hollywood Cinema.' In *Valuing Films Shifting Perceptions of Worth*, 49–. Basingstoke [u.a.: Palgrave Macmillan, 2011. <http://dx.doi.org/10.1057/9780230305854>.

Bryant, Gabriele. 'Timely Untimeliness. Architectural Modernism and the Idea of the Gesamtkunstwerk.' In *Tracing Modernity: Manifestations of the Modern in Architecture and the City*, 156–72. London ; New York: Routledge, 2004.

Chytry, Josef. *The Aesthetic State: A Quest in Modern German Thought*. Berkeley: University of California Press, 1989.

Colomina, Beatriz. 'Intimacy and Spectacle: The Interiors of Adolf Loos.' *AA Files*, no. 20 (1990): 5–15.

Privacy and Publicity: Modern Architecture as Mass Media. Cambridge, Mass: MIT Press, 1994.

Debord, Guy. *Society of the Spectacle*. London: Rebel Press, 1992.

Eisenstein, Sergei M. 'Piranesi or the Fluidity of Form.' In *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s.*, 65–89. Cambridge, Mass.: MIT Press, 1995.

Eisenstein, Sergei M., Yve-Alain Bois, and Michael Glenny. 'Montage and Architecture.' *Assemblage*, no. 10 (1989): 111–31. <https://doi.org/10.2307/3171145>.

Ferreri, Marco, ed. *Posate*. 1. ed. Mostre Giorgetti. Mantova [Italy]: Corraini, 1997.

Gibbs, John. *Mise-En-Scène: Film Style and Interpretation*. Short Cuts 10. London: Wallflower Press, 2002.

Gropius, Walter. *The New Architecture and the Bauhaus*. London: Faber and Faber, 1965.

Hamilton, Richard, and Vicent Todolí, eds. *Food for Thought, Thought for Food*. Barcelona: Actar, 2008.

Hirschfield, Gisi. 'Ernst Plischke's Hirschfield House (1956) A Client Memoir.' *Modern New Zealand* 4 (December 1995): 10–13.

Houston, Penelope. 'The Critical Question.' *Sight and Sound* 29, no. 4 (Autumn 1960): 163.

Janser, Andres. "'Only Film Can Make The New Architecture Intelligible!'" In *Cinema & Architecture: Méliès, Mallet-Stevens, Multimedia*, 34–46. London: British Film Institute, 1997.

Lavin, Sylvia. *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture / Sylvia Lavin*. Cambridge, Mass.: MIT Press, 2004.

Le Corbusier. *Towards a New Architecture*. New York: Dover Publications, 1986.

Long, Christopher. 'Wiener Wohnkultur: Interior Design in Vienna, 1910–1938.' *Studies in the Decorative Arts* 5, no. 1 (1997): 29–51.

Loos, Adolf. 'Hands Off!' In *Sämtliche Schriften*. Vienna: Heold, 1962.

Loos, Adolf, and Adolf Opel. *Ornament and Crime: Selected Essays*. Studies in Austrian Literature, Culture, and Thought. Riverside, Calif: Ariadne Press, 1998.

- Lye, John. 'Front Seat.' *Front Seat*, 2004.
- Mancini, Michele. *Michelangelo Antonioni: architetture della visione*. Roma: Alef, 1982.
- Heritage New Zealand Pouhere Taonga. 'Massey House - 7661', 30 June 2006. <http://www.heritage.org.nz/the-list/details/7661>.
- McKinney, Joslin, and Philip Butterworth. *The Cambridge Introduction to Scenography*. Cambridge Introductions to Literature. Cambridge ; New York: Cambridge University Press, 2009.
- Mitchell, David, and Gillian Chaplin. *The Elegant Shed: New Zealand Architecture since 1945*. Auckland ; New York: Oxford University Press, 1984.
- Moravánszky, Ákos. "'Truth to Material" vs "The Principle of Cladding": The Language of Materials in Architecture.' *AA Files*, no. 31 (1996): 39–46.
- Plischke, Ernst. 'Bread for the People.' *Arts Yearbook* 6 (1950): 20–33.
- 'The Building of Churches.' *Comment: A New Zealand Quarterly Review* 2, no. Winter (1961): 25–31.
- Plischke, Ernst A. *Design and Living / E.A. Plischke*. Wellington, N.Z.: Army Education Welfare Service, 1947.
- E.A. Plischke. *Wiener Akademie-Reihe ; Bd. 10*. Wien: Akademie der Bildenden Künste, 1983.
- Ein Leben mit Architektur / Ernst A. Plischke*. Wien: Locker, 1989.
- Vom Menschlichen Im Neuen Bauen = On the Human Aspect in Modern Architecture / E.A. Plischke*. Wien: KWedl, 1969.
- Poppelreuter, Tanja. 'Before 1939: Refugee Architects to New Zealand.' *Fabrications* 26, no. 2 (3 May 2016): 180–201. <https://doi.org/10.1080/10331867.2016.1173164>.
- 'Raumplan after Loos: The European Work of Heinrich Kulka, 1930–1939.' *Fabrications* 25, no. 1 (2 January 2015): 84–103. <https://doi.org/10.1080/10331867.2015.1006761>.
- Research Services, Wellington Office. 'A Desk Fit for a Princess.' *Archives New Zealand* (blog), 21 November 2017. <https://www.facebook.com/notes/archives-new-zealand/a-desk-fit-for-a-princess/1647086102021333/>.
- Robin Evans. 'The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique.' In *Toward a New Interior: An Anthology of Interior Design Theory*, 1st ed. New York: Princeton Architectural Press, 2011.
- Rosen, Philip. *Change Mummified: Cinema, Historicity, Theory*. Minneapolis: University of Minnesota Press, 2001.
- Sammells, Clare A., and Edmund (Ned) Searles. 'Restaurants, Fields, Markets, and Feasts: Food and Culture in Semi-Public Spaces.' *Food and Foodways* 24, no. 3–4 (1 October 2016): 129–35. <https://doi.org/10.1080/07409710.2016.1210887>.
- Sarnitz, August. 'Ernst Plischke in New Zealand.' In *Ernst Plischke - Modern Architecture for the New World*. Munich ; London: Prestel, 2004.
- 'The New World and The New Vienna.' In *Ernst Plischke - Modern Architecture for the New World*. Munich ; London: Prestel, 2004.
- Schrader, Ben. 'Planning happy families: a history of the Naenae idea.' Victoria University of Wellington, 1993.
- Sennett, Richard. 'Interiors and Interiority.' Recorded, Harvard GSD. Cambridge, Massachusetts., 22 April 2016. <https://www.youtube.com/watch?v=hVPjQhfJfKo>.
- Tafari, Manfredo. *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. Cambridge, Mass.: MIT Press, 1995.
- Tyler, Linda. 'Modernity Arrives.' In *Zeal and Crusade - The Modern Movement in Wellington*. Christchurch, N.Z.: Te Waihora Press, 1996.
- The Architecture of E.A. Plischke in New Zealand, 1939-1962: A Thesis Submitted in Partial Fulfilment of the Requirements for the Degree of Master of Arts in Art History in the University of Canterbury*. University of Canterbury, 1986.
- Vidler, Anthony. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, Mass: MIT Press, 2000.
- Wagner, Richard. *Kunst Und Revolution*. Frankfurt: Insel, 1983.
- Wigley, Mark. 'Whatever Happened to Total Design?' *Harvard Design Magazine* 5, no. Summer (1998). <http://www.harvarddesignmagazine.org/issues/5/whatever-happened-to-total-design>.

LIST OF FIGURES

Note: Ommited figures have been produced by the author.

fig. 3. Plischke Estate "Gamerith House in Lake Attersee". Photographer Unknown. Date Unknown, in Eva B. Ottilinger and August Sarnitz, Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 8.12

APERITIVO - I

p.22

fig. 5 Case Study Map

fig. 5 a. *Bedroom, Apartment of Lucie and Hans Rie.* 1928/29. Graphic Collection of the Academy of Fine Arts Vienna In On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 78

fig. 5 b. *Living Room, Apartment of Lucie and Hans Rie.* 1928/29. Graphic Collection of the Academy of Fine Arts Vienna In On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 79

fig. 5 c. Hoechst Administration Building Turbine Hall (1919-1924). F. Cullman. Frankfurt-Höchst. 2013 <https://www.fotocommunity.de/photo/peter-behrens-bau-vii-frank-cullmann/31704071>

fig. 5 d. *Theatre, perspective of foyer interior, study project in the master school of Prof. Peter Behrens at the Akademie der bildenden Künste, Vienna.* 1928/29. In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 1.20

fig. 5 e. Plischke Estate *Theatre, section, study project in the master school of Prof. Peter Behrens at the Akademie der bildenden Künste, Vienna.* 1924 Graphic Collection of the Academy of Fine Arts Vienna (inv. No. 30.156). In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 1.22

fig. 5 f. *Design for a living room in the Vienna Werkbundsiedlung,* Graphic Collection of the Academy of Fine Arts Vienna 1924 In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 1.22

fig. 5 g. See fig. 3

fig. 5 h. *Employment Office Vienna-Liesing.* 1930. Graphic Collection of the Academy of Fine Arts Vienna in On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 70-71

fig. 5 i. Plischke, Ernst. *Internal Courtyard example.* 1947 Graphic Collection of the Academy of Fine Arts Vienna in Design and Living. Wellington: Army Education Welfare Service, 1947, p. 39

fig. 5 j. Plischke Estate. *Massey House Photo-montage.* 1952 Graphic Collection of the Academy of Fine Arts Vienna in On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 179

fig. 5 k. Plischke, Ernst. *Proposed Naenae community centre.*, 1946, National Library of New Zealand, Wellington, http://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=IE22258197

fig. 5 l. . *Stadtplanungen für Epuni und Tamaki.* 1952. Graphic Collection of the Academy of Fine Arts Vienna, in E. A. Plischke. Wien: Akademie der bildenden Künste 1983, p. 112

fig. 5 m. Koppel, Irene. *Interior of the Kahn house, Ngaio, Wellington - Photograph taken by Irene Koppel.* 1914-2004 :Photographic prints, albums and negatives taken by Irene Koppel. Ref: 35mm-35602-14-F. Alexander Turnbull Library, Wellington, New Zealand. / records/23082843

fig. 5 n. Gaudin, Mary. *Lang House Curtain.* 2014. In Down the long driveway, you'll see it. Christchurch, NZ: Mary Gauding, Matthew Arnold, 2016, p. 24

fig. 5 o. Kohlap, Georg, 1932-2007. *Interior view of Parsons Books and the Coffee Gallery - Photograph taken by Georg Kohlap.* Seresin, Harry, 1919-1994 :Photographs. Ref: PAColl-2460-1-27. Alexander Turnbull Library, Wellington, New Zealand. /records/22595465

fig. 5 p. Unknown Author. *A desk fit for a Princess* - IA1 Box 3008 158/181/2 1949,

Wellington, Archives NZ,

fig. 5 q. Plischke, Ernst. *Tasman Memorial in Tarakohe. Erster Entwurf. First Design.* 1942. Graphic Collection of the Academy of Fine Arts Vienna in On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 192

fig. 5 r. Ashton, John, *Plischke Estate "Plischke and Firth Architects", Giles House Rautmati, 1948-51, entrance to the main level with glass doors with wood and steel stairs.* 1930/31. In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.56

fig. 5 s. Plischke, Ernst. *Haus Hirschfield, Kelburn.* 1956. Graphic Collection of the Academy of Fine Arts Vienna in On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 150

fig. 5 t. *Haus Thompson.* 1956, Graphic Collection of the Academy of Fine Arts Vienna, in E. A. Plischke. Wien: Akademie der bildenden Künste 1983, p. 153

fig. 5 u. Barriball, Martin, *"Plischke and Firth Architects", St Martin's Christchurch,* 1956, altar area. Graphic Collection of the Academy of Fine Arts Vienna, in Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004, 4.107

fig. 6 Plischke, Ernst. *"The modern man lounges"* 1947. In Design and Living. Wellington: Army Education Welfare Service, 1947, p. 13

fig. 9 Interior of Dome at St Peter's Basilica, Rome. Livio Andronico. *English: San Gennaro's chapel - Dome (Naples).* Jpeg. (3,590 × 3,313 pixels) Rome. [https://commons.wikimedia.org/wiki/File:Dome_of_Saint_Peter%27s_Basilica_\(Interior\).jp](https://commons.wikimedia.org/wiki/File:Dome_of_Saint_Peter%27s_Basilica_(Interior).jp).

fig. 11 San Marco Piazza. Plischke, Ernst. *Aerial View of San Marco Square in Venice* 1947, Graphic Collection of the Academy of Fine Arts Vienna, in Design and Living. Wellington: Army Education Welfare Service, 1947, p.61

fig. 13 *Entrance of Massey House.* Photograph by Ada Wednt, 1957. Graphic Collection of the Academy of Fine Arts Vienna, in Ernst Plischke: the complete works. Munich: Prestel, 2004, 4.115

fig. 14 Developed Surface Drawing,

Design for living room in the Vienna Werkbundsiedlung, 1924. Graphic Collection of the Academy of Fine Arts Vienna *Design for a living room in the Vienna Werkbundsiedlung*, 1924 In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 1.22

fig. 15 Princess Elizabeth Desk Unknown Author. *A desk fit for a Princess* - IA1 Box 3008 158/181/2 1949, Wellington, Archives NZ,

fig. 16 Living room perspective. Plischke, Ernst. *Living Room Interior* 1947. Graphic Collection of the Academy of Fine Arts Vienna in Design and Living. Wellington: Army Education Welfare Service, 1947, p.40

fig. 17 House perspective Design and Living, Ernst Plischke. *Living Room Interior* 1947. Graphic Collection of the Academy of Fine Arts Vienna, in Design and Living. Wellington: Army Education Welfare Service, 1947, p.43

fig. 18 Living room perspective, Plischke, Ernst. *Exterior Perspective* 1947. Graphic Collection of the Academy of Fine Arts Vienna in Design and Living. Wellington: Army Education Welfare Service, 1947, p.42

fig. 19 Müller House, Prague, Adolf Loos, 1930. Polak, Martin. *Learning to Dwell: Adolf Loos in the Czech Lands – review*. <https://www.theguardian.com/artanddesign/2011/feb/20/adolf-loos-riba-exhibition-review>

ig. 20 Rufer House Elevations, Adolf Loos, 1930. Österreichisches Museum für Kunst und Industrie. Vienna

fig. 21 Kahn House Interior Stage. Koppel, Irene, *Interior of the Kahn house, Ngaio, Wellington - Photograph taken by Irene Koppel. 1914-2004 :Photographic prints, albums and negatives taken by Irene Koppel*. Ref: 35mm-35604-25-F. Alexander Turnbull Library, Wellington, New Zealand. [/records/22694872](https://records/22694872)

fig. 22 Kahn House, Koppel, Irene, *Exterior of the Kahn house, Ngaio, Wellington. 1914-2004 :Photographic prints, albums and negatives taken by Irene Koppel*. Ref: 35mm-35607-5-F. Alexander Turnbull Library, Wellington, New Zealand. [/records/22742678](https://records/22742678)

fig. 23 Lucie Rie Apartment. *Bedroom, Apartment of Lucie and Hans Rie*. 1928/29. Graphic Collection of the Academy of Fine Arts Vienna in On the

human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 78

fig. 24 Lucie Rie Apartment. *Living Room, Apartment of Lucie and Hans Rie*. 1928/29. Graphic Collection of the Academy of Fine Arts Vienna, in On the human aspect in modern architecture. Wien: Kurt Wedl, 1969, p. 79

ANTIPASTI - II p.44

fig. 25 Hoechst Administration Building (1919-1924)

fig. 26 Still from *L'Eclisse* (1962).DVD. Directed by Michelangelo Antonioni. Italy. Criterion Collection, 2018.

fig. 27 Still from *La Notte* (1961). DVD. Directed by Michelangelo Antonioni. Italy. Criterion Collection, 2013.

fig. 28 Still from *L'Avventura* (1960) DVD. Directed by Michelangelo Antonioni. Italy. Criterion Collection, 2014.

fig. 29 Still from *L'Eclisse* (1962).DVD. Directed by Michelangelo Antonioni. Italy. Criterion Collection, 2018.

fig. 30 Stills from *Gone with the Wind* (1939) Directed by Victor Fleming. DVD. Warner Home Video, 2010.

fig. 31 *Collated perspectives of the Acropolis*. Choisy, Auguste. In *Histoire de l'architecture*. Paris: Gauthier-Villars, 1899. <http://archive.org/details/bnf-bpt6k6417116t>

fig. 32 Giovanni Battista Piranesi, Giovanni Bouchard (Italian, Mogliano Veneto 1720-1778 Rome, French, ca. 1716-1795). ca. 1749-50. The Giant Wheel, from *Carceri d'invenzioni* (Imaginary Prisons), *Carcerid'invenzione* (Imaginary Prisons). Print, Prints. Place: <AHREF=<https://www.metmuseum.org/>>The Metropolitan Museum of Art. https://library.artstor.org/asset/SS7731421_7731421_11071824.

fig. 33 Giovanni Battista Piranesi, Giovanni Bouchard (Italian, Mogliano Veneto 1720-1778 Rome, French, ca. 1716-1795). ca. 1749-50. The Staircase with Trophies, from *Carceri d'invenzione* (Imaginary Prisons), *Carceri d'invenzione*. Print, Prints. Place: <AHREF=<https://www.metmuseum.org/>>The Metropolitan Museum of Art. https://library.artstor.org/asset/SS7731421_7731421_11071842.

fig. 34 Corner Apartment Plans. 1959 Plischke, Ernst. <https://www.homestolove.co.nz/real-homes/home-tours/this-little-granny-flat-is-a-ernst-plischke-gem>

fig. 35 *Employment Office Vienna-Liesing*. 1930. Graphic Collection of the Academy of Fine Arts Vienna, in *On the human aspect in modern architecture*. Wien: Kurt Wedl, 1969, p. 70-71

fig. 36 *Corner Apartment staircase* McCredie, Paul 1959/60. Wellington, 2002. In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 3.84

fig. 37 Liesing Employment Centre Plan Plischke Estate. *Employment Office Vienna-Liesing*. 1930 . In *On the human aspect in modern architecture*. Wien: Kurt Wedl, 1969, p. 70-71

fig. 38 Parsons Bookstore and Cafe Interior. Kohlap, Georg, 1932-2007. *Interior view of Parsons Books and the Coffee Gallery - Photograph taken by Georg Kohlap. Seresin, Harry, 1919-1994 :Photographs*. Ref: PAColl-2460-1-27. Alexander Turnbull Library, Wellington, New Zealand. [/records/22595465](https://records/22595465)

fig. 39 Georg Kolap. Parsons Bookstore and Cafe beneath mezzanine. Date unknown. Graphic Collection of the Academy of Fine Arts Vienna

fig. 40 *Massey House Boardroom*. Graphic Collection of the Academy of Fine Arts Vienna .In E. A. Plischke. Wien: Akademie der bildenden Künste 1983, p. 184

fig. 41 Josef Svoboda's Pillar of Light Effect <https://ibdesignersproject.files.wordpress.com/2012/03/pillar-of-light1.png>

fig. 42 Bosch, Hieronymus (Netherlandish painter and draftsman, ca. 1450-1516). Work: 1500-1504, Era: CE, Image: March 1967. Ascent of the Blessed, Paradise: Ascent of the Blessed, general view. panel painting (painting by form). Place: Ducal Palace (Venice, Italy).https://library.artstor.org/asset/SS7730878_7730878_10448076.

fig. 43. *Giles House Entrance* 1951. Graphic Collection of the Academy of Fine Arts Vienna In E. A. Plischke. Wien: Akademie der bildenden Künste 1983, p. 136

fig. 44 Koppel, Irene, *Interior of the Kahn house, Ngaio, Wellington - Photograph taken by Irene Koppel*.1914-2004 :Photographic prints, albums and negatives taken by Irene Koppel. Ref: 35mm-35602-14-F. Alexander Turnbull Library, Wellington, New Zealand. / records/23082843

fig. 45 Hirschfield House plan. See fig 5. s.

fig. 46 Sutch-Smith House plan. Graphic Collection of the Academy of Fine Arts Vienna. *Sutch-Smith House* . 1956 in *On the human aspect in modern architecture*. Wien: Kurt Wedl, 1969, p. 176

PRIMI III p.77

fig. 69 Edgar Degas. Dans un cafe or L'absinthe (Ellen Andrée and Marcellin Desboutin). Place: Musee d'Orsay. https://library.artstor.org/asset/LESSING_ART_1039490443.

fig. 70 elBulli Meals in Plan. Illustration in Brett Litman, Ferran Adrià: Notes on Creativity. New York: The Drawing Centre, 2014. PL. 125. pg 142

fig. 73 Sutch Smith House internal courtyard Greig Royle Studio, Plischke Estate 1956 In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.69

fig. 74 *Sutch Smith House Terrace* Greig Royle Studio, 1956, Graphic Collection of the Academy of Fine Arts Vienna in Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.76

fig. 75 *Sutch Smith House Living Room*. Greig Royle Studio, Graphic Collection of the Academy of Fine Arts Vienna 1956, in Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.77

fig. 77 *Glazed corridor overlooking internal courtyard* Greig Royle Studio, Graphic Collection of the Academy of Fine Arts Vienna In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.69

fig. 78 Sutch Smith House Dining area Greig Royle Studio, Graphic Collection of the Academy of Fine Arts Vienna 1956 In Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.69

fig. 79 Ernst Plischke, *Sutch Smith House Section*, Graphic Collection of the Academy of Fine Arts Vienna, in Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.75

fig. 80 Sutch Smith House Dining area Greig Royle Studio, 1956, Graphic Collection of the Academy of Fine Arts Vienna in Ernst Plischke: the Complete Works : Modern Architecture for the New World. Munich; London, 2004 4.79

fig. 85 Illustration from Ernst Neufert's *Architect's Data Granada* ; Halsted Press 1980 p. 261