

## Session 11 extracts: Architecture: crossing the abyss

- CV p5  
MS 107 229:  
10.-11.1.1930
- Today the difference between a good & a poor architect consists in the fact that the poor architect succumbs to every temptation while the good one resists it.
- CV p26  
MS 156a 25r:  
ca. 1932-1934
- Remember the impression made by good architecture, that it expresses a thought. One would like to respond to it too with a gesture.
- LA p31 s5
- Recognising an expression. Architecture: - draw a door – “Slightly too large.” You might say: “He has an excellent eye for measurement.” No – he sees it hasn’t the right expression – it doesn’t make the right gesture. [Not a matter of measurement – S.]
- LA p8 s23
- [...] In certain styles in Architecture a door is correct, and the thing is you appreciate it. But in the case of a Gothic Cathedral what we do is not at all to find it correct – it plays an entirely different rôle with us. The entire *game* is different. [...]
- CV p9  
Sketch for a  
Foreword
- I am not interested in erecting a building but in having the foundations of possible buildings transparently before me.
- CV p6  
MS 109 28:  
22.8.1930
- Engelmann told me that when he rummages round at home in a drawer full of his own manuscripts, they strike him as so glorious that he thinks they would be worth presenting to other people. (He said it's the same when he is reading through letters from his dead relations.) But when he imagines a selection of them published he said the whole business loses its charm & value & becomes impossible [...]
- CV p42  
MS 162b 61r:  
1939-1940
- Shakespeare, one might say, displays the dance of human passions. For this reason he has to be objective, otherwise he would not so much display the dance of human passions – as perhaps talk about it. But he shows us them in a dance, not naturalistically. (I got this idea from Paul Engelmann.)
- CV p43  
MS 122 175  
c: 10.1.1940
- Within all great art there is a WILD animal: tamed.  
Not, e.g., in Mendelssohn. All great art has primitive human drives as its ground bass. They are not the *melody* (as they are, perhaps, in Wagner), but they are what gives the melody *depth & power*.

In *this* sense one may call Mendelssohn a 'reproductive' artist. –

In the same sense: my house for Gretl is the product of a decidedly sensitive ear, *good* manners, the expression of great *understanding* (for a culture, etc.). But *primordial* life, *wild* life striving to erupt into the open – is lacking. And so you might say, *health* is lacking (Kierkegaard). (Hothouse plant.)

CV p24  
MS 112 46:  
14.10.1931

Work on philosophy – like work in architecture in many respects – is really more work on oneself. On one's own conception. On how one sees things. (And what one expects of them.)

“Louis drew every window, every door, every lock of the window, each Radiator with an accuracy than It would be the finest in precision instruments and measurements, and he then placed with its uncompromising energy by, that Things with the same accuracy were carried out ... “

*Hermine Wittgenstein in “My Brother Louis”*  
[Philosophy and Architecture / Wittgenstein House / dpr-barcelona \(wordpress.com\)](http://philosophyandarchitecture.com/wittgenstein-house/dpr-barcelona) (1.05.2021)

"An excellent observation by Engelmann occasionally comes to mind: during construction, when we were still together, he told me after a talk with the building contractor, 'You can't talk logic with this man!'  
I: 'I will teach him logic'  
Him: 'And he will teach you psychology'"

(LW, Movimenti del pensiero. Diari 1930–32/1936-37, p. 42) "(Pisani, p. 133)  
[A house is a house: Architecture is a gesture - Domus \(domusweb.it\)](http://domusweb.it) (1.05.2021)

### **Engelmann's view of the Tractatus Logico-Philosophicus:**

... we do not understand Wittgenstein unless we realize that it was philosophy that mattered to him and not logic, which merely happened to be the only suitable tool for elaborating his world picture. (ibid. p. 96).

... the attempt to engage in philosophy on a consciously one-sided logical basis is directed against feeling, intuition, the irrational, etc. not in general but only where they are out of place. And these vital values will not suffer through such a clean separation .... (ibid. p. 122).

*Letters from Ludwig Wittgenstein, with a Memoir by Paul Engelmann (1891-1965)*  
[Engelmann's Memoir of Wittgenstein - Selections and Comments \(roangelo.net\)](http://roangelo.net) (4.05.2021)

All human culture is based on faith in the existence of a higher sphere.... What Kraus, Loos, and Wittgenstein have in common is their endeavour to separate .... to uphold the distinction - - now lost and beyond the comprehension of our age -- between the higher and the lower spheres.

...

The method used by Kraus and Loos is to present afresh the sublime that exists in art: this is their proof of the existence of the higher sphere .... (ibid. p. 131)

*Letters from Ludwig Wittgenstein, with a Memoir by Paul Engelmann (1891-1965)*  
[Engelmann's Memoir of Wittgenstein - Selections and Comments \(roangelo.net\)](http://roangelo.net) (4.05.2021)

**LA:** *Lectures & Conversations on Aesthetics, Psychology and Religious Belief* (1938-1946); (ed. Cyril Barrett; 1967)

[Lectures and Conversations on Aesthetics, Psychology and Religious Belief \(rhga.ru\)](#) (15.03.2021)

Extracts from: *The Collected Works of Ludwig Wittgenstein*; [Folio Bound VIEWS - The Collected Works of Ludwig Wittgenstein \(informationphilosopher.com\)](#) (14.02.2021)

**CV:** *Culture and Value* (1977); (ed. Georg Henrik von Wright with Heikki Nyman; rev. 2<sup>nd</sup> ed; 1998)

**RFM:** *Remarks on the Foundations of Mathematics* (1937-1944); (3<sup>rd</sup> ed. G.H. von Wright, R. Rhees & G.E.M. Anscombe; 1983)

**RP vol. I:** *Remarks on the Philosophy of Psychology: Volume I* (1945-1949); (ed. G.E.M. Anscombe & G.H. von Wright; 1980)

**MS:** Manuscript – available from [www.wittgensteinsource.org](http://www.wittgensteinsource.org) (14.02.2021)