

Steinhof en el río de la historia



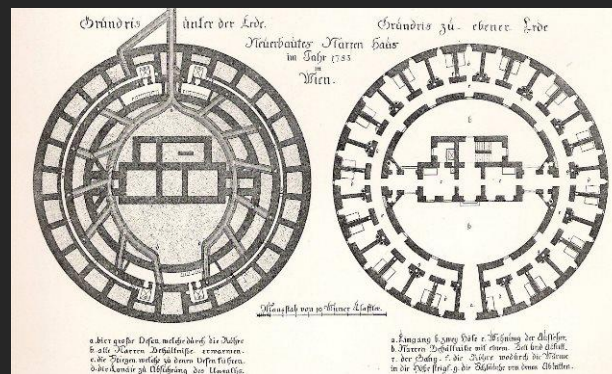
Mario Sabugo, H1&H2&H3, 2019



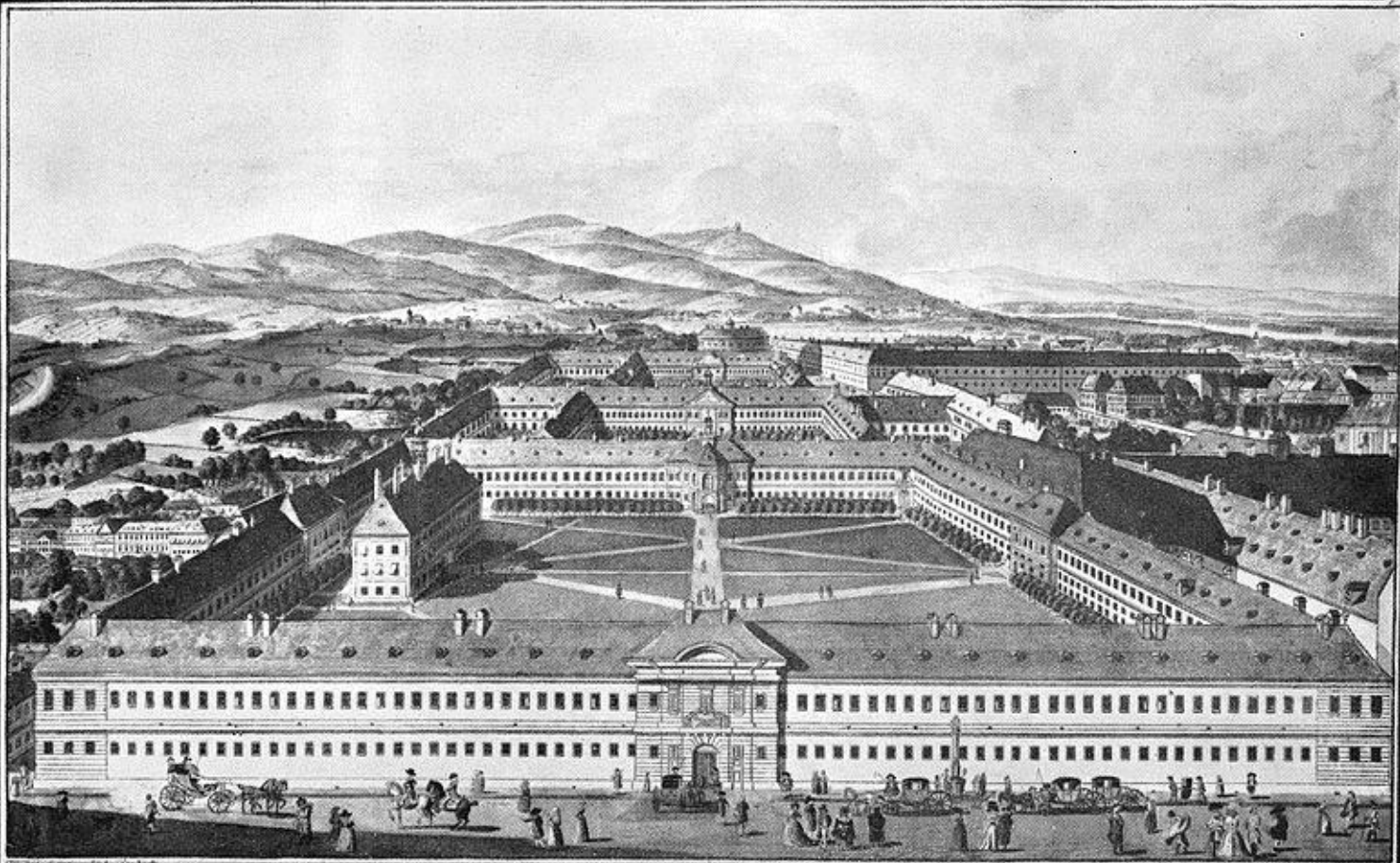
Otto Wagner, San Leopoldo, Steinhof, Viena, 1903-1907



“Una obra arquitectónica remite más allá de sí misma en una doble dirección. Está determinada tanto por el objetivo al que debe servir como por el lugar que ha de ocupar en el conjunto de un determinado contexto espacial. Todo arquitecto debe contar con ambos factores. Su propio proyecto estará determinado por el hecho de que la obra deberá servir a un determinado comportamiento vital y someterse a condiciones previas tanto naturales como arquitectónicas. Esta es la razón por la que decimos de una obra lograda que representa una «solución feliz», queriendo decir con ello tanto que cumple perfectamente la determinación de su objetivo como que aporta por su construcción algo nuevo al contexto espacial urbano o paisajístico”.



Isidore Canevale, 1784, Torre de los Locos (Narrenturm)



Ausicht des allgemeinen Krankenhauses *Vue de l'Hopital General a Vienne*
In Wien bey Antonio Compi

Hospital General de Viena y Narrenturm



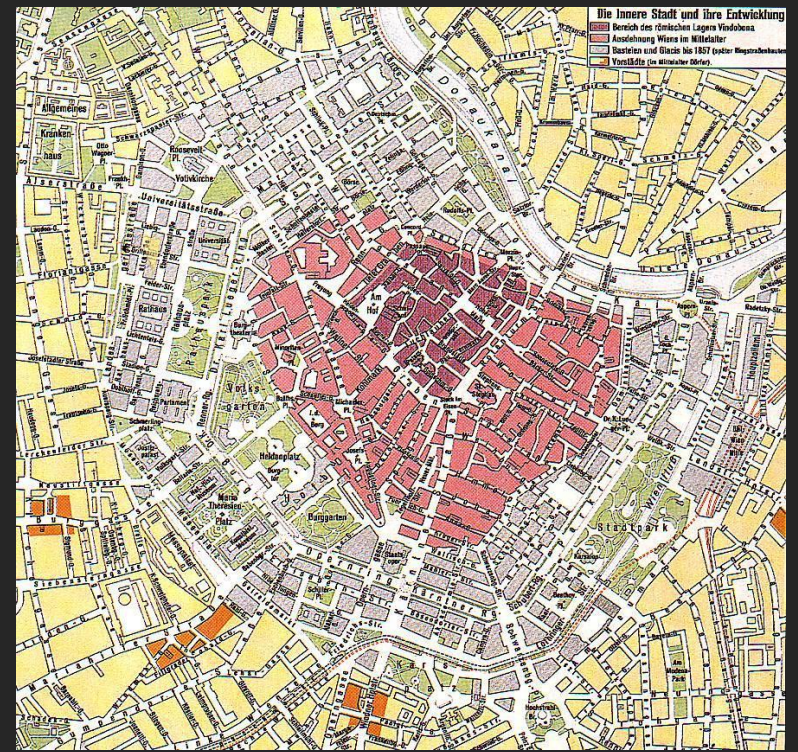
Winterhalter, 1865, *La emperatriz Isabel*

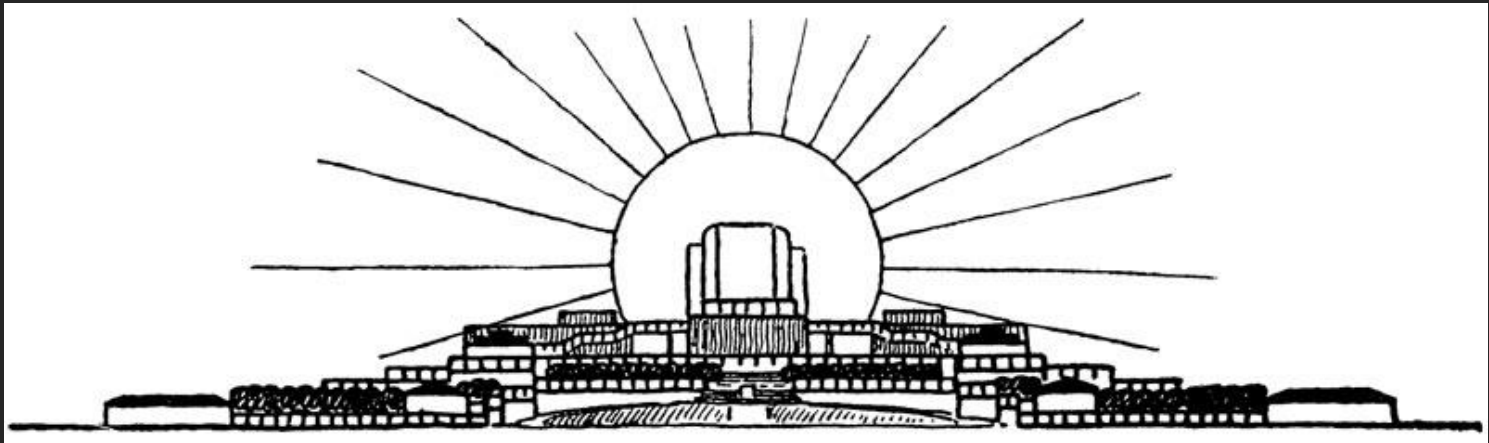


Romy Schneider en "Sissi" (Ernst Marishka, 1955)

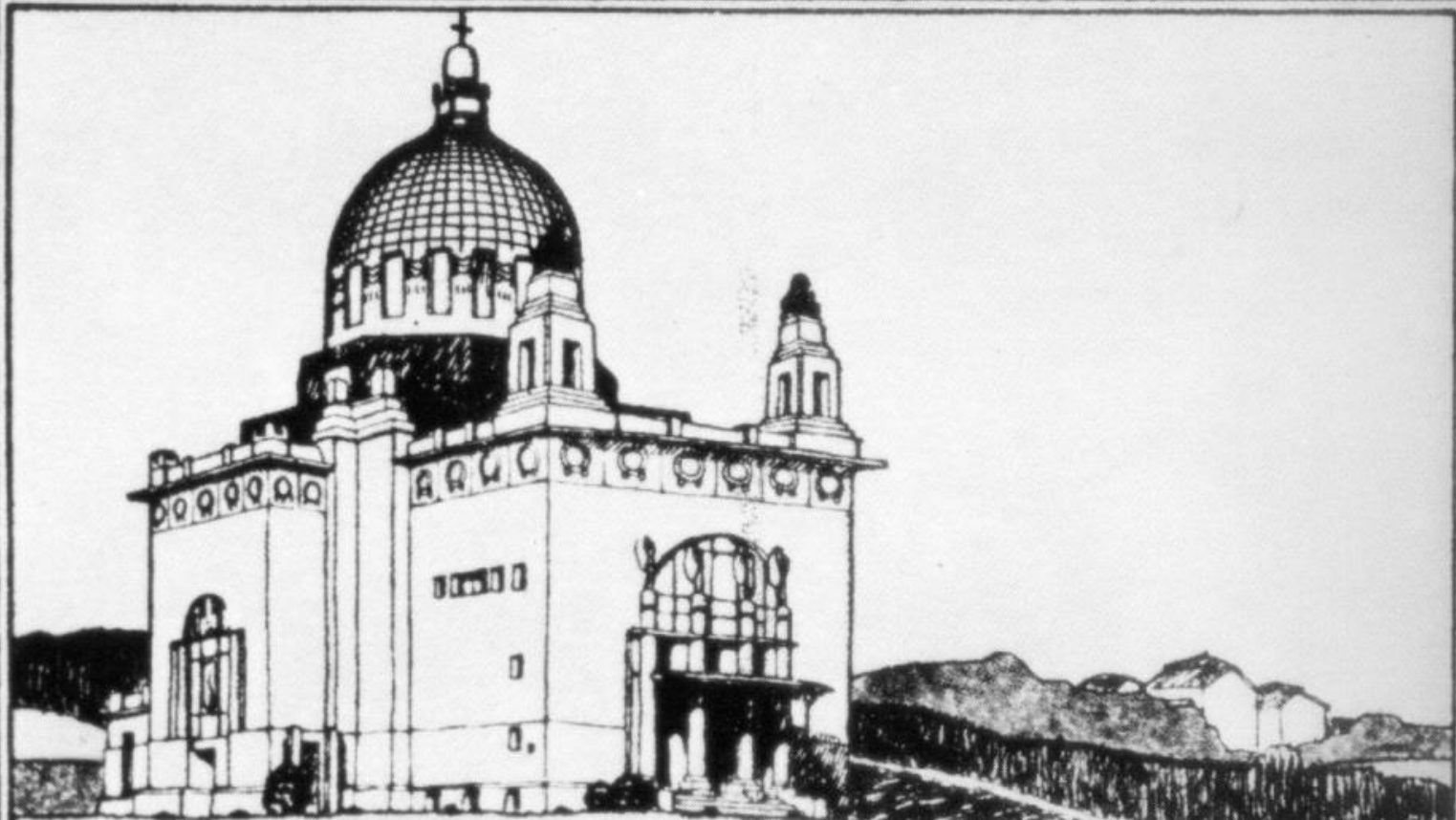


Steinhof, 1907



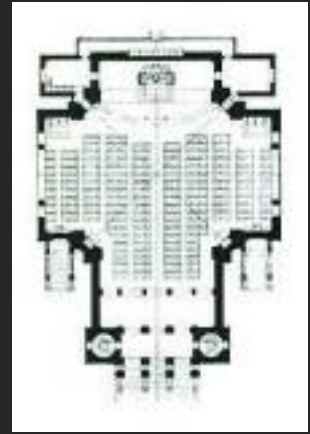


Bruno Taut, 1919, *Stadtkrone*



DVENSEL

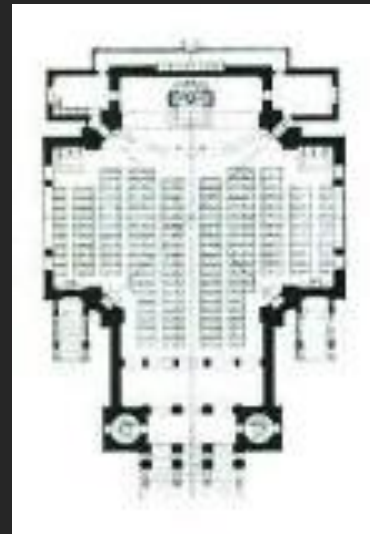
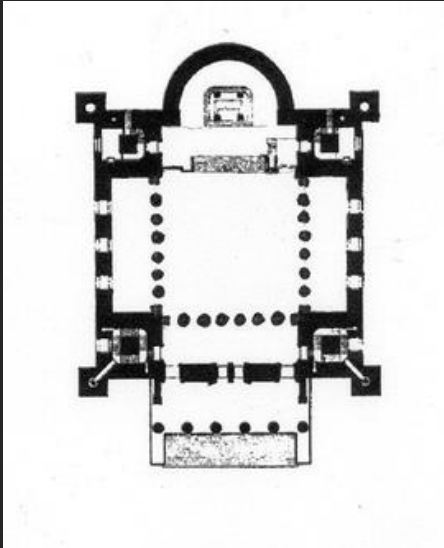
WIEN, MINORITENKIRCHE.









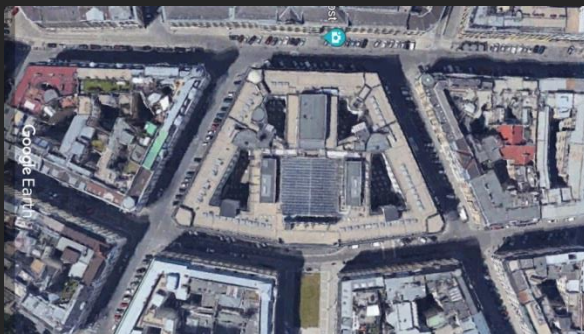


Schinkel, *Nikolaikirche*, Potsdam, 1830

Wagner, S. Leopoldo, Steinhof, 1903



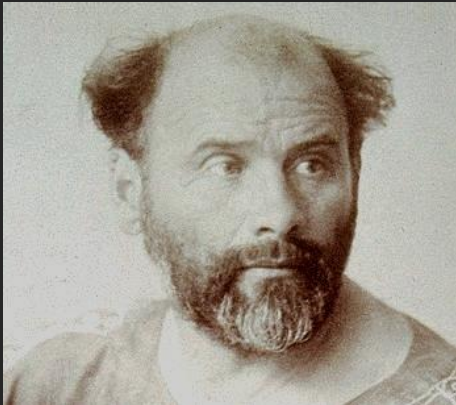
Otto Wagner



Wagner, Caja de Ahorros Postales, 1906



Olbrich 1897, Pabellón de la Sezession



Gustav Klimt

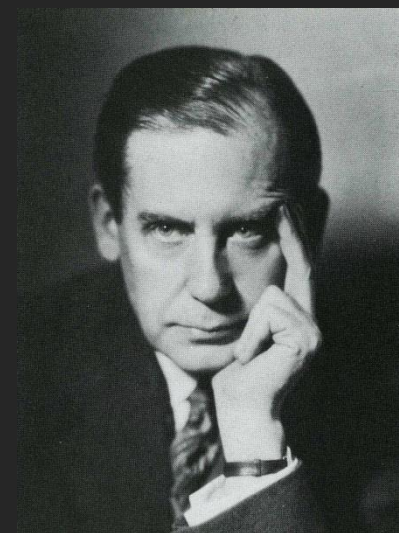
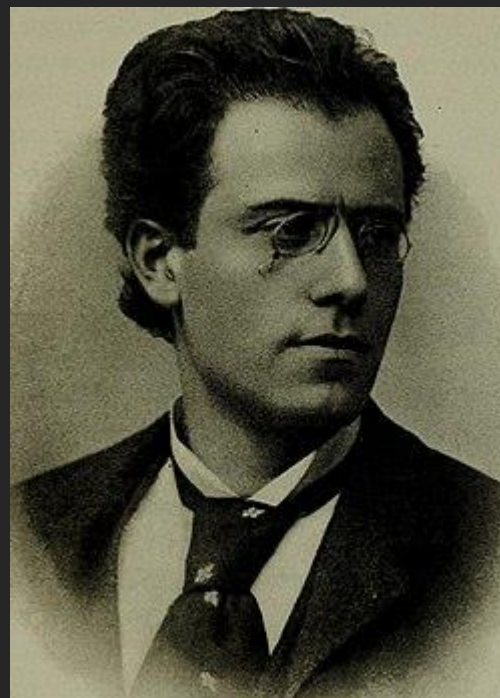
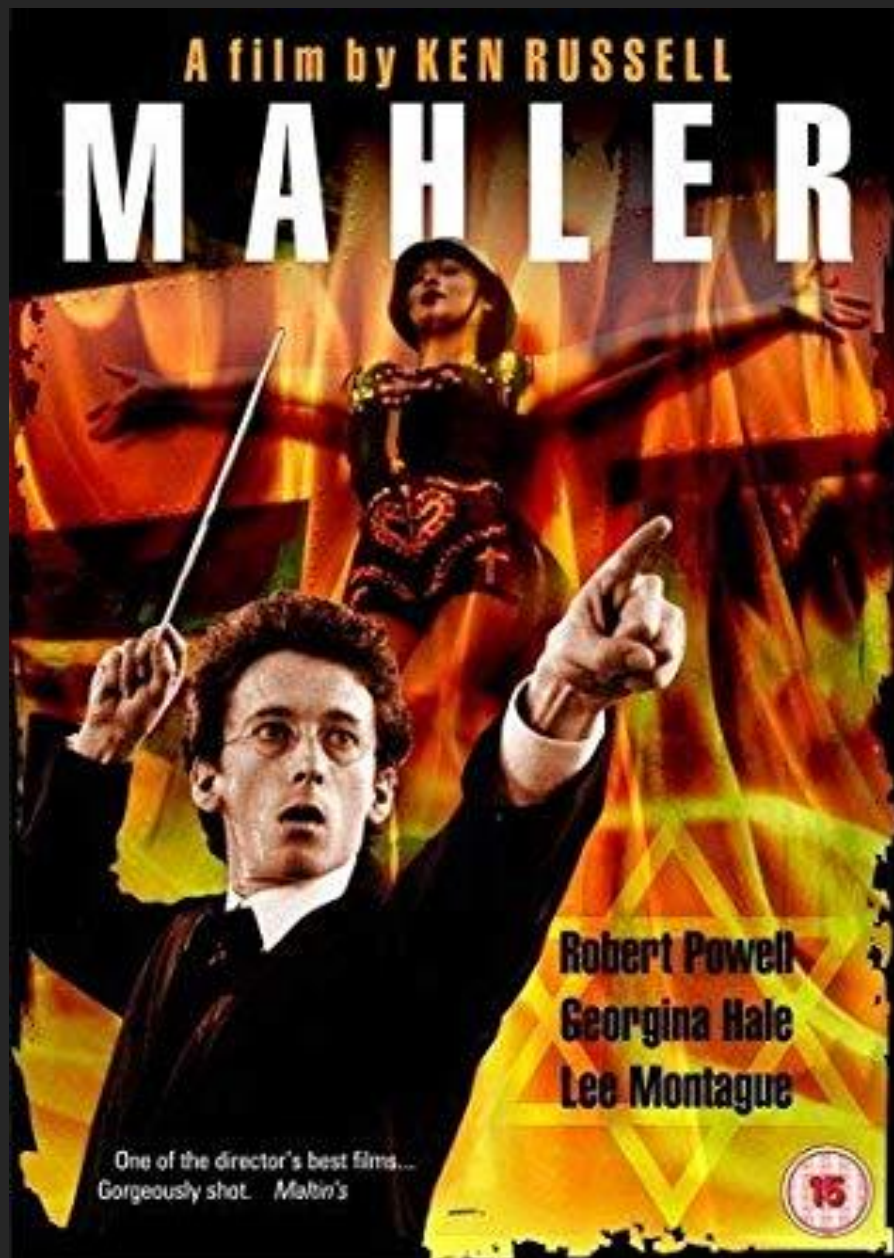


Gustav Klimt, 1907, El beso

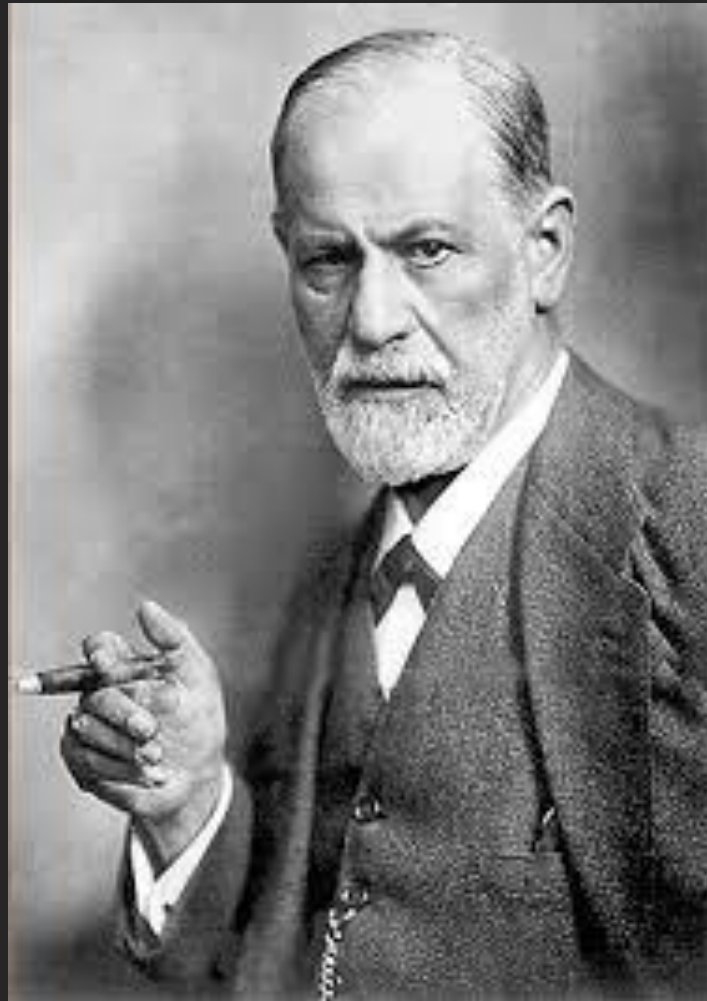


Gustav Klimt, 1910-15, Muerte y vida

(1974)



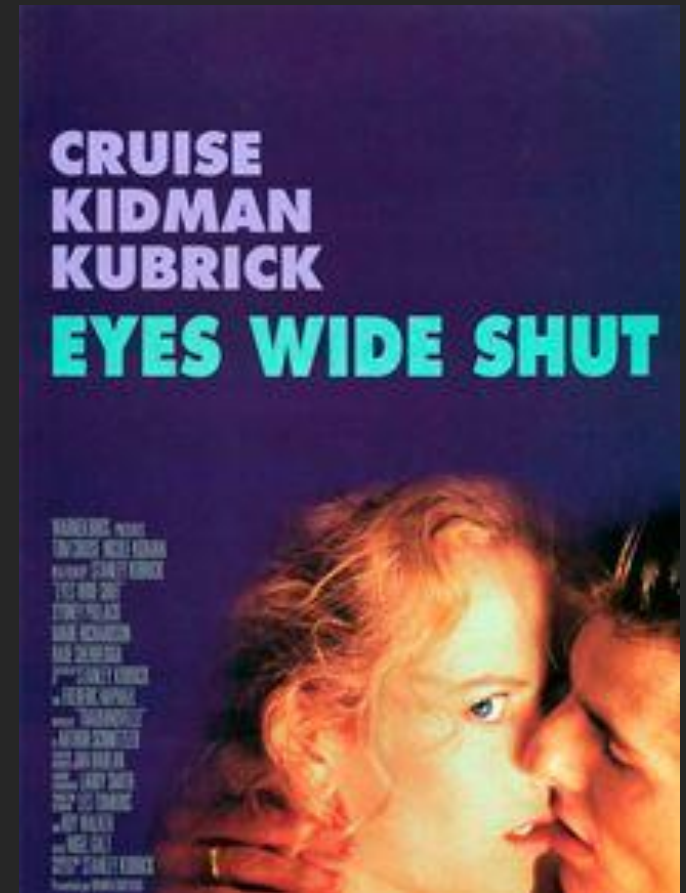
Gustav Mahler, Alma Mahler, Walter Gropius



Sigmund Freud

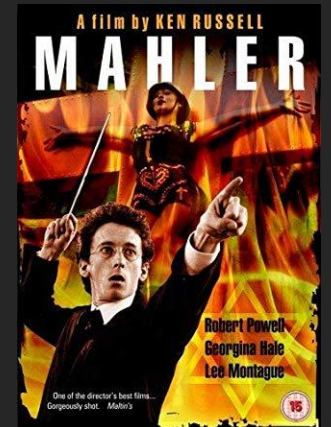
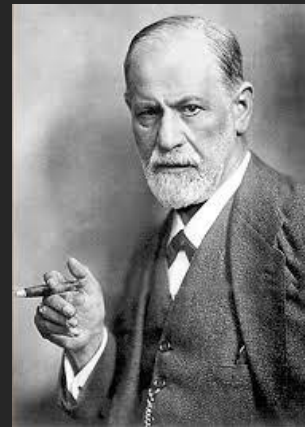


Arthur Schnitzler, "Relato soñado"
(*Traumnovelle*, 1925)





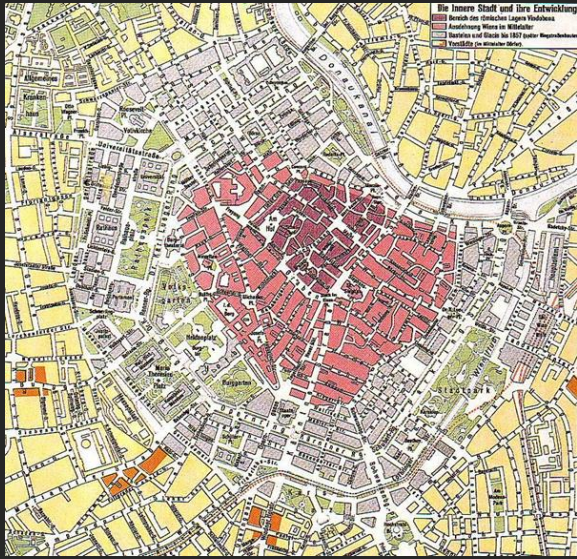
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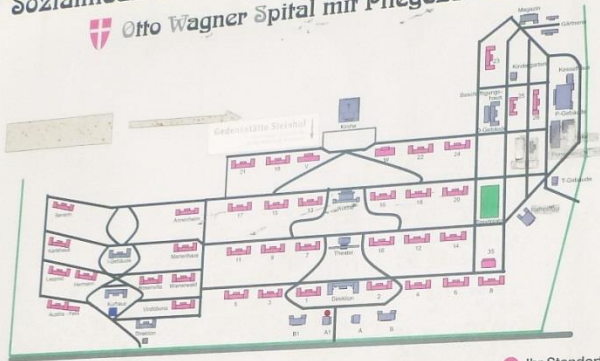
“Las obras arquitectónicas no permanecen impertérritas a orillas a la orilla del río histórico de la vida, sino que éste las arrastra consigo. Incluso cuando épocas sensibles a la historia intentan reconstruir el estado antiguo de un edificio no pueden querer dar marcha atrás a la rueda de la historia, sino que tienen que lograr por su parte una mediación nueva y mejor entre el pasado y el presente.”


Gadamer, Hans- Georg, Verdad y método (I)

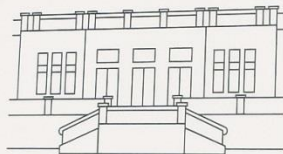


Sozialmedizinisches Zentrum Baumgartner Höhe

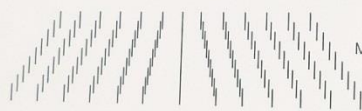
 Otto Wagner Spital mit Pflegezentrum



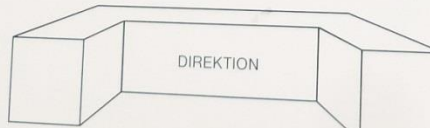
 Ihr Standort



THEATER



MAHNMAL



DIREKTION



Der Krieg gegen die „Minderwertigen“
Zur Geschichte der NS-Medizin in Wien. Eine Ausstellung des Dokumentationsarchives
des österreichischen Widerstandes mit Unterstützung der Gemeinde Wien im V-Gebäude.







Jugendstiltheater und Mahnmal

Heute unter dem Titel *Jugendstiltheater* bekannt, wurde es ursprünglich als *Gesellschaftshaus* für verschiedene Arten sozialer und kultureller Veranstaltungen für PatientInnen und MitarbeiterInnen errichtet. Während des 1. Weltkriegs wurde es für das *Spital für verwundete Krieger* als nicht-psychiatrisches Lazarett genützt. Gegen Ende der 2. Weltkriegs war es Ort der Evakuierung der „Zentralkartei“ der „erb-biologischen Bestandsaufnahme“ des Gesundheitsamts. Nach 1945 wurde das Gebäude wieder seiner ursprünglichen Verwendung zugeführt.

Seit 1973 werden an diesem Ort regelmäßig wissenschaftliche und kulturelle Veranstaltungen mit internationalem

Renommee abgehalten.

Dazu zählen die hauseigenen „Steinhof-Symposien“ ebenso wie die Symposien zur Geschichte der NS-Euthanasie und die Medizinethik-Symposien. Seit den 90er Jahren des vorigen Jahrhunderts wird das Haus als *Jugendstiltheater* von verschiedenen Veranstaltern, unter anderen von den Wiener Festwochen, genützt.

Das vor dem Theater befindliche *Mahnmal für die Opfer vom Spiegelgrund* erinnert an jene Kinder und Jugendlichen, die während des NS-Regimes im Rahmen des Euthanasieprogramms *Am Spiegelgrund* umgekommen sind.



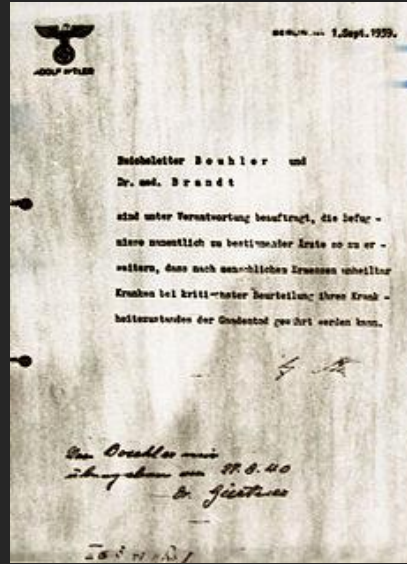




1938, *Anschluss*



Karl Brandt



Memorial del Aktion T4 (Tiergartenstraße 4, Berlin)



Steinhof: Am Spiegelgrund





The Spiegelgrund memorial at Steinhof commemorates the children that fell victim to Nazi medical experiments, something that Hans Asperger was complicit in.

book review

The Dark Side of Hans Asperger

Edith Sheffer updates the record on the famed Austrian physician to chilling effect

by Liam Hoare

As a pioneer of autistic psychopathy, Hans Asperger has a benevolent image as a “champion of neurodiversity,” writes historian Edith Sheffer. His diagnoses gave a name to behaviors that had previously tainted and excluded young children. Rather than dismiss them, Asperger “sympathized with their challenges, advocated their potential, and celebrated their uniqueness.”

But what Sheffer argues in *Asperger’s Children: The Origins of Autism in Nazi Vienna*—a challenging biography of Asperger and history of child welfare in inter-war Vienna—is that this is just one side of him. Enmeshed in the Nazi regime, “Asperger’s diagnosis of autistic psychopathy emerged from the values and institutions of the Third Reich,” while files reveal he “participated in Vienna’s child killing system,” sending dozens of children to their deaths.

Born in 1906 and raised in a Lower Austrian village, Asperger was never a member of the Nazi Party but possessed “solid far-right-wing credentials, holding memberships in several anti-liberal, anti-socialist,

anti-modern, and anti-Semitic organizations.” These include Bund Neuland, “an extreme nationalist Catholic youth association with anti-Semitic leanings,” and the Saint Lucas Guild, “an organization that promoted Catholic eugenics through lectures and courses within Vienna’s medical community.”

By the 1920s, Vienna had become “a crucible of ideas, where an abundance of educators, pediatricians, psychiatrists, and psychoanalysts brought different theories to bear in schools, courts, clinics, and a burgeoning welfare system” built by the city’s radical social democratic government. The progressive welfare system of Red Vienna would be bastardized to become eugenicist and highly interventionist under Nazism to destructive ends. Asperger, Sheffer asserts, had no qualms moving from one system to the other.

SUFFER THE LITTLE CHILDREN

Sheffer levels two main charges. The first is that Asperger’s ideas concerning autistic psychopathy were constructed upon the foundations of Nazi child psychiatry. In the Third Reich, children could be diagnosed as *gemütsarm*, lacking in the fundamental capacity to form deep bonds with other people, or *Gemüt*. Asperger “framed his work with the ideas of Nazi child psychiatrists,” Sheffer says, introducing *Gemüt* as the “most important side” of a person’s character.

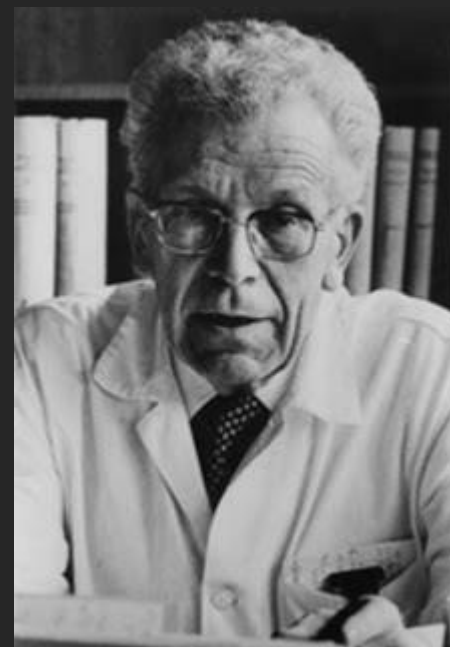
The second and more damning indictment is that Asperger was a cog

in the Nazi killing machine. At Vienna’s Universit Children’s Hospital, Asperger transferred so-called difficult cases, the “irredeemable” children, to Spiegelgrund. It was here at the children’s clinic—part of the vast Steinhof psychiatric institution on Baumgartner Höhe—that children were experimented upon and ultimately put to death, as part of the Nazis’ Aktion T4 program. (Erroneously, as Sheffer wisely points out, this is often called the Nazi’s euthanasia program, even though there was little evidence of mercy in what took place there.)

Asperger would have known about his colleagues’ human experiments. At the Children’s Hospital, “he walked past babies in his daily life who were injected, infected, and starved.” Nonetheless, he “publicly encouraged his colleagues” to send kids to Spiegelgrund and “on numerous occasions” did so himself. Asperger “appears to have been involved in the transfer of at least 44 children to Spiegelgrund.” Due to incomplete records, the total number may be far higher.

Sheffer’s book makes for difficult reading and poses wrenching questions about collaboration during the Nazi regime. At times assertive, on other occasions Sheffer hedges. “Rather than inhabiting a world of black and white,” she argues, “most individuals in the Reich operated in shades of gray.” Nazism was all-encompassing and contact with it inescapable. In navigating daily choices, Vienna’s residents might “conform, resist, and even commit harm all in the same afternoon.” It can be “misleading to classify people too neatly, including those whose actions might appear to be clear-cut on the surface.”

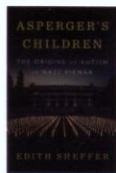
Asperger “was a minor figure in the Nazi child euthanasia program”—but a figure nonetheless, working “within a system of mass killing as a conscious participant.” What Sheffer has unearthed, particularly in terms of Asperger’s complicity in the murder of vulnerable children, is an important correction to the record, placing Asperger in far darker surroundings. ●



Hans Asperger (Vienna, 1906 -1980)

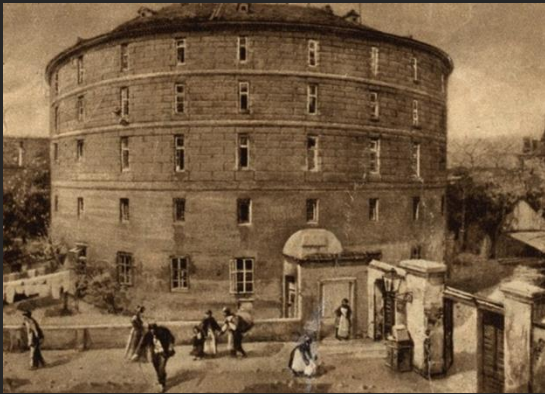


EDITH SHEFFER
Asperger’s Children: The Origins of Autism in Nazi Vienna
W. W. Norton & Co Inc
May 2018
pp 320
£21.99









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Gadamer, Hans- Georg, Verdad y método (I)

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