



Ansicht nach Norden

## Streets Names Lights

### Concept for a monument to the Mann family

The monument consists of street signs named after members of the family and street lights. These come from Munich, but also from other places related to the Mann family.

Signs and lamps reflect the internationality of the family, starting from Munich, with places of origin, life and work in Europe, the USA and South America, as well as its worldwide literary charisma and significance. The arrangement is based on the topographical location of the places and forms an imaginary map. It addresses aspects of being close to a place, at the same time of emigration, mobility and frequent change of place, but also cross-border cosmopolitanism, for which the family can be regarded as a forerunner and example.

The starting point are situations in Munich, which has been the centre of the family's life for many years. There are now several streets and squares named after members of the family, after Thomas Mann, but also Erika, Klaus, Elisabeth, Golo. However, some of them are located in less frequented places, partly in new housing estates, on the periphery, so that they are not very present in the collective memory. These signs, together with the lamps to which they are attached, are brought to the centre of the city. They are assembled as a group at the central Salvatorplatz and are thus more visible as a kind of „family reunion“. At the same time, they refer back to their original locations. In this way, the monument emphasizes the reference to urban structures.

### Names

The name „Mann“ is always present on the street signs. They reveal a lot about the dominance of the family name over the first names: For example, „Elis. Mann - Borgese“; Elisabeth in particular is very independent as a marine biologist and founding member of the Club of Rome.



A new sign is created for Katia Mann, after whom no street has yet been named. This makes „Frau Thomas Mann“ more visible in relation to the city, as she was

born in Munich and descended from the Jewish Pringsheim family, who, like the Mann, had to lose their property and emigrate. The naming in the monument anticipates what would actually be a lengthy process. This mixture of reality and fiction is also a reference to literary procedures such as those practiced by Thomas or Klaus Mann.

The nameplates are set up together with street lights. On the one hand, this corresponds to the situation found in many places: the lamp pole serves as a mounting for signs. The monument thus illuminates itself. On the other hand, the lamps form object-like, sculptural elements. Different in their design, they refer to their place of origin, but also to different time levels between historicism and the present. At Salvatorplatz the luminaires bring a moment of strangeness and irritation into the urban space through their accumulation, arrangement and diversity. They set a widely perceptible sign, generate an image that can be

viewed from multiple perspectives as we walk around (also from the windows on the upper floor of the Literaturhaus) and is constantly changing.

### Luminaires - reference to Salvatorplatz and the Mann family

But the luminaires are also more closely related to the spatial situation of Salvatorplatz: it is enclosed by the high historicist façade of the Literaturhaus and the brick façades of the Salvator garage, thus shady and little perceived as a square. The monument brightens up the square and accentuates it. It meets the massiveness and darkness of the garage and the historical heaviness and pathos of the architecture with lightness and light. It blends into the existing ensemble by extending upwards, leaving the floor largely free for temporary use by the Literaturhaus and provides lighting.



M-Bogenhausen, Thomas-Mann-Allee



M-Arnulfpark, Erika-Mann-Str.



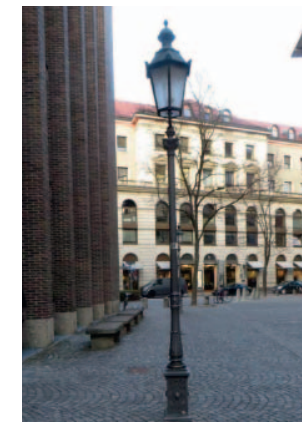
M-Arnulfpark, Klaus-Mann-Platz



M-Riem, Elisabeth-Mann-Borgese-Str.



M-Freiham, Golo-Mann-Weg





In the passage situation of the square, the monument creates a stopping point. The elements writing, reading, light (see also the association with desk and reading lamps) come together. Writing appears in the form of street names, but they are deliberately not quotations from literary works. The monument thus takes a different approach to the work of Jenny Holzer Oskar Maria and differs clearly from it.

In addition, the luminaires have a contextual reference: the well-known quotation „München leuchtete“ [Munich shone] from Thomas Mann's story *Gladius Dei* connects the family with the city. The scene of the narrative, a shop on Odeonsplatz, is not far from the memorial site. The quote, which is often used for Munich's cultural and literary significance, is related to something concretely urban like street lamps. As many of the luminaires do not come from Munich, the monument goes beyond the quotation.

The radiating effect of the Mann family is symbolized in the medium of 'light'; the metaphorical designation of an outstanding personality as 'luminaire', 'lighthouse' resonates. The men, with Thomas, but above all Klaus and Erika, in their upright political stance and their active-writing resistance against the Nazi regime can certainly be regarded as points of reference, also in relation to public engagement, see for example Elisabeth on the Protection of the Seas.

The use of light refers to physical waves, oscillations and transmission processes, it meets with the interests and research existing in the extended Mann family, see for example that of Frido Mann (grandson of Thomas, son of Michael Mann). Lamps and signs enter into a dialogue with each other due to their different construction and light temperature; the heterogeneity of the family with simultaneous references becomes clear. Even though there are already artistic works with street lights, the reference and context of their content is different, especially in the combination with the names they illuminate.

### Locations and realisation

About 15 lights and signs are planned. Some names appear several times (so Thomas, Klaus, Golo Mann), which reflects the respective literary significance. Nevertheless, the other members of the family, including Monika and Michael, are also represented in lamps that stand for the family's places of residence as a whole.

Two of the three lamps on Salvatorplatz are dismantled (south, centre) so as not to disturb the ensemble. The third one is moved and integrated into the monument, as carrier for the sign of Katia-Mann-Straße.

The „core“ of the ensemble is formed by a dense group of **Munich** nameplates and lamps: Erika-Mann-Str., Klaus-Mann-Platz (Arnulfpark), Elisabeth Mann-Borgese-Str. (Riem), Golo-Mann-Weg (Freiham, extension 2019), Thomas-Mann-Allee (Herzogpark, near the former residence, Poschingerstr.). Others show the range between Europe, North and South America, and produce references.





A **Parisian** street sign (façade Salvatorgarage) shows Thomas Mann's international political importance as one of the first writers to appear in France after the First World War in 1926. From **Frankfurt**, the lamp and sign come from Klaus-Mann-Platz: it is the location of a monument for persecuted homosexuals; as a reference, it also includes an aspect that was part of the identity of many members of the family, including Erika and Thomas Mann.

**Rome** is present with an ensemble of lamp and shield (Via Thomas Mann), as the residence of Thomas (and Heinrich) Mann at a young age (1897/98): there Thomas began *Die Buddenbrooks*, which he continued in Munich.

The South American part is represented by a street lamp/sign (Rua Thomas Mann) from **São Paulo**. Thomas Mann's mother Julia came from Brazil - to which he repeatedly referred in texts, for example in the *Buddenbrooks*, and emphasized the contrast between North and South.

A lamp, on the other hand, will come from North-Eastern Europe, from **Nida**/Lithuania, where it stands in front of the house that for years was the preferred summer resort of the Mann family, today a museum/cultural centre.

**Sanary-Sur-Mer** on the Côte d'Azur was the first place where the family emigrated in the 1930s. From there comes a lamp representing the family as a whole, as well as one from New York, near the former Hotel Bedford, where Thomas and Katia stayed after their emigration to the USA, but also Klaus, Erika and Golo, Michael and Monika.

A light from St Remo Drive refers to **Los Angeles**. Thomas Mann had a villa built there in 1942, which he lived in until his return to Europe in 1952. In 2018 the villa was reopened as a cultural centre under the auspices of the Federal Republic of Germany.

A luminaire comes from **Kilchberg** near Zurich and establishes a relationship with the address Alte Landstrasse 39; the residence of Thomas and Katia, also of Erika from 1952 onwards. A street is named after Erika in **Zurich**, from where a street sign also comes. Golo lived in Zurich from 1965 to 1993. A street sign with a lamp from Leverkusen also refers to him, where he died in 1994.

For the procurement of the lamps, mostly identical types of the respective location are used or replicated. The central reference character for the monument to the corresponding location is retained. Where signs/lamps show particularly characteristic traces, the originals are to be transferred and subsequently replaced.

A notice, created in cooperation with Thomas Mann experts, offers information on the monument as a whole, short texts on the biography and significance of the respective person and places, pictures of the family (source: Monacensia) as well as photos of the individual locations (approx. 50 x 70 cm).

Research trips to the respective locations are part of the project, as is a book publication that documents, conveys and supplements the development of the monument and the background, including the current situations of the street signs and lights on site.



Paris



Frankfurt



Rom



Rom



São Paulo



Nidden



Sanary-Sur-Mer



New York



Los Angeles

