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THE CENTURY OF THE BED

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- The interior was not only the private citizen’s universe, it was also his casing. Living means leaving traces. In the interior, these were stressed. Coverings and antimacassars, boxes and casings, were devised in abundance, in which the traces of everyday objects were moulded. The resident’s own traces were also moulded in the interior. The detective story appeared, which investigated these traces. The Philosophy of Furniture, as much as his detective stories, shows Poe to have been the first physiognomist of the interior. The criminals of the first detective novels were neither gentlemen nor apaches, but middle-class private citizens. (Benjamin, 84)

- What is the nature of this new interior in which we have decided collectively to check ourselves in? What is the architecture of this prison in which night and day, work and play, are no longer differentiated and we are permanently under surveillance, even as we sleep in the control booth? New media turns us all into inmates, constantly under surveillance, even as we celebrate endless connectivity. We have all become contemporary recluse(s) as Hefner put it half a century ago. (Colomina, 22)

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Beatriz Colomina, “The Century of the Bed” in The Century of the Bed, (Vienna: Verlag für moderne Kunst, 2014).