DESIGN BOOK REVIEW

CINEMARCHITECTURE

Issue 24 – Spring 1992

In this issue of Design Book Review …

GUY DEBORD
CONTRE LE CINÉMA

CONTENTS

LETTERS

It is truly unfortunate that we must publish this letter to the editors from Richard Pommer posthumously. Pommer, one of the foremost historians of modern architectural history, died in April. He was the Sheldon H. Solow Professor in the History of Architecture at New York University's Institute of Fine Arts. In late 1991 Weissenhof 1927 and the Modern Movement in Architecture, *coauthored with Christian Otto, was published by the University of Chicago Press. We are honored yet saddened that in his last days he would make the effort to send us a note setting straight the historical debate surrounding Mies van der Rohe. Pommer's knowledge and critical insight, so evident in this letter, will be sorely missed in the scholarly community.*

●

To the editors:

In his review of Elaine S. Hochman, *Soldiers of Fortune: Mies van der Rohe and the Third Reich* (DBR 22, Fall 1991), Gregory Herman asks why Mies's relationship to the Nazis has never been considered before. The answer is that it has been, many times, from Philip Johnson in 1932, to Sibyl Moholy Nagy in a fierce public condemnation in 1965, to the publication by the Bauhaus of the crucial public letter of August 1934, signed by Mies, in support of Hitler, and an extensive article based on these documents by Walter Scheiffele, and Winfried Nerdinger's masterly discussion of the avant garde under the Nazis from 1933 to 1935, and of course, Franz Schulze's splendid biography. All this and more is cited by me in my article on "Mies and the Political Ideology of the Modern Movement" which appeared in *Mies van der Rohe: Critical Essays* the same year as Hochman's work.

The only new body of evidence submitted by Hochman comes from her interviews with some Nazi officials, chiefly with Speer, whose every word she takes as truth though it has been well established that he was a persistent, self glorifying liar, (who here tries to rub some of Mies's post–'45 glory on himself) and secondly with minor figures such as Hirche, who was looked down upon by Mies as an office boy, and the lowly Nazi official Weidemann. On the other hand, she has missed some truly significant public documents such as Hitler's personal rejection of Mies's Brussels Pavilion project (see my essay), and the führer's own ideas for its design, which Speer did not recall in detail for Hochman though he was there. Moreover she does not use the documents in the Mies archive at the Museum of Modern Art, which show that the project was cancelled for lack of funds and for larger matters of foreign policy, not chiefly because Hitler didn't like the projects.

The result is a mish mash, undermined like a mound of refuse by its own extensiveness, of Hochman's deliberate fictions, and (which Herman failed to see) partial transcripts, indirect quotes, interviews with interested parties long after the fact, and tendentious vilifications. What I find repulsive about Hochman's pharisaical indictment is her lack of feeling for the moral complexity of art and politics in Germany at the time, even though our nation has lived through the ambiguities and confusions of the Vietnam era. Her excoriation of the so-called mandarinate of German academics and artists for their aloofness from the realities of politics is the most banal and, in the light of Germany's post-World War II and its more recent changes, unrestudied and mindless accusation. Nor, perhaps most important, do I find an enlightening discussion of Mies's architectural range in the projects done in the early years of the regime, from the monumental Reichbank of 1933, with its references to Mendelsohn's department stores, to the mining exhibit a year later at the Deutsches Folk Deutsche Arbeit exhibition, which is in Mies early modern De Stijl mode, as in his project for the Brick Country House.

It is unfortunate that as the reviewer of this amateurish foray into some of the most subtly complex issues of our time you chose an architect even more ignorant of those difficulties than Hochman.

—Richard Pommer

Richard Ingersoll

"Cinemarchitecture"

Architecture is the latent subject of almost every movie. The illusion of architectural space and the reliance on images of buildings are ineluctable devices for establishing mood, character, time, and the site of action in a film. In cinema there is fictive architecture in the tradition of theatrical *effimera*, and there is also the fictional use of real buildings. In both cases architecture is removed from the normal concerns for commodity and firmness to an accentuated cultivation of delight. Film demands that architecture only serve the plot, and thus there are no constraints on structure or space. Often there is little material substance as the film set hangs on spindly scaffolds, or a background is projected in mirrors; despite all semblance of solidity film architecture is preternaturally evanescent.

"Cinemarchitecture," however, is not just a matter of set design or locations; it refers to the awareness of architecture gained through the process of montage. Montage is the magical synthesis that allows collected fragments of film to transmit a sense of architectural wholeness. It is the art of assembling a single scene from different shots, often shot from different camera angles; it gives the semblance of continuous space shot in different places; and it establishes the illusory temporal unity of a film sequence shot at different times. Montage is the method for overcoming the constraints of time and space and bringing the viewer into the territory of dreams. "Cinema," as Fellini once said, "is like dreaming with your eyes open." The collective dreaming of the movies has as a consequence come to govern the myth structures of the 20th century, including those pertaining to architecture.

While "scenographic" was formerly a highly pejorative term among architects, the semiotic investigations into film language in the late 1960s resulted in a new, legitimate analogue that comprehended the montage process: the "cinematic." This has become a coveted poetic goal for the neo-

avant garde. Bernard Tschumi, for instance, refers to his "folies" at Parc de la Villette as being "cinegrammes." The sudden appearance in the late 1980s of three thoroughly researched texts on the role of architecture in cinema, each written without knowledge of the other in a different language, is perhaps the best indication that the shams of the movies are no longer shameful to architectural culture, but are now appreciated as supreme expressions of meta-architecture, or an architecture of pure meaning.

The most comprehensive of these inquiries into architecture in films is Helmut Weihsmann's *Gebaute Illusionen: Architektur im Film* (Built Illusions: Architecture in Films). Weihsmann, an architectural historian, pursues the deployment of architecture in cinema, from painted backdrops, to trick shots, to fantasy environments, to cinema verité, explaining that a film without architecture can hardly be imagined. He lovingly compiles an encyclopedic range of examples, including a list of 120 of the most architecturally signifi-

Ausstatter	Filmtitel	Jahr	Regisseur
Georges Méliès	LE VOYAGE DANS LA LUNE	1902	Georges Méliès
Georges Méliès	LE VOAYAGE À TRAVERS L'IMPOSSIBLE	1904	Georges Méliès
Georges Méliès	A LA CONQUETE DU POLE	1912	Georges Méliès
Robert-Jules Garnier	FANTÔMAS	1913	Louis Feuillade
Camillo Innocenti	CABIRIA	1913	Giovanni Pastrone
Frank Wortman/Walter D. Hall	INTOLERANCE	1915	D. W. Griffith
Enrico Prampolini	THAIS	1916	A. G. Bragaglia
Warm/Reimann/Röhrig	DAS KABINETT DES DR. CALIGARI	1919	Robert Wiene
Robert Neppach	VON MORGENS BIS MITTERNACHT	1919	Karl-Heinz Martin
Hans Poelzig	GOLEM – WIE ER IN DIE WELT KAM	1920	Paul Wegener
Warm/Herlth/Röhrig	DER MÜDE TOD	1921	Fritz Lang
Paul Leni	DIE HINTERTREPPE	1921	Leopold Jessner
Hunte/Kettelhut/Vollbrecht	DIE NIBELUNGEN	1922	Fritz Lang
Albin Grau	NOSFERATU	1922	F. W. Murnau
Natacha Rambova	SALOME	1922	Charles Bryant
Buster Keaton/Fred Gabourie	ONE WEEK	1922	Buster Keaton
Julius v. Borsody/Artur Berger	SODOM UND GOMORRHA	1922	Mihály Kertész
Ernst Stern/Kurt Richter	DAS WEIB DES PHARAO	1922	Ernst Lubitsch
Rob Mallet-Stevens	L'INHUMAINE	1923	Marcel L'Herbier
Andrej Andrejew	RASKOLNIKOW	1923	Robert Wiene
Sergej Kozlovsky	AELITA	1924	Jakob Protasanow
Paul Leni	WACHSFIGURENKABINETT	1924	Paul Leni
William Cameron Menzies	THE THIEF OF BAGDAD	1924	Raoul Walsh
Ben Carré (Katakombenszenen)	THE PHANTOM OF THE OPERA	1925	Fred Niblo
Hans Poelzig/Herlth/Röhrig	DIE CHRONIK VON GRIESHUUS	1925	Arthur von Gerlach
Robert Herlth/Walter Röhrig	FAUST	1925	F. W. Murnau
Hunte/Kettelhut/Vollbrecht	METROPOLIS	1926	Fritz Lang
Robert und Sonia Delaunay	LE P'TIT PARIGOT	1926	René le Somptier
Erich Kettelhut	BERLIN – SYMPHONIE	1927	Walter Ruttmann
Emil Hasler/Otto Hunte	FRAU IM MOND	1928	Fritz Lang
Vasili Kovrigin	OKTOBER	1928	Sergej Eisenstein
Iwan Lochakow/Boris Bilinsky	GEHEIMNISSE DES ORIENTS	1928	Alexander Wolkow
Paul Nelson	WHAT A WIDOW	1930	Allan Dwan
Stephen Goosson	JUST IMAGINE	1930	David Butler
Emil Hasler/Karl Vollbrecht	M – MÖRDER UNTER UNS	1931	Fritz Lang
Lazare Meerson	À NOUS LA LIBERTÉ	1931	René Clair
Erich Kettelhut	F.P.1. ANTWORTET NICHT	1932	Karl Hartl
Lucien Aguettand	POIL DE CAROTTE	1932	Julien Duvivier
Jean d'Eaubonne/Jean Cocteau	LE SANG D'UN POETE	1932	Jean Cocteau
Hermann Warm	LE VAMPYR	1932	Hans Theodor Dreyer
Karl Vollbrecht/Emil Hasler	DAS TESTAMENT DES DR. MARBUSE	1933	Fritz Lang
Carrol Clark/Alfred Hermann	KING KONG	1933	Cooper/Shoedsack
Anton Grot	GOLD DIGGERS OF '33	1933	Mervyn LeRoy
Jack Okey	FORTY SECOND STREET	1933	Lloyd Bacon
Hans Dreier/Roland Anderson	CLEOPATRA	1934	Cecil DeMille
Charles D. Hall	THE BLACK CAT	1934	Edgar G. Ullmer
Anton Grot	A MIDSUMMER NIGHT'S DREAM	1935	Dieterle/Reinhardt
Charles D. Hall	THE BRIDE OF FRANKENSTEIN	1935	James Whale
Jack Okey/William Pogany	DAMES	1935	Ray Enright
Vincent Korda	THINGS TO COME	1936	William C. Menzies
Lazare Meerson	LA KERMESSE HÉROIQUE	1936	Jacques Feyder
Stephen Goosson	LOST HORIZON	1937	Frank Capra
Jacques Krauss	PÉPÉ LE MOKO	1937	Julien Duvivier
Alexandre Trauner	QUAI DES BRUMES	1938	Marcel Carné
Lazare Meerson/Alfred Junge	THE CITADEL	1938	King Vidor
Korda/Menzies et.al.	THIEF OF BAGDAD	1940	Michael Powell
Van Nest Polglase	CITIZEN CANE	1941	Orson Welles
Carmen Dillon/Paul Sheriff	HENRY V.	1944	Laurence Oliviér
Isaac Shpinel/S. Eisenstein	IWAN DER SCHRECKLICHE	1944	Sergej Eisenstein

Table of architecturally significant films, listing production designer, title, year, and director for each. (From *Gebaute Illusionen*.)

cant films in the history of cinema, starting with Georges Méliès's *Voyage dans la Lune* (1902) and concluding with Terry Gillum's *Brazil* (1984). His interest in film techniques, the forms of architecture and the social or perceptual significance of its use comprehends both noncommercial experimental films such as Man Ray's *Les Mystères du Château du Dé* (1927), what he calls an "absolute," or nonnarrative, film, as well as the films of mass culture such as Cecil B. de Mille's spectaculars.

The choice for the cover image of a Mallet-Stevens set from L'Herbier's *L'Inhumaine* (1924) betrays Weihsmann's proclivity for European art films, which tend to be exceptional cases in the history of cinema (*L'Inhumaine*, for instance, did not have wide circulation in its day and currently is one of the most difficult films to procure). One of the unique contributions of *Gebaute Illusionen*, which should not seem so strange in a book written in German, is the attention given to German cinema. The unnatural angles, Expressionist sets, and the spatial manipulations caused by exaggerated light and shade in films like Robert Weine's *The Cabinet of Dr. Caligari* or Fritz Lang's *M*, communicate intense feelings and moods. Woody Allen's much underrated *Shadows and Fog* (filmed completely in the Astoria Studios) was a master ironist's tribute to the mood of anxiety created by Expressionist set design, camera angles, and lighting.

Aside from the chapter on Expressionism, Weihsmann's subtheme of the expressive function of architecture is sustained by a chapter on American musicals, another on skyscrapers and the alienated city, and a final chapter on the utopian environments of science fiction. He has assembled many rare and fascinating illustrations that alone make this an inspiring book. Weihsmann's analysis of Expressionist settings as psychological landscapes of bourgeois fears or his investigation of skylines as a means to "heighten" drama are canonical examples of cinema as a meta-architectural discourse.

A book that cuts closer to the collective dream of cinema, however, is Juan Antonio Ramírez's *La arquitectura en el cine: Hollywood, la edad de oro* (Architecture in Cinema: Hollywood, the Golden Age), which specifically limits the topic to the heyday of the great Hollywood studios, between the late 1920s and the early 1950s. The design values in these films were what discerning architectural commentators once labeled as "Hollywood of the horrors" because of the unrestrained liberties taken with styles, decorative elements, and spatial compositions. Ramírez has gathered a remarkable collection of images and production information, from an era when most films were made on sound stages or back lots. The first half of the book investigates all of the techniques of production design and how the studio system worked, tracing the process through which the back lot became a sort of "universal atlas" of the liberal re-creation of the past.

The eclectic excesses of Hollywood production designers leads Ramírez to theorize that the buildings portrayed on screen correspond to "an autonomous field

Ausstatter	Filmtitel	Jahr	Regisseur
Alfred Junge/Arthur Lawson	A MATTER OF LIFE AND DEATH	1946	Powell/Pressburger
Alfred Junge	BLACK NARCISSUS	1947	Powell/Pressburger
Edward Carrere	THE FOUNTAINHEAD	1948	King Vidor
Robert Furse/Carmen Dillon	HAMLET	1948	Laurence Olivier
Hein Heckroth	THE RED SHOES	1948	Powell/Pressburger
Vincent Korda	THE THIRD MAN	1949	Carol Reed
Hans Dreier	SAMSON AND DELILAH	1949	Cecil DeMille
Alexandre Trauner	OTHELLO	1952	Orson Welles
Paul Sheriff/Marcel Vertès	MOULIN ROUGE	1952	John Huston
Cedric Gibbons	JULIUS CAESAR	1953	Joseph Mankiewicz
Hal Pereira	REAR WINDOW	1954	Alfred Hitchcock
Richard Day	ON THE WATERFRONT	1954	Elia Kazan
Hilyard Brown	THE NIGHT OF THE HUNTER	1955	Charles Laughton
Yoshiro Muraki/Kohei Ezaki	KUMONOSU–JO	1957	Akira Kurosawa
Robert Boyle	NORTH BY NORTHWEST	1958	Alfred Hitchcock
Henri Schmitt	MON ONCLE	1958	Jacques Tati
William A. Horning	BEN HUR	1959	William Wyler
Alexander Goltizen	SPARTACUS	1960	Stanley Kubrick
Pierre Guffroy	LE TESTAMENT DU ORPHEE	1960	Jean Cocteau
Jacques Saulnier	L'ANNEE DERNIERE A MARIENBAD	1961	Alain Resnais
Boris Leven	WEST SIDE STORY	1961	Robert Wise
John DeCuir	CLEOPATRA	1963	Joseph Mankiewicz
Ken Adam	DR. STRANGELOVE	1963	Stanley Kubrick
Piero Poletto	IL DESERTO ROSSO	1964	M. Antonioni
Eugène Roman	PLAYTIME	1965	Jacques Tati
Raoul Coutard (Kamera)	ALPHAVILLE	1965	Jean-Luc Godard
Syd Cain	FAHRENHEIT 451	1966	François Truffaut
Jack Shampan	MODESTY BLAISE	1966	Joseph Losey
Mario Garbuglia	BARBARELLA	1967	Roger Vadim
Tony Masters	2001 – A SPACE ODYSSEY	1968	Stanley Kubrick
Luigi Scaccianoce	EDIPO RE	1968	Pier Paolo Pasolini
John Box/Terence Marsh	OLIVER!	1968	Carol Reed
Donati/Scaccianoce	FELLINI'S SATYRICON	1969	Federico Fellini
Hans Gailling	JONATHAN	1969	Hans Geißendörfer
Scott MacGregor	MOON ZERO TWO	1969	Roy Ward Baker
Dean Tavoularis	ZABRISKI POINT	1970	M. Antonioni
Tony Walton	THE BOY FRIEND	1971	Ken Russell
Mikhail N. Romadin	SOLARIS	1972	Andrej Tarkowskij
Rolf Zehetbauer	CABARET	1972	Bob Fosse
Mario Chiari	LUDWIG	1973	Luchino Visconti
Richard Helmer/John Dykstra	SILENT RUNNING	1973	Douglas Trumbull
Alan Whity	O LUCKY MAN	1973	Linsay Anderson
Pierre Charbonnier	LANCELOT DU LAC	1974	Robert Bresson
Alexander Golitzen	TOWERING INFERNO	1974	John Guillermin
Preston Ames	EARTHQUAKE	1974	Mark Robson
Ken Adam/Roy Walker	BARRY LYNDON	1975	Stanley Kubrick
Dean Tavoularis	FAREWELL MY LOVELY	1975	Dick Richards
Jacques Saulnier	FRENCH CONNECTION	1975	William Friedkin
Danilo Donati	FELLINI'S CASANOVA	1976	Federico Fellini
Rolf Zehetbauer	DAS SCHLANGENEI	1977	Ingmar Bergman
Boris Leven	NEW YORK, NEW YORK	1977	Martin Scorsese
Ted Marshall	DON GIOVANNI	1979	Joseph Losey
R. Safiullin/W. Fabrikow	DER STALKER	1979	Andrej Tarkowskij
H. R. Giger/Brian Jones	ALIEN	1979	Ridley Scott
Heidi Lüdi/Toni Lüdi	DER ZAUBERBERG	1980	Hans Geißendörfer
Hilton McConnico	DIVA	1981	Jean-Jacques Beineix
Douglas Trumbull	BLADE RUNNER	1982	Ridley Scott
Tony Masters	DUNE/DER WÜSTENPLANET	1983	David Lynch
?	BRAZIL	1984	Terry Gillum

Table of architecturally significant films, listing production designer, title, year, and director for each. (From *Gebaute Illusionen*.)

of the imagination" distinct from the practicalities of real architecture. In considering various film genres—there are separate chapters on the depiction of antiquity, the middle ages, non-Western settings, colonial environments, and modernism—he notes that attitudes of designers within each genre ranged from puritanical minimalism to sumptuous baroque and in this respect were reflections of more general architectural debates. "The realm of this architecture is not," he adds, "in the sphere of necessity but in the obscure morbidity of radiant desires." He speculates that the relationship of architecture and desire in the movies occurs because film architecture is always fragmentary and always exaggerated; its measures and proportions are not like those of real architecture but are made for the viewfinder of the camera; film architecture is elastic and movable; quickly built and just as quickly destroyed or recycled.

Ramírez's book is an impressive work of erudition written with verve in a polemical manner that will undoubtedly titillate film scholars, architects, and movielovers. The formidable twenty-page bibliography alone is an illuminating document, demonstrating, among other things, that film decor was once a regular topic in the mainstream architectural press of the 1920s and 1930s. The golden age of Hollywood was a time when production design had as much box-office value as famous stars, and Ramírez follows the willful anachronisms and delirious eclecticism of the film architecture of this period as a kind of ironic manifesto against the sincerity of modernism.

As much as Ramírez's book is a sympathetic gleaning of the magnificent pastiches of Hollywood's blithe treatment of history, Donald Albrecht's book is an analytical investigation of a sort of antithesis: the use of modernist styles in cinema. In *Designing Dreams: Modern Architecture in the Movies* he summarizes the development of architectural modernism in Europe, follows the European use of it in cinema in the 1920s (which included several sets designed by leading architects such as Hans
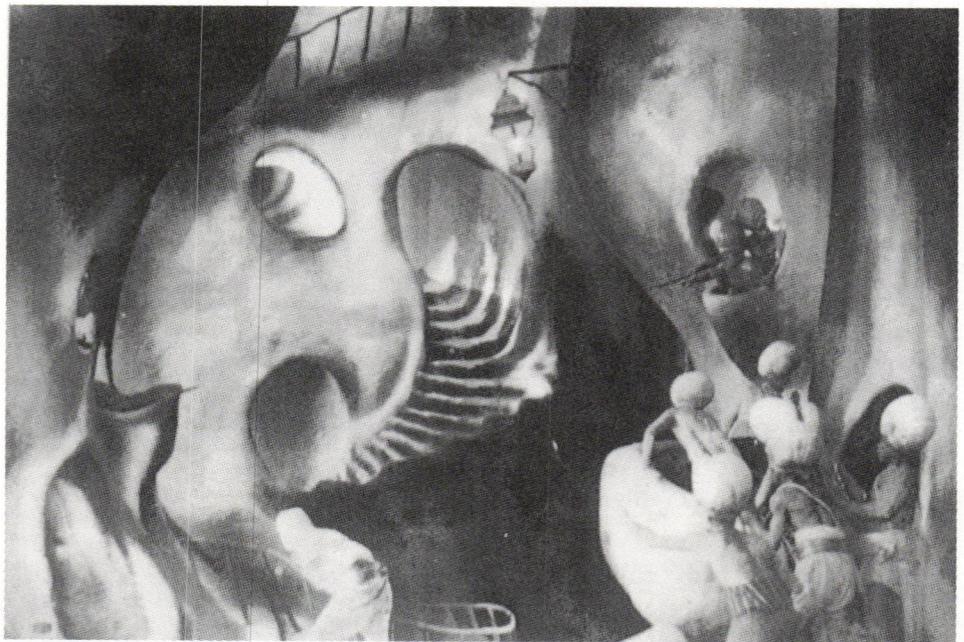
Still from *Das Wachsfigurenkabinett*, directed by Paul Leni; 1924. (From *Gebaute Illusionen*.)
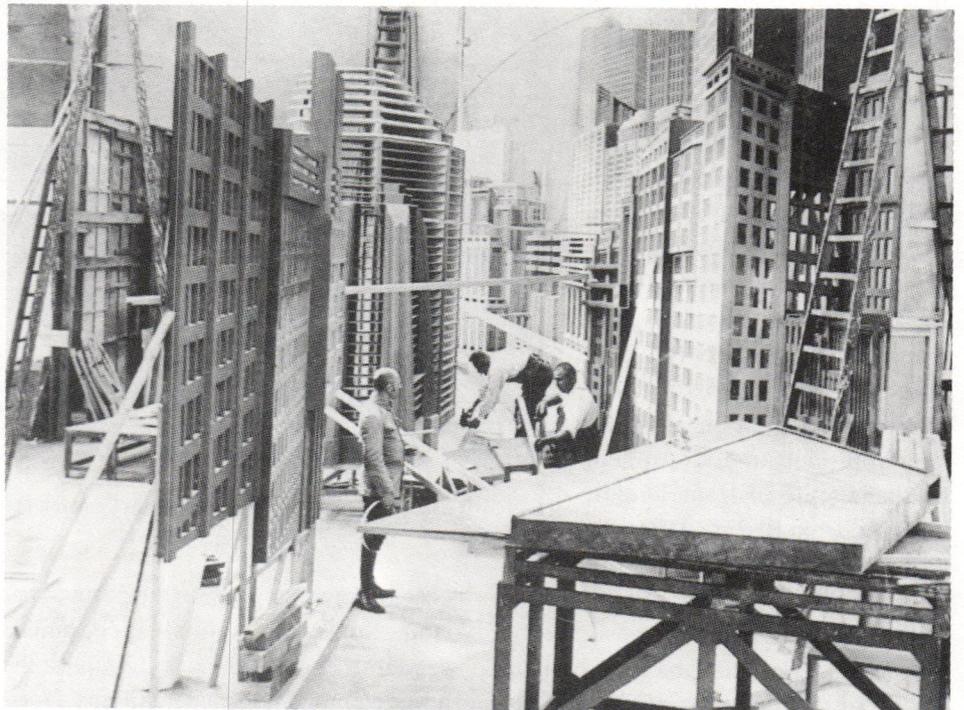
Constructing the set of *Metropolis*, directed by Fritz Lang; 1925–26. (From *Gebaute Illusionen*.)

Poelzig or Rob Mallet-Stevens), and then investigates its introduction into Hollywood in the 1930s. Through art directors such as Joseph Urban, the Viennese master of Art Deco, who emigrated to the United States in the early 1920s, and Paul Nelson, a devotee of Le Corbusier, American film culture absorbed the sleek, rationalist planes and interpenetrating spaces of modernist styles into its repertoire of dreamscapes. Albrecht finds that the connotations of the style, although sometimes intended to express great optimism for the future, generally invoked wealth, decadence, and occasionally evil. One statistic is enough to make his case that the por-
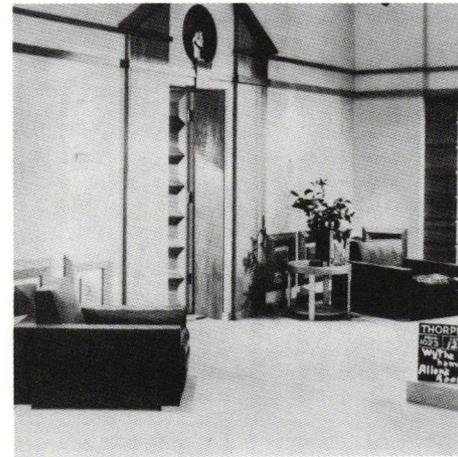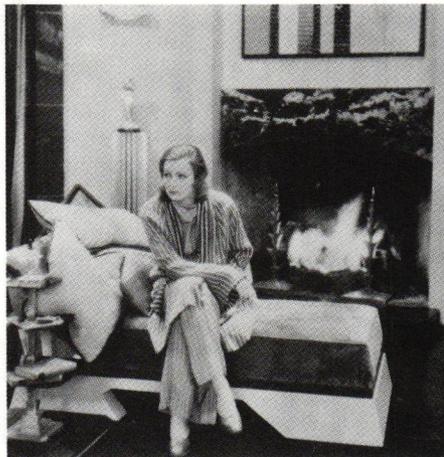
Designs by Cedric Gibbons for (left to right) *The Crowd* (1928), *The Single Standard* (1929), and *Manproof* (1938). (From *Designing Dreams*.)

trayal of modernism in the movies had a deciding influence on the public's reception of the style: in a typical week in 1939, attendance at the movies was eighty-five million! "It is one of the ironies of the modernist movement," Albrecht notes, "that the cinema, the 20th century's greatest egalitarian visual art form, took modern architecture's collectivist agenda and transformed it into a fantasy of privilege to be enjoyed by the celluloid wealthy."

The strongest chapter in the book is devoted to the Hollywood studios. Here the biographical method reveals the characteristic differences of design approach: the restrained, Bauhaus style of Hans Dreier, imported from Berlin's UFA studios by Ernst Lubitsch to work for Paramount; the streamlining of the Astaire/Rogers musicals designed by Van Nest Polglase for RKO; the sumptuous, Wrightian manner of Cedric Gibbons and Richard Day at MGM. While modernist style may not have always conveyed popular values, certain elements of the modernist environment, especially the efficient kitchens and the spacious bathrooms, had an immense impact on American lifestyles. The nightclub scene was a special genre all in itself, allowing for paroxysms of Art Deco geometricizing. Modernism disap-

Still from *Things to Come*, directed by William Cameron Menzies; 1936. (From *Designing Dreams*.)

peared from film decor in the postwar period. Some of its final appearances served to convey doomed dystopias: the never-aging Lama kingdom of *Lost Horizon* (1937) and the overwhelming Portman-like atrium environments of the future in *Things to Come* (1936).

One can not help but moralize that the overindulged interest in architecture as image, or the postmodern production of the landscape as a simulacrum of the past during the last two decades seems to contradict the essence of cinemarchitecture as the product of montage. The colossal

set pieces of Ricardo Bofill for Parisian social housing, for example, or Charles Moore's recently completely Beverly Hills Civic Center, which evokes the iconography of *The Thief of Bagdad,* are fantastic pastiched set pieces in the manner of bygone Hollywood films, but they fail to really transport one to the threshold of dreams. In some ways an architecture of montage must be as unencumbered as the film studio itself, flexible spaces like those imagined by Cedric Price in the 1960s or that realized by Rogers and Piano at the Centre Pompidou. Architecture as a solid thing has difficulty getting beyond looking like a movie set to acting like cinema.

GEBAUTE ILLUSIONEN: ARCHITEKTUR IM FILM, Helmut Weihsmann, Promedia (Vienna), 1988, 272 pp., illus.

LA ARQUITECTURA EN EL CINE: HOLLYWOOD, LA EDAD DE ORO, Juan Antonio Ramírez, Hermann Blume (Madrid), 1986, 350 pp., illus.

DESIGNING DREAMS: MODERN ARCHITECTURE IN THE MOVIES, Donald Albrecht, Harper & Row, 1986, 204 pp., illus., $15.95.

Juan Antonio Ramírez

Ten Lessons (or Commandments) About Architecture in the Cinema

It is unlikely, dear reader, that you have ever found yourself trapped in a burning skyscraper or in an Egyptian pyramid; that you have ever been in a Shanghai bordello or in a fancy dance hall constructed inside a dirigible; that you have ever visited an arms factory in Nazi Germany, a Tibetan monastery, or a concentration camp. And if by chance you have seen any one of these places, it is highly unlikely that you have experienced *all* of them. I am certain, in any case, that you have not entered the rundown castle of Count Dracula or a city in outer space of the 25th century. And yet you have some idea of these things and a multitude of others. Our physical limitations have been overcome by cinema, by the millions of images of places and of things that this medium has transmitted to us. These images have come to us in fragmentary form, accompanied by a multitude of complex and diffuse emotions, but nonetheless they work powerfully on our collective unconscious.

We must declare it from the start: the architecture of cinema—that of movie theaters and that which has been conditioned by movies—is something that the historian and the conscientious critic cannot consider marginal or secondary. Far from a mere curiosity, it is absolutely central to an understanding of what has happened and what is happening in contemporary design. When we take into account questions raised by cinematographic architecture, we see many things that we would not otherwise have noticed. The matter is complex, but I would like to convince you of what I say by proposing ten "lessons," or matters for reflection. I choose the number ten because I do not now want to go higher than what I can count on my fingers, and because it is a biblical number with which I want to emphasize that if you forget these lessons you will incur a serious sin of cultural omission and risk going to the nether world of ignorance.

1. *Viva la libertad!* Everyone in the movie business would agree that the architectures designed for films need not be archaeologically faithful to past or present styles. Forms can be mixed, textures exaggerated, scale altered, colors changed, and the designs of buildings or cities tend to be given sharp, angular shapes, rather than orthogonal ones. Anything goes, because the point is not so much to inform (a movie is not a handbook of architectural history) as to evoke a moment and create a place appropriate for a dramatic situation. The principle of authority disappears. Surely we see the same thing in the architecture of our time (especially in the United States)—a freedom and an absence of inhibition worthy of film studios.

2. *The fallacy of functionalism.* The prophets of the Modern Movement and the humdrum historians that followed them have explained to us that a building should be rigorously adapted to its function. But this was the obsessive inertia of an Old Regime, of a time when one simply assumed that a cathedral would be a place for mass religious ceremonies and a palace would contain living quarters and the royal throne. The architect can be truly functional only in a stable socioeconomic setting. The contemporary world, on the contrary, evolves at a vertiginous pace, demanding new uses for old buildings: garages become churches or boutiques; apartments become offices; any aristocratic residence may become a bank. The buildings in movies, on the other hand, have been designed to fulfill one precise and exclusive role in a film, and in a particular scene. This is the only architecture that is truly functional, both psychologically and emotionally.

3. *Everything moves.* It is tempting to connect the evolution of scientific and philosophical thought to that of architecture and urban planning: the Copernican movement of the stars would correspond to the dynamism and hierarchy of the baroque city; the mechanistic positivism of the 19th century would correspond to the boulevard and great avenues with traffic lanes for vehicles with different speeds. If there were a similar paradigm for the 20th
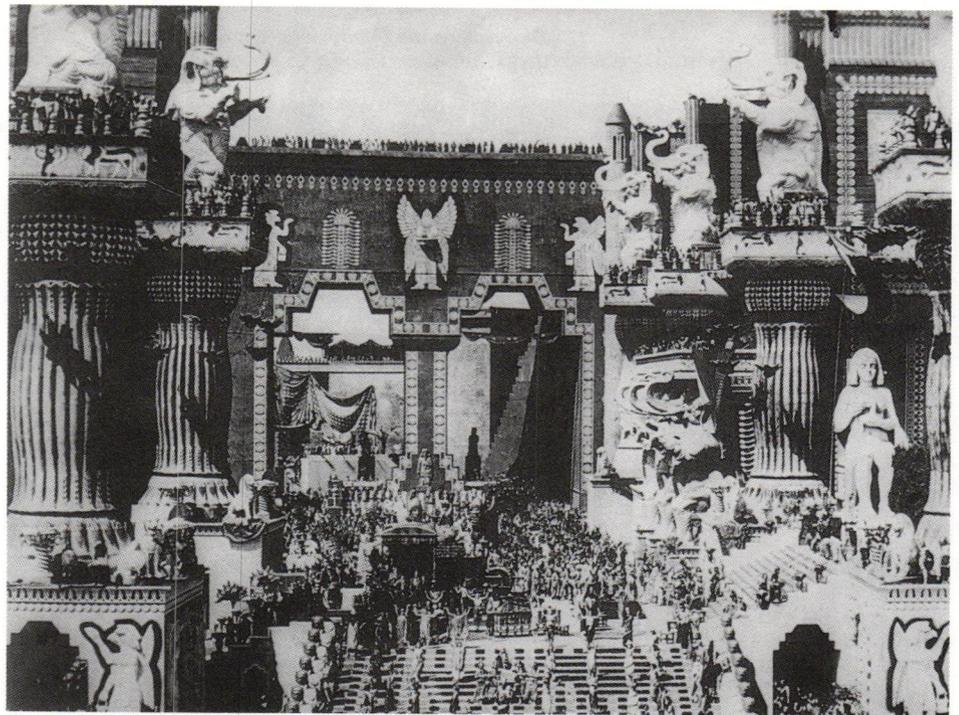
The central coutyard of Babylon, from *Intolerance* (1916). (From *La arquitectura en el cine*.)

century, the movies would have provided it. The camera cuts buildings into "significant" sections; it slides around or through them, and with its pans provides, from the first decades of the 20th century, an image of architecture that is close to the impermanence of a dream. The static universe of the old materialism was finished off by the automobile and the massive expansion of air travel. What was a metaphor became real: all of the architecture of our time is made for fragmentary, fleeting perception, as a function of accelerated and unending movement.

4. *Metaphors and passions*. The silent movies contributed decisively to the expansion of 19th-century eclecticism. The décor of films with historical or exotic subjects stimulated the imagination of promoters and clients, many of whom came to think it desirable to live in a universe constructed to evoke, in some way, what they saw on the screen. Architects satisfied this demand, creating a fascinating new corpus of subliminal metaphors. Neo-Egyptian, classical, medieval, neo-Arabic, or baroque styles were already inseparable in the 1920s from certain
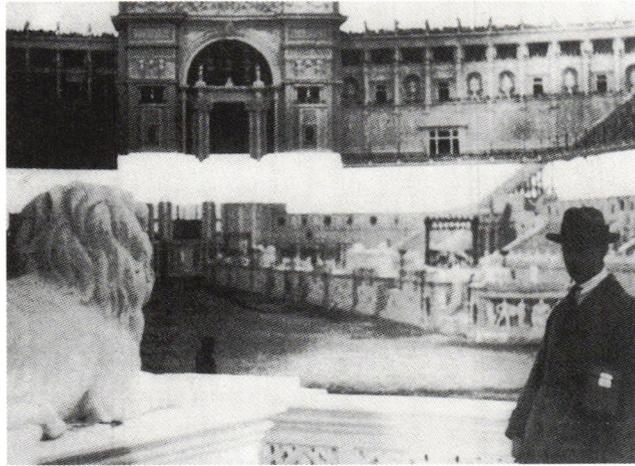
Only the lower part of the Circus Maximus was constructed for *Ben Hur* (1925); a suspended miniature completed the top. (From *La arquitectura en el cine*.)
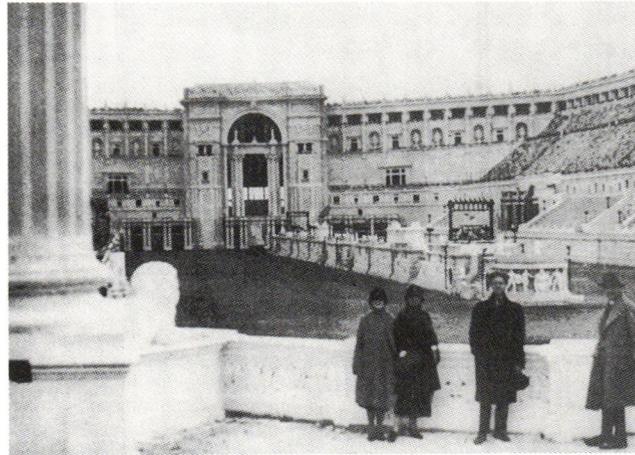
The resulting image, with both parts of the circus correctly aligned in front of the camera. (From *La arquitectura en el cine*.)

Universal Studio's "European city" set as used in *The Bride of Frankenstein* (1935). (From *La arquitectura en el cine*.)

stylized cinematic genres. The films reinvented architectural reality, and architecture attempted to adapt as much as possible to the model fantasized in this invention. With the arrival of sound, the mechanical nature of cinema was accentuated: film became the special paradigm of a brilliant future full of machines in the home and at work. Progress was associated with the glamor of this kind of modern architecture based on the design of ocean liners and airplanes. Some movies, as well as new movie theaters in the streamline modern style, taught spectators the attractions of these new forms that were associated, like the old ones, with the eternal fantasies of love and prosperity. The architecture of the 20th century has been more metaphoric than we have been told in books: and it was the movies that gave these metaphors their passion.

5. *Modern architecture is another style altogether*. We know that the Modern Movement was not homogeneous, but although one can identify in it different types of expression and doctrinal justifications, it has at least one unifying element: the rejection of historical styles. It was supposed that the new architecture would create a universal language that would sweep away the decorative and sentimental masquerade of the old eclecticism. But Hollywood (and also European cinemas) adopted modern architecture as just one more style—good for certain scenes, characters, or situations. What was modern thereby found a niche in the eclectic tradition of the studios. It is not by chance then that the "abstract" architecture of European origin had its port of entry in Los Angeles with the work of emigrés like Neutra and Schindler. The wholesale extension of these forms in everyday construction after World War II did not wipe out the old styles, some of which reemerged easily in highbrow architecture with the advent of postmodernism.

6. *A bastard architecture*. Millions of

architectural sets, for as many memorable sequences, in many thousands of films, have kept an incalculable number of designers occupied. The scenes, by pure statistical logic, tend to repeat themselves. It is impossible not to copy and recopy, consciously or unconsciously, things vaguely remembered. What goes on in contemporary, ordinary architecture is similar. Specialized magazines work to create mythical heroes, fixed points of reference, "correct" trends, but reality is stubborn—it brazenly displays a prodigious variety and resists kowtowing to authority. How could one possibly discover the precise sources for so much everyday architecture? Again it is cinema that provides a paradigm. The architecture in which we live is an orphan of unknown parentage. A whore's bastard.

7. *Who is the client?* Film sets have normally been produced in the studios, the collective product of the work and the intentions, more or less conflicting, of vari-

Architectural confusion disappears when the mirrors are shattered at the end of *The Lady from Shanghai* (1948). (From *La arquitectura en el cine*.)
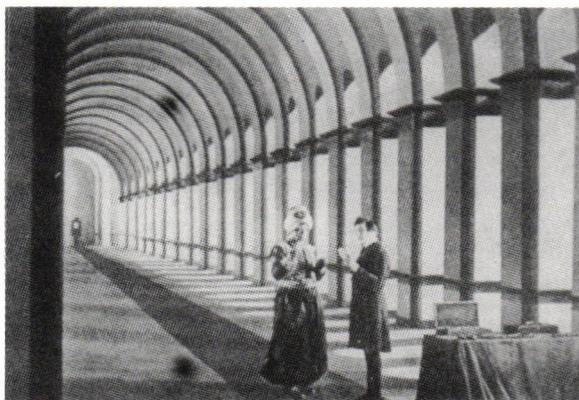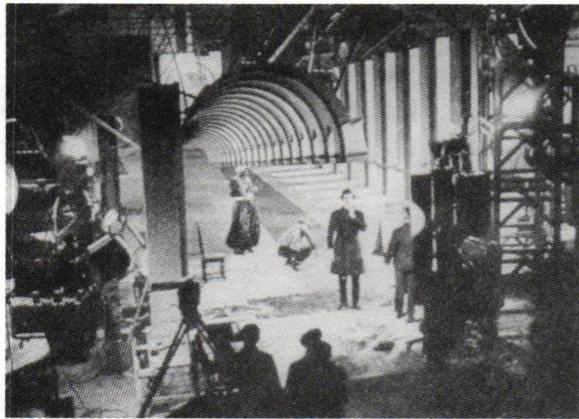
Forced perspective, from the film *Montecristo* (1922).(From *La arquitectura en el cine*.)

ous persons—producers, directors, scriptwriters, stars, art directors, painters, lighting and sound technicians, film editors, etc. Each of them acts as if he or she were working for the others, as if the other collaborators were the client. But the real client for the studio as a whole is the distributor. Only the owner of the movie theater believes that everything has been made for the anonymous spectator who buys a ticket. What happens in ordinary architecture is not very different. The architect and the promoter work with one eye on the zoning and building codes and the other on the balance sheet. Big jobs involve politicians and public relations, boards of directors, critics and unions, dozens of specialized technicians, without forgetting the occasional public figure who may come to solemnize the opening. Is any one of them the

client, or will it be the hypothetical purchaser or user of the building? Which of them, at what moment of their activity, and under what circumstances?

8. *Physical impermanence and emotional durability*. Nothing is solid and permanent. Our world is not that of Roman aqueducts or medieval cathedrals. Cities, especially in the Americas, change their buildings like ready-made clothes every season. Where there used to be a bookstore, a parking lot or an office skyscraper is installed. A run-down street may quickly become a commercial mini-mall, or vice versa. Luxurious, shining buildings sit naturally beside others decadent and sinister. This too was anticipated on the back lots of the movie studios, with a multitude of fragmentary buildings, half-built and half-dismantled, in a perpetual process of retransformation. The duration of architecture is not physical, but rather emotional. All that remains is its photographic image, the memory of what was seen, and the evocation of what was lived in that place.

9. *Symbiosis with a city*. Cinematographic architecture and Los Angeles make

a pair very difficult to separate. Maybe you can call Los Angeles a city, but what is interesting is that you find there an undefinable mixture of a promised land (an amalgam of orange groves, oil wells, aircraft industry, and cars) and of a plague of locusts, to use Nathaniel West's metaphor. The entire city gets in the car every morning and goes off in all directions via a dense network of superhighways, boulevards, and feeder streets. Between these thoroughfares there are buildings, and those who look at them can see just about anything: a blue whale, a giant hot dog, Frankenstein's tower, an ersatz ocean liner that bottles Coca-Cola, movie-theater "cathedrals," the walls of Babylon—in short, a dream or nightmare made real. It is something that makes you laugh and cry, as in any good movie. Has cinema been the logical product of Los Angeles, or is the city a mere projection in physical space of this singular industry?

10. *Postmodernism and deconstruction.* If these two words mark the latest fads, cinema architecture has gotten the jump on them. Consider the lack of prejudice of the postmoderns, their acceptance of decoration and masks, their eclecticism, their sense of humor. All of this was already in movie sets at the beginning of the century. And if we look at these *deconstructed* buildings depicted in architectural magazines, buildings which look as if they had been partially undone as if by a careful earthquake, with sharp angles, disassemblage of architectural elements, and fragmentary images, it is like looking at old photographs of studio back lots. Architecture in cinema turns the present back to the past, and vice versa. It transcends fad and style and destroys the linearity of history. How could it be any more contemporary?

Craig Hodgetts

Behind the Action: Architecture and the Vision of Reason in the Age of MTV

On the sound stage, artists and technicians often work for months to paint the backings, ready the practical structures, and attend to period details that will distinguish the 14th, say, from the 24th century. Like most construction crews, they measure prodigiously, confer with the designer, curse inconsistencies, and whistle at girls. True, the hollows of their cornices and moldings gape vacantly at the kliegs and translux panoramas of the fictive city without, but no effort is spared to create the patina of age, abandonment, or luxury in the replica towns and buildings created for the lens. Illusion is rampant: the vanishing point accelerates to a point only a few meters above the floor; mirrors and miniatures blend seeming incongruity into a seamless reality.

Now alive with people, the actors, costumers, grips and gaffers, script supervisors and supernumeraries await the director. Lights are focused, reflected, diffused. The frame is established as a ripple of adjustments turn this chair, that table, waft a breeze through a window toward the greedy lens. Lines are rehearsed; an arc of motion is inscribed on the floor; everything is ready.

The "hero" cola can is removed from its package. (The term "hero" on the film set is reserved for the prop or architectural element that is the focus of the shot, in this case a specially prepared can of cola that has been printed without the usual overlay of ingredients, government admonitions, and copyrights in an effort to strengthen the graphic qualities of the design—much as architects swing out the airbrush whenever an offending power pole is in evidence.) A red, white, and blue logo glistens through corn syrup permafrost and Krylon matt finish. A hovering prop man balances it delicately, inserting a straw as he places it before the camera and aligns its position with a silhouette on the preview monitor.

It fills the screen, obliterating the set, the lighting, everything!

I think, "this is a sobering experience for an architect."

Fast rewind. A little bit before the birth of Christ. Masons and sculptors chipping
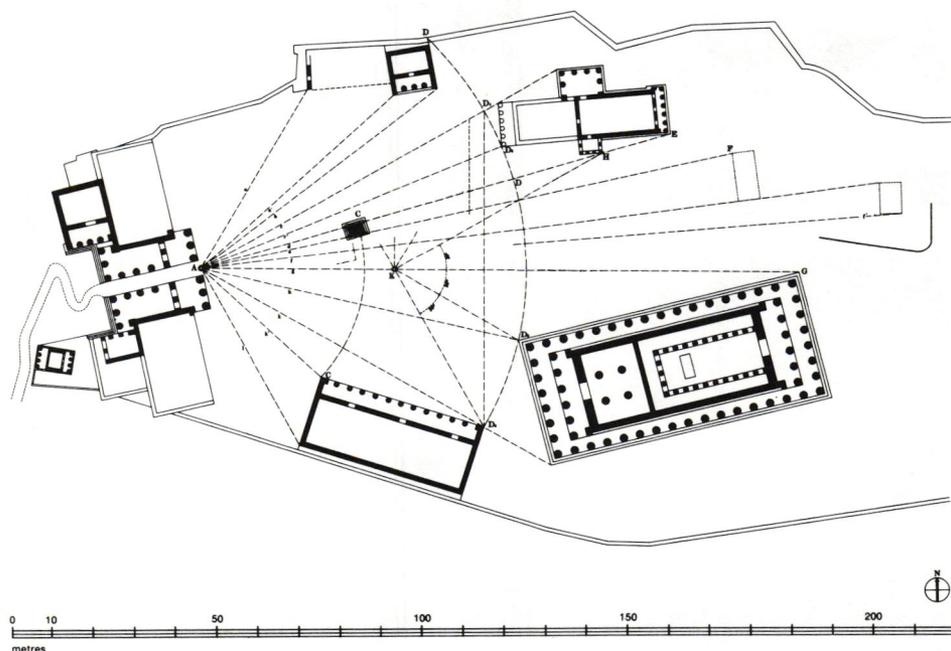
Plan of sightlines from point A, Acropolis III; Athens, after 450 B.C. (From *Architectural Space in Ancient Greece* by C. A. Doxiadis, MIT Press, 1972.)

Perspective from point A, Acropolis III; Athens, after 450 B.C. (From *Architectural Space in Ancient Greece* by C. A. Doxiadis, MIT Press, 1972.)
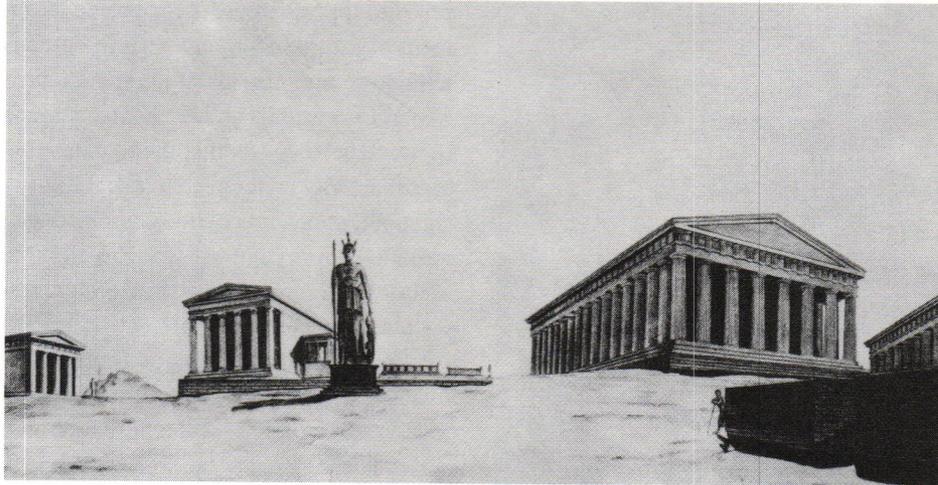
the spectator, such a depiction is at best an independent work of visual art, and at worst just another family portrait of the sort that clogs the walls of aristocrats eager to show off their acquisitions. Architectural excursions into the realm of pictorial form, such as the Teatro Olimpico, further frustrate architectural discourse by mandating a passive observer. Simply stopping time (click!) often illuminates the structure of a dynamic action that could otherwise defy analysis, but the same cannot be said for architecture, and Phideas, a.k.a. deMille, knew it!

Thus the *mise-en-scène* of the Acropolis, as analyzed by Vincent Scully in *The Earth, the Temple, and the Gods* (Yale University Press, 1979) broke with the well-established tradition of axial planning, and relinquished the control implicit in monumental compositions. "Here, you

away at the lintel and elements of what is about to be the Temple of Athena. Depictions of extreme violence transposed to a great 3-D still in marble, about to be hung like a giant Kodachrome over the entry. Phideas, a.k.a. Cecil B. deMille, studying arrested motion with the only means at his disposal: the human eye. Centuries later Leonardo will travel much the same path at a microscale as he attempts to decode the fractile dynamics of a breaking wave. And yet later everyman will endlessly slo-mo images of the perfect slam-dunk—rehearsing mind, and body, and sinew—literally able to calibrate the distance between the backboard and the magic Nikes from the comfort of a Barca-Lounge.

We can remember other momentous stills: the image of a shock wave surrounding a speeding bullet, the sweat exploding from a prizefighter's brow, or the staccato arc of a Louisville Slugger. Our planes fly faster and javelins sail higher because of that ubiquitous "click" of the shutter as it "freezes" the action.

But to freeze the already frozen? Architectural form shares immobility with geological formations and very little else. It is revealed by animation rather than fixed examination. The information to be gleaned from the surface of a building, no matter how seductive the glints of surface detail, remains locked in the realm of the image-plane—thus the obstinate coincidence of traditional representation, such as that of

Piranesi, Palladio, even Hugh Ferriss, and the essentially pictorial experience of classical form. Referenced only to itself, and lacking the dynamic element of *motion by*

A series of views of the UCLA Gateway project, Los Angeles; Hodgetts and Fung, 1991.

Kinetic sculpture used in film by László Moholy-Nagy, 1921–30. (Replica constructed in 1970.)

provide the visible text for the development of a convincing montage in both architecture and cinema. An exposition of Sergei Eisenstein's architectonic approach to montage suggests that the dynamics of visual activity on the picture plane itself—right/left, in/out, up/down—combined with variations in rhythm and scale, definition, and contrast, provide the structural matrix for narrative content.

Similar abstract compositional principles apparent in the work of well-known Constructivist artists of the time lack only serial development to be, well . . . *filmic* in nature. Walter Gropius, László Moholy-Nagy, and others often employed rhythmic series of circles, squares, and rectangles as a notational basis for choreographic sequences essentially cinematic in nature. Moholy-Nagy's short films, based on investigations of a rotating, "architectural" object, clearly yearn for a cogent, yet malleable medium that could render time with the plasticity of clay.

The battle between "representational" and "structural" models of cinem(a)rchitectural theory suggest a mirrored universe of ideas, in which media, content, and ideology share a parallel by dyslexic destiny. For many, the vision of a cinema devoid of story, politics, and recognizable imagery is as distressing as that of an architecture devoted exclusively to historical reference.

Compare, for instance, the studied "architectural" compositions of *Ben Hur* to the fluid, eclectic, thoroughly convincing, but ersatz border sequence in Welles's *Touch of Evil*. In the latter, patched together on a corner of Abbot Kinney's Venice of America (itself a rather elaborate "set"), the opening shot begins in a congested street. The camera adroitly singles out a tourist couple as they emerge from an auto, cranes up to scan the texture of buildings, rooftops, and a flash of dark horizon, then scuttles down to reveal a darker transaction, before following the couple's progress across the border. *Ben Hur*, with a fixed camera, frames the famous chariot race within a telescopic visual field dominated by a sandwich of near and far architectural ornament. Without total replication, the se-

hold the camera" is a surefire way to make friends, suggesting a place in which familiarity evolves through personal vision in concert with a refined visual order, inherently antihierarchic, rather than *ad hoc*; the success of the architect, like that of the film designer, is defined by the accumulation of visual and spatial opportunities, rather than the painterly power of a single image. As described by C. A. Doxiadis in *Architectural Space in Ancient Greece* (MIT Press, 1972), it becomes apparent that the *images* conveyed by each structure on the Acropolis—caryatids, fluted columns, and narrative reliefs—are merely props, while the progression of framing devices, long shots, and angular transitions provide a "cinematic" visual structure, rather than a monumental "architectural" order.

The oblique views thus engendered deny frontality with all the vigor of a far-

right front row seat at the cinema, savoring the distortion of perception even as we are swept from vignette to vignette. (Interestingly, the technical term for the view from a side front-row seat is "Keystone," after the resemblance of an image which is projected off center to the shape of the architectural element of the same name.) To thus confuse the viscous progression of formal spaces in Egyptian, Mayan, or even Chinese monuments with the limber joinery of the Acropolis is like comparing the stationary camera of early film directors like Georges Méliès to the casual mobility of Wim Wenders or Orson Welles. Neither suspends the discipline of formal relationships. Neither do they sacrifice visual clarity to a convenient blur. The proscenium/frame is a convenient container rather than a formal reference.

In fact, clarity and formal discipline

quence in *Ben Hur* could have been just another R. G. Canning monster truck show. In *Touch*, the essence of the Mexican border is established by motion, props, and scenography *in spite* of the dominant Venetian decor of the place.

Like a skeletal strobe of the crane shot in *Touch*, the entry ramp at Le Corbusier's Carpenter Center offers visitors a similar transposition of time and space, compressing reflections, artifacts, and function into a single, unbroken movement. Jammed between rather dour brick bookend buildings, the entry begins on a bit of lawn, ramps up to offer a lectern-like rail to the elbows, suddenly jerks it away, then plunges though a glassy cavern as the surrounding undulations stutter toward gridlock, and the sky is replaced by a broad gray concrete slab. Throughout, the horizon, the varying rhythms of the mullions and steelwork, the incendiary uplights like strange luminous crows, and the transit from grass to a river of smooth rock affirm a tactile reality that proclaims, "You are here." Were the visitor a ten-year-old customer and the ramp a guide rail, one might imagine the ghosts of Disney's Haunted House inhabiting the space beyond Corb's walls, and whirling mechanical illusions at work in the studios beneath the ramp.

Control is the key. The spectator, in film as well as in an arena event, is the static observer of a (hopefully) moving image. In architecture, the spectator is the mobile observer of a (hopefully) static image. Vision flicks from deep to shallow space, zooming for texture, meaning, or context. Such a sidelong glance is generally disparaged by architects, who will settle for nothing less than an adoring gaze, but it is typically controlled and amplified by the filmmaker.

Imaginative control of the context, particularly in the construction of convincing replicas of long-ago places or never-to-be fantasies, permeates the creation of an ephemeral world which often supplants the "architectural" backdrop. There are no exceptions. Automobiles, window displays, street signs, reflections, even the trash on the street, become active design elements
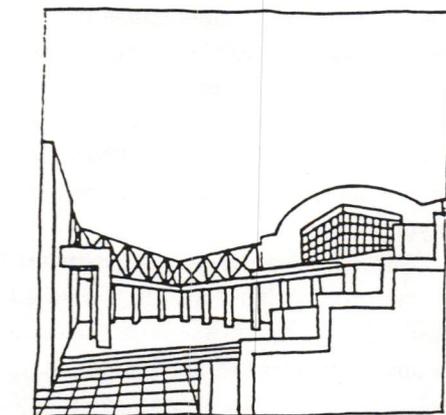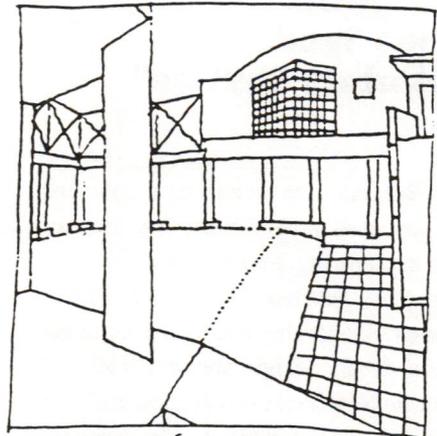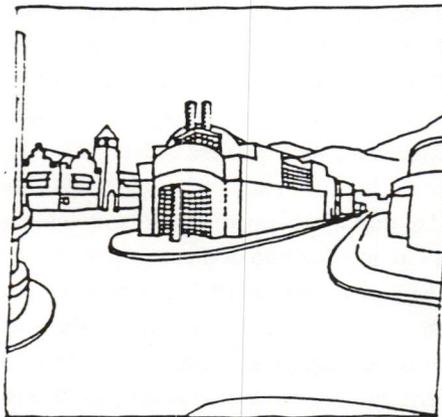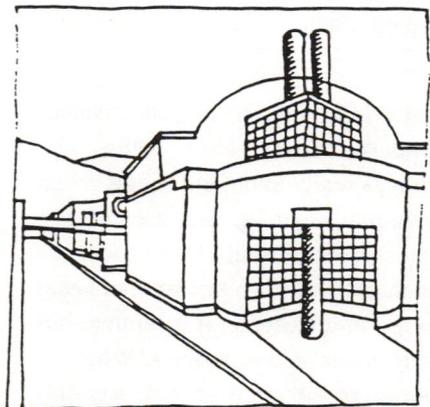
Several views of the Venice Interarts Center project, Los Angeles; Hodgetts and Fung with Robert Mangurian, 1980.

in a filmic tradition that requires the designer to consider every item within the pictorial frame.

In today's cities, a vast compost of transit lines, merchandise, landscape, and advertisements camouflage urban form. The origins of vehicles, costumes, and materials is increasingly, terminally, diverse. Buildings and parking kiosks duel on every corner. Rap and hip-hop echo convincingly from the margin.

This view from eye level is not going to go away. All the City Beautifuls and Lady Birds, and romantic theoretical postulations will not, in this writer's opinion, bring back a coherent vernacular. Architects, like composer John Cage, need to discover a way to exploit the accidental setting within which they work. MTV, raves, and Generation X already have.

Back on the set, the klieg lamps lie in neat rows on the floor. Coils of wire, junction boxes, and folded velour drapes cast long shadows under the work lights. Cut strands of manila line dangle from far overhead. There is no trace of the city that was just here.

DIALOGUE:
James Sanders:
"Celluloid Skyline"

James Sanders is an architectural critic and designer based in New York City. He currently is preparing a book called *Celluloid Skyline: New York and the Movies* for Alfred A. Knopf. Sanders has been involved in numerous urban design and development projects in New York, Los Angles, and elsewhere; these include parks, hotels, recreation facilities, and housing. *DBR* spoke with him in February, 1992.

I started working on a book about architecture and the movies about 1986. The project was really about cities and urban life more than anything else. It seemed to me that so much of what I loved about cities and the way they worked was not being addressed in architectural discourse but was very accessible in movies. What I'd learned in architecture school was diametrically opposed to my experience as a city kid; architecture was either boring description or full of deadly jargon. Architects tend to fetishize architecture, giving it an exaggerated role in life. For example, an architecture magazine is exclusively about buildings—the complexities of experience that go with the buildings are not included; the photographs are always without people. Life is edited out. In films architecture is used as space that shapes the lives of the characters: in the movies architecture always takes its proper place. I find that cinema offers a much better platform for talking about cities and the way they work. It was almost as if filmmakers had created a primer for me, and I could now just elucidate on their foundations. And since we refer to Marilyn Monroe, or Cary Grant, or Woody Allen, everyone seems to pay better attention.

I came to concentrate my research on New York in the movies because New York represents the idea of the city so well. When films are made about a city in the United States, New York avails itself as the apotheosis of urban form. It is instantly recognizable and familiar not only to Americans but to the international audience as well (American films have always been made with an eye to an international audience). The persistent use of New York in cinema tended to reinforce the city's myth.

Another reason New York has endured as the prime urban location is also undoubtedly the fact that a great number of people in Hollywood, even today, are either from New York or has spent a lot of time there. In the 1930s and 1940s Hollywood was literally a colony of New York. Even though the film industry moved to California from New York, New York remained the center of theater and literature, which kept the migration active. New York had a big film industry in the 1920s. The Paramount (Astoria) studio was built in 1920 and was one of the largest studios in the world. When the industry was here they tended to use real locations rather than to build large sets, because films were silent. In the transition to talkies the control of noise became a major problem. The microphones picked up everything on a real city street. Thus the controlled quiet settings of the Hollywood back lots became more desirable.

If the industry had stayed in New York, I'd undoubtedly have a less interesting book to write. The city in the Hollywood movies is a simulated New York. When I was a little kid, I was watching an old movie on TV with my father that had a shot of the skyline of New York; my father turned to me and said: "Ah, the New York that never was!" I had always assumed that if the skyline in old films didn't correspond to the way it looks now, it was because the city had changed. What he was telling me, of course, was that it wasn't like that even back when the film was made. It's much more interesting to analyze the city that has been intentionally re-created.

What is striking about Hollywood's recreation of New York is how good it was. If we see the use of New York City as mythic, this doesn't mean it is untrue, but rather that it's a larger truth. Hollywood produced a hyperreal New York. The skyline and the street were depicted as archetypes. Since they couldn't have the interminable straight view down the avenues, they would bend the view (there are very few streets in New York that are like
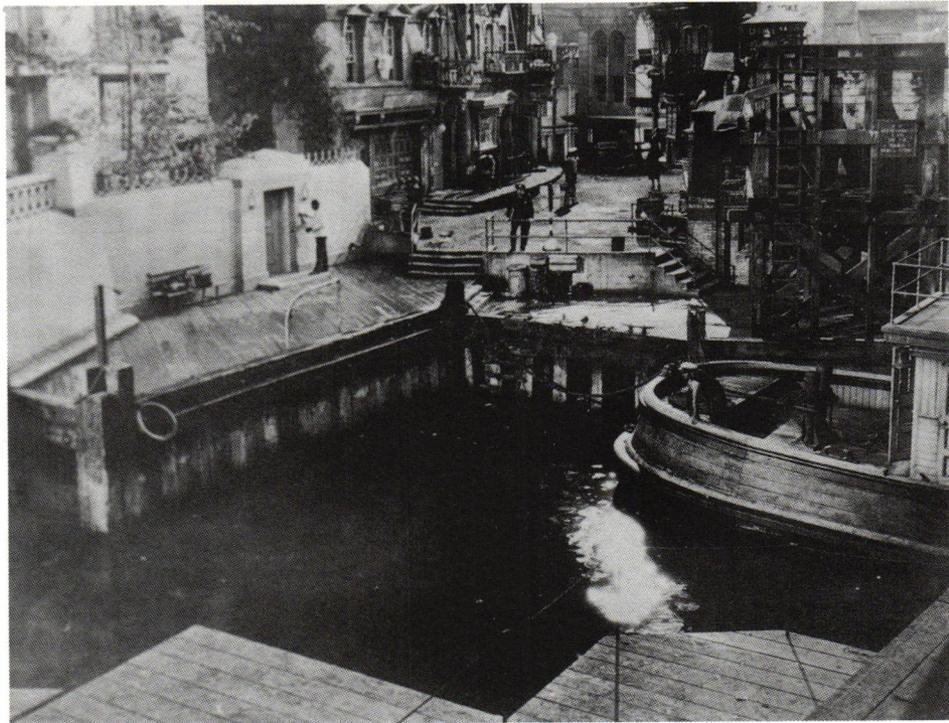
Concentrated realism: a New York set made for *Dead End* (1937).

that). In some cases the Hollywood version is an improvement; they've made it more picturesque. Nowadays filmmakers go down to Greenwich Village to seek out those few streets possessing the desired sense of enclosure that was earlier produced on the back lot. Whether this fudging about the length of the street is such a terrible lie, I don't know. It's usually the out-of-towner who perceives the city in terms of long city blocks. New Yorkers experience the street more as a series of repeated two- or three-block communities. The hardware store, the grocery store, and the saloon keep coming up at regular intervals: a small two- or three-block universe (to paraphrase Jane Jacobs). Hollywood gave this understanding a pictorial representation.

Of course there are just as many lies told in real location shots—take for instance the distortions of the telephoto lens. Andreas Feininger's classic view down Fifth Avenue forces the perspective to make it look like everyone is on top of one another. This view was duplicated by countless film-makers up to the present as a view that could symbolize the density of the city. But when you're walking down the street in New York it's not like this view at all, so it's really a fantasy. No location is ever used as is—they are always modified for the purposes of a scene. So it's a choice between the modified city and the re-created one. There really isn't that much difference in cinema between the use of an artificial environment and a real one since they are both equally manipulated. To use real buildings on film often looks less real than to use a set.

Unlike modernist architects who had developed a deep antagonism to cities, American mainstream filmmakers were not involved in any kind of ideological battle to try to improve American society. There was a time, and Donald Albrecht has writ-

Still from *Broadway* (1929).
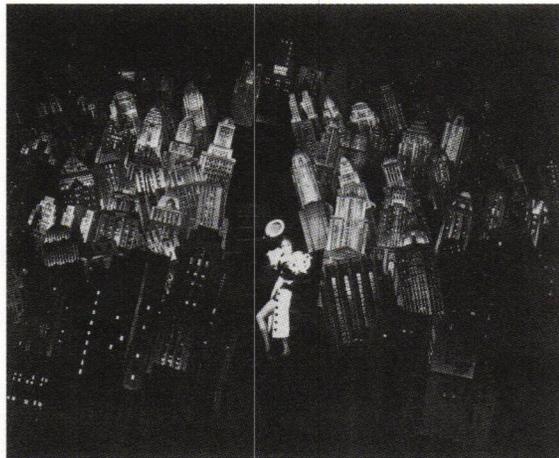
Still from *42nd Street* (1933).

ten sensitively of this, when they integrated some stylistic elements of modernism into the settings, but there was little sympathy with the social implications of the style. My thesis is that filmmakers did not share this antagonism to the city: the city was where you got your story, and so they kept making movies about regular cities. Their analysis of the city got deeper and more profound, until in 1954 you had works like Hitchcock's *Rear Window*, with its marvelous analysis of the ordinary New York block—not a real location, but one built on Stage 18 at Paramount, and designed by Joseph ("Mac") Johnson. This happens to be the same year that Minoru Yamasaki began the infamous Pruitt-Igoe housing

scheme in St. Louis. Hitchcock was analyzing the great subtleness of detail, while the architect and bureaucracies were trying to obliterate that kind of detail. Today there's a general consensus that the architects of the grand urban renewal schemes made a mistake and that throwing out the entire urban framework was not the wisest course of action. Subsequently a more accommodating attitude to the city has arisen—the idea of scraping it clean is no longer championed. So architects now could go back and look at what filmmakers were saying about the city during all those years. The modernist vision of the city did not take into consideration that not all people are the same, or that not all people are good. It essentially rules out all conflict and all stories. So one of the things that architects could learn from filmmakers is this accommodating attitude to the range of human behavior; they could also learn to appreciate the reality of the world in the city as a place of narrative.

Most people don't realize how much art goes into making a film. The work of the production designer remains fairly unappreciated. A sad thing is happening that I'm trying with my small contribution as a historian to remedy: some of the greatest artists of the 20th century are dying without recognition, and we are losing their expertise because no one has bothered to talk to them. In the past few years I've talked with greats such as Robert Boyle, who designed *North by Northwest* and *Saboteur* for Hitchcock. I've interviewed Henry Bumstead, who also worked with Hitchcock; Harry Horner, who did *The Heiress*; Gene Allen, who is president of the Art Directors' Guild; and many others.

Although film technology is rapidly changing with computer-generated images, I have a feeling that it won't dramatically change the artistry of production design. One of the things that strikes me about pro-
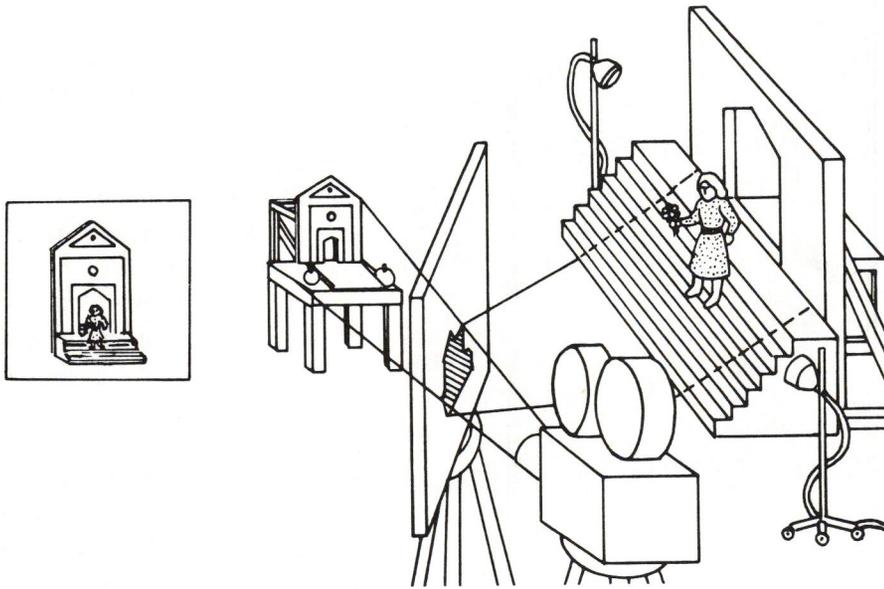
Eugen Schüfftan's "glass shot" procedure.

duction design is how pictorial it is: they're not making objects, they're making pictures. Of course the latest techniques, such as "morphing," the sort of thing they used for *Terminator 2*, does change the possibilities, but I suspect that there will actually be more of a role for people who actually know how to draw well and do beautiful renderings in pen and ink because of the importance of images. The production designer thinks from the camera's point of view, which is completely different from the kind of arcane sectional axonometric drawings so beloved of architects. Films always bring you back to the vantage point of a real person's vision. Most production designers are still working with traditional tools.

"The city that never was" was created through a variety of illusory techniques developed in the 1920s. The simplest were scenic backings. These were very large paintings (at MGM they built a special building to paint them in—the largest they could produce were 50 feet high and 120 feet long). They spoke of urban scenes in terms of "forcing the picture"—not altering the perspective but highlighting elements to make them pop out. One of the reasons they didn't use photographs was that the details in photographs tend to wash out; also, in those days they couldn't blow

up photographs that large. It was thus cheaper to hire guys to paint a huge urban backdrop, and Southern California became the heir to Florence in the art of making large-scale reproductions of cityscapes. They painted them in two-story buildings that had a slot that allowed the canvas to be lowered so the painters didn't have to get up on a scaffold to paint the upper parts. Some scenic backings are curved cycloramas. The final battle scene of *Ghostbusters*, for example, uses a 360-degree painted cyclorama. Around 1950, a guy named M. B. Paul developed a technique of blowing up a black-and-white photograph and painting it on the back in color and lighting it from the back to make it translucent. Finally they went to "translites," which are basically color transparency photographs — although plenty of painted backings are still made today.

Some of the most remarkable visions of the city in the movies are made from intricate models, which are categorically referred to as "miniatures." These small-scale reproductions of buildings differ from models because they're not accurately laid out in terms of plan. If you film an architectural model you'll find it won't look right because the camera can't pick up its depth of field—part of it will remain out of focus. For cinema you need to make

something very shallow so that the camera's depth of field is only a couple of feet. Miniatures were usually a series of layers of images that were slightly three-dimensional. Miniatures were preferred for a couple of reasons: first, because you could get things to move—lights could be switched on and off, etc. A night scene, such as that of *Broadway Melody*, needs a lot of action in the skyline to make it credible. In Hitchcock's *Rope*, a film made in continuous takes, you see the skyline's transition from day to night, which was very important to the plot. If any emphasis was to be put on the scene, miniatures were desirable because they looked more realistic from different vantage points as the camera moved. In *Broadway* (1929) there's a miniature of Times Square in which a giant Bacchus figure walks around this tiny set and douses it madly with a magnum of champagne.

"Process shots" are more complicated. The first kind used were called "stereos," and were transparencies that were rear-projected behind the actors with a slide projector with a large 4 x 5 transparency projecting a background; needless to say it looked very phony because it did not move. The difficulty was to invent a way to make a moving projected background. One problem was they couldn't get the background image to be bright enough because the amount of light needed to film the actors in the foreground tended to wash out the background. Also it was difficult to synchronize the projector and the main camera without a line appearing on the screen. A genius at Paramount named Farciot Eduoart solved the problem by setting up three projectors showing the same image precisely registered onto a translucent screen called a process plate. Process plates started out quite small, typically for a scene of a back window in a taxi cab. As they got larger, they needed enormously powerful projectors. Every studio had a special process stage to exploit this technique.

Matte work is post-production manipulation. One image is taken from one place and is married with a different scale from

another place. It was called a "glass shot" in the early days, perfected by Eugen Schüfftan, who worked on Fritz Lang's *Metropolis*. They painted a perspective on a piece of glass and constructed a portion of the same scene to the scale of the actors. Then they scraped out of the painting the part that was constructed and shot the scene through the glass. Albert Whitlock is still the master of this technique, which was used liberally in *Ghostbusters*. Optical matting is like a double exposure where you superimpose one filmed image on another.

A lot of architects are looking to film today because they love the idea that it can dematerialize architecture into a series of sheer, pure images. But I think the power of film to some degree is that it *rematerializes* architecture. In fact, if film has something to offer architects it is probably in the way it can help people imagine their environment. Moving images have the greatest potential to communicate about human scale, motion, enclosure, and interaction. Film shows space more in the way that people understand space and could serve architects in communicating more effectively with the public. Charles Eames brilliantly pioneered such methods in his film presentations, first for Saarinen and then for others, that simulated a walk through a model intercut with pictures of things one would focus on in the space. Eames's office was very careful about including cut-out photographs of people and positioning them in these models. Peter Bosselman's Environmental Simulation technique, developed at UC Berkeley, has recently been imported to Parsons in New York. A miniature camera on a movable periscope camera can move you through a scale model and give a feeling of space that is almost as good as the movies. It is one method for allowing people to envision the city they might desire.

DIALOGUE: Donald Albrecht: "American Museum of the Moving Image"

Donald Albrecht is the Curator of Production Design/Exhibitions at the American Museum of the Moving Image in Astoria, New York. His book, *Designing Dreams*, was the first serious attempt in English to analyze the use of architecture in film. *DBR* spoke with Albrecht about the function of the museum and the relationship between architecture and cinema in February, 1992.

The American Museum of the Moving Image is the only museum in the world that collects production design material as a focused activity. We collect models, sketches, working drawings, props, location boards, and a lot of behind-the-scenes materials. Our interest in saving these items is less because of their intrinsic artistic value, but rather so we can show evidence of the artistic process of filmmaking.

Among the most visually striking of the sketches in our collection are those of William Cameron Menzies, who was one of the great designers of the 1920s, 1930s, and 1940s. Menzies is most famous for his design of *Gone with the Wind*, and in fact for that film his work had been so significant in establishing the quality of the film that the producer, David O. Selznick, insisted on crediting him as "production designer" rather than "art director," thus crediting him with a new category of expertise. Menzies conceived of the scene of the burning of Atlanta and directed that sequence. In his sketches, such as those for *The Thief of Bagdad*, you can see something that is quite rare for a production designer—he indicates not only what the scene should look like but also suggests what the camera angles and lighting should be like.

Sketches like those by Menzies were not normally made for movie productions—in fact you couldn't easily gather material for an exhibition based on graphic materials; the only valid means of conveying the production designer's art is probably by using the moving images themselves. It's different than the theater, where designers sketch and use models. The stage is pictorial and has a perspectival order. In the movies the sets are constantly being altered and shifted around by the cinematographer and the director, so what ends up on the screen may not always correspond to the designer's drawn proposals, and unlike theater, a movie set is usually required to have multiple points of view.
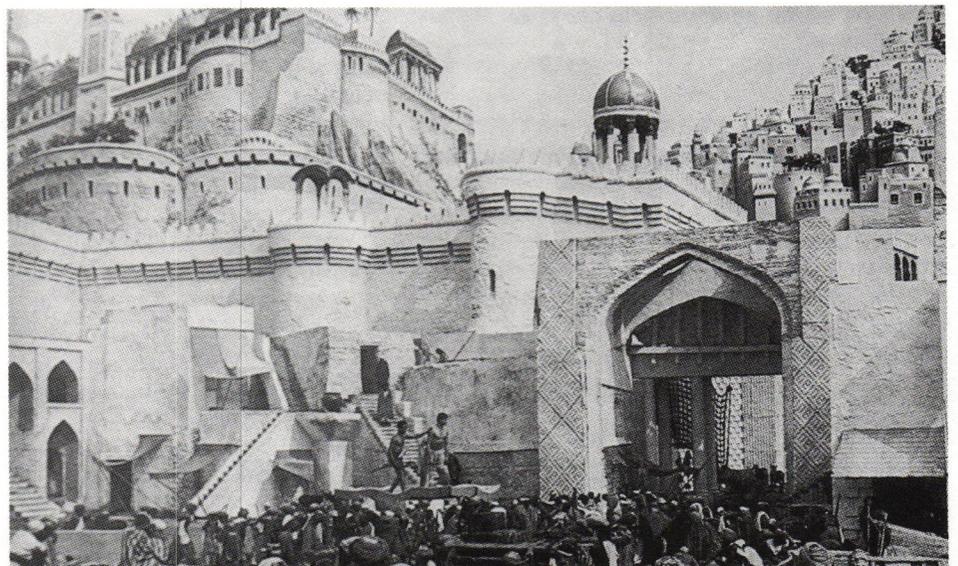
Still from *The Thief of Bagdad* (1939).

We did a retrospective exhibition on Tony Walton, one of the very few designers who does both theater and cinema. With the sketches and models for his theater sets you could really understand exactly how the full-scale stage would have been. But then looking at the material for his sets for *The Boyfriend* (directed by Ken Russell), it was much less possible to visualize: there was a myriad of scenes, the editing process denied any sense of spatial hierarchy, everything was much more fragmentary.

The way we deal with this difficulty of translating from design to screen is to collect as many artifacts from the production process as possible. For instance we took one film, *Brighton Beach Memoires*, and showed everything from the earliest sketches, to the location studies, to a full set of working drawings, in all about one hundred documents. Other methods we can use to reveal the design process are symposia (we cosponsor with the Architectural League one per year) and film series. We try to study and interpret production design from as many different angles as possible.

We would like someday to present in the museum special exhibitions that show the relationship of architecture to cinema, specifically the influence of cinema and television on the public's ideas about ar-

Still from *Bringing Up Baby* (1938).

chitecture. Movies are such a part of our collective memory that they color our impressions of various places. Part of the associations we bring to the Levittown home we bring from the movies. If the Levittown home seems to be ideally domestic, where did the ideas of domesticity come from? To some degree they were formed by people's observation of home life in films and television. Late 1930s movies like *Bringing up Baby*, with Katharine Hepburn, established an image of high-class suburbia. The Andy Hardy series with Mickey Rooney and Judy Garland promulgated the archetype of "small-town" America, the Norman Rockwell version of cinema. These types of movies were in fact nostalgic because while the audience was

watching the illusory small town on screen, the real small town was disappearing into the suburban sprawl. In their ability to portray the domestic trials and tribulations of the average American family, the Andy Hardy movies became the model for television sit-coms, right up until shows like "Growing Pains" of today.

Film and television don't necessarily establish taste, they mirror it, and they help form it, but they don't determine it. Movies reflect ideas about suburbia and then as a reflection wash back on reality to help shape it. It's an ever-evolving process. It's like Madonna—she's all about an evolution of retreads. Realtors are trying to get people to buy houses and they purvey images of domesticity. These images tend to be remembered from the movies. When you look at the details of the developers' houses, it seems that people feel comfortable with them because they've seen them before in the movies. At one point in Levitt's marketing schemes, he installed built-in televisions as an accessory for his new model houses. It was in effect a consumer's mirror that reinforced the whole taste group: in your film-inspired home you watch actors in settings that are similar to yours, and it helps you conclude that you've bought the right house.

As far as films influencing the style of

The American Museum of the Moving Image

The American Museum of the Moving Image, which opened in its present location in 1988, was designed by Gwathmey Siegel & Associates. It is located inside the historic compound of film studios originally known as the Astoria Studios (the East Coast facility for Paramount Pictures in the 1920s), now revived as an active film and television production site under the name Kaufman/Astoria Studios. The museum has three small theaters, one of which was designed by Red Grooms in pop-Egyptoid style as "Tut's Fever." Video artist Nam June Paik was

commissioned to do a video mosaic at the gallery's entry. The gallery exhibits costumes, props, makeup, production design drawings, a full-scale set (used for Paul Newman's 1986 film version of *The Glass Menagerie*), film and TV memorabilia (games, dolls, magazines, TV dinners), an exquisite cutaway model of the Roxy theater (built in 1927 and demolished in 1960), and various equipment used for special effects. The museum presents a regular weekend thematic film series and produces many didactic programs for local schools.
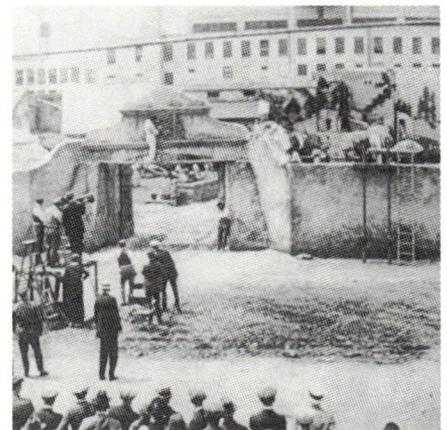
middle-class housing, you could say that on one hand there was the grand vision of Tara in *Gone with the Wind* that served as a model for countless colonial revival suburbs in the postwar period. On the other hand, you have the more pragmatic influence, for example, the kitchen set from *Mr. Blandings Builds His Dream House*, a movie that takes as its theme the new suburbia. The state-of-the-art kitchen for the film was supplied by General Electric, and a mutual promotion campaign ensued for both the film and the appliances.

What the movies bring that other representations of architecture cannot is the fusion of design and narrative that gives the setting a purpose not usually found in architecture. In the 1930s Katharine Hepburn as a star was the embodiment of the madcap heiress and the types of interiors designed for her character became typical of a desired lifestyle. The same could be said of the Fred Astaire/Ginger Rogers musicals. What Hugh Hardy did with the Rainbow Room in the renovation of Rockefeller Center upped the Art Deco ante. Thus a style that influenced the design of the films filtered back through the films to this revival, which is readily associated with Astaire/Rogers decors. It's a circular, reflexive process. I'm not saying that people go to see a popular film and immediately want replicas of what they've seen. That's Hollywood hype about its own power to influence fashion. What hap-
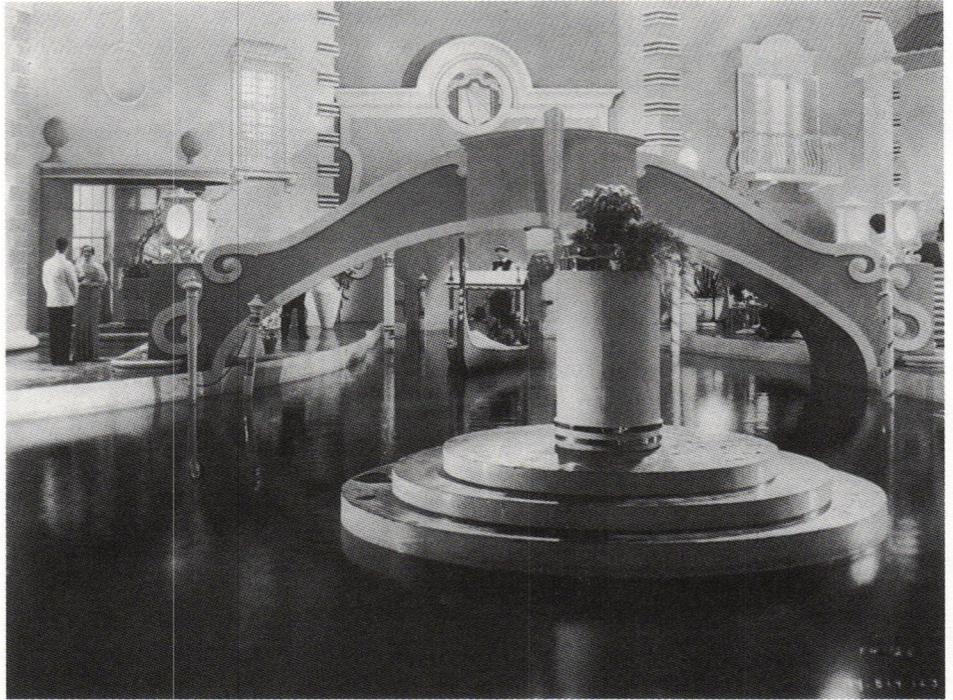
The Venice set from *Top Hat* (1935) with Fred Astaire and Ginger Rogers.

pens is much more subtle , because moving images condition perception. Even in the case of the TV show "Miami Vice," which did seem to greatly influence a lot of restaurant decor and men's fashions, the style already had been defined by Arquitectonica. When the production company of Michael Mann recognized that people were watching because of the unusual look of the production, the company began to promote it with tags such as "Watch the show that architects and fashion designers watch" to boost the myth of its influence on fashion.

On television, when a production designer invents the home there are certain narrative reasons that are functional to the way television is made and not to any architectural requirement. Most sit-com sets have the front door clearly in view so that the transition from an entry hall, which in twenty-two-minute plots would take up needless dramatic time, can be eliminated. The mismatch of inside and outside is sometimes quite illogical, like on the "The Cosby Show," where the exterior is a brownstone, the sort of

house that would obviously have an entry hall, but the Cosbys' has none. Instead the entry transition is often symbolized by a stepped-up platform so that spatial differences can be indicated without the separation of walls. In most sit-coms you will also usually find a stairway in the back of the set and either a pass-through or a swinging door to the kitchen to heighten the possibilities of dramatic interchange. The familiarity of this type of set seems a fundamental factor in the American acceptance of the open plan, since the abandonment of distinct rooms for the dining room, living room, and kitchen resembled the normal life portrayed on television sit-coms.

Rendering of Tara for *Gone With the Wind* (1939) by Timothy G. Scott.

Andrea Kahn

Playtime with Architects

Jacques Tati's *Playtime* (1965) is a movie where architectural material, matters pertaining to architecture as well as to architecture's matter, has a starring role. In *Playtime*, the man behind the camera (who is at once Mr. Hulot, the man in front of it) takes shots of modern architecture—or to be more precise, shots *at* modern architecture—aiming first to expose tyrannic geometry, and then to disclose more playful figures behind the facade of a seemingly transparent world.

Tati's movie is a critical journey across the architectural field, circuitous at times but never without aim. As his set designer said, "Because of the way that architecture is comprised administratively, politically, aesthetically, it provides a marvelous frame and subject for making comic films."[1] According to Walter Benjamin, "through accentuating the hidden details of props that for us are familiar objects, through exploration of banal milieus under the genial guide of the lens, film on the one hand increases our insight into the necessities that rule our lives and on the other hand ensures for us an immense and unexpected field of action."[2] Tati's film renders once-familiar constructions unfamiliar; his city is built of only the most ephemeral constructions. Fueled by images of modern building and urban design, focusing on shifty surfaces through crafted frames, *Playtime* is a story that begins with architecture dominating its inhabitants: The body of building, which is static, controls the moving body, the human body. In the end, however, the human body breaks the determinations of the solid body of building. And from beginning to end, every/body participates in the work of construction.

Before proceeding, a synopsis of the film is necessary:

On a spring day, landing at Orly Airport in Paris, a group of American tourists will discover an ultramodern Paris during their 24-hour visit; amongst them is Barbara. Mr. Hulot descends from a bus in a district of new buildings. He has a meeting (the purpose of which is unknown, and remains so throughout the film) with an employee named Guiffard, who works in a large import-export business. The game of hide-and-seek with Guiffard, who is either unavailable or forgets about Hulot, leads to Hulot's discovery of the modern world: immense empty corridors, huge office-labyrinths, a large exhibition hall. Moving about, Hulot gets caught up in many situations in which he does not belong, among them an incident with an irascible German salesman who mistakes him for someone else. Hulot and Barbara cross paths in the crowd, without meeting. Hulot is spotted by his old army buddy, Schneider, who lives in a modern apartment building (in the unit next to Guiffard). When Hulot takes leave of his friend's family, night has fallen. He meets Guiffard, by accident, on the street, and finally discusses the business matters at hand: everything seems to have worked out all right. Next, Hulot is spotted by another old buddy, who works as the doorman at a chic nightclub called the Royal Garden. It is the club's opening night. By chance, amidst the crowd, Hulot finds himself face to face with Barbara, with whom he dances. The club was hastily completed and the architect had made many shortcuts; the comic incidents increase, and the interior of the club begins to fall apart. As the level of destruction increases, the club becomes more and more typically French; Barbara plays the piano in a corner while a woman sings. As dawn approaches, Barbara must go back on the bus to Orly. Hulot buys her a scarf imprinted with the Eiffel Tower. The bus makes its way back to the airport as the sun rises, and the traffic moves slowly in circles, like a carousel.[3]

According to Tati, the story of *Playtime* comes to this: "Lines are indicated on the ground, implicitly, by the geometry of the modern decor and by the characters who at first respect them, but learn, little by little, to advance askew."[4] Shifting attention from the set to the set-ups we follow the lead of Tati, to advance obliquely toward architecture.

CLIP In the middle, upper reaches of the screen, a rearview mirror is framed, centered on a divided, transparent windshield. The looking glass reveals the source of a voice: "Those streetlights look just like ours at home."

Moments into *Playtime*, an inset figure sets forth the first reflection. It's a figure reminiscent of Carlo Scarpa, who once said the architect must have "a double crossing, a triple crossing kind of mind, the mind of a thief, a speculator, a bank robber." According to Scarpa, architects "need to be sharp, alert to everything that's going on or might go on." With his double crossing, triple crossing image—body doubled by voice, glass by mirror, "here" by "there"—Tati alerts us to the importance of reflection and to the presence of "bodies beyond."

The story has three trajectories: the path of the tourists (straightforward until the Royal Garden); the path of Hulot (irregular, episodic, nomadic in its comings and goings and refusals to stop); and the intersecting paths of Barbara and Hulot
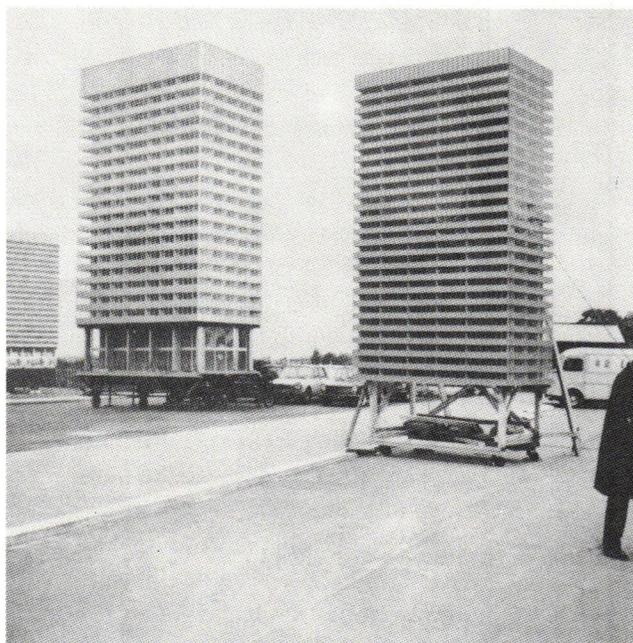
The models. From *Playtime* (1965).

(courtship, one might say, through a series of missed connections). Woven together, these three-days-in-one make a sequence of non sequitur, a field of dislocations.

CLIP Hulot approaches the exit door from the interior of the exhibition hall. A group of Japanese businessmen approach the same threshold, from outside. As Hulot steps out, the group moves inside, sweeping him up in their motion spinning him around, depositing him back to the very point he had just left behind.

Forgoing conventions of linear narrative is one of *Playtime*'s most architectural traits. We may talk about projects in a linear discourse but we *walk* about architecture in a spatial field. Just as *Playtime*'s peripheral characters constantly reclaim our attention (the doorman who meets Hulot later misses the bus; the camera-laden tourist who interrupted Barbara's picture of the flower lady returns to wander through the Royal Garden), when we take our place in the space of architecture the periphery is no less important than the core, the edge as crucial as the center. From *Playtime* we learn that architecture rarely presents itself the way that architects present it to others (or perhaps most importantly, to themselves). Architecture is hardly ever deployed along a single line of approach.

In *Playtime*, the space of architecture is described by advances and returns (physical as well as conceptual, in real time and in memory). At the beginning, we think we can follow the lines. When a floor sweeper tentatively leans over a linoleum seam, when angel-nuns march in perfect formation, these movements make us laugh. But like the best comics, Tati has us laughing at ourselves. These militaristic advancements are nothing more, and nothing less, than the motion of an architect's hand across a plan, the action of drawing the imaginary line, of determining the path where "walls turn you round a corner, where windows pull you to the other side of the room." But as Tati warns us, the willingness of bodies to follow the rule of

The site. From *Playtime* (1965).

building goes only so far, and slowly, but surely, lines begin to break down.

CLIP A voice declares the arrival of a flight as the deep space of the frame exposes the tail of an airplane. The woman with nothing to declare shares the floor with men exchanging words; Hulot and the tourists are so many travelers passing, unaware of one another, in the light. Heavenly music, bells and barks and (silent) traffic jams welcome us to the city. The word "Paris," inscribed on the pavement, is drawn to our attention; the figures of the city—Champs Elysées, Hotel de Ville, Place Vendôme—are written clearly on the side of a bus. Amidst a field of modern office blocks, one American is heard to ask, "Are you sure this is Paris, France?"

The action begins and ends at Orly: "hors Paris"—outside the city; or perhaps, "hors lire"—outside of what can be read. It is like all of architecture's stories: beginning in one place, taken up in other places and finished, if at all, in another. It's not an easy plot to follow. The audience, like the tourists, is always just a little bit lost. Buildings fail to orient us. Instead, in Tativille, we are struck by choreography. Figures fall, shuffle, and swing. We hear music. We cannot escape the noise: percussive doors and floors, doors that close in golden silence, window walls that cut off sound. But as architects—trained upon already empty, always silent sites, we are still left asking: how do we know where we are?

From the first shot of a glazed building reflecting the sky to the last lights down the highway (the great delineator of our modern movements) we're too tempted to survey the visible. With 65,000 cubic yards of concrete, 42,300 square feet of plastic, 34,200 square feet of timber, and 12,600 square feet of glass, the director designed and supervised construction of a 162,000-square-foot "city."[5] In Tativille, we recognize office blocks, streets clogged with traffic, buildings bare, skin and bones. We see an airport/office/trade show/travel agency/apartment/hotel/royal garden/drugstore/supermarket as a continuous site of

M. Hulot watched and waiting. From *Playtime* (1965).

Outside looking in. From *Playtime* (1965).

glass-shiny floors, frameless plate doors, exposed steel skeletons and skins—a site of arrival, exchange, consumption, and rest, where we follow the tourists and try to keep track of Hulot.

CLIP Hulot is ushered into a glazed waiting room. He paces amidst low-slung black leather chairs, looks to the street and scenes of tourists demounting from buses. Traffic moves at a snail's pace. He slips on the overly waxed floor. He pokes a chair with his finger. It makes a noise. He sits down; he gazes at the portrait on the wall. The portrait gazes back.

Daylit curtain walls, naked structural frames, partitioned spaces in an ever-enclosing open plan: architects watch this movie with pleasure. We haven't seen this city before, but we find these buildings in cities everywhere. Like the theatrical visions of the Bibiena Brothers, this projection is a city-stage. It isn't real, it isn't Paris. It is, instead, a set up—a frame. Tati describes Tativille: "For my construction I

wanted this uniformity: all the chairs, for instance, in the restaurant, in the bank—they're all the same. The floor's the same, the paint's the same."[6] Variety is conspicuously absent.

CLIP A woman stands on the threshold of the exposition hall, "Come on girls, you won't believe how modern it is. They even have American stuff." Inside a man demonstrates a broom with headlights; Barbara wanders about; Hulot is mistaken for a salesperson, and then mistaken again, for an industrial spy; an elegantly dressed woman repeatedly throws waste paper into a truncated Doric column; the sign above her reads "THROW OUT GREEK STYLE."

The preeminent role of glass in *Playtime* suggests the words of utopian novelist Paul Scheerbart, theoretical source to the Crystal Chain, whose manifestoes were predicated on a belief in the moral superiority of transparency. In

"Glass Architecture," published in 1913 in *Der Sturm*, Scheerbart extols Tati's favorite shill, "The surface of the earth would change greatly if brick architecture were everywhere displaced by glass architecture—it would be as though the Earth clad itself in jewelery of brilliants and enamel." Some of the exquisite jewelery clipped to the surface of Tativille belongs to the paradise of Paris past, revealing another tenet of modern theory: relegation of history to a safe place, distant from the present day. Tati's persistent filmic tick of trapping monuments on glass doors evokes Le Corbusier's remarks about the 1925 Plan Voisin and the need to "respect" and "rescue" the common inheritance of the historical past. Describing how Place de la Concorde, Champs Elysées, and Etoile (all found, in reflection, in *Playtime*) will be "empty once more, silent and lonely, quiet places to walk in," Le Corbusier notes, "the Voisin scheme will isolate the whole of the ancient city and bring back peace and calm from Saint Gervais to Etoile . . . in that way the past becomes no longer dangerous to life, but finds instead its true place in it."

Among the many architectural recollections collected by Tati's frame we find buildings (the curtain-wall streets of any American corporate center), drawings (Le Corbusier's Immeubles Villas, among others), and even photographs (when Hulot opens a door onto a group of somber business executives we discover a space with uncanny resemblance to the renowned image of Terragni's Casa del Fascio meeting


M. Hulot at the threshold. From *Playtime* (1965).

room, even if the meeting room in *Playtime* is furnished with Eames chairs rather than a portrait of Mussolini). With all the visual evidence in front of us, it's hard to resist the body of building. It's difficult not to believe the movie is about architecture as we typically think it.

But, to detect what Tati discloses about architecture we will have to reorient ourselves and forget what we assume architecture is, and what we presume to be the architect's role. We cannot be duped by the director who cunningly frames an innocent tourist gazing on yet one more-of-the-same building, the tourist who says, knowingly, "According to the guidebook, that must be the Pont Alexandre 111." We can't rest with Tati's built reiterations of the modern office block, nor can we be arrested by the wit he directs at their theoretical foundations (even as we learn the "true place of history" when a woman tosses garbage into a truncated column under the slogan "Throw Out Greek Style," and experience real international "style" as we recognize, over and over, a recurrent picture on a travel poster—a never-changing building identical to every building in Tativille—advertising ever-changing destinations). In Tativille, we sight a built world that is unadorned and everywhere the same. Searching its horizon gets us nowhere.

In looking from film to architecture, across disciplines, often at cross purposes, peculiar incidents occur. We are presented with two-faced surfaces. The phenomenal aspect of literal transparency rests in this coincidence: reflections on clear material resituate the "over there" over—quite literally, on top of—"here." But where we are, exactly, is unclear.

CLIP A worker approaches (facing the screen) cigarette in hand, searching for a light. A doorman (back to the screen) walks toward him. They engage in a silent exchange, less than an arm's length apart. The doorman gestures to the left. The worker advances as indicated. The doorman moves to open a glass door; the

M. Hulot above the labyrinth of offices. From *Playtime* (1965).

two are now in a continuous space; the exchange of fire is marked by the sounds of traffic in the street.

Playtime is a story told through apertures—limits of a sort. It is a story written not with invisible ink, but on invisible surfaces. Glass directs our attention, but because much of this horizon in *Playtime* is hard to spot, we must be very careful not to mistake there for here. As we observe Hulot's consternation at Guiffard's reflection, and watch Guiffard's painful collision with a plate-glass wall, we see the set "set-

up"—architecture acting as shill. As Tati's lens unveils architecture in action, we suddenly find ourselves—our architectural selves—set up as well. We are surprised by an unfamiliar familiarity between our constructions and his. Our building is his camera, our glass his lens, our architecture his limit. From beginning to end, *Playtime* functions as a critical eye to reconfigure received architectural ideas. The film frame directs our attention to the building frame as a focusing device in its own right.

CLIP Hulot meets his friend, by chance, on the street. They approach an apartment lobby. They stand, on the threshold, in silent conversation. Hulot spends an eternity wiping his feet on the doormat, trying to talk his way out of the invitation for a drink. The feet wiping continues. They enter the building, a frame structure with a curtain wall to the street. We watch the exchange of familiar courtesies from outside on the street. The family and their guest position themselves in front of a home-movie screen. The television is on the wall, behind.

In the apartment house sequence, Tati's camera takes aim at the strictures of the structural frame. The audience is sole wit-

The traffic circle. From *Playtime*. (1965).

ness to the transactions between Hulot and his hosts. From our privileged position, we notice the man Hulot has spent all day trying to find, Guiffard, living in the frame, right next door. We watch everyone watching television. (Who is watching us?) Then, the camera moves; cruising across a cross section, the camera transforms the apartment house into a sequence of shifting stills. A collection of partial—incomplete, and also biased—views. As we glide down the street, it isn't clear (even though it is transparent) whether or not the camera is violating the limits of the architectural frame or whether it is architecture that transgresses the camera's field of vision.

Finding the action through the architecture and architecture through the action, we might ask what exactly is a frame, a building, or a building frame? Because of the roaming gaze of the camera, because of the marriage of interior images with exterior sounds, we are disoriented. The film frame confounds us. We lose sight of the line between here and there. Tossed out of the familial realm (the "Can I offer you a cigarette, would you like a drink?" familiar territory), we are jettisoned onto the street. Cast outside our own architectural constructions, we peer longingly (or leer, not so lovingly) into their interiors. We are, in a sense, deterritorialized.

CLIP Hulot, ushered to the lobby, takes leave of his friend. The host returns to watch television, undress, take another drink. Hulot searches for the electric release for the lobby door. The lobby goes dark. People walk by on the street. Guiffard among them, with his dog. Minutes later, Hulot's host returns to find his guest trapped inside the vestibule. The electric release is found. Hulot spins out onto the street.

With the skill of a magician whose tricks catch our eye, our vision now belongs to Tati. The director makes us aware, suddenly, of the appropriating power of the ar-

chitectural gaze. Between mind and eye, drawing and hand, this gaze is an improper line of sight. As we claim the right to occupy places we have never been, the eye of the architect is the eye of the demiurge—the power above, and beyond. Our gaze allows us to cut through the difference between here and there as effortlessly as when we erase two pencil lines to cut a door into the space of a wall; it lets us hover above our plans, our schemes and plots, without ever having to take our bodily place within them. But when Tati's camera throws us outside of the body of building, we land inside our bodies. Disoriented, we don't know where we stand.

Together, the invisible camera lens and the transparent glass building skin conspire

Entrance to the Royal Garden. From *Playtime* (1965).

The Royal Garden. From *Playtime (1965)*.

to make inside out, and outside in. We need only contemplate Hulot, wildly wiping his feet at the apartment house threshold, to begin to sense that transitions from one place to another are neither quickly nor easily made.

When architects decide to cross disciplinary lines, we too are caught at a threshold. In traversing fields of knowledge, we tend to follow an itinerary; we advance like tourists, searching our guidebooks for our location. Maybe it is an occupational hazard. Maybe it comes from drawing too many straight lines. Whatever the reason, most of the time architects want to know where they are. They don't like to feel lost or to make mistakes. Which is perhaps why architects who peruse other realms often look too hard to find what they already know. Like Barbara's friend, they are quite willing to take one thing for another. This wish to remain within the known is, however, predicated on yet a deeper desire: to speak with authority, to retain control. But grasping at power can be dangerous; casting our attention to the front lines, we don't always see what, or who, is approaching from behind.

In *Playtime*, if we concentrate on images of buildings, we will obtain a frame of reference without reference to what (and whom) is being framed. In moving from the set to the set-up, architects risk entry into an unfamiliar realm. As we set aside what we think we know, apparition displaces appearance.

CLIP Hulot is racing around a grid of office cubicles, looking for Guiffard. A receptionist sits in a glassed-in booth located at the intersection of the "cardo and decumanus" in the middle of the office floor. She answers the phone, and smiles at Hulot as he turns toward her during one of his rotations. Hulot doubles back, takes a right turn, and faces the receptionist from another point. Meanwhile, she too has rotated, and faces him, directly, once again.
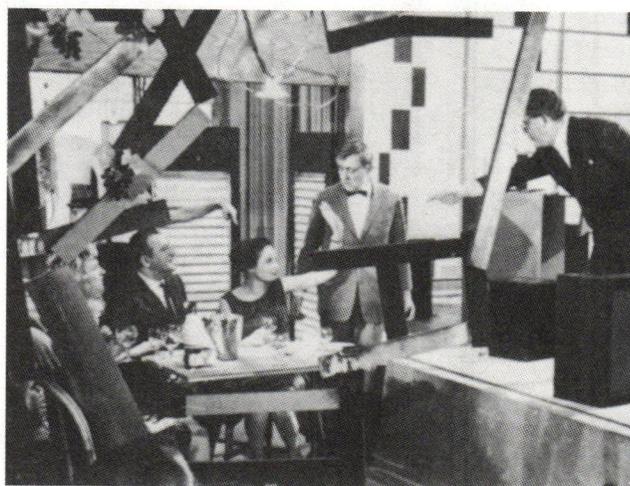
In *Playtime*, we understand architecture by the distribution of bodies (human bodies, noisy bodies) in space. Space is drawn by points (the rotating receptionist), lines (tourists ascending an escalator), and planes. And after these basic marks are made, figures appear. Hulot traces circles around trade-show visitors, drunks draw question marks on the sidewalk, traffic travels as a merry-go-round. The synchronized movements of businesspeople opening car doors or tour groups ascending and descending buses are displaced by ever-more erratic revolutions on the Royal Garden floor. The air-conditioning system goes awry. People sweat.

CLIP A doorman takes the telephone outside, to better hear the caller over construction noise. Workers fiddle with a neon sign in the shape of a question mark above the caller's head. A Rolls Royce turns the corner on the street outside; cardboard is pulled up from the floor of the club's entry. The coat-check girl sweeps away debris. Customers arrive. The girl stubs out her cigarette. She is helped on with her jacket as she simultaneously takes the first customer's fur coat. The place gets busy; a woman falls while trying to find her chair on the edge of the dance floor.

Given the preoccupations of current architectural thinking, the Royal Garden scenario is intriguing—architecture in simultaneous construction and collapse. The circumstances are not unusual: opening night at a nightclub, workers working frantically to polish off surfaces of a not-quite polished off construction. The architect, it appears, is behind it all. As finishing touches are made, waiters and worker dance between frolicking guests; and just as we breathe a sigh of relief that the building is finally done, it is suddenly done in. The architect tries to escape. The patrons begin, at long last, to enjoy themselves. Tati explains: "I tried to make [the Royal Garden] somewhat uninhabitable. The people follow the lines, the tiles, and because the architect is behind schedule, they start their own party alongside the main event. The clients at the Royal Garden," says Tati, "have retained an important memory. They make mistakes."[7]
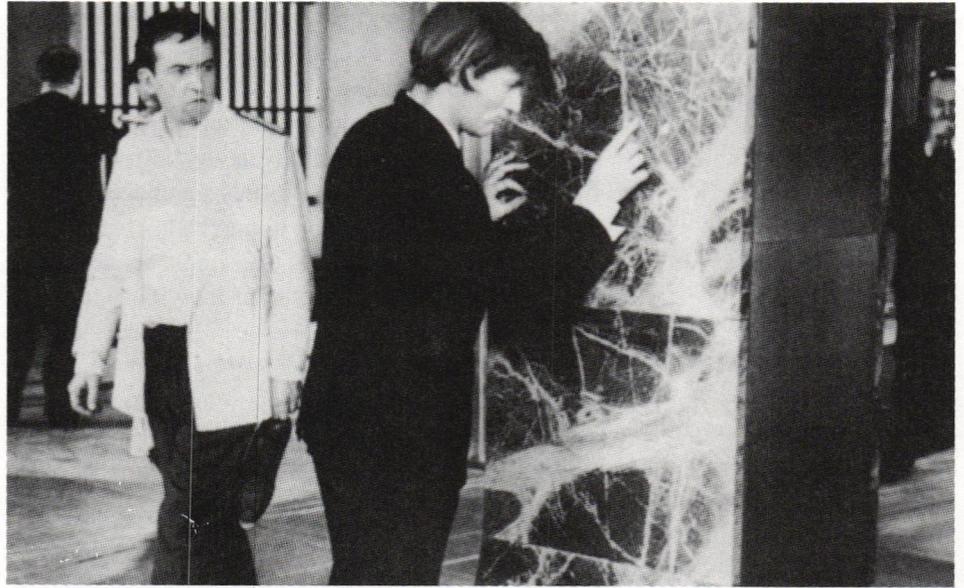
Getting directions. From *Playtime* (1965).

Against the dominant will of the architectural set—its static frame easily seen through—or as Hulot makes evident, easily broken, the events in the Royal Garden are enacted by building bodies who project their vision of an almost Arabian night. In Tativille, the city-stage is designed through the actions of its inhabitants. The architect may have had designs on this place, but we see how quickly his dreams are shattered.

CLIP The lights will not stay on. The floor tiles stick to the waiter's shoes. The opening in the kitchen is not large enough to retrieve platters from the chef. The bartender cannot see past banners hanging down between him and the clientele. The architect runs from error to error, clasping a roll of drawings. Frustrated, he takes his coat and runs out the door. Standing under the neon sign, he is spun back inside by the owner in a movement that mirrors the figure of the question mark blinking on and off in neon, above his head.

In *Playtime*, different bodies disperse differently, drawing so many spaces out of what was only at first sight a single site. The doorman, the receptionist, Hulot, and Guiffard—these are the forces, vectors and trajectories of edification. Each enacts the art of building, and most importantly, each builds in their own particular, peculiar way. The characters in *Playtime* are "building bodies," architects, every single one.

And these architects direct us to the space where architecture takes its place actively, on location, in the world.

Tati builds his city, unmistakably the city of Paris, not through recognizable monuments but through unmistakable movements. In a place constructed of illusive structure (billboards in diminishing perspective) we find conclusive evidence arguing for the building body, and not, as we might think, the body of building: the flower lady makes of any corner, anywhere, necessarily a Parisian intersection ("This is really Paris," says Barbara when she comes upon this sight); the early morning coffee drinkers transform the most Americanized "Drugstore" into an indisputably French institution, the sidewalk cafe. As waiters' flailing hands prepare, and reprepare, and re-reprepare a fish, as the maitre d' coolly waves his charges forward into the dining room, we are nowhere other than Paris, France. The set (the buildings) is without character, but the space of action is teeming with site specificity. Architecture, we learn, supports but cannot purport place.

CLIP Hulot is caught in the lobby of the club by a drunk needing directions. When the verbal explanation proves insufficient, Hulot fetches a map which he holds up against a marble pier. Interrupted as he traces the route, Hulot

leaves and the map drops to the ground. The drunk is left, staring at the pier, carefully following the lines on the marble with his finger.

Playtime's director plots his design through the calculated positioning of bodies, who inscribe a city that is not charted by an abstract overlay of sectional gridding (like the maps tourists permanently attach themselves to) but by points of tangency. The foiled crossings of Hulot and Barbara in their respective buses, or the chance meetings of Hulot and his skiing host are directions, like those traced on a marble pier, that elude the ordinance of architectural design. The buildings here may present a set-piece modernism, but the action casts this city in a more contemporary light. Shifting our sights to the urban scale, we transit from International to Global, from homogeneous to smooth space. We may have started with traces of Le Corbusier and Hilberseimer, but behind the scenes, or by now, we might say, in front of them, we are likely to notice other resemblances.

Tativille is a bit like Houston, the zoning free city. And it is also a lot like Los Angeles, the city of freeways. As Christine Boyer has noted, freeways "are the space of permanent circulation . . . a ceremony of flux responding to the pleasures of circulating, crossing the city, untying its space without disturbing its character."[8] In LA or Atlanta, Houston or *Playtime*, a movie where everyone speeds around but no one ever gains any ground, despite the effort of gridded design it is the incidental body traversing undifferentiated territory that ultimately provides a means to comprehend the nature of place. "It is speed," continues Boyer, "that has erased the fragmentation and hierarchies of space and time, homogenized everything to the absolute present. To roll on, to travel, erases our memory, for the world becomes an excess of things, places and characters." In *Playtime*, bodies roll and travel in

mysterious ways. They follow Tati's favorite figure, the circuitous route.

And so, as if to spite the monolithic image of its architecture, *Playtime's* spatial site is multivalent—built by the advancements of its many architects, among them, the tourists and Hulot.

The tourists (the architects who think they know whereof they seek) travel in spaces partitioned especially for them. To borrow from Deleuze and Guatteri's *Nomadology*, their migratory movements follow a "sedentary road," a road that functions "to parcel out a closed space to people, assigning each . . . a share and regulating the communication between shares."[9] As these tourists "tour" this parcelled territory, they are continuously shepherded, continually counted. (We never see them outside, except for Barbara.) Their movements are measured by the measure of building. They proceed, properly, through drawn and bounded property. If they advance, they return only to be enclosed, again. They search out a certain design.

Somewhere, meanwhile, Hulot (I will call him the "architect who seeks to know") comes and goes. Unlike the others, Tati's nomadic character does not arrive or depart. In the first scene, we can't find him in the airport (although we glimpse his double) and when last seen, in the last scene, he can't find his way out of the supermarket (snagged by a paint brush dis-

Barbara arrested in reflection. From *Playtime* (1965).

play that looks like, but is not, the exit turnstile). Hulot travels (again from *Nomadology*) through a "space occupied without being counted."

CLIP Hulot, just summoned by Guiffard, runs after the man but loses sight of him to get lost in a maze of office cubicles. Trying to find his business connection, Hulot travels up and down an elevator, interrupts a meeting of important business men, and then finds himself, again on the ground floor, trying to get the attention of Guiffard's reflection, which he mistakes for the man himself.

According to his creator, Hulot's character is based on an actual architect, but a peculiar architect whose every decision was wrong by practical standards. Backing in and out of elevators, getting stuck in thresholds, he is a character acting in the *entre' acte* (as much the time as the space between). In this, Hulot reflects the architect discordant with convention—the one who "doesn't count." He is a builder unwilling to pay the price of enclosure—he is the architect whose action discloses architecture's limits.

In the spirit of an architecture of disclosure, Tati is always inside looking out, or, outside looking in. He never counts on what he knows, nor is he sure of where he is. He attends to the unseen and traverses a space to reach an uncertain place. Which is why Hulot is always tripping around—falling in and out of frames, appearing and disappearing. Like the prolonged site gag (the makeup glasses, broken glasses, shattering glass, glass shards as ice cubes, ice cream as "glace," broken glasses as makeup glasses) Hulot's trajectories have no beginning and no end. He occupies his site (and his story) as an itinerant local—belonging but never stopping to stake his claim. In this, he is like the reflections of so many mythical monuments (Eiffel Tower, Montmartre, Champs Elysées, Place Vendôme) trapped and lodged as fleeting indications on moving glass doors—apparitions found only upon reflection, other visions.

In *Playtime*, the reflection of architecture comes to this: multiple places that occupy the same space without being reconciled present an unbounded territory. Architecture is shown here as an open site, a field of possibility. And in this territory the moving bodies (*meubles*) are the builders (*immeubliers*). And in this place there are as many architectures as bodies in motion.

To discover the architectural knowledge in *Playtime* requires that we look askew from where we have been trained to focus, that we bend our image of architecture, and our image of ourselves as architects, out of shape. From the movie's circuitous figure, scrupulous architects might choose to cut a path that isn't always straight, to find, as Scarpa noted, what might go on. From its surfaces, its reflections on false transparencies, they might choose to forgo the desire for distortion-free transitions, certain translations (between drawing and building, ideas and words) to take up another passion for more treacherous transactions, for questions rather than answers. They might also recall, with Tati's frames, that architecture too is always drawn in partial view (plans, sections, elevations), perceived in bits and pieces, and assembled through many, often noncommensurate lines of approach.

But, most importantly, there is the lesson of the thousand different architects, the nomadic building bodies. What we learn from *Playtime*, once we leave off being tourists touring through film to find architecture (once we focus attention away from the dominant image of building as architectural work), is that to attend to the work of architecture we must first seek out what we do not see—that the art of construction goes beyond appearances and that our work is not simply a matter of drawing and following the line. In *Playtime*, the reflections on the body in the body of architecture remind us of a presence that will always move without reference to the determination of our architectural frame. We confront the actions of the human body that, as it builds architectural space, is forever beyond our design.

NOTES

1. Hugues Laurent, M*emento d'Architecture appliquée à la décoration du film* (Paris: Institut des Hautes Etudes Cinematographiques, 1966).
2. Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, MA: MIT Press, 1989), p. 268.
3. Synopsis of *Playtime* from Michel Chion, *Jacques Tati* (Paris: Cahiers du Cinema, 1987). My translation.
4. Chion, p. 82.
5. Lucy Fischer, *Home Ludens: An Analysis of Four Films by Jacques Tati* (Ph.D. diss., New York University, 1978).
6. Fischer, p. 225.
7. Marie-Anne Sechere, "Jacques Tati: 'Ou est l'architecte?'" Provided by the author; originally published in the French periodical *ARCHI-Cinema*.
8. Christine Boyer, "Return of Aesthetics to City Planning," *Philosophical Streets,* ed. Dennis Crow (Washington: Maissoneuve Press, 1990), p. 102.
9. G. Deleuze and F. Guatteri, *Nomadology: The War Machine* (New York: Semiotext(e), 1986), p. 50ff.

Helmut Weihsmann

Reality, Poetry, or Fraud? The Presentation of Architecture in Nazi Propaganda Films

Through modern communication media such as film and radio, Nazi party leaders were able to project the signs of their time into their political and cultural propaganda. Documentary films and so-called *Kulturfilm* (cultural-educational films) served as an important tool for warping reality according to Nazi ideology. In effect, the Nazi party created a new reality, suppressing any other interpretation except its own.

Leni Riefenstahl's overwhelming full-length documentary of the 1934 party rally in Nuremburg, *Triumph of the Will* (1934–35), represents "an already achieved and radical transformation of reality: history become theater," as Susan Sontag has written in her brilliant essay "Fascinating Fascism".[1] The film is not merely a record of the event, but a re-construction with realistic means for an unreal, "super-realistic" effect. The planning of rallies and their film coverage went altogether "hand in hand," as Sontag points out : "The historical event, instead of being an end in itself, served as the set of a film which was then to assume the character of an authentic documentary." In a handsome book published in 1935 on the making of the film, Riefenstahl recalls that the party convention was staged a priori in a manner to facilitate making the film. She writes, "The ceremonies and precise plans of the parades, marches, processions, and the architecture of the halls and stadium were designed for the convenience of the cameras."[2] This corroborates Siegfried Kracauer's conclusion in his study on Nazi propaganda films that the Nuremburg rally "was planned not only as a spectacular mass-meeting, but as a spectacular propaganda film as well."[3]

The Nazi party also recognized that architecture played an important role in

channeling its ideology of "obedience, discipline, and order." Riefenstahl's documentary of the Nuremburg event was also the first occasion and manifesto in which the architecture of Albert Speer was successfully pressed into the total service of cinematic propaganda. Speer's designs for the stadium and bleachers of the Zeppelinfeld near Nuremburg were determined as much by camera angles, lighting, and plastic optical effects as by architectural criteria.[4]

The Third Reich usually presented its official architecture in the context of its political arena, i.e., in mass ceremonies in connection with rallies at the Zeppelinfeld, or in the histrionic rituals in open-air theaters and mythic worship sites (*Thingplätze*), or even in street processions and celebrations, like the famous one in Munich on *Tag der deutschen Kunst* (German Art Day) in 1937.

Propagandistic exhibitions on the state of German art and architecture like the infamous exhibition *Entartete Kunst* (Degenerate Art, 1938) were also common. Besides these "traditional" vehicles of mass expression, works and projects of the Third Reich planning departments were often very effectively documented on film. Film has a very illusory character, confusing reality with fiction or even faking reality altogether. In photographs or on film, even naturalistic models look bigger than life, and Albert Speer's impressive temporary settings and Wilhelm Kreis's beautiful renderings of war memorials could easily be mistaken for actual buildings through the lenses of skilled photographers and cameramen.

The cinematic exploitation of megalomaniac architectural schemes to best serve Nazi ideology was initiated by Propaganda Minister Dr. Joseph Goebbels, who was in charge of the *Reichsfilmkammer*. In 1938 he commissioned his staff to do a series of short "documentaries" concentrating on the current building and planning activities of the regime. An ample budget was set up by Dr. Nicholas Kauffmann, director of the *Kulturfilm* department of the nationalized *Ufa*-studios, which also distributed the films.[5]

The first propaganda film on architecture was *Adolf Hitler's Architecture* (1938) by Professor Walter Hege, followed by an independent production, *Building in New Germany* (1939) by Boehmer-Film-Dresden, and finally, *The Word in Stone* (1939) by Kurt Rupli. The latter, an 18-minute, 35-mm short, was probably the most successful documentary on Nazi architecture and city planning. It was to coincide with the much-publicized Second German Architecture and Craft Exhibition in Munich 1938–39.

The film's title cites one of Hitler's statements made in an address on January 22, 1938, at the opening of yet another exhibition of "German art" in Munich's exhibition hall: "When a nation experiences a great era and rises spiritually to heroic heights, this manifests itself externally as well. Their words, more convincing than mere rhetoric, become stone."[6] Hitler's notion refers daringly to the ancient and medieval buildings of the Roman Empire and the (Germanic) Middle Ages, which are the stone chronicles of human history. The Gothic cathedral, praised by Nazi historians as a truly "German" invention, was the Bible's story told in stone, not only a gospel for Catholics, but to Nazi logic also a "great alphabet of the Teutons." The Nazi version, misusing history, suggested their "new" architecture was equally valid and as immortal as its ancient historical ancestors. The programmatic title of the film also suggested that Hitler's beliefs, visions, and promises were not only soon to be realized, but also were meant to last for all time. The Führer's words, brimming with faith, were meant to inspire equally memorable achievements in the forthcoming revolutionary "millennium."

The film depicts eight different projects

Rendering of the Soldier's Hall, Berlin; Wilhelm Kreis, 1940.

for the favored urban centers of Munich, Augsburg, and Berlin, along with a pompous Nazi political training academy on the Bavarian lake of Chiemsee. The works in Munich include the installations on the historic Königsplatz for a new party forum, the proposed re-development of the New Odeon in the Hof gardens, and a gigantic model for the Grand Opera near the main train stations. Augsburg is represented by the projected total re-development of historic Augsburg into a monumental German Forum, including a "city crown" project with cult buildings and a tall Honour Tower. The work in Berlin, the Reich's capital to be renamed "Germania," included the often cited project "North-South Axis" with its remodeling of a gigantic traffic circle (Runder Platz) lined with several representational public and government administration buildings, a gigantic model of the project for the army high command and its hypertrophic Soldier's Hall (a crypt below a cult-like hall in honour of Germany's heros) on the "North-South axis," and the New Chancellery, shown shortly after its hurried completion in January 1939. The Party political academy in Chiemsee was labeled as *Hohe Schule der NSDAP*. The remote site recalled a medieval cloister, and the architecture was designed as a pseudo-Renaissance castellated forum with residential blocks and schooling facilities surrounding a massive central high tower. The layout of the political academy forms a well-ordered scheme with different building types disposed around the lake.

It is not possible here to give a complete description and/or account of each project, but only to give the barest outline and necessary information for the understanding in our context. However, it is most important to stress the fact that, with the exception of the New Chancellery in Berlin, none of the featured works were ever built, or even started. The projects were promoted by the state media as fundamental steps in the establishment of a new, revolutionary national socialistic order and were highly acclaimed, at the time both by word and
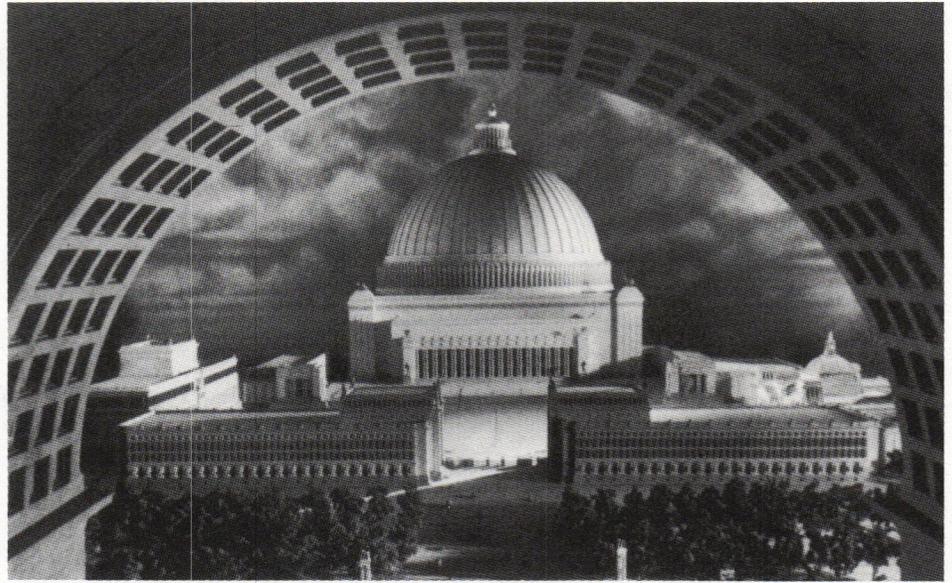
Model of the Great Hall, Berlin; Albert Speer, c. 1939.

publication, as an outstanding success for the new regime. It is somewhat surprising not to find any mention of the Autobahn construction, which usually had extensive media coverage in the Nazi propaganda.

To portray an image of the efficiency and "rhythm" of the "Nazi movement," the government fully exploited the propaganda value of presenting "memorial" monuments before any other structures were even planned to be built. A large part of the architecture lacked gracefulness and "lightness"—all of the projects featured in this documentary possessed a cold, even deathly monumentality that was either totally divorced from social urban reality or departed into meaningless megalomania as frightful exercises in utopianism. The eerie pomp and ceremony of these gruesome models, displayed at the DAKA exhibition, were appropriate for 19th-century graveyard architecture. The miniature models were, however, brilliantly photographed and effectively staged by the talented camera operator Reimar Kuntze,[7] who had collaborated during his apprenticeship with avant-gardist (and later Nazi propagandist) Walter Ruttmann on some pioneering reportage films, such as *Berlin: Symphony of a Metropolis* and *Melody of the World*. The studio-made reality and the studio lighting of *The Word in Stone* recall post-

Expressionist stereotypes: brief illuminations by the searchlights often bring life into the architecture.

The film's fascination derives mainly from its virtuoso camera work and lighting, creating a perfect illusion of the dimensions of the buildings. One can't deny that there is an appreciable element of pomp and Nazi kitsch in some sequences, in which the fatal attraction of death and the mood (*Stimmung*) of infinity arise. In a world as rich in false values and stereotypes as the Nazi cosmos, kitsch becomes a matter of style. The German tradition of naive idealization and glorification of *Geist* (spirit) and "genius" (since the Romantic period and especially since Friedrich Nietzsche) produced dangerous stereotypes, to which many German intellectuals and artists paid tribute. Even such famous movie directors as Fritz Lang, F. W. Murnau, and G. W. Pabst paid homage to it. Already the common topic of the early Weimar films was the "German soul" and its "destiny." Classic films of the pre-Nazi period like *Der Müde Tod* (*Destiny*, 1921), *Die Nibelungen* (1922–24), *Faust* (1925), *Metropolis* (1926), and *Geheimnisse Einer Seele* (*Secrets of a Soul*, 1926) have that dark, doomed passion and atmosphere of death. Considering this historical and artistic background of German cinema, it is

reasonable and understandable that residual Expressionist trademarks such as chiaroscuro and sfumato appear throughout most of the later Nazi films, be they fiction or non-fiction.

Rupli in *The Word in Stone* handles the lighting as admirably as his famous colleagues of the *Ufa*-style: an amazing sequence in the film shows the miniature fountains on the circular plaza in Berlin being switched on by some invisible machinery, and water gushing spectacularly over the hyper-realistic tiny figures and model architecture, just as the lights begin to dim to create a "night image" of the fountain. Materialized with the same fantasy, fanatical precision, and exact choreographed lighting, buildings such as Speer's more famous searchlight structure for the Tempelhof rally and the vast sculptural set-pieces by Arno Breker come to life only by means of suggestive cinematography.

Because models and cinematographic effects were mainly used, the film is very artificial with a more fictional character than true documentary or cinema verité. Its main intention and purpose were to impress the general public by suggestive, emotional, and psychological means, striving to reach the eye instead of the mind. *The Word in Stone* has no spoken commentary, because it doesn't need one. The photography itself suggests the heroic fulfillment of the so-called national socialist "revolution." This "heroic" style is assisted with a musical score in a Wagnerian style by an anonymous composer (possibly Herbert Windt, who worked on the score for Riefenstahl's films). Visualization instead of verbalization fitted exactly the intention of propaganda minister Goebbels, who preferred subtle film propaganda. "The best propaganda," he stated in 1941, "is to project messages to an audience who is unaware of being indoctrinated."[8] Despite the fact that there is no heralding voice, the film's content and message truly fulfill Goebbel's strictly propagandistic re-
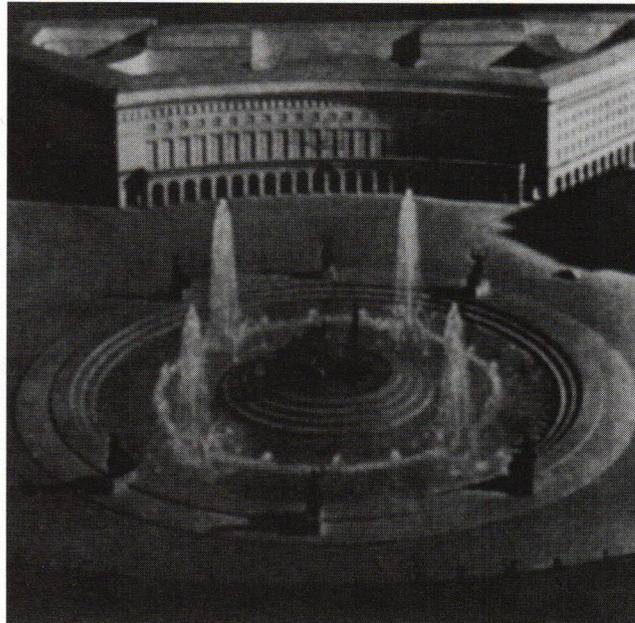
Model of the Runder Platz fountain; Albert Speer, c. 1940.

quirements. The greatest sensual impact of *The Word in Stone* derives from the very true elements of cinema itself: image, lighting, rhythmic montage, and sound (music).

At the beginning as well as at the end of *The Word in Stone*, there are two programmatic motifs that characterize this documentary as a typical product of Nazi propaganda. The opening sequence depicts a stone quarry in which indigenous granite is being blasted and cut. In the Nazi architectural program, ashlar (granite, marble, and limestone) was preferred to steel or reinforced concrete not only for economic but also certainly for semantic reasons. Economically, steel was valuable and most needed for the use of arms production, and the mass of unemployed artisans and skilled laborers were put to work by labor-intensive building methods and job programs which stressed craft-oriented production instead of mechanization. Semantically, too, the extensive use of stone was consistent with the conservative vernacular of Nazi ideology and its reactionary propaganda of "blood and soil" sloganeering. Resistant granite embodied the two main characteristic "spirits" of national socialism, the romantic and the metaphysical one. Besides, the insistence

on the use of domestic masonry techniques suggested a mythic, built-in immortality of Nazi architecture, already insuring the future of the Third Reich monuments as sublime ruins, comparable only to Roman and Greek architecture. Building in stone also established a very contrary position to the tendencies and materials used by the cold and austere *Neue Sachlichkeit* during the Weimar years, denounced officially by the Nazis as "leftist" and "nihilistic." Self-confident in having finally ended the chapter of "Bolshevist" *Neues Bauen*, damning the modernist formulas and universal syntax of Bauhaus architecture as "non-German," Nazi art critic Hans Weigert wrote: "The buildings and structures, including the bridges of the *Autobahn* are erected today of domestic stone, true to the 'homeland' [sic] and not from some nomadic intellect."[9]

Seen under this doctrine, the opening sequence in the rock quarry is a successful introduction to the aesthetic and ideological Nazi vocabulary. Rustic stone became the paradigm of the "official style" for the variety of reasons mentioned above. Indeed, it is most logical that the footage with a crude stone block blends into the muscle-bound, granite figures of Joseph Thorak's colossal "Monument of Labour," designed for the projected gateway on the highway to Salzburg. The function of this "roadside attraction" was to commemorate the task of building the *Reichsautobahn*, and, no surprise, to celebrate the 1938 annexation of Austria (Ostmark) into the Third Reich. On film, however, the sculpture expresses the latent feeling of collectiveness (*Volksgemeinschaft*) and proposes the supernatural faith in its spiritual power and physical strength to glorify and create the forthcoming tasks. Such willpower is again evident with yet another motif at the very end of the reel, when a wall carpet with Old German tendril and banner are shown. One can read "Belief unifies, Will confirms." The film closes with this unequivocal message.
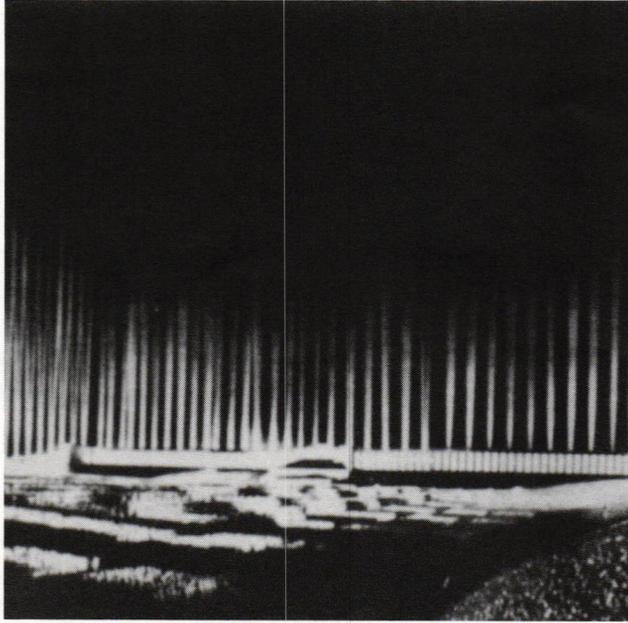
The middle section of *The Word in Stone* features each project with a generalized site plan, often depicting a massing model with subtitles. In complex overlapping patterns (double exposure, moving mattes, and camera frame-by-frame animation), realistic views of the gypsum and wooden models and architectural displays are copied into authentic glimpses of city and landscapes, sometime changing from day to night. In the city shots we see trompe l'oeil perspectives, toy automobiles, and even dummy pedestrians moving (!). Using animation techniques and post-production procedures, the film team was able to create a total illusion. The film was considered by contemporary viewers to be an overwhelming propaganda statement and an optical success.

The images of the architectural models were patiently copied into real photographic scenes, very often imposing the scale of the scheme. It seems as if the film images stretched the proportions of these architectural dinosaurs even more by the extensive and illusive use of slow-panning shots, when for example the camera lens would scan along the solid, flat surfaces of buildings in a seemingly endless manner. The camera perspective celebrated the stereometric masses of these blocks by focusing on the silhouette, articulating mainly the symmetric components, or expressing the corporeal treatment of the facades. One can observe, in terms of formal Nazi terminology, the "regularity" and "straightness" of fluted columns and flanking towers: the "marching rhythm that runs through columns of athletes also permeates the rhythm of our art and architecture."[10] Much like Hitler's militarized state and the frightening human discipline supporting it, architecture, too, was standing "at attention." The monumental projects shown in the film translated Nazi gestures and rhetoric into architectural terms, with the same brutality and rudeness.

Tremendous effort and care were given

Searchlights used at the Nuremburg Zeppelinfeld party rally, 1937.

to the special effects. To avoid the problems of set-construction work, the director and his cameracrew made use of the so-called *Spiegeltechnik* (glass shot), which had been invented by Eugen Schüfftan already in 1924 in the making of Fritz Lang's *Die Nibelungen* and in the utopian *Metropolis*. This process, called thereafter the Schüfftan-technique, reflected miniature sets and the pieces of real sets into the picture, without having the usual trouble of uneven lighting and broken perspectives. What appeared in *Metropolis* as a giant fantasy city were the brilliantly manufactured miniatures mirrored into the actual studio settings. What makes our example so effective is the very careful, realistic combination of both studio sets and miniatures with existing elements of the environment. The process was refined, now, by reflecting miniature models with live action.

Possibly a "blue-backing" process was used, still another method of combining studio shots with background footage from on-location coverage. But since this process was more common in the United States (the "Dunning" system), it is most likely that the Germans did not use the procedure. Using the available intercutting techniques, combining them with a few shots from newsreels and related documents

shot in the studio, it was possible to create an illusion of reality. The secret of success lay in the scale of the model: the larger it was, the more precise the details and the more convincing the results (a common rule in animation!). Using slow motion helps to make the movement of the camera realistic.

All films, fictional and non-fictional alike, are products of the so-called Zeitgeist and reflect the notions of their period, politically, socially, and aesthetically. Hence a Nazi period costume drama, *Kolberg* (1945), tells more about Nazi Germany at war than about a heroic episode during the Napoleonic siege in 1807. In the same way, *Ohn Kruger* (1941), is a history lesson in Nazi ideology and aggression rather than the life and times of the Boer leader. And *Jew Süss* (1940) conveys what the Nazis thought it necessary to tell Germans about Jews than it conveys about Germany in the 18th century. Many such films are best viewed as pure propaganda. We must recognize the complexities of cinematic communication and language structure—the web of technical, social, political, and economic relations that influence or shape the content and form of film production.

The nature of propaganda film and the different types of manipulation through the media can be studied in various ways. One is to check the commentary and its emphasis on language, the selection of words and phrases. Another way is to observe and analyze the visual messages by decoding clichés or typical dramatic and pictorial elements. Still another fruitful study is to see how a number of different (national) newsreels treat the same subject or stereotypes. The same material can be used quite differently and even opposed to what the original film-maker had in mind, as when Charles Ridley used impressive excerpts from the striking Nazi propaganda film *The Triumph of the Will* to make a wonderful anti-Nazi satire for his short *Lambeth Walk* (1941). Likewise parts of Riefen-
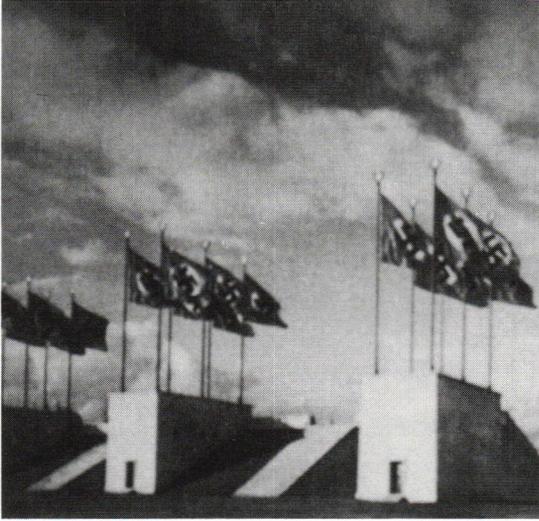
The Nuremburg Zeppelinfeld; Albert Speer, 1937.

stahl's film were remixed in the American newsreel series *Why We Fight* by Frank Capra. By understanding the cinematic language, its logic, and the way it is structured, plus how structure forms meaning (by camera placements, movement, angles, focus, pans, framing, lighting, optical tricks, editing, etc.), one can examine its visual message much like written or spoken documents. Film can have the advantage of recording and preserving reality, but can also have equal potential for distorting or even faking reality. We must recognize, also, that Nazi ideology prevented the disseminating of any message other than its own. Therefore the Nazi propaganda film industry had its own values and its own distinctive forms of "language."

Besides the evaluation of propaganda film as a source of "visual history" and social-pictorial theory, there are several contextual factors to it. Since film production is linked with high capital investment and technical sophistication, the guidelines of the producer will always be oriented to his (mass) audience, to whom he eventually wants to deliver his merchandise. Film has also to reckon with popular tastes, attitudes, and images. Given the economic and political situation of Nazi Germany, film propaganda had to equally gauge popular/populist politics, even though this was usually produced under pressure.

To what extent does architecture play a major role in propaganda films? How can architecture serve the film's message? Can images of architecture "explain" better than words or deeds the ideology and goals of the Nazi regime? Certainly films *about* architecture, *dealing* with architectural propaganda, shot on location, for example, *using* the real architecture, partly do convey visual truth, in some sense, of a particular place at a particular time. Nazi architecture occasionally reveals some sense of "timelessness" and a "mythic collectivity" due to its monumentality, durability of materials, size, and massiveness. Albert Speer's stadium structures for the annual party rally at the Nuremberg Zeppelinfeld serves not only as a scenic "backdrop" in the same terminology as in theater/movie set design, but delivered the necessary spatial framework and layout for Riefenstahl's incredible shots of the human crowd blocks. *The Triumph of the Will*, even though it was the beginning, still proves to be the best and most prominent example of how architecture and film can be integrated.

Architecture in Nazi films was represented between the "realistic" concept and the "staged" convention. Nazi newsreels featured the pomp and ceremony of the Nuremberg *Parteitag* installations. Its propagandistic impact can be best seen in *The Triumph of the Will*. A film like *The Word in Stone*, however, delighted audiences not by power thrills but by displaying the colossal, bigger-than-life ambitions of Nazi utopianism. Some viewers of *Triumph of the Will* could easily relate to the grand realistic contributions that reiterate all the empty phrases of the national socialistic myths, from "Germanic architecture of Aryan blood" to the cryptic, millennial "Third Reich," as promoted by the Nazi demagogic leaders. *The Word in Stone*, however, captured more than any other Nazi propaganda film the utopian fervor and vision of future dystopia in which the audience could already imagine themselves preparing the new age. As

Wolfgang Pehnt put it, "the Expressionists and National Socialists both called for an art rooted in people, and they shared a belief in the power of architecture to transform society, a power which the National Socialists exploited as a means of psychological conditioning."[11] What better medium than film, by virtue of its endless possibilities and simple ability for mass persuasion, to reach an unprecedentedly large audience to promote the Third Reich's vision of its "new" architecture. As to Joseph Goebbel's most eloquent method of propaganda, to reach emotionally the viewer's unconscious, the editors of *The Word in Stone* used every opportunity to manipulate their footage for dramatic and super-real effect.

A film on architecture can be useful for the historian and architectural critic as a crutch to re-construct lost or overshadowed or forgotten historical facts and material. It also can convey a period's atmosphere, not to be confused with nostalgia, and can transmit a collective attitude towards architectural production and re-production through media.

In addition, a propaganda film uses explicit techniques of mass manipulation and persuasion to create a perfect illusion, a matter of some significance for historians interested in the communications revolution that has been so much part of modern existence and experience. One can benefit by studying the mechanisms of public control/oppression by means of propaganda in mass media. The optical and didactic quality of propaganda under Nazi censorship manifested itself in all sections of daily life—public and private—once the party came to power. Because the state had total power and control over the communications industry, it could conduct all its influences and public representational forms via self-promoting newsreels, non-fiction and fiction films. With the aid of such refined intelligence services and visual sloganeering (the swastika is from a marketing standpoint one of the best logos for corporate identity), one can gauge the subtle aspects of "public control" not only as a historical phenomenon, but as an arche-

typical component as well. It is no surprise that Nazi architecture and symbols, pressed into the service of state propaganda, conspicuously embodied the order and political beliefs of its rulers and followers alike.

By the intensive and often brilliant use of scenography in Nazi propaganda films, increasing attention was given to the subconscious impact and illusion of media rather than to built form. One can definitely observe this in Albert Speer's project of the *Lichtdom*, a visionary pagan temple made of floodlight beams for the party rallies in Nuremberg and Berlin. The composed "shots" of *The Word in Stone* reveal inevitably something of the supernatural way the Nazi regime imagined itself. The film attests to the regime's pseudo-revolutionary will to radically change German architecture in order to secure its dominion over eternal power. It is little wonder that films like *The Word in Stone* were perceived as first steps of putting the Nazi dream into action.

NOTES

1. Susan Sontag, "Fascinating Fascism," first published as a "column" for *The New York Review of Books* in Vol. XXII, No. 1 (Feb. 6, 1975); reprinted in Susan Sontag, *Under the Sign of Saturn: Collected Essays* (New York: Farrar, Straus & Giroux, 1980), pp. 73–105. Quote from p. 83.
2. Leni Riefenstahl, *Hinter den Kulissen des Reichparteitag-Films* (Munich: Zentralverlag der NSDAP, Franz Eher Nachfolger, 1935), p. 33.
3. Siegfried Kracauer, *Propaganda and the Nazi War Film*, library catalogue of the Museum of Modern Art, New York, 1942; reprinted in *From Caligari to Hitler* (Princeton: Princeton University Press, 1947), p. 301 (supplement).
4. Compare Dieter Bartetzko's analysis on the relationship between Nazi architecture and film design in his excellent (German) study *Illusionen in Stein: Stimmungsarchitektur im deutschen Faschismus* (Reinbek/Hamburg: Rowohlt Taschenbuchverlag, 1985).
5. According to Hilmar Hoffmann the investment for each film was ca. 30,000 Reichsmark per film. Cited in: Hilmar Hoffmann, *Und die Fahne führt uns in die Ewigkeit Propaganda im NS-Film* (Frankfurt/Main, 1988), p.123.
6. Cited in: M. Domarus, *Hitler, Reden und Proklamationen* (vol. 1), 1962, p. 778 [quoted in Anna Teut, *Architektur im Dritten Reich 1933–1945* (Berlin/Vienna, 1967), p. 90ff].
7. Reimar Kuntze (1902–1949) worked as a cameraman with Robert Wiene (I.N.R.I), Paul Czinner (NJU), Luis Trenker (*Der Rebell*, Der Verlorene Sohn): certainly he is best known for his camera work with Walter Ruttmann, assisting Karl Freund. He was employed after 1933 for the Deutsche Wochenschau, and later became an ardent Nazi documentarist.
8. Cf. Joseph Goebbels, cited in: Erwin Leiser, *Deutschland erwache! Propaganda im Film* (Frankfurt/Main, 1968. Reprint: Frankfurt/Main, 1989), p. 112.
9. Hans Weigert, *Geschichte der deutschen Kunst* (Berlin, 1942), p. 508.
10. Wilhelm Kreis, "Die Baukunst und der Mensch von heute," in *Die Baugilde* vol. XII (1930) no. 20: 18675. Cited in: Wolfgang Pehnt, *Expressionist Architecture* (London, 1973), p. 205.
11. Cf. Kracauer, note 6.

Diane Favro

Landscaping the American Dream

JAMES J. YOCH

In 1930 Florence Yoch defined landscape architecture in the title of a lecture: "Fitting the Land for Human Use, An Art that is Closely Allied to Architecture."[1] Considering architecture and landscape architecture related applied arts with definite and legitimate functions, Yoch created dozens of highly usable outdoor environments in California. Her prolific career spanning over fifty years is documented by her cousin James J. Yoch in *Landscaping the American Dream: The Gardens and Film Sets of Florence Yoch, 1890–1972*.

Yoch grew up in Southern California during the boom years of the late 19th century. After attending UC Berkeley in 1910 and Cornell in 1912, she graduated in 1915 from the University of Illinois at Urbana-Champaign with a bachelor of science degree in landscape gardening. On her return to California, Yoch began her career designing gardens in Orange County and Pasadena. In 1921 she hired an apprentice, Lucile Council, a student of the Cambridge School of Domestic and Landscape Architecture and Oxford. Four years later they formed a partnership. Dividing professional labors, Council ran the office and Yoch acted as principal designer. Together they landscaped large private gardens, as well as several schools, churches, and clubs. Though their projects ranged from Berkeley to Mexico, the bulk of their practice was concentrated in the Los Angeles area. Yoch and Council designed numerous gardens for movie moguls, many in an ersatz Roman style. Pleased with the landscaping they did for his private estate (1934), David O. Selznick hired Yoch to create widely different landscapes for five movies, including *The Garden of Allah* (1936), *The Good Earth* (1937), and *Gone With the Wind* (1939). The firm of Yoch and Council survived the Depression and

The set of Tara from *Gone With the Wind* (1939); landscaped by Florence Yoch. (From *Landscaping the American Dream*.)

minimal-care gardens were appropriate to the changing lifestyles of modern families. While such design principles are inherent in her garden schemes, they are not fully explored in this text. The author's disinterest in design is reflected in the presentation of plans. Many are too small to be legible; others lack a directional arrow and other essential information for evaluating garden designs.

The book provides scant comparative material about landscape architecture in California. After the long, often repetitious, verbal descriptions of gardens, the reader yearns for a full synoptic view of Yoch's work and some comparative examples. Many questions remain unanswered. Were the garden rooms so lovingly described innovative or typical? Were the principles of comfort, efficiency, and economy unique to Yoch's work or common at the time? Did other landscape architects move from Mediterranean style gardens in the 1920s to more abstract forms in the 1930s? Was this change primarily a response to building styles or to an evolving personal philosophy? Did Yoch design for modern-style buildings?

war years, and Yoch continued to practice after the death of Council in 1964, up to her own death in 1971.

Landscaping the American Dream is a labor of love. James A. Yoch draws from a rich collection of private papers and photographs, and numerous personal interviews and on-site analyses. He duly mentions Council, but keeps the focus sharply on Yoch as the identified designer in the firm. The chapters are both thematic and chronological, ranging from "Country Life in California" to "Later Gardens." Each garden is described at length and illustrated with numerous sketches, plans, and photographs, including several color plates. For readers knowledgeable about landscaping, the author appends plant lists of representative gardens. He also includes a chronological list of approximately 250 commissions.

The author is well versed in horticulture and writes with first-hand knowledge about Yoch's attractive garden environments. He is less comfortable discussing design. Yoch herself wrote about landscape architecture in preparation for a never-completed book. The author reprints two of her articles, though without full citation of their original sources next to the text. In one from 1928, Yoch and Council state, "Design is our friend and comforter. It dictates feeling, guides choices of material and tides over the lean season." However, Yoch frequently adjusted garden plans on site to respond to experiential stimuli, an approach that obscured the powerful underlying designs. Emphasizing human utility, Yoch believed

Plan, the Henry F. Haldeman Garden; Florence Yoch, 1934. (From *Landscaping the American Dream*.)

Some of the drawbacks inherent in *Landscaping the American Dream* result from its subject: a professional woman. Women in the design profession are often marginalized by their fields of operation (e.g., landscape architecture is considered less prestigious than architecture), their lack of access to important clients and publications, and their emphasis on considerations excluded from the established, male-dominated standard of excellence. In response, researchers today are exploring different methods and criteria for women's histories. Approaches range from feminist viewpoints to different-but-equal interpretations. This book falls in the latter category. The author attempts to define Yoch in the image of the genius designer.[2] He presents her as a "one of the most original and versatile American landscape architects of the twentieth century," yet without comparative material the reader cannot accept this claim. Following the historical model of equating great clients with great designs, the author emphasizes Yoch's patrician gardens. In the catalogue raisonné, he includes landscaping projects for schools and a subdivision, but does not examine them in the text.

The image of the genius designer does not fit Yoch comfortably. The author realizes certain important characteristics in Yoch's work do not satisfy the established hierarchical criteria for excellence. For example, her emphasis on human experience and emotional responses is at odds with the high valuation equated with abstracted (conceptual) ideas of beauty in existing histories. Similarly, Yoch's disinterest in the "modern" style also devalues her import according to the currently applied standards. Furthermore, the author's use of emotional descriptors (e.g., "joyful") diminishes his identification of Yoch as a genius form-giver.

Obviously, the fault is not with Yoch's work, or with the author, but with existing methods and criteria for analysis. An interest in the careers of women professionals in fields such as landscape architecture is relatively recent. At this initial stage of research, investigators must serve as archae-
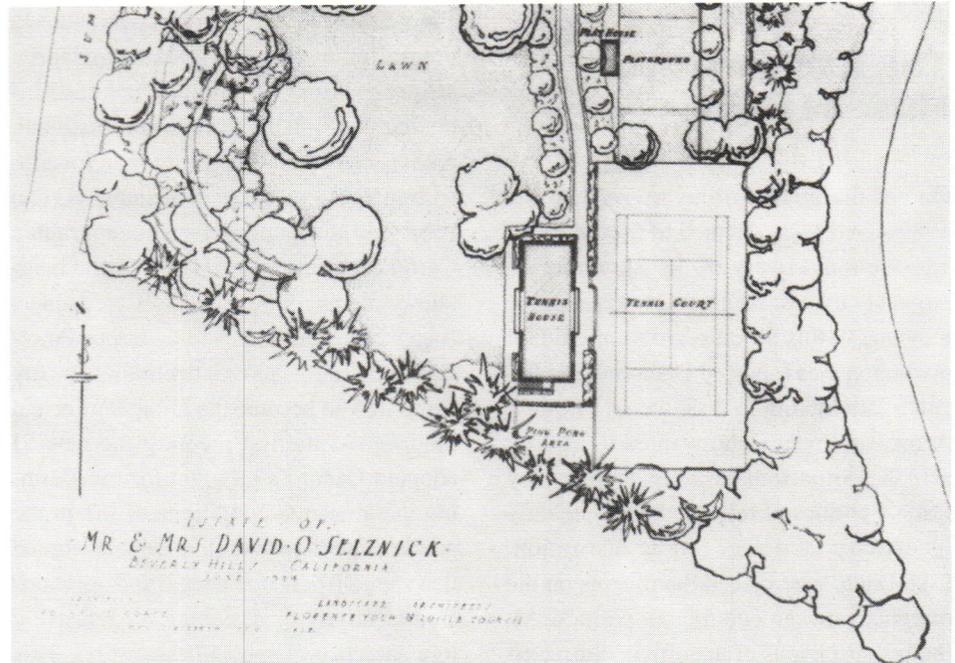
Plan, the David Selznick Garden; Florence Yoch, 1934. (From *Landscaping the American Dream*.)

ologists to uncover and present data about women in history. Initial forays are not surprisingly being undertaken by sympathetic investigators. Often, authors of books on women designers have not been trained as architectural or art historians. As a result, they do not address the established criteria for excellence, thus marginalizing their work and their subject from serious consideration by the profession. Similarly, the authors' overt sympathy and enthusiasm for their subjects (often relatives) makes their work appear less professional. Recent examples of sympathetic works on women professionals by nonarchitectural historians include: Lillian Bridgman Davies, *Lilian Bridgman, Architect* (Berkeley Architectural Heritage Association, 1983); Sally Bullard Thornton, *Daring to Dream: The Life of Hazel Wood Waterman* (San Diego Historical Society, 1987). Many lack a critical edge, yet they allow work and careers to become known. James Yoch has provided a valuable service in so thoroughly documenting and illustrating the prolific career of Florence Yoch. With this rich historical data, future historians will be able to evaluate Yoch's achievement, landscape architecture in California,

and the unique characteristics of women professionals.

NOTES
1. Yoch adapted this phrase from Charles Eliot as the title of a lecture presented to the Southern California Chapter of the American Institute of Architects; reprinted in *California Arts and Architecture* 38 (July 1930): 19–20, 72, and in *Landscaping the American Dream*, 186–7.
2. On the biases of existing historical methods see: Natalie Kampen and Elizabeth G. Grossman, "Feminism and Methodology: Dynamics of Change in the History of Art and Architecture," Wellesley College Center for Research on Women, Working Paper #122 (1983). Women in the "genius" mold have to be more male than males. James Yoch praises Yoch's remarkable bravura in moving full-grown trees and relates that George Cukor characterized Yoch and Council as "a couple of tough customers."

Margaret Crawford

The Hacienda Must be Built

One of the more curious revivals of the 1980s—a decade devoted to the "retro"—was the rediscovery of the Situationists. Arguably the last 20th-century avant-garde movement, this obscure group of cultural revolutionaries followed Dada and Surrealism in attempting to dissolve art into life. Artists and poets who wanted to destroy art, the Situationists were inspired by Dada's politics of refusal and its violently incendiary tactics of public disruption. Like Dada, they placed themselves on the margins between culture and politics. Although suspicious of the official Surrealist movement, the Situationists were also attracted by Surrealism's optimistic program for transforming consciousness and everyday life. They created an active strategy to undermine the boredom of modern life by adding a forceful materialist critique of modern culture to the Surrealist goals of releasing spontaneity and unfettering imagination. "We must go further than the Surrealists. Why? Because we don't want to be bored!"

Unlike the earlier movements, however, the Situationists almost succeeded in fusing revolutionary politics and art. During the events of May, 1968 Situationist slogans—"Boredom is always counterrevolutionary," "Live without dead time," and, most memorably, "Underneath the cobblestones, the beach"—covered walls all over Paris, testimony to the impact of the Situationists' politics of popular desire. Active participants in the factory and university takeovers that culminated in a general strike of ten million workers and students, they condemned all organized political forms and agitated for new methods of spontaneous self-management. The failure of this near revolution constituted a "bitter victory" for the Situationists and led the group, after much internal struggle, to finally disband in 1972.

Founded in 1957, the Situationist International (SI) brought together a handful of European avant-garde groups who shared a commitment to experimental art and a strong critique of capitalism: these included the Parisian Lettrist International, the International Movement for an Imaginist Bauhaus with bases in Scandinavia and Italy, and the London Psychogeographic Committee. In the early years, the best-known members were ex-COBRA painters Asger Jorn, Constant, and Giuseppe Pinot-Gallizio, and the French filmmaker Guy Debord, who became the group's principal theorist. At its first meeting the new SI adopted Debord's program for transforming the alienated conditions of life in the modern functionalist city. Debord argued that capitalism had alienated and appropriated creativity by assigning it exclusively to a category of specialists—artists. This split society into two categories, creators and spectators; one active, the other passive.

The SI proposed instead the supersession of art as a specialized activity and its replacement by the "creation of situations." What they called "the concrete construction of physical and emotional ambiences" consisted of collectively produced theatrical moments that generated short but intense experiences in public places: "moments of reprieve, acceleration, revolutions in individual everyday life." This was the

"It's unheard of, an adventure like this in the midst of the 20th century . . . "; detail from Guy-Ernest Debord, *Mémoires.* (From *Lipstick Traces.*)

first step toward "unitary urbanism," described by the SI as "a living critique, fueled by all the tensions of daily life, of this manipulation of cities and their inhabitants. Living critique means the setting up of bases for an experimental life, the coming together of those creating their own lives on terrains equipped to their ends." This utopian project attempted to restore a "lost totality" with a new urban environment shaped by the free play of desires.

Two key practices, both inherited from the Lettrists, were fundamental to this project. "Psychogeography"—a pseudo-science investigating "the effects of the environment, consciously organized or not, on the emotions and behavior of individuals"—explored the hidden trajectories of desire that existed in the midst of otherwise banal urban ambiences. Such research revealed zones of attraction and repulsion, which might "function as bridgeheads for a new invasion of everyday life." The *dérive* (drift), a purposeless yet attentive meander through the urban landscape, was the key method for uncovering the city's emotional currents. Such subjective remappings of the city encouraged "rediscovering the autonomy of place." Alone or in small groups of two or three, Situationists wandered across Paris and Amsterdam, occasionally recording the "flow of acts, gestures or strolls" they encountered.

Both artistic and critical, *détournement* (diversion or deflection, implying turning aside from the normal course) subversively appropriated and then recombined texts, images, or objects in order to sabotage both high art and popular culture. This technique, combining plagiarism—"Plagiarism is necessary. Progress implies it" (a phrase stolen from Lautréamont)—and recontextualization, produced double readings that allowed artists to simultaneously realize and negate art. The Situationists also encouraged others to plagiarize, prefacing every issue of the journal *IS* (*Internationale Situationniste,* published from 1958 to 1969) with the following: "Any of the texts published in the *IS* may be fully reproduced, translated or adapted, even without notice of their origin." In this

spirit, I have not provided citations for any Situationist quotations. Interested readers can locate them in the *SI Anthology* or *Society of the Spectacle*. Even today, Asger Jorn's *Modifications* series—works in which he overlaid anonymous kitsch paintings with painterly brushstrokes—still oscillate with the tensions set up by this exchange. The same strategy, applied to films, posters, and publications such as the *IS*, recycled commodity culture by polemically reassembling and recaptioning advertisements, comic strips, and newspaper clippings.

The obvious resemblances between these methods and some postmodern art suggest another impulse for current interest in the Situationists. The SI's self-consciousness about discursive practices, their use of fragments to disrupt and break down dominant narratives, and intentional blurring between high and low and abstraction and representation prefigure many postmodern concerns. The most evident connection between the Situationists and postmodernism is the strong similarity between Debord's critique of the spectacle and the work of postmodernist sociologist Jean Baudrillard. This is not accidental; they undoubtedly met during the late 1950s when Baudrillard was one of maverick Marxist philosopher Henri Lefebvre's doctoral students, and Debord attended—unofficially of course—Lefebvre's seminars at Nanterre. The most important difference between the two, of course, lies in their attitudes: Debord totally deplores the contemporary condition of totalized reification while Baudrillard revels in it. Another fundamental difference was the SI's political commitment, which ultimately pushed them from vanguard art to pure politics. By 1962, Debord, now the dominant personality, had become skeptical about the revolutionary potential of art, and expelled the few remaining artists. Although Debord drew much of his theoretical inspiration
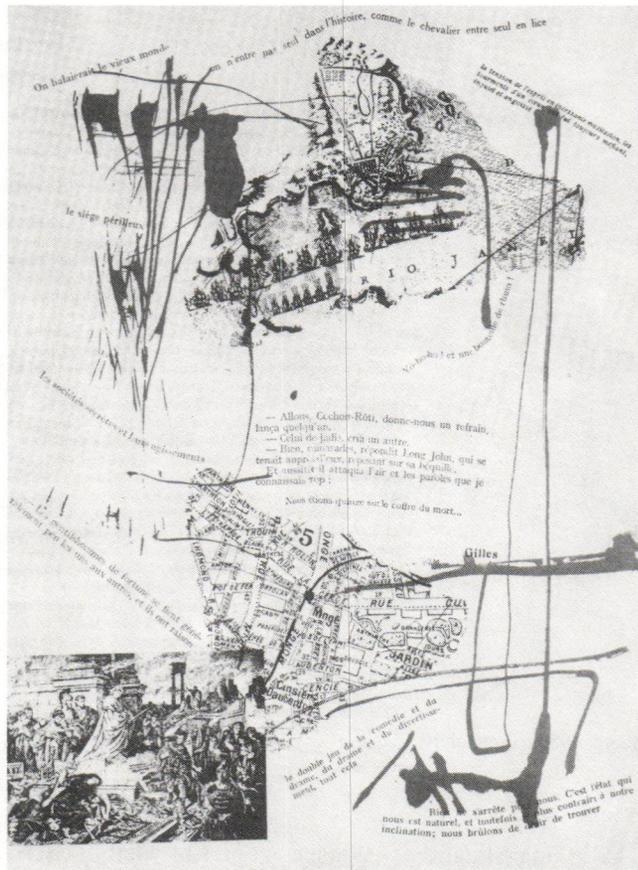
Collage by Guy-Ernest Debord. (From *Lipstick Traces*.)

from Lefebvre's critique of the "terrorism" of everyday life, the SI finally broke with Lefebvre over the issue of political action. Refusing to separate theory from practice, they confronted the spectacle directly, inventing tactics that eventually contributed to the uprisings of 1968. Functioning more like a clandestine revolutionary cell than an avant-garde movement, they issued a steady stream of critiques and proposals while avoiding any publicity, since "the question was no longer to create a spectacle of refusal but to refuse the spectacle altogether."

The SI increasingly posed its ideology in terms of the spectacle. In 1967 Debord published his magnum opus, *The Society of the Spectacle*, 221 theses analyzing postwar consumer society as a totality in which commodities (reified desire) and mass spectatorship (the spectacle) produced a completely alienated system. According to Debord, "the spectacle is the moment when the commodity has attained the *total occupation of social life*. The spectacle is not only visible, but one no longer sees anything but it; the world one sees is its world." Commodities have transcended their materiality to become spectacular events: "The spectacle is capital accumulated to such a degree that it becomes an image." This has produced a situation where "everything that was directly lived has moved away into a representation" and human experience has been completely replaced by images. "Socialist" societies were not exempt from this critique. Instead of the diffuse forms of capitalist spectacle, they experienced a "concentrated spectacle" with bureaucratic states selling ideology instead of commodities.

Even after the group vanished, Situationist ideas survived and continued to reappear in unlikely places: T. J. Clark's T*he Painting of Modern Life*, a scholarly study of the social context of Impressionist painting, introduced the concept of the spectacle into art history; British punk entrepreneur Malcolm McLaren sponsored the first English anthology of Situationist texts; Debord's phrase "the society of the spectacle," even if usually misused, popped up frequently enough in Anglo-American academic discourse to justify another Situationist slogan, "Our ideas are in everybody's head and one day they'll come out."

Two recent books, *Lipstick Traces: A Secret History of the Twentieth Century*, by Greil Marcus, and *on the Passage of a few people through a rather brief moment in time*, by Elisabeth Sussman, follow this pattern. Oddly, for reinterpretations of a movement that remained pointedly anonymous, both books begin by citing well-known names, apparently feeling the need to justify their interest in the SI by anchoring them to more contemporary concerns. *Lipstick Traces* starts with the Sex Pistols' song "Anarchy in the U.K.," while the first chapter of *on the Passage* links Situationist

THE NAKED CITY
ILLUSTRATION DE L'HYPOTHÉSE DES PLAQUES
TOURNANTES EN PSYCHOGEOGRAPHIQUE
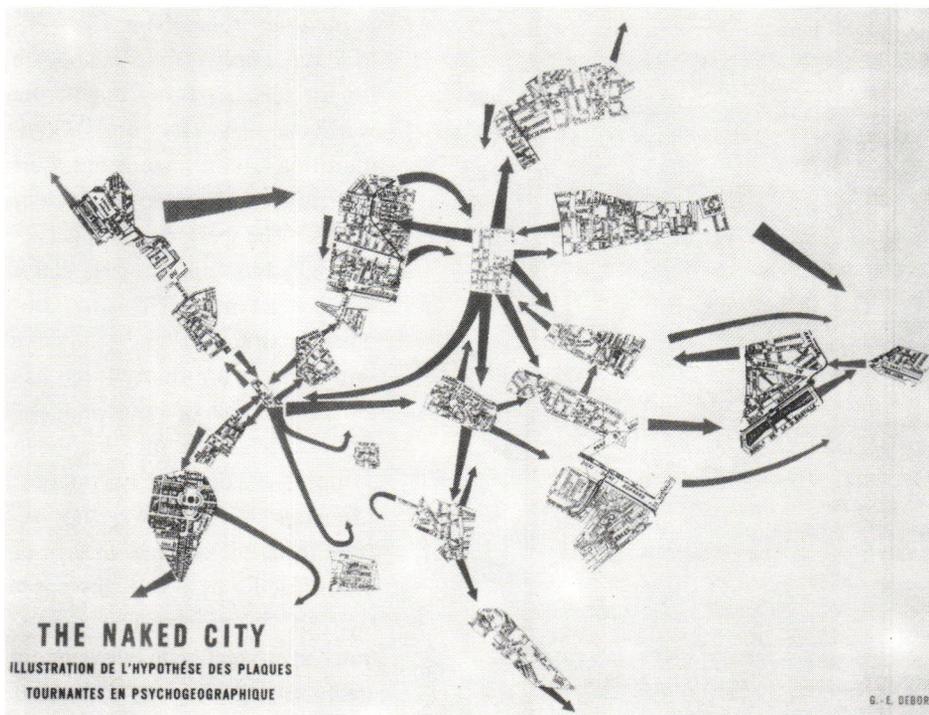
G.-E. DEBORD

Naked City, image produced by Guy-Ernest Debord, 1957. (From *on the Passage . . . .*)

ideas with the works of artists such as Jenny Holzer, Barbara Kruger, and Cindy Sherman.

Despite this, it would be difficult to imagine two more dissimilar histories. The Situationists are just one stop on *Lipstick Traces*' dizzying journey through the 20th century, a willfully subjective odyssey that juxtaposes Little Richard with Zurich Dada and Theodore Adorno with the Jonathan Richman song "Road Runner." To uncover his secret "history of negation," Greil Marcus places Johnny Rotten in a tradition that includes assassin Rashid al-Din Sinan, French revolutionary St. Just, and various medieval heretics. *on the Passage* is more accommodating to conventional history. The catalogue of a 1989 exhibition that traveled from the Beaubourg to the ICA in London and the ICA in Boston, the volume offers a selection of primary documents and a range of critical interpretations that consciously avoid transforming the SI into "just another art world 'ism.' " How well they succeeded remains an open question—protestors picketing the museum openings attacked the catalogue, along with gift shop T-shirts and postcards bear-

ing Situationist slogans, as part of what one broadside labeled "the attempted gentrification of the SI."

Marcus is a brilliant rock critic, and those familiar with his previous work will recognize a familiar theme: rock 'n' roll's transcendent power—its ability to deliver an immediate sense of what utopia feels like right now.[1] Marcus now supports his belief in the liberatory potential of the "fantasy utopia of the three-minute single" with Lefebvre's contention that such personal experiences "constitute the key moment of modern life, revealing the absolute possibilities and temporal limits of anyone's existence." This serves as the basis for an ambitious book (nearly five hundred pages) that ranges far beyond the 20th century in gathering material to support this insight. Marcus expands the widely acknowledged similarities between punk and Dada to construct a far more speculative genealogy. Although based on some genuine facts—Malcolm McLaren did serve as a strategic link between the Situationists and punk—it relies more often on Marcus's exuberant and willfully anti-historical connections. Claiming that "the

question of ancestry in culture is spurious," he reinvents history on his own terms—a method that produces astonishing results, such as an effortless segue from Johnny Rotten—whose real name was John Lydon—to John of Leyden, an Dutch heretic who proclaimed himself king of the whole world.

These historical leaps are exhilarating and often provoke further speculation from the reader, making *Lipstick Traces* a lot of fun to read. Yet, in spite of Marcus's wide-ranging scope and the audacity of his conclusions, his account of the Situationists is ultimately reductive. Intent on proving that all this is "finally a rock and roll story," he removes the Situationists' two fundamental poles—art and politics. Similarly, his fond descriptions of various actes *gratuites*, ignoring intent and context, fail to differentiate adolescent rebellion from the type of transcendent fanaticism that aims to change the world. Captivated by the Lettrist poet Isadore Isou's resemblance to Elvis, Marcus devotes endless pages to Lettrist high jinks, a preference that leads one to suspect that, in many respects, the SI was far too focused and analytical for Marcus's taste. Finally, his insistence on "dissolving temporal claims" also allows Marcus to elide some important issues raised by his material: the differences between vanguardist art and popular culture, the often exploitative character of punk subculture, and perhaps most important, the significantly different political possibilities offered by his lineup of negationists. After all, the Situationists tried to transform the world while Johnny Rotten didn't care about reforming anything.

In spite of the modest aims suggested by its title, o*n the Passage of a few people through a rather brief moment in time* (borrowed from Guy Debord's 1959 film), brings together for the first time in English a full picture of Situationist activities, giving equal emphasis to the group's conceptual work and its artistic production. Here, Greil Marcus's contribution is uncharacteristically unassuming—a selection of little-known Situationist texts, including some fascinating pages from Guy Debord's

Memoires. This book, "composed entirely of prefabricated elements"—carefully selected bits of text, photographs, maps, advertisements, and old prints painted over with colored lines and drips by Asger Jorn—constitutes another "secret" history of the twentieth century" as well as a proto-postmodern acknowledgment that all the words that one might want to speak have already been spoken.

Other essays situate the SI in the theoretical tradition of western Marxism, discuss Asger Jorn's work, and survey Guy Debord's polemically anti-spectacular films, such as *Hurlements en faveur de Sade* (Howls for de Sade), a film without images. The films themselves are no longer available; Debord withdrew them from circulation after the mysterious death of his patron, Gerard Lebovici, in 1984. Another article outlines Pinot-Gallizio's artistic experiments at the Imaginist Bauhaus experimental laboratory in Alba. Inspired by "unitary urbanism," Pinot-Gallizio, a chemist and scholar of nomadism as well as a painter, invented "industrial painting," a *détournement* from automation (an important Situationist target), and gestural abstraction. Inverting the logic of the Bauhaus by using technology for completely nonfunctional ends, he employed machines to paint long rolls of canvas, to be sold by the yard. Industrial painting could expand to create entire environments, such as the "Cavern of Anti-Matter" Pinot-Gallizio constructed in 1959. Most of this fascinating and little-known material was previously inaccessible in English.

Despite their individual merits, however, neither volume can fully communicate the unique combination of fervor and poetry that actual Situationist documents convey. Even in translation, the two primary Situationist texts available in English, *The Society of the Spectacle* and the *Situationist International Anthology*, make compelling reading and still possess the power

to incite. Ken Knabb's anthology is essential for anyone interested in the Situationists; it includes a chronological selection of articles from the *IS*, a useful bibliography, transcriptions of the sound tracks from several of Debord's films, and a hilarious collection of outraged responses to the SI from publications all over the world. A rare book bargain, *Society of the Spectacle* still sells for only $1.50. Although occasionally available in bookstores, both books can be ordered from their publishers.

Do Situationist ideas have any contemporary implications? Given the centrality of the city in Situationist theory and practice, this question is particularly acute for architecture and urbanism. In spite of Debord's totalizing vision of the spectacle, he specifically identified the urban environment as a unique site where it might be

"Hanging Sector" architectural model; Constant, 1960. (From *on the Passage . . . .*)

"Yellow Sector" architectural model; Costant, 1958. (From *on the Passage . . . .*)

effectively contested. The city, littered with the debris of past spatial practices, offers zones that might be salvaged from what the SI called the "banalization of urban space" by applying the counter-practices of unitary urbanism. In "Theory of the Dérive" Debord announced: "It all rests on the belief that the future will precipitate an irreversible change in the behavior and the decor of present-day society. One day, we will construct cities for drifting . . . but with light retouching, one can utilize certain zones which already exist. One can utilize certain persons who already exist." This suggests that a strategic "psychogeography of decontrolling, deprogramming and decoding" might begin to confront the spectacle.

The role of the architectural object in this project is questionable. Constant's attempts to physicalize unitary urbanism in architectural models (which, in retrospect, resemble Miesian modernism) resulted in his expulsion from the SI. Still, given the present state of architecture, the spread of Situationist ideas can only act as a reproach and a challenge. If the SI's early attacks on functionalism and modernism have become commonplaces, the rest of their ideas still elude most designers and theorists. Although a few architects, such as Bernard Tschumi and Nigel Coates, have taken Situationist ideas seriously, they have rarely used them in practice. This suggests the difficulties of translating them into built form. Coates's firm designed the exhibition *on the Passage. . .* The values they lived by— beliefs that theory should lead to action, that space is inherently social and political; concerns with everyday life, the celebration of lived experience, and commitment to liberating spontaneity and creativity—couldn't be further away from current concerns. In spite of its many contradictions, the SI serves as a reminder that avant-garde practice can function as more
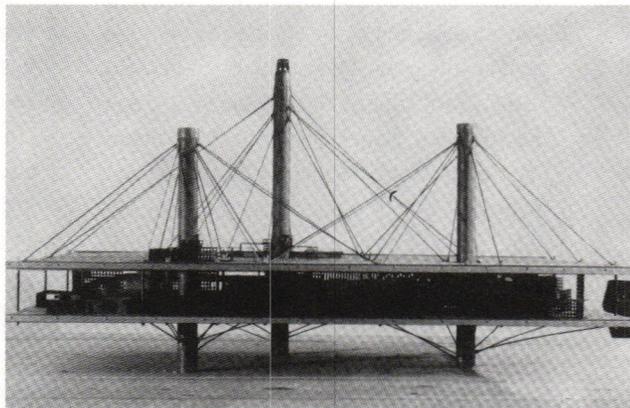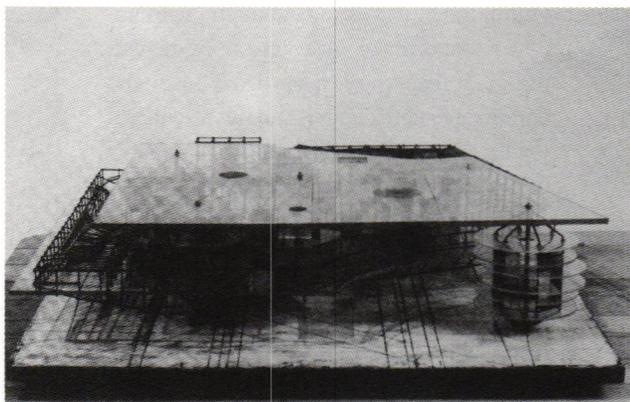
than an empty repository for formalist experimentation—a virtual guarantee of what they would label "recuperation into the spectacle." Realizing their utopian dreams of reconstructing social space would require the radical transformation of architecture.

Utopianism hasn't been on the architectural agenda for many years, but perhaps its time has come again. Toward this end, Ivan Chtcheglov's (a.k.a. Gilles Ivain) pre-Situationist "Formulary for a New Urbanism," a powerful and appropriately incoherent demand for the imaginative transformation of urban space, still resonates with loss and possibility. "We are bored in the city. There is no Temple of the Sun. . . . And you, forgotten, your memories ravaged by all the consternations of two hemispheres, stranded in the Red Cellars of Pali-Kao, without music and without geography, no longer setting out for the hacienda *where the roots think of the child and where the wine is finished off with fables from an old almanac*. Now that's finished. You'll never see the hacienda. It doesn't exist. *The hacienda must be built*." This call to action could not (re)appear at a better moment.

NOTES

1. Andrew Ross, "The Rock 'n' Roll Ghost," *October* 50, Fall 1989: 111.

LIPSTICK TRACES: A SECRET HISTORY OF THE TWENTIETH CENTURY, Greil Marcus, Harvard University Press, 1989, 497 pp., illus., $14.95.

ON THE PASSAGE OF A FEW PEOPLE THROUGH A RATHER BRIEF MOMENT IN TIME, Elisabeth Sussman, editor, MIT Press, 1989, 180 pp., illus., $25.00.

THE SOCIETY OF THE SPECTACLE, Guy Debord, Red and Black Press, 1983, illus., $1.50. (Available from Red and Black Press, P.O. Box 02374, Detroit, MI 48202.)

SITUATIONIST INTERNATIONAL ANTHOLOGY, Ken Knabb, editor, Bureau of Public Secrets, 1981, 406 pp., illus., $15.00. (Available from the Bureau of Public Secrets, P.O. Box 1044, Berkeley, CA, 94701.)

Fritz Neumeyer

Berlin: The Politics of Order 1737–1989

ALAN BALFOUR

Berlin: The Politics of Order 1737–1989 is an ambitious title that masks a limited investigation of the cityscape of Berlin. Alan Balfour has chosen to represent the entire city by focusing exclusively on the fate of two adjacent squares, the Potsdamer and Leipziger Platz. The site seems appropriate, as Leipziger and Potsdamer Platz mark a major intersection, a political axis between the residences in Berlin and Potsdam that was formative to important phases of German history. The strong figure of the octagonal layout of Leipziger Platz implemented during the baroque expansion of 1737 seems to underline in a picturesque way the metonymic function Balfour assigned to the square. As with the perfect square of the Pariser Platz in front of the Brandenburg Gate in the north, and the rounded figure of the Bel Alliance Platz in the south, Leipziger Platz has been inscribed into the geometry of Berlin's plan as one of its most representative urban spaces.

Balfour is admittedly less concerned with the architecture of the city as built reality than with visions and fictions, utopias and catastrophes, as they loom behind the visible "politics of order." His investigation of Berlin's architectural and urban history searches for a consciousness hidden within the built fabric, and attempts to uncover it and make it accessible by revealing an archaeology of myths. Those who appreciate such Zeitgeist analyses will enjoy the imaginary archaeological campaign of the author for Leipziger and Potsdamer Platz and accept with interest the critical reconstruction of the historical projects for these sites manipulated in the light of reflections on architectural and sociological theory. Although such an approach is fascinating, it cannot quite live up to Berlin's architectural history.

On his journey through Berlin's history,

Balfour first stops at the young Friedrich Gilly's legendary project for a monument to the Prussian King Frederick the Great (1797), a project intended to deify the king and founder of the nation. This desire to honour Frederick the Great, transformed by Gilly into an elysian vision, will be countered in the second act in 1814 by the bourgeois liberal vision of Karl Friedrich Schinkel, who envisioned as the appropriate monument a gigantic cathedral on the same site. Both designs remained paper architecture. Only two small neoclassical temples—in the style of genteel imperialism—were built around 1823 to Schinkel's drawings as gatehouses at the west entrance to Potsdamer Platz bordering the Tiergarten. These modest buildings were intended to define a border for a private park through which the street from Berlin to Potsdam leads. Instead they came to testify to the looming new bourgeois culture, in which the crumbling of high ideals, the collapse of romanticism, and the rise of pragmatism and socialism are foreshadowed.

In Balfour's discussion, Berlin's new metropolitan culture devoted to consumption and commerce seems to be just a short leap away from Schinkel. Balfour bridges
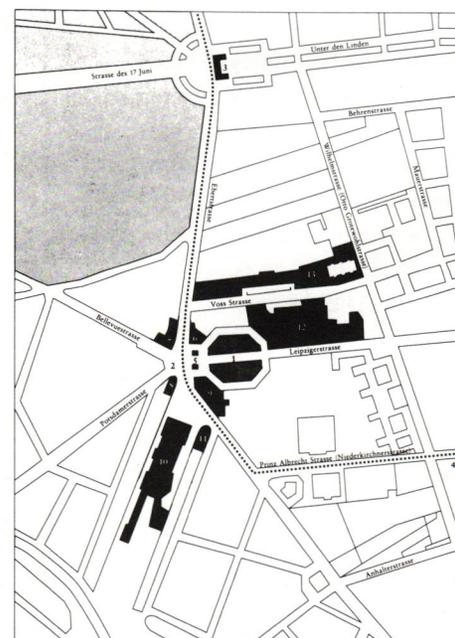
Map of Leipziger Platz, Potsdamer Platz, and environs; Berlin. (From *Berlin: The Politics of Order*.)
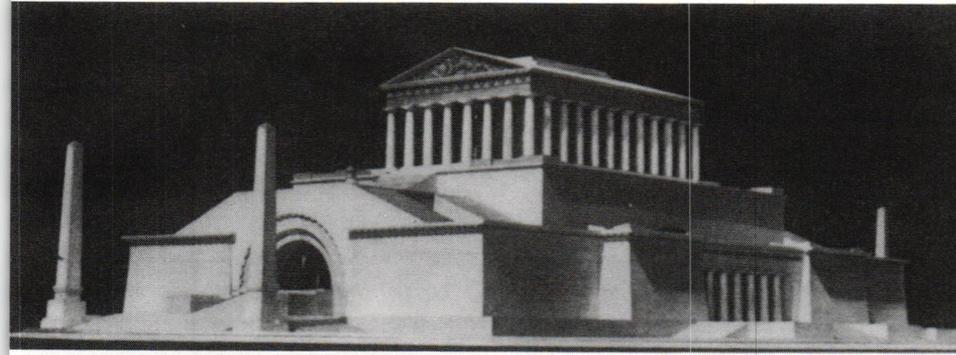
Model of the Monument to Frederick the Great, Berlin; Friedrich Gilly, 1797. (From *Berlin: The Politics of Order.*)

this momentous transition with the new built-sets (*baulichen Kulissen*) on Potsdamer Platz, represented by the pleasure-palace "Haus Vaterland" and the Wertheim Department Store by Alfred Messel. Messel's sensitive Wertheim Department Store of 1896, which introduces a new era of metropolitan architecture in the sense of the "moderne Sachlichkeit" (objectivity), seems particularly inappropriate to hold out as a model for an architecture totally devoted to transitoriness: "Wertheim's is, in all its parts, illusion in the service of consumption."

What follows is the rise and fall of culture in Berlin of the 1920s and 1930s, captured in a sequence of images of Potsdamer Platz. As in a movie, one sees how the luminous advertisements on the elevations of Potsdamer Platz buildings are replaced by swastika flags. This chapter of history is headlined "Hitler." With the construction of Albert Speer's Reich Chancellery on Voss Street, just one block from Potsdamer Platz, the phase of great destruction is launched: begun as a massive effort to plan for the capital of Germania, for which large areas of the historic city needed to be sacrificed, and continued by the Allied bombardments that finally destroyed the Third Reich. After the division of Germany, the sector boundary between West and East that not only divided a city but also political worlds, runs across Potsdamer Platz first as a line on the street, and after 1961, as an architectural manifestation, the famous wall of concrete and barbed wire.

The urban space around Potsdamer Platz was changed during the postwar period into a no-man's land. The ruins of Schinkel's gate houses, Messel's Wertheim, Mendelsohn's Columbus House, and Speer's Reich Chancellery disappeared altogether. With the exception of the pattern defined by curbstones, the built traces of history were erased. But opposite the history-saturated vacuum, there is a new beginning. In East Berlin alongside the Leipzigerstrasse, a new quarter develops in the dreariness of socialist building culture, in West Berlin the so-called Kulturforum with Hans Scharoun's Philharmonic and Mies van der Rohe's National Gallery of Art on Potsdamer Platz is constructed. An excursion to two buildings of the International Building Exhibition—Peter Eisenman's apartment building on Kochstrasse near Checkpoint Charlie, far from Postdamer Platz, and Stirling's Science Center, as well as a look at Hans Hollein's unrealized project for the Kultur Forum, conclude Balfour's glance over German history.

The opening of the Wall in November 1989 probably surprised the author at the end of his book as much as the rest of us. The political upheavals that might have promised Balfour's study an unexpected relevance resulted unfortunately in a pressed effort to publish. Time constraints did not even allow for adequate proofreading. This is certainly the impression one gets by looking at the several misprints in

the book's notes. More significantly, the book should be criticized for numerous erroneous details. That Frederick the Great, for whom Gilly's monument was conceived, supposedly recommended to the Academy that the monument be dedicated to his uncle (?) and placed in the center of Leipziger Platz does not make sense at all. Questionable are also Balfour's untenable simplifications of art history. For instance, he attributes Schinkel's relationship to Gothic style in 1810 as solely influenced by Goethe's writings about the Strassburger Münster that appeared in 1772. That Goethe emerged as one of the most severe critics of Gothicism in later writings seems quite an oversight, as does the fact that Gilly, with his description of the Marienburg in 1795, gave way to a new Gothic reception that set the standards for Schinkel's generation.

For those familiar with the abundance of German literature about Berlin's architectural and urban history, Balfour's book contains nothing new. The phases of the city's history that he outlines were presented with much greater depth and detail in numerous publications for the 750-Year Anniversary of Berlin in 1987 and the International Building Exhibition (1981–90). Although these sources, as well as the images he selects, were soundly exploited, they remain unmentioned, which does not quite demonstrate the intellectual honesty of the author in a favorable way. At the very end of the book, at the end of the list of illustrations, there is a reference to an

The Wertheim Department Store in 1914, Berlin; Alfred Messel, 1896–1904. (From *Berlin: The Politics of Order.*)

exhibition catalogue from 1981, *Berlin im Abriss*, which the author acknowledges as *the* important source of inspiration. In this publication the history of Leipziger and Potsdamer Platz up to the present is thoroughly documented and has apparently served as the essential preparation for Balfour's study.

The problematic desire to represent Potsdamer and Leipziger Platz as an exclusive lens for German politics and history has possibly led to some misconceptions, like the one in which Balfour locates the notorious SS Prison in Erich Mendelsohn's Columbus House, which, in fact, was located far away (as he is forced to acknowledge in an addendum) on Columbia Strasse (!) in Berlin-Tempelhof. Even if the author would like it that way, the sites of the Nazi tyranny were not linked to Potsdamer/Leipziger Platz but, moreover, were accommodated in outlying areas.

Balfour's most interesting contribution is his attempt to deconstruct hidden social ideals and ideologies in the cityscape. He couples every architect with a suitable *spiritus rector* as a commentator, matching Gilly with Winckelmann, Schinkel with Fichte, Hegel with Goethe, and Scharoun with Heidegger. Nietzsche is reserved for Erich Mendelsohn, whose monologues Balfour overhears in the chapter about the Columbus House and over whose shoulder he looks while sketching. With this fictitious, poetic-literary approach to the subject, Balfour seems far more convincing than with his role as a historian. The author's inability to distinguish between the two roles in a clear, methodical way, however, causes problems, while still allowing for an often charming book. This book is obviously aimed at the English-language reader; the selected bibliography lists exclusively English and American literature and only those German publications that were translated into English.

BERLIN: THE POLITICS OF ORDER 1737–1989, Alan Balfour, Rizzoli, 1990, 269 pp., illus., $39.95.

Timothy Rood

Collaborative Communities

DORIT FROMM

The American Dream, in the form of the detached single-family house, is well on its way to becoming an anachronism. Rising costs and declining incomes have made buying a Dream House difficult for most Americans and impossible for many. Changing demographics, including the smaller households that result from delayed marriage and childbearing, divorce, and single parenting, have made the Dream House unsuited to the way many Americans now live. And even some of those who bought a piece of the American Dream have begun to question the traffic, smog, and anonymity of the resulting urban sprawl. As a result, forms of housing that might once have been dismissed as suitable only for "alternative lifestyles" are now being seriously considered by architects, builders, developers, and a small but growing contingent of residents.

In what is still the definitive book on the subject, *Cohousing: A Contemporary Approach to Housing Ourselves* (Ten Speed Press, 1988; reviewed in *DBR 19*), authors Kathryn McCamant and Charles Durrett coined the term "cohousing" to describe the Danish developments called *bofællesskaber*, or "living communities." In these resident-planned neighborhoods, pioneered in the early seventies, individual family residences
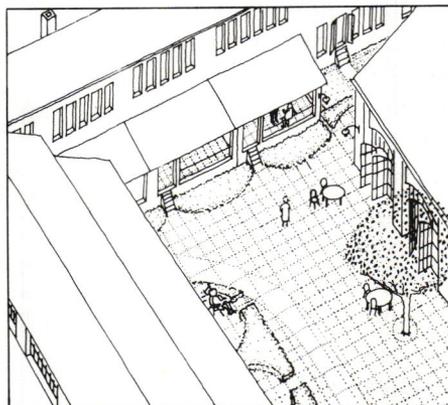
Proposal for a common courtyard in an industrial building renovated as housing and workspace. (From *Collaborative Communities.*)

are clustered around a common house where the residents socialize and eat dinner together. There are now over one hundred of these communities in Europe, and in the past few years more than eighty cohousing groups have been formed in the United States. Most of these groups are still at the planning or land-aquisition stage, but several communities are under construction, and one development in Davis, California, has been occupied since last autumn. Ideally, the common house is a center of community life, with workshops, playrooms, a day-care facility, a computer room, and other features that a single-family house rarely provides. Cars are usually parked together near the edge of the site and the houses grouped around a common outdoor space, which provides a safe area for children to play together. What cohousing residents seem to value most is the daily, spontaneous contact with their neighbors—no need to schedule play dates for the kids, no need to get in the car to visit a friend's house.

Collaborative Communities: Cohousing, Central Living, and Other New Forms of Housing With Shared Facilities, by Dorit Fromm, attempts a broader scope than McCamant and Durrett's *Cohousing*, and thus in her title Fromm has coined a more inclusive term for this type of housing. The distinction between "collaborative communities" and cohousing, however, may escape the less than meticulous reader, since most of Fromm's "collaborative communities" are developments much like those described by McCamant and Durrett. (In the case of the Danish examples, several are the same developments described by McCamant and Durrett.) Where *Cohousing* targeted a general audience and confined its scope to Danish developments, this book is addressed to architects, planners, and developers, with detailed examples of existing communities in Denmark, Sweden, the Netherlands, and the United States. Those not already committed to building or living in a collaborative community may wish for more of an overview of the phenomenon; those already committed and seeking design advice may long for at least an index organized around specific themes such as "privacy," "kitchen plan-

ning," or "children's areas." Both groups will be obliged to read through all of Fromm's examples to find her scattered conclusions about what works and what doesn't.

Fromm has seemingly found room in this book for all her research on European and American cohousing; she won a Branner Traveling Fellowship as a graduate student in architecture at UC Berkeley, and this book is an outgrowth of both her thesis research and a 1988 report she prepared with funding from the National Endowment for the Arts. There is a good deal of useful information here: charts compare the amount of shared kitchen and dining space in different cohousing communities, and tables show voluminous statistics for dozens of different Danish, Dutch, and Swedish examples, many of which are presented with site plans and photos. One could argue that since there are still relatively few collaborative communities, it is necessary to examine many of them individually and in great detail before making generalizations. One could also be forgiven for wishing that Fromm had either summarized her findings better or used her detailed examinations to draw more conclusions.

Despite a chapter titled "But Would We Want to Live There?," *Collaborative Communities* offers few clues as to what, if anything, is distinctive about the people who choose to live in cohousing. Scattered references to cohousing residents as people who "questioned the isolation brought about by the nuclear family structure" or whose values "include interest in alternative life-styles, relationships, and concern about the environment" might lead the reader to believe that a cohousing development is some sort of New Age commune, but in general this is not the case. While cooking meals for other people on a scheduled basis may seem unusual to Americans, most cohousing residents have a lifestyle that is only marginally "alternative." Some of the European communities include residents of mixed incomes and ages (often due to the availability of government subsidies for elderly or low-income housing), but cohousing is most popular with relatively affluent parents of young children—the same people, ironically enough, for whom the traditional single-family house was designed.

McCamant and Durrett, now doing business in Berkeley as the jazzily capitalized CoHousing Company, have always been careful to point out that cohousing is a middle-class phenomenon, a solution developed by ordinary people who were frustrated with the lack of options given them by the housing industry and who sought a stronger sense of community in their lives. These are not communes, with a religious or political agenda; in fact, cohousing residents are probably more careful than most neighbors to avoid discussing controversial topics such as religion or politics, since they spend anywhere from six to forty hours per month in meetings with their fellow residents.

While cohousing presents a new option to the middle-class family with a distaste for suburban isolation, even most cohousing advocates hesitate to present it as a solution to the housing crisis. Studies have shown that building a cohousing development does not cost any less than an equivalent number of single-family houses, and in the United States, where little government assistance is available, cohousing developments have so far been confined to owners. This means that members of households with incomes lower than that needed to qualify for a mortgage on the median-priced house—in the San Francisco Bay area that income is $77,000 and only 12 percent of households qualify—stand to gain little or nothing from the presence of "collaborative communities" in their region.

Fromm has little to say about the social effects of cohousing on the larger community. In fact, in a description of a hypothetical community in a remodeled apartment building, she casually notes that "the former tenants can be invited to join the cooperative, [but] most will move out because of the added costs and new responsibilities they will have to assume." Cohousing, while a good idea, is far from a solution to the housing crisis, and this cavalier dismissal of those without the means to participate makes it sound like little more than gentrification with a human face.
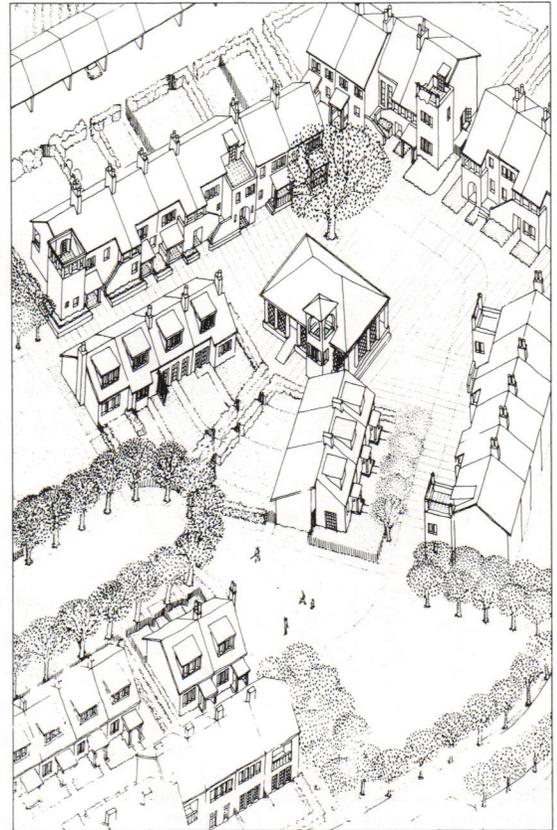
Proposal for a medium-density development in three interconnected clusters. (From *Collaborative Communities*.)

Despite its political incorrectness, the above example and three other hypothetical scenarios form one of the most interesting chapters in the book. Besides the remodeled apartment building, there are designs for a renovated industrial building (not unlike the former warehouse converted to live/work cohousing in Emeryville, California, by McCamant and Durrett's CoHousing Company), an empty school site in an established neighborhood, and a portion of a new suburban subdivision. Although the designs were conceived for specific sites in the San Francisco Bay area, for some reason they appear in *Collaborative Communities* as generic prototypes, shorn of any site-specific associations. Unfortunately, while these designs are competent solutions to interesting architectural problems, the staid line drawings used to represent them are anything but evocative of the heightened sense of community this housing is supposed to provide.

Collaborative Communities has good
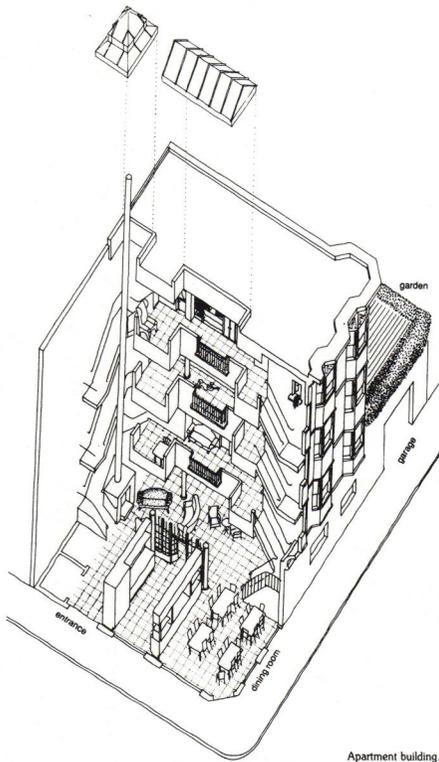
Proposal for an inner-city building renovated into collaborative housing. (From *Collaborative Communities.*)

information on the development of cohousing projects, including ownership options, group formation, the construction process, and necessary design elements. It also has many patches of leaden prose and sloppy editing, and the typography and layout are as unlovely as the badly lit black-and-white photos. For better or worse, books on design that are badly designed tend not to get read, and *Collaborative Communities* could prove to be no exception. Researchers will find it careful and thorough, if uninspired; general readers who manage to finish it should be congratulated on their perseverance. At $45, *Collaborative Communities* seems destined to reside on many more library shelves than coffee tables.

COLLABORATIVE COMMUNITIES: COHOUSING, CENTRAL LIVING, AND OTHER NEW FORMS OF HOUSING WITH SHARED FACILITIES, Dorit Fromm, Van Nostrand Reinhold, 1991, 296 pp., illus., $45.00.

Matthew B. Seltzer

Constructing Urban Culture

STANLEY K. SCHULTZ

The World's Columbian Exposition of 1893 in Chicago is a key event in the history of American city planning. In some histories of planning, the Chicago World's Fair is the first chapter in the book. Viewed in this way, Chicago's "White City" was the beginning of modern city planning, and city planning is primarily a 20th-century phenomenon. In this new volume by Stanley K. Schultz, the Chicago World's Fair appears in the concluding chapter of the book. Schultz sees the fair as "the culmination and crystallization of ideas and activities over the previous seventy-five years." Schultz, a professor of history at the University of Wisconsin in Madison, argues that modern American city planning is the product of developments that took place over the course of the entire 19th century. These developments yielded a "new urban culture" in America with new comprehensive ways of thinking about cities and a new role for technology in solving urban problems.

Schultz organizes his history of the 19th-century roots of modern American city planning into four main themes, each covered in a separate part of the book. The first part, "Imagining the City," explores 19th-century utopian thought and the role that 19th-century Americans gave to technology in their idealized cities of the future. The second part, "Regulating the City," describes the relationship between the 19th-century legal system and urban development. The third part, "Sanitizing the City," emphasizes the importance of emerging ideas about sanitation to the development of city planning. The fourth part, "Engineering the City," describes the role of engineers in 19th-century cities and the close ties between the engineering profession and the city planning profession that was to emerge in the 20th century.

To be sure, there is much that readers with backgrounds in planning history will find familiar in all of this. On the other hand, Schultz manages in his short book to cover some topics that are not a standard part of other planning histories. For my purposes, Schultz's book is notable for his discussion of 19th-century legal developments. There are few published sources that expressly relate the main themes in current scholarship on 19th-century American legal history to issues in planning history. In telling this story, Schultz makes use of the work of Morton J. Horwitz, Stanley I. Kutler, Hendrik Hartog, and
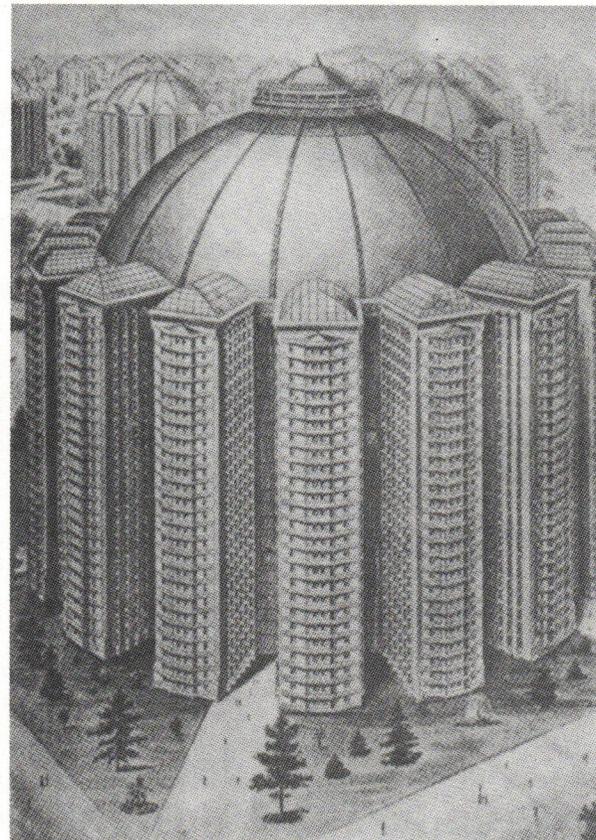
Proposal for huge apartment houses or hotels to house the population of "Metropolis," the city of tomorrow; from *The Human Drift* by King C. Gillette (of safety-razor fame), Boston, 1894. (From Con*structing Urban Culture.*)

other legal historians. Schultz traces the evolution of legal doctrines such as the police power, eminent domain, and municipal corporation law in the 19th century and shows how these legal doctrines affected urban development. For Schultz, the law is "part of a broad set of social technologies." At any one point in time, the limits of the law placed a constraint on aspirations for urban reform and planning. New social values in the 19th century relating to urban life required new legal tools. Schultz maintains that "interwoven with the emerging urban culture was a new legal culture both shaped by urbanization and shaping it in return." Schultz is to be credited for giving prominence to law as a factor in urban development and city planning. On the other hand, insofar as he presents regulation as one of a number of key themes, he does not overemphasize the importance of law among other factors.

Schultz's treatment of law in urban culture points to the potential for additional inquiry. By necessity, his relatively brief

introduction to 19th-century legal issues sticks to a discussion of legal doctrine—the legal rules and theories expressed by judges in their published opinions and by legal scholars in their writings. As an extension of Schultz's theme that a new legal culture arose in the 19th century in response to urban needs, it would be desirable to move beyond legal doctrine and to learn something more about the lawyers who were part of this legal culture and about their socialization and customs as participants in the making of American cities. Also, it would be important to document in a detailed way the actual physical consequences of legal doctrines in particular cities and at particular times. These are but two examples of the kinds of investigations that would enrich our understanding of the interplay between legal culture and urban development.

In sum, even if it falls far short of providing a wholly new and penetrating analysis, this is a useful and well-conceived book. It is useful because it provides a short, basic introduction to 19th-century developments in city planning while providing coverage not found in many other sources on the role of law. As an introduction to planning history, this book would be appropriate for use in many courses on American urbanism in colleges and design schools. (It is unfortunate that the publisher has not yet issued a paperback edition. At $34.95 for a work of only 217 pages of text with rather poor illustrations, the hardback edition is too expensive for adoption in many courses.) This book is well con-
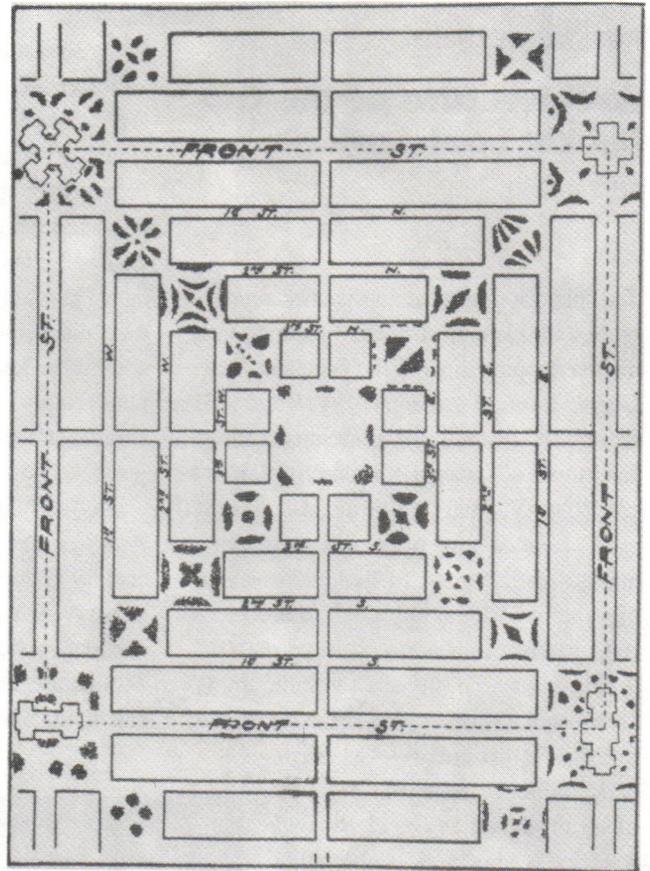
Model residential block, a neighborhood unit plan which anticipated the "superblock" design favored by numerous 20th-century urban planners. In C. W. Wooldridge, *Perfecting the Earth: A Piece of Possible History* (Cleveland, 1902). (From *Constructing Urban Culture*.)

ceived because it places the history of American city planning in the broad continuum of American urban history with an emphasis on the role of technology and professionalization. Understood in this way, the "design" of American cities is the product not only of workers in what are traditionally identified as the design professions, but also of workers in numerous other fields.

Cellular distribution of buildings in Gillette's Metropolis, with apartment houses in groups of six, served by educational buildings (A), amusement buildings (B), and food storage and preparation buildings (C). (From *Constructing Urban Culture*.)

CONSTRUCTING URBAN CULTURE: AMERICAN CITIES AND CITY PLANNING, 1800–1920, Stanley K. Schultz, Temple University Press, 1989, 275 pp., illus., $34.95.

Stephen Fox

Greek Revival America

ROGER G. KENNEDY

Architecture of the Old South: Louisiana

MILLS LANE

Two historiographical approaches are embodied in this pair of books that deal with the overlapping topic of the Greek Revival. *Greek Revival America*, by Roger G. Kennedy, director of the Smithsonian Institution's National Museum of American History, treats buildings as cultural evidence of an array of political, economic, and aesthetic forces. Mills Lane essays a more conventional approach to architectural history in *Architecture of the Old South: Louisiana*, the sixth volume in his series on the architecture of the American South. As provocative as Kennedy's theses are and as glamorously produced as *Greek Revival America* is, this book is ultimately less illuminating than Lane's more modest book on Louisiana.

Greek Revival America is a giant of a book, 455 pages in length, nine-and-a-half by eleven-and-a-half inches in dimension. It is illustrated with splendid color images of extant American Greek revival buildings, the work of photographers Robert Lautman, John M. Hall, Jack Kotz, and Mark Zeek. The book was published for the National Trust for Historic Preservation, on whose board of trustees the author serves, and paid for by the Polaroid Corporation.

Unfortunately, the book's sump-tuous packaging raises expectations that the text does not confirm. Although a granite Ionic column bisects the front of the dust jacket and the color photographs are exclusively of buildings, this is not exactly a book about architecture. Upon reading the text, one un-

derstands why the word architecture does not appear in the title and why the book is catalogued as a publication on U.S. history rather than architecture.

Instead of presenting a linear account of stylistic origins, diffusions, and professional development, Kennedy seeks to interpret the significance of the appeal that Grecian architecture began to exert in the United States in the 1830s, considerably later than its florescence in Europe. However, his method is so idiosyncratic and the context he describes so restricted (all those photographs notwithstanding) that confusion, rather than clarification, is likely to result.

Kennedy describes pre-Greek revival America of the first quarter of the 19th century as demoralized because its Revolutionary-era leaders had proved to be so inadequate politically. The renewal of public confidence, and the shaping of an American national vision, occurred only with the

The Arlington House (also known as the Custis-Lee Mansion), Arlington, Virginia; George Hadfield, 1808–1818. (From *Greek Revival America.*)

rise to power of Andrew Jackson, the last veteran of the Revolution to be elected president. Jackson was a patriarchal symbol of continuity who nevertheless sanctioned the liberation of a democratic dynamic, manifest in the emergence of industry, finance, and commerce as generators of national wealth. Kennedy sees the belated appeal of Grecian architecture as an expression of this new political confidence and of an industrially and financially based economy so pervasive that it encompassed even cotton production in the agricultural South, the principal source of American export revenue.

Kennedy explores a number of themes that intrigue him. One is an ideological analysis of Greek revival architectural patronage that presents it as evidence of Whig political opposition to Jacksonian Democrats, whose adherents signaled their partisan affiliation architecturally by employing Roman rather than Greek orders.

A second is the network of economic, dynastic, and sporting connections that might inform the architectural predilections of major private patrons. A third is a distillation of sexual metaphors from columned Grecian houses.

The problem with *Greek Revival America* is that these interpretations are not developed with sufficient rigor and clarity to make them persuasive. Of the first theme, Kennedy ultimately concedes that the Whig-Greek versus Jacksonian-Roman dichotomy consistently applies to domestic architecture only in the home states of Nicholas Biddle (the Philadelphia banker, Jackson opponent, and promoter of Grecian architecture) and Jackson. His analysis of the ties between the builders of three great country houses—one in New Jersey and two in South Carolina—becomes so absorbed in anecdotal excursions and speculation on architectural attribution as to overshadow the themes he intends to highlight. The presentation of sexual meta-
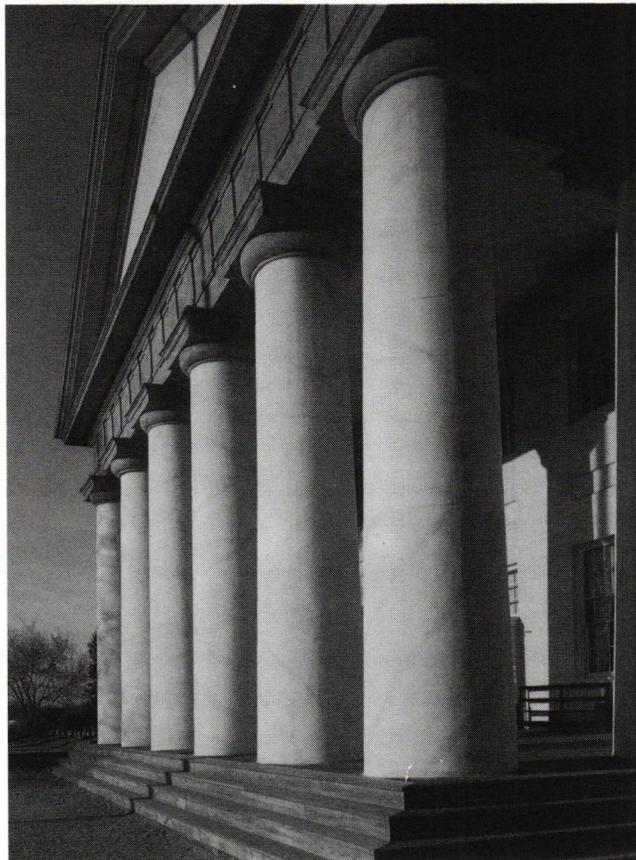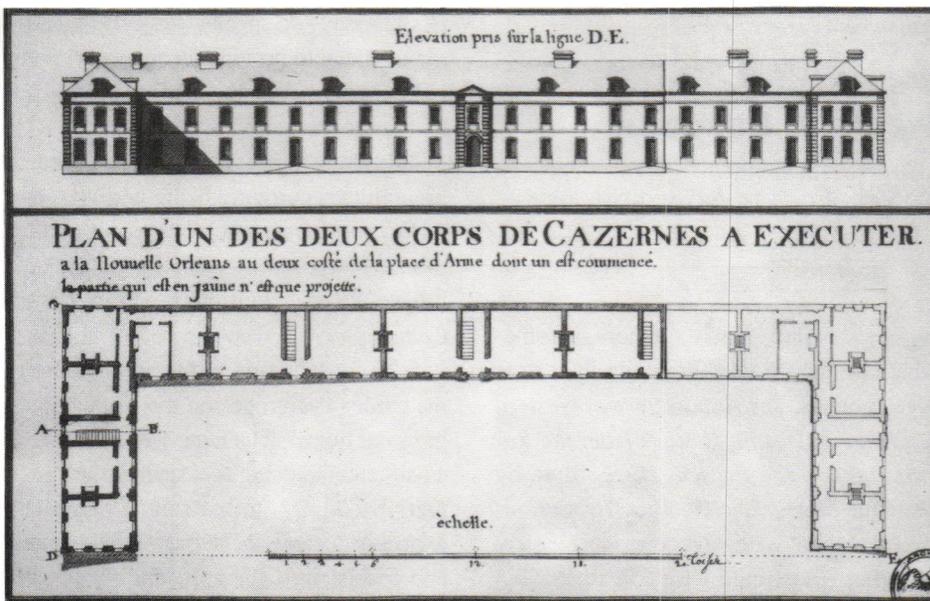
Elevation and plan of a barracks to be built at New Orleans; signed by Ignace François Broutin, 1734. In the Archives de France. (From *Architecture of the Old South: Louisiana*.)

and other, omissions is the book's clarity and coherence. It aspires to be, if not the final word, then an important first step toward a more comprehensive understanding of Louisiana's architectural history.

Van Jones Martin's photographs are a handsome addition to the book. Unfortunately, Abbeville Press, which has taken over publication of this series from Lane's Beehive Press, has not maintained Beehive's photographic printing standards However, the Abbeville volumes cost about half the price of the Beehive volumes.

From the perspective of critical scholarship, Lane's *Louisiana* may seem too limited historiographically, but comparison to

phors is so uncompelling that it seems merely gratuitous.

James Patrick in *Architecture in Tennessee, 1768–1897* (published in 1981 and cited by Kennedy) and Kenneth Severens in *Charleston: Antebellum Architecture and Civic Destiny* (1988) provide models for interpreting the meanings that Grecian architecture seems to have transmitted in specific, 19th-century American cultural, economic, and political contexts. The interpretations of these two authors are meticulously constructed and clearly presented; their conclusions are sustained by evidence. Kennedy fixes on one episode relating to the politics and private patronage of Jackson and Biddle and, by returning insistently to this episode, leaves the impression that it is the key to understanding the significance of Grecian architecture for Americans in the 1830s and 1840s.

Mills Lane's *Architecture of the Old South: Louisiana*, prepared with the assistance of Jonathan Fricker and Ann M. Masson, is concise and direct. Lane surveys the architecture of New Orleans and the evolution of the Louisiana plantation house from the 18th century through the 1850s. Despite the publication of numerous books on both subjects, Lane is the

first to attempt a general architectural survey of these topics.

Although the emphasis on New Orleans makes the book's titular pretensions to statewide coverage somewhat misleading, Lane fulfills the basic obligations of an art historian toward the material he covers. He provides a clear chronological framework, identifying major buildings, the principal architects and builders, and discussing their sources, connections, and influence. Especially notable is the extent to which he relies on historical architectural drawings as primary documents. Supplementing these are specially prepared drawings, by Gene Carpenter.

The Louisiana book addresses a wider range of building types than some of the other volumes in this series. It does not concern itself with the urban or rural settings of buildings or their economic or sociological contexts. In contrast to its treatment of the plantation house, it offers only a limited examination of urban building typologies, and it does not explore the contributions that African Americans and Acadians made to building developments, although French and Spanish Creole and Anglo-American cultural traditions are acknowledged. Yet compensating for these

Gothic and Moorish studies for an unidentified house, New Orleans; J. N. B. dePouilly, c. 1860. (From *Architecture of the Old South: Louisiana*.)

Greek and Roman studies for a house for Charles Dufour, New Orleans; J. N. B. dePouilly, c. 1858. (From *Architecture of the Old South: Louisiana*.)

Greek Revival America illuminates its responsibility and reliability. It makes an contribution to the body of scholarship on American architecture. A reverse comparison underscores the necessity of grounding broad cultural interpretations of architecture in a patient reading of original sources and consistent critical analysis.

GREEK REVIVAL AMERICA, Roger G. Kennedy, Stewart Tabori & Chang, 1989, 455 pages, illus., $85.00.

ARCHITECTURE OF THE OLD SOUTH: LOUISIANA, Mills Lane with editorial assistance by Jonathan Fricker and Ann M. Masson, Abbeville Press, 1990, 203 pages, illus., $55.00.

William Lake Douglas

The Architecture of Western Gardens

MONIQUE MOSSER
AND GEORGES TEYSOTT, EDITORS

By any standard, this is a major—if somewhat curious—book. Weighing in at over seven pounds, *The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day*, edited by Monique Mosser and Georges Teyssot, includes seventy-six essays covering a variety of topics, illustrated with 652 plates and plans, 130 of which are in color. The book's content is more accurately described in its subtitle rather than in its title; therefore, whether or not readers will have major problems with *The Architecture of Western Gardens* will depend on their general perspective and specific needs.

The contributors are primarily European scholars with whom American audiences will probably not be acquainted. And although a "committee of experts" is acknowledged as having assembled these contributors, no information is given about the essayists (neither their qualifications nor their previous works are given) or how subject matter was selected. The topics range from arcane and delightfully obscure topics (such as "Masonic Gardens in Sicily" by Eliana Mauro and Ettore Sessa and "The Tiled Gardens of Southern Portugal" by Anne de Stoop) to subjects more expected and obvious ("Gardens and Photography" by Tony Mott, or "The Italian Baroque and Rococo Garden" by Anna Maria Matteucci). Even the casual reader will be enlightened, entertained, and intellectually stimulated by most of what is presented here in text as well as in illustrations.

However, this is not an encyclopedic treatment of the "architecture of western gardens." While both the book's title and its format may initially suggest such a scope, the introductory essay establishes a different direction for the book's structure. Though chronological, the book "proceeds by a se-

ries of essays on specific subjects, intended not so much to provide the reader with any comprehensive catalogue of all the gardens laid out in the period of consideration as to demonstrate the wide range of research programmes currently being undertaken. It makes no pretence [sic] to be a new and up-to-date Marie Louise Gotheim . . . nor does it have the encyclopedic breadth of *Oxford Companion* . . . . The aim . . . is . . . to provide an introduction to the architecture of the garden in Europe and the United States in recent times." The danger of a work with an all-encompassing title such as this one is that, disclaimers to the contrary, reader's expect it to show the subject's field evenly and consistently, thereby defining the subject explicitly (by what is said) and implicitly (by length and depth and appropriate illustrations). In that respect, *The Architecture of Western Gardens* fails.

Initially one might assume that inclusion as well as essay length denote relative importance. If so, then the significance of the "Garden Designs of Joseph Furttenbach the Elder" by Dorothee Nebring is on par with "Recreation Facilities in the United States (1930–1940)" by Catherine Howett; and "The Garden of Wisdom of Bernard Palissy" by Anne-Marie Lecoq corresponds
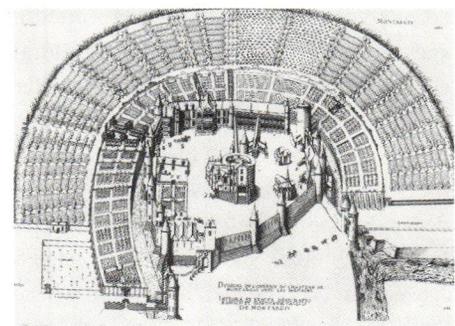
The château and gardens of Montargis. (From *The Architecture of Western Gardens*.)

with "Garden History and Cartography" by Françoise Boudon. While many of the topics discussed here (or aspects of them) may be found in other sources, much of what is here is new research and fresh insight, not addressed elsewhere. The new work should inspire garden scholars in new directions. Notable among these are "Art Deco Gardens in France" by Catherine Royer, "The Italian Origins of Rousham" by Elisabetta Cereghini, and "The Garden and the Visual Arts in the Contemporary Period: Arcadians, Post-classicists and Land Artists" by Stephen Bann. One essay, Simon Pugh's labyrinthine "Received Ideas on Pastoral," is obscure to the point of near incomprehension and intellectually challenging. (Actually, according to Paolo Carpeggiani's "Labyrinths in Gardens of the Renaissance," Pugh's essay might more accurately be called an *irrgarten* rather than a labyrinth.)

Perhaps the editors assume this book will be used only by erudite garden historians who will be able to weave the many golden threads into a whole cloth of garden history. However, in the absence of any organizing structure other than the editors' singular purpose of demonstrating the "wide range of research programmes currently being undertaken," the reader, regardless of background, is left to sort through these essays and evaluate their relative merit without any contextual direction and with no criteria other than individual knowledge and physical evidence, such as inclusion, length, and possibly illustrative material.

In their introduction the editors differentiate this work from others, particularly Gotheim's *Geschichte der Gartenkunst* of 1913 (English translation, *A History of Garden Art*, 1928) and *The Oxford Companion to Gardens*, edited by Geoffrey and Susan Jellicoe, Patrick Goode, and Michael Lancaster (Oxford University Press, 1986). Are the differences sufficient to warrant buying this book? Obviously the garden his-
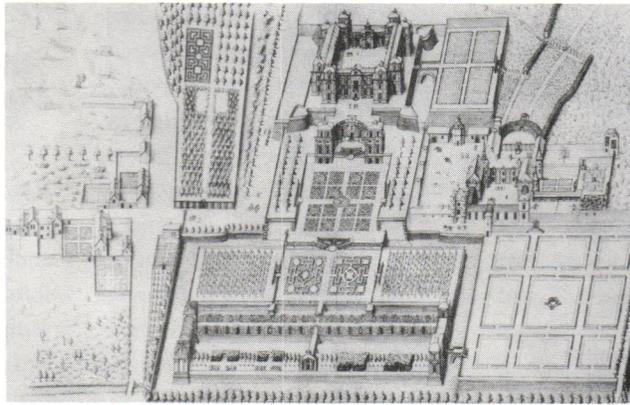
Bird's-eye view of the château of Verneuil; drawn by J. A. du Cerceau. (From *The Architecture of Western Gardens*.)
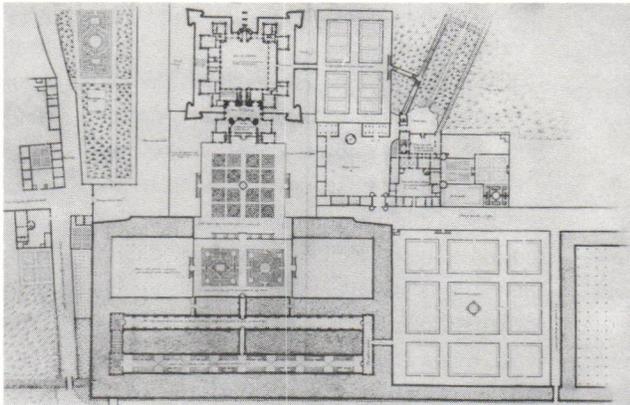
Ground-plan of the château of Verneuil; drawn by J. A. du Cerceau. (From *The Architecture of Western Gardens*.)

tory scholar and academic library will need all three. Though dated (and this is not unimportant), Gotheim remains a standard of information. *Oxford Companion*, while encyclopedic, is smaller in format and with around 1500 entries is more comprehensive. With the publication of *The Architecture of Western Gardens*, the usefulness of these two standards has not been undermined. On the other hand, the knowledge of garden history has been substantially enriched with new research not found in either Gotheim or *Oxford Companion* (or, for that matter, anywhere else).

The essays in this work, translated from Italian, French, German, Spanish, and Dutch into English (the book appeared earlier in Italian and French editions), are, for the most part, smooth and elegantly written. Awkward constructions and cumbersome syntax often inherent in translations (particularly from multiple languages) are not

often found here, thanks to the translators: Wendy Dallis [from Italian], Barbara Mellor [from French], Sebastian Wormell [from German], Anthony Bland [from Spanish], and Paul Vincent [from Dutch]. Translators rarely get enough credit when they do a good job, and in this translation, the reader is hardly aware that most of these essays were originally written in another language.

With such an all-encompassing title, readers may assume that attention would also be given to American subjects, trends, and issues. Yet only four essays deal wholly with American subjects. One might expect to find essays devoted to late 19th-century American landscape architects, or analyses of the urban park and City Beautiful movements or the "country place" era. Where are discussions of the post–World War II "California School" or the growth of the profession in the second half of the 20th century? Quite curious—an afterthought?—is the inclusion of only one South American entry, an essay on the Brazilian Roberto Burle Marx. In light of the recent MOMA show of his work and his importance in "modern" landscape architecture, this treatment is frustratingly limited.

The book was conceived and executed by Europeans, with contributions primarily by Europeans, apparently intended for a European audience. It is less an orderly, chronological, or systematic discussion of the "architecture of Western gardens" and more like the published proceedings of an international garden history colloquium with subjects loosely grouped together in broad categories without regard to relative importance, historic significance, or overall context. That the work has been so well executed is a credit to the contributors and the European publishers; that it is available in English translation is certainly a credit to the American publisher. One may assume (and MIT Press confirms) that the American publisher had no control over the content, and that is unfortunate since

Appennine colossal statue by Giambologna; Villa di Pratolino, Florence. (From *The Architecture of Western Gardens*.)

scholarly books of this size and scope come about rarely. It is acknowledged that the evaluation of potential market drives decisions of content. Since this book was initially conceived only for the European market, one should rejoice that it is available now in an English language version. Yet had it been perceived from its inception as something for both European and American audiences, or, in fact, had it been created as a record of current research in the history of Western gardens, it would have been much better.

Thus, this book should not be acquired as a sole source of information about the architecture of western gardens. Yet, for this reviewer, there are compelling reasons that mitigate and ultimately overshadow the aforementioned sins of omission.

The variety of subjects covered, many of which were heretofore inaccessible or unavailable, is exhilarating, inspiring, and impressive. For the most part, the photographic images are appropriate, of high quality, and illustrative of the subjects they accompany. The book's generous format (ten inches by eleven inches) and graphic layout make it a pleasure (albeit a weighty one) to read.

Of significant value, also, are the 50 site plans, beautifully drawn (rather stippled)

by Radames Zarmella and Silvia Bettini for four of the five chapters (unfortunately plans are not given for any contemporary gardens). While these plans have little relationship to the text or other illustrations (thematically, referentially, or conceptually) they contribute to the reader's understanding and appreciation of important garden sites. Although these plans are not of uniform scale and a few omit indications of orientation and scale, their value cannot be underestimated in a historical discussion of landscape architecture. This collection of drawings may be the most comprehensive available of significant garden sites and should not be overlooked as a valuable resource.

How, then, to best use this book? While probing in many areas, it is not comprehensive, lacking in important areas, and certainly not "an introduction to the architecture of the garden in Europe and the United States." Yet, even with its flaws, this book is an invaluable resource for its topics, illustrations, and sources. Otherwise, it is a real pleasure to pick up, open anywhere, and read for an hour or two. And even at that rate, it will take several months to fully digest. *The Architecture of Western Gardens* is a curious banquet of uneven delights.

Glenn L. Smith

Spatial Poetry and the Noguchi Vision

Isamu Noguchi mastered the concept of space throughout his sixty-year career by endlessly exploring materials and symbolic forms. His patient search took the form of sculptural bust, sculptures in wood, stone and metal, sculptural stone tables, gardens, playgrounds, dance stage sets, and numerous experimental unrealized projects. *The Isamu Noguchi Garden Museum* catalogue is an impressive record of the artist's long and diverse career. Noguchi wrote the majority of the descriptive text for the catalogue, providing intimate insights into the many facets of his conceptual thinking. The book, which evolved and materialized over a two-year period under Noguchi's direction, catalogues the over two hundred sculptures, drawings, photographs, and site models for both realized and unrealized projects within the Isamu Noguchi Garden Museum in Long Island City, New York. The museum, which opened in 1985, is in a converted photographic chemical plant. The art works are exhibited on two levels of the building and within the small 9,000-square-foot garden space.

When asked in a 1986 *Artnews* interview why he decided to undertake the museum project, Noguchi replied, "I wanted some protection [of the work] in the future, that is, when I'm no longer here." Before beginning the museum project and the catalogue, Noguchi had attempted, unsuccessfully, to interest major museums in housing his collection. This was not a project of ego but rather an artist's attempt to preserve the integrity of his work. The catalogue successfully records his efforts and the diverse body of his work.

The catalogue is structured to correspond with the fourteen exhibit areas within the museum. Each art work is chronologically and photographically displayed within the fourteen catalogue areas. The richness of the art work is enhanced by Noguchi's poetic writing style, which skillfully describes every work. Thus the reader

gains an intimate view of the artist's conceptual and exploratory thoughts.

There is no doubt that the diversity of poetic expression in Noguchi's work is due to his multicultural background. His mother, Leoni Gilmore, was an American writer and teacher, and his father, Yonejiro "Yone" Noguchi, was a Japanese poet. During his early years in Japan, before his mother sent him to America for schooling at age thirteen, Noguchi's fondest memories were of his mother reading poetry to him. He states in his autobiography, *A Sculptor's World* (Harper and Row, 1968), that as a result of his mother's readings, "I believed in Apollo and all the gods of Olympus long before I knew of any other. I remember often visiting temples and gardens." It is this insightful knowledge of literature and the sacred essence of Japanese gardens that colored Noguchi's work in all its varying forms. But this knowledge was combined with many other levels of experience, including his beginning apprenticeship with Constantin Brancusi in Paris and continuing with his world travels to places such as Egypt, India, and Greece. He absorbed the essence of culture and the landscape, portraying his work as a lyrical expression of captured space.

It is often thought that because of Noguchi's Japanese heritage his work was only influenced by things Japanese. However, the vast majority of his work, in terms of material, form, and scale, was based on a universal view of culture and landscape. In referring to the diversity and inspiration for the material nature of his work, Noguchi stated, "I always work with whatever medium is at hand. I don't believe in sticking to one medium. I'm afraid of its dominating me and becoming a trademark. If I'm in a place where there's clay but no wood, I work with clay. I have no personal technical method or set of tools without which I cannot work; but, of course, I am influenced by the material to the extent that when I work in heavy granite, I become heavy in thought and emotions, I don't think of flying" (in Katharine Kuh's *The Artist's Voice,* Harper and Row, 1962).

Combining his multicultural background, his travels, and his sensitivity to
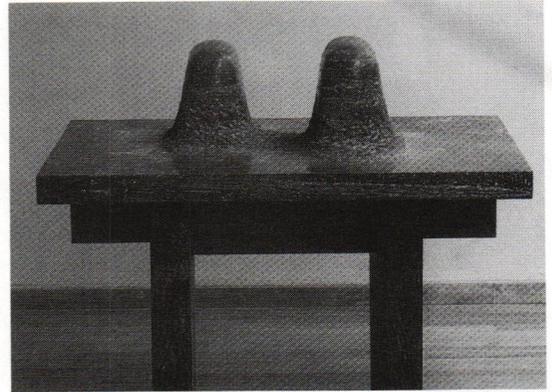
Double Red Mountain; red Persian travertine sculpture by Isamu Noguchi, 1969. (From *The Isamu Noguchi Garden Museum.*)

culture and landscape, he produced an array of investigative works, embodying subliminal spatial quality and symbolic materiality. The catalogue and its counterpart, the museum, give life to the rich character of Noguchi's work. Having visited the museum on several occasions over a two-year period, I have difficulty separating the catalogue from the actual collection. The catalogue, however, holds its own in providing the reader with a precise record of the artist and his successful explorations into the nuances of space.

To craft a spatial poetry, Noguchi embraced Zen to capture these spatial nuances in both sculptural form and material. In so doing he looked to the symbolic, and guided by Zen teaching he did not view sculpture and its space as an individual effort but as a part of a greater universal whole. In a 1968 interview in Art in America he stated, "I'm not really interested in doing sculptures, as such. I do them, of course. But it's the world I look for, there where everything is sculpture." Using this world view of sculpture, his work expanded from his first explorations in clay under the direction of Gutzon Borglum in 1922 and his explorations in stone with Constantin Brancusi in 1927 to works in metal and wood. This further expanded into his inventions, furniture and lamps (akari), progressing to what he called "architectural space," which included his stage sets for Martha Graham, gardens, and playgrounds.

The catalogue illustrates Noguchi's
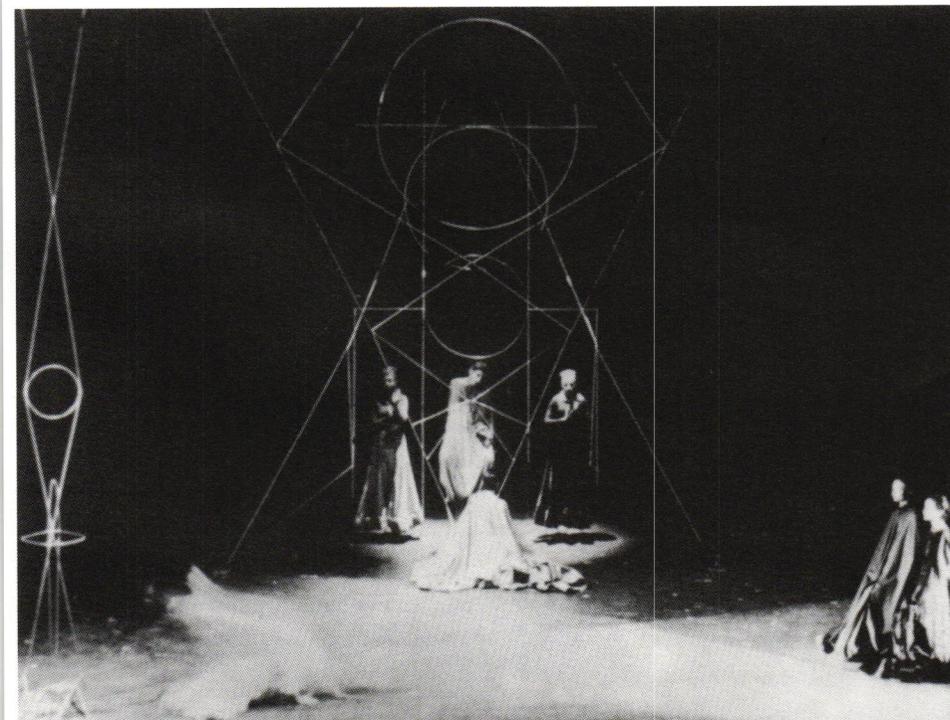
Stage set made of steel cable within brass tubing for Martha Graham's *Seraphic Dialogue*; Isamu Noguchi, 1955. (From *The Isamu Noguchi Garden Museum.*)

California Scenario; 1.6 acre composition in Costa Mesa, California; Isamu Noguchi, 1980–82. (From *The Isamu Noguchi Garden Museum*.)

multifarious sculptural and spatial literacy with great clarity in exhibit areas one through ten of the museum. The sculptures in area five of the museum catalogue portray the explorative dexterity of Noguchi's spatial poetics with a collection of pieces that seem to defy gravity. His catalogue description of the sculpture Mortality (bronze, 75 inches high, 1962) reads "The mortal remains of skin and bones, the tears of things. Hanging weight is where bronze functions. Our pendulous and precarious existence is shaped by gravity." Exhibit area nine further displays spatial poetry with explorations in stone and metal. His description of Vertical Man (black-green serpentine and stainless steel, 73 inches high, 1964) reads "My constant pursuit of alternative ways to carve stone led me in Italy to study further how the cut of modern industrial tools might be left alone and in the raw. *Vertical Man* is an example. Slotted with a steel-plate base, this is an extension of what I was doing in the 1940s, except now it does not weigh on marble but floats on the steel base on the floating floor." Again, one sees the constant search to move sculpture beyond the singular object in space into other experiential realms. Area nine examines his explorations of sculptural space through the use of stone tables such as *Double Red*

Mountain (Red Persian travertine, 40 inches high, 1969), which he described thus: "My works in this vein are landscapes really, a sculpture of the whole, not an assemblage of parts or props, as with the theater. High, low, horizontal, or vertical, they are a landscape of the mind."

The progression of the catalogue leads logically into area eleven and an expansion upon Noguchi's vision of space as sculpture. Within this area of the catalogue there is a display of graphic and photographic plans of gardens, playgrounds, and Martha Graham dance stage sets. Scale models of many of these projects provide a three-dimensionality to area eleven. Noguchi states in the introduction to this section that "the record here is of my long involvement with sculpture as space and with a vision that frontiers of sculpture might open up by relating it to the land and to real walkable space." This section illustrates an erudite spatial knowledge and poetry that results from a lifelong dedication to examining the qualities of space as a subconscious as well as a physical experience. Garden spaces such as the Sunken Garden for *Chase Manhattan Bank* in New York exhibit the Noguchi skill of crafting a subconscious poetic spatial statement. *California Scenario* in Costa Mesa, California, on the other hand, exhibits his expanded skill in

shaping a spatial statement on a physically experiential level, while maintaining the subconscious spatial level.

Area eleven ends with photographs of Noguchi's Martha Graham stage sets, which were an integral link between his transition from sculpture as an object in space to space as sculpture. Of his first stage set, *Frontier* (rope, cotton, and wood, 1935), Noguchi writes: "I thought of space as a volume to be treated sculpturally and the void of theater space as an integral part of form and action." The catalogue ends with areas twelve through fourteen, which illustrate more sculptures and industrial inventions that further delineate Noguchi's range.

Over the years Noguchi's art has been recorded in other major exhibition catalogues, such as *Steel Sculptures at the Pace Gallery* (Pace Gallery, 1975), *Imaginary Landscapes at the Walker Art Center* (Walker Art Center, 1978) and *Portrait Sculpture at the National Portrait Gallery* (Smithsonian, 1989) as well as in countless magazine articles. *Isamu Noguchi: Space of Akari and Stone*, the second catalogue under review, is unique as an exhibition catalogue because it explores in detail the akari paper lamps of Noguchi. This catalogue is based on the 1985 exhibition of Noguchi's akari lamps and stone sculptures at the Seibu Museum of Art in Tokyo, Japan. The exhibition space was designed by noted Japanese architect Arata Isozaki. An insightful introduction to the catalogue, "The Theater of the World in a Garden," was written by Takahiko Okada, an art director with the Seibu Museum. Okada's introduction summarizes the work of Noguchi in a few succinct pages and extracts the essence of akari and stone. He states that Noguchi's "series of Akari lamps clearly represents . . . the almost physically weightless qualities of papers letting light itself shape spatial perception." As always Noguchi poetically approached the definition of space as a sculptural realm. This catalogue contains brilliant large-scale color and black-and-white photographs of high quality, clarity, and composition.

Due to the individual subject matter of each of the previously mentioned exhibition catalogues, the public has not been afforded the opportunity of viewing Noguchi's work in a composite format. Because *The Isamu Noguchi Garden Museum* catalogue presents a composite record of Noguchi's work and the *Isamu Noguchi: Space of Akari and Stone* catalogue is the first publication to specifically examine his akari lamps, these works are of major significance to both the art world and to those specifically interested in Noguchi's explorations of sculpture in space and space as sculpture. In the introduction to the museum catalogue, Noguchi states, "This museum and catalogue attempt to define my role as a crossing where inward and outward meet, East and West. There already is a continuity by others, and it is my hope that this museum may expand to become a center for presenting related concepts and helping in their realization." The garden museum catalogue begins the journey toward an insightful realization of spatial quality. But for the ultimate realization of the spatial poetry of Isamu Noguchi, readers of these two catalogues must at some point journey to the Noguchi Garden Museum to experience the power of "Noguchi space" in person.

THE ISAMU NOGUCHI GARDEN MUSEUM, Isamu Noguchi, Abrams, 1987, 287 pp., illus., $35.00.

ISAMU NOGUCHI: SPACE OF AKARI AND STONE, Takahiko Okada, Chronicle Books, 1986, 104 pp., illus., $19.95.

Robert B. Riley

Out of Place

MICHAEL HOUGH

Do we need another book on place? Forget the glitzy first three words and read the second half of the title, *Restoring Identity to the Regional Landscape*. The book is a plea for saving and creating regional diversity and identity in the larger landscape. It's a pleasure to find an author so clearly expressing his goals: "how can insights derived from natural and cultural processes provide us with ways of reestablishing the identity and uniqueness of places in the contemporary landscape?"

The first third of the book describes and defines the essence of regional identity. The author then attacks "utopian visions," his term for the universal approach of classic modernist architecture and planning, blaming it for every conceivable ill in the landscape. The remainder of the book discusses contemporary issues and changes in our landscape and ends with a low-key prescription of principles and philosophy for a valid regional design.

This describes a book that could be, and has been, written from a number of viewpoints by others. What gives *Out of Place* it's particular flavor? First of all, the author is a landscape architect. He is, next, a professional practitioner and an academic but not a "scholar." The prose is clear, direct, and unpretentious. So is the format. The book is illustrated by both sketches and photographs; the sketches are handsome and gutsy; the photos range from standard tourist bureau photographs to fuzzy snapshots lacking only a thumb in front of the lens. The literature cited is all in English, but trans-Atlantic; designs range around the former British Empire. If the book is not scholarly, neither is it superficial. You could describe it as a collection of the current pieties and conventional wisdom, larded with pop journalistic philosophy (e.g.,

Alvin Toffler and Tony Hiss); you could equally well describe it as a sensible and sensitive summary of what the best landscape architects now know and feel about the regional landscape. It tells us where we are and where we aren't.

Hough approaches regional identity first through geography and the more naturalistic landscape and then follows with the cultural landscape and vernacular architecture and settlement. The latter chapter on vernacular architecture and the cultural landscape is a good example of his strengths and his limitations. Bernard Rudofsky is cited, for example, but one could read the whole chapter on the cultural and the vernacular without being aware of the long tradition of the French regional geographers, or Carl S. Sauer or Fernard B. Braudel, or any intimation of the architectural/anthropological approach to regional architectural and settlement patterns espoused by Amos Rappaport, Paul Oliver, or as seen in the current Berkeley focus on traditional settlements. The professional and popular literature is well covered, the scholarly work missing. But if he lacks, or perhaps chooses not to display, geographical or architectural sophistication, his eye for the landscape is impeccable. There are many joys in reading this

The design and layout of Alpine village buildings repond to Switzerland's climate as well as the country's geographic and ethnic diversity over small distances. Drawing by Margaret Kwan. (From *Out of Place*.)

book that derive from the author's powers of observation and eye for detail—for example, his comments on the variation of stone walls within one small section of England. Less satisfactory is his excursion into utopianism, which is characterized by unoriginal and dutiful modernist bashing, a neo-Jacobsian insistence that planning is inherently inimical to diversity (which might explain the blessing from Mother Jane herself on the jacket), and a conventional and simplistic ode to the planners of Tucson, with a slap at Phoenix. (Even the index entry under Phoenix says "see Tucson.") It may all be true and laudable, but I long to balance his earnestness with Calvin Trillin's *New Yorker* essay on the more comic side of native planting and planning in Tucson. But even this, the weakest and more conventional part of the book, is enlivened by the author's wit and good sense: a presentation of drawings of the same stream turned out by biologists, engineers, landscape architects, and technicians, for example. This little story should be a part of every course dealing with environments. I only regret that it lacks the architectural student's vision: the stream as setting for a chateau in PoMo rustic.

The author divides his subsequent discussion of current landscape problems, changes, and issues into three general topics: "The Urban Region and the Loss of Identity," "Industrial Landscapes and Environmental Perceptions," and "Tourism: Searching for Differences." The first of these is conventional, largely the common complaint about placelessness and the identification of the major highway as the essence of placelessness and lack of character. But again, weak generalities are brought to life by the author's nifty eye for specifics: his criticism of the highway is not the usual cultured whine but an analysis of the horticultural tradition that has produced the uniform and bland highway landscape design. The last of these three chapters, on tourism, is similarly conven-

The similar glacial landscapes of Yosemite Valley (above) and the Jungfrau valley in Switzerland (below) are made very different when they are overlain by culture. Drawing by Margaret Kwan. (From *Out of Place*.)

tional, with generalizations enlivened by the author's own specificity. Throughout, the book emphasizes the need for both physical and cultural diversity. Obviously, this book is stronger on the former; its pleas for cultural diversity seem too often a weak retreat to "ethnicity." Even so, the description of the fate of Kensington Market in Toronto under the onslaught of urban connoisseurship is a troubling delight.

The middle chapter, "Industrial Landscapes and Environmental Perception," however, is the sleeper, the book's unique contribution. Despite its title, this chapter is really a gifted observation and analysis of that beyond-the-city-fringe landscape that surrounds us in North America, nonurban but no longer traditionally agricultural, and maybe no longer even rural. The author knows about power grids and transmission lines. He knows about limestone-based soil, and white fences, and

horse farms, and he knows about old craft and new industry. The nonurban landscape out there is not susceptible to our traditional classifications and judgments and the author realizes this. He is particularly good when analyzing the problems and potentials of contemporary forestry and those "new landscapes of wealth," such as Kentucky horse farms. And if, as he says, in modern landscape work there is too often "a dichotomy between appearances and the underlying determinants of landscape that give it a form and identity," he's very good at seeing through the former to the latter. Almost nothing in this chapter falls into that trap of conventional classifications. Almost every phenomenon is examined from more than one side and its pros and cons carefully evaluated. The chapter is about what's really out there, why it's there, and how it works or doesn't work, and maybe could work.

If you move on to the final chapter in search of universal principles (for, of course, nonuniversal landscapes) you are going to be disappointed. If you will settle for some modest, fragmentary observations, some sensible do's and don'ts, you will be satisfied. In the end, this book is an important and distinctive contribution to the growing design literature of the new regionalism. Regionalism has, indeed, come a long way from the patronizing admiration of whitewashed Greek Island houses and New England barns. Hough's contribution can well complement the architectural literature, from Kenneth Frampton's generalizations on critical regionalism to the nuances of the interaction of colonialism and indigenous architecture argued in the pages of *Architectural Review*, and the unjustly ignored townscape contributions of Ian Nairn and Gordon Cullen. The strength of this book is in the author's individual insights, and the discipline's strength of knowledge, will, and sense of urgency.

The book's faults, its too easy assump-

tions on basic issues, are the fault of neither author nor discipline but the design culture in general. It remains a book about "place." What is it that happens to otherwise sharp, even cynical, minds when that magic word is printed? What produces the fuzzy thinking, the absence of analysis that creeps over designers under the incantation, "Gotta have a sense of place, gotta have some sacred space"? The faults of this book are the faults of most of us. Assumptions about place and attachment to place that are never questioned. There are a lot of questions to ask.

Why shouldn't places look more and more alike? We are eager to accept the benefits of universal technology but reject them when we don't like their forms and judge them in bad taste. Maybe we are suffering from the Houstonization of New Orleans (Calvin Trillin, again) but Houston and New Orleans are more interesting than they used to be, and certainly internally more diverse. What's the difference between place seen and place experienced? Hough is aware of the distinction. He points out the difference between a vernacular landscape lived from the inside and viewed from the outside (that is a start), and calls Ottawa a city of views and not places. A convenient tag, but what does it mean? We have a feeling for what it means, because a view can be distinguished from a place. But can we really nail down that difference? Even more, do we have the faintest idea of how really to go about turning a view into a place? How important is place, attachment to place, and distinction between places in the human experience? Is the role of place changing in a global, information- and image-dominated society? Is not the very nature of attachment to place likely to change when we experience a thousand different place images a day but almost nothing of the making of place? It's understandable that as designers of place we should emphasize this importance but that doesn't mean it's intellectually honest or professionally helpful. We confuse form and meaning perhaps intentionally. We need much more knowledge, more active debate, about the nature

of place attachment and its role in the human experience, particularly its variability among individuals and cultures. Single-minded insistence upon the primacy of place attachment in the human experience is likely to seem someday as simplistic as early Freudian views on sexuality in human nature. Sexuality turned out to be a much more elusive and variable phenomenon than we thought. So will place attachment. Will the critics of two decades hence find some of our homilies about place as ridiculous as Hough rightly finds the beautification posturings of the 1970s?

This book will be well received among landscape architects. It's a good summation of what they know and what they can do, sure to make them feel good about themselves and about how much better the world would be if others would listen to them. But this is a more important book for non-landscape architects, for the planners, the decision makers, the architects. For starters, it will reveal to them an unusual combination of sensitivity for traditional landscapes with a frank acknowledgment of what's going on out there today that is

(Above) Suburbs of Toronto? Chicago? Milan? (Below) A slight change in view reveals the place to be Istanbul. Photographs by Michael Hough. (From *Out of Place.*)

unusual. The two qualities seldom go together, and almost never among planners and architects. But more importantly, there is a sense of mission about natural systems that, however it might be exaggerated among landscape architects, is badly needed among the sister disciplines. The respect of architects and planners for nature and landscape seems to take only two extreme forms. One is a watered down McHargism that is useful whenever they want to prohibit building in an area or to come on as "sensitive to nature's world." The other is a sense of nature as an amenity and embellishment, a fondness that is at it's worst in that return of the garden expressed in Charles Moore's whimsy. If architects see nature as embellishment and delight, landscape architects see it as primal stuff and primal need. The truth is somewhere in between, but certainly closer to the view of landscape architects. This book belongs alongside Hough's earlier book *City Form and Natural Progress* and Ann Spirn's *Granite Garden* in propounding the importance of nature to design. They share faults and strengths. Hough and Spirn are perhaps naive and simplistic in their generalizations about urban culture and history, but they are compelling in their vision of urban nature. Nature not as amenity but nature as encompassing matrix. Nature not as add-on or restraint but nature as infrastructure. Nature as a functional infrastructure that could cure many of our urban ills and replace many of our wasteful, over-engineered systems. Nature as an infrastructure that not only functionally supports, but conceptually organizes to give memorable form. Whatever the uncertainties about place and region, *Out of Place,* taken together with *Granite Garden* and Hough's previous book, constitute a vision of the person-nature relationship that offers a way out of our conceptual and built formlessness.

Eleanor M. McPeck

Modern Landscape Architecture

FELICE FRANKEL AND JORY JOHNSON

Landscape architecture, the most ephemeral and least understood of the design arts, is at the close of the 20th century attempting to redefine itself. Within the profession, questions are asked as to the role of landscape in the next century. Some say that the profession lacks visibility. One of the topics often discussed in design circles is the absence of writing on the subject. At one of two recent "Conversations" on the future of landscape architecture held at the Harvard Graduate School of Design, Robert Riley, editor of *Landscape Journal*, lamented the fact that landscape architects, unlike architects, do not read very much, "nor do they write." On the other hand, architectural literature abounds.

Landscape literature is not, however, quite as impoverished as it may seem. In print are monographs on the work of several of the major figures of the modern period, including: Thomas Church, Lawrence Halprin, Don Kiley, and Peter Walker. Christopher Tunnard's *Gardens in the Modern Landscape* is still read by students, and Elizabeth Kassler's intelligent though brief *Modern Gardens and the Landscape*, first issued in 1964, was reissued in 1984. Still, no major survey of the postwar period exists.

Some new definition of modernity is what the younger generation of landscape architects longs for. The absence of ideology, plus the high degree of specialization in the field, make it difficult to know what the profession is to become. Those who think of themselves as designers rather than regional planners or ecologists long to place themselves in the mainstream of 20th-century art.

Given the predicament of landscape architecture, this new book should be welcome. Many will be disappointed not to find within these pages a call to arms, the theoretical equivalent of, for example, Le Corbusier's *Vers une architecture*. But the authors of *Modern Landscape Architecture* do not intend to offer a new definition of the subject. Nor do they conceive of modernity as radical invention, but rather as an approach that lies somewhere between "Tradition and Invention" (a phrase they use as one of their chapter titles).

Coauthors Felice Frankel, a landscape architectural photographer, and Jory Johnson, a professor of landscape architec-ture at the University of Illinois at Urbana-Champaign, have chosen to survey major works of the last forty years. They have confined themselves to eighteen projects distributed more or less regionally throughout the United States. With the possible exception of the Fuller House in Scottsdale, Arizona, all of the projects, which were selected for their "intrinsic" design merit, have been widely published before. Several designs, notably Kiley's Miller House garden, Halprin's Lovejoy Plaza fountain, and Church's Donnell Garden are virtual icons of the modern period.

The projects are grouped, for organizational purposes, under four chapter headings: "Tradition and Invention," "Modern Space," "Modern Narratives," and "The Essential Form." These categories are not always useful and often tend to obscure rather than clarify the intrinsic merit of the designs.

Johnson, author of the text, takes up the underlying theme of the book in the first chapter, "Tradition and Invention":

> It is futile to assume that traditions are completely irrelevant though some designers have tried—it simply isn't possible not to know the past. Only through reference to precedents and traditions can genuine inventiveness be recognized. Modern designers seldom refer to precedents or use direct historical quotation but as evinced by the designs in this section, they simultaneously transform historical forms and invent new forms appropriate to the zeitgeist. By their use of tradition and invention, they seek to shape an authentic physical identity for their own time. These designs are to be judged by the authenticity of their invention, not by the authority of the past.

Given this conservative strategy, Johnson is free to move safely from corporate park to wilderness preserve, from suburban villa to urban plaza, offering extended analysis of each project. The first project under "Tradition and Invention" is the PepsiCo headquarters in Purchase, New York, designed originally by Edward Durell Stone, Jr., as a vast outdoor repository for the company's collection of "blue chip" modern sculpture within a distinctly picturesque setting. Johnson is critical of

PepsiCo headquarters, Purchase, New York. Edward Durell Stone, Jr., architect; Russell Page, landscape architect; building complete 1970, landscape completed c. 1985. (From *Modern Landscape Architecture*.)

later modifications by Russell Page, which, Johnson claims, led to an overly complicated scheme.

Next in the progression of corporate images comes Deere Park, Deere & Company's headquarters, designed in the 1970s by Sasaki Associates group, with Stuart O. Dawson in charge of the design. The landscape here is seen by Johnson as "the epitome" of the middle landscape, defined by Leo Marx in his seminal book, *The Machine in the Garden.* "It represents," says Johnson, "a middle ground: modern in spirit, but conservative in its horizon of aesthetic expectation."

As with the PepsiCo headquarters, Johnson sees the Deere Park landscape "as part of a much older tradition than the modernity of the architecture might suggest." Here is Saarinen's high-tech building in the midst of what appears to be a polished version of an 18th-century park, with a landscape "designed as a modern pastoral."

The deliberate calm, the coolness of these images, is disquieting for the modern eye. Has the image of corporate Arcadia been so refined, so often reproduced, that it no longer has the power to stimulate the imagination? This is part of the reason why Walker and others began to look elsewhere, to the studios of Soho in the late 1970s, for fresh inspiration.

Johnson offers more convincing evidence of modernity later in the book, in the section titled "Modern Space." Here Kiley's suburban villa, though firmly rooted in the Palladian villa tradition, is seen to be thoroughly modern, inventive in terms of its complex geometry and spatial organization, elegant and spare in its use of materials.

Here, as elsewhere in the book, Johnson fusses too much over the design process, over horticultural details. Why present here a two-page color spread of plants Johnson says should never have been planted in the first place? These details seem to dissipate
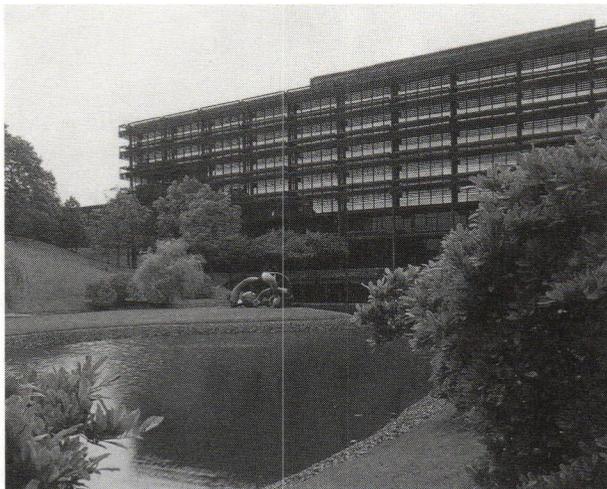
Deer Park, Moline, Illinois. Eero Saarinen, architect; Sasaki Associates, landscape architects; 1964. (From *Modern Landscape Architecture.*)
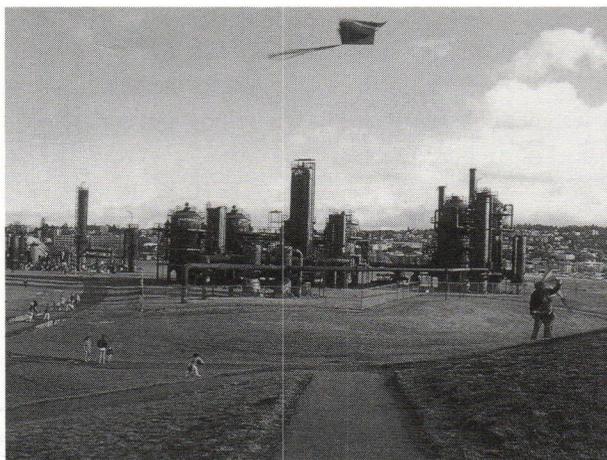
Gas Works Park, Seattle, Washington; Richard Haag, 1971. (From *Modern Landscape Architecture.*)

the power of the design and compromise the clarity of other photographs that illuminate the designer's intention.

The final chapter, "The Essential Form," might well have been the first, for essential form certainly is one of the major ideas of modernity. It is the tendency to abstract and minimalize form. But the chapter is confusing. The five projects presented seem to have little in common in terms of their context or their artistic intention. What has Paley Park, an early and elegant solution for pocket parks in midtown Manhattan, got to do with Walker's Tanner Fountain, with its postmodernist evocations of New England's geological past? Both are spare, to be sure, but major dis-

tinctions in terms of their use, and their social and historical context are not clearly spelled out. And why, asks this reviewer, is Richard Haag's abandoned gasworks park in this section at all?

Finally, as if to place the level of critical discussion on the highest possible plane, the book presents two major designs of the modernist period, both monumental, spare, and eloquent in expression: Maya Lin's Vietnam Memorial and Louis Kahn's Salk Institute. Here too, in both cases, though the images are among the best in the book, Johnson cannot resist the temptation to include details that seriously distract from, and mar, the power of the designs presented.

In the final analysis, what can be said about *Modern Landscape Architecture*? What effect will it have on the design community? Certainly it will enlarge public understanding of the complex dimensions of landscape architecture. It is bound to prompt much new writing within the profession. In books to come, it is hoped, some landscape architects will seek to express a more radical definition of modernity, and attempt to redefine the field in ways that anticipate the technological reality of the next century.

ABOUT THE CONTRIBUTORS

MARGARET CRAWFORD is the chair of the history and theory of architecture program at the Southern California Institute of Architecture. She is currently working on a study of the psychogeography of Los Angeles.

WILLIAM LAKE DOUGLAS, a landscape architect, is public art director for the Arts Council of New Orleans. His books, reviews, and articles on design-related issues have been published in the United States, England, and France.

DIANE FAVRO is assistant professor of architectural history in the Graduate School of Architecture and Urban Planning at the University of California, Los Angeles. She has completed a book on Augustan Rome and is doing research on California women in architecture and allied fields.

STEPHEN FOX is a Fellow of the Anchorage Foundation of Texas.

CRAIG HODGETTS is an architect and designer in Los Angeles. He is a founding faculty member of the School of Architecture, UC San Diego.

RICHARD INGERSOLL teaches architectural history and theory at Rice University and is editor of *Design Book Review*.

ANDREA KAHN is a nomadic architect teaching urban design and theory at Columbia University and architectural design at the University of Pennsylvania. She is editor of *Drawing/Building/Text: Essays in Architectural Theory* (Princeton Architectural Press, 1991).

ELEANOR M. McPECK is a landscape designer and instructor in landscape history at Radcliffe College. She is a former Dumbarton Oaks Garden Fellow and an Associate Fellow of Silliman College, Yale University.

FRITZ NEUMEYER is a professor at the Technical University of Dortmund.

JUAN ANTONIO RAMIREZ, a Getty Scholar for 1991–92, is Catedrático of Art History at the Universidad Autónoma of Madrid. His works include *Construcciones ilusorias* (1983 and 1987), *Edificios y sueños* (1983 and 1991, forthcoming in English from Cambridge University Press), as well as the recent edition of J. de Prado and J. B. Villalpando's monumental treatise on the Temple of Solomon (*Dios, Arquitecto*, 1991). His book *La arquitectura en el cine: Hollywood, la edad de oro* (1986) will be republished this year by Alianza Editorial and in Italian by Elemond.

ROBERT B. RILEY is a professor of landscape architecture and architecture at the University of Illinois, Champaign-Urbana. He is immediate past president of the Environmental Design Research Association, editor of *Landscape Journal*, and a Senior Fellow in Landscape Studies at Dumbarton Oaks/Harvard University.

TIMOTHY ROOD has an M. Arch. degree from UC Berkeley. He works for the Shared Living Resource Center in Berkeley, where he is writing and editing text for a book advocating shared living.

MATTHEW B. SELTZER practices law as a member of the Minneapolis City Attorney's Office. He also teaches and lectures on the role of law in urban development.

GLENN L. SMITH is an assistant professor of landscape architecture at the University of Michigan. He is currently conducting research for a book on the landscape works of Isamu Noguchi. His most recent article, "The Noguchi Garden As Theater," was published in the Fall/Winter 1991 issue of *The Public Art Review*.

HELMUT WEIHSMANN is an architectural historian and critic, and teaches at the Hochschule fur angewandte Kunst in Vienna. He has lectured at the University of Texas, Columbia University, Rhode Island School of Design, and at Yale. He has published extensively on the subject of film and architecture. His latest book is *Gebaute Illusionen: Architektur im Film* (Promedia, 1988).

The *Journal of Design History* is one of the leading journals in its field. It aims to play an active role in the development of design history by publishing new research, by providing a forum for dialogue and debate, and by addressing current issues of interest. In addition to full length articles, the *Journal* invites shorter case studies of objects, design typologies, and design practice, as well as reviews of specialist collections. The *Journal* includes a regular book review section and lists books received. It also publishes occasional reviews of resources and reports on educational initiatives.

SPECIAL ISSUE ON GRAPHIC DESIGN
Volume 5, Issue 1
Including contributions by **Jeremy Aynsley**, **Chris Burke**, **Albert Halter**, **Robin Kinross**, **Ellen Lupton**, and **Michael Twyman**

Recent and Forthcoming Articles

Paul Dermée and the Poster in France in the 1920s: Jean d'Ylen as 'Maître de l'affiche moderne' by **Albert Halter** (Zurich)

Avant-garde Repercussions and the School of Applied Arts, Bratislava 1928-1939 by **Iva Mojzisova** (Slovak Academy of Sciences, Bratislava)

We do not Understand what is meant by a 'Company' Designing: Design versus Commerce in Late Nineteenth-Century English Furnishing by **Stefan Muthesius** (University of East Anglia)

'Heritage' and the Harley-Davidson Motor Company by **Peter Stanfield** (Bournemouth & Poole College of Art)

HISTORY/THEORY/CRITICISM DesignIssues

Design Issues presents a scholarly forum for the history, theory, and criticism of design. It offers an eclectic view of the cultural and intellectual role of non-architectural fields from graphic design to industrial design to provide new perspectives on contemporary practice, technology, and education. Recent issues have focused on design education, computer animation, and corporate industrial exhibits.

With contributions from an impressive roster of leading designers and scholars, *Design Issues* has become a pacesetter for critical discussion and inquiry in an emerging field.

Design Book Review

___Please **begin** my subscription
___Please **renew** my subscription

Rates
(check one)

	U.S.	Canada*	All Other Countries
Individual	___$30	___$47.08	___$44
Institution	___$60	___$79.18	___$74
Student/ Retired	___$20	___$36.38	___$34

(copy of current ID required)
*Price reflects shipping and handling plus 7% GST.

Name _____

Address _____

City/State/Zip _____

Prepayment required
___check or money order enclosed
(check must be drawn on a U.S. bank in U.S. funds)

___charge to my   ___MasterCard
                  ___VISA

_____
Card #
_____
Expiration date
_____
Signature

BC92

Design Book Review

___Please **begin** my subscription
___Please **renew** my subscription

Rates
(check one)

	U.S.	Canada*	All Other Countries
Individual	___$30	___$47.08	___$44
Institution	___$60	___$79.18	___$74
Student/ Retired	___$20	___$36.38	___$34

(copy of current ID required)
*Price reflects shipping and handling plus 7% GST.

Name _____

Address _____

City/State/Zip _____

Prepayment required
___check or money order enclosed
(check must be drawn on a U.S. bank in U.S. funds)

___charge to my   ___MasterCard
                  ___VISA

_____
Card #
_____
Expiration date
_____
Signature

BC92

Design Book Review

Please send the following back issues of *Design Book Review* at the price of $16 each:

___4	___14
___5	___15
___6	___16
___7	___17
___9	___18
___10	___19
___13	___20
	___21

> Special Sale!
> Prepayment required.
> ___ I am ordering ___ copies at $10 each. ___ Add $5 per issue for postage and handling outside U.S.A. Canadians also add 7% GST. *This offer expires on July 1, 1992.*

___ I am ordering ___ copies at $16 each.
___ Canadians add $5 per issue for postage and handling plus 7% GST.
___ All other countries outside U.S.A., add $5 postage and handling.

Name _____

Address _____

City/State/Zip _____

Prepayment required
___check or money order enclosed
(check must be drawn on a U.S. bank in U.S. funds)

___charge to my   ___MasterCard
                  ___VISA

_____
Card #
_____
Expiration date
_____
Signature

BC92
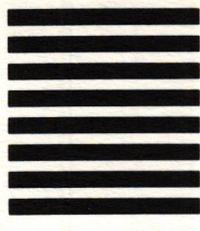
BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 309 BOSTON, MA

POSTAGE WILL BE PAID BY ADDRESSEE
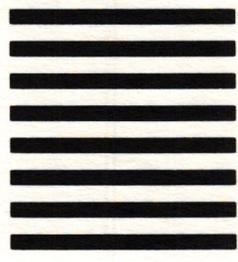
MIT Press Journals
55 Hayward Street
Cambridge, MA 02142-9902

BUSINESS REPLY MAIL
FIRST CLASS MAIL   PERMIT NO. 309   BOSTON, MA

POSTAGE WILL BE PAID BY ADDRESSEE
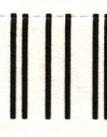
MIT Press Journals
55 Hayward Street
Cambridge, MA   02142-9902
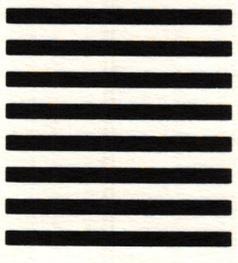
BUSINESS REPLY MAIL
FIRST CLASS MAIL   PERMIT NO. 309   BOSTON, MA

POSTAGE WILL BE PAID BY ADDRESSEE

MIT Press Journals
55 Hayward Street
Cambridge, MA   02142-9902

Design Book Review
Back Issues Available

Featured Articles

Issue #4, Summer 1983
James S. Ackerman reviews *Jefferson's Monticello*; Doug Suisman "Modern Architecture — Two New Histories"

Issue #5, Fall 1984
Spiro Kostof "The Treadmill of History"; Norris Kelly Smith "McKim, Meade and White"; Michael Sorkin reviews *SOM*

Issue #6, Winter 1985
Deborah Silverman "The San Francisco World's Fair of 1915"; Andrew Rabeneck reviews *Renzo Piano, Jean Prouve*, and *Cedric Price*

Issue #7, Summer 1985
Reyner Banham "Frank Lloyd Wright and His Clients"; Richard Guy Wilson reviews *Harley Earl and the American Dream Machine*

Issue #9, Spring 1986
Feature: Architectural Criticism — interview with Manfredo Tafuri "There Is No Criticism, Only History"; interview with Herbert Muschamp "The Necessity of Critics"

Issue #10, Fall 1986
Interview with Kurt Forster; Richard Ingersoll reviews Robert A.M. Stern's *Pride of Place* TV series

Issue #11, Winter 1987
Feature: After Architecture — Kahn's Kimbell Art Museum; interview with Alvin Boyarsky

Issue #13, Fall 1987
Juan Pablo Bonta "Mies as Text"; After Architecture: Roche and Dinkeloo's Ford Foundation Building; Thomas Hines reconsiders *From Bauhaus to our House*

Issue #14, Spring 1988
Feature: Le Corbusier — interview with Jean-Louis Cohen on "Corbusier and the Media"; Richard Ingersoll "Citizen Corb"; Ann Pendleton-Jullian "The Collage of Poetics: Le Corbusier and La Sainte-Baume"

Issue #15, Fall 1988
Feature: The John Hancock Center — interview with Bruce Graham; Thomas Bender "The Rise and Fall of Architectural Journalism"

Issue #16, Summer 1989
Feature: Architecture on Exhibit — profile of the Centre Canadien D'Architecture

Issue #17, Winter 1989
Feature: Postmodern Urbanism — interview with Colin Rowe; Rem Koolhaas "Toward the Contemporary City"; Liane Lefaivre "Dirty Realism in European Architecture Today"; Luis Fernandez-Galiano "Bofill Superstar"

Issue #18, Spring 1990
Feature: Architectural Publishing — Joseph Rykwert "The Roots of Architectural Bibliophilia"; profiles of Rizzoli, Princeton Architectural Press, Gustavo Gilli, The MIT Press, University of Chicago Press, and others.

Issue #19, Winter 1991
Feature: Mumford: A Usable Man of the Past — Martin Filler "Mumford Remembered"; Jane Morley "Stretching a 'Canvas of Possibilities': On the Subject of Lewis Mumford"; Stanislaus von Moos "Mumford versus Giedion: Reviewing the Machine Age"

Issue #20, Spring 1991
Feature: Eco-chic: The Unfashionability of Ecological Design — On-Kwok Lai, Anton Alberts, Richard Stein; Diane Ghirardo on Los Angeles Today; Richard Cleary on New Classicism; Susana Torre on Women in Design

Issue #21, Summer 1991
Feature: Louis I. Kahn: The Last Master — Richard A. Plunz, William H. Jordy, Alan J. Plattus, Swati Chattopadhyay

GENDER AND DESIGN