(De)Constructing Worlds

High Modernism, Architecture and Photography

by
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Compulsory Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: Signed by candidate Date: 2017-08-14

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Abstract

Since the last decade of the twentieth century, there has been renewed interest in photographing high Modernist structures and architectures. A significant portion of these images has tended towards the autotelic or spectacle, with far fewer functioning as social commentary or critique. However, the need for an independent and critical photography of architecture remains. Such a practice furthers our understanding of the lasting legacy of architectural modernity and its ongoing impact/s. This dissertation investigates the critical representation of high Modernist structures, architectures, and urban planning in specific works by contemporary artists and photographers, Andreas Gursky, Filip Dujardin, David Goldblatt, and Beate Gütschow. However diverse their practice, each of these artists and photographers engages with the authoritarian impetus of high Modernism: a drive towards social order and control enacted through its structures and architectures.

Through investigation of a range of photographic projects produced with a view to critique the social expression of high Modernism, I argue that contemporary photography which takes architecture as its subject has the ability to communicate wider notions about society. These artists and photographers reveal the degree to which humanity has been elided by high Modernist architectures and planning. By discussing these projects I contribute to a relatively under-researched area of study.

Contents

Modern science, which displaced and replaced God, removed that obstacle [limits on freedom]. It also created a vacancy: the office of the supreme legislator-cum-manager, of the designer and administrator of the modern world, was now horrifyingly empty. It had to be filled or else… The emptiness of the throne was throughout the modern era a standing and tempting invitation to visionaries and adventurers. The dream of an all-embracing order and harmony remained as vivid as ever, and it seemed now closer than ever, more than ever within human reach. It was now up to mortal earthlings to bring it about and to secure its ascendancy.

— Zygmunt Bauman, *Modernity and the Holocaust* (1989)

Introduction

HIGH MODERNISM[1] no longer represents the future; its dominance over the design community has declined. Its aspirations for a better world have faded and the movement has since been supplanted by hypermodernity, postmodernism, and deconstructivism. Due to its advent alongside rapid globalisation in the twentieth century, the legacy of high Modernism can be found in buildings and structures scattered across countries and continents. However, these 'machines for living' as extolled by Le Corbusier, today no longer stand for progress and a glimpse of a better life, but exist as relics of a past civilisation, an ideological outlook that waits to be unearthed and discovered again.

While critiques levelled at high Modernism's architectures by architects and commentators on architecture alike are numerous and varied[2] – with the most famous including Robert Venturi's complaint that high Modernism's legacy is "soulless and predictable" (1977: 7), Jane Jacobs' warnings of "isolation and social breakdown" (1961: 5), and Charles Jencks' startling claim that "Modern Architecture *died* in St. Louis, Missouri (…) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final *coup de grâce* by dynamite" (1977: 9, my italics) (Figure 1) – the last decade of the twentieth century nevertheless saw the beginnings of a revival for its architecture (Tournikiotis, 1999: 65). Buildings that were once almost universally reviled have become popular in some circles, and architects once condemned as agents of social collapse have in certain instances had their reputations restored (Ibid, 67).

Likewise, in the field of photography, there has been renewed interest in the photographing of high Modernist structures and architectures. This has resulted in an overwhelming proliferation of architectural imagery being produced (and continuing to be produced) (Redstone & Pardo, 2014: 9). Today,

Figure 1. The second widely televised demolition of a Pruitt-Igoe building in 1972.

1. I define and discuss high Modernism at length in Chapter 1.

2. For further reading, see B.C. Brolin's *The Failure of Modern Architecture* (New York: Van Nostrand Reinhold Company, 1977), P. Blake's *Form Follows Fiasco: Why Modern Architecture Hasn't Worked* (New York: Little, Brown & Co, 1977), and N. Glazer's *From a Cause to a Style: Modernist Architecture's Encounter with the American City* (Princeton: Princeton University Press, 2007). Also, in Philip Johnson's 1959 lecture at Yale University entitled *Wither Away – Non-Miesian Directions*, the architect, who had previously been an admirer of the then 'new architecture' stated, "I have grown tired of what I have come to regard as superfluous dogmatism" (Johnson quoted in Denslagen, 2009: 52).

both digital photography and the internet have made the creation and dissemination of images more immediate and prolific than ever, with architecture proving to be one of the most popular and photogenic of subjects for both professionals and amateur photographers alike (Ibid). At the time of writing, a search for #architecture on Instagram returned over fifty-eight million photographs – a colossal data bank of architectural imagery seeking the validation of 'likes', comments, and reposts. The internet has likewise become a hub for such imagery, with scores of Tumblr blogs and innumerable photography sites devoted to the subject. Of this, a significant portion tends towards the fetishisation of architecture, with the categories of 'ruin porn' or 'urban archaeology' (with popular subreddits including the likes of /r/AbandonedPorn and /r/urbanexploration), and 'architectures of density' proving most popular. The power to photograph architecture and to broadcast it to the world has thus shifted from photographic professionals to ordinary people, to some degree.

In the field of contemporary 'art' photography, particularly in Western Europe and North America, there has also been an increase in contemporary artists' and photographers' focus on high Modernist structures, architectures, and urban planning as subjects, and often with a view to critique.[3] Examples of this trend will be discussed further later in this document.

My dissertation, *(De)Constructing Worlds: High Modernism, Architecture and Photography*, examines the intersection between contemporary 'art' photography and the high Modernist architectural movement. Here, I investigate the role played by contemporary artists and photographers who photograph high Modernist structures, architectures, and urban planning to make social comment about the high Modernist movement and ideology in general and about its failed social idea(l)s in particular. Although the artists and photographers I have chosen come from different countries and approach the subject in a range of different ways, whether these be formally, materially, or conceptually, they all work *photographically* to explore how high Modernism's[4] structures, architectures, and urban planning communicate the failure of high Modernism's social idea(l)s.

The use of the phrase '(De)Constructing Worlds' in my dissertation's combination title is a play on the title of Elias Redstone's influential book *Constructing Worlds: Photography and Architecture in the Modern Age* (2014). Where the verb 'to deconstruct' means to reduce (something) to its constituent parts in order to reinterpret it, I have found the idea of *deconstructing* particularly interesting as a 'foil' to the idea of *constructing*. This idea of deconstructing surfaces early on in this document, wherein I surmise that if structures and architectures built by societies (or worlds) dominated by a high Modernist ideology, in and of themselves, express the ethos characteristic of the prevailing ideology, then those very same structures and architectures are able to function as a means to deconstruct and critique said societies (or worlds) and their ideas and ideals.

In a similar vein, I have also found the notions of constructing/deconstructing fascinating in regards to their associations with both architecture and photography respectively. While architectures are literally constructed and deconstructed in the sense that they are physically built and (sometimes) unbuilt or demolished, 'to deconstruct' can also refer to analysis by deconstruction. Here, deconstruction in architecture is related to its literary equivalent, where fixed meanings, ideas of origins, ultimate truth, or even the author's (or here the architect's) intentions are put into question (see Derrida, 1982). In literature and philosophy, this approach questions the underlying assumptions behind many critical, theoretical, and philosophical models. In architecture, deconstruction was meant to do the same – that is, question the many unspoken assumptions made about architecture, such as stability, ideas of shelter, stable or consistent meanings, and ultimately its humanist basis, all of which impact how I 'read' architectures in this document. Finally, photography – a medium often associated with notions of construction, inasmuch as all photography is considered a construct (see Higgott & Wray, 2013) – is itself deconstructed through formal and visual analysis and interpretation. What is more, the idea of 'constructed photography', in the likes of digital manipulation or digital

3. There are, however, many well-known contemporary photographers working in this field who are from neither Western Europe nor North America, such as Simon Norfolk (1963–) from Nigeria, Nadav Kander (1961–) from Israel, Hiroshi Sugimoto (1948–) from Japan, and Guy Tillim (1962–) and Mikhael Subotzky (1981–) from South Africa.

4. While I use the term 'high Modernism' in its singular form, this is not to discount the many subtle, and sometimes not so subtle, variations in high Modernist form. Instead, through discussion of high Modernism as an overarching movement and ideology (see Chapter 1), I emphasise its authoritarian nature which of course filtered into its many variations (I examine architectural projects spanning from

compositing, plays an important role in this document: three of my four chosen artists and photographers utilise digital compositing methods in the production of their images.

My interest in this specific area of research stems not only from a personal interest in high modernist literature – particularly the works of T.S. Eliot in relation to issues of urban alienation, isolation, and the loss of identity – but also from my own practice as a photographer. In 2014, I completed an undergraduate degree in Fine Art with photography as a major. My fourth year body of work was presented as a book and contained 59 black and white photographs of the modern city.[5] These images moved away from traditional modernist depictions of the city, which were often pristine and utopian, and sought to reference a surreal and somewhat dehumanised space, which I titled *Mezzanine*. Although *Mezzanine* spoke of the modern city and that which exists within it; from the fleeting and romantic, the beautiful and majestic, the strange and absurd, the gritty and repetitive, the poignant and sombre, to the lyrical and whimsical, it also focused a great deal on the eventual and unavoidable alienation existent within this shared space – a theme which crops up consistently in my discussions on high Modernist structures, architectures, and urban planning in this document. Likewise, the format of the work as a photo-book – intended to encourage a dialogue between the images on its recto and verso – is what initially created an interest in many of the book-based works that I discuss. Notwithstanding, it is this initial interest in the relationship between photography and architecture, and more specifically in the photographic depiction of modern architecture, that inspired me to pursue this subject further, an inspiration which I have carried forward into my MAFA.

Photography and Architecture

Since the early days of the medium, architecture has been photography's most willing subject. The long exposure times required by the first cameras often favoured the static attributes of buildings, making them a far more reliable subject than the human figure. Over time, photographers have documented the ever-changing qualities and characteristics of the built environment, while photography, in turn, contributed to the dissemination of architectural ideas and forms. This relationship between photography and architecture has, for the most part, been symbiotic to the point of co-dependency (Campany, 1999: 60). British writer of photography, curator, and artist David Campany succinctly sums up this relationship, stating, "Photography flatters architecture with mobile representations that can transcend and promote the rootedness of built form, while architecture provides the raw material for display of photography's ability to translate the world into an alluring flatness" (Ibid, 61). This relationship between photography and architecture has not only influenced how we understand architecture's role within a broader socio-political and economic context, but it has also influenced how we look at and how we think about architecture and our world.

However, with a proliferation of architectural imagery extant, it is important that a clear distinction is made between the everyday image and those images of a 'critical' nature or intended as social comment, responding to architecture in order to say something about our world and how we live. Bearing in mind that a significant number of high Modernist architectural images produced by amateurs or on social media platforms, according to Campany (2014: 38) "belong to the very same networks of spectacle", it becomes clear that an independent and critical photography of architecture is as "vital" as it is "endangered" (Ibid).

Where this dissertation seeks to investigate how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s, I intend to, as the focus of this research, analyse key projects by select contemporary artists and photographers that, I believe, satisfy this need for an independent and critical photography of architecture. While I acknowledge the valuable work done by writers and critics of architecture and photography such as Judith Turner (2012), Gordon Baldwin (2013), Daniela Janser (2013),

European high Modernism to Soviet high Modernism to African high Modernism).

5. These photographs were influenced both formally and materially by modernism, particularly with my decision to shoot on 35mm analogue using black and white film. Their formal aspects referenced modernist photographers including Andreas Feininger, Aleksandr Rodchenko, and Laszlo Moholy-Nagy – photographers that aimed to reinvigorate the photographic medium from a more deadpan and documentary style into one that experimented with compositional and technical means in order to achieve a unique artistic expression.

Natalie Herschdorfer (2013), Elias Redstone (2014), and Alona Pardo and Redstone (2014), there is still much to be said about this relatively under-researched area to which I hope to contribute.

Working in the context of Europe, the projects that concern me include Beate Gütschow's *S* (*Stadt*) (2004–2009), Andreas Gursky's *Paris, Montparnasse* (1993), and Filip Dujardin's *Fictions* (2007–2011). In a South African context, I look at David Goldblatt's *South Africa: The Structure of Things Then* (1998).[6] While this list is by no means comprehensive or encompassing, I feel that these artists and photographers reveal particular aspects of the critique of the social project of high Modernism through their practice, and that their works resonates with my own at a formal, thematic, and personal level.

With that said, the examples of contemporary photography I have chosen each have as their *subject* high Modernist structures and architectures or, at the very least, contain within their frames elements of these structures and architectures. While many of these structures and architectures were allegedly built in a spirit of hope and faith in high Modernism's drive towards a utopic ideal (Henket, 2002: 10), as with the infamous Pruitt-Igoe housing complex (1954–1956) mentioned earlier, there was however a far more pragmatic (and somewhat sinister) reason for their construction. For example, Pruitt-Igoe's large scale and high-density development allowed for large numbers of people to be crammed into smaller spaces, which then made it easier for them to be surveilled and controlled. Its poor build quality and cheap fixtures, compounded by the uncompromising high Modernist layout of its public housing, also served as ways to maintain pre-existing social hierarchies, so that inhabitants could not move 'up' in such dehumanising conditions. As Pruitt-Igoe's residents were almost exclusively black, this only served to enforce segregationist policies and to keep them out of the city centres where the so-called 'elites' lived.

Although Pruitt-Igoe is but one housing project in the broader scheme of high Modernism, I have found it important to mention as it perhaps best exemplifies the often totalitarian impetus of high Modernism that I intend to capture in this document: an impetus towards social order and control often enacted through its structures, architectures, and urban planning. I say *often* because this was not always the case, as high Modernist architectures and urban planning were heavily polarised. On the one hand, the cheap versions of high Modernist architecture which I concentrate on in this document – cheap because they were indeed cost-effective and intended for the underclasses – offered a dubious utopia of monolithic and impersonal mass housing with, of course, all of the social problems that came with it. On the other hand, high-end architecture provided avant-garde society with extremely individual, expensive, and often striking showcases of progressive taste.

Nonetheless, Pruitt-Igoe and many of the other high Modernist structures, architectures, and urban planning that I discuss falls into the former category, and, according to Glazer (2007), Jencks (1977), and Jacobs (1961) failed in ways akin to the high Modernist movement. While Pruitt-Igoe no longer exists – in Jencks' words, "it was finally put out of its misery. Boom, boom, boom" (1977: 9) – many of these 'failures' remain, still able to communicate or at least express the (now failed) social idea(l)s once responsible for their construction. It is these 'failed' structures and architectures that are the focus of my research and of the contemporary artists and photographers I have chosen to discuss in this document.

Fundamental to this research is the premise that contemporary photography which takes architecture as its subject has the ability to communicate wider notions about society. However diverse their aesthetics, each artist and photographer I have chosen challenges the orthodoxy of both the photography of architecture and architectural photography (which I distinguish later in the document) through their individual strategies. These might include anything from the use of exaggeration, hyperbole, dark humour, reconfiguration, parafiction, intertextuality, pastiche, irony, or in the case of Goldblatt, exposing. These tactics will be elaborated in the four chapters that follow.

In Chapter 1, I establish the terrain from which I intend to investigate how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s. In order to inaugurate this intellectual frame, I define and discuss high Modernism, identifying the relevant characteristics and contexts of select case studies, and marking how they reflect or communicate the social idea(l)s or ideologies responsible for their construction. This is followed by a brief overview of architecture's ability to communicate meaning, particularly through form and sign, which provides a foundation for the discussions in Chapters 3 and 4. Finally, the chapter concludes with the concrete applications of high Modernist structures, architectures, and urban planning across the globe.

In Chapter 2, I trace the history of photography's relationship with architecture, beginning with the advent of the medium in the nineteenth century and ending with the present. As the investigation of contemporary photography at its interface with fine art is the focus of this dissertation, this history establishes the precedents for much of the photography I have chosen, and locates these contemporary works within a broader trajectory.

I engage further with my research question in the following two chapters. In Chapter 3, I explore Andreas Gursky's *Paris, Montparnasse* (1993) and Filip Dujardin's *Fictions* (2007–2011), where both artists work in the context of Europe. In a South African context, I then discuss David Goldblatt's *South Africa: The Structure of Things Then* (1998). While my interest lies mainly in contemporary international photography, I have chosen to explore Goldblatt's work as it is important that I address what my research question means within the space and place that I am sited.

In Chapter 4, I conduct an in-depth investigation into Beate Gütschow's *S* (2004–2009) which forms the culmination of the research project. *S* embodies in the most direct and succinct way the thesis that certain contemporary photography uses high Modernist structures and architectures to critique high Modernism's failed social ideas and ideals. I begin this discussion with reference to an earlier work, *LS* (1999–2003).

6. Most of these people consider themselves artists, except for David Goldblatt, who describes himself as a photographer. According to Sally Gaule (2014: 126), David Goldblatt "refuses to call his images art (although he does exhibit his pictures in galleries), nor is he in any sense an architectural photographer (although he has focused on structures and aspects of the built environment in much of his work)".

Chapter 1:

Establishing the Terrain

IN THIS CHAPTER, I establish the terrain from which I intend to investigate how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s.

As this dissertation investigates the relationship between high Modernism, architecture, and photography, it is imperative that I first establish what I mean by 'high Modernism' in regard to the formulation 'high Modernist structures, architectures, and urban planning' mobilised in my project description. In framing this understanding, I also provide a brief overview of high Modernism's contexts, characteristics, and applications, so as to suggest just how these structures and architectures differ from their more 'democratic' counterparts. Here, I include an outline of architecture's ability to communicate meaning through form and sign, as the contemporary artists and photographers whom I discuss in Chapters 3 and 4 each use the signs and languages of architecture to communicate with – and to refer back to – high Modernism. Of significance are Le Corbusier's *Unite d'habitation* housing projects (1947–1965) as an adaptation of his *Ville Radieuse* (1924), as well as *Ville Radieuse's* influence on other projects such as Minoru Yamasaki's Pruitt Igoe (1954–1956) and Juscelino Kubitschek, Lucio Costa, and Oscar Niemeyer's Brasília (1957–1960). As I discuss in the chapter, each example was selected because of its resonances with the contemporary photographic works I have chosen.

I integrate Le Corbusier's *Unite d'habitation* project with a broader discussion of his unrealised *Ville Radieuse* because Le Corbusier's plans for *Ville Radieuse*, though unfulfilled, were pioneering in their designs for the high Modernist city. In addition, this was one of the first large-scale urban development projects intended to create a "progressive utopian society" (Yiftachel, 1995: 215). The influence of *Ville Radieuse* was integral to the formation of the *Unite d'habitation*, which adapted *Ville Radieuse's* plans for its housing district, as was the case for Pruitt-Igoe in the United States and the layout of Brasília, Brazil's new capital. *Ville Radieuse* was likewise integral to the design and development of Chandigarh, the capital of India's Punjab province. In this particular example, one can see the application of high Modernist structures and architectures in not only Western Europe (as with the *Unite d'habitation*), but also North America (with Pruitt-Igoe), South Asia (with Chandigarh), and South America (with Brasília).

The discussion on Brasília will be allocated a section of its own, as it is not only a very large project but it also illustrates particularly well the adoption (and adaptation or indigenisation) of high Modernist architecture and urban planning in the context of a 'developing country' and its subsequent failure as a social idea(l). For example, certain structures in Brasília, such as the civic structures designed by Niemeyer, were deemed 'tropical interpretations' of high Modernism where their curvy, organic designs tended away from the rigid and purely rectilinear forms of European high Modernism.

This variation in form is important as it aids my understanding of the high Modernist structures and architectures depicted in the works of my chosen artists and photographers. While Andreas Gursky's *Paris, Montparnasse* (1993) depicts a more traditional Western European high Modernist structure, and the same could be said for Filip Dujardin's *Fictions* (2007–2011) (although there is an element of late-Soviet high Modernism in his structures), a different story could be told about the ones in David Goldblatt and Beate Gütschow's works. In Goldblatt's *South Africa: The Structure of Things Then* (1998), one can sense a more South African variation of high Modernist architecture in certain images, which, although similar to their Western European and North American counterparts, have been adapted to suit apartheid ideology, as well as the country's climate, availability of materials, and budgets. Similarly, in Beate Gütschow's *S* (2004–2009), there is an inclination towards a late-Soviet high Modernist architecture, and more specifically, Soviet Brutalism. These late-Soviet architectures produced (primarily) in the former Eastern and Soviet Bloc were each carefully selected by Gütschow for the construction of her images

as their formal languages were deemed best able to communicate high Modernism's largely totalitarian impetus (Gütschow, personal communication 2016, April 20).

While there is emphasis placed on high Modernism and how it manifests in architecture and urban planning in this chapter, this has been done with the view to understand how these architectures are later harnessed by my chosen contemporary artists and photographers. As each of these artists and photographers has a particular interest in the formal languages of the structures and architectures they depict, and in how these variations in formal language help to communicate particular social idea(l)s, it is important that I create a framework suitable for such discussion.

What is high Modernism?

For the purposes of this document, I use the term 'high Modernism' to refer to "a school of architecture and design – one especially dominant during the Cold War[7] decades of 1950–1990 – that placed complete trust in science and technology" (Mallgrave, 2005: 195). This movement is today often characterised by the cold logic with which it viewed human factors and nature as obstacles to be overcome (Ibid, 196).

While I recognise that there are many different definitions and understandings of 'modernism', or rather 'modernisms' (see Habermas [1985], Harrison [1997], Meechem & Sheldon [2004]), I find these definitions less appropriate in this context because they tend towards a more general and philosophical overview of 'modernity'. This pertains more to the Enlightenment and to industrialisation than to actual high Modernist structures and architectures. For example, with Jürgen Habermas' (1985) definition, modernity began with Descartes and is therefore identified with the Enlightenment. In others, such as in Charles Harrison's (1997) definition, modernity is said to owe its origins to both Charles Baudelaire and Gustave Flaubert, and to the bloody suppression of the revolutions of 1848. In others still, modernity is regarded as an essentially twentieth-century condition (see Adorno [1973], Bauman [1989]). Likewise, 'modernism' itself resists easy definition. Indeed, the provisionality of modernism, its elusive nature, and its constant search for progress and new forms tends to preclude any totalising definition.

While my chosen definition focuses specifically on aspects of architecture and urban design central to this research (and relating to contemporary photography), it is important to also acknowledge that such tendencies in architecture and urban design were a necessary link to much larger economic and socio-political conditions. Thus, in my attempt to locate the movement within these broader contexts and conditions, I have chosen to foreground political scientist James C. Scott's definition of high Modernism. Although not dissimilar, Scott defines high Modernism as "a form of modernity, and more appropriately an *ideology*, characterised by its unfaltering confidence in science and technology as a means to reorder the social and natural world" (1999: 4, author's italics). Scott later expands on this definition, describing high Modernism as "a strong, one might even say muscle-bound, version of the self-confidence about scientific and technical progress, the expansion of production, the growing satisfaction of human needs, the mastery of nature (including human nature), and, above all, *the rational design of social order* commensurate with the scientific understanding of natural laws" (Ibid, my italics).

In keeping with Anson Rabinbach (1992) and Gregory Kasza (1995), high Modernism's origins are traced back to Germany's economic mobilisation under Walther Rathenau[8] during World War I, from whence it spread rapidly across Western Europe and North America as a by-product of its then unprecedented progress in science and industry. High Modernism in this context, although at times congruent in vision and intent, therefore holds little to no affiliation with its literary polyseme in the 1920s, or with the twentieth-century avant-garde. Considered the experimental 'highpoint' of modernism in fine art, the latter is popularly mislabelled by writers such as Peter Burger (1984) and H.H. Armason (1998) as 'high modern'. Nor must high Modernism be confused with scientific *practice*. In the words of Scott (1999: 4), it "was fundamentally, as the term *ideology* implies, a faith that borrowed, as it were, the legitimacy of science and technology, thereby making it uncritical, unskeptical, and thus unscientifically optimistic about the possibilities for a comprehensive planning of human settlement and production" (my italics).

Like other ideologies, high Modernism reflected the interests of those who advocated its authority. In many cases, as with Nikita Khrushchev in the former Soviet Union, Robert McNamara in the United States, or Julius Nyerere in Tanzania, these advocates were often powerful administrators and heads of state.[9] They tended to prefer certain forms of planning and social organisation (such as centralised communication and transportation hubs, large factories and farms, and grid cities) because these forms fit neatly into a high Modernist view (see Le Corbusier, 1985) and because they allowed for a higher degree of *control* (see Yiftachel [1995], Jacobs [1961]). In the words of sociologist Sophie Watson, "If we are to draw towards one tendency which would capture some coherence in high Modernism, it would surely lie in the discourses of *social control in high Modernist planning and urban policy*: control to address the 'dislocations of the age'" (Bridge & Watson, 2008: 559, my italics).

High Modernist urban planning, with its centralised, top-down policy and rational simplifications, not only ensured a clear division between what political geographer Oren Yiftachel (1995: 216) terms the "high" (that is, the policy-makers, bureaucrats, and heads of state, amongst others) and the "low" (the residents and ordinary citizens), but it also allowed for a city that was more 'ordered' functionally.[10] This functional order not only meant that populations could be made legible,[11] but it also helped to minimise unruly crowds and introduced as much control into the movement and conduct of a populace as physical planning alone could encourage (see sedentarisation).[12] This appealed greatly to those class strata that had the most to gain in status, power, and wealth from such control, making high Modernist urban planning a popular choice for state officials.

As the need for scientific and technical research and development[13] rapidly increased during the Cold War period, especially for opposing superpowers such as the United States and the Soviet Union, different manifestations of the movement were, ironically, embraced by states across the political spectrum. A faith in high Modernism could be detected in policies ranging from the radical left to the conservative right. Equally, the promise of 'utopia'[14] associated with high Modernist urban planning and social organisation, also made it a popular choice for "those who wanted to bring about huge changes in people's work habits, living patterns, moral conduct, and worldview" (Scott, 1999: 5). However, such aspirations for the creation of

7. "The Cold War (1945–1991) was a period of political and military tension and impasse that arose after World War II, between powers in the Western Bloc (the United States, its NATO allies, and others) and powers in the Eastern Bloc (the Soviet Union and its allies in the Warsaw Pact)" ("Cold War", 2016). Although historians do not fully agree on the year the Cold War began, 1945 is commonly accepted. The term 'cold' is used to describe the war because there was no direct large-scale fighting between the two sides. However, there were major regional wars, known as 'proxy wars', supported by them (Gaddis, 1990: 7). A major aspect of the Cold War was opposing ideologies. Culture, including art and architecture, was used in the Cold War by both superpowers to highlight supremacy (Stonor Saunders, 2000).

8. The mobilisation of Germany's economy under Rathenau was widely considered a technocratic wonder of the war, and is today considered the most likely progenitor of the high Modernist movement and ideology (Scott, 1999: 98). That Germany succeeded in keeping its armies adequately supplied in the field long after most observers had predicted its collapse was largely due to Rathenau's planning.

9. This does not discount the technocrats (i.e. the urban planners, engineers, architects, scientists, and technicians) who likewise advocated for its future scientific and technical advancements (Scott, 1999: 5).

10. For high Modernist urban planners such as Le Corbusier, a functional order was naturally brought about through visual order (an observation elaborated upon in my section on the relationship between high Modernism and structures, architectures, and urban planning).

11. Making a population legible helped to streamline the classic state functions of taxation, conscription, and the prevention of rebellion. According to Scott (1999: 2), legibility has always been a central problem in statecraft. He continues, stating, "Where the pre-modern state knew precious little about its subjects (their wealth, their landholdings and yields, their location, or even their identities), modern European statecraft devoted itself to *rationalising* and *standardising* what was previously a 'social hieroglyph' into a legible and administratively more convenient format" (Ibid).

12. Sedentarisation refers to the act of settling mobile persons. According to Scott (1999: 236), sedentarisation can be described as the "reduction of the mobility and anonymity of nomadic peoples, and their subsequent organisations into 'legible' formations (thereby making them more amenable to control from above and outside)". The construction of large-scale housing projects under high Modernism generally constituted a core effort at sedentarisation as it provided the basic infrastructure from which society could be rendered legible i.e. it could arrange the populace in ways that streamlined the above mentioned functions of taxation, conscription, and the prevention of rebellion. This was particularly important for both authoritarian and totalitarian states where a legible society meant a society amenable to *control*.

13. This research and development manifested in the space race, the arms race, research in agriculture, biomedicine, computer science, ecology, and meteorology, amongst other things (Oreskes & Krige, 2014: 23).

14. Defined as "a place, state, or condition ideally perfect in respect of laws, customs and conditions" or as "an impossibly ideal scheme, especially for social improvement" (Onions, 1983: 2444), the word 'Utopia' was first used by Thomas More in 1516 to name a fictitious and remote island society. It has since evolved to mean any community with a visionary system of political and societal perfection; cities that function to improve the daily lives of their citizens. In this context, I use the term utopia to describe a society considered ideal by its designers and visionaries. However, a utopian society is a society that cannot exist, and it is in this vein that the term is used somewhat ironically to imply unattainability (alluding to the notion that these social idea(l)s have since failed).

a 'progressive utopian society' met with failure rather than success[15] more often than not,[16] as will be discussed later in this document. Such failures usually tended to occur when these visions were held by ruling elites who had little commitment to democracy or civil rights and who were therefore likely to use unbridled state power for its implementation (Ibid). Examples of this 'utopianism' can be seen in the social engineering efforts of Apartheid South Africa, Nazi Germany, and the Soviet Eastern Bloc in the mid-1980s, to cite some choice cases.

In these examples – and particularly in Apartheid South Africa, to which I return in Chapter 3 – failure of such social engineering endeavours occurred because the very tools and methods used by the "high" (according to Yiftachel [1995: 216], policy-makers and bureaucrats) to effect such a 'progressive utopian society' were also used to control, segregate, dispossess, and disempower those whom Yiftachel (Ibid) again terms the "low" (residents and ordinary citizens) which comprised said society. Stated simply, the planning tools and methods used to assist social reform and improvement in people's quality of life, if that was even intended, were often used as a means of controlling and repressing those very same people.[17] According to Yiftachel (Ibid, 219), like most other areas of public policy, modernist planning became a "double-edged sword, capable of reform and control,[18] emancipation and oppression".

Thus, it could be said that in certain instances, where a high Modernist ideology was combined with an authoritarian or totalitarian state, such nations were able to use the full weight of their coercive power to bring high Modernist schemes into being. For Scott (1999: 5), the most conducive situations for this unrestrained used of power were typically "times of war, revolution, depression, and struggle for national liberation". Scott continues, stating that this often left behind a passive[19] civil society that lacked the capacity to resist the implementations of these plans (Ibid, 88).[20]

While many of these examples highlight failed social idea(l)s under high Modernism as enacted on a much broader economic and socio-political scale by ruling elites, this is not to discount the many smaller architectural projects proposed by less powerful (although highly influential) advocates such as Le Corbusier and Jean Prouvé, which also failed (see Jacobs [1961], Jencks [1997], and Glazer [2007]). Although smaller in scale, these projects equally reflect the broader ideologies responsible for their construction. For example, Jean Prouvé's *Maison Tropicale* (1949–1952) project, although not included in this paper, reflects broader European ideas about cultural dominance as told through the colonial project. Likewise, the African men's hostels, as portrayed by Goldblatt's photograph, *South-East Wing, African Men's Hostel, Alexandra Township, Johannesburg, Transvaal (1 June 1988)* (1988) in Chapter 3, although enacted on a relatively small scale, equally reflect the broader ideology of apartheid which included notions of racial segregation, discrimination, and control.

The capacity of such architectural projects to reflect the broader ideologies responsible for their construction relates back to the work of nineteenth-century art critic John Ruskin, who first proposed the idea that "architecture is an expression of society" (Ruskin quoted in Rosenberg, 1998: 286). However, for the purposes of this dissertation, in which I intend to investigate how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s, I have adapted this idea to include high Modernist structures and architectures. If architecture is, in Ruskin's words "an expression of society", then in furthering this premise one could surmise that the structures and architectures built by societies dominated by a high Modernist ideology, in and of themselves, express the ethos characteristic of the prevailing ideology (that is, of high Modernism).

In much the same way, while many of my examples highlight some of the failed social idea(l)s under high Modernism, it is not within the scope of this dissertation to provide a detailed account of their failings.[21] However, I will account for one factor as it forms a core tenet for much of the following research, that being, "designed or planned social order is necessarily schematic; it always ignores essential features of any real, functioning social order" (Scott, 1999: 6). While Scott uses absolute terms, there is a level on which he has a point. In translating this restriction to actual, physical structures within the built environment, one is made aware of a most essential feature often ignored in their designs: *the aspect of humanness and how humans interact with their built environment*.[22] It is this feature that drives much of my research, and which constitutes a core concern of the artists and photographers whose works I discuss over the course of this document.

Much of this document and the contemporary photography which I am interested in can be read as a case against the imperialism[23] and austerity of a high Modernist, planned social order. I stress the word 'imperialism' here because I am not emphatically making a blanket case against the bureaucratic planning or high Modernist ideology, but rather against an imperial or hegemonic planning mentality that excluded the human – intentionally or unintentionally – which one would hope would otherwise have constituted its nucleus.

15. Although 'planners' of social change intended to design a shape to social life that would minimise the friction of progress as opposed to completely arresting social change, it should be noted that one of the great paradoxes of this 'social engineering' lay in the fact that it seemed at odds with the experience of modernity itself. According to Susan Fainstein (quoted in Fainstein & DeFilippis, 2015: 16), "This experience of modernity (whether in literature, art, industry, transportation, or even popular culture) was, above all, the experience of disorienting speed, movement and change."

16. In particular instances, such as with the reconstruction planning of Britain after the Second World War, or even the planning of Oregon in the United States in the late 1960s and early 1970s, such aspirations were met with success (see Arnstein, 1969).

17. Hoch (1992: 217) relays a similar point, stating that oftentimes, "rational planning in the service of humane projects ends up producing effects far more perverse and destructive than the alleged problems such planning is supposed to solve".

18. Equally, photography, a modernist tool, was used as a means of 'reform' and 'control'. For example, Jacob Riis' photo books *How the Other Half Lives* (1890) and *The Children of the Slums* (1892), which documented and exposed the squalid conditions in New York's tenements, were produced with a view to reform. Riis' documentary photography was passionately devoted to changing the inhumane conditions under which the poor lived in the rapidly expanding urban-industrial centres. These works succeeded in embedding photography in urban reform movements. On photography's ability to control, a fitting example would be in Germany around the time of the Second World War, where photographical propaganda was often engineered to make Jews look scandalous and uncontrollable. In 1937, an exhibition began in Munich titled *The Eternal Jew*, containing 265 unappealing images of Jews, making it easier for society to dehumanise them. *The Eternal Jew* exhibition ran for about a year from 1937 to 1938 in Munich. In the brief amount of time that this exhibition was in place, about half a million people came to view it, with about 5 000 people visiting every day. Over this time, the Secret Police reported there to be a sharp rise in anti-Semitic feelings and in violence against Jews (Burleigh, 2000: 330).

19. War, revolution, and economic collapse often radically weakened civil societies, as well as made their populaces more receptive to new dispensations. This was often the case in developing countries in Africa during the fight for liberation (as evident in the Angolan War of Independence [1961–1974] and the Rwandan Revolution [1959–1961], amongst others). However, it can be argued that certain societies were made (temporarily) stronger, as was the case for Russian society after the 1917 Revolution.

20. Similar authoritarian attitudes were experienced under colonial rule in Africa, as in the former Belgian Congo, where the state exercised its ability to run roughshod over popular opposition in order to implement its colonial social engineering aspirations.

21. For a full account see J.C. Scott's *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (New Haven: Yale University Press, 1999).

22. German philosopher Theodor Adorno (1979: 6), in an attempt to expose the paradoxes at the very heart of the modernist project, argues that modern architecture, in its commitment to functionalism – a functionalism that is ultimately little more than a style – must not overlook its social function.

23. By imperialism, I mean "the extension or attempted extension of authority, influence, power, etc., by any person, country, institution, etc.: cultural imperialism" ("Imperialism", 2007: 816).

Architecture as a Form of Communication (The Rhetoric of Architecture)

> A phenomenological consideration of our relationship with architectural objects tells us that we commonly do experience architecture as communication, even while recognising its functionality.
>
> — Umberto Eco (1997)

The assumption that architecture is invested with meaning and can, in turn, communicate such meaning is not a new one. Architects and writers have long deliberated and contested this assumption, from Vitruvius's *De Architectura* (c. 30–15 BC) (published as *Ten Books on Architecture* [1991: 14]) to Amos Rapoport's writings in the twentieth and twenty-first centuries (see Rapoport [1990: 23], [2005:12]), with each contending that architecture is more than utilitarian as it evidences *social life*. This is primarily due to architecture's ability to convey social meaning, which includes expressing the religious and cultural beliefs and political practices of a society (or more broadly the ideology of a society), through its physical and visual form.

Where architecture is widely defined as "the art or practice of designing and erecting buildings", it can, in turn, be reduced to its most basic constituents: art and building (Conway & Roenisch, 1984: 4). Like certain forms of art, certain architectures can be recognised as self-referential[24] objects, due in part to the basic generic elements that constitute their form, inter alia: volume, plane, line, proportion, size, scale, mass, material, texture, pattern, colour, ornamentation, and façade (Muschenheim, 1964: 25). When combined, these elements

interact to create a whole – a physical and visual form or *gestalt* – that helps define the existing context and communicate information (Luecking, 2002: 46).

However, according to art historian Donald Preziosi (1997: 30), architecture is also able to convey such meaning through another system; one which directly involves the structured relationship that exists between the building and its immediate and/or wider surroundings: semiotics.[25]

Though it will not be discussed in great detail, semiotics was widely used by scholars (in the late-nineteenth and twentieth-centuries) as a means to understand and interpret how architecture communicates meaning. Here, semiotics, in the approach of the Structuralists and Poststructuralists,[26] is based on the assumption that architecture on its own is a sign system (a means of communication analogous to writing or speech) with its own grammar and syntax. As Umberto Eco claims in *Linguaggio architettonico (Language of Architecture)* (1969: 33), "Architectural language is an authentic linguistic system obeying the same rules that govern the articulation of natural languages." As such, it is understood that architecture can be read as a 'text'. Examples of this approach can be found in the works of Geoffrey Broadbent (1980), Eco (1997), Robert Hershberger (1969), Jencks (1997), and William Whyte (2006), where each describe architecture as a 'code' capable of being used to communicate the intentions of the patron to the building user, or in this case the viewer and critic, for interpretation (Jencks, 1997) (Eco, 1997).

The manner in which architectural signs and languages function and essentially 'speak' is an important aspect of my study, as the contemporary artists and photographers whom I discuss, in Chapters 3 and 4, each use these signs and languages to communicate with – and to refer back to – high Modernism.

Architecture can also communicate meaning by (i) influencing perception, which in turn influences human behaviour, such as how humans interact with architectural content or navigate through it, or even how human actions are impacted by architecture's ordering and organising of physical space. Other methods include (ii) *presentational forms*, which reflect "morphologies of feeling", defined by Susanne Langer (1951) as "invoking patterns of internal experience as motion, rest, tension, release, agreement, discord, and change"; and finally (iii) *metaphor*, which examines the distinction between "*is* and *like* – that architecture is *like* a language in that it has meaning as well as components that are systematically joined, versus that architecture *is*, in fact, a language with all the features thereof" (Hollier, 1992: 31). However, it is architecture's ability to communicate via form and to a lesser extent via sign that will be employed in this document as methods for interpreting meaning.

The Relationship between high Modernism and Structures, Architectures, and Urban Planning

As stated previously, high Modernism was often characterised by an "unfaltering confidence in science and technology as a means to reorder the social and natural world [towards 'utopia']" (Scott, 1999: 4).[27] At its centre was a self-confidence about linear progress, the development of scientific and technical knowledge (which often involved a reliance on the expertise of scientists, engineers, bureaucrats, and intellectuals), the expansion of production, and the rational design of social order (Ibid, 88) (Taylor, 1999: 18).

In the field of architecture, confidences in the technocratic abilities of individual architects and planners to solve problems of large-scale urban reform often led to the construction of visibly austere and anti-human structures whose designs, more often than not, ran contrary to unplanned social development. Cultural critic Bram Dijkstra, in an interview with Ron Hogan (2006), similarly criticised high Modernism as an "austere, anti-human, and oftentimes dystopic vision" of modernism, stating:

> Much of the post-WWII high Modernism in America and the rest of the Western world is anti-humanist, hostile to notions of community, of any form of humanism. It becomes about the lack of meaning, the need to create our own significance out of nothing. The highest level of significance, that of the elite, becomes abstraction. So the concept of the revolutionary elite arises again, deliberately excluding those who haven't evolved.

One of high Modernism's characteristics was a keen emphasis on spatial order as rational design, as enacted through its standardisation, simplification, and ordering of physical space. Applications of this ideology are best illustrated in the 'machines for living in'[28] (Wolfe, 1981: 13), a term first proposed optimistically by Le Corbusier, and thereafter used ironically by various critics to describe the essential *un-liveability* of the 'box architecture' implemented in many of high Modernism's large-scale housing projects and urban planning.

Similar to the high Modernist project, high Modernist architecture was – from its inception – preoccupied with a desire to create utopia. Discontent with simply re-envisioning pre-established conventions in architecture and space, the high Modernist architectural movement committed itself towards a (complete) restructuring of society for a better future (Stierli, 2013: 8). High Modernist architecture was therefore always planned as both a spatial and a social project, addressing both the *urbs* (city) and the *civitas* (citizens). If individual buildings were conceived of as partial utopias – as nuclei from which larger developments were to emerge – it was certainly large-scale urban planning and development projects and their preoccupations with creating a blank slate, or a tabula rasa of sorts, that articulated the essential basis for architectural utopian thinking in the twentieth century.[29]

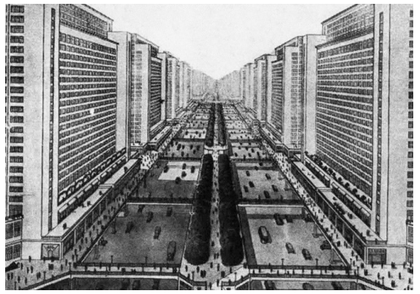


Figure 2. Le Corbusier's illustration of *Ville Radieuse's* housing district (1933).

Figure 3. *Märkisches Viertel* social housing project (1963–1974) in Berlin – a large-scale adaptation of the 'box architecture' of Le Corbusier's *Ville Radieuse* (Staib, Dorrhöfer, & Rosenthal, 2008: 34). Here, the 17 000 apartments are able to house up to 50 000 residents.

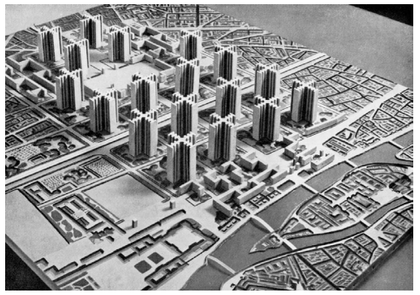


Figure 4. A model of Le Corbusier's *Plan Voisin* (1925), an early adaptation of *Ville Radieuse* (1924) intended for Paris.

Figure 5. A later adaptation of *Ville Radieuse*, developed as *Stuyvesant Town* (today *Stuyvesant Town – Peter Cooper Village*) by Irwin Davan and Gilmore Clarke on Manhattan's East Side (Schulz, 2015). Like Le Corbusier's *Plan Voisin*, then public official Robert Moses bulldozed 'blighted' areas and replaced them with high-rise housing projects. According to Dana Schulz (2015), "600 buildings once containing 3 100 families, 500 stores and small factories, three churches, three schools, and two theatres, were razed". Today, the complex has a total of 11 250 apartments, housing more than 25 000 residents (Solomon, 2008: 195).

24. Self-referentiality designates the situation where a work draws attention to its own nature as a created work of art. This creates a *meta-level* where the audience, or in this case the user, is simultaneously drawn into the work but also critically aware of its constructed nature.

25. Semiotics was defined by linguist Ferdinand Saussure as "the science of signs or the study of the life of signs within social life" (Macey, 2000: 347).

26. The terms 'Structuralist' and 'Poststructuralist' are used to refer to people and things that are connected with structuralism or poststructuralism. Structuralism is "an approach to linguistics that analyses and describes the structure of language, as distinguished from its comparative and historical aspects" ("Structuralism", 2017). Poststructuralism, on the other hand, is less singularly defined as a movement than is structuralism. A number of literary theories fall under the larger umbrella of poststructuralism, including gender theory and reader-response criticism. These theories advance the overarching notion that meaning does not exist outside a text, or in this instance form, and, in addition, that the meaning of a text or form is not fixed bur rather contingent and unstable.

27. Equally, modernism (in photography) was often characterised by an unfaltering confidence in science and technology as a means to *record* the social and natural world.

28. Le Corbusier believed that buildings should function as "machines for living in", analogous to cars which he saw as "machines for travelling in" (1985: 23).

29. Although it can be argued that the Foucauldian critique of space as an apparatus of power has since challenged the belief in the superimposition of spatial and social concepts from above, and has discredited modern architecture's paternalistic and even totalitarian impetus (Foucault, 1977), it is not my intention to, in this work, challenge any of these precepts but rather utilise them as a means to understand the role played by utopia and notions of utopia in the construction of key architectures and how these in turn are mobilised by contemporary photographers. For further reading see M. Foucault's *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Pantheon, 1977).

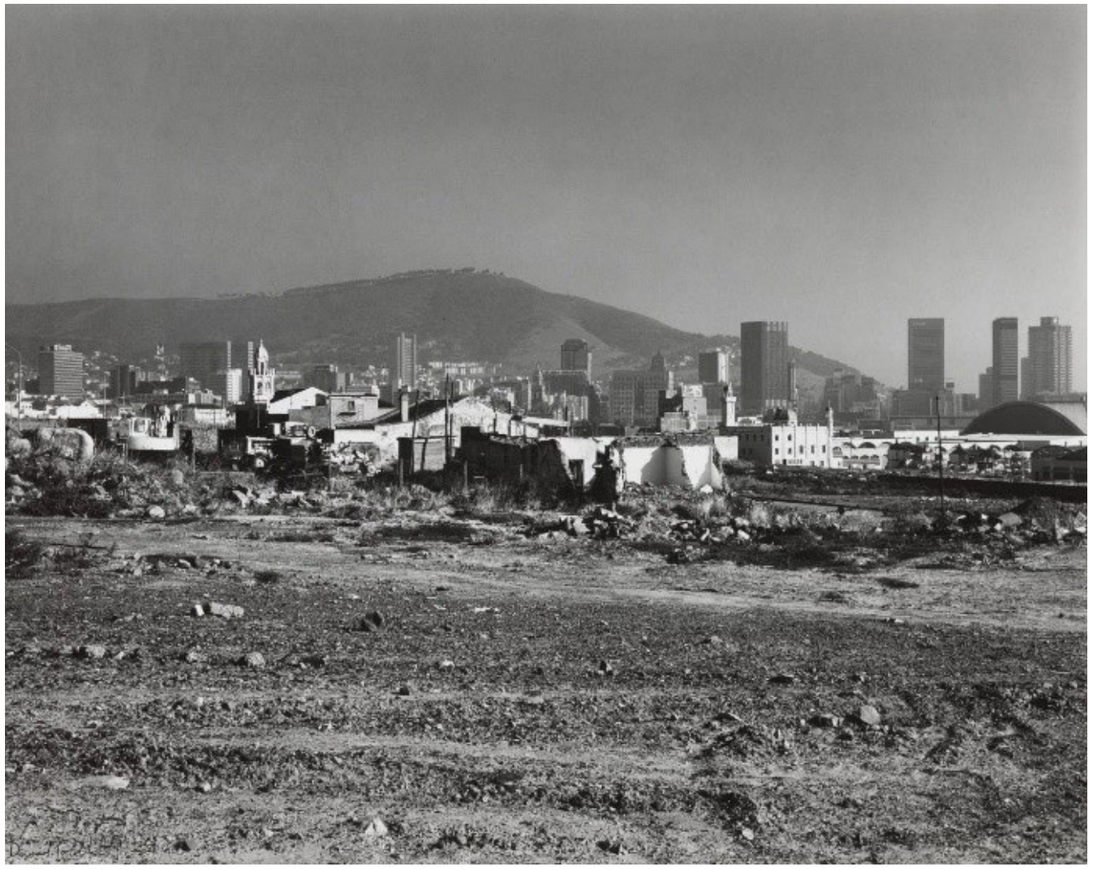


Figure 6. David Goldblatt, *The Destruction of District Six under the Group Areas Act (Cape Town, Cape, 5 May 1982)* (1982). An example of a tabula rasa, Goldblatt here captures the bulldozing of houses in District Six, Cape Town.

Tabula rasa, a Latin word meaning "scraped tablet" or "cleaned slate" is a term often used to refer to something new, fresh, unmarked or uninfluenced, or an opportunity for a fresh start ("Tabula rasa", 2013). It can also refer to an empty piece of land. However, in the context of high Modernist architecture, tabula rasa often referred to a piece of land that was cleared out for urban development, either through bulldozing large tracts of forest or jungle (as in Brasília), or through forcibly removing and demolishing pre-existing communities and structures (as with District Six [see Figure 6] or Sophiatown, later Triomph, in South Africa). Likewise, the 'blank slate' that was created by the bombing in the Second World War can also be referred to as a tabula rasa.

Like high Modernism, high Modernist architecture had a particular temporal and social context. Where modernism as an overarching cultural and philosophical movement arose as a reaction to wide-scale and far-reaching transformations, as with the development of modern industrial societies and the rapid growth of cities in Western Europe and North America in the late nineteenth and early twentieth centuries (Lewis, 2000: 38), high Modernism and its architecture only really developed in the 1920s[30] (Tournikiotis, 1999: 53). This development coincided with the newfound beliefs of key modernist architects and designers such as Frank Lloyd Wright and

30. However, it was not until after the Second World War that high Modernist architecture gained (mass) popularity. This was after modernist planning was implemented as a solution to the previous failure of architecture and design to meet basic social needs.

31. ""Truth to materials' is a principle of modern architecture stating that the nature of any material should not be hidden but rather celebrated for what it is, and that the qualities of each material should dictate the way in which it is used" (Farrelly, 2008: 5). The concept was advocated by English architect A.W.N. Pugin in the nineteenth century and developed by Ruskin in writings such as his extended essay *The Seven Lamps of Architecture* (1848), in which he spoke of an "honest and unpretending" architecture (1989: 63).

32. The International Style in architecture, also known as the 'Bauhaus style' while under the directorship of Mies van der Rohe (1930–1933 in Dessau; 1938–1958 in Chicago), was "marked by the absence of ornamentation and by harmony between the function of a building and its design" (Friedewald, 2009: 8). Design innovations commonly associated with the International Style include "radically simplified forms, truth to materiality, rationality and functionality, and the idea that mass-production can be reconciled with the individual artistic spirit" (Pevsner, 1999: 880).

33. While both modernism and high Modernism claimed to be 'democratic' and 'utopian', that is, in their ideological forms, high Modernism was often totalitarian in its practical application (see Potter, 2002).

Le Corbusier, who, in viewing the progressive industrialisation of the twentieth century and the new materials that were brought about (such as plate glass, mass-produced steel, and reinforced concrete), developed the belief that new technology should render the old styles and structures inherited from Ancient Greece or from the Middle Ages obsolete. Following this 'machine aesthetic', high Modernist architects stripped off ornamental or decorative elements and instead endeavoured to produce structures of a more geometrical and rectilinear form that emphasised the materials used in their construction ('truth to materials'[31]). Even colour was stripped off, with architects tending towards the use of neutral tones such as white and beige. According to Mark Wigley (1995: 198), the omnipresent 'whiteness' of high Modernist architecture served as a disciplinary device; a way of controlling perception itself. White buildings not only showed decorations as superficial, but they also revealed a more abstract constitution of fashion and in so doing "transcended the bodily world, the world of physical desire" (Ibid). Thus, it could be said that it was this initial meeting point between functionalism and the aesthetic ideals (form) of modernism that led to the advent of the International Style.[32]

Although modernism and high Modernism were both concerned with human progress and the potential for human intervention to bring about positive changes in the structure of society, Scott believes that high Modernism's vision placed a greater reliance on the expertise of intellectuals as well as on technological and scientific innovations, making it the more *elitist* project (1999: 94–96).[33] This notion of elitism as entrenched in high Modernism served to elevate the views of a select few to the detriment of a weakened civil society (Ibid).

More importantly, high Modernism advocated for a complete transformation of existing conditions in society, usually through the creation of a blank slate that often disregarded historical, social, and geographical contexts in its development (Scott, 1999: 14). This resulted in the application of standardised models to a variety of locations, and usually with socially disruptive consequences, as illustrated in the following examples.

Le Corbusier's *Unite d'habitation* housing projects (1947–1965) as an adaptation of his unrealised *Ville Radieuse* project (1924)

The *Unite d'habitation* (French for 'housing unit') refers to a large-scale high Modernist housing project developed by Le Corbusier in the years following the end of the Second World War. The idea for the *Unite d'habitation* was adapted from Le Corbusier's earlier design principles for the 'Unite' or the housing district in his *Ville Radieuse* project (French for 'Radiant City') (see Figure 2).

Although unrealised, *Ville Radieuse* is to this day the most influential of all high Modernism's large-scale urban planning and development projects (as can be seen in Figures 2–5) (Merin, 2013). Designed to contain effective means of transportation, as well as an abundance of green space and sunlight, Le Corbusier's 'city of the future' was not only intended to provide residents with a better lifestyle, but to contribute to creating a better *society* (that is, the project was driven mainly by Le Corbusier's impetus towards the creation of a progressive utopian society). Although radical, strict, and near "totalitarian" (Curtis, 2006: 122) in its order, symmetry, and standardisation, Le Corbusier's proposed principles for *Ville Radieuse* had an extensive influence on modern urban planning and development. This influence led to the development of new high-density housing typologies, such as the *Unite d'habitation* housing project at different locations throughout Europe, the *Märkisches Viertel* in Berlin (Figure 3), the Stuyvesant Town – Peter Cooper Village in New York (Figure 5), and Pruitt-Igoe in St. Louis, amongst others. *Ville Radieuse* also had a profound impact on the layout of Brasília, Brazil's new capital (Merin, 2013). Its master plan was first presented in

Figure 7. Le Corbusier with model of *Ville Radieuse* (1930).

Figure 8. Jean Dubuisson's *Mouchotte* or *Immeuble d'habitation Maine-Montparnasse II* building (1967).

1924, and was later published as a book of the same title in 1933.

Le Corbusier, born Charles-Edouard Jeanneret (1887–1965), was a Swiss-born French essayist, painter, architect, and urban planner. Widely regarded as the father of high Modernist urban design, Le Corbusier today not only exemplifies the authoritarian role undertaken by many architects during high Modernism, but his works are often used as examples to make a case against the high Modernist ideology and its unwavering faith in technocracy. Active roughly between the 1920s and 1960s, Le Corbusier was less an architect than a visionary urban planner of great ambition. While most of his large-scale development schemes were never built (as with *Ville Radieuse*, which typically required a political resolve and financial wherewithal that few authorities could muster), some do exist. The most notable are perhaps Chandigarh and the Marseille *Unite d'habitation*. However, it must be noted that while Le Corbusier's views are today considered extreme, they were highly influential at the time, particularly amongst other high Modernist architects whose practices, more often than not, were influenced by Le Corbusier's design principles and philosophy (such as with Jean Dubuisson's *Mouchotte* building in Paris, discussed in Chapter 3) (Cohen, 1992: 7).

In accordance with the modernist ideals of progress, which encouraged the annihilation of tradition, 'Radiant City' was to emerge from a tabula rasa: that is, it was to be built on nothing less than the grounds of the demolished vernacular European cities (Merin, 2013). This new city would contain prefabricated and identical high-density skyscrapers, spread across a vast green area and arranged in a Cartesian grid, allowing the city to function as a 'machine for living in'. As Le Corbusier (1987: 36) explains, "The city of today is a dying thing because its planning is not in the proportion of geometrical one fourth. The result of a true geometrical layout is repetition. The result of repetition is a standard. The perfect form."

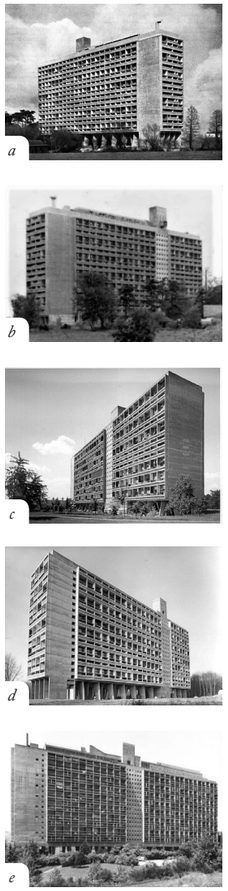
At the core of Le Corbusier's plan stood the idea of zoning: a strict division of the city into segregated commercial, business, entertainment, and residential areas. The business district was located in the centre and contained monolithic mega-skyscrapers, each reaching a height of 200 metres and accommodating five to eight thousand people. Located in the centre of this civic district was the main transportation deck, from which a vast underground system of trains would transport citizens to and from the surrounding housing districts. The housing districts would contain prefabricated apartment buildings known as 'Unites', each reaching a height of fifty metres. In Le Corbusier's 'utopian' vision, a single Unite could accommodate roughly 2 700 inhabitants and function as a vertical village. Catering and laundry facilities would be on the ground floor, with a kindergarten and a pool on the roof. Parks would exist between the Unites, allowing residents a maximum of natural daylight, a minimum of noise, and recreational facilities at their doorsteps.

Although *Ville Radieuse's* radical ideas were further developed by Le Corbusier in his drafts for various schemes for cities such as Paris (Figure 4), Barcelona, Algiers, Moscow, São Paulo, Rio de Janeiro, Buenos Aires, Stockholm, and Geneva (Scott, 1999: 103), none of these were ever built. Finally, in 1949 Le Corbusier found a state authority that provided him with a 'free hand': an opportunity to design the new capital of India's Punjab province, Chandigarh[34] (Curtis, 2006: 192). In Chandigarh, India's first planned city, Le Corbusier applied his strict zoning system and designed the central Capitol Complex, which consisted of the High Court of Justice (Figure 9), the Legislative Assembly, and the Secretariat.

Like *Ville Radieuse*, the *Unite d'habitation* formed part of Le Corbusier's ongoing impetus towards the creation of a progressive utopian society. The *Unite d'habitation* housing principle formed the basis of several housing

34. The city of Chandigarh (inaugurated in 1966) - an example of Le Corbusier's 'European' ideas transposed in a developing context - was originally conceived as a by-product of the then partitioning which took place between India and Pakistan in August 1947. Lahore, the capital city of India's Punjab province, was consigned to Pakistan, thereby leaving the state without a capital. However, for Jawaharlal Nehru (India's then Prime Minister and loyal advocate of the high Modernist movement), Chandigarh was "not just to be 'this new capital', but an emblematic proclamation of India's modernity on the world stage"; an embodiment of his faith in the modern way of living, from which the future of India was to emerge (Nehru quoted in Bharne, 2011: 99). Le Corbusier's designs for the new city therefore not only transformed India's destiny, but also seemingly fulfilled Nehru's political stratagem of suppressing India's colonial consciousness and embodying its latent optimism through its modernist ideals. However, once laden with patriotic values, the city today stands as a failed social idea(l) – "neither complete in its envisioned form, nor replete with its founding meanings; looming between the Nehruvian-Corbusian vision that gave birth to it and the socio-political vicissitudes of the post-colonial India that nurtured it" (Bharne, 2011: 99). For further reading see V. Bharne's *Le Corbusier's Ruin: The Changing Face of Chandigarh's Capitol* (2011).

Figure 9. Lucien Hervé, *High Court of Justice, Chandigarh* (1955) opposite.



a

b

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e

Figure 10. The *Unite d'habitation* housing complexes in a) Marseille, b) Nantes, c) Berlin, d) Briey-en-Forêt, and e) Loire.

projects throughout Europe of the same designation, with the first and foremost being the *Unite d'habitation* in South Marseille, France (1947–1952). This was later followed by Rezé in Nantes (1955), Westend in Berlin (1957), Briey (Meurthre-et-Moselle) in Briey-en-Forêt (1963), and Firminy in Loire (1965).

The Marseille *Unite d'habitation*,[35] perhaps the most influential and illustrative of all Le Corbusier's principles,[36] is today the largest single-standing housing structure of Le Corbusier's to have been built. With 337 apartments over eighteen storeys, the vertical structure was originally intended as a prototype for a new and revolutionary standardised system, which, when built *en masse* had – according to Le Corbusier – the potential to not only resolve Europe's post-war housing crises but to also address the many unsuccessful attempts made by European states to permanently sedentarise itinerant persons (Sbriglio, 2004: 33). However, only five of these structures were ever built, and never as a complete urban plan.

As can be seen in Figure 11, while Le Corbusier was mostly unsuccessful in his efforts to implement the *Unite d'habitation* project on a larger (or even global) scale,[37] he did achieve much of his fame through the five structures that were built. Indeed, his recognition as an architect stems for the most part from his impressive use of reinforced concrete in their frameworks, as opposed to a more traditional steel-frame (which was far too expensive in the post-war economy) (Curtis, 2006: 212). Reinforced concrete, or *béton brut*, was the cheapest building material available in post-war Europe. Interestingly, it had been Le Corbusier's use of reinforced concrete in the construction of the *Unite d'habitation* that initially heralded the Brutalist[38] architectural style and philosophy (Banham, 1966: 16).

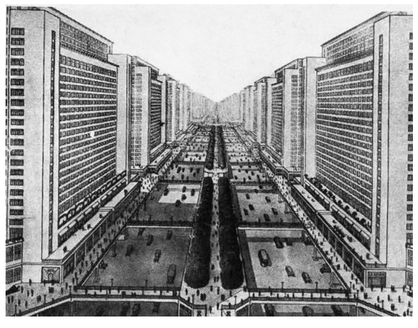


Figure 11. The *Unite d'habitation*, *en masse*, as it was originally intended, versus the singular *Unite d'habitation*, as it was realised.

In Le Corbusier's vision, the *Unite d'habitation* fostered the development of communal living. As with *Ville Radieuse's* Unites, residents could shop, play, live and come together in what the architect termed a "vertical garden city" (Le Corbusier quoted in Sbriglio, 2004: 55). For its designs, Le Corbusier drew on his studies of Soviet communal housing projects, particularly the Narkomfin Building in Moscow, a renowned landmark for socialist collective living, which, like the *Unite d'habitation*, offered communal services within the block (see Figure 12).

With a task so ambitious, Le Corbusier's greatest challenge lay in developing an approach to spatial organisation capable of successfully navigating 1 600 residents within a single structure. Unlike residential housing projects, which traditionally spread out horizontally over the landscape, Le Corbusier broke with convention and instead designed a single high-rise structure in which an entire community could be contained. Building vertically meant that more people could be housed per square metre, which supposedly left open more space for parks and other endeavours. However, the increase in structural density meant that apartment spaces became smaller and more claustrophobic, with some rooms built without windows or any other forms of ventilation. This, according to Scott (1999: 110), was not the

35. Le Corbusier nicknamed the Marseille *Unite d'habitation* '*Cité Radieuse*' or 'Radiant City' after *Ville Radieuse* (Sbriglio, 2004: 17).

36. The Marseille *Unite d'habitation* is frequently used as synecdoche for the *Unite d'habitation* project (Sbriglio, 2004: 18).

37. According to Pile (2009: 340), this was perhaps due to his combative and often irascible nature which, unsurprisingly, led to a resistant and often resentful client base blocking his projects.

38. Brutalist architecture or 'Brutalism', popularised by British architectural critic Reyner Banham, is an architectural movement that flourished from the 1950s to the mid-1970s in Western Europe and North America, and from the mid-1960s to the early 1990s in the former Eastern and Soviet Bloc, and other developing nations (Banham, 1966: 14). According to Banham (Ibid, 17), "Examples of Brutalist architecture are typically massive in character (even when not large), fortress-like, with a predominance of exposed concrete construction, or in the case of the 'brick Brutalists', ruggedly combine detailed brickwork and concrete. There is often an emphasis on graphically expressing in the external elevations and in the whole-site architectural plan the main functions and people-flows of the buildings." Brutalism was a radical new form of high Modernism, steeped in socialist (and later authoritarian and totalitarian) ideas that embraced hard lines and a utilitarian lack of ornamentation (as per the modernist dictum, 'form follows function'). It became a popular choice for educational buildings (especially university buildings), as well as many government projects, high-rise housing, and shopping centres, "creating an architectural image that communicated strength, functionality, and frank expression of materiality" (McClelland & Stewart, 2007: 12).

39. The structure had become a city within a city, or in Le Corbusier's words "a *machine*, much like an ocean liner" (1985: 48, my italics), spatially and functionally optimised for its residents.

Figure 12. The Narkomfin Building in Moscow, designed by Moizei Ginzburg and Ignaty Milinis (1929).

result of ignorance but of a careful determining and calculation of the basic needs required by each resident to maintain a state of 'health'. He writes:

> Le Corbusier calculates the air (*la respiration exacte*), heat, light, and space people need as a matter of public health. Starting with a figure of fourteen square metres per person, he reckons that this could be reduced to ten square metres if such activities as food preparation and laundry were made communal (Ibid).

By his own reasoning, Le Corbusier was planning for the needs of his fellow men – needs that *he believed* were ignored or denigrated in the existing city. This, he established by stipulating an abstract, simplified human subject with certain material and physical requirements. This schematic subject needed so many square metres of living space, so much fresh air, so much sunlight, so much open space, and so many essential services. At this level, he aimed to design entire cities (as with the later Chandigarh) that were "far more 'healthful' and 'functional' than the crowded, dark slums of the existing organic city" (Ibid). Thus, Le Corbusier spoke of "punctual and exact respiration" and of various formulas for determining optimal sizes for apartments (Scott, 1999: 115).

While the completed *Unite d'habitation* project was, in its earlier years, regarded by architects and critics of architecture as "yet another successful manifestation of high Modernism" (Dalrymple, 2009),[39] its residents – that is, the people for whom it was

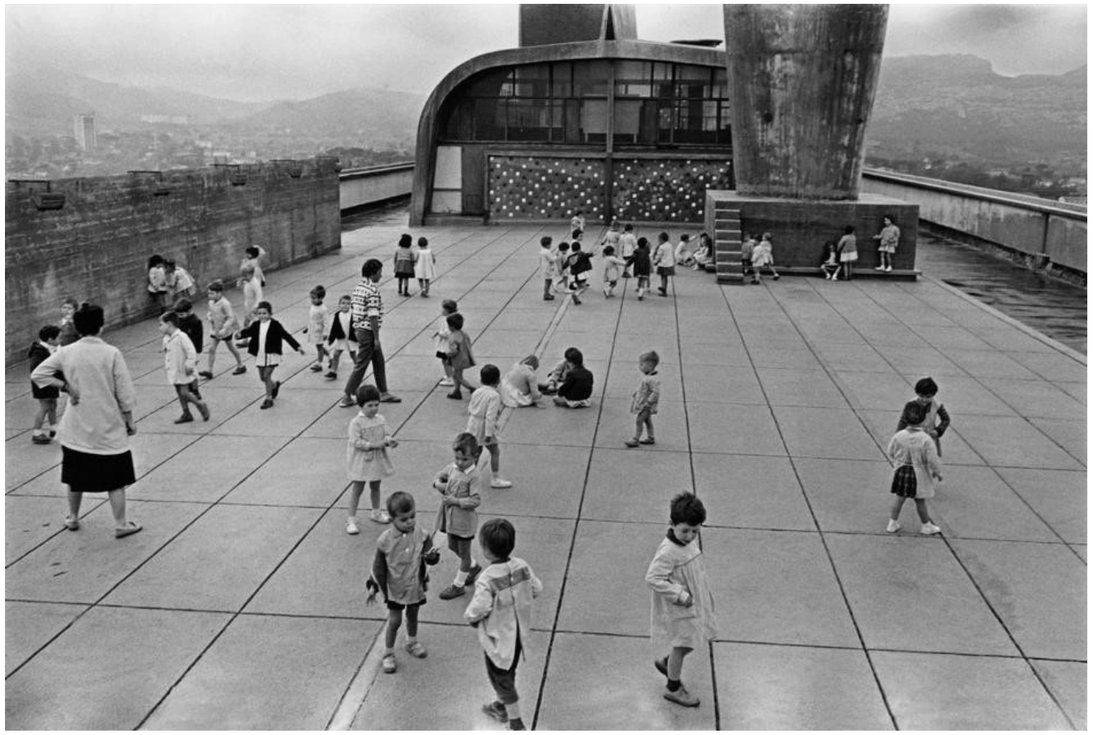
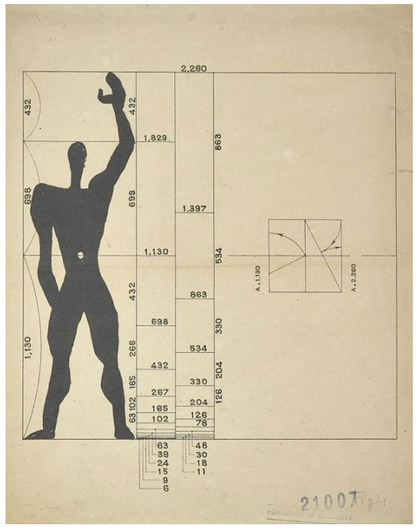


Figure 13. Rene Burri's image of the Unite d'habitation's rooftop 'garden', designed for children's play (1959).

Figure 14. Le Corbusier, *Modulor* (1946). The Modulor is an anthropometric scale of proportions devised by Le Corbusier as a visual bridge between two incompatible scales, the imperial and the metric system. It is based on the height of a man with his arm raised. According to Michael Ostwald (2001: 152), "The Modulor represents the modernist dream to reunite man with a well-ordered environment." However, its application to the *Unite d'habitation* projects can be regarded as somewhat ironic, considering the structures' blatant disregard for their residents.

built – criticised the structure as being both "monotonous" and "unhomely", not only in its commitment to austere and repetitive lines but also in the sobering indifference of its materials (Curtis, 2006: 222). They informally named the structure *"La Maison du Fada"* (French for 'The Nutter's House') (Engelen, 2015).



Minoru Yamasaki's Pruitt-Igoe Housing Complex (1954–1956)

The Pruitt-Igoe housing project – yet another project based on Le Corbusier's rationalist principles for *Ville Radieuse* – is an interesting example as it remains to this day a powerful symbol of the social, racial, and architectural tensions that dogged America's cities in the mid-twentieth century. Designed by Japanese-American architect, Minoru Yamasaki in the early 1950s, and built between 1954 and 1956 in the U.S. city of St. Louis, Missouri, the Pruitt-Igoe public housing project was intended as a solution to St. Louis' problems of overpopulation (Bristol, 1991: 167). However, as is today well known, Pruitt-Igoe failed, and spectacularly so, with some of its buildings demolished live-on-television in the early 1970s.

The Pruitt-Igoe public housing project – or more formally the Captain W.O. Pruitt Homes and William L. Igoe Apartments – was a racially segregated,[40] middle-class complex that consisted of 33 eleven-storey high-rise blocks that made up a total of 2 870 individual apartments. At the time of the project's

Figure 15. The Pruitt-Igoe housing complex in St. Louis, shortly after its completion in 1956.

inception, middle-class, predominantly white, residents were leaving the city, and their former residences were becoming occupied by low-income families. Black and white slums of the old city were segregated and expanding, and threatened to engulf the city centre (Bristol. 1991: 164). In order to save central properties from an imminent loss of value, city officials settled on redeveloping the "inner ring" around the central business district, whilst removing the 'underclasses' to the city's outskirts (Ibid).

In 1951, Yamasaki first published his original proposal for Pruitt-Igoe. That year, *Architectural Forum*, in an article entitled *Slum Surgery in St. Louis*, praised Yamasaki's plans as being "the best high apartment of the year", citing the project's "spatial efficiency, allowances for plenty of green space, and innovations such as its limited-stop elevators" (Alexiou, 2006: 38–39). Overall density was set at a moderate level of 50 units per acre (higher than in downtown slums [Bristol, 1991: 164], yet, according to the planning principles of Le Corbusier and the International Congresses of Modern Architecture [CIAM]).[41] Like with the *Unite d'habitation*, each apartment block had its own communal areas such as large corridors, outdoor spaces, lounges, and shared facilities for activities such as laundry and catering. As can be seen in the screengrab below, Pruitt-Igoe was – at the time of its completion – seen as a breakthrough in urban renewal, with residents considering it to be an "oasis in the desert" compared to the poor quality of housing they had occupied previously (*The Pruitt-Igoe Myth*, 2011). Some even referred to the apartments as "the poor man's penthouses" (Ibid).

Figure 16. Screengrab from a video entitled "The Death of an Architectural Myth", featuring footage taken of Pruitt-Igoe in early 1954.

40. The design, drawn up when Missouri law still mandated the segregation of public facilities, originally designated the Pruitt half of the complex (named after World War II fighter pilot Wendell O. Pruitt) for black residents only, and the Igoe half (after former U.S. Congressman William L. Igoe) as white only (Marshall, 2015).

41. The International Congresses of Modern Architecture or CIAM (1928–1959) was an organisation responsible for a series of events and congresses arranged across Europe by the most prominent architects of the time. CIAM's objective was to spread the principles of the Modern Movement to all the main domains of architecture (such as landscape, urbanism, and industrial design). The organisation was, incidentally, founded by Le Corbusier.

Figure 17. An aerial view of Pruitt-Igoe in June 1971, by which time most of the 33 buildings stood vacant. According to writer Colin Marshall (2015), "Even today, when our eyes have supposedly grown accustomed to all manner of developments meant to shock us with their sheer incongruity, aerial photographs of the Pruitt-Igoe complex give you pause. There it stands, like a poor man's *Ville Radieuse*, on 23 freshly cleared hectares of St Louis's existing urban fabric, looking utterly alien to the miles of low-rise 19th and early 20th-century brick structures surrounding it."

However, living conditions in Pruitt-Igoe declined soon after its completion in 1956. This was mainly due to its small apartment sizes, poor build quality,[42] as well as the lack of maintenance afforded to its upkeep. According to Oscar Newman (1996: 10), "The apartment sizes were deliberately small, with undersized kitchen appliances. 'Skip-stop' elevators stopped only at the first, fourth, seventh, and tenth floors, forcing residents to use stairs in an attempt to lessen congestion. These same 'anchor floors' were equipped with large communal corridors, laundry rooms, communal rooms, and garbage chutes." While the project's 2 870 units reached a peak of 91% occupancy in 1957, this figure would plummet below 35% by 1971, when just 600 people remained in the seventeen of the complex's buildings that were not yet boarded up (Bristol, 1991: 168). Reports proliferated of property crime, gang activity, drug dealing, prostitution, and murder.[43] Heaters, toilets, garbage incinerators, and electricity all malfunctioned, and at one point the faulty plumbing let loose floods of raw sewage through the hallways (Ibid).[44] [45]

While Pruitt-Igoe's short, troubled existence can, to an extent, be attributed to the very failure of society itself; it was, however, according to Katherine Bristol (1991: 168), the high Modernist architectural movement with its top-down policy and near totalitarian impetus towards order and control that initially created its social problems. For Bristol, Pruitt-Igoe, rather than representing an idealistic view of the future, came to represent all that was wrong with the intertwining of architecture and high Modernist policy and the hierarchical way in which many of these policies were implemented (Ibid). Similarly, Benjamin A. Lawson (2004: 1), in his dissertation entitled *The Pruitt-Igoe Projects: Modernism, Social Control, and the Failure of Public Housing, 1954–1976*, states that what is most interesting about Pruitt-Igoe is that despite the obvious shortage of adequate housing in St. Louis at the time, city officials decided to tear down

42. The Public Housing Administration, objecting to the price of Yamasaki's original plan, insisted on a cost-saving uniform tower height of eleven storeys. Likewise, the Korean War and squabbles in Congress ensured that the construction budget only got more straitened thereafter, resulting in poor build quality and cheap fixtures that showed strain not long after the first occupants arrived (Marshall, 2015).

43. "I never thought people were that destructive," Yamasaki said to the *Architectural Review*, lamenting the vandalism that beset Pruitt-Igoe in the 1960s. "It's a job I wish I hadn't done." (Yamasaki quoted in Marshall, 2015)

44. Likewise, according to Alexander von Hoffman (2010), "The project's recreational galleries and 'skip-stop' elevators, once heralded as architectural innovations, had by the late 1960s become nuisances and danger zones due to their lack of maintenance. Large numbers of vacancies indicated that even poor people preferred to live anywhere but Pruitt-Igoe."

45. For further reading see K.G. Bristol's *The Pruitt-Igoe Myth* (New York: Routledge, 1991).

Figure 18. The second stage of demolition in April 1972.

the complex after visible signs of disorder demonstrated that they had "lost control". Here, city officials and 'elite' citizens, anxious to secure their positions of authority, focused on damage-control policies – such as dynamiting Pruitt-Igoe when it became a problem – rather than utilising the resources necessary to fix the problems at its source (Ibid). [46]

By the same token, even before the dust settled from the infamous, widely televised 1972 implosion of some of Pruitt-Igoe's buildings (the last of which would not fall until 1976), the argument that the design had doomed it gained much traction. Here, architectural historian Charles Jencks cites that much-seen dynamiting as the moment "modern architecture died" (1977: 9). According to Jencks (Ibid), "Pruitt-Igoe is a prime example of high Modernism's intentions running contrary to real-world social development. Its failure represents the failure and indictment of the social-changing aspirations of the International School of Architecture."[47] With Pruitt-Igoe's demolition being the first of many demolitions of high Modernist architecture (see Figure 18), it was therefore not long before the housing project became an internationally-recognised symbol of the architectural failing linking to the high Modernist movement, and a truism for environmental and behavioural literature (La Gory & Pipkin, 1981).

46. This is, of course, considering that the structure did in the first instance cost $36 million (approximately $338.57 million in current dollar value); 60% above the national average for public housing (Ramroth, 2007: 165).

47. According to Marshall (2015), "Other detractors used the occasion to hold up its architect, Minoru Yamasaki, for condemnation as a figurehead of all the supercilious, social-engineering modernists too high-minded and self-regarding to consider the needs of regular people."

Figure 19. Mathieu Pernot, *Meaux, 17 Avril 2001, France* from the 'Implosion Series' (2001–2008). Pernot's photographs of imploding buildings can be read as a general representation of modern architecture's failure (Redstone & Pardo, 2014: 33). For Pernot (Ibid), "The spectacle of demolition is a potent symbol of the breaking down, not just of individual buildings, but also of an approach to architecture and planning that has failed society at large."

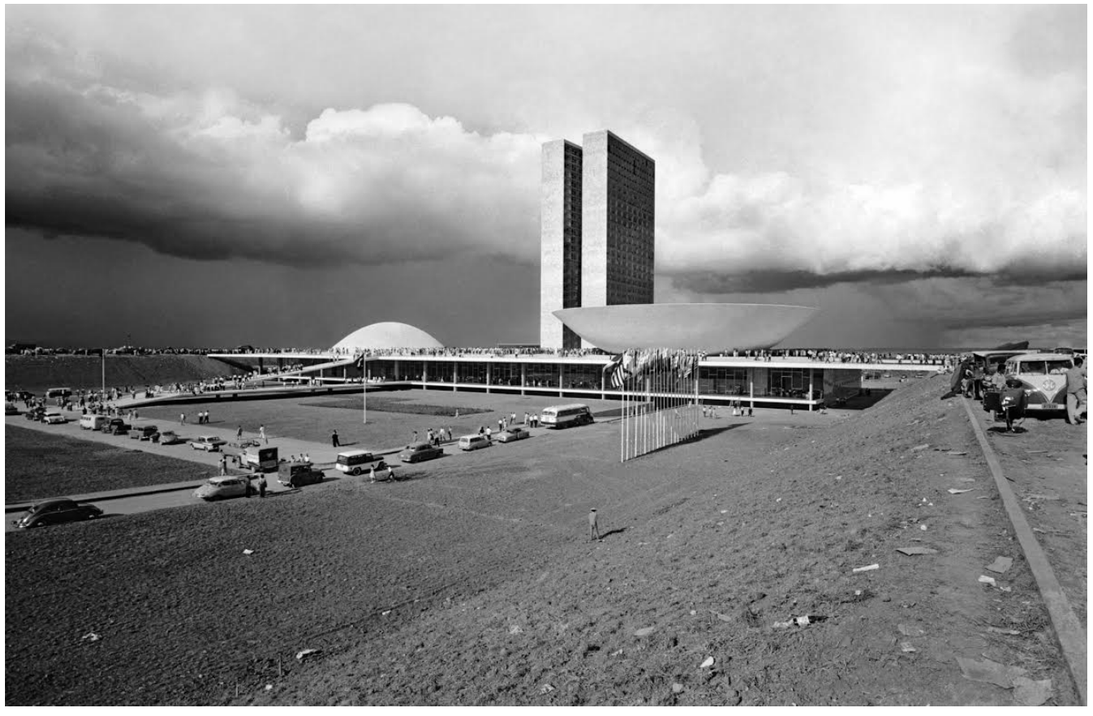


Figure 20. View of Brasília at its inauguration on 21 April 1960. Although a great deal of nominally open space characterises the city, much of that space tends to be 'dead space'.

Juscelino Kubitschek, Lucio Costa, and Oscar Niemeyer's *Brasília* (1957–1960)

Another example, and perhaps the largest realisation of Le Corbusier's ideas for *Ville Radieuse*, is the model city of Brasília (1957–1960), Brazil's federal capital.

According to anthropologist James Holston (1989: 49), "Brasília is about the closest thing we have to the high Modernist city, having been built more or less along the lines set out by Le Corbusier and CIAM." The idea of a new capital in the interior predates even the independence of Brazil. Its realisation was the personal undertaking of Juscelino Kubitschek, Brazil's populist then president (1956–1961), who promised Brazilians "fifty years of progress in five" and a future of self-sustaining economic growth (Scott, 1999: 118).[48] In the words of Kubitschek (quoted in Holston, 2009: 93), Brasília was to be "a completely new city that would then create a new society".

In 1957, Oscar Niemeyer, who had already been named the chief architect for Brasília's public buildings and housing prototypes, organised a design competition that was won by Lucio Costa on the basis of very rough sketches. Costa's idea – for it was no more than that – was of a "monumental axis" intended to define the centre of the city, which consisted of terraced embankments describing an arc intersected in its centre by a straight avenue, and a triangle to define the city's limits (see Figure 21) (Holston, 1989: 32).

After the design was completed, construction began almost immediately on an emptied site located nearly 1 000 kilometres from Rio de Janeiro and the coast. The state planning agency controlled all the land on the site so there were no private property owners with whom to negotiate. The city was then designed from the ground up, according to an elaborate and unified plan. Housing, work, recreation, traffic, and public administration were each spatially segregated (or zoned) as per Le Corbusier's rationalist principles for *Ville Radieuse*. Inasmuch as Brasília was intended as "a single-function strictly administrative capital", the planning itself was greatly simplified (Scott, 1999: 118).

However, where Brasília was conceived of by Kubitschek, Niemeyer, and Costa as a city of the future, a city of development, and a realisable 'utopia', it made little to no reference to the habits, traditions, and practices of Brazil's past, or of its other cities. Instead, it was to be 'an

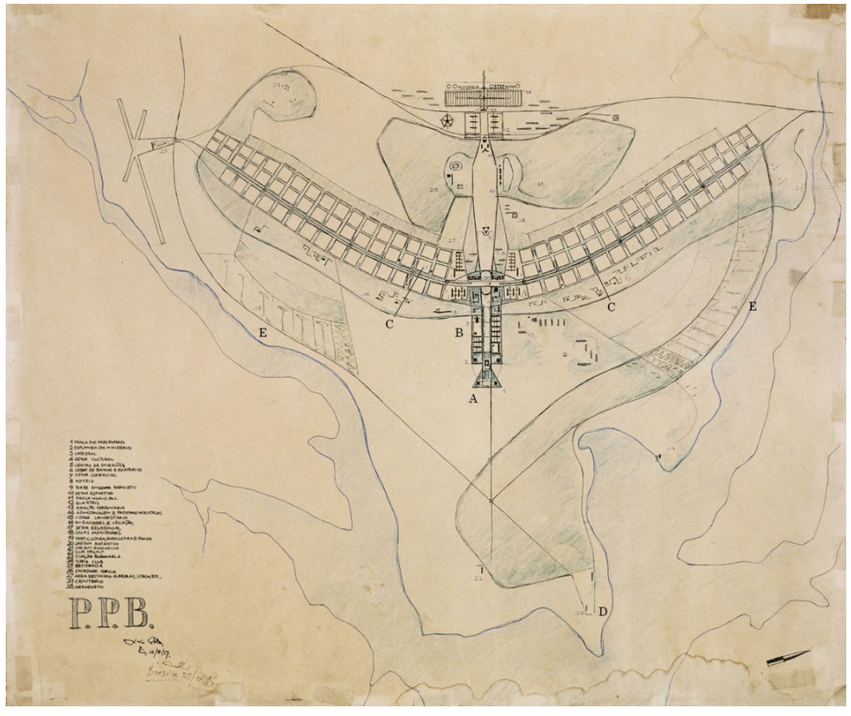


Figure 21. The Costa Plan of 1957, showing A, the Plaza of the Three Powers; B, the ministries; C, superquandra residential zones; D, the president's residence; and E, single-family housing.

exemplary city', a centre that would transform the lives of the Brazilians who lived there; a space that could socially engineer every aspect of its residents, from their personal habits and household organisation to their social lives, leisure, and work (Scott, 1999: 119). The goal of making over Brazil (and by implication the Brazilians) necessarily implied a disdain for what Brazil had been (as evidenced by the notion that the more utopian the high Modernist plan, the more thoroughgoing its implied critique of the existing city). In this sense, the new capital was, according to Scott (Ibid), intended to function as a manifest contrast to the corruption, backwardness, and ignorance of the old Brazil (that is, in its ideological form). However, in its practical application, this idealism proved far from utopian.

Perhaps its greatest failing was the "aesthetic monotony" of its bland and repetitive designs, over and above its massive scale, which largely contributed to the feelings of isolation, forced conformity, and disorientation experienced amongst its populace (Scott, 1999: 126). Moreover, the decision to completely eliminate the street and the square as spaces for public life (except for the colossal Plaza of the Three Powers) only served to expedite Brasília's social breakdown (Ibid, 123). While Brasília may have created formal order and functional segregation, it did so at the cost of a sensorially impoverished and monotonous environment – one which inevitably took its toll on the spirit of its residents. Where officially designated public spaces did in fact exist, these were limited to a stadium, a theatre, a concert hall, and a few planned restaurants. The smaller, unstructured, informal public spaces – sidewalk cafes, street corners, small parks, and neighbourhood squares – did not exist.

48. Following the successes of the Marshall Plan in Europe after the Second World War, contemporary development theory of the time stressed the need for developing countries in Africa, Asia, and Latin America to modernise under a high Modernist ideology so as to emulate, or rather 'catch up' to, the 'better advanced' nations of Western Europe and North America (Pearce, 2001: 29). Media critic Herbert Schiller refers to this as 'cultural imperialism'. In his seminal essay *Theory of Cultural Imperialism*, Schiller (1976: 7) writes, "Less economically prominent cultures essentially 'import' culture. As one society exerts cultural dominance over another, the latter society begins to adopt its customs, philosophies, worldviews, and general ways of life. Under the imposition of another culture, the 'lesser' culture is then thought to lose some of its own identity in the process."

49. As a long-time member of the Brazilian Communist Party, much of Niemeyer's work was influenced by Soviet high Modern architecture (Scott, 1999: 118).

As for the city's housing, Niemeyer and Costa were, like Le Corbusier, strongly influenced by the designs for Soviet high Modernist communes.[49] In Brasília, individual apartment buildings were grouped into what were called 'superquandra' in an attempt to facilitate the development of collective living. Each superquandra (which consisted of roughly 360 apartments housing 1 500 to 2 500 residents) had its own nursery and elementary school; and each grouping of four superquandra had their own secondary school, cinema, social club, sports facilities, and retail sector. However, many of the superquandra structures were built along the city's margins, which meant that the poorer residents of Brasília often had to commute long distances to the city centre where they worked. Wealthier residents, on the other hand, were allowed to live in the centre of the city, which only reinforced the existing class distinctions (Segawa, 1997: 295).

Figure 22. The superquandra residential zone photographed by Lucien Hervé (1961).

In Jane Jacobs' critique of the high Modernist city (of which she includes Brasília), the "magisterial assumptions" behind the doctrines of many urban planners (that they know what people want and how people should spend their time) are criticised as being both short-sighted and arrogant. According to Jacobs (1961: 165), "They [the urban planners] assumed, or at least their plans assumed, that people preferred open spaces, visual (zoned) order, and quiet. They assumed that people wanted to live in one place and work in another. They were however mistaken."

Thus while Brasília is considered, particularly by its residents, to be a failure in terms of its visual monotony, isolation, forced conformity, disorientation, and social breakdown (see Segawa [1997], Holston [2009], and Stierli [2010; 2013]), it was in its time regarded by architects and designers as something quite spectacular (Holston, 1989: 192). With its monumental scale and rational design, centred on mobility, uniformity, and functionality, Brasília was not only lauded as a "utopic manifestation" of high Modernism, but as the first city (it preceded Chandigarh) to have truly epitomised the movement (Ibid, 193).

While it could also be argued that Brasília was surely a rational, healthy, (somewhat) egalitarian, state-created city, it did, however, make precious little concession to the desires, histories, and social practices of its residents – yet again, *the people for whom it was built*. Neither did it acknowledge or uphold the people's pride in their country, nor the culture that its state officials so passionately sought to establish. However, it can be argued that certain civic structures such as the National Congress Building and the Cathedral of Brasília, with their tendency towards a curvier, more organic design (deemed a "Tropical Modernism"), presented a re-interpretation of the nation's colonial past as well as a revalorisation of its indigenous African and popular cultures in their blending towards a new national society (Stierli, 2013: 11).

As this dissertation investigates the relationship between high Modernism and architecture, and the contemporary photography that uses this architecture to critique high Modernism's failed social idea(l)s, I have, in this chapter, sought to establish the relationship between high Modernism and architecture.

The first part of the chapter was dedicated to establishing what high Modernism *is* so as to understand how it applies to the built environment and to society at large. By illustrating the predominantly authoritarian or totalitarian attitudes displayed by the movement and ideology, and by advocates of high Modernism, I established the terrain from which the reader can understand why subsequent artists and photographers display an antipathy towards these structures and architectures, either overtly or covertly, as well as the social idea(l)s which gave rise to them.

Following this, I provided a brief overview of architecture's ability to communicate meaning, principally through form and sign. This is important, as the contemporary artists and photographers whom I discuss in Chapters 3 and 4 each use the signs and languages of architecture to communicate with – and to refer back to – high Modernism. The rest of the chapter was dedicated to Le Corbusier's *Ville Radieuse* and its many adaptations. Although I placed emphasis on the more well-known *Unite d'habitation*, the unrealised *Ville Radieuse* provided a common thread for my discussion of several projects. Such discussion not only helped to illustrate the implementation of high Modernism in a global context, but it also

Figure 23. Marcel Gautherot, *Esplanada dos Ministerios, Brasília* (c. 1962).

interrogated the degree to which these ideas were implemented, from the single-standing housing structure to the fully-fledged high Modernist city.

Perhaps most importantly, though, I have touched upon many of the issues responsible for the failure of these projects; issues which arise again and again in the contemporary works that I discuss in Chapters 3 and 4. Although too numerous to mention, some of these issues – oversize and overcapacity, the poor quality of their building materials, the lack of maintenance or safety regulations afforded to them, the forced conformity and isolation experienced by their residents, issues of sedentarisation, or even just the aesthetic monotony of their designs – are concerns that arise so often in high Modernist architecture and urban planning that they have in a sense become characteristic of the movement.

While a strong emphasis was placed on high Modernism and how it manifested in architecture and urban planning in this chapter, this was done with the view to understanding how these architectures and their characteristics are later harnessed by my chosen artists and photographers; a utilisation addressed in the chapters that follow.

Chapter 2:

Photography's Relationship with Architecture

AS THE INVESTIGATION of contemporary photography comprises the focus of this dissertation and underlies its concern with architecture's expression in fine art, this chapter is dedicated to establishing and framing my understanding of photography's relationship with architecture from the advent of the medium in the nineteenth century to the present. As mentioned earlier, this relationship has, for the most part, been symbiotic to the point of "co-dependency". However, as will be seen in the following overview, this relationship has shifted over the course of photography's history, from architecture working in the service of photography to photography working in the service of architecture, in addition to the mutually beneficial relationship observed.

The Nineteenth Century

The photographing of architectural structures is a field that reaches back in time to the history of the medium itself. Joseph Nicéphore Niépce's (1765–1833) heliograph, *View from the Window at Le Gras* (c. 1826) (Figure 24), for example, is not only the first known photographic image, but it is also the first photographic image to have contained within its frame an architectural subject.[50] Though near indistinct, Niépce's heliograph can only be recognised as an image insofar as it shows the view across the rooftops of his estate. The volumes of the roofs, as seen from his attic window in faint and irregular outline, are all that can be easily distinguished. This leaves one with only a rudimentary understanding of the architectural information contained within its frame.

Although *View from the Window at Le Gras* is credited as being the first known image of architecture, it is also interesting to note that while Niépce made the decision to capture an architectural subject, this decision had remained contingent on the requirements of his experiments and little reflected his concern with architectural form itself (Lambert, 1985: 2). Architecture not only provided the definitive forms and conditions of illumination essential to his experiment, but it also proved the *ideal subject*, as it remained completely still. With early exposure times calling for anything from several hours to several days, it was therefore necessary that his subject remain inert for indefinite periods. And so, at the very advent of the photographic medium, architecture had seemed the obvious choice for photographers.

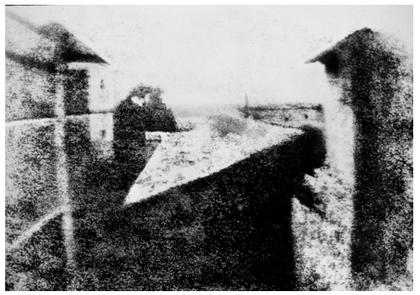


Figure 24. Joseph Nicéphore Niépce, *View from the Window at Le Gras* (c. 1826).

The same can be said for much of early photography where long exposure times severely restricted the scope of the photographic pioneers. As a result, both landscape and architectural scenes were greatly favoured due to their fixity. Like *View from the Window at Le Gras*, such images, principally those of architecture, were not intended as particular representations of their subjects (compared to, say, the contemporary projects that I intend to discuss), but instead functioned as general, serviceable experiments for improving the photographic image.

However, this, according to architectural historian James S. Ackerman (2002: 26), had changed by the mid-nineteenth century, when photographs of historical and exotic

50. The same could be said for William Henry Fox Talbot's (1800–1877) *Latticed Window in Lacock Abbey* (1835) and Louis Daguerre's (1787–1851) *Boulevard du Temple, Paris, 3rd arrondissement* (1838), which comprise the earliest surviving camera negative and daguerreotype respectively.

architectures found popular appeal amongst a mass market where they satisfied a growing interest in art, culture, and the world beyond everyday experience. This likewise correlated with an increase in international travel which had previously been the prerogative of a privileged minority (Ibid). The obsessive documenting of such images not only proved a captivating and highly lucrative preoccupation for pioneer photographers, such as Horace Vernet (1789–1863), Francis Bedford (1815–1894), and J-P. Girault de Prangey (1804–1892), but, in the process of making the architectural image more prevalent, it also helped introduce it to a much wider audience. Thus it was not long before both the historian of architecture and the architect came to realise the value of the architectural image as a potentially useful resource and stimulus for the design of new buildings that employed reference to historical styles (see Ackerman, 2002).

Figure 25. Francis Bedford, *Edfou. Portion of the Propylon of the Temple of Edfou, from the Great Court* (1862) above and *West Front of the Mosque of Omar (Dome of the Rock, Jerusalem)* (1862) below.

Eugène Atget (1857–1927), working in Paris in the late nineteenth and early twentieth centuries, is a precursor of modern photography of the urban. Although he followed in the tradition of earlier French photographers such as Charles Marville (1813–1879) and Henri Le Seq (1818–1882), who were likewise commissioned by the city of Paris to document its streets and public structures, Atget succeeded in capturing a unique vision of the city (Campany, 2008).[51] Active roughly from the late 1890s to the mid-1920s, Atget's obsessive documenting of the city was driven by the disappearance of its buildings as schemes of modernisation swept through it.[52] Ignoring the grand new vistas, he set out to record the character and details of its timeworn streets (Victoria & Albert Museum, 2016). Over the course of his photographic career, Atget built up a vast photographic archive of Paris's old houses, shops, churches, and streets, as well as its architectural ornamentation. This systematic development of his themes into an evocative and poetic unity was remarkable for its modesty and lucid integrity (Campany, 2008). Although his photographs are today discussed by critics as works of 'art' by way of their sensitivity to form, light, texture, and composition, Atget himself considered them "documents" (Ibid).[53]

The New Language of Modernism in the Twentieth Century

Alfred Stieglitz (1864–1946), known for his photographs of the city and architectures of New York, is often credited as having brought about a paradigm shift in photography following his return to New York in 1890. At the heart of Stieglitz's efforts lay the intention to "promote photography as 'art' rather than as 'document'" (Gaule, 2014: 123). This he sought to achieve with the establishment of the Photo-Secession movement in 1902, a movement which aimed to promote photography as a fine art in general and photographic Pictorialism in particular. It was here that he championed the works of contemporary American photographers such as Clarence H. White (1871–1925), Frank Eugene (1865–1936), Gertrude Kasebier (1852–1934), Edward Steichen (1879–1973), and Alvin Langdon Coburn (1882–1966), amongst others. However, it was his journal *Camera Work* (1903–1917) that had been the first to engage seriously and critically with the art of photography (Gaule, 2014: 124).

What is remarkable about Stieglitz is that for nearly two decades, whilst advocating the work of the Pictorialists with their traditionally 'aesthetic' subject matter and soft-focused imitations of Impressionism, he himself had been producing works that were avowedly 'straight'. That is, his works were devoid of the manipulations of the photographic plate that were so common amongst the Pictorialists

(Orvell, 2003: 90). Instead of the literary subjects, the pastorals, the still-life images that were modelled on paintings and that were part of an older aesthetic vocabulary, Stieglitz was helping to invent the new language of modernism, with its celebration of the machine and of the urban scene – the streets and skyscrapers of a growing New York, the ferry boats and railroads, the airplanes and ocean liners. Instead of the soft-focused view and the manipulated surface, Stieglitz was testing the limits of what the camera could do as a mechanical instrument, photographing in extreme weather conditions (snowstorms and wet, rainy nights) and working in the darkroom to bring out what was already there in the print. In effect, Stieglitz was inventing the vocabulary of twentieth-century photography with its celebration of the moment in time that could be seized propitiously by the speed of the new cameras.[54]

Figure 26. Alfred Stieglitz, *The Hand of Man* (1902).

Figure 27. Eugène Atget, *Vieille Cour, 22 rue Quincampoix (Old Courtyard, 22 rue Quincampoix)* (1908 or 1912) on the left, and Alfred Stieglitz, *The Flatiron* (1903) on the right.

In his *Flatiron* image of 1903 (Figure 27), Stieglitz broke away from the then prevalent documentary approach to the photographing of architecture (as could be seen in the works of Atget in Europe at the time) and instead sought to capture and comprehend the very physical presence of the modern city by way of its architecture. In the early twentieth century, the vibrant energies of New York and particularly, the emergence of the skyscraper became an arresting subject for the artist. In an article in 1946, Stieglitz recalls photographing the newly erected Flatiron Building on the day of a great snowstorm: "I suddenly saw the Flatiron Building as I had never seen it before. It looked, from where I stood, as if it were moving toward me like the bow of a monster ocean steamer, a picture of the new America in the making" (Stieglitz quoted in Whelan, 2000: 113). For New Yorkers the Fuller building, nicknamed 'the Flatiron' because of the triangular area of land on which it was built, was a symbol of a new and modern America-in-the-making. Contrasted with the natural shape of the tree and bathed in snow and evening light, the building is an element of quiet beauty in a photograph of soft tones and simple shapes.

By 1914, as Stieglitz became aware of developments in avant-garde culture and the new realism of 'straight photography', he found himself increasingly captivated by the idea of a more modern visual aesthetic for photography, and, as a result, shunned his previous ideas about Pictorialism (Orvell, 2003: 90). According to William Homer (2002: 22), "As he [Stieglitz] became aware of what was going on in avant-garde painting and sculpture he found that Pictorialism no longer represented the future – it was its past." This change was influenced in part by Stieglitz having been introduced to the works of Charles Sheeler (1883–1965) and Paul Strand (1890–1976). In 1915, Strand introduced to Stieglitz a new photographic vision that was embodied by the bold lines of everyday forms. Struck by the beauty and

51. Atget's style was unique in that it was more creative and experimental than that of his predecessors. According to Campany (2008), "Between 1839 and 1890, the photography of architecture looked very much like stand-alone portraiture, characterised by formal composition, rigorously straight verticals, and an elevated perspective."

52. Haussmann's renovation of Paris was a vast public works program directed by Baron Georges-Eugène Haussmann, which took place between 1853 and 1870. It included the demolition of overcrowded, unhealthy medieval neighbourhoods by city officials at the time; the building of wide avenues; new parks and squares; the annexation of the suburbs surrounding Paris, and the construction of new sewers, fountains and aqueducts. Although Haussmann's work was met with fierce opposition and he was finally dismissed by Napoleon III in 1870, work on his projects continued until 1927.

53. "Modern photography", Campany (2008) asserts, "would be based not on artiness but on an *intelligence of the document*" (author's italics). He continues, stating "Atget certainly made intelligent documents but not in the first instance as *art*. Rather it was art that recognised the intelligence of Atget's work, rescuing it from the archival oblivion that befalls most documents" (Ibid, author's italics).

54. Stieglitz used the vernacular term 'snapshot' in titling some 1910 photographs; Cartier-Bresson would describe the same thing later as the photographer's effort to capture the 'decisive moment', a concept that would influence later generations of twentieth-century photographers (Bernstein, 2004).

Figure 28. Paul Strand, *Wall Street, New York* (1915).

Figure 29. Alfred Stieglitz, *From My Window at the Shelton, North* (1931) above, and *New York, From the Shelton* (1935) below.

Figure 30. Edward Steichen, *The Maypole (Empire State Building)* (1931) opposite.

grace of Strand's style, particularly in the image *Wall Street, New York* (1915) (Figure 28) which experimented with formal abstraction, Stieglitz decided to include a number of photographs by Strand in the last two issues of *Camera Work* (Orvell, 2003: 91). According to Abigail Solomon-Godeau (2003: 155–156), "In the final issues of *Camera Work* in particular, Paul Strand's terse and straightforward style of photography was championed by Stieglitz, signalling that photography had finally become an authentically *modernist* art form" (author's italics). In 1917, in an act to promote this new and modern style of photography, Stieglitz dissolved the Photo-Secession.

Although Stieglitz would go on to photograph a wide variety of photographic subjects over the course of his career, the architectural subject remained a firm favourite. Beginning in 1927, Stieglitz began photographing the view from his apartment at the Shelton Hotel, until ill-health forced him to give up photography in 1937. During this time, Stieglitz produced almost 90 photographs of the cityscape. The pictures taken from the Shelton include famous views of the RCA Building and the General Electric Building taken at various times of day and night and in different seasons, both from his apartment windows and from the hotel's fifteenth-storey terraces (Connor, 2001: 159). With its reflection of popular ideas about the nature of the modern city, Stieglitz's Shelton series remains one of the more significant moments of modern photography. As can be seen in the images *From My Window at the Shelton, North* (1931) and *New York, from the Shelton* (1935) (Figure 29), the sense of awe associated with the promise of the skyscraper remains to this day suspended in the image, regal and unaffected by the passage of time.

By the 1930s and 1940s, the photographing of architecture had, for the most part, become a predominantly commercial enterprise in the United States (see Lambert, 1985). However, there were many exceptions to this rule, such as with key modernist photographers like Berenice Abbott (1898–1991), Edward Weston (1886–1958), and Walker Evans (1903–1975) who continued to challenge prevailing attitudes with their innovative and individualistic ideas. Likewise, Edward Steichen, renowned for his unusual, original depiction of the Empire State Building in the image *The Maypole (Empire State Building)* (1932) (Figure 30), is regarded by art historian Barbara Haskell as being "one of the most innovative and influential of American photographers" (2000: 11).

The Empire State Building, the central motif in *The Maypole (Empire State Building)*, caused a media frenzy when it was built. The

Figure 31. Edward Weston, *From 515 Madison Avenue, New York* (1941).

1930s saw a race for the title of the world's tallest building, and the Empire State ultimately triumphed over its neighbour, the Chrysler Building. Completed in just one year and 45 days, the Empire State Building opened in May 1931, during the Great Depression. It quickly became a symbol of the vitality of New York and remained the world's tallest building until the 1970s (Sotheby's, 2014).

Steichen, impressed by the newly-built structure as well as the day-to-day emergence of the modern Manhattan skyline (which he was able to witness from his studio in midtown Manhattan), soon took to photographing New York in an attempt to express the significance of its skyscrapers (Steichen, 1963: 208). However, to capture the *essence* of the Empire State Building proved for the artist a great challenge. Writing in his autobiographical *Steichen: A Life in Photography* (1963: 209), Steichen remarks, "The Empire State Building remained a challenge until I conceived of the building as a Maypole and made the double exposure to suggest the swirl of a Maypole dance." In the image, the surging verticality of the architecture is suggested, and with its shifted point of view, two renderings of the building's façade are given. The title *The Maypole* was undoubtedly suggested by the flagpole located just to the right of the cast-iron figure on the image's extreme left. This figure, dwarfed by the momentous structure to its right, appears as if suspended from the ribbons of fenestration in the shifted façade, and swings out the image as if propelled by the force of the structure itself.

However, manipulation such as Steichen's was of little interest to the early modernist photographers who viewed the role of the photographer in a very different way. That the photographer should so obviously show his hand would not have occurred to them. Instead, their intention was to present the subject in such a discreet way that it would be accepted without question by the viewer. The viewer would not be able to conceive the photograph in any other way. For Weston, this was considered "a coat of invisibility" (Weston quoted in Lambert, 1985: 25). However, the

steps Weston took to achieve this discreet presence were elaborate, and his photographs apply rigorous formal considerations of balance and tension, setting an early precedent for what was to become a highly constructed and precision-oriented genre of photography.

In Europe, modernist photographers such as Italian Futurist Mario Bellusi (1893–1955), and early Soviet photographers such as Aleksandr Rodchenko (1891–1956) and El Lissitzky (1890–1941), likewise challenged and broke many of the conventions associated with the new genre of 'architectural photography', a genre which was not considered to be art.

As can be seen in Figure 32, Bellusi's image *Traffico modern nell'antica Roma (Modern Traffic in Ancient Rome)* (1930) illustrates the dynamic movement of the modern age, a theme central to much of the Futurists' work. Here, the image's visible 'superimpositions' achieves a simultaneous representation of time and space. Following the 1930 'Futurist Photography: Manifesto', where Filippo Marinetti (1876–1944) and Tato (1896–1974) declared photography to be a powerful tool in the Futurist effort to eliminate barriers between art and life, Futurist exhibitions of the 1930s presented avant-garde images that not only revealed an awareness of international modernist currents but also demonstrated strategies specific to the Italians (Lista, 1981: 361). As with Bellusi's image, Futurist photographic techniques tended to include the layering of multiple negatives, perspectival foreshortening, and photomontage.

Rodchenko, on the other hand, a key figure of Russian modernism, is often regarded as having redefined the photographic movement, particularly through his experimental work for *Neues Sehen* (New Vision) – a movement which he helped form along with Bauhaus teachers László Moholy-Nagy (1895–1946) and Walter Peterhans (1897–1960) in the 1920s. Rodchenko's image, *The Mosselprom Building, the First Soviet Skyscraper* (1932) (Figure 33), was produced around the time when photography became a particularly important medium for creative experimentation and research in the Soviet Union. From as early as 1921, El Lissitzky had pointed out that in post-revolutionary Russia, traditional types of art were no longer relevant: "The [painted] picture fell apart together with the old world that it had created for itself. The new world will not need pictures. If it needs a mirror, it has the photograph and the cinema" (Lissitzky quoted in Nisbet, 1987: 61). With the suggestion that film, and by extension photography, should now replace painting as the art forms appropriate for the new proletarian society, Rodchenko endeavoured to create a new way of seeing, using photography. Having only taken his first photograph in the mid-1920s, much of Rodchenko's approach to photography was, around this time, adapted from the devices and practices that he had developed in his abstract paintings, three-dimensional constructions, collages, and photomontages (Lodder, 2014: 2). As can be seen in *The Mosselprom Building, the First Soviet Skyscraper*, Rodchenko's employment of a dramatic and unexpected diagonal composition – combined with a low angle – is reflective of the diagonal arrangements of some of his paintings, while the collapsing of space and flattening of the image brings the compositional process closer to that utilised in painting. Where the image is intended to portray the Soviet Union's first skyscraper, the freshness of Rodchenko's unusual approach captures the novelty of the moment.

Figure 32. Mario Bellusi, *Traffico modern nell'antica Roma (Modern Traffic in Ancient Rome)* (1930).

Figure 33. Aleksandr Rodchenko, *The Mosselprom Building, the First Soviet Skyscraper* (1932).

The project of comprehending the modern city and its architectures therefore played, and would continue to play, a central role in the visual history of photography. The great themes of the city – its kinetic activity, its juxtapositions and ironies, its massive forms and tiny details, and perhaps most importantly, its ongoing drive towards utopia – not only provided fascinating subject matter for the artist and photographer but also pioneered new

Figure 34. Albert Renger-Patzsch, *Faguswerk in Alfeld/Leine* (1928) opposite.

modes of visual perception and communication that would fundamentally transform the nature of the medium (see Stout, 2011).

Likewise, it could also be said that particular developments in architecture imparted a corresponding momentum to photography. This could be seen in Germany, where radical changes in the architectural vocabulary (such as with the Bauhaus' reshaping of architecture under Mies van der Rohe and Walter Gropius) led to a similarly radical change in the photographer's view of architecture. This radical change can be seen in the development of the *Neues Sehen* (mentioned previously) and *Neue Sachlichkeit* (New Objectivity) movements. Although both currents favoured medium specificity and a separation from painting, they diverged on a fundamental level. While *Neues Sehen* developed "a new way of seeing based on the use of unexpected framings, the search for contrast in form and light, and the use of high and low camera angles" (Moholy-Nagy, 1932: 12), *Neue Sachlichkeit* brought about a sharply focused, 'objective' quality to the photographic art (Michalski, 1994: 181). However, it should be noted that this new 'way of seeing' was not only applied to new architecture, but instead the theoretical reappraisal that had been introduced by new architectural principles was also applied by photographers to *all* architecture.

Albert Renger-Patzsch (1897–1966), the German figurehead of the *Neue Sachlichkeit*, illustrates this change particularly well. As can be seen in his photographs of Walter Gropius and Adolf Meyer's Fagus-Werk (The Fagus Factory),[55] particularly in *Faguswerk in Alfeld/Leine* (1928) (Figure 34), the influence of familiar modernist styles of the mid to late 1920s such as De Stijl and Constructivism on the structure is equally reflected in the image's composition. That is to say, while the image contains the sharp, matter-of-fact quality characteristic of *Neue Sachlichkeit*, one can also evidence both the geometric abstraction of De Stijl as well as the industrial angular style of Constructivism in its considered partitioning and perspective approach. Although commissioned, the images taken at Fagus, along with Renger-Patzsch's works at AEG, are today considered under the rubric of industrial 'art' photography (Redstone & Pardo, 2014: 109).[56]

The Genre of 'Architectural Photography'

As mentioned previously, architectural photography began to emerge as a distinct genre in the 1930s and 1940s. As distinct from the *photograph of architecture*, the difference between architectural photography (as produced by the journeyman architectural photographer) and the photograph of architecture (as produced by the 'critical' artist and photographer) revolves around the image's relationship to form and content. According to Redstone & Pardo (2014: 7), "While a functional architectural photograph simply communicates a building 'efficiently', a photograph of architecture makes the viewer engage with an idea *through the motif of architecture*."

The architectural photograph first emerged as photomechanical and photo-reproductive methods became available to architecture magazines. This not only made it cheaper and easier for such magazines to reproduce the architectural image, but it also contributed to the (often international) dissemination of architectural ideas and forms. This type of image was commissioned by both architecture and real estate professions to present buildings in the best possible light. It tended to be more technical than conceptual (it was thus not considered a 'serious' art form) and often utilised a strict set of conventions in its production. As a photographic style, architectural photography developed its own visual tropes: perspective control with an emphasis on vertical lines that are non-converging (usually achieved by the use of view cameras, tilt/shift lenses, or post processing), wide depths of field, and generally unpopulated environments (Higgott & Wray, 2013: 22). This type of image was typically taken in brilliant sunshine on a rare deep blue-skied

55. The Fagus Factory, a shoe factory in Alfeld on the Leine in Lower Saxony, Germany, is an important example of early modern architecture. The factory, commissioned by owner Carl Benscheidt, who wanted a radical structure to express the company's break from the past, was designed by Walter Gropius and Adolf Meyer and constructed between 1911 and 1913, with additions and interiors completed in 1925 (Gropius, 1965: 22–23).

56. *Die Welt ist Schön (The World is Beautiful)*, published in 1928, is Renger-Patzsch's best-known book and its influence on other photographers was profound. In *Die Welt ist Schön,* Renger-Patzsch photographed the natural world - plants, landscapes, animals, and people - as well as the manmade - architecture, utilitarian objects, and industry. Technology and mass production was hailed by Renger-Patzsch as the purveyor of a new order of beauty in the modern world and he sought to find and express its essence photographically. He worked hard to find the best and most effective way to do this, consistently employing the same sharply focused and matter-of-fact approach that would be later employed by subsequent generations of German photographers.

day (atypical lighting); a light which reveals and distinguishes forms and surfaces as light from another direction or diffuse light from an overcast sky rarely could. Interiors (if depicted) were artificially tidy, furniture was carefully aligned, and people (if included) were depicted in the lifestyle or manner appropriate to the building or home (Stoller, 1963: 44) (Robinson, 1975: 10). Furthermore, the building was often divorced from its context, which, as in the case of buildings built in the International Style that were not intended to be rooted in any one particular location, helped to reflect the high Modernist ideology.

To have a striking image, even if it did not correlate exactly with the actual building, helped the architect to publicise themselves.[57] Editors of architecture magazines and journals often chose to publish buildings based on the attractiveness of their images, sometimes without regard for their facticity, and going so far as to crop and abstract images further in order to attract the curiosity of readers (Oshima, 2009: 82). This often led to situations where architects 'colluded' with photographers in order to improve the attractiveness of their buildings, with many architects forming life-long personal relationships with their 'preferred' photographers. This could be seen with Richard Neutra and Julius Shulman (1910–2009), Mies van der Rohe and Ezra Stoller (1915–2004), Frank Lloyd Wright and Pedro E. Guerrero (1917–2012), and Le Corbusier and Lucien Hervé (1910–2007), amongst others. In such instances, a symbiosis came out of many of these relationships, which were mutually beneficial to both architect and favoured photographer.

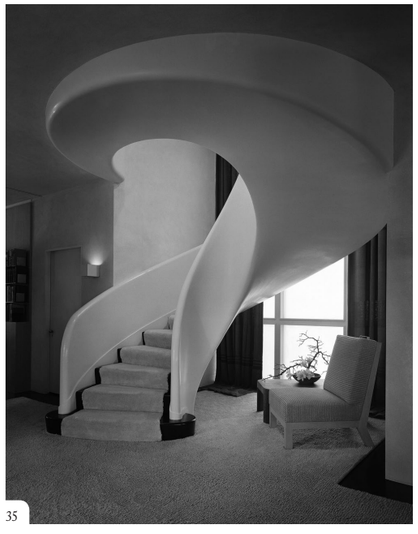

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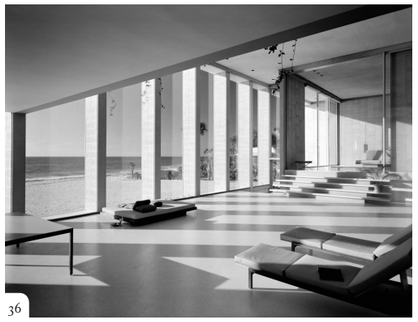
Figure 35. Ken Hedrich, *Samuel Marx, May Residence (Interior View)* (1946).

Figure 36. Ezra Stoller, *Deering House, Casey Key FL, Paul Rudolph, Architect* (1958).

Figure 37. Julius Shulman, *Case Study House #22 by Pierre Koenig, Los Angeles, CA* (1960) opposite.

However, these mutualistic relationships were, for the most part, exceptions to the rule as the photographer usually functioned as an instrument of the architect. That is to say, the journeyman architectural photographer's photographs were often just a useful addendum to the architect's vision of his structure, rather than evidence of the photographer's own interpretive vision. Photography was thus in the service of architecture.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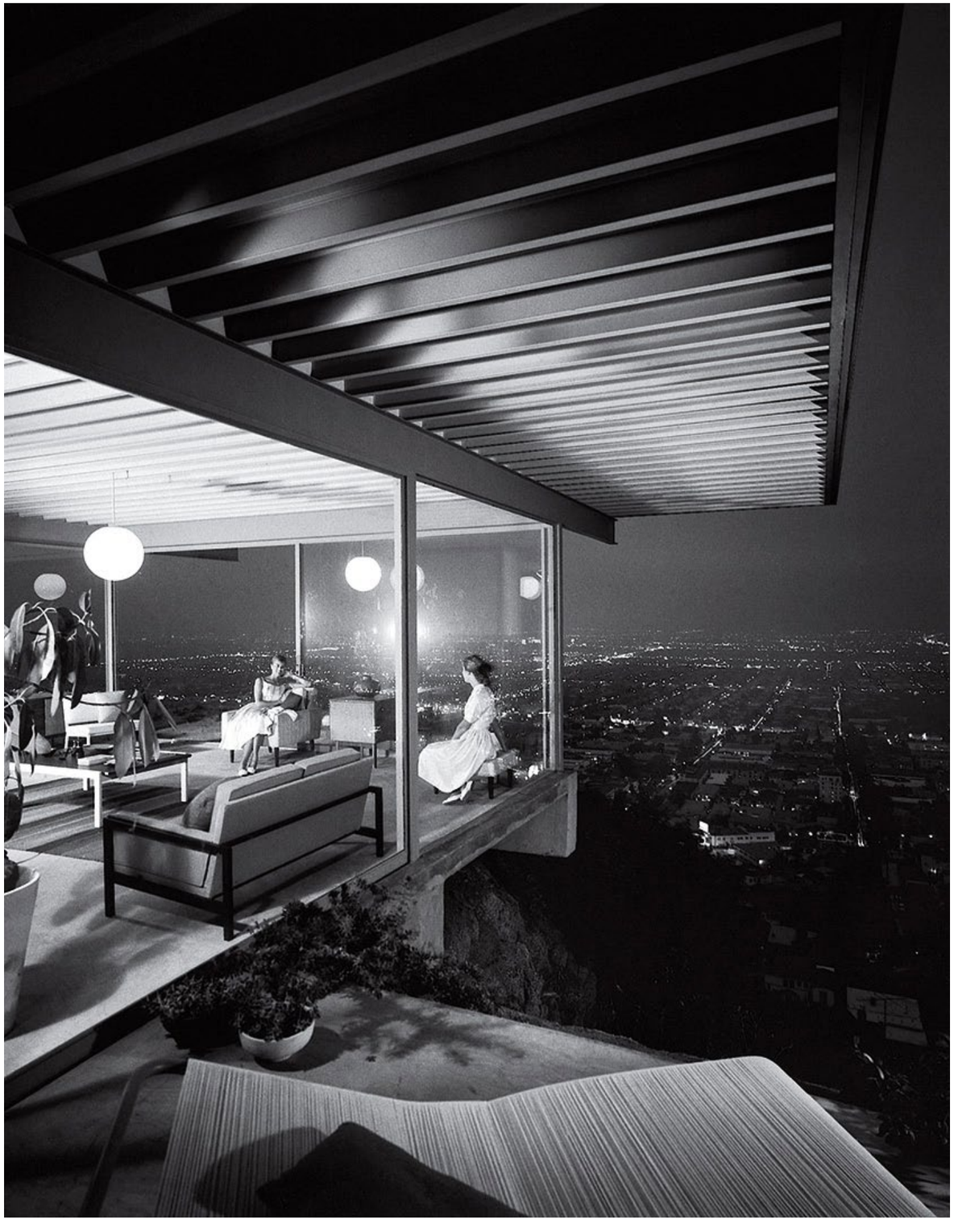
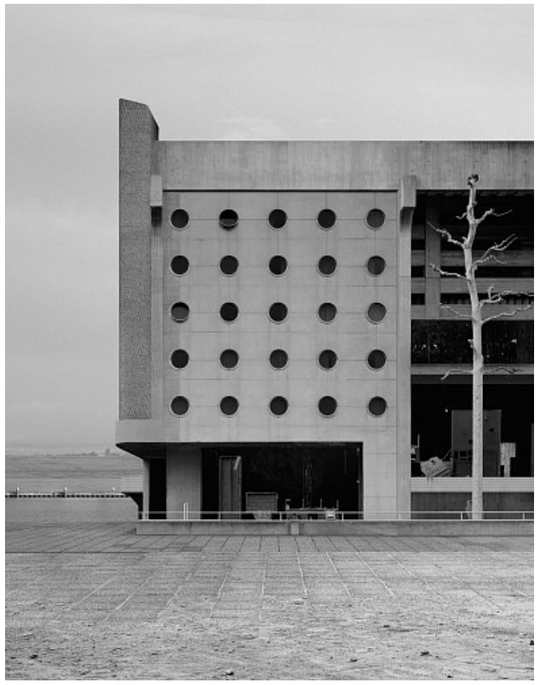
Many of the more well-known architectural photographers, such as Julius Shulman, Ezra Stoller, and Ken Hedrich, worked in America in the years following the end of the Second World War. It is here that they created a 'new architectural photography' that sought to capture the 'new modern architecture' of the United States; an architecture intended largely as "a metaphor for the better life that had long been promised" (Robinson & Herschman, 2001: 122). This new architectural photography, modelled after American fashion photography, created seductive statements about a comfortable lifestyle and the architecture through which it could be achieved (Ibid, 124). Successful magazine photographers adopted a propagandising style because they needed to sell modern architecture as a product of progress and technology. Thus, the photograph mirrored a lifestyle intended to work within the framework of the building. Some architectural photographers even included visual "witnesses" – people intended to illustrate just how the spaces could be used. Their placement in photographs of building interiors and gardens

57. The architectural photograph, instead of merely acting as a representation of the building, often became more significant than the building itself. In the 1930s, Goodhart-Rendel, President of the Royal Institute of British Architects, made the iconic statement, "The modern architectural drawing is interesting, the photograph is magnificent, the building is an unfortunate but necessary stage between the two" (Goodhart-Rendel quoted in Elwall, 2008: 68).





demonstrated exactly how these spaces could be occupied. This made images of new homes seem more comfortable to the American consumer, paralleling trends in television and magazine advertising. As magazine requirements changed, commercial architectural photographers began working in both black and white and colour; a change which can be seen in the works of Julius Shulman.

Shulman, a powerful advocate for Southern-Californian Modernism, is perhaps best known for his lavish architectural photographs which advertised the new post-war American lifestyle. His most iconic images are those of the 'Case Study Houses', an initiative launched by *Arts & Architecture* magazine in 1945 to offer the public and the building industry a series of low-cost modernist housing models.

Of these photographs, the most influential by far is *Case Study House #22 by Pierre Koenig, Los Angeles, CA* (Figure 37). In May 1960, Shulman photographed Pierre Koenig's Stahl Residence, a glass-enclosed Hollywood Hills home with a breath-taking view of Los Angeles. To show the essence of the cantilevered building, Shulman set two glamorous women in cocktail dresses inside the house, where they appear to be floating above a mythic, twinkling city. Taken just as the sun was setting, the image seems to be held in an effortless suspense between light and dark, inside and outside, foreground and background, so that it feels both anchored to a specific moment (9 May 1960) and utterly timeless. The photograph, which Shulman called "one of my masterpieces" (Shulman quoted in Redstone & Pardo, 2014: 71), is arguably the most successful architectural photograph ever taken.[58]

While the architectural photograph was rarely rated for its artistic value, it was admired for the strict technical conventions used in its production (such as the use of large-format view cameras, wide-angle lenses with perspectival control, and a sharp and even focus). These conventions went on to influence subsequent generations of artists and photographers, ranging from the then contemporary 'New Topographics' movement to the later 'Düsseldorf School of Photography'. In particular, the artists and photographers whom I discuss over the course of this

Figure 38. Ezra Stoller, *Mies van der Rohe (with Philip Johnson, Kahn and Jacobs), Seagram Building, New York City, 1958* (1958) opposite.

Figure 39. Julius Shulman, *William Pereira House, Los Angeles, 1960* (1960) at left and Beate Gütschow, *S#31* (2009) at right.

58. According to architectural critic Cathleen McGuigan (quoted in Redstone & Pardo, 2014: 71), "The *mise-en-scène* that he creates in these photographs do more than just capture the allure of each architectural subject – they seem to distil the essence of an era." McGuigan continues, stating, "You can practically hear the Sinatra tunes wafting in the air and the ice clinking in the cocktail glasses" (Ibid).

document (namely Beate Gütschow, Andreas Gursky, Filip Dujardin, and David Goldblatt) each display in their images the influence of architectural photography.[59]

New Topographics and the Emergence of a Critical Photography of Architecture

The New Topographics movement emerged in the 1960s as a reaction to the idealised imagery of the Group f/64 photographers, including Ansel Adams (1902–1984) and Edward Weston, who adamantly depicted the landscape as an entity of unscathed and organic beauty (O'Hagan, 2010). Instead, the photographers of the New Topographics strove to show the rapidly increasing imprint that man was imposing on the environment. As suburban development started to spread across the United States with fervour, artists such as Robert Adams (1937–), Lewis Baltz (1945–2014), Stephen Shore (1947–), Nicholas Nixon (1947–), and Joe Deal (1947–2010) endeavoured to depict, as objectively as possible, the effects of an increasingly industrial culture. They turned their cameras towards newly-built tract houses, industrial parks, expansive highways, and commercial strip malls as proof of man's impetuous development. What is so affecting about their photographs is the stark juxtaposition between humanity and the environment, as can be seen in Robert Adams' *Lakewood, Colorado* (1974) (Figure 40).

Figure 40. Robert Adams, *Lakewood, Colorado* (1974).

The New Topographics movement reached its highpoint in an exhibition entitled 'New Topographics: Photographs of a Man-Altered Landscape', which opened at the George Eastman House, New York in 1975. The exhibition, which initiated a radical shift away from traditional and often idealised depictions of the landscape (and of architecture), featured works by eight then young American photographers, Robert Adams, Lewis Baltz, Joe Deal, Frank Gohlke (1942-), Nicholas Nixon, John Schott (1944-), Stephen Shore, and Henry Wessel, Jr. (1942–), alongside German artists Bernd Becher (1931–2007) and Hilla Becher (1934–2015). These artists and photographers turned their backs on the unspoilt natural vistas and instead took as their subject scenes of stark industrial landscapes, ordinary suburban sprawl, and other everyday views in America that previously had not been considered of aesthetic interest. This, according to curator William Jenkins, formed part of the exhibition's intention to posit "an aesthetic of the *banal*" (quoted in Salvesen, 2010: 14, author's italics). He continues, stating, "The images are stripped of any artistic frills and reduced to an essentially topographic state, conveying substantial amounts of visual information but eschewing entirely the aspects of beauty, emotion, and opinion" (Ibid, 17).

Of the artists exhibiting in 'New Topographics: Photographs of a Man-Altered Landscape', it is the Bechers who are most essential to the further progression of this document. Working in a similar vein to Atget's obsessive documenting of a changing Paris, the Bechers began their collaborative project of documenting the defunct and soon-to-be-razed structures of industry across Europe and the United States in 1959. This was at a time when German photography was mired in the same collective paralysis as the culture at large (Eklund, 2004). The most prominent photographer at that time was Otto Steinert (1915–1978), whose 'subjective photography' movement attempted to resuscitate moribund ideas of expressive Pictorialism (Ibid). In contrast, the Bechers' work – clearly delineated, neutral views of industrial architectural forms – looked back to a richer tradition in the German art that preceded it: that of the *Neue Sachlichkeit* photography of August Sander (1876–1964), Karl Blossfeldt (1865–1932), and Albert Renger-Patzsch, amongst others (see Figure 42).

For thirty years, the couple took pictures that are, from one decade to the next, stylistically similar and produced in accordance with the same compositional principles. Buildings are

59. Incidentally, Filip Dujardin began his professional photographic career working as a commercial architectural photographer (Mikocki, 2013).

Figure 41. Bernd and Hilla Becher, *Water Tower, Essen Byfang, D* (1980) at left, contrasted with Berenice Abbott, *Canyon: Broadway and Exchange Place, Manhattan (July 16, 1936)* (1936) at right. Although New Topographics borrowed many of the techniques and conventions used in architectural photography (such as the use of large-format view cameras, wide-angle lenses, perspectival control, and people-less environments), it stands in stark contrast to the idealisation, glorification, and dramatisation that had become characteristic of the genre. Likewise, a similar distinction can be made between the stylistic anonymity of the New Topographics group and the dramatic language of soaring verticals and acute angles used by the early modernist photographers, as can be seen in these images.

centrally placed and framed in their entirety with background detail, especially the presence of people, kept to a minimum. They are often seen from a raised viewpoint – the camera is elevated on ladders or scaffolding and the viewfinder is tilted to create the illusion that the viewer is looking at the structures from mid-way up (Bush quoted in Redstone, 2014: 13). Eschewing fine weather, for which most architectural photographers habitually wait, the Bechers' skies are typically Germanic (or English or Midwestern): flat and overcast.[60] Apart from the artifice of the radical cropping, the fascination is not in the presentation, but in the forms themselves (Redstone & Pardo, 2014: 109). For the Bechers, the structures were of primary importance, and their modus operandi was to document them as closely as possible (Gaule. 2014: 125).

Although the Bechers' images were intended as documents, and in their individual capacities (or as 'sets') can be read as documents, this quality changes when they are presented as 'typologies' (Figure 43). According to the Bechers, "A *set* documents a particular structure from different angles, while a *typology* presents a group of photographs that are different instances of the same type or ideal form" (Bechers quoted in Biro, 2012: 362, my italics). In other words, sets refer indexically to one actual structure, while typologies refer indexically to a number of different individual structures. While the individual image (or set) has a "purely indexical documentary function", this function is broken when it is presented as a group with different individual structures (Ibid). Typologies are therefore understood more as 'art', because "they are conceptual and thus open to metaphoric and symbolic appropriation" (Ibid).

Figure 42. Albert Renger-Patzsch, *Chimney seen from below, AEG Blast Furnace Works* (1928) at left, and Bernd and Hilla Becher, *Lime Kilns, Brielle, Holland* (1968) at right.

Reinforcing the notion that the Bechers' work is indeed 'art' and not 'document', Sally Gaule (2014: 125) writes that the Bechers "pared down uninflected aesthetic offered a new approach to the *art* of photography. The value of images such as theirs is that they sensitised the spectator to the inherent 'beauty' of these structures, which had hitherto been mostly overlooked" (author's italics). In this respect, the Bechers' photographs differed from those of the New Topographics, for whom the aspect

60. Of the Bechers' light, Campany (1999: 62–63) writes,

> That Northern Europe, the site of modernity's hurtling progress, was for much of the time bathed in a virtually shadowless light is not without significance. This was the preferred light for much of the rationalised 'informational' [here, 'topographic'] imagery created in the 19th century. In the ocularcentric sciences the absence of shadow was equated with impartial judgement [here, 'objectivity']. The clear but soft light of day was construed as a liberation from the prejudice of chiaroscuro. Revelling in the wealth of photographic detail, modernity's visual positivism mistook the inscrutable for the objective, and clarity of appearance for the clarity of facts.

Figure 43. Bernd and Hilla Becher, *Water Towers (Wasserturme)* (1980) opposite.

Figure 44. Thomas Struth, *Shinju-ku (Skyscrapers), Tokyo 1986* (1986) left.

Figure 45. Andreas Gursky, *Paris, Montparnasse* (1993) right.

of 'beauty' was abjured in entirety. Regardless, as artistic statement their work has done much to expand the canon of photography and has had a profound influence on the field of contemporary photography, and most notably on the works of their students,[61] such as Andreas Gursky (1955–), Thomas Ruff (1958–), Thomas Struth (1954–), and Candida Höfer (1944–).

Likewise, the New Topographics aesthetic, with its deadpan[62] expression and plain presentation of facts in a manner that looked essentially 'topographic', or informative, rather than artistic, had a ripple effect on the entire medium and genre, not only in the United States but in Europe (and Africa) too, where generations of photographers sought to emulate the spirit and aesthetics of the exhibition. Again, this influence can be detected in the works of many of the contemporary artists and photographers whom I discuss, and particularly with Beate Gütschow who, in an interview with German critic and curator Maren Lübbke-Tidow (2017: 43), cited Lewis Baltz, Stephen Shore, and Robert Adams, along with the Bechers, as important influences on her *S* series. Similarly, it can be argued that David Goldblatt's neutral, almost bureaucratic style of photography (as evident in *South Africa: The Structure of Things Then*), was influenced by the New Topographics movement (Riordan, 2013: 8).

The work of Gursky, on the other hand, although resonant with the formal and technical conventions used by the Bechers (under whom he studied at the Kunstakademie Düsseldorf) (see Galassi, 2001), has, since the early 1990s, experienced a dramatic shift from the Becher paradigm. That is to say, Gursky's photographs are intended and presented as artworks through production values and scale, and not as documents. While the Bechers embraced a typological approach to their subject, Gursky seeks out visually unique ones. While the Bechers were driven by the need to communicate their subject as objectively as possible, Gursky engages with digital technology in the *construction* of his images. Notwithstanding such differences, Gursky remains a pivotal figure in the history of photography, being one of the first artists to engage with digital technology in the creation of his images.

Reading the Contemporary (The Photography of Architecture in the Twenty-First Century)

Building on the legacy of earlier Gursky images such as *Paris, Montparnasse* (1993) (see Chapter 3 for a full discussion) and *Hong Kong Shanghai Bank* (1994), a new attitude emerged in many contemporary artists' and photographers' approach to the architectural subject, in which these artists and photographers have felt free to edit, appropriate, cut, paste, and multiply photographic imagery without the accurate representation of an individual building being of primary concern. This attitude has been reflected in the emergence of many exhibitions on the subject, including 'Manipulating Reality: How Images Redefine the World' (2009–2010)

61. Shortly after their participation in the New Topographics exhibition, Bernd and Hilla Becher created a new photography course at the Kunstakademie Düsseldorf (Düsseldorf Art Academy), where they mentored many of the young German students who would in the 1990s come to define and dominate world photography – the 'Düsseldorf School of Photography'.

62. A stylistic term used to mean cool, detached, sharp, objective, and non-emotional (Cotton, 2004: 98). The term is often employed to characterise the works of the Bechers and the New Topographics group, as well as other practitioners. Although the photographs of the Bechers and these other artists contain none of the farce intended by deadpan's original meaning as dry humour, or disguised comic delivery, the term does point to the matter-of-fact, detached, or expressionless character of their photographs.

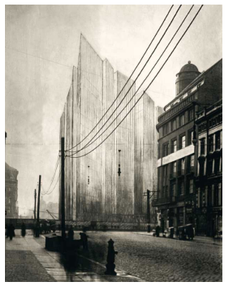


Figure 46. Mies van der Rohe, *Friedrichstrasse Skyscraper Project (Opaque Version)* (1921) above, and *Friedrichstrasse Skyscraper Project (Transparent Version)* (1921) below.

at the Strozzina Cultural Centre in Florence, 'After Photoshop: Manipulating Photography in the Digital Age' (2012–2013) at the Metropolitan Museum of Art in New York, and 'Cut 'n' Paste: From Architectural Assemblage to Collage City' (2013–2014) at the Museum of Modern Art, also in New York. In these shows, many artists and photographers use technology, along with traditional assemblage and collage, to manipulate images to such an extent that they actually construct their own architectural fantasies, reimagining the city and critiquing notions of authenticity in architectural imagery.

From as far back as Mies van der Rohe's early photomontages (see Figure 46), architects and artists alike have long-embraced the traditions and techniques of avant-garde movements such as Dadaism, Surrealism, and Constructivism in the creation of their images. While the visual language and cultural appropriation of 'cut and paste' assemblage was, in the twentieth century, the perfect medium to shock and provoke through its projection of an irregular disruptive vision (see Ades, 1976), digital technology has today allowed for photomontage to be a much more polished affair. The term 'cut and paste' has today come to refer more to the creation of seamless architectural renderings and constructions than to avant-garde actions, with post-production effects used to further enhance their flawlessness.

Where I have, in this chapter, sought to provide an overview of photography's relationship with architecture – from the advent of the medium in the nineteenth century to the present – I have felt it appropriate to conclude such discussion at this point in the trajectory. This is because contemporary 'cut and paste' works form an integral part of this document as three of my four chosen artists and photographers – namely Andreas Gursky, Filip Dujardin, and Beate Gütschow (Figure 47) – utilise this method in the production of their images. While there is much to say about these contemporary 'cut and paste' works, or rather digital photomontages, it makes more sense to discuss these works – and their methods, techniques, and concerns – in tandem with a discussion on these artists. Such a discussion will follow in the next chapter and continue through into Chapter 4.

Figure 47. Beate Gütschow, *S#22* (2007).

Chapter 3:

Artists Working in the Terrain

IN THIS CHAPTER, I discuss specific projects by contemporary artists and photographers, both international and South African, that engage with high Modernist structures, architectures, and urban planning as a subject. These include Andreas Gursky's *Paris, Montparnasse* (1993), Filip Dujardin's *Fictions* (2007–2011), and David Goldblatt's *South Africa: The Structure of Things Then* (1998).

While I have chosen to examine these specific pieces, it is important that I stress that these works are incredibly diverse in their aesthetics, methods, and strategies. While Gursky and Dujardin employ manipulation techniques in the creation of their 'artworks', Goldblatt's images remain 'straight' and relatively un-retouched in their intended function as social documents. These tactics will be discussed further in this chapter. Their differences notwithstanding, there is a common thread in each artist or photographer's work: each uses images of high Modernist structures, architectures, and urban planning to critique the failure of the social project of high Modernism.

Andreas Gursky

Andreas Gursky (b. 1955 in Leipzig, former East Germany) is a contemporary artist best known for his signature detached, and often manipulated, large-format colour images of architecture and landscape. A student of Bernd and Hilla Becher, Gursky entered the Kunstakademie Düsseldorf (Düsseldorf Art Academy) in 1981, shortly after the graduation of Thomas Struth and Axel Hütte. It was here that he studied alongside Candida Höfer and Thomas Ruff. Together, these five artists make up part of the 'Düsseldorf School', a group of artists who studied under the Bechers at the Kunstakademie Düsseldorf in the late 1970s and early 1980s.

Responding in part to the objective concerns of both Bernd and Hilla Becher and New Topographics,[63] the Düsseldorf School's works are characterised by a sober, documentary quality, 'straight on' (and often expansive) topographic views of landscapes, a focus on cityscapes or interior environments, and the minimisation of the human figure. Since the early 1990s, aided by new technical capabilities in digital photography and printing, a trademark of the group's photographs has been a combination of excessive detail, colour, and size, giving the works an immersive quality and contributing to a blurring of boundaries between photography and painting (Kane, 2016: 132).

While the group's formal and conceptual concerns are strongly resonant in Gursky's work, the artist's decision to apply manipulation techniques to his images has taken him on a singular path. In opposition to the 'objective' aesthetic of the Bechers, New Topographics, and the Düsseldorf School, Gursky introduces "a romantic and spectacular subjectivity, alongside a willingness to transform and alter reality, and to manipulate facts in order to tell a greater truth and communicate *his* vision of the world" (Jaeckle, 2014: 199). According to Gursky (in Artner, 2002),

> What is important to me, and ultimate, is whether my pictures are persuasive. I want always to project the real world, not the surreal world. The world of today is [my limit]; my intention is never to lose contact with it. But the possibility of digital manipulation offers a much wider field. In the past, all I had wanted to do was to project better what my eyes saw. That's what changed through digital manipulation. I now can do things that I would not have done before. So I'm always debating whether I should leave [an image] the way it is or clean it up. Sometimes one could say the end product has nothing to do with what the beginning was. But as far as the content goes, it's still there. The world in itself exists.

63. Curator Britt Salvesen described the New Topographics exhibition as "a bridge between the still-insular fine art photography world and the expanding, post-conceptual field of contemporary art, simultaneously asserting and deconstructing the medium's modernist specificity, authority, and autonomy, and ultimately serving as *a progenitor of today's Düsseldorf-inspired school of landscape photographers, whose work is presented as contemporary art*" (2010: 11, my italics).

Figure 48. Andreas Gursky, *Hong Kong Shanghai Bank* (1994) at left and *Copan* (2002) at right.

Similarly, for Michael Fried (2008: 170) and Walter Benn Michaels (2006: 440), the digital manipulation that underlies Gursky's photographic practice has an important, positive effect. Although it condemns the photograph's indexicality (the physical relation between the object photographed and the resulting image [Gunning, 2004: 40]), Gursky's digital manipulation makes what appears in the frame seem more controlled or intentional, and thus more determined by the artist.

While Gursky's artistic oeuvre embraces a vast selection of contemporary themes[64] with the intention of creating a richly composed catalogue of the human species and its environments, it is, however, his considered attention to architectural form as subject matter – arguably conceived as an analogue for his own formal and conceptual concerns[65] – that best resonates with the intentions of this document. It is thus within *architectural form* – from Norman Foster's Hong Kong and Shanghai Bank building in Hong Kong through Oscar Niemeyer's residential Edificio Copan in São-Paulo (Figure 48) to Jean Dubuisson's Mouchotte in Paris (Figure 49) – that Gursky finds parallels between the ordering of structures and their principles, and those attempts made by architects (and to an extent, Gursky himself as photographer) to choreograph and control lived experience (Jaeckle, 2014: 199).

Paris, Montparnasse (1993)

With *Paris, Montparnasse* Gursky critiques the austerity and oppressiveness of high Modernism's totalising vision as made evident in its large-scale urban housing projects, selecting Parisian landmark Mouchotte as his subject. Designed by French architect Jean Dubuisson, Mouchotte (1959–1964), a prime example of high Modernist Brutalism, was, like many other buildings of its time, influenced by Le Corbusier's *Unite d'habitation* housing project (see Chapter 1). With that said, *Paris, Montparnasse*, while offering a critique of Jean Dubuisson's architectural designs in particular, can also be read as synecdoche for a much larger condition: high Modernist urban planning in general. Through my analysis of Gursky's *Paris, Montparnasse* below, I hope to demonstrate just *how* Gursky images Mouchotte to critique the failure of high Modernism's social idea(l)s as evidenced in its urban planning.

In the early 1990s, Gursky began photographing the *Immeuble d'habitation Maine-Montparnasse II* building, or 'Mouchotte', in central Paris; a beacon of post-war high Modernism and urban development and the city's largest residential building. The monumental structure accommodates

64. These range from transformed stock exchanges to 99-cent shops and Prada products, commenting on modern life in its densely overpopulated and globalised mass, with Gursky stating, "I pursue one goal – the encyclopaedia of life" (Gursky quoted in Meister, 2001: 20).

65. As Gursky puts it, "My preference for clear structures is the result of my desire – perhaps illusory – to keep track of things and maintain my grip on the world" (Gursky quoted in Gorner, 1998: 13).

66. Emblematic of the architectural and urban thinking of the growth period after the war, Mouchotte formed part of an extensive urban renewal project that involved the destruction of many historical sites, including the old Montparnasse train station. This, once again, relates back to the high Modernists' preoccupation with creating a tabula rasa that disregarded historical, social, and geographical contexts in its development.

67. Money was obviously not an issue as Mouchotte utilised costly materials. The majority of the budget was allocated to its floor-to-ceiling aluminium and glass façade, designed to emulate Mies van der Rohe's Seagram building in New York (Figure 38).

Figure 49. Andreas Gursky, *Paris, Montparnasse* (1993).

roughly 2 000 residents in approximately 750 apartments over eighteen storeys (including car parks and other communal spaces such as shops, interior streets, gyms, tennis courts, and a children's club). Although castigated as "an architecture of unhappiness" and an "eyesore" that dramatically altered the Parisian landscape of the twentieth century (Vincendon, 2011),[66] Dubuisson viewed Mouchotte as "a work of *art* that he was giving to the public" (Barret, 2013, my italics).

While the structure was indeed based on Le Corbusier's design principle for the *Unite d'habitation* housing project, there is nevertheless a distinct difference between the two buildings. Unlike the original *Unite d'habitation* (1947–1952) which was designed as a solution to Europe's post-war economic and housing crises in the years following the end of the Second World War, Mouchotte was a planned response to Europe's post-war boom – a period of population and economic growth. Thus, where Le Corbusier's design principle was devised as a cost-effective solution to mass housing needs during a period of economic crisis, partly explaining its need for cheaper materials and its increase in density, it remains unclear as to why the Mouchotte apartments were built even smaller,[67] calculated at less than nine square metres per person (Barret, 2013). However, this was not the only shortcoming of the building. Reading through comments from residents who lived in Mouchotte in the 1960s, common issues associated with the building included problems with its thermal regulation, poor management and maintenance due to its vast expanse, a narrowness of apartment spaces, noise pollution, and constant fears of children climbing onto the roof for lack of an open space to play (Barrett, 2013).

Paris, Montparnasse marks an important turning point in Gursky's career, presenting one of the first digitally altered images made by the artist; an approach that would go on to define his practice. The work was realised as a chromogenic colour print and measures a staggering 187 × 427.8 × 6.2cm (see Figure 50); a scale befitting of the overwhelming size of the Mouchotte building (Mouchotte's frontal view measures an impressive 40 × 200m).

The image is divided into three horizontal bands: ground, building, and sky. The building occupies approximately two thirds of the overall composition, leaving sky and ground with a combined third. The sky is cloudless and devoid of any significant presence. It has essentially been emptied of effect, a device used by the artist to direct attention to the image's focal point, that of the monumental and dizzying Mouchotte.

By foregrounding the architectural rigidity of the structure – that is, its geometric

Figure 50. Sotheby's employees holding Gursky's *Paris, Montparnasse* at its auction house in London. While the image evokes the scale of the structure, it is usually placed at just below eye level, requiring that the viewer look down into it almost as a God would. This perhaps references the God-complex inherent in architects such as Dubuisson and Le Corbusier. Incidentally, Gursky refers to this characteristic vantage point as a "Gods-eye view" (Luke, 2014). This view allows him to do justice to his grand subjects whilst also reflecting the dispassionate attitude that permeates his work.

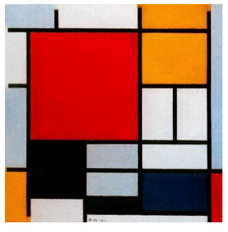


Figure 51. Piet Mondrian, *Composition with Large Red Plane, Yellow, Black, Grey and Blue* (1921).

regulation of tessellated colour, its highly graphic grid of horizontal and vertical, its linearity of concrete and aluminium bands, and the geometry of its window frames – Gursky not only critiques high Modernist architecture but also demonstrates a deep engagement with 'high art', and specifically abstraction (Sotheby's, 2013). Acutely aware of his artistic heritage, Gursky borrows liberally from other art forms to extend the range of his chosen media, enabling him to draw a close bond between painting and photography.

Indeed, the grid is a fundamental motif of modernism and in the organised structure of *Paris, Montparnasse*, one can immediately sense the minimalist attributes of Piet Mondrian's (1872–1944) iconic grid formations (Figure 51), as well as the formal properties of Gerhard Richter's (1932–) 'Colour Charts'[68] (Figure 52). As Galassi explains, "Like the multiplicity of Richter's subtle hints and hues, each in its place, the flickering asymmetry of the window treatments of Gursky's individual apartments enlivens the massive, rigorously organised whole with the impression of abundant variety" (2001: 33). Likewise, there exists a stylistic and technical link between *Paris, Montparnasse* and the works of Bernd and Hilla Becher. This link is particularly evident in the image's sober, frontal depiction of the structure against a cloudless sky, and in Gursky's decision to shoot the image using a 4 × 5 large-format view camera, which allows for absolute clarity and precision.

Equally, it could be said that the element of rigidity and repetition – or the emphasis of the *grid* – in *Paris, Montparnasse* calls to attention the issues of standardisation, simplification, and division of space – or in simpler terms, the visual monotony[69] – characteristic of Mouchotte's design in particular and of high Modernist architecture in general. On the subject of the grid, art historian Rosalind Krauss, in her seminal essay entitled 'Grids', claims that "the grid functions to declare the modernity of modern art [including architecture]" (1979: 50). For Krauss, this is done in two ways: one spatial and the other temporal (Ibid). Of the spatial, she writes,

> In the spatial sense, the grid states the autonomy of the realm of art. Flattened, geometricised, ordered, it is antinatural, antimimetic, antireal. It is what art looks

68. While the photographic surface of *Paris, Montparnasse* cannot offer the richness and sensuous presence of the complexly worked *1024 Colours* (1973), for example, its size and sumptuous printing indicates that it does aspire to the condition of abstract painting. *Paris, Montparnasse* measures 187 × 427.8cm while *1024 Colours* measures 254 × 478cm.

69. Dubuisson hated Gursky's photograph of Mouchotte, stating that it "highlights its *alleged* monotony" (Dubuisson quoted in Barret, 2013, my italics).

70. Of the temporal, Krauss (1979: 52) goes on to state,

> In the temporal dimension, the grid is an emblem of modernity by being just that: the form that is ubiquitous in the art of *our* century, while appearing nowhere, nowhere at all, in the art of the last one. In that great chain of reactions by which modernism was born out of the efforts of the twentieth century, one final shift resulted in breaking the chain. By "discovering" the grid, cubism, de Stijl, Mondrian, Malevich . . . landed in a place that was out of reach of everything that went before (author's italics).

71. It could also be said that this induced criticality is intentional, a device used by the artist to encourage the viewer to question the image's authority, or 'truth', just as one should question the authority, or 'authoritarianism', of high Modernist urban planning and its radical implementations.

72. Gursky recalls, "Since 1992 I have consciously made use of the possibilities offered by electronic picture processing, so as to emphasise formal elements that will enhance the picture, or, for example to apply a picture concept that in real terms of perspective would be impossible to realise" (Gursky quoted in Cooke, 1998: 14).

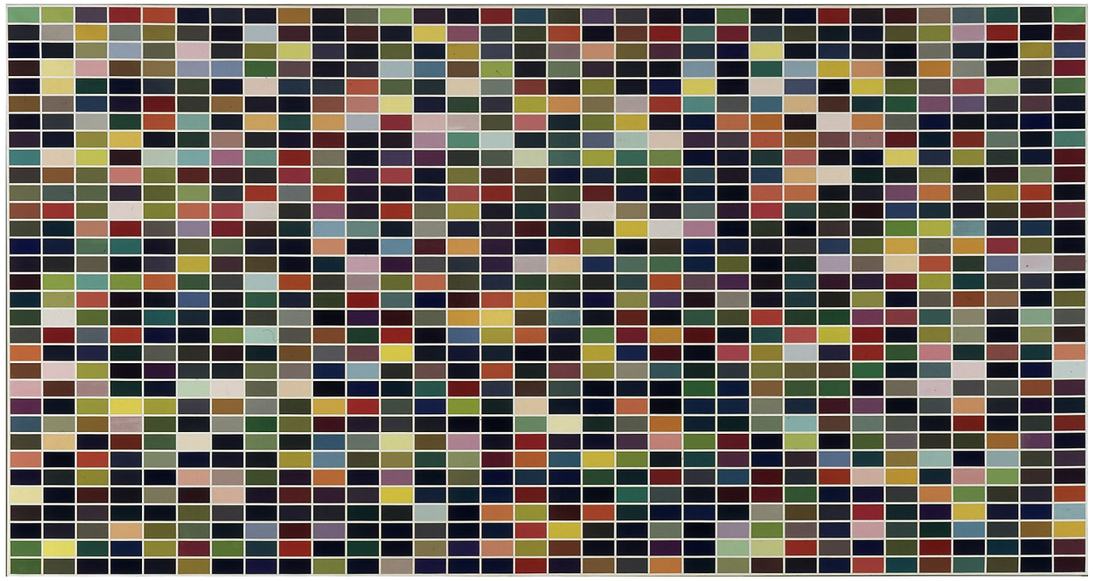


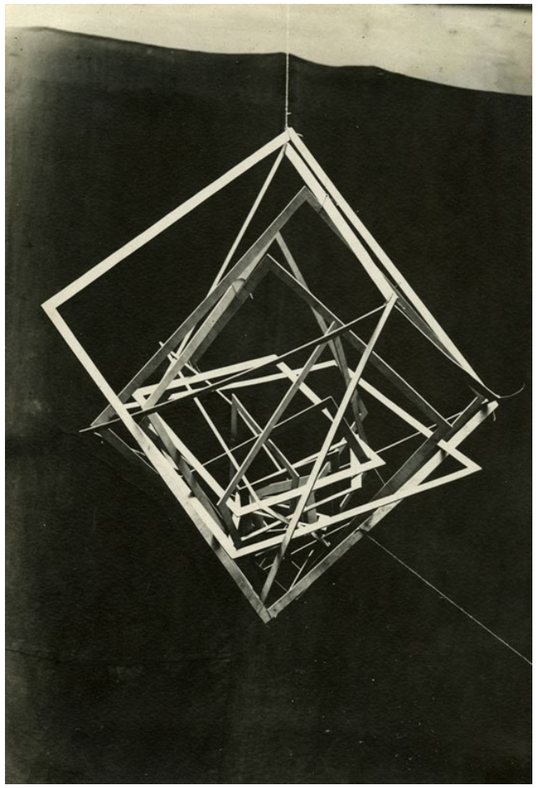
Figure 52. Gerhard Richter, *1024 Colours* (1973) from the 'Colour Charts' series (1966–1973).

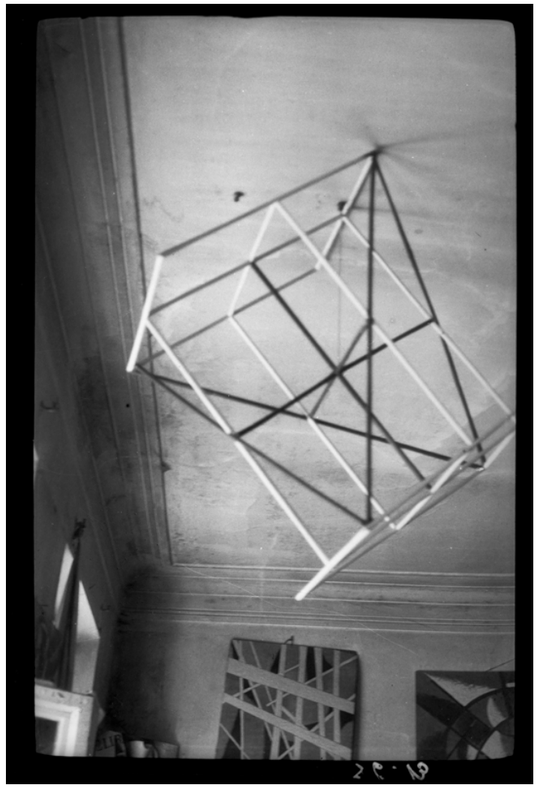
like when it turns its back on nature. In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface. In the overall regularity of its organisation, it is the result not of imitation, but of aesthetic decree. Insofar as its order is that of pure relationship, the grid is a way of abrogating the claims of natural objects to have an order particular to themselves; the relationships in the aesthetic field are shown by the grid to be in a world apart and, with respect to natural objects, to be both prior and final. The grid declares the space of art to be at once autonomous and autotelic (1979: 50–52).[70]

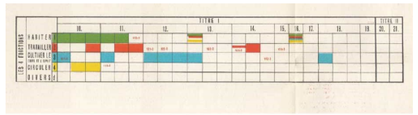
To capture the expansive view, Gursky had to photograph the building's facade in two separate frames before merging them using digital manipulation to create a flattened, seamless composition. The 'seamlessness' of the composition creates verisimilitude – a semblance of 'truth' or 'reality' – which, in strengthening the critical nature of the image, induces a criticality within the viewer. That is, although the sensuousness of the work engages the viewer, if he or she stares at the image long enough, they would come to distrust it.[71] Intuitively the viewer knows, or at least suspects, that the landscape is false in some way; that whatever 'reality' the image signals is not as it existed before Gursky's lens. However, when the digital manipulation of the scene is revealed, the 'reality' in the image becomes all the more uncanny. Suddenly the viewer recognises that what he or she sees is physically impossible, either because the field of vision encompasses more than twice the normal range, or because it looks eerily like an everyday view. 'Reality' here is rendered both familiar and strange. Despite the image's clarity and detail, *Paris, Montparnasse* foregrounds its own digital manipulation and sows the seeds of doubt about its own truthful nature as well as the viewer's ability to comprehend the objective world. It could also be said that the view which Gursky affords in *Paris, Montparnasse* is one that exists solely within the artist's (and viewer's) pictorial reality.[72]

In *Paris, Montparnasse*, Gursky compresses the depth of field between the building's façade and the picture plane and crops off the edges of the building so as to create the illusion

Figure 53. Mouchotte's façade. As can be seen in this image, even though Gursky used a wide-angle lens as per architectural photographic convention, it would have been impossible for him to capture the entire façade within a single shot. This is due to the building's immense width, in addition to the blockages caused by the trees and other structures.







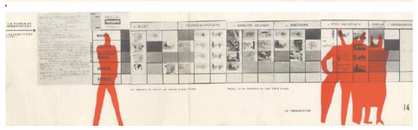


Figure 54. Aleksandr Rodchenko, *Hanging Spatial Construction no. 11 (Square in Square)* (c. 1921), on the left, and *Popova's Studio* (1924), on the right. Both images present some of the earliest instances of the modernists' fascination with the grid, at the time considered "a checkpoint of modernity" (Tupitsyn, 2009).

Figure 55. CIAM Grid. Modern art aside, the International Congresses of Modern Architecture (CIAM) used a standardised system, known as the CIAM Grid, to present projects by different architects. These grids were hung on the wall and discussed during the congress.

that it could potentially run on forever. These strategies aid in exaggerating the building's actual proportions, where the former creates a flattened effect, heightening its sense of claustrophobia, and the latter makes comment on its oversize and overcapacity. The image's all-over-flatness, again reminiscent of the modernist grid, privileges surface, giving each detail the same focus and significance. This, according to Jaeckle (2014: 199), encourages "a dual mode of viewing, as the initial moment of dazzling submersion in the totality of the image gives way to a close examination of its details, conceptually and physically putting the viewer into a state of empathy with the artist's concerns for the macroscopic and the microscopic, the mass and the individual".

These technical processes, in addition to the image's overwhelming scale and seductive detail, successfully heighten the image's realism and create a *gestalt* when experiencing it. The use of manipulation therefore plays a central role in determining how the image is read and experienced. For Gursky, the intention of *Paris, Montparnasse* was to "communicate the oppressive, claustrophobic and inhumane nature of the totalitarian structure" (Gursky quoted in Stallabrass, 1993); an experience clearly relayed through his clever use of cropping and enveloping scale. Moreover, the work's title *Paris, Montparnasse* (as opposed to Montparnasse, Paris) plays on the sheer density of the structure, as if all Paris's inhabitants reside within the single Mouchotte.

In the process of reading the work, however, one does experience rare and intimate moments of human presence. Here, colour plays a significant role in distinguishing individual areas within an otherwise sterile façade. Shades of yellow, green, blue, purple, and orange highlight distinct apartment blocks and inspire a curiosity for them, as in

Figure 56. Andreas Gursky, *Paris, Montparnasse* (detail).

the famed Hitchcock thriller *Rear Window* (1954). Here, one recognises people, furnishings, and a range of human activity (Figure 56). By adding this element of *humanness* to the countless individual systems and visions of lives depicted in these room-sized units, Gursky destabilises the rigidity of the structure and re-introduces an otherwise sedentarised people. Thus, while *Paris, Montparnasse* does indeed "communicate the oppressive, claustrophobic and inhumane nature of the totalitarian structure" (Gursky quoted in Stallabrass, 1993), and of high Modernist urban planning in general, it also functions as a conceptually powerful critique of the alienating social anonymity that has resulted from it.

As stated in Chapter 2, it had been Gursky's legacy, apparent in these works from the early 1990s, that initially inspired the new attitude in contemporary artists' and photographers' approach to the architectural subject, where they have felt free to edit, appropriate, cut, paste, and multiply photographic imagery without the accurate representation of an individual building being of primary concern. Besides the more well-known practitioners working in this stream such as Thomas Ruff, Nancy Davenport (1965–), and Nicolas Grospierre (1975–), there are other lesser-known and often undertheorised artists such as Beate Gütschow (1970–), Cyprien Gaillard (1980–), Dionisio Gonzalez (1965–), and Filip Dujardin (1971–), who also work in this vein. Thus, where the next section is dedicated to exploring Filip Dujardin's *Fictions*, I hope to shed some light on his practice, as well as showcase just how Dujardin images high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s.

Filip Dujardin

Filip Dujardin (b. 1971 in Ghent, Belgium), like Gursky, engages digital manipulation in his works. Using digital compositing techniques – digital photomontage, to be exact – Dujardin constructs convincingly realistic high Modernist structures that have no real-world equivalents. Instead, these hypothetical architectures are constructed from images of structural fragments taken from the real world and pasted together; a technique much like that of Beate Gütschow, discussed in Chapter 4.

According to the artist, "The key element of my work is to compress reality into a *hyperreal image* that balances on the edge of the plausible" (Dujardin quoted in Redstone, 2014: 196, author's italics). This is evident in his *Fictions* series (2007–2011), where Dujardin uses photomontage to combine fragments of real-world structures into extremely realistic architectures. Because these structures are (arguably) plausible,[73] they offer a satirical take on the relationship between utopian ideology and visionary high Modernist architecture (Gadanho, 2014: 12). Dujardin, an architectural

photographer by profession, uses his own source images of high Modernist structures and architectures from the 1960s and 1970s found in and around his hometown of Ghent to construct 'transgenic' built environments which, through their architectural languages and strict use of architectural photographic conventions, critique the austerity and underlying totalitarianism of high Modernist urban planning and development projects. In fact, it could even be said that with *Fictions*, Dujardin constructs a new architectural idiom out of a pre-existing modernist language.

Figures 57. El Lissitzky's photograph of his design *Wolkenbügel (Cloud Iron), Ground Plan, View from Strastnoy Boulevard* (1925) at left, and Filip Dujardin's *Untitled #19* (2009) at right.

Figures 58. Frédéric Chaubin, *Georgian Ministry of Highways with its reduced anchorage (designed by G. Chakhava, Z. Dzhalaganiya, T. Tkhilava, and V. Klinberg and built in 1974) in Tbilisi, Georgia* (2010) at left, and Filip Dujardin, *Untitled #10* (2007) at right.

While Dujardin's works are interesting on their own, they also tap into a rich history of modernist architecture, both utopian and dystopian. One can make a link between Dujardin's impossible architectures and the works of the German Expressionists, among them Paul Scheerbart (1863–1915) and Bruno Taut (1880–1938), the Italian Futurists[74] such as Antonio Sant'Elia (1888–1916), and the Russian Constructivists, including Leonid and Victor Vesnin (1880–1933; 1882–1950), Ivan Leonidov (1902–1959), and El Lissitzky (Figure 57), all of whom imagined grand and utopian schemes in the early twentieth century. Further still, the series suggests an as yet undiscovered high Modernist reality of extreme cantilevers that take Frank Lloyd Wright's ambitions to the extreme (Figure 57), of alien and iconic Brutalism that makes the outlandish and 'utopian' megastructures of late Soviet totalitarianism seem conventional (Figure 58), and of intense and austere reinforced-concrete living blocks whose 'persiflage' contemptuously mock Le Corbusier's *Unite d'habitation* housing project (see Figure 59).

The idea for *Fictions* first arose in 2007 when Dujardin decided that he wanted to design buildings of his own, rather than merely documenting those designed by others (The Metropolitan Museum of Art, 2012). Since then, Dujardin has been crafting images of fictional buildings, unconstrained by functional necessities (such as client whims, regulations, and economic constraints) or even the laws of physics. These buildings have evolved out of a frustration[75] with not always having a sufficiently dynamic subject to make for an interesting image, as well as boredom with the perceived nondescript qualities of everyday high Modernist architecture (Sheets, 2012).

In terms of his technique,[76] Dujardin first experimented on his photographs of existing buildings, using Adobe Photoshop to digitally erase the windows and doors so as to create a kind of surreal sculpture (The Metropolitan Museum of Art, 2012). He then began using cardboard, and sometimes his children's Lego sets, to construct more elaborate and bizarre *maquettes*, which he would photograph and use as a digital canvas on which to collage elements from other buildings (Franklin-Wallis, 2011). Today, Dujardin's process is more honed. He begins by creating a virtual structure using Google SketchUp, a simple three-dimensional modelling tool. After settling on a perspective for the final artwork, he then converts the model into a two-dimensional line drawing in Photoshop. Finally, he seamlessly layers on surfaces sampled from his own photographs of buildings in Ghent, manually adjusting the colours, shadows, and contrast (The Metropolitan Museum of Art, 2012). These composited images each consist of about one hundred and fifty or more fragments, all taken

73. Arguably, in the sense that their structural integrity defies the laws of physics. However, according to Dujardin (quoted in Melnitzky, 2013), these structures are possible. He states,

As an architectural photographer I am aware of what is structurally possible in architecture. Nowadays, building techniques are so advanced that projects are apparently balanced on the edge of what is possible. As I am not an engineer I have to trust an intuitive approach to architecture as well. While I am making these images, I can feel when the balance is shifting towards science fiction. There's still a kind of 'down-to-earth' approach to my process.

74. The works of the Italian Futurists, along with those of the Russian Constructivists, perhaps best resonate with the works of Dujardin. Futurist designers, such as Antonio Sant'Elia, worked under the belief that "architecture is breaking free from tradition" (Marinetti quoted in Sennott, 2004: 114). They tended to aggressively reject historical reference, doing away with monuments, classical arcades, frivolous decoration, and commemorative architecture. Instead they championed a cult of the machine, not unlike Le Corbusier. Futurists incorporated new materials like reinforced concrete, iron, and glass in their designs, envisioning highly industrialised cities built around an

Figure 59. Filip Dujardin, *Untitled #17* (2009).

from Dujardin's extensive archive of high Modernist architectural components, textures, and landscapes photographed over the years (Holloway, 2013).

At first glance, Dujardin's photographs seem almost banal, although highly modern. The images are meticulously constructed, with the details of seams completely erased. The compositing into environments is entirely believable. Likewise, the material qualities and textures are rendered completely plausible, yet they still reveal their 'fictions'. This is done in two different ways. The first occurs at the level of overall figuration. The cantilever is too much or the conflict of masses too contorted for habitation. A second moment of doubt is raised by the inner-articulation of the image. A roof repeats too many times, floors are missing behind the façade, or the windows have been completely removed from a cityscape. There is an exaggeration or visual hyperbole[77] of sorts. These tensions between figure and articulation raise architectural questions, even if Dujardin is not an architect. There is just enough astray in the work to make the viewer doubt its reality. There is also just enough to engage an aesthetics of realism.[78]

This strategy is akin to the postmodern strategy of parafiction. Parafiction is, by definition, "an experiment with truth" (Lambert-Beatty, 2005: 63). "It is the creation of fictions that read as fact by way of the insertion of the virtual into the actual and the actual into the virtual" (Ibid). A successful parafiction is post-simulacral[79] in that it is as real as – or *more real than* – the real, without a representational origin. Dujardin's images could be considered successful parafictions in that they not only appear as real as, if not more real than, the real, but they also have no real-world equivalents. Thus, in the given examples of Dujardin's works, the viewer begins to doubt more than just the artwork itself. They come to question other moments that claim to represent 'reality', extending the effects of the artwork well beyond the piece itself and into a world that includes architecture.

This can be seen in the image *Untitled #17*,

aesthetic of audacity and calculation. They, like the high Modernists, enthusiastically believed that science and technology could usher in a new way of life with practical and utilitarian sensibilities (see Chapter 1).

75. "Perhaps the works come out of frustration. That I actually want to play at being an architect, instead of only recording the buildings of others" (Dujardin quoted in Sheets, 2012).

76. I discuss this in more detail than with Gursky, because the post-production process in Dujardin's work is more intensive and perhaps more crucial to the final image.

77. Hyperbole is a visual trope that uses exaggeration to reinforce expression.

78. "My structures exist *just* on the right side of believability: they are just real enough to be believable and just fantastic enough to stimulate the imagination" (Dujardin quoted in The Metropolitan Museum of Art, 2012, author's italics).

79. From simulacrum (plural: simulacra). A simulacrum, as theorised by French philosopher Jean Baudrillard, is a copy or an image without reference to an original, or a copy or an image in which the original no longer exists. For further reading, see J. Baudrillard's *Simulacra and Simulation* (Michigan: University of Michigan Press, 1994).

Figure 60. Filip Dujardin, *Untitled #6* (2012) at left, and Beate Gütschow, *S#24* (2007) at right.

for instance. At first glance the structure appears to be 'real', but on closer inspection it reveals itself to be a fictional reimagining of a high Modernist concrete-slab apartment complex (à la Le Corbusier). While the image appears normal on the level of its overall figuration, its fiction is revealed by its inner-articulation. Some of the windows are completely removed from the apartments and others are gradually bricked up and blocked out. Although such an occurrence is *mostly*[80] un-believable in itself, the effect of it is nevertheless extended beyond the image. It is thus in the real world that the image functions to foreground some of the more well-known complaints about high Modernist urban planning, in this case critiquing the shortage of windows in many large-scale housing projects due to their high costs (Glantz, 2008: 22). This shortage often resulted in a lack of light and ventilation for residents and sometimes led to the buildings' eventual decline.

Although *Untitled #17* displays a distinct visual relationship to Gursky's *Paris, Montparnasse*, by way of its highly graphic grid of horizontals and verticals, its linear concrete and brick bands, and the geometry of its window frames, the work presents a far more austere and discouraging vision of high Modernist urban planning than *Paris, Montparnasse* does. While in Gursky's image the rich tessellated colours of the apartment blocks serve to individualise an otherwise standardised project, in Dujardin's the washed-out greys and burnt sienna tones of reinforced concrete and face brick ('brick Brutalism') seem all the more hopeless.

Besides emphasising the perceived claustrophobia of the structure's box-sized apartments, *Untitled #17*'s straight-on and tightly cropped composition completely removes both sky and ground from the picture plane, leaving the viewer confronted with a vision of urban life so far removed from nature (including human nature) that one begins to doubt its existence outside the camera's viewfinder. Unlike Dujardin's more tongue-in-cheek compositions, such as *Untitled #10* (2007) or *Untitled #22* (2009), this is an image of little humour. Here, the residents remain concealed. Save for the few open windows and drawn curtains which hint at a human presence, the human figure is otherwise completely (and successfully) sedentarised.[81] They are, as Edmund Bacon (1967: 137) writes in his classic work on town planning entitled *The Design of Cities*, "Out of sight, out of mind. The world, emptied of uncertainty, is now controlled and controllable. Order all round."

While Dujardin's works resonate with Gursky's, they can also be compared to those of Gütschow. Besides the obvious similarity in their techniques where both artists work with digital photomontage, there is a distinct similarity in their formal languages and in how they approach their subject. Take the above two images, for example. Here, *Untitled #6* by Dujardin is compared with *S#24* by Gütschow.

In each image a housing structure stands in what appears to be an isolated locale. Both

80. I use the word 'mostly' because there are certain instances, as with Le Corbusier's *Unite d'habitation* (discussed in Chapter 1), where some rooms were built without windows or any other forms of ventilation.

81. The human figure does not even factor in as a scale indicator, as is the convention in traditional photographs of architecture.

Figure 61. Filip Dujardin, *Untitled #5* (2012) at left, and Beate Gütschow, *S#2* (2005) at right.

images are constructed as if photographed from a low angle looking up at the structure in locations with a reasonably level terrain, so as to emphasise the monolithic and isolated nature of the buildings they 'depict'. Moreover, both structures display a similarity in their overall design and build quality. Although smaller in scale than Le Corbusier's *Unite d'habitation*, both housing structures 'represented' in these works appear to have been constructed from reinforced concrete, and display an obvious shortage of visible and functioning windows. Both images also reintroduce the human figure into the picture plane, but these figures are not the focus of the image. They function instead as scale indicators dwarfed by the oppressive structures.

A further similarity can be drawn between Dujardin's *Untitled #5* and Gütschow's *S#2*. Here, each image presents a view of the high Modernist city. Once again there is a visible similarity in their formal languages and in their strict use of architectural photographic conventions. Both images are constructed as if they were photographed frontally and from a slightly elevated perspective, using large-format view cameras with perspective correction so as to maintain the severity of their building's straight lines without risk of distortion.

However, where Gütschow's photographs are intentionally black and white with a light grain, so as to mimic the conventions of 1950s and 1960s architectural photography (Egan et al, 2007: 41), colour plays an important role in Dujardin's production. This is primarily because Dujardin chooses to place some of his scenes in a natural landscape, which has been tainted by mankind's interventions. Where *S#2* showcases a landscape completely stripped of almost all its flora and fauna, and which are replaced with reinforced concrete, Dujardin's images display something quite different. The buildings are more integrated into a 'man-altered' landscape, which, while cultivated and manicured, seems to be inching back to reclaim itself.

Further, it could be said that there is an overall pathos to Dujardin's images. For example, in *Untitled #5*, like in *Untitled #6* and *Untitled #19*, the buildings appear in isolation from other structures and from the city. They look tired. In these images, a quasi-Soviet-era patina is applied to prevent the buildings from appearing like the glossy renderings used by architects and real estate agents. According to Dujardin (quoted in Franklin-Wallis, 2011), "The parts I use are often from dull office buildings in Ghent and so they have a kind of sixties and seventies patina. They are like architectural monuments that have been lost on the periphery of the city."

Looking at Gursky's, Dujardin's, or even Gütschow's images, it is also interesting to note their mutual depiction of elements of Brutalist structures and architectures, even though these structures and architectures were sourced from locations around the world. It may just be that the Brutalist language, with its grand and exaggerated mannerisms and awe-inspiring scale, possesses an inherently totalitarian presence that these artists have found well-suited to their specific intentions. The Brutalist style, with its roots in German war bunkers in the Second World War (Braunert, 2013), was, regardless of political affiliation, adopted as the style of choice for many authoritarian state buildings and institutions, particularly

in developing countries under a colonial or fascist rule, and in the former Eastern and Soviet Bloc.[82] Likewise, Brutalism was the architectural style of choice for many high Modernist state buildings and institutions in Africa and especially in Apartheid South Africa, as evidenced in the following discussion of David Goldblatt.

David Goldblatt

Working in a South African context, David Goldblatt critiques the failure of apartheid and its radical implementations in his influential work *South Africa: The Structure of Things Then* (1998). Goldblatt[83] (b. 1930 in Randfontein, South Africa) is a contemporary photographer best known for his extensive documentation of the prosaic details of social and political life in South Africa, and particularly during the period of 'high apartheid', a brutal idea(l) now shown to have failed.

Apartheid – literally 'separateness' in Afrikaans – was a system of institutionalised racial segregation and discrimination in South Africa. It began with the National Party winning the parliamentary elections in 1948, and ended with the speech delivered by President F.W. de Klerk on 2 February 1990. Incidentally, the period of apartheid, which ran from 1948–1990, almost perfectly coincided with high Modernism's dominance between 1950 and 1990.

Not unlike National Socialism (Nazism) in Germany, apartheid was above all an *ideology* based on the belief that the Afrikaners were a *Herrenvolk* (German for 'master race') predestined to rule the country, and that people of colour (then Africans, Coloureds, Indians, Malays, and Chinese) were inherently inferior to white people (Goldblatt, 1998: 7). This belief in a divine destiny meant that apartheid segregation was not just systematic, but was understood to be 'just' and in compliance with Christian ethics (Ibid, 13).

'High apartheid' refers to what political scientist Anthony Butler identifies as the "second phase of apartheid" (1998: 71). This second phase began around the year 1960 and ended with the fall of the regime. A time of major ideological and structural change in South Africa, high apartheid ran counter to trends in post-colonial Africa and to the rest of the world, where policies and legislations had begun to tackle racism and segregation (as could be seen in the Southern States of the U.S. or in Portugal's withdrawal from Mozambique and Angola) (Ibid, 72). While 1950s legislation systematically oppressed black people, the 1960s and 1970s were marked by extraordinary experiments in state creation and social engineering. Between 1960 and 1983, around 3.5 million people were forcibly relocated under group areas and separate developments legislation[84] (Ibid).

While a significant portion of Goldblatt's six-decade long oeuvre examines the broad ideological and physical restructuring of public and private life under apartheid, as can be seen in *On the Mines* (1973), *Some Afrikaners Photographed* (1975), *In Boksburg* (1982), *Lifetimes: Under Apartheid* (1986), *The Transported of KwaNdebele* (1989), and *South Africa: The Structure of Things Then* (1998), I have chosen to focus exclusively on the latter as its extensive investigations into actual physical structures and architectures in South Africa has the greatest bearing on my research.

South Africa: The Structure of Things Then (1998)

South Africa: The Structure of Things Then is a photo-book[85] consisting of 130 tonal black and white images of structures in South Africa, including private homes, public housing, resettlement communities, government buildings, Dutch Reformed churches, architectural ornamentation, and monuments. The photographs are accompanied by an introductory text written by David Goldblatt, a reflective essay entitled *Constructs: Reflections on a Thinking Eye* by Neville Dubow, and detailed captions which provide additional insights into the structures contained within each photograph and the contexts from which they emerged.

Figure 62. Installation view of '*David Goldblatt: Photographs from South Africa*' at the Museum of Modern Art, New York (1998).

South Africa: The Structure of Things Then provides an in-depth visual analysis of the relationship between South Africa's structures

and the forces that shaped them, from the country's early colonial beginnings to the year 1990. Goldblatt defines this period as the *Era of Baasskap* (Afrikaans for 'master ship', referring to white domination) (Goldblatt, 1998: 257). Encompassing over fifteen years of active pursuit of the subject (although images from as early as 1964 have been included), the work is pivotal in its focussed reading of the prevailing relationships between the governing ideologies of the time and their *physical* manifestations in the social landscape. That is to say, the images in the book capture a society whose stark racial contrasts were not only marked by the brutal politics of segregation, but were etched into the very "rock and fabric of its structures" (Enwezor, 2005). This basic premise is elaborated as follows:

> The photographs in this book are about structures in South Africa which gave expression to or are evidence of some of the forces that shaped our society before the end of apartheid. Many of our structures tell much and plainly and with extraordinary clarity, not only of qualities of existence and of the needs, conceits, longings, and fears of those who built and used them, but often too, of vital beliefs and ideologies upon which lives here were made contingent … Our structures often declare quite nakedly, yet eloquently, what manner of people built them, and what they stood for (Goldblatt, 1998: 10–11).

Dubow advances this premise in *Constructs: Reflections on a Thinking Eye*, wherein he states that although *South Africa: The Structure of Things Then* is "about actual structures – bricks, mortar, mud, and corrugated iron, it is also about *ideological structuring*: about the mental constructs that underpinned the structures of South Africa in its colonial era and more specifically, the apartheid years, the locust years, of its recent past" (1998: 23, my italics). Dubow goes on to state, "What Goldblatt has done is to frame these physical structures in terms of photographic constructs which, cumulatively and compellingly, reveal the many ways in which ideology has shaped our landscape" (Ibid). While the work is today read in relation to present perspectives as testaments of history, it is important to remember that at the time of its publication South Africa was barely four years out of the formal end of apartheid, making the book less a view into the past and more a reckoning with the shifting shape of the then contemporary realities of place (Enwezor, 2005).

The book is often regarded as the progenitor for Goldblatt's on-going 'Structures' series. Understood in this way, *South Africa: The Structure of Things Then*, in combination with the later series *Structures of Dominion and Democracy* (2014), testifies to Goldblatt's active, ongoing investigation into the sites and structures in South Africa that express some of the forces that shaped society both before and after the end of apartheid. Considered a major body of work for its extensive dedication to its subject and the influence it has had on subsequent generations of South African photographers,[86] 'Structures' was described by Nadine Gordimer as "an extraordinary visual history of a country and its people" (quoted in Marian Goodman Gallery, 2014).

Further, *Structures of Dominion and Democracy* is regarded as an updated version of the earlier work, traversing both eras of South African history.[87] Whereas in *South Africa: The Structure of Things Then*, Goldblatt referred to the era of white domination in South Africa as the 'Era of Baasskap', *Structures of Dominion and Democracy* sees this period reframed as 'dominion' (Goodman Gallery, 2014). Although

82. The Eastern Bloc was "the group of communist states of Central and Eastern Europe, generally the Soviet Union and the countries of the Warsaw Pact" (Hirsch, Kett & Trefil, 2002: 316). The Soviet Bloc was "a term used to denote groupings of states aligned with the Soviet Union, although the term might also include states outside Central and Eastern Europe" (Ibid).

83. Goldblatt began work as a professional photographer in 1964, when he was given a number of assignments by the avant-garde magazine *Tatler*. While working commercially for magazines, Goldblatt produced 'art' or documentary photography that was critical of apartheid, including photographs for the influential *South Africa: The Structure of Things Then*.

84. For further reading, see A. Butler's *Democracy and Apartheid: Political Theory, Comparative Politics and the Modern South African State* (London: Palgrave Macmillan, 1998).

85. Although the body of work takes the form of a photo-book, the original prints have been presented at numerous exhibitions, though never as a complete series.

86. Goldblatt's book can be used to frame a larger agenda that pervades the work of a number of South African artists, such as Guy Tillim and Mikhail Subotzky, whose contemporary concerns about South African space and landscape owe a great deal to the legacy of his photographic output. However, though Goldblatt's influence suffuses the works of these artists, his photographic vision differs from theirs in one significant way: for the most part, Goldblatt's images veer towards the eventless; "a feeling that sometimes may suggest a state of inertia, as if the landscape, people and things are suddenly fixed and immobilised" (Enwezor, 2005). The reason for this is his fundamental avoidance of incident. According to curator and art critic Okwui Enwezor (2005), "Goldblatt is like a geographer, the lines of his images are precise. Yet his principle interest in any subject matter is basically humanist and not scientific."

the latter series contains a substantial quantity of images from its predecessor, it concentrates on the period *after* the fall of apartheid, or 'democracy'. While worth mentioning (in the sense that it bears witness to the transformation of space in South Africa), *Structures of Dominion and Democracy* will not form part of this discussion as a considerable portion of its structures falls outside the parameter of what has been defined as high Modernism.

Equally, while *South Africa: The Structure of Things Then* comprises a wide variety of structures built over the 'Era of Baasskap', the following discussion will only focus on those structures erected during the later years of apartheid, as it was during this later period that the regime's adoption of a high Modernist ideology was most apparent in its structures. Thus, in my reading of *South Africa: The Structure of Things Then*, the apartheid regime becomes the failed social idea(l) under critique.

Images analysed include *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)*, and *South-east wing, African men's hostel, Alexandra Township, Johannesburg, Transvaal (1 June 1988)*; incidentally, two photographs that are placed on a double-page spread. What makes these images particularly curious, besides their obvious portrayal of high Modernist structures, is that they were all taken during the 1980s, when apartheid had reached its violent apotheosis. That Goldblatt continued to create images that veered towards the 'eventless'[88] when there was "a driving need to record those situations and moments of extremity that were the stuff of the media", was considered unusual at the time (Goldblatt, 1998: 7). However, these images, although quiet and distanced, are not wholly removed.[89] Instead, Dubow (1998: 22) describes them as being of a "thinking kind". He writes, "They [are] concerned with structures of a physical sort, with another kind of narrative. They [speak] of another sort of violence of a more covert kind, a violence done to the social landscape."

However, before analysing these images it is important that I briefly address Goldblatt's photographs of Afrikaner Protestant churches, as their changing architectural idioms express, perhaps most eloquently, architecture's ability to communicate meaning and to convey dominant social ideologies through its physical and visual *form*.

Going back to the regime's enabling of a theocentric synthesis of Christian-Nationalism and Afrikaner political and economic power, the Afrikaner Protestant Church played a central role in developing Afrikaner national identity. It spread the 'Word' – "the Gospel according to Christian-Nationalism – that Afrikaners were a 'chosen people' preordained to guide and lead South Africa" (Goldblatt, 1998: 16). Perhaps the most telling structures to have emerged out of apartheid, the Afrikaner Protestant churches visibly exemplified and propagated these values and worldviews. According to Goldblatt (Ibid), "Changes in church architecture precisely mirrored and expressed the rise, the triumph, and the decline of the Afrikaner *volk* (German for 'people' or 'nation') as a principle power."

Such changes can be discerned in the images *Apostolic Faith Mission, inaugurated circa 1979, Birchleigh, Edenvale, Transvaal (28 December 1983)* and *Gereformeerde Kerk, Edenvale, Transvaal (28 December 1983)*. Where the early high Modernist churches of the 1950s and 1960s tended towards tall and often powerfully-triangulated forms that reflected the triumphant spirit of the time (Figure 63), the late high Modernist churches of the 1970s and 1980s became less prominent and more insular (Figure 64) – an architecture which corresponded closely with the increasingly obvious failure of apartheid (Goldblatt, 1998: 19). To account for these changes, Goldblatt developed a thesis which distinguished the different stages of the development of the Afrikaner church. These different stages can be seen metaphorically as "Beacon, Megaphone,

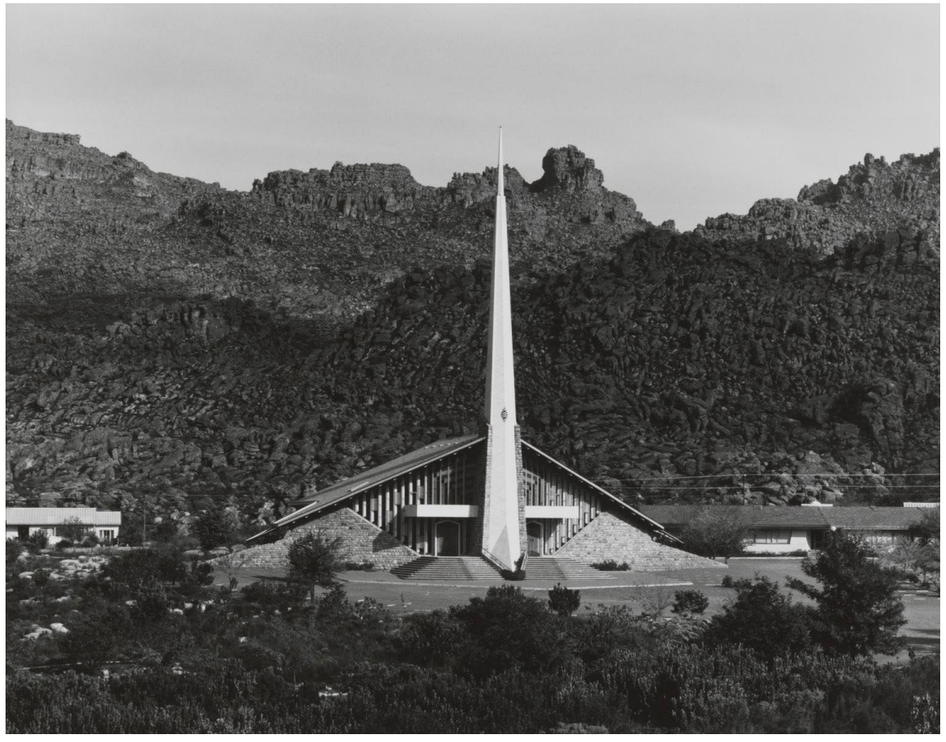


Figure 63. Opposite: *Gereformeerde Kerk, Totiusdal, Waverley, Pretoria, Transvaal (25 September 1983)*, inaugurated on 13 June 1959, top, and *Dutch Reformed Church, Op-die-Berg, Koue Bokkeveld, Cape (23 May 1987)*, inaugurated on 31 July 1966, bottom.

87. In his artist's statement for the same-titled exhibition, held at the Goodman Gallery in 2014, Goldblatt summarised the shift between the two bodies of work. He writes,

> In the 1980s and '90s I photographed structures that we South Africans had made during the Era of Baasskap, that time, from about 1660 until 1990, in which Whites gradually came to exert dominion over all of South Africa and its peoples (…) Beginning in 1999 – five years after the first democratic elections that brought the African National Congress to power – and continuing into the present, I have engaged in a similar photography of some of the structures that have emerged with our democracy and that I believe are expressive of values in this new, still nascent way of being in our society (Goldblatt quoted in Goodman Gallery, 2014).

88. Goldblatt (1998: 7) explains, "It was to the quiet and commonplace where nothing 'happened' and yet all was contained and immanent that I was most drawn."

89. There is a subversive edge to them in the sense that Roland Barthes (1981: 38) describes when he states, "Ultimately, photography is subversive not when it frightens, repels, or even stigmatises, but when it is *pensive*, when it thinks" (my italics).

Figure 64. *Apostolic Faith Mission, inaugurated circa 1979, Birchleigh, Edenvale, Transvaal (28 December 1983)* top, and *Gereformeerde Kerk, Edenvale, Transvaal (28 December 1983)*, inaugurated February 1976, bottom.

and Laager" (Ibid, 27). Dubow (1998: 27) elaborates on these variations in form, stating,

> Church building is the material expression of the Afrikaner's belief in his God-given mandate to rule. In their many forms (and in their various denominations, off-shoots of the Dutch Reformed Church) churches are the visible symbols of permanence and rootedness in the South African landscape. They stand as beacons, usually in a neo-Gothic or Gothic-bucolic form. In a later triumphalist phase they act as spiritual megaphones, instruments through which the Word may be conveyed to the faithful, to the *volk*. The laager form, defensive, inward-looking, is equated with the latter days of the apartheid era, when South Africa's leaders invoked the battle cry of 'total onslaught' and matched this by an aggressively defensive posture to the outside world (author's italics).

Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)

In *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)*, three distinct structures stand on a public square. The first, a cylindrical fountain topped by a bronze sculpture with four horses, is situated to the left of the foreground. The second, a sculpted bust, sits at the right of the foreground and is visually joined to the first monument by a freeform concrete cupola. The third, a tall, albeit cropped, high Modernist multi-storey building, stands at the background of the image. This building, as the title suggests, is the headquarters of Volkskas Bank. The monument at left, *Monument to the Republic of South Africa* by architect Hans Botha and sculptor Danie de Jager – a triumphant display of what Botha describes as a "group of four fiery, young horses with every muscle … tightly stretched in a bundle of energy and power" (Botha quoted in Goldblatt, 1998: 251) – celebrates the fifth anniversary of the Republic of South Africa. The one at right, also by architect Hans Botha and sculptor Coert Steynberg, is a 3.6m high bust of J.G. Strijdom, former Prime Minister and militant protagonist of White supremacy, who died in 1958. Finally, at rear is the equally

Figure 65. David Goldblatt, *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)*.

monumental headquarters of Volkskas Bank, designed by Samuel Pauw.

The tone of the image, much like its title, is direct and matter-of-fact. Photographed head on from a slightly raised viewpoint, and with background detail (especially the presence of people) kept to a bare minimum; the image allows for the structures to speak for themselves. This neutral, almost deadpan approach to the subject evokes the seeming objectivity claimed by the Bechers and New Topographics, not only by way of its visual (and to an extent technical) approach, but also through its intended form as an objective document capable of "conveying substantial amounts of visual information but eschewing entirely the aspects of beauty, emotion, and opinion" (Jenkins quoted in Salvesen, 2010: 17). Likewise, its precisionist approach to the subject is equally redolent of the technical conventions of architectural photography.[90] Here, the scene is enhanced by exaggerated verticals and horizontals, as well as by perspective control and a wide depth of field, in addition to Goldblatt's decision to shoot on a large format under bright sunlight so that light and shadow emphasise its volumetric forms.

In terms of the image context, Strijdom Square, the plaza upon which the three structures stand, was once Pretoria's historic market square before it was transformed into the granite-paved plane commemorating J.G. Strijdom. The new square, which abutted the proposed opera house, was intended to accommodate both de Jager's *Monument to the Republic* and Steynberg's monument to Strijdom (Silverman, 1998: 31). As for the Volkskas headquarters, the structure was only factored in afterwards, when the Pretoria City Council required that a large building serve as a *backdrop* to the Strijdom monument (Ibid). However, while neither the Strijdom monument nor the *Monument to the Republic* exists in the space today – in 2001, on

90. The Bechers and New Topographics did, as highlighted in Chapter 1, use some of the visual and technical conventions of architectural photography in the creation of their images (such as wide-angle lenses, perspectival control, and a large-format film, amongst other things).

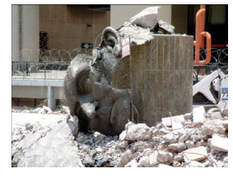


Figure 66. The collapse of Strijdom Square on 1 June 2001. Photograph by Francis F. Swanepoel.

the 40th anniversary of Republic Day, Strijdom's bust collapsed into a parking lot below and shattered (Kuper, 2015) while de Jager's sculpted horses were later removed and installed at the University of Pretoria (Hlahla, 2013) – the Volkskas structure (today the Absa centre) continues to dominate the space.

In terms of the actual structure, the Volkskas headquarters, which is central to this analysis (and incidentally, centrally placed within the image), represents the final incarnation of the Volkskas Bank. According to architect Melinda Silverman (1998: 129),

> The Volkskas Bank was a project of Afrikaner nationalist ideologues, established after the First World War to allow the *volk* to create its own wealth outside institutions of British imperialism. It was a bank inspired by such ideas as nation-building and economic empowerment, and it gave deliberate expression to these ideas in an ambitious building programme that stretched from small rural towns to major cities.

Indeed, the bank's own two-volume history – *Die Bank van Oom Bossie (Uncle Bossie's Bank)* and *Van Akker tot Eik*[91] *(From Acorn to Oak)* – devotes substantial attention to these building projects, from Gerard Moerdyk's structure in Central Street, Pretoria (1935) to Pauw's climactic headquarters in Strijdom Square (1978). Volkskas as an institution was thus, from its very inception, projected as nothing less than the embodiment of the *volk*, and its buildings can be seen as manifestations of this ideological fervour.

Like the Afrikaner Protestant churches, where shifts in nationalist ideology imparted corresponding stylistic responses in their architectures, the high Modernist skyscraper of Volkskas' headquarters signified a newfound ascendancy in Afrikaner Nationalism; that of economic, social, and political *domination*. Standing at a monumental 131.6m, the skyscraper was, at the time of its opening in 1978, the tallest building in Pretoria. Indeed, it was, as its architect Samuel Pauw intended, "a milestone and beacon of *Afrikanerdom*: strong and anchored in the ground" (Pauw quoted in Goldblatt, 1998: 251, my italics).

While Afrikaner Nationalism had, in the past, "been defined by its marginality and underdog status, by notions of struggle and recourse to a shared rural past" (Silverman, 1998: 134), the new ascendant Afrikaner nationalism defined itself within a culture of modernity. However, this drive towards modernity was not only manifest in the structures of Volkskas or in the private sector (as evidenced by the skyscrapers in Johannesburg) but also in the public sector, where the government embraced a modernist aesthetic in the construction of its public buildings as part of a comprehensive programme of modernisation (Ibid, 137). (This included an expansion of the state itself. According to sociologist Deborah Posel, this expansion echoed ideas about statecraft in other parts of the world at the time, such as Roosevelt's New Deal, the British post-war reconstruction programme, and the Nazi programme for Aryan supremacy, each of which were "particular instances of a wider consensus about the prospects for large-scale social transformation, and a confidence in a suitably modern state's capacity to bring it about" (1996: 13).)

Noëleen Murray, writing in *Desire Lines: Space, Memory and Identity in the Post-Apartheid City* (2007), elaborates on this adoption of a modernist aesthetic as follows:

> [M]odernism became 'domesticated' as a style of choice for use in the latter part of the twentieth century in the service of Afrikaner nationalism. This is possibly the crudest application of modernist design ideas and forms from the city scale down to individual buildings. Many international styles and variations of modernism were emulated in the project of asserting nationalist spatial identity. From the art deco style of Gerard Moerdyk's design for the Voortrekker Monument, to the Corbusian planning for Cape Town's Foreshore reclamation project; from the fluid forms and expressions of the Taal Monument, to the brutalism of the Pretoria State Theatre and Strydom Monument; and from the regionalist modernism of Fagan's Volkskas Bank buildings to the Kahnian modernism of the Rand Afrikaans University, modern architecture became the style and visual language of the apartheid period[92] (2007: 51).

Likewise, in Pretoria, the Wachthuis – headquarters of the South African police and designed by Norman Eaton – and the Receiver of Revenue building – designed by Moerdyk and Watson together with Meiring and Naudé – both demonstrated a modernist aesthetic. Similarly, the H.F. Verwoerd Building – headquarters of the Provincial Administration – by J.C. de K. Witthuhn in Bloemfontein (portrayed in *South Africa: The Structure of Things Then* [Figure 67]), exhibits such an aesthetic.

Volkskas headquarters, like these other

Figure 67. David Goldblatt, *H.F. Verwoerd Building, headquarters of the Provincial Administration. Bloemfontein, Orange Free State. 26 December 1990.*

structures, was a product of the so-called 'Pretoria School'. An early champion of European-style modernism, the Pretoria School – initially the school of architecture at the University of Pretoria – brought the ideas of Le Corbusier, Walter Gropius, and Mies van der Rohe to South Africa (Silverman, 1998: 135). Pauw, himself a student at the University of Pretoria, found the International Style, particularly its skyscrapers, invaluable in expressing notions of progress and utilised many of its formal elements in his designs for Volkskas. However, this 'declaration' was somewhat ironic as the architect was using the language of the modernist skyscraper to communicate notions of progress in South Africa when the style was already deemed outmoded in North America and Western Europe. At the time, widespread changes in architectural practice were often slow to respond, taking as many as fifteen to twenty years in smaller cities and developing nations (as can be seen in the comparison between the Volkskas headquarters of 1978, the Seagram Building of 1958, and the One Chase Manhatten Plaza of 1961 on the following page).

Like many other modernist structures in Pretoria, however, Volkskas reworked the modernist idiom to suit South African conditions such as climate, available materials, and technology.[93] In place of a Miesian steel-framework, Pauw used Corbusian *béton brut*: raw concrete poured in situ and sandblasted. Thus, while the emphasis was on modernism, the final product was very much a monument, and a Pretoria-style[94] monument at that (Silverman, 1998: 142). Entirely without the elegance associated with tall buildings of the time, the structure reflected a deliberate rejection of the then-pervasive style of "*die gladde eenvoudige anonieme glas-en staalgordynmuur-geboue wat 'n kenmark is van die sogenaamde 'form follows function'*", or "the smooth simple anonymous glass and

91. For further reading see C. Engelbrecht's *Die Bank van Oom Bossie* (Pretoria: Volkskas, 1978) and *Van Akker tot Eik* (Pretoria: Volkskas, 1981).

92. According to Silverman (1998: 129), "Modernism also became the means by which Afrikaner advancement could make its mark on cities, distinguishing itself from the British imperial styles of Victorian and others."

93. According to architect, Gilbert Herbert (1975: 152),

> In Pretoria the tendency is away from the purity of style; its doctrinaire aspect is softened and freely adapted to the specifically local demands of time and place. In its use of materials, in its relationship to irregular sites, in its adaptation to climatic needs, there would appear to be more flexibility, more versatility, in Pretoria than in Johannesburg.

94. Silverman (1998: 142) suggests that the Volkskas headquarters was, in many respects, "identical in its granite-like solidity to Moerdyk's Voortrekker Monument, just shorn of the decorations and stretching 38 floors above the ground".

Figure 68. One Chase Manhattan Plaza, New York (1961) (top), Seagram Building, New York (1958) (middle), and Volkskas headquarters, Pretoria (1978) (bottom).

steel curtain-wall buildings of the so-called 'form follows function'" (Engelbrecht, 1981: 320). Instead, there was a Brutalist quality to its concrete forms and severe facade. Brutalist in the sense that these forms – large and imposing – reflected the modern totalitarian style, which, hardly inappropriate, echoed the totalitarian-like enforcement of the apartheid regime. Here, reinforced concrete was used with excessive enthusiasm, typically for the horizontals but also, unconventionally, for the verticals. The lifts and air-conditioning ducts, usually the central core of a building, were shifted to the outside in order to articulate the façade and to break the symmetry. The windows were also deeply recessed – supposedly in response to South Africa's harsh sunshine – that the solid, reinforced concrete elements predominated. According to the architects, the final structure was intended as "a most plastic and sculptural sort of architecture, one especially suited to the sharp sunshine and deep shadows of the local climate" (Ibid).

Although Goldblatt photographed the structure as it was intended – as a backdrop for the Strijdom monument – the structure's formal qualities, particularly its highly graphic grid of horizontals and verticals, as well as its strong contrast of light and shadow, help to clearly delineate or separate it from the concrete cupola at front. Instead of receding well into the background of the image, the Volkskas headquarters is equally weighted with the concrete cupola that houses the Strijdom monument. Read symbolically, this could speak of the equal vision shared between both Volkskas and Strijdom towards the creation of an Afrikaner nationalism and dominance. On the other hand, the image's tight cropping, which cuts off almost all the structure's height, speaks of *failure*. While at the time of the image's photographing in 1982, it would have been impossible to predict that the Strijdom statue would eventually collapse, or that Volkskas would, with the fall of apartheid, cease to exist,[95] the image, when read today, is read with such knowledge. And with this knowledge, it speaks of failure. Likewise, Goldblatt's deadpan visual language also speaks to this failure. In laying out these 'monuments' very precisely, Goldblatt *shows*, rather dryly, the ridiculousness of not only these structures, but also the ideology which underpins them.

Though they no longer exist in the space, the fact that both the *Monument to the Republic* and the Strijdom monument continue to exist in the image not only enhances the image's quality as a document, but also speaks of a *need to remember*. In the words of Dubow (1998: 23), "The structures that Goldblatt has chosen to photograph have to do with *memory*. In a literal sense, many of them are memorials – memorials to conquest, to faith, to an ideology of racial superiority. On a deeper level these images speak of the need to remember" (my italics). Dubow continues, stating, "These structures are part of our inheritance – millstone and cross. They cannot be wished away, nor can they be ignored. There is much we can learn from them" (Ibid).

Thus, in returning to my research question, it could be argued that it is the *manner* in which Goldblatt chose to photograph the structures in *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)* – when combined with the knowledge that the two monuments no longer exist in the space or that the Volkskas dream of Afrikaner Nationalism, along with the bank, were ultimately collapsed – that *collectively* critique not only the failure of Afrikaner nationalism and dominance as a social idea(l) in particular, but of apartheid and its quest towards the creation of a 'utopia' in general.

South-east wing, African men's hostel. Alexandra Township, Johannesburg, Transvaal (1 June 1988)

South-east wing, African men's hostel, unlike the image of Strijdom Square discussed prior, is relatively straightforward. As the title suggests, the image depicts the south-east wing of an African men's hostel, here 'Madala's hostel' (isiZulu for 'old man'), situated in Alexandra Township, Johannesburg. In the image, the great brick monolithic structure, centrally-placed, is surrounded by a wire fence topped with coils of concertina barbed wire. There are two figures, one at the centre-left of the image at the building's vanishing point and the other in the direct foreground. The foregrounded figure, cropped at the bottom-right edges where he exits the frame, walks along an inclined road located in front of the hostel. The area surrounding the hostel is bare, containing only dry rock, exposed ground with patches of grass here and there, and a dusty road. There are

95. In 1991, Volkskas Bank was merged into the Amalgamated Banks of South Africa (ABSA) along with three other banks.

Figure 69. David Goldblatt, *South-east wing, African men's hostel, Alexandra Township, Johannesburg, Transvaal (1 June 1988).*

no trees visible around the structure, save for those in the far distance of the image beyond the hostel's boundaries. Likewise, the sky is bare. Direct sunlight beats down onto the roof of the structure and a harsh shadow is produced directly beneath it. A similar effect is produced in the shadow beneath the foregrounded figure. These shadows hint that the image may have been taken around midday.

The structure is photographed from a corner viewpoint using a low angle. As opposed to the frontal shot generally used by Goldblatt, the corner viewpoint (termed a perspective approach in photography) not only accommodates the full length of the structure into the picture plane, but also emphasises its three-dimensionality. This three-dimensional view helps to create a better understanding of the hostel's overall scale. The structure is not only large in terms of its length but it also forms part of an even larger complex;[96] an overall whole composed of many similarly sized structures. Likewise, the low angle from which the image was taken, where the camera gazes up at the structure, emphasises its scale and makes it appear strong and powerful.

The foregrounded figure, another unusual addition to the architectural image, appears quite the opposite. In contrast to the strong and powerful structure, the figure appears weak and dejected – his back is turned to the viewer and his head is slung low as he walks on and out of the picture plane. This feeling is echoed by the second figure in the background. Although he faces into the image, his posture remains the same as he gazes down onto the barren and dusty ground as if searching for something amongst the nothingness. This feeling of emptiness, of barrenness, is equally echoed in the sky which, devoid of clouds, is without promise of rain. The tone of the image is therefore one of desolation; a desolation not only of the forsaken environment or even the dreary and repetitive structure, but made

96. As suggested by the title *South-east wing, African men's hostel*, the depicted structure is only a small section of the overall structure.

manifest in the hopeless expressions of the two figures.

While *South-east wing, African men's hostel* does, to an extent, deviate from Goldblatt's more objective, deadpan approach to the architectural subject, by way of its oblique angles and foregrounding of the human figure, I have chosen to discuss the image as it is important in its critique of the hostel system, a regimented and inhumane system of black migrant housing built in pursuance of the apartheid dream.

In terms of the image's context, *South-east wing, African men's hostel* is located in the Alexandra Township in Johannesburg, one of the poorest urban areas in South Africa. Established in 1912, Alexandra was declared a so-called 'native township' (Morris, 2000). Because the township was proclaimed before the South African 1913 Land Act, it was one of the few urban areas in the country where black people could own land under a freehold title.

By 1916, the township had a population of around 30 000 people over a one mile radius. With the township in desperate need of management, the Alexandra Health Committee was soon established. However, the Committee was not allowed to collect local taxes, nor was the Johannesburg City Council willing to take responsibility for a settlement it claimed fell outside its jurisdiction (Ansari, 2015). This soon led to a lack of resources and proper management. As the settlement grew, its lack of tarred roads, rainwater drainage systems, street lighting, and sewerage systems, accompanied by haphazard shack development, gave it the appearance of a ghetto.

Thus, by the time the apartheid administration was formalised in 1948, Alexandra had an estimated population of between 80 000 and 100 000 residents (Morris, 2000). Deciding that the population needed to be controlled, the newly-appointed government placed the settlement under the direct control of the Department of Native Affairs. With the aim of reducing the population, the provisions of the 1913 Land Act were re-implemented. This meant that freehold rights were withdrawn from those residents who owned their own properties. In addition, forced removals proved an effective means of population control. Between 1958 and 1973, some 56 000 people were removed from Alexandra and resettled in Soweto and another 15 000 were removed to Tembisa on the East Rand (Ibid).

By the 1970s, the apartheid government owned nearly all the land and houses in the township. After the Sharpeville killings of 1960, the government clamped down on opposition parties with a state of emergency. It was here decided that Alexandra should be removed altogether and rebuilt as a 'hostel city' (Morris, 2000). Twelve hostels were to be built for single men and women, each housing 2 500 people (Ibid). However, of the twelve hostels proposed, only three were ever built. Madala men's hostel (depicted in the image) went up in 1971, and Nobuhle in 1972. A women's hostel – the Helen Joseph women's hostel (Figure 70) – was completed in 1981, even after it was acknowledged that it was not feasible, with the destruction of family life being the major stumbling block (Goldblatt, 1998: 252).

While the three hostels are identical in design and layout, the women's hostel is larger with an additional centre segment that runs along the length of the courtyard. As there are no clear aerial images of the Madala hostel available, I have included an image of the women's hostel taken by Goldblatt in 2009 as it gives a good indication of Madala's overall arrangement.

Madala is shaped like an irregular hexagon connected by ten adjacent segments. Each segment is composed of five floors. On each floor there are twenty small rooms of equal size connected by a corridor. These add up to a hundred rooms per segment, and a thousand in total. Enclosed within the hexagon is a grassy area, presumably intended as a recreational space for residents. Two sky-bridges run across this area connecting opposite sides of the hostel. The building walls are constructed from red face brick and the roofs are assembled using some form of corrugated iron.[97] The windows are small and numerous, running along the upper length of each floor. This pattern is broken by a single vertical window placed in the middle of each room. Together the windows allow for light to enter into the rooms, but due to their high and awkward placement, they limit the residents' view outside the complex.

Madala men's hostel was originally built to accommodate black migrant workers employed in the northern suburbs of Johannesburg, as strict rules meant that black labourers could not live in areas designated for white people ("South Africa: High-Rise Apartheid": 1972). From 1950, when the Group Areas Act was first implemented, the country adopted the strict zoning principles of modernist urban planning

97. Although not cheap, face brick is a robust material. Cost cuts would have been effected in other areas, such as in the use of corrugated iron for the roof and the small windows. The affordability of the hostels would have been an important consideration, since they were designed to be built *en masse*.

Figure 70. David Goldblatt, *The Women's Hostel, Alexandra Township, 26 June 2009* (2009).

in the creation of apartheid cities. Extreme examples of urban social engineering, these cities took inspiration from Ebenezer Howard's garden city movement and Le Corbusier's *Ville Radieuse*, but repurposed their dogma of functional segregation towards racial ends (Wainwright, 2014). By restricting the pool of black labour to hostels on the outskirts of Johannesburg like Madala, the government not only kept the white centres 'clean', but were also able to enforce the 'White by Night' policy, aimed to reduce the number of black people on the streets at night ("South Africa: High-Rise Apartheid": 1972). As a result, although intended as a residence, Madala was built more like a prison. This likeness is evident in the architectural logic of the structure, particularly in its hexagonal shape[98] and open centre which resembles that of the Panopticon: an early precursor for the modern prison and symbol of the disciplinary society of surveillance (see Foucault, 1977) (Figure 71). Likewise, the structure's limited entrances (there are only four) and remote-controlled steel shutter doors, which could rapidly isolate sections of the hostel if it became necessary to restrain the 'inmates' or to put down a riot, are undoubtedly reminiscent of a prison (Goldblatt: 1998: 252).

This is further corroborated by the choice of fencing used to enclose the overall structure. As evidenced in the image, the hostel is enclosed by a wire fence drawn between steel standards and topped with a concertina coil. The concertina coil, in particular, is a type of barbed wire used on applications where volume is necessary as it forms a tube of lethal blades that is very difficult to breach. Typical installation sites include industrial and military buildings, particularly prisons.[99]

While the 'prison-like' structure did indeed succeed in keeping black workers off the city streets at night, this was not the only factor that determined the government's decision to build such a structure. Instead, the government believed that by confining black people to such modern, regimented living conditions, they could be moulded into an orderly and submissive underclass. This, they hoped, would help to reduce the "black-on-black" violence that they feared would "spill over into the white suburbs" (Poplak, 2015).[100] Like the superquandra of Brasília, the hostel was to be a structure that would *transform* the lives of those who lived there; a space that could socially

Figure 71. Prison de la Petite Roquette, Paris, built between 1825 and 1836 by Hippolyte Labas according to Jeremy Bentham's designs for the Panopticon. The structure was demolished in 1974.

98. See 'Hexagonal Prison, The Shape of Things to Come'. 1994. *Civil Engineering (08857024)*. 64(6): 12. Available: Business Source Premier, Ipswich, MA [2017, April 30].

99. Concertina coil barbed wire was used to enclose the former Robben Island prison in Cape Town, as it is effective at not only keeping people out, but at keeping them in.

100. According to journalist Richard Poplak (2015), "The hostels were portals for an inscrutable African brutality that validated apartheid's *raison d'être*: without segregation, the "black-on-black" violence would spill over into white suburbs and consume all that was holy about the republic. The hostel dweller was a boogieman, a shadow. Either Zulu

engineer[101] every aspect of their experience, from their personal habits to their social lives, leisure, and work.

Thus, the hostel system, like the apartheid city, was a radical attempt at social engineering. It not only controlled and restricted the movements of its residents, but it also forced them to live in austere and overcrowded conditions, often sharing tiny rooms with up to four other men. As for men with families, no provisions were made for them to stay together – there was to be absolutely no children, or persons of the opposite sex inside the hostel (Horrell, 1964: 106). Besides destroying entire families, the hostels stripped men of their dignities and impinged on their basic human rights – their rights to freedom, to privacy, to health, and to family. This, however, was of little concern to the government who viewed such social disintegration and debasement as collateral damage in the implementation of a larger and greater scheme.[102] Thus, it could be said that the architecture was as much about 'unbuilding' as it was about building, literally using the law to expropriate and destroy countless family systems with the view to implementing apartheid ideology. According to Goldblatt (1998: 14),

> [It was] no matter . . . that the execution of the dream (apartheid) required social engineering on a vast scale, without regard to the wishes of those – almost exclusively Black – who were to be moulded to fit its designs. Apartheid was a radical creed. It demanded radical changes and whatever it cost to achieve them.

Thus, with *South-east wing, African men's hostel*, it is this belief, this ideology, that black people could be socially engineered into an orderly and submissive underclass, that is perhaps most manifest in the image of the passive black migrant. In contrast to the strong and powerful structure, the worker appears weak and dejected. Stripped of his family, he might even appear lonely. Therefore, it could be said that with *South-east wing, African men's hostel*, Goldblatt not only images the high Modernist structure but its inhabitants too, so as to critique the *failure of the hostel system* as both inhumane and debasing; a failed social idea(l) under the radical creed of apartheid. However, it is important to note that with Goldblatt, his critique is not formed through what might have happened outside the moment in which the image was taken. That is to say, that the figures might have been subjected to the 'White by Night' policy after hours, or that the structure, as a means to cultivate a submissive underclass so as to reduce possible threats of violence, would eventually fail in its intended purpose and become a site of violence in itself, is of little concern to the photographer.[103] Instead, what truly matters to Goldblatt is that in this *particular* image, these *particular* people have been robbed of their dignities, their rights to health and happiness, their status as *human*. That these *particular* people are in this *particular* moment unhappy and alone.

As this dissertation investigates the critical representation of high Modernist structures, architectures, and urban planning in specific works by contemporary artists and photographers, I have used this chapter as an opportunity to discuss Andreas Gursky's *Paris, Montparnasse*, Filip Dujardin's *Fictions*, and David Goldblatt's *South Africa: The Structure of Things Then*. As mentioned earlier, while each artist and photographer images high Modernist structures, architectures, and urban planning with a view to critique the failure of the social project of high Modernism, they do so in highly individualistic ways.

In *Paris, Montparnasse*, Gursky digitally manipulates the image by seamlessly merging two separate photographs of the same structure. This use of manipulation serves to exaggerate the proportions of the building and to increase the repetitiveness of its design; a critique of the excesses and shortcomings of Mouchotte in particular, and of high Modernism's large-scale housing developments in general. The artist's use of exaggeration not only changes how we see the structure, but it also changes how we experience it. This is, for Gursky, a key aspect of the work, as what is ultimately most important to him is that his images are persuasive (Artner, 2002). It is thus through digital manipulation that he is able to achieve such cogence as never before: digital manipulation makes what appears in the image seem more controlled or intentional, and thus more determined by the artist.

With *Fictions*, Dujardin also employs digital manipulation techniques, except that he creates digital photomontages using at least one hundred and fifty different image elements. This strategy of reconfiguration, much like Gütschow's in the chapter that follows, is used in conjunction with exaggeration and hyperbole to construct new buildings that have no real-world equivalents. However, what is important about Dujardin's structures is that they remain on the right side of plausibility; that is, Dujardin, like Gursky in *Paris, Montparnasse*, projects the real world and not a surreal one. He illustrates high Modernism's (often) visionary and 'utopian' ideas – ideas for structures and architectures that were almost never built, but could have been – to show just how ridiculous some of these ideas were.

Of the pieces discussed here, it is only in Goldblatt's *South Africa: The Structure of Things Then* that there is a dramatic shift in method. For Goldblatt, a manipulation of the content of his images is unnecessary, as they are simply intended as documents, and nothing more. As such, I approached Goldblatt's work via their content, because the image itself is merely a vehicle for transmitting a message. At least according to Goldblatt, the structures and architectures speak for themselves, nakedly and eloquently (1998: 10–11).

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or Xhosa, he – always *he* – was an agent of death, a tribal representative of the unreason that lay in wait the moment apartheid unravelled." However, as is today well-known, this plan to reduce "black-on-black" violence through the hostel system failed. By the late 1980s, the hostels became sites of open warfare between inmates and the surrounding settled communities. In the early 1990s, Alexandra was wracked with violence in the run-up to the first democratic elections. Violence once again broke out between residents just south of the hostels, in an area that became known as 'Beirut' (Morris, 2000). The violence in the late 1980s and early 1990s was in fact so extreme that it placed the hostel at the centre of the South African psyche. Every time a wave of violence broke out – sustained attacks on foreign nationals, sustained attacks against perceived election trickery – attention was focused on hostels. However, such attention continues to be placed on the hostels, especially in light of the on-going xenophobic violence that has become rampant in them. For Poplak (2015), this is in part because they "remain battlegrounds, places of enormous discontent where history appears far more relevant than the present".

101. Like with Brasília, the goal of making over its people implied *contempt* for what they were. This, again, harks back to the notion of 'the more utopian the high Modernist plan, the more thoroughgoing its implied critique of existing [conditions]'.

102. According to Goldblatt, the architect of the hostels, Ed Zickmann, designed bedrooms to take odd numbers so as to avoid homosexuality. "I would have preferred to design family units," said Zickmann. "I told them, guys I'm not happy with these hostels and the way they break up families. They said to me, 'Yours is not to reason why'…" (Zickmann quoted in Goldblatt, 1998: 252).

103. "I'm always concerned with the particulars – that moment, that dog, that pole. Not with a universal dog, not a platonic dog, not a universal pole. Not even with the concept of a dog pissing on a pole. It's that dog doing it at that moment that I'm concerned with. It's the immediacy that really grabs me" (Goldblatt quoted in South African History Online, 2006).

Chapter 4:

Beate Gütschow

IN THIS CHAPTER, I conduct an in-depth investigation into German artist Beate Gütschow's *S* (2004–2009) with a view to examine how she uses high Modernist structures and architectures to point to the failures of high Modernism.

Beate Gütschow[104] (b. 1970 in Mainz, Germany) is a contemporary artist best known for her digitally manipulated landscapes, both natural and urban, which directly question pictorial representations of reality. Like Dujardin, Gütschow uses digital compositing techniques, or digital photomontage, to construct convincingly realistic landscapes that at first glance appear as if captured from reality, yet upon closer inspection reveal themselves to be fictions (Museum of Contemporary Photography, 2008). These landscapes, evident in her *LS* (for *Landschaft* or landscape) series (1999–2003) and her *S* (for *Stadt* or city) series, will be discussed further and in detail in this chapter. Aside from its mentioned questioning of pictorial representations of reality, these series also compel the viewer to think about and to question notions of the *ideal* or of *utopia*; that is, what an ideal is, by whom it is determined, and to what extent it can be reached.

Both *LS* and *S* were originally presented as a photo-book entitled *Beate Gütschow: LS/S* (2007). As with Goldblatt's *South Africa: The Structure of Things Then*, these works will be approached with this book format in mind.[105] *Beate Gütschow: LS/S* is divided into two parts or 'chapters', with the first chapter dedicated to the fifteen digitally altered colour landscapes of *LS*, and the second dedicated to *S*, consisting of seventeen tonal black and white digital montages of the city. While both series are presented in their most complete form in *Beate Gütschow: LS/S*, many of the prints have been presented on noteworthy exhibitions, including 'Manipulating Reality: How Images Redefine the World' (2009–2010) at the Strozzina Cultural Centre in Florence and 'After Photoshop: Manipulated Photography in the Digital Age' (2012–2013) at the Metropolitan Museum of Art in New York. On both occasions, images from *S* were presented as simply framed LightJet prints of approximately 180 × 270cm (see Figure 72), and images from *LS* were presented at a similar size, unframed and mounted on aluminium (dibonded) (Egan et al, 2007: 37).

Figure 72. Exhibition view of *S* at the 'Manipulating Reality: How Images Redefine the World' (2009–2010) exhibition in Florence.

Although *LS* and *S* are presented with equal importance in *Beate Gütschow: LS/S*, I will focus on *S* as it best embodies my claim that certain contemporary photography uses high Modernist structures and architectures to critique high Modernism's failed social ideas and ideals. This relates more specifically to Gütschow's own claims that "[w]hile *S* might be about destruction, I am also describing an architecture that stands for *social idea[l]s that have failed"* (Gütschow quoted in Egan et al, 2007: 41, my italics). However, for the purposes of introducing Gütschow's methods and concerns, as well as for the purposes of comparison, I will begin this investigation with a brief discussion of *LS*.

While *LS* has less bearing on my research, it is relevant, nonetheless. High Modernism as movement and ideology was not only limited to the reordering of the social world but also that of the natural. This harks back to Scott's definition volunteered in Chapter 1, wherein he describes the 'movement' of high Modernism as "a form of modernity, and more appropriately an *ideology*, characterised by its unfaltering confidence in science and technology as a means to reorder the social *and natural world*" (1999: 4, my italics). Equally, it is important to reiterate that the camera itself was a form of technology used to reform and control, and thus reorder, the social and natural world, as will be seen in both *S* and *LS*.

First, though, it is worth clarifying why this chapter forms the culmination of my research project. Beyond *S*'s direct application of the

104. Beate Gütschow lives and works between Cologne and Berlin. From 1993 to 2000, Gütschow studied Fine Art at the University of Fine Arts in Hamburg, with a short stay at the Oslo National Academy of the Arts in Oslo in 1997. She has since exhibited extensively, including alongside Filip Dujardin at the Metropolitan Museum of Art in New York.

105. For this particular version, see Egan et al, *Beate Gütschow: LS/S* (New York: Aperture, 2007).

Figure 73. Beate Gütschow, *LS#8* (2000).

concerns of this document, there are other reasons for my acute interest in Gütschow's works. As a woman working in a similar field, particularly in my own practice as a photographer, I am interested in her position as a female artist in what is arguably a male-dominated arena. More than that, and as I reveal in this chapter, I find Gütschow's connection to the works of the New Topographics artists and photographers, especially Bernd and Hilla Becher, extremely fascinating. To me, this not only points to an exciting moment in the history of photography but it also speaks of a moment that did much to innovate and reinvent the medium. Last but not least, part of my decision to devote such attention to Gütschow's works is the lack of existing research. Save for a few interviews conducted in German, and media snippets or features here and there, there is very little and coherent information available on the artist's methods and concerns, and even less in academia or art history. By focussing attention on Gütschow I hope to consolidate existing knowledge of her work, whilst contributing some of my own. While much of my own contribution is a product of in-depth analyses of pre-existing information and of a process of deduction, I have also sought to supplement any gaps through an interview that I conducted with her in April 2016.

LS

In her first series, *LS*, Gütschow uses photographic means to reconstruct depictions of landscapes in seventeenth and eighteenth-century paintings. Here, each landscape is meticulously constructed using anything from thirty to a hundred disparate image fragments in a manner similar to Dujardin's images (Danzinger Gallery, 2004). With the aid of computer software, Gütschow montages these image fragments to create seamless photographs that adhere to the compositional principles of an 'ideal' landscape.

These *constructed* landscapes are intended as a critique of the equally constructed 'ideal' or 'Arcadian' landscapes of seventeenth and eighteenth-century Classical and Romantic landscape paintings in general, and of the conventions used in such landscape paintings to construct these ideals in particular (Egan et al, 2007: 37). The concept of Arcadia, defined as "an image or idea of life in the countryside that is believed to be ideally perfect" ("Arcadia", 2017), is partly related to the concept of utopia, defined in Chapter 1 as "a place, state, or condition ideally perfect in respect of laws, customs, and conditions" or as an "impossibly ideal scheme, one especially for social improvement" (Onions,

1983: 2444). This similarity extends to the fictitious spaces described by the terms, which are both essentially *unattainable*. However, the two terms differ in that the one, Arcadia, refers to the rural, and the other, utopia, points to the urban.[106] Thus, for the construction of *LS*, Gütschow cites the bucolic (Arcadian) landscapes of Claude Lorrain (c. 1600–1682) and Thomas Gainsborough (1727–1788) as important influences (Egan et al, 2007: 37).

According to John Barrell (1972: 8), 'landscape' in painting was, in the seventeenth and eighteenth centuries, an artificial and highly organised construct. Instead of depicting scenes exactly as they were, artists composed new landscapes using fragments that were copied from real landscapes, and then later combined and arranged according to "predefined schemes" (Egan et al, 2007: 38). Richard Payne Knight, an eighteenth-century scholar best known for his theories of picturesque beauty, writes in *The Landscape: A Didactic Poem in Three Books: Addressed to Uvedale Price, Esq.* (1794: 47) thus:

> [N]ature scarcely ever affords a complete and faultless composition; but nevertheless she affords the parts of which taste and invention may make complete and faultless compositions; and it is by accurately and minutely copying these parts, and afterwards skilfully and judiciously combining and arranging them, that the most perfect works in the art have been produced.

In an attempt to capture the *essence* of these 'ideal' landscapes, Gütschow therefore goes beyond merely emulating their visual rhetorics, and instead imitates the 'predefined schemes' used in their construction. Where her predecessors composed new landscapes using fragments copied from the real, Gütschow uses image fragments taken from her own images, combining and arranging them using digital compositing methods. Gütschow describes these predefined schemes in some detail in *Beate Gütschow: LS/S*, where she methodically dissects the creative process behind Classical and Romantic landscape painting, and, by its association, *LS*. She states (in Egan et al, 2007: 38),

> The picture was divided into foreground, middle ground, and background. The foreground is the entrance: the viewer "walks" into the picture from this entry point. The landscape is framed by clumps of trees and bushes, like a stage. The people, the staffage[107] are generally placed in the middle ground. They look out into the landscape on behalf of the viewer. The middle ground often contains a river or a path. The background is composed of a view into the distance: ranges of hills that vanish into the haze. The light mainly enters from the side, illuminating some areas and leaving others in shadow. The many layers create great spatial depth.

With some variation, these predefined schemes can be viewed in the following images of seventeenth and eighteenth-century landscape paintings, namely: Claude Lorrain's *Paysage Pastoral* (1638) (Figure 74) and Thomas Gainsborough's *Wooded Landscape with a Cottage and Shepherd* (1748–1750) (Figure 75). Similarly, they can be dissected in the previous image, *LS#8* (2000) (Figure 73).

Figure 74. Claude Lorrain, *Paysage Pastoral* (1638).

Figure 75. Thomas Gainsborough, *Wooded Landscape with a Cottage and Shepherd* (1748–1750).

In *LS#8* Gütschow composes a seemingly ideal scene in which park-goers laze at an ostensibly unspoiled river site. As with the landscape paintings, the scene is framed by clumps of trees and bushes like a stage. The

106. Arcadia is further seen as a lost and Edenic form of life, which contrasts with the progressive nature of utopian desires. Where the term utopia was used in Chapter 1 to describe an ideal and progressive *urban* space or place (and thus society), the term Arcadia is here used to describe an ideally perfect (and equally impossible) *rural* or pastoral space.

107. Staffage is defined as "accessory items in a painting, especially figures or animals in a landscape picture" ("Staffage", 2015).

viewer, 'enters' into the landscape via the foreground. The people, here photographed park-goers, are placed between the foreground and middle ground and look out into the landscape on behalf of the viewer. In this instance, the middle ground contains a river, and the background is composed of a view into what appears to be a forest. Again, like with these landscape paintings, light mainly enters from the side, illuminating some areas and leaving others in shadow.

By applying 'predefined schemes' to her constructed landscapes, Gütschow succeeds in creating seeming 'Arcadias' by mixing together elements of images she had taken of "parks, construction sites, pristine nature, and people engaged in leisure activities" (Egan et al, 2007: 39). I say seeming, because some of the materials used to construct the landscapes in *LS* are distinctly post-industrial, and therefore did not originate from what could be considered an 'Arcadian' source. Here, a seemingly idyllic meadow was not shot in pristine pastoral land that has remained untouched, but was rather constructed from images of plants, trees, and textures appropriated from construction sites and old factories (Ibid, 38).[108]

As Gütschow phrases it, "All you have to do is follow two or three of these rules and the photographs will look like paintings, because this is how our perception has been moulded" (Gütschow quoted in Strozzina, 2009). In other words, because the viewer is assumed to have seen such landscape paintings so often in visual imagery, the history of landscape painting to which Gütschow refers becomes somewhat naturalised in the viewer's way of looking at landscapes in general.

Figure 76. Beate Gütschow, *LS#18* (2003).

Figure 77. Beate Gütschow, *LS#7* (1999).

However, through a deliberate inclusion of 'less than ideal' elements in these constructed landscapes – the languid persons in everyday T-shirts seated amongst discarded rubbish in *LS#8*, the inclusion of a tree stump in *LS#18* (2003) (Figure 76), or the exposed ground and crevasses in *LS#7* (1999) (Figure 77) – Gütschow subverts the apparent ideality of the scene and breaks its connection to these paintings. These disruptive elements intervene in the inner articulation of her landscapes, as in Dujardin's images. Elsewhere, a simple switch of the traditional landscape format for a portrait one, as seen in *LS#7*, serves to disrupt the image's expected figuration and further severs its connection to these paintings. It is through such alterations that the viewer is alerted to the fact that all is not quite as it seems (or as it should be). He or she begins to doubt the image. However, this doubt (again, like with Dujardin's images), extends beyond the image itself and enters into the real world, which includes other images of landscapes. The viewer is left doubting more than the image itself.

It could therefore be said that with *LS*, Gütschow not only exposes the constructed nature of 'Arcadias' in landscape paintings (and by implication, suggests that these cannot possibly exist), but also questions pictorial representations of reality. Likewise, the viewer, made to question the veracity of the image, and by extension the representation of landscapes in general, is relieved of his or her contemplative passivity (being a *passive viewer*) and instead empowered to offer critique (made into an *active viewer*). As suggested by curator Anna-Catharina Gebbers (2002: 6), this critique could include an assessment of the pre-existing notions of nature, where 'nature' as a broader Classical and Romantic idea(l) was at times nothing more than a cultured, considered, and constructed state. Thus, where the landscapes of *LS* reflect notions of an 'ideal' landscape, both ideals and landscapes are artificial constructs (Ibid).

So as to avoid deviating from my research question, I will not elaborate on this particular body of work any further. However, a few key points on *LS* merit emphasis to lay the foundations for *S*. As mentioned earlier, Gütschow's monograph *Beate Gütschow: LS/S* is divided into two separate parts or chapters, with *LS* intended to function as a foil to *S*.[109] *LS* is in colour, while *S* is in black and white. *LS* focuses on the natural landscape and on notions of Arcadia, whereas *S* depicts the city and speaks of utopia (or dystopia, as is suggested later). Furthermore, it is in *LS* that Gütschow first introduces her particular methods and concerns. Here, Gütschow introduces the viewer to her technique of digital photomontage – a technique intended to address the constructed nature of much of painting and photography. This helps to understand or rather delve into Gütschow's interest in pictorial (and photographic) representations of reality and their ability to deceive. Finally, *LS* (like *S*)

108. This attempt to see and to idealise beauty in leftover urban spaces is somewhat reminiscent of Bernd and Hilla Bechers' images of industrial structures in Germany (see Chapter 2).

109. Although used for the purposes of contrast in this document, there is an historic relationship between architectural photography (as with *S*) and landscape painting (as with *LS*). In his paper entitled *On the Origins of Architectural Photography*, Ackerman (2002: 30) makes the claim that early landscape photography, which included architectural structures and fragments of architecture, was profoundly affected by the conventions of Western landscape painting, particularly the works of Claude Lorrain in Italy and Jacob van Ruisdael in Holland. These stimulated, in the late eighteenth and early nineteenth centuries, a taste for what theorists of architecture and landscape design call the 'picturesque'. Ackerman states that the conventions of early landscape and architectural photography do indeed owe a debt towards classical landscape painting, as the practice of copying the compositions of these paintings became a prevalent part of early photography (Ibid).

Figure 78. Beate Gütschow, *S#14* (2005).

focuses on more than just the visual aspects of the subject matter under critique; that is, on the aesthetics of Classical and Romantic landscape painting. It also deals with the ideas, the philosophical concepts, and the ideologies that informed their compositions, subjects, and visual rhetorics; a point that the viewer should take into consideration when examining *S*.

S

In *S*, Gütschow develops her technique of digital photomontage used in *LS* to produce a series of what appear to be high Modernist architectural landscapes. These architectural landscapes are constructed from her own[110] photographs of high Modernist structures and architectures taken from a broad range of geographical and social contexts, although there is an inclination towards the use of images of structures and architectures taken from the former Eastern and Soviet Bloc (Barbara Gross Gallery, personal communication 2015, August 24). These structures and architectures, although stripped of their original contexts, each remain able to communicate or at least express the failure of the social idea(l)s once responsible for their construction, and, particularly in the context of the Eastern and Soviet Bloc, their often totalitarian impetuses. According to Gütschow (in Janser, Seelig & Stahel, 2013: 157), these constructed landscapes "clearly reference documentary photography, but at the same time contradict it with their photographic fictions".

Figure 79. Beate Gütschow, *S#18* (2005).

Figure 80. Beate Gütschow, *S#23* (2007).

110. There are some exceptions, such as with *S#10* (Figure 83), where Gütschow adapted into the constructed landscape elements taken from media images of the First Iraq War (Egan et al, 2007: 40). These media images, which contain within their frames scenes of war and terror, lend the landscape a distinctly dystopian feel.

As can be seen in the previous images, high Modernist structures and architectures play a pivotal role in the series. This is chiefly due to their ability to function as expressions of society (von Amelunxen, 2006). When questioned on the particulars of this role, Gütschow made the central claim,

> I think that architecture is always an expression of society and I believe that this is what my works are about. Precisely by collecting photos [of structures and architectures] from different countries I produce a summarisation of what modernism has been. Perhaps a *form* of modernism, that lies fifty years back, while we are already much further in the future. Modernism is disintegrating; it has not worked, and is now nothing more than a form of shelter. It hasn't proven itself. And it also stands for totalitarianism, which was also a part of modernism – giving orders and surveilling. In my works, I am more concerned with describing a by [*sic*] using architecture; it is not really about architecture but about the state (Gütschow quoted in von Amelunxen, 2006, my italics).

Gütschow later adds, in her interview with museum director Natasha Egan for *Beate Gütschow: LS/S*, "While *S* might be about destruction, I am also describing an architecture that stands for *social idea[l]s that have failed*" (Gütschow quoted in Egan et al, 2007: 41, my italics). Indeed, it is this later statement that corroborates the series' relevance to my research topic, which investigates how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s.

However, in order to investigate this through *S*, it is important to clarify whether Gütschow is in the first instance speaking of high Modernism as being that particular 'form' of modernism, as she at no point elucidates this in her statement. Likewise, it is important to mention that the first quote, taken from the artist's website, is a direct translation from German, and perhaps lacks in necessary detail and nuance.[111] Once this is clear, I will go on to discuss how these high Modernist structures and architectures function as 'expressions of society', as well as decipher what exactly Gütschow might be referring to when she speaks of 'the state'.

Where Gütschow refers to "a *form* of modernism, that lies fifty years back, while we are already much further in the future" (in von Amelunxen, 2006, my italics) – it is clear that she is referring to a *particular* strain of modernism and not to modernism as an overarching philosophical and cultural movement. In much the same way, where she states that this modernism "also stands for totalitarianism" (Ibid), it is made obvious that the form of modernism to which she refers, is one closely associated with *totalitarianism*. This association could either refer to a form of modernism adopted by a totalitarian state, and thus "stand[ing] for totalitarianism", or it could refer to a form of modernism that is totalitarian by nature: a modernism that is authoritarian or oppressive. As high Modernism was both – as movement and ideology, it was often adopted by totalitarian states, and it was, for the most part, 'totalitarian' in the sense that it was often tyrannical in its drive towards a complete reformation and control of society – it therefore stands to reason that the form of modernism to which Gütschow refers is *high Modernism*.[112] (As a political system, totalitarianism called for a complete surrender and submission of society. Like high Modernism, it was largely austere and anti-human.)[113]

Based on the connection Gütschow makes between high Modernism and totalitarianism, it can also be reasoned that Gütschow uses images of high Modernist structures and architectures from the former Eastern and Soviet Bloc almost exclusively, as these blocs were under totalitarian administration at the time. As such, their structures and architectures communicate, perhaps most eloquently, a totalitarian drive. Such structures and architectures usually tended towards a distinctly Brutalist aesthetic (termed 'Soviet Brutalism'), an aesthetic which is today popularly associated with totalitarianism. This relates back to Gütschow's statement that she is "*describing an architecture* that stands for social idea[l]s that have failed" (quoted in Egan et al, 2007: 38, my italics).

However, while it may be the case that most of the structures and architectures included in *S* are taken from the former Eastern and Soviet Bloc, it is important to note that Gütschow does sometimes include elements of high Modernist structures and architectures taken from other geographical and social contexts. For example, there are, in the image *S#19* (2006), rudiments of a high Modernist structure taken from

111. This particular interview is a direct translation by Karl Hoffman. For the original, untranslated interview see von Amelunxen, H. 2006. Die Erzählung vor dem Bild. In *ars viva 2006/2007. Erzählung/Narration, Galerie Neue Meister*. Dresden: Staatliche Kunstsammlungen. 66–96.

Figure 81. Beate Gütschow, *S#26* (2008).

Chicago, while in *S#26* (2008) (Figure 81), Gütschow mixes together image fragments of high Modernist structures and architectures from London with those taken from the former Eastern and Soviet Bloc (Barbara Gross Gallery, personal communication 2015, August 24).

In my interview with Gütschow, I asked her why she sometimes includes in her montages image fragments of high Modernist structures and architectures taken from outside the former Eastern and Soviet Bloc. Gütschow responded, stating, "I sometimes mix together building elements from various social contexts to show that opposing utopias often use a similar formal language [that is, similarly styled structures and architectures]" (Gütschow, personal communication 2016, April 20). This response was particularly interesting in that her invocation of *opposing utopias*, or rather opposing ideologies, relates back to the notion that different manifestations of high Modernism were often embraced by states across the political spectrum, and that in each of these states, architectural forms and structures were adopted and sometimes adapted to suit (or to communicate) their particular social idea(l)s and contexts (I say 'sometimes' because in certain instances these architectural forms and structures were transposed without any change). This then resulted in subtle, and sometimes not so subtle, variations in architectural form. For example, while the Brutalist style was originally intended to communicate "strength, functionality, and a frank expression of materiality" (McClelland & Stewart, 2007: 12), it also came to be associated with totalitarianism in the former Eastern and Soviet Bloc, and particularly in the Soviet Union, where its often large and fortress-like forms were adopted and adapted to instead communicate the sense of power, majesty, and virility inherent in these totalitarian administrations. Thus, while Brutalism was being used in Western Europe and North America, from the time of its introduction in the late 1940s to the end of high Modernism, as a form of social *democracy*[114] (see Saval [2016] and Beanland [2016]), a similar formal language was being used in these blocs to communicate *totalitarianism*.

Correspondingly, in the example of *S#26*, where Gütschow mixes together image fragments of high Modernist structures and architectures taken in England with image fragments of similarly styled structures and architectures taken from the former Eastern and Soviet Bloc, this is done to illustrate how two opposing utopias or ideologies, one democratic and the other totalitarian, use similar formal languages to communicate wholly different social idea(l)s. This connects back to Goldblatt's image of the Volkskas Bank or even to the cities of Johannesburg and Pretoria at large where International Style structures and architectures, once implemented in Western Europe and North America to largely 'democratic' ends, were instead appropriated to communicate the 'progressive utopian idea(l)s' of Apartheid South Africa (which, ironically, was at the time totalitarian). Likewise, it could also be said that by mixing together elements of high Modernist structures and architectures taken from completely different social contexts and ideologies – that is, by juxtaposing them so as to make them *appear* as if they could have existed side by side in the same environment – is equally redolent of the imminent 'threat' of homogeneity that the high

Figure 82. Beate Gütschow, *S#11* (2005), above, and below, Lucien Hervé, *National Congress Building, Brasília* (1961). The National Congress Building, one of Niemeyer's signature projects for Brasília, presents the model from which Gütschow based the design of the central structure in *S#11* (Barbara Gross Gallery, personal communication 2015, August 25). Here, the curvier, more organic design of the structure exists in stark contrast to the rigid and rectilinear forms of the high Modernist structures and architectures more generally seen in *S*. According to MoMA Chief Curator of Architecture and Design, Martino Stierli (2013: 11), this variation in design of Brasília's high Modernist structures and architectures - which he deems a "tropical interpretation of modernity" - presents a "reinterpretation" of Brazil's colonial past as well as a "revalorisation" of its indigenous African and popular cultures in their blending towards a new national society. Likewise, in *S#11*, the patterned detailing of the dome directly references the Portuguese *azulejo* tile decorations used in many of Brasília's civic structures (Barbara Gross Gallery, personal communication 2015, August 27).

112. When I interviewed Beate Gütschow, she at no point denied that she is referring to high Modernism.

113. However, I am aware that totalitarianism was practiced very differently in different times and geographic contexts within the twentieth century, from Nazi Germany to Maoist China to Stalinist Russia to Pinochet's Chile to Apartheid South Africa.

114. There were, however, exceptions, as with Le Corbusier's *Unite d'habitation* housing project, which was (ironically) influenced by Soviet architecture.

Figure 83. Beate Gütschow, *S#10* (2005).

Modernist (architectural) movement posed in its efforts towards global standardisation. It is also interesting that these structures are able to hold these ideological contradictions.

While in *S*, high Modernist structures and architectures "*stand for* social idea[l]s that have failed" (Gütschow quoted in Egan et al, 2007: 38, my italics), Gütschow occasionally includes images of destruction and decay so as to render this failure all the more visually immediate. For example, in the images, *S#10* (2005) (Figure 83) and *S#14* (2005) (Figure 78), Gütschow exaggerates this failure and renders it somewhat dystopic by inserting into their architectural landscapes images of war and terror. In *S#10* there are media images taken from the First Iraq War, and in *S#14*, Gütschow inserts her own image fragments of the bullet-riddled Local Newspaper Building[115] in Sarajevo (Barbara Gross Gallery, personal communication 2015, August 24). According to philosopher and art historian Hubertus von Amelunxen, these images describe a "post-apocalyptic world" wherein 'utopia' has since turned *dystopian* (von Amelunxen, 2006). He states that these images "possess something very depressing, they are all monochrome, black-and-white, they all deal with destruction or incompleteness, with barrenness, desertedness. One could say that they form the *opposite* of what utopia effected" (Ibid, my italics). This notion of a high Modernist dis/utopia nevertheless evokes Dijkstra's earlier statement, wherein he condemned the high Modernist movement and ideology, as expressed in the forms of its structures and architectures, as "austere, anti-human, and oftentimes *dystopic*" (Dijkstra quoted in Hogan, 2006, my italics).

Equally, the notion that modernism, or rather modern architecture, is today nothing more than a "form of shelter" (Gütschow quoted in von Amelunxen, 2006) is reminiscent of Dutch architect and architectural theorist Rem Koolhaas's concept of a 'Junkspace'. In 2002, Koolhaas produced a 'sardonic elegy' on architecture called *Junkspace*, a term that he used to describe the soulless and residual space left behind by architects during the twentieth century. He writes,

> Junkspace is the sum total of our current achievement; we have built more than did all previous generations put together, but somehow we do not register on the same scales . . . It was a mistake to invent modern architecture for the twentieth century. Architecture disappeared in the twentieth century; we have been reading a footnote under a microscope hoping it would turn into a novel; our concern for the masses has blinded us to People's Architecture (Koolhaas, 2002: 175).

Figure 84. Beate Gütschow, *S#30* (2008).

According to Koolhaas (2002: 175), "The built product of modernisation is not 'modern architecture' per se, but is instead an Other space, a heterotopia[116] of sorts, in which the remainders of modernisation, once it had run its course, continues to exist." That is to say, while modernism had a rational plan which sought to 'share' its scientific and technical discoveries with the world, this resulted in entropy, or a gradual decline into *dis-order*, today more widely known and processed as the failure of modernism (see Glazer [2007], Jencks [1977], and Jacobs [1961]). Indeed, it is this legacy of failure that forms a core part of *S*. In *S*, there is a 'Junkspace', except that this space encompasses high Modernist structures and architectures. Where these high Modernist structures and architectures were once considered the apotheosis of modernisation and of the twentieth century, *S* illustrates their descent into complete entropy, a stagnation of progress which has left behind architectural structures as mere carcasses of a former era and which today exist as "nothing more than a form of shelter" (Gütschow quoted in von Amelunxen, 2006).

Thus, in *S* there is a visible contrast between the often 'utopian' social idea(l)s of high Modernism and their manifest failures. While this notion of utopia-turned-dystopia will be elaborated on during the course of this chapter, it is important to begin by noting the connection between the architectural landscapes of *S* and what Florian Ebner (n.d) terms their "synthetic 'drawing-board' architectures and classic image perspectives". While these qualities reference the architectural photography of the 1950s and 1960s (Egan et al, 2007: 41), addressed later, they also invoke the high Modernist architectural movement and its conflation of the 'perfect city' (or *Stadt*) and 'perfect society'; a social idea(l) which, while seemingly utopian, has failed in almost every incarnation (see Segawa [1997], Holston [2009], and Stierli [2010; 2013]).

As a final point, where Gütschow asserts that she is "more concerned with describing a by [*sic*] [something else] using architecture" and that her work "is not really about architecture but about the state" (Gütschow quoted in von Amelunxen, 2006), it is important to clarify what exactly Gütschow means when she speaks of 'the state'.

As reasoned thus far, Gütschow images high Modernist structures and architectures with the view to critique high Modernism's failed social idea(l)s in general, and their (often) totalitarian impetuses in particular (see Figure 85). By including image fragments of high Modernist structures and architectures taken from a range

115. More properly known as the Oslobođenje building.
116. For further reading see M. Foucault's *Of Other Spaces: Utopias and Heterotopias* (Diacritics, 1986).

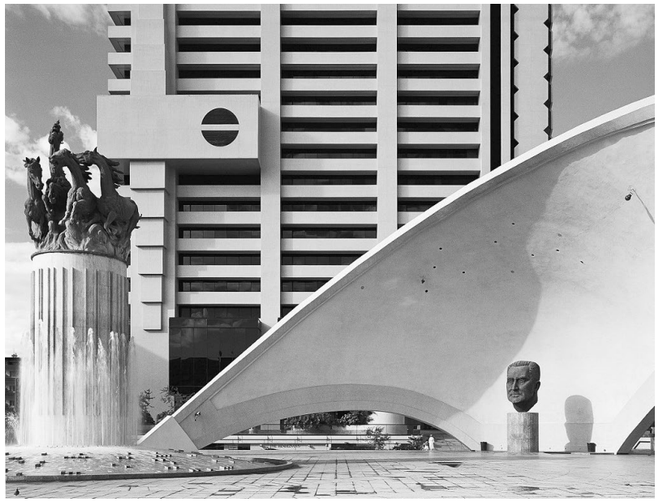


Figure 85. David Goldblatt, *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal (25 April 1982)* (1982) at left, and Beate Gütschow, *S#2* (2005) at right. Note the contrast in Goldblatt and Gütschow's approach. Where Goldblatt enacts a particular critique of the state using specific high Modernist structures and architectures, Gütschow enacts a general critique of the state using general (and often unidentifiable) high Modernist structures and architectures.

of geographical and social contexts, many of them totalitarian, Gütschow levels a critique against the high Modernist movement and ideology that, like the ideology itself, is *not limited* to any one specific location. In this vein, it stands to reason that with *S* Gütschow is not referring to, or rather intending to critique, any one particular state, but is rather speaking of the high Modernist state in *general*, which tended towards authoritarian or oppressive rule. This position is not unlike Scott's in his influential book *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (1999), wherein he refers to the state as a general entity. For Scott, this state, or rather the 'high Modernist state', includes any nation or territory from across the political spectrum or globe that embraced or adopted a high Modernist ideology in its day-to-day functioning. Similarly, it could be said that in *S* Gütschow images high Modernist structures and architectures to critique the high Modernist states' failed social idea(l)s in general, and their (often) totalitarian impetuses in particular.

In this section, I have endeavoured to provide an explanatory analysis of Gütschow's intentions for *S*. Unlike Gursky's *Paris, Montparnasse* (1993) or Goldblatt's *South Africa: The Structure of Things Then* (1998), for which there are vast amounts of information available and which have been discussed in depth by other academics, critics, or even the artists themselves, there is, however, little coherent and reliable information available on Gütschow's *S* series. As such, while I have felt it important to contribute new knowledge to the series, I have also felt it imperative that I reason and engage with pre-existing information so as to understand Gütschow's intentions where the artist has left these open for interpretation. Thus, where I claim that in *S*, Gütschow images high Modernist structures and architectures to critique the high Modernist states' failed social idea(l)s in general and their (often) totalitarian impetuses in particular, this is but my understanding and interpretation of her work, backed by interviews and other information I have sourced.

S and its Methods and Strategies

As established, each landscape in *S* is, like in *LS*, a digital photomontage. These photomontages are assembled from a diverse archive of large format black and white analogue photographs taken at locations around the world. For this, Gütschow uses the image-processing program Adobe Photoshop, wherein she applies what she terms "a pre-photographic approach" (Gütschow quoted in Egan et al, 2007: 40).

When using Photoshop, Gütschow limits herself to only five functions. These five functions "simulate classical photographic tools", and include cutting (scissors), exposing (burn and dodge), brightness and colour adjustment (more red and yellow), and retouching (Gütschow quoted in von Amelunxen, 2006). This connection to classical methods of photography becomes important especially in the next section, where I discuss the relationship between *S* and traditional documentary photography. Notwithstanding, Gütschow's preoccupation with analogue methods is central to her concept. In her interview with Egan for *Beate Gütschow LS/S*, Gütschow discusses her transition from analogue to digital (and back to analogue) in the creation of her photomontages. She states,

> My process starts with analogue photography, which is light captured on film. I put the images into the computer, digitise them, and work on them, but the end product is again analogue, a matter of light meeting photographic paper. There are no pixels visible; it is a chemical reaction. That's also why I don't use digital cameras. I like to have the grain in the photo; if you look closely, you can see it. For me it is a manifestation of reality – although in fact it is the manifestation of a medium (Gütschow quoted in Egan et al, 2007: 42).

This "manifestation of reality" – or the image's indexical trace – survives through the grain in her completed work, and like the image grain, it holds meaning as a sort of 'inscription' that takes place at the beginning of the image-making process.[117] Later on, when Gütschow outputs the file to photo paper, a laser then "writes light" back onto the paper (von Amelunxen, 2006). The resultant grain on the printed image, as opposed to digital pixels, therefore becomes significant: it functions to retransfer the final image back to its analogue base and strengthens its connection to documentary photography; a relationship, once again, expanded later.

Before discussing Gütschow's "pre-photographic approach", a distinction must first be made between this approach and a typical or traditional photographic method. In conventional photography, the starting point of any given image is the 360 degrees of information that surrounds the photographer, and from which he or she chooses to select a slice of reality. The resultant image is, therefore, a framed section taken out of a much larger situation. This is a reductive process. In the pre-photographic approach, however, the starting point is a 'blank canvas' or, in Gütschow's case, an empty file. It is upon this blank canvas or empty file that Gütschow then assembles and constructs entire landscapes, much like a painter does. This is an additive process.[118]

However, by using a pre-photographic approach to construct her landscapes, these landscapes become, like paintings, isolated constructions. Although pointing to the real, they have no real-world equivalents: they are *simulacra*. That is, Gütschow's landscapes occupy an in-between space, where on the one hand they testify to existence – the photographic surface seems to attest to that – and on the other hand, they are fictions, because their landscapes have been constructed (Gebbers, 2002: 5).

While the pre-photographic approach resonates with painting strategies, Gütschow asserts that her production process "goes against what painting has to offer" (Gebbers: 2009: 2). Again, this is important because of *S*' close relationship with *LS*. This departure from painting can be discerned through her use of "distancing strategies" in the production of her images (Ibid). These begin with the initial capture of her images, where she states that the "mechanical aspect of the camera creates an initial distance to things",[119] and end with the outputting of her files, where she delegates her printing to a commercial lab "so as to maintain this distance" (Gütschow quoted in Gebbers, 2009: 3).

In a similar vein, Gütschow's use of photomontage can also be regarded a distancing strategy. This is because her photomontages occupy an in-between or liminal space, constructed as they are from elements of images that are mixed together and *dis-ordered*. That is to say, the world no longer faces the viewer in the form of a single image – its indexical connection is weakened. Moreover, by using a computer as a digital mediator to construct these photomontages, as opposed to the traditional 'cut and paste', hands-on approach of photomontage, Gütschow further increases this distance.

Classical photomontage of the 1920s and

117. This relates back to the writings of Barthes, who, in *Camera Lucida*, states that an image always carries with it a referent of reality (an indexical trace). He writes (1981: 87–89),

> Every photograph is a certificate of presence… The important thing is that the photograph possesses an evidential force, and that its testimony bears not on the object but on time. From a phenomenological viewpoint, in the Photograph, the power of authentication exceeds the power of representation.

118. According to New Topographics photographer, Stephen Shore (quoted in Sante, 2007),

> With a painting, you are taking basic building blocks and making something that is more complex than what you started with. It is a synthetic process. A photograph does the opposite: it takes the world, and puts an order on it, simplifies it. It is an analytic process.

119. According to Gebbers (2002: 4), "The camera makes it possible to produce a surface that bears no personal signature; one which has a de-emotionalising effect that exists in stark contrast to the haptic surface texture of a painting." However, one can argue that even photographs bear personal signatures.

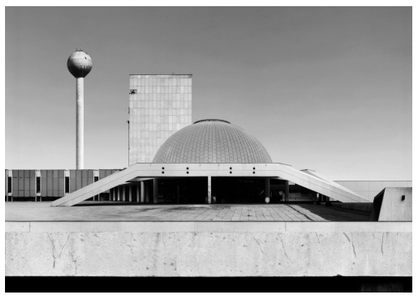
Figure 86. Herbert Bayer, *The Lonely Metropolitan* (1932).

Figure 87. Beate Gütschow, *S#11* (2005). In this image, the intentional uniformity of high Modernist urban design, as implemented in the design and layout of Brasília (see Chapter 1), has resulted in aesthetic monotony. Its so-called 'improved mobility and functionality' degenerates as the eye traces the rather uncanny buildings with their nonsensical and illogical arrangements. Aside from the inability to easily navigate these structures, it is Gütschow's conflicting use of light, shadow, and perspective that exaggerates the poorly conceived landscape, and, by implication, the design and layout of Brasília.

> level of reception, which is possible due to the perfect montage. And then there is a level of reception where you [the viewer] have a prior knowledge of the image fragments, and the montage thus dissolves.

In other words, while *S* (or even *LS*) appears at first glance to have been 'captured' from reality, it is possible to shatter this illusion with knowledge of the image fragments (or structures) used in their construction. This holds true in *S#14*, where Gütschow uses her own images of a familiar structure – again, the Local Newspaper Building in Sarajevo – to construct the photomontage, or even in *S#10*, where she uses media images taken of the First Iraq War. It is by having a prior knowledge of these image fragments, or the ability to recognise them, that the viewer is equipped to dissolve what the artist terms 'the perfect montage'. However, I would argue that such images or structures may not be recognisable to many of her viewers, which then makes this dissolution of 'the perfect montage' possible to some and not to others.

Instead, I maintain that there is a third level of reception in her works. This occurs when the viewer grasps the 'unlikeliness' of the overall scene or figuration and recognises its artifice, as in *S#2* (2005) (Figure 85). Likewise, the subtle errors in the image's inner-articulation, such as the illogical arrangement of buildings and the conflicting use of light, shadow, and perspective as seen in *S#11* (2005) (Figure 87) also serves to dissolve 'the perfect montage'.



While Gütschow constructs her landscapes to make them appear as if captured from reality, the fact that she inserts visual clues to their construction hints at a desire to shatter this illusion. This desire evokes the estrangement or distancing effect used by twentieth-century German playwright Bertold Brecht in his epic theatre. According to Brecht (quoted in Brooker, 1994: 193), "Epic theatre involved stripping the event of its self-evident, familiar, obvious

1930s, from the works of Hannah H**ö**ch (1889–1978) and Raoul Hausmann (1886–1971) to El Lissitzky and John Heartfield (1891–1968), attaches a *meaning to the seam of the photomontage*, to the visible separation and joining of disparate image fragments. That is to say, there is, in their photomontages, a narrative moment, a moment wherein the entire 'force' of the plot is situated precisely in the *visible* separation of their connected, heterogeneous picture elements. However, in Gütschow's work, these visible separations are erased and replaced by a polished 'seamlessness' that spans the entire picture surface. According to von Amelunxen (2006), this produces in her photomontages a "high degree of abstraction" that makes it difficult, initially, for the viewer to recognise that her images are in fact constructed (assuming a viewer without any prior knowledge of the artist or work), and it is therefore only upon closer inspection that the viewer makes this connection.

According to Gütschow (quoted in von Amelunxen, 2006),

> There are two levels of reception with the landscape works. Either you [the viewer] just look at the photos, take them in directly without questioning them. That is the naïve

Figure 88. Beate Gütschow, *S#22* (2007).

quality and creating a sense of astonishment and curiosity about it." One of the techniques he used to achieve this was to address his audience directly during a production. This address was intended to force the viewer out of his or her 'contemplative passivity'; that is, the state in which the viewer passively accepts visual reality as truth, and therefore does not contemplate or question it. Instead, the viewer is made 'active', no longer receiving information passively but instead actively involved, even if unconsciously, in making sense of what they see or receive. Gütschow, in a similar vein, uses her 'disillusionment strategies' to disrupt the contemplative passivity of her viewer, instead encouraging an active confrontation with the assertions contained within the photomontage. This need to confront and to question assertions on the part of her viewer – in her images and in all images – is an important aspect of Gütschow's oeuvre, in that her modus operandi is to probe pictorial and photographic representations of reality.

Similarly, as if responding to French philosopher Bruno Latour's (2005: 29) proclamation that "if you stick to them, images are dangerous, blasphemous, idolatrous, but they are safe, innocent, indispensable if you learn how to jump from one image to the next",[120] Gütschow employs the method of photomontage. Photomontage is a process that, in essence, enables a jump from one image to the next due to its construction using multiple images. It allows Gütschow to incorporate multiple perspectives: the idea of a flood of images versus a single and definitive statement.[121] However, even photomontage, in its application of multiple images and thus multiple perspectives, has a history of deception and control, particularly by way of its use as a propagandist tool in Russian Constructivism. This can be seen in the photomontage imaged in Figure 89. Here, Russian architect Vladimir Tatlin's image appears to document the Tatlin Tower, or the Monument to the Third International. Of course, as is today well known, the tower was never built.

Figure 89. Vladimir Tatlin's 'photograph' of the Tatlin Tower, or the Monument to the Third International (1919).

120. Throughout history, images have been used as tools of deception and control. Plato, writing in *Res Public (Republic)* (circa 380BC), regarded images as "irredeemably deceptive" (Plato quoted in Thomas, 2014). For further reading see Plato's *Republic* (London: Oxford Paperbacks, 1998).

121. According to Foucault (1999: 29), the photomontage can be used as a kind of "photo-slide-projection-painting". In *Photogenic Painting: Gerard Fromanger*, Foucault describes Fromanger's method as "a gradual reworking of the original image, which then turns into a kind of 'image-machine' that constantly generates other images". To that effect, the finished picture can be regarded as a passage or a transit zone, where other images pass on by. For further reading see G. Deleuze and M. Foucault's *Photogenic Painting: Gerard Fromanger* (London: Black Dog Publishing, 1999).

Figure 90. Dorothea Lange, *Abandoned Dust Bowl Farm Near Dalhart* (1938).

S and its References (Intertextuality)

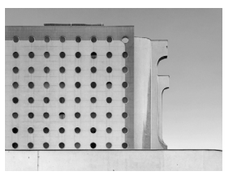


Figure 91. Beate Gütschow, *S#17* (2006) above, and Lewis Baltz, *Santa Cruz* (1970) below.

Where Gütschow states that the constructed landscapes of *S* "clearly reference documentary photography, but at the same time contradict it with their photographic fictions" (in Janser, Seelig & Stahel, 2013: 157), it is difficult to ascertain what Gütschow means by 'documentary photography', as it is, in itself, a broad category. That is to say, there is no precise definition or meaning of the term 'documentary photography', since it is really an umbrella term for a variety of camerawork. However, if one were to look at particular examples of images, such as *S#10* or *S#14*, it is possible that she may be referring to documentary photography in the sense of "a type of sharp-focus photography that captures a moment of reality in order to convey a meaningful message about what is happening in the world" (Encyclopaedia of Photographic Art, n.d.). Unlike photojournalism – which concentrates on breaking news events – or 'street photography' – dedicated to interesting moments of everyday life – documentary photography in this fashion typically focuses on an ongoing issue or story, relayed through a series of photographs (Ibid).

Thus, where *S* focuses on an ongoing issue as told through a series of photographs (here, the 'legacy of high Modernism' or the high Modernist structures and architectures that continue to 'exist' in a 'Junkspace' long after high Modernism ended), it is possible that Gütschow may be referring to this particular form of documentary photography, if not *ironically*. Here, the black and white analogue images of *S* with their light grain arguably imitate the style of those black and white photographs typically associated with documentary photography, such as the works of famous 'documentary' photographers like Walker Evans (1903–1975) and Dorothea Lange (1886–1965), amongst others.

However, while it is possible that Gütschow references documentary photography in the aforementioned sense, there is also the possibility that she may be referring to the 'photograph as document', if not both. I say this because Gütschow, in an interview with Maren Lübbke-Tidow, also discusses the influence of

Figure 92. Beate Gütschow, *S#24* (2007) at left, and Bernd and Hilla Becher, *Maisoncelles, Seine Marne, France* (c. 1972–1979) at right.

the New Topographics movement and its later exhibition on the creation of *S* (2017: 39). Here, Gütschow mentions, in particular, the influence of German artists Bernd and Hilla Becher, along with Lewis Baltz, Stephen Shore, and Robert Adams – artists and photographers who by no means produce documentary photography but rather photographs as document (Ibid).[122] Baltz's influence can be seen in Gütschow's strict use of formalism and in the tightness of her cropping (see Figure 91), whereas her compositions can be attributed to those of Shore. Likewise, the occasional uprooted figures of Adam's pictures can be discerned in the placeless and peripatetic figures present throughout *S*.

However, the influence of the Bechers' direct and 'objective' method of photographing structures is perhaps most obvious in *S*. This is particularly evident in Gütschow's seemingly detached views of her structures and architectures. In many of Gütschow's images, such as *S#14*, *S#24* (2007) (Figure 103), and *S#11* (2005), buildings are centrally placed and framed in their entirety with background detail, especially the presence of people, kept to a bare minimum. These buildings are often seen from a raised viewpoint as if the 'camera' was elevated on a ladder or scaffolding and the viewfinder tilted to create the illusion that the viewer is looking at the structures from mid-way up. Gütschow's skies are also typically Germanic (or English or Midwestern), although her images do not point to any one particular location. That is to say, they are, like the Bechers' skies, flat and overcast, and their lighting is similarly diffused. Indeed, Gütschow employs many of the technical conventions used by the Bechers, including their 4x5 large format cameras, wide-angle lenses with perspectival control, and a sharp and even focus; conventions that were, once again, used in commercial architectural photography and adopted (somewhat ironically) by the Bechers and New Topographics in the creation of their 'objective' images.

While the influence of the Bechers is readily apparent in Gütschow's *S* series, there is nevertheless a vital distinction between their bodies of work. Where the Bechers stress their images' *authenticity* by applying a strict objective approach to their documentation, Gütschow's images are completely constructed. Instead, what Gütschow does is she imitates the formal (and technical) 'languages' used by the Bechers, and to an extent the New Topographics photographers, to construct her subject but with a view to *subverting* it. That is, by creating images in the likeness of the Bechers (a form of pastiche), and by using their conventions to maintain seeming *objectivity* in the construction of purely *subjective* images, Gütschow critiques the so-called 'objectivity' or truth value in the Bechers' works in particular, and in documentary photography/the photograph as document in general. Thus, by showing that even an illusion of objectivity can be constructed, Gütschow indirectly

122. Although it is argued that the Bechers' works are art, I have grouped them into the category of 'photography as document' alongside the New Topographics photographers, as the Bechers chose to identify their works as documents and not as art (see Chapter 2).

Figure 93. Julius Shulman, *William Pereira House, Los Angeles, 1960* (1960) at left, and Beate Gütschow, *S#31* (2009) at right.

makes the claim that all images are, to varying degrees, subjective constructs, and therefore have the capacity to deceive. Indeed, because the photographer always selects, edits, and otherwise changes the world that exists before his or her lens, no photograph – analogue or digital – can be said to represent the complete and objective truth of its subjects or objects. Gütschow, in an interview for *Strozzina* (2009) makes a similar claim:

> I am interested in working on the difference between reality and representation. What we see in a photograph is very similar to what was in front of the camera's lens, but there is always an enormous difference, even if it escapes our attention. I want to bring this difference to light.

Additionally, where Gütschow inserts images taken from the media (the so-called 'real') into her constructed landscapes (the 'virtual'), as in *S#10*, this approach is akin to the postmodern strategy of parafiction. As mentioned in Chapter 3, parafiction is the "creation of fictions that read as fact by way of the insertion of the virtual into the actual or the actual into the virtual" (Lambert-Beatty, 2005: 63). An image like *S#10*, which appears at first glance to be completely real, can thus be considered a successful parafiction in that it is post-simulacral. It is as real as – or even more real than – the real, and without a real-world equivalent.

Thus, the function of the *S* series is twofold. In the first instance, Gütschow constructs visibly austere and anti-human architectural landscapes using high Modernist structures and architectures to critique the high Modernist states' failed social idea(l)s in general and their (often) totalitarian impetuses in particular. In the second instance, Gütschow directly probes photographic representations of reality by applying the formal (and technical) 'languages' used in various forms of documentary photography, including the photograph as document, in the construction of her images – and then subverts them so as to reveal their underlying construction (and thus the capacity of all images to deceive). Thus, it is in this regard that the images in *S* "reference documentary photography, but at the same time contradict it with their photographic fictions" (Janser, Seelig & Stahel, 2013: 157).

However, according to Egan (2007: 41), Gütschow's reference to documentary photography can also refer to the so-called 'documentation' of modernist structures and architectures in architectural photography of the 1950s and 1960s. Here, Gütschow's use of black and white large format analogue as her medium of choice, in addition to her constructions of high Modernist structures and architectures, holds immediate associations to architectural photography and its often elaborate 'constructions', and most notably to the works of Julius Shulman and Ezra Stoller (see Figure 93). This association has its own significance in that *S*, like *LS*, imitates the style or character of that which it intends to critique (that is, high Modernism, and perhaps architectural photography). In this regard, architectural photography is, like the Classical and Romantic landscape paintings critiqued in *LS*, an artificial and highly-organised construct, with *S* using its conventions and established vocabularies as tools to critique its 'truth' value.

The extent to which Gütschow is influenced by, or rather references, the style or character of other works through pastiche is an important aspect of *S*. This has more to do with the artist's position as a postmodernist commenting on the 'truth' value or 'objectivity' of modernism - or rather undermining the modernist concepts of authenticity and originality - than genuine *affect* (Gebbers, 2002: 6). Since the advent of postmodernism, it was understood that photographic images stopped referring to 'reality' and instead alluded to other images. As postmodern semiotician Umberto Eco reminds us of continuities in 'The Island of the Day Before' (1995), "there is nothing new under the sun" (Ecclesiastes 1:9, *New International Version*). This idea that no image exists in complete independence of other images is important, as the manner in which Gütschow creates a picture depends largely on the pre-existing images or sources of the subject, whether it be her own images or images taken from the media (Gebbers, 2002: 6). She states,

> I imagine that nowadays there is virtually nothing that hasn't already been photographed. My perception of the world is therefore shaped by other people's images of this same world. It therefore follows – at least since postmodernism – that it makes more sense to make images about images than about the world (Gütschow quoted in Gebbers, 2002: 6).

In this regard, the application of *intertextuality* as a postmodern strategy forms an integral part of how one reads *S*. Intertextuality is "the shaping of a text's meaning by another text, often through allusion, quotation, calque, plagiarism, translation, pastiche, and parody" (Genette & Maclean, 1991: 262). Although intertextuality is a literary device that creates an 'interrelationship between texts' and generates related understanding in separate works, it is often used in non-written 'texts', such as performances, photography, and other digital media. These references are made to influence the reader (or viewer), and add layers of depth to a text (or image) based on the readers' prior knowledge and understanding. Intertextuality does not require citation or referencing, which is perhaps why Gütschow often does not explicitly state the original sources or references used in many of her images. However, in borrowing from other sources, Gütschow essentially invites the viewer to compare his or her understanding of such images both inside and outside of *S* (as occurs in *LS*). Through intertextuality, the viewer is made to wonder *why* Gütschow chose these particular sources, *how* they integrate into her body of work, and *to what effect* they are re-imagined. Thus, it can be said that intertextuality is used as a strategy in *S* to essentially destabilise an understanding of such images, and in reframing them, forces the viewer to reflexively reread and reconsider his or her perception.

Besides those strategies employed in Gütschow's work, such as simulacra, pastiche, hyperbole, parafiction, and intertextuality, amongst others, *S* is also inherently postmodern both temporally and in intent. It is temporally postmodern in that the series exists within a *post*-state of modernism; that is, a state in which modernism has already run its course and its supposed utopias have already failed and now exist as nothing more than vivid illustrations of their own failure. In intent, the work is postmodern in that Gütschow tends to present an 'absolute' view of high Modernism as fundamentally flawed, a view which parallels the ideas of many other postmodernists working within the field of architecture (see Bloomer [1993], Koolhaas [2002], and Stoner [2012]). Taken further, it could even be proposed that this 'absolute' view of modernism *parodies* the equally absolutist views of Scott (1999), Jencks (1977), and Glazer (2007). Thus where Gütschow states that "[her] perception of the world is shaped by other people's images of this same world" (Gütschow in Gebbers, 2002: 6), it is not unlikely that this perception is also shaped by other people's *ideas*.

While on the subject of *S* existing temporally within a post-state of modernism, or rather a state in which its so-called utopias have already failed, it seems only apposite that I elaborate on the notion of utopia-turned-dystopia mentioned previously. Gütschow, speaking on the topic of utopia, describes the very idea of a *working* utopia as "unattainable" and "doomed to failure" (quoted in von Amelunxen, 2006). This view is not unlike the definition of utopia, which states that utopia, like Arcadia, is by its very nature "*impossibly* ideal" (Onions, 1983: 2444, my italics).[123] However, according to Gütschow, her dismissal of the possibility of a successful and lasting utopia comes from her own assessment of its model as being "fundamentally static, particularly in its disregard for the eventual continuation of things" (quoted in von Amelunxen, 2006). This idea that utopia can be viewed as a process, where once reached "everything afterwards

123. Interestingly, the word utopia literally means 'no place' (Egan et al, 2007: 38).

Figure 94. Beate Gütschow, *S#2* (2005) at left, and *S#1* (2004) at right.

would become worse" (Ibid), offers an interesting parallel with *S* and its arrangement as a series.

While almost all the images in *S* indicate a post-state of modernism and its so-called utopias, the various ways in which individual images speak of such 'failure' suggests an active process of deterioration or disintegration within the series which then functions as a sort of narrative. That is, in reading *S* as a linear narrative,[124] one is able to trace a gradual disintegration of order into dis-order. An example of this linear progression is apparent in the following images. Here, *S#2* (2005) (Figure 94) is the first image in the series, and *S#1* (2004) is located approximately three-quarters of the way into the series at its climax.

However, before going on to discuss these images, it is important to briefly mention that the sequencing of images in *Beate Gütschow: LS/S* is not in numerical order. This is because Gütschow numbers her images in the order that she produces them. For example, *S#1* was produced in 2004, *S#24* was produced in 2007, and *S#34* was produced in 2009. This particular method of titling the images, where 'S' is an abbreviation for 'Stadt' and '#' denotes a number, is significant in that it reinforces her distance from the work as well as increases its ambiguity. Furthermore, one can reason from the sequencing of the images in *Beate Gütschow: LS/S* that these images were not produced with any specific narrative in mind, but were rather selected and rearranged post-production so as to create a narrative.

Although the landscape of *S#2* is undoubtedly ascetic and uninviting, not to mention (seemingly) impossible to navigate, it is, when contrasted against *S#1*, relatively utopian. That is, it presents what Gütschow envisions as a 'high Modernist utopia'. Here, its meticulous landscape, constructed using nothing but reinforced concrete in the manner of Le Corbusier, is nearly sublime, with its impressive and stately structures. The image as a whole presents an incarnation of high Modernism and its tendencies towards order and control. There is little to no evidence of nature or plant-life in this landscape, which perhaps alludes to the high Modernist drive to order and thus control the natural world. Likewise, the few figures that are visible are restricted to the periphery of what appears to be an open plaza, leaving the precinct empty of human presence. This points toward a successful attempt at sedentarisation – or at an "out of sight, out of mind" approach, as in the words of Bacon (1967: 137) – whilst also referencing the empty plazas of Brasília discussed in Chapter 1. The issue of sedentarisation, a theme central to this document, remains significant in *S* as the series deals almost exclusively with the itinerant person. For Gütschow, the itinerant person comprises both homeless people and tourists;

that is, people defined by their dislocation (Egan et al, 2007: 41).

S#1, on the other hand, illustrates a breakdown of this idyll. Order has collapsed into dis-order and destruction enters the frame. With a significant portion of the image cast under portentous shadow, *S#1* is near antithetic to the former image, particularly with regard to the chaos on the ground. The hull of an aircraft lies wingless[125] amongst discarded rubbish and what appears to be plant life steadily erupting out of the cracks in concrete. However, while the high Modernist idyll does not seem very *ideal* here, it does remain successful in its attempt at sedentarising the so-called itinerant: the figures remain shrouded at the periphery.

Analysing Structures, Architectures, and Urban Planning in *S*

As established earlier, if architecture, in Ruskin's words functions as "an expression of society" (quoted in Rosenburg, 1998: 286), then, in furthering this premise, the structures and architectures built by societies dominated by a high Modernist ideology, in and of themselves, express the ethos characteristic of that same ideology. Those high Modernist structures and architectures are then able to function as a means to deconstruct and critique said society and its idea(l)s. Thus, in Gütschow's *S* series, where high Modernist structures and architectures dominate its subject matter, an in-depth investigation into these forms becomes crucial to the work's unpacking. In this section I attempt to deconstruct meaning in the images *S#19* and *S#24* through an investigation of the architectural forms contained within their frames.

While the architectural landscapes of *S* were constructed using image fragments of high Modernist structures and architectures taken from around the world, these structures and architectures also point to major architectural styles that developed in the twentieth century, such as the International Style and its descendent, Brutalism. Both architectural movements signify decisive moments within the evolution of high Modernism. That is, the International Style originated in the late 1920s and early 1930s,[126] the formative decades of not only modern architecture in general, but the decades in which the high Modernist movement and ideology was first gaining credence and developing its philosophy (Tournikiotis, 1999: 53). The Brutalist style, on the other hand, flourished from the early 1950s to the mid-1970s in Western Europe and North America (Banham, 1966: 16), and from the mid-1960s to the early 1990s in the former Eastern and Soviet Bloc, a period which corresponds almost exactly with high Modernism's apex (that is, between 1950 and 1990) (Mallgrave, 2005: 195).[127]

Gütschow's inquiry into high Modernist structures and architectures may also be attributed to the elitist characteristics of high Modernism, mentioned in Chapter 1, which significantly diverged from more mainstream modernism (Scott, 1999: 96). In this view, Gütschow's placement of image fragments of actual high Modernist structures and architectures (and sometimes entire images) in conditions that *augment* their austere, anti-human natures (again, through exaggeration and overstatement) may be said to critique this elitism and its tendency towards often-misanthropic social engineering endeavours. These endeavours might include mass housing developments, urban central planning, attempts at sedentarisation, or even just the general alienation of structures and

124. The sequential format of the work as a *book* largely influences this reading.

125. The aircraft, a modern machine designed to mimic a bird in nature, here lies 'crippled'.

126. While it is commonly accepted that the International Style originated in the late 1920s and early 1930s, it is noteworthy that both scholars and professionals studying twentieth-century architecture vary widely in their definitions of different architectural movements and styles, and the exact periods that they encompassed. Generally, architects of the era and present-day architectural historians have avoided defining these movements and styles through any strict set of characteristics due to the extensive range of materials and characteristics found in the buildings (U.S. General Services Administration, 2006: 12). Walter Gropius, modernist architect and founder of the Bauhaus School, in conversation with John Peter (1994: 11) once stated that "The irrepressible urge of critics to classify contemporary movements which are still in flux, putting each neatly in a coffin with a style label on it, has increased the widespread confusion in understanding the dynamic forces of the new movement in architecture and urban planning." However, for the purposes of comprehension, I have applied more commonly used and accessible characteristics to the various groupings of architectures mentioned in this document.

127. Brutalism only really became the style of choice for the former Eastern and Soviet Bloc between the mid-1960s and early 1990s. Although scholars generally accept the mid-1960s as the end of modernism, widespread changes in architectural practice were often slow to respond, taking as many as fifteen to twenty years. Many buildings, often in smaller cities or in developing nations, continued to display styles deemed outmoded by an architectural 'elite' (U.S. General Services Administration, 2006: 15).

Figure 95. Notice how the same structural elements are repeated across *S#13*, *S#14*, and *S#16*.

architectures – endeavours that elucidate high Modernism's attempt to create a perfect social order as decreed under the *pretext* of its ability to "improve the human condition" (Ibid, 5).

Likewise, there is interesting parallel between the high Modernist disregard for historical and geographical contexts in the creation of a tabula rasa and Gütschow's own process of eliminating the historical and geographical contexts of her images to construct a similarly blank slate (von Amelunxen, 2006). This parallel extends to Gütschow's syntheses of diverse high Modernist structures and architectures. By juxtaposing these to make them appear as if they existed side by side in the same environment, Gütschow imitates, somewhat disconcertingly, the threat of homogeneity posed by the high Modernist (architectural) movement in its efforts towards global standardisation. Similarly, in certain images, such as *S#13* (2005), *S#14* (2005), and *S#16* (2006), same images of architectural elements borrowed from a single structure are applied to different architectural landscapes (see Figure 95).

Although it is understood from previous discussions that Gütschow imitates many of the styles and conventions used by her subjects for the purposes of subversion and critique, there is also the case in which the artist, herself, imitates the subject of her criticism. In the process of designing and constructing such austere and anti-human architectural landscapes, Gütschow perhaps assumes the very same position as those autocrats, technocrats, and high Modernist "designers of the modern world" that she seeks to undermine (Bauman, 1989: 23). However, while it is unclear whether Gütschow intentionally or unintentionally imitates these high Modernist 'elites' in her role as artist, such mimicry does help to activate the work and give to it a layer of dynamic realism.

In the following section, I will discuss the images *S#19* and *S#24* to expose the layers of Gütschow's critique. Each image opens itself up to various interpretations, some straightforward and others perhaps less obvious. Likewise, there is variation in the range of social idea(l)s under critique. This nevertheless points to the idea that with *S*, Gütschow images high Modernist structures and architectures to critique failed social idea(l)s in *general*, and their often totalitarian impetuses in particular. This also harks back to the idea that Gütschow constructs her images first and then arranges them so as to create a more definitive narrative. In other words, while her images are in no way consistent in their critique of any particular social idea(l), they do, as a group or series, evoke a general antipathy towards high Modernism and its often totalitarian drive/s. Likewise, the quest for order and control, core tenets of high Modernism, recur alongside her structures. These motifs are often manifested in the visible sedentarisation and surveillance of people.

Figure 96. Beate Gütschow, *S#19* (2006).

S#19

In *S#19*, one sees a cantilevered building perched on the edge of what appears to be an eroded rock embankment. The building is made up of a horizontal concrete slab supported by a network of columns. On the terrace outside the structure sits a mound of what appears to be sand and building rubble. Extending down from the terrace to the base of the picture plane, along the forward-facing side of the image, is a wall of reinforced concrete. This wall envelops the embankment and 'boxes' it in, co-opting the natural form into the structure. Tiled onto the wall are flat square plates of concrete. These plates function as ornamentation. At the base of the wall are three rectangular openings, each in shadow. These could be simple openings or they could be windows without panes. In the background, the structure appears to extend over the opposite side of the embankment. Like the building in *S#24*, the structure is 'built' in its entirety using reinforced concrete.

The right half of the image is divided into foreground, middle ground, and background. In the foreground, there appears to be a shallow aqueduct, cordoned off by a concrete wall. On the wall, there is evidence of structural dampness. In the middle ground, there is a field of mown grass. The field appears to lie on top of the concrete slab and perhaps disguises what may be an underground reservoir. Positioned along the perimeter of the field are high-mast lights. In the background, there seems to be a city's coastline. A few skyscrapers are scattered here and there. The sky is overcast with faint stratus clouds forming around the image's centre. There are no visible figures.

Like *S#24*, which follows, there is no overt signification in the image, and any meaning or interpretation derived from it lies in connections imposed on different elements present in the composition. For example, if the viewer did not have any existing knowledge of the work, or access to this information (in the form of an exhibition label or catalogue), the image would most likely be read at face value. However, in this analysis, I interpret the image based on my knowledge of the subject and its content, as well as on the artist's personal notes attained from her gallerist in Munich. This information would obviously not be available to the general viewer, and as such, this interpretation perhaps deviates from a more literal reading.

According to Gütschow's notes, the structure in *S#19* is intended as a "reinterpretation" of the Barcelona Pavilion of 1929 (Figure 97) (Barbara Gross Gallery, personal communication 2015, September 3). One of the earliest high Modernist structures, the Barcelona Pavilion,

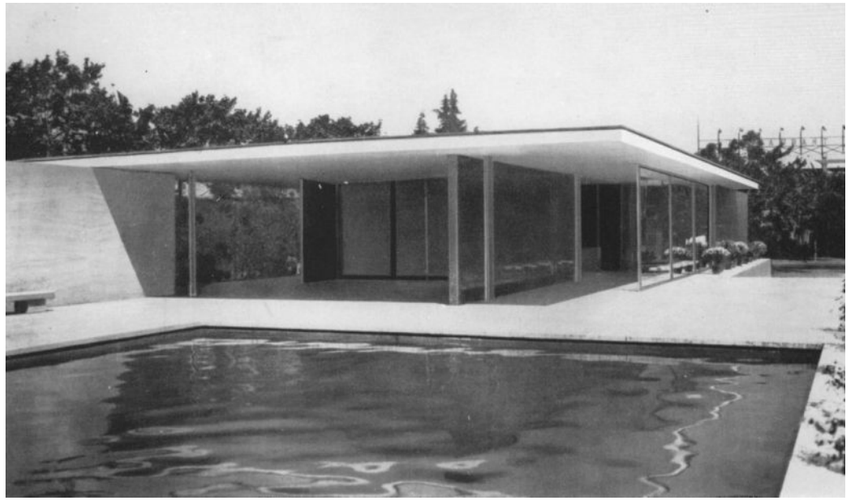


Figure 97. Berliner Bildbericht, *Barcelona Pavilion* (1929).

designed by Mies van der Rohe, was the 'flag' that represented not only Germany at the *1929 Barcelona International Exposition*[128] (20 May 1929 – 15 January 1930) in Barcelona, Spain, but also modern architecture's introduction to the world (Dodds, 2005: 14). The structure, in essence, epitomised modernism.

Unlike the other pavilions at the exposition, the Barcelona Pavilion stood as a building and nothing more. Set on a travertine plinth, its gleaming, offset walls created subtle spatial illusions enhanced by sunlight and moonlight, shimmering and sparkling from both the rich building materials and from the rectangular pool that linked the structure to its plinth. With reflections of sun-dappled water playing on the underside of the roof and breezes wafting through open walls, the Barcelona Pavilion blurred inside and outside. Although built quickly, the quality of the materials used in its construction appeared as if the structure was intended to last for decades rather than months. The roof – a thin plane of concrete rendered over steel – is perhaps its most striking feature. It appeared to float over the structure, creating the extraordinary effect of a building that was at once substantial and ethereal.

This dreamlike sensation was reinforced by the fact that there was nothing to see inside beyond the architecture itself, save for a single sculpture of a female nude – *Alba*, or *Dawn* (1929), by the German artist Georg Kolbe – and the architect's new leather and chrome steel Barcelona chairs (Dodds, 2005: 18). While other nations displayed rich, eclectic art and design, Weimar Germany chose to represent itself through its minimalist and ethereal pavilion alone.

The Barcelona Pavilion was thus itself intended as the exhibit, embodying in architectural form the Republic's idea(l)s for *freedom* and *progress* by way of its free form and floating roof (Newton, 2005: 66).[129] Even though it was built only for the duration of the exposition and subsequently dismantled at its close in January 1930,[130] the pavilion remains one of the most important, influential buildings in the history of modern, or rather high Modern, architecture (Ibid, 63) (Zimmerman, 2006: 38).

Despite Weimar Germany's optimistic vision for its future, it would in a matter of years cease to exist.[131] In 1933, Chancellor Adolf Hitler dissolved the Republic, ushering in the new era of the Third Reich (Shirer, 1960: 135). Taking into consideration this failure, the pavilion, whilst having represented Weimar Germany's idea(l)s towards freedom and progress at the time of its inauguration, is also able to communicate the failure of those very same idea(l)s. In this vein, the Barcelona Pavilion not only expresses the failure of Weimar's values and aspirations, but also speaks of, perhaps less directly, the failure of democracy as a social idea(l), with the Weimar Republic (a once-proud democracy) giving way to the Third Reich (a racist and totalitarian regime).

128. The 1929 Barcelona International Exposition was the second World Fair to be held in Barcelona, with the first one in 1888. The significance of the exposition generally lies in it marking the arrival of international high Modernist tendencies in Spain, especially rationalism, as seen in the design of Mies van der Rohe's Barcelona Pavilion (Mingorance I Ricart, 2009).

129. With Germany turning around after the First World War, and its economy beginning to recover after the implementation of the 1924 Dawes Plan, it was therefore only natural that the German Pavilion of 1929 would represent the Republic responsible for such progress. As a physical representation of its social idea(l)s, the structure was thus to be "democratic, culturally progressive, prospering, and thoroughly pacifist; a self-portrait through architecture" (Zimmerman, 2006: 33).

130. The structure was reconstructed permanently between 1983 and 1986 by a group of Catalan architects based on black and white photographs and original plans (Zimmerman, 2006: 38).

131. The Weimar Republic presents an interesting case as it exemplified a failed social idea(l) from its very onset. With Weimar, the harshness of terms put into place by the Treaty of Versailles, along with both left and right wing oppositions to its constitution and the way its political system worked, made it a weak contender upon formation and ultimately resulted in the lack of confidence and support afforded to it both internally and externally.

While there are many noticeable similarities between *S#19*'s structure and the Barcelona Pavilion, there are just as many differences: a reinterpretation is not a replica. Both structures are essentially flat, single-storey forms composed of dramatically cantilevered roofs supported by vertical columns, but they differ in their building materials and in the manner in which those building materials impact on or affect how each structure is understood. Where the transitive verb 'reinterpret' implies giving a *new* or *different* interpretation to something, the significance of *S#19*'s structure thus lies in how it evokes, yet differs from, the original pavilion.

With the Barcelona Pavilion, the materials used in its construction are what give it its true architectural *essence*, as well as the ethereal and experiential qualities that the pavilion embodies. These materials, which, again, include steel, plate glass, reinforced concrete, and four different types of marble (that is, Roman travertine, green Alpine marble, ancient green marble from Greece, and golden onyx from the Atlas Mountains) are each intended to mesh the manmade and the natural (Kroll, 2011). The use of marble, in particular, plays an important role in grounding the structure back into the natural. This grounding is perhaps most evident in the generous use of Roman travertine that wraps around the plinth on which the structure stands (see Figure 98). This travertine, when exposed to the sun, is illuminated almost as a secondary light source and washes light over the space. Its inherent luminous qualities, along with the architect's seamless application of plate glass (a material that would become synonymous with modern architecture), are what give the structure its 'free form' or lack of spatial demarcation, blurring inside and outside, and transforming the pavilion into one continuous volume rather than two separate entities.

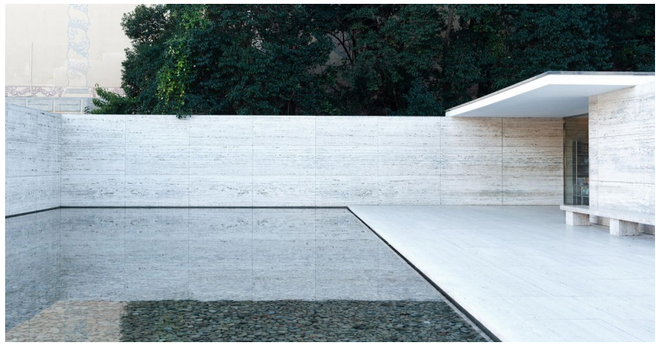


Figure 98. The Roman travertine as visible in the reconstructed Barcelona Pavilion.

With *S#19*'s structure, on the other hand, the building materials, or rather *material* (reinforced concrete) used in its construction does quite the opposite. Here, the roughly hewn textures of the reinforced concrete absorb light rather than reflect it. The oppressive heaviness of its Brutalist forms – its structural elements were taken from a Brutalist supermarket in Chicago (Barbara Gross Gallery, personal communication 2015, September 3) – and its lack of large spaces for windows prevents light from entering the structure, leaving the interior in darkness. This reinforces rather than dissolves the structure's demarcation between inside and outside. Likewise, the impression of weight created by the reinforced concrete extends into the structure's floating roof, which, rather than appearing to float, seems to weigh down onto the columns. This again contrasts with the Barcelona Pavilion whose roof, described by Andrew Kroll (2001) as having an "appearance of weightlessness that fluctuates between enclosure and canopy", appears to ease gently onto its slender cruciform columns.

Figure 99. The golden onyx marble above, and the ancient green marble from Greece below. Note how important a role these marble edifices play in the structure.

Further still, while the Barcelona Pavilion connects the manmade and the natural, *S#19*'s structure is completely divorced from nature. It sits perched on what appears to be bare rock. There are no plants in sight save for the grass on the field, and any natural elements present in the image are ordered and controlled. Similarly, the human figure is completely absent. This, again, reinforces previous notions of sedentarisation, or of the physical order and control of its populace.

Thus, where Gütschow reinterprets the Barcelona Pavilion in *S#19*, this re-interpretation sees the Barcelona Pavilion (previously a symbol of freedom and democracy) reimagined or reconfigured as a *totalitarian manifestation* of its former self. This reading of the new structure as totalitarian is not only based on the associations made

Figure 100. David Goldblatt, *Flushing Meadows and Lighting Masts, Site B, Khayelitsha, Cape Town, 11 October 1987* (1987).

between its Brutalist forms (which *S* establishes as the formal language of totalitarianism) and its strategic location (which might suggest its function as an observation deck), but also through other visual clues, such as the visible order and control of nature (including human nature) and the presence of high-mast lights, also an important feature of totalitarianism.

Although high-mast lights are generally used to illuminate large areas such as transportation terminals, airports, high-speed interchanges, or sports grounds, amongst other things, they are perhaps most often associated with prisons and surveillance. High-mast lighting was also a popular choice in South Africa, particularly during apartheid, where it was used extensively to illuminate large sections of informal settlements and townships under the pretext of 'crime prevention' (See Figure 100).[132] The device, however, transcended its 'original application', proving useful to security forces in maintaining control in townships by allowing the state to easily survey and thus control the movements of inhabitants using helicopters (Goldblatt, 1998: 45) (Wainwright, 2014).

Furthermore, where Gütschow earlier claimed that "it makes more sense to make images about images than about the world" (Gütschow quoted in Gebbers, 2002: 6), there is a certain resemblance between *S#19* and Julius Shulman's photographs of Pierre Koenig's Stahl Residence (or Case Study House #22) as can be seen in the following images.[133] The connection between *S#19* and Shulman's images further reinforces the notion that *S* not only references the modern architectural movement, but also architectural photography of the 1950s and 1960s.

While this interpretation tends to rely on the viewer having an existing knowledge of the image and its content, it is however possible for the viewer, even with only the slightest knowledge or interest in architecture, to make some visual connection between *S#19*'s structure and the Barcelona Pavilion or Mies van der Rohe's other works, given their proliferation and iconic status. The same

Figure 101. Julius Shulman, *Case Study House #22 by Pierre Koenig, Los Angeles, CA* (1960).

could be said for the structure's connection to Shulman's images of the Stahl Residence, considering that these images are perhaps the most well-known photographs of architecture.

However, it must be stated that Gütschow often assumes her viewer to be familiar with her subject or the structures and architectures used in her images. This assumption perhaps holds true in this particular example, although anything more than the slightest connection is improbable. However, this also begs the question of *who* Gütschow's intended audience might be. As evident from her many references to Western European and North American artists, photographers, and architects, it seems likely that her images were created for a more Western-educated audience. For those viewers outside Western Europe and North America, their understanding of her images would, for the most part, be based on the visual connections or associations between the different elements in her compositions.

Nonetheless, Gütschow's decision to reinterpret the Barcelona Pavilion in *S#19* is significant. The structure illustrates the premise that architecture functions as an expression of society by embodying the Weimar Republic's social idea(l)s. Its formal language speaks of hope, idealism, and joy. Its beautiful materials taken from nature, its intimations of beautiful lifestyles, and its celebration of the natural (by way of its integration of inside and outside) each speaks of such idealism. However, history makes us look at it differently. Based on the events that followed, the Barcelona Pavilion has come to also stand for the failure of democracy and its transition to totalitarianism, both in the context of Weimar Germany's failure and transition into the Third Reich, as well as modernism's failure as a democracy and transition into a more totalitarian manifestation (high Modernism). By illustrating what a totalitarian manifestation of the Barcelona Pavilion might look like, Gütschow reinforces the notion that high Modernist structures and architectures were often adopted by states across the political spectrum, and that their formal languages were adapted to suit or to communicate their particular social idea(l)s and contexts. Perhaps in this instance, the structure in *S#19* presents a could-have-been manifestation of the Barcelona Pavilion, were it commissioned under the Third Reich.

Figure 102. Julius Shulman, *Case Study House #22 by Pierre Koenig, Los Angeles, CA* (1960) above, and *S#19* (2006) below.

132. In view of Gütschow's residency at the Nirox Foundation, Johannesburg in the mid-2000s, it is possible that Gütschow was already aware of these connotations when she constructed the image (Barbara Gross Gallery, personal communication 2015, September 7).

133. Given the photographs' iconic status (see Chapter 2), it is highly likely that Gütschow was influenced by the images when she placed her structure on the edge of an embankment.

Figure 103. Beate Gütschow, *S#24* (2007) opposite.

S#24

In *S#24* (Figure 103), a feeling of desolation pervades. In this portrait format black and white image, a single, distinct structure stands in an empty space located on the outskirts of the city. This building, centrally placed and 'photographed' from a slightly elevated viewpoint, is undoubtedly the focal point of the image. It stands tall and monolithic against the flat concrete ground and empty sky that surrounds it. In front of the structure are two figures, both male. These two figures appear to be in conversation. The first stands with his back to the viewer and is dressed in black. The second stands facing the viewer and wears a white shirt and dark trousers. His face is obscured by the figure in front of him. In the distant background, there is what appears to be a residential space, which consists of houses and apartment blocks nestled amongst trees. This residential space lies low in the distance and forms a horizontal band. In the immediate foreground, an empty concrete pot sits on the bare and cracked ground. Fragments of litter and sheets of what appear to be board or metal are scattered around it. This ground, which looks like an airport runway, has been covered with concrete. It is denuded of any sense of life and energy. Based on the visible cracks in the foreground, it appears to be in a state of *disintegration*. Likewise, the sky, which occupies nearly three-quarters of the picture plane, is clear and devoid of any distractions.

The structure itself consists of five storeys. At ground level there is what appears to be an entrance into the building at left. On this floor, there are two visible windows, one bricked up and the other blacked out. Two security cameras face opposite sides of the floor. A staircase runs up the left-hand side of the structure from the second to fourth floor. It has no railings. There are also no visible windows. On the top floor, that is, the fifth storey, there appears to be an observation deck. This viewing deck extends out of the top right-hand corner of the structure and contains what appear to be the only functioning windows in the building. The structure is mainly 'built' of reinforced concrete and shows signs of dilapidation. Aside from the bricked up and blacked out windows, the building also has damp and deep cracks on its façade.

This structure, like all Gütschow's structures, is a digital photomontage made from image fragments of high Modernist structures and architectures taken from around the world. *S#24* is assembled using (images of) building fragments taken from the Czech embassy building in former East Berlin, staircases from Sarajevo, a landscape from Los Angeles, and flower pots from Prague (Barbara Gross Gallery, personal communication 2015, August 24). As a composite or hybrid form, the created structure does not point to any one particular *type* of building, be it residential or commercial, but instead comprises elements from many different types. On the one hand, the structure could pass for an ordinary apartment block, yet on the other hand, the observation deck suggests that it may be a control tower of sorts. This leads to two different interpretations of the image.

While there is no set meaning in the image, nor was the structure intended to refer to any one particular thing, a more literal interpretation could imply that the image contains a scene of what may be an abandoned airport located on the outskirts of the city. The building itself could be a control tower which has since fallen into disrepair and possibly even been claimed as a form of shelter, as the presence of the two figures attests to the fact that the structure is not completely abandoned. However, while this reading of the image does not point to any particular failing of modernism or high Modernism per se, it does speak of a general failure. The image stands as a *literal representation* of a disintegrating modernism; a modern structure has been rendered obsolete and now exists as "nothing more than a form of shelter" (Gütschow quoted in von Amelunxen, 2006). It is essentially, returning to Koolhaas, a 'junkspace' (2002: 175). Likewise, the observation deck, in conjunction with the two security cameras located at the structure's base, brings the image back to notions of surveillance and control, and to Gütschow's central claim that modernism "also stands for totalitarianism, which was also a part of modernism – giving orders and surveilling" (Gütschow quoted in von Amelunxen, 2006). This is corroborated by the position of the two figures, who stand outside the line of sight of either security cameras or observation deck as if trying to avoid being seen.

In the second interpretation, the building stands as a single apartment block located in what appears to be the city's margin. This particular type of structure and its peripheral location might suggest a reference to the often cheap and mass-produced housing developments implemented under high Modernism that were built at the city's periphery (as with

the Pruitt-Igoe housing project discussed in Chapter 1). This was usually done to create a buffer zone (another tabula rasa) between the poorer classes and the wealthier residents who (mostly) resided nearer the city centre.

Likewise, the structure's deterioration, visible in the cracks in the walls, structural dampness, and boarded windows, points to the lack of maintenance generally afforded to these types of projects. The same could be said for the empty pots, which emphasise the near non-existent plant life. Furthermore, the absence of railings on the staircase makes reference to the lack of safety regulations implemented in many of these projects, which often resulted in so-called 'danger zones' (as with the broken elevators at Pruitt-Igoe or even the compromised balustrades on Mouchotte's rooftop [Barret, 2013]). The boarded windows also speak of the shortage of windows in many of these structures (like *Unite d'habitation* or even the African men's hostel), which were, once again, the result of cost-cutting and a so-called 'careful determining' of the amount of air, heat, and light people need as a matter of public health (Scott, 1999: 110). In a similar vein, the presence of the two figures conversing outside the structure could also reference the lack of facilities available for social networking in many of these developments.

Thus, the structure arguably functions as a particular representation of a much larger issue. It is essentially *synecdoche* for a host of other structures. The two anonymous figures, likewise, can be said to function as particular representatives of a much larger group of people. However, by limiting her depiction to a single structure and to a single pair of figures, Gütschow once again hyperbolises the perceived isolation and hostility experienced by residents of such developments.

These visual clues hint at a failure of top-down or hierarchical policies and rational simplifications implemented by high Modernist policy-makers and bureaucrats in the design and construction of public housing. The overzealous use of reinforced concrete (after Le Corbusier),[134] which not only permeates the structure but also extends into the physical landscape, speaks (by way of exaggeration) of the often unrestrained freedoms granted to technocrats and other proponents of the movement. However, while the first interpretation of the image requires little knowledge of high Modernism and its known failures (particularly in the built environment) and is based off the general feeling of emptiness and disintegration communicated in the image, this second interpretation relies more on the viewer having an existing knowledge of the subject.

Where this dissertation investigates the critical representation of high Modernist structures, architectures, and urban planning in specific works by contemporary artists and photographers, I have, in this chapter, conducted in-depth research into Beate Gütschow's *S* with a view to understanding how she uses high Modernist structures and architectures to point to the failures of high Modernism.

While Gütschow does probe photographic representations of reality in *S*, particularly through her use of construction as well as through certain postmodern strategies including pastiche and intertextuality, it is, however, in her imaging of high Modernist structures and architectures that her critique of the high Modernist states' failed social idea(l)s lie. As established, Gütschow constructs her architectural landscapes using image fragments of structures and architectures taken from around the world, although there is an inclination towards the imaging of structures and architectures from the former Eastern and Soviet Bloc. These are favoured because they were built under a totalitarian administration, and as such, their architectural languages continue to express the spirit of that ideology. Given Gütschow's interest in a modernism that also stands for totalitarianism – here, high Modernism – it thus makes sense that she would use an architectural language that communicates notions of totalitarianism in order to communicate high Modernism's equally totalitarian impetus through its structures and architectures. That is to say, in *S*, Gütschow does not concern herself with any particular form of totalitarianism that may have been practised in these blocs, or even outside, but rather *borrows* their architectural languages in order to critique the totalitarianism of high Modernism in general. Likewise, where Gütschow uses structures and architectures with a similar formal language, this is done to illustrate just how opposing ideologies often use similarly styled structures and architectures to communicate their particular social idea(l)s and contexts, as well as express how widespread the high Modernist architectural movement indeed was in implementing its efforts towards global standardisation. This, however, differs from both Gursky's and Goldblatt's works, where specific structures and architectures were utilised in order to enact a specific critique of high Modernism and its failed social idea(l)s, although such a critique could also be regarded as synecdochic of much larger or more general issues.

While the high Modernist structures and architectures used in *S* are intended to critique the failure of the high Modernist states' social idea(l)s in general, and their often totalitarian impetuses in particular, it has been established that Gütschow also intervenes on another level. Gütschow, a postmodernist, necessarily enacts a postmodern critique of modernism, exaggerating and overstating much of the negative issues associated with high Modernism. For example, the high Modernist structures and architectures used, while arguably austere on their own, are also placed into conditions and contexts that further augment their ascetic natures. Here, Gütschow speaks of the general severity of these architectures by exaggerating the materials used in their construction, as well as their lack of maintenance, issues of isolation, safety hazards, and forced conformity. Furthermore, Gütschow comments on the aspect of totalitarianism in high Modernism through visible instances of surveillance and control, and through sedentarisation.

Thus, where I have, in this chapter, sought to understand just *how* Gütschow images high Modernist structures and architectures to point to the failures of high Modernism, it is however, impossible, due to the diverse, complex methods and strategies used in *S*, to isolate Gütschow's critique to any one particular method. Instead, it is a combination of the many different strategies and methods used in *S* that creates a feeling of antipathy towards high Modernism in general.

134. Le Corbusier once referred to reinforced concrete as "my reliable, friendly concrete" (quoted in Dalrymple, 2009).

Then, as this morning on the dock, again I saw, as if for the first time in my life, the impeccably straight streets, the glistening glass of the pavement, the divine parallelepipeds of the transparent dwellings, the square harmony of the grayish blue rows of Numbers. And it seemed to me that not past generations, but I myself, had won a victory over the old god and the old life.

—Yevgeny Zamyatin, *We* (1924)

Conclusion

In investigating how contemporary artists and photographers image high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s, I have focussed on how these structures and architectures have been represented in four different contemporary photographic works by four different artists and photographers. By constraining my research in this way, I attempted to more closely explore the significance of the formal, aesthetic, and strategic decisions made by each artist and photographer. However, I would argue that there is also a need for a more inclusive study of contemporary, and especially 'critical', photographs of high Modernist structures and architectures.

In order to delve into these representations, I felt it necessary to first establish, in Chapter 1, what I meant by 'high Modernism' in regards to the formulation 'high Modernist structures, architectures, and urban planning' mobilised in my project aims. While I initially offered Malgrave's (2005) more architecture/design-centric definition, I went on to foreground Scott's (1999) more recent conception, as his attitude towards the subject appeared to have greater bearing on the contemporary works I had chosen. While Scott's work – *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (1999) – is at times absolutist, I nevertheless found it useful as a framing device. The work captures, both expressively and articulately, the often authoritarian and/or totalitarian impetus of high Modernism as movement and ideology.

Developing on this understanding, I also provided an overview of high Modernism's contexts, characteristics, and applications, so as to suggest just how these structures and architectures differed from their more 'democratic' counterparts. For this, I included an outline of architecture's ability to communicate meaning specifically through form and sign, as the contemporary works that I discussed each utilised the signs and languages of architecture to communicate with – and to refer back to – high Modernism. Following this, I discussed Le Corbusier's *Unite d'habitation* housing projects (1947-1965) as an adaptation of his *Ville Radieuse* (1924), as well as *Ville Radieuse's* influence on other projects such as Minoru Yamasaki's Pruitt-Igoe (1954-1956) and Juscelino Kubitschek, Lucio Costa, and Oscar Niemeyer's Brasília (1957-1960).

While these case studies worked to support my claim that much of high Modernism's social idea(l)s indeed failed, they also helped to set the tone for the document, resonating with the structures and architectures depicted in the contemporary works discussed. Likewise, such discussion not only helped illustrate the implementation of high Modernism in a global context, but it also revealed the variable scales of this implementation, from the single-standing housing structure to the fully-fledged high Modernist city. This became important in Chapters 3 and 4, where, for example, Gursky's *Paris, Montparnasse* focused specifically on a single-standing housing structure, whereas Gütschow's *S* focused on the high Modernist city in general. Through discussion of these projects I touched upon many of the issues responsible for their failures, such as excessive size and overcapacity, poor quality building materials, a lack of maintenance or safety regulations, forced conformity and isolation, sedentarisation, or even just aesthetic monotony.

Where Chapter 1 was dedicated to establishing the terrain for much of the following research, Chapter 2 established the precedents for the contemporary photography I had chosen. As the investigation of contemporary photography comprised the focus of the dissertation and underpinned its concerns with architecture's expression in *fine art*, I traced the history of photography's relationship with architecture, from the advent of the medium in the nineteenth century to the present. In providing such an overview, I located these contemporary works within a broader photographic trajectory, as well as elucidated many of the precedents that went on to inform and influence them. Of significance here was a discussion on the genre of architectural photography, as architectural photography not only influenced the visual and technical conventions of my chosen artists and photographers, but because a discussion of it brought to light the many discrepancies in photographic depictions of architecture

Figure 104. Suraya Pelser, *Mezzanine #40* (2014) and *Mezzanine #41* (2014) opposite. These two images, which form a double-page spread in *Mezzanine* (2014) function to highlight the overcrowded, high-density layout of many of the public housing projects in Overport, Durban.

and architecture itself. Ironically, it was these discrepancies that indeed informed, yet contradicted, the critical impetus of the works I had chosen. Similarly, a discussion on the Bechers and New Topographics helped set the precedent for many of the visual and technical conventions utilised in key works. I ended this chapter with a brief introduction to contemporary 'cut and paste', as I felt it relevant to evaluate 'cut and paste' works – and their methods, techniques, and concerns – in tandem with a discussion of my chosen works. This discussion continued through Chapters 3 and 4.

In Chapters 3 and 4, I tackled my research question less obliquely, examining how my chosen artists and photographers imaged high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s.

In Chapter 3, I discussed Andreas Gursky's *Paris, Montparnasse* and Filip Dujardin's *Fictions* – where both artists worked in the context of Europe – and David Goldblatt's *South Africa: The Structure of Things Then*, rooted in South Africa. To begin, I acknowledged that these works were incredibly diverse in their aesthetics, methods, and strategies. That is, while Gursky and Dujardin employed manipulation techniques in the creation of their 'artworks', Goldblatt's images remained straight and relatively un-retouched in their intended function as social documents. Their differences notwithstanding, each artist and photographer used images of high Modernist structures, architectures, and urban planning to critique the failure of the social project of high Modernism.

In a discussion of Gursky's *Paris, Montparnasse*, I established that Gursky digitally manipulated his image by seamlessly merging two separate photographs of the same structure. This was done so as to exaggerate the proportions of the building as well as the repetitiveness of its design; a strategy used by the artist to critique the excesses of Mouchotte in particular, and of high Modernism's large-scale developments in general. Dujardin, working in the legacy of Gursky's earlier pieces, including *Paris, Montparnasse*, likewise employed digital manipulation in the production of *Fictions*. However, his technique involved using at least one hundred and fifty different image elements that he then montaged digitally. This strategy of reconfiguration, used in conjunction with exaggeration and hyperbole, manufactured new buildings that have no real world equivalents. Through their construction, Dujardin satirised high Modernism's often visionary and 'utopian' ideas – ideas for structures and architectures that were never built, but could have been – to show just how ridiculous some of these ideas were. Furthermore, by discussing both Gursky's and Dujardin's works, I made apparent just how important a role digital manipulation played in the execution of their concepts. For Gursky, digital manipulation made his subject matter seem more controlled or intentional, and thus more determined by the artist, whereas for Dujardin, digital manipulation made the impossible possible. As there were no real

world equivalents to the latter's structures and architectures, it would have been impossible for him to communicate high Modernism's ideas without digital manipulation.

Finally, with Goldblatt's *South Africa: The Structure of Things Then*, I established that Goldblatt critiques the failure of high Modernism and its social idea(l)s by exposing them. For Goldblatt, a lack of manipulation was important to his concept, as, unlike Gursky and Dujardin, he does not consider his works 'art', nor does he consider himself an artist. They are documents, he is a photographer. When I approached Goldblatt's works, I therefore spoke about the content of his images more than I did the images themselves, as these images were merely intended as vehicles for transmitting particular messages. Likewise, I suggested that Goldblatt abstained from levelling judgement against the content of his images simply because the situation in South Africa to which they referred was already so outrageous and absurd that the photographs did not need to be exaggerated or hyperbolised in order to get the message across.

While I had not intended to devote much time to Goldblatt's *South Africa: The Structure of Things Then*, deep consideration nevertheless proved necessary, as the project comprised nearly four decades of Goldblatt's active investigation into the structures and architectures of South Africa (as opposed to a single project like Gursky's *Paris, Montparnasse*). Likewise, apartheid as a failed social idea(l) was itself complex and diverse, making it difficult, if not impossible, to discuss his works in isolation from its historic context. A discussion in isolation, I believe, would have done a major disservice to his body of work.

In Chapter 4, I conducted an in-depth investigation into Beate Gütschow's *S*. As established early in the document, this investigation formed the culmination of the research project. Here, I disclosed my reasons for an acute interest in her body of work, with the most important being that her *S* series succinctly embodies the thesis that certain contemporary photography images high Modernist structures, architectures, and urban planning to critique the failure of high Modernism's social idea(l)s. In addition, as I stressed in the introduction, save for a few interviews conducted in German and media snippets or features here and there, there is very little coherent information available on the artist's method and concerns, especially in academia or art history. This provided me with an exciting opportunity to contribute new knowledge, as well as to supplement any gaps in existing knowledge around what I felt was an incredibly stimulating body of work. As I mentioned in the chapter, much of my original research stemmed from interviews I had conducted with both Gütschow and her gallerist, Barbara Gross, who is located in Munich.

While Chapter 4 was dedicated to providing a comprehensive analysis of *S*, with a view to understanding how Gütschow images high Modernist structures, architectures, and

urban planning to critique the failure of high Modernism's social idea(l)s, I nevertheless began the chapter with a brief discussion of *LS*. This I felt useful, as high Modernism was not only limited to a physical reordering of the social world, but also the natural. Again, this went back to Scott's definition of high Modernism, wherein he described the movement and ideology as "a form of modernity, and more appropriately an *ideology*, characterised by an unfaltering confidence in science and technology as a means to reorder the social and natural world" (1999: 4, author's italics). Through my discussion of *LS*, I set the precedent for a discussion of *S*, introducing the reader to the artist's methods and concerns.

While a discussion of *S* proved highly complex at times, owing to the diverse methods and strategies used in its construction and the readings that arose from them, I nevertheless established that with *S* Gütschow reconfigures architectural landscapes – using a technique much like Dujardin's – to critique the failure of the high Modernist states' social idea(l)s in general, and their often totalitarian impetuses in particular. Here, it was established that Gütschow constructed her architectural landscapes using image fragments of structures and architectures taken from around the world, although there was an inclination towards the imaging of structures and architectures taken from the former Eastern and Soviet Bloc. The reason for this was that these structures and architectures were built under a totalitarian administration, and as such, their architectural languages remained able to communicate the particular ideas and ideals associated with such a regime. This was important to understanding the work, as Gütschow's interest lay in a modernism that also stood for totalitarianism (high Modernism).

Although the high Modernist structures and architectures imaged by Gütschow were able to communicate the often totalitarian social idea(l)s responsible for their construction, it was also established that Gütschow intervened on another level. Using postmodern strategies such as exaggeration and overstatement, Gütschow augmented the general austerity of these structures and architectures, while exaggerating many of the negative issues associated with high Modernism's architectural movement. Thus, when attempting to conclude the chapter by answering my research question, I found it difficult to attribute her critique to any one particular method or strategy. Instead, I concluded by stating that Gütschow in fact achieved much of her critique through the *combination* of different methods and strategies, which, when taken cumulatively, succeeded in creating a general feeling of antipathy towards high Modernism.

While much of this document and the contemporary photography that I discussed within it can be read as a case against the imperialism and austerity of a high Modernist, planned social order, it was not my intention to make a blanket argument against bureaucratic planning or high Modernist ideology. Instead, I hoped to rather problematise the imperial or hegemonic planning ethos behind many of those structures and architectures that excluded the *human*. My interest in this area of research is and has always focussed on *humanness*, and how humans interact with their built environment. Sadly, it has in this case focused on how the built environment has in turn 'interacted' – if not dishonourably – with the human. It is this fundamental aspect of my research that I believe constituted a core concern of my chosen artists and photographers, and which I feel can be developed upon in future research.

Epilogue

This morning, after two years of writing this document, I walked around the city in which I live. I saw the vestiges of modernism and of modernist planning – the apartheid modernism, the totalitarian modernist structures, the gridded streets, and the government housing and hostels which were constructed with scant regard for people's space, comfort, and of course respiration. The legacy of modernist architectures and planning will be with us for a long time to come.

Figure 105. David Goldblatt, *Braiding hair on Bree Street, Johannesburg* (2002).

And yet what I also observed were people that have taken these spaces and architectures and that are now using them in new and creative ways, not necessarily as they were intended (or even imagined) by their designers and planners: street vendors, hair braiders, squatters in office blocks, informal traders, informal street hubs, or even the renaming of streets... If in Brasília, or even Chandigarh, areas were designed for the quick flow of people, they are now clogged with the wares of traders, existing as social spaces, spaces of life and conversation, interchange, and even spaces of laughter.

Figure 106. David Goldblatt, *The place of the inyangas, Faraday, Johannesburg* (2002).

I wonder what Le Corbusier would say?

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72. Valentina Muscendra. *S#14, 2005, Exhibition View*. (2009). Digital Photograph. Size Unknown. Centro di Cultura Contemporanea Strozzina, Florence. (Reproduction taken from http://www.strozzina.org/manipulatingreality/e_guetschow.php).

73. Beate Gütschow. *LS#8*. (2000). C-Print. 95 × 119cm. Verwertungsgesellschaft Bild-Kunst, Cologne. (Reproduction taken from http://www.galerierudolfinum.cz/en/exhibition/double-fantasy).

74. Claude Lorrain. *Paysage Pastoral*. (1638). Oil on Canvas. 100.3 × 132cm. Minneapolis Institute of Art, Minneapolis. (Reproduction taken from https://commons.wikimedia.org/wiki/File:Claude_Lorrain_-_Paysage_pastoral_(Minneapolis_Institute_of_Arts).jpg).

75. Thomas Gainsborough. *Wooded Landscape with a Cottage and Shepherd*. (1748-1750). Oil on Canvas. 43.2 × 54.3cm. Yale Center for British Art, New Haven. (Reproduction taken from https://commons.wikimedia.org/wiki/Yale_Center_for_British_Art).

76. Beate Gütschow. *LS#18*. (2003). C-Print. 48 × 67cm. Verwertungsgesellschaft Bild-Kunst, Cologne. (Reproduction taken from http://www.beateguetschow.net/index.php?id=28&cid=15#ac15).

77. Beate Gütschow. *LS#7*. (1999). C-Print. 164 × 116cm. Verwertungsgesellschaft Bild-Kunst, Cologne. (Reproduction taken from http://www.beateguetschow.net/index.php?id=28&cid=5#ac5).

78. Beate Gütschow. *S#14*. (2005). Light Jet Print. 180 × 267cm. Barbara Gross Galerie, Munich. (Reproduction taken from http://www.strozzina.org/manipulatingreality/e_guetschow.php).

79. Beate Gütschow. *S#18*. (2005). Light Jet Print. 149 × 237cm. Barbara Gross Galerie, Munich. (Reproduction taken from http://www.barbaragross.de/artists/25/detail/96).

80. Beate Gütschow. *S#23*. (2007). Light Jet Print. 149 × 237cm. Barbara Gross Galerie, Munich. (Reproduction taken from http://www.barbaragross.de/artists/25/detail/94).

81. Beate Gütschow. *S#26*. (2008). Light Jet Print. Barbara Gross Galerie, Munich. (Reproduction taken from http://www.barbaragross.de/artists/25/detail/558).

82. Beate Gütschow. *S#11*. (2005). Light Jet Print. 180 × 232.1cm. Sonnabend Gallery, New York. (Reproduction taken from http://www.artnet.com/artists/beate-g%C3%BCtschow/-s11-a-uX-fcLRFL12rr-DuDLxKYw2?).

Lucien Hervé. *Brasília. Three Powers Square*. (1961). Silver Halide Photograph. 40 × 50cm. Collection Lucien et Judith Herve. (Reproduction taken from http://www.muma-lehavre.fr/en/exhibitions/brasilia-chandigarh-le-havre/album).

83. Beate Gütschow. *S#10*. (2005). Light Jet Print. 180 × 267cm. Berlinische Galerie – Landmuseum fur Moderne Kunst, Fotografie und Architektur. (Reproduction taken from http://www.strozzina.org/manipulatingreality/e_guetschow.php).

84. Beate Gütschow. *S#30*. (2008). Light Jet Print. 180 × 267 cm. Verwertungsgesellschaft Bild-Kunst, Cologne. (Reproduction taken from http://www.produzentengalerie.com/artists/beate-guetschow/).

85. David Goldblatt. *Monuments to the Republic of South Africa and to J.G. Strijdom, with the headquarters of Volkskas Bank on Strijdom Square, Pretoria, Transvaal. 25 April 1982*. (1982). Gelatin Silver Print. 27.5 × 35cm. The Goodman Gallery, Johannesburg. (Reproduction taken from https://www.moma.org/interactives/exhibitions/2010/originalcopy/works06.html#13).

Beate Gütschow. *S#2*. (2005). Light Jet Print. 212 × 177cm. Produzentengalerie, Hamburg. (Reproduction taken from http://www.produzentengalerie.com/artists/beate-guetschow/).

86. Herbert Bayer. *The Lonely Metropolitan*. (1932). 39.2 × 29.3cm. Photomontage. Victoria & Albert Museum, London. (Reproduction taken from http://collections.vam.ac.uk/item/O128503/the-lonely-metropolitan-photograph-bayer-herbert/#).

87. Beate Gütschow. *S#11*. (2005). Light Jet Print. 180 × 232.1cm. Sonnabend Gallery, New York. (Reproduction taken from http://www.artnet.com/artists/beate-g%C3%BCtschow/-s11-a-uX-fcLRFL12rr-DuDLxKYw2).

88. Beate Gütschow. *S#22*. (2007). Light Jet Print. 149 × 237cm. Katz Contemporary, Zurich. (Reproduction taken from http://katzcontemporary.com/beate-gutschow/).

89. Vladimir Tatlin. *Tatlin's Tower, or the Monument to the Third International*. (1919). Photomontage. Size Unknown. (Reproduction taken from https://architizer.com/blog/unbuilt-monuments/).

90. Dorothea Lange. *Abandoned Dust Bowl Farm Near Dalhart*. (1938). Gelatin Silver Print. Size Unknown. The Metropolitan Museum of Art, New York. (Reproduction taken from http://www.metmuseum.org/art/collection/search/260387).

91. Beate Gütschow. *S#17*. (2006). Light Jet Print. 69 × 84cm. (Reproduction taken from http://www.beateguetschow.net/index.php?id=29&cid=33#ac33).

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93. Julius Shulman. *William Pereira, Los Angeles, 1960*. (1960). Gelatin Silver Print. Size Unknown. The J. Paul Getty Museum, Los Angeles. (Reproduction taken from https://architecturegroupie.wordpress.com/2013/03/04/architectural-photographers-that-will-leave-you-speechless/).

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94. Beate Gütschow. *S#2*. (2005). Light Jet Print. 212 × 177cm. Produzentengalerie, Hamburg. (Reproduction taken from http://www.produzentengalerie.com/artists/beate-guetschow/).

Beate Gütschow. *S#1*. (2004). Light Jet Print. 173 × 146cm. Produzentengalerie, Hamburg. (Reproduction taken from http://www.produzentengalerie.com/artists/beate-guetschow/).

95. Beate Gütschow. *S#14*. (2005). Light Jet Print. 180 × 267cm. Barbara Gross Galerie, Munich. (Reproduction taken from http://www.strozzina.org/manipulatingreality/e_guetschow.php).

Beate Gütschow. *S#13*. (2005). Light Jet Print. 198.1 × 180cm. Solomon R. Guggenheim Museum, New York. (Reproduction taken from https://www.guggenheim.org/artwork/33247).

Beate Gütschow. *S#16*. (2006). Light Jet Print. 142 × 122cm. Solomon R. Guggenheim Museum, New York. (Reproduction taken from https://www.guggenheim.org/artwork/33249).

96. Beate Gütschow. *S#19*. (2006). Light Jet Print. 180 × 267cm. Sonnabend Gallery, New York. (Reproduction taken from https://www.artslant.com/global/artists/show/44311-beate-g%C3%BCtschow?tab=ARTWORKS).

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99. Hans Peter Schaefer. *Barcelona, Deutscher Weltausstellungspavillon 1929 (Rekonstruktion), Detail 2, Architekt: Mies van der Rohe*. (2000). Digital Photograph. Size Unknown. (Reproduction taken from http://www.reserv-art.de/).

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102. Julius Shulman. *Case Study House #22 by Pierre Koenig, Los Angeles, CA*. (1960). Gelatin Silver Print. Size Unknown. J. Paul Getty Museum, Los Angeles. (Reproduction taken from http://www.brooketestoni.com/page/20/).

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103. Beate Gütschow. *S#24*. (2007). Light Jet Print. 212 × 177cm. Produzentengalerie, Hamburg. http://www.produzentengalerie.com/artists/beate-guetschow/).

104. Suraya Pelser. Mezzanine #40. (2014). Inkjet on Fedrigoni Splendorgel. 42 × 61cm. Suraya Pelser. Mezzanine #41. (2014). Inkjet on Fedrigoni Splendorgel. 42 × 61cm.

105. David Goldblatt. *Braiding hair on Bree Street, Johannesburg*. (2002). Digital Print on 100% Cotton Rag Paper. Size Unknown. Goodman Gallery, Johannesburg. (Reproduction taken from http://www.goodman-gallery.com/exhibitions/490).

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