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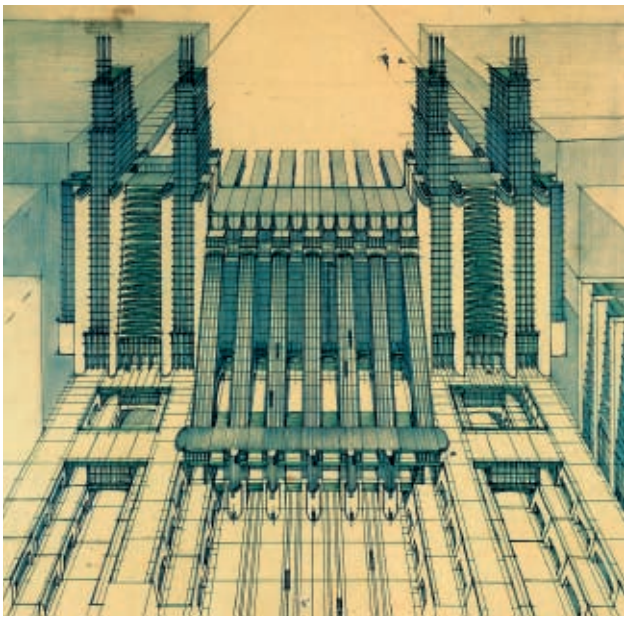

Günther Feuerstein
Urban Fiction – Strolling through Ideal Cities from Antiquity to the Present Day
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Dissatisfied with the world we live in, we have been longing since time immemorial for two opposing topoi: the peaceful garden – a carefree paradise – and the New City – a harmonious community.

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For Günther Feuerstein, all these cities and towns, though only fictitious, have long since been built, and he strolls through them together with the architects, planners, writers, and philosophers, just as Thomas More, Antonio Filarete, William Morris, and many others once led us through their cities.

Though the routes through various periods and continents are arbitrary, the tour of 350 cities, many of them made visible in over 500 illustrations, and overflights of 800 additional dream cities result in a kind of lexicon of the ideal city, which admittedly does not claim to be complete.

Günther Feuerstein, who was a professor at the Hochschule für Gestaltung in Linz and also a lecturer at the Akademie der bildenden Künste and at the Technische Universität in Vienna until his retirement, must be considered *the* catalyst in the Viennese post-war architectural scene, as almost all architectural avant-garde groups of the town have come from his circle. As an author, Feuerstein addresses areas where art history and sociology intersect with architecture. Edition Axel Menges has published *Androgynos – Das Mann-Weibliche in Kunst und Architektur / The Male-Female in Art and Architecture* and *Biomorphic Architecture – Menschen und Tiergestalten in der Architektur / Human and Animal Forms in Architecture*. Feuerstein is one of the earliest critics of functionalism and pleads for an »expanded architecture«.

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This study tells: truths and untruths (and yet not lies), dreams, experiences, visions, thoughts, fictions, fantasies, the real, the unreal. Let me tell you about my journeys through the cities of Utopia as many have done before me, more brilliantly, I'm sure. Let me tell my story as if all the cities had already been built, as did Thomas More and Antonio Filarete, Denis Veirasse and Giacomo Casanova, William Morris and Edward Bellamy, and many others. I believe I am justified in sometimes continuing the dream, adding something, bringing into play my own imagination.

May a work of art be freely interpreted? That question was answered long ago: In recent decades there has been tremendous leeway in interpreting music and literature, or, more specifically, dramatic literature. Indeed, variation, modification, mutation are given free rein. Thus I feel justified in claiming the same freedom for architectural projects that were never built. There have been attempts to complete Schubert's *Unfinished Symphony* and Kafka's *Castle* – can this be justified? The Cologne Cathedral and Gaudi's Sagrada Familia were actually »completed« – does that make sense?

The book does not claim to be strictly academic. It continues the tradition of utopias: A bold mixture of reality, probability, wishful thinking, and impossibility is the food of utopias as well.

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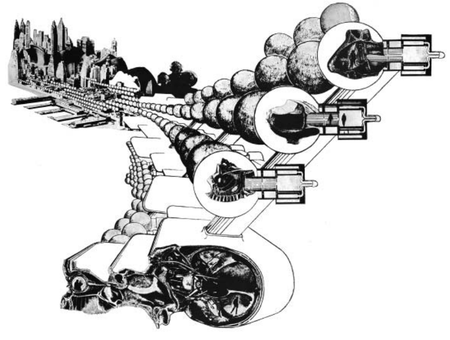

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These categories are quite interesting, but we doubt whether they can really be used to explain the nature of the world and of human beings. But let's move on to daily life in Doni's world.

»Our communal life«, says Doni soberly, »needs no great ideologies, we look at our life together purely from the practical side.«

What is the story of the gigantic temple and the hundred priests who are active here? »The cult is very simple: Every week there is a festival. We worship together, and under the cupola there are a hundred kinds of music. We thank God for his gifts and we all embrace each other.«

We continue our stroll through the town. The streets are bordered by simple row houses, each with a plain gable. The people who live here have completely identical houses and, as we learned earlier, they share everything: all goods and possessions, bet also women. And this ensures that there will be no quarrels.

Doni 1553; Curcio 1941; Firpo 1957; Manguel 1981; Vercelloni 1994; Rahmsdorf 1999; Eaton 2001.

Francesco Doni translated Thomas More's *Utopia*, and thus his world is influenced by More's social ideas. The star-shaped, radial city has, in the meantime, become a topos, and the star principle is part and parcel of the regular inventory of city planners from the 18th to the 20th century.

Pietro Cataneo (?–1569). The fortress cities, 1554

»What is the ideal city?« asks Pietro and replies: »A city is ideal if it is capable of defending itself, if it can't be occupied, plundered, and burned down. But that means the city has to be a regular polygon, a quadrangle, pentagon, hexagon, or decagon, and the bastions and outworks are their quoins.« Yes, but how about the aesthetics of Renaissance geometry? we interject. »Nonsense, this aesthetics is created by cannons!«

And Cataneo explains a few examples and claims that the architect must first be well versed in ballistics and in the »art« of the siege. »The purpose of the system of bulwarks, bastions, and ravelins is our ability to sweep the entire approaches, without dead angles, with our artillery.« Then why is there not an optimal fortification system, why this variety, symmetry, order?

»Well, maybe it's because architects enjoy the beauty of geometry and take pleasure in the variety of forms.«

Cataneo 1554; Münter 1957; Kruft 1989; Vercelloni 1994.

As is often the case in architecture, there is no clear separation between functional and formal aspects. Cataneo presents a rich geometry: He believes a square, pentagon, hexagon, and decagon seem equally suitable; the layout of the cities inside the walls are consistently right-angled, with all the problems associated with spandrels; a large public square and four small ones are considered the standard.

Daniele Barbaro (1513–1570). Emulating Vitruvius, 1560

For Barbaro, Vitruvius is the undisputed and unsurpassed master or architecture and of city planning, and he feels his sole duty is to interpret and illustrate Vitruvius.

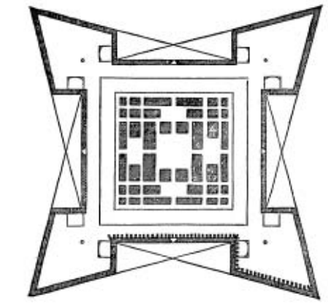
This is why his city seems very familiar, for we have already become acquainted with every detail of Vitruvius's cities. The octagonal layout, the large square in the center with its public buildings, the right-angled streets are well known to us.

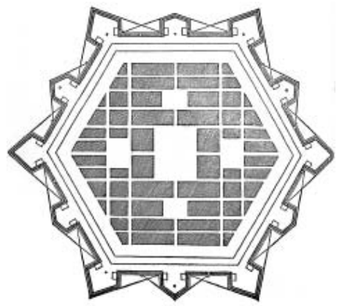
»I think my colleagues often exaggerate the fortification of cities. It is my belief that the strong walls and eight corner towers offer enough protection. I, on the other hand, included only two gates in my plan.«

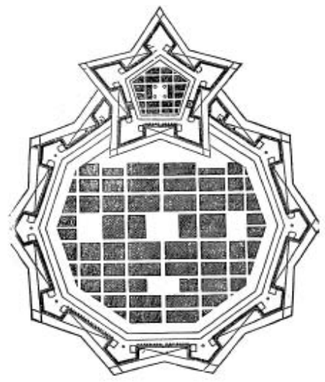
We barely have time to acquaint ourselves with these two very arbitrary entrances to the city. No sooner have we found them than we reach the ring street.

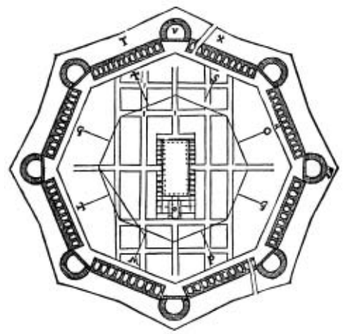
Barbaro 1557; Vercelloni 1994.

Daniele Barbaro is an expert on Vitruvius and his interpreter, universally educated and a rational thinker. He sees no need for a comprehensive, complicated fortification of his city and justifies the modesty of his system.









44. Pietro Cataneo, square city plan, 1554.
45. Pietro Cataneo, pentagonal city plan, 1554.
46. Pietro Cataneo, hexagonal city plan, 1554.
47. Pietro Cataneo, decagonal city plan with advance fortress, 1554.

48. Daniele Barbaro, fortified city, 1557.
49. Giacomo Castriotto, Girolamo Maggi, geometric city, 1564.
50. Bartolomeo del Bene, Civitas veri, 1565, 1609.

Giacomo Castriotto (1510–1563) and Girolamo Maggi (1523–1572). Geometric fortification, 1564

If we look at the little town from a bird's-eye view, its geometry is familiar to us: The two squares, turned forty-five degrees, are something we encountered earlier in Filarete.

»It goes without saying«, comment the two experts in building fortresses, »that our town must be easily defendable, and moats and a wall with bastions form an octagonal star. However, the core of the town is more in the shape of a circle.«

A bridge leads across the moat to the small, outer town gate, and after we cross the bastion, we enter the city through the inner gate. The streets are arranged radially, but we are very surprised that the houses themselves follow no geometry of any kind. Irregularly, almost romantically, as in a medieval town, they fill in the segments. Only in the center is the geometry resumed once more: there is a little circular temple in the middle of the square.

Vercelloni 1994; Münter 1957.

The primary geometric vocabulary of the Renaissance, archetypes, are used here: Two squares are turned into the shape of octagons and form triangular bastions. The town has two ring streets and eight radial streets orientated toward the central building in the middle of town.

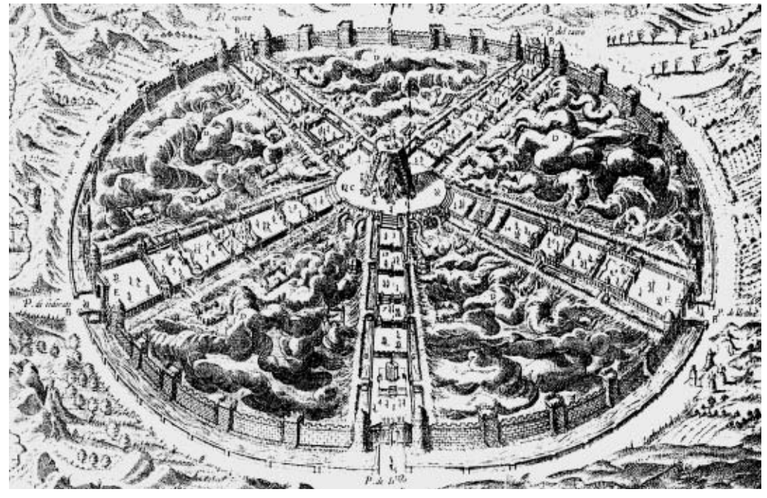
Bartolomeo del Bene (1514–?). The true society (Civitas veri), the philosophical city, 1565, 1609

»We're constantly in search of the ›Civitas veri‹, the true, the ideal Christian society. But without a great philosophical idea we won't find it«, explains Bartolomeo del Bene. Thus the philosopher actually leads us into a city of ideas, but one that has assumed a physical shape.

Again the plan of the city is determined by the great round: A solid structure of stone, a wall with towers protects the town.

Strangely enough, it is divided into five sectors – a complex geometry – and has five gates. These are meant to symbolize the five senses of man: porta della vista, dell'odorato, del gusto, del tatto, dell'udire, the portals of vision, smell, taste, touch, and hearing.

Each gate is the entrance to a row of seven courtyards leading into a central square. Between the five rays of the courtyard systems, there seem to be green spaces. Clouds or mists billow from nozzles and float above the segments. Water gushes over ledges. As we make our way through the courtyards, we are instructed about the virtues and vices with which good Christians have to come to terms. There are three great zones: politics and morality, intelligence and spirit, vice and sin.



The journey begins by the Palace of Strength and takes us to the Palaces of Moderation and Excess. Then we arrive at the Temples of Glory and Generosity, and finally at the Labyrinth of Vices.

The Basilica of Magnanimity and Modesty is a dignified structure, and so is the House of Courtesy. It doesn't take long for the contrast to appear: Arrogance, falseness, and injustice are present in the form of buildings. The Edifices of Heroism, Abstinence, and Justice, however, represent the goal of a virtuous life. In the Civitas Veri, the City of Truth, the entire moral cosmos is present.

After all these joys, perils, and purifications, we arrive at the longed-for goal in the center of the city, a steep hill whose top we reach by climbing a staircase with many steps. We come to a large plateau and stand directly in front of the temple. Now we are expected to offer a sacrifice to the divine on altars and in the temple.

Bartolomeo del Bene 1609; Vercelloni 1994.

Long before the Enlightenment, morality begins to separate from religion, to become independent. True, ostensibly the focus of discussion is still the Christian society, but the ethical categories that are cited no longer have a need for this society, und the temple for »the divine« has no Christian symbols.

This separation between religion and morality, for example in »ethics courses«, is a notable problem for our time.

Ludovico Agostini (1536–1609). The imaginary republic (*La republica immaginaria*, 1583–1590)

Ludovico Agostini has invited two more companions to join us on our tour – Signori Finito and Infinito. They are the ideologues and planners who are responsible for the city-state.

First of all, we have endless admiration for the town's wonderful site by the Tyrrhenian Sea. It has not been selected for romantic reasons alone, however: The location was picked after careful consideration.

»A city's health is the first and most important requirement«, say our guides. »Pleasant temperatures in all seasons, good quality air, very pure water from springs and fountains, delectable fruit in all seasons, and, last but not least, good wines are the prerequisites.« We were able to see these qualities with our own eyes during our walks. But our guides expect even more benefits from the healthy locale:

»This air has produced moderate people, erudite in all the sciences. They are no one's enemies, but rather the friends of all people, yet strong in battle. And they are unique examples of piety and justice.«

In the meantime we have gained a fine impression of a most civilized, well organized, and geometrically laid out city. Pure chance confirms our impression of how absolutely clean the city is: We see how the streets are suddenly flooded with water and all dirt is washed away. This process is repeated every eight to ten days.

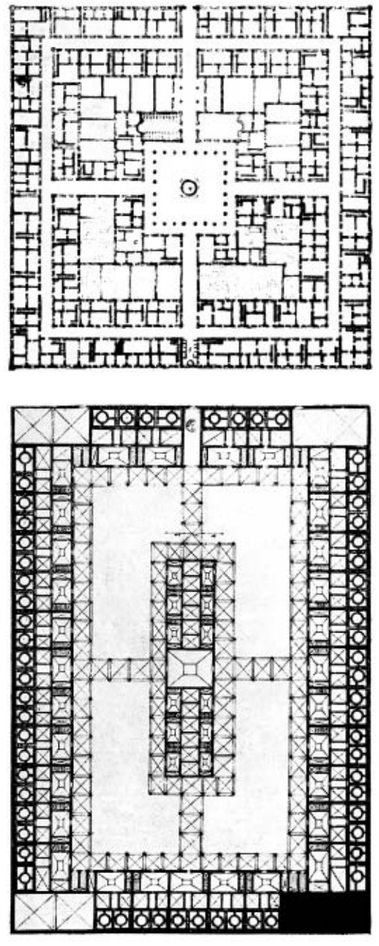
The houses in the wide streets have at least two uniform, simply designed façades on the street side, and there is a courtyard and a small garden next to each house. We are amazed how extensive, though not general, is the similarity between the façades, and our companions explain why this is so.

»Until recently the poor lived in wretched lodgings among the scum of the city, in cramped quarters and in stench, segregated from the nobility. That's a thing of the past. The houses are all erected at public expense, with basements and a system of canals. Those who want a finer or larger house can have one built by the town architect if they pay the additional cost. But larger houses are provided not because of a whim or love of luxury, but when families have a need for more space.«

The house cannot be enlarged laterally or frontally – any addition can be carried out only in the back, perhaps even all the way to the next street. And the uniform height of buildings must be observed at all events.

During our walk, we do see people who might belong to very different social classes. How does that affect their housing? The answers of Finito and Infinito surprise us: »All the people live together, but the plebeians, the simple folk, live on the ground floor, and the nobility and the wealthy live on the top floors.«

51. Bartolomeo Ammannati, large residence for priests, 1584.
52. Giorgio Vasari the Younger, collective ideal city, 1598.



This makes us curious about general living conditions in the city republic, and we learn some things that seem strange, and others that are disturbing. »All citizens have a very disciplined daily schedule«, explain our guides. »It is the same for all, and is marked by the firing of cannons.«

No one sleeps more than seven hours, and never in the daytime. At six o'clock, the signal for waking up is given. Everyone gathers, hears holy Mass and the sermon, and receives the blessing. Work begins. Exactly one hour is reserved for the communal noon meal. The cuisine is excellent, for all food is examined for ripeness and freshness by public inspectors. It goes without saying that this is also done in the markets. During the day, there is no one about in the city unless he has special errands. But after work, too, the fathers –models in their families – must avoid the public houses. Young people do not get to drink wine until they have reached their intellectual maturity. – Banquets are permitted only on especially important occasions. Playing cards, dancing, and drunkenness are vices that are frowned upon.

»We have three sources of wealth: agriculture, trade, and industry. That guarantees prosperity. There are no poor people, and one reason for that is that all vices are frowned upon.«

Curzio 1941; Firpo 1957.

Agostini does not locate his town on a legendary island but places it in a specific place and wants it to be seen as a reproducible model. Agostini's hygienic and architectural measures are fascinating for the 16th century, but he echoes the familiar authoritarian, dictatorial daily schedules that we know from earlier projects and that we will encounter time and again.

Bartolomeo Ammannati (1511–1592). A large residence for priests, 1584

»What does this have to do with the city? Why, it's only a gigantic residential building«, you may object. »We can't actually draw a clear boundary between the house and the city: Both follow the same structures, laws, and systems«, Ammannati states when we visit him.

»Just look around! This huge house is really laid out like a city: The outer diameter is a large square, and there is a single entrance. Inside there is a square created at a large intersection of streets. It is connected with another square with open arcades and a fountain in the middle of the square. From the square's access street we reach the two church buildings, whose entrances are off the square. The innermost group of buildings includes representative buildings, the next quarter is occupied primarily by landscaped courtyards, then there is another block of buildings accessible from the square, and finally the last square ring zone has many apartments similar to two-level maisonettes. The apartments are not particularly large; both levels are connected by a narrow flight of stairs, and the rooms have rather small windows toward the outside.

»On the square and in the gardens we have sufficient light«, Ammannati says with satisfaction, »and above all we want to build as economically as possible, which is why we've standardized the apartments.«

Ammanati 1970; Vercelloni 1994.

Ammannati's design may be regarded as a precursor of urban superblocks, particularly those built in the period between the world wars. Standardization, too, is a forerunner of 20th-century urban planning. The landscaped inner courtyards are noteworthy. No vehicles and probably no horseback riders have access to them. It is not quite clear why such a huge number of clerics should need living quarters together outside a monastery.

Giorgio Vasari the Younger (1562–1625). The collective ideal city, 1598

We visit a city designed by Vasari, but only very briefly, for we have already seen too many similar places, although Vasari has taken pains in designing the squares. What we are interested in is a gigantic block of houses that almost bursts the city apart. As with Ammannati, we might ask what the demarcation between a house and the city is. Vasari defends his concept: »It is true that my city is not a square but a rectangle, but it is laid out in a more systematical, more well-ordered way than Ammannati's city. The rooms and apartments are also standardized – but a few designs are sufficient for me. That means not only that construction moves forward rapidly but that prices are low. Moreover it is quite logical that in my city, where all people really are equal, everybody lives in the same kind of apartments.«

When we walk through the complex, we do have the impression that this is collective housing. On the ground floor we are able to view 42 apartments for the clergy, the same number being available on the top floor for curates – in other words, equality does not seem so easy to implement after all.

Vasari is lavish in his use of open spaces: Four large courtyards, generously supplied with arcades, form the rectangular square. In the interior there is another block, surrounded by arcades. This is where the rooms for community meetings are. We are surprised that here, too, there is only one small entrance – no doubt easy to keep a watch on, so that peace in the house is absolutely guaranteed.

Stefanelli 1970; Vercelloni 1994.

Just as in Ammannati's design, the plain, almost mass-produced apartments are also intended for priests. What is noteworthy is the modular, standardized system of courtyard arcades, which are reminiscent of industrial grids.

Francesco de Marchi (1504–1576). Military architecture (*Della architectura militare libri tre*, 1570)

Only a few years after Castriotto and Maggi, Francesco designs his ideal city, though according to a long-familiar geometry: Again, the basic form is created by squares turned toward each other. These provide the basic form and constitute the fortification. But Francesco rejects the total dictate of fortification for the city and declares: »It is not appropriate for all cities to be made into fortresses, nor that the cities themselves should all be fortified.« Then why does Francesco again design an enormously fortified city with a small core? And why does Francesco leave the entire surrounding countryside free of villages, houses, even trees? Simply so that attackers find no protection and villages do not suffer when the city is besieged.

Curiously enough, in Francesco's design the core of the city is squeezed into an octagon, and some of the houses are strangely indented. »I built a grid-based town with streets that intersect regularly. It's a sensible plan known even in ancient Greece.«

Pretty, two-story gabled houses predominate, though between them there are also irregular houses full of nooks and crannies. The church, with its massive, Gothic-style tower, does not provide a true center, and in another area there is a second church, perhaps for the civic hospital, while in the area next to it there is a round church.

If we calculate that each of the town's 28 sections has about ten houses in it and that ten people live in each house, that's a sum total of a maximum of 2,800 inhabitants for the little town. There are no open areas or landscaping, but, as In all fortified towns, people can promenade on the landscaped ramparts.

A hundred years earlier, in the work of Antonio Filarete and 30 years before him in Maggi and Castriotto, we encountered this form: A square superimposed on another and turned 45 degrees produces an eight-point star. The development looks ordered and accidental at the same time and reminds us of a set of building blocks. Here we also clearly see that the switch from an octagon to a rectangle is accompanied by a number of problems.

Francesco wants to show us two more towns, and demonstrates the rich repertory of his models.

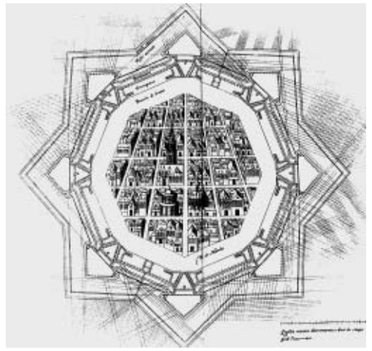
The next town over which we fly is built in a hexagon shape, and the town center, except for the central square, follows this geometry. Between the buildings and the ramparts, ample green spaces have been created.

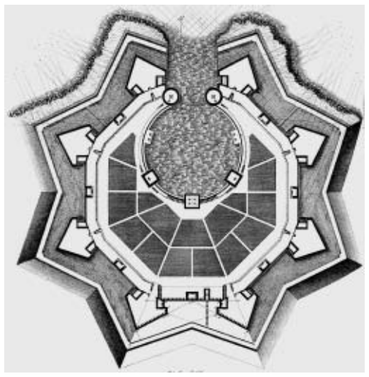
The next town is located on the seashore, and from a bird's-eye perspective the impression is that the geometric shape has been torn open and the sea is, as it were, streaming into the town: A huge round basin forms the harbor, whose entrance is guarded by towers.

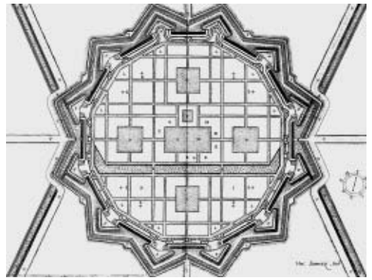
Marchi 1599, 1810; Vercelloni 1994.

We are familiar with the geometric vocabulary: Hexagons and octagons predominate, while pentagons or decagons rarely occur. The fortifications, too, show only minor modifications: It is not the society, but the weapon that determines a town's layout – overlaid with the aesthetics of geometry.

53. Francesco de Marchi, military architecture, fortified city, 1570, 1599.
54. Francesco de Marchi, military architecture, fortified city, 1570, 1599.
55. Francesco de Marchi, military architecture, fortified city with harbor, 1570, 1599.







Vincenzo Scamozzi (1552–1616). The geometric city, 1615, and Palmanova, 1593

Our first visit is to a town that was conceived by Scamozzi around 1615. From the air we see that the town's geometric base is a dodecagon, and that it thus approaches the form of the circle. Naturally Vincenzo Scamozzi has to admit that the form of his town is dictated by its fortification. But he qualifies this:

»Even if in building a fortress the functions are predominant, architecture is still an art. Beauty, order, geometry must be given their due.«

Admittedly we must note that Scamozzi's system is not really new: We visited similar towns by Francesco di Giorgio Martini, by Pietro Cataneo, and other architects decades earlier. As in Scamozzi's designs, the hexagon and octagon were the basic figures. In subdividing the buildings in the interior of the town, the architects have taken a number of different paths: Streets run in the shape of stars or at right angles. Scamozzi chooses right angles here.

There are only four small entrance gates. We enter town by the eastern gate after crossing a bridge over a watercourse. A canal eccentrically flows through the town. It is fed by the four arms of a river that we have already seen from the air. These also feed the town moat.

»A watercourse in town offers a number of advantages. It makes it possible to transport people and merchandise, provides pleasant air and a lovely view. Thus we use both art and technology to good effect«, Scamozzi praises this aspect of city planning.

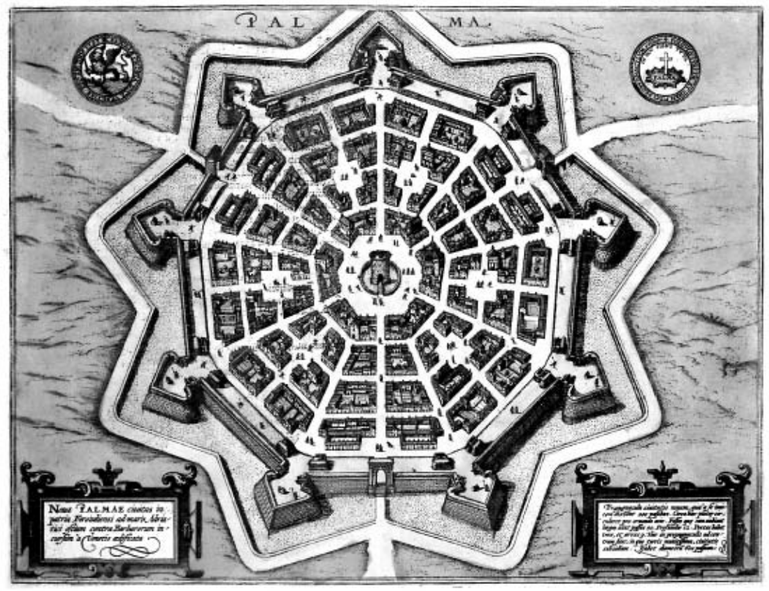
Now we stroll through the town's strictly right-angled streets, discovering smaller squares in the process. In the center there is a larger quadrangle with throngs of busy people. This is where the public buildings are located as well.

Not satisfied with this visit, Scamozzi guides us to the next town. And again, like an eagle in flight, we approach the town from above and are able to take in its remarkable geometry: Here, six radial streets issue like rays from the piazza. They cut through the four rings of buildings and surprisingly arrive at a nine-cornered town wall. Only three gates lead into town. The wall has nine bastions and after the moat there are nine outworks.

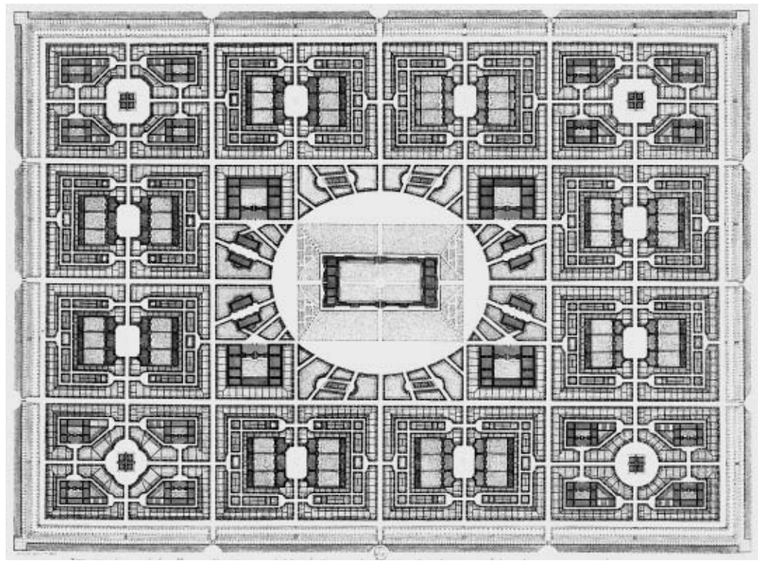
Coming from the direction of Udine we now approach the town.

Scamozzi 1615; Tod/Wheeler 1978; *Stadt und Utopie* 1982; Vercelloni 1994; Eaton 2001.

But what a surprise! We have taken a leap back into the real world: We are in Palman(u)ova, not far from Venice – this town was actually built and exists in the present day: »Yes, the idea for this town is also mine, of course«, the architect tells us, »but it was implemented by military archi-



56. Vincenzo Scamozzi, ideal city, 1615.
57. Plan of Palmanova, Civitates orbis terrarum, Cologne, Germany, 1593.



123. Jean Jacques Moll, Napoléonville, 1809..

field guard lives in a spherical house, the hoopmaker in a ring-shaped house, Water flows through the house of the fountain attendant, and the mechanic has a pretty, rationally square villa, all of them purposefully scattered in the beautiful landscape. We are especially interested in the »maison du plaisir«, laid out in the shape of a phallus. Here, Ledoux explains, men are meant to gather experience with women and become mature enough to marry. Ledoux takes his leave of us with a poetic eulogy: »*Let us see the present in a brighter light, but let us scatter flowers for the future. In youth, in the spring of my days, I see thousands joining my delight, see them building for immortality. I am founding a city for a people that loves to work.*«

Ledoux 1789; Christ 1961; Revohnt, A. 1970; Schumpp 1971; Vogt 1974; Stoloff 1983; Gallet 1983; Vidler 1988; Kruft 1989; Vercelloni 1994; Eaton 2001; *Nouvelles* 2001.

Two hundred years later we revisit Chaux – now in reality: impending demolition by speculators was prevented, the plant has been beautifully restored and turned into a cultural center.

But what a difference from Ledoux's ideal plan: Instead of the bold gesture of the circle, there is only a semicircle, and outside the complex not a single house was built. The saltworks was a reality, but on paper Ledoux transposed it into a dreamlike utopia and transformed himself, the royalist, into a revolutionary. And the more than modest housing of the families was a reality as well.

Ledoux – and with him the »architects of the revolution« – have been given a completely different concrete existence as well: With Edgar Kaufmann's 1933 book *Von Ledoux bis Le Corbusier* he was introduced for the first time to less interested readers, while since the 1960s he has exerted an enormous influence on modern architecture – to the very limits of eclecticism.

Jean Jacques Moll. Napoléonville, 1809

The artist takes us to Brittany. Here, at the behest of Napoleon, he has designed a town for 100,000 citizens. It goes without saying that the town bears the name of the famous dictator. »A city, a blueprint for a city, must be something flexible, like life in general«, explains Mr. Moll, »and that is why I drafted not one, but six plans, then one has a choice, and what is more the blueprints are also suitable for other countries, other places, and they can be combined as one wishes.«

The geometry and symmetries dominate the city plan, though the basic figure is neither a circle nor a square, but a rectangle with a large elliptical open space in the center. Here, surrounded by a park, there is a big rectangular building for the community. Additional buildings for the general public are adjacent to the oval. The rest of the site is divided into sixteen fields, and in each of them two or four groups of houses are immediately connected with small gardens. »The city combines all the comforts and progress that anyone could wish for«, Mr. Moll repeats the basic principle that is also stated at the head of his meticulous plan – a plan that is precisely supplemented by 24 additional plans.

Oechslin 1983; Eaton 2001.

Jean Jacques Moll manages with just six absolutely standardized building ground plans. The plan gives no information about the size of the houses. If 100,000 citizens are to be housed here, we should, according to the plan, reckon with at least three-story buildings.

124. John Soane (drawing by J. M. Gandy), triumphal bridge, 1776.

6.2. England, Italy

Thomas Spence (1750–1814). Spensonia, 1795

One hundred years ago, the crew of a boat was cast up on this island during a journey from England to America. The island's main source of livelihood is agriculture, but the land belongs to all the inhabitants jointly. Everyone is equal not only in owning the land, but also all have the right to vote by secret ballot and are allowed to bear arms: The entire people is armed.

We now have the opportunity to watch a military exercise by the people's militia and are impressed by how fit the men are and by how cheerfully and boisterously they compete in sports events and engage in leisure activities.

We are able to take a look at one of the housing units and note that they are neat and clean. »*So far distant from the inflated pomp and ghastly solemnity of the palaces of the great and the confined miserable depression of the hovels of the wretched, that seem the habitations of the rational beings.*«

We leave the town and admire the well-tended meadows and fields, the luxuriant orchards and vegetable gardens, the fine cattle. And so we could certainly agree with our host as he proudly reports*: »If ever there be a millenium or heaven upon earth, it can only exist under the benign ›System of Spensonia‹.*«

In Spensonia women have obtained their rights and are idependent of their men, including professionally independent. Women have won their rights themselves. It goes without saying that they also have the right to vote – but when we listen more attentively we notice they only have the right to vote but not to run for office. »In consideration of the delicacy of their sex, they are exempted from and are ineligible to all public employments«, we are told.

Heuermann 1984.

Like so many utopias this one, too, is produced by the negative experiences of the past and intends to demonstrate the positive, and indeed the ideal aspects of the future. The following topic is also discussed at great length: the absolute advantages of communal ownership, especially the ownership of land – but soon of production plants as well. Thus, in a certain sense, Thomas Spence went far beyond literary utopia: His journalistic, public, and political work is a significant step into the real world.

John Soane (1753–1837). The triumphal bridge, 1776, and the city of old age, 1820

The bridge is a town – the town is a bridge. John Soane convincingly argues: »Rivers separate the parts of town, and bridges should connect them – but there is no life on them, apart from a few exceptions. I've made the bridge into a splendid part of town!«

We come from the mother town and gaze at the seven arches that span the river. As we continue our walk, we scarcely notice we are now on a bridge, for it is so artistically designed. Thousands of columns, or so it seems, take away all the heaviness of the structures, give them elegance and transparency.

We walk along the lovely covered walk with a view of the river. But that's not enough: When we stroll through the splendid columned halls, our eyes move to a series of monumental structures along our route: We've already left the bridgehead behind us. Now we are looking at a rotunda with classical column orders and a sculpture gallery on the architrave. »The interior is also the exterior: The courtyard of the rotunda has the same rows of columns. And the connection to the next dome-roofed rotunda makes a lovely square«, John Soane explains.

179. Fritz Lang, *Metropolis*, 1926. Model design by Erich Kettelhut, 1925/26.

The magnificent images of this film – the city was constructed in the studio with the help of special effects – are supplemented by expressive preliminary sketches and drawings. There is hardly another film that has had as intensive and significant a relationship to architecture, to the city.

The expressive drawings of the Americans, but especially Sant'Elias's »Città futurista« may have supplied the models here. But Fritz Lang completed and perfected these ideas and went far beyond the visions of his models. He has had many followers, the most obvious being the Japanese film *Robotic Angel* by Tezuka/Rintaro (2002), which directly references *Metropolis*. Cities of this type have long been realized today. High-rises have long surpassed the heights of Metropolis, and perhaps once America feels its cities have reached maximum density and height, the Asian cities will begin to overshadow Metropolis.

Fritz Lang calls the central building »Babylon« – it far eclipses the legendary tower.

Carl Zehnder (1859–1938). An Art Nouveau monument, 1909–18

Amid the turmoil of the First World War, Carl Zehnder shows us his monumental ideal city.
We feel solemn and full of awe as we walk through the brightly lit, tall stone halls, which are domed and vaulted.

A number of architectural monuments are dedicated to the memory of great men. »Johannes Brahms is the greatest composer of the century that has just passed – I've dedicated a hall of honor and a monument to him, meant to express both the power and grace of music.«

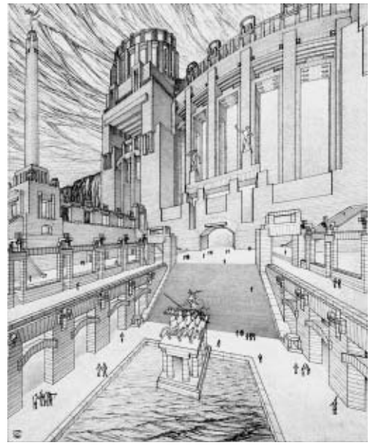
Now we have come to a lake encircled by gentle hills. On the shore is a building both profane and sacral on a circular ground plan surrounded by minaret-like towers. The courtyard in which it is located is enclosed like a holy place by walls and arcades.

Nearby, and visible from afar on a massive foundation, there are four slim columns supporting a round platform on which a muscular young man stands, his hands outstretched toward the sky. The confusing and fascinating three-dimensionality of the transitions, intersections, and interpenetrations reminds us of Piranesi. But Zehnder wants to have nothing to do with Piranesi's »Carceri«:

»In the majestic, bright spaces I have always positioned ideal human beings: classically beautiful and lighthearted, but pervaded with spirit and faith, art and joy.«

In the meantime we have arrived in the actual city center. It goes without saying that in the wide street, which is like a forum, there are only pedestrians. Like them, we are delighted by the large pool. In it is a small temple with a four-horse chariot on top of it.

180. Carl Zehnder, round building with colonnades, balcony, and pool, 1915.
181. Bruno Taut, »Snow, glaciers, glass«, *Alpine Architecture*, 1918/19.



Now we are strolling up the steps to the upper platform. For some time, we have been looking at the truly immense rotunda whose dominant chord is a monumental portico. Sculptures, portals, columns, arcades accentuate the mighty perspectives that bring constant new surprises.
»The city's vocabulary is not new«, admits Zehnder, »they're the age-old elements of the city, but I have completely reinterpreted them and created a modern city.«

It is indeed an imposing city, but one wonders where the many functions of our life, especially traffic, are located.

Zehnder 1918.

Carl Zehnder, probably only peripherally touched by the war in his refuge in Switzerland, creates architectures fit for monumental historical movies. His use of forms is reminiscent of the early Otto Wagner, while the atmosphere suggests turn-of-the-century symbolism and idealism.

Paul Scheerbart (1863–1915). The emperor of Utopia (*Der Kaiser von Utopia*, 1904)

What strange people these are! Our guide in Ulaleipu is the great author of *The Glass Chain*.
Here, the emperor is Philandu, an original and humorous ruler over the large cliff city with spiral streets, tunnels, colonnades, and hanging gardens.
For the utopians, a glorious era has dawned. The country has a successful democracy and there is no militarism.

In Schilda, on the other hand, the lord mayor is in charge. It's quite an unusual town.
The houses are triangular and there are no façades, for the pointed corners face the street. The same is true of the town hall and the railroad station.

But even more remarkable are the movable houses – indeed, half the town is built like this: Twenty big captive balloons hold a house aloft, including a restaurant. It's very amusing to dine up in the air or even to float away. Thus we see the buildings in ever new, surprising clusters, rising and descending. The airy town is lit by a thousand floodlights and is bright as day even at night. People travel by air car and fast electric trains that glide along like a cable railway on strong cables. Steamships and railroads complete the transportation system.

What impressed us the most, though, was a small device that recorded what we said and photographed us at the same time.

Then the rulers of the little towns have a ludicrous idea: They change jobs! The emperor of Ulaleipu becomes the mayor, while the mayor becomes emperor.

And then there is a gigantic artists' festival and it's hard to believe: Seventy million photographs are taken. But here comes an earnest admonition: »Such trivialities do not deepen art, but diffuse it.«

Scheerbart 1988.

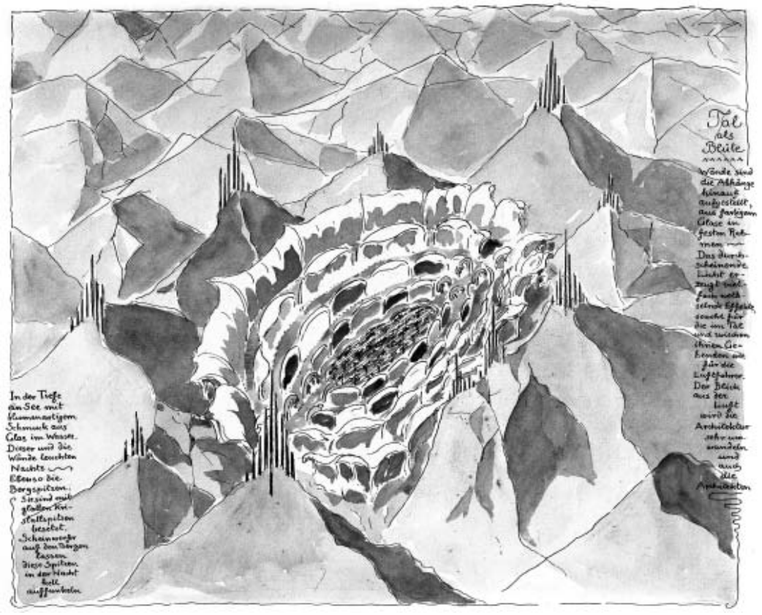
Paul Scheerbart represents, on the one hand, the enthusiastic and dramatic side of expressionism, while on the other hand his work is characterized by irony, humor, and buffoonery, fine qualities that only rarely appear in architecture.

Bruno Taut (1880–1938). The Gläserne Kette. Alpine architecture, 1917–1923

»Get the masses involved in a great project!« In response to this inexorable appeal by Bruno Taut, with the help of all of Europe, people have begun building »Alpine architecture«: The highest Alpine chain from the Montblanc to the Po River plain has been transformed into a radiantly beautiful architectural landscape.

»*In this great communal project everyone clearly sees the work of his hands: Everyone is at work building – in the true sense of the word. Everyone serves the idea of beauty –thoughts of the earth that bears the buildings. – Boredom disappears, and with it, squabbles, politics, and with them the heinous specter of war.*«

Bruno Taut leads us through a dreamlike glass world. Enthusiastically, he announces: »*No material overcomes matter as much as glass. Glass is a completely new, pure material, in which matter is melted down and recast. It mirrors the sky and the sun, it is like bright water and has a wealth of possibilities – color, form, and inexhaustible character.*«



182. Bruno Taut, »The valley as a blossom«, *Alpine Architektur*, 1917–23.

We walk past radiant community centers, transparent theaters, translucent festival buildings. The architects are the new global builders. Shining crystal structures and glass domes crown the peaks of the Alps, soar up to the light, transformed to light themselves, absorb the rays of light and transform them, creating a new house of the sky like the medieval cathedrals. We pay our first visit to a bizarre peak in the Alps. And Bruno Taut gives a rapturous description of the edifice:

»*Snow – glaciers – glass.*
Névés in eternal ice
and snow – superstructures
ornamented with
enclosures, surfaces
blocks of colored glass
flowers of the mountains.«

Paul Scheerbart, the poet laureate of the Gläserne Kette, chimes in enthusiastically: »*If we want to raise our culture to a higher level, we are forced, willy-nilly, to transform our architecture. And this will only be possible for us if we create spaces that are no longer closed-in. However, we can only do this if we use glass architecture. Then we would have a paradise on earth and would no longer need to look longingly for a paradise in heaven.*«

Up to this point we have been looking up to the mountains with a sense of wonder and enthusiasm. Now we are granted an enchanting vision of a broad valley nestled among the mountains like a huge flower. And, lyrically, Bruno Taut speaks of his architecture: »*Walls are placed up the slopes, made of colored glass in solid frames. The light that shines through them produces multiple changing effects both for the valley and for those who walk through it or travel over it by air.*«

Taut shows us the town's almond-shaped center: »*Down below, a lake with flower-like glass decorations in the water. The lake and the walls shine at night.*«

More marvels await us: Like needles or slim obelisks, tall columns rise into the sky from the mountaintops around the valley. »*Their tips are of polished crystal, and floodlights on the mountain peaks glitter brightly at night.*«

As we take our leave, Bruno Taut describes his architect's dream of the »Dead Palace«: »*I knew where I wanted to go. I therefore climbed undaunted up the roughly hewn rocky steps – and was soon at the top. And I was in front of the strong palace I'd wanted to have all my life. But I've never seen it as clearly as I did then. The palace sits on the mountaintop like a jagged, spiky helmet. I am very astonished. But – it is so silent here. I have never experienced such terrible isolation. The ruby columns catch my eye – and the wide halls are full of blazing heat. This, then, is the strong palace I have wanted to have all my life! It's all so dead! And a voice speaks to me:*

›The art you dreamed of is always dead. The palaces have no life. Trees are alive – animals are alive — but palaces are not.‹

Therefore, I retort, I want what is dead!

›Yes!‹ I hear a voice calling – but I do not know whose it is.

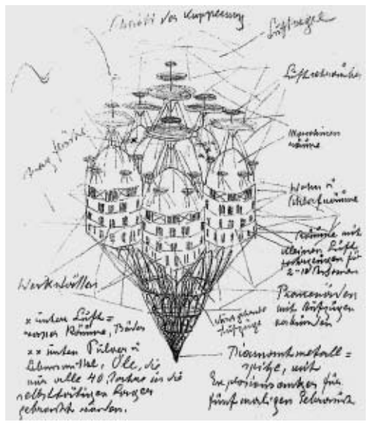
I wanted quiet – peace! I call out wildly in terrible loathing.

›You will find peace soon enough,‹ I hear, ›don't be so greedy!‹

And I knew what I wanted – I wanted calm – without desire – a descent into the infinite!!! The dead palace shook – shook!«

Sites & Stations; Thomson 1994; Stamm 2003.

183. Wenzel August Hablik, the construction of the air colony, 1908.
184. Wenzel August Hablik, »Airplane Towers. Silos. Artists' housing«, 1921.



Wenzel August Hablik (1881–1934). The Airplane Towers, 1921, the Air Colony, 1908, and the Crystal Edifices, 1903–1925

The silhouette of the town toward which we are flying is full of movement, colorful, many-faceted. The meaning of the towers soon becomes clear to us: Our flying machine, which can move both horizontally and vertically, docks at one of the towers, we get out by means of mechanical stairs, and the express elevator brings us into the city.

»I foresaw that air traffic would increase enormously«, Hablik is pleased by his prognostication, »and the towers allow the planes to land directly in the city.«

Hablik explains the color and movement, the dynamics and variety: «The city has everything the inhabitants need, but we've also located large silos here. However, the cityscape is given its unique character by the many artists who live here.«

But Hablik goes even further: He builds another, very different new city. He takes us to a huge meadow, where a remarkable structure rises into the sky: a lattice cone balances on a diamond-metal tip. Elevators take us to the top, to one of the domed houses that encircle a large central building. And already a slight tremor goes through the colony, the little town lifts off, and we are gently soaring toward the sea. Now Hablik gives us a tour of the small town. In the five cylinders in the lower part, many different kinds of workshops have been located. Above them are the resi-

Paul Scheerbart is the great protagonist of the Gläserne Kette – language and imagination, effusive enthusiasm are quite suitable for the work of the dreaming architect.

References in other Taut works allow us to give this drawing, too, erotic interpretations. We feel Bruno Taut's »An Architect's Dream« is an interpretation of Hablik's »Way of Genius« (cf. following chapter). It is remarkable that the idealistic enthusiasm for glass extends into World War II.

The new technologies, while they were the prerequisites for a new transparency, are stilted, spiritualized. The idea of »purity« addresses the ethical aspect, which is the foundation of the work of contemporary painters such as Mondrian.

Bruno Taut later took the path toward reality, into a very down-to-earth architecture that deals primarily with the construction of residential buildings, far from fanciful dreams.

dents' living rooms and dormitories, and just below them are the air-water rooms and baths, plus powder and oils, which are brought to the automated storage places every 40 years. Now the elevator has brought us to the promenade floor, and we enjoy a view of the landscape. We're especially interested in the mechanics that can move such a colony, and Hablik briefly explains: »The six domes contain the engine rooms; each engine moves a horizontally rotating propeller. The wings and the sails cause the town to soar gently through space.«

Now, far off, we see the sea and a wonderful castle, built by Hablik, appears. Like a mighty crystal it shines on the beach. Hablik's dream of the crystal edifice has been turned into reality here by the sea, but in the mountains and the desert as well: cathedrals of a new, pure religion. After a safe landing Hablik once more sums up his theses about architecture: »*We need new ideals. One of them is the* gesamtkunstwerk*, architecture! Not a ›box of bricks and emergency shelter‹ – but architecture as a living element that embodies cosmic laws. Our era demands that we solve entirely new problems and, truth to tell, these are not inconsiderable. For we are the ones who prepare the way for a new paradise on earth. Until recently the utopia of paradise belonged to heaven alone!*«

And filled with such sublime thoughts we walk the road of genius: over steep bluffs, over cliffs and crevasses, over bizarre rocks and pointed peaks, ravines and precipices, we struggle to reach the crystal cathedral-palace, light and freedom.

Thomson 1994; Eaton 2001; Stamm 2003.

»Upward«: Were one to sum up in one word the architectonic ideas of the expressionists, the »Glass Chain«, the enraptured dreamers, then it would have to be this one. As the soul ascends, so the creations of architecture rise into the heights, and like mountain climbers, architects too climb the rocks and glaciers. But that's not all: Wenzel Hablik and his colony soar into the air, articulating the architects' dream of weightlessness. Wenzel Hablik foresaw the rapid development of aeronautics, but like all prognosticators of flying he believes that it can take place in the context of a densely populated city.

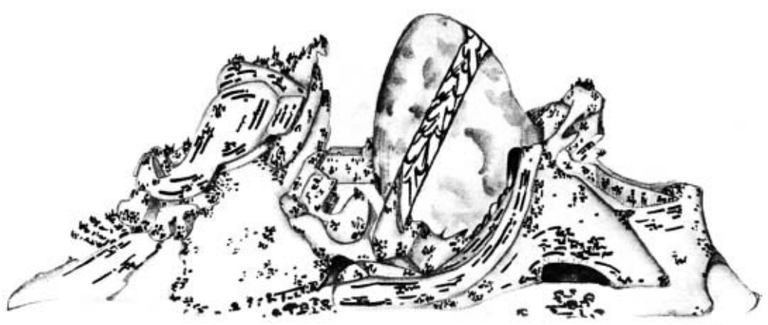
Hermann Finsterlin (1887–1973). The color organ, 1920

On a vast plain, we approach a bizarre mountain formation, towering alien and isolated. But as we get closer, we see the radiant colors of the formation and realize it is a human settlement, an artificial mountain city. Finsterlin enthusiastically speaks of his concept of the city: »*Cities as form organs and color organs providing the most stimulating influences; cities as inspiration and guided dynamics, not fettered reflex, shall be the real expression of the architecture of the future.*«

But in addition to the mega-structure of the »city«, fantastic formations of houses give life to the vast landscape and form a giant sculpture garden. Finsterlin takes us from the »Casa Nova« to the »Red House«, the »Concert House«, past wonderful edifices where we need every bit of our imagination to imagine how they can be inhabited.

And the crazily, fantastically brilliant master explains his motives: »*I felt quite a very strange dislike for living in cubes, and for level surfaces, corners, and angles, and the boxes they call furniture. When I woke up or daydreamed I no longer wanted my eyes to rebound from vertical and horizontal walls, but caress complicated forms, as in the marvelous caves of my dreams or in giant organs, a rich, living, exciting environment.*«

Finsterlin 1920; *Stadt und Utopie* 1982; Thomson 1994.



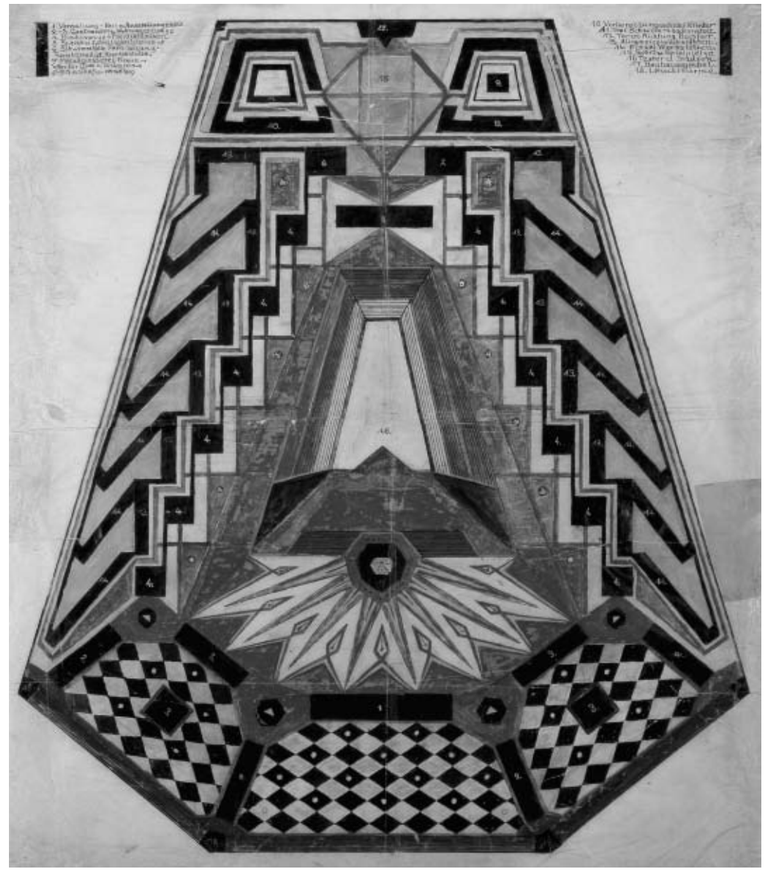
185. Hermann Finsterlin, communal building, the city, 1920.
186. Wenzel August Hablik, path of the genius, 1918.

Hermann Finsterlin did not find the path to the real world of constructing buildings, and probably did not look for it either. He continued to be the single-minded representative of a three-dimensional, sculptural architecture, preferring rounded, soft, flowing forms to the bizarrely faceted, broken forms of the expressionists. Once more it becomes obvious than no clear boundary can be drawn between architecture and sculpture. Hermann Finsterlin starts out from modeled three-dimensional forms and considers them to be habitable, indeed, even defines them as a city.

Walter Determann (1889–1960). The early Bauhaus settlement, 1920

No, we are not going to visit the sharply defined, white, functional Bauhaus buildings of Walter Gropius – those won't be built for another six or eight years. Rather, we are visiting a highly imaginative settlement north of Weimar.
The plan that Walter Determann shows us at the outset seems more like an Aztec totem than the plan for a modern settlement: built strictly symmetrically, using bright colors and lavish patterns, and we have difficulty making out the buildings.

Once inside the settlement itself, we are astonished that the colorful pavements far exceed the green spaces. The center of the complex is a large building for theater and sports events, festivals, and exhibitions. »For this important building«, says the architect, »we chose the Bauhaus logo, a sparkling crystal resembling Bruno Taut's crystal structures. It not only reflects the rays of the sun during the day but emits light rays by night. It towers above the adjacent stadium, which



187. Walter Determann, Bauhaus settlement, 1920. 1 administration, festival, and exhibition halls, 2, 3 guesthouses and apartments for single people, 4 blocks of four family homes each, 5 dining and social hall, 6 indoors swimming pool, district heating, gym, physician, sick bay, 7 metal foundry, kiln for glass and pottery, 8, 9 manor, manor administration, 10 preparatory school for children, 11 open-air swimming, 12 gate in the direction of Buchfart, 13 general workshops, 14 individual workshops, 15 playing fields, 16 theater and stadium, 17 Bauhaus logo, 18 lighthouses.

225 Ludwig Hilberseimer, vertical city, 1924.

Ludwig Hilberseimer (1885–1967). The total grid, 1924

Our impression of this city is powerful, indeed violent. Motor traffic, 15 m below ground level, takes place on 50-meter-wide thoroughfares. The pedestrian walkways on the upper level connect massive high-rise blocks, each of them fifteen stories high and 180 m long. The street is seemingly infinite, without a visible end. People and cars become tiny accessories in the unending urban grid.

But Hilberseimer has good reasons for his system: »*The need to form a frequently enormous, heterogeneous mass of material according to a law of design that is equally valid for each of the elements demands that the architectonic form be reduced to its barest, most necessary, and general features. This means forms are restricted to geometrically cubical ones – the basic elements of all architecture. Forming large masses while suppressing their variety according to a general law is what Nietzsche understands by style as such.*«

Here is how Hilberseimer rejects every kind of artistic »design«: »*The problem today is no longer painting more or less good pictures or sculpting statues and creating aesthetic arrangements, but fashioning reality itself. Rational thought, functionality, the precision of economy, the qualities of an engineer in the world of today: these need to be the basis for general architecture. Constructivism is neither a new decorative art nor a new formalism.*«

Hilberseimer 1922, 1923; Dethier 1994.

Hilberseimer personifies the logical development of functionalism in the 1920s. One cannot help agreeing with many of his theoretical and literary views, especially if one keeps in mind the period during which he expressed them. His teaching in the US often provided the inspiration for them. But the blueprints seem to anticipate urban design in communist states, for instance, Stalin-Allee in Berlin.

Le Corbusier (1887–1965). Ville Contemporaine, 1922; Ville Plan Voisin, 1925; Ville Radieuse, 1930; Zlin, 1935; Rio de Janeiro, 1929; São Paulo, 1929; Montevideo, 1930; Algiers, 1933; Chandigarh, 1950–1964

The first city we are going to visit – the oldest – is the »Ville contemporaine«, the »contemporary city« with a population of three million, built in 1922. Its implementation at the time absorbed a large part of a densely built-up suburb of Paris.

»With the Ville Contemporaine«, says Le Corbusier, »I formulated the fundamental principles of urbanism. I created rules by which the magnificent game of urban development can be played.« First we arrive in the center of the huge grid: Le Corbusier invites us to visit one of the spacious terrace cafés – we sit in the shade of trees and have a wonderful view of the city center. Around a large plateau eight glass-and-steel skyscrapers have been grouped, each of them 80 stories high. We are in the heart of the city, in its »brain«. This is where the municipal administration, large business headquarters, and offices are located.

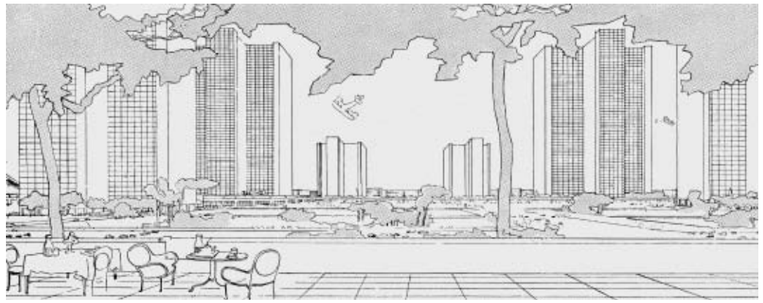
The cruciform floor plans of the high-rises have zigzag wings. Light and air are among the maxims that govern life. Also, here in the center, traffic is bundled. Means of transportation that travel at different speeds and have different destinations are alternated.

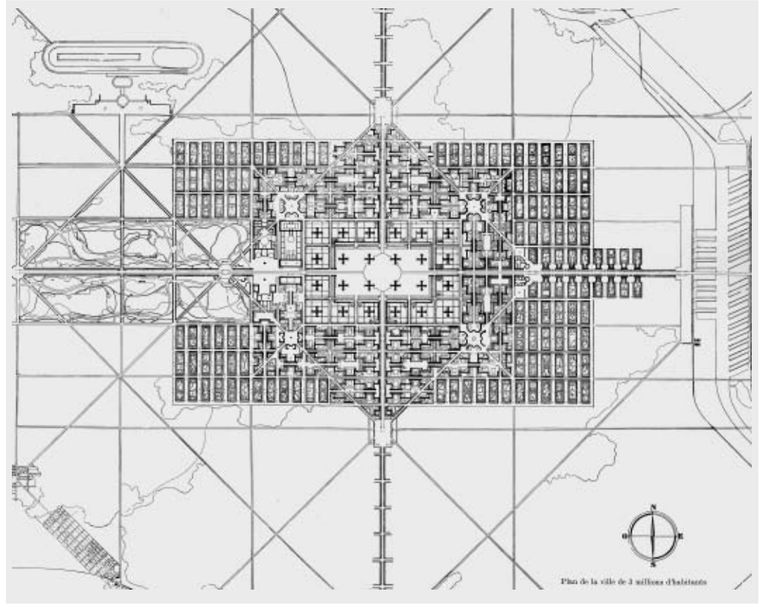
Under the terrain there are three floors of railroad tracks. Railway traffic is separated according to the speed of each type of train: local traffic, commuter traffic, and long-distance travel.

Le Corbusier expounds his philosophy of the modern era: »*The mechanical engineering that has transformed our concept of time and makes speed its basic requirement demands that we found business cities: intensity, expansion, speed. The business district will be located at the place that is closest to all points of urban concentration: That place is the center!*«

In other words, Le Corbusier continues a perfectly traditional model – that of the centered city – but the center is primarily reserved for the administration. »*At the busiest points one finds the dominant buildings. These are the offices of the big companies preparing for business competition: order, organization, clarity, connection, Taylorism.*«

From our vantage point on the café terrace we can see the railroad station, a low and modest-looking building; beyond it is the racetrack, theater, and public halls, embedded in lush green spaces. But in the public squares we see only few people, for these centers do not belong to the community. They are primarily commercial centers. From them, following an odd though realistic hierarchy, radiate the other sections of town, far removed from democratic ideals:





226. Le Corbusier, contemporary city, downtown terrace café, 1922.
227. Le Corbusier, contemporary city, 1922. Overall plan.

We'll save ourselves further visits to the expansion of Vienna: Neither the grandiose ideas of German-born planners, nor the rigorous axial systems of Franz Schuster, Erwin Ilz, and Robert Oerley, nor Walter Strzygowski's blueprints, which were intended to be perfectly concrete, seem worth a visit, since they hardly go beyond Dustmann's blueprint.

Hitler did take a fancy to the splendid axial plans, but, aside from the fact that there were no funds available before the beginning of the war, Berlin naturally had priority. There, Albert Speer began work on planning »Germania« (cf. chap. 11.4).

To be sure, the basic idea of expanding Vienna toward the south and north is in principle not utopian: These developmental trends – though not in monumental axes, but in agglomerations of high-rises – began in the 1960s, and have not been concluded to this day.

Albert Speer (1905–1981). The New Berlin – Welthauptstadt Germania (world capital Germania), 1937–43/*60*

As we approach the former Berlin by plane – the capital of Europe is now called Germania – we can already sense the majestic dimensions of the city's new district. And so, at least roughly, we are able to get an overall view of this new city: 38 kilom long, it stretches over Berlin and is up to seven kilom wide.

Upon our arrival we are met by a national hero, architect Albert Speer, who has, as it were, re-created the city following Adolf Hitler's precise instructions. Enthusiastic and amiable, the great master welcomes us: »This is a fine opportunity to get to know the new ›Germania‹: You can take part in celebrating the fifth anniversary of Germany's victory over her enemies. During the procession through the magnificent east-west axis we can see the most important buildings.«

We agree to meet the next day – April 20th, for the day of the victory, the capitulation of the Western and Eastern powers and of America in 1945, has been cleverly linked with Hitler's birthday. We plan to meet at 9 a.m. at the south railway station, before the start of the festivities. Albert Speer has time for further comments: »As far back as 1937 the Führer commissioned me to begin planning. Work proceeded quickly, and we started construction in 1941, in the middle of the war. But then we had to interrupt work for two years, though immediately after the final victory, in 1945, it continued with full strength. We have a huge very economical work force available to us – the prisoners of war – and enormous material resources – the reparations paid to us. Thus we achieved a miracle: Within a mere five years we have turned Berlin into the new capital of Europe, Germania.«

We have a little time left, and we look at the architecture flanking the enormous station square – and the railway station itself. The main floor is defined by a row of columns in the classical style, while above them is a recessed penthouse floor. But why, we ask in surprise, are there such tall glass walls behind the columns? »Our National Socialist style, which is based on the eternal values of Aryan classicism, is totally capable of integrating new technology, for instance in the form of glass walls«, replies Albert Speer.

As we walk through the square building, we glance at its monumental south side. There is a semicircular square in front of it.

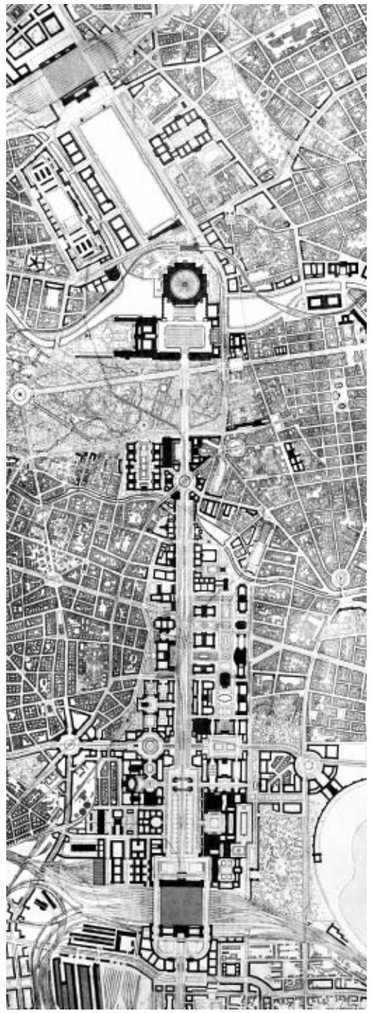
»It's time to welcome the Führer!« the architect reminds us. So we have time for only a short look at the other buildings around the station square. But already the square has filled with thousands of people – only in the middle a circular area is left open – and already we hear the whirring of the helicopter. It lands, and immediately the SS form a lane of honor as Adolf Hitler alights – and already there is much cheering, calls of Sieg Heil resound. Accompanied by Goering, Goebbels, and two generals, Hitler gets into his open limousine. We've already seen the enormous triumphal arch that completes the station square. Its architecture seems somewhat crude, reminding us of the Roman, world-dominating Janus arches of ancient times, though at a height of 117 m and width of 170 m it far surpasses all ancient monuments of the same type.
Is it dedicated to a triumphant Hitler?

»Not at all«, says Albert Speer. »We consecrated it to the undefeated German army in the world war, and the Führer personally produced the first draft back in 1925.«

Hitler's car crawls along toward the triumphal arch, past the trophies, consisting of captured tanks and cannons. The populace forms a column, and as he passes the triumphal arch, there is more loud cheering from the crowd.

Albert Speer has the privilege of following the victory parade in a car at an appropriate distance, and we listen with interest to his remarks. On the left is the large octagonal plaza with ho-

268. Albert Speer, Welthauptstadt Germania (world capital Germania), Berlin, 1937–43.



269. Albert Speer, Welthauptstadt Germania (world capital Germania), Berlin, 1937–43. Domed building.
270. Albert Speer, Welthauptstadt Germania (world capital Germania), Berlin, 1937–43.

tels, theaters and concert halls, and the building of the KdF (Strength through Joy) organization. On the right are the sports and recreation area and the public swimming pools. The Führer is a great opera lover, you know. He attends Richard Wagner premieres at every opportunity. That's why it was only natural that he had a new opera house built – there it is, on the left.«

We've been driving very slowly and thus we were able to observe more and more crowds of people emerging from the side streets in ordered groups and adding their numbers to the triumphal procession.

»Here we have two particularly interesting buildings«, Speer points out. »We are aware of the great international importance of industries and have therefore located them here along the new Germania axis: on the left, the AEG – General Electric Power. And again we are surprised by the name of the architect: It is Peter Behrens, who already demonstrated his affinity for totalitarian architecture in 1912 with his German embassy in St. Petersburg. Then, on the right, we have the administration building for Agfa Photo Products.

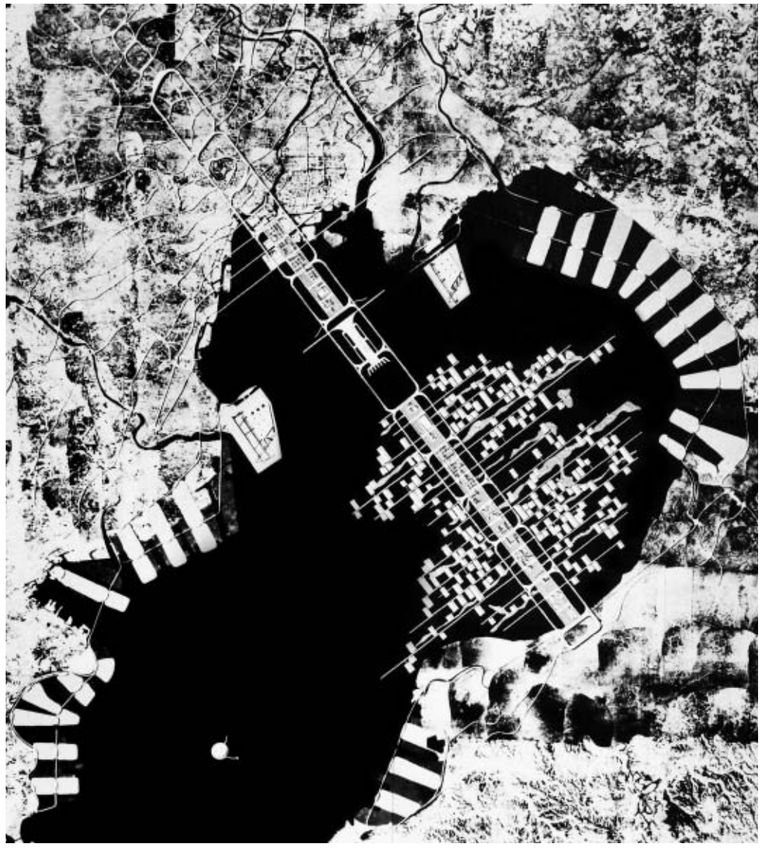
The next point of interest is the round plaza. »I did not design it all«, Speer tells us almost modestly. »Wilhelm Kreis built the Soldiers' Hall on the left here – the big, almost Romanesque tun inside is worth seeing. He also designed the army headquarters with its powerful tower. Meanwhile, the Hermann Goering Reichsmarschall Building next to the Soldiers' Hall comes from my drafting tables. On the round plaza there are buildings serving a number of different functions: Beside administrative buildings there are also a few cinemas.«

The following section of street is a very different surprise: We drive through an old park that has just started turning green. »Nature, too, is important for us. And so it was obvious that we should include the Tiergarten park.«

Already we are approaching the Führer's palace and the Reich chancellery – but the feature that has long captivated us is a huge cupola that dominates the axis more and more as we come closer. »We've built the largest dome of all time: The diameter is 300 m and it is 290 m high – which means it could easily have room for St. Peter's Basilica inside it.«

We are now driving through the portico of the Reich Chancellery. »Here, at the end of the left wing, is the entrance for the Führer's guests. They are led through the staterooms, accompanied by SS guards of honor, and the guest walks almost 500 m until he reaches the Führer's study. From here one has a view of a magnificent garden with waterworks, a greenhouse, and the private theater.«

On the right of the forecourt we see a very familiar building: It is the Reichstag, which was incorporated in the planning as a historical keepsake.



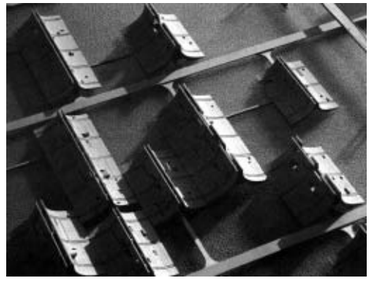
291–292. Kenzo Tange, A. Isozaki, K. Kamiya, H. Kon, N. Kurokawa, and S. Watanabe, expansion of Tokyo, 1960.

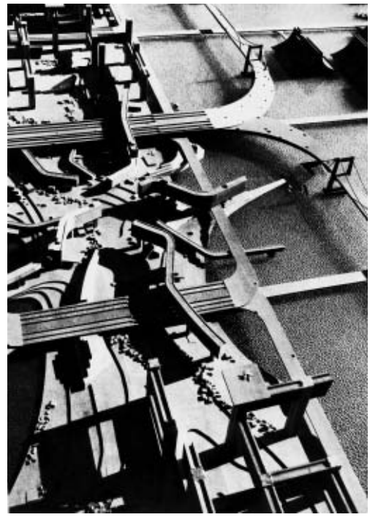
Kenzo Tange (1913–2005). Tokyo Bay, 1960, and New Tokyo, 1961

The overall concept of Tokyo Bay City can only be grasped from an airplane. Kenzo Tange explains: »I connected both shores, Tokyo and Yokohama, by a large double link, a kind of spinal column and conveyor belt, but also the stage for urban life. While cars, subway trains, and railway trains speed through the lowel levels, we can stroll at our leisure on the upper levels. The link between the two cities is subdivided into eight areas. The station is on the mainland and is directly connected with the subway systems. Then comes the first area – office buildings – and a new station and seaport are the second and third area. At the same height as the dry land but also as the underwater level of the link, and connected with each other but projecting into the ocean are the two new airports. The government district, area four, is again followed by office buildings – zone five. Shopping centers and hotels form the sixth area, and then there are more office buildings. The leisure center, again docked to the other shore, is the eighth zone.«

After landing we can see for ourselves that dense urban areas form these axes. These are structural vertical systems that we later find repeatedly: Strong support and supply towers, erected in a square grid, provide vertical communication. The office bridges, far above the terrain, span the space between them. The expressways are located on the periphery of the link, on the shore. The areas between them serve stationary traffic and contain spacious landscaped recreational spaces.

Housing developments branch out of this densely built-up urban area: skyscrapers with broad bases that seem to stand right in the ocean. These »branches« radiating from the wide link have some growth potential, though it is limited. We are able to view only a very small section: The projecting lower floors of the high-rises have terraces; green zones and pedestrian areas are not disturbed by the traffic on the lower levels.





The lower pedestrian level houses stores, social facilities, restaurants, and community buildings as well as parking lots and monorail stations, so that the dark zones are well used. The projecting parts of the buildings, however, are, as it were, broken open in different places. Here even interior areas are open to the sky: This is where kindergartens, schools, and parks are located. The apartments all enjoy a lovely view of the ocean. They are privately owned, while the lower-lying levels are common property.

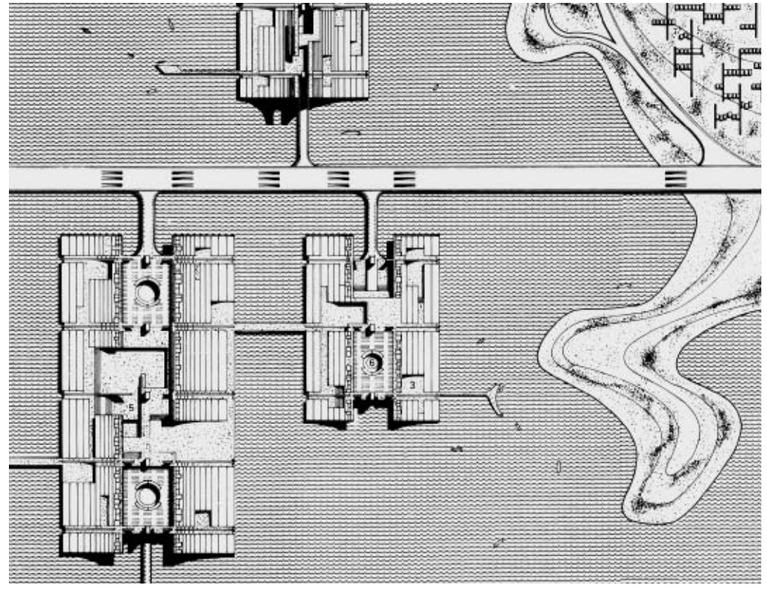
How can the idea of the Metabolists – of whom Kenzo Tange is one – have an effect? Where is the change and transformation they advocate?

»We did not fix the housing areas. They are interchangeable units that can be adapted to the needs of the residents. Residents can also design their ambience completely individually: In that case they receive only the concrete platform with utilities supply points, and everything else is left up to their own creativity.« Our tour ends at the junction point to the mainland – a dense, fascinating, three-dimensional space heralding a new urbanity.

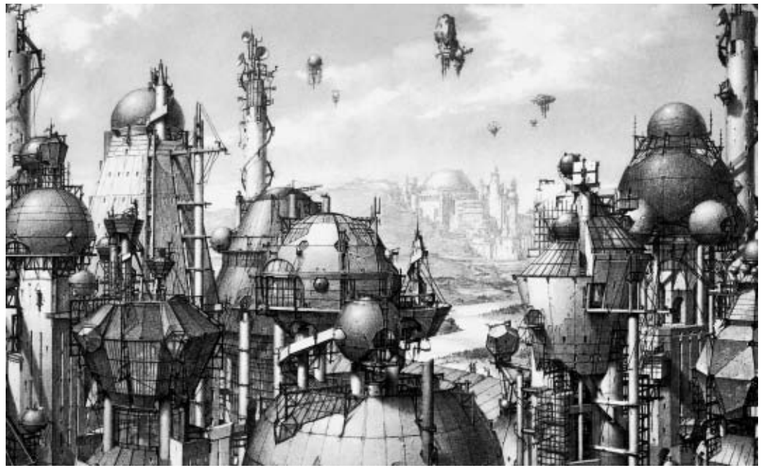
Next, Tange takes us to the new mainland city of New Tokyo. Like the ocean city it projects into the sea like a mighty bridge. It would be impossible for us to have a clear view of it if we had not taken an aerial tour of the city. The city numbers ten million inhabitants, but its growth was restricted by planners and politicians. Thus it is not possible for it to expand indefinitely.
Kenzo Tange regards the transportation of people and goods as the chief problem of cities. »*The rapid pace and the scale of contemporary life demands a new spatial order in our cities. The structure of the city has come to terms with the transportation system and architecture. The street and the buildings are organically linked.*«

Cook 1970; Dahinden 1971; Schumpp 1971; *Stadt und Utopie* 1982; »12 Villes Prospectives«.

The idea of a linear city is transferred from the land to the ocean. Growth is limited by the shorelines, but the city can be expanded on land. The structure resembles live rails from which electric current can be tapped.



293–294. Kenzo Tange, A. Isozaki, K. Kamiya, H. Kon, N. Kurokawa, and S. Watanabe, expansion of Tokyo, 1960. Detail: residential blocks.



428. Lebbeus Woods, Centricity, 1984.
429. Lebbeus Woods, Centricity, concentric field, 1987.

Lebbeus Woods (b. 1940). Centricity, 1986, the cyclical cities, 1987, and Aeon, 1981–84

What an incredible city! Guided by Lebbeus Woods, we feel confused and alienated – and yet we have a sense of déjà vu. Is it the spatially irritating, absurd structures of Piranesi's Carceri we are reminded of? Is it the technocratic silhouettes of the oil refineries with their towers, struts, pipes, frames, and ladders? Is it the huge industrial containers of gas and liquids? Is it the parallels to the »deconstructivism« of the early Himmelblau buildings? Or to expressionistic 1920s film architecture? Or are we on the set of the latest science-fiction movie? Whatever the case – we have dozens of associations: Admittedly it isn't easy to imagine this as an inhabited city.

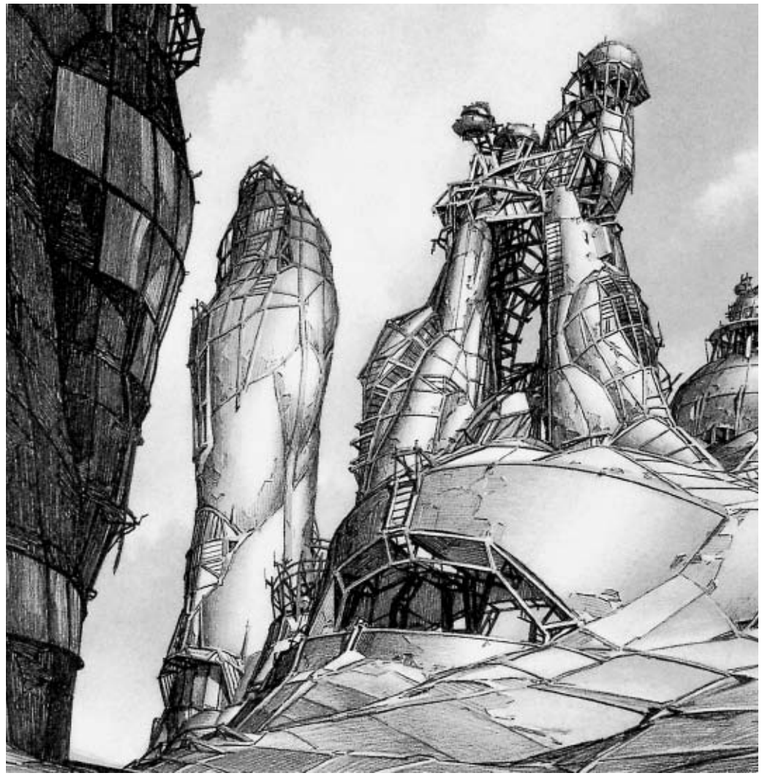
The first city we visit is Centricity, which has already been in existence for 20 years. Irritated and fascinated at the same time, we move in the spaces that are given strong physicality by light and shadow. We do not ask Lebbeus Woods whether Centricity is functional, for we would no doubt get only aphoristic answers, such as the following: »*Centricity: That is the unified area. Centricity is the adjective and the noun, the changer and the changed. A Centricity of universal science exists within the present space-time continuum.*«

Nor do terms like »geomechanical tower« or »protomechanical tower« or »biomechanical tower« help us decode Woods's remarks. So we abandon ourselves to amazement at the sight of his proliferating, brilliant stylistic idiom. We feel that Woods's reflections, not always easy to understand, exist independently of his architecture: »*New patterns of urban forms and city life develop from concepts of time and space, which we consider to be a space-time continuum. Energetic form is the basis of a universal science, universcience, which includes all individuals and whose principal instrument is the study of architecture. Its interactive sphere is the CENTRiCITY. The goal of the study is knowledge, and the goal of knowledge is the completed work.*«

Now we pass some towers, perhaps those with the central photon accumulator, called QUAD and D-QUAD: They are biomechanical and biodynamic towers with quadropolar and deformed quadropolar forms that correspond to the centrisymmetrical forms (circles) and eccentrisymmetrical forms (ellipses). They are also part of Centricity and form the »unified urban field«.
Before continuing our journey we take a plane and from above see to our surprise that ten circular rings are the structural elements overlying this confusingly expressive city.

Consequently we are no longer surprised by the excessive variety of forms in the next city, Cyclical City. Lebbeus Woods explains a few details. Again we struggle to understand his trains of thought, ranging between science, fantasy, and poetry: »*Forget the traditional so-called ›laws‹ of statics, aesthetics, and proportion. Feel your connection with the new experience of space and time. The number four is an ancient magical element: The four elements make up the world. Our existence moves through the four ages of llfe. And the same irrational substance is inherent in the circle. An architecture of dynamism, of geo-, bio-, mechano-dynamism, moves as a unit in the direction of an order or disorder. It is a combination of the dual metric measurements, of the geometry, biometry, mechanometry of the time-space complex.*«

430 Lebbeus Woods, D-QUAD, towers from Centricity, 1987.



And Woods tries to elucidate the elemental significance of light: »*Visible light is a wave phenomenon, constant to matter and energy: Mattergy can be universally experienced in an urban environment. Visible light is formed by architecture, which reveals an essential order, being a form of visible light of metric transformations. The architectonic mathematics – archimatics – of visible light is the basis of the general principles of a universal science. Architecture and the urban forms of a universal science reveal the time-space transformations of metric light.*«

And now Woods takes us to see his AEON: A globular balloon has lifted the city of cross and square into the clouds.

Lebbeus Woods takes leave of us as he quotes almost classical and charismatic guidelines: »*We need create nothing but vision*« and: »*There is beauty of form only where there is beauty of idea.*«

Woods constantly seduces us to follow him on poetic escapades: »*Perpetually soaring upward, precipitous, hard; growing out of the stone and rock or growing into it; or made of metal, glass, crystal; sculptural, dome-shaped, balloon-shaped cupolas; globes like those of diving boats; pyramids; airships like flying arks, sailing, gliding, soaring; extraterrestrial architectural bodies that are not concerned with accustomed geometries; others that phallically penetrate the earth, form underground laboratories, pierce the surface like the shoots of plants, fly off as rckets and explosive devices, spreading their payloads of ideas far and wide.*«

Woods 1982; Thomsen 1994.

Virtuoso drawing and fascinating graphics have a solid role in modern architecture. Once a drawing goes through the transition to an autonomous work of art this all too frequently means it is no longer buildable. The drawings of Lebbeus Woods evoke associations with science fiction films, and there are also clear similarities to the work of the Swiss film architect H.R. Giger, though this is not necessarily a direct influence.

Batman. Gotham City, 1989

He's a very nice, friendly man, reliable and pleasant, working in his office day in and day out. But he invites us to come on a nocturnal walk with him: And now we see him flitting between the high-rises, in the streets, across highways. Within seconds he is where he is needed: His power is in demand, and so are his speed and inventiveness, but above all his helpfulness and his kind heart.

What superb fantasies film designers come up with. Colorful, dynamic, living cities: These, too, are dreams, but they are utopias that can be implemented. And isn't the film itself reality?

Philip K. Dick (1928–1982). *Do Androids Dream of Electric Sheep*, 1968, and Ridley Scott (b. 1937). The city of the *Blade Runners* (film: 1982 / *2019*)

Incredible things have happened. Long feared, they have now become a reality: A group of androids has fled to Earth from the space colonies – they must be pursued, captured, destroyed – and that is the special mission of Rick Deckard/Dick Tracy.

But the cities where the chases take place are so unbelievable – they are the new megalopolises: huge, run-down. Eerie, dark, menacing cities, clouds and mist, rising vapors, agitated, flickering lights; we sense danger, hate, murder: cities of anxiety and torment.

The neon lights make the canyons of streets darker rather than lighter, danger lurks everywhere – is it still possible to live in such a city, is this not the antiroom to hell? And yet we cannot deny its fascination, and we are not sure: Perhaps these are really the cities of the future? The urban landscape seems to be boundless, there is no end to the city. What is so fantastic about it is a new, ever-present three-dimensionality. Not much happens on the »ground«, while a lot is going on in the underworlds of the street and in the airy heights of the residential towers built out of discarded high-tech and the refuse of our civilization – told by freaks, punks, business people. We notice materials that are strangely virtual. The walls seem to be made of prestressed materials. Steel, glass, and garbage do not seem to contradict each other. The architecture of the big companies is strange: The Tyrell Corporation's buildings resemble pyramid-shaped microchips.
In the long run, the space of the city is not transparent, but that is no longer necessary, for people communicate mainly by means of videophones.

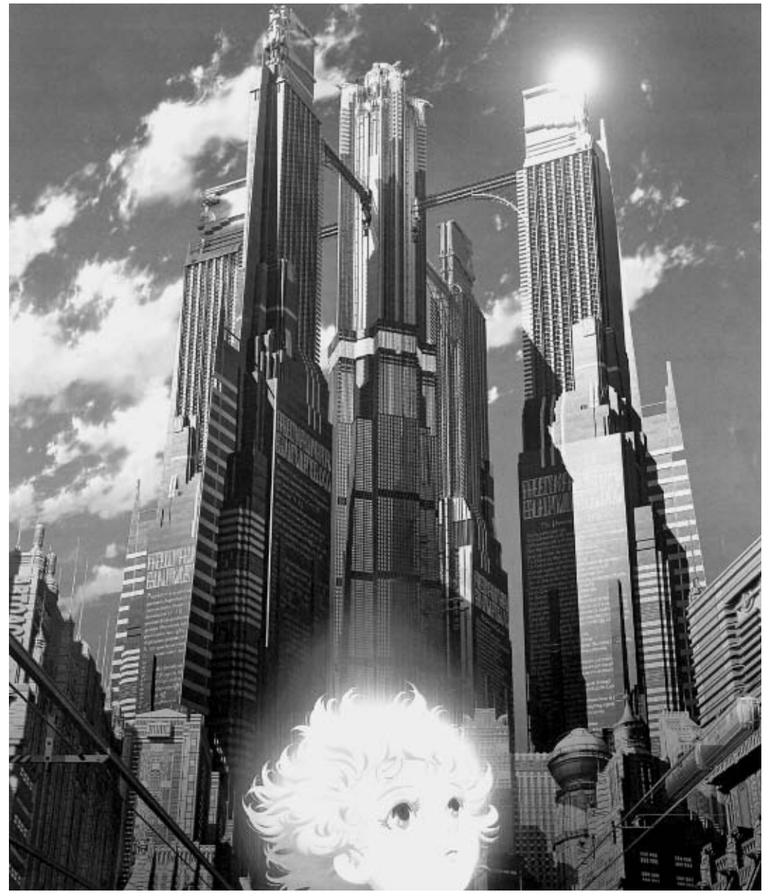
494. Ridley Scott, *Blade Runner*, 1982.

Rick Deckard, seemingly brutal and unscrupulous in his chase, becomes unsure of himself: How can he tell androids from human beings? Where is the dividing line between men and machines? And lovely Rachel – is she an android too, and doomed to die? And is Rick really sure he isn't an android himself?

In Ridley Scott's magnificent 1982 film, Harrison Ford played the leading role, and his team created a virtually »real« city of terror. The film combines science fiction and the new wave of nostalgia, a surprising combination that we will encounter one more time.

Osamu Tezuka and Rintarô. The new *Metropolis ziggurat*, 2002

We enter the New Metropolis – and a lot is already familiar to us from Fritz Lang's *Metropolis*. But how much more powerful this city is, how much more mighty its towers, how much more hectic the traffic, life, and technology. Again the human race has diverged into two branches. But now robots are the disenfranchised members of society, living in separate worlds from the humans. The ruler of the worlds commissions the construction of a childlike blond angel, Tima. The perfect robot girl, she is to take over world government and to destroy the world and herself. She does not know what kind of a creature she is, but she loves young Kenichi, who saves her from destruction – and the blond robot is filled with human emotions.



495. Jeph Loeb and Jim Lee, Batman in action, 2002.
496. Osamu Tezuka, Rintarô, *Robotic Angel*, 2002.