wardness, and disease of the *burdanos*, ignored and abandoned by their country. A poignant Spain is depicted in the glances of barefoot, dirty, and toothless children and peasant women ill with goiter. The film is a condemnatory *verité* document that shocked the right-wing intelligentsia. At the same time, it was considered degrading by the Republican government, which banned it. It was not shown until a few years later in Paris, though not in Sert and Luis Lacasa's famous Pavilion of the Spanish Republic at the Exposition of 1937. The Republic did not improve the miserable living conditions of the *burdanos*, who remained Spain's embarrassment.

Throughout Mendelson's text, she offers conceptual genealogies of the artists whose work she analyzes, invaluable for placing them in a larger context. An example is the life of Eli Lotar, cameraman for *Las Hurdes, tierra sin pan*, a communist militant and contributor to *Documents*, Georges Bataille's surrealist magazine. Through these life stories, we can conjure the worlds in which the various avant-garde projects arose: the political arena, cinema, magazines, and ideological partisanship. These realms formed a mosaic whose complexity Mendelson reveals in order to avert facile and deterministic interpretations.

The governmental Misiones Pedagógicas sought to engage city and countryside in a Spain where the gaps between urban modernity and rural culture were unbridgeable. José Val de Omar and Federico García Lorca took positions opposing those of Menéndez Pidal and José Ortiz-Echagüe. The pairs' use of images had utterly different ideological meanings and gave vastly differing impressions of Spain; these images were used later by publications with conflicting ideological purposes. After the Spanish Civil War ended, the victorious regime of Francisco Franco used the proposals of Menéndez Pidal and José Ortiz-Echagüe to glorify the "national values" of rural Spain, sheltering the government's protectionist economy and appealing to the Spanish "race" as guardian of the new system's unity.

Fascism's fascination with folklore is well known, as is its use as a mechanism of propaganda to spread populist messages.

In her fifth chapter, Mendelson examines Sert and Lacasa's Spanish Pavilion. This was a rational, modular, and isotropic structure, a neutral design that could be clad with visual messages and writings intended to draw the attention of Western democracies to the struggle of the Spanish Republic against Franco. Its architecture was not intended to take a primarily propagandistic role. Mendelson analyzes the pavilion's iconography, focusing on the photomurals and photomontages of Josep Renau, whose contribution she sees as surpassing that of Pablo Picasso, Joan Miró, and Alexander Calder, who also made works for the building. Renau's avant-garde techniques were essential to the success of the project, which nevertheless ended tragically. The lesson of the Soviets El Lissitzky and Aleksandr Rodchenko in their renowned collaborative work *USSR in Construction* (1932–41) informs Renau's work for the pavilion. Renau was similarly trying to vindicate those fighting in precarious conditions against oppressors by portraying the people as proud bearers of a distinctive culture. The people's messages were sold to visitors in the pavilion's store by Moncha Sert, who had emigrated from the countryside of Aragón to the metropolis of Barcelona.

The book ends with Dalí, who was denied the opportunity to work in the Spanish Pavilion. The Catalan artist turned his paranoid-critical gaze on Jean-François Millet's paintings, seeing them from the perspective of vital drives of the human psyche: violence, eroticism, death, desire, and kinship. There is no innocence in Millet's *The Angelus*, as is the case in all of Dalí's depictions of pastoral myths. Art and life are alienated from one another and cannot be rejoined, even though myth and industrial production nurture each other in a manner that is convenient to industrial production. In Dalí's second surrealist manifesto, he argued for the need to access the unconscious to unveil the "truth" inside his paintings. The double images and the mimetic ingenuity in Dalí's work make its analysis a matter of interpretation in which the details are more important than the overall image, something only a paranoid can know and exploit. He thus confers importance on what is not seen, such as the hidden violence in the countryside that must be acknowledged in the search for truth.

Dalí said that he wanted to know everything about the irrational. If we superimpose the triad of "excrement, blood and putrefaction" of the Catalan artist (208) on the "excrement, money, folklore" of Sigmund Freud in his essay "Dreams in Folklore" (1911) (205), we have the variables of a gloomy setting for the carefully constructed readings of the architecture and artworks considered here. Mendelson concludes: "As studies on fascism and the everyday have proven, banality, as Dalí had suspected in his interpretation of *The Angelus*, was the ubiquitous mask for violence" (219). This valuable book will stimulate non-conformist examinations of art and architecture, opening up new topical roads and perspectives that should not be disregarded.

**JOSEP M. ROVIRA**
Universidad Politécnica de Cataluña
Translated by Cecilia Jiménez-Santos

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**Arturo Almandoz, ed.**
**Planning Latin America's Capital Cities, 1850–1950**

Jean-François Lejeune, ed.
**Cruelty and Utopia: Cities and Landscapes of Latin America**

Once the domain of relatively few historians in the Americas and Europe, Latin American architecture and city planning have become subjects of increased scholarly attention in the form of exhibitions, conferences, and publications. Scholars of
the region’s urban history are interested in transnational influences, the pre-Columbian and colonial heritage, and developments in the young republics that led to the search for an “appropriate modernity,” an oft-quoted concept of the Chilean architect Cristián Fernández Cox.

Practicing architects and planners, as well as public intellectuals, have abandoned their predecessors’ tendency to treat Latin America as one homogeneous region unified by language and by the early dominance of Spain—or of Portugal (in the case of Brazil). Previous observers frequently disregarded geographic, climatic, and cultural differences. However, in addressing the diversity and complexity within the southern continent, current writers have diverted attention from the attempt to describe a comprehensive history of Latin American urbanism. Responding to these challenges, editors have published several anthologies covering topics from the various countries, including the two volumes currently under review. Both are edited by well-known historians, and although noticeably distinct, they are complementary and benefit by comparison.

In his *Planning Latin America’s Capital Cities, 1850–1950*, Arturo Almandoz has selected eight case studies within a well-defined topical and chronological framework. With the exception of an essay on Mexico City, the studies are written by authors from Latin America. Almandoz’s introduction, preliminary chapter, and conclusion provide a synthetic overview for the nonspecialist English-language reader. One substantial introductory essay might have served more appropriately to coordinate the various studies that explore national singularities. Almandoz does, however, bring clarity to the complicated political issues faced by the young republics that gained independence between 1825 and 1850. Urban planning after independence was characterized by ideas diffused from Europe into a region actively engaged in defining national identities and by no means presenting a tabula rasa.

The primary and ever-present parameters of city planning in the region derived from the period of Spanish dominance. One was the recognition that city planning was part of political and civic action. The foundation of cities had been a basic enterprise of the Spanish conquest. They were left as symbols in the vast territory when the soldiers marched on. The linkage of urban planning and political concerns continues into the present and is significant in the development of Latin America’s capitals, as demonstrated throughout Almandoz’s volume.

Another parameter is the grid plan, or “dámero.” It was set down in the *Leyes de las Indias*, the “Ordinances for the Discovery, the Population and the Pacification of the Indies” enacted by Philip II of Spain in 1573. An English translation of the ordinances pertaining to urban planning is included in *Cruelty and Utopia: Cities and Landscapes of Latin America* (18–23). Its editor, Jean-François Lejeune, considers that the *Leyes de las Indias* constitutes “one of the most remarkable documents of modern urbanism, a Hispanic utopia of the Ideal City” (39). The grid layout of streets and building lots with a central plaza become standard throughout Latin America. Eventually, it was confronted by the modernization efforts of local and European planners, who tended to reject the “dámero” as a reactionary colonial vestige standing in the way of the modern metropolis.

Alongside these two factors stood others, for example the rediscovery of the pre-Columbian heritage, primarily in Mexico, Peru, and Guatemala—and the other countries to a lesser degree. The romantic admiration of foreign travelers reinforced this indigenous pride. The young republics also turned their backs on Spain to welcome cultural and commercial influences from other European countries. For urban planning, they favored France, seeing Haussmann’s intervention in Paris as a desirable antidote to the grid. Authors interpret these trends in the case studies and illustrations in Almandoz’s book, which ends with the World-War-II years and does not include the growing influence of the United States and its urbanism. The interplay of indigenous traditions, European imports, and the efforts of modernization responding to nationalist ambitions resulted in a process that was thought of as hybridization. Creative aspects of this interaction are singled out in both books. In Latin America, planners frequently looked to the visible application of imported models—sometimes modified—they observed in the neighboring countries.

In the book’s first section, Capitals of the Booming Economies, the contributions by Ramón Gutiérrez on Buenos Aires and Fernando Pérez Oyarzún with José Rosas Vera on Santiago de Chile shed light on the interplay between political decisions and city planning, drawing on the substantial literature available on their respective topics. Pérez Oyarzún and Rosas Vera open their essay “Santiago: Cities within the City” with an observation that could serve as a leitmotif for both volumes: “Every city has once wanted to be another. In particular moments of their history, cities have tried to copy some admired, and sometimes remote models. . . . The process of imitation has sometimes proved to be of a very creative nature. In the attempts to adapt or recreate certain urban models, new interpretations have frequently emerged. In these even misunderstandings have a role to play. Behind these urban transfers, a web of connections travels in both directions” (109). Gutiérrez’s captivating narrative of Buenos Aires shows its passionate desire to become “a great European city” and the cultural “Paris” of the Americas. The colonial “dámero” duelled with visions of the modern metropolis in a confrontation involving Joseph Bouvard’s diagonals and Le Corbusier’s city center in the La Plata River.

Margareth da Silva Pereira’s chapter on Brazil’s two capitals, Rio de Janeiro and São Paulo, concerns a different type of contest—a fierce competition for attention. The author is very good at explaining how the development of the two cities and the presence of Donat-
Alfred Agache and Le Corbusier set the stage for the building of Brasilia and the government's move to the new capital in 1960. But a surfeit of political figures, historical events, and unexplained terminology from other disciplines—“nebulæ” and “anthropophagy” (the cannibalistic act of eating the vanquished warrior described in a Brazilian publication of 1928)—detract from the telling of the contest between Rio and São Paulo.

Mexico City and Lima are the subjects of the book's second section, Early Viceregal Capitals. The pre-Columbian and Colonial historical presence resulted in multiple challenges and modernization efforts. After independence, political events continued to encumber urban planning, particularly in Mexico. Carol McMichael Reese describes how Spanish colonization of the indigenous people produced a complex “hybridity,” which affected later urban and economic modernization. The Spaniards built Mexico City on the ruins of the Aztec Tenochtitlán on an island in a vast lake. From the beginning, the city had to confront a difficult natural environment as it spread into the Valley of Mexico. As in Buenos Aires and Brazil, the French influence is felt in the planning of the Paseo de la Reforma and Federal District. According to Reese, histories of early modern cities tend to focus on imposing public buildings and spaces. She opts to describe the city's expansion and the development by Mexican architects of residential sections, not only for the upper and middle classes, but also for the working class. With coherent foresight, these projects were coordinated with public transportation and educational institutions.

In his essay on Lima, Gabriel Ramón devotes considerable attention to the working-class housing built on the periphery of the city in the late nineteenth and early twentieth centuries. These areas are now surrounded by the notorious “barriadas,” recently officially called “pueblos jóvenes.” These “young towns” form a contrast to Lima's impressive plazas, the latter no longer designed in the rectangular colonial shape, but graced by fountains and monuments reflecting postcolonial foreign trends. Haussmannesque wide “avenidas” were lined with major buildings. Ramón mentions that Peru adopted “intermediate continental models” from Buenos Aires and Santiago de Chile (189).

The book's third section, The Caribbean Rim and Central America, presents two major cities, Havana and Caracas, which have received extensive scholarly attention, and San José of Costa Rica, discussed by Florencia Quesada, which has been noted less frequently. The development of the “coffee city” San José took a route different from that of the other capitals founded in the sixteenth century. The city was not laid out until the second half of the eighteenth century, but its grid plan and narrow streets gave it the appearance of a colonial town. After achieving independence in 1848, San José rapidly evolved into a coffee center, and the rising upper class promoted an urban transformation following European models. The uniform adobe houses of the colonial past were replaced with buildings of eclectic imported styles. Quesada notes the sharp separation between the rich in the central area of the metropolis from the slums (tugurios) on its periphery.

According to Roberto Segre, Havana “has preserved almost all its classical inheritance intact, due to the movement of its centre from where it was during the Colonial period to where it is today,” despite numerous political upheavals and the proposals by renowned urbanists from abroad (210). This remarkable homogeneity absorbed the ensuing French and Catalan influences, Forester's master plan, and the contributions from Cuban urbanists, resulting in an exceptionally attractive modern city. The residential Vedado (1858), called by Segre “the first Caribbean ‘Garden City,’” was inspired by Ebenezer Howard and Frederick Law Olmsted, as well as Ildesfón Cerdá from Barcelona. It soon attracted the construction of luxurious villas. Proposals for a monumental center made references to the concepts of international experts, including Arturo Soria y Mata, Werner Hegemann, Camillo Sitte, and Karl Brunner, the City Beautiful movement, Daniel Burnham's Chicago Plan, and most certainly the model of Paris. These ideas are reflected in Havana's civic squares, landscaped plazas, and avenues. José Luis Sert, who visited in 1939 on his way from Barcelona to New York, fused American and Spanish viewpoints in the urban and cultural landscape of Havana. His contacts with local professionals and the elite culminated in his Plan Director of 1956.

Lorenzo González Casas states that the methodology he follows in his analysis of the history of Caracas is based on the “transformation through the gradual build up of superimposed layers [which resulted from] a struggle between imported models and disciplines and the specific conditions of the place” (214).

Game theory is used to clarify the complex “negotiations” taking place in this process of layering. Casas provides clarity and continuity in his study of Caracas's urban development within the political context. The transition from a primarily agricultural economy to one based on oil and industry hastened cultural and urban changes and Caracas emerged as a “world city.”

Cruelty and Utopia: Cities and Landscapes of Latin America pursues the natural, built, and cultural environment of Latin America from a different vantage point. While Capital Cities stresses the interrelationship of city planning, politics, and economics, Cruelty and Utopia consistently explores space as a determinant element and producer of culture. Carlos Fuentes considers the subject “a search for the cultural continuity that can inform and transcend the economic and political disunity and fragmentation of the Hispanic world” (14). The volume's subject is revealed in a truly breathtaking wealth of illustrations, the majority in color, assembled from a wide range of sources by CIVA (Centre International pour la Ville, l'Architecture et le Paysage). The material illustrated was on view in an exhibition presented in Brussels in 2003, curated by Jean-
François Lejeune, who prepared the original French edition of this volume as the accompanying catalogue.

Cruelty and Utopia encompasses the historical gamut, from the pre-Columbian epoch to the Spanish conquest and colonization, the struggles for independence, and contemporary modernity and globalization. Among the contributors, most of whom are Latin American, are architects, historians, and intellectuals. The texts address a spectrum of cultural manifestations with a gesamte synthetic approach. The use of the word “utopia” in the title reflects the idealism of the interventions, from pre-Columbian urban efforts to the foundations by the Spanish empire and, later, utopian visions of modernity, and, finally, the establishment of Brasilia and recent global world cities. The urban rigidity and ambitious intrusions of magnificent architecture tended to interfere with built precedents, topography, and the local cultural landscape. The “cruelty” of the modern metropolis and the impact of globalization have propelled “other cities” to rise on the periphery of metropolitan centers. Liberated from any prescribed plan or pattern, these marginal human settlements emerged on unprepared territory or no-man’s-land and were created by self-help squatters. They carry different names in the various countries: favelas in Brasil, poblaciones callampa in Chile, barriadas in Peru, and tugurios in Costa Rica. The poverty and “cruelty” in these areas is an affront to the adjacent upscale city cores. The settlements are, however, recognized and even admired as the true “reality” of Latin America, and compared by Carlos Fuentes to an actuality reflected in “buried mirrors” (15–16). One might say that the authors of this volume are holding up mirrors revealing the cultural and societal dimensions of this cruel “reality.”

In his introductory essay, Lejeune offers an overview of the multiple influences that have shaped Latin America, focusing on the exceptional importance that urban space and landscape have had from pre-Columbian times to the present. The “foundations” by the Spanish conquest, basic to any consideration of Latin American cities, affirmed the power of the state in the square or “plaza mayor.” According to Lejeune, “the square was the main monument of the city,” and space equaled power (40). This is contrasted with traditional European grid plans that emphasized the hierarchic impact of imposing buildings. The results of the Leyes de las Indias appear in illustrations documenting the entire Latin American region—all showing the “dámero” plan with a central plaza.

The thought-provoking essays in conjunction with the illustrations create a panoramic overview that guides the reader to the cultural and societal dimensions of this “reality.” The literary responses to the evolving modernity in the cities are discussed in the essays “Marvel, Monster, Myth: The Modern City in Latin American Literature” by Rebecca E. Biron and “Writing and Cities” by Eduardo Subirats. Quotations rarely available to English-language readers substantiate the wealth of interconnections. Carol Damian affirms the importance of nature and natural phenomena for the inhabitants of the region in pre-Columbian and Colonial times in “The Virgin of the Andes,” which identifies the Virgin Mary as the protectress of the sacred landscape as a distinctly Latin American phenomenon blending Catholic sources with indigenous lore. Numerous illustrations show the Virgin Mary imbedded, and virtually obscured, within the local landscape, birds, and flora.

The volume offers various interpretations of topics concerning the capital cities, particularly the concept of “hybridity” and “hybridization.” Felipe Hernandez’s “Spaces of Hybridization” examines the houses architects built for themselves—Luis Barragán, Lina Bo Bardi, Juan O’Gorman, Oscar Niemeyer, and Carlos Raúl Villanueva, two representing Brazil, two Mexico, and one Venezuela, respectively. Hernandez writes, “The notion of hybridization has certainly reached its highest point within contemporary cultural theory, especially in relation to debates of identity formation, post-colonialism, and globalization,” arguing that the effect of “these phenomena on cities and buildings” forms part of this debate (109). Hernandez rejects the notion that “hybridity” and “hybridization” merely replace the art historical and stylistic term “eclecticism.” Instead, these concepts have profound cultural and political implications, and refer to a continuing process of tension and conflict, not a final result and resolution: “The struggle among . . . constituting elements never ends” (111). Hernandez’s suppositions regarding hybridity debunk the perceived cultural superiority of imported European or North American components. The concept of hybridity is demonstrated in the five private houses, particularly in the interiors with their mélange of vernacular and modern furniture and worldwide selection of works of art. Summarizing his provocative notion, he concludes that “the architectural significance of the houses . . . does not reside in the synthesis of these different languages and elements, but in the very conflicts that their coexistence reveals” (117).

Modernity in Brazil and Mexico produced an exceptional variety of hybridized designs, a subject addressed in the essays by Carlos Martins, Lauro Cavalcanti, Carlos E. Comás, Olivia de Oliveira, and Edward R. Burian. A remarkable feature of salient modern architects is their tendency to create a sense of place with their buildings. Instead of situating architectural structures as singular objects in the urban or natural landscape, the designers place them with a notable sensitivity to the surroundings. Going beyond contextualism, they use architecture to actively “make space,” sometimes compensating for the absence of a townscape. De Oliveira describes Bo Bardi’s use of “the void as an intermediary element” (206) and her São Paulo Art Museum, which fuses with and creates the adjacent urban public space. The well-known landscape artist Roberto Burle Marx is the subject of Jacques Leenhardt’s essay, aptly titled “The City as Landscape.” Burle Marx’s gardens and parks are exemplary for the
blending of creative design with lush tropical vegetation.

Keith Eggner points out aspects of architectural responses to the city that differ greatly from those mentioned above in his essay “Settings for History and Oblivion in Modern Mexico, 1942–1958.” The University City (dedicated in 1952) is described as an isolated and “classic utopian modernist scheme: architecture and planning intended to accommodate and effect fundamental social change,” representing the government’s zeal for innovation (231). In contrast, the gardens of El Pedregal, planned by Luis Barragán, planned to protect the volcanic landscape, became a secluded upper-class enclave where modern houses nestle among the rocks along curving roads in an almost Sittesque layout. Other satellite projects were built at a distance from the city center with its cluster of skyscrapers exuding modernity and globalization.

The transfer of modernism to Latin America is inextricably linked to Le Corbusier. The interaction was fostered by his visits and by publications in which he acknowledged how much he gained from experiencing the culture, landscape, and people of the region. The reciprocal relationship led to the ongoing influence of the architect’s architectural concepts, a subject of research Fernando Pérez Oyarzún has pursued for several years. In his essay “Le Corbusier: Latin American Traces,” he identifies individuals who can be called Le Corbusier’s “disciples.” An astonishing number of South American architects and artists were attracted to the architect’s atelier in Paris and returned to their countries inspired, while others absorbed his ideas from publications or reports. Le Corbusier’s impressions of Buenos Aires, the pampas, and the La Plata River are documented in his sketches and writings. Adrián Gorelik’s essay “A Metropolis in the Pampas” describes Buenos Aires as “a city without end” dominated by the grid and the “no-end” flat pampas. Urban reform was marked by the desire to overturn these constants, providing the expanding metropolis with a center and elevating Buenos Aires to the status of world city. Roberto Segre’s knowledgeable “The Pearl of the Antilles: Havana’s Tropical Shadows and Utopias” provides an overview of the city’s complex urban history. Havana’s situation on an island in the Caribbean Sea contributed to an “otherness” when compared with the rest of Latin America. This may have been an attraction for urbanists such as J.-C. Nicholas Forestier and José Luis Sert, who were enchanted by Havana’s uniqueness.

Both of these beautifully illustrated and informative volumes make fine and highly recommended additions to the literature of urban planning and architecture of Latin America, seeking to open the minds and eyes of the English-language public to the enticing diversity of a region at once near and far. The books have deservedly received substantial recognition. Planning Latin America’s Capital Cities, 1850–1950 was awarded a prize as “the most innovative book addressing Spanish and/or Latin American planning history” by the International Planning History Society at its biannual conference in Barcelona in July 2004. Cruelty and Utopia: Cities and Landscapes of Latin America received the Julius Posener award for the best catalogue of 2005 by the International Committee of Architectural Critics.

CHRISTIANE CRASEMANN COLLINS
West Falmouth, Massachusetts

John V. Maciuika

Before the Bauhaus: Architecture, Politics and the German State, 1890–1920

Christiane Crasemann Collins

Werner Hegemann and the Search for Universal Urbanism

This review considers two new books that focus on architecture and design in Germany at a heated political moment early in the twentieth century. John Maciuika’s Beyond the Bauhaus: Architecture, Politics and the German State, 1890–1920 investigates the controversial ties between the realm of architecture and the applied arts and that of the politics of the Second Reich, ultimately shedding new light on the radical developments in modern design during the Weimar Republic. Christiane Collins’s Werner Hegemann and the Search for Universal Urbanism explores the architectural culture and political terrain of the same period through the career of the intriguing Hegemann. Critic, author, occasional city planner, and crusader for the cause of civic design, Hegemann worked tirelessly during his lifetime to “empower a broad constituency to implement social progress and reform,” especially through the process of city planning (33). Though Maciuika and Collins are concerned with the history of German architecture and design of roughly the same period, their paths, surprisingly, almost never converge.

Maciuika addresses a neglected aspect of twentieth-century German design history: he persuasively argues that the politicians, civil servants, and government ministries who struggled to make Germany a capitalist and imperialist nation before World War I played a large part in shaping the nation’s culture of architecture and the applied arts. While up until now historians have mostly looked at turn-of-the-century German design culture in relation to its internal debates and controversies, Maciuika looks to the realm of politics. He focuses on the Deutsche Werkbund—the preeminent association of artist-reformers, manufacturers, and government officials—and on Hermann Muthesius. Muthesius, who served from 1896 to 1903 in the German embassy in London, emerges as a figure different from the benign cultural attaché encountered in other histories. In Maciuika’s portrait, Muthesius is not merely the “connecting link between the English style of the nineties and Germany” or “the centre of a group of congenial spirits”1 that Nikolaus Pevsner and later historians depicted, but rather an ambitious agent of the government and “the embodiment