blending of creative design with lush tropical vegetation.

Keith Eggener 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 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.

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John V. Maciuika

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

New York: Cambridge University Press, 2005, 400 pp., 129 b/w illus. $85, ISBN 0-521-79004-2

Christiane Crasemann Collins

Werner Hegemann and the Search for Universal Urbanism

New York: Norton, 2005, 384 pp., 64 b/w illus. $50, ISBN 0-393-73156-1

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 of its institutional agenda" (74). That agenda included implementing design reforms aimed at addressing the urgent problems of economic development, social reform, and educational policy in the Prussian state. Maciuika also alters our conception of the Werkbund from that of earlier historians like Joan Campbell, who in her classic study described it as a union of forward-looking artists and industrialists seeking "to restore dignity to labor and at the same time produce a harmonious national style in tune with the modern age."[2] He argues instead that the Werkbund is a "microcosm, within the design world and finished goods industries, of the Wilhelmine Empire's own conflicting political forces and fractured efforts to overcome competing political impulses" (14).

One way in which Maciuika illuminates the relationship between culture and politics is by closely looking at how Muthesius reinterpreted English architectural and social developments in order to nudge policy at home. In Muthesius's numerous writings and reports back to various Prussian ministries, he ignored what did not quite fit with the capitalist leanings of Prussia and included only what might be useful to advancing Germany's economic and artistic status. When it came to the Arts and Crafts movement, for example, he overlooked its all-important collective aspects as well as the intense individualism of its adherents. By highlighting only the movement's freedom from stylistic precedent and its ability to adapt historic traditions to the present conditions, he recast it as a model for Prussia to follow. Similarly, when reporting on English design education, Muthesius edited out what did not conform with the current direction at home. That the pedagogical philosophies and organizational structures he championed as the standard for Prussian reforms had a basis in Fabian socialism, for example, did not appear in his reports. In the end, he encouraged Germany to embrace "practical, workshop-based design principles and a cultural outlook informed by Sachlichkeit" (19).

Several different Prussian ministries relied on Muthesius's findings in England as they began to hammer out policy at home. More interestingly, as Maciuika demonstrates, when Muthesius returned to Germany in 1903 and took up a post with the commerce ministry, he had the chance to craft economic policy himself in accord with the reports he had authored. Though it is well known that Muthesius laid the groundwork for the creation of the Werkbund in 1907, *Before the Bauhaus* reveals that the activities of that organization were closely linked to political and commercial interest groups. Significantly, the Werkbund not only engaged in the familiar debates over design and production, but also in larger conflicts over the direction of Germany's national culture and economy.

Maciuika deepens our understanding of Wilhelmine history and design culture, and in discussing design education in Germany before World War I he also uncovers some of the heretofore hidden roots of the Bauhaus. In showing us that the hands-on instructional workshop based on the mastery of materials and construction techniques lay at the heart of many design schools, Maciuika effectively disputes Walter Gropius's lifelong claim that the approach of the Bauhaus sprang up *ex nihilo* in 1919. Ironically, though Maciuika casts a gentle aspersion on what he calls the success of the "Bauhaus industry" in current popular and scholarly book sales, he jumps on the bandwagon with the title of his fine book.

At the time that the Werkbund was forming, Werner Hegemann began his crusade to promote city planning as a synthetic process, at once an art and a science, addressed to the economic, social, hygienic, housing, recreational, and emotional needs of its citizens. While employing science to solve problems of traffic and public health, he believed that those engaged in the new field of city planning must also focus on creating an artful physical pattern for the ever-evolving town or city. The elements of that pattern—buildings, parks, waterfronts, and streets among them—should thoughtfully relate to the collective customs, habits, and history of the place and its people. Architecture played an integral part in Hegemann's urban synthesis, so much so that he insisted "all architecture must be understood as town planning" (156). To put it another way, for Hegemann, city planning was the basis of architecture. He worked indefatigably to promote this concept of the planning process before audiences of professionals and interested citizens in both Germany and the United States until his death in New York in 1936 at age fifty-five.

Collins has written an engaging intellectual biography of the erudite Hegemann, an overlooked but important figure in both German and American city planning. Hegemann lived most of his life in Germany, but worked in the U.S. during two different periods—as a political refugee during World War I and again from 1933 until his death. Only recently has he resurfaced, through the work of scholars including Collins, Donatella Calabi, and Werner Oechslin, and also the New Urbanists, who seem to have adopted him as a grandfather figure, a role that would not have pleased him. The reissuing in 1988 of *American Vitruvius* (New York), a book Hegemann co-wrote with Elbert Peets in 1922—containing a new preface by New Urbanism's "intellectual father," Leon Krier—also contributed to the revival of interest. Still, until Collins's *Werner Hegemann and the Search for Universal Urbanism* appeared, the importance of Hegemann's role was little known.

Hegemann has eluded history for a number of reasons. Fiercely independent at a moment when one either sided or did not side with a particular modernist agenda, he never fit into the many accounts of modern architecture and urbanism in which the Bauhaus, Le Corbusier, and the Congrès Internationaux d'Architecture Moderne (CIAM) occupy the summit. It is also impossible to pigeonhole him based on the few projects he carried out. Deeply involved in the world of civic design, he was not really a city planner, though he did create a few residential developments with Peets and Joseph Hudnut in Wisconsin and Pennsylvania. He was not an architect, either, his own quasi-American colonial-style home in Berlin being his sole venture in that arena. Moreover, he engaged in so many other fields besides city planning that one never quite knows what to make of him. In addition to his numerous urbanistic writings, he authored historical novels, a book on Frederick the Great, another on Napoleon, and, in the early thirties, *Entlarvte Geschichte* (History unmasked) (Leipzig, 1933), a scathing indictment of Hitler that ultimately resulted in Hegemann's exile from Germany. Finally, perhaps because he often operated outside Germany and continental Europe at a time when many new urbanistic developments emanated from there, he has remained on the margins of urbanism's historiography.

While neither the Werkbund nor the Bauhaus played a part in Hegemann's life, on rare occasions he and Muthesius did cross paths. In 1912, despite his general lack of interest in city planning, Muthesius surprisingly spoke out during heated discussions over a Greater Berlin plan to promote one of Hegemann's fundamental beliefs, that architects should play an important part in the planning process (75). And, interestingly, Hegemann's single foray into architectural design, his family's house in Berlin, corresponded in spirit and style with the neighboring suburban villas, several of which were designed by Muthesius. For the most part, however, the two moved in different directions.

Unlike Muthesius, Hegemann had strong leftist political leanings, and no interest in advancing a national German agenda. In wartime, Hegemann advocated what Collins describes as "a 'citizen of the world' brotherhood and pacifism fortified by a common language" (43). City planning was a "universal" concern in his view, one that transcended nationality and region and depended on a common humanity and collective action from people of many different walks of life. According to Collins, Hegemann even believed that "universal urbanism would lead to world peace" (10). While for the majority of architects, designers, and critics such views translated into strong support for what became international style modernism, this was not the case for Hegemann.

Where exactly did he stand on the modern movement? The very question seemed to annoy him. In 1928, he replied with his own question, "Should it be impossible to fight for good architecture, regardless of where it is to be found and without belonging to a clique or by suppressing uninhibited criticism?" (226) In truth, he disagreed with a number of aspects of the modern movement. Unlike many modernists, he believed in the symbolic value of architecture and in the expression of a sense of history. He wanted architecture to respond to the scenic qualities of a site and to the urban environment. Ultimately, he favored an architecture that "imbued old forms with a new spirit," and more specifically, a "non-historicist Classicism" (228). Hegemann did not like architecture conceived as isolated, discrete objects and he also feared that modern architecture was turning into another stylistic "ism." Finally, he loathed the hero worship and exclusive associations that he saw developing in the modern movement. Hegemann's character was such that he was never afraid to express these opinions in a blunt manner, which often got him into trouble. Collins details the bitter ideological disputes he engaged in with such modern movement leaders as J. J. P. Oud and Martin Wagner. Hegemann did not mince words with Le Corbusier either, telling him of his famous skyscraper "Contemporary City for Three Million" that "I believe these buildings to be dangerous from many points of view, and aesthetically I believe you placed them in a very monotonous arrangement" (201).

To help us see where Hegemann stood in terms of design, Collins juxtaposes an image of a horseshoe-shaped business center from his development in Pennsylvania (1919) with one of Bruno Taut and Martin Wagner's famous Horseshoe Siedlung in Berlin-Britz (1925–26). Though nearly identical in footprint, Hegemann's project took on an entirely different character from Taut and Wagner's flat-roofed modernist manifesto. With its pitched-roof buildings inspired by the local Dutch-colonial tradition, an internal park with benches, tree-lined streets, and dense landscaping, Hegemann sought "individuality with a general feeling of harmony," a quality he continually pushed for in his critical writing as well (139).

Drawing from a rich cache of archival materials, many of them given to her by Hegemann's family, Collins has portrayed her subject as a deeply educated and intelligent man, adventurous in spirit, sometimes arrogant, and always principled. Of all his endeavors, Hegemann valued most his role as public intellectual, or "publicist extraordinaire," speaking out for a humane city planning in his writing, lecturing, and organization of major city planning exhibitions in Boston and Berlin. He knew well that his grand presentations of planning ideas and projects raised public awareness of urban problems, fostered dialogue and teamwork among professionals, and generated momentum for change. Hegemann also disseminated his ideas of civic design and planning teaching at the New School of Social Research and Columbia University during the final years of his life. As Collins argues in this important addition to the history of urbanism in the first half of the twentieth century, Hegemann's efforts to implement social progress, reform, and artistry to the city continue to have great relevance today.

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Notes

1. Nikolaus Pevsner, *Pioneers of Modern Design* (1936; Harmondsworth, England, 1960), 32, 33.

2. Joan Campbell, *The German Werkbund: The Politics of Reform in the Applied Arts* (Princeton, 1978), 3.

Haim Yacobi, ed.

Constructing a Sense of Place: Architecture and the Zionist Discourse

Aldershot, England: Ashgate, 2004, xiii + 356 pp., 44 b/w illus. $99.95, ISBN 0-754-63427-2

Constructing a Sense of Place: Architecture and the Zionist Discourse is one of the latest additions to the growing English-language literature on Zionist and Israeli history of architecture, urban design, and