WHAT IF? WHAT NEXT?

SPECULATIONS ON HISTORY'S FUTURES

SESSION 1C

MODES OF ARCHITECTURAL HISTORY

Architectural History in the Digital, Virtual and Gaming Age/Space

AUTOPIA AS A NEW EPISTEME AND NEW THEORETICAL FRAMEWORKS: THE CAR-ORIENTED PERCEPTION OF THE CITY

Marianna Charitonidou | ETH Zurich

The automobile has reshaped our conceptions of space and our modes of accessing and penetrating the urban and non-urban territory in multiple ways, revolutionizing how architects perceive the city and contributing significantly to the transformation of the relationship between architecture and the city. Despite the fact that many architects and architectural critics and theorists have been attracted to automobile vision, many questions concerning the impact of the automobile on our perception of the city and its territory have not yet been explored in depth. This is surprising when one considers that no other single factor changed the city so drastically during the twentieth century as the pervasive presence of the automobile.

The paper examines three different cases of architects – John Lautner, Alison and Peter Smithson, and Aldo Rossi – who tried to construct new visual regimes in photography from the car. The main objective is to present how new visual regimes in photography from the car informed in various ways their design strategies. The interexchanges between the ways of capturing the views from the car and the formation of new design methods can explain the necessity to establish new theoretical frameworks to address in a sharp and concrete way the reciprocal relationship between automobile vision and design approaches. The aim of the paper is to contribute to a broader understanding of the process of viewing and photographing scenes from the car, and of its elaboration of a 'snapshot aesthetics', presenting new understandings of 'autopia' in architecture and photography.

Introduction

The paper unties the specificity of car travel as a new *episteme*, and explores the relationship between the process of taking photographs from the car and the emergence of new perceptual and representational regimes in the field of architecture and urban design. John Lautner, Alison and Peter Smithson, and Aldo Rossi used to take many photographs from the car during their travels. Relating their approaches while taking photographs from the car with their architectural design methods, one can discern how the practice of taking photographs from the car functioned for them as a means of establishing a new episteme. Here, I use the term *episteme* referring to its elaboration by Michel Foucault, who defined it as follows:

> I would define the episteme retrospectively as the strategic apparatus which permits of separating out from among all the epistemes which are possible those that will be acceptable within, I won't say a scientific theory, but a field of scientificity, and which it is possible to say are true or false.[1]

The vision from the car influenced architects in the sense that it helped them discover new ways of perceiving and penetrating the urban landscape. Telling regarding the understanding of car travel as a new episteme is Reyner Banham's following remark, in *Los Angeles: The Architecture of Four Ecologies*: "like earlier generations of English intellectuals who taught themselves Italian in order to read Dante in the original, I learned to drive in order to read Los Angeles in the original".[2] Banham, uses the term 'autopia' in the title of its fourth chapter: "Ecology IV: Autopia".[3] Despite the fact that he does neither define the term nor use it again in the book, reading the chapter one can understand that Banham perceived 'autopia' as "a coherent state of mind, a complete way of life, the fourth ecology of the Angeleno".[4] More recently, Gabrielle Esperdy used the same term in the title of *American Autopia An Intellectual History of the American Roadside at Midcentury*. Esperdy refers to the founding of the Autopia Motor Court in 1929 by Carl F. Schader, reminding us that it became fashionable and commonplace a decade later with the opening of Disneyland, which triggered a shift in the meaning of the term.[5] It was then that certain descriptions of Los Angeles as 'autopia' started becoming a commonplace in the pages of *Los Angeles Times*. Much later, in a 1960 editorial, one encounters more straight forward expressions as "in the autopia known as Los Angeles", for instance.[6]

The architects' intention to capture the automobile vision and to incorporate it in architectural design practice led to their encounter with various methodological questions. Among these questions were the following: firstly, which are the most efficient tools for transferring the vision from car to design? Secondly, which is the most convenient way for representing the seriality and the sequentiality characterizing the vision from the car? The dilemma regarding the capacity of photography or film to more efficiently the 'snapshot aesthetics' of the view from the car was a topic that dominated architectural debates during the early seventies. Denise Scott Brown remarked, in "Learning from Pop", an essay originally published in *Casabella* in 1971, regarding the interrogation whether photography or film is more convenient for capturing the 'snapshot aesthetics' concerning the view from the car: "New analytic techniques must use film and videotape to convey the dynamism of sign architecture and the sequential experience of vast landscapes."[7] Scott Brown believed that only film was compatible with the desire to capture the dynamic development of cities.

Two aspects of photography as a means of representation that are useful for responding to the dilemma whether photography or film is more relevant for capturing the 'snapshot aesthetics' that characterizes the view from the car are: firstly, the immediacy of the very moment that one decides to take a photograph; secondly, the fragmentary character of the sequences that one can identify when they try to assemble retrospectively a sequence of successive visual impressions. When someone decides to take a photograph of a specific fragment of the urban landscape attracting their attention, they construct in their mind the way that this fragment of reality would be interpreted or even aestheticized at a later stage. For this reason, their decision to take a specific photograph and to select a specific fragment of reality among other goes hand in hand with the construction of a fiction of how this image will be interpreted and experienced

retrospectively. In other words, photographs, thanks to their capacity to construct fictions, when detached from the very moment of their genesis, are capable of provoking particular feelings and thoughts. In this sense, photography as a means of representation is from the beginning interpretation through selection and contributes to the construction of a fiction. The fiction to which I refer concerns the capacity of photography to illuminate the most significant, for the photographer, characteristics of the urban landscape with which the photographer was confronted the very moment they took the photograph.

The fact that the construction of this fiction is very present the moment of taking a photograph makes the act of photo-shooting an interpretative mechanism, and an apparatus of selection of the most significant characteristics of an urban landscape. As Diarmuid Costello underscores, in *On Photography: A Philosophical Inquiry*, "paying attention to both image selection and crop often throws characteristic ways of generating meaning in photography into relief".[8] In a very selective way, moments are isolated and selected, functioning as a sort of *pars pro toto* of the bigger landscape in its morphological and its experiential characteristics. As in the case of Lee Friedlander's "America by Car" series[9], in several of John Lautner, Alison and Peter Smithson and Aldo Rossi's photographs "the framing provided by the car window and dashboard, the partial reflection of the photographer in the wing mirror, and the off-kilter composition are all intended, and so something to pay attention to when trying to make sense of his images."[10]

John Lautner's Residential Buildings as Apparatuses of Accommodating Views

In the case of John Lautner, the reciprocity between the view from the car and his design strategies is defined in terms of the visual relation between man and territory. A close analysis of the relationship of Lautner's photographs from the car with his design practice can help us understand how the new episteme was not only reproduced from the car but mimetically reproduced in the design of his houses as a visual relation between man and territory. In his archives, tens of thousands of slides can be found, illustrating trips throughout the United States, Eastern and Western Europe, Scandinavia, Mexico, Brazil, Japan, Thailand, and Egypt. I aim to investigate to what extent the way he took these photographs of landscapes might inform us on the specific vision that his own buildings introduced and vice-versa. Lautner's own travel slides constitute a precious resource allowing to suggest an answer to this question, since they represent a visual record equivalent to the more usual sketchbook used by many architects to record their study notes.

The main characteristic of Lautner's designs for residential buildings is their strategy of enhancement of panoramic views. The automobile appealed to Lautner and his photo-shots taken during trips are often the quick views or snapshots of a moving viewer. His insistence on photographing the views from the car is related to the way he designed the residential buildings as apparatuses aiming to capture the views. Before starting designing for a given site, Lautner used to produce collages of photographs of the surrounding landscape, on which he noted the possible alternatives of the ways in which the residential buildings would provide panoramic views.

Lautner's buildings trigger an ocular-centric vision which cannot but be related to the pre-eminence of landscape views in his conceptual edifice, as emerges not only in his architecture but also through the views he captured on camera when confronted with various landscapes. Lautner's conception of the buildings he designed as optical devices that offer panoramic views becomes evident in his various notations that one can find throughout his drawings. I could refer, for instance, to his notation "CHK view ON SITE!" in one of his drawings for the Beyer house. Lautner's photographs from the car reveal his intention to transpose the panoramic views he encountered during his travels by car into the very design of his renowned houses. The panoramic views enhance ocular-centric vision since they push the inhabitant of the residential buildings to extend their vision and to embrace visually as much as possible the landscape. What was at the centre of Lautner's understanding of architecture was the connection of the building with its landscape and the conversion of the building into a mechanism of grasping panoramic views, as

in the case of the Chemosphere or Malin Residence (Fig. 1, Fig. 2). Regarding his choice to construct Chemosphere's glass surfaces that tilt inward at the top, Lautner noted: "I wanted it to work like a penthouse overlooking the Valley. I purposely sloped the glass in so when you stand up against it you can't look straight down. You are forced to look at the magnificent view."[11] Lautner also wrote regarding the same project: "Looking out at night from just above Mulholland Drive, one gets the feeling of being in a penthouse, hanging in the air suspended seventy stories above Los Angeles. The glass has been purposely sloped inward so that when approaching the window one can go only so close to the edge, accentuating the distant panorama."[12]
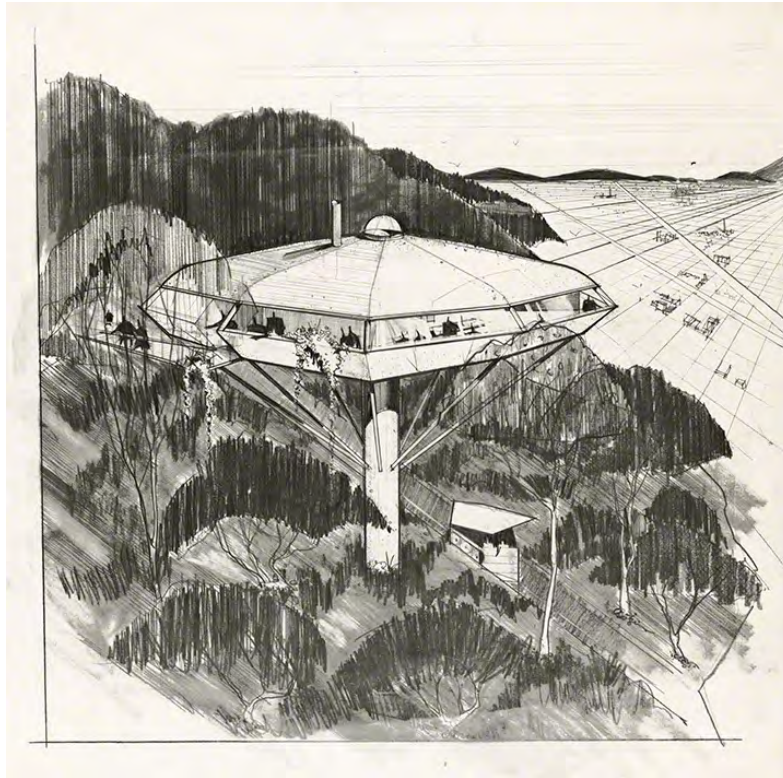
Figure 1. Malin House (Chemosphere) by John E. Lautner, Hollywood, construction completed 1960. Pencil on vellum drawing, about 1960, 30 x 30 3/8 in. (76.1 x 77 cm). Source: The Getty Research Institute, Gift of the John Lautner Foundation. © The John Lautner Foundation.

Figure 2. John Lautner, Malin House or the "Chemosphere", 1960, Los Angeles, CA. Photo: Douglas Kirkland, 1979. Source: Anne Gilbar, "The World According to Lautner", in *Los Angeles Magazine*, September 1979, 179.

Lautner's buildings can be understood as apparatuses that were conceived with the prime purpose of accommodating views and as equivalents of cameras. This understanding of his buildings is informed by the fact that on many of his sketches and drawings, he notes the words "eyelids" and "eyelashes". Regarding the primacy of panoramic views for his buildings, Lautner noted: "Usually in the hills you have a panoramic view that people are interested in right away, and so most of my things are curved."[13] Lautner's residences, in their majority, open to a panoramic view of the landscape all at once. As far as the way in which Lautner's spaces seek to embrace views all at once is concerned, the following words are telling: "When standing on a site I search for its particular and unique expression with all my senses. The sweep of my eye and what it embraces merge through years of work and experience with all I have learned and come to know."[14]

According to Dan Kneece, director of photography for the documentary directed by Bette Cohen entitled "The Spirit in Architecture: John Lautner", "[e]verything [Lautner] [...] did - it was like Panavision!".[15] Art critic Thomas Keenan has written regarding the Garcia house on Mulholland drive: "The house stands out on the hill as a hooded aperture, not so much a platform or a container for viewing as the very technology of the gaze. It looks like an eye."[16] This remark confirms further the hypothesis that Lautner's buildings function as analogies of cameras intending to embrace the landscape all at once.

Many houses of John Lautner feature in films. The fact that in the case of more than ten of the films that included shots of Lautner's residential buildings the directors chose to use an expansive aspect ratio of 2.35:1 instead of the more common US widescreen format of 1.85:1 is indicative of this capacity of his houses to enhance panoramic views and to embrace the landscape expanding as much as possible the inhabitants' views. Lautner's design strategies were based on a desire for specific dramatic views from his buildings. This desire should be interpreted in relation to his intention to capture the landscape while travelling by car.

Alison and Peter Smithson's Understanding of the Car as "Private Room on Wheels"

Alison and Peter Smithson gave much significance to the act of viewing the urban landscape from the car and were convinced that it was of major importance for inventiveness in architecture. Before buying their famous Citroëns, they owned a Willys Jeep, and a dark green Volkswagen Beetle. In 1956, in contrast with most CIAM members, who chose to reach Dubrovnik on a ship from Venice, they drove to the tenth CIAM (Congrès Internationaux d'Architecture Moderne) meeting in Dubrovnik in Yugoslavia in the Willys Jeep. Their Citroëns, in chronological order, were a light blue Citroën DS19 with translucent fibreglass roof, a dark silver Citroën DS 19 with round headlights. The latter was stolen one Friday night/Saturday morning from right outside the house on Priory Walk. While they were waiting for its replacement by a second dark silver Citroën DS 19, the Smithsons borrowed a black Citroën 2CV from Brian Richards, which was followed by a white Citroën DS Safari with tan seats and swivelling headlights and later by a silver Citroën CX and a dark bronze Citroën XM.[17]

The Smithsons used to take numerous black and white photographs using their Leica during their car travels. They also had an organised archive of maps, which was useful during these travels. Many of these photographs are depicted in the pages of *AS in DS: An Eye on the Road,* which was cut in the plan-shape of the car (Fig. 3, Figs 4a and 4b).[18] Apart from their photographs depicting landscape views of the British countryside, Alison and Peter Smithson also took many photos during their summer vacations and during their travels to the Team Ten meetings. They often used these photos in order to illustrate their arguments in their teaching, their publications and their projects. These photographs do not function as raw data since they were selected and edited according to the rhetorical objectives of the architects. In this sense, photos were employed by the architects under study as an analytical tool serving to inform their designerly attitude.

The Smithsons' effort to address, through their written work and their architectural and urban design practice, the contrast between the new post-war society and the traditional one is part of

their aspiration to re-invent the role of architecture within the context of the post-war welfare society. Alison Smithson's description of the car as a "a cell of perfected technology"[19] shows that their interest in travelling by car was not related only to their intention to view the territory in a specific way and to trace itineraries taking advantage of the freedom and spontaneity offered by the car, but also to their admiration for the automobile as an expression of the perfection of advanced technology.
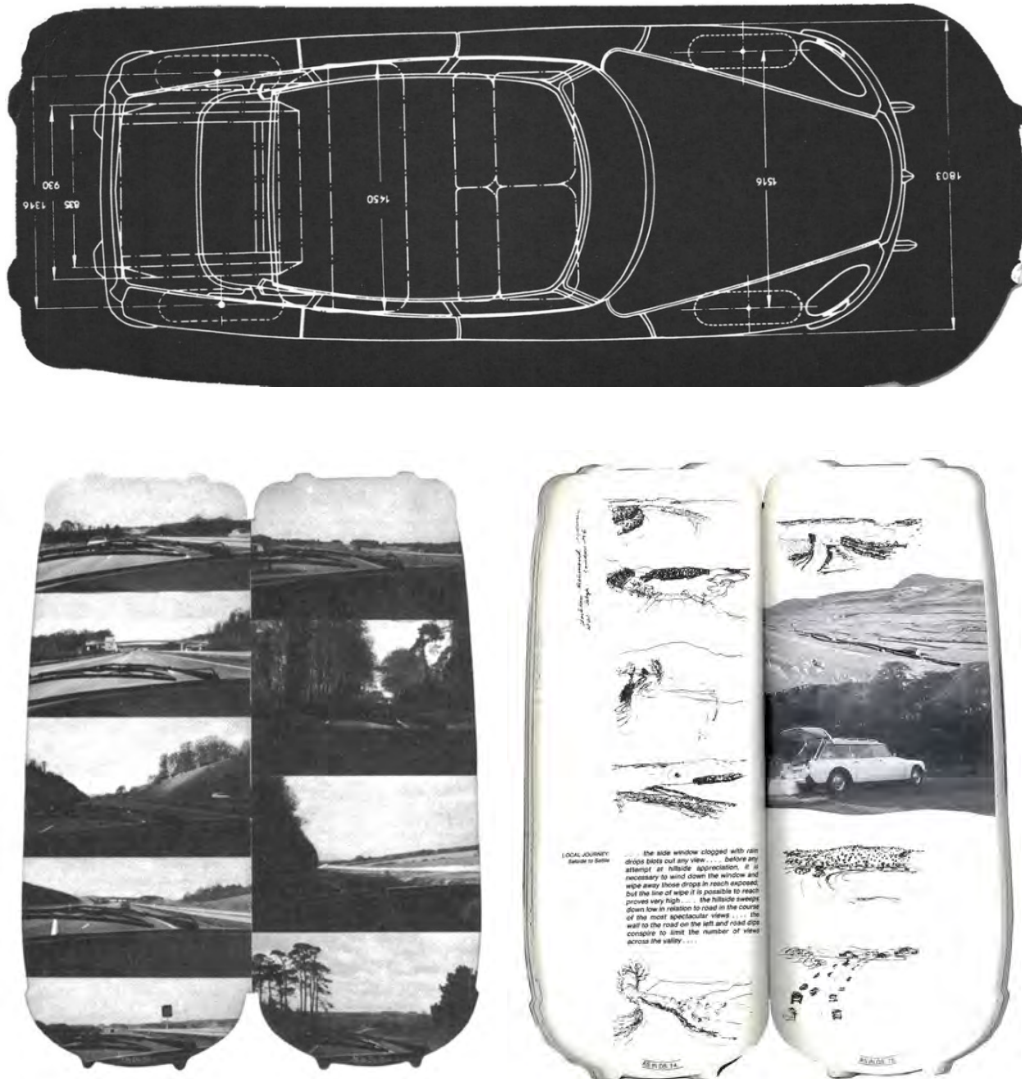
Figure 3. (Above) Alison Smithson, *AS in DS: An Eye on the Road* (Delft: Delft University Press, 1983), interior side of the cover.

Figure 4a and Figure 4b. (Below) Pages from Alison Smithson, *AS in DS: An Eye on the Road* (Delft: Delft University Press, 1983), 20, 21, 74, 75.

The photographs that Alison and Peter Smithson used to take while travelling by car can help us understand the importance of capturing the identity of places and of daily life for these architects, who were particularly interested in the notion of 'sensibility of place'. The Smithsons understood architecture as an embodiment of a desired way of life and perceived the directness of photography as a means of representation capable of grasping it. They were also using pedestrian street photography in order to explore what they called "sensibility of place". Smithsons employed two *modii operandi* of photography: one concerning the pedestrian movement, and one

concerning the automobile movement. Their interest in the complementarity between pedestrian and automobile 'sensibility of place'[20] is note-worthy since it demonstrates their concern about the diversity of the ways in which one can experience a place.

A characteristic of the architects' gaze while travelling by car is its tendency to establish a new kind of social contact, which Alison Smithson, in *AS in DS: An Eye on the Road,* has described as "social contact by implication."[21] This new kind of social contact is related to the new perceptual regime that emerges thanks to the generalised used of the automobile and to the fact that car passengers are semi-disconnected from their context thanks to their possibility to take distance from the noise and the outdoor conditions. Sociologist John Urry also employs the term "gaze" in his book entitled *The Tourist Gaze,*[22] in which he argues that our desires to visit places and the way we experience those places are not simply individual and autonomous but are socially organised. Urry also argues that there is an important visual dimension to our experience of places.

The Smithsons, through their writings, teaching and design practice, made clear that they believed that this new condition related to the social contact by implication during car travelling goes hand in hand with the emergence of a new kind of social contact among co-travellers. For instance, the intimacy that characterised the experience of co-travelling by car is very different from the experience of co-travelling by train. In opposition with travelling by train, when travellers are not able to take any initiatives regarding the trajectory and the way they penetrate urban and non-urban landscapes, in the case of car travelling travellers are free to choose their trajectories. This makes them feel more open to new discoveries and encounters with new landscapes. Additionally, the interior space of a train has many of the characteristics of public space, in contrast with that of a car, which is more private. Telling regarding this is Alison Smithson's description of the car as "The Private Room on Wheels", which is the title of the fifth chapter of *AS in DS: An Eye on the Road*. Alison Smithson, instead of using the commonly employed word "chapter", chose the word "aspect".

The interest of the Smithsons in the new social patterns and social needs that emerge thanks to the intensified presence of the car in daily life is related to their understanding of the concept of 'sensibility of place'. Moreover, the impact of mobility on our social patterns and social needs is among the core concerns of Alison Smithson, in *AS in DS: An Eye on the Road.* The idea of travelling by car goes hand in hand with the openness to random encounters. Thanks to the fact that there is a freedom in the ways in which one penetrates a landscape, the drivers are open towards new encounters, on the one hand, and the connections they make in their mind among the different images they are confronted with. This means that the intuitiveness of the traveller, in the case of car travelling, plays a protagonist role, in contrast with the case of train travelling, in the case of which the trajectories are rather predetermined. The way architects photograph landscapes that they encounter while traveling by car is related to an unmediated point of view, which brings to mind the notion of "objet trouvé" ("found object") that French surrealist André Breton employed in order to refer to the "surrealist delight" related to the conflict between the object wished for and the object found'."[23]

The notion of "as found", which was at the heart of Alison and Peter Smithson's thought, could be compared to the notion of "objet trouvé" elaborated by Breton given that both concepts derive from the intention to embrace the non-predictable encounters and to observe the very materiality of the artefacts one encounters. Reading the Smithsons' text entitled "The 'As Found' and the 'Found'", one becomes aware that, for the Smithsons, the act of taking photographs was a means of interpreting "how the existing built fabric of the place had come to be as it was".[24] In this text, the Smithsons highlight that they "were concerned with the seeing of materials for what they were: the woodness of wood; the sandiness of sand". This makes us realise the Smithsons were interested in the face value confrontation with things, and in the real living contact with the things themselves.[25] More importantly, they conceived the "as found" as "a new seeing of the ordinary, an openness to how prosaic 'things' could re-energise our inventive activity".[26]

Aldo Rossi's Act of Taking Photographs from the Car: Transforming Architectural and Urban Artefacts into Objects of Affection

In the case of Aldo Rossi, the act of taking photographs of architectural and urban artefacts while travelling by car is related to his intention to transform them into objects of affection. He related his attachment to architectural and urban artefacts to his belief that capturing them though Polaroid photography they become objects of affection. Pivotal for understanding the specificity of Rossi's gaze when he took photographs during his travels by car is his conception of the notion of "urban fact" (*fatto urbano*), and the impact that this notion had on his experience of architectural and urban artefacts as objects of affection. In Rossi's thought, viewing urban artefacts as objects of affection was part of the process of transforming them into constitutive components of collective memory. For Rossi, the city was the locus of the collective memory. The emergence of the view from the car as a new episteme contributed to the creation of a new kind of collective memory. Rossi's understanding of photography as a means of assembling a mental map of collective memories brings to mind Kevin Lynch's interest in shaping mental maps of cities and in using these mental maps to establish visual argumentations regarding the constitutive characteristics of the cities under study. In order to understand Rossi's conception of "memory" and especially the distinction between individual and collective memory, we should take into account Maurice Halbwachs' understanding of the notion of "collective memory" in *La mémoire collective,*[27] which played a significant role for the theory that Rossi developed in *L'architettura della città.*[28]

For this reason, he insisted on the fact that the act of observing new landscapes and typologies while travelling forced him to invent new design methods. As it becomes evident in his Polaroids, and his notes in the *quaderni azzuri*[29] during his travels by car in the United States, Rossi was not only interested in the typology of the skyscraper, but also in other typologies he encountered there, such as "huge complexes of one-family houses in California and mobile-homes in Texas."[30]

Figure 5. Aldo Rossi's Polaroid photograph of a street from a car windshield in the United States, 1980s–1990s. Source: Aldo Rossi fonds, Canadian Centre for Architecture (CCA). PH1996:0069:006.

Figure 6. Aldo Rossi's Polaroid photograph of the facade of a Lebanon Supermarket in Massachusetts, United States, 1980s–1990s. Source: Aldo Rossi fonds, Canadian Centre for Architecture (CCA). PH1996:0069:014.

An ensemble of photographs by Aldo Rossi taken through a car windshield in the United States during the 1980s and 1990s (Fig. 5) is informative regarding the way his travel in various areas of the United States influenced his understanding of the city. Among the photos he took during this period, one can find several photos depicting facades of stores he encountered while travelling by car, such as a Lebanon Supermarket in Massachusetts (Fig. 6). These photographs by Rossi do not only come from his journeys in the United States, but also from his travels by car in France, Greece, and Italy, where Rossi took several photographs of facades of stores and advertisements he encountered while driving. Informative regarding Aldo Rossi's act of taking Polaroids during his travels by car and his understanding of architectural design practice is his following remark: "the Polaroid impressed me immediately as a very different sort of instrument: photograph of time ever fleeting, the love of a moment, the pursuit of life, etc....".[31] Peter Buse, in *The Camera Does the Rest: How Polaroid Changed*, sheds light on the tension between "the Polaroid as popular snapshot and the Polaroid as aesthetic object",[32] distinguishing three main applications of Polaroid photography: the artistic, the popular, and the practical and highlighting the interest of the company in the potential overlap between these three applications. A question that arises is whether Rossi conceived Polaroid as a popular snapshot or as an aesthetic object. The fact that, in the case of Polaroid, the photographers can have in their hands the pictures very shortly after the moment of shooting implies another kind of connection to memory than that at stake in the case of other photographic technologies, such as the Kodak. Rossi's preference for Polaroid over other kinds of photography offers us the possibility to understand how he related the immediacy characterising Polaroid photography with the act of transforming architectural and urban artefacts into "objects of affection" through the act of taking photographs while travelling.

Rossi's preference for Polaroids is related to his interest in the immediacy of the production of photography that can only be achieved in the case of Polaroid. Paolo Costantini, who curated an exhibition entitled "Luigi Ghirri/Aldo Rossi: Things Which Are Only Themselves" at the Canadian Centre for Architecture in Montreal in 1996[33], remarks, in the catalogue of the aforementioned

exhibition, regarding Rossi's use of Polaroid: "The Polaroid image is silent and enigmatic, immersed in the language of existence – a private fragment that blends with the life of the author, becoming an object of affection."[34]

Rossi notes, in "The Meaning of Analogy in my Last Projects", that "the most exciting experience [he] … had visiting [American] cities … is that they are loaded with living history".[35] He states: "we have to reflect in architecture the vitality of experience".[36] The vitality of experience to which Rossi refers is related to the impact that the typologies he encountered during his car travels had on his design strategies. Rossi also remarked regarding the influence that his travels in the United States had on his design approach: "I will say only that in this country, analogies, allusions, or call them observations, have produced in me a great creative desire and also, once again, a strong interest in architecture".[37] Rossi's fascination with the "living history" of American cities reveals that he conceived architecture's individual and collective dimension as always intermixed and superimposed in a never-ending game. Rossi believed that "[a] knowledge of the city … enables us not only to understand architecture better, but also, above all as architects to design it."[38] He was convinced that his encounter with new cities made him invent new methods of architectural design methods.

Shaping New Theoretical Approaches for Interpreting the View from the Car

The view from the car is important for understanding the specificity of the gaze of the architects and its significance for the establishment of new architectural and urban design methods. An aspect regarding the special status of the gaze at stake when the architects take photographs from the car while travelling is its "semi-directedness". This "semi-directedness" is related to the fact that their act of taking photographs is not neither totally intentional nor absolutely spontaneous, but is situated somewhere in between. This in-betweenness render the photographs that the architects take while travelling by car a nexus able to reveal the concreteness of their thought and their design strategies. Two pairs of concepts are useful for understanding the semi-directedness to which I refer above: firstly, that between intentionality and causality; secondly, that between stimulatory and documentary image. These two pairs of concepts can help us comprehend the way in which John Lautner, Alison and Peter Smithson and Aldo Rossi used the photographs they used to take while travelling by car in order to build their conceptual and design approaches.

A meeting point of John Lautner, Alison and Peter Smithson and Aldo Rossi's approach is the elaboration of a "snapshot aesthetics" capturing contemporary urban life in its ordinariness and banality. Despite the fact that they shared their interest in taking photographs from the car and conceived this practice as a new method and tool for enriching their architectural and urban design strategies, their understanding of the impact of the automobile on architecture and their strategies of incorporating the problematics related to the car into their architectural practice differ. A way to understand to what extent they differ is to examine how they treat the concepts of seriality and sequentiality. Two characteristics of the perception of the landscape from the car that should be highlighted are its sequentiality or seriality and its capacity to promote a kinaesthetic experience. Reyner Banham associated seriality with the capacity of series of photographs to provide a framework of understanding knowledge taxonomically[39]. The act of producing taxonomies of the photographs retrospectively is related to two modes of seeing at stake when confronted with photographs that Dominic McIver Lopes highlights, in *The Four Arts of Photography: An Essay in Philosophy,*[40] and Diarmuid Costello analyses further, in *On Photography: A Philosophical Inquiry*: "clear seeing" and "defamiliarized seeing". The former mode of seeing mentioned by Lopes implies "focusing attention on features that are easily overlooked when seen directly", while the latter is related to the process of "estranging the appearance of everyday objects or scenes."[41]

Endnotes

1 Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (New York: Pantheon Books, 1980).

2 Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (1971), forward by Joe Day, introduction by Anthony Vidler (Berkeley, California; London: University of California Press, 2009), 5.

3 Banham, *Los Angeles*, 195.

4 Banham, *Los Angeles*, 195.

5 Gabrielle Esperdy, *American Autopia: An Intellectual History of the American Roadside at Midcentury* (Virginia: University of Virginia Press, 2019).

6 "Signals That Think as Well as Blink", in *Los Angeles Times*, 25 February 1960, 45.

7 Denise Scott Brown, "Learning from Pop", in Robert Venturi, Denise Scott Brown, *The View from the Campidoglio. Selected Essays 1953-1984* (New York: Harper & Row, 1984), 28-31. Originally published in *Casabella* 359–360 (1971), 15-23.

8 Diarmuid Costello, *On Photography: A Philosophical Inquiry* (London; New York: Routledge, 2018), 64.

9 See *Lee Friedlander: America by Car* (New York; San Francisco: Distributed Art Publishers, 2010).

10 Costello, 62.

11 Lautner cited in *John Lautner: Architect, Los Angeles: An exhibition on the occasion of his 80th birthday* (exhibition catalog) (Vienna: Alvensleben, 1991), 25; see also Dana Hutt, "Experimental Jet Set: Aerospace and the Modern House in Los Angeles", in Wim de Wit, Christopher James Alexander, eds., *Overdrive: L.A. Constructs the Future 1940-1990* (Los Angeles: The Getty Research Institute), 158.

12 John Lautner's typescript regarding the description of the design strategies employed in the case of the design of the Malin Residence or the so-called Chemosphere. John Lautner fonds, Getty Research Institute, Los Angeles.

13 John Lautner, interview with Marlene L. Laskey, *Responsibility, Infinity, Nature: UCLA Oral History Transcript* (Los Angeles: Regents of the University of California, 1986), 15-19.

14 Lautner cited in *John Lautner: Architect, Los Angeles: an exhibition on the occasion of his 80th birthday* (Vienna: Alvensleben, 1991), 25.

15 Dan Kneece cited in Jon Yoder, "Vision and Crime: The Cineramic Architecture of John Lautner", in D. Medina Lasansky, ed., *Archi.Pop: Mediating Architecture in Popular Culture* (London; New York: Bloomsbury Academic, 2014), 47.

16 Thomas Keenan cited in Jon Yoder, "Vision and Crime: The Cineramic Architecture of John Lautner", 49.

17 Exchange of the author with Soraya Smithson on 17 December 2020.

18 Alison Smithson, *AS in DS: An Eye on the Road* (Delft: Delft University Press, 1983). Reprinted as *AS in DS: An Eye on the Road* (Baden: Lars Muller Verlag, 2001).

19 Smithson, *AS in DS*, 111.

20 See Max Risselada, ed., *The Space Between: Alison and Peter Smithson* (Cologne: Verlag der Buchhandlung Walther konig, 2017).

21 Smithson, *AS in DS*, 23.

22 John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: Sage Publications, 1990); Urry, Jonas Larsen, *The Tourist Gaze 3.0* (London: Sage Publications, 2011); Harvey C. Perkins, "Gazing or Performing? Reflections on Urry's Tourist Gaze in the Context of Contemporary Experience in the Antipodes", in *International Sociology* 16(2) (2001): 185-204; Urry, *Mobilities* (Cambridge: Polity, 2007).

23 David Bate, *Photography and Surrealism: Sexuality, Colonialism and Social Dissent* (London; New York: I.B. Tauris, 2003), 245.

24 Alison and Peter Smithson, "The 'As Found' and the 'Found'," in David Robbins, ed., *The Independent Group: Postwar Britain and the Aesthetics of Plenty* (Cambridge, Mass.: The MIT Press, 1990), 201; see also Anne Massey, *The Independent Group: Modernism and Mass Culture in Britain, 1945-1959* (Manchester: Manchester University Press, 1995).

25 See Irénée Scalbert, *A Real Living Contact with the Things Themselves: Essays on Architecture* (Zurich: Park Books, 2018).

26 Alison and Peter Smithson, "The 'As Found' and the 'Found'", in Claude Lichtenstein, Thomas Schregenberger, eds., *As Found, the Discovery of the Ordinary: British Architecture and Art of the 1950s* (Baden: Lars Müller Publishers, 2001).

27 Maurice Halbwachs, *La mémoire collective* (Paris: Les Presses universitaires de France, 1950); Halbwachs, *On Collective Memory*, trans. Lewis A. Coser (Chicago: University of Chicago Press, 1992).

28 Aldo Rossi, *L'architettura della città* (Padova: Marsilio, 1966); Rossi, *The Architecture of the City*, trans, Diane Ghirardo, Joan Ockman (Cambridge, Mass.: The MIT Press, 1982).

29 Aldo Rossi's 47 *quaderni azzuri* (1968-1986), strongly reminiscent of travel diaries, both in form and content. On the cover of many of them, included his notes during his travels; see Francesco Dal Co, ed., *Aldo Rossi: I quaderni azzurri* (Los Angeles: Getty Publications/Milan: Electa, 2000).

30 Aldo Rossi, Diana Agrest, "'The Architecture of the City' (Interview with Aldo Rossi)", in *Skyline* 2, 4 (1979), 5.

31 Aldo Rossi in Paolo Costantini*, ed., *Luigi Ghirri/Aldo Rossi: Things Which Are Only Themselves* (Milan; Montreal: Electa, CCA, 1996).

32 Peter Buse, *The Camera Does the Rest: How Polaroid Changed* (Chicago: University of Chicago Press, 2016), 16.

33 The exhibition was held in the Octagonal Gallery of the Canadian Centre for Architecture in Montreal from 21 August to 24 November 1996. It brought together 39 photographs by Luigi Ghirri on the architectural work of Aldo Rossi, and a group Polaroid photographs made by Aldo Rossi. Among the Polaroid photographs by the latter that were displayed in this exhibition were figure 5 and figure 6. This exhibition was also held at the Palazzo Querini Stampalia from 12 April to 14 May 1997.

34 Paolo Costantini in idem, ed., *Luigi Ghirri/Aldo Rossi: Things Which Are Only Themselves* (Milan: Electa/Montreal: Canadian Centre for Architecture, 1996), 13; see also Massimo Mussini, "Luigi Ghirri: Attraverso la Fotografia", in *Luigi Ghirri* (Milan: Motta Editore, 2001), in which Mussini explores the common aspects Luigi Ghirri and Aldo Rossi visual strategies.

35 Aldo Rossi, "The Meaning of Analogy in my Last Projects", trans. Nina Galetta, in *Solitary Travelers* (New York: The Cooper Union School of Architecture, 1979). Typescript, Box. 1, File 3, Getty Research Institute, Los Angeles. CA.

36 Rossi, "The Meaning of Analogy in my Last Projects".

37 Rossi, "The Meaning of Analogy in my Last Projects".

38 Christian K. Laine and Aldo Rossi, "The Work of Aldo Rossi", in *Crit*, no. 5 (1979): 22. This text was based on an address that Rossi delivered at the Graham Foundation for Advanced Studies in the Fine Arts in Chicago on 1 March 1979.

39 Reyner Banham, "The Becher Vision", in Bernd and Hilla Becher, *1988: Water Towers* (Cambridge, Mass.: The MIT Press, 1988), 7-8.

40 Dominic McIver Lopes, *The Four Arts of Photography: An Essay in Philosophy* (Oxford: Wiley-Blackwell, 2016).

41 Costello, 66.