01

Civilia: Utopia in the Age of Photomechanical Reproduction. Architectural (Photo)copy as (Re)invention

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In June 1971, *The Architectural Review* featured the culmination of Townscape, a campaign that the issue's author, as well as the magazine's editor and owner, Hubert de Cronin Hastings, promoted for decades. *Civilia, The End of Suburban Man* was a monograph that described a fictional English New Town, illustrated through an extensive collection of views of its urban scene made from hundreds of photographs of buildings, many of which had appeared in the pages of the different publications of the Architectural Press in the preceding decades. Civilia did not manage to provoke the debate that Hastings desired, remaining a mere curiosity wrapped in a spectacular visual apparatus that has hardly been analyzed. However, the striking *vedute* of Civilia hide an elaborate exercise in the generation of architectural form. Its collages include an extensive catalog of architectural strategies and forms in which buildings are appropriated through their photographic images, to engender a series of distorted copies, new architectural personae which simultaneously alter our perception of the originals by either enveloping them in new narratives or revealing their hidden qualities.

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In June 1971, the pages of *The Architectural Review* (*AR*) contained one of its most peculiar publications, the special issue *Civilia: The End of Sub-Urban Man*. Appearing first in this condensed form, it was later expanded into a book with the subtitle 'A Challenge to Semidetsia'[1]. The text was signed by Ivor de Wolfe, a pseudonym of Hubert de Cronin Hastings, the editor of the magazine and owner of the *Architectural Press* (*AP*). Hastings, together with his 'picture editor' Kenneth Browne, created what was to mark the last contribution to the Townscape campaign that had been promoted on the pages of *AP's* publications. A neologism of disputed paternity, Townscape meant for Hastings the vindication of a

Fig. 01
Collage #107: View from the City Wall, showing a bird's-eye view of several public buildings, such as the Roman Baths (actually, the CEPAL building in Santiago de Chile). DE WOFLE, Ivor. *Civilia: The End of Suburban Man; A Challenge to Semidetsia,* **London, The Architectural Press, 1971, pp. 104-105. All images from Civilia published by courtesy of** *The Architectural Review***.**

more humanistic approach to urban planning—deeply rooted in the picturesque tradition—that could overcome the inanity of subtopia and the functionalist-inspired urban planning of post-war new towns. Throughout Hastings's almost five decades of editorial management, this campaign generated an extensive bibliography including special issues, articles and books. Amongst these, the one that stands out on its own merits is the eponymous section of the magazine where Gordon Cullen developed, via text and, mainly, his splendid drawings, different approaches to the application of this ethereal term/concept to urban design, ultimately compiled and condensed into his seminal *The Concise Townscape* (1961)[2].

With *Civilia*, Hastings went one step further by presenting the benefits of *Townscape* through the use of fiction: the *Civilia* of the title was a new town built on the site of an old quarry in the Nuneaton area. With a bombastic prose halfway between the tone of a manifesto and a satire, the text described different sections in detail, with titles such as *Marina, Quay, Pop End, Spa, Ambulatory, Street, Home, Green* or *Tivoli*. Its biggest asset, however, was the visual element. Hastings presented *Civilia* as if it were already a real city, and in order to do so, he discarded the typical use of drawings, opting instead for a dramatic use of photography and photomontage. This is something he had already tried out in the previous two years in *Manplan*, a series of 8 consecutive issues of the *AR* that have been regarded as an "implicit attack on the conventions of architectural publishing in line with the growing power of mass-circulation photo-journalism."[3] Following this same line, Kenneth Browne, with the collaboration of Hastings' daughter, Priscilla, faced the daunting task of producing nearly two hundred vistas of the fictional city. To do so, they used *AP*'s extensive photographic archive, which provided them with hundreds of images of buildings that were later cropped and superimposed on backgrounds largely borrowed from *The Italian Townscape* (1963). These would ultimately build the dense and heterogeneous urban form of *Civilia*.

Hastings failed to provoke the debate he was so avidly seeking, and critics quickly dismissed *Civilia* as an extravagance, "a product of visual thinking"[4] whose content would barely be analyzed beyond the occasional compliment to the skill shown in creating the collages. Viewed today, however, *Civilia* becomes a fascinating document for different reasons. On the one hand, due to its historiographical value: built as a kind of urban and megastructural version of the English garden, it appears as a theater of memory which, in an act of self-cannibalization, presented an 'ahistorical' vision of a certain period of architectural. history[5]. The book was a kind of atlas or museum that constructed a visual chronicle of two decades of *The Architectural Review*[6] and, by extension, of Hastings's editorial work as its driving force. On the other hand, its congested *vedute* constituted a unique exercise in formal generation that appropriated its referents via their photographic image and manipulated them in different ways: by mutilating, multiplying, and condensing them, or through their recombination with each other in a process guided both by their own internal rules, by the specific needs of the urban form the authors were seeking to produce, or by those of each collage as a pictorial composition. As a consequence, together with its magnificent urban scenes, *Civilia* also showcased a collection of twisted *doppelgangers*: distorted copies that reinvented the originals and generated new

narratives which, in turn, altered our subsequent perception of them and revealed properties previously hidden but unveiled in the simulated reality of the collage.

BUILDING CIVILIA:
BRICOLAGE DE L'IMAGE

Although, metaphorically speaking, one could qualify the work of Browne and Hastings as a true 'job of photographic engineering', their procedure resembled not so much that of the engineer as that of the bricoleur, the other figure within the binomial described by Claude Lévi-Strauss in *La pensée sauvage*, which Colin Rowe was to recover in *Collage City*[7]. According to Lévi-Strauss,

> "the 'bricoleur' is adept at performing a large number of diverse tasks; but
> (...) [h]is universe of instruments is closed and the rules of his game are
> always to make do with 'whatever is at hand', that is to say with a set of tools
> and materials which is always finite and is also heterogeneous."[8]

The job's 'conjuncture-dependence', as well as the bricoleur's responses, are very much present in *Civilia*, a picturesque rather than postmodern pastiche of "geographical and temporal displacements"[9] created with an extensive but limited catalog of elements. Browne and Hastings had access to the vast photographic archive of the *Architectural Press,* but not all of it was suitable for the project, and there were many restrictions both on the way its contents could be used - the available views of each building were limited- and on the time available to carry out the task. Both limitations had certain effects on the final product: on the one hand, there are constant repetitions in Civilia, with buildings reappearing in different places and with different roles, and fragments of images—or even entire collages—reused to represent both the same part of the city as well as different areas. All these recurrences did not work against the project, however. In fact, they subliminally generated a certain familiarity—by way of *deja vu*—in the reader, providing a degree of internal coherence to the overwhelming conglomerate of discordant hallmarks that was *Civilia*. Even when the observer realized the artifice, this did not detract from the experience: *Civilia's* success did not depend on the 'suspension of disbelief'. Neither did Browne and Hastings's collages seek a photorealism that would create a perfect illusion. On the contrary, the collages seduced the reader as much through their mixture of provoked familiarity and estrangement as through their excellent craftsmanship, which is only noticeable if one is aware of its artificial nature—an artificiality that *Civilia* proudly exhibits in the manner of a Brechtian performance[10].

On the other hand, an interesting constraint that worked as both a catalyst to and a guiding force for the creative process was introduced through operating with a limited number of photographic representations of each building rather than with the objects per se or their orthographic projections (Rowe). Although there is no exhaustive documentation of this process, the preliminary documents available and the diagrams of the city included in the publication itself indicate that there was at least a brief planification of the location of the different pieces, which the authors subsequently attempted to transfer to the collages. This must have inevitably been a back-and-forth process, where

each architectural piece was adapted to its role within the ensemble, while, conversely, also determining the subsequent evolution of the collage in a sort of act of 'quasi-automatic writing'. Thus, the original buildings morph in their contact with the landscape, creating a formal base that establishes a set of rules for subsequent appropriations which are reformulated with each new piece added. "[T]he scientist", wrote Rowe quoting Lévi-Strauss, "[creates] events... by means of structures and the 'bricoleur' [creates] structures by means of events."[11] The copy represented by the photographic image, literal but partial, exact but simulated, is here the 'raw material' for the construction of structures that generate events which, in turn, create new structures in a morphogenetic process with a high degree of unpredictability.

PRODUCTION STRATEGIES: DISSECTION AND SHAPE GENERATION

Throughout Civilia, this process takes on various forms and offers different results depending on the degree and ways in which the original images and works were imported, particularly regarding the relationship between the appropriated fragment and the whole. On some occasions, this import was straightforward and total, showing the original, unaltered building in a general view, or at least in a vista that showed a portion sufficiently large to render it recognizable[12] **(fig. 01)**. At the opposite end of the scale was the long series of building fragments where buildings had been used as a source of architectural lexemes and morphemes of various scales. Cantilevers and entire volumes, facade modules, stairs, railings, and even textures created a 'kit of spare parts', with some buildings acting as particularly generous donors and causing the aforementioned recurrences[13]. All of them were used as the 'connective tissue' that stitched together the panoramic views, usually consisting of a conglomerate of multiple elements making a dense and continuous urban form. Occasionally, these pieces were also used to generate full architectural objects from the assemblage of discrete fragments. This was the case in collage #126, which displayed a view of the 'industrial basin' **(fig. 02)**. In the background, an elaborate but serene facade presided over the composition, but, although Ryder & Yates's *Engineering Research Station* at Killingworth (1967) could be easily recognized at its top, the compound was actually a juxtaposition of similarly-sized parts excised from at least six buildings[14].

More often, a building or part of a building constituted the base of the collage, working as a canvas on which fragments of other architectures were superimposed, altering it to a greater or lesser degree. This strategy occurs in collage #83 **(fig. 03)**, corresponding to the 'university megastructure', where the bulk of the image consisted of an extreme close-up of Cambridge University's *Graduate Center* (Howell, Killick, Partridge, Amis, 1967), with its exterior staircase dividing the composition symmetrically. Here, the initial transposition was very much literal. However, the 'Civilian' copy modified the original on a fundamental level when the addition of downsized fragments of other structures to its lower part—the SEIBU Department Store in Shibuya (1967), Giancarlo de Carlo's *Collegio del Colle* (Urbino, 1962-5)—raised its humble size to a monumental scale. The transformation was completed with the addition of Bengt Lindroos's contemporary *Kaknästornet* (Stockholm, 1967) in the upper part. Covering the compound with a vague ecclesiastical

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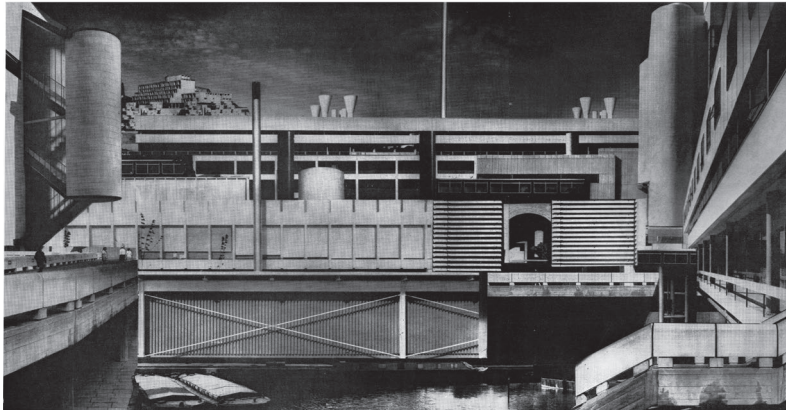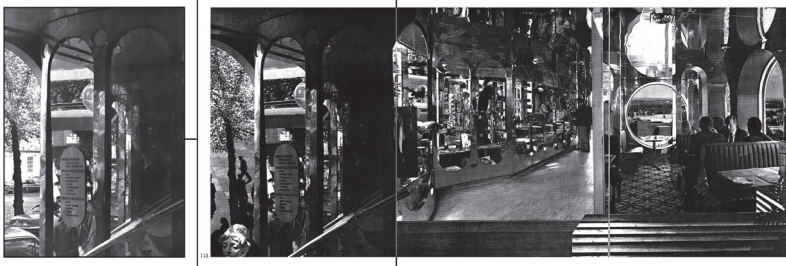
halo, it completed the transformation of the all too recognizable original
building into something completely alien.

**THE OTHER/
MYSELF.
ARCHITECTURAL
(PHOTO)COPY AS
(RE)INVENTION**

Of course, mere recontextualization, whose
aptitude for the automatic generation of archi-
tectural form had already been proven by Hans
Hollein earlier in the decade, was enough to
create copies that reformulated the originals on
a fundamental level[15]. This is particularly obvi-
ous in one of the book's more discreet appropriations, the *Galleria Café*
(collages #113 and 115) **(fig. 04)**. The image was actually a photomontage
in which several rooms of the *Chelsea Drugstore* (Antony Cloughley,
Colin Golding, 1968), which Stanley Kubrick presented that very year
in its full psychedelic glory, had been simply juxtaposed one after the
other as if they were a single space[16]. This operation did not substantially
alter the spirit of the project. On the contrary, it quite faithfully captured
the subjective perception of the place that a contemporary user might
have had. The real disruption came when Browne and Hastings hollowed
inner windows and displays, turning them into "portholes... [that] provide
further picture-window effects,"[17] through which views of a bucolic—and
fictional—Nuneaton filtered in. Transposed from its urban location on
King's Road, and stripped of its fundamentally interior nature, the building,
whose architecture had hardly changed, was transformed into another, so
similar and yet so different from itself that it became unrecognizable.

            As Hollein's *Transformations* showed, this reinventive ability
is enhanced when recontextualization accompanies a change in scale.
In *Civilia*, these changes are inevitable due to the difficulty of maintaining
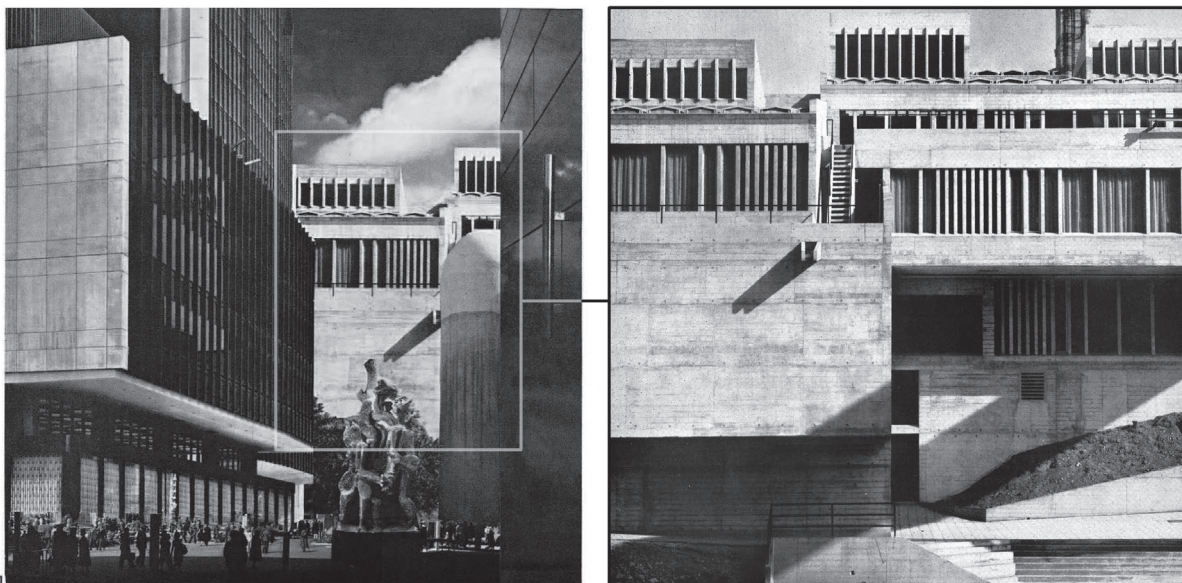
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Fig. 05
Collage #121, "The City Hall". DE WOFLE,
op. cit., **p. 120. Right:** *Dunelm House***; detail
of the elevation onto the Wear River in
DONAT, John, "Dunelm House Durham:
Club House, Durham University" in** *The
Architectural Review,* **Jun 1, 1966, vol. 139,
nº 832, p. 454.**

consistency in the relative scale of the pieces, both within each collage
and even more so when the same buildings appear in different collages[18].
However, alongside these involuntary scalar variations we also find
instances in which a mangling of scale produces more exuberant effects,
as can be seen in collage #121, *The City Hall* (fig. 05). The text does not make
it clear which of the buildings in the picture corresponds to it, whether the
Montreal Stock Exchange Tower (Luigi Moretti, 1965) in the foreground,
or the concrete mass that rises in the background, actually one of the
many appearances in *Civilia* of *Dunelm House* (Architect's Co-Partnership
1966), Durham University's students' union building. Dramatically enlarged
from its modest domestic scale by the magic of collage, this building was
transformed, in the reader's eyes, into a colossal volume. Skylights could
be now perceived as lofty office floors, and its modest brise-soleils as huge
concrete structures concealing perhaps the foyer of a plenary hall.

　　　　　　　Functional migration is another defamiliarization tech-
nique that results in a fruitful source for reinvention through copying.
Challenging the "canonic cause-and-effect relationships as sancti-
fied by modernism" that in reality had resulted in "the complete inter-
changeability of form and function"[19], Browne and Hastings reassigned
programs at will, in line with the idea of transprogramming advocated
by Bernard Tschumi but without the cross-dressing or the collision he
sought. Sometimes, the results of these reimaginings are not particu-
larly memorable, as when it is applied to more or less generic contain-
ers, barely touched either by their original function or by the one that
replaces it[20]. Minor displacements are also common, in those cases
where the new use stems from, or is somewhat adjacent to, the original,
such as kindergartens that become sailing schools, or apartment blocks
that become student residences[21]. Among all of these, the most illumi-
nating moments appear when the authors play at 'reading' the objects
they appropriate, unleashing processes of 're-semanticization' in which
uses are adjudicated basing on typological heritage criteria that recover

Civilia: Utopia in the Age of Photomechanical Reproduction.
Architectural (Photo)copy as (Re)invention

RA 24

161

symbolic nuances associated with the architectural forms lost -and proscribed- by more than half a century of modernity. Among these, the most outstanding case might be the appropriation of the CEPAL building by Emilio Duhart (Santiago de Chile, 1966) transformed in *Civilia* into 'the Roman baths'[22] **(fig. 01)**. Here, Hastings and Browne made an exercise of condensation where reinvention was incontestable due to the accumulation of symbolic connotations. Mixing, perhaps, generic evocations of Diocletian's Villa-Palace in Split with the quadrangular layout of the imperial baths from Titus onwards, the authors' suggestion conditioned the reader into identifying open-air *palaestras* and *natatios* in the building's inner courtyard, and, in its central spine, the large rooms devoted to the baths, with the parallelepipedal volume of the *basilica* housing the *tepidarium*, and the circular shape of the Assembly Hall at the opposite end undoubtedly housing the *caldarium*.

ADDITION, SUBSTRACTION, CONDENSATION, OR THE SUBLIMATION OF THE ETHOS

In any event, together with these 'soft,' little- or non-interventionist reimaginings, in which the 'Civilian' copy transformed the original through mere recontextualization, *Civilia* also presented a wide range of examples in which, as we have seen, the original architectural form was altered through additive processes, subtractive strategies, and condensations. Amongst the latter, the most vivid example, with the permission of the aforementioned *Chelsea Drug Store*, takes place again in the University Megastructure. If collage #81 offered an example of defamiliarization through the addition of foreign fragments to the original picture, on the previous page, collage #80 shows the opposite strategy at work, building a new subject with fragments excised from a single building **(fig. 06)**. In this case, even an untrained eye would immediately recognize the forms of the *Southbank Centre* (1967-8), an embryonic megastructure that illustrated the era's fascination with functional fragmentation, as shown by its subdivision into separate volumes and its infrastructural exhibitionism, with vertical and horizontal communications segregated and visible and with systems and mechanical devices shown on the outside.

All these elements were easily recognizable in a collage which, on the other hand, did not feature a specific view of the building. Rather, it presented the viewer with a kind of condensed and colossal vision, where the building's array of volumes scattered along the South Bank of the Thames were reconfigured into a steroidal, vertical behemoth whose true scale is revealed by two dwarfed pedestrian figures added to its base. This was a strategy that went back to the origins of collage in the work of artists such as Paul Citroën, whose consecutive *Metropolis* (1922-) attempted to capture the chaos, speed and multiplicity of the modern city in collages that juxtaposed photographs of different buildings, colliding with each other on the crucible presented by the canvas[23]. The result was a kaleidoscopic view that managed to evoke, in the viewer's eye, the panoptic mode of vision required to perceive the modern metropolis, thus capturing its ethos through a sort of dense cubist portrait. This is also what Browne and Hastings achieved here, and they did so in a surprisingly economical way: the seemingly complex collage had actually been pieced together using two photographs of two different portions of the same facade, at the point where the building met *Waterloo Bridge.* The upper half, which provided the infrastructural complexity, corresponded to the South-Western
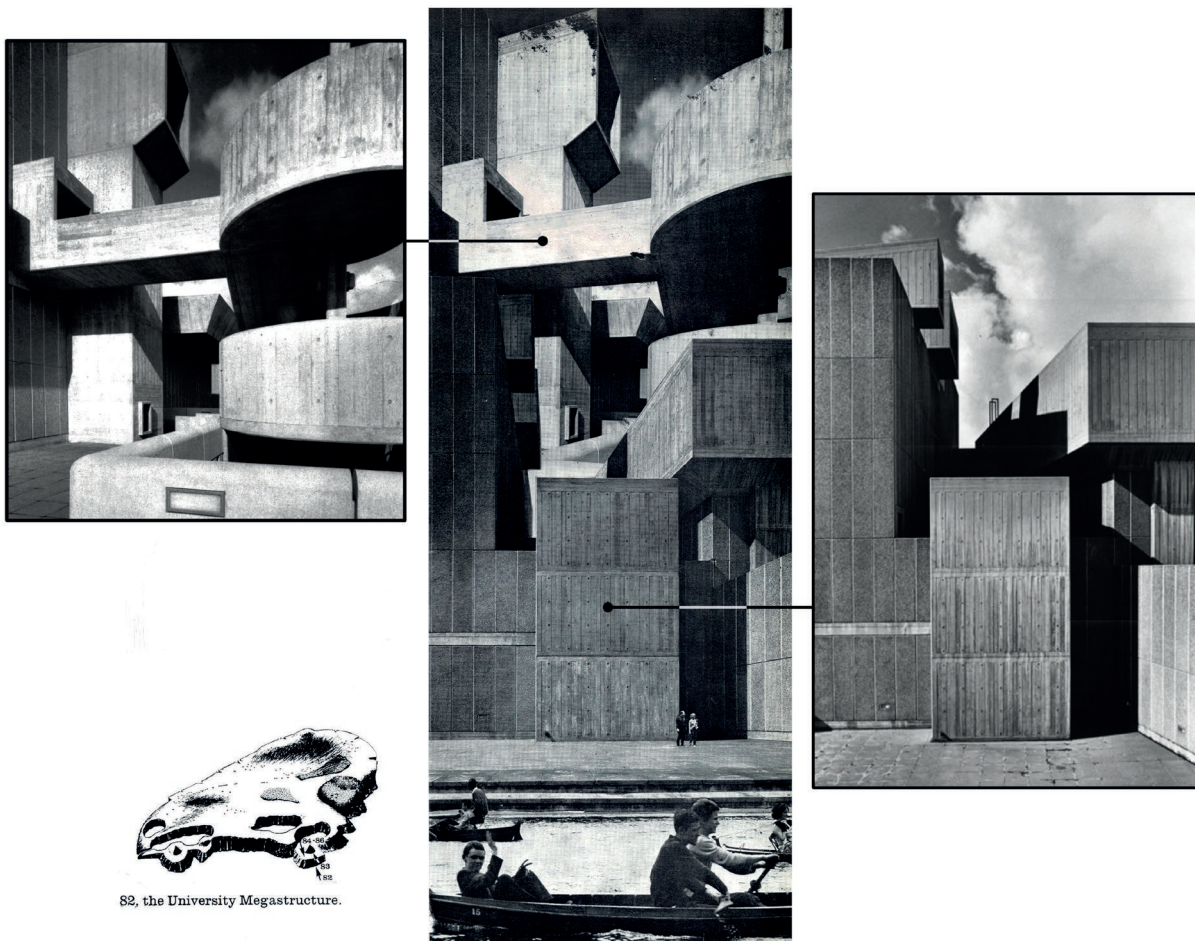
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Fig. 06
**Snippets of the *Southbank Centre (Hay-
ward Gallery and Queen Elizabeth Hall)* in
the 'University Megastructure'.
On the left, original photograph for the
upper half of the collage (Online source:
https://fuckyeahbrutalism.tumblr.com/
post/16719023563/haywardgallery-
south-bank-london-england). Right:
photograph shot from a viewpoint close
to that of the collage's lower half (PHIPPS,
Simon, "Hayward Gallery 7, South Bank,
London... 1968", c. 2018. Provided by the
author). Centre: Collage #82 (DE WOFLE,
Ivor, op. cit., p. 83).**

end, while the lower half, corresponding to the meeting point between
its two auditoriums, provided the necessary volumetric fragmentation.
Beneath them, some rowers possibly lifted from an Oxbridge rowing scene
restored the building's fluvial nature, absent from the views chosen. The
result was undoubtedly a new architectural subject, antithetical to the origi-
nal in some of its features, but also, at the same time, offering a particularly
faithful portrayal of it, capable of embodying the perception of the building
in our collective unconscious far more faithfully than any real (but inevitably
partial) photographic view.

　　　　　Contrary to what one might presume, this ability to cre-
ate *simulacra* that reformulate the original while also encapsulating its
essential qualities also translates to those cases of manipulation by
subtraction, a rather recurrent strategy throughout *Civilia* due both to the
sheer mechanics of the collage technique, and to the fragmentary nature
of the source material. This is particularly evident in the different refor-
mulations of *Habitat 67,* ubiquitous throughout *Civilia* as it corresponds to
a building which, according to Reyner Banham, "most neatly expressed
the overt architectural ambitions of its time."[24] The *Habitat* owed much of
its success to its ability to reconcile two fictions located at both edges of
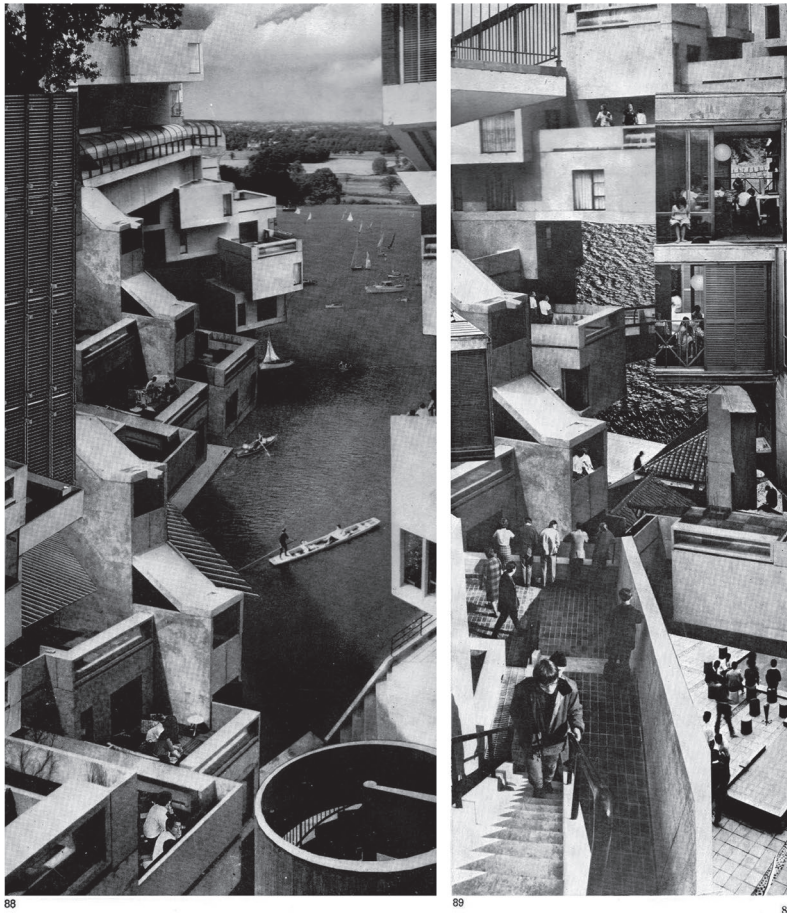modernity: mass production and flexibility. These combined together in "a

Civilia: Utopia in the Age of Photomechanical Reproduction.
Architectural (Photo)copy as (Re)invention

RA 24

163

88

89

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07

Fig. 07
Collages #88 and #89: *Habitat 67,* **repeated, and with added fragments from other buildings, as shown in the students' halls of residence. The lower half of the image on the right belongs, again, to** *Dunelm House.* **DE WOFLE,** *op. cit.,* **p. 87.**

complex and involved stacking pattern" which also evoked the image of spontaneous picturesqueness of the Mediterranean 'villes dites d'art' so dear to Le Corbusier[25]. Being true to reality, the degree of serialization was much more limited than it seems, since the different housing modules had to respond to varying geometrical and structural requirements. In addition, neither the 'stacking' nor its apparent randomness were so: the building's apparently massive exterior hid a structural frame that provided both support and horizontal and vertical communications. Finally, when seen from the air, its "spontaneous group form [generated] by natural accretion and reconstruction" revealed a concatenation of strict and symmetrical ziggurats that made it, like other contemporary works, more of a monument to "an ideal of adaptability... practically impossible to realize in built fact" than a true megastructure[26].

The different reimaginations of the building presented in *Civilia* solved some of the effects of these interferences of reality, bringing *Habitat* back to the ideal state of its *perceived* reality. The lack of freedom and geometrical simplicity in the grouping of the living units was solved in collages such as #88 and #89[27] **(fig. 07)**, where different views of the building coexisted in the same image, either facing or juxtaposing each other, while 'compatible' fragments of other works were added, increasing the number of 'situations'. Units from the perimeter were also
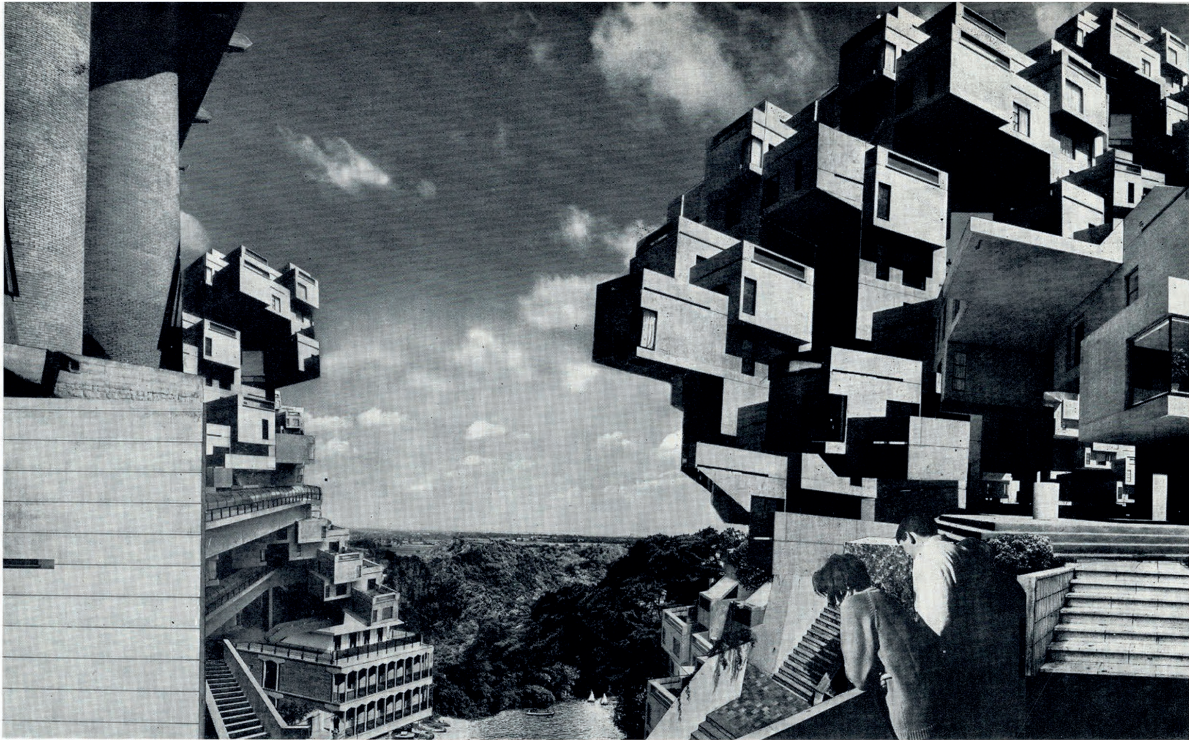
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08

Fig. 08
**Collage #87: "The students' halls of resi-
dence... are vertical quads." Ibid., p. 86.**

subtracted, creating less geometrically-constrained profiles. Together
with these, other subtraction operations caused a 'sublimation' -in its
Kantian sense- of the form. Thus, collage #87 showed two housing
'clusters' facing each other on both sides of an urban canyon, with their
outlines altered by the removal of housing units in the original images.
As a consequence, the cluster located on the right suffered an inver-
sion of the shape of its overall volume, which cantilevered over the void
below like a vessel's prow defying gravity **(fig. 08)**. This subtraction, which
brought *Habitat* closer to contemporary projects such as Arata Isozaki's
Clusters in the Air (1961), restored some of the 'megastructuralness' that
the project only enjoyed in the collective subconscious, and overcame
the 'ineloquence' that Banham pointed out in those megaforms that
were overly dependent on the ground plane, finally presenting it "in all its
[platonic] Habitatitude"[28].

       Perhaps the moment where this 'morphological maieutics'
—where the collage maker interrogates the architectural form through
its photographic image in order to manipulate it and bring to light intrin-
sic qualities which may not be so apparent in the built reality—can be
appreciated more vividly is in one of the cases where this manipulation
goes most unnoticed. This is a case where the possibilities of mechani-
cal reproduction are applied in the most straightforward way: by mere
repetition. Collage #99 depicts 'The University Boat Club', a single building
silhouetted against a marine scenery which in the observer's mind, and
even more efficiently than in the examples above, unleashed a feeling of
today's abused 'cognitive dissonance',—inevitable in the case of *Civilia*.
The building in question was obviously *Dunelm House,* which on this
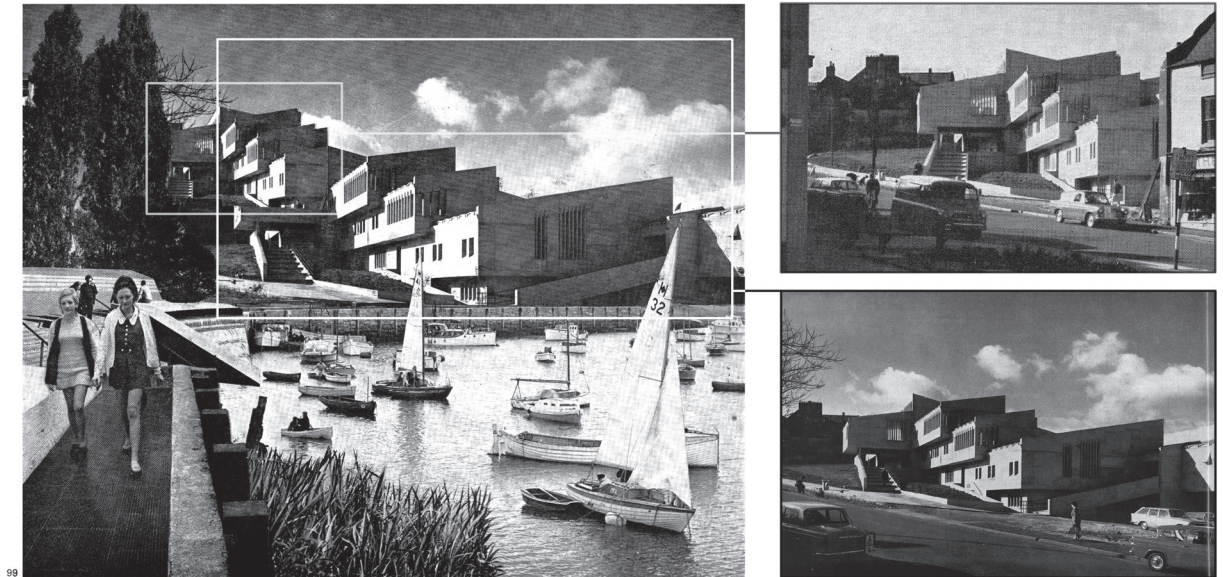
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occasion was shown in a full, overall view. However, it was also evident that it was not Dunelm House; at least not exactly. This 'Civilian' doppelganger had been fabricated by simple addition, pasting together two photographs shot from very similar viewpoints which, stuck together one after the other, made the original volume unfold into two, projecting its extended volume towards the observer (fig. 09).

The efficacy of this collage, not just in terms of technical skill, but also regarding its ability to 'read' the building was proven by the difficulty the observer finds when trying to identify the suture lines, and with them, the limit between reality and fiction. The students' union, which had been completed barely five years before would later be described by Nikolaus Pevsner as "brutalist by tradition but not brutal to the landscape. A bulky building broken down into a series of concrete boxes stacked into the river bank, producing a terraced elevation."[29] However, these words seem to describe more accurately its extended version. Inserted in the collage against a marina that acknowledged its fluvial nature and amplified it, the image underlined its naval under-tones, with the triangular shapes of its side facades rhyming with the sails of the small vessels inserted by Browne and Hastings. "Art is a lie which makes us realize the truth"[30]—recalled Rowe quoting Picasso. *Civilia's* collages seemed to insist on this idea, perhaps via Annibale Carracci when he stated that both art and caricature:

> "see the lasting truth beneath the surface of mere outward appearance. Both try to help nature accomplish its plan. The one may strive to visualize the perfect form and to realize it in his work, the other to grasp the perfect deformity, and thus reveal the very essence of a personality. A good carica-ture, like every work of art, is more true to life than the reality itself."[31]

And hopefully, one might add, also so different as to pro-duce a new reality at the same time.

Fig. 09
Collage #99: 'The University Boat Club' takes the formal patterns of *Dunelm* **and turns them into a system of potentially unlimited growth. (Left: Ibid., p. 96. / Upper right: Unknown source. Online source: https://iqbalaalam.wordpress. com/2011/12/15/durham-students-union-and-arups-bridge / Bottom right: DONAT, John,** *op. cit.***, p. 460).**

10

Fig. 10
**Thornaby Town Centre (right) versus
its 'hiperreal' version in Civi**lia (Collage
**#116, DE WOFLE, op. cit., p. 113), where
"[c]liff-hanging has become a way of life."
(First image's online source: https://www.
somethingconcreteandmodern.co.uk/
building/thornaby-town-centre/)**

This maieutic ability can be extended to other
aspects and places in *Civilia*, which works as a
device of progressive unveiling, as the observer's
inquisitive process becomes more specific.
If its collages bring to light, or present more
vividly, the 'ethos' of the works they appropriate,
they also help to blur the borders between different architectures and
underline their concomitances. An observer aware of the preponderant
'Britishness' of *Civilia*'s architecture will possibly be eager to find frag-
ments of the *Barbican Estate* in a collage such as #50, despite the fact
that the latter has been pieced together with an almost unaltered view
of the *Dreamland Hawaii Water Park* (Kisho Kurokawa, Yamagata, 1966),
located half a world away. Conversely, some vistas of the fictional *Civilia*
overlapped with very real British New Towns of recent construction.
Corners of *Thornaby Town Center* (Elder Lester Architects, 1965-68)
(**fig. 10**), with its elevated walkways and its combination of brick facades
and arched lintels *à la* Basil Spence, could have gone unnoticed if printed
in the book alongside their hyperreal versions, like fragments that had
trespassed the veil of reality and whose subsequent perception was now
tinted by the fiction imagined by Hastings and Browne. In *Collage City*,
Rowe and Koetter pointed out that:

> "rather than hoping and waiting for the withering away of the object (while,
> simultaneously manufacturing versions of it in profusion unparalleled),
> it might be judicious (...) to allow and encourage the object to become
> digested in a prevalent texture or matrix (...)"[32].

Hastings and Browne's Civilia seemed to follow this
premise, where objects and their individuality are negated by trans-
planting them from their ideal state into a sensual matter-of-fact-ness,
while at the same time showcases an unequivocal cult of the object,
appropriated literally and then presented in its full utopian dimension.
Thus, *Civilia* exists in a paradoxical plane. Born as a partially satirical
city proposal that opposed modernity's utopian urban project, it recov-
ered a utopian dimension of modern architecture which cannot happen
in the ethereal vacuum of the project-as-object, but in its adaptation

Civilia: Utopia in the Age of Photomechanical Reproduction.
Architectural (Photo)copy as (Re)invention

RA 24

167

to a built environment—a postmodern collage built with fragments of modernity with which Browne and Hastings suggested, involuntarily, a way out to modernity's foundational paradox.

In 1981, Tom Wolfe ironically commented on how reiterative the glass and steel architecture that proliferated in the US after Mies van der Rohe's arrival had become: "What did it matter if they said you were imitating Mies or Gropius or Corbu or any of the rest? It was like accusing a Christian of imitating Jesus Christ."[33] Ten years earlier, Rowe himself answered him in advance, when he stated that "while the derivative argument [modernity's discourse] continues to thrive, its exponents (...) display very little tolerance for what ought to be recognized as the absolutely parallel phenomenon of the derivative building."[34] Modern architecture, in its encoding as International Style, survived ideologically through the recurrent vindication of serialization and repetition whilst, as is the case for any artistic avant-garde, it requested the required originality from its practitioners, forbidding copying or imitation. Hastings and Browne circumnavigated this problem by creating a scenario where the original, via its photographic image, was not used as a model, template or inspiration—whether typological or otherwise—, or even as a postmodern quotation, but as raw building material. RA

Notes

01. DE WOLFE, Ivor. "Civilia: The End of Suburban Man", *The Architectural Review.* London, The Architectural Press, June 1971, Vol. 149, no. 892, pp. 326–408. This article has been written using the later version in book form: DE WOFLE [sic], Ivor. *Civilia: The End of Suburban Man; A Challenge to Semidetsia,* London: The Architectural Press, 1971. Both editions include texts by Ian Nairn, Rodney Carran, Michael Rowley, and Kenneth Browne himself.

02. Since he took over editorial chores at the *AR* in 1927, Hastings promoted the consecutive publication of different, guest-edited special issues, which were usually turned into books afterwards. In this category we can find *Canals* (July 1949), edited by photographer Eric De Mare with the help of Tom Rolt and Charles Hadfield, from the *Inland Waterways Association,* Ian Nairn's two attacks on English subtopia, *Outrage* (June 1955), and *Counter-Attack* (December 1956), and, soon after Hastings left his editor position at the *AR*, Colin Rowe and Fred Koetter's *Collage City* (August 1975). The aforementioned *The Italian Townscape* (1963), produced by Hastings himself, and Gordon Cullen's *The Concise Townscape* (1961) can also be included in this group.

03. ERTEN. Erdem, "I, The World, The Devil and The Flesh: Manplan, Civilia and H. de C. Hastings." *The Journal of Architecture*, 2012, Vol. 17, No. 5, pp. 703-718 (p. 703).

04. "Civilia is very much the product of visual thinking -visual decisions taken for visual reasons." MOORCRAFT, Colin, "Spoilt-tip City by Colin Moorcraft", *New Scientist*. London: New Science Publications, 16 December 1971, Vol. 52, nº 774, p. 180. Some of the more scathing reviews, which Hastings was certainly looking for, were included in the book's dust cover, after their previous publication in *Architect's Journal,* also owned by the *Architectural Press.* See: VV.AA., "Civilia: The Professionals Comment", in: *The Architects' Journal,* London, The Architectural Press, 30 June 1971, Vol. *153*, nº 23, pp. 1452-1455.

05. It is *de rigueur* mentioning that *Civilia* belonged in a lineage of utilization of collage developed throughout the 60s which, together with the most obvious Archigram, Superstudio, and Hans Hollein, included examples where the 'auto-cannibalization' of one's own work also took place. This is the case with the psychedelic collages put together by the *Taller de Arquitectura* for the presentation of their *Ciudad en el Espacio* in 1968. Here, the many elements in the foreground sat on top of a background displaying a mix of repeated photographs of earlier works by the office, together with existing buildings, such as some of Gaudi's buildings. See: BOFILL, R., GOYTISOLO, J. A., PONÇ J., *Hacia una formalización de la ciudad en el espacio*. Barcelona: Editorial Blume, 1968.

06. Even though many of the buildings that make up *Civilia* belong to the 1960s, specially, to the second half of that decade, there are several examples from the 1950s. The earliest entries are the look-outs projecting over the Thames, by Brown and Chamberlin, and the *Regatta Restaurant*, both built for the *Festival of Britain* in 1951 (see: *The Architectural Review*, August 1951, Vol. 110, nº 656, pp. 73-148).

07. Like *Civilia*, *Collage City* was previously published as a special issue of the *AR* -the first one after it. See: ROWE, Colin, KOETTER, Fred, "Collage City.*"* In: *The Architectural Review*. London: The Architectural Press, August 1975, Vol. 158, nº 952, pp. 66-91.

08. LEVI-STRAUSS, Claude, *The Savage Mind,* London, Weidenfeld and Nicolson, 1966. Quoted in: ROWE, Colin, KOETTER, Fred, *Collage City,* Cambridge, MA, The MIT Press, 1981, p. 110.

09. We are appropriating here Giuliana Bruno's definition of postmodern space in: BRUNO, Giuliana. "Ramble City: Postmodernism and Blade Runner", *October*, Cambridge, Mass.: MIT Press, Summer 1987, Vol. 41, nº 102, pp. 61-74.

10. This aspect is taken to the limit in collage #90, where De Wolfe speaks about the 'habitatitude' of the university buildings, pieced together with images of Moshe Safdie's *Habitat 67*, who is immediately credited with achieving "exactly this solution in Montreal." This statement is accompanied by the unaltered photograph of *Habitat* 67 (figure #91) used as the basis of the aforementioned collage #91, and published alongside it on the same page. Collage #116 would introduce a new twist on this by reusing part of the same photograph in a different area of the city. DE WOFLE, I., *op. cit*., p. 89.

11. ROWE, C., KOETTER, F., *op. cit.,* p. 103.

12. The most outstanding examples are, in this sense, 'the Beehive', executive wing of the New Zealand Parliament designed by Basil Spence in 1969-1981, (collages #51, and 53), a lesser-known shopping center project for New Delhi by Raj Rewal from 1965 (collages #49, 50, 153, 158), the *CEPAL* building in Chile by Emilio Duhart (1966), shown in its entirety in a bird's-eye view in figure #107, and Patrick Gwynne's gone *Serpentine Restaurant*, which is shown twice in collage #109, and, in partial views in #110, 114, 76, 96. The most prominent examples in the second category are Moshe Safdie's *Habitat 67* in Montreal (collages #49, 50, 55, 119, 153, 158), and Kenzo Tange's *Yukari Bunka Kindergarten* in Tokyo (1967, collages #62, 63, 64, 66).

13. Some recurrent elements are the Southbank Centre's (1967-68) characteristic emergency staircases and concrete railings, as well as the facades both of Glasgow Airport (Basil Spence, 1966), and of the *Academic Quadrangle* in *Simon Fraser University* (Artur Erickson and Geoffrey Massey, 1963-65).

14. The different levels of the main body comprise, among others, the *Custom House at Heathrow Airport* (Manning and Clamp, 1968), and the *Reliance Controls Factory* in Swindon by Team 4 (1967). Flanking these, there were some structures borrowed from Oliver Carey's Offices and Laboratories in Stevenage, and the *Roche Pharmaceutical Factory* in Welwyn, by

Civilia: Utopia in the Age of Photomechanical Reproduction.
Architectural (Photo)copy as (Re)invention

RA 24

169

James Cubitt and partners, both from 1965. A detailed analysis of this collage can be found in: LUS ARANA, L. M., PARNELL, S., "Learning From Civilia. Critical Heterodoxies, Historiography and Urban Design", *Proyecto, Progreso, Arquitectura*, 2020, nº 22, pp. 36–53.

15. HOLLEIN, Hans, "Transformations". *Arts & Architecture, 1966,* vol. 83 nº 4 (May), pp. 24-25.

16. KUBRICK, Stanley, *A Clockwork Orange,* Polaris Productions / Hawk Films, 1971.

17. DE WOFLE, I., *op. cit.,* pp. 110-111.

18. These games are, generally speaking, less exuberant in *Civilia* than in Hollein's *Transformations*, where he transfigured sparkplugs into Highrise buildings, for two reasons: on the one hand, because there is a much smaller difference between the scale of the original object and the one it acquires in the collage; on the other, because the original items they use in *Civilia* are already architectural objects. This is the case with Julio Lafuente's *Santuario dell'Amore Misericordioso,* in Collevalenza (1968), which is upscaled in order to take the role of the city's Cathedral (collages #118, 119). This operation does not make for a substantial alteration in the building, whose abstract volumes make it quite autonomous from human scale.

19. "(...) in today's world, where railway stations become museums and churches become nightclubs, a point is being made: the complete interchangeability of form and function, the loss of traditional, canonic cause-and-effect relationships as sanctified by modernism. Function does not follow form; form does not follow function (...)." Section 'Six Concepts' (transcript of a lecture given at Columbia in February 1991) in: TSCHUMI, Bernard, *Architecture and Disjunction,* Cambridge: MIT Press, 1994, p. 254.

20. In this category belong, for instance, the *Teledyne Systems Company* office building in Northridge (César Pelli, 1968), revamped as the fictional but pompously-named *National Inland Waterways Museum*.

21. This is the case with Kenzo Tange's aforementioned *Yukari Bunka Kindergarten* (Tokyo, 1967) [collages #62, 63, 66],

turned into a Sailing School, or *Habitat '67,* whose obvious housing nature was kept all throughout the book, especially in its repurposing as the students' halls of the university area.

22. DE WOFLE, I., *op. cit.,* Figure 107, pp. 104-105.

23. See 'Stadt' (1922), and, especially, the better-known 'Metropolis' or 'Die Stadt' (originally titled *Weltstadt [Meine Geburtsstadt]*—'My Home Town'—, made up of around two hundred images clipped from newspapers and postcards during the author's stay at the Bauhaus in 1923.

24. BANHAM, P. Reyner, *Megastructure: Urban Futures of the Recent Past*, London: Thames and Hudson, 1976, p. 106.

25. BANHAM, P. R., *op. cit.*, p. 108.

26. BANHAM, P. R., *op. cit.*, p. 9. "... the result (as at Habitat, Montreal...) is really a monolithic statue commemorating an ideal of adaptability that was practically impossible to realize in built fact." (Banham on Kenzo Tange's *Yamanishi Communications Centre* in Kofu, 1967). Banham, P., *op. cit.*, p. 55.

27. DE WOFLE, I., *op. cit.*, p. 87.

28. Regarding the 'ineloquence' [sic], see Banham's comments on the Free University of Berlin (*Megastructure*; p. 140, caption of figures 146, 147). Regarding the 'habitatitude', see note 10.

29. PEVSNER, Nikolaus, *The Buildings of England: County Durham* (2nd ed., revised by Elizabeth Williamson), Harmondsworth, Middlesex, Penguin Books Ltd, 1983, p.233.

30. ROWE, C., KOETTER, F., *op. cit.*, p. 134. The original quote reads as follows: "We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand." (Pablo Picasso in conversation with Maríus de Zayas in 1923). See: "Picasso Speaks," *The Arts,* New York, May 1923, pp. 315-26; reprinted in Alfred Barr: *Picasso*, New York 1946, pp. 270-1.

31. Annibale Carracci quoted in: GOMBRICH, Ernst Hans Josef, KRIS, Ernst, *Caricature*, Harmondsworth, Penguin Books, 1940, pp. 11, 12.

32. ROWE, C., KOETTER, F., *op. cit.*, p. 83.

33. WOLFE, Tom, *From Bauhaus to Our House,* New York, Farrar, Straus & Giroux, 1981, p. 73.

34. ROWE, Colin: "Introduction" in: Museum of Modern Art (New York, N.Y.): *Five architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*, New York, Wittenborn, 1972, p. 7.

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