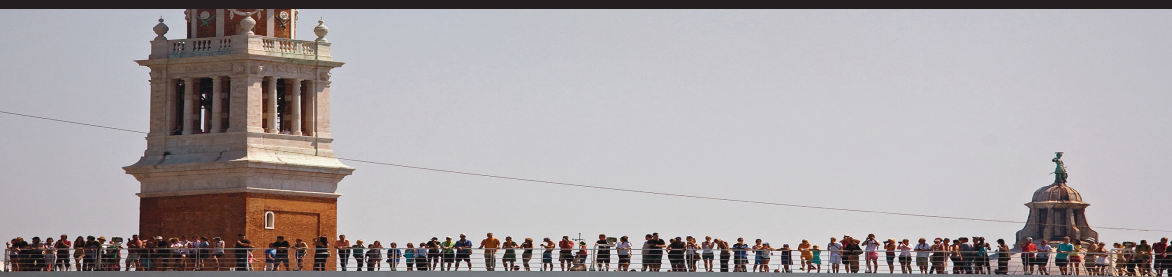


Collana di architettura
nuova serie

PICTURING CITIES

The Photobook as Urban Narrative

edited by
Davide Deriu and Angelo Maggi



FrancoAngeli 

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Cover image: *Venice cruise in the waters near St.Marks's Square* [detail],
photo by Leonio Berto - mignon, 2016.

Isbn 9788835157724

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LAWRENCE HALPRIN: FOR A TAXONOMY OF CITIES

Barbara Boifava

In 1963, Lawrence Halprin (1916–2009), one of the more noteworthy American landscape architects of the last century, published a book of photography entitled *Cities* (Fig. 7.1). ‘Though we do not have a clear picture of the ideal form of a city’, Halprin stated in the introduction, ‘we do have a clear image of the purpose of an ideal city. This purpose is clearly to make possible a rich and biologically satisfying life for all the city’s people. What we are really searching for is a creative process, a constantly changing sequence where people are the generators, their creative activities are the aim, and the physical elements are the tools. This book is an examination of some of these elements.’¹ Halprin identified the landscape of cities, which is to say, the open spaces, that could configure itself as a place of real social evolution. His critical approach to the metropolitan realm, and his employment of the necessary tools to better understand it for project interventions, was effectively expressed in the pages of *Cities*. This was also the first book in a rich series of publications that Halprin developed in parallel with his applied research, in which methods of visual survey became a key tool for reading and designing public spaces in the contemporary city.

Some important studies on Halprin, published a few years after his death, have underlined the profound value of his modern choreographic method, which was adopted in order to stage a new and autonomous order of movement in the city, ‘offering the chance’, as Alison Bick Hirsch pointed out, ‘to enact new and embedded rituals with enhanced awareness and experience the drama and mystery of forces abstracted from Nature reintroduced in the city’.² The emphasis on a dynamic urban experience of everyday choreography was also addressed in the first exhibition in Europe dedicated to the work of Halprin and his dancer and choreographer wife Anna (née Schuman, 1920–2021),³ which established a ‘reflection on the project of public space as an architecture of behaviour and as a performative place’.⁴ In much of the literature dedicated to these themes, perhaps not enough attention has been given to the passionate vigour and rigorous methodological research employed in *Cities* and in other books by Halprin that followed, such as *Freeways*, *New York New York*, *The RSVP Cycles* and *Take Part*.⁵ These publications represent accomplished and exemplary editorial projects that are worthy of further study.

The city’s mirror reflection

The book *Cities* resulted from a Grand Tour-style European journey⁶ that Lawrence Halprin took in 1961 accompanied by his 12-year-old daughter, Daria.⁷ The

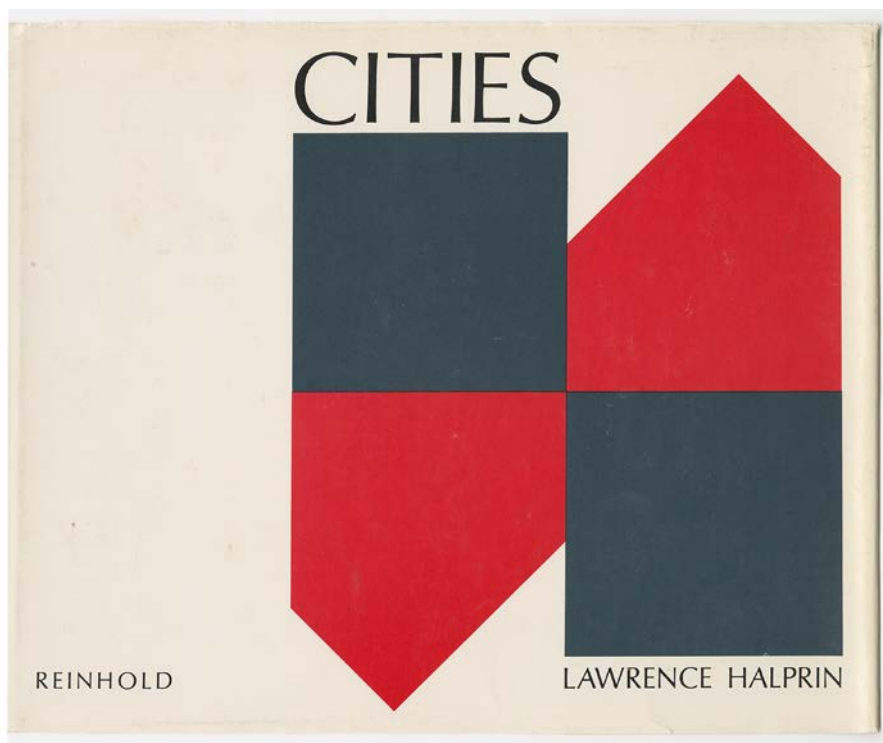


FIG. 7.1 - Lawrence Halprin, *Cities* (1963), dust cover

many stages of a journey that, from California, moved through some capitals of Northern Europe to finally reach Italy, presented a unique opportunity to observe and study the urban choreography of cities in the Old Continent. This led the architect to compare and contrast very different urban cases. 'A city is a complex series of events' – reads the prologue to *Cities*. 'For this reason, I have used examples from all over the world, and many different times, including some which are not carefully or even particularly tastefully designed, but all of which add to the colourful character and vitality of life in the city'.⁸

The taxonomic register adopted in *Cities* to catalogue and classify urban forms allowed the author to present possible project-design solutions conceived of to facilitate the collective events of the metropolis as dynamic rituals of society. In Halprin's discoveries, recorded during his travels, the urban environment is made up of 'basic biological ingredients' which, through the various chapters in the book, are subdivided into categories of places, according to groupings of urban design elements and by the recurring materials used. Starting from this articulated system of universal urban elements, the city landscape comes to life through movement, and becomes the complete environment for a creative life process.



FIG. 7.2 - Sketch by Lawrence Halprin of Piazza San Marco in Venice published in *Cities* (1963)

The final part of the book is ultimately dedicated to behaviours, i.e. what Halprin defines as ‘the choreography of the city because of its implication of movement and participation-movement of people, of cars, of flying kites, of clouds and pigeons, and even the change of seasons’.⁹ And it is precisely the dynamic image of a flight of birds sublimating the urban experience par excellence that the landscape architect identifies in the city of Venice, which he renders with a quick sketch taken from his precious notebooks and inserts amongst the pages of *Cities* (Fig. 7.2):

I remember with great clarity the greatest urban experience I have ever had. It was in Venice in winter. In front of the church of San Marco, the great square, which Napoleon called the most beautiful drawing room in Europe, was empty. [...] The tide was in, and the black and white stones of the intricately laid pavement were covered with a thin film of water. There was no sound – no automobile exhausts, no buses. Absolute quiet in the very heart of a great city. [...] All of a sudden the air became dark with birds, the square filled with the beating of thousands of wings, the noise increased and increased until it was deafening, and the deserted square became absolutely filled with pigeons. The noise was incredible – even frightening. They had come to feed, and when they had finished, they left just as quickly, and the great square was empty and quiet again.¹⁰

The ‘urban charisma’¹¹ that Halprin captures, bringing back the Venetian image as a visual experience of the monumental architectural void of the great plaza almost seems to echo the interpretation of enclosed space as suggested by Bruno Zevi in *Architecture as Space: How to Look at Architecture*,¹² a text translated into English just a few years prior to the publication of *Cities*. There are in fact documented and repeated contacts between Halprin and Zevi,¹³ an Italian architectural theorist who became his fervent promoter.¹⁴ We can thus hypothesise that Halprin was well aware of Zevi’s published work, which included a critical page layout of images dedicated to Piazza San Marco, demonstrating how voids in the city could become true protagonists of architecture.

The Venetian paradigm was also adopted as a model in another text in which Halprin stated: 'Our collective experience of cities depends on their landscape of open spaces'.¹⁵ The opening words of this text clearly imply a strong interest in an in-depth exploration of models, as well as representations and the constituting elements of the city. These factors, combined with the sense of belonging experienced by a city's inhabitants, represent a further exploration that Halprin had already started in gathering a collection of the numerous materials necessary for the publication of *Cities*. Praise for a city, intended as a three-dimensional experience, and as a tangible sign of the idea of 'imageability' as suggested by Kevin Lynch,¹⁶ legitimises the choice of the Venetian urban canon alongside other examples that verify their ability to take on almost anthropomorphic characteristics. The 'choreography of pedestrian dreams' of New York recalls the anomalous and fascinating dimension of the 'architectural forest' of Hong Kong, which is in turn confirmed in San Francisco's 'reflection of its landscape', to also include Jerusalem, where 'the city has always represented a portrait of its inhabitants [...] perhaps of all of us'.¹⁷ Halprin therefore seems to invite in-depth observations of our own city and to 'examine it closely for those qualities which make it a creative environment for living [...] which allow you to see yourself reflected in the mirror of your own city'.¹⁸

The numerous writings by Halprin preserved at the Lawrence Halprin Collection at Philadelphia's Architectural Archives confirm a vibrant theoretical activity in which texts of conferences, academic lectures and book chapters become the materials that were shaped and reshaped by the author in order to best express the components of a modern approach to urban design from an ecological and social perspective. Through the descriptions of his works and the ongoing definition of the role of the landscape architect in the twentieth century that followed, Halprin's mission always aimed 'to emphasise the importance of landscape open space as the very matrix of life, as the dominant part of the environment and structures'.¹⁹ In particular, his reflections on the collective perception of urban spaces are also part of another new and very ambitious editorial project entitled *The Environment as Art Experience*, which focused on interactions between people and their environment and specifically on the value of cities as artistic experiences inasmuch as they are made up of a process of perception, action, creation and engagement.²⁰

In this sense, Halprin's research has often been compared to Lewis Mumford's theories of urban culture for the unexpected ways of portraying a city as a place where people can have the opportunity to realise their personal creative potential.²¹ The *raison d'être* or rationale of cities hence lies in their nature of being 'art, because of our total experience of them and our involvement in them – because we live out lives in them, move through them and because we are the city we live in just as we are in nature'.²² It is precisely from this conviction that the project for *Cities* was conceived ten years earlier.

A visual discourse on the urban landscape

The volume dedicated to cities as edited by Halprin contains about 30 drawings and nearly 450 black-and-white photographs. The second edition, revised and published in 1972, was enhanced with 40 images relating to the urban projects created, starting from the 1960s, by Lawrence Halprin & Associates, an architecture firm founded in 1949 by Lawrence Halprin and botanist Jean Walton, who were later joined by Donald Ray Carter, Satoru Nishita, Richard Vignolo, Sue Yung Li Ikeda and Gerald Rubin.²³ Many of these names appear among the photographic references in the book, confirming the joint efforts on the collection and arrangement of images that benefited from the decisive contribution of some members of the studio team – particularly Carter, Vignolo and Rubin – for how they defined the strategies of representation of architecture and city (Fig. 7.3). Alongside a series of amateur snapshots and a large number of photos taken by Halprin, there is the use of near perfect professional photography by renowned American architectural photographers who collaborated in those years with important design studios.²⁴

The collaboration with other photographers who were familiar with the oftentimes performative practices of the Halprin husband-and-wife team also proved to be decisive. In particular there were Rudy Bender and Paul Ryan who, starting in 1966, documented a series of experimental cross-disciplinary workshops in northern California entitled *Experiments in Environment*, conceived as an experience of collective creativity with the purpose of discovering the productive interactions between dance and design, in a mutual exchange among designers, artists, dancers, musicians and writers, all to attain more integrated creativity and a greater environmental awareness.²⁵

The visual narration of the urban landscape in the *Cities* volume was also composed through contributions with some architects from the San Francisco Bay Area, who clearly shared a certain understanding about private residential design, and with whom Halprin came into contact after his move to San Francisco. In 1945, Halprin had in fact started collaborating with the renowned studio of landscape architect Thomas Dolliver Church, who inspired Halprin with his highly intuitive sites and how the environment should be treated, and his serious conviction that people could enrich their lives through their garden spaces.²⁶ Among the photographs by George Homsey, George Rockrise, Frants Albert, Donn Emmons, Vernon DeMars and Donald Reay, what stands out particularly are the exuberant fountains of Villa d'Este in Tivoli, as immortalised by Catherine Bauer Wurster, an intellectual and activist who worked in the field of urban planning for the development of a modern social housing in the United States.²⁷

The strong friendship between Halprin, Catherine and her husband William Wurster, an important architect in the Bay Area, started back in the early 1940s with their first meeting in Cambridge. Wurster had been appointed Dean of the School of Architecture at the Massachusetts Institute of Technology (MIT) and his wife taught at Harvard University's Department of Regional Planning, while Halprin, following a scholarship from the Harvard University Graduate School of Design, attended landscape architecture courses after earning a bachelor's degree in



FIG. 7.3 - 'Urban Spaces', Donald Ray Carter, Piazza del Duomo in Milan; Adrian Wilson, 'Terraces at Gap', France, Halprin's *Cities* (1963) book spread

botany from the University of Wisconsin. The house in the forest of Kentfield, just north of San Francisco, where Halprin moved with his family in 1952, was designed by Wurster after the famous project for the Donnell Garden in Sonoma County (1947), the product of a fruitful collaboration involving Wurster, Church and Halprin.²⁸ For Halprin, it was a first experiment in landscape architecture, where the garden – conceived as a kinetic sequence of spatial experiences and as a 'it was a f for activities of movement – embodied an original choreographic approach in development, which was soon to be fully applied at a metropolitan scale a few years later.²⁹ A relevant example of this dynamic arrangement can be found in the project design for the Open Space Sequence plan in Portland, Oregon (1963–1970) and its captivating public fountains, also presented in the photographs of the second edition of *Cities* (Fig. 7.4).

The imprint of a choreographic program, as experimented by Halprin at the beginning of his career in numerous projects for private gardens, designed as stage sets for the dance of life,³⁰ was further credited in the architect's perceptive experience of the urban landscape, which, in the pages of the *Cities* book, was defined as 'an evolving process, as interaction between highly mobile users and their changing physical surround, not as a static picture'.³¹ These are the words that Catherine Bauer Wurster used to review Halprin's book, specifying that the text was not a treatise on the design of urban spaces; nor was it a manual for landscape plantings, or a statement on the need for more Nature in cities. What instead emerged in the text was the value of a rich series of photographs that the volume contains, allowing for the book to communicate 'fresh meaning to immediate problems by relating them to old forms and world-wide experience'.³²



FIG. 7.4 - Portland Open-Space Network (1963-1970) designed by Lawrence Halprin & Associates, photographed details of Lovejoy Plaza and Fountain, Portland, Oregon, sketch by Lawrence Halprin and photographs by Maude Dorr, John Donat, Fred Lyon, book spread from Halprin's *Cities* (1972)

The representation of cities as a paradigm

In the visual imagery of *Cities*, contributed to by several collaborators but rigorously coordinated by Halprin, there was the defined proposal for a new functional aesthetic of urban landscapes. With many of Lawrence Halprin & Associates studio projects and through recognised European urban models, the aim and focus of the book's layout privileged an urban canon of Italian origin, which confirms a visual approach to the urban landscape as a project tool, and as a distinctive element that could be found in many cities including Venice, Milan, Rome and Florence. Within this new aesthetic, particular attention was given to a specific type of landscape: the 'floorscape', which, in referencing the Gordon Cullens lesson,³³ was perceived as a complex component of the urban scene, in that it can be created using a wide range of construction materials.

'The square of San Marco' – as Halprin notes, once again referencing the Venetian example – 'like all the great urban spaces of the world, has beautiful pavings, elaborately designed, to make walking an aesthetic experience'.³⁴ In this sense, the urban landscape at ground level is not a simple synonym of public space paving, but rather a term linked to the perception and collective use of the city according to new aesthetic and compositional values. The horizontal character of the square then becomes a dramatic event through the introduction of a third dimension generated by stairways and inclined planes which can newly transform necessity into an artistic experience. An example of this is the 'beautifully articulated quality of the Spanish Steps in Rome, with their rhythmic variations broken up by level platforms, and their continuing curvilinear, flowing lines are a great theatre piece in the heart of the city'.³⁵ The marked tension that comes with some interpretative categories of the city such as 'Townscape'³⁶ and particularly with certain elements of

Italian urban development brings about clear references to the volume *The Italian Townscape* published in the same year as *Cities* by Ivor de Wolfe, under the pseudonym Hubert de Cronin Hastings.³⁷

Starting in the late 1920s, as a long-time editor of *The Architectural Review*, de Wolfe laid the foundations of a radical philosophy based on English landscape theories in an attempt to remedy the betrayal of some of the principles of the modern movement, the first being relevant interests in the qualitative and psychological dimension of human needs. Although the book edited by Ivor de Wolfe and his wife Ivy was clearly inspired by the same spirit found in many other contemporary photographic publications focusing on the extraordinary beauty of the Italian landscape, this volume exhibited an innovative visual reading that suggested ‘a new appreciation of the vernacular elements, both historical and contemporary, of the built environment, as well as efforts towards understanding the urban structures of pedestrian and vehicular traffic’.³⁸

In a similar way, Halprin’s book is part of a critical investigation of the phenomenon of the urban landscape, and particularly Italy’s, where photography takes on a significant visual and cultural value, going beyond the ‘picturesque aesthetic’ of Camillo Sitte,³⁹ to move towards a study of the more social nature of the city’s open public spaces and the relationship between behaviour and urban environment, in order to redefine the language and philosophy of urban planning altogether.⁴⁰ As a catalogue of elements that create the framework for a daily urban ritual, *Cities* establishes a new paradigm of expression around the concept of urban landscape, introducing a significant change in the possible ways of approaching the design of open public spaces, while also suggesting an effective system for the notation of movement in the city, called ‘motation’, which was further illustrated by Halprin in the volume *Freeways*.⁴¹

The architectural debate regarding the idea of urban landscape – which started in England at the end of the 1940s, championed by *The Architectural Review* through a series of thematic campaigns and supported by relevant photographic material – highlighted the need to adopt the dynamic perception of urban spaces as a relevant tool of design. A series of works published in the 1960s responded to the same instance which, starting with the constructive contributions of the aforementioned book-manifesto by Cullen and the volume under investigation by Halprin, dealt explicitly with the theme of the urban landscape using photography as a parallel visual discourse and as a strategy for the description and evaluation of contexts. Compared to the categorical denunciation of the pathologies of the American city featured in Peter Blake’s book,⁴² and the characterisation of the urban scene that in Geoffrey Jellicoe’s book *Motopia*⁴³ leads to the depiction of a metropolitan and territorial utopia, Halprin’s text presents a categorisation of urban elements alongside numerous projects developed by Lawrence Halprin & Associates which, as in Cullen’s book, manifest the operational character of the concept of *townscape*. ‘A city is a natural phenomenon as well as a work of art in the environment’ Halprin emphasised in the epilogue of his book, and: ‘The art of urban design, as other branches of modern art, follows a naturalistic process. The designer does not give form to a pre-

conceived idea, he takes the elements and allows them to come together'.⁴⁴ Along the lines of defining a domain relating to *urban landscape design*, as suggested also by Garrett Eckbo and Ian McHarg, urban landscape thinking intersects with contemporary natural sciences to arrive at the development of a new conception in the relationship between city and nature.⁴⁵

Conclusions

The international acclaim of the book *Cities* emerged within a literary scene in which the urban landscape was beginning to establish itself as a domain of knowledge as well as a field of operation, alongside the book's contribution to an effective evaluation, assessments and description of the different kinds of representation of cities. This was also reflected in Halprin's in-depth analyses of the urban environment, so much so that he was invited to be part of the Advisory Committee for the United States participation in the XIV Triennale di Milano in 1968.⁴⁶ In response to the theme *Il Grande Numero* (The Great Number), the US submitted two thematic proposals: *American Street* and *The City Scene*. The city hence defined as 'the most twentieth-century place, the most exciting place, the place where everything looms larger, where the tempo quickens, where special solutions to special problems become the prototypes for tomorrow's living'³⁷ became a key topic of investigation and discussion, starting with an examination of metropolitan choreography, where Halprin's book represents a clear statement and platform. The urban scene is thus interpreted 'as a continuum, a sequence of events, a dance of life',⁴⁸ and represented in light of the classic conception of townscape design, alongside which we see the emergence of new categories of landscape.

In particular, Halprin's reflection on the concept of wilderness introduced a new environmental concept and a creative means for the perception of nature to be translated into the design of a metropolitan environment: in other words, 'an ecologically sound or even creative environment for people to live in'.⁴⁹ The urban scene thus becomes a field for experimenting highly innovative approaches and activities aimed at safeguarding an uncontaminated nature which Halprin identified in the landscape of the High Sierra region, a grand mountain range in eastern California.⁵⁰ Many of the design projects for parks and public spaces by Halprin, which were partially included in the second edition of *Cities* – such as the Nicollet Avenue in Minneapolis, the Embarcadero Plaza in San Francisco, and the Open Space Sequence in Portland, Oregon – demonstrate the introduction of a modern choreographic method of urban design and the tension toward the creation of a complete, more inclusive urban environment generated by a collective perception and creative dimension in part accorded to citizens.

Halprin stated: 'As a lover of the wilderness, I have a feeling that its preservation lies in the design and planning of the city'.⁵¹ The urban choreography is expressed primarily through a concept of wilderness whose preservation lies precisely in the planning of the city and in a modern 'design with nature' which is undeniably inspired by the rigorous ecological method introduced some years earlier by the Scottish landscape architect Ian McHarg. This principle might appear contradictory but

it takes on more profound significance when Halprin explicitly proclaims the need we all have to experience nature that should be taken care of in our cities. The art of urban environmental design is confronted for the first time with the ability to creatively cope with a violent condition of ‘disclimax’ in response to which the landscape architect suggests a biological approach to the ecosystem of the city, ‘where processes of growth, elements of chance, discriminating chaos, and natural methods of esthetic evolution produce new forms for our time’.⁵²

The introduction into the sterile urban dimension of an ‘experiential equivalent’⁵³ that can be traced back to the complexity of ecological processes, stimulates an aesthetic of involvement that includes art and nature. Halprin therefore attempts to offer the same kind of experience that one has in perceiving the wildest states of nature; not through a process of imitation, but through a ‘transmutation’⁵⁴ of the experience of natural landscape in one that is manmade. As Halprin argued, this kind of approach ‘would leave the wilderness as a great resource, as a special event [...] This beautiful city could, in fact, preserve the wilderness by its very existence’.⁵⁵ In this way, the urban question is enhanced with a new poetics of nature that aims to promote a more harmonious growth of the metropolitan dimension, based on a recognised ecological paradigm and on a functional aesthetic that can impart a renewed and more effective meaning to open space, and especially in its very form of public space.

The insertion of a wilderness aesthetic in urban design is then joined by the search for a ‘fantasy environment’⁵⁶ in which the theme of participation becomes decisive for the staging in the city of a creative process and an act of collective imagination by all citizens. In this way the art of cities becomes an experience of creative assemblage or, as Halprin defines it in a broader sense, ‘a participatory environmental art without boundaries’.⁵⁷ Starting with the recognition that cities lack places for imagination, hiding, playing and having fun, Halprin invites us to stage our own fantasy urban environments, a tendency that was further highlighted by Reyner Banham in *Los Angeles: The Architecture of Four Ecologies*.⁵⁸ However, this is certainly not a reference to ‘set-piece fantasies’ or the intentional fantasyland locations such as Las Vegas, Disneyland or Coney Island, and their ability to offer ‘the opportunity to shuck off everyday responsibilities and, like Alice in Wonderland, to walk through the looking glass’.⁵⁹ Halprin instead emphasises the validity of urban spaces and objects, parks and gardens – such as Simon Rodia’s Watts Towers in Los Angeles, the Tiger Balm gardens in Hong Kong or the Bomarzo gardens in Italy – which, through distinct and specific materials, can guarantee that our imaginations merge to become an important part of our daily life.

Halprin always considered the city as a series of large-scale theatrical events characterised by a profound creativity, and nourished by the participation and involvement of all citizens. In this sense, the urban taxonomy, illustrated in the photo-book format of *Cities*, successfully renews and strengthens the will to respond to an increasingly complex urban life; one that requires innovative and effective solutions for the city’s time and space, starting with a more active and collective understanding of its past experiences.

NOTES

- 1 Lawrence Halprin, *Cities* (New York, NY: Reinhold Publishing Corporation, 1963), 7. Second edition, (Cambridge, MA: MIT Press, 1972).
- 2 Alison B. Hirsch, *City Choreographer: Lawrence Halprin in Urban Renewal America* (Minneapolis: University of Minnesota Press, 2014), 182.
- 3 On the work by Anna Schuman, see Janice Roos, *Anna Halprin: Experience as Dance* (Berkeley: University of California Press, 2007); Gabriele Wittmann, Ursula Schorn and Ronit Land, *Anna Halprin: Dance – Process – Form* (London: Jessica Kingsley Publishers, 2014).
- 4 Annalisa Metta and Benedetta Di Donato, eds., *Anna e Lawrence Halprin: Paesaggi e coreografie del quotidiano* (Melfi: Libria, 2014), 32.
- 5 See also Lawrence Halprin, *Freeways* (New York, NY: Reinhold Publishing Corporation, 1966); Lawrence Halprin, *New York, New York: A Study of the Quality, Character, and Meaning of Open Space in Urban Design* (San Francisco, CA: Chapman Press, 1968); Lawrence Halprin, *The RSVP Cycle: Creative Process in the Human Environment* (New York, NY: George Braziller Inc., 1969); Lawrence Halprin, *Take Part: A Report on New Ways in Which People Can Participate in Planning Their Own Environments* (San Francisco, CA / New York, NY: Lawrence Halprin & Associates, 1972).
- 6 See the special issue of *Architectural Histories* on ‘Travel’, Davide Deriu, Belgin Turan Ozkaya and Edoardo Piccoli, eds., vol. 4, no. 1 (2016).
- 7 Daria Halprin, only a few years later, starred in the film *Zabriskie Point* by Michelangelo Antonioni, representing the ‘real America’ in the middle of the Californian desert.
- 8 Halprin, *Cities*, 9.
- 9 *Ibid.*
- 10 *Ibid.*
- 11 With the expression ‘urban charisma’ Halprin identified that distinctive character of certain cities that transmit a certain sense of fairness and exhibit an almost human personality, in developing significant relationships with the people who live in them. See also Lawrence Halprin, ‘Our collective perception of cities’ in *The Environment as Art Experience* (1974), unpublished type-written text, Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania, 014.I.B.2032, 3.
- 12 Bruno Zevi, *Architecture as Space: How to look at Architecture* (New York, NY: Horizon Press, 1957), English translation of Zevi, Bruno. *Saper vedere l'architettura: Saggio sull'interpretazione spaziale dell'architettura* (Turin: Einaudi, 1948).
- 13 The letters Bruno Zevi sent to Halprin are testimony of their deep friendship and of a critical exchange they shared on many questions concerning landscape. One particular letter from Zevi, dated 3 February 1971, reads: ‘there are people who have known each other for centuries, even without ever meeting... when they do meet, it looks as if they would simply recognize each other, see in their inner souls, brushing up atavistic memories... This was our case, dear Lawrence’. Lawrence Halprin Collection, 014.I.B.1701.
- 14 Jim Burns, *Lawrence Halprin paesaggista* (Bari: Edizioni Dedalo, 1982).
- 15 Lawrence Halprin, ‘The Collective Perception of Cities’ in *Urban Open Spaces* (London: Academy Editions, 1979), 4. This is the reworking of the text that Halprin had written a few years earlier, entitled ‘Our collective perception of cities’.
- 16 See Kevin Lynch, *The Images of the City* (Cambridge, MA: MIT Press, 1960). Lynch shared with Halprin the desire to bring attention to the aesthetic dimension of the city, focusing on the dimension of the urban experience and concentrating on the image of the city as perceived by its inhabitants.
- 17 Halprin, ‘The Collective Perception of Cities’, 5-12. Ellipsis in original.
- 18 Ivi, 19.

- 19 Lawrence Halprin, *The Role of the Twentieth-Century Landscape Architect*, International Federation of Landscape Architects, Amsterdam 1960, type-written transcription of the conference, Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania, 014.I.A.6141, 2.
- 20 Lawrence Halprin, *The Environment as Art Experience*. This unpublished manuscript, preserved in the Lawrence Halprin Collection is made up of seven chapters. It was later completed in July 1974, and finally republished with the title *The New Modernism: Art of the Environment*.
- 21 Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge, MA: MIT Press, 1996), 145.
- 22 Lawrence Halprin, 'The Environment as Art Experience' in Halprin, *The Environment as Art Experience*, 6.
- 23 See also Peter Walker, 'Lawrence Halprin & Associates, 1954: A brief memoir', *Landscape Journal*, Special Halprin Issue, no. 31 (2012): 28-32.
- 24 Among the photographs by Ernest Braun, George Knight, Maude Dorr, Jeremiah Bragstad, John Donat, Glenn Christiansen, Philip Fein and Hedrich Blessing Studio, there are also numerous shots relating to projects completed in San Francisco by the Lawrence Halprin & Associates team, mainly by the photographer Baer Morley, director of the department of photography at the San Francisco Art Institute since 1953. Halprin designed the garden of Baer Morley's home in Berkeley, CA (c. 1963). See Marc Treib, *An Everyday Modernism: The Houses of William Wurster* (Berkeley CA: University of California Press, 1995), 67. See also the images of the garden in Halprin, *Cities*, 42-43.
- 25 Judith Wasserman, 'A World in Motion. The Creative Synergy of Lawrence and Anna Halprin', *Landscape Journal*, Special Halprin Issue, no. 31 (2012): 33-52.
- 26 Hirsch, *City Choreographer*, 40.
- 27 Alison Isenberg, *Designing San Francisco: Art, Land, and Urban Renewal in the City by the Bay* (Princeton and Oxford: Princeton University Press, 2017), 130. See also Cynthia Hammond, 'The Interior of Modernism: Catherine Bauer and the American Housing Movement' in Janice Helland and Sandra Alfoldy, eds., *Craft, Space and Interior Design 1855-2005* (Aldershot, Hampshire: Ashgate, 2008), 169-188.
- 28 Treib, *An Everyday Modernism*, 127-128.
- 29 Lawrence Halprin, 'The Choreography of Gardens', *Impulse: Annual of Contemporary Dance*, no. 2, (1949): 30-34.
- 30 Alison Bick Hirsch, 'The Choreography of Private Gardens', *Studies in the History of Gardens and Designed Landscapes*, vol. 27, no. 4 (2007): 258-355.
- 31 Catherine Bauer Wurster papers, 1931-1964, Box 10, Folder 2, The Bancroft Library, University of California, Berkeley.
- 32 Ibid.
- 33 Gordon Cullen, *Townscape* (London: The Architectural Press, 1961).
- 34 Halprin, *Cities*, 92.
- 35 Ivi, 116.
- 36 See the special issue of *The Journal of Architecture*, 'Townscape Revisited', vol. 17, issue 5 (2012).
- 37 Ivor De Wolfe, *The Italian Townscape* (London: The Architectural Press, 1963).
- 38 Angelo Maggi, 'Capturing the Italian townscape: From the beginnings of Italian landscape photography to the anti-idyllic images of Ivor and Ivy de Wolfe', *The Journal of Architecture*, vol. 21, no. 6 (2016): 892.
- 39 Camillo Sitte, *Der Städtebau nach seinen Künstlerischen Grundsätzen* (Vienna: C. Graeser, 1889).
- 40 Charles Waldheim, *Landscape Urbanism Reader* (New Brunswick, N.J., Princeton: Architectural Press, 2006), 446.

- 41 Halprin, *Cities*, 208-215. Halprin, *Freeways*, 87-88. See also Cristina Barbiani, *The Process is the Purpose: Notazione dello spazio e creatività collettiva. Il caso di Anna e Lawrence Halprin*. PhD diss., University Cà Foscari and University Iuav of Venice (2008), 62-74.
- 42 Peter Blake, *God's Own Junkyard: The Planned Deterioration of America's Landscape* (New York, NY: Holt, Rinehart and Winston, 1964).
- 43 Geoffrey Allan Jellicoe, *Motopia: A Study in the Evolution of Urban Landscape* (London: Studio Books-Longacre Press, 1961). An image of the proposal for the New Town Motopia was published by Halprin in his book, *Freeways*, 128.
- 44 Halprin, *Cities*, 220.
- 45 Garrett Eckbo, *Urban Landscape Design* (New York, NY: McGraw-Hill, 1964), and Ian L. McHarg, *Design with Nature* (New York, NY: Natural History Press, 1969).
- 46 Letter by the designer Michael Lax sent to Lawrence Halprin, 27 October 1967, Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania, 014.I.A.6117.
- 47 'The City Scene: A Proposed Theme for the American Exhibit at the Triennale', type-written text attached to the letter by Michael Lax.
- 48 Procter Mellquist, editor of the periodical *Sunset Magazine*, promotional article for the book *Cities*, Lawrence Halprin Collection, 014.I.A.5122.
- 49 Lawrence Halprin, *Wilderness and the City*, Eighth Biennial Wilderness Conference, *Tomorrow's Wilderness* (March 1963) San Francisco, type-written text, Lawrence Halprin Collection, 014.I.A.6146:2. The conference was organised by the Sierra Club, the historic American organisation founded in San Francisco in 1892. Halprin's contribution, partially reviewed, was published in the minutes of the conference: *Tomorrow's Wilderness*, ed. François Leydet (San Francisco, CA: Sierra Club, 1963), 127-130. See Barbara Boifava, 'Il selvatico come arte. Lawrence Halprin: wilderness e città', *Vesper. Rivista di architettura, arti e teoria*, no. 3 (2020): 139-148.
- 50 Halprin, *The RSVP Cycles: Creative Processes and the Human Environment*, 104-111.
- 51 Halprin, *Wilderness and the City*, 1.
- 52 Ibid.
- 53 Lawrence Halprin, *Sketchbooks of Lawrence Halprin* (Tokyo: Process Architecture, 1981), 30-31.
- 54 Lawrence Halprin, 'Nature into Landscape into Art', *Ekistics*, no. 333 (1986): 352.
- 55 Halprin, *Wilderness and the City*, 4.
- 56 Lawrence Halprin, *Fantasy Environments*, type-written text, Lawrence Halprin Collection, 014.I.B.2302. In the archive there is a draft of the book entitled *Fantasy Environments*, which was to become part of a published series with the title *Environments of Man*, edited by the New York publisher George Braziller.
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- 58 Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (New York, NY: Harper & Row, 1971).
- 59 Halprin, *Fantasy Environments*, 11.