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Reading *Max Taut: Bauten und Pläne*

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Published in 1927, *Max Taut: Bauten und Pläne* consists primarily of photographs of Taut's latest building project, the German Printers' Union Building, built in Berlin between 1924 and 1926. It also includes a brief text by the critic Adolf Behne, in which he defines *Sachlichkeit* as 'self-conscious' architecture that generates a 'connection of man to man'. At first glance, Behne's text seems to introduce the German Printers' Union Building as an example of *Sachlichkeit*. Yet this paper will argue that it responds to the presentation of architecture in the photographic book more than to the design of Taut's building. According to Behne, modern man had become alienated from his everyday environment and *Sachlichkeit* calls for his empowered interaction with architecture, an experience potentially facilitated by photography. *Max Taut: Bauten und Pläne* testifies to the close collaboration between photography, architecture and the book in an attempt to articulate *Sachlichkeit* during the Weimar Republic.

Because of the dynamic layout of *Max Taut: Bauten und Pläne*, its designer Johannes Molzahn declared it to be an example of the new hybrid media he called *Buchkinema*. The book attempts to reconstruct the building as seen from various points of view. Photographic sequences show the same façade from slightly different angles, recreating movement in space. Pages display views from multiple windows that convey little information about the building but allow the viewer to absorb several viewpoints simultaneously. In addition to articulating a particular conception of *Sachlichkeit*, *Max Taut: Bauten und Pläne* also exemplifies the widespread desire among theorists and practitioners of architecture during the Weimar Republic to transcend earlier conceptions of a building as a fixed or static form.

Reading *Max Taut: Bauten und Pläne*

Published in 1927, *Max Taut: Bauten und Pläne* ('Max Taut: Buildings and Plans') consists primarily of photographs of Taut's latest building project, the German Printers' Union Building, completed in 1926 (Fig. 1). It also includes a brief text by the critic Adolf Behne, in which he defines *Sachlichkeit* as 'self-conscious' architecture that generates an 'effective connection of man to man'.¹ At first

glance, Behne's text seems to introduce the German Printers' Union Building as an example of *Sachlichkeit*. Yet Behne's four-part essay can hardly be called an introduction, even though it appears at the beginning of the book. As Frederic Schwartz has pointed out, the first three sections of Behne's text were probably written earlier in the 1920s, well before the book's conception.² Only the last section, which addresses *Sachlichkeit* directly,



Figure 1. Max Taut:
Bauten und Pläne
(Berlin, Friedrich Ernst
Hübsch Verlag, 1927),
p. 3.

seems to have been composed for the publication (Fig. 2). The essay never refers to the buildings presented on the following pages, nor does Behne ever mention Max Taut by name. Reviewers of the book noticed the tenuous relationship between its text and architectural subject. One critic noted that 'One may harbour doubts about whether the architect's work will be served by the philosophical and social-aesthetic perspective of such a circuitous introduction.'³ In other words, what good is a text that does not address the building it claims to introduce?

This essay will argue that Behne's indirect approach was crucial to the theorisation of the vexed and complex term *Sachlichkeit*. Unlike the critic from *Die Wohnung*, who worried about a discord between architectural theory and practice, Behne was certain that his text and the photographic book could revive the modern viewer's relationship to architecture. Ultimately, I mean to suggest that Behne's text might address the design of the photographic book more than Taut's building. In other words, it is not the German Printers' Union Building that Behne defines as an example of *Sachlichkeit*. Rather, its mediation through the photographs and typographic design of the book fulfils Behne's complex definition of the term.

Max Taut: Bauten und Pläne was published as part of the series *Neue Werkkunst*, which was an attempt to highlight developments in modern architecture through photographs. The book's designer and typographer, Johannes Molzahn, designed others in the series, but no other book graphically mediates our experience of architecture like *Max Taut: Bauten und Pläne*. For example, Molzahn's design for

Bauen: der neue Wohnbau, positions text as the dominant means of communication, supplemented by photographic illustrations and architectural drawings.⁴ While captions often accompany the photographs in *Max Taut: Bauten und Pläne*, a reader is never allowed to settle into a conventional left-to-right, down-the-page reading experience. In this way, the book contributed to discussions during the Weimar Republic about modern and visual forms of communication. These discussions often focused on photographic books, many with non-architectural subjects, such as Renger-Patzsch's *Die Welt ist schön*, Karl Blossfeldt's *Urformen der Kunst* and Laszlo Moholy-Nagy's *Malerei, Photographie, Film*.⁵ These books provide a brief textual introduction followed by a larger section of images with little or no direct commentary. They enact new, dynamic forms of reading that are more closely associated with the stimulation and distraction of the modern city than the traditionally immersive space of the book.⁶ And in turn, *Max Taut: Bauten und Pläne* does not aim to be a comprehensive re-creation of the German Printers' Union Building. Instead, it attempts to align our experience of architecture with modern experiments in reading.

Thus it contributes to the prominent mediation of modern architecture by photography and design, as discussed by scholars such as Beatriz Colomina, Rolf Sachsse and Matthias Noell.⁷ The book's format compels us to understand architecture as a system of representation, which opens up a productive gap between the building and its appearance in photographs. However, I am not interested in comparing the representation of the German Printers'

IV.

VON DER SACHLICHKEIT

BUCHDRUCKERHAUS BAUBILD



Man kann es nicht selten beobachten, daß sich Architekten der allerverschiedensten Begabung, Schulung, Richtung mit gleicher Überzeugtheit auf den Zweck und seine Erfüllung bei der Erklärung ihrer Bauten berufen.

In der Tat ist der Begriff des Zweckes, so eindeutig und endgültig er zu sein scheint, ziemlich gleitend. Berufung auf den Zweck macht jedenfalls das Denken nicht entbehrlich. Denn gerade die Setzung des wahren Zweckes ist eine wesentliche Leistung des Architekten.

Jedes Bauwerk hat einer großen Zahl von einzelnen Zwecken zu genügen. Von der Wahl des Materials über die Form der Türgriffe bis zur Wahrheit und Richtigkeit des Ganzen ist der Architekt vor immer neue wichtige Entscheidungen gestellt.

Wie er in den einzelnen kleinen Dingen den Zweck auffaßt, wird bereits bewußt und unbewußt von dem Zwecke abhängen, dem er das Ganze zuführen will.

Zweckerfüllung kann etwas sehr Kleinliches sein. An seiner Deutung des Zweckbegriffes erkennt man den Rang des Architekten. Viele einzelne Zwecke müssen kontrolliert und gegeneinander abgewogen werden. Dazu gehört ein diszipliniertes Denken. Wir nennen es Sachlichkeit.

Sehr im Irrtum sind also jene, die unter Sachlichkeit nur Trocken-

Figure 2. Adolf Behne, 'Von der Sachlichkeit', in *Max Taut*, p. 20.

Union Building in *Max Taut: Bauten und Pläne* to an 'original', first-hand experience of the physical structure. Instead, I focus here on how a modern way of experiencing architecture arises from interactions between photographs, text and typographical design. Through these interactions, the book reveals the importance of the format to theoretical discussions of architecture in the 1920s. For Behne, there would be no *Sachlichkeit* without the book's ability to frame a particular experience for its audience.

In Search of *Sachlichkeit*

Most often translated as 'objectivity', 'sobriety' or 'practicality', *Sachlichkeit* was a prevalent yet elusive term in cultural debates in early-twentieth-century Germany. Developed around 1900, *Sachlichkeit* became an important concept in the German *Werkbund's* debates on architecture and design. Hermann Muthesius promoted *Sachlichkeit* in 1902 as the elimination of affixed decorative ornament that had no intrinsic attachment to the technical circumstances of the object's production. According to him, *Sachlichkeit* described a 'machine aesthetic' stripped of ornament and appropriate for industrial society. To Muthesius, the term signified 'the avoidance of external decoration' and the 'elimination of merely affixed decorative forms', in favour of an appearance that reflected an object's means of production.⁸ Muthesius employed the term in calling for the revival of modern culture through architecture. By designing objects in which 'form is shaped by purpose', artists and architects could provide a transparency and clarity to the modern world that would, in turn, better facilitate a well-balanced and

purposeful connection between modern human beings and their surroundings.

As Harry Francis Mallgrave, Stanford Anderson and others have made clear, the issue for Muthesius and other members of the *Werkbund* was whether style, visible traces of how objects and buildings were produced, could be found in the context of modernity.⁹ With the notion of *Sachlichkeit*, the *Werkbund* aimed to revolutionise the relationship between producer and consumer by generating visible and transparent signs of production. The alienation of the consumer from production could be overcome by the *sachlich* appearance of the commodity. *Sachlichkeit* attempted to ground the viewer in a more transparent and empowering relationship with modern objects and their environment. The visual manifestations of industrial production and the assembly line would be known as *Sachlichkeit*, whilst architecture and design in which appearance concealed their industrial production in excessive ornament and anachronistic references were seen as betraying the modern conditions of production. The unification of style around the notion of *Sachlichkeit* also had the spiritual, even utopian, purpose of giving the modern world structure and order.¹⁰ Yet when the term re-emerges in the 1920s, especially in the context of the German *Werkbund*, such confidence about the possibility of style in modernity had waned. The First World War was a sobering moment of disillusionment for the *Werkbund* and its hopes for the mass-produced object. As Schwartz has put it, 'a spiritualized economy', which had inspired the theorisation of *Sachlichkeit*, 'had ceased to exist'.¹¹ Concerns about the aesthetics of mass production seemed

minor when compared to the immediate post-war problems of making the economy work again.

During the Weimar Republic, architects and critics discussed the term *Sachlichkeit* and the ability to identify style with less certainty. We can see this shift in Behne's discussion of *Sachlichkeit* in *Max Taut: Bauten und Pläne*. Behne, a *Werkbund* member since before the First World War, avoided a mere revival of formal concerns such as those of Muthesius at the turn of the century. Perhaps what is most remarkable is Behne's attempt to avoid using the term as a stylistic attribute, as it was being used in contemporary discussions of *Neue Sachlichkeit* painting. 'Those who connect the *Sachlichkeit* of the new architecture with the "new *Sachlichkeit*" of painting are mistaken', Behne wrote.¹² Instead, he shifted the meaning of the term towards a way of communicating and connecting. '*Sachlichkeit* means responsible thought, it means a creation that fulfils all aims with and from the imagination.'¹³ He later defined it as 'employing imagination [*Phantasie*] with precision. *Unsachlich* is work that goes wasted on thought up stories.'¹⁴ Behne's discussion of *Sachlichkeit* retained the characteristics of practicality and precision that Muthesius once associated with the term. However, Behne's repeated use of the term '*Phantasie*' located *Sachlichkeit* in the realm of imagination and the mind rather than in style or appearance. And his discussion of imagination had more to do with the minds of those that interact with architecture than the creativity of the architect. *Sachlichkeit* is what incites imagination and what motivates modern viewers more thoroughly to understand and interact with their surroundings. '*Sachlichkeit*

is not an obstacle to imagination, but its incentive', Behne wrote.¹⁵ The evolution of the concept of *Sachlichkeit* thus involved a subtle yet crucial abstraction—from the aesthetics of production to the staging of experiences and relationships.

In *Max Taut: Bauten und Pläne*, Behne argued that imagination is not a substitute for one's own immediate presence in front of architecture. On the contrary, imagining is its own intellectual work. For Behne, there is a great deal of value in transforming architecture into something imagined. For instance, the imagination of architectural space could avoid its simulated representation. It also positions the viewer as an active producer of the experience of architecture, eliminating architecture's tendency to dominate and overwhelm. According to Behne, modern man had become alienated from his everyday environment, and *Sachlichkeit* called for his empowered interaction with architecture, an experience facilitated, as I am arguing here, by the photographic book.

The photographs published in the book are now in the Max Taut Estate housed in the Akademie der Künste in Berlin.¹⁶ Many of the prints are marked with Behne's stamp on the back, which suggests that Behne once possessed these photographs and possibly referred to them as he wrote the last section of the book's introductory essay. It also suggests that Behne experienced Taut's work, at least in part, through photography, and that this convergence of architecture and photography might have influenced his theoretical writings for the beginning of the book. If architectural photographs were intended to serve as metonyms of the buildings they reproduced, thereby downplaying

the inevitable mediation of architecture from the three-dimensional to the flat surface of the photograph, then Behne is an exception. The presentation of his text at the beginning of a dynamic photographic sequence suggests that *Sachlichkeit* could be achieved most powerfully with the help of photographic mediation.

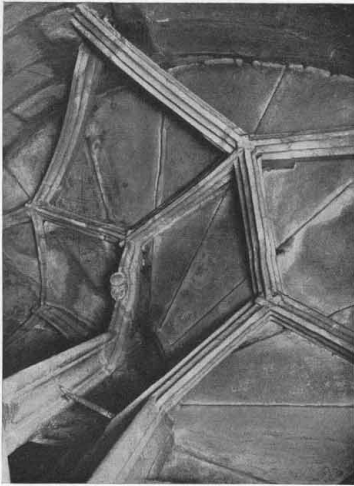
Photography in sequence

Behne never addresses a connection between photography and *Sachlichkeit* in *Max Taut: Bauten und Pläne*, yet this connection was frequently discussed in the context of the *Werkbund*. In the late 1920s, photography was experiencing a surge in cultural influence, and the search for *Sachlichkeit* was resuscitated and transferred to this medium. In the essay *Einheit der Welt* ['World Unity'], Walter Riezler, editor of the *Werkbund's* journal *Die Form*, addressed photography's potential to reveal the traces of production, the *Sachlichkeit*, in natural and man-made objects. Staged as a conversation, Riezler and an imagined 'reader' discuss fifteen photographs that accompany the essay, mostly by the famed *Neue Sachlichkeit* photographer Albert Renger-Patzsch. The photographs construct a didactic photo-essay that exposes formal similarities between natural, architectural and mechanical objects. For example, we see a photograph of a machine part displayed next to a spiral staircase in a late Gothic cathedral (Fig. 3).

A comparison of Renger-Patzsch's photographs reveals visual similarities between the machine part and the staircase; the spiral curve of the latter echoes the circular shapes of the former. However, the caption dispels any deeper connection

between the two objects that we might deduce: 'Machine part. Exact, quick rotation requires a mathematically circular form. Form is the pattern of a dynamic that lacks all sensuality. No relationship to an organic sense of dynamism. Sensory understanding cannot be empathised, only knowledge of its form can be conveyed.' But the staircase 'becomes spatially dynamic. All in movement, not a mechanic, but a sensorial function.'¹⁷ Although the sequence of photographs compels a comparative mode of seeing, the accompanying text makes distinctions between what motivates these forms. In the case of the machine, its circular forms are rational and dictated by the necessities of industrial production, while the spiral form of the staircase emerges from a more dynamic, and thereby 'authentic', sense of dynamism.

Most importantly, the essay enacts a search for *Sachlichkeit* in the realm of photography, relying on sequencing, comparison and cropping to lay bare a connection between production and appearance. Riezler guides the reader to an understanding of photography's ability to reveal the 'inner efforts, the soulful vitality, the mutual power and will' of objects.¹⁸ The 'reader' in Riezler's conversation expresses doubt that man-made products could carry the same inner 'perfection of type' as nature. 'I see that in these photographs we find technical forms, parts of machines and steel constructions. [...] Where technology begins, that is where the unity of all living things ends. [...] How is it possible', the reader asks sceptically, 'that photographic "Art" could also grant these dead, calculatedly sober objects a deceptive appearance of life?'¹⁹ Riezler responds that the photographs accompany-



GEWÖLBERIPPEN UNTER EINER SPÄTGOTISCHEN WENDELSTREPPEN. Das Stützen der Stufen von unten wird nicht mechanisch als richtige Konstruktion dargestellt, sondern die Rippen sind ein Stützensystem für sich, sie spreizen sich und begleiten das spiralförmige Aufstufen mit einer eigenen Dynamik, die zu dem Rhythmus der Stufen nicht in technischem Verhältnis steht, sondern in einem künstlerischen. Sie sind eine Schöpfung des menschlichen inneren Formgefühls, nicht der Berechnung. Langfingrig, skelettartig spreizen sie sich in den Raum

TRIEBWERK EINER LOKOMOTIVE. Die Pleuelstange überträgt die Stoßwirkung auf das Rad. Zwei Bewegungen sind mechanisch verbunden durch eine technische Übersetzung, die uns verständlich ist, aber, im Gegensatz zu dem oberen Bild, nicht sinnlich in der Form ausgedrückt ist

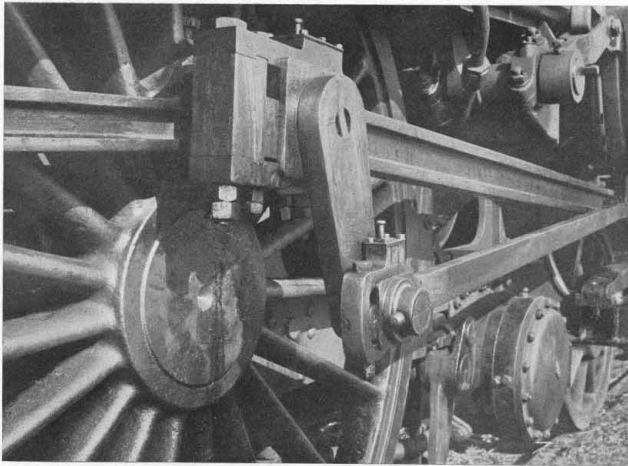


Figure 3. Walter Riezler, 'Einheit der Welt', *Die Form*, 2, no. 8 (1927), p. 242.

ing the essay are meant to do nothing of the sort. Rather, they aim to teach the reader to 'see better and differently. In the meantime, we want to leave the "soul" out of it and speak instead of "living power", of which the "soul" is really only a part.'²⁰ Riezler's response indicates that in order for style to be salvaged in the age of mass production, its spiritual, metaphysical aspects had to be sacrificed. Photography can express the 'living power' of machines, but spiritualised motivations for form are no longer part of the discussion. Photography thus reveals the 'mathematical', 'deliberate' nature of modern form.

As Riezler's essay makes clear, the transformation of the concept of *Sachlichkeit* involved a subtle shift from the aesthetics of mass production to the aesthetics of photographic *re*-production. It was in photography that a style dictated by the conditions of mass production could still be legitimately discovered and claimed. It is left up to the camera to reproduce the object in such a way that this style can be found. However, photographic *Sachlichkeit* lacks the redemptive potential of spiritual unity. In a disenchanting world devoid of communal spirit, photographic *Sachlichkeit* accepts the mechanical condition of the modern world and attempts to reveal a universal style of the age just the same.

However, photographs of architecture were not without pitfalls in the search for *Sachlichkeit*. The critic Wilhelm Lotz discussed the growing proliferation of architectural photography in a 1929 essay in *Die Form* (Fig. 4). Lotz points out the dangerous potential of photography to distort architecture for the sake of its own visual interest: 'The impact of the photograph as interesting representation and

interesting detail is considered more important than a clear and *sachliche* representation of the object', he warns.²¹ To prevent this, Lotz promotes the photographic series, or the 'approximation of cinematic representation', as a more *sachlich* way of interacting with buildings.²² This mode of presentation, in which the photographer 'moves closer and closer to the house' or 'moves around the house' in order to 'discover its physicality', emphasises the relationship between architecture and viewer, the perspective from which the building is being viewed, and the relationship between viewer and building in space.

To demonstrate this, Lotz includes a sequence of four photographs of a residence that appears in Bruno Taut's *Ein Wohnhaus*, which was designed by Molzahn (Fig. 5).²³ Most crucially, Lotz preserves the vertical layout of the photographs by Molzahn in *Ein Wohnhaus*, emphasising that it is not the single image but the cinematic sequencing of the views that make it an example of *sachlich* representation. Lotz's essay on photographs of architecture does not call for a photograph that hides its status as mediator between architecture and viewer. Indeed, it could be argued that the photographic sequence reinforces the role of photography in the experience of architecture, rather than suppressing it. As in Behne's discussion of *Sachlichkeit*, Lotz shifts the approach to the term from style to experience. Photography does not *reveal* architecture, but *frames* the viewer's engagement with it.

Whilst Behne is known primarily today as one of the Weimar era's most astute architectural critics, his interest in modern visual practices and how this interest brings a new perspective to his texts

ARCHITEKTURFOTOS

Es gibt heute schon sehr schöne Fotos von moderner Architektur, so daß man oft seine helle Freude an den sauberen Aufnahmen haben kann. Die Spezialfotografen haben auch allmählich gelernt, bei der Aufnahme und bei der Herstellung der Drucke darauf zu achten, daß die Werte beim Klischeedruck bestehen bleiben. Denn der Autotypendruck ist immer noch die beste Reproduktionsmöglichkeit für Architektur, weil er entgegen anderen Druckverfahren die räumlichen Werte des Bildes ebenso klar wiedergibt wie die Fotografie. Bei fast allen anderen Druckverfahren verschwindet der Raum und die Tiefe und es entstehen mehr malerische Bilder. Der Autotypendruck bleibt bei guter Vorlage und gutem Druck nicht in der Fläche, sondern gibt sofort die Vorstellung der

Raumtiefe. Er stellt somit heute für sachliche Wiedergabe von Architektur und, wenn es einem nicht auf Bildwirkung, sondern auf klare Darstellung des Baues als räumliches Gebilde ankommt, die beste Möglichkeit dar.

Aber dennoch tritt bei der heutigen Architekturfotografie eine Gefahr zutage, der die Fotografen fast alle mehr oder minder stark erliegen, und nicht nur die Fotografen, sondern auch die Architekten, die ihre Bauten fotografieren lassen. Diese Gefahr hängt mit der modernen Entwicklung der Fotografie zusammen und gerade deshalb soll an dieser Stelle darauf hingewiesen werden. Denn allzu meist ist der Fotograf zu sehr darauf bedacht, aus seiner Fotografie ein gutes und interessantes Bild zu machen. Die Wirkung der Aufnahme als interessante Darstellung und interessanter Ausschnitt ist ihm wichtiger als eine klare und sachliche Darstellung des Objekts. Noch stärker tritt dieser künstlerische Ehrgeiz des Fotografen bei modernen Aufnahmen von Gegenständen zutage, bei denen das Bestreben zu erkennen ist, einen möglichst interessanten Blickpunkt zu wählen, um ein Stilleben, in etwas anderer Art allerdings wie früher, aufzunehmen. So tritt auch in der Architekturfotografie, besonders bei Aufnahmen von Details, eine Art krampfhafter Monumentalisierung des Objekts zutage. Wenn es sich dabei nur um Herstellung einer Fotografie handelt, so ist das etwas ganz anderes als ob die Fotografie nur Mittler des Eindrucks des Objekts sein soll, ob eine Fotografie oder besser eine Serie von Fotos eine möglichst genaue Vorstellung von dem Bau geben soll.

Es sollen und können hier keine Vorschriften gegeben werden, nur einige Fingerzeige und Hinweise könnten doch in einem Zeitpunkt wichtig sein, wo die Fotografie zu sehr ins Künstlerische entgleitet. Der Fotograf und der Architekt sollten sich



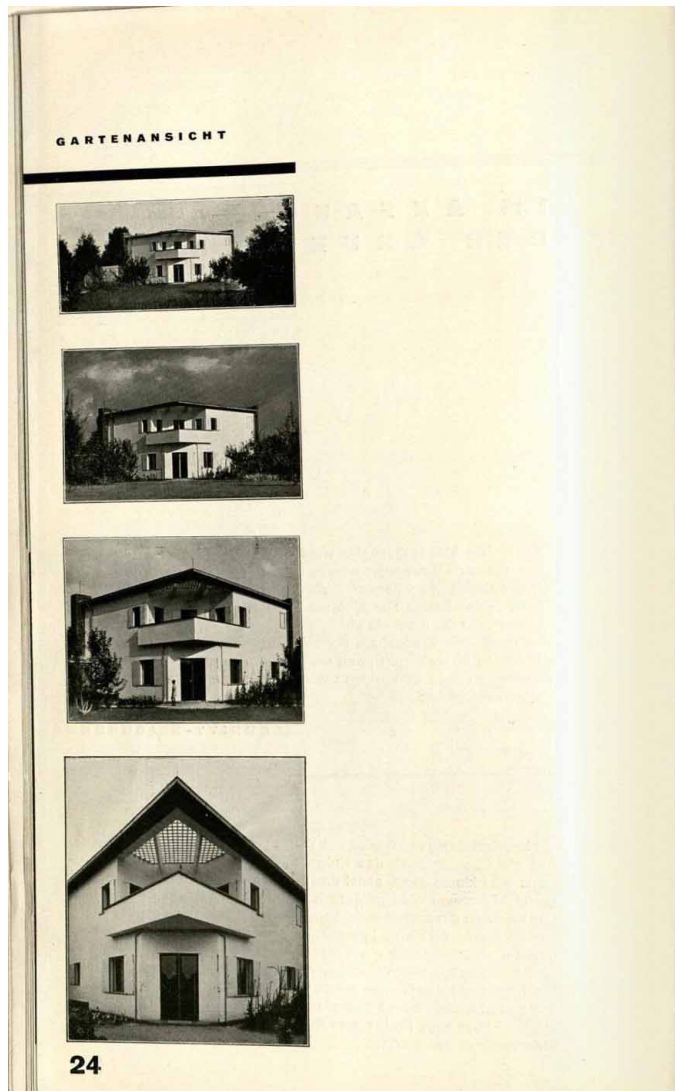
Aus Bruno Taut „Ein Wohnhaus“
Franksche Verlagshandlung
W. Keller & Co., Stuttgart

Haus des Bürgermeisters in Würzen
Architekt Albrecht Jaeger, Breslau



Figure 4. Wilhelm Lotz,
‘Achtteurfotos’, *Die
Form*, 4, no. 3 (1929),
p. 69.

Figure 5. Bruno Taut,
Ein Wohnhaus
(Stuttgart, Franckh'sche
Verlagshandlung,
1927), p. 69.



on architecture has been overlooked. He published numerous essays on the rising use of photography in illustrated magazines, modern typography and book design. In his essay, 'The Modern Book and its Montage', Behne describes what he refers to as the 'didactic illustrated book' as opposed to the 'decorative illustrated book', in which 'the images stand in only a loose relationship to the text'.²⁴ Behne describes the 'didactic illustrated book' as *sachlich*, 'in which the train of thought of the text refers to specific images for clarification'. In the didactic book, 'word and image have a certain interactive relationship in terms of content and function [*inhaltlich-sachlich Zugehörigkeitsverhältnis*]'.²⁵ What Behne describes here as *sachlich* is also frequently discussed as the new relationship between text and image in the age of photographic reproduction:

In the didactic book, which is certainly the book of the future, image and text create a unity and should support one another. So much so that any element without a close connection with the other appears empty. Image and text must therefore minimise their carefree autonomy in favour of the whole, they must show consideration for each other. Neither can the text proceed without care, nor can images have an arbitrary amount of space.²⁶

Given the apparently tenuous relationship between the introductory text and photographs in *Max Taut: Bauten und Pläne*, it might seem strange to cite Behne's thoughts on the mutually dependent relationship between image and text in modern book design. But we could see Behne's introductory essay as a survivor from an earlier age of communi-

cation, the prefatory training wheels that will eventually be cast aside once the reader knows how to read the book in the way that Behne describes. But more directly, the balanced yet mutually dependent relationship between image and text that Behne defines applies to the typographical layout of the book's content. In *Max Taut: Bauten und Pläne* bold, black lines intersect at right angles to frame the photographs and then diverge, expanding our visual field and guiding us to other images or blocks of text. Often these lines continue across the gutter between the pages, flattening out the book and unifying our view of the two separate pages, which suggests the space of a newspaper or illustrated magazine rather than a book. The lines also stand in for the building's floors, beams and ceilings. The balanced relationship between text and image complements the reader's balanced relationship with the architecture that Behne describes as *Sachlichkeit*.

In many of his essays, Behne suggests connections between avant-garde publications and the reading habits of the modern public. For example, Behne brought Moholy-Nagy's *Malerei Photographie Film*, first published in 1925, into a discussion of the growing prominence of photography in *die Illustrierten*. He wrote: 'Moholy has assembled the best material from German and foreign journals in his Bauhaus book *Malerei Photographie Film* (with Albert Langen in Munich); this will be known as a captivating, surprising, and famous book.'²⁷ Immediately after mentioning the book, Behne discussed the 'tension between image and text that exists in today's magazines. [...] More and more, text becomes empty filler between images, and the

'*Weltspiegel*' already refrains from text on principle and wants to be a pure image-magazine (with puzzle corners and novellas).²⁸ The dominance of the image in periodicals caused 'new difficulties' for typography, for 'one cannot simply stuff in image after image'.²⁹

According to Behne, typographers must learn to adapt the new visual possibilities of photography to the printed page so that image and text work together in a dynamic way. Behne was aware that these issues were changing the way in which illustrated publications conveyed their information to the public. 'One consciously deviates from the schematic filling of four corners or the division of the mid-line. A loose balancing of images attempts to create various elements of form, details, contents, slants, black-white effects, size, image contrast, running parallels or movement that thrusts through the field.'³⁰ Behne's description of the new primacy of photographic images reveals that the issue was not whether the image would take over the space of text, but how photography's incorporation into newspapers and magazines was transforming the way in which information was organised. The challenge was to create connections between various parts of the visual field. Pages were no longer assembled into stable columns and quadrants, and the objective was now to move the eye through the entire field to create a stimulating and also fluid design in order to catch, direct and retain the attention of readers.

László Moholy-Nagy's *Malerei, Photographie, Film*, published as the eighth in the fourteen-volume *Bauhausbücher* series, was the era's most influential demonstration of photography's

potential to revolutionise vision and communication.³¹ Hardbound in a bright yellow linen cover with red type, the book consists of forty pages of text displayed in a captivating typographic design, over seventy photographs collected from scientific and popular books and periodicals, and a fourteen-page spread entitled 'Dynamik der Gross-Stadt', described by Moholy as a film script, although the film was never produced. More precisely, Moholy referred to 'Dynamik der Gross-Stadt', as a 'typophoto', which is based on the combination of photo-mechanical printing techniques and modern typography. Moholy explains the 'typophoto' from an efficient viewpoint: 'Typography is communication composed in type. Photography is the visual presentation of what can be optically apprehended. Typophoto is the visually most exact rendering of communication. [...] The typophoto governs the new tempo of the new visual literature.'³²

'Dynamik der Großstadt' consists of a combination of photographic and typographic material.³³ Simultaneity is the driving force behind the film script's exhausting effect. It relies on textual cues, letters, numbers, abstract symbols and photographs to invoke the stimulation of the modern city (Fig. 6). The script's abundant stimuli force the eye to jump constantly from image to text and prevent it from ever resting in one place. The organisation of the film script into sections divided by black lines evokes the space of the newspaper. Due to the gridded format of this film, the black lines also suggest a map-like coordination of streets. These black bands work to divide the pages into irregular quadrants, yet they do not extend from edge to edge of the pages. Instead they fall short, indicating



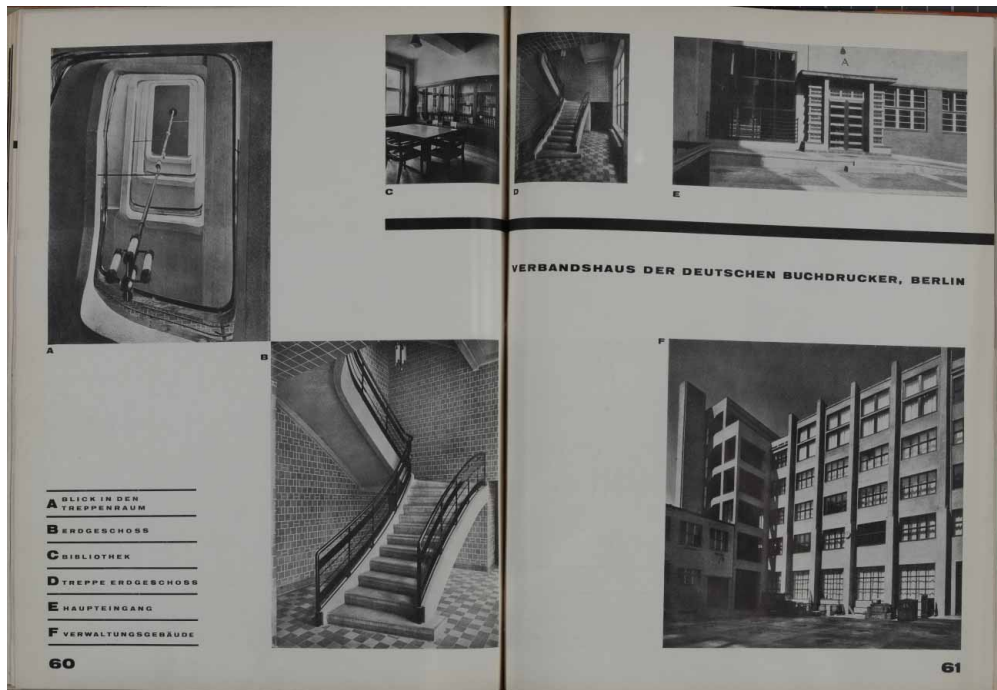
Figure 6. László Moholy-Nagy, *Malerei Photographie Film*, (Munich, Albert Langen, 1925; 1st ed.), pp. 116–17 (© 2015 Artists Rights Society [ARS], New York/VG Bild-Kunst, Bonn).

their status as dynamic parts of the design rather than stagnant boundaries around the images and text. Arrows, traffic indicators and train signals accompany these lines and lead our eyes to various attractions that evoke the visual stimulus of the modern city. Although these road signs point us to photographs and words on which our visual attention should be focused, we are guided around in no particular order, all at once to everywhere. The simultaneity—of the metropolis and the film script—is disorienting, and just like travelling through the streets of an unfamiliar city, we often lose our

way through these pages. Near the end of 'Dynamik der Gross-Stadt' we read: 'The entire film will be shown BACKWARDS (shortened) from here until the JaZZ-BAND (also reversed).'³⁴ Time in the space of photography moves backwards and forwards. Yet strangely, Moholy's instruction here implies a coherent focus, as if the film script had been moving in fluidly 'starting from here', in a continual, unfolding duration. But where, precisely, is 'here'?

Max Taut: Bauten und Pläne is a slim volume, portable and can be absorbed quickly, aligning it

Figure 7. Max Taut, pp. 60–61.



with the visual experiences of the modern city. Like *Malerie*, *Photographie*, *Film*, its design blurs the boundaries between the book and the more modern space of the illustrated journal. Rather than the photographs illustrating the text, letters and captions encourage the re-creation of the building in the viewer's imagination. For example, the composition of pages 60 and 61 includes an alphabetical index in the lower left corner (Fig. 7). The index encourages a cognitive experience that oscillates between image and text, but it also structures

a specific path through the building: up the stairs to the library, then back down the stairs and out to the courtyard. The connection between the book's design and modern visual experiences was perhaps best explained by Molzahn in an article published in the journal *Das Kunstblatt* in 1928: "'Stop reading! Look!'" will be the motto in education', Molzahn wrote, "'Stop reading! Look!'" will be the guiding principle of daily newspapers.³⁵ Rather than addressing content or subject matter, he describes photographic media as 'physical-chemi-

cal-technical wonders'. Rather than simply calling the work of Chaplin, Harold Lloyd, and Buster Keaton film, he uses the term 'visual-kinetic pictorial succession'. These phrases frame photographic media as a form of interaction between viewer and object, a visual experience rather than a mode of representation. He also describes photography as 'one of the most important tools [...] for recreating the harmony between the processes of work and life', a phrase that echoes Behne's own definition of *Sachlichkeit* as the reconnection of human beings with the modern world.

Because of the dynamic layout of *Max Taut: Bauten und Pläne*, Molzahn declared it an example of the new hybrid media he called *Buchkinema*. Next to the text of this essay, Molzahn positioned eight open-faced views of *Max Taut: Bauten und Pläne*. These reproductions are arranged vertically to resemble a filmstrip, and are positioned side by side with the standard typesetting of Molzahn's essay (Fig. 8). The layout suggests a distinction between reading the text and scanning the filmic reproduction of the book. It also anticipates the vertical 'strip' of photographs of modern architecture that Lotz used to illustrate his essay one year later. Just as Lotz encouraged the cinematic representation of architecture in his essay, Molzahn presents *Buchkinema* as a *sachlich* form of interaction. Despite the differences between the steady sequence of pages of a book and the illusion of movement created in film, Molzahn's *Buchkinema* indicates that photographic books were seen as a new hybrid form of communication:

The new optics—that is the reason for the things handled here, whose effective forms above all

must carry out the corresponding functions. We seize a territory that is totally dependent on photography: the illustrated book! The images on the surrounding pages show the possibilities. The book-cinema [*Buchkinema*], an optical, logical development formed from this material.³⁶ Like Moholy's 'typophoto', Molzahn's own inter-media neologism reinforces his intention for his book's design to be associated with more modern, and thereby more visual, forms of communication. Several pages in the book feature circular photographs (Fig. 9). The shape adds to the dynamic, typographical design of the page, but it also emphasises the act of viewing, as if we were peering at architecture through a photographic lens. This process of vision is defined by the monocular gaze of the camera rather than the binocular view of the eyes. Molzahn's *Buchkinema* transforms the book into a film, and the result is a hybrid object that is adapted to the 'new optics' of modern architecture. The creation of new words, such as *Buchkinema* and 'typophoto', suggests that the photographic book was considered a hybrid and innovative format. As Roland Jaeger has noted, it is no coincidence that *Max Taut: Bauten und Pläne* ends with Taut's drafts for a cinema from 1926, as if to suggest ultimately a connection between the photographic book and the viewing space of film.³⁷

The book as architectural space

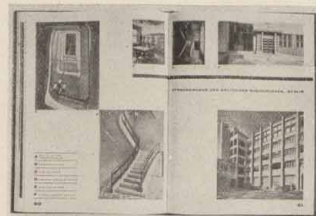
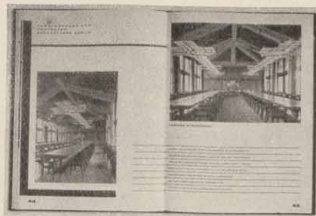
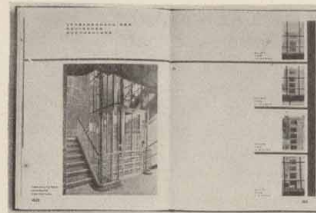
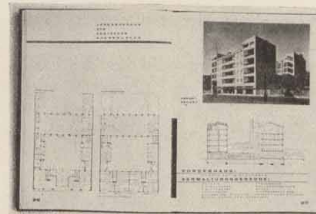
One way in which the book-format proved valuable to modern architecture was its potential to produce a broad argument through a photographic sequence. Described as a 'picture book of architecture', Walter Gropius's *Internationale Architektur*,

Figure 8. Johannes Molzahn, 'Nicht mehr lesen! Sehen!', *Das Kunstblatt*, 12, no. 3 (1928), p. 81.

wunden und vergessen werden. Es kommt doch nicht darauf an, alles mit viel Mühe zu machen. Der Sinn der Handübung jedoch soll sich wieder vollenden in der Durchdringungsarbeit, die wir endlich leisten müssen. Den Gesetzen, die jede Werkarbeit, jede unserer Leistungen fundieren müssen, gilt es wieder Geltung zu verschaffen; jede Anstrengung muß gemacht werden, unserer Arbeit den Nährboden wiederzugeben, den sie zum Leben bedarf.

Auf den optischen Kreis der Werkgebiete, deren Teil die Photographie ist, soll ein wenig mehr eingegangen werden. Trotz Mechanisierung kann dem Geiste intensiver Anschauung, Beobachtung und Materialvertiefung der alten Handwerkskultur nicht entsagt werden. Im Gegenteil müssen diese Gesetze des Materials, die Kenntnis der Strukturwirkungen, der Polaritäten, des Optischen, — so hoch und sicher entwickelt sein, wie es dem Sekudentempo unseres Handelns entspricht. Wir brauchen die entschlußsicheren Regisseure der optischen Gestalt, die Männer der Sekunde, elastisch und immer bereit zu handeln. Wir brauchen die Gestaltungsschulen, die diese Disziplinen entwickeln sollen, die der Gegenwart gerecht werden, dem neuen Tempo, der neuen Optik; diese Schulen fehlen noch, aber sie werden eines Tages sein. Die Kräfte sind da. Die Fundamente sind entwickelt. So wichtig es auch wäre, diese letzteren an dieser Stelle näher zu bringen, zwingt doch der Raum zum Verzicht. Ein späterer Aufsatz soll diese Fundierung behandeln und durch Experimentalarbeiten belegen.

Der Photofachmann der Vergangenheit ging bei der Entwicklung des Phototyps von der falschen Voraussetzung der Gemäldenachahmung aus; noch heute belegen die Auslagen der Photoateliers diesen Versuch — man erreichte jedoch nur ein klägliches Surrogat derselben. An den Form-



JOHANNES MOLZAHN: BUCHKINEMA



Figure 9. Max Taut,
pp. 36–37.

published as the first volume in the *Bauhausbücher* series, consists of a four-page introduction followed by 95 pages of photographs of numerous buildings and architectural plans.³⁸ Erich Mendelsohn's *Amerika* provides a tour of the United States' most industrial cities:³⁹ a single photograph appears on each recto with a poetic description on the opposite page. These books and many others aimed 'to give an overview of the creations of the leading modern architects in a concise format and to make [its readers] familiar with today's developments in

architectural form'.⁴⁰ But *Max Taut: Bauten und Pläne* offers a different approach to the purpose of the photographic book: rather than providing a survey of modern architecture, it focuses almost exclusively on the construction and appearance of a single building.

While photographs and plans of five other projects are reproduced on the book's last fifteen pages, the majority of the book—forty pages—is devoted to the German Printers' Union Building. This focus on a single building appeared commonly

in architectural journals, as Lotz demonstrates in his essay in *Die Form*, although rarely to the extent provided in *Max Taut: Bauten und Pläne*. And yet, while the German Printers' Union Building was a notable project in Max Taut's career, the building has never achieved the acclaim one would think necessary to warrant its own monograph. The choice to focus primarily on one building links the experience of viewing the book to being in a unified architectural space. Instead of offering its viewers a survey of modern architecture, *Max Taut: Bauten und Pläne* intervenes in how we experience a building, teaching us to see it in a particular way.

The photographs in the book were taken by Arthur Köster for the German Printers' Union. They were printed in other formats by the *Bildungsverband des deutschen Buchdrucker*, such as postcards, which suggests that they were stock photographs produced as documents to be adapted to various purposes. Köster's name does not appear alongside any of his photographs that were published or reproduced by the German Printers' Union, including his contribution to *Max Taut: Bauten und Pläne*. Nonetheless, the photographs conform to the relatively unconventional approach to architectural photography for which Köster was known.⁴¹ For example, many photographs include figures and cars to scale the building, while most photographers at this time preferred to leave their images unpeopled. Köster also frequently framed his views through an aperture. As in the photograph at the top of page 34, the space from which it was taken appears in complete darkness, framing the view of the building out of the window (Fig. 10).

Rather than providing us much information about the building, this photograph, along with many others in the book, stands emphatically as a view. That is, it places us within the architecture and acknowledges the limitations of such a position. Whilst we are guided to look at some parts of the building, other aspects are left in shadow. In fact, the book provides relatively little information about the appearance or style of the building. Instead the photographs offer a series of views that position us within it. For example, the larger photograph on page 38 places the viewer in front of the entrance to the building's wing 'A'. On the opposite page, we have presumably stepped through the doorway and entered the vestibule, with a relief sculpture by Rudolf Belling and a glass lift. Throughout the book we are guided through an interaction with architecture, but rarely are we allowed to experience the building from an omnipresent perspective. In accord with Behne's text on *Sachlichkeit*, the book stages an interaction with architecture rather than a survey of its stylistic features.

Max Taut: Bauten und Pläne provides us with photographic series similar to those Lotz describes in *Die Form*. Page 35, for example, shows the sun terrace of the German Printers' Union Building from three slightly different angles, recreating movement in space but also triplicating the information provided about this part of the building. Page 41 displays views from four storeys that convey little information about the building but allow the viewer to see several viewpoints simultaneously (Fig. 11). On this particular page, the arrangement of photographs among thick, black bands attempts to recre-

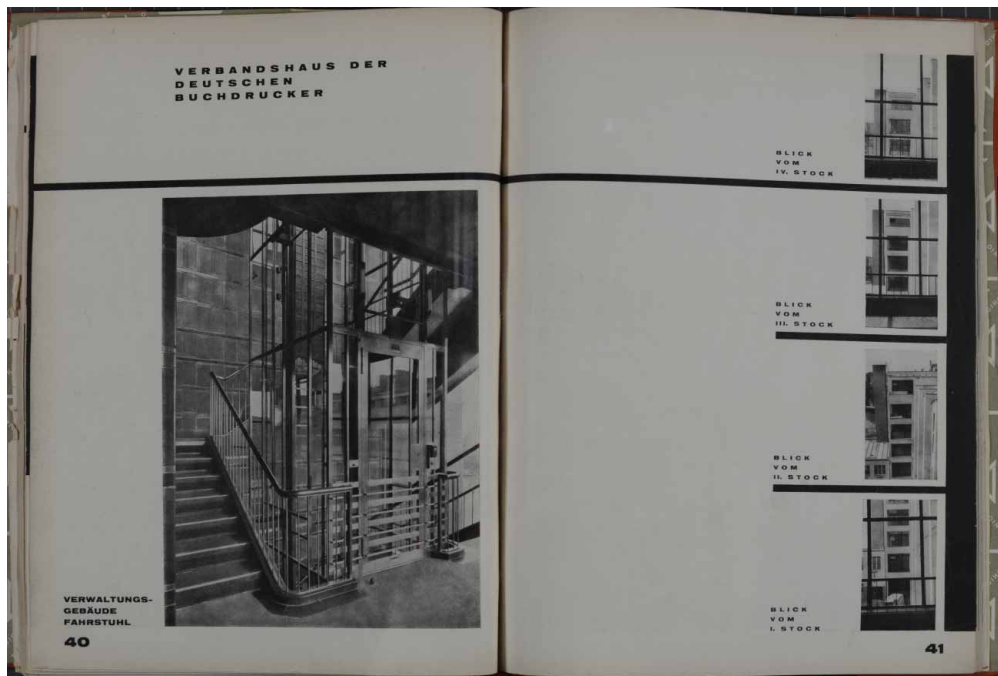
Figure 10. Max Taut,
pp. 34–35.

ate the four floors of the building, thereby suggesting an equivalence between typography and modern architecture. The sharp contrast between black and white echoes the clean grid of the windowpanes, and alternating positive and negative space of the windows of the building across the courtyard. While articulating a particular conception of *Sachlichkeit*, Max Taut: *Bauten und Pläne* also exemplifies the widespread desire among theorists and practitioners of photography during the Weimar Republic to transcend earlier

conceptions of architectural photography as a fixed or static depiction.

In some ways, the book follows certain conventions for displaying three-dimensional architecture on a two-dimensional surface. For example, photographs appear beside drawn plans and sections. Photographs and drawings work together to orient the viewer, rather than compete for technological superiority. On pages 28 and 29, plans of the second and third floors of the German Printers' Union Building appear next to photographs of the

Figure 11. Max Taut,
pp. 40–41.



construction of the building at various stages (Fig. 12). The plan's depiction of the building can be compared to the partitions and walls emerging in the sequence of four photographs at the top of the page and in the photograph of the finished building from a street-view below. As in other pages of the book, photographs, texts and drawings work together to produce an experience of the building that ultimately occurs in the viewer's mind. Chosen conventions of photographic representation are folded into a larger programme of book design.

The typographical layout of the book takes pressure off of the relationship between photography and its representation of architecture. The book's design blatantly mediates the building, both mimicking its structure and calling attention its own presence as form of representation. In other words, this photographic book serves as a place in which the viewer's imagination can be employed. That is, the recreation of architecture, the relationships between various architectural photographs, the restructuring of spatial relationships, scale and even the potential

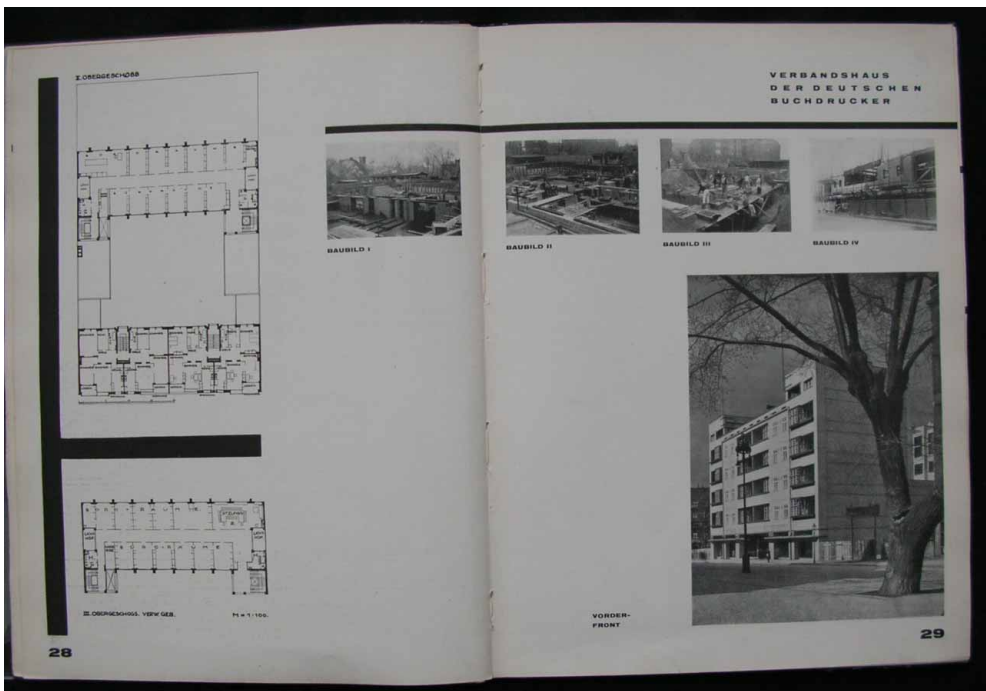


Figure 12. Max Taut,
pp. 28–29.

physical experience of Taut's buildings take place in the imagination of the viewer.

Behne's discussion of *Sachlichkeit* seeks to define a relationship between human being and object that could be achieved through the photographic book. Demonstrating Behne's notion of *Sachlichkeit*, the book allows its audience to interact with the building by presenting architecture as an instrument that rests, quite literally, in the hands of the viewer. Regarding the *Sachlichkeit* of Max Taut: *Bauten und Pläne*—its attempts to lay bare its

means of production, to make its production as an object transparent—the subject of the German Printers' Union Building plays an important role. While the book reveals and elucidates an architectural subject, its content also makes the book's production transparent. In other words, it presents its own production. This kind of transparency of the production of the material object of the book served the goals of the German Printers' Union, which sought to improve the economic and living conditions of its members: of which it had 80,000

by 1924. Max Taut's building, located in Berlin's Kreuzberg district, provided its members with printing presses and equipment, as well as a free library, seminars and workshops.⁴² As a union, it was invested in improving the lives of and relationships between its members, as well as the relations between workers and the machines that they operated. Self-conscious in its own right, the book actively reconstructs a building in which books are printed, referring to its own production.

In the years after the publication of *Max Taut: Bauten und Pläne*, the German *Werkbund* recognised the important role of book design in debates about *Sachlichkeit*. The November, 1929, issue of *Die Form* was devoted to the topic of modern book production. In a follow-up essay in the next month's issue, Molzahn's typography and book design is cited an example of 'truly *sachlich*' work.⁴³ Fritz Helmut Ehmcke, a reputable typographer and bookmaker, described Molzahn's book cover for Bruno Taut's *Bauen: der Neue Wohnbau*: 'What is essential for the hurried eye is clearly and legibly emphasised here. How well the minor text is set apart! A true imagination hides in this achievement...'⁴⁴ Ehmcke aligns Molzahn's design with the visual habits of the modern viewer. Fulfilling the needs of these visual habits is what Behne and other members of the *Werkbund* defined as *Sachlichkeit*.

Discussions of the relationship between photography and architecture often focus on how photography modifies or even distorts our spatial understanding of a building. Scholars often take a revisionary approach, challenging what they see as naïve assumptions among modern architects and

photographers alike about the photograph's transparency and ability to represent truthfully. Apparently, this truthfulness was particularly useful to modern architects who believed that photography could capture architecture in its most pure, abstract state. As is now acknowledged by scholars, photographs of architecture throughout the 1920s were generally assumed to be metonyms of the buildings they depicted.⁴⁵ But *Max Taut: Bauten und Pläne* is a case in which the representational language and conventions of photography were consciously and emphatically explored by those engaged with its production, such as Molzahn and Behne. Rather than believing that architects saw photography as invisible, theorists of modern architecture such as Behne were highly conscious and sensitive to photography's unique representational language and saw this language as a self-conscious tool for improving the relationship between architecture and its modern viewers. *Max Taut: Bauten und Pläne* creates a different kind of relationship between architecture and photography. Rather than being discussed in terms of whether it sufficiently represents a building, photography mediates architecture to generate a concept. The visual experience of photography, in its cinematic and typographical forms, contributes as much to the concept of *Sachlichkeit* as the architecture itself.

Notes and references

Unless otherwise noted, all translations are the Author's.

1. 'Es ist die fruchtbare Beziehung von Mensch zu Mensch ...': Adolf Behne, 'Von der Sachlichkeit', in

- Max Taut: Bauten und Pläne* (Berlin, Friedrich Ernst Hübsch Verlag, 1927), p. 21.
2. Frederic Schwartz, 'Form Follows Fetish: Adolf Behne and the Problem of "Sachlichkeit"', *Oxford Art Journal*, 21, no. 2 (1998), pp. 47–77.
 3. 'Man darf Zweifel hegen, ob der Arbeit des Architekten mit dieser von einem Rankwerk kunstphilosophischer und sozial-ästhetischer Betrachtungen umsponnenen Einführung gedient wird.' 'Buchbesprechungen', *Die Wohnung*, 5 (September, 1927), p. 176.
 4. Bruno Taut. *Ein Wohnhaus* (Stuttgart, Franckh'sche Verlagshandlung, 1927); *Bauten: der neue Wohnbau* (Leipzig, Klinkhardt and Biermann, 1927). See also *Neue Arbeiten von O.R. Salvisberg*, in the *Neue Werkstatt* series, with an introduction by Paul Westheim (Berlin, Friedrich Ernst Hübsch Verlag, 1927).
 5. Albert Renger Patzsch, *Die Welt ist schön* (Munich, Kurt Wolff Verlag, 1928); Karl Blossfeldt, *Urformen der Kunst* (Berlin, Wasmuth Verlag, 1928); László Moholy-Nagy, *Malerei Photographie Film* (Munich, Albert Langen, 1925; 1st ed.).
 6. On the emergence of the Weimar photographic book, see Pepper Stetler, *Stop Reading! Look!: Modern Vision and the Weimar Photographic book* (Ann Arbor, MI, University of Michigan Press, 2015).
 7. See Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Mass., The MIT Press, 1994); Matthias Noell, *Das Haus und sein Buch: moderne Buchgestaltung im Dienst der Architekturvermittlung* (Basel, Standpunkte, 2009); Rolf Sachsse, *Bild und Bau: zur Nutzung technischer Medien beim Entwerfen von Architektur* (Braunschweig, Vieweg, 1997).
 8. Hermann Muthesius, *Stilarchitektur und Baukunst: Wandlungen der Architektur in neunzehnten Jahrhundert und ihr heutiger Standpunkt* (Mülheim-Ruhr, K. Schimmelpfen, 1902), pp. 50–51. See also: Hermann Muthesius, *Style-Architecture and Building-Art: Transformations of Architecture in the Nineteenth Century and its Present Condition*, trsl. Stanford Anderson (Santa Monica, The Getty Center for the History of Art and the Humanities, 1994).
 9. Harry Francis Mallgrave, 'From Realism to *Sachlichkeit*: The Polemics of Architectural Modernity in the 1890s' and Stanford Anderson, '*Sachlichkeit* and Modernity, or Realist Architecture', in *Otto Wagner: Reflections on the Raiment of Modernity*, H.F. Mallgrave, ed. (Santa Monica, The Getty Center for the History of Art and the Humanities, 1993), pp. 323–60.
 10. As Schwartz has explained, the spiritual connotations of style and the *Werkbund's* search for *Sachlichkeit* have their roots in Hegelian philosophy, especially the art-historical concepts of Heinrich Wölfflin: see Frederic Schwartz, *The Werkbund: Design Theory and Mass Culture before the First World War* (New Haven, Yale University Press, 1996), pp. 215–17.
 11. *Ibid.*, p. 215.
 12. 'Ebenso irren jene, die die Sachlichkeit der neuen Architekten mit der "neuen Sachlichkeit" der Maler in Verbindung bringen': Behne, in *Max Taut: Bauten und Pläne*, p. 21. See also Gustav Friedrich Hartlaub, *Ausstellung 'Neue Sachlichkeit' Deutsche Malerei seit dem Expressionismus* (Mannheim, Städtliche Kunsthalle Mannheim, 1925).
 13. 'Sachlichkeit bedeutet verantwortetes Denken, bedeutet ein Schaffen, das alle Zwecke mit und aus der Phantasie erfüllt': Behne, in *Max Taut: Bauten und Pläne*, p. 21.
 14. *Ibid.*: 'Sachlichkeit ist die mit Exaktheiten arbeitende Phantasie. Unsachlich ist eine Arbeit, die sich an ausgedachten Geschichten verschwendet.'
 15. *Ibid.*, p. 22: 'Aber Sachlichkeit ist nicht Hemmnis der Phantasie, sondern ihr Ansporn.'
 16. Akademie der Künste, Berlin, Max-Taut-Archive, MTF20-53, Photographs 1–53. The Max Taut Archive contains no correspondence between Taut and

- Behne, thus is it unclear how Behne was commissioned to write for the publication.
17. 'Maschinenteil. Exaktes rasches Rotieren erfordert mathematische Kreisform. Form ist Schema einer Dynamik, der jede Sinnlichkeit fehlt. Keine Beziehung zum organischen Empfinden der Dynamik. Sinnliches Empfinden kann sich nicht in das Geschehene einfühlen, nur Wissen vermittelt uns Verständnis dieser Formen. Spindel einer spätgotischen Wendeltreppe. Schrauben und Drehen räumlich dynamisch geworden. Alles in Bewegung, nicht in maschineller, aber in sinnlicher Funktion.': Walter Riezler, 'Einheit der Welt: ein Gespräch', *Die Form*, 2, no. 8 (1927), p. 239.
 18. *Ibid.*, p. 246: '... inneren Strebungen, die seelische Vitalität, das Gegeneinander der Kräfte und Wollungen ...'.
 19. *Ibid.*, pp. 246–47: 'Aber ich sehe, dass unter diesen Bildern sich auch Aufnahmen von technischen Formen, Teilen von Maschinen und von Eisenkonstruktionen befinden. [...] Wo die Technik beginnt, dass es da mit der Einheit alles Lebendigen zu Ende ist. [...] Wie es möglich ist, auch diesen toten, rechnerisch-nüchternen Gebilden mit der Hilfe der photographischen 'Kunst' einen trügerischen Schein von Leben zu verleihen.'
 20. *Ibid.*, p. 247: '... sondern dass er besser und anders zu sehen lernt. Wir wollen einstweilen einmal die "Seele" aus dem Spiel lassen und lieber von der 'lebendiger Kraft' reden, von der wahrscheinlich auch die 'Seele' nur ein Teil ist...'
 21. 'Die Wirkung der Aufnahme als interessante Darstellung und interessanter Ausschnitt ist ihm wichtiger als seine klare und sachliche Darstellung des Objekts.': Wilhelm Lotz, 'Architekturfotos', *Die Form*, 4, no. 3 (1929), pp. 69–0.
 22. *Ibid.*, p. 70: '... eine Annäherung an filmische Darstellung bieten.'
 23. As well as the photographs in *Max Taut: Bauten und Pläne*, Arthur Köster produced these images: however, he is given credit for them in *Ein Wohnhaus*.
 24. 'Es besteht neben ihm das decorative illustrierte Buch, in welchem die Bilder inhaltlich-sachlich in gar keinem oder in einem nur losen Verhältnis zum Text stehen.': Adolph Behne, 'Das Moderne Buch und seine Montage', *Typographische Jahrbücher*, 46 (August, 1925), p. 368. I have kept the word 'montage' in my translation of the article's title to preserve some sense of its double meaning in German, which can be used in the context of construction and architecture as well as film. (Many thanks to an anonymous reviewer for suggesting this translation.)
 25. *Ibid.*, p. 368: 'Ich verstehe unter dem didaktisch illustrierten Buche jenes, in dem Wort und Bild ein bestimmtes inhaltlich-sachliches Zugehörigkeitsverhältnis haben, in dem der Gedankengang des Textes zur Verdeutlichung oder zur Kontrolle auf bestimmte bildliche Darstellungen hinweist.'
 26. *Ibid.*, p. 369: 'Wenn aber im didaktischen Buch, das sichlich das Buch der Zukunft ist, Bild und Text eine Einheit bilden, einander unterstützen sollen, so sehr, das der eine Faktor ohne innigste Verbindung mit dem anderen leer läuft, so müssen Bild und Text ihre unbekümmerte Selbständigkeit zugunsten des Ganzen, d.h. der denkbar intensivsten Mitteilung, einschränken, müssen sie aufeinander Rücksicht nehmen.'
 27. 'Moholy hat in seinem Bauhaus-Buch: "Malerei Photographie Film" (bei Albert Langen in München) das schönste material aus deutschen und ausländischen Journalen zusammengestellt, und das ist ein fesselndes, überraschendes, famoses Buch geworden.': Adolf Behne, 'Die Illustrierten', *Die Weltbühne*, 22, no. 31 (1926), p. 187.
 28. *Ibid.*, p. 188: 'In allen diesen Zeitschriften besteht heute eine Spannung zwischen Bild und Text. [...]

Sonst aber wird mehr und mehr der Text zu einem blossen Füssel zwischen den Bildern, und der 'Weltspiegel' verzichtet schon prinzipiell auf jeden Text, will eine reine Bilder-Zeitschrift (mit Rätsellecke und Novelle) sein.'

29. *Ibid.*: 'Für eine solche Zeitschrift tauchen nun neue Schwierigkeiten auf—zunächst, typographische, dann aber auch geistige. Man kann ja nicht einfach Bild auf Bild stopfen.'
30. *Ibid.*: 'Man weicht bewusst von der schematischen Ausfüllung der vier Ecken oder dem Nachziehen der Mittellinien ab und versucht eine freie Ausbalanzierung der einzelnen Bilder nach den verschiedenen Momenten der Form, des Ausschnitts, des Inhalts, der Tendenz, der Schwarzweiss-Wirkung, der Grosse; Kontraste bildend, Parallelen führend oder Bewegungen quer durch das Feld stoßend, wobei auch die entstehenden weissen Ausparungen bewusst im Sinn eines Ganzen gewertet werden müssen.'
31. László Moholy-Nagy, *Malerei, Photographie, Film, op. cit.*
32. *Ibid.*, pp. 30–32: 'Typographie ist in Druck gestaltete Mitteilung. Photographie ist visuelle Darstellung des optische Faßbaren. Das Typophoto ist die visuell exaktest dargestellte Mitteilung. [...] Das Typophoto regelt das neue Tempo der neuen visuellen Literatur.'
33. For a reading of 'Dynamik der Gross-Stadt' in relation to Constructivist and Futurist poems, see, Michael Opitz, 'Laszlo Moholy-Nagys Filmskizze *Dynamik der Gross-Stadt*: Ein Bild-Text der Moderne', *Jahrbuch zur Literatur der Weimarer Republik*, 3 (1997); Edward Dimendberg, 'Transfiguring the Urban Gray: László Moholy-Nagy's Film Scenario "Dynamic of the Metropolis"', in *Camera Obscura, Camera Lucida: Essays in Honor of Annette Michelson*, Richard Allen, Malcolm Turvey, eds (Amsterdam, Amsterdam University Press, 2003), pp. 109–126.
34. 'Der ganze Film wird von heir (verkürzt) RÜCKWARTS gedreht bis zu der JaZZ-BAND (auch diese umgekehrt)', L. Moholy-Nagy, *Malerei, Photographie, Film, op. cit.*, p. 126.
35. ' "Nicht mehr lesen! Sehen!" wird das Motto der Erziehungsfragen sein. "Nicht mehr lesen! Sehen!" wird der Leitgedenke der Entwicklung der Tageszeitungen sein': Johannes Molzahn, 'Nicht mehr lesen! Sehen!', *Das Kunstblatt*, 12, no. 3(1928), p. 80.
36. *Ibid.*, p. 82: 'Die neue Optik—das ist Ursache der Dinge des hier behandelten Kreises, dessen Wirkungsformen überall die entsprechenden Funktionen aufnehmen müssen. Greifen wir ein Gebiet heraus das unmittelbar von Photo abhängt: Das illustrierte Buch! Die Möglichkeiten sollen die Abbildungen der nebenstehenden Buchseiten zeigen. Das Buchkinema, in optisch folgerichtiger Entwicklung und aus das Stoff heraus geformt.'
37. Roland Jaeger, 'Johannes Molzahn (1892–1956) als Gebrauchgraphiker und Buchgestalter', *Aus dem Antiquariat*, 6 (1992), p. 230.
38. 'Die "Internationale Architektur" ist ein Bilderbuch moderner Baukunst', Walter Gropius, *Internationale Architektur* (Munich, Albert Langen, 1925), p. 5.
39. Erich Mendelsohn, *Amerika: Bilderbuch eines Architekten* (Berlin, Rudolf Mosse, 1926).
40. 'Es will in knapper Form Überblick über das Schaffen führender moderner Architekten der Kulturländer geben und mit der heutigen architektonischen Gestaltentwicklung vertraut machen.': W. Gropius, *Internationale Architektur, op. cit.*, p. 5.
41. See Michael Stöneberg, *Arthur Köster, Architekturfotografie 1926–1933: Das Bild vom 'Neuen Bauen'* (Berlin, Gebrüder Mann, 2009); Claire Zimmerman, *Photographic Architecture in the Twentieth Century* (Minneapolis, University of Minnesota Press, 2014), p. 146.
42. Robin Rehm, *Max Taut: Das Verbandshaus der Deutschen Buchdrucker* (Berlin, Gebr. Mann Verlag, 2002), pp. 10–11.

43. F. H. Ehmcke, 'Sachliches—Allzusachliches', *Die Form*, 4, no. 24 (December, 1929), pp. 668–671.
44. *Ibid.*, p. 670: 'Wie ist heir das Wesentliche für das eilende Auge leicht fassbar und deutlich hervorgehoben, wie gut der nebensächliche Text untergliedert! [...] Ja, welch eine wirkliche Fantasie steckt in diesen Leistungen, die ja eigentlich nichts weiter als sachlich sein wollen, aber darüber hinaus doch kleine Kunstwerke geworden sind.'
45. See Claire Zimmerman, 'Photographic modern architecture: inside "the New Deep"', *The Journal of Architecture*, 9, 3 (Autumn, 2004), pp. 331–354; Andreas Haus, 'Photogenic Architecture', *Daidalos*, 66 (December, 1997), pp. 84–91.