

ANUNCIOS DE FUTURO. LA ARQUITECTURA DIBUJADA EN LA PUBLICIDAD DE *ARTS & ARCHITECTURE* DURANTE LA SEGUNDA GUERRA MUNDIAL

ADVERTISING THE FUTURE: DRAWN ARCHITECTURE IN ADS PUBLISHED IN *ARTS & ARCHITECTURE* DURING WORLD WAR II

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Las políticas de producción militar impuestas en Estados Unidos durante la Segunda Guerra Mundial paralizaron la actividad del sector inmobiliario y empujaron a muchos arquitectos, diseñadores y delineantes a buscar trabajo en agencias de publicidad. Aunque el interés inicial de estos encargos publicitarios se debía fundamentalmente a cuestiones de estricta supervivencia económica, también permitían desarrollar una libertad creativa inconcebible en el mundo real. Este artículo analiza este fenómeno en la revista *Arts & Architecture*, y presenta una selección de anuncios publicados durante la guerra en los que el dibujo de arquitectura tiene un papel protagonista. Con el único compromiso fundamental de lograr un resultado visual atractivo

y sugerente, durante un breve periodo de tiempo la publicidad de la revista funcionó como un laboratorio de investigación en el que los arquitectos podían dar rienda suelta a su imaginación y ensayar los edificios del futuro que construirían cuando la guerra terminara.

PALABRAS CLAVE: ARTS & ARCHITECTURE. FUTURO. POSGUERRA. PUBLICIDAD

The military production policies imposed in the United States during World War II paralyzed the real estate sector and pushed many architects, designers, and drafters to look for work in advertising agencies. Although sheer economic survival was at first

the prime reason for their taking on advertising assignments, these gave them an unimaginable degree of creative freedom in the real world. This article analyzes how the phenomenon unfolded in Arts & Architecture, presenting a selection of advertisements published in wartime issues of the magazine in which architectural drawings played a central role. With the sole main purpose of achieving attractive and thought-provoking visual results, for a short period of time the journal's advertising pages served as a research laboratory in which architects could unleash their imagination and envision the constructions of the future that they would build when the war was over.

KEYWORDS: ARTS & ARCHITECTURE. FUTURE. POSTWAR. ADVERTISING



La Segunda Guerra Mundial sumió a la sociedad estadounidense en un tiempo extraño: los ciudadanos vivían situaciones propias de la austeridad y control gubernamental de la Gran Depresión y el *New Deal*, a la vez que atisbaban signos inequívocos de la vertiginosa remontada económica que vendría a continuación. Aquellos años se perfilaron como una época obsesionada con cómo sería el mundo tras el conflicto, una mentalidad que sirvió a los estadounidenses para asimilar de manera rápida la transición entre esas dos realidades. Así, conforme la guerra se decantaba del bando Aliado, la sociedad se dejó impregnar por un sentido de anticipación y especulación con el futuro que coloreó la política, la economía, la cultura popular y, por supuesto, la arquitectura.

Varios autores han estudiado la influencia que la acción desarrollada al amparo de la guerra por los medios de comunicación de masas pudo tener en la posterior arquitectura estadounidense de posguerra. Posiblemente una de las que más esfuerzo ha dedicado al tema sea Beatriz Colomina, tal como puede leerse en *La Domesticidad en Guerra*, donde se analiza la arquitectura construida después de la guerra desde una perspectiva casi exclusivamente propagandística, como “un objeto más de consumo bien empaquetado, una imagen atractiva, suficientemente apetecible como para comérsela” (Colomina 2006, p. 6). Por su parte, el profesor Andrew Shanken investiga la relación entre arquitectura y publicidad concentrándose en la prensa especializada. En *194X. Architecture, Planning, and Consumer Culture on the American Home Front*, el libro más influyente para la investigación de-

sarrollada en este artículo, Shanken arma todo su discurso fundamentalmente alrededor de la publicidad aparecida en una de las revistas de arquitectura más importantes de la escena editorial estadounidense, *Architectural Forum*.

Este artículo sigue esta misma línea de investigación y analiza la imagen de la arquitectura del futuro proyectada en los anuncios publicados durante la Segunda Guerra Mundial en la revista *Arts & Architecture*. Desde su sede en Los Ángeles, *Arts & Architecture* se caracterizaba por una línea editorial y estética vanguardistas que apuntalaban una apuesta inquebrantable por la arquitectura residencial moderna. Esta labor de promoción llevó a su director John Entenza a poner en marcha en enero de 1945 el programa *Case Study House*, cuyo éxito y popularidad auparon a la revista desde un discreto escenario regional para concederle un lugar de relevancia internacional en la historia de la arquitectura contemporánea.

En cuanto a la metodología de investigación empleada, la tarea fundamental acomete la localización y selección de los anuncios publicados en *Arts & Architecture* entre el ataque japonés a Pearl Harbor en diciembre de 1941 y el final de la guerra en septiembre de 1945. Se trata de una labor complicada, ya que no existen repositorios digitales en internet ni bibliotecas de acceso público en España que dispongan de los ejemplares de la revista de este periodo histórico concreto. En este caso, el corpus de estudio fue recopilado en los fondos de la biblioteca del Getty Research Institute de Los Ángeles y en la Charles E. Young Research Library de la University of California, Los Angeles (UCLA).

World War II immersed United States society in strange times: citizens found themselves in situations reminiscent of the austerity and governmental control that characterized the Great Depression and the New Deal, while catching unmistakable signs of the vertiginous economic recovery that was to follow. Those years were a period obsessed with what the world would be like after the conflict, and this state of mind served to prepare Americans for a quick assimilation of the transition between two realities. As the favorable winds of the war turned in the direction of the Allies, U.S. society let itself be impregnated with a sense of expectation and speculation about the future that altogether colored politics, economics, popular culture, and of course also architecture.

Several authors have studied the influence that actions carried out under cover of war by the mass media may have had on postwar American architecture. Among those who have most ardently tackled this theme is Beatriz Colomina, as we can see in *Domesticity at War*, which analyzes architecture built after the war almost entirely from the standpoint of propaganda, describing it as “another well-packaged, consumable object—a desirable image, good enough to eat” (Colomina 2006, p. 6). Professor Andrew Shanken, meanwhile, digs into the relationship between architecture and advertising, concentrating on the specialized printed media. In *194X. Architecture, Planning, and Consumer Culture on the American Home Front*, the most influential book in the research behind this article, Shanken organizes his entire discourse mainly around advertisements published in one of the most important architecture magazines of the U.S. scene of that time, *Architectural Forum*.

This article pursues the same line of investigation and analyzes the image of architecture of the future that was shown in ads published during World War II in the magazine *Arts & Architecture*. Working from its Los Angeles office, *Arts & Architecture* was known for an editorial and aesthetic line of avant-garde profile shored up by an unswerving bid for modern residential architecture. This campaign led its editor, John Entenza, in January 1945, to launch the Case Study House program, the success and popularity of which raised the magazine



from a discreet regional context to a position of international importance in the history of contemporary architecture.

As for research method, the fundamental task here was to locate and select advertisements published in *Arts & Architecture* in the period between Japan's attack on Pearl Harbor in December 1941 and the definitive end of the war in September 1945; a tall order, given the lack of digital archives available on the Internet or in libraries in Spain that are open to the public and own copies of issues of the magazine from the historical period in question. The corpus for this study was obtained from the collections of the library of the Getty Research Institute in Los Angeles and those of the Charles E. Young Research Library at the University of California, Los Angeles (UCLA).

The article thus presents unpublished graphic material in the form of a selection of advertisements that appeared in *Arts & Architecture* during World War II in which the architectural drawing plays a central role. Rendered with no other purpose than to achieve attractive, thought-provoking results, the 'paper architecture' that was shown in those ads became a laboratory of ideas in which artists could give free rein to their imaginations and think up possible solutions for postwar architecture.

Postwar fantasies in times of war

The end of World War II started a period of prosperity for the real estate and construction sectors of the United States, but the war years were disastrous for American architects. According to data obtained by the American Institute of Architects, in 1944 the volume of construction in the country was three times less than three years before, in 1941 (Maginnis 1944, p. 10), dropping to figures recorded during the worst moments of the Great Depression, when architects' chances of finding work had fallen by 90% (Shreve 1942, pp. 3-4). In 1944, too, of the 30% serving in the army, only 39% were working in tasks related to architecture, building, or territorial planning. Of the 70% who stayed in the United States as civilians, a mere 29% worked in the sector (Bannister and Bellamy 1954, pp. 78-79).



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El artículo presenta, por tanto, material gráfico inédito consistente en una selección de anuncios publicados en *Arts & Architecture* durante la Segunda Guerra Mundial en los que el dibujo de arquitectura tiene un papel protagonista. Sin más compromiso que el de lograr un resultado final atractivo y sugerente, la 'arquitectura de papel' que aparecía en aquellos anuncios se convirtió en un laboratorio de ideas en el cual los dibujantes podían dar rienda suelta a su imaginación y reflexionar sobre las posibles soluciones para la arquitectura de posguerra.

Fantasías de posguerra en tiempos de guerra

Si bien el final de la Segunda Guerra Mundial inauguró un periodo de prosperidad para el sector inmobiliario y la construcción en Estados Unidos, los años que duró el conflicto fueron nefastos para los arquitectos norteamericanos. Según

datos recogidos por el *American Institute of Architects*, en 1944 el volumen de construcción del país registraba una actividad tres veces menor que tres años antes, en 1941 (Maginnis 1944, p. 10), y alcanzaba cifras comparables a los peores momentos de la Gran Depresión, cuando los arquitectos habían perdido el 90% de sus posibilidades de trabajo (Shreve 1942, pp. 3-4). Ese mismo 1944, del 30% que servía en el ejército, solo un 39% desempeñaba tareas relacionadas con la arquitectura, construcción u ordenación territorial. Del 70% restante que permanecieron en Estados Unidos como civiles, únicamente un discreto 29% trabajaba en el sector (Bannister y Bellamy 1954, pp. 78-79).

Ignorados por el gobierno y el ejército y con la construcción de iniciativa privada estrangulada por las políticas de producción militar, muchos arquitectos comenzaron a buscar trabajo en la publicidad (Shanken 2010), un sector próspero

que valoraba su creatividad y capacidad gráfica. Durante los años que duró la guerra, algunos recibieron encargos de grandes corporaciones. Por ejemplo, Revere Copper and Brass contrató a figuras como George Nelson, William Lescaze o Buckminster Fuller para diseñar una serie de anuncios con un marcado carácter proyectual que, además, estaban extraordinariamente bien pagados (Shanken 2009, p. 111-134). Este fue el caso de Oscar Stonorov y Louis Kahn, que recibieron 5.000 dólares 1 por “You and Your Neighborhood: A Primer of Neighborhood Planning”, un panfleto publicitario de cuatro páginas que narra las bondades de las conducciones de cobre y bronce fabricadas por Revere apoyándose en unos espectaculares dibujos de

1. Oscar Stonorov y Louis Kahn. Ilustración incluida en el panfleto publicitario “You and Your Neighborhood: A Primer of Neighborhood Planning”, de Revere Copper and Brass. *Saturday Evening Post*, julio de 1943
2. No solo al arquitecto le correspondía la tarea de imaginar la arquitectura del mañana, aunque fuera con palos y piedras. “Hasta que llegue la paz, la mayoría de nuestros productos son para el Tío Sam. Después, cuando acabe la guerra, juntos construiremos la casa de sus sueños”. Anuncio para Schumacher Wall Board Corporation. *California Arts & Architecture*, septiembre de 1943
3. Anuncio para Formica. *Arts & Architecture*, junio de 1945

propuestas urbanas arquetípicamente modernas (Fig. 1). Aquellos trabajos eran la prueba de que más allá de que en un principio los arquitectos pudieran estar interesados en ellos como una vía para su estricta supervivencia económica, la publicidad no solo permitía, sino que incentivaba una libertad creativa absolutamente impensable en el ‘mundo real’.

En pleno desarrollo del conflicto, antes siquiera de vislumbrar el final de la guerra, la posguerra ya

1. Oscar Stonorov and Louis Kahn. Illustration included in “You and Your Neighborhood: A Primer of Neighborhood Planning”, an advertising pamphlet by Revere Copper and Brass. *Saturday Evening Post*, July 1943
2. It was not only architects whose task it was to imagine the architecture of tomorrow, even if only with sticks and stones. “So, until peace, most of the production of many Schumite Products goes to Uncle Sam. Afterwards, we’ll build better homes together”. Advertisement for Schumacher Wall Board Corporation. *California Arts & Architecture*, September 1943
3. Advertisement for Formica. *Arts & Architecture*, June 1945

Ignored by government and army alike, and with private construction strangled by policies prioritizing military production, many architects began to look for work in advertising (Shanken 2010), a prosperous sector that valued their creativity and graphic capacity. During the war years, some got advertising assignments from big companies. For example, Revere Copper and Brass hired figures like George Nelson, William Lescaze, or Buckminster Fuller to design ads that were highly architectural in nature, and also extraordinarily well remunerated (Shanken 2009, pp. 111-134). Oscar Stonorov and Louis Kahn were paid 5,000 dollars 1 for “You and Your Neighborhood: A Primer of





Neighborhood Planning,” a 4-page advertising pamphlet that presented the good things about the copper and bronze conduits manufactured by Revere, using spectacular drawings of modern urban archetypes (Fig. 1). Those works proved that aside from architects being interested in these jobs for sheer economic survival, advertising not only allowed, but also encouraged creative freedom of the kind that was absolutely unthinkable in the ‘real world.’ Even with the war still in full swing, with no sign of the end of it discernible, the postwar was already a pet subject of builders, property developers, and manufacturers of a whole range of construction products. The advertising pages of specialized journals like *Arts & Architecture* became a showcase giving visibility to all those ideas for a near future. Ads were filled with words like “tomorrow” and “future,” and inspired hope and optimism in specialized readers and the general public alike (Fig. 2). Parallel to this, the architect as a kind of seer with visions of buildings yet to come was a recurring image (Fig. 3).

The drawing as an outlet

The wartime thirst for contemporary architecture was quenched through drawings by which advertisers envisioned the imminent built world. The ad series that Soulé Steel Company, manufacturer of iron and steel windows and doors, published on the pages of *Arts & Architecture* in 1944 perfectly mirrored the mood of the time. Clearly determined by the business objective of extolling the merits of the products being sold, but also permeable to the hygienist discourse and rationalist aesthetic of the Modern Movement, these advertisements imagined schools and hospitals with large windows lining the facades to maximize incoming daylight and ventilation (Fig. 4). In one of those ads, a young architect is at his drawing board imagining a large corner building. Continuous windows, aerodynamic curved shapes, and strongly accentuated horizontal lines are combined with a mechanistic aesthetic that recalls Erich Mendelsohn’s expressionist architecture, 1930s American Streamline Moderne, or even the early Walter Gropius. Below, glass-walled factories expel smoke through chimneys. Industry—like the architect, an anonymous

4. Anuncio para Soulé Steel Company. *Arts & Architecture*, junio de 1944

5. Anuncio para Soulé Steel Company. *Arts & Architecture*, enero de 1944

6. Richard Neutra. Dibujos del interior de una “house of tomorrow” en un anuncio para Schumacher Wall Board Corporation. *California Arts & Architecture*, abril de 1943

7. Mario Corbett. Perspectiva exterior para una “house of tomorrow” en un anuncio para United States Heater Co. *California Arts & Architecture*, abril de 1943

4. Advertisement for Soulé Steel Company. *Arts & Architecture*, June 1944

5. Advertisement for Soulé Steel Company. *Arts & Architecture*, January 1944

6. Richard Neutra. Drawings of the interior of a “house of tomorrow” in an advertisement for Schumacher Wall Board Corporation. *California Arts & Architecture*, April 1943

7. Mario Corbett. Outside perspective for a “house of tomorrow” in an advertisement for United States Heater Co. *California Arts & Architecture*, April 1943

era el tema favorito de constructores, promotores inmobiliarios y fabricantes de todo tipo de productos de la construcción. Las páginas de publicidad de revistas especializadas como *Arts & Architecture* se convirtieron en un escaparate para dar visibilidad a todas aquellas ideas para el futuro inmediato. Los anuncios se inundaban de términos como “tomorrow” o “future”, y alimentaban la esperanza del lector especializado y del público en general (Fig. 2). De forma paralela, el retrato del arquitecto como una especie de adivino capaz de concebir los edificios del futuro se convertía en una imagen recurrente (Fig. 3).

El dibujo como vía de escape

La sed de arquitectura contemporánea en estos años de guerra se intentaba saciar con dibujos que servían a los anunciantes para proyectar el panorama construido venidero. La serie de anuncios que el fabricante de carpinterías de acero Soulé Steel Company publicó en las páginas de *Arts & Architecture* en 1944 constituye un buen reflejo de la actitud de la época. Evidentemente condicionados por el cometido comercial de tener que exhibir las virtudes de los productos promocionados, pero también permeables al discurso higienista y la estética racionalista del Movimiento Moderno, estos anuncios imaginaban escuelas y hospitales con amplios ventanales que recortaban las fachadas para maximizar la entrada de luz y favorecer la ventilación (Fig. 4). En

uno de los anuncios de aquella serie, un arquitecto joven dibuja sobre su tablero mientras imagina un gran edificio en esquina. Ventanas continuas, formas curvas y aerodinámicas y líneas horizontales muy acentuadas se conjugan con una estética maquinista que recuerda a la arquitectura expresionista de Erich Mendelsohn, al *streamline* americano de los años treinta o incluso al primer Walter Gropius. Justo debajo, fábricas acristaladas escupen humo por sus chimeneas. La industria, como el arquitecto, un héroe anónimo despeinado y con las mangas de la camisa arremangadas por encima del codo, no descansa. “Los avances en el campo de la construcción prometen una vida refinada, amable y eficiente para el Mundo del Mañana”, promete el anuncio (Fig. 5).

El tipo de arquitectura y dibujo que se empleaba en estos anuncios evidencia la implicación directa de arquitectos. Sin embargo, en el caso de *Arts & Architecture*, la gran mayoría de las visiones de los edificios del futuro que ilustraban estos anuncios no aparecían acreditadas a ninguno en concreto. Solo en casos puntuales, las agencias recurrían a arquitectos populares, una operación que no tenía tanto que ver con la calidad de los dibujos presentados como con una estrategia de asociación de la marca anunciante con un profesional de prestigio. Así, por ejemplo, Richard Neutra prestó su nombre y dibujos de un interior doméstico para la “casa del mañana” de un fabricante de paneles prefabricados

SOULÉ INSTITUTIONAL WINDOWS

SCHOOLS

HOSPITALS

For HEALTH AND EFFICIENCY

In planning windows, whether it be for a school, hospital or other type of institutional building, certain factors must be considered:

- Fresh air circulation without draft
- Maximum daylighting
- Ease of operation
- Architectural design

All features are covered when you specify Soulé Steel Casement Windows. Architectural Projected and Submit your window problems to Soulé window engineers now.

CONSULTING WITH AN ARCHITECT NOW... SETS BUILDING TIME AHEAD

PRODUCTS

- Steel Windows and Doors
- Reinforcing Steel
- Metal Lath Products
- Steel Forms
- Fabricated Steel
- Welded Fabric
- Expanded Metal
- Stucco Setting
- Merchant Steel

Award in San Francisco and Los Angeles Plans

SOULÉ STEEL COMPANY
SAN FRANCISCO

LOS ANGELES • PORTLAND • SEATTLE • HOUSTON

4

The blue print of the future

New products... new methods... new ideas... all will have their influence on post-war building projects. One thing, however, is certain—Soulé fabricated steel products will play their part in supplying the sinews of strength and permanence just as they have in the past. ★ Today building "Bridges to Victory" (invasion barges), Soulé Steel will be ready when the time comes to meet the challenge of the post-war world with better products for the building industry. ★ In your post-war planning for "building in the West" Soulé service engineers will gladly help with technical data and ideas.

PRODUCTS

- Steel Windows and Doors
- Reinforcing Steel
- Welded Fabric
- Steel Forms
- Metal Lath Products
- Expanded Metal
- Stucco Setting
- Fabricated Steel
- Merchant Steel

SOULÉ Steel Company
SAN FRANCISCO

LOS ANGELES • PORTLAND • SEATTLE • HOUSTON

FABRICATED STEEL PRODUCTS

Award made in San Francisco Plans

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20 CALIFORNIA ARTS AND ARCHITECTURE

MEMORANDUM

for your house of tomorrow

Sketches by Richard J. Neutra, A. I. A.

SCHUMITE PRODUCTS—Grip Lath, Gypsum Plasters, Floating Wall Systems, Gypsum Wall Boards and many others—now are being used in huge quantities for war construction throughout the West. But make a memorandum—have them specified for your house of tomorrow. You will want their high fire resistance, remarkable insulation values and all-around efficiency—at low cost. As ideas for your after-the-war house take shape, keep Schumite Products in mind. Make a memorandum now!

SCHUMACHER WALL BOARD CORPORATION
4301 FIRESTONE BOULEVARD SOUTH GATE, CALIFORNIA

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NOTE FOR TOMORROW

Sketch by Mario Corbelli

NOW IS THE TIME to begin taking notes on your house for tomorrow so that when the war is won you can "hit the ground running" and have it built before the rush begins. And what a rush there will be! Because the house of tomorrow will be a remarkable achievement in comfort and convenience for gracious living. Make this note now: Be sure it is equipped with an automatic gas fired United States Water Heater.

United States Heater Co.
R. W. Tarleton, General Manager
133 East Palmer Street Compton, California

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Red Seal means that it is wired for the future

An investment made today in adequately wiring a house is assurance of higher selling value in the future. "Red Seal" is a certification that minimum standards have been met in the wiring of each room of a home... standards prepared and endorsed by the entire electrical industry. And "Red Seal" adequate wiring costs only about 4% of the building dollar. Send for your free copy of the Edison Company's interesting booklet "Electricity in Your Home Plans." It contains more than one hundred electrical ideas of value to architects, contractors and home planners. Write today to the Southern California Edison Company Ltd., P.O. Box 351, Los Angeles 53, California.

SOUTHERN CALIFORNIA EDISON COMPANY LTD

8



Modern? Only if it is properly wired!

Any house that is not adequately wired for complete electrical service is out-of-date. Modern living depends upon complete electrical service. And that requires properly "fitted" wiring. Circuits, outlets and switches must be adequate in size, number and location to permit full use of electrical equipment. The cost of first-class wiring is small. On the average, adequate wiring costs only 4% of the total building budget.

Architects, contractors and home planners will find more than one hundred valuable electrical ideas in the Edison booklet "Electricity in Your Home Plans." A copy is yours for the asking. Write to Southern California Edison Company, P. O. Box 351, Los Angeles 53, California.

SOUTHERN CALIFORNIA EDISON COMPANY LTD.

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hero with hair a mess and sleeves rolled up—does not rest. "Advances in the building field hold a bright promise for efficient, gracious living in the World of Tomorrow", the ad promises (Fig. 5).

Through the type of architecture and drawing used in these advertisements, it is clear that architects are directly involved. Nevertheless, in the case of *Arts & Architecture* ads, most of the buildings envisioned were not credited to anyone in particular. Rarely did the agencies summon famous architects, and when they did, it had less to do with the quality of the drawings than with a strategy of associating the brand in question with the prestige of an individual practitioner. For example, Richard Neutra lent his name with drawings of the interiors for the "house of tomorrow" envisaged by a manufacturer of prefabricated panels (Fig. 6), and Mario Corbett did likewise with a bird's-eye perspective view of another modern residence for a gas heater ad (Fig. 7).

Among architectural types, indeed, the dwelling was the one most used in advertisements that conjured up visions of future architecture. As Thomas Hine states in his essay "The Search for the Postwar House," "[the single-family postwar house] was something to save and hope for, and something to think about and plan. [...] If ever there was a time to start new with housing, the immediate postwar period was it. The homebuilding industry had atrophied during the depression and the war—this proved to be a very serious problem, but it was also seen as an opportunity to painlessly reinvent the entire building industry" (Hine 1998, pp. 167-168). And in 1945, with war still ongoing, the Southern California Edison Company launched an ad campaign with drawings of houses of different styles, encompassing everything from the quintessentially traditional American domesticity of *Wrightian*

(Fig. 6), mientras que Mario Corbett hizo lo mismo con una perspectiva exterior a vista de pájaro de otra vivienda tópicamente moderna en un anuncio de calentadores a gas (Fig. 7).

La vivienda, en efecto, fue el tipo arquitectónico más empleado en los anuncios que recurrían a las visiones de la arquitectura del futuro. Tal como señala Thomas Hine en su ensayo "The Search for the Postwar House", "si alguna vez hubo un momento para empezar de cero y resolver los viejos problemas de vivienda que Estados Unidos arrastraba desde la Gran Depresión, el período inmediato de posguerra parecía ser el indicado. [...] La idea de "la casa de posguerra" transmitía esperanza, era algo sobre lo que se debía reflexionar y planificar con antelación" (Hine 1998, pp. 167-168). Así, en 1945, con la guerra todavía en curso, la Southern California Edison Company puso en marcha una campaña de anuncios en los que se mostraban dibujos de casas de diferentes estilos que abarcaban desde la domesticidad tradicional netamente americana de inspiración *wrightiana* (Fig. 8) hasta las formas geométricas puras del Movimiento Moderno (Fig. 9). El abanico del que el arquitecto dispondría a la hora de resolver la vivienda unifamiliar una vez terminara la guerra parecía no tener fin.

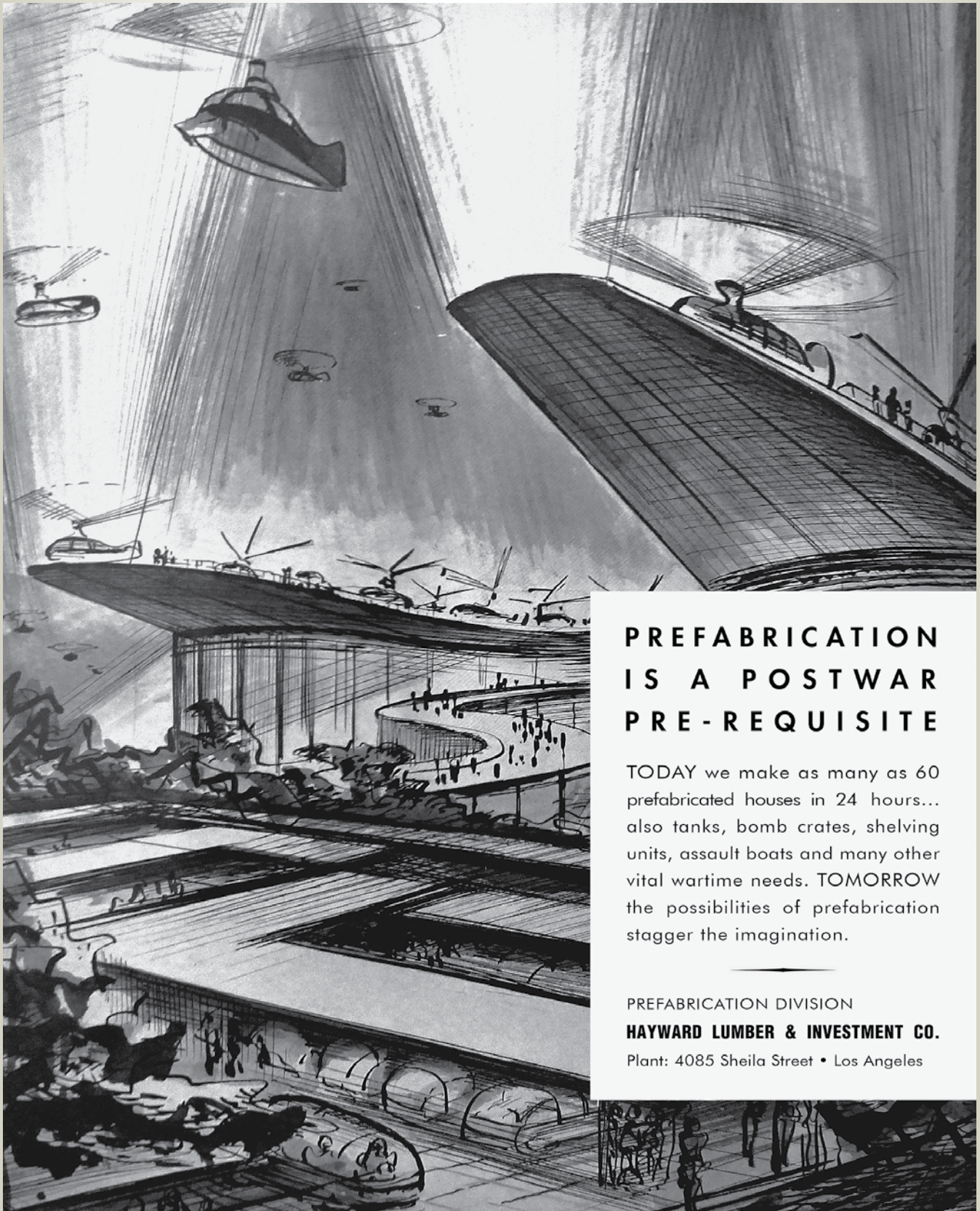
Otros anuncios optaban por visiones más genéricas de la arquitec-

tura de posguerra y recurrían a representaciones urbanas cuyo atractivo visual se fundamentaba en una estética intencionadamente futurista. "HOY podemos fabricar hasta sesenta casas en veinticuatro horas. También tanques, cajas de bombas, unidades de almacenaje, buques de asalto y todo tipo de artículos de guerra de primera necesidad. MAÑANA las posibilidades de la prefabricación sobrepasarán nuestra imaginación", advertía un anuncio de la división de prefabricación de Hayward Lumber & Investment Co. (Fig. 10). Aquel argumento se reforzaba con un dibujo espléndido de un paisaje urbano propio de una película de ciencia-ficción, una especie de ciudad del futuro de edificios orgánicos atestada de helicópteros unipersonales y vehículos terrestres con forma de cápsula.

Una estrategia similar adoptaba la empresa constructora George E. Ream Company en un anuncio que exhibía un dibujo de un complejo turístico, con piscinas y sombrillas. No era un dibujo "acabado" para todos los públicos, sino un boceto con un trazo ágil y rápido, propio del arquitecto que está discutiendo un proyecto. El anuncio establecía una relación entre el tipo de edificio que aparecía en el anuncio y la actitud propia de 1944, cuando se publicó en las páginas de *Arts & Architecture*: "Cuando ganemos la guerra, habrá tiempo de sobra para divertirse, así que las instalaciones

8. Anuncio para Southern California Edison Company Ltd. *Arts & Architecture*, junio de 1945
9. Anuncio para Southern California Edison Company Ltd. *Arts & Architecture*, septiembre de 1945
10. Anuncio para Hayward Lumber & Investment Co. *California Arts & Architecture*, agosto de 1943

8. Advertisement for Southern California Edison Company Ltd. *Arts & Architecture*, June 1945
9. Advertisement for Southern California Edison Company Ltd. *Arts & Architecture*, September 1945
10. Advertisement for Hayward Lumber & Investment Co. *California Arts & Architecture*, August 1943



PREFABRICATION IS A POSTWAR PRE-REQUISITE

TODAY we make as many as 60 prefabricated houses in 24 hours... also tanks, bomb crates, shelving units, assault boats and many other vital wartime needs. TOMORROW the possibilities of prefabrication stagger the imagination.

PREFABRICATION DIVISION
HAYWARD LUMBER & INVESTMENT CO.
Plant: 4085 Sheila Street • Los Angeles

inspiration (Fig. 8) to the pure geometric forms of the Modern Movement (Fig. 9). There seemed to be no end to the range available to the architect who set out to design a single-family residence once the war was over. Other advertisements opted for more generic visions of postwar architecture and resorted to urban representations whose visual appeal was grounded on a deliberately futuristic aesthetic. "TODAY we make as many as 60 prefabricated houses in 24 hours... also tanks, bomb crates, shelving units, assault boats and many other vital wartime needs. TOMORROW the possibilities of prefabrication stagger the imagination," said an ad of the prefabrication division of Hayward Lumber & Investment Co. (Fig. 10), reinforcing the message with a splendidly drawn urban landscape typical of science-fiction movies, a city full of organic buildings, private helicopters, and capsule-like ground vehicles.

The George E. Ream Company, a construction firm, pursued a similar strategy in an advertisement that showed a tourist resort, complete with swimming pools and parasols. It was not a 'finished' drawing meant for the general public, but a sketch done in quick deft strokes, those of an architect in the process of thinking up a design. The ad established a nexus between the type of building depicted and the mood prevailing in 1944, when it appeared in *Arts & Architecture*: "When the war has been won there will be time to play and recreational facilities will far surpass anything we have known in the past. But now there is work to be done, a war to win" (Fig. 11). Stran-Steel, meanwhile, followed the same line of thinking but went for a more developed visual narrative. An advertisement released in July 1944 showed an illustration divided into two parts in order to compare a real lakeside image with its postwar transformation into a tourist resort. Stran-Steel was the manufacturer of a paradigm of multifunctional prefabricated architecture, the popular Quonset huts, much used by the U.S. Navy because they were easy to set up and could go up quickly, so the ad imagined an urban development full of those buildings. "The range of usefulness of Stran-Steel framing systems by no means ends with industrial and municipal buildings, multiple dwellings, group housing projects and other large units, but extends into the field of smaller

APRIL, 1944 5

THERE'L BE TIME TO PLAY WHEN
THE WAR IS WON—**BUT WORK NOW**

When the war has been won there will be time to play—and recreational facilities will far surpass anything we have known in the past. But now there is work to be done, a war to win. Before we can sit back and anticipate the wonders of the future we must make that future **SECURE**. Plan, yes. But **WORK** and plan.

Specifications Engineering Research
GEORGE E. REAM COMPANY
VITAL VICTORY MATERIALS
235 South Alameda Street Michigan 1854 Los Angeles 12, California

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recreativas serán como nada que hayamos visto en el pasado. Pero ahora hay mucho trabajo que hacer: tenemos que ganar una guerra" (Fig. 11).

Stran-Steel, por su parte, seguía esta misma línea de pensamiento pero recurría a una narrativa visual más desarrollada. Así, en un anuncio aparecido en julio de 1944 presentaba una ilustración partida en dos que servía para comparar la imagen de una situación real a orillas de un lago, con la de su posterior transformación en un complejo turístico después de la guerra. Stran-Steel era la empresa responsable de la fabricación de los populares barracones Quonset, paradig-

ma de la arquitectura prefabricada y multifuncional ampliamente utilizada por la marina estadounidense debido a su facilidad y rapidez de montaje, por lo que su anuncio imaginaba un desarrollo urbano lleno de estos edificios. "La gama de posibilidades de los sistemas estructurales de armazón elaborados por Stran-Steel de ninguna manera se limita únicamente a edificios industriales, barracones militares, viviendas múltiples u otras grandes estructuras, sino que también abarca edificios pequeños, tales como casitas de campo, cabañas o almacenes para barcos" (Fig. 12). Este enfrentamiento del "antes" y el "después" se potenciaba mediante



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LAKESIDE

DEVELOPMENT

The range of usefulness of Stran-Steel framing systems by no means ends with industrial and municipal buildings, multiple dwellings, group housing projects and other large units . . . but extends into the field of smaller structures—cottages, boat houses, cabins, summer houses and the like.

This light-gauge steel has certain characteristics which serve equally well in all types of construction. It forms a rigid framework which will not sag—resists termites and dry-rot—and is light-weight enough to handle easily in transporting and erecting. A special patented nailing groove for applying collateral materials, plus other unique advantages, makes possible economies of time, labor and materials. As a structural medium, it is flexible and adaptable—affording the architect wide latitude in design.

Current production of large and small military buildings combines with his company's broad peacetime activities to provide a fund of specialized experience on which the construction industry may draw in developing its postwar plans.

Manufacturer of the U. S. Navy's
Famous Quonset Hut

STRAN-STEEL

DIVISION OF GREAT LAKES STEEL CORPORATION, 1130 PENNSCOT BUILDING, DETROIT 26, MICH.

UNIT OF NATIONAL STEEL CORPORATION

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una técnica gráfica efectiva consistente en el empleo de la fotografía en blanco y negro para el primero y el dibujo a color para el segundo.

Hacia una nueva realidad

Aquellos románticos llamamientos a la construcción de un futuro en paz tenían en realidad un importante trasfondo económico que sobrepasaba cualquier aspiración altruista. Las empresas relacionadas con el sector inmobiliario y la construcción tenían grandes esperanzas de negocio depositadas para cuando la guerra terminara, razón por la cual alimentaban con fervor el debate alrededor de la arquitectura

de posguerra. El cese de las hostilidades abrió en Estados Unidos un periodo de bonanza económica y crecimiento demográfico sin precedentes. Ahora sí, llegaba el momento de construir nuevas escuelas, fábricas, hospitales, oficinas, aeropuertos y, sobre todo, mucha nueva vivienda.

Como era de esperar, la elevada demanda de un mercado inmobiliario en constante crecimiento motivó que los arquitectos abandonaran las agencias de publicidad para volver a sus estudios. Esta circunstancia tuvo un efecto transformador inmediato en el discurso visual de los anuncios de posguerra. Si bien algunas empresas siguieron

11. Anuncio para George E. Ream Company. *Arts & Architecture*, abril de 1944

12. Anuncio para Stran-Steel. *Arts & Architecture*, julio de 1944

11. Advertisement for George E. Ream Company. *Arts & Architecture*, April 1944

12. Advertisement for Stran-Steel. *Arts & Architecture*, July 1944

structures cottages, boat houses, cabins, summer houses and the like" (Fig. 12). The juxtaposition was reinforced by the highly effective graphic trick whereby the "before" was a black-and-white photo and the "after" came in color.

Towards a new reality

Those romantic calls for peacetime construction in fact had an economic undercurrent that exceeded any altruistic aspiration. Companies tied to the real estate and construction sector had high hopes for business in the wake of the war, so were eager to stir up discussion about postwar architecture. The end of hostilities marked the start of a period of unprecedented economic prosperity and demographic growth in the United States. The time to build new schools, factories, hospitals, offices, airports, and especially lots of new homes, had finally come. As expected, high demand in a now constantly growing property market made architects leave the advertising agencies and return to their practices. This had an immediate transforming effect on the visual discourse of postwar ads. There were companies that continued to advertise using proposals drawn by architects of note (Fig. 13), and visions of cities of the future maintained a certain presence in the following decades (Fig. 14), but overall, drawings of imaginary architectures dramatically fell into disuse, giving way to photographs of real-life, completed projects. In the specific case of *Arts & Architecture*, the generic "house of tomorrow" idea developed during the war was materialized in the Case Study House program, the founding rules of which were published in January 1945. At that point, the magazine threw itself heart and soul into the experiments, a decision that came with a renewed commitment to

ARTS & ARCHITECTURE

a design study for The Mosaic Tile Company to illustrate uses for ceramic tile in an automobile showroom

by Victor Gruen, A.I.A.
8640 Santa Monica Boulevard
Hollywood, California

As colorful showroom walls.

As time-defying, weatherproofed-out-of-door glazing units.

As helping, maintenance-free decorative panels at service and receiving counters.

As double-line tiling, both structural, heat, noise and walkways.

As attractive curb areas defining drive and walkways.

As cleanest floor of highest beauty and utility.

There's a place in your file for this folder, a place in all of your building and remodeling plans for Mosaic Tile. A letter on your business stationery will bring you a copy of this idea-inspiring folder free of charge. Write Dept. 30-5, The Mosaic Tile Company, Hollywood 36, California. Contact any Mosaic office shown here for information on the many types of Mosaic Tile.

Send for this folder TODAY!

Branch Offices:

Hollywood 36, California
111 North Hollywood Boulevard
Hollywood 36, CA

Portland 21, Oregon
11 S. E. Adams Street
Portland 21, OR

San Francisco, California
240 Leavenworth Street
San Francisco 3, CA

Seattle 4, Washington
120 First Avenue
Seattle 4, WA

Factories:

Golden Tile and Manufacturing Company
Golden, Colorado

Representatives:

James T. Edwards
Phone: Denver 3113

THE MOSAIC TILE COMPANY
(Division—The Council of America)

MOSAIC

Office, Showrooms and Warehouses across the nation.
Over 4000 Tile Contractors to serve you.

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keep the journal's editorial line, contents, and aesthetics synchronized. The change of approach led the editors of *Arts & Architecture* to set up their own advertising agency, named Murray, Dymock and Carson, whose creative department was made up of the same people who handled the magazine's design and layout (Aynsley 2012, p. 274). In format, image, and typography, the ads produced in the agency followed the same standards used by the magazine. In fact, the ad designers availed of the graphic documentation concocted to feature the residences that the Case Study House program gave rise to, directly applying it to their designs. For instance, Raphael Soriano's perspective drawing of Case Study House 1950 was used for the magazine's coverage of this dwelling, and then for the advertisement of the company that provided the steel frames of its large sliding windows (Fig. 15). The adjustment process was minimal, a mere matter of adding basic commercial information on the company being advertised. The resulting standardization of its commercial pages turned *Arts & Architecture* into a publishing product of absolute visual coherence, with advertisements and editorial contents merged to the point of being

recurriendo a propuestas dibujadas por arquitectos de prestigio como reclamo publicitario (Fig. 13), y temas como la visión de las ciudades del futuro mantuvieron cierta presencia a lo largo de las décadas venideras (Fig. 14), lo cierto es que el dibujo de arquitecturas imaginarias cayó dramáticamente para ser sustituido por las fotografías de proyectos reales terminados.

En el caso específico de *Arts & Architecture*, esa idea genérica de la "casa del mañana" desarrollada durante la guerra se concretó en el programa *Case Study House*, cuyas bases inaugurales fueron publicadas en enero de 1945. Desde ese momento, la revista se volcó de pleno en aquel experimento, una decisión que se acompasó con un renovado compromiso de coherencia entre línea editorial, contenidos y estética de la publicación. Este cambio de actitud llevó a la dirección de *Arts & Architecture* a fundar su propia agencia de pu-

blicidad, "Murray, Dymock and Carson", cuyo departamento creativo estaba integrado por el mismo personal responsable del diseño y maquetación de la revista (Aynsley 2012, p. 274).

Los anuncios producidos en la agencia se planteaban siguiendo los mismos criterios en cuanto a formato, imagen y tipografía que el resto de la publicación. De hecho, los publicistas tomaban la documentación gráfica elaborada para describir las viviendas del programa *Case Study House* y la utilizaban directamente en sus diseños. Así, por ejemplo, la misma perspectiva que Raphael Soriano había dibujado para la Case Study House 1950, podía utilizarse tanto para el reportaje informativo de la casa que se publicaba en la revista como para un anuncio de la empresa encargada de fabricar las carpinterías de acero de sus grandes ventanales (Fig. 15). El proceso de adaptación era mínimo, y apenas requería in-



producir la información comercial básica de la compañía anunciante.

Esta operación de estandarización de las páginas comerciales transformó *Arts & Architecture* en un producto editorial de una coherencia visual absoluta, en el que anuncios y contenidos se camuflaban hasta el punto de que, en ocasiones, resultaba difícil discernir los unos de los otros (Fig. 16). Sin embargo, la transformación de la publicidad en una vía de expresión propia del programa *Case Study*

House exigía un control estricto que coartaba la libertad creativa del periodo anterior. Cuando la guerra terminó, los anuncios perdieron gran parte de su vocación especulativa.

Conclusiones

Tal como se señalaba al principio de este artículo, las políticas de control gubernamental y racionamiento de materiales vigentes durante la Segunda Guerra Mundial tuvieron

13. En 1952, el fabricante de cerámicos The Mosaic Tile Company le encargó a Victor Gruen el diseño de un concesionario para la venta de coches que explotara al máximo las posibilidades de expresión de los azulejos que producía y vendía la empresa. Este anuncio presenta un adelanto de aquella experiencia e incluye una perspectiva exterior del proyecto de Gruen impresa a todo color y a doble página. *Arts & Architecture*, abril de 1952

14. Anuncio para Architectural Area Lighting Co. *Arts & Architecture*, marzo de 1965

13. In 1952, The Mosaic Tile Company commissioned Victor Gruen to design an automobile showroom that exploited all the expressive potential of the tiles it produced and sold. This advertisement presented a foretaste of that experience and included an exterior perspective of Gruen's project, printed in full color and on a two-page spread. *Arts & Architecture*, April 1952

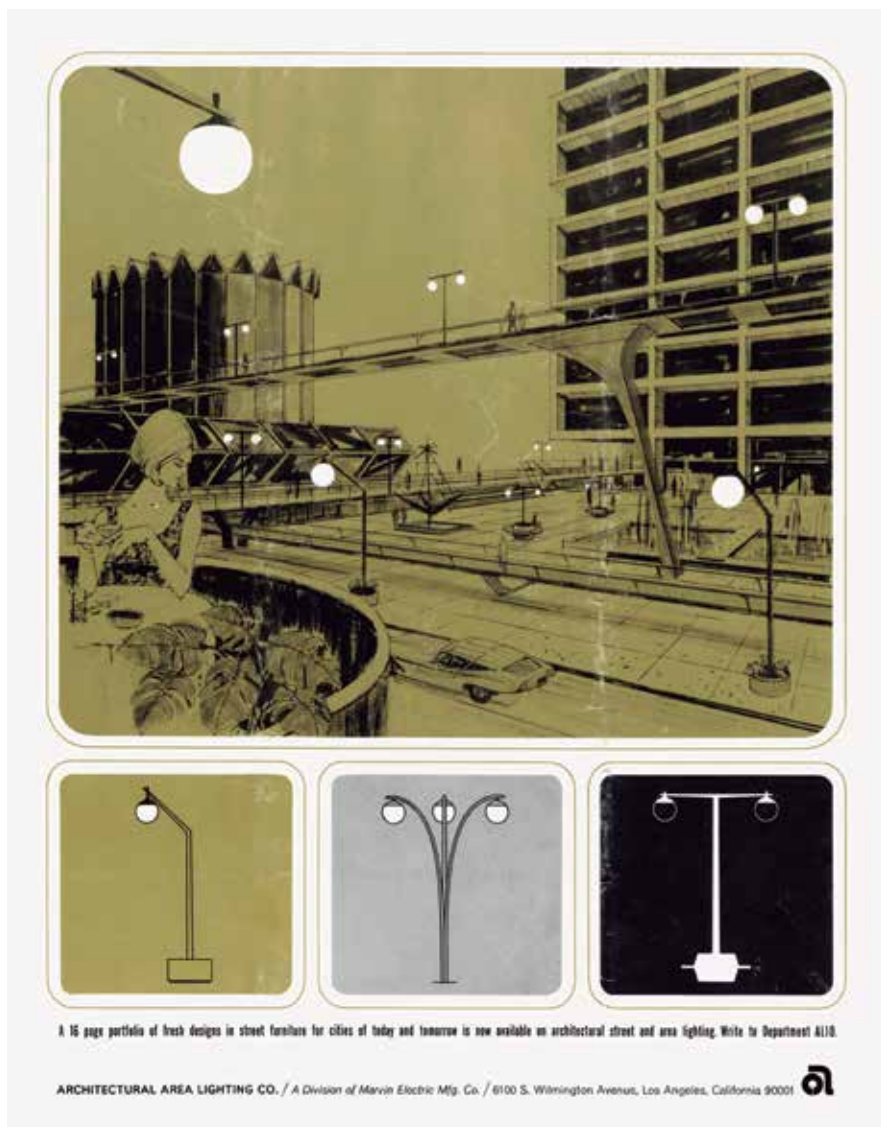
14. Advertisement for Architectural Area Lighting Co. *Arts & Architecture*, March 1965

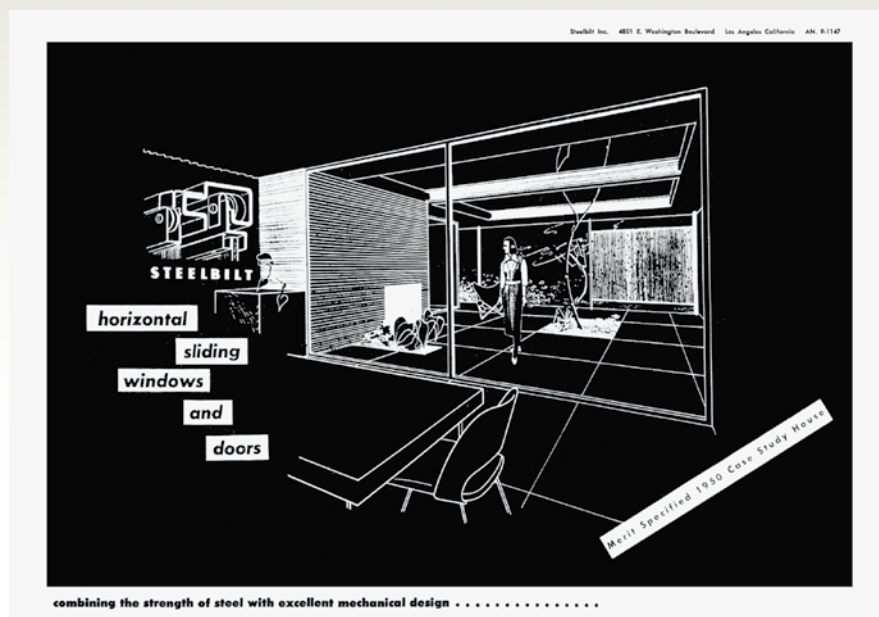
indistinguishable (Fig. 16). However, the conversion of advertising into a channel of expression for the Case Study House program necessitated a strict control that curtailed the creative freedom of the previous period. With the war over, advertisements lost much of their speculative power.

Conclusions

As explained at the beginning of this article, governmental control policies and the rationing of materials during World War II had detrimental consequences on the professional practice of architecture. Years after these measures were repealed, the critic and designer Alfred Auerbach remarked: "[during World War II] by government edict no new designing was permissible except that occasioned by the absence of a given material. Fundamentally, there was no creative designing done in this period except such as had military expediency and possibly other work done on drafting boards but not released until later, when the war is over" (Auerbach 1962, p. 16).

In these circumstances, it was in advertisements that architects found an outlet for their repressed creativity. Advertising proved an unexpected but effective laboratory for novel architectural ideas that kept cropping up in spite of the difficult times. Whether in its new role as publicist or as a consumer of the magazines where ads were printed, advertising played a fundamental role in the development of possible solutions for architecture in the





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coming postwar, and also in disseminating them within a larger spectrum of the American architectural community. To close, it must be mentioned that while the advertisements illustrating this article—graphic material heretofore unpublished—are in themselves a fruit of a major research effort, another important contribution of the study is demonstrating that advertisements published in architectural journals of the time are an exceedingly valuable source of documentation for scholars to tap. In this case, analysis of ads printed in wartime issues of *Arts & Architecture* has led to a clear conclusion: economic restrictions and scarcity of materials may have prevented architects from raising buildings, but the creative freedom that advertising offered enabled architects to imagine them. ■

Notes

1 / 5,000 dollars was a lot of money then. The average annual income of a young architect (in 1943, Kahn was 42 years old) in 1950, when systematic studies aimed at gathering statistics of this nature began to be carried out, was about 10,000 dollars (Bannister and Bellamy 1954, p. 52). This figure, representative of incomes at the peak of postwar inflation, would have been quite less during World War II, when architects hardly obtained commissions.

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consecuencias perjudiciales para el libre ejercicio profesional de la arquitectura. El crítico y diseñador Alfred Auerbach comentaría años después de que estas medidas fueran abolidas: “[durante los años que duró la guerra] por decreto presidencial ningún nuevo diseño con una mínima carga creativa era permitido a no ser que tuviera algún tipo de provecho militar, [por lo que] la mayor parte del trabajo creativo de los diseñadores de esa época se quedó en los tableros de dibujo de sus despachos y no vería la luz hasta años después, cuando acabara la guerra” (Auerbach 1962, p. 16).

Ante semejante panorama, los arquitectos encontraron en los anuncios una manera de liberar la creatividad reprimida. Así, la publicidad se convirtió en un inespereado aunque efectivo laboratorio de investigación para las nuevas ideas arquitectónicas que se seguían gestando a pesar de aquellos tiempos difíciles. Fuera en su recién

estrenado rol de publicista o como consumidor de las revistas donde se publicaban los anuncios, la publicidad desempeñó un papel fundamental en el desarrollo de posibles soluciones para la arquitectura venidera de posguerra, así como en su disseminación entre un mayor espectro de la comunidad arquitectónica estadounidense.

Por último, cabe mencionar que si bien los anuncios que ilustran este artículo, material gráfico inédito hasta la fecha, ya constituye un resultado de investigación significativo en sí mismo, otra aportación importante de este trabajo es la demostración de que la publicidad en las publicaciones periódicas de arquitectura constituye una fuente documental sumamente valiosa para la investigación. En este caso, el análisis de los anuncios de *Arts & Architecture* publicados durante la guerra arroja una conclusión clara: puede que las restricciones económicas y la escasez de materiales no permitiera a los arquitectos construir edificios, pero la libertad creativa de la publicidad les permitió imaginarlos. ■

Notas

1 / 5.000 dólares era mucho dinero para aquellos años. Los ingresos medios de un arquitecto joven (en 1943, Kahn tenía 42 años) en 1950, cuando empezaron a llevarse a cabo estudios sistemáticos para recoger este tipo de estadísticas, rondaban los 10.000 dólares anuales (Bannister y Bellamy 1954, p. 52). Esta cifra, que representa los ingresos en pleno periodo de inflación de posguerra, tuvo que ser sensiblemente menor durante la Segunda Guerra Mundial, cuando los arquitectos apenas recibían encargos.

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- 15. Raphael Soriano. Perspectiva de la Case Study House 1950 en un anuncio para Steelbilt. *Arts & Architecture*, octubre de 1950**
- 16. Una imagen de la maqueta correspondiente al reportaje sobre la Case Study House número 11 de J. R. Davidson (izquierda) y un dibujo del mismo proyecto en un anuncio para Schumacher Wall Board Corporation (derecha) comparten doble página en el número de enero de 1946 de *Arts & Architecture***
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