

DESIGN BOOK REVIEW

Spiro Kostof: *The Encyclopedia of Architects*

Kenneth Frampton: *Peña Ganchegui and Antonio Coderch*

Cervin Robinson: *Photography and Architecture, 1839-1939*

Diane Ghirardo on the New Classicism

Frances Butler on Ornamentalism

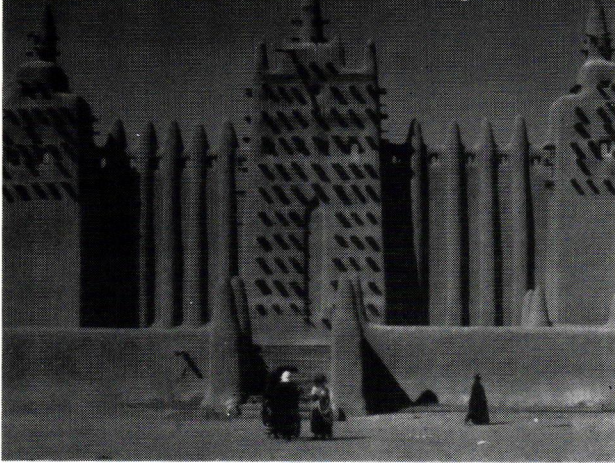
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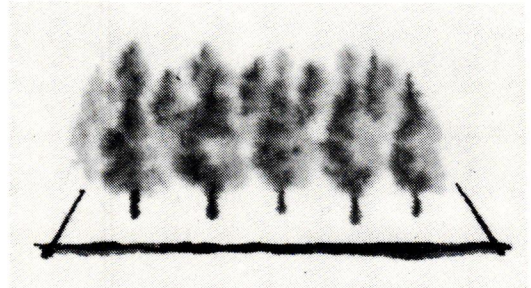
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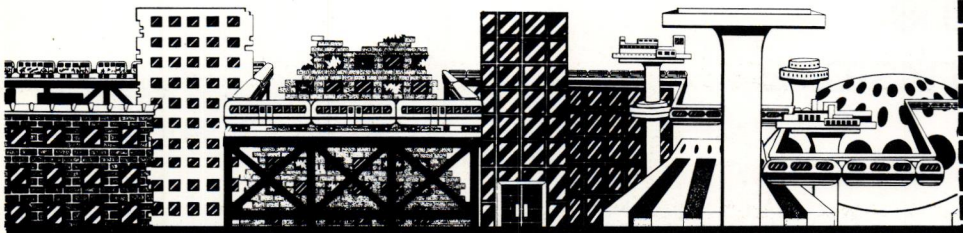
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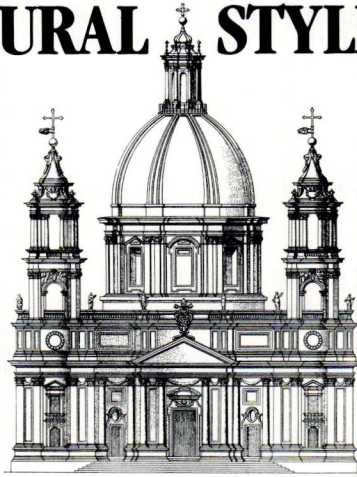
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JOHN PARMAN
MARK RAKATANSKY

CONSULTING EDITORS

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AMERICAN STABLES: AN ARCHITECTURAL TOUR, BY JULIUS TROUSDALE
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Summer 1983

We were gratified by the generally favorable response to the first issue of *DBR*. Three criticisms, however did tend to recur: that the magazine was too homogenous in appearance; and that it could benefit from having more long articles, and fewer Californians.

It is not our intention to eliminate Californians altogether, but we are working towards less regional bias in future issues. In expanding our network of reviewers we have been aided by the kindnesses of many people—in particular, Spiro Kostof at Berkeley and Mary McLeod at Columbia. Professor Kostof is the newest member of our editorial board; we also welcome Martin Symes of the Bartlett (and a member of the RIBA Library Board) as our correspondent for the United Kingdom.

As to the design: our initial concern was for readability (a concern which leaves us, even now, wondering if we should change our typeface from Bodoni to Times Roman). In the present issue, we have made a clearer distinction between sections, and altered our treatment of pulled quotes. These may fall short of the radical changes some of our readers have demanded, but we ask their indulgence.

About the length: once again, we have outdone ourselves; the issue we thought would be some 80 pages has outstripped the first, propelled in large measure by the longer reviews for which certain readers clamored. Among these: Diane Ghirardo's asstringent survey of recent books on "the New Classicism"; Frances Butler on *Ornamentalism*; and Kenneth Frampton on the contemporary Iberian architects, Peña Ganchequi and Antonio Coderch.

Readers clamoring for shorter reviews will find many excellent examples, among them Spiro Kostof on the new *Macmillan Encyclopedia of Architects*, Barbara Stauffacher Solomon on the *Landscape of Man*, and Reyner Banham on Reginald Malcolmson, "one of the few really talented Modernists to come out of Ireland." All this and more.

The Publishers

HISTORY

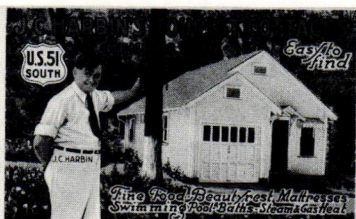
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Spiro Kostof:

MACMILLAN ENCYCLOPEDIA OF ARCHITECTS

ADOLF PLACZEK, editor

In the world of television the accepted wisdom is that viewers tune in more readily to personalities than to ideas, and this also holds true for architecture. The character of Frank Lloyd Wright, or, better yet, Howard Roark in the *Fountainhead*, did more to popularize architecture than hundreds of learned volumes. And if the lives of architects make good copy for the lay audience, in more rarified circles the "critical monograph" is widely embraced as the least complicated format for writing about or absorbing the tangled story of our built environment. Never mind that this approach does little good for those huge chunks of historical time when there are no big names to focus on; never mind that it reduces a vast, rich, intricate subject to an arid recitation of "monuments" and their designers.

The difference between a plain old life and a scholarly monograph is that the latter is short on anecdotes and long on stylistic analysis. A good architectural biography would bring the two together, presumably on the assumption that the sort of person an architect is will have a bearing on his design—or at least that his skill as a designer will have earned him the privilege of being known more intimately. Vasari's *Lives* are the perfect specimen; behind them stand Filippo Villani's collected anecdotes of 1381, ahead come Jean-François Félibien (1706), Monaldini (1768), and Dezallier (1788). From then on compendiums of architectural biographies become more frequent, but they also curb personal detail more and more to concentrate on the works.

The *Macmillan Encyclopedia of Architects* should be seen in the light of this venerable history (which, incidentally, it would have been helpful to have traced for us somewhere in the prefatory matter). Its belief in the centrality of "name" architects is unabashed. This is a reference work, the Introduction declares, "that presents the history of civilization through the lives of its designers and builders." It goes on to explain that "the biographies are more than life histories"; they stress "the

extent to which each architect furthered existing styles or developed new techniques."

The biographies are in fact *less* than life histories. The only true "life," in the old-fashioned sense, is the entry on Stanford White written by Brendan Gill—a readable, urbane account, sexual preferences and all. It makes you notice how safely the editors have played it, and you wonder how much more engaging the whole thing might have been if there were more genuine biographies sprinkled here and there. One other marvelous one, Frank E. Brown on Vitruvius, is labelled "biography," as if to underline its exceptional status. The rest are brutally professional, for the most part, and, when reduced to the shortest of entries, almost meaningless. Of Louis Leger Vauthier we are told only that:

[He] was educated at the Ecole Polytechnique and arrived in Recife, Brazil, in 1840. Architect of the Santa Isabel Theater and urban expansion of Recife, he advanced building and city planning techniques. Returning to Paris in 1846, he remained in contact with Brazil until his death.

That's all. Perhaps we should never have met him. Oldrich Tyl's buildings, we are told, in one of the three sentences that make up his biography, "exhibit a wealth of ideas, perfect layout, and equilibrium of proportions." Just what do such abstract vacuities tell anyone about the history of civilization?

But this is too harsh; for what it sets out to be, the *Macmillan Encyclopedia* is a considerable achievement. It describes itself as "the most comprehensive assemblage of architectural biography ever attempted," and, questions of modesty aside, it just might be. In four crisply produced, attractive volumes, some 2,400 biographies are presented, from Aalto to Ernst Friedrich Zwirner—which is to say from the sublime to the humdrum. The selection is very much of our time. The editor-in-chief's Foreword speaks of "the men and women . . . and the structures

they created,” and indeed we find names that would not have been mentioned in a work of this kind even as recently as 10 years ago—names like Chloethiel Woodard Smith, Elisabeth Coit, Eleanor Manning, and Edith Elmer Wood.

In geographical-cultural terms, we are offered a generous, ecumenical array that not only recognizes the Far East and the world of Islam, but is bent on representing them fairly. The great Sinan gets an entry almost as long as his contemporary, Michelangelo; Hassan Fathy, one as long as Louis Kahn. Indeed, the coverage of Islamic architects is one of the finest features of the *Encyclopedia*.

This comprehensiveness is a mixed blessing. For classical antiquity, the merest name has a separate entry, even if only to tell us, as in the case of Eulalius, that he is *not* “mentioned by any ancient author whose works survive today, and even the

icksborg Castle and the Rosenborg Palace and Exchange in Copenhagen, both in the first quarter of the 17th century? You will find him written up in a much more modest dictionary, *Who's Who in Architecture from 1400 to the Present*, edited by J. M. Richards, where you will also find three other interesting entries left out of the *Macmillan Encyclopedia*: Sverre Fehn, Norway's leading modern architect; the Israeli modernist Dov Karmi (arguably as important as Aryeh Sharon, who is included); and Carl Schwanzer, the Viennese Modernist whose work see-saws between a functionalist aesthetic and Expressionism. In fact, if you want to know the lesser figures of the Modern Movement, you'd better hold on to *Who's Who*, although Macmillan's good coverage of Fascist and Nazi architects is another altogether commendable feature (and a sure sign that we now inhabit the Post-Modernist era).

“The difference between a plain old life and a scholarly monograph is that the latter is short on anecdotes and long on stylistic analysis. A good architectural biography would bring the two together, presumably on the assumption that the sort of person an architect is would have a bearing on his design . . .”

spelling of his name is uncertain.” The same compulsion is apparently not felt for other cultures: ancient Egypt is handsomely represented with long entries on Imhotep and Senmut, and a briefer one on Amenhotep (all by Alexander Badawy), but Ineny, for example, is left out, as is Haremsaf, of whom we know at least as much as we do of Antistates or Daphnis of Miletos.

Closer to our time the problems of selection become more acute, of course. I am assuming that Carlo Rainaldi was left out inadvertently; other omissions were obviously deliberate. To take modern Italy, for instance: Vittorio Ballio Morpurgo, a member of the winning team for the Fascist headquarters in Rome (Palazzo del Littorio), is absent, but Foschini and Del Debbio, the other members of the team, are included; the entire Busiri Vici family, several generations of architects (including Pius IX's Andrea Busiri Vici), is ignored.

The game of “why him and not him?” is endless, I realize, but the editors could have spared themselves some of this carping by explaining their standards of selection a little more fully. Why does an architect/ruler like Hadrian find a place of honor, and not Christian IV of Denmark, who designed Freder-

The main selection policies articulated by the editors are (1) to leave out contemporary architects unless they were born before 31 December 1930 (or are now dead), and (2) to include:

. . . bridge builders, landscape architects, town planners, a few patrons, and a handful of writers, if their contributions were so influential as to have changed the face of the human environment.

The first policy we can happily live with, and we can even chuckle at Placzek's consolation for the Sterns and Bofills that “great architects are a peculiarly long-lived lot,” so they, too, may expect “a long and successful future . . . and with it the assured inclusion in any new edition.” The second policy spells trouble.

In the case of engineers and bridge builders, for example, why are we given John By, but not Benjamin Baker or John Fowler? We have Eiffel, of course, but not Auguste Perdonnet, and neither Albert Fink nor Antoine-Remi Polonceau, both of whom left their names on well-known trusses.

Town planners are also a problem: Haussman, Hénard, Prost, and Hegemann make it, but not Viviani, Brinckmann,

Charles Buls, or Joseph Stübben, a man as noted at the turn of the century as Camillo Sitte, who is all the rage in these contextualist days of Rowe and Rob Krier.

As for writers, including a few does nothing but offend the good name of others equally prominent. I cannot consider Zevi as having “changed the face of the human environment” any more than, say, Portoghesi, who is not included. Nor do I think Giedion and Benevolo outrank Hitchcock and Pevsner, who are passed by. Why single out Cornelius Gurlitt and then deny him a bibliography, when Zevi gets all of his books listed?

The editors would have been well-advised to stay clear of this category, and also to have insisted on a stricter definition of the term architect. What, for instance, is the purpose of taking in Josef Albers, only to inform us in a flat-footed entry that he was “much sought as a guest lecturer and accepted invitations throughout the western hemisphere[.]”

There is plenty to praise here, however. A great many of the entries are well done, fresh and informative. One of the strengths of the *Encyclopedia* is its vast stable of authors, and in each area younger scholars share the honors with more established names. In the Renaissance/Baroque, for example, we meet Joseph Connors, John Pinto, and Richard Tuttle, along with the Hibbards and the Millons. This pays off: the new generation resurrects for us architects of shadowy reputation, and gets a good share of major assignments, which come off admirably. Connors is excellent on Borromini, Eugene J. Johnson on Alberti, and Leon Satkowski on Vasari.

Having said this, I must take exception to the editors' extravagantly self-congratulatory statement that “the participants include almost the entire community of scholars.” From the American field alone, Vincent Scully, Alan Gowans, H. Allen Brooks, and William Jordy are missing—to cite only the most widely recognized names. Europe is feebly represented: Finns write on Finns, Rumanians on Rumanians; only occasionally is a non-American author assigned to a major architect (Pier Nicola Pagliari writes on Raphael). Christoph Frommel, who surely knows the Italian Renaissance more intimately than almost anyone else, is curiously wasted on Francesco del Borgo. Most of the matches, however, are quite sensible: the author has either written the major recent work on the architect in question, or is his most astute recent authority. Thus John Wilton-Ely quite properly does the Piranesis, *père et fils*, Summerson does Nash, Hibbard does Maderno (but also Bernini and Michelangelo, which may be too much), Kirker does Bulfinch, and so on.

The entries are accompanied by a full list of works and a good bibliography—a great service, on the whole, as are the excellent indices. Some entries inexplicably dispense with the bibliography—Vantongerloo, Mario De Renzi, Pacioli, Etienne Verrier, Antoine Derizer, to name a few at random. The Carlone

family has the added distinction of having an entry that is the list of works.

The entries vary in length from mere mentions to full-fledged essays, and here, too, people will have their differences with the editorial board. Usually the middle range between these two extremes causes the most worry. In terms of the West Coast, for example, it is hard to justify allotting two pages to Maybeck and six to the Newsoms. Burnham, who helped change the faces of several American cities, gets four pages; the Greenes, who built some handsome wood houses, get six. Claims to internationalism notwithstanding, the American side obviously has the advantage. You would need another four volumes if you really tried to take in all the Greenes and Newsoms of Europe, not to mention the Charles Beazleys.

A final gripe: Placzek gamely thanks “the able support staff.” Well, he needn't have bothered—certainly not with the proofreaders, who should have been fired instead. Misprints are plentiful; they begin with his Foreword, and come in clusters—as in the entry on Fanzago, where even the name at the top of the page is misspelled, in big capital letters. The Christian name of Peruzzi is given a variety of spellings.

There must be literally hundreds of errors. Plans commonly lack both scale and north arrow; an interior detail is labelled simply “Saint Edwige Church and Monastery.” In the Vignola entry, Villa Giulia (called Villa di Papa Giulia—Pope Julia?) is illustrated with a photograph of the *nymphaeum*, labelled as the façade, and also with a photograph of the city façade, unlabelled.

The image that accompanies “Hadrian” is called the Temple of Venus and Rome, but looks to me very much like the Temple of Venus in the Forum of Caesar. Strickland's First Presbyterian Church in Nashville is illustrated with an interior view, even though he had nothing to do with this design, which dates from 1880. The pyramid complex at Saqqara, generally known as Zoser's, is identified by the much less familiar name of Netekhiret. At least once the Phillips/Exeter Academy is said to be in Andover, Massachusetts (Volume I, page 173). So it goes.

In a reference work, this sloppiness is too much. It might be explained, but not excused, by the great speed with which the *Encyclopedia* was prepared, but what was the hurry? I would have waited patiently another year for a more carefully edited work. It is a pity, because it mars a work with so much going for it. Many of us will be using these volumes with great profit for years to come. But I, for one, will now have to remember to use them with caution.

Cervin Robinson:

PHOTOGRAPHY AND ARCHITECTURE: 1839-1939

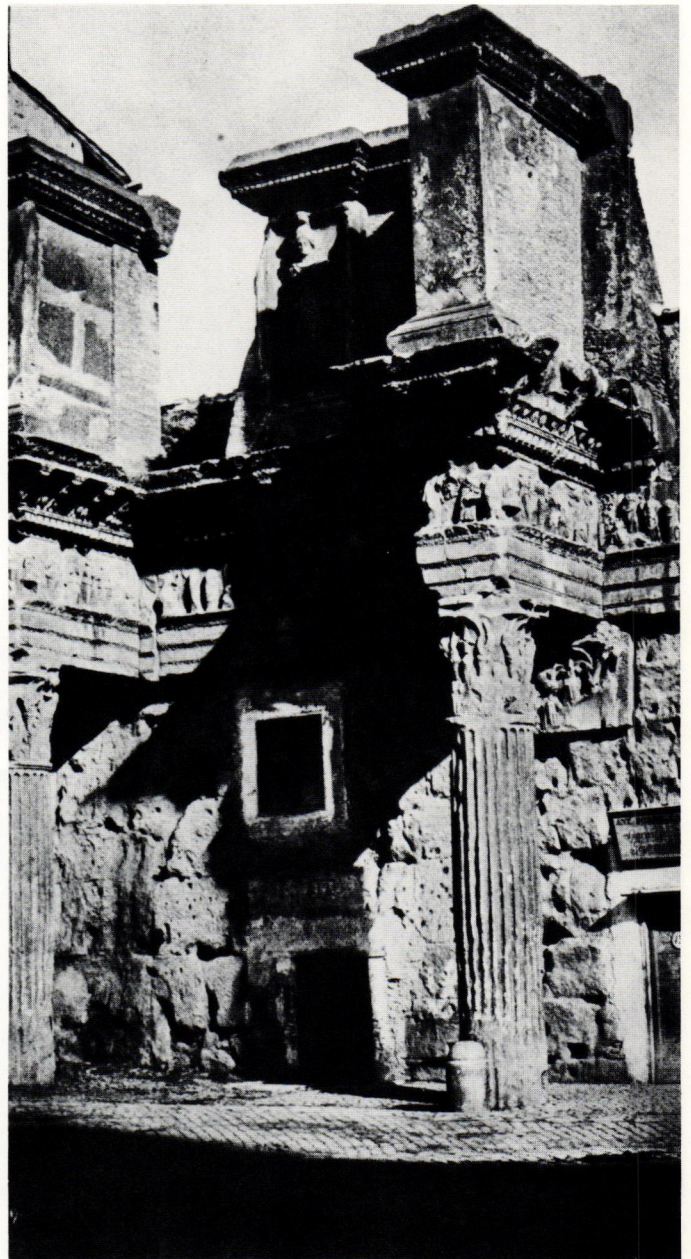
RICHARD PARE

This is a handsome book but a specious one. It presents a collection of photographs of architecture as a historical account of a century of photography. Pare does not call it a history, but history is implied in the title, and as such it has grave problems.

In the first place, Pare evades the great awkwardness in the history of photography: in its first half-century, photographs were published almost exclusively as originals, which are collectible; in the second half-century, they were published primarily as reproductions, which are not. In addition, he distorts history by emphasizing the work that is most desirable in the current market—early pictures, or pictures by big names whose primary subject was not necessarily architecture. If the book demonstrates anything, it is that shrewd, conservative collecting can make poor history.

Photography and Architecture: 1839-1939 consists of 148 reproductions of pictures collected by Pare for the Canadian Centre for Architecture (founded by Phyllis Lambert, who wrote the introduction). An essay by Pare precedes the plates, which are followed by a catalogue with biographical notes on the photographers. The pictures are grouped partly by common venue or subject, and partly chronologically. Most pictures taken in France are placed together; within this grouping, urban river views, Gothic structures, and most newly-completed buildings are placed together. Early pictures tend to appear at the beginning of the book and recent ones at the end. Among pictures mainly taken in Athens in the 1850s and '60s are two from 1928, a clumsy insertion. But otherwise the arrangement is reasonable, presenting pictures in contexts similar to those in which they would have been seen by their contemporaries, and reminding us of the common interests of different photographers.

Presumably because earlier photographs are more valuable, over a third of these pictures are from one decade, the 1850s, and over two-thirds were taken before 1875. The subsequent half-century is represented by only 20 plates, of which only five are of major buildings that the curators chose to identify individually. We could conclude that photographing buildings became much less common after the first decade of photography's existence, and that any concentrated interest in individual major buildings all but died out. This would be absurd; the point is rather that the practice degenerated in the last half-century, and is therefore not worth illustrating. According to Pare,



FREDERIC FLACHERON, THE "COLONNACCE," FORUM OF NERVA. ROME, 1852.
FROM THE COLLECTION OF THE CENTRE CANADIEN
D'ARCHITECTURE/CANADIAN CENTRE FOR ARCHITECTURE.

the history of photography is one of early triumph, followed by temporary decline in the latter part of the 19th century, and a renaissance in the 20th. Architectural photography is no exception to this pattern.

This view is common in histories of photography written in the 1940s and '50s. Historians of modern architecture have a similar view on their own subject; in their case, beaux-arts architecture is used to illustrate the decline. But the notion that whole generations of artists were barren is less plausible now;



GUSTAV LE GRAY, VIEW TO THE EAST FROM THE PONT ROYAL. PARIS, 1855-6. FROM THE COLLECTION OF THE CENTRE CANADIEN D'ARCHITECTURE/CANADIAN CENTRE FOR ARCHITECTURE.

they were mainly guilty of not doing what historians wanted them to. The “crime” of the photographers of the 1870s and '80s was that they turned to documenting buildings for architects; after the 1880s, that they published their pictures not as the original prints coveted by collectors, but as halftone reproductions.

Halftone photoengravings, which transformed publishing and architectural journalism in the 1890s by allowing pictures and type to be printed in a single operation and on the same paper, are not considered collectible. For one thing, the dot patterns that created their tones are too obviously mechanical. Worse, when they are themselves reproduced, the dots cause

moiré effects. Other reproduction systems—plate gravure, for instance—did not have regular dot patterns and, because they needed special papers, and press runs separate from type, produced pictures that seem more like “originals,” and are collected. Indeed, one of the pictures in this book is reproduced from a gravure. But the major result of the success of halftone reproduction, from the point of view of a collector, is the drastic reduction in the number of original, and therefore collectible, prints after about 1890.

Apart from Eugène Atget, and the coteries (such as Stieglitz was interested in) who considered themselves artists, we know little about the photographers who worked from 1890 to 1920,

and this book adds nothing to our knowledge. We know almost too much about the 1920s and '30s, but the mass of familiar materials needs to be put into some comprehensible order—a service this book also declines to perform.

Ten pictures represent the 1890-1920 era; three by Atget (none saying much about his approach to architecture), two by Stieglitz, and two by Frederick Evans. The 1920s and '30s are represented by a miscellany of 17 photographers; three (F. S. Lincoln, Samuel Gottscho, and Werner Mantz) were architectural photographers by profession. Three others are included whom we would expect to find here, although they were not professionals of the same sort: Walker Evans, Berenice Abbott (represented by two awkward panoramas), and Albert Renger-Patzsch, whose pictures here give no support to his great reputation.

Of August Sander's pictures, two would not have been worth a second glance had they been by a lesser-known photographer; the third, a roovescape of Cologne, is interesting but raises the same question as Edward Steichen's well-known double exposure of the Empire State building (also included here). Do these major figures in portraiture, and in fashion and advertising, respectively, become outstanding photographers of architecture simply by taking pictures of some buildings? And are we to understand that Frank Navara, who is included, was one of the elect, but that László Moholy-Nagy, who is omitted, was not? The explanation is, of course, that the Centre bought what it could, and the work of many significant photographers has simply not come on the market. Some background on the limitations of collecting, and a coherent historical framework, would go far toward correcting these distortions.

A possible clue to the choice of pictures lies in Pare's statement that "there is in the best of photographs of architecture an intention of space that can be portrayed through the intention of time," which turns out to mean that an old photograph gives us a special pleasure when it makes clear and distinct both its own vintage and that of its subjects. I agree. Architectural photographs of the 1920s and '30s that include now resolutely dated automobiles give us this pleasure; so do those 19th-century photographs of the Roman Forum that include Baroque structures, and those of Greek temples with human figures. But this is an ephemeral virtue and has disturbingly little to do with the intentions behind the photographs: clearly Le Corbusier did not realize that the cars in the photographs of his new buildings taken in the 1920s (none of which is included here) would soon look more old-fashioned than the buildings. Most perusers of this book will see Werner Mantz's subjects as Modern, and realize that the Nikolaikirche under construction in Hamburg is new; but not know that the New Louvre in Edouard Baldus's picture, or the Madeleine in Henri Le Secq's, were comparably new at the time the pictures were taken.

I think a better clue to Pare's intentions than the layered-time motif is the presentation of the pictures themselves: brown ink on cream-colored paper with a pebbly surface. Good reproduction can be either "high fidelity" (facsimile), or "full frequency range." Meriden Gravure has accomplished neither in these reproductions. The desired effect seems to have been one of nice old pictures of nice old buildings—valuable and reassuring, with no surprises or revelations. The choice of pictures supports this intention: the same old names, Sander and Steichen, for instance, even more valuable for being attached to a new genre. And the genre becomes the more valuable because it includes them.

The Canadian Centre for Architecture, like most collectors, has made some fine purchases and some foolish ones. If they chose to buy nothing surprising, that was their prerogative. But history demands fresh illumination of the past. Pare and his collaborators plainly thought that if the presentation were lavish and tasteful enough, no one would notice that they had nothing much to say.

Photography and Architecture: 1839-1939, Richard Pare, Callaway Editions, New York, 292 pp., illus., \$65.00.

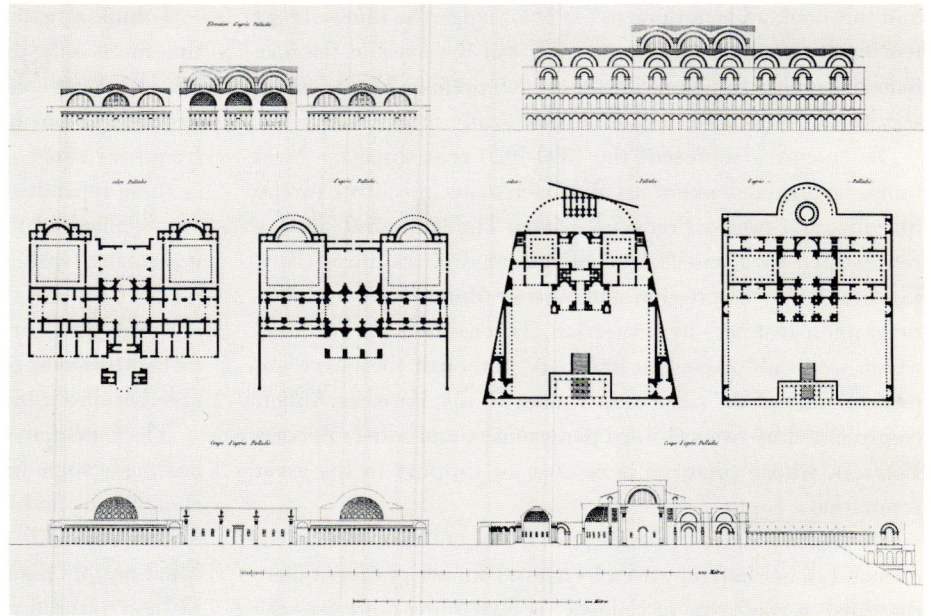
Christopher Mead: BUILDINGS OF ALL TYPES

JEAN-NICHOLAS-LOUIS DURAND

Durand's *Survey and Comparison of Buildings of All Types*, first published in 1799/1800 (year VIII of the French Revolution), has been republished in a facsimile edition by the Princeton Architectural Press. This handsomely boxed edition includes 64 looseleaf reproductions of Durand's original plates illustrating 66 building types (from amphitheater to xystus) in plans, sections, and elevations. The drawings are accompanied by a pamphlet with a translation of Durand's original foreword, a translation of the introduction to Legrand's *Essay on the General History of Architecture*, which accompanied Durand's plates, and a short essay by Anthony Vidler that sets the work in its historical and theoretical context.

The *Survey and Comparison* was a seminal work on architectural typology, and its republication at a time of renewed interest in the idea of architectural type is propitious for both scholars and architects. From points of view as varied as those of Ricardo Bofill, Michael Graves, Leon and Rob Krier, and Aldo Rossi, architecture is being reexamined as a typological language. The same concern permeated much of 19th-century architecture, but was apparently subordinated to other concerns during the first half of this century. Despite its current fashionableness, a fair amount of confusion still reigns about the meaning of architectural typology.

The idea of architectural type can be traced back to the late 18th and early 19th centuries, when two separate if not contradictory definitions evolved. On the one hand, there was the notion of an ideal type, formulated most notably by the leading theorist of academic Neo-



ROMAN BATHS.

Classicism, Quatremère de Quincy. Accepting the primitive wooden hut of Laugier as the paradigm for the Greek temple, and hence for all architecture, Quatremère de Quincy transformed the hut from a material model to be literally copied into a Neoplatonic type to be ideally imitated:

When we speak of a tree, as the first material of habitations, one must be careful not to take this word in too positive a sense, as have certain speculative writers who, abusing this theory, have claimed that the column was . . . the copy of a tree. . . It is not a matter, in this theory, of giving to architecture models to imitate in a rigorous sense . . . it is nature herself, in her abstract essence, that architecture took as a model. It is the order *par excellence* of nature, which became its archetype and its genius.¹

Type referred not to material form, but to the ideal order of architecture, derived from the universal order of nature and expressed canonically by the proportioned Classical Orders. This definition implicitly informs much of early

20th century Modernism, particularly the architecture of Le Corbusier:

Architecture is the first manifestation of man creating his own universe, creating it in the image of nature, submitting to the laws of nature, the laws which govern our own nature, our universe.²

As with Quatremère de Quincy, these laws quickly transcend matter in search of an abstract and ideal order epitomized by Le Corbusier's proportioning, regulating lines:

The regulating line is a satisfaction of a spiritual order. . . The regulating line brings in this tangible form of mathematics which gives the reassuring perception of order.³

The opposing definition of architectural type (the definition accepted by Durand, and which some contemporary architects are trying to recover) referred to the vocabulary of architectural form that expressed functional and institutional programs through building types. The great 18th-century architectural teacher, Jacques-François Blondel, wrote that:

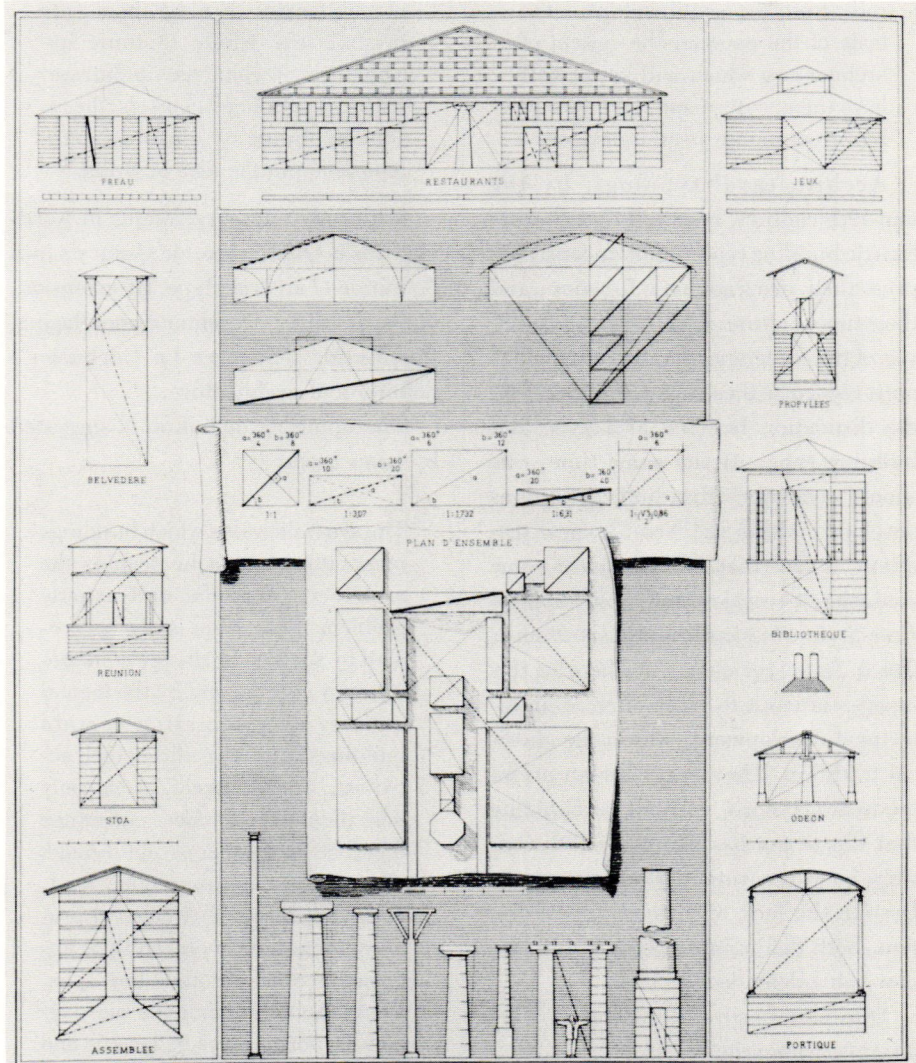
... all the different kinds of production which belong to architecture should carry the *imprint* of the particular intention of each building, each should possess a character which determines the general form and declares the building for what it is.⁴

Louis-Etienne Boullée, Blondel's student, elaborated metaphorically on this idea, and in the process stressed the analogy between architectural type and language:

Our buildings—and our public buildings in particular— should be to some extent poems. The impression they make on us should arouse in us sensations that correspond to the function of the building in question.⁵

Character, defined by Boullée as “the effect of the object which makes some kind of impression on us,⁶” became the formally expressive attribute of function. Durand, Boullée's student, codified this idea of characteristic building types in his *Survey and Comparison*.

The interpretation of “type” as types of building was influenced by two parallel intellectual developments. First was the parallel growth of the natural sciences, which culminated in 1795-1800 with the work of the taxonomist George Cuvier, who divided the animal kingdom into four branches, according to four characteristics types of anatomical structure. Durand, as Vidler notes, created an architectural taxonomy, in which the descriptive geometry of plan, section, and elevation operated analogously to the animal skeleton. The second was the growing perception (fostered by Voltaire) of history as an evolutionary and progressive sequence of civilizations. In the words of Legrand, Durand's historically comparative catalogue of building types was a “natural history of architecture.”



A “DURANDESQUE” DRAWING BY KRIER FOR HIS SCHOOL AT ST. QUENTIN-EN-YVELINES.

Durand's work denied Quatremère de Quincy's definition of type, not simply by replacing a singular and ideal type (an archetype for all architecture) with individually characteristic building types, but also by implicitly rejecting the eternal and immaterial immutability of Quatremère de Quincy's idealism. His foreword, in claiming that “it is very important . . . for all those who would build or depict monuments, to study and know all that is most interesting in all countries throughout all centuries,” presumed that building types change with time and place—a presumption at odds with the Neoplatonic belief in an ideal

continuity that exists outside of history, culture, and geography. Perhaps unwittingly, Durand's historicism anticipated the Romantic view of architecture defined by the architect Léonce Reynaud in 1836:

The sentiments, the knowledge and the usages [of an age] translate themselves into our building by decoration and proportions, by the nature and the use of materials, by the number and distribution of rooms . . . Thus, if the methods of construction are those indicated by science, if the proportions and the mode of decoration proceed natu-

rally from the sentiments and the taste of the époque, the system of architecture which will result will have the privilege and the power to represent society in all its aspects.⁷

Architectural typology, by the mid-19th century, required that characteristic building types simultaneously express their programmatic function, and their time, culture, and place. Any analysis of the contemporary uses of typology must recognize these two definitions, and the distinction between archetype and building type. At the same time, one should remember that both definitions developed within the Neo-Classical tradition, a fact that has produced some confusion. Several recent publications—*Free-Style Classicism* and *Classicism is Not a Style* [reviewed elsewhere in this issue]—attempt to place current architectural developments within the classical tradition. They argue for an architectural typology, without recognizing that Classicism has, since the 18th century, been theoretically heterogeneous. Despite the lack of critical differentiation, both definitions of type are in fact now being defended.

One can begin with Demetri Porphyrios, who writes:

One thing is certain: what they all value in classicism is its pursuit of rendering tectonic rationality symbolic... attention is drawn to the concepts of *téchne*, convention, typology and imitation...⁸

What exactly he means by this is later made clear:

What distinguishes a shed from a temple is the mythopoeic power the temple possesses: it is a power that transgresses the boundaries of contingent reality and raises construction and shelter to the realm of the "uselessness of the monument." In that sense, classicism—as a sensibility and not as a style—naturalises the constructional *a priori*

of shelter by turning them into myth... the whole tectonic assemblage of columns, architrave, frieze and cornice become[s] the ultimate object of classical contemplation in the idea of Order.⁹

With only minor variations in wording, this is Quatremère de Quincy's own definition of an archetype. By extension, and again with only minor camouflaging, Porphyrios preserves Le Corbusier's definition of architecture.

The opposing definition is suggested by Leon Krier:

The symbolic value which buildings must attain cannot be seen as the architect's personal and artistic problem. This value is always created by society, by the *act of inhabiting*, by *custom*, and by the mental activity of associating certain buildings with specific social activities. The architect... can only help them to take place, encourage them, make them apparent through appropriate iconography, and, above all, through typological proposals which have proved their appropriateness through the ages. Iconographic attributions and signatures must always be laconic and remain within the limits of their art. Architecture is not sculpture and sculpture cannot be architecture... I not only disagree with the excesses of architecture which wishes to be *parlante* (by giving the music hall the form of a grand piano) but I also condemn strongly the literal translation of objects which are foreign to construction as the negation of all architecture...¹⁰

Krier illustrates this with a Durand-style drawing of "Public Buildings" for his school at St. Quentin-en-Yvelines, France (1978): restaurant, odeon, library, public assembly, assembly of the teachers, belvedere, games, gym, wooden portico, stone portico, metal portico, and heating plant. His definition

of architectural typology as individually specific building types, defined by society, and distinguished by both their function and their construction, is in fact even closer to the Romanticism of Léonce Reynaud. Since his understanding of architectural typology begins with Durand, and moves forward from there, he can afford to attack the preceding phase in the development of building types, represented by Boullée and Ledoux, which sometimes aimed at a formally literal, "speaking" architecture.

That Porphyrios includes Leon Krier in *Classicism Is Not a Style* suggests the degree to which the issue of typology has become confused. The (perhaps intentional) confusion is epitomized by the Spaces of Abraxas, a new town at Marne-la-Vallée, France, designed by Ricardo Bofill and Taller de Arquitectura. The complex of 584 apartments is contained in a nine-story semicircular Theater, a nineteen-story Palace, and a ten-story center Arch—all typologically specific, and yet, with the partial exception of the Palace, building types which no longer correspond to their programmatic function. In effect, Bofill is using building types as archetypes.

The *Survey and Comparison* assumes a special relevance in the context of this diverse but unresolved reexamination of typology. But, while the republication is significant, the Princeton Architectural Press edition has some shortcomings. Vidler's essay, though informative, is a condensation of his longer and much more informative article, "The Idea of Type" (*Oppositions*, Spring 1977). Why, in such an expensively deluxe edition, was it only possible to include a summary discussion of typology, without a bibliography of further sources, and in a rather flimsy pamphlet that is further marred by slack proofreading (the reference on pp. 1-2 to the "developed academicism of the 1930s" should read "1830s")? Despite the care taken to print the plates "on a heavy,

acid-free stock" that respects the "twenty by twenty-six inch format of the original," and to present them in a "wood frame solander type" box, the reproductions suffer from an unevenness that often reduces the details and more delicate lines to illegible blurs. The publisher's explanation, that this problem resulted from the use of several editions, is only a partial excuse. These failings are a disappointment in what is otherwise an admirable edition of a major work.

1. A.-C. Quatremère de Quincy, "Architecture," *Dictionnaire historique d'architecture*, 2 vols., Paris, 1832, Vol 1, pp. 94, 98. The *Dictionnaire historique* is Quatremère de Quincy's final statement of ideas originally defined in his *Encyclopédie méthodique d'architecture*, 3 vols., Paris, 1788-1823.

2. Le Corbusier, *Towards a New Architecture*, London, 1927, F. Etchells, trans., pp. 69-70.

3. *Ibid.*, p. 71.

4. J.-F. Blondel, *Cours d'architecture*, 6 vols., Paris, 1771-1777, Vol. II, p. 229.

5. E.-L. Boullée, *Architecture, Essai sur l'art*, in H. Rosenau, *Boullée and Visionary Architecture*, London/New York, 1976, p. 82.

6. *Ibid.*, p. 89.

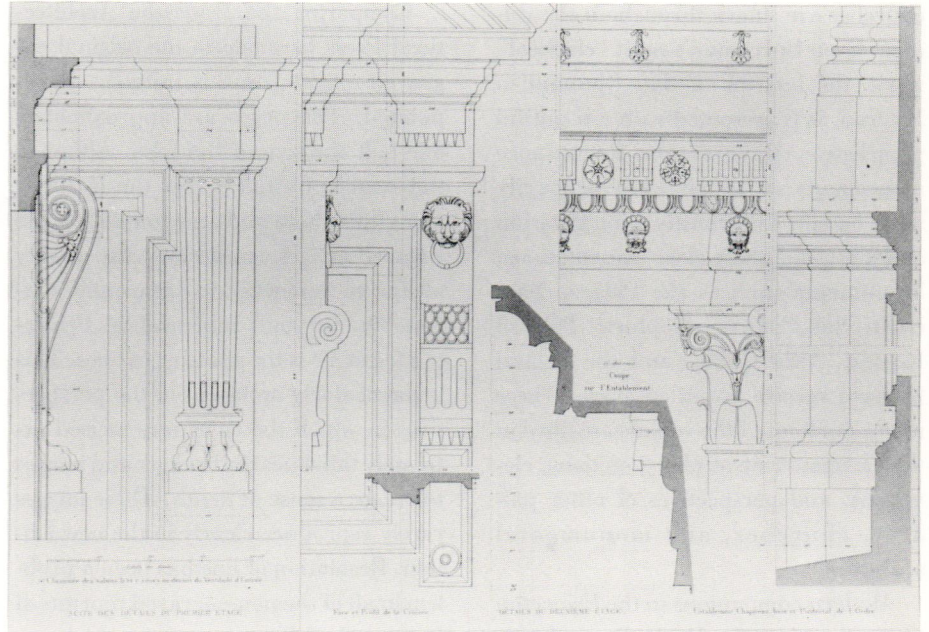
7. L. Reynaud, "Architecture," in P. Leroux and J. Reynaud, *Encyclopédie nouvelle*, 3 vols., Paris, 1836-1843, Vol. I, pp. 771-772.

8. D. Porphyrios, "Introduction," *Classicism is Not a Style: Architectural Design Profile 41*, 1982, D. Porphyrios, ed., p. 5.

9. D. Porphyrios, "Classicism is Not a Style," *Ibid.*, p. 57.

10. L. Krier, "School at St Quentin-en-Yvelines, France, 1978," *Ibid.*, p. 64.

Recueil et parallèle des édifices de tout genre anciens et modernes (Survey and Comparison of Buildings of All Types), Jean-Nicholas-Louis Durand, introduction by Anthony Vidler, Princeton Architectural Press, 1982, pamphlet and accompanying plates, boxed; price set by individual book-sellers [in San Francisco: \$200].



MICHELANGELO'S CORINTHIAN ORDER AND WINDOW SURROUNDS AT THE PALAZZO FARNESE.

Thomas Gordon Smith: EDIFICES DE ROME MODERNE

PAUL LETAROUILLY

The Princeton Architectural Press has recently published a facsimile of Letarouilly's *Edifices de Rome Moderne*, the exquisitely engraved collection of measured drawings and perspectives of Early Christian, Renaissance, and Baroque buildings in Rome, first published in 1840. The work has been republished in British and American editions at least three times since 1900, most recently in 1948, in a "student edition" by Tiranti. The new edition will, I presume, not only stimulate renewed interest in its contents, but send more people to the rare book room to enjoy the original.

Letarouilly's choice of monuments, and his random manner of presentation, are a bit jarring today, when we have such tight systems of classification. He has a predilection for monuments of the early and high Renaissance; the "stasis" of these buildings is interpreted with the

cool detachment of engravings, different in every way from the approach of Piranesi. Letarouilly's perspectives are luminous, without the harsh and ominous shadows that give the same buildings such vitality for a different temperament. My impression of the court of the Palazzo Angelo Massimi, for example, is of dense masses against the brooding shadows of the loggia, sunlit gray walls contrasted with glints of color in the stuccoed vault. In Letarouilly, one sees flat planes contrasting with a *horror vacui* of well-ordered decoration.

Even in his choice of buildings, Letarouilly follows this clarity of temperament, avoiding the *terribilità* of Michelangelo and his kind. He turns his back on Borromini's Sant'Ivo by depicting only Giacomo della Porta's court in a perspective of the Palazzo della Sapienza. At times this preference tends toward myopia: in his engraving of the façade of Santa Maria di Loreto, he shows only the lower register, by Antonia da Sangallo, ignoring the presumed embarrassment of Giacomo del Duca's mannered dome.

Early Christian and medieval

churches are shown throughout the volume. Even Borromini's most "classical" work, the interior of San Giovanni in Lateran, is represented with a beautiful perspective. However, the Renaissance monuments of Rome were primarily what caught Letarouilly's imagination and motivated these clear presentations. Monuments such as the Palazzo Sacchetti, San Pietro in Montorio, Palazzo Farnese, Villa Giulia, and the Palazzi Massimi receive lavish coverage. These major portions of the volume are filled in with a smattering of plans, sections, elevations, and perspectives of other palaces, churches, and monumental sculpture.

Modern companions to the Princeton facsimile might be Paolo Portoghesi's *Roma del Rinascimento*, and Christoph Frommel's *Der Römische Palastbau der Hochrenaissance*, whose photographs of Renaissance buildings will help the reader understand Letarouilly's engravings. The interrelationship of major and minor order in the upper register of the Palazzo Ciciaporci, for example, can be seen more sculpturally in Frommel's excellent photographs.

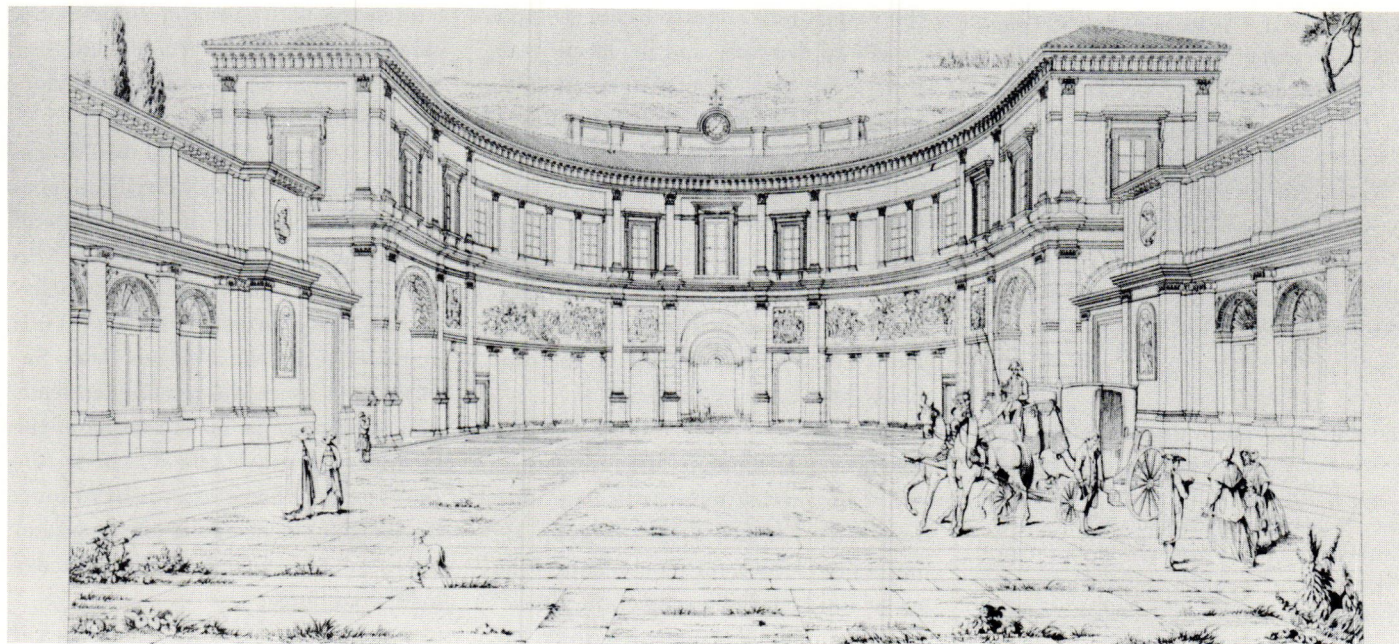
Comparing the Princeton Architectural Press facsimile to the original engraved edition, one is initially disappointed. The pages are approximately one-half the size of the folio. Although the smaller format makes the facsimile pleasant to hold and easy to refer to, the reduced images compromise the quality of line so important to Letarouilly's effect. The chronic problem of the Princeton facsimile is the ghosting of lines. This is particularly apparent in the perspectives in which the engravers incised extremely thin lines for background images to create a sense of depth. These images rarely reproduce clearly in the new edition. Resolution of line has been a problem in all of the non-engraved reprints of Letarouilly I have seen, one which apparently even the sophisticated camera equipment used today cannot solve.

The elevations and sections generally reproduce well, however, and the large-scale details are at times stunning. For example, in plate 155, details of Michelangelo's Corinthian order and window surrounds at the Palazzo Farnese, the quality of line and the precision of measurement are quite convincing.

But this level of fidelity is achieved perhaps half the time. The sections through Borromini's oval stair at the Palazzo Barberini (plate 184) are ghastly, although the larger scale details which face them are somewhat better.

A number of editorial decisions seem odd both from a functional and a visual point of view. The only commentary on Letarouilly and his works occurs as a brief afterword intruding ungracefully upon the last plate, a contemplative perspective of the Campidoglio. Several elements of the original folio which might have been useful to English-speaking readers were omitted: the earliest edition to which I have access includes Letarouilly's 1838 fold-out plan of Rome, which is useful for general orientation, and locates buildings which have been destroyed. This edition also includes a French-English architectural glossary and a parallel of metric and English measurements, and was also supplemented by a smaller-format volume of commentary on each of the buildings illustrated in the plates. Its general introduction includes a matrix which breaks down Letarouilly's view of period styles

VILLA DI PAPA GIULIO.



in Roman architecture. The Renaissance is followed by La Décadence—initiated by Michelangelo—which continues through the Baroque. Although republication of the entire volume would not be justified, extracts, like this matrix, would have shed light on Letarouilly's prejudice against Rome's post-Renaissance architecture.

The main flaw of the Princeton Architectural Press's Letarouilly is its lack of graphic fidelity. Allowing for this, it is a wonderful opportunity to have Letarouilly available again for one's own library, and to see Roman monuments through his incisive vision.

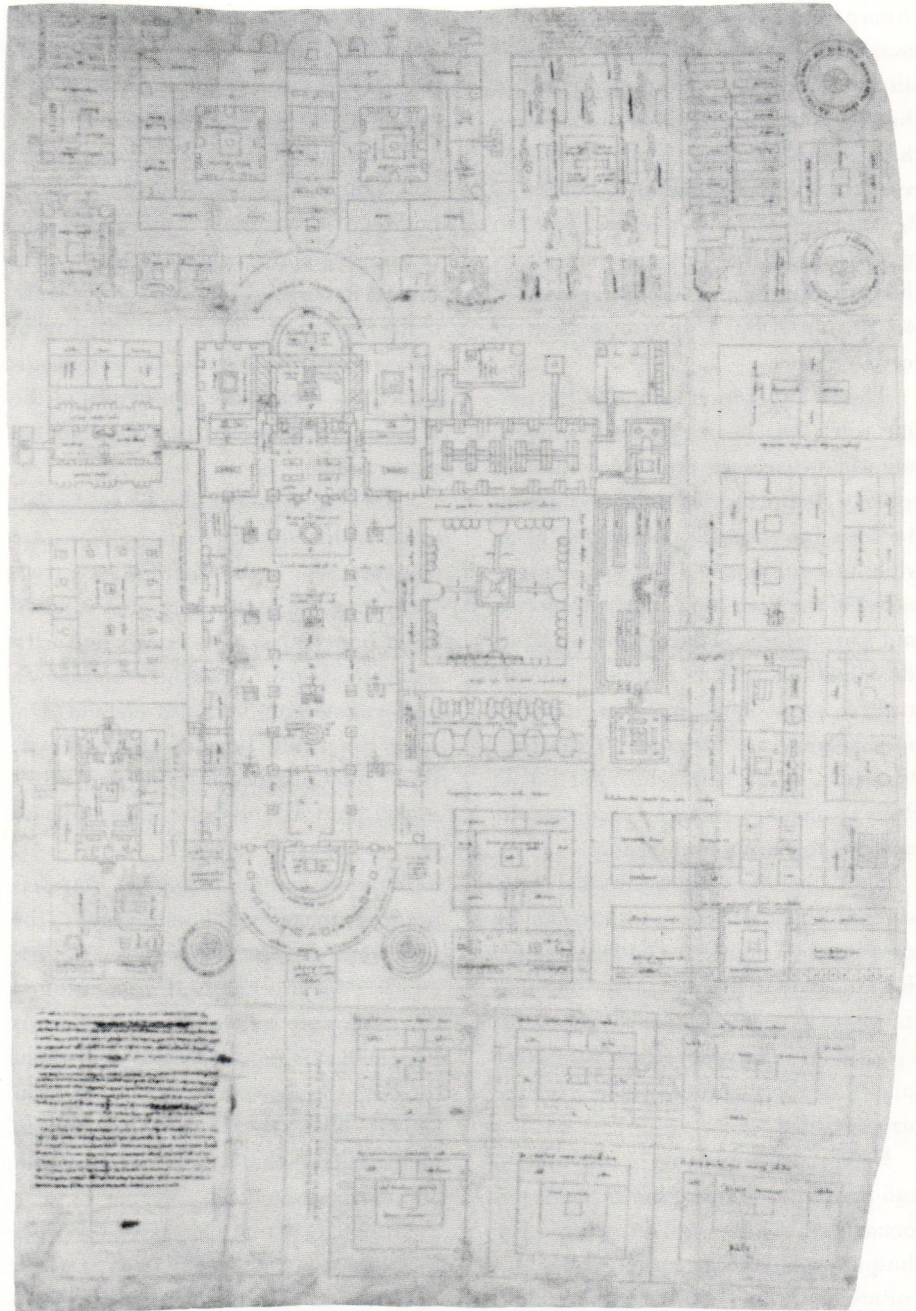
Edifices de Rome Moderne, Paul Letarouilly, Princeton Architectural Press, 1982, 384 pp., illus., \$55.00.

Charles B. McClendon: THE PLAN OF ST. GALL: IN BRIEF

LORNA PRICE

Preserved in the library of the Benedictine abbey of St. Gall, Switzerland, is the remarkable architectural document known as the Plan of St. Gall. Drawn in red ink, on five pieces of parchment sewn together to form a single sheet measuring 117 x 78 cm, it represents the layout of a monastery in the most intricate detail. Not only do we find the ground plan of a monumental church with its myriad of altars, but also the outline of individual beds in the dormitory, barrels in the wine cellar, plants in the garden, and even stalls in the lavatory. It is an amazing view into the inner workings of a medieval abbey—from chapels to chicken coops, as it were—and each item is clearly identified with a Latin inscription.

The Plan may be dated with certainty to the early ninth century, for a note in



THE PLAN OF ST. GALL.

the margin states that it was drawn up for Abbot Gozbertus of St. Gall, who presided from 816 to 836, making it the oldest example of an architectural drawing extant. More important, the Plan conveys the desire for order inherent in the ideal of monastic life as expressed in the early Middle Ages.

The Plan of St. Gall has been the object of intense scholarly interest for

the past century-and-a-half. The recent multi-volume study by the art historian Walter Horn and the architect Ernest Born, the product of more than two decades of collaborative research, now supersedes the earlier studies (*The Plan of St. Gall*, 3 volumes, University of California Press, 1979). Since its publication, this work has been generally hailed for its erudition and its lavishly illustrated

format, receiving—among other awards—a medal from the American Institute of Architects. The costly nature of this ambitious project, however, placed these volumes beyond the means of most readers, although the limited edition of 2,500 copies sold out quickly. *The Plan of St. Gall: In Brief* attempts to remedy this situation by presenting the core of the Horn and Born study at a more affordable price.

The 11- by 14-inch format of the earlier work has been retained; indeed, many of its pages are reproduced in their entirety. As Born explains in a colophon, the idea for the new publication came while an exhibition of a new solid-volume model of the Plan (now touring America and Europe) was being organized. Thus the individual sections, no more than two to three pages long, are given such generic headings as “Origins,” “Drawing,” “Services,” and “Church,” and Lorna Price’s summary remarks read like the captions for a museum display.

Those familiar with the original study will find little that is new, with the major exception of a note at the end illustrating the model and discussing the circumstances of its creation. One could call this a poor man’s *Plan of St. Gall*, but for the quality of the printing, which is of the highest order.

Born’s draftsmanship is exemplary, and brings the Plan to life through numerous reconstruction drawings. For those interested in archaeological accuracy, however, a note of caution should be added: the Plan provides little information about the elevations, aside from indicating, through its Latin inscriptions, when a second story rather than a ground plan is being represented. Born’s depictions of timber roof construction, for example, are based on the interiors of barns and other structures preserved from the 13th century and later. The reconstructions of some subsidiary buildings take on a more modern appearance, resembling ski lodges, while

the henhouse, shown on the Plan only as a series of concentric circles, is endowed with the elaborate multi-storied elevation of a 19th century Shaker barn.

Although visually appealing, such imaginative drawings tell us little about building in the ninth century. For this reason, I would have preferred fewer of Born’s interpretations and more details of the Plan itself, which is a work of art in its own right. As it is, the modern reconstructions outnumber the details of the Plan by a ratio of 5:1 (in a total of 100 illustrations).

The reader should also be aware that many of the study’s basic premises are controversial. Is the Plan in fact a tracing from a lost master plan that resulted from imperial synods concerned with monastic reform? Does the Plan follow a uniform measured grid throughout? Despite Horn and Born’s valiant efforts, these and other questions are unresolved, and will perhaps always remain so.

What we can say is that the Plan was never meant to be followed literally; the very nature of the site required adjustments. Moreover, the aforementioned marginal note addressed to Gozbertus (the sender is not identified) states that the Plan was drawn up for him “to scrutinize.” Thus the Plan represents an ideal scheme that the recipient could adapt as he saw fit.

Although many aspects of the Plan remain enigmatic, *The Plan of St. Gall: In Brief* will allow the laudable achievements of Horn and Born to reach a wider audience. I hope that equal if not greater attention will be given to the Plan itself, however, for its sheer beauty of line, clarity of execution, and the pragmatic logic of its building relationships make it a masterpiece of architectural design.

The Plan of St. Gall: In Brief, Lorna Price, University of California, 1982, 100 pp., illus., cloth, \$55.00; paper, 27.50.

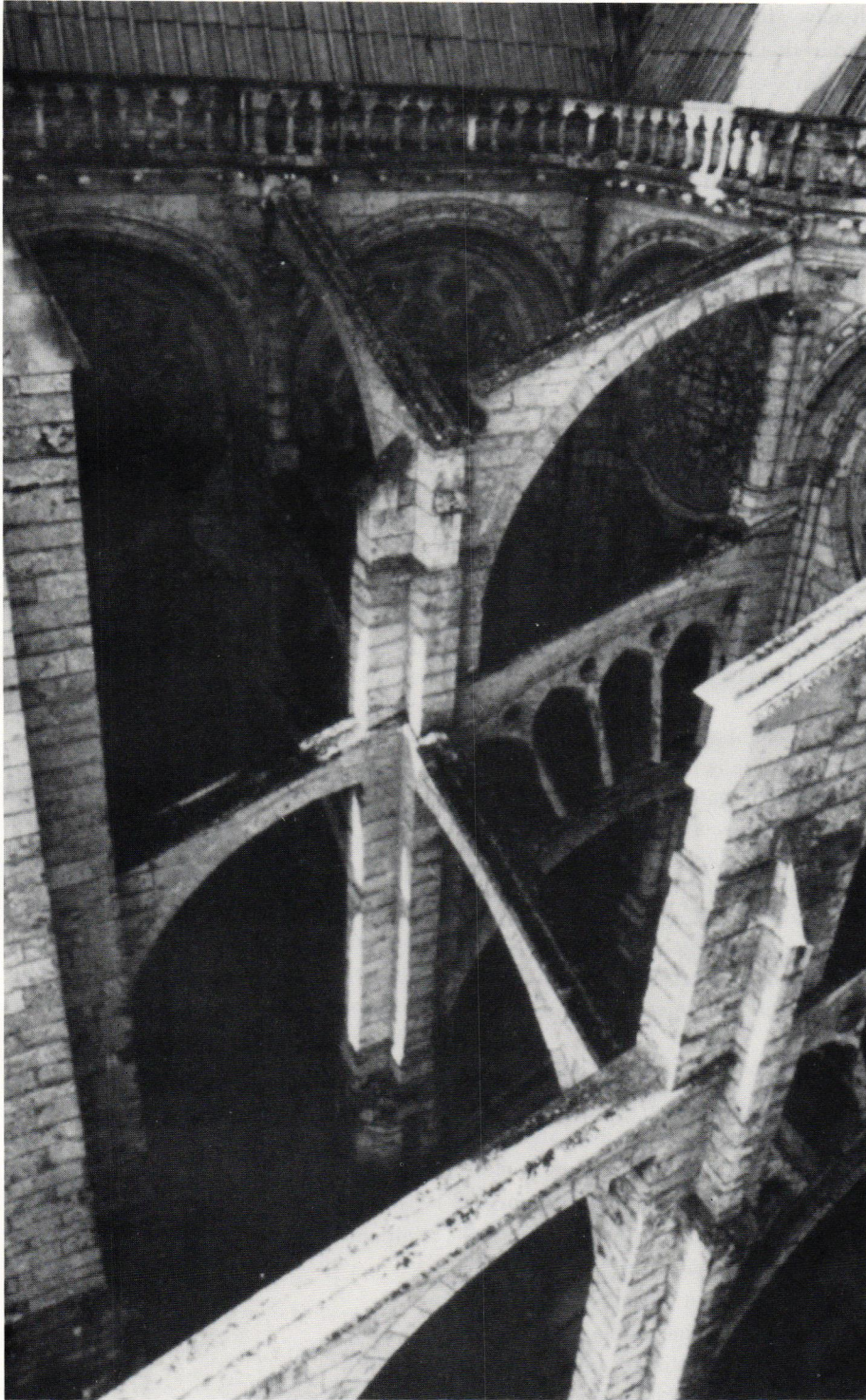
Jean Wright:

CHARTRES

JOHN JAMES

If John James is right, contractors did not simply build the cathedral at Chartres, but shaped it in even more profound ways. Their preferences among geometrical and numerological schema determined the building’s layout, from the overall proportions of the plan to the design of the windows within the stair turrets. The contractors of Chartres were itinerant “wanderers, like strolling players and freelance soldiers,” who moved in teams from place to place, taking their design methods and their templates with them. What makes James’s work controversial is his assertion that the major decisions in the building of Chartres were determined by these men, at the practical level, rather than by the demands of the cathedral’s ecclesiastic patrons, or by the “campaign of construction” waged by the architect in the course of many years of continuous supervision.

No other building has been looked at the way James has looked at Chartres. With painstaking care he has measured, thought about, and drawn almost every course of masonry, as well as innumerable individual features. His method has been to record the building with great precision—the tolerance he established for his measurements is .2mm for details—and to search for geometrical patterns based on differing foot measures. He uses these to map out constructional programs based on internal consistencies. He has isolated a number of different annual programs of building, each identified with a visit by one of nine different teams of masons. This is central to his study, for he sees the design methods of the individual contractor as conservative and proprietary. James’s contractor is true to his methods, and does



CHARTRES, INTERSECTION OF FLYERS WHERE THE CHOIR MEETS THE SOUTHERN TRANSEPT.

not share his templates.

One of the great values of James's work is the discussion it has stimulated and the reexamination it has prompted of the design and construction process of medieval church buildings. Although James's work differs fundamentally in its methodological premises from any earlier study, it is one of a number of recent accounts of medieval architecture motivated at some level by the desire to find the medieval builder, and personify the building process.

James's meticulous examination of the architectural fabric of Chartres Cathedral will be a resource for scholars for years to come. Certainly his conclusions need to be considered in the light of the massive literature on Chartres, for James himself does not attempt such a comparative study. He presents his position with only passing reference to earlier work, and the contradictions between his proposed dating and that of other schemes remain unresolved.

James has had access to parts of the cathedral that few students ever see. His sketches of windows and his meticulously prepared isometric drawings are major features of the extended presentation of his work in the two-volume *Contractors of Chartres*. At \$96 for the two volumes, this publication may be most useful as a library reference tool. The more compact and accessible *Chartres: The Masons Who Built a Legend*, is less expensive, but no less stimulating.

Contractors of Chartres, 2 volumes, John James, Mandorla Publications, P.O. Box 214, Wyong., 2259 Australia, Vol. 1, (1979), 242 pp., Vol. 2 (1981), 308 pp., illus., \$96.00 plus postage for the two volumes.

Chartres: The Masons Who Built a Legend, John James, Routledge and Kegan Paul, 1982, 224 pp., illus., \$39.95.

Eleni Bastea:

TEMPLES, CHURCHES AND MOSQUES

J. G. DAVIES

Our quest to take back the sites of antiquity began soon after archaeology and art history laid claim to them. People had until then treated these sites as they treated the rest of their natural and man-made surroundings, inhabiting them, protecting them, even building on them. When information on their origins was lacking, the local muse wove them easily into the traditions of the community; thus we find ancient Greek columns connected with the lives of saints, and Roman temples connected with Christian miracles. In this way, the ancient sites and monuments endured as an integral part of society.

Tools of scientific analysis such as carbon 14 dating made a more accurate recreation of the past possible, and widened the gap between history and lore. Educated people had to invent their own vocabulary to describe their reactions to historical monuments; they spoke of receding planes, semi-developed styles, allusions to the past, and cultural connections. The sites were fenced off in order to preserve them, and the only locals allowed contact with them were the caretakers.

Arnheim, Scully, and Doxiadis tried to explain the appeal of historical structures, taking into account the surrounding landscape, the approach, and the geometry, but conventional art history fails to consider the source of our attraction to ancient sites. The memory of a Gothic cathedral is not formed by stylistic or historical developments, but by a profound and emotional image etched on the mind.

When a book comes out that claims its first interest is a delight in architecture, we are right to assume that it comes to

dissolve the distance between the sites and us that art history has created. In J. G. Davies's introduction to *Temples, Churches, and Mosques: A Guide to the Appreciation of Religious Architecture*, we sense a fresh approach. We will not concern ourselves, he assures us, with the evolution of styles. Aesthetics, not historical analysis, will be our concern. Only sites visited by the author are described—in general, chronologically—and the method varies to fit the site. So far, so good.

Our sight-seeing begins in Egypt, and the author very methodically outlines the principles of Egyptian art to facilitate our understanding of local architecture. With a similar zest he describes the Minoan palaces of Crete with their characteristic asymmetry and complicated pattern of passageways:

The delight to be derived from visiting a maze is related to the human interest in pathfinding. . . . The converse of this, of course, is the fear of being lost. Consequently a maze is pleasurable to the extent that there is no danger of ultimately not coming out and as long as it is not entirely chaotic but has a shape that can eventually be apprehended.

As he moves on to better-documented periods like classical Greece, Rome, and Byzantium, his account loses its freshness, degenerating at times into a mere recital of styles, periods, and theories. The Erechteion, that idiosyncratic temple on the Acropolis with the Caryatids, is presented as an example of the Ionic order, raising the inevitable question, do we have to know this to appreciate the architecture? Recall Rose Macaulay's account from *The Pleasure of Ruins*:

Delos is, of all places, calculated to capture the imagination of those who do not know an exedra from a metope, Doric from Corinthian, and could not care less what columns *in antis* are.

The responsibility Davies feels to verse the reader on all the important monuments, styles, and theories, undermines his original purpose, and leads him to include structures that could not be considered religious by any stretch of the imagination. However, if we overlook the word "religious" in the subtitle, we can enjoy the references to bridges and aqueducts, especially since they are presented with more care than some of the religious structures.

Baroque and rococo are the last periods discussed; Davies's account stops abruptly in the 18th century. He draws no conclusions; in place of an epilogue, we find an appendix describing principles of composition and aspects of good design. Like Arnheim, he uses simple geometric forms to illustrate the components of a structure, the implication being that an understanding of the parts will help us enjoy the whole.

Davies's preoccupation with geometry, the sense of space, and so forth, shows that he cares how a place is made, its special qualities, and its appeal to the contemporary visitor. In these respects he has come a long way from the academic, clinical descriptions we still find in excavation reports. In his anxiety not to leave out any major building he has unintentionally produced a pleasant, readable introduction to the history of religious architecture. The book's shortcomings reflect the complexity of its subject, architecture and delight, and the pitfalls of a non-traditional approach.

Temples, Churches and Mosques: A Guide to the Appreciation of Religious Architecture, J. G. Davies, Pilgrim Press, New York, 1982, 262 pp., illus., \$27.50.

Hayward Lieu:

THE ENCYCLOPEDIA OF ARCHITECTURE

JOSEPH GWILT

The heft and bulk of the *Encyclopedia of Architecture*, a reissue of the revised and enlarged 1867 edition, may intimidate the potential reader. Too unwieldy, even in paperback, for a commute companion, too comprehensive for sustained study—the wonder is that it is by and large a solo production. If this Victorian pile of words, formulae, and illustrations defines the intellectual resources of the 19th century gentleman architect, his modern counterpart, less gentlemanly and more professional, might well be awed.

The book is divided into History, Theory, and Practice. The section on architectural history has, of course, been superseded by contemporary scholarship, but remains useful for its illustrations, and the detail of its descriptions. It is also instructive as a reminder of how the reputations of major architects, those on everybody's greatest hits list, rise and fall with the tide of critical opinion. Thus Bernini and Borromini are dismissed: their "works tended to change much for worse the architecture of their time."

Book Two, on the theory of architecture, does not deal with what we call theory nowadays—all too often a grab bag of half-digested ideas from the latest European fashions. Theory, in Gwilt's use of the term, refers to those technical aspects which we would find covered in *Architectural Graphic Standards*. Chapters on geometry and statics, materials, construction, and architectural drawing are included. If we attend closely enough to get over the initial impression of quaintness, there is much to fuel our imaginations, and to make us mourn the intricacy and precision of

pre-industrial craft, as shown in the sections on masonry and carpentry.

The grammar of historical models, both medieval and classical, is emphasized in the section on the practice of architecture. One gets a sense of a real presence of the past, one not possible today, when we merely raid the historical larder for allusions. Rules are provided for just about every architectural element, and their combinations—orders above orders and arcades above arcades. Examples are given from the work of Palladio, Serlio, and others, along with lengthy quotations from Chamber's *Treatise on Architecture*. Awareness of these aspects of architectural syntax, and knowledge of the rules of a style (choosing the style was another matter), must have made it easier for the 19th century hack to achieve a minimum level of competence. His successor of the 20th century must attempt to master such abstract notions as space, articulation, transformation, and hierarchy.

The era of the gentleman architect is gone. Practice is increasingly fragmented; delicate watercolors co-exist with computer-aided drawing. Gwilt's *Encyclopedia* reminds us of a time when one man could master both beauty and practicality; it reminds us of what we may have lost in the professionalization of the discipline.

The Encyclopedia of Architecture: Historical, Theoretical, and Practical, Joseph Gwilt, revised by Wyatt Papworth, Crown, 1982, 1364 pp., illus., \$10.95 pb.

Paul Rabinow:

LOTUS 34: INDIA

The renewed interest in the colonial urban experiments of the early and mid-20th century, and the flourishing debate about Post-Modernism in architecture have, not coincidentally, raised some common themes: the value of history; and the need to re-examine the Pre-Modernist origins of architecture and urban planning in interpreting style and locale. The latest issue of *Lotus*, devoted to India, falls squarely within this debate.

Lotus's editors express the hope that:

... the immense congeries of Indian facts and experiences must necessarily touch some of the nerve centers of the present international architectural debate, because of its wide range of interests and the essential objectives it lays before us.

India exemplifies the theme of the colonial setting as a "laboratory of social and architectural experiment." Geddes, Baker, Lutyens, Le Corbusier, and Stein are only the most famous names, and give only a hint of the diversity of approaches to modern urban problems to be found in India—garden cities, imperial grandeur, purity of Modernist form. The articles in *Lotus 34* merely sketch whole domains of urban and architectural experiments, in the process raising important issues about the interrelationship of architecture, culture, power, and history. This attempt to rethink the architectural past in terms of a more complex story is salutary, but it also shows how clumsy our analytic tools are for the job. As with so much else in current architectural and planning discussion, the most one can say is that the volume is suggestive.

The extraordinary historic and cultural depth of the Indian urban experience is a recurrent theme. Romila

Thapar provides a concise reading of this past, which highlights the long tradition of planned and unplanned urban development in India, stretching back to the Harappan civilization. This short history lesson serves as an adroit and cautionary overture to descriptions of later urban experiments and how Indian society has devoured them.

Bijit Ghosh in his "New Towns in India" stresses the breaks in the 20th century, pointing both to the British attempts at town planning, which thoroughly ignored the Indian context (following military handbooks instead), and to Chandigarh. The chaotic growth of shanty towns and new secondary agglomerations around Chandigarh was due, he says, to insufficient boldness of economic and social vision on the part of Le Corbusier; he predicts that "in another decade, students of urban history [will] study the burial of Le Corbusier's Chandigarh." Lest this seem yet another easy shot at Le Corbusier, Ghosh renders the same judgement on Durgapur, a model Garden City designed by Stein, Polk, and Chatterjee. Shortsightedness about future growth patterns, transportation, energy, and social complexity are not restricted to any one architectural school.

R. Ottolenghi opens his article on "The Calcutta Syndrome" by saying:

Traditional town planning images here seem meaningless, the normal categories of interpretation seem in this case incapable of providing effective lines of approach . . .

He then forcefully documents how the "spontaneous" development of Calcutta shanty towns is directly a function of the structure of colonial urban planning (stretching back to the 18th century) and colonial tax policy. He traces a continuity in land use (and abuse) from the tax structure initiated in 1793, which provided incentives for building housing, but none for health and sanitary



NEW HOUSING DEVELOPMENT BEHIND CHOWRINGHEE.

improvements. Although some reversals of these priorities have been demonstrated recently, "the future of Calcutta is murky."

Anthony King, one of the original historians to note the importance of colonial urbanism, offers an explicitly political analysis of "Colonial Architecture and Urban Development." He points out that "the largest number of architectural activity seems to have been devoted to institutions of socialization," at first, and later on to cultural institutions like museums. King is correct in stressing that

colonial architecture is no simple reproduction of English architecture (which has no "bungalow and compound"); it must be understood in the political and social context of colonialism. King decries the inadequacy of functional planning in Imperial Delhi which, in his eyes, far outweighs the majesty of Lutyens's monuments. He closes with a provocative argument against using scarce resources for the preservation of colonial architecture in India.

A. Petruccioli and A. Ponte address Patrick Geddes's long and ultimately

sterile Indian experiences. Invited in 1914 to bring his famous Cities and Town Planning Exhibition to India, Geddes tried for 10 years to implement his methods and visions in the sub-continent. He accepted a chair in sociology (renamed Sociology and Civics) in Bombay in 1919, but failed to make urban planning a force in India. One could blame his poor administrative sense, his inability to train a sufficient number of planners, or his lack of political influence, but these are somewhat beside the point; in another sense Geddes exemplifies the use of the colonies for urban experimentation. The many town studies he produced in India, although never implemented, are a rich source of early town planning projects and fantasies. Geddes's concern with "conservative surgery" rather than massive urban renewal, his distrust of architectural monumentality for its own sake, and his attention to local social and ecological conditions all ring contemporary bells. On the other hand, in his second volume of the report for the rebuilding of Indore, Geddes proposes:

... a dream [of the city as] the total museum with all its paraphernalia of Outlook towers, Index museums, Universal libraries, schools, city, regional, and world museums, theaters, gymnasiums, a plan for a modern acropolis in India.

It reminds us, as do the plans of Lutyens and Le Corbusier, that some of Europe's most chilling dreams of order and progress through total spatial planning were also exported to the colonies, where, it was hoped, they would get a test run.

Lotus 34: India, Pierluigi Nicolin, editor, Rizzoli, September, 1982, 130 pp., illus., \$20.00 pb.

E. J. Johnson:

IN SEARCH OF MODERN ARCHITECTURE

HELEN SEARING, editor

Henry-Russell Hitchcock is unique among the major architectural historians of this century for his precocious championing of the most important architects of his day. Accordingly, this *fest-schrift*, edited by Helen Searing (Hitchcock's successor on the faculty of Smith College), is devoted entirely to "modern" architecture—that is, from the mid-18th century to the present. The contributors are some of the most distinguished historians of the architecture of this period, although three of Hitchcock's colleagues have moved from their accustomed earlier times for the occasion. There are also appreciative remarks by Philip Johnson and Vincent Scully, a biographical essay by Searing, and a bibliography of Hitchcock's writings from 1967 to 1981 (bibliographies of earlier writings being already available). A photograph of Hitchcock, c. 1937, dressed in a dashing Lanvin morning suit and preening inside his only architectural work, James Thrall Soby's house, is in itself worth the price of the book.

Of the twenty essays, H. Allen Brooks's "Jeanneret and Sitte: Le Corbusier's Earliest Ideas on Urban Design," stands out for the novelty and importance of its material. Brooks has found a lost manuscript, dating from 1910, in which Le Corbusier argues for the medievalizing city planning, with curved streets, promoted by Camillo Sitte. In his famous published work of the 1920s, of course, Le Corbusier condemned Sitte's position—with an excess of vitriol that Brooks attributes to the zeal of a reformed reprobate. Le Corbusier's interest in the geometric, classifying kind of planning that he pushed in the 1920s dates from the summer of 1915,



"... dressed in a dashing Lanvin morning suit and preening inside James Thrall Soby's house..."

as Brooks demonstrates.

A second article on a subject of wide interest is Sarah Bradford Landau's "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c. 1870-1890." Landau shows that tall, arcaded commercial structures, divided into three major horizontal elements, developed in New York some years before they became the hallmark of the Chicago School. Landau's article sets the record of American 19th century architecture straight in an important way.

Each article contains delights to be savored. I found myself particularly caught up in the question posed by David Van Zanten: why did the young French architect Félix Duban submit a design for a Protestant church as his fifth year *envoi* from his studies at the French Academy in Rome, and what was the meaning of such a design in 1829? Van Zanten's answers give us a clearer indi-

cation of what Romanticism in architecture may mean. Neil Levine's study of Frank Lloyd Wright's diagonal planning hopefully signals a growing willingness on the part of scholars to take Wright's work after the 1930s seriously. Helen Searing offers us another tantalizing glimpse of what she knows about early 20th century architecture in Holland, including two ravishing drawings by De Klerk for a garage for a villa near Haarlem. William MacDonald, drawing on his profound knowledge of Roman architecture, makes an intriguing case for the close connection between the archaeological investigations promoted by Mussolini and the architectural forms designed by some of his architects.

Soane, Street, McKim, Mead and White, Gaudi, and Goff are also considered in these pages, and there is a bouquet of fascinating minor masters as well. *In Search of Modern Architecture* pays Hitchcock a fitting tribute; he should be pleased with it.

In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock, Helen Searing, editor, MIT Press, 1982, 400 pp., illus., \$45.00.

Udo Kultermann: BRUNO TAUT: THE ARCHITECTURE OF ACTIVISM

IAN BOYD WHYTE

The necessary re-evaluation of the pioneering innovations of early 20th century architecture is occurring only very slowly, but attempts are finally being made to overcome the more prevalent clichés, and the tendency to focus exclusively on such men as Frank Lloyd Wright, Walter Gropius, Mies van der Rohe, and Le Corbusier. Recently, Peter Behrens, Heinrich Tessenow, and Adolf Loos, among others, have been included in the mainstream. Bruno Taut, however, has remained outside, misunderstood and underestimated, despite his extensive work in theory, history, and architecture, and the efforts of younger historians to correct the balance.

As early as 1959, Göran Lindahl¹ drew attention to Taut's ideas, which went beyond formal or stylistic considerations. The next year, Reyner

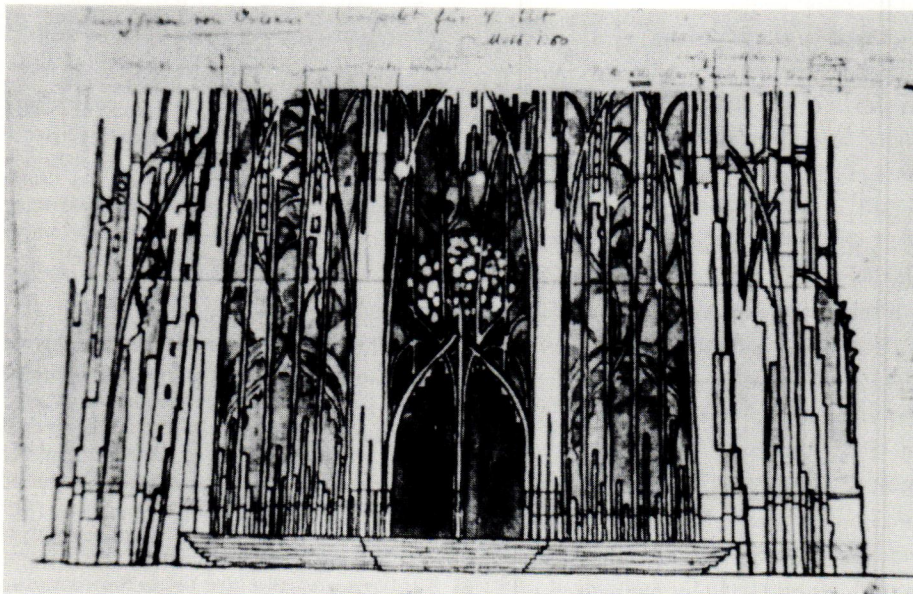
Banham² took up Taut's *Modern Architecture* of 1929. But neither drew attention to Taut's theoretical contributions in *Grundlinien der Architektur Japans* (1936), *Architekturlehre* (1936), or the large body of unpublished work in the Bruno Taut Archiv at the Akademie der Künste in Berlin.

Wolfgang Pehnt,³ Franco Borsi and Giovanni Klaus Koenig,⁴ Dennis Sharp⁵, and Kurt Junghanns⁶ all interpret Taut's architectural work within the framework of Expressionism. But Expressionism does not fully encompass Taut's contributions to 20th century architecture. Rosemarie Haag Bletter has tried to provide a more accurate definition of Taut's work in recent articles and in her forthcoming book,⁷ but even a better understanding of Taut's contributions as an architect fails to capture the complete range of his activities, as planner, organizer of architectural groups, theorist, and historian.

Taut's remarkably full life has never been investigated thoroughly, which makes it more difficult to relate the immense body of his theoretical and historical writings to his personal history. He was born in East Prussia, and studied in Berlin and Stuttgart. An early participant in the activities of the German Werkbund and in the Garden City Movement, he began to play a pivotal role in the renewal of architectural thought after 1918. He worked subsequently as the city architect of Magdeburg and as a consultant to the Gehag in Berlin, making connections in this period with the new architecture in the Soviet Union.⁸ Later, he emigrated from Germany, first to go to Japan, and finally to Turkey.

Bruno Taut: The Architecture of Activism, which grew out of Ian Boyd Whyte's Cambridge dissertation of 1978, looks at only a small part of Taut's life—the period of his affiliation with "Activism," a group founded by Kurt Hiller in 1914. Whyte makes use of the term "Activism" to describe Taut's contributions

TAUT'S DESIGN FOR A PRODUCTION OF SCHILLER'S *DIE JUNGFRAU VON ORLEANS*, BERLIN, 1921.





BRUNO TAUT IN 1916.

in this period (1914 to 1920), saying:

It is at this point that a new nomenclature is needed, for... the conceptual framework of Expressionism in architecture is too ill-defined to throw any light on the specific workings and dynamics of the Taut group. A more specific frame of reference is needed.

For some time, historians have been puzzled by the rather rapid transition from Expressionism to functionalism that occurred about 1920-1921. Whyte's interpretation of this transition helps forge a link between what is now considered Expressionism and the new phase of "modern architecture." Activism, a term which refers to all aspects of life in society, points to the roots of this transitional phase in the general cultural history of the period.

As early as 1935, Wolfgang Paulsen wrote a book about Activism⁹ which refers to Nietzsche and Bergson as the major influences on the movement, and links to Activism such people as the philosopher Max Scheler, the sociologist Werner Sombart, the scientist Hans Driesch, the economist Walter Rathenau, and the mathematician Albert Einstein.¹⁰

Whyte's discussion of Taut focuses on his activities as a decisive member of Activism and several later groups and organizations. These groups were not limited to architecture in their interests and membership. The key figures in Whyte's history of Taut's activities between 1914 and 1920 include the poet Paul Scheerbarth, the social reformer Paul Landauer, and the literary theorist (and founder of Activism) Kurt Hiller.

In the panorama of the intellectual life of Berlin in this period, Taut was a talented organizer who combined social and aesthetic concerns with practical action. By concentrating on Taut's activities in other areas, Whyte sometimes slights his architectural genius. One wishes that more attention had been paid to his architectural work in this period, which included the Home for the Disabled in the garden city of Falkenburg (1915), Folkwang-Schule (1919-1920), Siedlung Ruhland (1920), and the various sketches and ideas included in such publications as *Alpine Architektur* (1917), *Die Stadtkrone* (1919), *Der Weltbaumeister* (1919), *Die Auflösung der Städte* (1920), and *Der Gläserne Kette* (1919-1920). Had Whyte provided a more extensive background, it would be easier to understand the revolutionary nature of Taut's Siedlungen, and to give his achievements at Magdeburg and Berlin the recognition they deserve. He chose instead to concentrate on Taut's philosophy, and gives a wealth of new material—some of it previously untranslated.¹¹

Whyte notes a letter of Taut's, written late in 1919 and published in *Die Gläserne Kette*, which, in its elitism and ambiguous references to socialism and religion, reflects the contradictions of the period:

The architect's role was thus prophetic and apostolic—to spread the faith among the laity. Taut compared the twelve members of the *Gläserne Kette* to the twelve apostles

and assigned to himself, rather modestly, the role of Christ.

After 1920, the nature of architectural debate became more objective and secular. While again serving as a spokesman for the new theories, Taut was able to design a series of projects which are masterpieces of social architecture. He was thus able to achieve a synthesis between theory and practice which has really never been surpassed.

1. *Figura*, Nova Series 1, 1959.

2. *Theory and Design in the First Machine Age*, 1960.

3. *Die Architektur des Expressionismus*, 1973.

4. *Architettura dell'Espressionismo*, 1967.

5. *Modern Architecture and Expressionism*, 1966.

6. *Bruno Taut 1880-1938*, 1970. Published in East Germany, this monograph reflects that country's political conditions. Nonetheless, it provides the most comprehensive documentation of Taut's work in all its phases.

7. *Bruno Taut: Visionary Pragmatist*, to be published in 1983 by the Architectural History Foundation, and distributed by MIT Press.

8. See Kurt Junghanns: "Die Beziehungen zwischen deutschen und sowjetischen Architekten in den Jahren 1917 bis 1933," in *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin* 16, No. 3, 1967.

9. *Expressionismus und Activismus: eine typologische Untersuchung*, 1935.

10. Missing from this list is Wilhelm Dilthey.

11. Whyte includes three major documents as appendices to the book: the program of *Politischer Rat Geistiger Arbeiter*, of *Arbeitsrat für Kunst*, and (Taut's own) *Architekturprogramm*. It is interesting to note that the first of these was endorsed by, among others, Heinrich Mann, Kasimir Edschmid, Robert Musil, Otto Flake, and René Schickele, while the second included endorsements from Hans Poelzig, Walter Gropius, Heinrich Tessenow, and Paul Schmitthenner.

Bruno Taut: The Architecture of Activism, Ian Boyd Whyte, Cambridge, 1982, 320 pp., illus., \$59.50.

Daniel Solomon and
Anne Fougeron:

WILLIAM LESCAZE

IAUS 15

RAYMOND HOOD

IAUS 16

Two catalogues from the Institute for Architecture and Urban Studies mark the fiftieth anniversary of the International Style Exhibit, held in 1932 at the Museum of Modern Art: *William Lescaze* (#15) and *Raymond Hood* (#16). Lescaze and Hood were the senior of the five American architects featured in this exhibit, which established themes for the discussion of architecture in America for years to come.

The Lescaze monograph is particularly relevant to a retrospective study of the International Style, since he was one of the main proponents of Modernism in America (or one of the main users and abusers of the idiom) from the '30s to the '50s. His career parallels the dramatic rise and the downfall of the International Style in this country.

The monograph includes essays by Lindsay Stamm Shapiro on Lescaze's early career, and by Christian Hubert on the late work. Lescaze's work is ordered chronologically, in three phases. The first, beginning in the early '20s, includes designs for houses and some social housing projects, which exhibit such varied influences as Parisian Art Deco and Cubo-Realism; these designs are indistinguishable from those of his European contemporaries, both formally and in their political overtones.

The American corporate optimism of the late 1930s transformed American business into Modernism's greatest patron, and launched Lescaze's career. His complete allegiance to the International Style was confirmed during this era.



PSFS BUILDING, PHILADELPHIA, 1928-1932.

The Modernist aesthetic was introduced in the United States at almost the same moment it was expunged from the Soviet Union and Nazi Germany. It arrived here severed from its political associations, and, in Lescaze's work, from the Apartment House projects, to the PSFS building, to the Longfellow building, one can see Modernist iconography strangely and magically transformed from the language of Utopian socialism, to packaging for bourgeois capitalism.

The PSFS building (1931-32), done in collaboration with George Howe, was Lescaze's first skyscraper, and his most successful building. It followed the rules of Modernism closely, and was praised by Hitchcock as a giant leap for Modernism (i.e. mankind) in its conquest of beaux-arts convention.

As the authors of the IAUS monograph point out, the PSFS marked a peak in Lescaze's architectural dexterity that he would never reach again. Though his career flourished, as he gained acceptance in the world of corporate Modernism, his architectural vocabulary became impoverished and degenerated after the PSFS. In the end, his work

achieved the total banality of a corporate style—standardized buildings indistinguishable from one another. While the monograph clearly documents this deterioration, it fails to place it in a historical context. It would be revealing to compare Lescaze's work with that of his contemporaries, particularly Saarinen, Mies, and Skidmore, Owings & Merrill. These three, working for corporate patrons, managed to produce an architecture of richness and quality, both formally and symbolically.

The authors leave us saddened and lamenting Lescaze's fate, but never provide us with the tools to analyze and understand the forces at play in his demise.

While Lescaze achieved early acceptance in the academic world, Raymond Hood was considered an iconoclast and something of a philistine. These are the qualities that Rem Koolhaas appreciates, and uses to turn Hood into a cult hero in his fanciful and impressionistic book, *Delirious New York*. To his lasting credit, Stern, in his treatment of Hood, manages to keep the sword of hyperbole sheathed. His text is plain and informative, a fitting and needed companion to the mythic view of Hood in *Delirious New York*.

Hood is at the other end of the spectrum from Lescaze. Throughout his career he maintained a degree of distance from all stylistic orthodoxies and ideological posturing. He was the last of the great metropolitan architects, and one of the best skyscraper architects in America. In his highrises (Stern writes), "Hood managed to reconcile the ideals of a public architecture which aspired to an ennobling aestheticism with the pragmatism of a commercial era."

In the course of his brief, 13-year career (he died at 53), Hood maintained a pragmatism and a fervent eclecticism that made his highrises both rational and fantastical objects. His towers, from the

Robert Bruegmann:
**ARCHITECTURE
 OF THE 20TH CENTURY
 IN DRAWINGS**

VITTORIO LAMPUGNANI

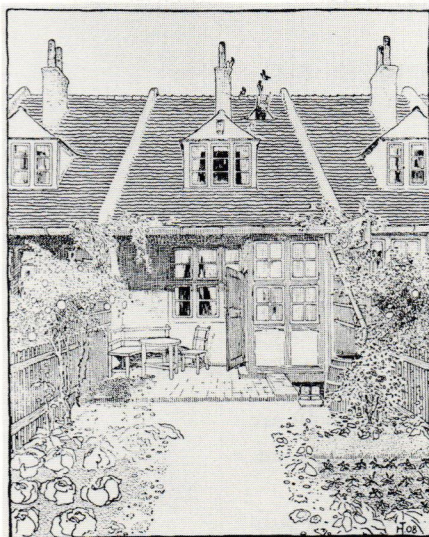
This book contains some beautiful drawings: a delicate watercolor by Bruno Taut, from his *Alpine Architektur*, an enigmatic sketch of a leafy form by Jørn Utzon, a dramatic color plate from Tony Garnier's *Cité Industrielle*, to name but a few. For many this will be reason enough to buy the book, which undoubtedly will be a source of pleasure.

Still, one can't help noticing the missed opportunities. The topic was of great interest; the potential was there to bring to light unknown and little-known drawings; there was also the chance to make an enlightening, provocative commentary on the role of drawings in architecture. But the effort seems instead to have gone into putting out a saleable product in the shortest possible time.

The book presents six sets of drawings, each under a general heading such as "The Myth of Nature as Model." There are 168 pages of drawings in all, preceded by a brief introductory text. To quibble with the organization, or even with the text, in what is essentially a picture book, may seem unfair, but the results are so frustrating that a few words are necessary.

Each architect is allotted a single short paragraph, usually consisting of one or two biographical facts and three adjectives describing his drawing style, and the reader is jolted abruptly from paragraph to paragraph. Conceivably the text was more coherent in its original German, but, if so, this coherency has not survived translation, and the resulting text is sometimes hilarious:

Technique, manner of presentation, cut, format, handling of line and



ONE-FAMILY TERRACE HOUSES FOR WORKERS,
 HEINRICH TESSENOW, 1908.

trend are all revelatory of the artist's intellectual content.

More than almost any other architectural movement, Expressionism was a feature of its age, limited in time, which soon burnt itself out. But again, more than any other it was and is determined by the personalities of its protagonists so that the short and short-lived paroxysm is overlaid by a coherence and continuity.

This is order without dogmatism, typification without mechanisticism, classicism without patheticism.

More troubling even than these garbled phrases and neologisms is the extent of the book's failure to do what it proposes: for it does not claim to be simply a book about architectural drawing in the 20th century; it aspires to present 20th century architecture, as manifested in drawings.

The author states that the great advantage of this approach is that it allows us to see architectural ideas in a pure state, since the drawings preserve what is "culturally valuable and would otherwise be lost in architectural consumption." This is a curious notion, obviously

derived from Marxist assumptions. Is the preliminary sketch for a corporate headquarters somehow less compromised than the finished building? The only real use of this strategy seems to be, however, to excuse the publisher and editor from a more careful treatment of the drawings. If we are only looking at ideas, they seem to imply, it is not necessary to be very exact about the dates, the identity of the draftsman and the project, or the medium, dimensions and location of the original. Although some of this information is supplied in a listing at the back, the list is woefully incomplete, so that it is often unclear whether we are looking at an original drawing, or a published version, at a drawing for a real building, or an imaginary project.

All this could be forgiven if we were at least given well-reproduced drawings that are not all readily available elsewhere. While there are some interesting items in the book, a distressingly large number are quite familiar. The book is in fact almost a compendium of what has been fashionable in the architectural press over the last five years. Little of it is new to anyone familiar with the recent literature, yet the collection is probably too esoteric to appeal to the general reader.

Most remarkable of all is the poor quality of many of the book's reproductions. The worst examples are often drawings originally executed in color. How can a book whose primary subject is the architectural drawing choose to reproduce so many colored drawings in black-and-white? Why do a book like this in the first place if the means were not available to do it well? What could potentially have been an enterprise of considerable cultural value has been sacrificed, apparently, to the dictates of architectural book consumption.

Architecture of the 20th Century in Drawings, Vittorio Magnago Lampugnani, Rizzoli, 1983, 196 pp., illus., \$35.00.

Thomas Gordon Smith:

LA LAURENTINE ET L'INVENTION DE LA VILLA ROMAINE

INSTITUT FRANÇAIS D'ARCHITECTURE

POMPÉI

ÉCOLE DES BEAUX-ARTS

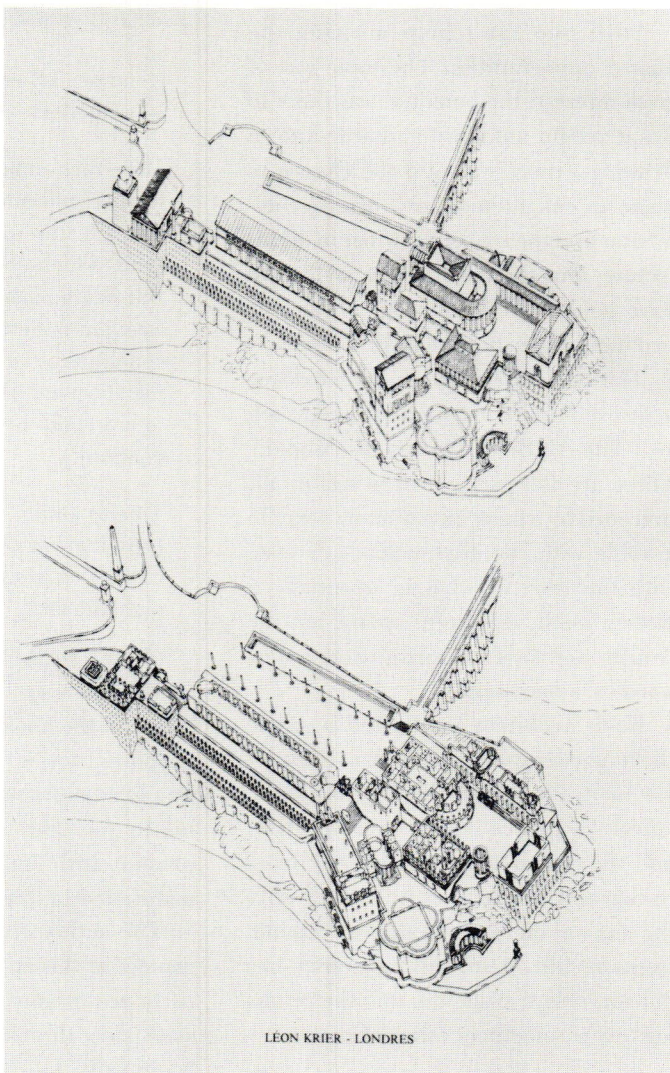
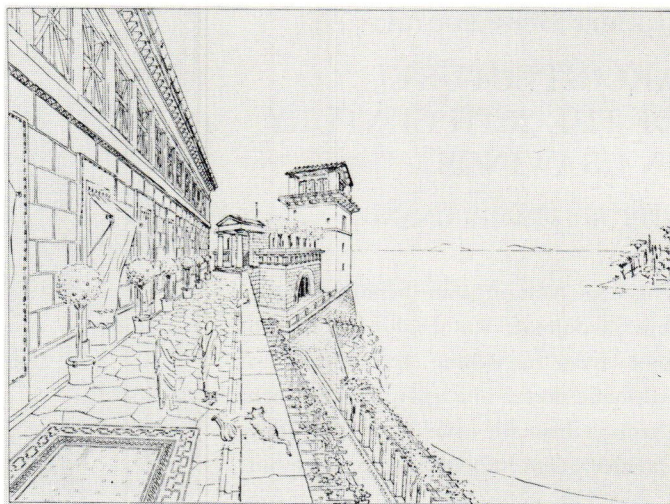
These two exhibition catalogues show how the study of Roman architecture has inspired more recent developments; both are valuable independent of their exhibitions—well-illustrated, with texts that amplify their subject.

La Laurentine et l'Invention de la Villa Romaine was published for an exhibit of contemporary reconstructions of Pliny the Younger's Laurentian Villa, described by Pliny in a letter to his friend Gallus. Maurice Culot, who recently joined the French Institute of Architecture as director of its archive, invited 11 European architects and teams to interpret the evocative description, as a "Concours d'Émulation." The results were exhibited in Paris in 1982; one hopes that the rumors of a possible U.S. exhibition are correct.

Pliny's letter describes, in an engaging style, the physical qualities of a sumptuous patrician villa, and something of the intangible quality of life within its walls:

My villa, while big enough to be comfortable, is by no means palatial. The first room we come to on entering the house is the atrium, small but not displeasing; the next room is composed of two colonnades coming together to form the letter D enclosing a space which is small but pleasant and forming an excellent retreat in case of a storm by reason of the protection afforded by the windows and the overhanging roof. Farther on is an attractive anteroom and a very nice dining room which runs out towards the shore and is washed by the waves whenever the south west wind ruffles the sea. It has folding doors and windows as large on each side and so you have three different views of the sea from the front and the sides, while from the rear you look back at the part we have just come through: the anteroom, the colonnades, the atrium, the woods and far off in the distance, the mountains. (*Letters*, Book II, Letter 17)

His descriptions of his Laurentian and his Tuscan Villas have, since the 17th century, inspired numerous reconstructions by architects and archaeologists. In 1924, Helen Tanzer published *The Villas of Pliny the Younger*, a *catalogue raisonné* of Tuscan and Laurentian Villa reconstructions, beginning with Vincenzo Scamozzi's. Tanzer's effort was archaeological, and in certain respects showed architectural naïveté, but it is a valu-



LEON KRIER - LONDRES

THE LAURENTIAN VILLA—LEON KRIER'S SCHEME.

able compendium. Culot's catalogue includes a survey of historical reconstructions, and a number of schemes that Tanzer missed, but his is not exhaustive, and does not consider reconstructions of the Tuscan Villa.

The introductory chapters of the Culot catalogue are excellent and well-illustrated, with a number of historical restorations in color. The rendition of Scamozzi's 1615 proposal for the Laurentian, redrawn for John Soane, is particularly stunning.

Diagrammatic sketches of the 22 schemes show the degree to which the style of an architect's own time influences his interpretation of Pliny; the effect is even more striking in the original elevations and perspectives of each project. The effect of 20th century minimalist architecture is evident in the results of Culot's competition, the "*Concours d'Émulation*," which forms the main part of the catalogue.

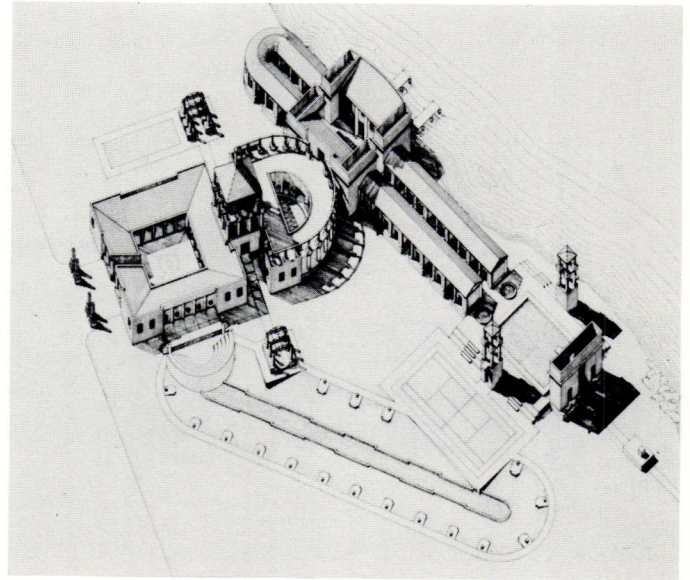
With one exception, these interpretations are rendered without passion. They are presented in plan, elevation, and aerial views, almost all in black and white line drawings. Although the designs are often convincingly "Roman" in plan, with asymmetrical axes and curvilinear elements, the three-dimensional drawings present an intentionally limited notion of how buildings should be articulated.

The new designs are nearly all sub-Tuscan. When Roman compositions are found, they evoke the stark masses of Roman engineering, or the bare forms of ancient buildings in ruin—stripped of their invigorating revetment. Of these, the designs of Bernard Huet, David Bigelman (with an evocative and very '20s cubiculum perspective), and Paolo Farina are good, but fail to create a sense of place.

Alienation from the subject is apparent in the line drawings of the extensively developed Laurentian project by Manuel Iniguez and Alberto Ustarroz; even the superb interior perspectives do not convince us that Pliny's culture lives for them. Fernando Montes's proposal, *Campus Autiosus*, interprets Pliny's villa as a touristic seaside resort. Evidently this idea distressed Culot with its unsuitability, but the project commands a presence typical of Montes's work.

Leon Krier's scheme is the only one attentive to the non-architectonic aspects of Pliny's letter. By now most people will have seen at least the photographs of the model, which appeared with the interview between Krier and Peter Eisenman in the February 1983 *Skyline*. This model is not in the catalogue, but Krier's drawings have been highlighted as the "winners" of the competition.

The Laurentian project is a new development in Krier's work, a giant step beyond his pivotal school project for St. Quentin-en-Yvelines, and his similarly rendered Berlin-Tegel project. In these Krier had begun to use building forms to express character. His Laurentian drawings project so much character that the project lives even after one has seen them. Of



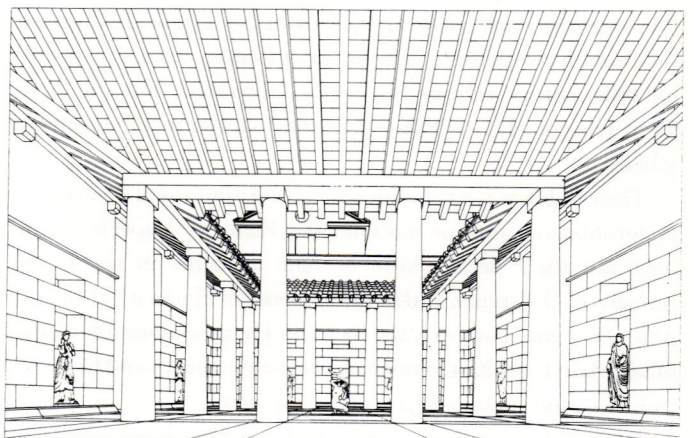
AERIAL VIEW OF PROPOSAL BY FERNANDO MONTES.

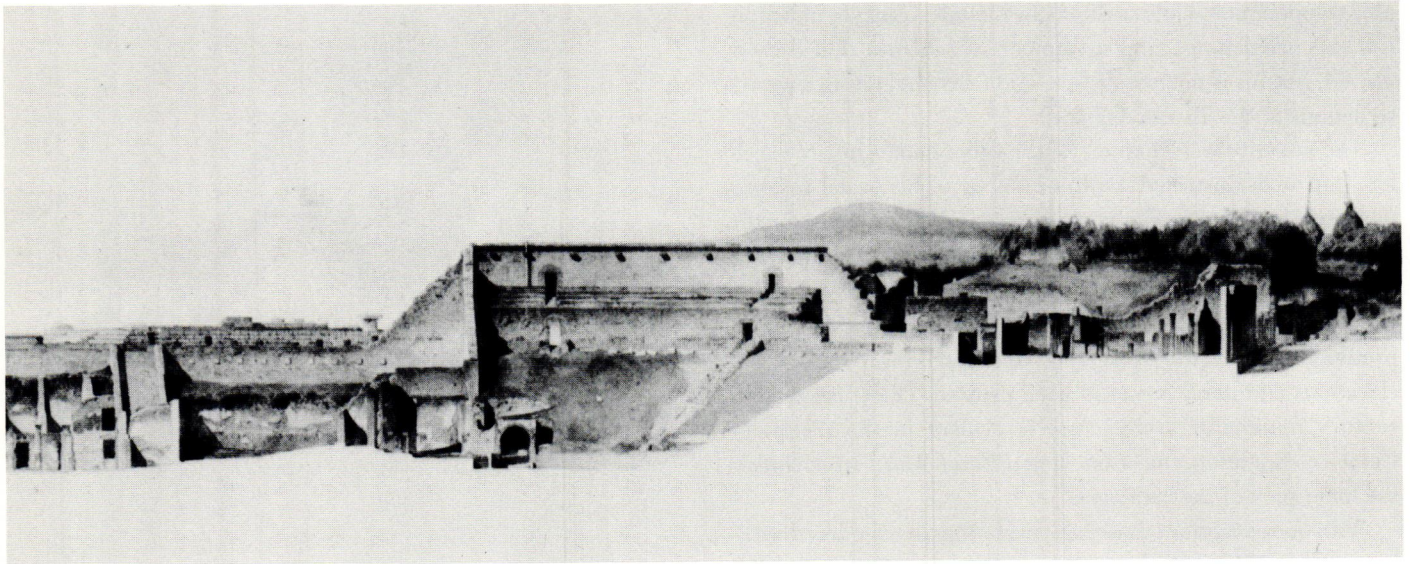
course, the design is too big and too urbanistic for an archaeologically correct villa, and some of the details are almost parodies—a necessary step in beginning to revive classicism in the literal sense.

The project is not enlivened much by the faceless people in Krier's drawings, who have less personality than the cats who also appear in them. However, it is the buildings that live, in this project. They convey the ambience of Pliny's world because Krier has begun to believe in his architecture.

Krier has written that he will not build; one wonders how he will be able to resist, after achieving such reality on paper. He should stop fretting about "real" materials, and what his critics will say about the inevitable accommodations to construction. After his Laurentian Villa, he doesn't have the privilege of keeping his ideas on paper; having shown us how wonderful places can be, he owes it to us to build them.

PROPOSAL BY MANUEL INIGUEZ AND ALBERTO USTARROZ.





BONNET, NORTH-SOUTH LONGITUDINAL SECTION ACROSS SOLDIERS' QUARTERS, THEATRE, AND PALAESTRA—RUINS.

Pompéi, Travaux et Envois, published in 1981 and prematurely out-of-print, accompanied an exhibition organized by a number of French and Italian institutions, including the *École Française de Rome* and the *École Nationale Supérieure des Beaux-Arts*. The exhibit consisted of large and small format 19th- and 20th-century watercolors and drawings by Prix de Rome Fellows at the French Academy. The drawings document buildings from the excavations at Pompeii, rendering them in their ruinous condition, and in proposals of how they might have appeared originally. The exhibition shows the importance of the “archaeological” studies for architects who later became influential in France: Labrouste, Duban, Normand, D’Espouy, and Charles Garnier, to name a few. *Pompéi* was installed in Paris at the Beaux-Arts in early 1981, moved to Naples in the Spring, and was exhibited at the Getty Museum in Malibu in June of 1982.

It is surprising how little impact such recent exhibitions of 19th-century work as *Pompéi, Travaux et Envois* had on the Laurentian competition. The image of Roman culture projected by 19th-century schemes is partly fabricated, but would be more recognizable to Pliny than most of the new Laurentian schemes.

The catalogue is a valuable archive for the fabled Beaux-Arts restorations of antique monuments. Plates of Imperial buildings and their details have become available in the recent reprints of D’Espouy, and in the Museum of Modern Art Beaux-Arts catalogue. However, the focus on Pompeii alone allows this publication to include renderings of simple houses and frescoes, as well as public buildings and lavish villas.

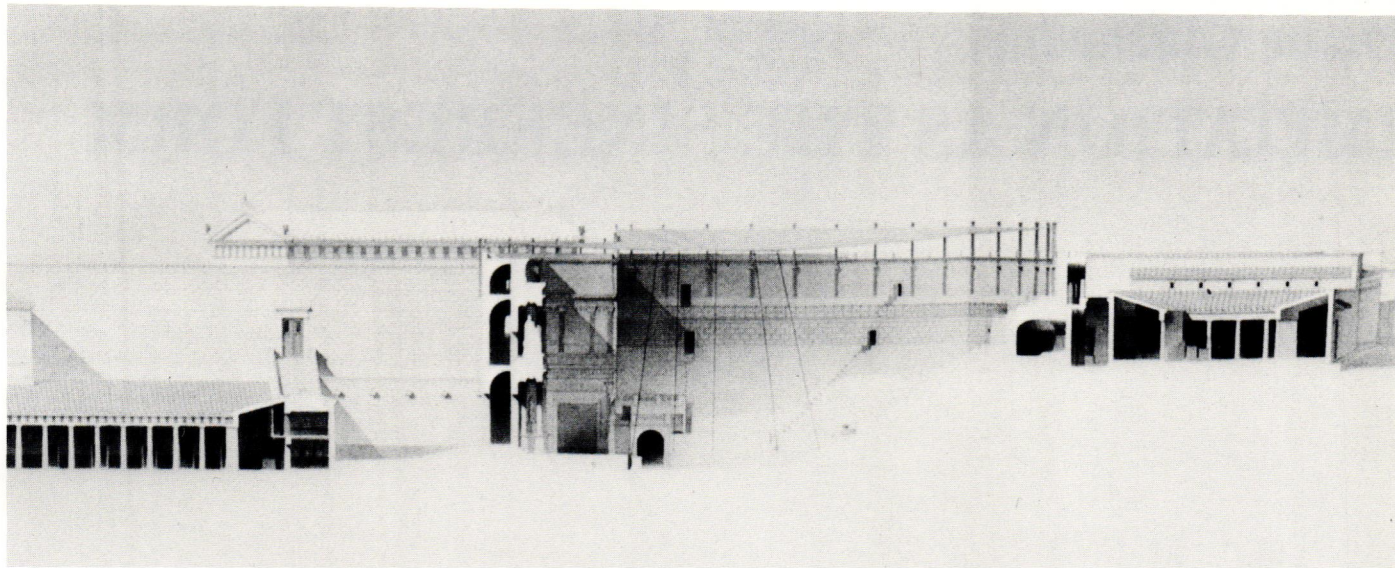
The most provocative portion of the extensive text is the

“Diagrammatic sketches show the degree to which the style of an architect’s own time influences his interpretation of Pliny . . . The effect of 20th century minimalist architecture is evident in the results of the Concours.”

third chapter, “Les Restaurations,” which includes a discussion of the value of watercolor drawings for the development of architectural ideas (*restaurations*), on the one hand, and for purely archaeological purposes (*restitutions*) on the other. The catalogue unfortunately does not document what influence, if any, the study of Pompeian themes had on the later work of the architects involved.

Color reproductions of the drawings and an annotated catalogue make up the bulk of the book. It is divided by subject: the Forum, the Theatres, and Houses and Frescoes. The fidelity of the color varies: it is less representative in the vivid fresco elevations, and more accurate in the subtly rendered values.

The most recent project included in the exhibition is Léon



BONNET, SOLDIERS' QUARTERS, THEATRE, AND PALAESTRA—RESTORATION.

Jaussely's 1910 reconstruction of the Forum. Jaussely's drawings were among the most popular in the show, and one lively elevation was used for the catalogue cover and for the festive poster at the Getty. Jaussely combined great facility in drawing and painting; his sections and elevations are full of people, plants, furniture. They are delightful, but the work has a superficial quality, especially compared to Félix-Emmanuel Callet's sober 1824 rendition of the same subject.

Paul-Émile Bonnet's 1859 restoration of the theater section of Pompeii is the most impressive group in the exhibition, and his beautiful washes are extensively reproduced. Bonnet followed the Beaux-Arts practice of super-positioning dual renderings of the same subject for his sections and elevations—one in ruinous condition, one his proposal for restoration. The sections are shown in their entirety, and details serve as the frontispiece to the chapter.

The over-vegetated 1903 drawings of Jules-Léon Chiffot's House of the Centenary make an interesting contrast to the 1824 watercolors and drawings of Félix Duban. Duban's plans, elevations, and sketches are Spartan, never an end in themselves. He is as interested in the layout and machinery of the House of the Baker as in the more sumptuous villas, from which he recorded fresco elevations. His work documents a wide array of subjects, roof tiles as well as capitals, and seems meant not merely as presentation, but to deepen his own understanding of architecture. The difference in approach between Duban and Chiffot can hardly be accounted for by temperament alone.

The Pompeii catalogue has a value far beyond the pleasure of the images and text; it documents a specialized method of education, from its radical phase to a more relaxed time. *La*

"The new designs are nearly all sub-Tuscan. When Roman compositions are found, they evoke the stark masses of Roman engineering, or the bare forms of ancient buildings in ruin . . ."

Laurentine proposes the legitimacy of classical architecture today, and, through Krier's project, begins to close the artificial divisions between camps of "new classicists."

La Laurentine et l'Invention de la Villa Romaine (The Laurentine and the Construction of the Roman Villa) Institute Français d'Architecture, Editions du Moniteur, Paris, 1982, 254 pp., illus., \$28.00 pb.; text in French.

Pompéii, Travaux et Envois des Architectes Français au XIXe Siècle (Pompéii, Works and Projects of Nineteenth Century French Architects), École Nationale Supérieure des Beaux-Arts, École Française de Rome, Gaetano Macchiaroli, Naples, 1981, 373 pp., text in French. Not currently in print.

Diane Ghirardo:

IMITATION AS THE SINCEREST FORM

Despite her age and dignity, architecture's grandest dowager is being forced out of retirement and enjoined to loosen her tresses and be outfitted, not in the elegant marbles of yesteryear, but in the dowdy plywoods and cheap stuccos of present building practice. Classicism—or, more commonly, the New Classicism—is called upon to rescue her unruly progeny from a disorder of their own making by adopting some of their worst habits and practices. From the look of things, she fulfills these expectations about as felicitously as any octogenarian would under the circumstances. The decoration, popularization, and primitivization proceed apace, while skyscrapers offer new and unexpected profiles for the cityscape—witness, for example, Philip Johnson's proposal for a statue-lined mansard roof atop a 23-story building for San Francisco.

Charles Jencks first heralded the advent of the New Classicism in his *Post-Modern Classicism* (London, 1980), and does so again in *Free-Style Classicism*. As usual when Jencks discovers a trend, others have followed to beef up or debate his often cursory outline. The New Classicism falls nicely into the promotional patterns established by other architectural fads—from user needs and Archigram's technocratic utopia to populism and Post-Modernism—over the last couple of decades.

These recent fads have in common a shibboleth of explicit opposition to the almost mystical doctrinaire Modernism mistakenly attributed to Le Corbusier, Mies van der Rohe, and Gropius. Supporters of the various new styles seem unwilling to acknowledge that this consumable architecture of dubious distinction was fashioned by American corporations, assisted largely (but not solely!) by mediocre corporate architects who found endless variations on the same themes endlessly lucrative. The best and most interesting Modernists refused such dogged adherence to an uninflected and unreflected canon. Indeed, recent rediscoveries of architects or buildings once seen as residing uncomfortably outside the Modernist canon merely

confirm that interesting work rarely yields to easy classification, while the inevitable marriage of dogma and mediocrity only begets more of the same.

These fads also claim a privileged relationship with history, by virtue of either having recovered or transcended it. History emerges as infinitely malleable, but impossible to ignore.

Finally, partisans of these movements assert the legitimacy of their architecture by reference to popular appeal. Practitioners of trendy styles of the last couple of decades have arrogated to themselves the role of arbiter of public taste, with predictably perplexing results. Just which public and what needs and aspirations do the Renaissance Center in Detroit, Centre Pompidou, the World Trade Center, the Portland Public Office Building, and the Piazza d'Italia satisfy? Ostensibly not the same ones.

As Kenneth Frampton, in *Modern Architecture and the Critical Present*, and Demetri Porphyrios, in *Classicism is Not a Style*, recognize, the needs and aspirations satisfied by these (and many other) structures can quite simply be reduced to consumption: of objects, of culture, of history. In fact, they represent successful packaging programs more than they do architecture.

Following a symposium sponsored by *Architectural Design*, Porphyrios and Jencks were commissioned to edit special issues of *A.D.* devoted to their respective analyses of contemporary classicism. Jencks's text, *Free-Style Classicism* (January 1982), stakes out a position little different from that of his earlier *The Language of Post-Modern Architecture*, and *Post-Modern Classicism*.

He begins with the 1980 Biennale in Venice (one of the best-publicized non-events of the decade), when—as he tells it—the Italians on the advisory committee out-maneuvered the American contingent and managed to include 17 historicists among the architects exhibiting. Jencks expresses dismay at the im-



GUNNAR ASPLUND, WOODLAND CHAPEL, ENSKEDE CEMETERY, STOCKHOLM, 1918-1920.

plication “that Post-Modernism is historicism”; nevertheless, of the 17 Biennale “historicists,” he gives fully nine extended coverage as practitioners of his Free-Style Classicism.

Confusion also mars his introduction to the classicism debate. Forgetting his concern with historicism, Jencks points out how varied are the definitions of classicism, then tries to make a case that the New Classicism bridges the gap between the elite (the old classicism) and the masses. By adopting materials associated with mass culture—neon, stainless steel—the New Classicism violates a taboo; in its egalitarian and eclectic use of sources, it manages to become more democratic than its ancestor. On the other hand, Jencks also comments that today’s classicism, like Greek and Roman classicism, is only “somewhat involved in new technologies, the vulgate and *proletariü*.”

Jencks then essays a taxonomy of classicism which includes everything from the ancient world to the present *except* constructivism and expressionism. Every major architect, from ancient times to the present, is categorized as either a canonic or a Free-Style (rule-breaking) Classicist. In this staggering (and relatively useless) feat of reductivism, Vitruvius, Brunelleschi, Alberti, Palladio, and Scamozzi are to be found on the canonic side, while Hadrian, Abbot Suger, Serlio, Michelangelo, Borromini, Labrouste, and Schinkel fall in the Free-Style camp. The former “code-enforcing perfectionists” end up in dramatic opposition to the “code-extending innovators.”

Jencks insists that architects of today defend the same positions, except that we now call these positions Fundamentalism and Historicism. Lest there be any question, one can discern

whether a building falls into the category of Free-Style Classicism simply "by counting the number of themes which can be statistically correlated with other members of a class."

A similar reductivism characterizes the Architectural League's exhibition catalogue, *Precursors of Post-Modernism: Milan 1920-30s*. Architects as talented as Giovanni Muzio, Piero Portaluppi, and Giuseppe De Finetti deserve better than to be remembered merely as ancestors of a contemporary fad. Fulvio Irace, in his accompanying essay, treats their handsome buildings as reflecting Surrealist, classical, metaphysical, Palladian, and Secessionist influences; and yet to recognize the influence of local and vernacular traditions in many of the buildings of the *Novocento* group may be at least as accurate. No doubt the exhibition's title helped capture an audience, but only by skirting close to ransacking history to suit current tastes.

Among the authorities Jencks cites for the New Classicism is the exhibition catalogue *Speaking a New Classicism: American Architecture Now* (from the show at Smith College, Northampton, Massachusetts, in 1981), with introductory essays by Helen Searing and Henry Hope Reed. Searing, best known for her illuminating work on early Dutch Modernism, provides a short commentary on the primary attributes of this new style-in-the-making.

To summarize briefly, she argues that designs in the New Classicist style contain references—whole or fragmented, direct or indirect—to classical motifs, formats, and typologies. She finds these works to be characterized by pragmatism, good-natured wit, and generosity, on the whole; whether these constitute standards of excellence for architecture seems beside the point. Although these works all revolt against the "mute" stance of Modernist architecture, they nonetheless show the influence of Modernist assumptions.

Searing also identifies the New Classicism as an aspect of a larger movement toward what Robert Stern characterized as "contextualism, allusionism, and ornamentation."

To exemplify the New Classicism, Searing and Jencks chose, not surprisingly, many of the same architects. Michael Graves and his Portland Public Office Building, completed last year, merit particular attention. Jencks likens the base of the Portland building to Hatshepsut's Mortuary Temple and argues that the heaviness and pyramidal massing refer to ancient Egypt—although he admits that others discern in it Art Deco, classical, and Fascist overtones.

With its pyramidal base and its emphasis on mass and surface values, the Portland building also fails to fulfill the goals of contextualism so prized by Post-Modernists. As Kurt Forster observes (in *Skyline*, January 1983), its reflective glass surfaces bear no relation to actual fenestration, the building takes no

note of adjacent structures, and its "ornamentation" bears no relation at all to the building's surroundings.

Most important, Searing and Jencks perceive the New Classicism as one style among many—although it is the style Searing believes holds the greatest potential for the future. Porphyrios takes issue with them on precisely this point: classicism is not just one more elixir from the patent medicine man's array, he asserts, but a sensibility. His monograph, *Classicism is Not a Style*, begins with a reprint of Aldo Rossi's 1959 article, "The Greek Order." Here, Rossi presciently observed that the attempt to fashion immutable and dogmatic principles of modern architecture merely presaged its decline. The same was true of the architecture of the Greek temple: once the building of a temple was reduced to a simple repetition of abstract mathematical orders, the essence of the temple was irredeemably lost—and with it, any possibility for subsequent understanding of the classical sensibility.

Porphyrios draws an implicit parallel between the classical sensibility of which Rossi wrote and the fate of Modernism—that is, its appropriation by industrial capital and the erosion of its original political and social goals. Democratization came to mean the unlimited distribution of goods, and architecture

"The New Classicism falls nicely into the promotional patterns established by other architectural fads . . . over the last couple of decades."

became yet another tool for inducing consumption. Modernism and Eclecticism offer equally impoverished legacies, the one semantically mute, and the other awash with the "semantically expendable historicist signs of industrial kitsch."

The solution, Porphyrios declares, lies in a "re-evaluat[ion] of classicism . . . as an ontology of building," which for him means "the constructional logic of vernacular and its mimetic elaboration: classicism." The search for classicism involves a return to the most elementary experience of architecture—that it is loadbearing, enclosing, and demarcating—and to the infusion of structures with mythopoeic power. With the classical orders, Porphyrios argues, mythical fiction presides and reduces the world to order.

As the primary exemplar of the classical sensibility in the modern era, Porphyrios points to Scandinavian Doricism be-

tween 1905 and 1930, particularly the work of Gunnar Asplund, Sven Markelius, Sigurd Lewerentz, and Ragnan Östberg. Elsewhere, he includes the work of 11 other architects, including Miguel Garay, Edward Jones, Giorgio Grassi, and Aldo Rossi (whose work seems to satisfy both Porphyrios and Jencks). Some of Porphyrios's choices are satisfactory—Iniguez and Ustarroz's Rural Center at Cordobilla, and the housing renovations of Alexander and Charis Calligas in Greece, in particular—but most of the others are disappointing, and fail to support his argument.

The most puzzling inclusion is Leon Krier. Where Porphyrios articulates a narrative of vernacular building and its infusion with mythic power, Krier stridently calls for a strict hierarchy in buildings, and adamantly rejects the notion of architecture made to "speak" by looking, for example, like a grand piano. To the Post-Modern appeals for stucco, orders, and *pastiche*, Krier responds with a call for marble buildings composed of the classical orders and built by craftsmen. His school at Yvelines is not without merit, but that merit is vitiated by the rhetoric surrounding it. Krier seems to have retreated from an earlier, more thoughtful critical position to an almost slavish and surely retrograde imitation.

In the presence of New Classicism, Frampton suffers a discomfort akin to Porphyrios's. Frampton undertook *Modern Architecture and the Critical Present*, an *A.D.* monograph, partly in response to criticism that he failed to carry the analysis up to the present in his earlier book, *Modern Architecture: A Critical History* (New York, 1980). The new text begins where the book left off, and amplifies some of its less-developed aspects.

How does Frampton's assessment differ from those of the New Classicism's partisans? A crude measure of the distance between them is the way each perceives history. For Jencks, the best way to understand architecture's past is through the theme of classicism, even though architects modify, extend, or break the canon in different ways over time. Frampton is no less concerned with the broad sweep of history, but he is better able to cope with its complexity. He probes the changing relationship of man to objects, the contradictions of the public and the private in the modern world and their implications for architecture, the consequences of the industrialization of production, the relationship between authentic innovation and tradition—to name but a few of the relevant issues.

Architecture for Frampton is more than the assemblage of fragments it is for Jencks. On the one hand, it is "constrained by topographical limitations, subject to the dictates of existing landscape and urban form, while on the other, it is typologically contained by institutional and technical developments deposited in society over time." To say that architecture is a diversion

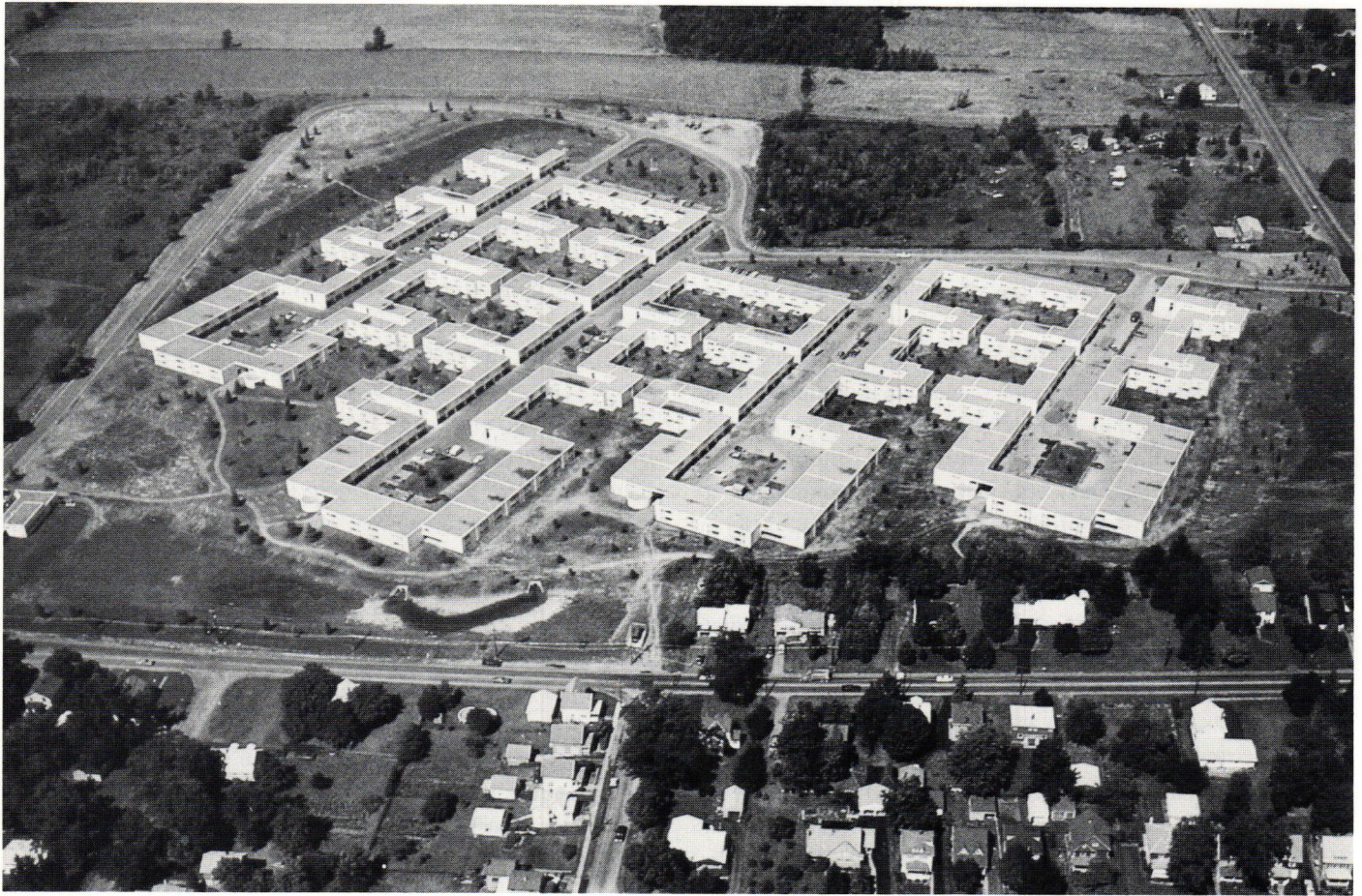
for Jencks, while for Frampton it is embedded in political, economic, and social reality, would be crude, but not wide of the mark. For Jencks, classicism is simply a style—historically, the dominant one; its greatest appeal is that it "speaks" (to whom is not clear). For Frampton, however, classicism has, since the 15th century, projected "a unitary vision and method which sought to displace and eventually supersede the continuity of building as rooted in *culture* and to establish in its stead the normative condition of a universal civilization."

Frampton's analysis of recent architectural developments departs quite dramatically from that of Jencks. Most work of recent years, he argues, falls into four categories, based on four ordering principles: Neo-Productivism (technical); Neo-Rationalism (formal); Structuralism (anthropological); and Populism (contextual). Neo-Productivism emphasizes production and assembly as the source of structural and architectural order, and derives its post-World War II inspiration from Mies van der Rohe, Buckminster Fuller, and Konrad Wachsmann. The work of such diverse architects as Frei Otto and Moishe Safdie falls into this category, as does the Centre Pompidou of Piano and Rogers. Neo-Productivist structures offer self-supporting, basic "hangar" spaces, with maximum flexibility through integrated services. Expression is limited to the shape of component parts. With their emphasis on reflective glass surfaces or industrial design *per se*, the major weakness of Neo-Productivist buildings is their insensitivity to the urban context.

Neo-Rationalism (*Tendenza* in Italy) ranges from a focus on monument (Rossi and Grassi) to the massive projects of Maurice Culot and the brothers Krier, but it always begins with a rejection of the ethos of consumption, especially the consumption of architecture. While the city and typological questions engage European Neo-Rationalists, their American and Japanese counterparts (Eisenman, Hejduk, Toyo Ito, Takefumi Aida) express no such interest, and, indeed, can be considered Neo-Rationalists only by straining the limits of the category.

Structuralism is entirely a Dutch phenomenon, which has flourished under the guidance of Aldo van Eyck. It consists largely of repetitive cellular elements (inspired by Dogon settlements in Africa) that directly oppose the positive rationalism of Western culture.

Populism sprang originally from Robert Venturi's *Complexity and Contradiction in Architecture* (1966), and his argument for attention to context and to *ad hoc* forms in architecture. Before long, a wholesale reaction against corporate Modernism and its ancestor took shape; Post-Modernism claimed to "speak" to the public (more than Modernism could) in an increasingly eclectic language—a language that is little more than parody, conceit, and the battle of styles, Frampton suggests.



GWATHMEY SIEGEL, PERINTON HOUSING, ROCHESTER, NEW YORK, 1975.

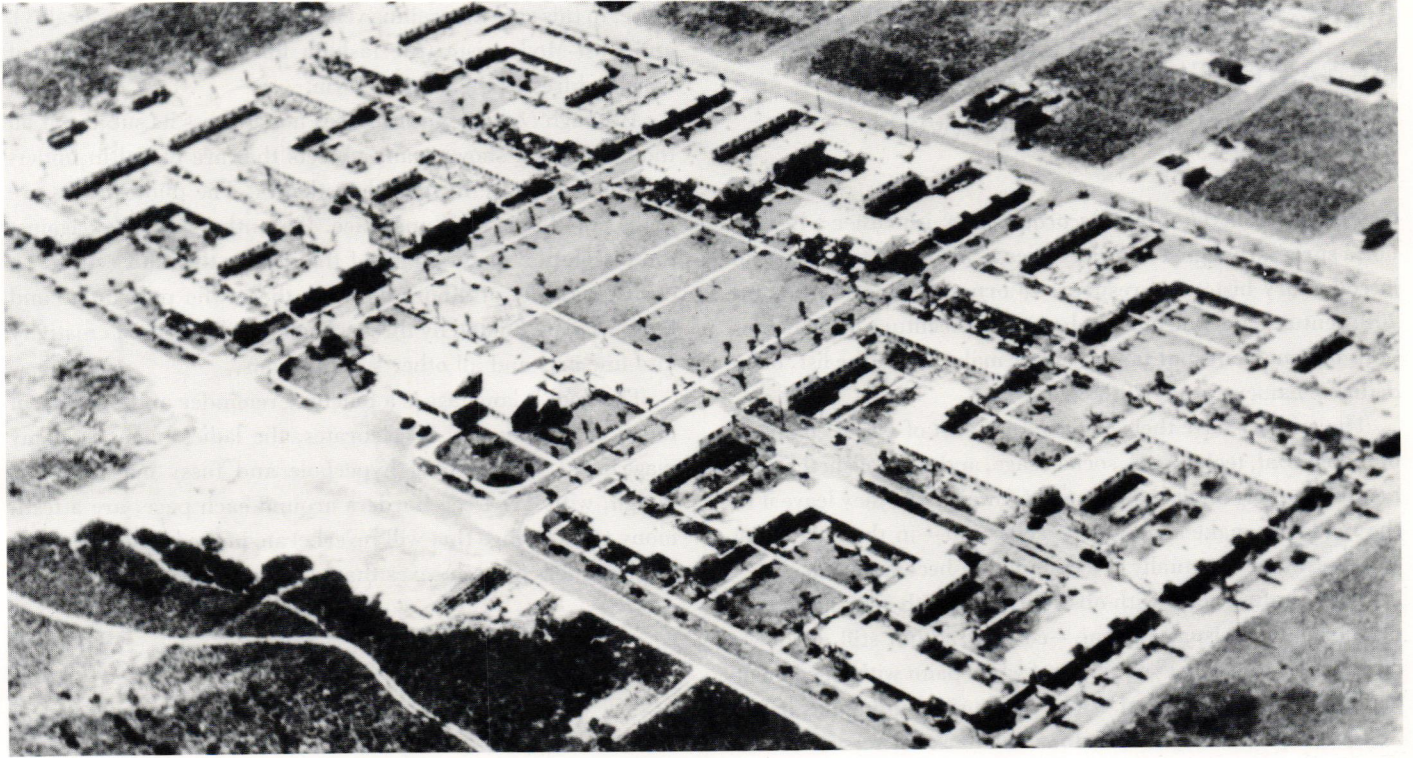
Frampton proposes yet a fifth category, Critical Regionalism—not as a new vernacular, but to designate the various local schools attempting to meet the needs of highly specific constituencies. Regionalism “self-consciously seeks to deconstruct universal Modernism, in terms of values and images which are quintessentially rooted, and at the same time to adulterate these basic references with paradigms drawn from alien sources.” Proposing instead a new, universal canon, Critical Regionalism adapts the “universal culture” to its own local demands, and taps regional traditions without succumbing to banality or kitsch. Exemplars of the style, according to Frampton, are Luis Barragan, Alvaro Siza y Viera, Gino Valle, Mario Botta, and Mathias Ungers, among others.

The category seems more designed to set these architects off from other trends than to squeeze them into a new one. Such diverse talents as Botta, Siza, Valle, Barragan, and Batey/Mack, among others, are full of promise. No hint of attention to scenographic effects, to the search for novelty, or to kitsch or gimmicks mars their work, and certainly the contrast to the work of most New Classicists could not be more complete. But,

like Porphyrrios, Frampton undermines his argument by illustrating it with some highly questionable examples. Porphyrrios asserts classicism’s claim as a sensibility, not a style, but then gives prominence to Leon Krier’s shrill call for a return to pre-industrial crafts production, in a full-scale retreat from the modern world. Frampton, at the conclusion of his text, selects five buildings which, he believes, demonstrate “the vestigial potential for architecture to resist.”

All five resist monovalent consumer culture; the housing complexes specifically resist the “placelessness of Megalopolitan development.” In these examples, the differences are articulated, critical, and enriching—in direct opposition to the rhetorical diversions of Populism, Post-Modernism, and neo-classicism.

Henri e Ciriani’s housing in Marne-la-Vallee does offer an alternative to the apartment block jungles shooting up around European cities; but Kleihues’s resuscitation of perimeter block-housing is as problematical as the Gwathmey-Siegel housing project in Rochester, New York. How they fit in by reference to any of the above considerations eludes me.



LIBERTY SQUARE, PWA HOUSING, MIAMI.

Does the Gwathmey-Siegel project create a sense of place more successfully than the New Deal Liberty Square housing in Miami? If so, this certainly fails to emerge from the illustrations. The Rochester development practically screams public housing, and in the vocabulary of fifty years ago. It is marked off from the surrounding grid of suburban homes by being set at an angle (compare the Williamsburg PWA housing in New York City), and by completely denuded façades of an uncompromising and finally monotonous repetition (compare Cedar Springs Place, PWA housing in Dallas). To be sure, Frampton laments the stark walls, the lack of detailing, and the absence of controlled vertical surfaces in the project, but precisely these features issued from the morganatic marriage of Modernism and bureaucracy during the New Deal.

In spite of these questionable examples, Frampton's assessment of the current trends, their shortcomings, and the issues facing architecture today is clearly the most trenchant. Porphyrios is also effective in peeling away the New Classicism's thin veneer of legitimacy. Even Jencks acknowledges the weakness of much of the architecture he and others celebrate, but, since every building has its faults, he does not mind publishing second-rate examples; hardly a compelling argument.

Despite the length of his text and the lavish illustrations, Jencks never succeeds in countering the criticism leveled at the New Classicism: its bright, "speaking" presence anesthetizes us

to a condition engineered by the demands of production and consumption. All the fake and fluted columns, pediments, and keystones cannot conceal the fundamental poverty. Bruno Sfasata has likened the current crop of Post-Modern and New Classic façades to necrolatry, a thought elaborated by Alan Colquhoun when he remarked that the Portland Public Office Building "is saying, with a power and an intensity that are almost unique and not at all banal . . . that architecture, as it has come down to us from history, is now impossible."

Free Style Classicism, Charles Jencks, St. Martin's Press, 1982, 112 pp., illus., \$19.95 pb.

Precursors of Post-Modernism: Milan 1920-30s, The Architectural League, 457 Madison Ave., New York, 10022, 1982, 16 pp., illus., \$3.00.

Speaking a New Classicism: American Architecture Now, introductory essays by Helen Searing and Henry Hope Reed, Smith College Museum of Art and the University of Chicago Press, 1982, 72 pp., illus., \$10.00 pb.

Classicism is Not a Style, Demetri Porphyrios, St. Martin's Press, 1982, 128 pp., illus., \$14.95 pb.

Modern Architecture and the Critical Present, Kenneth Frampton, St. Martin's Press, 1982, 96 pp., illus., \$14.95 pb.

Frances Butler:

ORNAMENTALISM

ROBERT JENSEN and PATRICIA CONWAY

Ornamentalism: The New Decorativeness, is neither a history nor a survey, though it certainly tries to be both. It provides an introductory history of response to ornament in the 19th and 20th century, and one fairly coherent 19th-century list of definitions of ornament, but fails to either make use of the list, or to define ornament in the 20th century.

The authors have their own confused list of visual composition, material, techniques, social usage, and symbolism that can be used, among other modes, ornamentally, but they leave it to the reader to make sense of the collection—in the belief, one supposes, that eventually “Accumulation becomes Order.”

They confuse color with obscurity, and with ornament, and ornament with visual intrigue—countering but still acknowledging the “Modernist” equation of white paint with freedom of action and clarity of mind. As Le Corbusier outlined it, in his “Law of Ripolin”: “When shadows and dark corners surround you, you are only at home as far as the blurred edges of the obscure areas.” The authors burble in response: “Suddenly we want more than plain white walls and clean surfaces. We want color and complexity and visual intrigue.”

They also confuse function, or lack of it, with ornament, saying that “the essence of ornament is its freedom from function,” but go on to observe that it serves to make a building more legible by defining its parts at human scale. They confuse ornament with technique and manufacturing methods—much of what they define as the “machine aesthetic” was in fact the result of very skilled hand-workmanship, and much ornamental material is completely machine-made.

Finally, they confuse both material and sign with ornament (a barber pole is a sign, and sign is not ornament). But, as Henri Focillon wrote in *The Life of Forms in Art* (in the eloquent translation by Hogan and Kubler, Yale, 1942):

We are always tempted to read into form a meaning other than its own, to confuse the notion of form with that of image or sign. But whereas an image implies the representation of an object and a sign signifies an object, form signifies only itself.

This is the crux of the matter: ornament is simply formal composition on a different scale. The use of this scale reflects the attempt of contemporary designers to shape a repertoire of images more sympathetic to their clients than those associated with Modernism. The authors of *Ornamentalism* are distracted from the issues behind a change in visual aesthetics by surface

noise, in this case the trailing verbiage of Modernism (morality), and Post-Modernism (the fashion for “meaning”)—none of which addresses the issue of form.

Although *Ornamentalism* does not address its subject at all thoughtfully, it shows many objects that are useful in understanding a change in formal aesthetics. The photographs are well printed, and all in one place. The authors do speak against the dissolution of the unity of the arts in the 20th century, a degrading state of affairs both for those who perpetuate and those who are limited by these trivializing divisions of creativity into fine arts and all other sub-divisions.

The book’s language is a touching reminder of the source of much of the imagery it celebrates, the ladies home economy magazines. The gushing hyperbole and fussy magazine-like design, with Art Deco borders around each page, are a testimony to its lineage that will reverberate in the bosoms of many more readers of both sexes than will care to acknowledge it.

“Contemporary aesthetic manipulation, in its frenzied gyrations . . . may be torturing form to make it admit to being something it is not—sign.”

Two books do clearly address the issue: the Focillon book already mentioned; and *The Sense of Order: A Study in the Psychology of Decorative Art* (Cornell University Press, 1979), by E. H. Gombrich. Gombrich’s essay is a dry but thorough delineation of what is so far known about perception and the reaction to ornamental visual forms. His summary of the human learning pattern—moving to more complex levels of mastery through playful experiment and constant filtering of information, rejecting the known for the more interesting unknown—provides a psychological foundation for understanding aesthetic experimentation and change. Henri Focillon’s brief essay provides a brilliant formal analysis of the elements of style and stylistic change. The precision of his language makes each sentence a treasury of insight. His is the book that should be read now, to formulate the questions designers need to ask themselves (and the questions to ask in order to define the ornamental aesthetic are not historic or linguistic, but formal).

To ask what a Modernist or a Post-Modern design "means" is essentially a losing game, for, as Focillon says, "in the life of the mind there is a region in which forms that are defined with the utmost exactitude nevertheless speak to us in very different languages." The experiential differences that are the essence of formal response cannot be reduced to the very limited logocentric or phallogocentric definitions so far presented as "meaning." Form is still the referent.

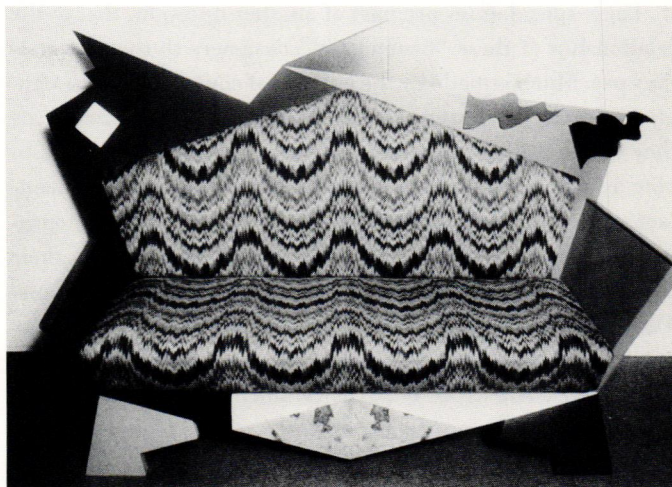
The Modernist aesthetic emphasized two levels of visual formal information: very large-scale, simple outlines of forms, on which one focused intense scrutiny in order to appreciate very small-scale details of material and workmanship. Mies van der Rohe's Barcelona chair presented tangential fragments of very large circles to make up the structure of the chair, after which one looked at the exact sheen of chrome, or the exact proportion of the seamed leather parallelograms in the upholstery. In the Hans Wegner chair one looked at a more complex series of curves, but then at the details of the wood grain. In modern style graphic design—"Swiss style"—one leapt from the bled-edge solid color rectangle to the close viewing distance required to read the critical material in very small type. Vision was at macro- and micro-scale, but not middle-scale.

Now, with the fickleness typical of the investigatory mind, the scale of interest in visual comprehension has begun to change. The carved wooden roses on Victorian settees, or the cheeks of Tilman Riemenschneider madonnas, had presented the glitter of larger pointilles of light that provided a middle focus between wood grain and overall outline, and new products also seem to have rediscovered this middle ground. Parts of objects are both smaller and larger. The circles outlining the forms for Ettore Sottsass's Memphis furniture designs or Susana Torres's walls are smaller than those in earlier curve formation—Saarinen's TWA air terminals, for example. These new geometries can be found not only in the cited sources—Palladio, of course, and the 18th century visionary French architects Boullée, Ledoux, and Lequeu—but in the briefly popular ornamental artists of the 1960s, Eduardo Paolozzi or Lucio del Pezzo. Graphic designers of the '60s replayed similar geometries from Art Deco.

At the other end of the scale, the new proportion divides surfaces into units rather larger than wood grain. Forms so far tend to be flat-surfaced, with pictures of ornament tacked onto them, so the size of the glittering reflections of light cast by articulated surfaces is not relevant.

Venturi's activation of the surface with checkerboards has spawned epigones nationwide. Philadelphia is a center for checkerboard and tiled surface design as seen in the work of Venturi, Joyce Kosloff, and the Friday Architects, perhaps because of its proximity to the celebrated clay mines of New Jersey, and the leftovers of the tile manufacturers of the '30s.

The somewhat abstract spatial energy of two-dimensional



ALESSANDRO MENDINI, "KANDISSI" DIVAN. LACQUERED WOOD, BRIAR, AND TORTOISE SHELL WITH TAPESTRY-WEAVE UPHOLSTERY.

checkerboards and of arabesques is being joined by the more elaborate spatial ambiguities of the cut-out screen. Many contemporary designers are piercing one flat surface to allow partial vision through to another flat surface. Susana Torres, Wayne Berg, Ned Smyth, and Arlene Slavin all use layered cut-out screens; single screens that both obscure and present space are joined by layered walls that partially obscure each other and any distant vistas, as in one entry to a Sunar showroom designed by Michael Graves, or Voorsanger Mills Associates' Bank of San Paolo showroom. These thwarted vistas may simply testify to the possibilities of plywood, or they may make the background space mysterious, "laden with secrets," as Focillon says; they may assert human scale by reasserting the human eye level point of view, and the human ability to create order.

Another level of spatial ambiguity noted by the authors is what one could call scale-play: Michael Graves's monster keystones, for example, which are so heavy they have sunk to the ground as fireplaces, or Sartagos's three-level columns, decreasing in the vertical and increasing in overall dimensions as one moves from less to more private rooms. The authors of *Ornamentalism* label this architecture about architecture an "honest and liberating act, filtering the monstrously contradictory facts of our culture," and part of a process of "demystification... a retreat from the modernist claims to an exclusive means of salvation in a complicated world." Graves's Schulman house, which uses both paint and parts to manipulate one's perception of scale, seems visually to mystify rather than demythicize. This is one of those "baring of the device" games—making the visual imagery coincide with signs and significance—that has been fashionable for the last 20 years as part of the preoccupation with the semiotic model.

These speculations are part of another question, that of the relationship of these “ornamental” designers to the materials they use. Much is made by the authors of contemporary designers said to be celebrating the blatant falseness of the materials they use, an assertion which led the critic Robert Hughes to note a fashion for “supply-side aesthetics.” Wood-grained contact paper has been flaunted in the same way that photographers have left the frame of the black negative edge on their paper prints—for just about as long and for the same reasons. This is the “baring of the device” as aesthetic statement again, a literary ploy which is now tiresome, having been around since Lawrence Sterne wrote *Tristram Shandy* in the 1760s. But the authors of *Ornamentalism* still find in it a “liberating good humor” and “refreshing honesty,” and defend it from the charge of being kitsch by saying that it “is not an imitation or simulation of something that, by pretending to be real, programs a sentimental response.” So we were fooled by Formica all along?! Celebrating surfaces that are pictures of other surfaces, and their ambiguous relationship to the surfaces they portray, is still a celebration of ambiguity, and certainly begs the question.

In the midst of all this architectural-academic play in the field of image, some actual reinvigoration of the connection between technique and form is being attempted, principally by artists working in a somewhat smaller format than architects. It is the reassertion of the importance of the mark, the repeated touch. Focillon again leads the way from behind with his statement that “touch is structure.” He enriches this somewhat by citing the connection of form both to its material incarnation, and to its existence through action. “Form is always, not the desire for action but action itself.”

Painters and sculptors in particular have abstracted the assertion of human existence through mark-making or gesture into tachist surfaces. Handicraft work, with its interconnection of the rhythm of the body and the rhythm of creation, is often behind the imagery of contemporary production. Ruskin, who glorified the trace of the rhythmic mark in workmanship, would thrill at the furniture of Judy Kensley McKie.

Folk art and naïve or visionary art, which often consists of many repeated gestures, is another resource for contemporary artists. The mystic or shamanistic technique of clearing the mind through an “excess of meaning,” the endless repetition of a simple act, may be the basis for much pattern art. Robert Kushner, a decorative artist in bricolage, or “glue art,” noted the freedom in the level of decision it allowed him, the minute decisions that kept him alert, but allowed him to dream.

This aspect of ornamental art, its reassertion of human presence through repeated gesture, is invading other modes. Graphic designers have for some time been dashing diagonal marks over the surfaces of their compositions in a style Sheila de Bretteville calls “L.A. Slash and Spritz.” These diagonal

action marks activate each part of the surface, as diagonals are wont to do, and, in the hands of one of the originators of the style, April Greiman, they also serve as markers in a pictorial deep space. But the illusion of articulated space is being investigated by other designers only gradually; spatial ambiguity through overlapping flat or pierced planes is still the order of the day in most architecture and furniture design.

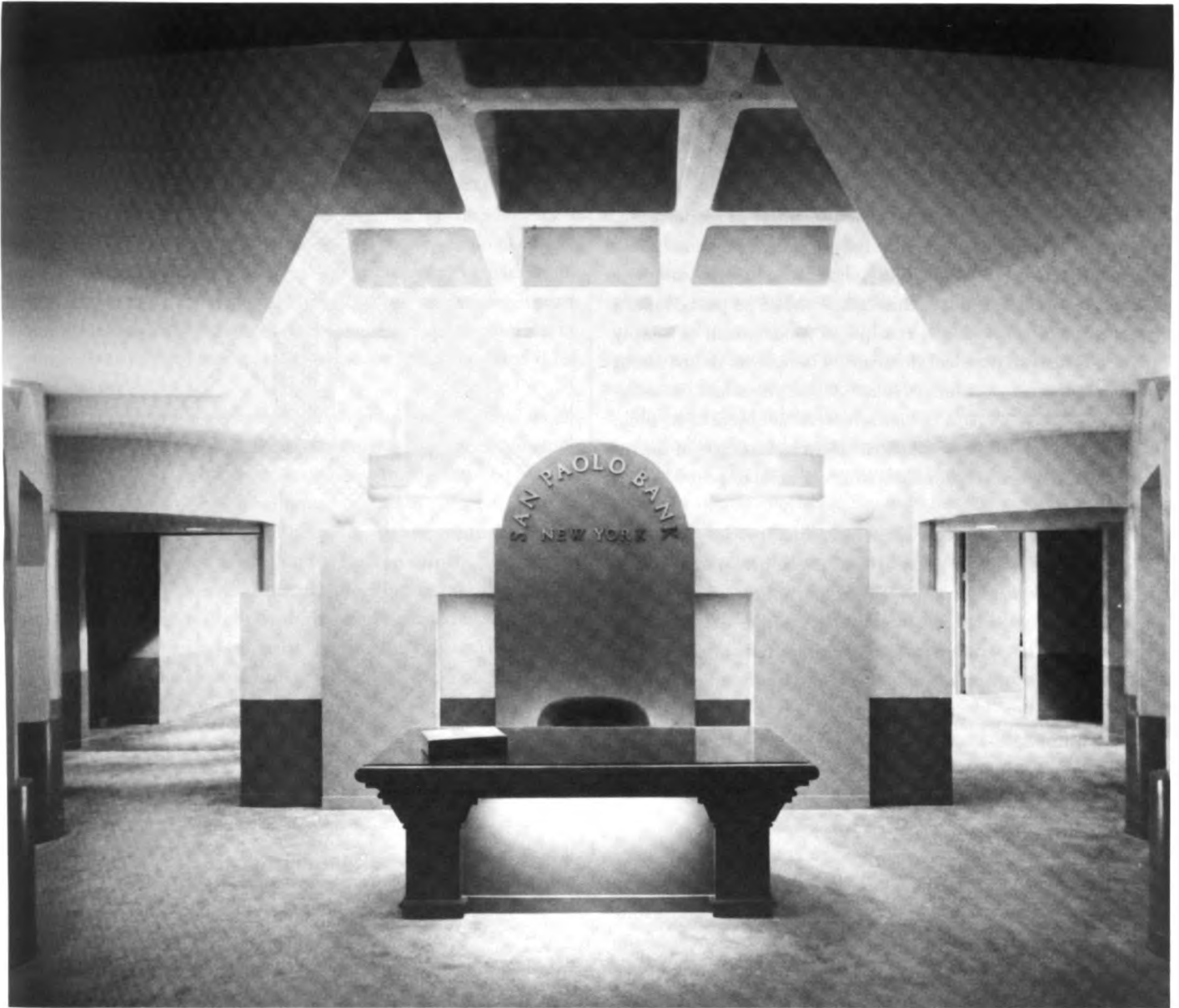
The creative forms presented in *Ornamentalism* all address an imagery of effect, not of mass or line. Modernism presented the plane and the edge of the mass for contemplation, as well as the microscopic details of material, revealed through exquisite craftsmanship. The new ornamentalism in design presents us with surface patterning, with its implied vagaries of movement, or the spatial ambiguities of overlapping plane. Focillon would contend that this preoccupation with visual effect and meaning, rather than form, is typical of the interregnum between two aesthetics:

Never has abstract form a more obvious, although not necessarily a more powerful, mimic value. And the confusion between form and sign never becomes more complete. Form no longer signifies itself alone; it signifies as well a wholly deliberate content, and form is tortured to fit a “meaning.”

In periods when there is somewhat greater apparent confusion in the world than usual—periods of economic retrenchment, for example—more conscious efforts are made to realign the self and the image of the world. Expressionism, or the expression of self through outward bodily gesture, becomes more common in all art, and emphasizes the congruence of internal emotions and external form.

This preoccupation is expressed quite aptly right now by that lion of the high art world, the Italian expressionist Francesco Clemente, who stresses the bodily orifices in his figures, and emphasizes the permeability of the body with images of things going into and out of these orifices. This imagery has never been absent from the work of popular imagery-mongers; advertisers have long sold everything from deodorant to automobiles with pictures of open-mouthed women. But the motif is being seen anew and its primary position in human consciousness reasserted.

The effort to establish congruence between the inside and the outside is a very primitive and private response to anxiety, which also finds expression in suspicions of witchcraft. The assumption of the witch-hunt is that if things are not right, someone must be to blame. Since everyone looks the same on the outside, someone must be corrupt on the inside—that is, not “congruent.” The Puritan witch-hunts sought to force their victims to admit that they were not what they seemed, that they were corrupt internally and had bewitched the community.



VOORSANGER MILLS, BANK OF SAN PAOLO RECEPTION AREA.

Contemporary aesthetic manipulation, in its frenzied gyrations toward a formal vocabulary that is both interesting and harmonious, may be torturing form to make it admit to being something it is not—sign.

But this is nothing new or dire. Human beings are always casting about to learn through surprise, and always struggling to maintain their equilibrium. As Hamlet said, “The readiness is all.”

Ornamentalism: The New Decorativeness in Architecture and Design, Robert Jensen and Patricia Conway, Crown, 1982, 297 pp., illus., \$40.00.

Lars Lerup:

HOUSE X

PETER EISENMAN

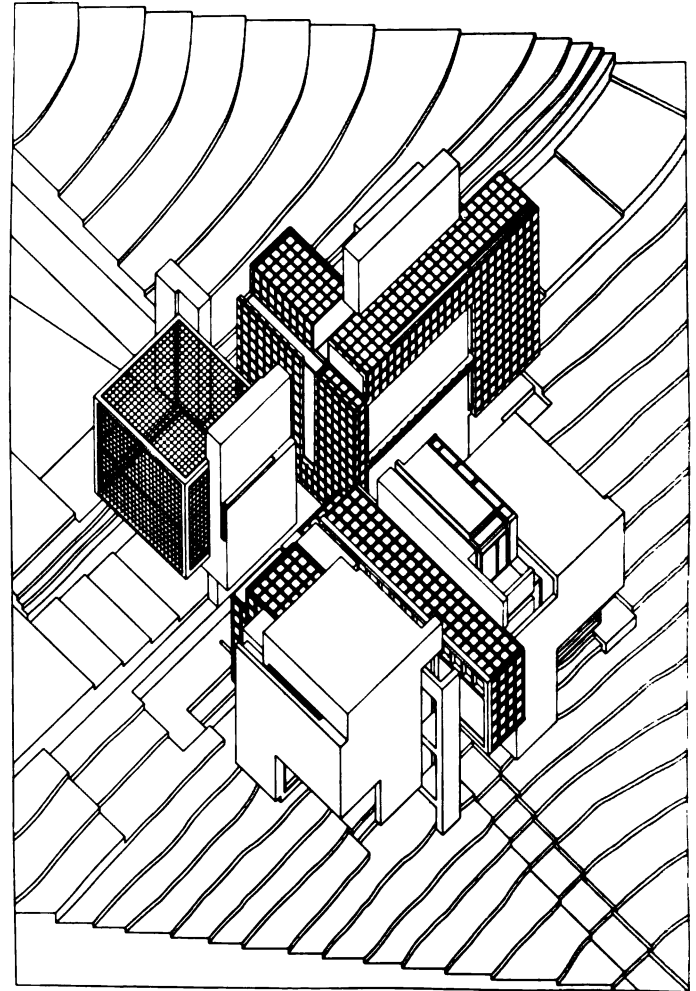
Should Post-Modern architecture be about the past, a therapeutic diversion from the unsettling facts of modern life, or about its own time, and therefore reflecting those same unsettling facts? More importantly, should the theories underlying the production of the architectural object be post-Modern (in the sense of providing a critique of Modernism) or simply reflect a return to classical doctrine? There is no doubt about Peter Eisenman's positions: *House X* is a relentless, unsentimental, obsessive pursuit of an architectural object of its time. It is both an indictment of the warmed-over classicism of the so-called Post-Modernists and a dazzling example of post-Modern thinking.

House X consists of an excellent introductory essay by Mario Gandelsonas, followed by the project itself, presented in text, diagrams, drawings, and model photographs. Access to the book and its architect is best made at the middle—at the center of the house. This strategy reflects two intentions: first, to find an approximate conceptual center; second (in the spirit of what can be called the “decentered object”), to begin not at the house's entry or the book's beginning, but almost randomly at one or another fragment (any of which can serve as a point of entry). Each of these shards carries the genetic code of the house as a whole.

The void at the house's center is represented by a blank page in the book. Scanning to the left or right of it shows the void to be the intersection of a cruciform of “streets,” bordered by four severely fragmented “cubes.” This assembly may spring from the intersection of the American gridiron city or the traces of a Palladian plan, as in the Villa Rotunda. But attempts at genealogy fade when faced by the object itself, its texts, its diagrams, even its name. The X refers most directly to the fact that this is the tenth house in a series, but also to the form of the letter X—the intersection of two planes—and, less directly, to X as the mathematical symbol of an unknown quantity.

House X appears disconnected from the conventional architecture of houses, a repository of incompleteness and fragmentation, resisting coherence. Its power as an object seems to reside in its presence, if not in its lack of simple referentiality. But this reading fails, too, since it seems to imply that the house is purely sculptural. To be accurate, any reading of the house must itself become decentered and mobile, with no expectation of wholeness and completion.

Neither the poison nor the remedy of architecture, House X is not barbarian in the Greek sense (of being totally foreign),



AXONOMETRIC OF HOUSE X.

nor is it some “newspeak” that we have to learn in order to read the object properly. House X is both inside and outside the conventional domain of architecture, and therefore *almost* dependent on the definitions of that domain. This commitment to ambiguity is a hallmark of post-Modern thought, particularly among the post-structuralists (Barthes, Foucault, Lacan, Derrida), with whom Eisenman has many affinities.

Yet there are keys to the enigma; Eisenman makes heroic efforts to reveal both the house and the process by which it was conceived. For example, there is a text to the left of the void at the book's center in which the two voices of the house appear: one critical-historical, the other didactic—the voice of the observer-architect. Their dialogue establishes the position from which the house should be seen and read—the position of Eisenman's *intended* user. This invented *subject* should not be confused with the *human* subject, the actual user of the house. Nor should either be confused with what we might call the

implied or *architectural* subject—a newcomer on the scene of criticism—the human consciousness that the critic deduces and constructs from the various representations of the house.

This third subject is *implied* by the text (that is, it is the subject that the text—as opposed to its author—presupposes). It is important to note that the critic or reader constructs this subject on the basis of projections from the house or text. It can be likened to a hologram whose source is the representation of the house (or the house itself), as opposed to the architect or the actual human subject (the user). The placement of windows, doors, and stairs, the layout of rooms, their orientation—these all imply a subject that may not coincide with the actual user, and which the critic may not see as the architect intended it to be seen.

These distinctions are complicated, but understanding them allows for a far more sophisticated analysis of the relationship between architect, critic, user, and house than is implied by the simple dichotomy of user and house, the most common unit of analysis in architectural criticism. A major confusion that arises from this dichotomy is that the human subject is typically understood as the user that the architect has in mind, when in fact the respective desires of the real and fictional user may be very different. The actual user (or human subject) is preoccupied with his own agenda, in which the house figures merely as a prop. The intended user, on the other hand—as the reflection of the architect—is mesmerized by the house itself, a condition which coincides with that of Benjamin's absorbed spectator (from "The Work of Art in the Age of Mechanical Reproduction"):

A man who concentrates before a work of art is absorbed by it. He enters into this work the way the legend tells of the Chinese painter. . . . In contrast, the distracted mass absorbs the work of art.

The *implied* or *architectural* subject is akin to the *intended* subject (or "absorbed spectator") since it, too, is concentrating on the house itself. But the layer of interpretation set in action by the critic, and the natural distance between the critic and the house (the critic is not the Chinese painter), shifts the implied subject closer to the user's point of view.

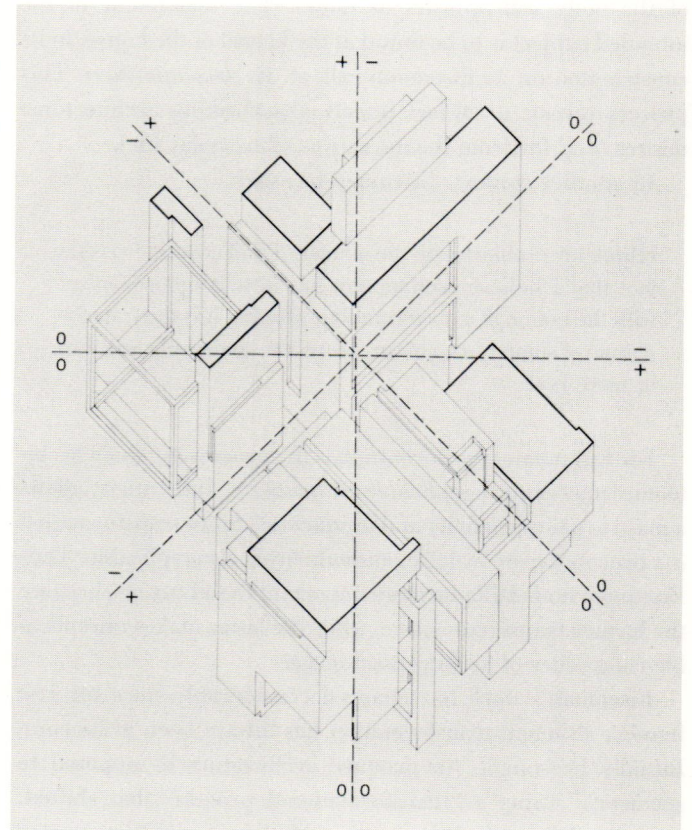
Eisenman understands that the same house can be interpreted in many ways, so he always insists on an accompanying text that highlights the architect's point of view. The two voices are therefore not just another representation of the house, but of a point of view. This allows the critic to determine the intended subject, and construct an implied one.

The subject deduced from the fragmented appearance of the house itself may coincide with Jacques Lacan's view of modern man. As David James Fisher puts it, Lacan

polemically rejects the idea of an autonomous ego, viewing it as an illusion; for him the ego is the realm of deep resistance, the repository of knowledge. Lacan's writings on the subject posit a permanently fragmented self, decentered, empty, mobile; he practices psychoanalysis with no expectation of providing coherence, cure, or reliable strength to the ego.

The book makes conspicuously few direct references to any intended subject (although it makes many indirect ones). One such reference is the use of a scale model of a man, arms akimbo, who stands confidently on the surface of the pool (*sic*) in several of the photographs of the model. His is not the posture of Freud's psychotic Rat- or Wolf-man: the only beast-apparent in the photos is his mirror-image.

It is clearly incidental to Eisenman that the absorbed spectator also lives in and therefore consumes House X in a "state of distraction." In fact, by separating functions that are normally adjacent to one another, Eisenman has tried, in effect, to turn the house into a distracting object which interrupts everyday life (and its accompanying distractions), forcing the intended user to be always on the alert. Thus he is no longer Le Cor-



busier's athlete, preoccupied with his sport, but an agile and deeply concentrated mind. It is from the position of this intended subject that Eisenman speaks in the text:

By disrupting this common ground, the way we normally view objects, it is possible to achieve a disjunction between the object and the viewer. If two of the els [L-shapes, selected for their lack of architectural figure] are inverted... and dropped down along a central vertical axis... a distance between experience and conception is created; cognition below "ground zero" is made different from cognition above "ground zero." There now is not only a difference conceptually and perceptually between center and edge, inside and outside, but also between up and down.

The disruption of the single family house would be complete were it not for the many architectural conventions which remain: stairs, doors, shower stalls, toilets, cupboards, closets, kitchen. These appear as markers of memory (even of reason) in an otherwise ambiguous world. Stabilized by these conventions and by rooms which are conventional in shape and size, if not in arrangement, the plan of House X becomes the "plane of memory," the foundation for the radical sections and elevations. Thus the locus of gaze—the window, in the conventional sense—is absorbed within the concept of "wall," while a trace of the body still appears as doors. The real motor of the intended subject is to be found at the kernel of the house, in its construction or, as Eisenman calls it, its *decomposition*. This process reveals a subject utterly absorbed by architectonic desires (and far from the narratives of everyday life).

In another context, Eisenman has said:

I think my problem with the imagery I find current... is the fact that I believe architecture has always been involved with the notion of transformation, whether it is the transformation of something pure or abstract to something less pure or more real.

For Eisenman *transformation* is the process by which architecture may acquire *replicable authenticity*. Authenticity allows a place to gain specificity and uniqueness. Since transformation is a process driven by logic, authenticity is also replicable. Thus Eisenman finds Palladio more important than Lutyens, because the former transforms space, while the latter makes unreplicable composites of architectural images.

Eisenman's work has changed considerably since his first houses, although transformation has always been at its core. Initially he sought "to produce architecture as opposed to geometry," using a "transformational process" that shifted, rotated, and mutated the icons of Modernism while exploring

their original grammar. Each completed house represented a point in time and space—a point with a past which could actually be traced (by reversing the transformation), and with a potential future (always of greater complexity than the point of "completion" or the point of departure). Clearly, these houses were done under the spell of the Modern Movement and its ideology of progress.

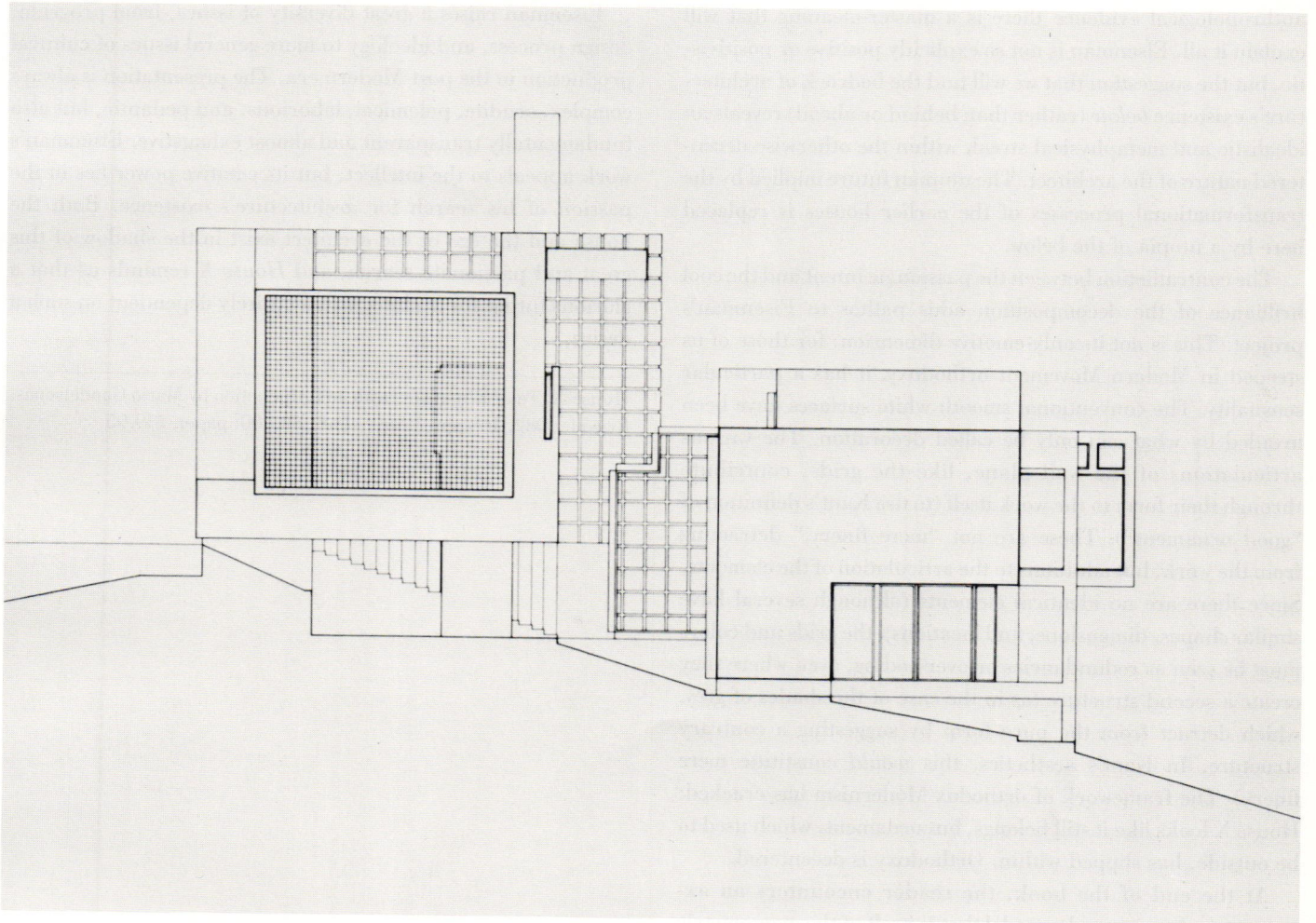
In House X the linearity and clarity of the transformational process became inadequate to tap "the previously untapped bedrock of [architecture's] existence." Thus the confident engineer of the locomotive of Modernist progress is replaced by the "geologist-architect," whose function is to dig below the icons to the foundations of architecture. This is Eisenman's process of decomposition, and it refers both to a critique of the conventions of composition and their "undoing" or *deconstruction*, to use the proper post-structuralist term. Coined and first used by Jacques Derrida in critiques of works in philosophy, art, and literature, the term refers to an effort to reveal the relationships which make a particular work possible. In her introduction to Derrida's *Dissemination*, his translator, Barbara Johnson, writes:

... the deconstructive reading does not point out the flaws or weaknesses or stupidities of an author, but the *necessity* with which what he *does* see is systematically related to what he does *not* see.

Deconstruction is a critical operation, not explicitly one of production or design, although the wealth of material reaped from the text Derrida has undone suggests that it is more of a poetical—and therefore productive—than a philosophical enterprise, at least according to the Anglo-American definition of philosophy.

Decomposition, like deconstruction, is analytical and productive, since Eisenman criticizes Modernism as well as his own process of transformation. House X emerges from this undoing. Rather than start with a set of accepted icons, Eisenman abandons the "admired forms of Modern Movement orthodoxy" and begins House X with a "heuristic approximation" drawn from geometry, rather than architecture. Thus four cubes around a cruciform are given architectural presence—not by figuration, but by marking the outside/inside, edge/surface, up/down.

Decomposition demands that design proceed in a steplike fashion. At each step the architect selects (from a set of alternative configurations) a form that appears to have transformational correspondence with the previous step, but in fact lacks such correspondence. The erratic and complex procedure approximates the fieldwork of the geologist, who—led by the nature of the "dig" itself—necessarily abandons himself to the



SCHEME H. EAST ELEVATION.

intrinsic, obscure, and often opaque nature of the geology. In the process, new forms (like the “els,” characterized by their non-figurativeness) are discovered, while the previous narrativity of the transformation is completely broken. The final object has no discernible past and no logically-extrapolated future, although in both cases it may seem to have.

This raises an intriguing question: is decomposition in fact composition in disguise? Both the object and the process of its design are unreplicable; the transformation from one step to the next is always broken by the selection of a logically unrelated form, for which the only guiding principle is the semblance of a relationship. Is this not the underlying principle of all composition, since it depends on the talent of the designer (his ability to produce a form), rather than on the inherent logic of the design process? Regardless of the truth of the matter, House X looks like the result of a series of transformations—as Eisenman himself says in the text. This is not the only ambiguity in its compositional logic.

Eisenman does not abandon the past, since it is present in some architectural conventions, but he attempts to “overcome” these conventions by erasing their figurative characteristics. The object is to get around both their narrative function (for example, the placement of windows) and their formal character (for example, the Corbusian *fenêtre en longueur* or the standing six-light window). In House X this is particularly successful in the case of the windows, less so in the doors and stairs, which retain the figurative characteristics of their respective conventions.

This nihilism, in which the past is demonstratively erased in favor of a new and fresh significance, is contradicted by the geological metaphor—Eisenman’s interest in finding the substratum of architecture’s existence through decomposition. Eisenman does not claim to have revealed this sub-stratum in House X, but there are other precedents which may suggest its nature. In *Tristes Tropiques*, for example, Levi-Strauss suggests in an identical metaphor that beneath the often confusing

anthropological evidence there is a master-meaning that will explain it all. Eisenman is not so explicitly positive or positivistic, but the suggestion that we will find the bedrock of architecture's existence *below* (rather than behind or ahead) reveals an idealistic and metaphysical streak within the otherwise decentered nature of the architect. The utopian future implied by the transformational processes of the earlier houses is replaced here by a utopia of the below.

The contradiction between the passionate intent and the cool brilliance of the decomposition adds pathos to Eisenman's project. This is not its only emotive dimension: for those of us steeped in Modern Movement orthodoxy, it has a particular sensuality. The conventional smooth white surfaces have been invaded by what can only be called decoration. The various articulations of the wall plane, like the grids, contribute through their form to the work itself (to use Kant's definition of "good ornament"). These are not "mere finery," detracting from the work, but additions to the articulation of the elements. Since there are no identical elements (although several have similar shapes, dimensions, and locations), the grids and colors must be seen as redundancies or over-coding, even where they create a second structure (as in the case of the shades of grey, which detract from the pure form by suggesting a contrary structure. In Kant's aesthetics, this *would* constitute mere finery). The framework of orthodox Modernism has cracked: House X looks like it still belongs, but ornament, which used to be outside, has slipped within. Orthodoxy is decentered.

At the end of the book, the reader encounters an axonometric drawing and a model that is itself of the axonometric view (and therefore "correct" from one viewpoint only). This latter image puts into question the very reality of the object. As Eisenman says:

Usually a photograph of a building is a narrative record of the fact—a representation of reality. Here the photograph is the reality of the model; it is the view which reveals the conceptual essence as an axonometric drawing. But while the conceptual essence of the model is a drawing, the photograph is not. Nor is it a photograph of a drawing but of a model. . . yet the black and white photograph and the drawing are one and the same. Here, the circle is closed and the true reality of the house remains suspended. The model becomes the final heuristic approximation—the last act of decomposition.

The house, its various representations, and the text offer themselves with dizzying inconclusiveness. Yet the conventional format of the book puts it almost squarely on the side table in the living room. Equally assuringly, the very basis of the project—the hope to find architecture's better existence—places it in the annals of the avant-garde.

Eisenman raises a great diversity of issues, from program, design process, and ideology to more general issues of cultural production in the post-Modern era. The presentation is always complex, erudite, polemical, laborious, and pedantic, but also fundamentally transparent and almost exhaustive. Eisenman's work appeals to the intellect, but its emotive power lies in the passion of his search for architecture's existence. Both the house and the ego of the architect exist in the shadow of this great and passionate search, and *House X* reminds us that a glorious future for architecture is entirely dependent on such a desire.

House X, Peter Eisenman, with an introduction by Mario Gandelsonas, Rizzoli, 1982, 168 pp., illus., cloth, \$35.00; paper, \$19.95.

E. J. Johnson:

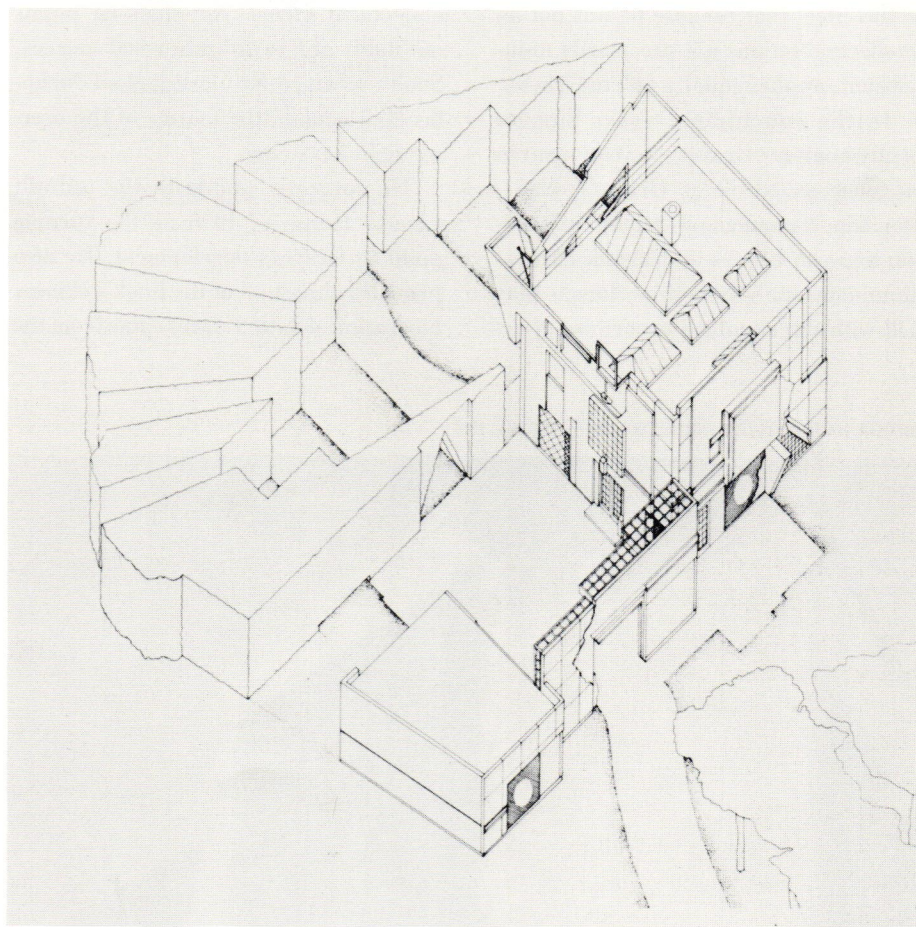
**MICHAEL GRAVES:
BUILDINGS AND
PROJECTS 1966-1981**

KAREN WHEELER, PETER
ARNELL, and TED BICKFORD,
editors

Michael Graves's architecture has undergone one of the most astonishing stylistic transformations in recent memory, from the neo-International Style of his buildings of the late 1960s, to his present idiosyncratic and mannered play with polychrome pieces of the architecture of the past. This book gives us a project-by-project account of that transformation, accompanied by an abundance of dazzling color plates.

There is also some text. Graves, in a brief introduction, defends his concept of "figurative architecture." Although his prose is cumbersome (he is one of those architects who is better at designing than writing), his ideas are simple: he argues that Modernist space, such as that of Mies's Barcelona Pavilion, is alienating because it lacks the "center," or focus, that our culture has taught us to expect in a building. He urges a return to traditional architectural forms, like the wall and window, that were thrown out by the Modern Movement, so that a human being within a building can once again feel an instinctive relationship to its space and boundaries. With this, Graves takes his place alongside contemporary figures as disparate as Aldo Rossi and Charles Moore, each of whom argues, for very different reasons, for an architecture that restores a sense of human belonging through the use of traditional architectural forms.

But Graves does not advocate a complete rejection of Modernist space. One could hardly expect him to, when his drawings and painting show him to be one of the last great practitioners of syn-



CROOKS HOUSE, FORT WAYNE, INDIANA, 1976.

thetic cubism—the artistic movement with which Mies's Barcelona Pavilion has its closest affinities. There is a revealing sentence at the end of Graves's introduction:

... without the sense of enclosure that... Palladio... offers us, we have a much thinner palette than if we allow the possibility of both the ephemeral space of modern architecture and the enclosure of traditional architecture.

This tells us what to look for in his work: traditional architectural spaces infused with cubist spatial ploys. Graves makes these spaces with forms drawn from buildings of the past, fragmented, and deployed in three-dimensional col-

lages. Where Picasso and Braque (or Graves's special hero, Juan Gris) might have used a cigarette label, Graves applies a keystone. Of course, a lot more is going on in his work. Much of it is compelling, even moving; some of it, like the statue of Terminus, comes very close to nonsense. In 16th-century Italy, when these figures were in common architectural currency, they had a range of symbolic meanings, from death to the immutability of Rome. Graves simply uses it as an arcane reference to close off a commercial space. He seems to feel a need to give his buildings an intellectual or erudite sheen, but they can stand on their own perfectly well without it. Erwin Panofsky's famous remark about Titian,

to the effect that because he was not an intellectual he was not necessarily unintelligent, applies equally well to Graves.

In the concluding essay, Vincent Scully analyzes Graves's development in language as adroit as Graves's draftsmanship. A particularly telling comparison between Graves and Frank Furness illuminates the way both architects play hell with the standard repertoire of ar-

chitectural forms. Although he points out many of Graves's historical sources, Scully seems to have overlooked Nicholas Hawksmoor, the master of the overwrought keystone.

He correctly points to the unbuilt Crooks House of 1976 as the turning point in Graves's development. He also provides almost all of the book's skimpy biographical data: Graves came from the

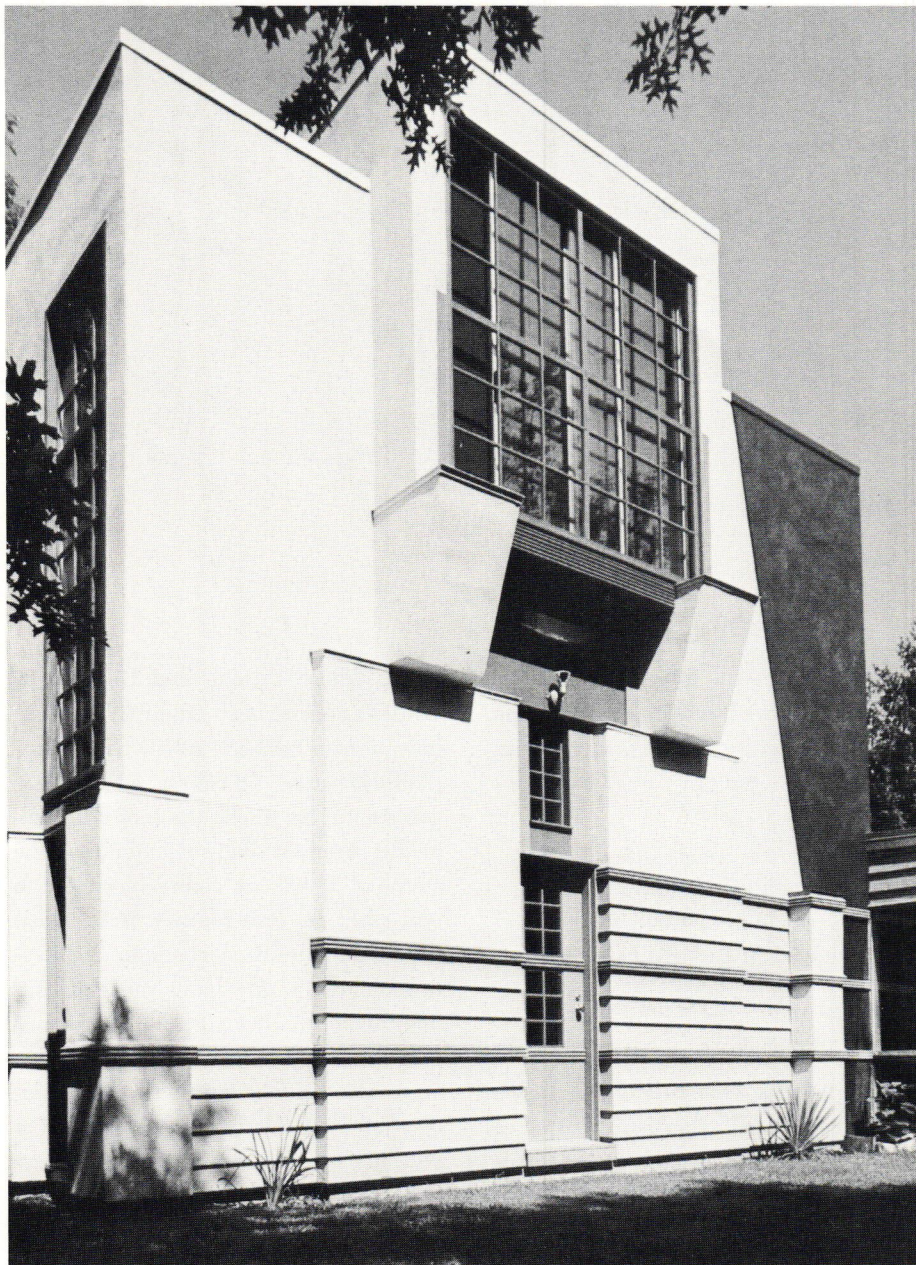
Midwest, went to Harvard, and lives in Princeton. The only other biographical information vouchsafed to us is a list of Graves's architectural prizes, and the names of those who have worked in his office over the years. Set in Roman caps, this reminds me of similar lists carved into the walls of Lutyens's Memorial for the Missing of the Somme at Thiépvall. On it (Graves's list, not the Somme memorial) can be found the editors of this book.

This reluctance to provide simple biographical material is significant: for Graves, where and when he was born, with whom he studied, and the ideas and forms with which he flirted in his *juvenilia* are irrelevant to the understanding of his mature artistic works. As far as the book is concerned, his creative genius exists in isolation, and his works of architecture (and their discourses on art and nature) are self-sufficient. For those who still doubt, however, the editors have included a selective bibliography.

The bulk of the text surveys 59 projects in basically chronological order. Each is introduced by a brief description of the program and its solution. A sample sentence, from Graves's Rockefeller House of 1969: "The vast façade is a datum for an actual and conceptual interdependency of house and site." The illustrations, particularly the color ones, are the reason to buy the book.

Great colorists are rare in the history of architecture; I doubt that 24 names could be found to insert in a list that runs from Adam to Zimmermann. On the basis of the color plates in this book, there is no question whose name would go under *G*. They show not only the well-known sophistication of Graves's drawings, but also the total and sometimes inspired interdependence of plan, elevation, sculptural form, movement through space, and color. This is particularly true in the work of the last six years or so. My only quarrel with the plates is that there are too few site plans.

PRIVATE DANCE STUDIO, PRINCETON, NEW JERSEY, 1977.



Graves's buildings are intensely site-specific, but we have to take his word for it, from the evidence shown here.

Michael Graves: Buildings and Projects 1966-1981 is annoying around the edges, but it does what it was intended to do: it makes clear that Graves is an artist of stature. If the book fails to tell us what the buildings mean, it does give us the primary visual material necessary to start asking and answering the question.

Michael Graves: Buildings and Projects 1966-1981, Karen Wheeler, Peter Arnell, and Ted Bickford, editors, Rizzoli, 1982, 304 pp., illus., cloth, \$45.00; paper, \$29.95.

John Beach:

THE CALIFORNIA CONDITION

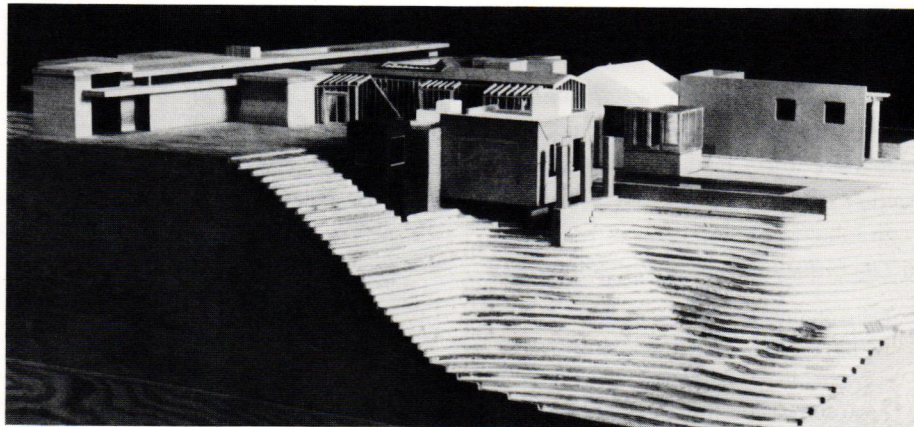
STANLEY TIGERMAN, editor

CALIFORNIA COUNTERPOINT

NORY MILLER, FRANK GEHRY, et. al.

Fortunately, good taste has never been able to establish much of a beachhead in California. Suave versions of contemporary fashions have always, it is true, been part of the California scene, but only a part. The social vitality of the area has engendered an architectural vitality of bewildering and (alas for the pigeon-holing instincts of the critic) uncategorizable variety. The answer to "What's happening?" in California has traditionally been, "Everything."

In general the architectural press does not reflect this richness. One looks in vain in the journals for the unique and idiosyncratically Wrightian work of Sim Bruce Richards, George Frank Ligar, and Walter Thomas Brooks; for the technologically optimistic work of John



FRANK O. GEHRY, SMITH RESIDENCE ADDITION, SANTA MONICA, 1981 [FROM *CALIFORNIA COUNTERPOINT*].

Lautner; or the expressionism of Kendrick Kellogg. The spatially adventurous and highly ornamented work of Robert Overstreet, Fred Lyman's fusion of 1950s austerity with the sensuous woodiness of the Greene brothers, and the colorist *oeuvre* of Alan Morris are similarly neglected. And this is not an exhaustive list—just a random sample of California designers whose work I have found moving or provocative. To those who know the current state of architecture here only through the architectural journals it means nothing, since the national architectural press has committed itself mainly to taste-making.

There is probably no field of creative endeavor whose practitioners are so professionally illiterate, so ignorant of their own patrimony, as architects. In the San Francisco Bay Area there are students, architects, and architectural historians who have never set foot in a Maybeck building, much less one by Wurster, Coxhead, Polk, Callister, Hillmer, or, to include the best known of the current generation, Dan Solomon, Batey/Mack, or Thomas Gordon Smith. And the Bay Area is not unique in this respect. The only way most architects experience architecture other than their own is through the architectural press, which gives to those who decide what is to be printed a power amounting to censorship.

The exhibition catalogue has always been a healthy corrective to prevailing orthodoxy, as well as a weapon for the unjustly neglected. Esther McCoy's Irving Gill catalogue, done in the late 1950s for the Los Angeles County Museum of Art, with photographs by Marvin Rand, and graphic design by Louis Danziger, remains the paragon of the type. Its austere elegance was an appropriate introduction to Gill's work, and the text, masquerading in the conventional taste of the period, seduces us into seeing with our eyes and not our prejudices.

The remarkable catalogues published almost yearly in connection with David Gebhard's architectural exhibitions at the University of California at Santa Barbara are an excellent source of information on major but neglected West Coast figures. The Lloyd Wright catalog, handsome and apropos in itself, is a case in point. Lloyd was an innovative designer whose work was never quite in phase with the fashion cycle; his experimental concrete houses of the 1920s, and his Wayfarer's Chapel of the 1950s (sometimes erroneously attributed to his father) received some attention from the architectural journals, but not until Gebhard's 1971 catalogue could one obtain enough material to assess the richness and importance of his work.

Two recent exhibition catalogues, *California Counterpoint* and *The Cali-*

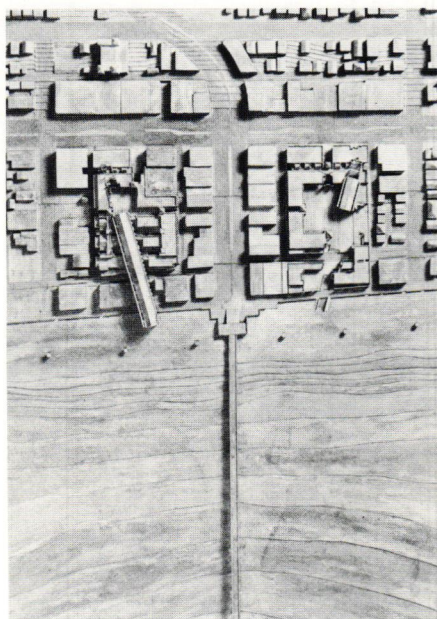
ifornia Condition, seemed to promise similar revelations. Each begins with a discussion of the variety of style and approach to be found in California, and each vows to do justice to that variety. Neither delivers.

Stanley Tigerman, in his introduction to *The California Condition*, states that:

[The choices] of who and what were to be included in the exhibition were made with a desire for . . . representativeness. It is my belief that one could replace the architects selected with an equal number of exhibitors two or three times over and still reasonably display the several strains of stylistic and technical prodigiousness common to this state.

In fact, except for the work of Anthony Lumsden, which differs in scale, style, and intention from everything else in the catalog, and that of Thomas Gordon Smith, which is so poorly presented here that it is impossible to tell what it is like, the illustrations in the catalogue seem to have been selected to illustrate a cogent argument for the existence of a single, unified California style. With the exception of Lumsden and Smith, all the architects represented share two design devices: the reexamined archetype (Robert Venturi's Mother's House is the putative father of the California architecture presented here), and the unexpected angle, now *de rigueur*.

An unexpected angle on California architecture might reasonably have been expected from someone with Stanley Tigerman's fresh and foreign eye, but his essay only maunders in an unconvincing discussion of Hegelian categories and "dematerialized essentiality." Susan Grant Lewin's contribution is less pretentious and more useful. The book has some fine images—in particular, the photographs of the exhibition models, and the drawings from the Solomon/Stauffacher offices—but the illustrations are too fragmentary to recreate the



MORPHOSIS, HERMOSA BEACH COMMERCIAL CENTER, MODEL, 1982. [FROM *CALIFORNIA COUNTERPOINT*].

show for those who did not see it, or even to explain any single project satisfactorily. In sum, it is a disappointing production, an evocative souvenir for those lucky enough to have seen the La Jolla exhibition.

California Counterpoint: New West Coast Architecture 1982, with essays by Nory Miller and Michael Sorkin, is much more satisfactory, but equally bogus in its claims to present a balanced picture of the California scene. Southern California is represented on the front cover, and northern California (with an image only the inhabitants could decipher) on the back. This is appropriate, since the pictorial content deals primarily with southern California; it is only that the text leads one to expect a geographically thorough survey.

The text gives lip service to the diversity of the California scene, while the pictures tell a story of shared approach, attitude, and intent. The tale is not of archetypes and angles this time, but of the current phase of one of the enduring traits of the architectural profession—its insecurity.

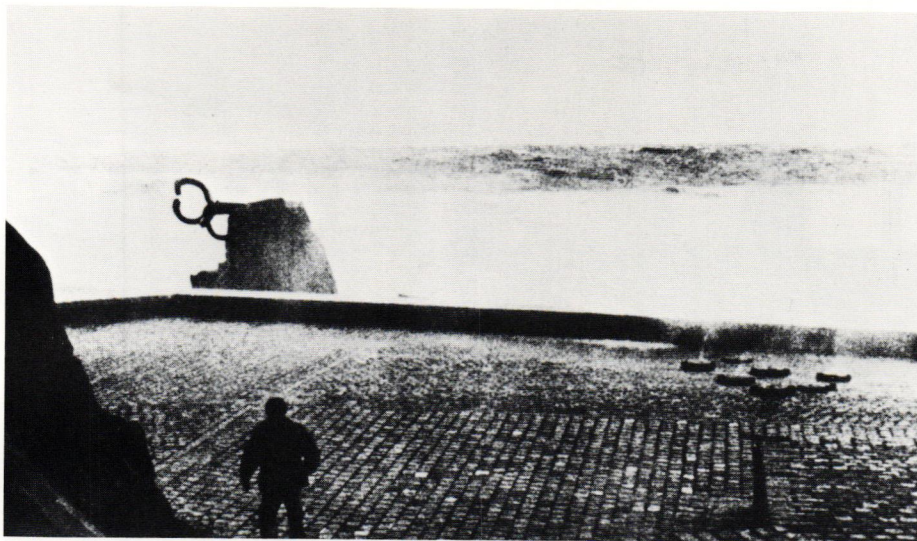
Architects have, for the last 100 years, found it peculiarly inadequate to just be architects: the most humiliating experience for an architecture student at critique time has been to have his projects dismissed as "mere design." For a while it was fashionable to borrow the glory of the engineer; and there are recurring cycles of aspiration to architect-as-computer-master. For a decade and a half, the commitment of American architecture schools to produce sociologists rather than architects was responsible for the most sincerely motivated bad design the country has ever known.

We now face the return of the artist-architect. Not the romantic creature with the flowing tie and the love of nature; the new artist-architect explores the same ground as the contemporary artist: perceptual ambiguity, the nature of time, the discrepancy between objective and subjective, the meaning of art, and the art of meaning. He also borrows the tools of the artist: the text is as crucial a part of contemporary architecture as it is of contemporary art. And one senses the same hermetic quality, the same lack of concern with communicating the meaning of the piece.

California Counterpoint conveys how heavily the architect of the '80s has been influenced by the artist, in style as well as image. It is as much an art as an architecture book; while it does not even begin to show the full spectrum of California architecture, it makes a coherent and stimulating visual argument for one of the most provocative styles within it. As *California Counterpoint* becomes a period piece, it may remain one of the most evocative artifacts of our era.

The California Condition: A Pregnant Architecture, introduction by Stanley Tigerman, La Jolla Museum of Contemporary Art, 1982, 104 pp., illus., \$14.85 pb.

California Counterpoint (IAUS #18), Nory Miller, Frank Gehry, *et. al.*, Rizzoli, 1983, 118 pp., illus., \$18.50 pb.



PLAZA DEL TENIS, SAN SEBASTIAN, 1976.

MONUMENT TO THE FALLEN, OYAZUN, 1977.



Kenneth Frampton: PEÑA GANCHEGUI

EDITORIAL BLUME

ANTONIO CODERCH

EDITORIAL BLUME

As far as modern architecture is concerned, the Iberian peninsula is still an unknown continent. Among the many reasons for this is the fact that Spanish architecture, at its best, is strangely unphotogenic; it resists being summarized in a serendipitous image through the distortion of the lens, and multiple shots of the same work in no way compensate for our incapacity to experience the space or touch the materials. In many respects, however, the tradition for a spiritually rooted and rigorous *tectonic* is stronger in Spain than elsewhere, and sooner or later we will recognize the extraordinary stature of architects like Oiza, La Sota, Higuera, and, from the younger generation, Rafael Moneo, the distinguished Madrid architect.

Peña Ganchegui and *Antonio Coderch*, both published two years ago in Barcelona, but only recently available here, are monographs on the work of two provincial masters. Luis Peña Ganchegui, now in his late fifties, has worked for most of his career out of the Basque town of Motrico. The Catalan architect José Antonio Coderch, the better-known of the two, is seventy years old and has been practicing for almost 40 years, with as many buildings to his credit.

These two books fill a certain gap in our scant knowledge of the cultural changes in Spain since the mid-1950s, when the country began to move towards modernization after the first 15 years of the Franco regime. They are the most recent in the 10-volume series, *Función y Forma*, which was, according to the publisher's blurb, devoted in part to studies

... dealing with the life and work of practicing architects, each of whom will present his ideas, thoughts, tastes and desires in his own words as expressed in casual interviews, thus presenting the ensemble of factors affecting the design and formal result of his architectural works.

Both books thus fall into the *conversaciones* category, and are virtually identical in format.

The differences reflect the personalities involved: Coderch is evidently talkative, despite his reputation, while Luis Peña makes an art of reticence. What he lacks in words, however, he makes up for in family photographs, and there is a Proustian nostalgia here that reminds one of Roland Barthes's *Camera Lucida*. While we are witness to the image of the young Peña at various stages in his development, his beloved mother and his austere lawyer father are presented as absences. In place of personal images and words, we see the record of a school outing in a sombre photograph of the Plaza de Los Fueros in Oñate, where Peña's strict father was in the habit of strolling and chatting with priests in the



ANTONIO CODERCH. ROZES HOUSE, GERONA, 1962.

early evening—the *res publica* of childhood, which those of us not privileged with a provincial city infancy are unable to recall.

Peña's melancholic artistic sensibility seems suspended between the spectral qualities of his urban-infill (he speaks of the ghost-like fusion of his gray façades with the perennial sea-fog of the region) and the indomitable heroism celebrated

in his monuments. An enigmatic emotional reciprocity links these two sides in his work—the bulk of which is the pitched-roof residential stock he has built in and around Motrico. These four- to six-story blocks either merge self-effacingly into the urban fabric, or blend into the misty suburban or rural landscape.

Aside from a single industrial building, Peña's "breaks" from this modernized vernacular have always been monumental, works impregnated with the pride and tragedy of the Basque struggle. It is hardly an accident that his most "accessible" works are of this genre: two plazas in San Sebastian, and a commemorative monument to the fallen, built into the old cemetery wall at Oyazun. The monument, based on the form of the Basque jai alai goal, dominates the approach to the cemetery, a spectral white gateway that cannot be passed except at the price of one's life. It recalls the metaphor of sport as the training of the young for combat. The Basque nationalist flag lies suspended within the goal, while the pole from which it is hung is set under the *lauburu*, the ancient funerary symbol of the Basque people. An almost pagan feeling for tribal identity is close to

PEÑA GANCHEGUI, IMANOLENA, MOTRICO, 1966.



the surface of this sombre work, completed only six years ago.

One feels something similar (despite the absence of symbolic specificity) in the Plazas de la Trinidad and del Tennis, completed in San Sebastian in 1963 and 1976 respectively—the one within the old urban core, the other open to the sea. The surfaces of both these public arenas are paved with stone sets, and the sense of topographic density created through these layered, cobbled planes reminds one of Dimitris Pikionis's stone promenade and park (1957), laid into the surface of the Philopappus Hill next to the Athenian Acropolis.

The plaza by the sea, the more open of the two, may be read as a three-fold homage: to the sea, to San Sebastian, and to Eduardo Chillida's steel sculptures, anchored to rock formations in front of the plaza. The two hook-like figures (alpha and omega?) engage the waves as they break before the bulwark, presaging the occasional spumes of water that, driven through the "blow-holes" in the promenade, atomize into rainbow effects in the sunlight. "These holes," as Peña remarks, "are a sort of telephone connection between man and the depths of the sea."

Coderch is an architect with a richer and more extensive experience of the poetics of craftsmanship, and a man favored by the culture and climate into which he was born. While Peña is sequestered by the dour Atlantic, Coderch's innate sobriety has been leavened by the sun and the hedonism of the Balearic Islands, the site of his first works. Moreover, Catalonia has had a more fortunate history than the Basque country, and has maintained a certain independence in spite of the violence and oppression that followed the Spanish Civil War.

Coderch's finest achievements are vigorously didactic; his buildings are object lessons in the handling of a given

type. Should we still aspire to the highest standards, they teach us how to plan and build, whether a littoral villa, like his classic Casa Catasús (1956), at Stiges on the Costa Brava, or a residential development of high civic deportment, like "Las Cocheras" (1968), near Barcelona, also known as the Parque Sarria.

Coderch has raised the planning of the modern bourgeois apartment to the level of mathematical elegance, in an epoch when upper middle-class housing is as subject as any other other form of residential development to the dictates of a mean consumerist economy. With their back-to-back bathrooms and kitchens, "deep" dining areas, and rhythmically stepped bedrooms, each with its own terrace, these plans are not only logistically ordered, but achieve a sensitive unfolding of space from the internal entry of each apartment, a progression as dimensionally inflected and spatially nuanced as it is hierarchically appropriate.

His "Las Cocheras" development, consisting of some 17 seven-story apartment clusters, grouped on a single city block, with pedestrian streets and underground parking, is indubitably his

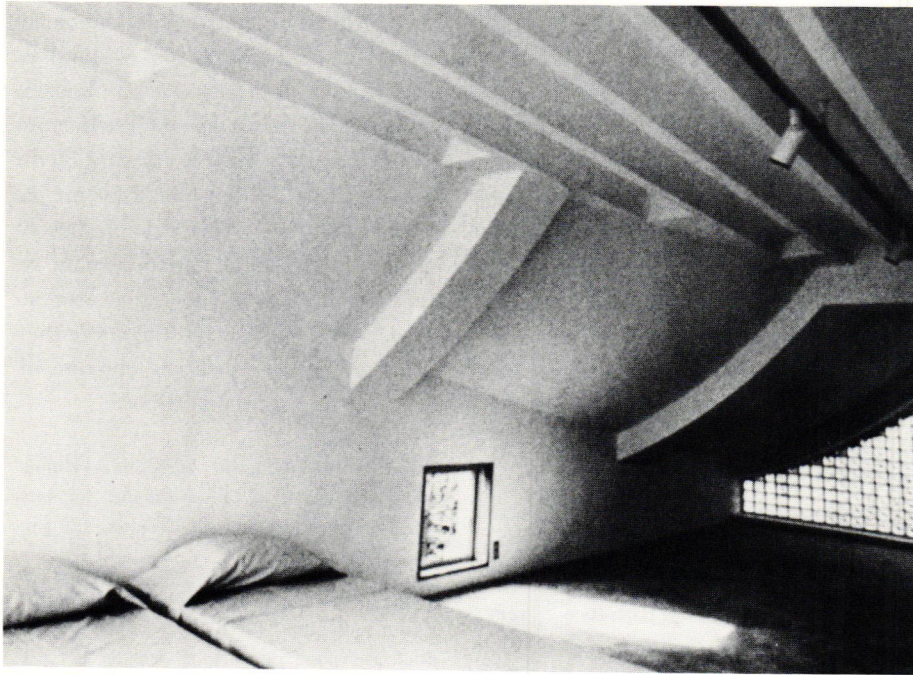
most brilliant and universally significant achievement to date. It makes standard Anglo-Saxon upper-class urban housing look gross and crass, so much so that one is forced to ask what makes a supposedly affluent class inflict upon itself an environment of such unspeakable barbarism. Have we finally succeeded in reducing built form to one more consumer good, whose value is nothing more than its progressive depreciation, once the initial seduction is accomplished?

Peña Ganchegui, edited by Editorial Blume, 1981, distributed by International Scholarly Book Services, Beaverton, Oregon, 127 pp., illus., \$12.95 pb.

Antonio Coderch, edited by Editorial Blume, 1981, distributed by International Scholarly Book Services, Beaverton, Oregon, 127 pp., illus., \$12.95 pb.

"LAS COCHERAS," BARCELONA.





HOUSE UNDER HIGH VOLTAGE LINES, 1981 (BEDROOM).

Hiroshi Watanabe: KAZUO SHINOHARA

YASUMITSU MATSUNAGA

For some he is simply the only Japanese architect of his generation who can be taken seriously; for others he is the pied piper who has led so many soft-headed young designers astray. Beguiled, infuriated, more often than not baffled, observers rarely agree in their estimation of the importance of Kazuo Shinohara.

Born in 1925, with a career spanning nearly three decades, Shinohara has only recently begun to receive serious attention in the West. This catalogue for an exhibit organized by the Institute for Architecture and Urban Studies provides a short introduction to his works and ideas. Included are essays by Yasumitsu Matsunaga, the critic and architect, and Shinohara. The houses are presented chronologically, starting with the rather prim House in Kugayama (1954), and ending with the wonderful and wonderfully perverse House Under High-Voltage Lines (1981). Each building

is given several pages of photos, and a brief description by the architect. Some of the photos are excellent—Japanese architectural photographers like Tomio Ohashi, represented here, are surely among the best in the world. It is a pity that the reproductions are so small, particularly because large prints better convey the sense of emptiness in Shinohara's spaces.

A collection of snippets from Shinohara's writings, full of epigrams ("the mother of art is the confusion that prevails within man") and epiphanies (an 8th century Buddhist temple seen in the rain; a sunset experienced in Lisbon) further subverts by its disconnectedness any attempt to explain his art logically. (As if his full-length articles, with their highly personal vocabulary, were not already enough to accomplish this.) Matsunaga's article is not much help, either. Invoking Barthes, he writes:

A critical architecture in which "to design" is synonymous [*sic*] with "to read" rigorously challenges the observer to participate in its own construction.

He adds:

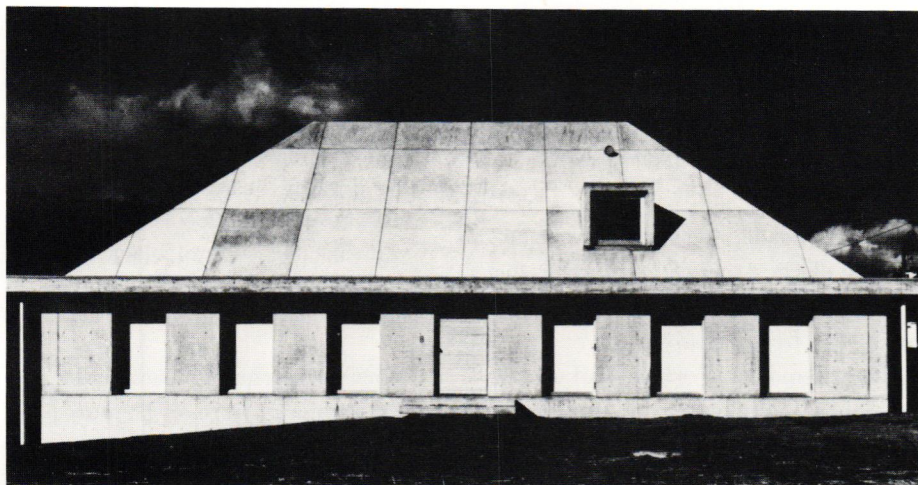
It follows... that any encounter with Shinohara's work presupposes the construction of a separate text, that is, a mythos which, like Ariadne's thread, is drawn out simultaneously with the work.

Granted. But what follows next is too often a self-conscious use of art-historical allusions, the substitution of a third text for the awaited one. As a consequence we are left at twice the remove from the original work, a problem aggravated by the fact that the allusions are nearly all Western. Into a world populated by Magritte, de Chirico, Balthus, Cervantes, Le Corbusier, and Perugino, poor Lady Tachibana is practically the only native allowed to enter—possibly because she has a title. Does it really help us to be told, in reference to the House in Hanayama No. 3:

In this exquisitely lucid space a breeze from the sea may pass and a faint shade of exterior light may be delicately reflected on the posts. One can find in the house the image of *le Palais de Saint Julien l'Hospitalier* which Flaubert describes as being so silent that even the echo of a sigh might be heard?

Not a sigh, but a quite audible groan is likely to issue from the lips of the dismayed reader.

To be fair, Shinohara's works are difficult to analyze, although it sometimes seems to me that a paleontologist or an archaeologist would be better equipped to deal with them than an aesthete (how about the House in Hanayama No. 4 as the ark on Mt. Ararat?). Matsunaga does have perceptive things to say, particularly about the House in Uehara and the House on a Curved Road. I disagree, however, with his view that the House Under High-Voltage Lines (or, to accept his argument, a reading of it) "implies a break from the personal paranoia or



HOUSE IN ASHITAKA, NUMAZU, SHIZUOKA PREFECTURE, 1977.

fetishism of the past." Surely something like a fetish is made of those power lines in the way the house is lovingly molded around them and around the field of whatever force—electromagnetic, perhaps?—emanates from them (it is a bit of a letdown to be told that the form represents a *sachlich* response to a bureaucratic order). It should also be added that the two shallow depressions on the top of the house, by their similarity to the ribs of the floor slabs within, suggest a fragment of some larger "ceiling"—evidence of some higher order of space tilted at an angle to the one we inhabit.

This is not an authoritative work, but it remains a handy volume for those without ready access to past issues of *Space Design*, *Japan Architect*, or the two large Shinohara books, (*Kazuo Shinohara, 16 Houses & Architectural Theory* [1971], and *Kazuo Shinohara, 11 Houses & Architectural Theory* [1976], with English texts admirably translated into English by the late Charles Terry (of *Musashi* fame).

Kazuo Shinohara: *32 Houses*, with essays by Yasumitsu Matsunaga and Kazuo Shinohara, Rizzoli, 1982, 120 pp., illus., \$18.50 pb.

Kyle Thayer:

PERSONAL TYPOLOGIES: THE WORK OF ROB KRIER AND O. M. UNGERS

The question of whether the architect is his own best spokesman follows on the heels of the question of whether the architect should write at all. If his words are well chosen, an untalented architect can defend his buildings from complete collapse; if his words are chosen poorly, then the building stands or falls according to the grammar and vocabulary of its own language. Pity the architect illiterate on both counts.

Undaunted, architects continue to write books, whether to espouse the latest ideological whimsy, reassess the underpinnings of the profession, or present a new body of work. Now Oswald Mathias Ungers and Rob Krier have joined the fray with new books that discuss architecture in relation to their own projects. As evidence of their growing importance, these two are also the subjects of two recent monographs by the Institute of Architecture and Urban Studies. Taken together, the four books

give a fairly complete picture of their architecture and thought.

History and typology enjoy a special currency these days—more often as buzzwords than as watchwords—and both Ungers and Krier pursue these concerns seriously. They share a mannered, rationalist temperament, predicated on a return to historical forms and types. Where Ungers often renders a historical architectural language as theme, for his own ends, Krier builds (or rather draws) a poetic utopia far removed from the dire realities of a diseased profession and era. Both use history in a more restrained and "serious" way than their American Post-Modern counterparts. And, like many Post-Modernists, both have drawn more than they have built. Their convictions (verging, in Krier's case, on moral imperative) do not bring in many commissions, and the lack of built examples of their work makes their books indispensable in communicating their ideas. The books also help to assemble the drawings and paintings into coherent statements, and allow them to reach a broader audience than they otherwise would.

Krier's title—*On Architecture*—promises a well-proportioned treatise, but compared to his earlier work, *Urban Space* (Rizzoli, 1979), *On Architecture* seems little more than a layman's dictionary decorated with beautiful drawings. Closer inspection, however, reveals that it picks up where *Urban Space* left off, and is its necessarily poetic complement. To trace the evolution of Krier's thought, it is worth touching briefly on the earlier work.

Urban Space is a well balanced, rationally argued piece of scholarship that builds and defines a very convincing typology of urban space. Citing the many failures of modern town planning, Krier makes practical suggestions for a rebuilding of Stuttgart, based on the principles he has outlined. The theoretical and pragmatic aspects of the book are

well handled, even if one disagrees with the conclusions. There is also an appendix, "Postscript for Architects: Let's put Architecture back in its Proper Place," whose title is taken from the conclusion of a 1974 manifesto, published by 12 of "Germany's most eminent architects." It sketches the dilemma of today's architect so deftly as to preclude further debate (for Krier at least), although it does suggest the form a future discussion of architecture might take:

Quite simply, the concern for form is the fundamental problem of architecture, and one which cannot be solved in purely verbal terms. The architecture we are talking about must be illustrated, if only

through drawing. So any polemic on the subject in the form of a manifesto must remain a piece of empty and esoteric trivia, and the notes I am writing now should also be seen in that light.

The terse, poetic, and strangely romantic tone of *On Architecture* may be the only possible response to the conclusions reached in *Urban Space*.

The "Ten Theses" which lead off the new book summarize the significant points of its predecessor's postscript; they are moralistic and prescriptive, stylistically a blend of Marx's *Theses on Feuerbach*, Le Corbusier's *Towards a New Architecture*, and the Ten Commandments. Consider, for example,

Thesis Ten, the "Responsibility of the Architect":

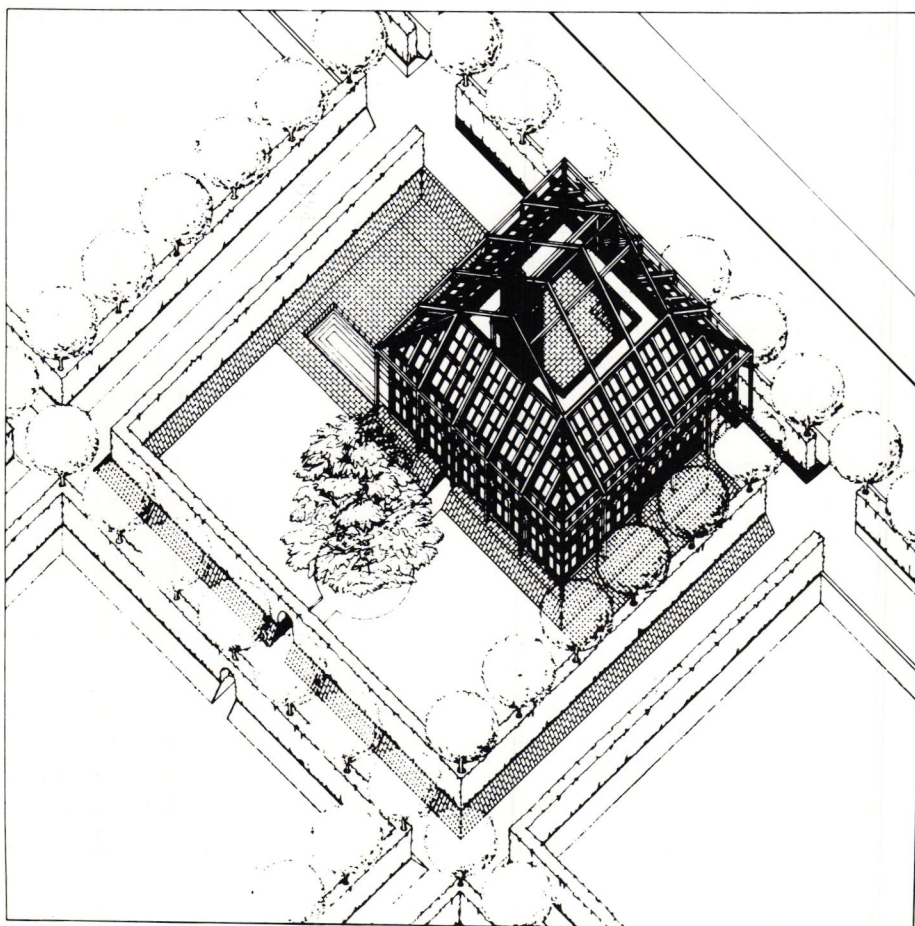
The architect alone is responsible for the product which emerges from his drawing board and bears his signature. No politician or financier will take the cultural blame from the architect's shoulders for a mis-planned environment...

Krier's prescriptions are valuable despite their moralistic tone. They are part of a larger whole, an architecture of which poetry, history, dream images, sculpture, beauty, and morality are seamless components. The vision to which Krier clings is frankly utopian, a symptom of the disenchanting condition his architecture would cure.

Krier hopes to recover the lost integration of these elements by producing an architecture that reinterprets pre-Modern principles. The favored medium of expression is drawing, or what used to be called "paper architecture" (recently recertified by the profession). Removed from what Krier considers the moral bankruptcy of current architectural practice, a drawn architecture is free to roam over all kinds of terrain, with no obligation to settle down, to build. Many of Krier's drawings are mythological landscapes peopled with strange figures, fragments of statues, men in helmets or masks. Below the drawing of the Stele for Schinkelplatz in Berlin, Krier has written "these figures are the dreams with which I adorn my evenings."

Krier's yearning to live in some different time and place reflects a deep-rooted discomfort with the fragmentation of modern life and practice, but the same yearning is found in the poems by Valéry and Baudelaire placed as signposts by Krier at the beginning and end of his book. Krier recognizes the power of a poem or a drawing to dislodge the usual patterns of perception; his Berlin is both an architecture of verifiable places and an uncharted journey through a distant

SOLAR HOUSE AT LANDSTUHL.



world. The architecture places itself between dream and reality, the drawings allowing the expression of both.

Krier's dissociation from architectural practice gives him room for social criticism, but sometimes makes it hard to imagine how many of his projects would work as buildings. Deborah Berke, in her essay in IAUS 5, remarks of his architecture that: "...its beauty can be more fully valued without embracing it as a concrete proposal." While this is sound advice for some of the housing projects, many of the others suggest the potential for realization. The major difference between the IAUS monograph and Krier's *On Architecture* is that the latter promotes Krier's personal vision, while the critical perspective of the IAUS monograph grounds his work in a recognizable reality. Despite the dream-like character of many of his drawings, Krier (we are almost surprised to learn) has built buildings. Photographs of his early houses—Siemer House (Stuttgart, 1968), Dickes House (Luxembourg, 1974), and Ritterstrasse Housing (Berlin, 1980)—suggest that other projects could also be built. The objectivity of the photograph takes Krier's structures out of drawn utopia and into the cold hard world of construction. The Ritterstrasse project shows that even an architect who recently declared that the daily life of a working architect "has sunk to a level which holds none of those dreams that once made our profession a major vehicle of culture," is capable of seeing a building through construction.

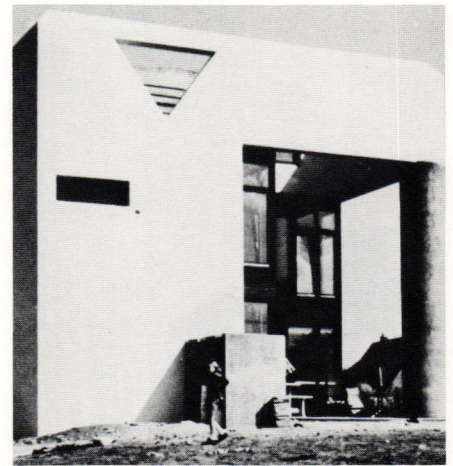
A balance between hard-line drawings (intelligible to the banker or contractor) and playful sketches is a recent trend in Krier's work, quite evident in the IAUS document. Scale models and working drawings for some projects, notably Housing on the Lindenufer (Berlin-Spandau, 1978-1979), also suggest that Krier is now aiming toward a built architecture, and is willing to address economic reality.

The IAUS editors have been meticulous in creating a balanced image of Krier's work, using photos of buildings and presentation models as well as the more personal drawings. Critical essays by Kenneth Frampton and Deborah Berke place Krier in a larger context and set the stage for the drawings, but do little to explicate the site conditions or the design process of specific projects.

O. M. Ungers's *Architecture as Theme* achieves a certain monumentality by singling out "theme" as the indispensable premise, the quality that allows architecture to transcend the common and everyday. He isolates five themes from his own work of the last twenty years: transformation, assemblage, incorporation, assimilation, and imagination. These are not intended as formulae; his own projects, Ungers reminds us, are seldom reducible to a single theme—an admonition easily forgotten in the rigidly organized sequence of rhetoric and projects that follows.

While many of Ungers's drawings testify to his innovative approach to architectural problem-solving, his aggressive, often confused statements of theoretical position leave the reader unsure of even the most fundamental lines of his argument. The expected leap from his specific use of "theme" to his more generalized proposition for architecture is never satisfactorily made. The reader would be well-advised to skip the prose and go directly to the projects, which can be understood without Ungers's theoretical framework.

Many of his projects of the 1970s are outstanding for their emblematic use of "theme." The Solarhaus at Landstuhl, for instance, is a sequence of houses arranged one inside the other: a stone house (for protection against the elements) at the core, then a glass house (a winter garden or loggia, for use in mild weather), then a framework house (covered with plants in the summer), and

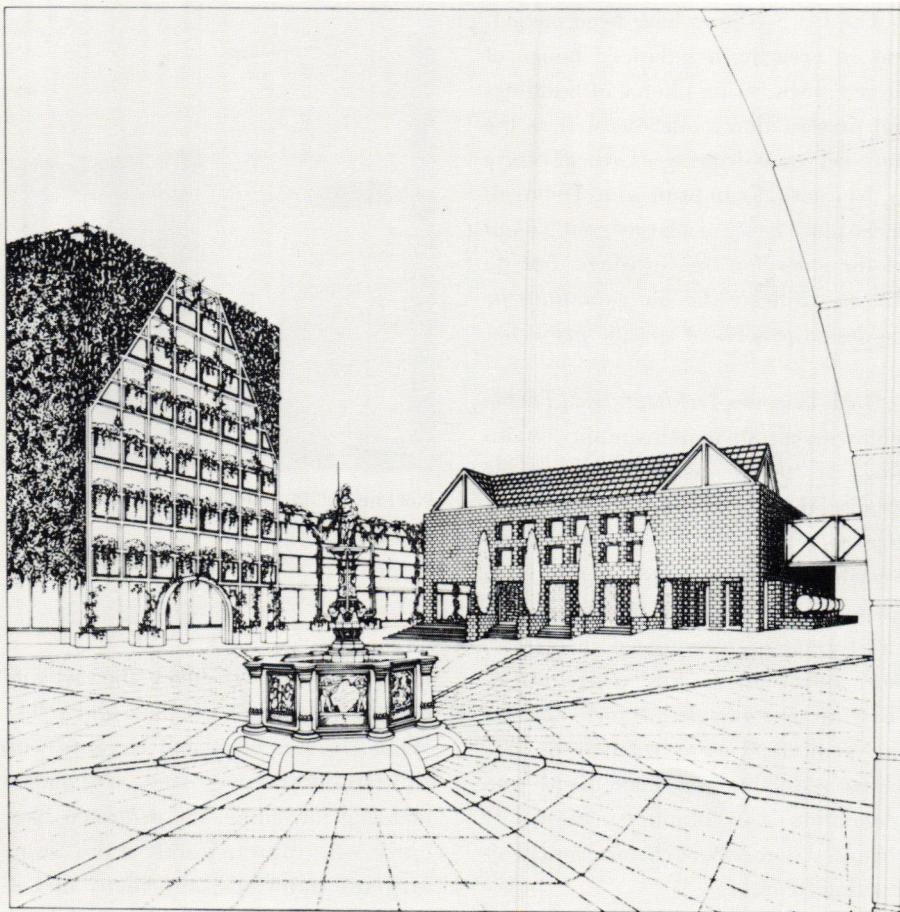


ROB KRIER, DICKES HOUSE, LUXEMBURG, 1974.

finally a house of greenery (the yard and garden bordered by hedges and trees). While the simplicity and elegance with which the different elements are handled makes it intriguing, the project is basically one-dimensional. Like some Magritte paintings, and many of Ungers's other projects, it illustrates its "idea" literally, and out of proportion to the rest of the elements of the design.

One realizes, after plowing through the countless drawn and written examples in *Architecture as Theme*, that "the idea" is the predominant and unifying theme. Ungers is clear on this point: architecture "should make ideas visible and testable in the form of spatial compositions by the use of the language of architecture." He suggests this as a way out of "the blind alley of pure functionalism," and "the unchecked expression of emotional experience." The book is a record of his own efforts to chart a course between these two extremes.

Intelligent editorial choices make IAUS 6, *O. M. Ungers: Works in Progress 1976-1980* more worthwhile reading than *Architecture as Theme*. The drawings still convey something of the ideas-made-real flavor of Ungers's work, but the IAUS editors have wisely played this



down in their readable and informative descriptions of the projects. A good example is the project for the Badische Landesbibliothek (Karlsruhe, 1979), which appears in both books. The IAUS commentary gives the project a conceptual background, citing four decisive factors for the design: the dominant position of St. Stephen's church, the implied pattern of site intervals, the scale of the surrounding buildings, and the original city plan for Karlsruhe by Weinbrenner. Knowing its particular problems, the reader is better prepared to assess Ungers's proposal. Contrast the written accompaniment for the same project in *Architecture as Theme*:

... the building is not regressive but, on the contrary, it is oriented toward a future in which thoughts do not age and might thereby end in the junkyard of history, but in which they stay vital aspiring to reach new stages.

The IAUS monograph has fewer projects, but they are carefully chosen to show the range of Ungers's work. A recent project for the Konstantinplatz in Trier (1981), not included in the architect's own books, seems to signal a trend in his recent work toward a more balanced architecture in which the "idea" no longer clamors incessantly for attention.

The IAUS monograph thoughtfully provides a complete listing of project collaborators, specifically acknowledging their contributions, and a chronological bibliography that indicates the breadth, depth, and something of the quality of Ungers's scholarship. It also contains the most interesting article in the four

PROPOSAL FOR THE REORGANIZATION OF THE MARKPLATZ, HILDESHEIM, GERMANY.

HOUSING IN THE TIERGARTEN, BERLIN, 1980.

books: "Excerpts from a Dialogue Between Heinrich Klotz and O. M. Ungers." Klotz, head of the Deutsches Architekturmuseum in Frankfurt, has worked closely with Ungers, Kliehues, and others on state-sponsored competitions in Germany. Prompted by Klotz's informed questions and comments, Ungers, obviously at ease, comments on the Ciam conventions in Aix-en-Provence (in which he took part as early as 1954); the Hans Scharoun school, which dominated German Architecture, especially in Berlin, in the 1960s; brutalism; and the anti-functional backlash, so unpalatable after "theme" was brought in, and therefore especially to the point in this interview. It is too bad Klotz could not have edited Ungers's own book, for his influence puts Ungers in a very favorable light.

Left to themselves, neither Ungers nor Krier is a great expositor of ideas; their talents are architectural. What is left when the grand designs promised by the titles fail to materialize is autobiography. Krier tells his story in a pleasing combination of words and images, while Ungers is too often heavily discursive. The value of the IAUS monographs is the balance they achieve between the architects' statements and a much needed critical perspective.

On Architecture, Rob Krier, St. Martin's, 1982, 96 pp., illus., cloth, \$25.00; paper, \$19.95.

Rob Krier, introduction by Kenneth Frampton, Rizzoli, 1982, 118 pp., illus., \$18.50 pb.

Architecture as Theme, O. M. Ungers, Rizzoli, 1982, 128 pp., illus., \$25.00.

O. M. Ungers, Works in Progress 1976-1980, preface by Kenneth Frampton, introduction by Gerardo Brown-Manrique, Rizzoli, 1982, 110 pp., illus., \$17.50 pb.

Andrea Ponsi:

VITTORIO GREGOTTI

MANFREDO TAFURI

In the diverse and changing panorama of Italian architecture, Vittorio Gregotti has gained both prominence and commissions. A theorist and educator as well as an architect, Gregotti has been active now for several decades, and his career is something of a summary of the vicissitudes, doubts, and successes of Italian Rationalism since the war. This monograph on Gregotti is therefore also about Italian Rationalism, a school of thought whose exponents have included—besides Gregotti—Aldo Rossi, Carlo Aymonino, Franco Purini, and (in terms of providing its theoretical bases) Manfredo Tafuri, author of the book's introductory essay.

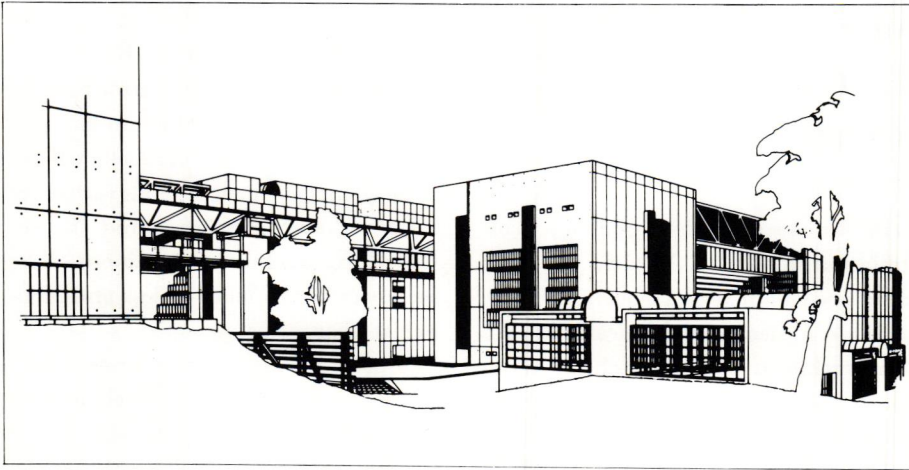
At the core of the book are descriptions of ten representative projects, mostly of large-scale works, spanning the period from 1964 to 1981. The projects are often illustrated with perspective and axonometric drawings, but only a few include photographs, and these are of buildings under construction. Considering the emphasis Gregotti places on the engineering and structural components of his architecture, however, the photos may not be inappropriate. The remainder of the book provides a photographic catalogue of other Gregotti projects, including examples of work in interior and industrial design. The laconic captions for these photographs leave the reader with a desire for more information. Apart from this drawback, the book is well conceived: the "Electa-Rizzoli" series of architectural publications has achieved a high standard of graphic quality, and *Vittorio Gregotti* lives up to it.

As a disciple of Ernesto Rogers, "headmaster" of the Italian Rationalist school after the war, Gregotti ripened his

thinking in a climate of faith in the values of the Modern Movement. But he was among the first to sense the growing crisis of Modernism. This led him, in the early 1950s, to commit an act of rebellion (later to be virtually denied), joining with other Milanese architects to found the so-called Neo-Liberty movement. The members of this more or less anti-Modernist group nostalgically exalted the bourgeois tradition of the proto-industrial era; they sought a new relationship with history, in particular with recent history and the Art Nouveau movement—or "Liberty," as it is called in Italy. Tafuri defines this "neo-Proustianism" as "preening between autobiographical memory and projection toward images of redemption." The catalogue includes some examples of Gregotti's work in this period (1950 to 1963).

Rebellion against Modernism gave way to an interest in questions of language and the implications, positive and negative, of the techniques of communication prevalent in an advanced industrial society. Taking a structuralist approach, and drawing on semiology in particular, Gregotti focused his interest on the limits and communicative possibilities belonging to (quoting the title of his own book) the "territory of architecture." This interest is clearly reflected in the characteristics of his later work: the rigor of the design process; the use of the architectural "sign" (in the semiotic sense) as a specifically human and rational sign, distinct from Nature, capable of giving order to the fragmented artificial environment and restoring meaning to the Babel of architectural languages; and finally the use of a correct, logical, and appropriate method of construction as a primary instrument of architectural composition.

In his pursuit of compositional rigor in architecture, Gregotti can be compared to other neo-Rationalists such as Aldo Rossi, and—in terms of his influ-



DEPARTMENTS OF CHEMISTRY AND HUMANITIES, UNIVERSITY OF CALABRIA, 1972-73.

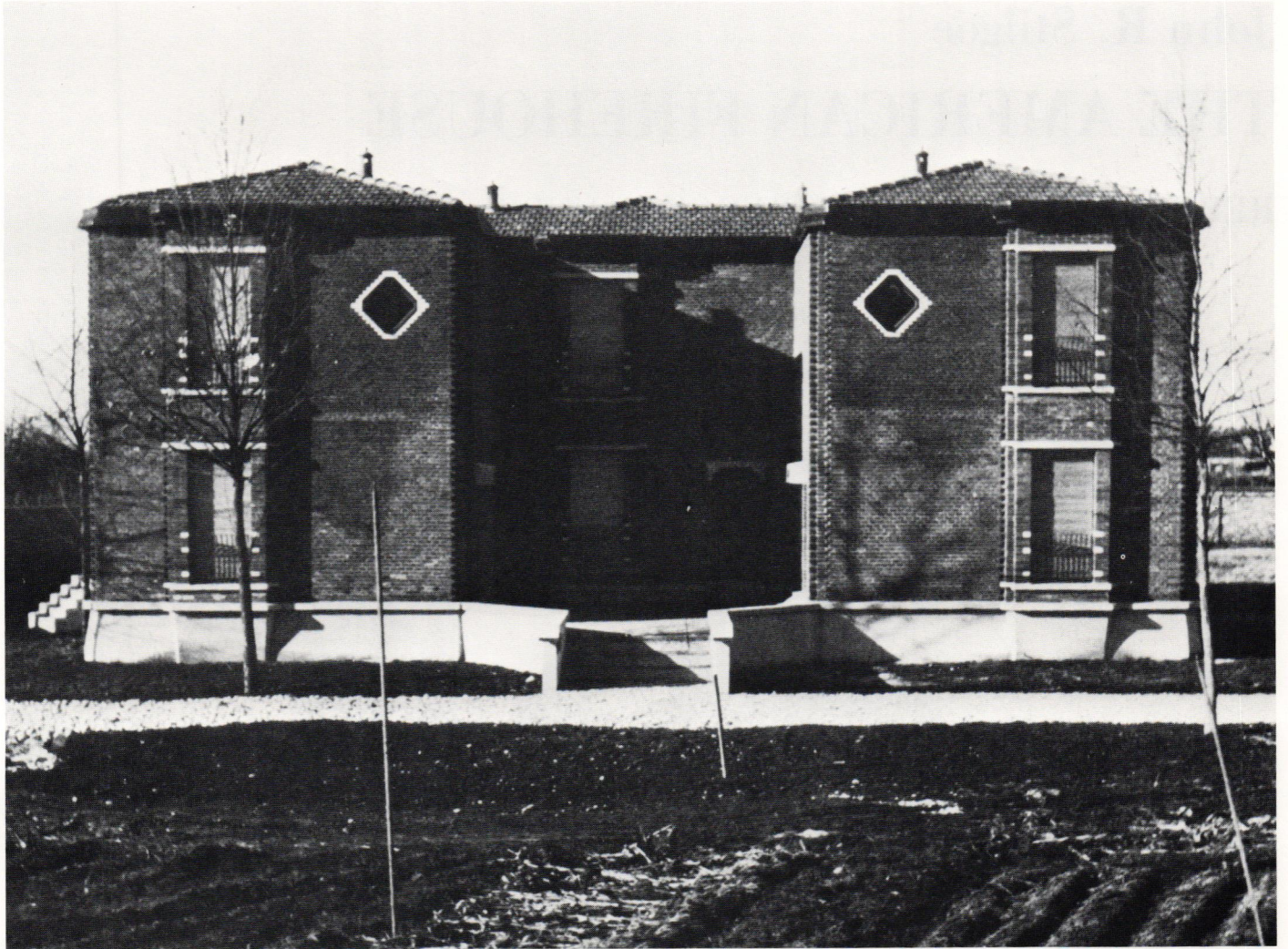


CENTRAL BAY OF CHEMISTRY DEPARTMENT, UNIVERSITY OF PALERMO, 1971.

ence upon Gregotti's work—to Louis Kahn. In Rossi's work, the logical rigor of the rational approach is continually put in question, or at least nourished equally by the poetry of "analogical" discourse and by autobiographical memory. In Kahn's work, compositional rigor is only the means to "unveil" through architecture the immeasurable, mystical qualities of existence. Gregotti's work seems to content itself with correctness of principle, rather than being an act of poetics.

This can be seen more clearly in a project like his Research Center in Naples, in which the quite efficient functional organization is accompanied by a generally flattened, homogenized spatial effect. Compare this to Kahn's Salk Institute, in which the introduction of the central courtyard provides focus, spatial hierarchy, intimacy, and a generous opening to the building's physical surroundings.

The theoretical bases and formal components of Gregotti's approach become more apparent in his large-scale projects. Here, his research on the architecture/site relationship, the spatial expression of functions, and the role of structure and technology, have a chance to work themselves out audaciously and without compromise. Here, too, an architecture conceived as a consolidating and organizing "sign" of its territory materializes as elementary geometries and minimalistic volumes, thus becoming the occasion for the invention of grand spatial metaphors. In the excessiveness of their theoretical abstraction, and in the degree to which they brazenly impose themselves on the landscape, these metaphors sometimes become ends in themselves, rather than enhancing the quality of the context, as Gregotti would maintain. The metaphor of the "dam" in the plan for the residential complex in Cefalu', or of the "bridge" in the campus of the University of Calabria, are over-inclusive and out of control. They may



RESIDENTIAL NUCLEUS FOR EMPLOYEES OF BOSSI SPA, CAMERI, 1956.

remain valid as linguistic-symbolic inventions, but as projects they are all too reminiscent of the metastructural abstractions of the 1960s.

Yet when one analyzes segments of these projects, the compositional, structural, and aesthetic qualities of Gregotti's work remain: for example, at the point (in the campus plan for the University of Calabria) where student dormitories, academic towers, and the axial bridge are articulated around a hinge-like piazza, strategically placed in relation to a ridge and existing roads; or in the sophisticated structural system for the University of Palermo, which demonstrates Gregotti's ability to manipulate

static components to create an ample and harmonious spatial expression.

One should consider these positive yet partial results in relation to the general philosophical and aesthetic conception which lies behind Gregotti's work, and which he shares with the entire Italian neo-Rationalist school. The fundamental issue for this school is the dichotomy between Nature and Culture, with the neo-Rationalists categorically opting for Culture. But this implies an almost cynical attitude of detachment and indifference toward Nature (an attitude clearly and intentionally reflected in Gregotti's work), rather than a search for environmentally-balanced solutions.

This attitude is increasingly unsatisfactory, especially now when the issue of the dichotomy between Nature and Culture grows more critical, and the anthropocentric values which dominated the development of industrial society are seen more clearly as impediments to the effort to realize a psychologically and physically saner relationship between human existence and the natural condition.

Vittorio Gregotti, introduction by Manfredo Tafuri, Rizzoli, 1982, 152 pp., illus., \$18.50 pb.

John R. Stilgoe

THE AMERICAN FIREHOUSE

REBECCA ZURIER and A. PIERCE BOUNDS



MARCUS TULLIUS REYNOLDS, HOOK AND LADDER 4, ALBANY, NEW YORK, 1910.

Fire stations are not the kinds of buildings that histories of architecture usually treat; their design and requirements have stayed so simple and so constant over the years that they have offered architects little room for creative manipulations of space and form.

The authors make this remark early in their study, but *The American Firehouse* nevertheless reveals an extremely rich design history in these buildings so often slighted in analyses of the urban and rural fabric. The book is a model of explication, describing the evolution of firehouse form within its social and technological context. It sweeps from the colonial era to the present, across most of the United States, from rural areas to urban centers.

The first two chapters treat the firehouses of volunteer fire-fighting companies, whose buildings, particularly in urban areas, announce by their ornate, sometimes fanciful form and decoration the *esprit* of early fire-extinguishing operations. Firehouses built by municipalities are analyzed in detail—the evolution of civic organization, electrical and mechanical technology, and “sentiment,” as reflected in fire stations built between 1865 and 1918. Another three chapters scrutinize the modern fire station, tracing its roots in the motorization of fire apparatus, suburbanization, and such architectural movements as streamlining. A final chapter analyzes the most successful of post-1960 fire station designs. An appendix, “Recycling Vintage Fire Stations,” describes the many ways disused fire stations have been adapted to new uses, from residential to retail. An exceptionally thorough, annotated bibliography, and a comprehensive, immediately useful index complete the text.

The authors create both an explanation of fire station form and a theory of its evolution. On the one hand, they emphasize typical structures that still announce bygone concerns. On the other, they give special attention to unique fire stations—defining a unique structure both in the traditional sense, as a rare specimen of some era whose structures have mostly vanished, and in the useful sense of precedent-setting.

Descriptions of the work of George Ernest Robinson, an architect who specialized in fire station design after the mid-1920s, illustrate the authors’ concern for understanding formal change. Robinson responded to the popularization of the motorized fire engine by designing the octagonal fire station in Arlington, Massachusetts. While no other city copied the design, Robinson hastened the appearance of such time-saving devices as double-ended fire stations, which eliminate the need to back the fire truck in.

Such details matter a lot to the authors; they decipher the spatial impact of electric fire alarm systems, automatic horse-

harnessing contraptions, hose-drying necessities, and changing work rules. They deal with the color of fire station mortar and the shape of fire station kitchens, as well as broader issues like siting.

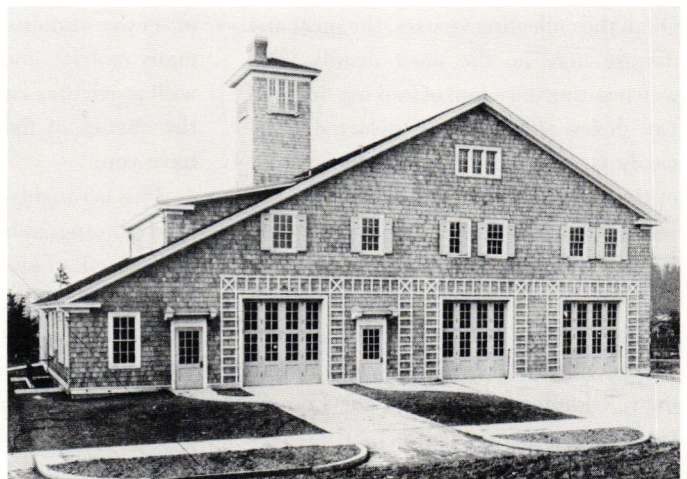
By emphasizing the role of the fire station as a reflector of public attitudes toward firefighters and public fears of conflagration, Zurier and Bounds explain the continuing neighborhood attachment to fire stations that are often outmoded and superfluous. Placing the fire station squarely within the history of architectural change, they illuminate the impact of architects on buildings rarely considered of monumental importance by mayors and aldermen.

The book’s illustrations advance its thesis. Period illustrations, many culled from fire department archives and personal collections, are juxtaposed with high-quality, well-produced contemporary views. Zurier and Bounds strike a successful balance between detail and generalization in both the text and the illustrations. They are as intrigued by the position of a fire station in a city block as by a sculptured gargoyle or stall name. Occasional elevations and floor plans add to the thoroughness of the visual documentation.

The American Firehouse is an unusually comprehensive and well-documented study that spotlights a structure rarely noticed by design historians or the general public. One hopes it will prompt studies of prisons, hospitals, armories, and other public buildings.

The American Firehouse: An Architectural and Social History, Rebecca Zurier and A. Pierce Bounds, Abbeville, 1982, 287 pp., illus., \$29.95.

DANIEL R. HUNTINGTON, FIRE/POLICE STATION 11, SEATTLE, WASHINGTON, 1913.





John Beach: GAS, FOOD, AND LODGING

JOHN BAEDER

Of all the collecting viruses, the postcard disease may be the most deadly. The excruciating boredom of looking through two dozen shoeboxes of assorted postcards is only alleviated by the crazed optimism that believes it will be rewarded (perhaps in the next card, perhaps in the next-but-500) by a rare view of Ernest Coxhead's Sacramento church, which disappeared almost undocumented, or a shot of downtown Norman, Oklahoma, with a 1940 Lincoln Continental convertible in the foreground.

If one's particular postcard mania happens to be the first part of the golden age of the American road (roughly up to the Second World War), John Baeder's *Gas, Food, and Lodging* provides the reward without the drudgery. It is an admirable collection of postcard images of service stations, tourist courts (not as many motels), and small-scale esoterica, with particular emphasis on buildings in the shapes of fish, teapots, and what-have-you.

This is roughly the same material covered photographically by John Margolis's book, *The End of the Road*. Unfortunately, it also shares with that book a generally whiny tone about the good old past versus the bad new present. Baeder's emotional fixation on a single period prevents him from seeing the emerging roadside scene as part of a

cultural continuum; for him it is an isolated escapist fantasy. As he says, "I didn't want to dissect too far; then my fun would be shattered."

Again and again, in a series of diary-like sequences, Baeder visits scenes of which he has postcards in his collection—primarily, it seems, to prove to himself yet again that his paper world is superior to the real one. Too bad. But the reader who is irritated by a text frequently verging on the maudlin (often from the uphill side), can simply ignore it: the images are worth the price. Or you can start hunting through those endless boxes at flea markets and antique stores, assembling your own collection.

Gas, Food, and Lodging, John Baeder, Abbeville, 1982, 132 pp., illus., \$29.95.

John R. Stilgoe:

AMERICAN STABLES

JULIUS SADLER, JR., and
JACQUELIN SADLER

This handsomely illustrated book is not a comprehensive survey, but, exactly as its authors intended, a well-conducted tour. It takes in stables that are "of particular structural interest, designed by a noted architect, especially innovative or effective in plan, successfully adapted to a new use, the home of eminent horses, or simply pleasing to the eye."

The authors distinguish stables from barns; consequently the book emphasizes the specialized structures found on Southern plantations, military bases, and the estates of millionaires, at the expense of barns that served as stables. The range of stable types may well puzzle the untrained reader, simply because so many of the buildings here have also served to shelter carriages, horsecars, and exercise arenas.

The book is particularly strong in the area of innovative stable design; the description of circular stables enclosing training tracks is especially well-done. The chapter on adaptive reuse is also noteworthy, and the illustrations advance its discussion of innovative uses for the well-built structures often found near large houses. Horse-lovers and admirers of high-quality photographs will be delighted with the book; architectural historians will also glean much from it, but wish for more depth.

Design-oriented readers will bemoan the almost total lack of measured drawings, a serious omission when one recalls that these structures are intended to house animals and vehicles. Many of the photographs give little hint of building scale, so that some massive stables appear so only when period drawings are juxtaposed with photographs. Stables with haylofts differ in shape from those

intended to shelter only horses, and not fodder, but interpreting such issues as the relation of shape to function in light of the material presented here is difficult, and at times nearly impossible. For this reason, *American Stables*, though it will appeal to design professionals, will find most favor with the general public.

American Stables: An Architectural Tour, Julius Trousdale Sadler, Jr., and Jacquelin D. J. Sadler, Little Brown, 1981, 218 pp., illus., \$29.95.

Right: VERNON MANOR, DETAIL OF CARRIAGE HOUSE FAÇADE. PHOTO BY MRS. JAMES CASEY.

Below: VERNON MANOR, PEAPACK, NEW JERSEY. PHOTO BY MRS. JAMES CASEY.



Zeynep Celik:

THE ART OF BUILDING IN YEMEN

FERNANDO VARANDA

The current wave of interest in vernacular architecture is now almost two decades old. In the 19 years since Bernard Rudofsky's show, "Architecture without Architects," residential building traditions have received their share of enthusiastic appreciation, perhaps none more than that of Yemen. A number of lushly illustrated books have appeared on the topic: Marèchaux's *Arabia Felix*, Costa and Vicario's *Yemen, The Land of Builders*. Interesting and enjoyable as these photo-essays were, one continued to look for a more scholarly and comprehensive study; Lewcock's article, "Towns and Buildings in Arabia: North Yemen" (*Architectural Association Quarterly*, 1976), was a promising beginning. The *Art of Building in Yemen*, endorsed by two scholarly organizations—the Art and Archaeology Research Papers and MIT Press—falls far short of the much-needed comprehensive and analytic study.

Fernando Varanda's stated goal is "to capture the sense of coherence of the whole by associating and contrasting images in photographs and drawings rather than by rigorous stylistic classification." To that end, the text is kept to a minimum. A "rigorous stylistic classification" may be unnecessary if a logical thematic progression and clear terminology are maintained. However, faced with the sequence of "tent and cave," "temporary shelter," "mimetic dwellings," "simple dwellings," "strategies of siting," "walls," "hilltop hamlets" (all under the heading of "Shelter and Settlement"), one may be forgiven for losing one's own sense of coherence. What is the logic of the progression from "walls" to "hilltop hamlets," or the subtle difference between

"tent" and "temporary shelter?" The confusion is exacerbated by the minimal text; words are spare and ambiguous, and ambitious terms like "mimetic dwellings" are undefined.

The "sense of coherence of the whole" is also difficult to capture without a few clues about the culture. Varanda's numerous descriptions of houses are unaccompanied by any analysis of Yemeni family structure or household activities, and "communal spaces" are never investigated in terms of communal life. He also overlooks both the historical development and the continuity of Yemeni architecture, omitting the ages and the incremental growth processes of the houses he describes—houses which go back several centuries, and, in rare cases, up to 800 years. This is not a minor point; in the Middle East, such ancient residential architecture is unique to Yemen.

The captions and descriptions of individual buildings are straightforward, and drawings and photographs contribute to a rather complete case-by-case image of house form, but there is no overall clarity. Regional differences, the main theme in Part 2, are not clarified, because such important factors as the history of the region, political divisions, the role of the many Islamic sects, economic variations, and responses to climatic conditions are not taken into consideration as form-givers.

Urban synthesis is analyzed only in terms of materials. In explaining the visual integrity of Yemeni cities, Varanda ignores the repetition and relation of forms, dimensions, and the ratio of built to unbuilt space (gardens are totally left out). The contribution of monumental architecture to the urban fabric is barely touched upon, yet the serene exteriors of the monumental religious buildings, their impressive scales, domes, and minarets, are the core of the Yemeni urban environment, creating striking contrasts to the multi-colored, ornate, and

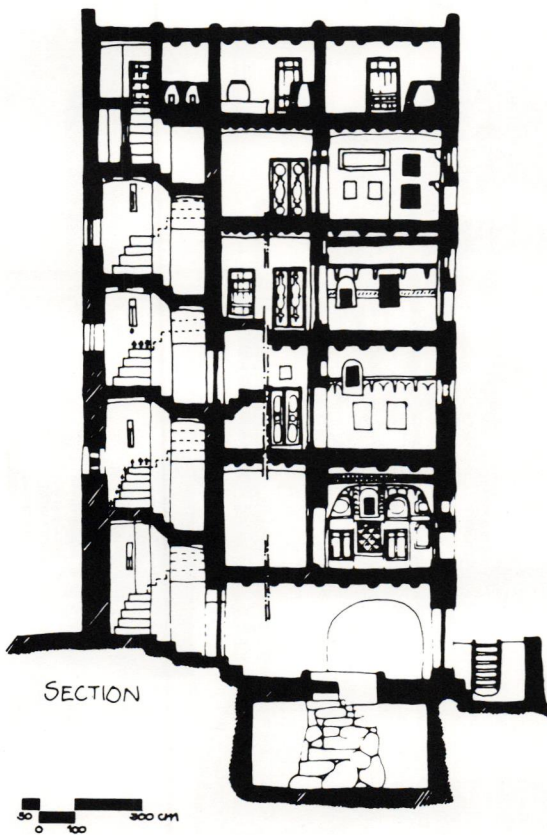


AL-HAJRA, IN THE HIGHLANDS OF YEMEN.

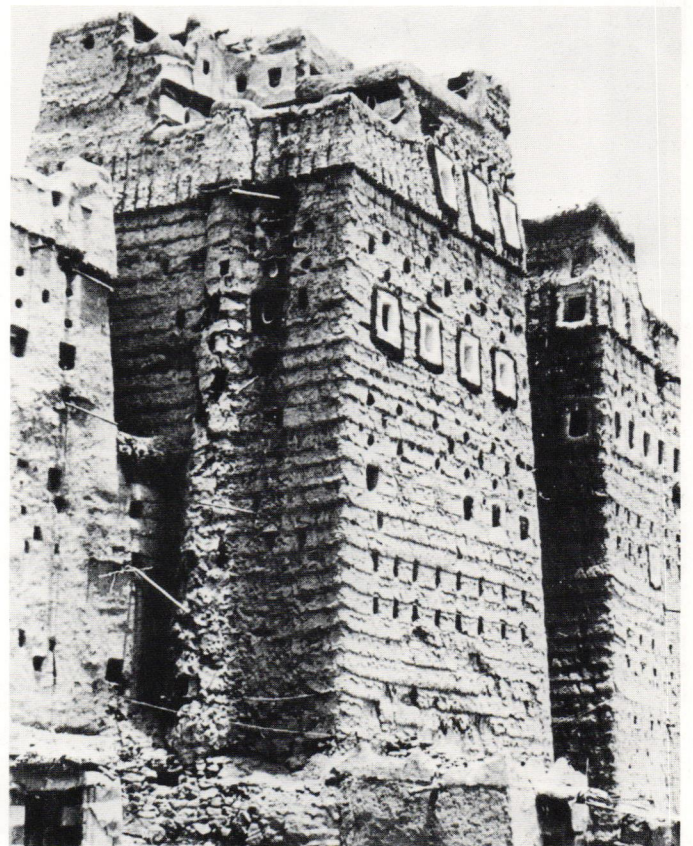
cubical patterns of the housing. Institutional issues like urban administration, ownership patterns, laws, and regulations, so crucial to the understanding of urban form, are not even mentioned.

The book ends abruptly, without the conclusion that would have helped sum up the ideas scattered though its 292 pages, and the reader is further frustrated by the lack of a bibliography. The *Art of Building in Yemen* is a poorly organized collection of high quality photographs and drawings. The reader learns about house forms, construction techniques, and materials, but gains no insight into the subtler themes of Yemeni architecture.

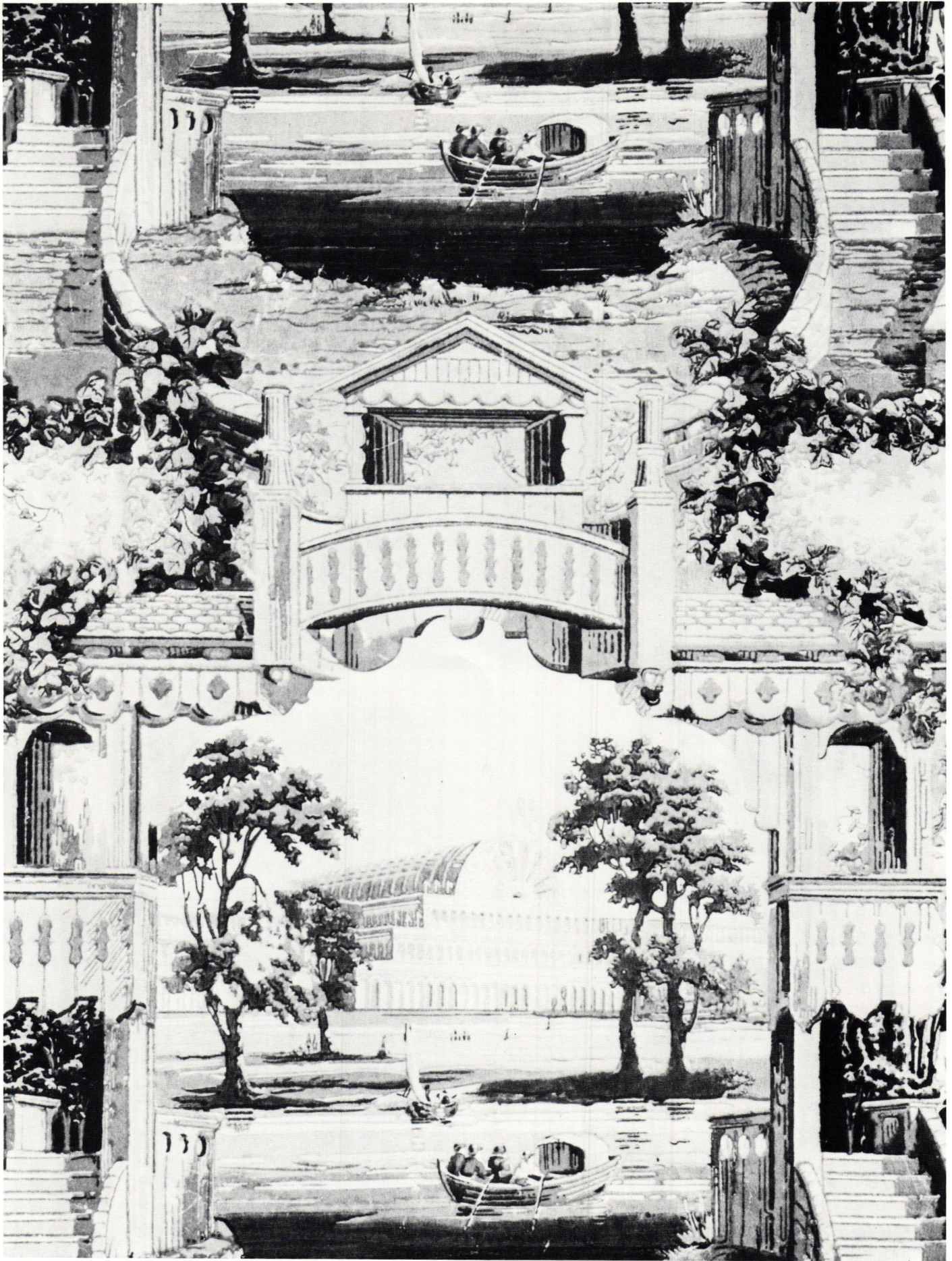
Art of Building in Yemen, Fernando Varanda, Art and Archaeology Research Papers and MIT, 1982, 292 pp., illus., \$50.00.



SECTION OF AN AL-HAJRA HOUSE.



TOWN OF AL-MAHWIT.



THE CRYSTAL PALACE, CIRCA 1853-55.

Frances Butler: WALLPAPER

In the last few years, five or six books, and at least one microfiche archive, have been published on wallpaper. This relative torrent of books about a material not yet evident in the published work of contemporary designers—although still to be seen in *Ladies Home Journal* and *Architectural Digest*—is one more sign of the returning interest in ornament. Yet nothing in these books addresses the shifting aesthetic sands to which their very publication attests; they have all the straightforward documentary enthusiasm of their 19th-century forebears.

Wallpapers: A History (Rizzoli), provides a standard account of the beginnings of wallpaper manufacture by paper-stainers in the 16th century, as documented by scraps found in English houses; the printing of cards and small papers by the Dominotiers in 17th-century Europe; and the popularity of imported Chinese printed papers in the 18th century, which led to the production of flocked papers, rolls of paper, and the first great period of the French wallpaper industry. The French tradition was founded by Jean Michel Papillon (1661-1723), and ably carried on by Jean-Baptiste Réveillon (1725-1811); these publishers dominated the world market for wallpaper during this period.

During the industrial revolution the enormous popularity of wallpaper and the advancements in ink and in printing techniques were responsible for scenic panoramas in as many as 1,099 colors. The Aesthetic Movement of the 1880s created "Japonisme" designs; the tale continues with William Morris and the Arts and Crafts Movement, Art Nouveau and Jugendstil, and finally Art Deco, with an example by each famous designer who worked in wallpaper.

The section after 1920 is sparse—Frank Lloyd Wright's papers, a few of the historical reruns typical of the period, and two prints about space travel define 40 or 50 years of activity. The book treats only "highlights" of design, not many of which are recognized in this period, and no attempt is made at a reevaluation.

Being a translation of a French text, this book is strong on technical details of the French wallpaper industry, and on the personal histories of Papillon and Réveillon. It is full of manufacturing information, including 16 pages at the back on ancient and modern techniques for printing, flocking, stamping, and screening. The seven drawings made by Papillon *for* Diderot (which Diderot seems to have lost), documenting the manufacture of wallpaper, are illustrated here. There is information about the technique for making marbled paper, which

"Nothing in these books addresses the shifting aesthetic sands to which their very publication attests; they have all the straightforward documentary enthusiasm of their 19th-century forebears."

originated in Persia and made its way to Europe via Turkey and Austria; material on Southern German printed paper production, and a chapter on Italian printed papers. This last is remarkable in that, as the authors correctly point out, most wallpaper histories deny that Italy had a wallpaper printing tradition.

Wallpapers: A History is a more thorough survey than another general history still available, Brenda Greysmith's *Wallpaper* (Macmillan, 1976). However, too many of its wallpapers are illustrated in muddy black-and-white halftones, where the scale is too small to show critical detail. The color halftones are also too small and have a harsh high-yellow flare that makes all of the color images seem to have the same range of hue. These plates have also been cleaned and lightened to a flat clarity that gives no notion of what the paper surface or the ink deposits actually look like. All that comes through is the general composition of the patterns.

On the other hand, *Wallpapers: An International History* (Abrams), has especially clear and well-printed color plates. These are generally at least a half-page in size, with many given a full page. The details of both paper texture and ink deposit are clear, and the range of hues differs from plate to plate, giving a much more precise visual understanding of the papers. The black-and-white halftones are also clearer, even though some are as small as those in the Rizzoli book. Better camera work, presswork, and paper make a noticeable difference, but are also reflected in the price.

The book is a specialized reference tool, however. After a brief history of wallpaper (68 pages), it moves into a three-part catalogue of the collection of the Victoria and Albert Museum. The first part reproduces anonymous wallpapers dated by various methods, and presented chronologically by country. English papers completely dominate this part of the collection.

The next section documents the pattern books of wallpaper manufactories, with the name and designer of each pattern, and, occasionally, details of the company history. Since each pattern book has between ten and a few hundred designs, relatively few of them are illustrated. The books are also arranged chronologically by country, and, once again, England dominates.

These two sections are particularly useful to a historian of visual style, as they show not only the highlights but the run-of-the-mill designs. Although there is no substitute for actually looking at all of the papers, this book at least holds out the possibility of coming to one's own understanding of a historical style.

The final section surveys the designers represented in the Victoria and Albert collection. Most receive a brief biographical sketch and at least one photograph of their work. For some, however, no work is shown (although the authors devote 18 pages to William Morris, whose work is extensively illustrated elsewhere). The catalogue concludes with a select bibliography and two indices. The index of design titles is a handy reference for the collector.

Although the Rizzoli book, *Wallpapers: A History*, is a good general history, with more color pictures and text than the Abrams book, the Abrams book is the more useful. Researchers, wallpaper and textile designers, and popular culture enthusiasts will all profit from the greater number and range of its examples, as well as their greater clarity. More is more.

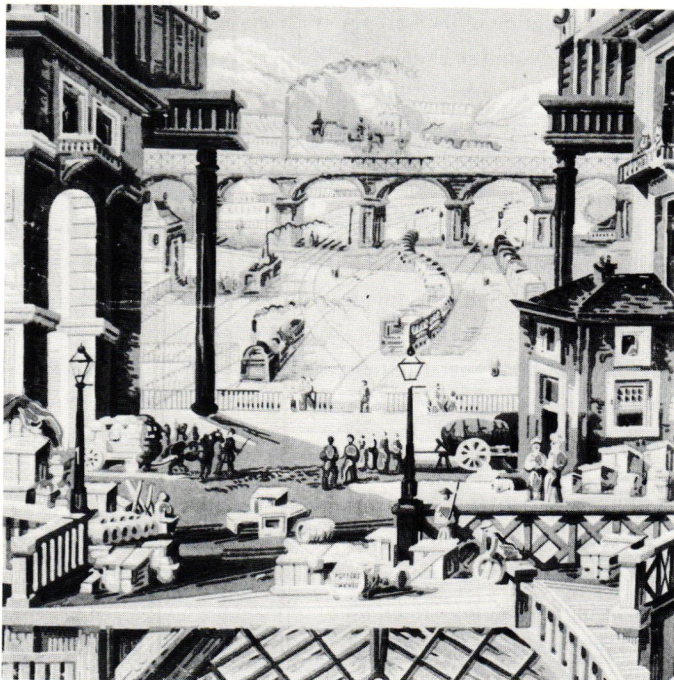
Wallpapers: A History, Françoise Teynac, Pierre Nolot, and Jean-Denis Vivien, foreword by David Hicks, Rizzoli, 1983, 250 pp., illus., \$50.00.

Wallpapers: An International History and Illustrated Survey, Charles Oman and Jean Hamilton, Abrams, in association with the Victoria and Albert Museum, 1982, 486 pp., illus., \$75.00.



WATERLILIES ON A LAKE, WITH A CARTOUCHE ON THE LEFT, AGAINST A LATTICEWORK BACKGROUND. PRODUCED BY DAVID WALTER, 1895.

RAILWAY STATION. PRODUCED BY POTTERS OF DARWEN, CIRCA 1853.



Edwin Turrell:

SIXTY YEARS OF INTERIOR DESIGN

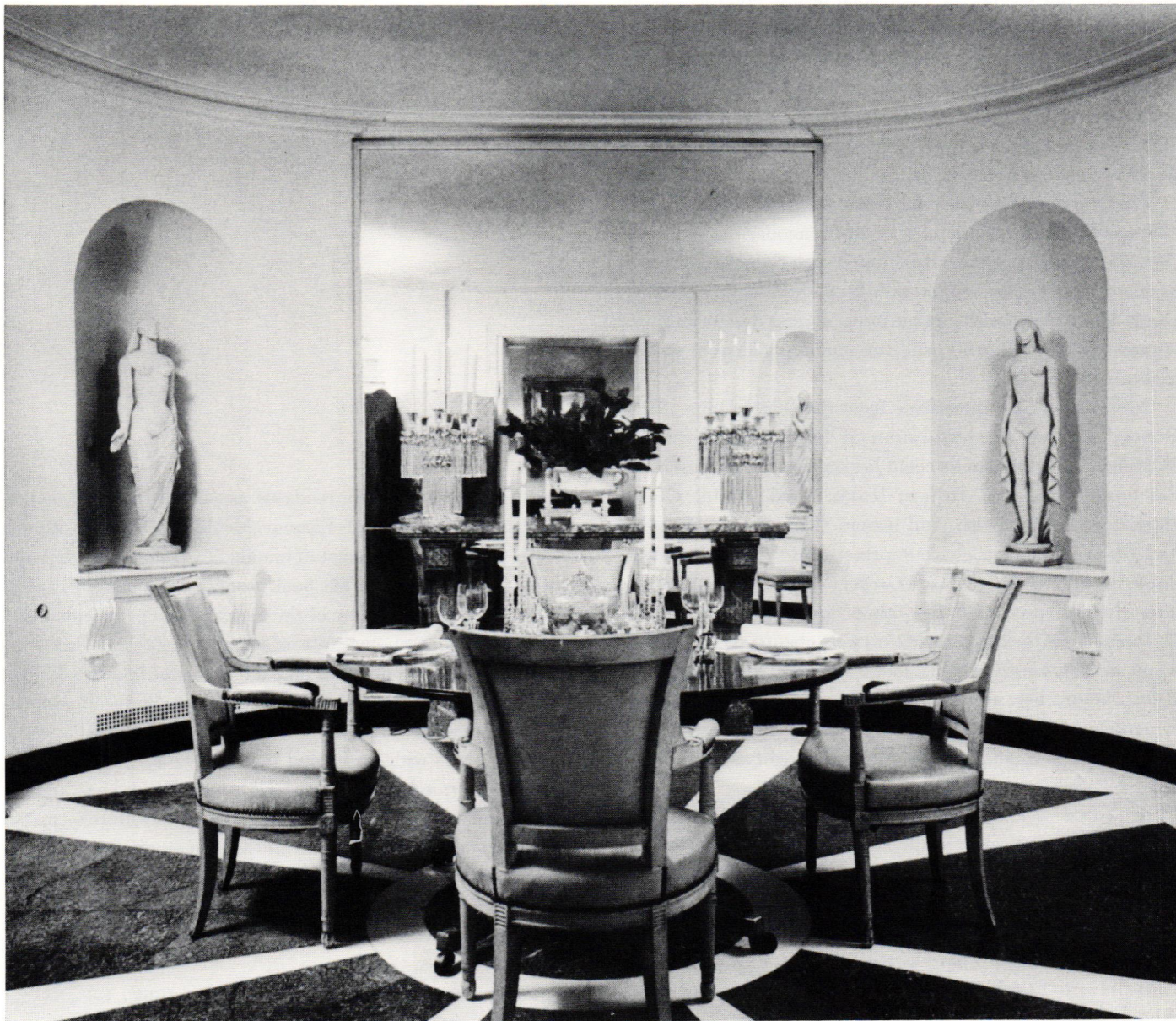
ERICA BROWN

Eleanor McMillen Brown opened her doors in 1924 as McMillen, Inc., in the same townhouse on East 55th Street in Manhattan that the firm occupies today. At that time there were three famous "decorators": Elsie de Wolfe, Ruby Ross Wood, and Rose Cumming. Elsie de Wolfe had "good taste," rich friends, and an admiration for Edith Wharton. Ruby Ross

Wood trained as a decorator by ghostwriting Elsie's book, *The House in Good Taste*. Rose Cumming, an Australian emigrée, became a decorator because she "didn't know how to do anything"; she apprenticed at Wanamaker's *Au Quatrième* under Ruby. The real difference between these three famous harbingers of what is now a profession, and Eleanor McMillen Brown, is that Brown was actually trained and educated in design, at the New York School of Fine and Applied Arts, now Parson's School of Design.

Brown had not only creative training, but a head for business that enabled her to establish a legendary and still-thriving enterprise. She was persuaded to do it by William Odom, one of

ELEANOR MCMILLEN BROWN'S NEO-CLASSIC OVAL DINING ROOM (PHOTOGRAPH BY MICHAEL DUNNE).



her teachers, and an expert on the decorative arts. Head of Parson's Paris branch on the Place des Vosges, Odom assisted her by buying outstanding examples of 18th-century furniture and shipping them back to New York, where she would find a home for them.

McMillen, Inc., prospered and became known primarily because they made a point of designing the proper architectural background for their interiors. Brown had people in-house who designed special boisseries, chimney pieces, mouldings, pilasters, and other suitable architectural details—a practice almost revolutionary at the time.

The book divides the history of the firm into decades. McMillen, Inc., ended the '20s very much in the black. During the Depression and into the '30s it continued successful, reducing salaries but keeping its staff. Such resourceful ideas as the miniature room exhibition, and the "model" rooms and art exhibits in the firm's own townhouse led to the opening in the early '40s of a Houston branch. The firm became a veritable institution in Texas, teaching Houstonians—famous admirers of the new and shiny—to value antiques, and the more traditional accoutrements of wealth.

The firm promoted such movements as Art Deco, and in the '40s was the arbiter of good taste in the modern style. In the '50s, McMillen imported and exhibited such French innovations as metal frames covered in saddle-stitched leather, leather-covered case pieces with luggage pulls, elegant designs in gilded wrought iron and marble, and contemporary lacquer screens and table tops.

While enjoying commissions from the White House, Blair House, and for the restoration of Rosedown Plantation, McMillen was adding to its client list such names as Busch, the Cosmopolitan Club, Dillon, Duke, Ford, Field, Guest, Houghton, Paley, Parish, and Rogers. The number of second and third generation clients is impressive: McMillen decorated a dozen houses for Mr. and Mrs. Gregory Smith, both before and after their divorce, and did others for their children. The McDonnells (of the brokerage firm) were clients; their daughter Anne, as Mrs. Henry Ford II, chose McMillen to do her Grosse Pointe home, her apartment in New York, and, after her remarriage, her home in California. Mrs. Henry Parish II was a client before becoming famous in her own right as the designer "Sister Parish."

Brown's dedication to the Parson's School of Design was also remarkable. Until very recently, only Parson's graduates were accepted as employees, and many would-be applicants, including Albert Hadley, were told to go to Parson's. The roster of employees, past and present—Albert Hadley, Mark Hampton, Tom Buckley, Jimmy Potucek, Grace Fakes, Marion Morgan, Betty Sherrill, Ethel Smith, John Drewes, Luis Rey—is a Who's Who of design.

"Until very recently, only Parson's graduates were accepted as employees, and many would-be applicants were told to go to Parson's. The roster of employees, past and present—Albert Hadley, Mark Hampton, Tom Buckley, Jimmy Potucek, Grace Fakes, Marion Morgan, Betty Sherrill, Ethel Smith, John Drewes, Luis Rey—is a Who's Who of design."

One of the immensely readable aspects of this book is the biographical portrait of Eleanor McMillen Brown, with its stories of how she and her staff handled their illustrious but not always tractable clients. The book is not so much her biography, however, as the biography of the firm and the profession.

The book has photographs of installations from every decade; at first glance one could take it for a coffee table book, like the author's previous efforts, *Interior Views*, and *Design at its Best*. These were compilations of previously published articles from her years with *Vogue* and the *New York Times*. In *Sixty Years of Interior Design*, Erica Brown (no relation) has written a fresh and original work, based on interviews with Brown and her associates. One can only regret that so many of the superb photographs are in black and white. It gives you an idea of how long this firm has been in business—since before the age of Ektachrome.

Frances Butler: SCANDINAVIAN DESIGN 1880-1980

DAVID R. MCFADDEN, editor

Scandinavian Design 1880-1980 is part catalogue for an exhibit of domestic objects sponsored by the Cooper-Hewitt National Museum of Design, part survey of famous Scandinavian designers of the past century, and part exhortatory boosterism by directors of various professional organizations and museums serving the design trades in Scandinavia.

As a catalogue the book is adequate; photographs are generally large and clearly printed, although some, of room settings in particular, are too small and dark to give much understanding of either the space or the objects within it. As a history of designers of domestic objects in Scandinavia it is useful. Hundreds of designers are cited, with brief descriptions of their work, grouped in chronologically divided stylistic periods, and at the back is a list of designers' biographies.

The attempts to describe the unique characteristics of Scandinavian design are ineffective, relying as they do on such essentially meaningless phrases as "powerful basic forms," and "Swedish grace," instead of defining the proportional relationship of the parts, the scale of objects in the context of their use, and the surface textures and color. The large partial circles used by the Scandinavians as a visual model of beauty in composition are indeed "graceful," but that word alone does not convey precisely their contrast with the scale of composition used by the Italians.

Proportions of the objects are noted vaguely in terms like "organic." Descriptions of the specific qualities of objects favored more or less consistently for the last century in Scandinavia are not marshalled by the authors to answer the cen-

tral question in this book: What made Scandinavian design objects "triumphant" in the 1950s and '60s, and how do they differ from the Italian and American objects "triumphant" in the 1980s?

Materials and unusual handcraft or industrial processes are frequently, though briefly, described, which is appropriate, since concern for carefully fashioned surface textures has been a distinguishing characteristic of Scandinavian products. The authors might more effectively have evoked the quality of that concern by providing more information about the craft work and materials.

In Scandinavia, social and political ideas on the role of the designed object in shaping the quality of life have been part of the history of design. Those debates are outlined here, but more quotations from the polemics would enliven and reinforce the information, as well as illustrate the value of such discourse to people in the United States, where public discussion and evaluation of design is just beginning. Higher standards in the

discussion of design would benefit both our culture and our design industry; the *Winterthur Portfolio, A Journal of American Material Culture*, is a model of descriptive methodology, which most writers would do well to read.

Reassertion of the importance of material culture is even more necessary as the use of the computer leads us ever further into abstract and visual modes of communication, based on imagery rather than the perception of objects. Unfortunately, in *Scandinavian Design*, information through imagery is once again made to substitute for precise verbal formulation. The book slides off one's back onto the growing heap of picture books that testify to our proficiency in the production of lavish volumes, and our prodigal waste of mental energy.

Scandinavian Modern Design, David McFadden, editor, Abrams, 1982, 288 pp., illus., \$45.00.

ARCHIVES ROOM, FÅBORG MUSEUM, DENMARK.
DESIGNED BY KAARE KLINT AND
CARL PETERSEN, 1914.





LOFT BY SIRISCOOMBS. (PHOTO: ROGER BESTER).

Elizabeth Merrill: THE NEW YORK TIMES HOME BOOK

SUZANNE SLESIN

Home, in this book of articles collected from the *New York Times*, is an urban apartment, in New York City, for people that own their own homes or have incredibly long leases. It's a collection from the Sunday Magazine and the daily Home Section. If the *Times* is going to do a book like this, it's lamentable that there are no articles by either Paul Goldberger or Marilyn Bethany, to balance Slesin's proclivity for designer-dominated homes. Too few of these articles inspire.

Having discovered that she had to have someone in every day to polish and clean her marble and stainless steel corporate home, homeowner Mrs. Kaplan complains, in the opening article, "it's just a bit more elegant than I had bargained for" (she has an eight-room

apartment on Park Avenue and hired an architect to make it look like a loft).

A strange way to start a book that advocates enrolling an architect's skill to renovate. The issue of the designer as creator of spaces that complement people's lives or accommodate dwelling in a home over time is pertinent. Too many of the spaces look designer-done, slick and complete, and do not reflect the magic that comes from the process of inhabitation.

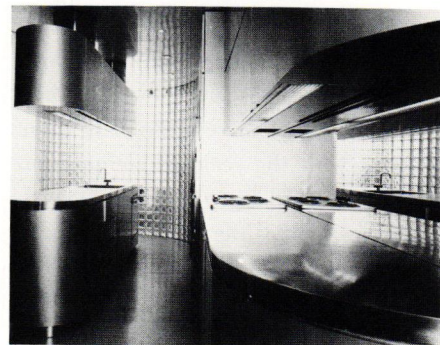
The spaces that are inspiring reflect human presence, and do not preclude expression from within. In particular: a loft space by Siris/Coombs which especially complements the owner's life and things (antique toys and Navajo rugs) and an owner-designed loft by Richard Fiore and Laura Bohn, divided creatively into three apartments. An owner-renovated loft, by Maurizio Benadon and Benedicte Siroux, is a wonderful example of the quality of habitation that can be achieved through the choice and placement of things.

The audience for this book would be

people interested in renovating their spaces. Renovation being a timely issue, and not just in New York City, with people more inclined now to recycle and renew than to move on, the authors could have taken the opportunity to treat the topic in greater depth.

As it stands, the articles are uneven, and have a false coherency imposed on them that is often jarring. The organization is confusing, and the book appears to have been done in haste. From a "Bauhaus-inspired" space by Eileen Gray, it moves inexplicably to a hand-painted sofa, then to "On the Mother Goose Trail," a collection of architectural oddities—all this under the rubric of "Choices." One wonders about "On the Mother Goose Trail," given the book's theme of renovation. It would have been better left out. Charles Jencks has already done the cement tepee in Tempe, Arizona, and done it better. An equally puzzling inclusion, in the "Catalog" at the end of the book (which lists sources for New Yorkers only), is a cleaning service in Honolulu.

One also wonders about the page-and-a-half color spread of a circuit board prefacing a section with the romantic title of "Lighting for Mood and Hue." This section describes one designer's system for the total environmental control of her house—an intricate computer system that adjusts the temperature of her bath, cools her wine, and



APARTMENT DESIGNED TO LOOK LIKE A LOFT (BROMLEY-JACOBSEN).

operates dimmers, coffee-makers, stereos, security systems, and closet doors. One imagines her in this slick, mirrored space, lulled to sleep in her neon-canopied bed by the faint whirring of the machinery. If in fact she can sleep at all knowing that none of this has any manual back-up. "I have an already-packed overnight bag tucked away on either side of the bed," the designer confides; it is hard to be inspired by a life-style that requires such accessories.

It is possible for a collection of articles to be sensible and coherent, but this one is not. This is particularly disappointing coming on the heels of *French Style*, which was so sensitively done by the same author. One comes away from this book with the memory of poor Mrs. Kaplan's maid polishing away at the stainless steel and marble.

The New York Times Home Book of Modern Design Styles, Problems, and Solutions, Suzanne Slesin, Times Books, 1982, 269 pp., illus., \$35.00.

Ronette King:

INTERIOR DESIGN: THE NEW FREEDOM

BARBARALEE DIAMONSTEIN

When interior design was first established as a discipline, it commanded the talents of such *grandes dames* as Elsie de Wolfe and Sister Parish. Through the 1940s and 1950s, the profession developed two very distinct styles: the opulent flowered-pattern style, and the intellectual austerity of the Bauhaus—the little white box. The 1960s brought more intense colors, bolder architectural patterns, and bigger little white boxes. With the 1970s came advanced technology and industrial materials, and the application of building materials to interiors became *de rigueur*.

With the advent of the 1980s, interior design has been shattered into many new facets, under the influence of such notables as Robert Stern, Michael Graves, and Stanley Tigerman. Their design interests are so diverse that the little white box is hardly recognizable anymore. The "New Freedom" has made its entrance.

Interior Design: The New Freedom shows us some of these new directions through interviews with 11 practicing designers, including Warren Platner, Mario Buatta, John Saladino, Joseph Paul D'Urso, Angelo Donghia, Robert Stern, and the Vignellis—Lella and Massimo. It offers rare insights into their private motivations and goals, as well as an engaging look at the comparative attitudes of architect, decorator, and interior designer.

Among the work presented here, John Saladino's projects, contract and residential, shine with the talent only a painter could bring to interior design. His interiors are delicate, complex arrangements of fine art; his furniture design is sensual, and visually opulent.

At the other end of the spectrum is Joseph Paul D'Urso, who, more than anyone else, fostered the High-Tech style. His integration of industrial objects into sparse, sculptural, black-and-white interiors represents an eloquent and dramatic divergence from the Bauhaus tradition.

In Warren Platner's work, patterns of decoration from the past are reshaped and redefined with an architect's perception, and applied to interior design with a particular boldness of scale and material. Platner is one of the few architects in the past 20 years to successfully integrate nature and allusion in his interiors. Water Tower Place in Chicago is an extraordinary example; the same visually rich and tactile feeling comes through in his *Windows On The World* project in New York City.

Angelo Donghia has managed to establish a practice which combines all the

aspects of interior design, from furniture to bedsheets. His "fat furniture" has a wonderful voluptuousness, while his use of gray flannel suit material has become his hallmark. Lella and Massimo Vignelli go even further, with an interest in shaping the total environment. They have designed furniture, glassware, books, showrooms, corporate interiors, churches, and a myriad of other objects. Their successes range from their plastic, rainbow-colored stacking dishes, for Heller, to their skillful interior for St. Peter's Church at Citicorp Center in Manhattan.

The book's major failing is that its photographs—all of which have been previously published—are so badly reproduced. The real value is in the interviews—lively, droll, scholarly, comic, with sufficient nuance to dispel any stereotypes of the "creative" personality.

Interior Design: The New Freedom, Barbralee Diamonstein, introduction by Paul Goldberger, Rizzoli, 1982, 192 pp., illus., \$35.00.

Jeffrey Levinson:

RESTAURANTS

EGON SCHIRMBECK

Restaurants, Architecture and Ambience, is neither a guide to design nor a statement of architectural principles. *Architecture and Ambivalence* would have been a more accurate subtitle.

Its lack of clarity and focus leaves one disappointed; if the book was meant as more than an attractive coffee table accessory, its six sections, from exterior appearance to lighting, materials, and decoration, should have examined their subjects in greater detail. One longs for concrete, specific detail on the realization of the ideas Schirmbeck puts forward; the brevity of his remarks implies that even he was unclear as to the au-

dience he was trying to reach.

In "Designing the Room," for example, he states that:

... skillful combinations of natural stone, glass and stainless steel, carpets and curtains, show that a pleasant or interesting atmosphere can be created with use of unusual materials. What matters is that the elements should all form part of an overall concept and be coordinated.

Besides this obvious statement, with which I have no quarrel, he offers no information as to what makes a workable combination of materials, or what defines "interesting" as opposed to "unusual," or what determines which is in fact appropriate for a given setting.

Schirmbeck's boredom with the middle milieu restaurant—dismissed as rustic and predictable—is apparent in his selection of 37 highly technical, architectural, and styled restaurants for his book. Unfortunately, most of these examples lack the one essential ingredient of a successfully designed restaurant, ambient warmth. They offer hard surfaces, cold edges, and stark furnishings. The designs themselves rely heavily on the shell for any originality or design statement.

Several successful installations appear, however, including the Shezan, an Indian-Pakistani restaurant in New York. Unlike the designers of so many ethnic restaurants, the architects of Shezan—Gwathmey, Siegel and Associates—chose a restrained use of craftwork to establish the theme of the restaurant. Through ultra-sophisticated use of space, materials, and furnishings, they have achieved one of the most elegantly contemporary dining spaces in New York City. The lack of general lighting achieves an intimacy reminiscent of the Far East; this type of restaurant appeals to its patrons because it places them in a showcase rather than a travel bazaar.



ALFEO, CASALE MONFERRATO, ITALY.

Another successful example is the Alfeo in Casale Monferrato, Italy, designed by Antonio Rossin with E. Carmi. The restaurant is inside a historic vault, whose doorway acts as a secondary entrance, allowing the guests to "arrive" in the restaurant without detracting from the original architecture. Its free-standing secondary window treatment of transparent safety glass gives privacy as well as diffuse lighting, again without diminishing the integrity of the original building. By suspending the lighting on a mobile and swiveling wall system, the architects have given the space a great

deal of flexibility. The Alfeo has a sense of contemporary architectural whimsy, and completely thought-out solutions.

With all its shortcomings, this photographic portfolio—offered, strangely enough, in the form of a hardcover book—contains useful visual reference material. A clearer focus on the practical aspects of accomplishing design solutions would have made a more successful work from the point of view of both lay and professional readers.

Restaurants, Egon Schirmbeck, Hastings House, 1982, 144 pp., illus., \$35.00.

David Condino:

CLASSIC YACHT INTERIORS

JILL BOBROW and DANA JINKINS

Yachts, as we know them, were first built about 300 years ago, in the reign of Charles II of England (1660-1685). Charles II had the Pett brothers, England's best shipbuilders, construct no less than 25 royal yachts. His first yacht was Dutch-built, a gift from his sister Mary, who had married William of Orange.

The quality of work demanded by yacht construction was no less apparent in the 1660s than it is today. One of Charles II's yachts, the "Mary," built in 1677, was on the admiralty list until at least 1816—a testament to the skill of the Pett brothers. Dutch designs like the classic leeboarders, based on principles developed in the 1660s, survive to this day.

A yacht represents an enormous amount of design ingenuity, expense, and craftsmanship, for the sole purpose of transporting a small number of sporting people at a tediously slow rate of speed. But the combination of design and workmanship, rendered in the rich textures of hardwoods like mahogany and teak, somehow makes sailing along at six knots exhilarating.

Premier yacht designer and builder L. Francis Herreshoff states, in his book on yacht design, that the yacht builder is the "highest order of craftsman, excelling even the cabinetmaker." So it is, for each yacht is unique, and each piece must fit perfectly, not only for structural integrity, but to create the most pleasing design.

Bobrow and Jinkins have produced a volume of text and photographs that will give hours of pleasure to anyone interested in yachts and yachting. To be asked aboard for a look below, when admiring

a yacht from the dock, is a special treat, and the authors share that experience with the reader.

The book is well laid-out, with sections devoted to Featured Boats (some 50 of the world's classiest classics), Main Salons, Berths and Cabins, Heads, Navigation Areas and Cockpits, and, finally, Galleys. The other sections are conveniently cross-referenced to Featured Boats. Jill Bobrow's text gives one the feeling of speaking to the owner, designer, or builder of the yacht, and details Jinkins's remarkably complete photographs. The authors have even provided principal specifications and cabin layout drawings for each featured yacht—an addition that will be appreciated by yachting *cognoscenti*.

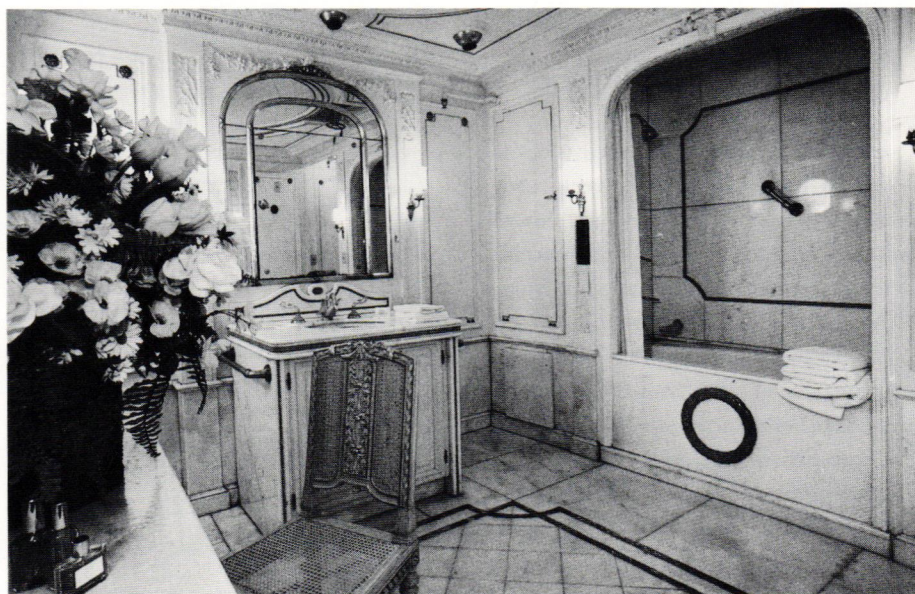
However, as one with both a professional and a sporting interest in the subject, I must point out some problems. A few photographs are of such poor quality or negligible content that they should have been dropped. In the photograph of the main salon of "Cyrano," for example, the lighting and/or film balance is way off. Photographs of the heads are a bit on the dark side—but, alas, the sea-

going head is often dark and damp, on all but the largest yachts.

At least two of the "yachts" featured here as classics do not belong in the category. One is the 12-meter racing yacht "Freedom." Newer "meter" boats like the "Freedom" are superb but highly specialized racing machines, used exclusively to race in the America's Cup races. "Freedom" is certainly interesting, even below decks, but does not have a yacht interior, and therefore cannot be called classic. Earlier 12-meter yachts like "Gleem" (also featured here) were designed for pleasure cruising as well as racing, so at least some attention has been given to cruising comfort below decks.

I would also except the motor yacht "Jannette," whose interiors are very unyachtish and unclassic. We encountered the "Jannette" at normally quiet Northeast Harbor while cruising in Maine a few years ago, and watched the crew unship a full-size Lincoln Continental with powder blue vinyl top onto the small-town pier—an operation that set the whole town buzzing. There *are* truly classic motor yachts, such as those of

THE SEA CLOUD, BATHROOM (PHOTO: DAN NERNEY).



Hacker and Gar Wood, rendered in mahogany, leather, and metal.

Minor technical corrections should also be mentioned: the "Sea Cloud" is listed as a schooner, but in fact this magnificent vessel is rigged as a barque. The "Kioloa II," rigged as a ketch, is incorrectly labeled a sloop. Despite these problems, the book is a must for the yachting enthusiast, even at the rather high purchase price. It is sure to find a comfortable home in yacht designers' libraries, boatbuilders' bookshelves, and on board more than a few yachts for reading during lazy cruises.

Classic Yacht Interiors, Jill Bobrow and Dana Jenkins, Norton, 1982, 179 pp., illus., \$40.00.

William Coburn:

ARCHITECTS' DESIGNS FOR FURNITURE

JILL LEVER

Furniture design usually is, or should be, in advance of designs for more durable items. As Jill Lever explains:

... it is both cheaper and quicker to furnish than to build. New ideas related to style or stylelessness may emerge sooner in a design for a cabinet than for a house.

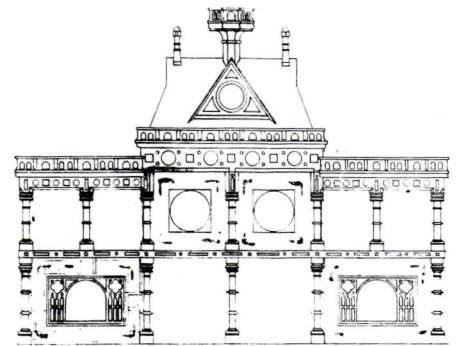
Using the exceptional resources of the Royal Institute of British Architects' drawings collection, Lever has chosen examples of renderings of English architects' designs for furniture and interiors. Although the earliest design is *circa* 1600, and the latest from 1937, she relies most heavily on 18th and 19th century examples. Some of the names are familiar—Sir Edwin Lutyens, Philip Webb, Richard Norman Shaw, William Kent. Others, such as John Vardy, John Papworth, or Edgar Wood, are lesser-known but no less skilled practitioners. In all,

the designs of 51 individual architects are presented.

Among the more intriguing entries is William Burges (1827-1881), who produced furniture in freely interpreted Gothic Revival style. His humor is captured in his "dog cabinets," which had his dog's portraits embedded in the piece.

Edgar Wood (1860-1935) designed some very progressive mirrors and interiors at the age of 68; these pieces suggest the kind of modified Wrightian vocabulary that Bruce Goff was experimenting with at about the same time in America. Oliver Hill (1887-1968) is represented by both traditionally styled pieces and *Moderne* designs. Aesthetically, he was a transitional figure; in his earlier phase he followed the formula set by Edwin Lutyens and his contemporaries, but when he made the break to Modernism he did it with as much gusto as any of the English architects.

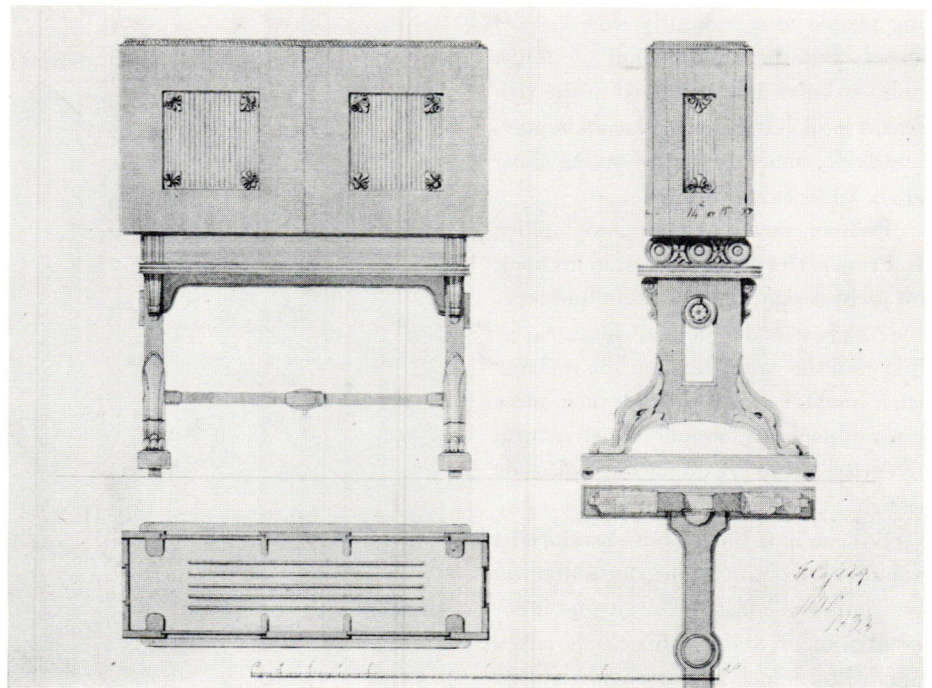
Jill Lever, a Deputy Keeper of the drawing collection of the RIBA, has deftly pieced together material spanning



WILLIAM BURGESS, DESIGN FOR DOG CABINET, 1869.

four-and-a-half centuries, and, with a careful and analytical eye, tied together people, ideas, and works in a handy outline of British furniture design history. Her introductory essay glides lightly from period to period through design history, before settling down to discuss present day furniture-making. Her synopsis suffers from the superficiality of the outline presentation, but unifies the visual material rather well, in an intellectual framework tailored to the book's scope and format.

JOHN BUONAROTTI PAPWORTH, DESIGN FOR A PORTFOLIO STAND, CIRCA 1828.



Her anecdotal style, supported by an informed and careful eye, creates an engaging and intimate picture of this aspect of British architecture. As each architect is woven into her discussion, there is a nod to his contributions in other areas of design, so we learn both about the central issue and about English design as a whole.

Lever's intellectual sensitivity elevates this study of English furniture from a well-illustrated catalogue to a penetrating summary of an important aspect of English artistic expression.

Architects' Designs for Furniture, Jill Lever, Rizzoli, 1982, 160 pp., illus., cloth, \$25.00; paper, \$15.00.

Stephen Penkowsky:

CONTEMPORARY CLASSICS

CHARLES D. GANDY and SUSAN ZIMMERMANN-STIDHAM

Contemporary Classics is an introduction to 20th-century furniture design. Thirty-four pieces by such masters as Thonet, Breuer, van der Rohe, Le Corbusier, Aalto, Wegner, Eames, and Saarinen are discussed in detail, with biographical and historical information, photographs, and drawings of work in current production. Accompanying essays on the International Style, Scandinavian design, and post-war American design place the work in context.

This is a book for beginners. The designs in it are "classics" because they have retained mass market appeal in spite of the changes in taste since they were first designed; as such they will be familiar to most professional readers. The historical material is likely to be of greater interest. The authors' research on the original intention behind each design, and subsequent alterations to it, sharpen our perceptions of these 20th-

century icons. To know that Saarinen continued to work on his Pedestal Chairs until the end of his life, in an effort to make them technically as well as visually organic, or that Aalto's inspiration for the Fan Leg Stool was a young woman's pleated skirt, considerably enlivens these designs for us. Unfortunately, this information is not supplemented by illustrations of prototypes or of the original settings for the furniture the text describes. We are shown the Barcelona chair in a shopping mall, but not as it first appeared in Mies's German Pavilion at the International Exhibition of 1929 in Barcelona. This reference would not only increase our understanding of the design, but tell us something about the era the chair has come to represent.

Contemporary Classics, Charles Gandy and Susan Zimmermann-Stidham, McGraw-Hill, 1982, 192 pp., illus., \$7.95 pb.

Alisa Quint:

A GUIDE TO BUSINESS PRINCIPLES AND PRACTICES FOR INTERIOR DESIGNERS

HARRY SIEGEL with ALAN M. SIEGEL

HOW TO MAKE MORE MONEY AT INTERIOR DESIGN

ROBERT L. ALDERMAN

These books are based on the same premise: to practice interior design intelligently, one must follow some basic business principles. *A Guide to Business Principles and Practices for Interior Designers* is something of a textbook, outlining the standard phases of a project, and including sample forms applicable to their management. It is the more "se-

rious" of the two books—a reference to be used as you need it.

How to Make More Money at Interior Design is more readable, but more simplistic. It provides a better overview of the interior design profession, and its case studies illustrate why designers should follow the procedures outlined, or risk losing time, money, and reputation.

As basic guides for the student, the designer interested in opening a small firm, or the client interested in understanding the standard practices of the profession, these books are successful. Their common weakness is a failure to consider commercial or corporate interior design as it is currently practiced, or the future direction of interior design; both emphasize residential interior design over other areas of specialization. One misses in them a discussion of the role of the computer in preparing proposals, contracts, specifications, purchase orders, invoices, and other records, since such applications now border on conventional practice. Another major issue neglected by both is the management of people and of design teams on large projects—not such a big issue in small firms, but a critical one in a practice of any magnitude.

A Guide to Business Principles and Practices for Interior Designers, Harry Siegel with Alan M. Siegel, Whitney, 1982, 192 pp., illus., \$22.50.

How to Make More Money at Interior Design, Robert L. Alderman, Watson-Cuptill, 1982, 191 pp., illus., \$18.95.



John Beach:

WALT DISNEY'S EPCOT

RICHARD R. BEARD

ANIMATED ARCHITECTURE

DEREK WALKER, editor

A viewing of the mid-1970s movie *WestWorld*, which takes place in a mechanized fantasy-fulfillment resort of the future, should be a prerequisite to taking up *Walt Disney's EPCOT*. Whether or not one wishes to carry its heavy-handed moral over from cinema to amusement park is a matter of personal bias or social commitment, but the movie does provide a convincing visual answer to a question raised by the most casual perusal of the book: what do the *workings* look like? *A.D. 52*, an issue featuring EPCOT and its British counterpart, WonderWorld, does offer a tantalizing though brief description of the EPCOT technological apparatus:

Each morning, prior to the opening of the Magic Kingdom, as many as 6,000 people may be moving underground in a bustling world filled with utility conduits, warehousing and refrigerator facilities, employee wardrobes and service facilities.

This is a city more complex and fascinating-sounding than the cake icing the tourists see. But although the Disney-created book refers constantly to advanced technologies and miraculous breakthroughs, the reader is shown only the cosmetic results and some portions of the finishing process: the construction of models; the realistic painting of a life-size prefabricated tree; a mural in progress (with the caption "Michelangelo will be shown creating his powerful Adam on the roof of the Sistine Chapel—but first a Disney artist has to paint the fresco"). In one rather chilling view, two automatons are shown being programmed by identically positioned Disney workers who appear to have been programmed themselves. That, and a couple of glimpses of computer consoles, are as close as we get to the real operation of the complex: the book deals with superficialities, just as its subject does.

The Experimental Prototypical Community of Tomorrow

does not, on the evidence presented, seem particularly experimental. If it is prototypical, then the community of tomorrow will have solved the messy social, economic, security, and pollution problems that plague our own era simply by banishing its population and its industry. EPCOT was originally to have had a permanent population of 20,000, but that proved impractical. In their place are robots (or "audio-animatronics figures"—the Disney organization hasn't lost its ability to coin almost-cute, almost-technological buzzwords) which move, speak, and impersonate a variety of archetypes, from Mark Twain and a sultry Mona Lisa to dinosaurs and dancing broccoli. These figures are the mechanical replacements for those imported, live-in ethnic families that proved so edifying in the world's fairs of the 19th century.

Also left over from world's fairs, although of a more recent vintage, is the architectural imagery. Apparently, the community of tomorrow is to look like 1967, with most of the juice squeezed out. It is the imagery of the future, caught at the precise moment when Americans began to lose their confidence in the future. It will be familiar to anyone who was at Brussels, Seattle, or Montreal, or who has seen Lincoln Center or ridden BART.

EPCOT is not the future; it attempts, in an era when everything is fashionably considered in semantic terms, to provide a metaphor of what the future once was, just as Disneyland attempts to provide a metaphor for an amusement park, rather than to be a place where amusements can actually occur. Disney, or the Disney organization, has succeeded in paraphrasing life, in banishing actual experience. At Disneyland there are footprints in the pavement which show the lensman where to stand and in which direction to point the camera. In front of the footprints is a post supporting a copy of the proper photograph: no need at all to look at the surroundings. The

resulting image is not a memento of a real experience, but a metaphor for a prototypical experience.

And yet, in preserving us from the drudgeries of actual perception, Disneyland can only protect us from possible distractions in the immediate vicinity. EPCOT, with its miniaturized national pavilions, is vastly more efficient:

This artist's perception of St. Mark's square, EPCOT version, is amazingly like the actual one in Venice. Visitors will be able to photograph many of the world's famous places without leaving Florida.

The reader is then reassured that there are no pigeons in EPCOT's St. Mark's square. In speaking of another area:

It functions in effect as EPCOT's city hall, with a little Times Square thrown in—but a Times Square that has been cleaned up.

EPCOT is a monument to sanitation—a sanitation which does not stop with the physical environment. The book is full of observations, not about the events or objects to be encountered, but of the visitor's proper response: "you're going to like it so much that you'll wish you had a computer in your own home"; "...at which point you'll have to ask yourself..."; "...well satisfied but a little perplexed by the painted tricks, you stroll..." Clearly the visitor cannot be trusted to go around unsupervised, lest an inharmonious, unpleasant, unDisney-like thought occur.

The Disney world (as opposed to Disney World) was not always so hermetic. Life and Nature have, of course, their dark sides; fantasy is a tool used by both children and adults to adjust the self to the world and the world to the self. The early Disney had a great gift for embodying the terror that gives richness to myth and fantasy, and makes them personally and culturally useful. Disney's Nature could threaten; his trees could be ominous; the wicked stepmother in *Snow White* was an evil mother, no doubt about it. But Disney, like Howard Hughes and Frank Lloyd Wright, seems to have been slowly victimized by his own myths and powers, or by public perception of them. Involvement and catharsis oozed into sentimentality; fantasy gave way to the sort of escapism which is a surrender, an admission that the world is, if not too much with us, then too much for us. The visions created by such escapism are seldom convincing: it is difficult to believe that anyone ever gave much a damn about Benji, for example.

Walt Disney's EPCOT is a large, glossy book with lots of color, and it has some telling moments (most of them unintentional). Like the editorial policies of some of the fancier architectural journals, like the teasers for TV specials, *Walt Disney's EPCOT*—the name, the place, and the book—promises more than it delivers. It is all PR and, inexcusably, lackluster PR. If

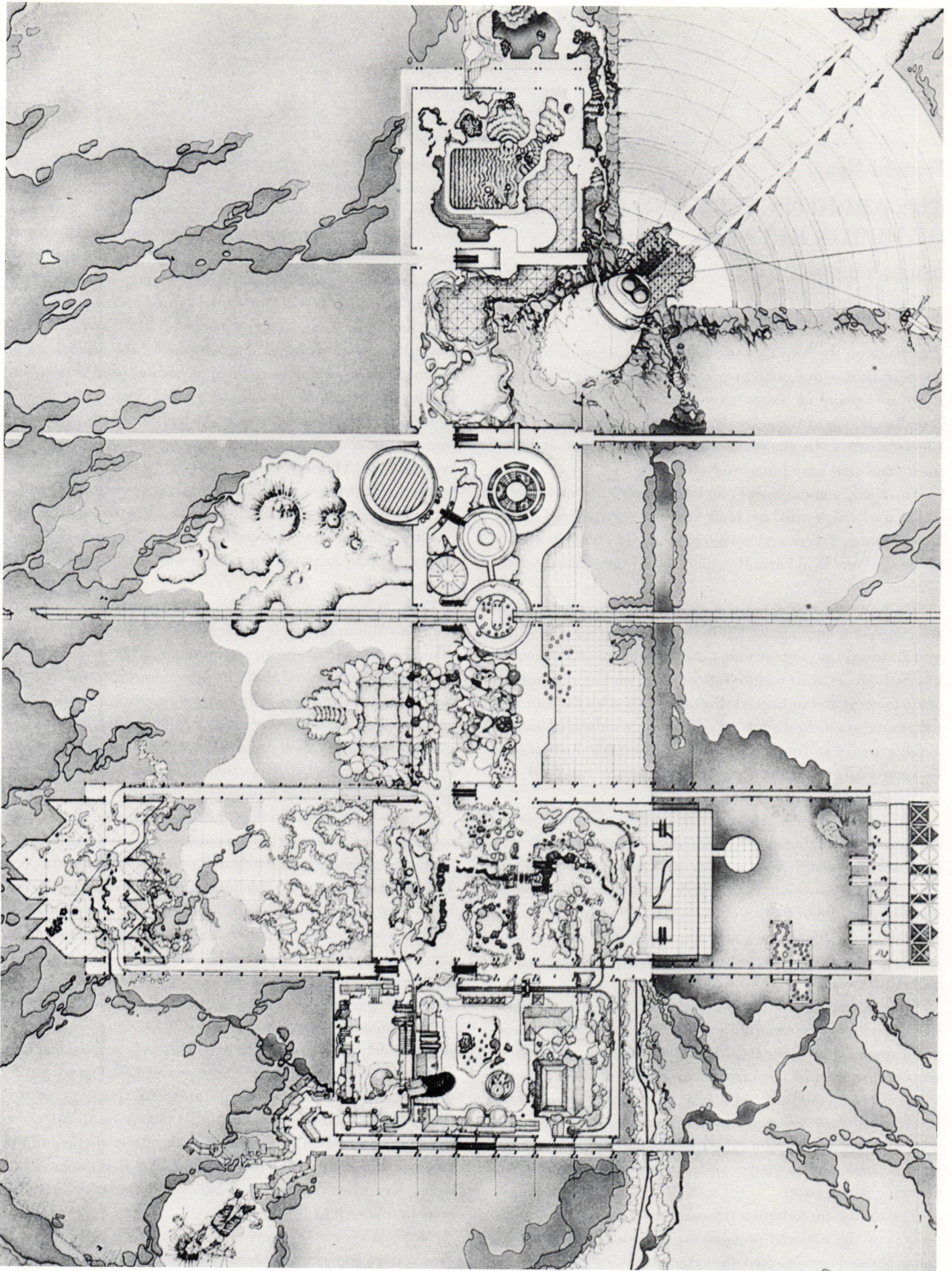
one's architectural library is incomplete without some EPCOT documentation, *A.D. 52: Animated Architecture* is probably the better bet. For one thing, it's cheaper, and the juxtaposition of EPCOT with the British WonderWorld provides some useful comparisons.

WonderWorld's image is also from the 1960s, but from a rather more adventurous phase of that decade than the one EPCOT draws on. WonderWorld is pure Archigram. It has some of those ambiguously unnerving elements that give fantasy power and multiple meaning. The concert hall is ominously insectile. Rhyme Village Square, with its vastly overscaled dishes, books, and objects, is at once delightful and overwhelming; it gives the adult a forgotten dose of the child's incomprehensibly large world. EPCOT's Kitchen Kabaret, with much the same set of elements, is at best cute. A WonderWorld ride through the human body begins (in a "carrot canoe, a banana boat, or a sausage ship") with a passage up a giant tongue and through a giant mouth sporting a portcullis of giant teeth. Transforming the eater into the eaten, it is, apart from a great adventure, a dramatic personification of the food chain, a natural process of which humans are wont to view themselves as the upper end. Less pretentious than EPCOT, and more blatantly amusement-oriented, WonderWorld seems in the end to be the more provocative.

A.D. 52 does inform us, more compellingly than does the official Disney product, that—whatever one's opinion of the result—extraordinary forces have been marshalled in the Florida swamps. Seven million flowering plants were planted at Disney World in the first seven years (there is unfortunately no data on how many artificial ones were installed). Two thousand two hundred and eighty gallons of sauces and dressings are used daily by the food concessions. At Walt Disney World, enough Mickey Mouse tee shirts have been sold to clothe the population of Australia. "Action of the waters is monitored by a satellite in stationary orbit 23,000 miles above the equator." Wowie wowie. What is disheartening is that all this effort and all this luscious hardware is deployed, not to expand and enrich our perceptions, but to limit and denature them. Seeds of some prototypical community of tomorrow may well be lurking underground at EPCOT; if so, there is a remote possibility that they will yet bloom—if some serendipitous hurricane ever carries away the fluff.

Walt Disney's EPCOT: Creating the World of Tomorrow, Richard R. Beard, Abrams, 1982, 240 pp., illus., \$35.00.

Animated Architecture, Derek Walker, Guest Editor, St. Martin's, 1982, 55 pp., illus., \$8.00 pb.



WONDERWORLD—THE THEME PARK.

Donald Reay:

THE ARCHITECTURE AND PLANNING OF MILTON KEYNES

DEREK WALKER

This book on the New City of Milton Keynes—some 50 miles northwest of London, with a projected population of 200,000—is by no means an exhaustive study. It is a valuable and revealing sketch of the achievements and exasperations of the Chief Architect, Derek Walker, and the many other architectural firms that have been involved so far.

The legal, administrative, and financial framework under which the New Towns are built has no exact parallel in the United States, except very remotely in the Greenbelt Towns set up by the New Deal Farm Resettlement Administration nearly 50 years ago.

The New Town legislation was enacted in 1946, to help relieve the congestion and density left by Industrial Revolution slums and industry in central cities, to rebuild these frequently bombed-out areas in a more rational way, and to alleviate the acute housing and industrial shortages caused by the war. The towns were also to be a means of injecting new industrial life into derelict areas like South Wales and the Scottish industrial belt. In some cases they were used to reorganize scattered and inefficient existing settlements.

The sites—usually part of a Regional Plan of some sort—are agreed upon after much public discussion and debate; the land is then acquired at existing use value by a politically appointed Corporation, responsible to Parliament, which is empowered to build a town of up to 200,000 people, within, if possible, a specified time, in cooperation with existing local authorities, financed directly by the Treasury, and funded annually.

Most Western European countries are unitary states where urban facilities are financed by some sort of flexible annual grant system from Central Government, and only maintenance costs are handled by local taxes—on rental values, not capital values. Consequently, the sense of a city with a city line around it, like San Francisco, as a separate financial entity, is not very strong. A city like London can export its population to satellite sites beyond its boundaries without having to worry about reducing its tax base.

The towns aim to have a typical social and economic cross-section of the national population, and must provide a full range of employment, recreational, cultural, commercial, and educational facilities within their borders. In the early towns all housing was for rent, other construction being developed under

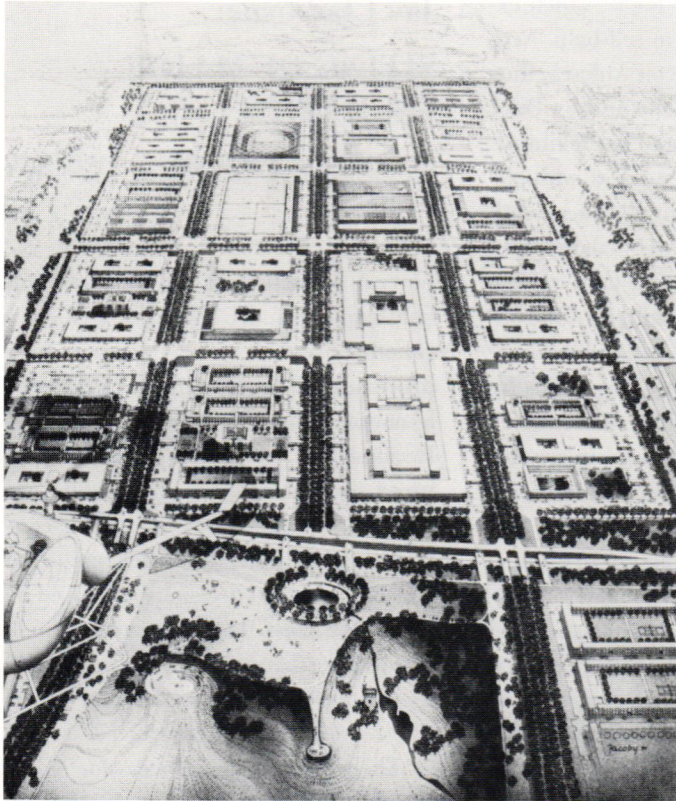
a variety of leasing arrangements. This condition has been relaxed somewhat over the years.

The Act requires that industry, housing, schools, and commercial and recreational areas all be constructed simultaneously, and, at least initially, one cannot get a house in the town unless one works there. The town is required to become profitable, eventually; as start-up costs are enormous this takes some time. The same difficulty has hampered many U.S. New Town proposals; in Britain it is handled by the mechanism of the corporation, which has a financial commitment to completing the job over a 20- to 30-year period. The towns are not intended as showpieces, but must be built within the costs and other constraints that apply to housing and construction in existing cities. They are essentially “Garden Cities,” as defined by the Garden Cities and Town Planning Association in 1920: “. . . a town designed for healthy living, of a size that makes possible a full measure of social life, but not larger; the whole of the land being in public ownership or held in trust for the community.”

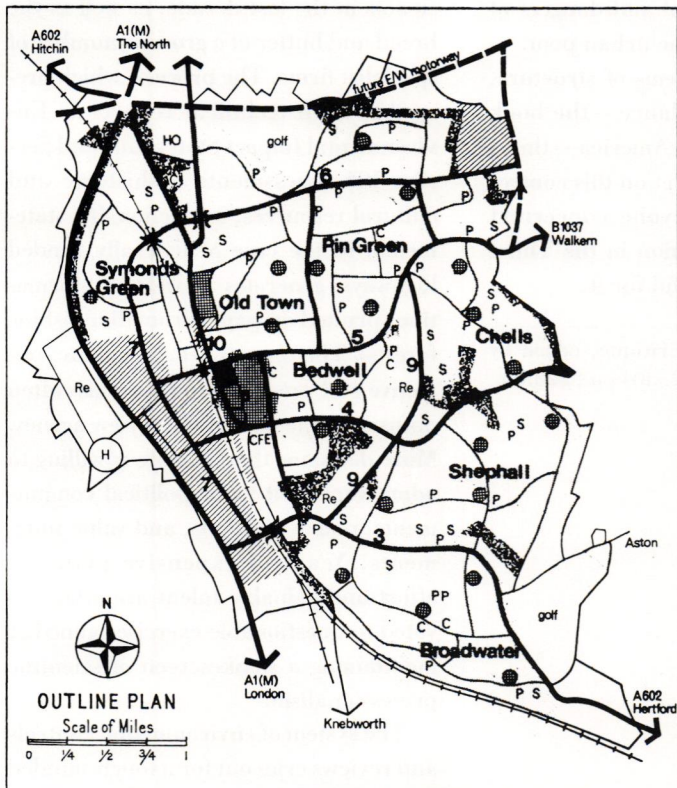
Over 30 New Towns are either completed or under construction, and Milton Keynes is the largest one to date. Although the planning and architectural opportunities in Milton Keynes are enormous, the finances and scheduling are tight, and the approval procedures, by a wide range of interested committees, are grueling. The whole operation can be frustrating and frequently harrowing, if sometimes inspiring, and the problems are of course exacerbated by a weak economy. *The Architecture and Planning of Milton Keynes* reflects all this.

It is useful to read the book while reexamining the original master plan of 1970, which was a reaction against the radial self-contained neighborhood-nucleated patterns of the early New Towns. A looser, more flexible rectangular-grid road system has been used, apparently taking Los Angeles as its model. It implies a wider range of choice and movement, greater use of cars, extensive planting proposals, and what appears to be a lowering of gross density overall. Some of the layouts and their landscaping make one curious about the infrastructure capital and maintenance costs, and intensity-of-use figures, compared to some early New Towns. The major highway pattern makes it inherently difficult to know where you are, and tends to increase the difficulty and the artificiality of developing architectural identity in different residential sections of town. The sheer size of the central area shopping building is impressive, but the original proposal of over 10 years ago, although basically the same, was more relaxed, and had more potential for being visually interesting.

Derek Walker is a very good architect and a highly successful design team leader. He is acutely sensitive to these problems, and aware that they are only marginally important to some of the bodies with whom he has to work. He has striven mightily to



CENTRAL MILTON KEYNES.



EARLY NEW TOWN PLAN—RADIAL, BASED ON NEIGHBORHOOD UNIT CONCEPT.

keep architectural quality high, and, on the whole, successfully, considering the difficulties of building a city of over 200,000 in 20 years, under tight cost controls and the minimum standards required if one is to house the whole income range.

Walker's short chapter on *The Housing Dilemma* is almost a polemic on this matter; the section explaining and delineating landscape policy brings out just how dependent the appearance of the city is on massive planting, and how long it is before the plantings have their effect.

There are well-illustrated chapters on *Industrial and Commercial Building*, *Recreation and Leisure Facilities*, and *Graphics Policy*. The performance of housing areas in a detailed social sense is rather under-discussed, and the book ends with a short essay on urban (and suburban) sterility, a well-worn plea for more relaxed mixed land use, and a note of uncertainty as to whether a method for designing satisfactory human settlements on a very large scale very rapidly has yet been found.

A New Town operation like Milton Keynes has two aspects: the bureaucratic organizational machine of approvals, costs, scheduling, coordination, land use proposals, standards, legal problems, and so on, much of which is essentially a bit inhuman, and rather like the production set-up for an enormous epic film. The other is the human, largely visual aspect—what is actually produced by the machine. The first must never be allowed to cripple or dominate the second, and the second has to understand both its own function, and the function and use of the first as a tool—also like a good, very large film production. The problems of the interrelation of the two are not always solved by building a large bureaucratic grid and inserting very good high-tech work by name architects in the space, and masking the difficult juxtapositions with vegetation, which takes a long time to grow.

British urban design, as applied to large-scale new settlement planning, has been based on two opposite design attitudes: one may be loosely arrayed under the umbrella of functionalism (functional for what?). The other is the picturesque tradition, derived most recently from Sitté and Cullen—essentially, the creation of urban scenery. Both approaches can be viable socially and economically. The first requires extensive landscaping and happy accidents to soften its hard visual edges. The second is too frequently forced, and requires a sensitive, experienced, yet artless touch, but to say because of this that it is invalid is like complaining that a contrived film is not true-to-life. Both approaches require money and design time, and Milton Keynes is trying very hard to deal with them both.

The Architecture and Planning of Milton Keynes, Derek Walker, Nichols Publishing, 1982, 144 pp., illus., \$18.50 pb.

Fernando Kusnetzoff:

SELF-HELP HOUSING: A CRITIQUE

PETER WARD, editor

Over the past decade, the discussion of self-help housing as a solution to the urban residential problems of the Third World has become increasingly a polemic one—especially with the entry into the fray of international organizations like the World Bank. The well-known pioneering articles by Leeds, Mangin, and Turner on the creativity and resourcefulness of the urban poor inspired policies aimed at harnessing this popular ingenuity to officially sponsored projects. Witness the popularity of the sites-and-services projects—vacant lots provided with basic utilities, where residents were expected to construct their own houses.

Critics of this approach have pointed out its limitations, as well as its ideological potential for rationalizing poverty. But until now we have had no coherent collection of the dissenting views on the subject, which would permit the interested reader to look at it in an organized and critical way.

The first part of *Self-Help Housing: A Critique* offers a brilliant theoretical discussion of the self-help concept, beginning with a historical piece by Hans Harm. In the central debate, between John Turner and Rod Burgess, Burgess discusses at length the economically exploitative nature of self-help housing, and its potential for social control of the urban poor. Turner, on the other hand, emphasizes the conditions under which, in his opinion, people at the grass roots level really can design, construct, and manage their houses successfully.

Part of the problem with this debate is that the main issues cannot be satisfactorily addressed on such a general level; concrete historical examples are necessary. These are supplied in the second

and third parts of the book, which explore several ventures in self-help. Articles by Geoffrey Payne on Ankara, Turkey; by Priscilla Connolly and by Peter Ward on Mexico City; and by Reinhardt Skinner on Lima, Peru, deal with the changing fortunes of initially successful squatter ventures. They reveal a pattern of gradually deteriorating land values, speculation, internal failures, and institutional attempts at manipulation.

The third part of the book offers interesting cases of positive institutional involvement in self-help and upgrading schemes in El Salvador (by Alberto Harth and Mauricio Silva), and Lusaka, Zambia (by Richard Martin). In his final article, "A Conclusion That is a Preface," Ward, the editor, argues the need to link squatter practices with the actual conditions of the local, regional, and national economies. The specific roles played by "different social groups and fractions in the urban process" must also be taken into account, if we are to understand the real potential and dangers of self-help housing for the urban poor.

Despite some problems of structure, and of regional unbalance—the book deals mostly with Latin America—this is one of the best books yet on this controversial process. Everyone concerned with the housing question in the Third World should be grateful for it.

Self-Help Housing: A Critique, edited by Peter Ward. Mansell, 1982. 304 pp., \$28.00.

Jay Claiborne:

SITING OF MAJOR FACILITIES

EDWARD A. WILLIAMS and ALISON K. MASSA

Several principals of the planning and landscape firm EDaw have written a valuable overview, for lay people, of the processes involved in siting such facilities as major industrial plants and highways. Because this process is so highly structured in terms of permits, public approvals, reviews, and legislative controls, and because the information on which the crucial decisions are based is, to say the least, complex, such a book could have been of immense service, even to people with professional expertise in one of the fields involved.

The public review process for major facilities has become an area of great concern to planning and design professionals in the last decade, as well as the bread and butter of a growing number of specialist firms. The process, which prescribes such technical reports as Environmental Impact Statements and Section 106 assessments of historic and cultural resources, or Section 4(f) statements, in the case of federally funded highways, generates a forest of information (printed on paper from diminishing forests). The reports are, by statute, objective and precise, and their mass often obfuscates the task of the review agency. More decisions than anyone is willing to admit represent prior political commitments, policy positions, and value judgments. Years of expensive planning effort and valuable talent are often devoted to questionable exercises aimed at maintaining a smokescreen of scientific professionalism.

The system of environmental controls and reviews cries out for a tough-minded evaluation, preferably by people like Williams and Massa who have been

bloodied in the battle. Unfortunately they never allow themselves to reflect on the nature of the process, and the book suffers immensely on this account. Although it presents a perfectly reasonable methodology for achieving results, the results, viewed critically, may be totally unacceptable, even absurd. My own negative reaction was based largely on a sense of what the book could have been.

As it is, it is useful, but only in a limited sense—something to be consulted, as one consults the casebooks of the Urban Land Institute. To be fair, it describes in plain and comprehensible language a hugely technical process. The first section discusses the need for a site selection and evaluation process, the second deals with the process itself. Case studies of several representative projects are presented, including a college in West Oahu, a hydro-electric plant at Swan Falls-Guffey near Boise, Idaho, and a freeway through Duluth, Minnesota.

Nuclear energy plants are excluded, a limitation that indicates both the book's strengths and its shortcomings. Given the authors' idealization of the rational basis for the environmental review process, it is not surprising that they cannot deal with highly controversial projects. Nor do they describe the current state of the art in techniques for recording and manipulating spatial and other site selection data. Its inclusion could only muddy their success-oriented outlook. Their focus is rather on developing a consensus of understanding of the broad-range of inchoate considerations that must go into the site selection and evaluation process. *The Siting of Major Facilities* is, finally, an informed and useful reference on a closed system, which carefully avoids the more philosophical and value-laden aspects of the process it seeks to describe.

Siting of Major Facilities, Edward A. Williams and Alison K. Massa, in association with David H. Blau and Herbert R. Schaal, McGraw-Hill, 1982, 314 pp., illus., \$42.50.

Jay Claiborne:

THE URBAN PATTERN:

ARTHUR B. GALLION and
SIMON EISNER

The fourth edition of Gallion and Eisner's *Urban Pattern* offers insight into more than 30 years in the evolution of the American planning profession. Despite the increasing pessimism of each edition, the book remains a classic for both students and professionals. This new paperback edition gives everyone the opportunity to possess a truly essential book.

Many of the higher quality, more generous and interesting illustrations found in earlier editions are gone now. The codifications and definitions of the physical form of ancient and modern cities that make the book such an invaluable reference remain; this focus on the physical aspect of cities also dates the book as belonging to an earlier and happier time for planners.

Its scope has been expanded to include "many of the new opportunities and concerns" which have come of age in the last 10 or 15 years, including growth management regulations, regional environmental concerns, aging, policy planning, plan implementation, the function of the planning advocate and special interest groups, "new towns in-town," urban design, historical preservation and shopping centers. The descriptions of some of these topics are sketchy or highly eccentric. The chapter on urban design, for example, is a curiously twisting essay celebrating the freeway as a "new instrument for orderly space arrangement," while condemning the land economics of highest and best use as a tragic shift to a concept of land as a speculative commodity, rather than one whose value is defined "in terms of service to people." Density is the familiar urban villain described by Lewis Mum-

ford in metaphors of disease and death; here it is responsible for sentences that stop the reader cold, such as: "The heavy burden of building bulk has created a Frankenstein of land values, and the result is a paradox." Some may find these sentiments noble or sweetly old-fashioned; however, an overview of what serious people calling themselves urban designers have been doing in recent years would have been more to the point.

These new additions are minor, if unfortunate, diversions from the authors' original and enduring fascination with the physical form of cities—lovingly catalogued, codified, defined, and illustrated. This careful documentation of the variations through time on what they see as the two basic forms, "the walled town and the open city," is what makes one need to own a copy, any copy, of *The Urban Pattern*.

The Urban Pattern: City Planning and Design, fourth edition, Arthur B. Gallion and Simon Eisner, Van Nostrand Reinhold, 1983, 464 pp., illus., \$14.95 pb.

Angela Kucherenko:

THE PLANNER'S USE OF INFORMATION

HEMALTA C. DANDEKAR, editor

For anyone who feels the need for an encyclopedia of planning tools and methodology, *The Planner's Use of Information* comes very close to filling the bill. The book is not an in-depth discussion of planning methodology, but, as its subtitle indicates, a summary of the techniques at the disposal of the planner for the collection, organization, and communication of information. It should be recommended to all beginning planning students, and its structure makes it equally useful to professionals, and those curious about the methods of planners.

The book covers a great deal of material. The section on information collec-

tion focuses on the tasks involved in collecting data, and summarizes methods ranging from the windshield to the longitudinal survey. The organization section discusses ways of compiling and analyzing data, and includes brief summaries of such tools as "cohort survival," small group dynamics, and a very general discussion of computer applications. The final section, on communication, touches on various types of presentation.

The book's weaknesses are minor. The chapter on graphics fails to note the necessity of presenting information as simply as possible—preferably at the third-grade level. After all, the purpose of a graphic presentation is to convey the information to the audience quickly. The 60-second commercial is probably a valid model for the condensation and effective transmission of complex information, and it is also what the planner's audience has often come to expect.

Planners today do not have the luxury of developing and utilizing many of the techniques discussed in the book. In palmier days, planning departments and consultants may have had the resources to send staff into the field for time-consuming and costly research, but this is no longer the case. It might have been useful if the book had included some discussion of what to do when the best methods are not the methods one can afford.

The Planner's Use of Information is clearly meant to be a comprehensive review of the tools available to the planner in gathering, analyzing, and using information. The book stops short, however, of considering either the nature of the information itself (its validity, its obsolescence) or the role of the planner in the face of contemporary problems of sometimes massive proportions. Those making use of the book will do well to keep these broader issues in mind.

The Planner's Use of Information: Techniques for Collection, Organization, and Communication, Hemalta C. Dandekar, editor, Hutchinson-Ross, 1982, 240 pp., \$29.75.



THE AVENUE, MIDDELHARNAIS, BY HOBBEEMA.

Barbara Solomon:

THE LANDSCAPE OF MAN

GEOFFREY and SUSAN JELlicOE

Sir Geoffrey Jellicoe and his wife Susan have compiled an ambitious history of the world, based upon those marks on the earth which the authors claim as the domain of the landscape architect: furrows and roadways, trees and moved mountains, buildings and cities. *The Landscape of Man* seems, but is not, an ideal book for freshmen in landscape departments: they will too readily follow the call for a "new, modern" landscape architect whose mission as historic shaper, and future savior, of the world is announced by the Jellicoes.

The Landscape of Man organizes the history of the world into 26 chapters. Sir Geoffrey, devoted to the aggrandizement of the role of the landscape architect, has visited, and comments on, most of the famous gardens, parks, and cities men have made. Each chapter presents his history of man in long single paragraphs entitled Environment, Social History, Philosophy, Expression, Economics (sometimes), Architecture, Landscape, and Comments. One hopes that English freshmen know their world history; the condensed form of the presentation might leave an American design student more confused than illuminated.

The summaries are followed by six to eight pages of illustrations and a barrage of explanatory text, crammed with facts that rush into opinions. The chapter "The English School," where Jellicoe is on beloved home ground, is unique: he speaks of "the garden which connects a park," "the garden undressed," and "the garden dressed in the modern style." The object is to propagate the Jellicoes' predilection for planted irregularity, the "search for landscape perfection beyond perception," the "modern landscape made for a liberal society." What Giedion did for the Modern movement, the Jellicoes do for the English Garden.

The division of the book into two parts is crucial for the Jellicoes but detrimental to the history. Part One, "From Pre-history to the End of the Seventeenth Century," presents most of the magnificent man-made marks on the land. Part Two,

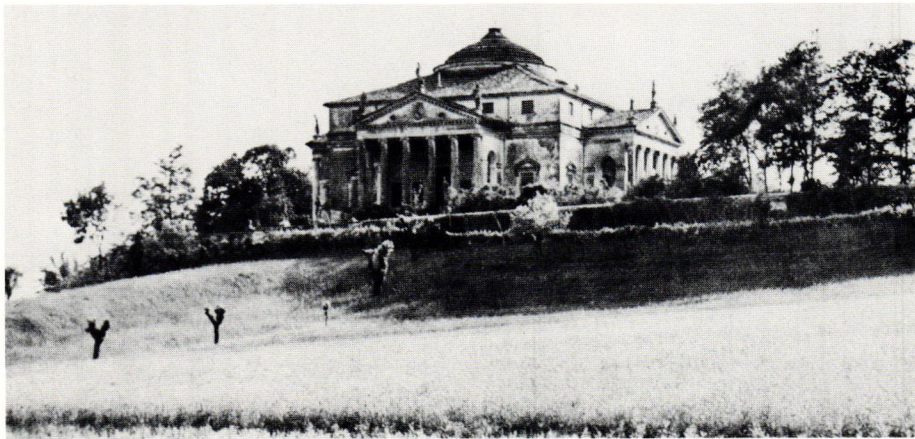
"The Evolution of Modern Landscape," celebrates the 18th-century Romantic garden and the new image of freeing the trees along with the people. This style of garden, the Romantic-Picturesque, became a symbol of liberalism to landscape architects, and is taught as morally correct in most landscape departments.

For the Jellicoes, rational order and straight lines indicate the authority of the past, while sublime intuition and wiggly lines mean freedom and modern liberalism. Though they dislike rationalism, Constructivism, and straight lines, they find the Modern Movement okay, because it isolates its rational buildings in Romantic English gardens.

The Jellicoes trace the Romantic garden from its glorious beginnings in the great estates of Castle Howard, Stowe, and Blenheim, to modern examples in which it has worn somewhat thin. They find its sources in Lord Shaftsbury's *The Moralists* (1709), the empiricists, the Enlightenment, the Chinese, and in the siting of Palladio's Villa Rotunda. In their unique interpretation, Villa Rotunda is the perfect classical-rational object placed on the perfect romantic "natural" hill. Never mind that other Palladian villas were working farms inextricable from the land; in Villa Rotunda, in their interpretation, the architecture is separated from the land.

By finding an invisible order in everything, the Jellicoes justify the designing away of the visible order, which was previously so important between buildings and the land. From this point in the argument, architecture and the landscape around it are thought of as the work of two different men, the architect and the new landscape architect, with two different and often irreconcilable ideas. The "new, modern landscape architect" is separated from those other men (farmers, engineers, gardeners, Popes, architects, politicians) who were responsible for making most of the splendid marks on the earth shown in Part One.

The landscape architect's role, in this analysis, is both too



“Villa Rotunda (1) leads to the romantic English garden (2), which resulted in modern new towns (3), according to the Jellicoe’s argument.”

(1) VILLA ROTUNDA.



(2) GARDEN BY CAPABILITY BROWN.



(3) TAPIOLA, FINLAND.

grandiose and too limited; too grandiose, if his mission is to be architect and artist, politician and Pope; too limited, if he needs to feel separated and opposed to all those other people involved in making the landscape.

The Landscape of Man seems to have been written long before its [English] publishing date of 1975. The authors seem unaware of present architectural thinking, which abhors the separation of architecture from the landscape, and the resultant disappearance of linked buildings, usable streets, and historic city planning.

One can understand the publishers agreeing to give Sir Geoffrey, successful practitioner in the grand tradition of the English Gentleman Gardener, a forum for his version of the history and state of landscape architecture. But Christopher Thacker’s *The History of Gardens* (University of California, 1979) gives the subject a more scholarly and less opinionated treatment.

The Landscape of Man, Geoffrey and Susan Jellicoe, Van Nostrand Reinhold, 1982, 384 pp., illus., \$19.95 pb.

William Coburn:

GARDENS ARE FOR PEOPLE

THOMAS CHURCH

Thomas Church's professional life was inextricably tied to the California cultural scene; his clients as well as his gardens were quintessentially Californian, and his work enriched the language of landscape expression in the state.

The admiration and support Church received in his lifetime both from his clients and the profession attests to how perfectly attuned he was to the prevailing cultural values of northern California. His work hit the very center of gravity of these values, and its delicate balance is important to an understanding of the regional culture; since his career spanned 50 years, it is also a record of the larger cultural shifts that affected the area.

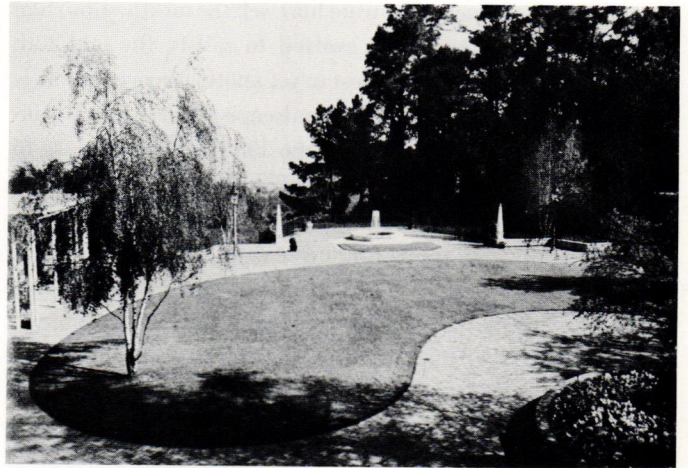
Church's style, tradition-based at the outset, became quite modern as he matured artistically. At all its stages he integrated modern and traditional imagery; his stylistic preferences, although catholic, reflected the client's preference, to which Church was unusually responsive. The thoughtful and sensible site arrangement, however, was always his contribution.

Since the 1955 first edition of this book (now out of print), Church's garden style, although still flexible, has made greater use of traditional forms. These late gardens are less doctrinaire than the striving modern efforts of his earlier years.

The gardens of all his periods were urbane, gracious, and literate, presumably reflecting the values his clients held, or aspired to. Although many of his gardens were European in form and pattern, each was appropriate in scale and place to its California home. Even the gardens that used abstract expressionism as the plan generator seem to be based on French abstract expressionist painters and designers, which gives them a subtly Continental quality.

His work is distinguished by pragmatism and an ability to accept new forms; his site plans were shaped by the new functional and social patterns that emerged in his practicing years. When the California lifestyle turned its back to the street during the pre-War years, he gave up the stylized landscape in the front of the house, although the friendly landscape welcome at the entry remained. Like other major designers of the day, he embraced abstract expressionism in the fullest way; but his sense of propriety kept him from being swept away by Modernism's more literal images. He never embraced, for example, the image of technology in the garden to the extent Garret Eckbo and Robert Royston did.

Church loved the pretty effect: beautiful flowering trees, mixtures of flowers and dramatic plants. He selected and ar-



GARDEN DESIGN, 1969. "A SWIMMING POOL IN THE CENTER WAS REMOVED AND REPLACED WITH A FLOWING SHAPE OF A LAWN."

ranged background material with as much skill as he spent on the more colorful and dramatic feature plants, and his mastery of plant material was formidable. In this respect only the best landscape architects can compare with him.

His office also achieved the highest level of quality in the design of hard surfaces and construction elements, and set the standard for the mid-20th century suburban garden. For my taste he was too fussy in some of his architectural constructions—gazebos and other purely architectural features. But one is inclined to be lenient about this, since so much of American landscape design consists of miniaturized versions of much larger-scale European gardens.

Gardens Are For People is a 250-page presentation of photographs from Thomas Church's long practice. Although it offers eight chapters on general topics, its value lies in the quality and quantity of the photographs. Mostly black and white, there are 16 color pages of his most luscious and colorful work. The collection is democratic; the reader can delight in the range of possibilities in mid-20th century garden design, or focus on detail, variations, and specific design points of view. The pictures vary in quality, the best being from the first edition; many of the new ones were not done by professionals, and they range from good to poor.

In 1955 there was a lot of building in California; the ideas of modern design, which had taken hold during the war years, were being thoroughly explored and actualized. Even small remodeling projects of large Pre-Modern spaces were subsumed by it; in many gardens and buildings new additions in this uncompromising style were imposed on more traditional work.

The Church design office had over 25 years of experience behind it in 1955. The first edition of *Gardens Are For People*

was published in time to illustrate how well the mostly suburban gardens of Mr. Church had evolved to satisfy the mid-20th century life styles, and to suggest to yet another generation how they could benefit from the new landscape experience. A comparison of this new edition with the 1955 first edition, as to subject matter, emphasis, and format, says much about the difference between the two eras. Where the first edition was chatty and informal, the second has a cold and formal gloss. It is smaller and somehow less immediate, and the omission of credits and clients' names tends to drain it of social and design connections. These changes have anesthetized a book whose original charm and force was its immediacy.

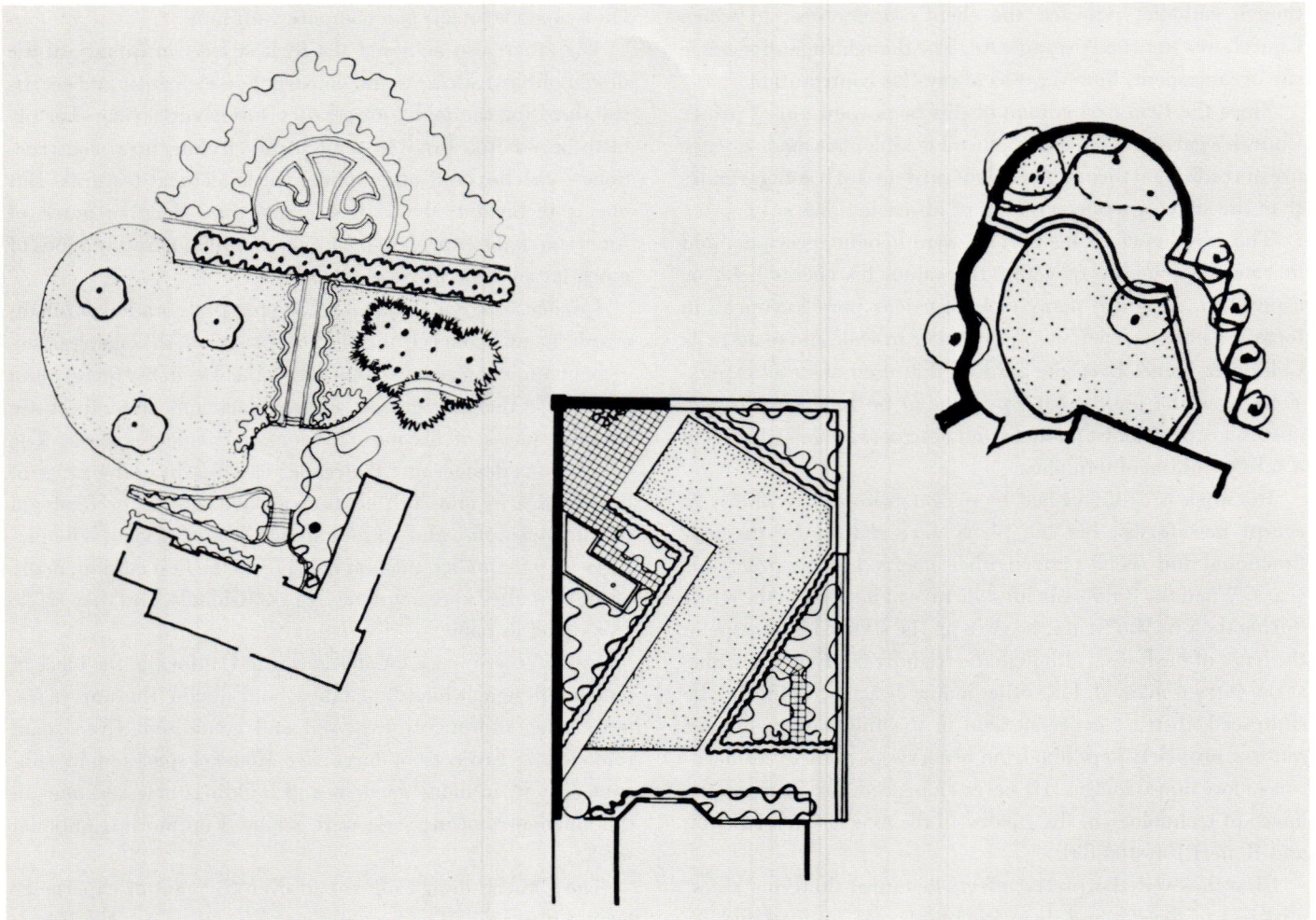
The newer chapter headings are also impersonalized. Under "Influences on Design," the discussion about children has been omitted. The chapter "Do Fence Me In," a new addition, addresses the new concern for privacy and the retreat from the public world. The discussion of trees in the first edition began with the heading, "Trees are for people"; in the new edition,

"Trees affect design" has been given priority. Trees are more functionally treated, and seem less a source of inspiration. Church's work, nonetheless, still attests to his feeling and artistic respect for trees, and other human-based landscape concerns, and the book as a whole still conveys this.

This book was begun by Church as an updating of the first version, and Michael Laurie and Grace Hall have completed it as a memorial work. As such, it might have included a more coherent third person analysis of Church's place in landscape architecture, as well as of his work and ideas. Perhaps this will come in the next generation, when society's evolution will have allowed for a more detached look at the designs of this very successful practitioner.

Gardens are for People, second edition, Thomas Church, edited by Grace Hall and Michael Laurie, McGraw-Hill, 1983, 256 pp., illus., \$37.50.

SITE PLANS BY CHURCH.



Karen Allaby:

WOOD AND GARDEN

GERTRUDE JEKYLL

The English gardener Gertrude Jekyll (1843-1932) is enjoying something of a revival in garden history circles, and beyond. Timely release from copyright restrictions has allowed the reprinting of her books, of which *Wood and Garden* was the first.

Jekyll started out as an all-around artist and craftswoman, but her early hopes of becoming a painter were frustrated by severe myopia. At almost fifty, she began to concentrate her interest on gardening, and at the same time a meeting with the architect Edwin Lutyens (in 1889) led to their renowned friendship and partnership.

Their first collaboration was in the building of Jekyll's own home at Munstead Wood—her inspiration, and the basis for many ideas and experiments. Numerous joint commissions followed; a "Lutyens house with a Jekyll garden" became a status symbol for members of the newly-affluent middle class, many of whom commuted to London from their "small country houses."

The partners advocated the continued appropriateness of local building traditions to the modern world. Jekyll's planting schemes greatly softened and complemented Lutyens's formal designs; always mindful of the textures and forms of plants, she possessed a remarkable skill in arranging them for harmonious and picturesque effect. Her early training, especially in color composition, had a profound effect on her approach to garden and planting design, which she always considered an art: "For planting ground is painting a landscape with living things."

Wood and Garden is subtitled, "Notes and Thoughts, Practical and



STEPS TO THE HIDDEN GARDEN.

Critical, of a Working Amateur." Published originally in 1899, and illustrated by her own photographs, the book sold extremely well, and was the first of a substantial output. It contains the basis of all her subsequent books, including some of her fundamental ideas on color, and practical hints of undoubted use to gardeners of today.

The initial chapters take the reader through the gardening year in a journal-like style; in lively and often poetic prose she leads us on delightful walks through the garden at Munstead Wood, pointing out seasonal and incidental effects, and disclosing an intimate and well-worked knowledge of plants and their habits. Other chapters deal with more specific aspects of garden layout and maintenance, including a vehement attack on the practice of "bedding out," and on flower-breeding for shows, the sole aim of which was novelty and variety. Gertrude Jekyll is most remembered for her designs of hardy herbaceous borders, and the "natural" gradation of garden to wildwood, both described here in detail.

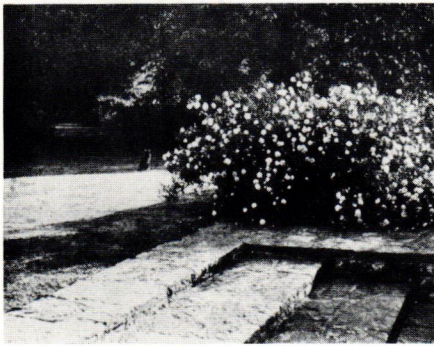
Jekyll's ideas were influential long after her death, and became known in

the United States through her writing. Her book has a double interest: a wealth of practical information and personal vision, running parallel to insights into her life and times related through amusing incidents and encounters. The modern reader should be prepared for her typically Victorian religious bent and somewhat condescending social attitudes, although both are tempered in her case by a great deal of common sense and many evocative descriptions of the tamed English countryside and its seasons.

The reprinted edition is unchanged from the original, apart from relocation of some photographs, generally to more logical places. Seventy-one new, color illustrations have been added; on the whole, they help greatly to elucidate the text, by interpreting the images Jekyll writes about, and allowing the reader to see the plants and effects she describes. But some illustrations, in the final chapters particularly, are irrelevant to their context, and show designs that seem contrary to the principles the book advocates.

Obviously, the maintenance procedures Jekyll describes, often involving a staff of gardeners, are totally impractical today. Yet the essence and simplicity of her ideas shine through, and one cannot help but be captivated by her modesty and competence.

Wood and Garden, Gertrude Jekyll, Antique Collectors Club, Suffolk, England, 1982, 377 pp., illus., \$29.50.



SCOTCH BRIARS.

Thomas A. Brown: COLOUR SCHEMES FOR THE FLOWER GARDEN

GERTRUDE JEKYLL

Jekyll's life spanned two eras in garden design, the Victorian-Edwardian period, and the years between the World Wars. Both were full of horticultural change, which was expressed in as well as influenced by her work. Her early work owed much to painterly color theories, particularly those of the impressionists J. M. W. Turner and H. B. Brabazon, and *Colour Schemes in the Flower Garden* is probably her most influential book. In it she calls for a restrained and sophisticated use of color, and deplores such 19th-century horticultural excesses as Carpet Bedding and Mosaiculture. These fashions mixed the most vivid flower and foliage colors for maximum contrast and impact; they were fostered by the Italianate Revival Style of about 1845, which also saw terraces patterned with elaborate *parterres*, made of flowers instead of colored earth. The *parterres* were made possible by heated conservatories and greenhouses, which could produce flats of new annuals and perennials, not to mention strawberries, almost any time of year.

Growers and enthusiasts took the flood of new plants entering Britain,

France, Belgium, and Holland, and, through crossing and selecting, produced literally thousands of new varieties: larger flowers, wider ranges of hues, earlier, later, and longer blooming periods, sturdier and hardier plants.

Such a wealth of plants had to be displayed; the Victorian or "Gardenesque" garden broke up into a series of distinct sub-gardens: the Woodland Garden, the Spring Border, the Blue Garden, the American Garden (featuring plants from North America), the Rock or Alpine Garden, the Parterre, and so on. Lawns sprouted large beds of flowers in concentric rings of contrasting colors, or plants of distinct forms, like Pampas grass, edged with contrasting foliage at the base. The herbaceous border was yet another opportunity to display these new plants. In these scattered and complex gardens, part would be in bloom, part resting, and part "coming on nicely."

A common but inaccurate notion was that such gardens were developed from the humble cottage garden, stuffed with slips given by friends, wildlings from local fields, and favorite flowers, in artless, harmonious confusion, all lovingly tended by the yeoman and his wife. Actually, the front garden of a cottage was most often a vegetable patch, with flowers tucked into the odd corner, or in narrow beds along the front walk, or the fence. In contrast, on a Victorian estate the herbaceous borders alone might be several hundred feet in length, on both sides of a grass or brick path, and they formed but a part of the gardens.

The estates for which Jekyll designed and wrote have since been mostly reduced or subdivided, and most gardens today are too small to recreate her plantings in, even if the same plants could be found. Some can be approximated, but most have been improved out of all recognition, and many have been replaced by later varieties with different colors, blooming times, and sizes.

Her effects also make use of foliage textures, and the subtle gradations from garden to woodland. But again, the English woodland is a hardwood forest; similar woods can be found in America on the East Coast and in the Midwest, but the South and West have more broadleaf materials, different textures and forms, and different light.

Nor do most people today employ the required armies of trained gardeners. Even with our labor-saving devices, a Victorian garden is not a low-maintenance affair. While this book has any number of charming ideas for plant groupings, only a few could be accurately copied today.

But providing ideas for others to copy was far from Jekyll's purpose; her book is an appeal to the reader to take the time to seek out and appreciate subtlety and harmony. Her work cannot be transplanted unaltered to every part of the world, but it can be studied and adopted. The value of her gardening philosophy remains: restraint, open delight, enjoyment and participation; in such ways do our gardens improve us.

The reprint of *Colour Schemes for the Flower Garden* includes an excellent new introduction by T. H. D. Turner, and 32 additional color photos, which somewhat compensate for the graininess of the black-and-white photos. The new pictures illustrate, in a general way, ideas expressed in the book, but, as they are not identified as to place, and do not seem to be of actual Jekyll gardens, how accurately they mirror her ideas is somewhat conjectural.

Colour Schemes for the Flower Garden, Gertrude Jekyll, Antique Collectors Club, Suffolk, England, 1982, 326 pp., illus., \$29.50.

Thomas Brown: OXFORD GARDENS

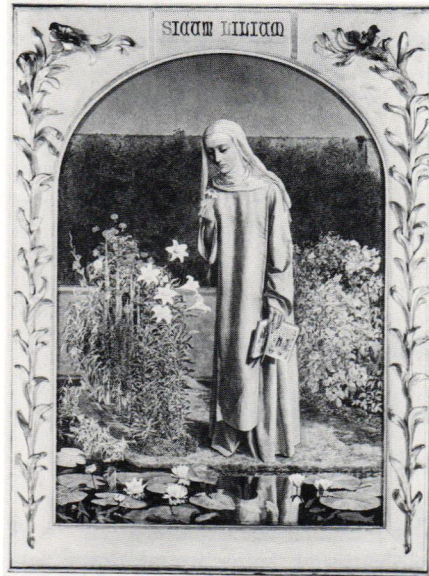
MAVIS BATEY

The subtitle of this book, "The University's Influence on Garden History," is treated more as a recurring theme than as a hypothesis to be proven. There is also a sub-theme: the effect of the gardens in and around Oxford on the scholars who created the University's gardens. By their own admission, the effect was often very great; in fact one of Oxford's great advantages as a center of education was its bucolic setting. The temptations of London were just far enough away, especially in the days before the railroad (similar considerations led to the siting of many 19th century American state colleges away from urban centers).

Batey's approach is chronological, and begins around 1200 A.D. with the medieval *Studium Generale*, of which Chaucer's "clerk of Oxenford" was a member. Roger Bacon and William of Ockham were among the 13th- and 14th-century thinkers who laid the foundations for natural philosophy and the experimental method, which replaced unquestioning acceptance of the classic authors.

This new spirit of inquiry was expressed in the founding of the Botanic Garden at Oxford in 1621, the first of its kind in England. Known originally as the Physick Garden, it was a "Nursery of Simples [medicinal herbs or plants]...whereby learning, especially the faculty of medicine, might be improved." It was also a laboratory and repository for the rare and curious plants sent back to Britain by her traders and ambassadors.

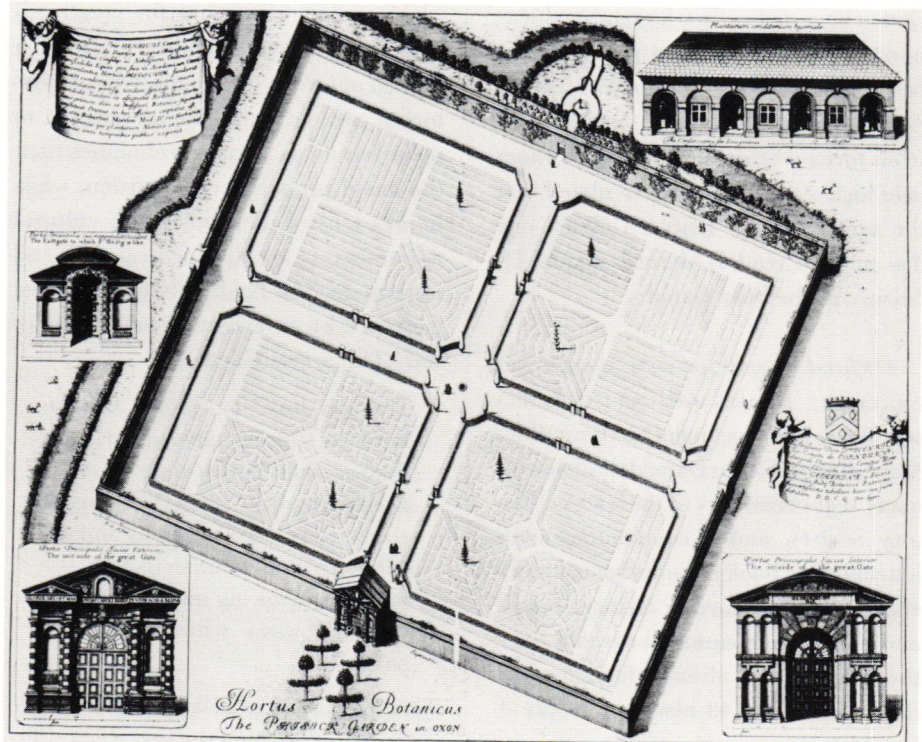
The Botanic Garden's history is more fully developed here, but it was only one of the gardens of Oxford; each College had its own, some in courtyards, some in adjacent open spaces within or without



THE PRE-RAPHAELITES AT OXFORD—"CONVENT THOUGHTS," BY CHARLES COLLINS, 1851.

the city wall. Some came down relatively unchanged to the beginning of the 19th century; others were altered repeatedly, reflecting new tastes and new ideas in the natural and social sciences, and the social philosophies.

THE PHYSICK GARDEN.



The experimental method was approved of by the Puritans of the Commonwealth, for it was a means to improve agriculture, and thereby, with honest toil, manifest God's work by making the earth bloom and be fruitful. Some ornate Renaissance gardens were simplified in this era, while others kept their original forms. With the Restoration came the French Grand Manner and Dutch horticultural practices; *parterres* proliferated, and *allées* led off into the landscape in all directions. During the 17th and 18th century, a number of Oxford men influenced garden taste and design. Foremost among them was Joseph Addison, who launched one of the first attacks on the artificiality of Dutch-inspired topiary and the too-rigid adherence to geometric layouts. He valued the greatness of vision of the Grand Manner, but rejected its excesses.

The writings of Addison and Locke prepared the way for the landscape movement which was to alter the look of the English landscape so greatly—the

Picturesque movement, pioneered by the peripatetic Reverend William Gilpin, who was at Oxford from 1740 to 1748. Many of the best gardens of the 18th century could be found within 40 miles of Oxford. Developments at Stowe, Rousham, Blenheim, Nuneham, Shotover, and the Leasowes were followed with interest at Oxford.

Victorian Oxford harbored such luminaries as John Ruskin, who taught there, and William Morris, who studied plant forms in local fields and gardens. Perhaps the most famous of Oxford's gardens, with the exception of the Botanic, was done in this period—the Christ Church Deanery Garden, site and inspiration of Charles Dodgson's nonsense stories for Alice, the Dean's daughter.

In the present century, gardens were added by Geoffrey Jellicoe, Sylvia Crowe, and Sir Arthur Evans, excavator and restorer of Knossos. Evans developed a garden to preserve local meadow wildflowers, and the views portrayed in Matthew Arnold's work. The belief that gardens and landscape appreciation have a place in a humanist education still thrives: a recent plan to put a freeway across Christ Church Meadow caused a national outcry—particularly from former Oxonians, many of whom held high office. A report circulated that the agenda of the British Cabinet one day in 1956 read 1) Oxford Roads; 2) Seizure of the Suez Canal.

Oxford Gardens is a meaty yet charming book, well written, researched, and documented. Its author, Mavis Batey, lives in Oxford, and was for many years Secretary of the Garden History Society, and a contributor to its journal. Her book assumes some knowledge of English garden history; people and places are mentioned casually, as if the reader were already familiar with them. There are 48 black-and-white illustrations, many from old maps and

engravings, but no overall map of Oxford to help those unfamiliar with the city.

Oxford Gardens, Mavis Batey, Avebury (distributed in U.S. by Humanities Press, Atlantic Highlands, New Jersey), 1982, 256 pp., illus., cloth, \$23.95; paper, \$13.95.

William Coburn: THEME GARDENS

BARBARA DAMROSCH

This new age format design book is an inspirational device for planning gardens with a specific, usually romantic, emphasis. It starts out with planting advice for the novice, a discussion of plant hardiness and availability, and a general garden bibliography. Indeed, the gardening novice will be the one most satisfied with this book, for it projects systems of thought long ago hurdled by the more experienced.

Its main point, however, is in the 16 chapters on specific theme gardens, which include directions for creating a fragrance garden, a children's garden, a garden of love, a Colonial garden, a Victorian garden, and a winter garden, to name but a few. Imagist techniques elicit the mood proper to each garden, while impressions of its historical or cultural determinants are dropped casually and at random. The book's character is best conveyed by an excerpt from the chapter, "The Secret Garden":

Through June the garden will be bursting into a mixture of pink shades: pale herbaceous peonies, floribunda roses, pinks, a salmon-colored lily, carolina phlox and astilbe. In mid-summer comes the misty low-growing tunic flower and the tall wavy white spikes of snakeroot.

This word picture belies the reasonable difficulty of creating the real thing. Cer-

tainly the prose over-emphasizes the romance of the garden, perhaps to propel the reader all the more feverishly into the garden-making effort.

In this he will be materially assisted by the double-page plans and perspective drawings, which project an image and a typical plan for each theme. Illustrative plans for given for planting, and a special landscape construction technique is described and drawn for each garden. The chapters all follow the same format, allowing the reader to skip back and forth as interest dictates. Plant lists feature colored drawings of each flower, general information, and specific requirements for each plant. The illustrations, dominated by the drawings of Karl Strueklen, parallel the romantic vision of Ms. Damrosch.

This book is another sign of the return to traditional garden design patterns, and the trend toward reinterpreting those forms for the modern world. So-called modern gardens, from the mid-20th century on, have focused on the abstract visual qualities of plants at the expense of their other meanings. Used for their general sculptural or coloristic effects, plants in these gardens became like paint and texture on a landscape plan whose greatest meaning lay in its relationship to then-current works of art in the abstract mode. Pre-modern cultural patterns and meanings in garden design were almost universally cast aside. Now historical garden ideas and traditions are once again current among sophisticated designers; themes that make use of the cultural, psychological, and emotional associations of plants have reappeared. Instead of a desensitized and impersonal low-maintenance landscape, we encounter the pleasure garden once again.

Theme Gardens, Barbara Damrosch, illustrations by Karl W. Strueklen, Workman Publishing, New York, 1982, 224 pp., cloth, \$19.95; paper, \$10.95.

Cheryl Davis:

AGING AND THE PRODUCT ENVIRONMENT

JOSEPH KONCELIK

More than 21,000,000 Americans—ten percent of the population—are 65 years of age or older; this percentage will double by 2030. The magnitude of this demographic shift, as Joseph Koncelik points out, will affect not only design professionals with an interest in the special needs of older people in geriatric settings, but those who design for the general market as well.

We do not keel over in rows as we turn 65. Strength, endurance, and response time decrease gradually—although 80 percent of our older people do cope with two or more chronic health problems. Earlier illnesses, as well as more recent disease and accident, take their toll in further reduced functioning. Diabetes, for example, can be controlled during middle age, yet result in partial vision loss, loss of sensation, and peripheral vascular disease, a major reason for leg amputation. Thus, the older we grow, the greater our need for an environment that forgives us our reduced abilities, but still challenges us to retain function. M. Powell Lawton terms this the “competence/press model”; or, to put it more crassly, “use it or lose it.”

Disabled people have expressed their need for such an environment, and fought for it; one result has been the vast literature on barrier-free design. Forty-nine out of the 50 states mandate access to public buildings for disabled people; federal legislation requires that no qualified person be denied employment or access to services solely on the basis of a disability. The transitional period has been difficult, but the principle of designing for access is changing the built environment. To further enhance the concept of “forgiveness,” we must attend to what Joseph Koncelik refers to as the product environment.

Unreadable graphics, poorly placed controls, inadequate cueing symbols, glare, heavy and hard-to-grasp objects characterize the product environment with which old people must cope. Chairs are hard to rise from, appliances awkward to grip, controls complex and difficult to reach. Guidelines exist for making bathrooms and kitchens safer and more functional, but

are chiefly observed in special housing projects, and benefit only a few people. In the wider world, stoves continue to be designed with rear-mounted controls requiring simultaneous depressing and rotating. This is in the laudable interest of child safety, but the more than 20 percent of the population who are aged or disabled should certainly be provided with an alternative.

Sheer force of numbers has not been enough to make the aged an attractive market. Koncelik attributes this to an excessive emphasis by policy makers on the “truly needy”; his analysis is intended to counteract this trend. While one may dispute his conclusion that 75 percent of the elderly are, in fact, rather well-off, the purchasing power of those between 65 and 75 has probably been greatly underrated in the past. At the same time those over 75 may be expected to be even poorer in the future, as inflation widens the gap between pensions and the cost of living, as failing health further empties the pocket.

After considering the economic and marketing implications, Koncelik reviews some of the consequences of taking the aging into account in product design. He offers an analysis of a furnishings module for a geriatric facility, which, unfortunately typifies some of the problems of designing for a “user” with information filtered through a non-user client.

As a wheelchair user, I was struck, for example, by the placement of the mirror, which can only be used sideways, an awkward and unnatural position. The bed can be approached from either side, but this is primarily for the caretaker’s convenience. A preferable arrangement would allow the bed to be moved to either side of the module according to the preference of the resident; this would give maximum clear floor space in an always tight setting, a desirable feature when most nursing home residents use wheelchairs at least part of the time.

Koncelik’s evident disapproval of high-technology solutions for the elderly is reflected in Marc Harrison’s gleeful drawings

of an over-mechanized Rube Goldberg bed and wheelchair. The assumption—not necessarily accurate—is that high-tech is too complicated. But many old people are unable to get around largely because they are ensconced in misprescribed wheelchairs or other mobility devices. As only the wheelchair athlete fully realizes, the chair must be fitted closely to the body, and as light as possible. A revolution has taken place in the design of both manual and powered wheelchairs, but it has not yet affected the older population; in the meantime, at least a few non-elderly disabled people are racing around the block.

This raises one of the problems with Koncelik's book. Though he suggests how the independent function of older people could be improved through design, and economic justifications for considering them as worthwhile market, he separates them from the non-elderly disabled market. The economic argument would be greatly enhanced by combining the two groups. Ten percent of the population is now elderly, while another 10 percent under 65 is disabled: 20 percent total, 30 percent and possibly more by the year 2030 (since increasing numbers of severely disabled people are now reaching adulthood). There is no need to enhance one market by downgrading the other, as the author does when he notes that a merchant may hardly ever see a disabled person, while elderly customers patronize him regularly. Many people have hidden disabilities: epilepsy, diabetes, chronic health problems. Others with highly visible impairments are literally socially invisible: the merchant looks away and does not see or remember them.

Another problem is the book's pervasive handicapism—strange in a work which decries the effects of ageism. Such phrases as "wheelchair-bound" give the picture of a passive elder surrounded by chrome and leather. This undermines the more accurate image of a person who, though infirm, is still capable of influencing her immediate environment.

A number of obvious misprints distract and annoy. A chart tells us, for instance, that loss of sensation is a manifestation of deafness; we learn that 95 percent of those *under* 65 live independently, when *over* was clearly intended.

One longs for a more critical discussion of design processes which exclude the user at the conceptual stage, bringing him in only at the trial stage, when a product is close to market, and no longer very easy to modify. These processes are being radically critiqued and even amended by those designing aids and devices for disabled persons. Other design professionals would do well to take note.



GERIATRIC PERSONAL FURNISHINGS SYSTEM.

"A revolution has taken place in the design of . . . wheelchairs, but it has not yet affected the older population. In the meantime, at least a few non-elderly disabled people are racing around the block."

Perry Winston:

OLD HOUSES INTO NEW

MARGIE K. COHEN

RESPECTFUL REHABILITATION

DEPARTMENT OF THE INTERIOR

As high interest rates, nationwide recession, and an epidemic of foreclosures continue to depress the homebuilding industry, recycling the existing stock of older houses and apartment buildings not only makes sense, in some places it is the only game in town. These two books offer advice on how to play the rehab game. One emphasizes winning, while the other concentrates on good sportsmanship.

As its title implies, Ms. Cohen's book attempts to interest people who "ache to do something creative and worthwhile" in real estate as a full-time occupation. In a breezy, conversational prose, she describes her first nervous steps into the field, rehabing old houses in the Chicago area. By the end of the book, she is glibly toting up projected income against outlay to arrive at the bottom line, profitability. Her narrative communicates the joy of someone who has found a way to make money without working hard: "The real estate business is a lazy person's delight." Or, more colorfully, "Investment property is like a whore. You sell it and you still got it."

After the opening vignette on her first house, she moves on to the mechanics of shopping for, acquiring, and financing the rehab of an old building. The text rambles, lapsing into autobiographical asides, but these actually help flesh out what really happens in real estate transactions. She explains the rules of thumb brokers and buyers use to judge whether the selling price (usually different from the eventual buying price) of an income

property is reasonable; how to tie up as little cash as possible while buying and rehabing; and the various kinds of mortgages. She makes it sound almost easy.

Less detailed chapters on "Management" and "Rehab" follow, appropriately sandwiching the real meat of the matter, "Benefits." The hidden government subsidy of the real estate industry becomes apparent in her discussion of the deductions allowed for depreciation, mortgage interest payments, and rehab expenses.

Armed with her experience in dealing with bankers and owners, a small but steady cash flow from her already complete and rented-up buildings, and her own sense of what the renting population "wants," she moves on to bigger projects, culminating in a 41-unit apartment building. Now, as she puts it, she can "play with the Big Boys," and come out ahead.

Cohen's brusque narrative and simple layout and illustrations bring the reader with no prior knowledge rather far into the workings of the real estate market. She shows results—at least in terms of profit—and doesn't bog down in details. But her technical advice is often not well-thought-out, and occasionally inaccurate (e.g., "electric strip heating, with its lower operating expenses"; or the recommendation of vinyl tile for the bathroom floor—an invitation to dry rot).

Her preoccupation with filling empty rental units quickly tilts her rehab priorities away from the condition of the living spaces themselves: "the exterior counts most in renting. . . concentrate first on cleaning up the façade." The charming old houses she sizes up with her investor's rules of thumb are income producers, not shelter. But treat the inhabitants with respect, since "you can't exist without tenants producing the necessary cash flow for you to pay your bills."

Although this book may be of interest

and some use to prospective landlords, not much of the description of real estate is news. Some of it, however, is bad news. The overall effect of more people playing this game exclusively to "win" will not just be the preservation of the existing housing stock, but continued speculation and rising rents.

The National Park Service's *Respectful Rehabilitation* attempts to fill the gaps in the technical expertise of people like Ms. Cohen, as well as of those who indulge in preservation as a hobby. Its only message, aside from its practical construction tips, is implied in the title: respect for the buildings' inherent character and workmanship.

"Her narrative communicates the joy of someone who has found a way to make money without working hard."

Not every "old" building is "historical," however, and, as the foreword by Lee H. Nelson of the Technical Preservation Services makes clear, the book reflects a "rehabilitation rather than a restoration philosophy." The answers to over 150 questions posed by owners of old buildings are based on the Ten Commandments of preservation, the Secretary of the Interior's Standards for Rehabilitation. "Rehab" is here defined as "the process of returning a property to a state of utility through repair or alteration that makes possible an efficient, contemporary use while preserving those . . . features of the building that are significant . . ."

Given the mass of questions and answers, the authors were wise to follow the

outline of the Standards themselves—an outline that corresponds to the basic parts of a building: site, structural systems, exterior features, interior features, new construction, mechanical systems, and safety and code requirements. This organization facilitates the search for advice, as well as the effort to cross-reference through the bibliography.

Answers to questions on technique, materials, and preparation of surfaces are short, to the point, and surprisingly detailed, considering the book's generally glossy appearance. The authors provide information on alternatives, as well as "do's" and "don'ts." After explaining why lead-base paint is dangerous, they give a formula for detecting its presence. The name and address of the only company still making a hard-to-find material is included in the answer to a question on roofing. A formula for a non-toxic, water-repellent wood preservative is given as a replacement for the highly toxic pentachlorophenol.

In spite of the commendable level of detail, the authors keep bringing the discussion back to the central themes of historical value and architectural integrity. Several questions deal with the appropriateness of proposed re-use plans. While conceding that changes may be necessary to the economic feasibility of the renovation, they offer plans and sketches of how to achieve the same goal without covering up or altering the original character of the structure.

The architectural sketches, high-quality photos, and rather formal layout of *Respectful Rehab* deliberately set a more artistic tone than other books on home repair, and reinforce the theme of careful rehab. The book is effective both in making people sensitive to the architectural heritage they have on their hands, and in showing them how to care for it.

Nevertheless, it has its weak points, even within its stated goals and limitations. For one thing, there are very few

(2) illustrations of people actually doing the work. This leaves a cold, detached impression, and misses the opportunity to connect with one of the driving impulses behind the current popularity of rehabing: the urge to be involved in a hands-on way.

Only passing reference is made to the tax credits available to those rehabing a historic commercial structure, and no information is given on how to finance what could become a very expensive pastime. There is an unconscious assumption that someone who can afford to own a historic building can easily qualify for a rehab loan—not a valid assumption anymore.

The concentration on old single-family dwellings and storefronts is another shortcoming. Considering the thousands of large, abandoned rowhouses and industrial buildings in the older industrial cities of the Northeast and Midwest, one would have expected more emphasis on techniques for their conversion. If they were left out because they were not "historic" enough, what were the authors' criteria? These now-idle factories and vandalized rowhouses played a vital part in the rise of the United States as an industrial power, and, no less important, could be transformed into useful and comfortable houses for those not able to afford the housing now being built in most cities.

Both *Old Houses into New* and *Respectful Rehab* will stimulate interest in certain aspects of rehabilitation, but neither is an adequate source of information on the whole process. A better single reference is *Rehab Right*, a tight, intelligently illustrated handbook put out by the City Planning Department in Oakland, California. It provides attractive and detailed illustrations of techniques; references to other books, organizations, and people involved in rehab; and an account of the architectural styles found in Oakland's neighborhoods. It also discusses how to finance the purchase and

rehab of a building from the point of view of people seeking a place to live, not a career in real estate.

Old Houses into New: Successful Real Estate Renovation for Profit, Margie K. Cohen, Prentice-Hall, 1982, 134 pp., illus., cloth, \$11.95; paper, \$5.95.

Respectful Rehabilitation, Technical Preservation Services, U.S. Department of the Interior, 1982, 192 pp., illus., \$9.95 paper.

Gary Parsons:

RENEGADE HOUSES

ERIC HOFFMAN

HANDCRAFTED DOORS AND WINDOWS

AMY ROWLAND

THE NOTHING-LEFT-OUT HOME IMPROVEMENT BOOK

TOM PHILBIN and FRITZ KOELBEL

That the owner-builder movement has burgeoned over the last decade is no news. Issues of craft, renovation, and alternative housing have been aired at length, in often redundant volumes, but time brings the contradictions, ambiguities, and ambivalences of the debate no closer to resolution. The three books reviewed here are representative of the latest offerings in the genre; they run the gamut from absurdly polemic to unpretentious but helpful.

Renegade Houses, a catalogue of some 20 structures, bills itself as a "free-thinker's guide to innovative owner-built homes." Unfortunately, the book, like the buildings it depicts, is both poorly detailed and shoddily constructed. Pages

out of sequence are followed by photographs out of focus. Although interesting technologies, such as rammed earth and ferro-cement construction, are presented, the incessantly pedestrian prose and crude diagrams do little to explain them or to educate the reader in their use. Issues of preservation are avoided, while insensitive reuse is applauded.

Although a rudimentary bibliography is provided, the text offers little insight into the history and traditions of the building process. Each building is treated as if it existed in a vacuum, the first and last of its kind. A passage concerning a ferro-cement structure makes no mention of any other work in this field; a chapter on a tower-house does not allude to the history of that age-old type. It comes as a surprise that the author is a teacher of architectural history.

This volume, like others before it, features the ubiquitous water-tower house, the immobile yurt, the free-form houseboat, the church-into-house conversion, and the tree-house. Plans and sections are scarce, but it is still clear that the environments pictured are mundane and at times genuinely oppressive, and condemned to age poorly.

One wonders about the motives behind a book like this: "renegade" (Medieval Latin: *renegatus*, one who denies) is appropriate in the title. What the book lauds as free-thinking reveals itself as non-thinking; what it extolls as free-form is very closely tied to the spatial order of the American suburb. Unfortunately, the position of the owner-builder movement seems to be that building is enough. History, context, and culture are ignored, and the result is a poverty of form and spirit to which this volume contributes.

Handcrafted Doors and Windows is, by comparison, a beautifully produced volume, full of glossy color photographs, many of sublime examples of vernacular



THREE-STORY WATER TOWER COTTAGE.

forms, from Mexico to Japan to New England. Focusing exclusively on the making of doors and windows, this book fills a void in the increasingly specialized ranks of how-to books. The text is coherent and helpfully organized; each subject receives a how-to section and a "gallery" of contemporary examples. There is little continuity between tradition and the designs the book proposes, but history receives at least a passing nod.

If this book has a failing, it is that the how-to sections are at best mediocre, while the "galleries" of current examples

"The position of the owner-builder movement seems to be that building is enough. History, context, and culture are ignored, and the result is a poverty of form and spirit . . ."

are overblown. Though few of the construction details are actually in error, coverage of some important topics like waterproofing is inadequate, and the diagramming leaves much to be desired. These problems, coupled with the assumption of a rather high level of skill on the part of the reader, are disconcerting in a book which in other ways seems directed to the neophyte.

Another unsettling aspect of the book is the unintended but glaring contrast between the old vernacular doors and windows, and the galleries of the new. The older examples have a beauty born of unselfconscious execution, while the newer ones are, with few exceptions, solidly in the realm of kitsch. The book begs the question of whether the recent resurgence of the so-called artisan will produce a new American vernacular, or only craft without content.

The appendices are ample, and include listings of tool and material sources, local artisans, and, perhaps most important, further readings. It would be foolish to approach the making of a door or window without arming oneself with the first volume of *Tage Frid Teaches Woodworking: Joinery* (curiously left out of the appendix), and a complete set of details from the Millwork Institute of California.

The small and affordable *Nothing-Left-Out Home Improvement Book* is one of a great many recent books on remodeling, my own favorite being *Renovation*, by Michael Litchfield [a review of which will appear in *DBR 3*]. *Nothing-Left-Out* is notable for its straightforward approach; it deals in information, not polemics. Thirty useful projects, often encountered in renovation, are explored. They range in scope from the act of measuring to the planning and execution of an addition. The diagrams are clear, plentiful, and seemingly timeless. The book assumes that the reader has the skills of a beginning handyman; al-

though the projects it discusses sometimes require a higher level of skill, each is rated on a scale from fairly easy to extremely difficult. The pains the authors take to ensure that fervent beginners do not get in over their heads are admirable.

This book is not all-inclusive, in spite of its title; but such compendiums as *Renovation* run upwards of 30 dollars. At six dollars, this book is a breath of fresh air: effective, communicative, and mercifully unpreacherly, it would be a good beginning for anyone's building library.

Renegade Houses, Eric Hoffman, Running Press, 1982, 153 pp., illus., \$7.95 pb.

Handcrafted Doors and Windows, Amy Zaffarano Rowland, Rodale Press, 1982, 224 pp., illus., cloth, \$19.95; paper, \$12.95.

The Nothing-Left-Out Home Improvement Book, Tom Philbin and Fritz Koelbel, Prentice-Hall, 1982, 272 pp., illus., \$5.95 pb.

Christopher Arnold:

STRUCTURE

FORREST WILSON

This is a very strange little book. The core of it, which has been around for over ten years, is a laudable effort to explain structural concepts using plain English and attractive graphics. Recently grafted onto this core are new sections dealing primarily with perception and the environmental sciences, which, in similar fashion, attempt to explain concepts of physics and human psychology and physiology in simple English, with pictures.

The effort to avoid being technical becomes almost painful, as does the effort to make things interesting. Both lead to statements of such revealing inanity as:

... man is 98 percent liquid—he cannot be compressed. The futility of attempting to lock people into patterns they will not accept has been dramatically demonstrated by the bloody riots have occurred in our inner cities [misspelling and omitted word in original].

The only permanent forms in our cities are the huge cranes on the skylines.

Modern architecture and good design have been the mark of the better classes since the Second World War no less than a knowledge of antiquities distinguished the "ins" from the "outs" during the Renaissance.

Such statements—and many others as inane if not quite so weird—are fine at cocktail parties, but do not work very well in print. The author says in the preface that "this is a very simple book because the more important things are, the more simply they should be explained," and this arch tone pervades the writing. In his commendable effort to be simple, he lapses too often into inaccuracy, for example: "The structural members are designed to withstand tension and compressive forces with little or no bending." Since when is bending a problem in tension?

Some very nice descriptions are buried in this material: the discussion of cables and membranes, for example, is excellent. Wilson attempts to explain structure in conceptual terms—to transmit the "feel" of structure—which is both a very useful and a very difficult thing to do. It demands great precision of language, and a careful sequential exposition, in which important concepts are explained as soon as they are mentioned. Nowhere in this book is the difference between a girder and a beam explained; "forces" are discussed before they are defined (although they are de-

finer later in an excellent set of diagrams); "stress" (a precise and not a self-evident engineering concept) and "loads" are discussed without ever being defined.

Although many of the graphics are good, I got particularly tired of the silhouette man (a refugee from a cave painting?) cavorting about the pages, apparently to ensure that a page was never without a picture.

This book apparently originated in an attempt to reaffirm the importance and interest of the structural content of buildings; sometime during the '70s, Professor Wilson lost his nerve and decided to bring in some of the other contents of the designer's grab bag, as well as to provide a plain man's guide to perception, behaviorism, and semiotics. I wish he had stuck to structure, and explained stresses to me.

Structure, expanded edition, Forrest Wilson, Van Nostrand Reinhold, 1982, 128 pp., illus., \$8.95 pb.

John Haag:

DESIGNING STAIRCASES

WILLIBALD MANNES

Anyone who has designed a complicated stair will find a friend in Willibald Mannes's recent book, *Designing Staircases*. It will speak your language—maybe with a broken German accent, but understandably nevertheless.

Mannes is a fine stairbuilder, a craftsman with years of experience. Examples of his work are carefully illustrated and described in this handsome volume. Mannes works predominantly in wood (certainly a more difficult medium than steel, steel pan, or concrete), and the problems of shrinkage, expansion, and warping are discussed with some thoroughness. He is not always clear in ex-



STAIRCASE IN PINE WITH DARKENED OAK TREADS.

plaining the “whys and hows” of these phenomena, but he does explain in each case what he did to avoid potential problems.

Designing Staircases should not be read with the idea of duplicating Mannes’s designs, but as a source of information and inspiration. These are expensive and complicated staircases—a true craftsman’s finest achievements. Northern Europe continues to foster a superior tradition of stairbuilding; in this

country simply finding people who could execute these designs would be a problem. Moreover, our more restrictive building codes would eliminate many of them.

A few minor criticisms can be made. For example, in the section on “Types of Staircase Construction,” no example of a housed and wedged stair is given. The lateral warp and twist of cut intermediate strings are not dealt with, nor are the complexities of relative shrinkage (which

may cause even glued joints to separate if they are not designed with shrinkage in mind). In his description of one particularly nice decorative spiral stair, Mannes does not explain what must have been an intuitive determination of the need and frequency of expansion joints. He is also not always clear about finishes, and his nomenclature does not always correspond to ours (for which we should probably blame the translator). This puts a slight burden on the reader to verify some things and search for others. On the whole, however, this is a stimulating, informative book, and one which may profitably be studied.

Designing Staircases, Willibald Mannes, Van Nostrand Reinhold, 1982, 144 pp., illus., \$24.95.

Jack Schafer:

FACADE STORIES

RONALD LEE FLEMING

Almost every city, town, village, and suburb across America has its version of Main Street, a semi-mythical place lately the object of much attention from the preservation, architectural, and even the business press. *Facade Stories* adds something practical to the lore by reviewing, in detail, 38 recent projects involving Main Street settings, buildings, and façades.

It types buildings and façades by their present physical state—Survivor, Restored, Adapted, Reinterpreted, Free-standing, or Lost. While these terms are generally appropriate where applied, they are not used with great precision. Why, for instance, is a new McDonald’s on the ground floor of a three-story Philadelphia townhouse a “Survivor,” while a new drive-through bank in a two-story 1890s Texas storefront is “Adapted?” In both cases some of the fabric of the existing building has been removed and re-

placed with something at variance with the original design. When does preservation become restoration or rehabilitation? The book is never clear about this.

The case histories are remarkable for their detail, both in description and documentation—a pleasant change from similar efforts that present only pretty pictures of pretty buildings, with little or no information as to how the result was achieved, or why. *Façade Stories* typically provides a history of the site from the original owner, builder, and use, through its economic decline, the threat of destruction, the rescue by a “white knight,” and the wheeling and dealing required to achieve the final result. Almost every case is illustrated with “before” and “after” photos—often important historic views of the building—which are extremely useful. Each study ends with a discussion of the project’s place in the urban fabric, its situation *vis à vis* the various government agencies concerned, and the reaction of the professional press. All this helps the reader evaluate the projects in their own context.

This analysis and presentation would be difficult even if the book confined itself to one large urban area, or a single state; the range of examples, from Vermont to California, indicates not only the current widespread interest in the subject of commercial façades, but Fleming’s indebtedness to his many acquaintances and contributors.

A 23-page appendix, “How to Improve Your Façade,” describes a typical Main Street façade in terms of some major elements (cornice, clerestory, etc.). It also illustrates supposedly sinful remodeling techniques of the past for which we must now all pay the price. The urge to give some direction to those propelled into action by the examples was probably irresistible, but the exercise would have been better left to a second and equally comprehensive volume. A little information can often be

used (innocently or not) to create and justify some remarkable feats of architectural cross-breeding, and generalized information such as this in a book so broad in its scope is bound to be misinterpreted and misapplied. Carried to its inevitable conclusion, the information in this appendix would result in storefronts from Boston to Santa Barbara sporting projecting cornices, cast-iron columns, and signs in gold leaf Times Roman. It also flies in the face of one of the primary aims of the Main Street revitalization movement (as stated by the book itself), to restore meaning and sense of place to the Main Streets of residential communities. In addition, the appendix gives neither instruction nor guidance to those whose buildings do not fit its mold.

Façade Stories documents the exceptional as well as the unexceptional in the evolution of Main Street rehabilitation in the U.S. Many of its stories will be all too familiar to people involved in downtown revitalization, yet the book remains a valuable resource—not only for its information on the mechanics of building renovation, but for what it says about the cultural aspirations these projects reflect.

Façade Stories: Changing Faces of Main Street Storefronts and How to Care for Them, Ronald Lee Fleming, Hastings House, 1982, 128 pp., illus., \$13.50 pb.

Cervin Robinson: ARCHITECTURAL PHOTOGRAPHY

JEFF DEAN

The evident discrepancy between image and reality in photography is what makes the camera an expressive medium. The disparity is most apparent in pictures of architecture, where integrity of form, space, and materials is of critical importance. Control of the characteristic distortions allows a photographer to take pictures that are honest and articulate. There has long been a need for a text that would explain picture-taking techniques to those who are not professional photographers but have occasion to photograph architecture; Jeff Dean, a professional preservationist who has taught architectural photography at university level, would seem to have precisely the credentials to write such a book.

Unfortunately, although Dean is clearly experienced, he has such a shaky grasp of the techniques he explains that he either omits or gets wrong much of what is essential. He fills the first third of his book with a discussion of equipment, including an exhaustive description of the features of the “shift” lenses that are currently available for 35mm and 120-size cameras. This would better have been relegated to an appendix, and it begs the question of perspective distortion. But Dean never manages to describe the effect on the rendition of forms and spaces of long and short lenses (i.e., telephoto and wide-angle), and therefore never manages to explain the need for, or the effect of, perspective control.

Subsequent chapters deal with “Film,” “Sun and Sky,” “Back to Basics” (i.e., picture-taking procedure), “Composition,” “Photographing Interiors,” “After Exposure,” and “Special Consid-

erations" (the last having to do with documentation). In "Back to Basics" Dean describes depth of field, the distance in front of and behind the plane of focus within which objects will appear sharp at a given lens opening. This is a useful topic, but he gets it wrong. Depth of field is similar with all lenses on a given film format and with a given image size (achieved by moving closer, with a shorter lens, and farther away, with a longer one); Dean claims depth of field is always greater with shorter lenses. It is similar because, at common camera distances, a longer lens gives greater depth in front of the plane of focus, and a shorter lens gives greater depth behind it (at very close distances, as in copying, all lenses give the same depth of field).

A portrait photographer can be excused for seeing depth as varying with focal length, because he focuses on a head, and wants the background to be sharper or less sharp. An architectural photographer, however, is interested in the full depth of field, from the nearest satisfactorily sharp object to the farthest. To illustrate: imagine that you are photographing the façade of a small house with a bush in front and a distant mountain behind, and you want the façade to be the same size in all pictures. With a shorter lens the bush is very much closer to the camera, and is therefore big and fuzzy; the distant mountain is rendered as smaller and therefore appears sharper. What you gain behind you lose in front.

Dean also says that smaller cameras always have so much more depth of field than larger cameras that it can be a problem; in fact they give greater depth of field at a given lens opening, but they generally have faster lenses, which cancels out the advantage.

Dean neglects to mention, among what he calls media (as in: "the greatest volume of my media are 35mm slides") the film packs that are indispensable to many architectural photographers be-

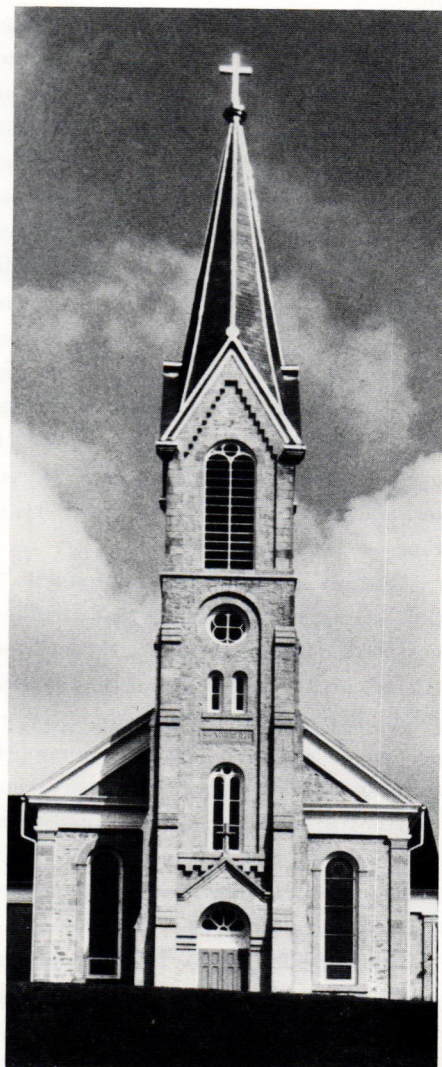
cause of their compactness. A film pack holds 16 films, and takes up far less room than an equal number of sheet films in their holders would. A film pack adapter and seven packs, each with 16 four-by-five-inch films (112 altogether), take the same space as eight double sheet film holders containing 16 films. The use of packs is less common now than it once was, and in New York City only large camera stores stock them regularly. Eastman Kodak, who makes them, can probably foresee the day when they need do so no longer. But their usefulness to architectural photographers who travel is such that any textbook that fails to mention them is remiss, and helps hasten their demise.

Dean also omits to mention the black-and-white Polaroid films that most architectural photographers use for tests before exposing color film. In describing the use of color film he confuses color-compensating filters, which correct for the eccentricities of individual batches of film, with light-balancing and conversion filters, which adjust for warmer or colder illumination than that for which a film was meant. He recommends the use of black-and-white infrared films that render colors unnaturally, and therefore have no place in the work of the people for whom he says he wrote this book.

Dean is a modest author: "Nearly anyone could take photographs of the quality I have used as illustrations," he insists. His book may well appeal to readers who share his belief that superficially complex equipment and strange film emulsions are not means but ends in themselves.

Architectural Photography: Techniques for Architects, Preservationists, Historians, Photographers, and Urban Planners, Jeff Dean, American Association for State and Local History, Nashville, Tennessee, 1981, 132 pp., illus., \$19.95.

"A portrait photographer can be excused for seeing depth as varying with focal length . . . An architectural photographer, however, is interested in the full depth of field, from the nearest satisfactorily sharp object to the farthest."



Ann Cline:

BUILDING FOR TOMORROW

MARTIN PAWLEY

"A House for \$501.70," the title of the first chapter, may lead the reader to expect that this book is filled with how-to success and failure stories featuring dedicated students turning garbage into dwellings. If the reader has already formed his opinion of walls made from glass bottles, he might close the book without realizing that it is a *tour de force* of grander purpose.

Pawley delights us with a skilled, fast-moving survey that includes material from economics, politics, and both the technological and the folk history of waste re-use. He defines and illustrates the differences between processed waste buildings, secondary use buildings (for which no additional processing of materials is required) and "building from someone else's production line" (in which secondary use may be anticipated in original product design). Pawley's treatise on the alchemy of waste transformation looks at civilized waste from the perspective of biological survival. His fascinating account of the growth of the German war machine, fueled largely through ingenious technological heights of waste recovery, is worth any reader's time.

Pawley's special view of waste and its "unpredictable potential for resurrection" is illustrated by his story of cannon balls cast for the Civil War passing through form and space to their current lives as building girders in Russia and tanks in Israel. He finds parallels to this cycle in the evolution of biological creatures other than humans; the important difference is that other species do not discriminate between waste and accumulation (or surplus). Both provide equal opportunity for evolution, but in human industrial economies, only the exigencies of war provide opportunities as felicitous as those illustrated by the saga of the cannon balls.

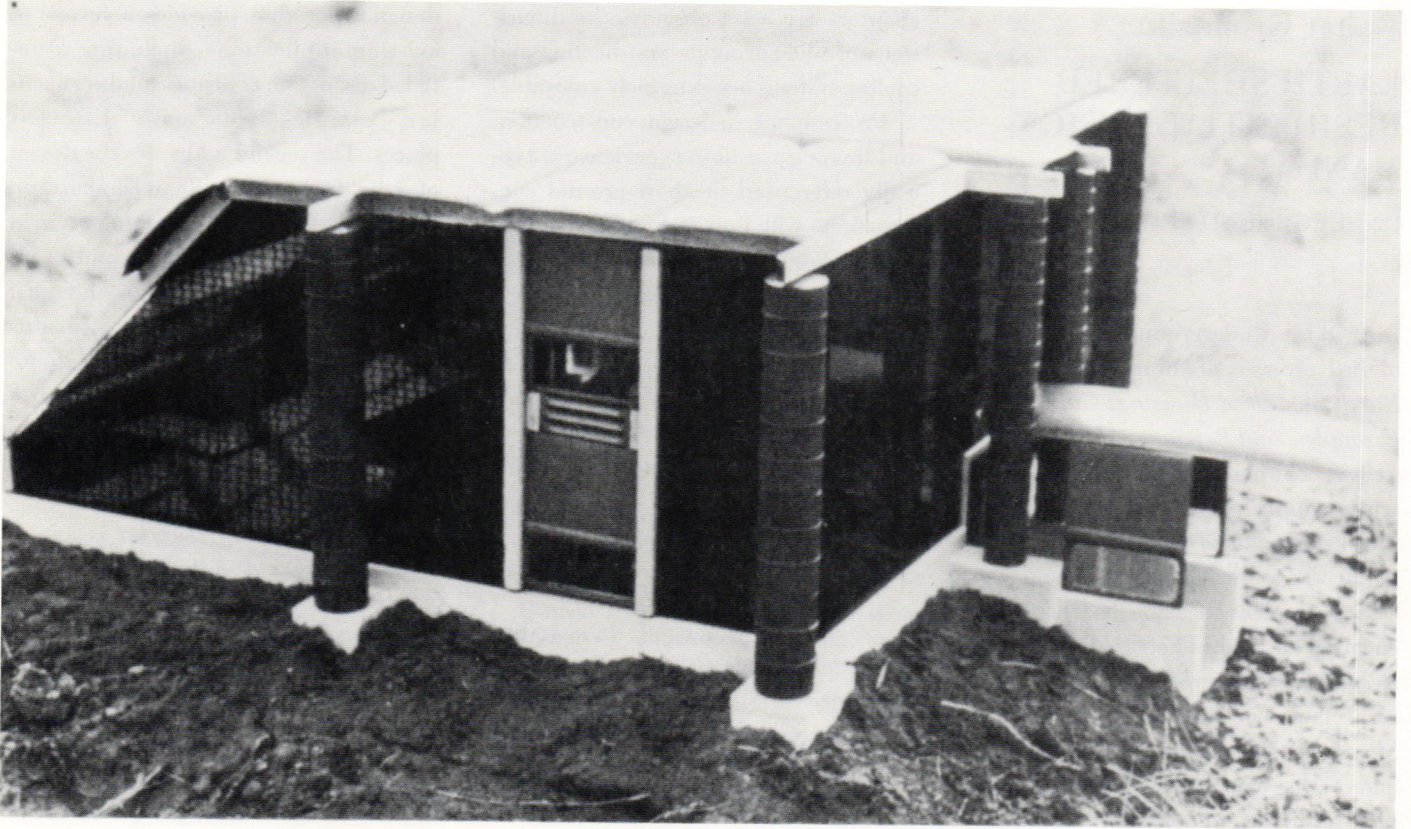
Pawley believes that this shortcoming of civilized humans results from a "technical incapacity," fed by economic perceptions that fail to take account of the value of waste as an accumulation of resources, which might be exchanged at a later

time. Others have calculated the embodied energy value of materials, but Pawley takes the logic one step further: not only do waste materials represent energy already "spent," they may also represent energy which can later be recovered: they are accumulations in the strict economic sense. As Pawley asks, "Is a Keynesian Energy Policy Possible?" Managing the price of energy is a time-honored policy in state-controlled economies, but the economics of recoverable energy casts a new and important light on resource management.

Among the intriguing scenarios, the reader is asked to imagine one in which energy, in the form of worn-out tires (each made from 7.5 gallons of petroleum and disposed of when only one-quarter inch of tread is worn away), is stored as buildings. This is a curious idea, and one of doubtful economy: recovering tires from structures built of them might prove as difficult as retrieving them from landfill. Furthermore, in an economy where scrap tires have value, buildings made of them might be as valuable as the tires themselves. For certain kinds of buildings, however, the secondary use of tires has real merit. Warehouses made of tires, for example, would essentially warehouse both contents and structure, and both could readily be recovered and removed.

Pawley develops several prototypical building sections for other waste products, and shows numerous houses created from them. While the mass achieved by these examples is light, refined, and perhaps well able to serve the architect's muse, they are still of dubious value for building types of high emotional content, such as homes, or for long-term use.

Unfortunately, the building type most often used to demonstrate the potential of waste and secondary use in building is the home. Certainly in developing countries, where much of Pawley's work finds its audience, and from which he draws rich illustrations, secondary use of industrialized materials already plays a significant role in home construction. But in America



SARBORO SCHEME, USING VOLKSWAGEN CAMPER ROOFS AND OIL DRUMS IN CONSTRUCTION.

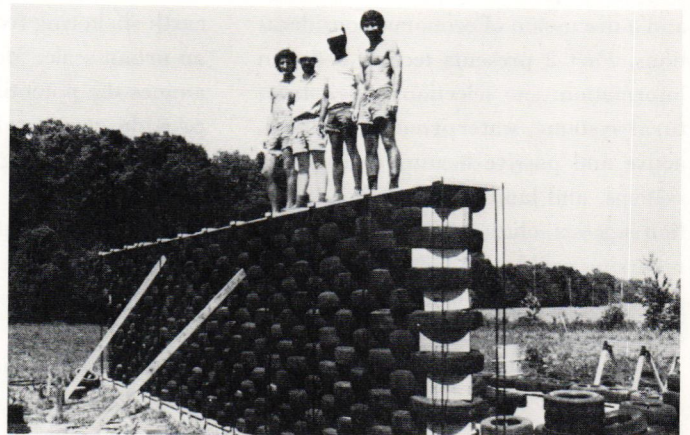
there are more appropriate places than the residential neighborhood for secondary use construction. One is the highway strip, where the requirement for new building imagery often far outpaces actual deterioration. Here, waste materials might be temporarily stored as buildings, and the decision to scrap would be tied to salvage price and supported by the desire for something new.

In the American context, Pawley does not bridge the gap between the economics of using the useless and the acceptability of such buildings on any grounds except resource recovery. This may result from his applying the concepts to the least appropriate building types; it may also suggest we have reached a juncture in the art of building with waste. Now, armed with Pawley's very careful analysis of the uses of the useless, designers can begin to do what they do best—fulfill functional and emotional needs, from an expanded list of material possibilities.

The book leads to unexpected ideas: do empty *poché* cavities (the area between the wall sections) anticipate resource storage infill? The embarrassing question posed by modern *poché*, "What's inside?", could now have a simple, socially responsible answer: "tires"; or, more precisely, "petroleum."

Building for Tomorrow: Putting Waste to Work, Martin Pawley, Sierra Club, 1982, 208 pp., illus., \$17.95.

"Pawley's special view of waste is illustrated by his story of cannon balls cast for the Civil War passing through form and space to their current lives as building girders in Russia and tanks in Israel."



"TROPICAL" TIRE WALL AT FLORIDA A. & M. UNIVERSITY.

Walter Grondzik:

EARTH SHELTERED RESIDENTIAL DESIGN MANUAL

UNDERGROUND SPACE CENTER

In 1978 the Underground Space Center of the University of Minnesota published *Earth Sheltered Housing: Guidelines, Examples, and References*. Because this well-written book was the first to take a truly comprehensive technical look at the phenomenon of earth sheltered housing, it was an instant underground success, and quickly became the basic reference in the field. The *Earth Sheltered Residential Design Manual* is in some respects a necessary updating of *Earth Sheltered Housing*; in others, it merely adds to the earlier work to give a detailed picture of the state of the art of earth shelter design.

The *Manual* was developed, with support from the Department of Housing and Urban Development, to provide the "technical information necessary to evaluate the suitability of an earth sheltered residence." To that end, it discusses most of the major issues encountered in the design of an earth shelter. Part 1 provides an overview of earth sheltering, including an introduction, a review of different aspects of regional suitability, and a discussion of economic considerations. Part 2 presents technical design information: site selection, soils, structural systems, waterproofing systems, active and passive heating and cooling systems, and landscaping. The last section suggests solutions to a few commonly recurring problem details such as parapet walls, roof penetrations, guard rails, and retaining walls.

The *Earth Sheltered Residential Design Manual* is as well-written as its predecessor, easy to read (mostly), and profusely illustrated. Although some

chapters are a bit obscure, the discussions of waterproofing and heating and cooling systems are extremely enjoyable.

Professionals in design, construction, and financing, whose experience is typically referenced to above-ground construction, will find it an excellent resource. Non-professionals, on the other hand, will be left wondering just how much steel and concrete is really required to hold up three feet of earth. The problem is that the *Earth Sheltered Residential Design Manual* is really about *design evaluation*, not *design*—a somewhat illusory distinction, but, to someone about to design an earth shelter, a crucial one.

Earth Sheltered Residential Design Manual, Underground Space Center, University of Minnesota, Van Nostrand Reinhold, 1982, 256 pp., illus., cloth, \$24.95; paper, \$16.95.

Walter T. Grondzik:

EARTH SHELTERED HABITAT

GIDEON S. GOLANY

Most books on earth sheltering address the individual earth sheltered building either from a design and analysis point of view, or as a case study. *Earth Sheltered Habitat*, on the other hand, approaches earth sheltering from the perspective of an urban scale. More specifically, it examines the potential of earth shelter to provide comfortable and economical working and living environments in climatically stressed areas of the world. Emphasis is placed on the development of new settlements for hot and arid—and, to some extent, cold and arid—regions.

The book is organized into three sections: "historical lessons," "subterranean house design," and "integration of underground placement within urban

design." The first provides a review of existing applications, including a detailed discussion of historic and vernacular examples from many different places. The second addresses the design of individual units, with an emphasis on the features that are critical in hot, arid climates (natural ventilation and evaporative cooling, for example). The third deals with the integration of various types of earth sheltered buildings into the arid zone urban complex, and provides an example of how this might be achieved. There is, finally, an extensive list of references.

Earth Sheltered Habitat is extensively illustrated with line drawings, neatly packaged, and fairly easy to read. It should be of considerable interest to those concerned with the large-scale development of earth sheltered buildings in urban settings, and anyone considering the application of earth sheltering in a desert climate. Although the design of individual units is discussed in some detail, the book's focus on the broader issues of the urban setting in hot and arid regions limits this discussion. A few scattered statements of questionable technical merit (such as Golany's use of soil temperatures characteristic of Minnesota for application to hot and arid climate regions) and the somewhat dated references are potentially more disquieting, although the book as a whole retains its usefulness.

Earth Sheltered Habitat: History, Architecture, and Urban Design, Gideon S. Golany, Van Nostrand Reinhold, 1983, 192 pp., illus., cloth, \$21.95; paper, \$14.95.

ARCHETYPE

*San Francisco
Summer 1983*



Photo by Geoffrey Nelson

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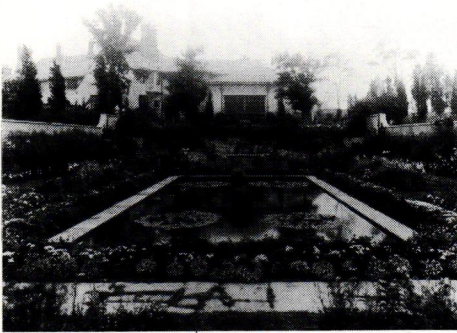
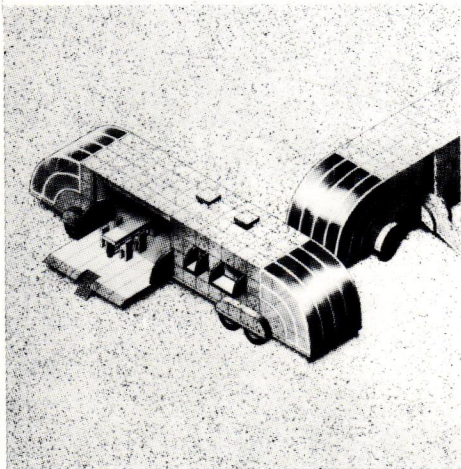


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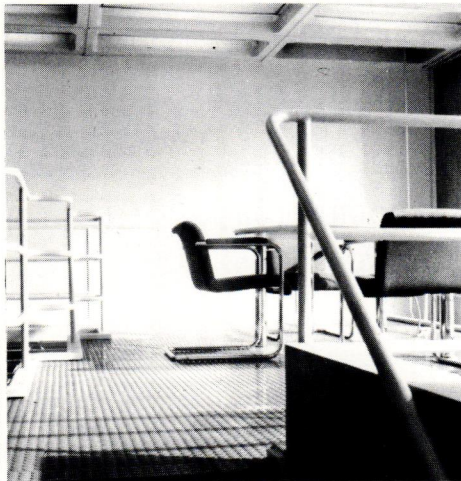
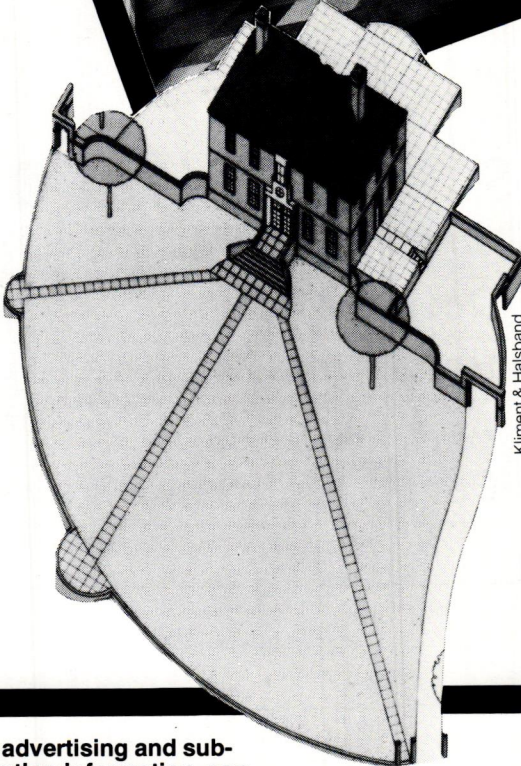


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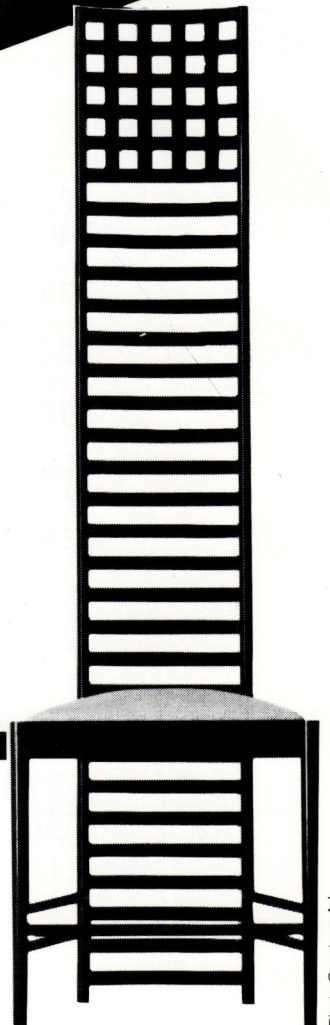
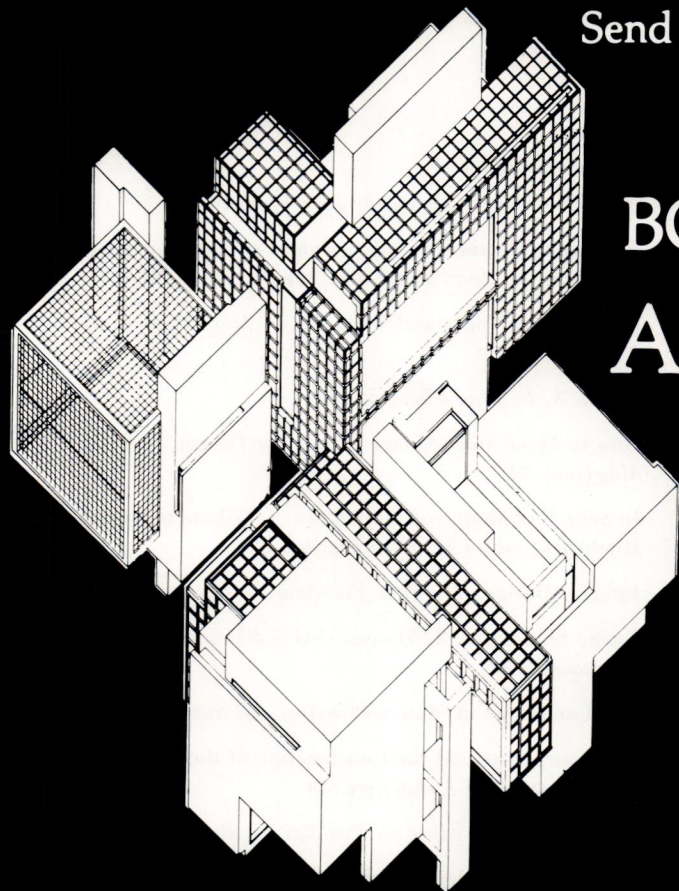


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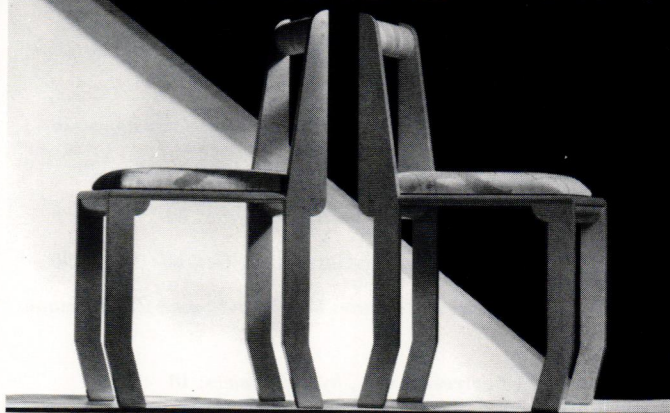
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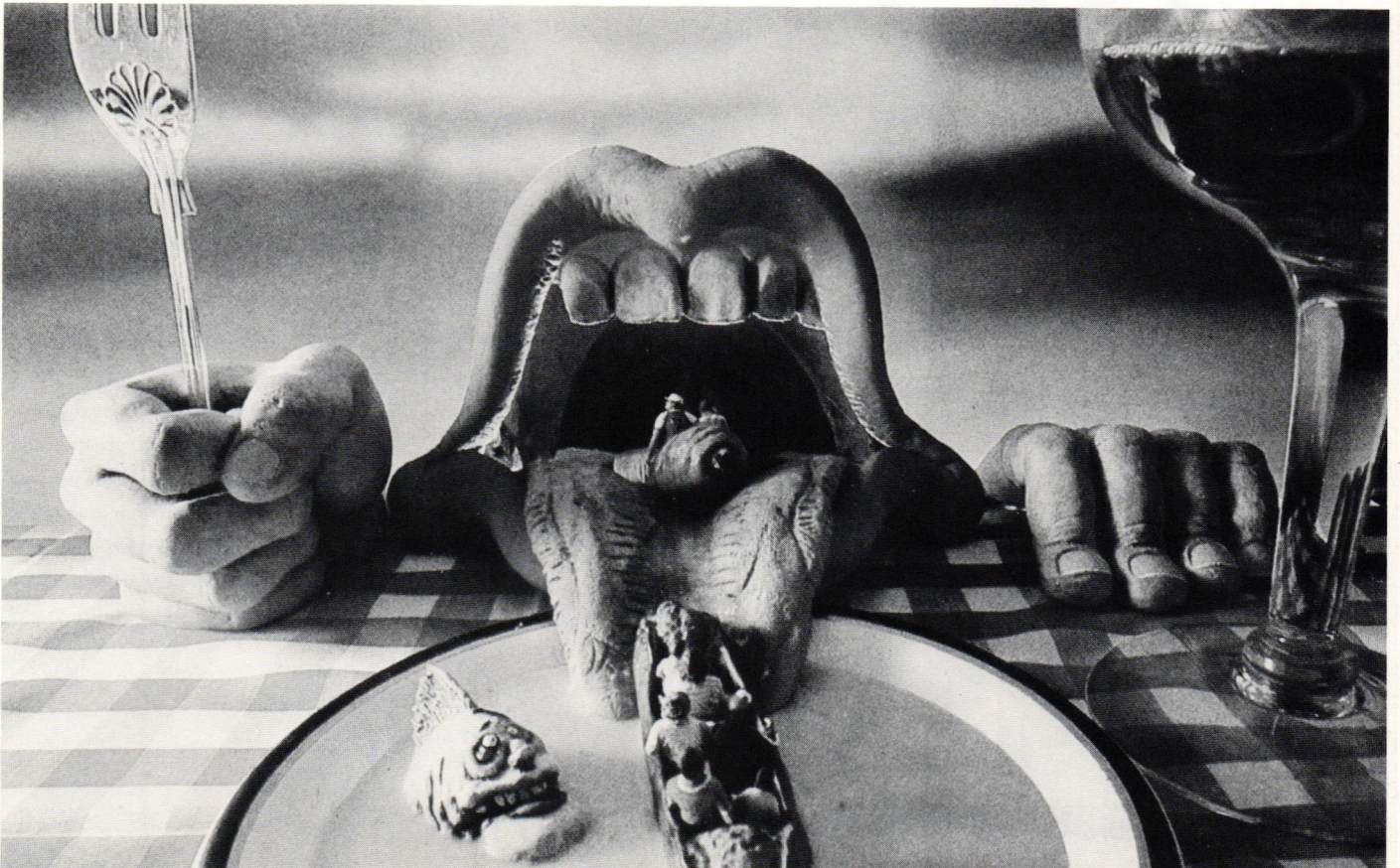
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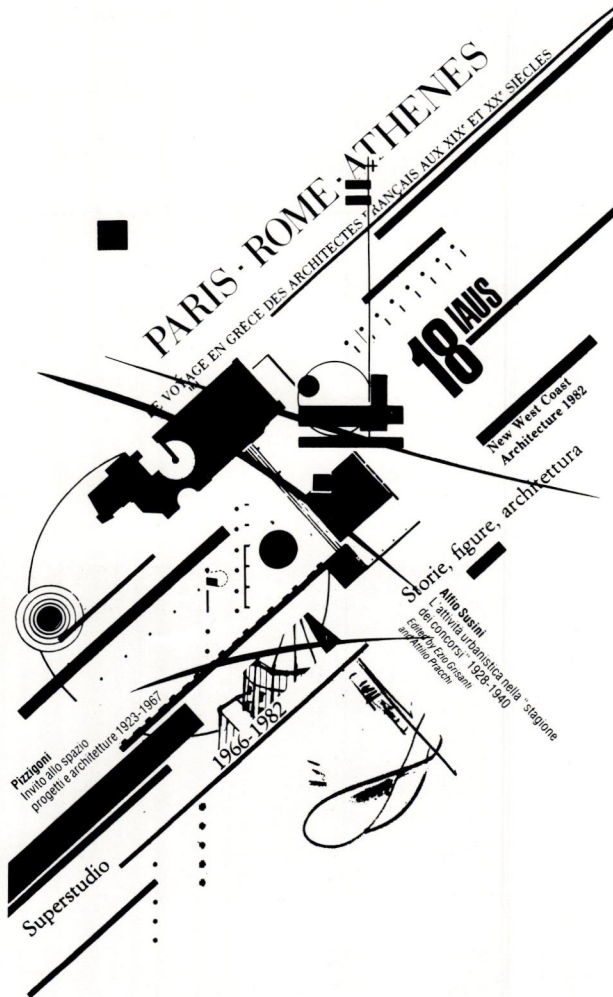
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WONDERWORLD: THE BODY TRIP (SEE PAGE 82).



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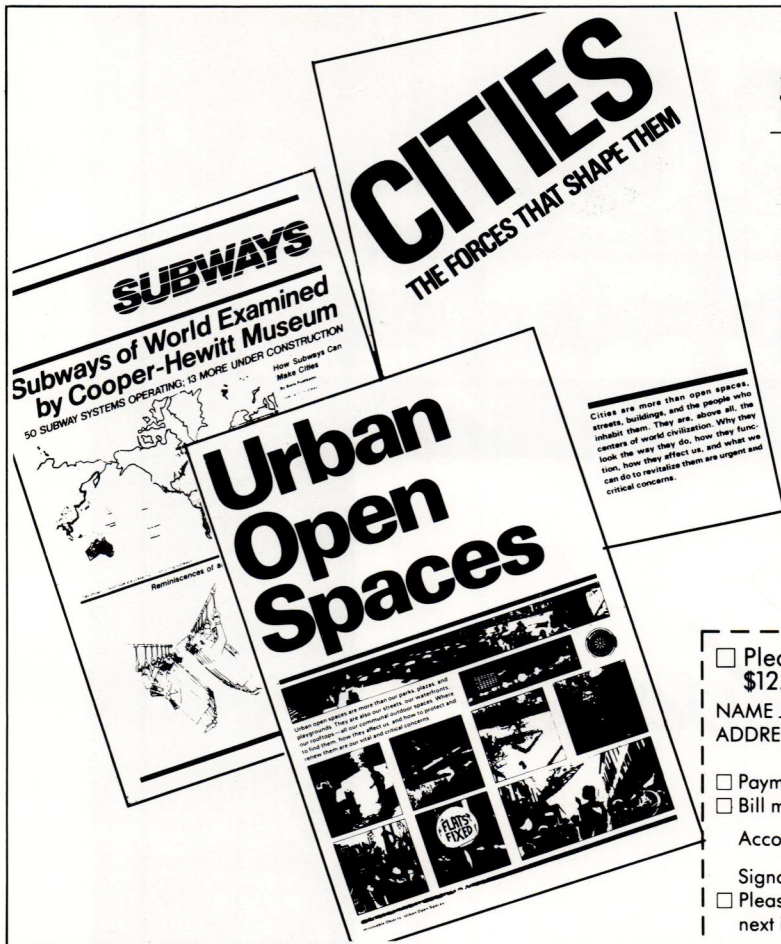
As a former resident of Louisiana, I found John Beach's handling of David King Gleason's book, *Plantation Homes of Louisiana*, disturbing. I am familiar with the genre, which is essentially aimed at tourists, I think, and cannot argue with his frustration concerning the "framed by a tree" style, or the lack of depth . . . It was his interpretation, from afar, of the Christmas bonfire "Scotch advert" and oil refinery situations, which I found to be inadequate. To my mind, these images are important facets of plantations today in the Louisiana area. The representation of "unconvincing colonial ladies" may not applaud their presence—but Christ!—they populate each durn plantation. To the local mind, likewise, the plantations are perceived as having that "men's mag" gleam . . . I cannot say I would be interested in a book of this sort, but I would be interested in seeing a review of this book from a knowledgeable member of the area . . .

Dana Buntrock
Juneau, Alaska

The problem, I think, is a difference in attitude regarding the uses and values of history. Upon reconsideration I still find the book trite, trivializing, meretricious, and heavy on the whipped cream. It also seems to me irresponsible on the part of those who produced it to use images that will evoke an I-told-you-so response from those my father would have called thedamnyankees.

The buildings in *Plantation Homes of Louisiana* are cultural artifacts of great visual power and historic value, and laden with an emotional and social ambiguity our era has yet to resolve. I must admit to some perplexity that one who so clearly cherishes the artifacts of the South is not as bothered by these questions as I am.

John Beach



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SUBWAYS, edited by Peter Blake, 1977, 32 pp.; 151 B&W illus.; biblio.

URBAN OPEN SPACES, edited by Lisa Taylor, 1979, 64 pp., 340 B&W illus.; biblio.

CITIES, edited by Lisa Taylor, 1982, 96 pp.; 240 B&W illus.; biblio.

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REPARATIONS

The illustration accompanying the review of *H. H. Richardson* in our Winter 1983 issue was of the F. L. Ames Store in Boston, Massachusetts, not the Cincinnati Chamber of Commerce building.

Elizabeth Merrill would like to acknowledge the assistance of Carrie Kingman, a graduate student of architecture at the University of California, Berkeley, in her book reviews for the Interiors section of the first issue of *DBR*. The first paragraph of the review of *French Style* should have read: "*French Style* would speak to anyone attempting to capture the experience of France, in the same way that a suitcase full of French boxes of Cosse-Duval brown sugar cubes might appeal to a young American returning home after several years abroad." The last sentence should have been omitted.

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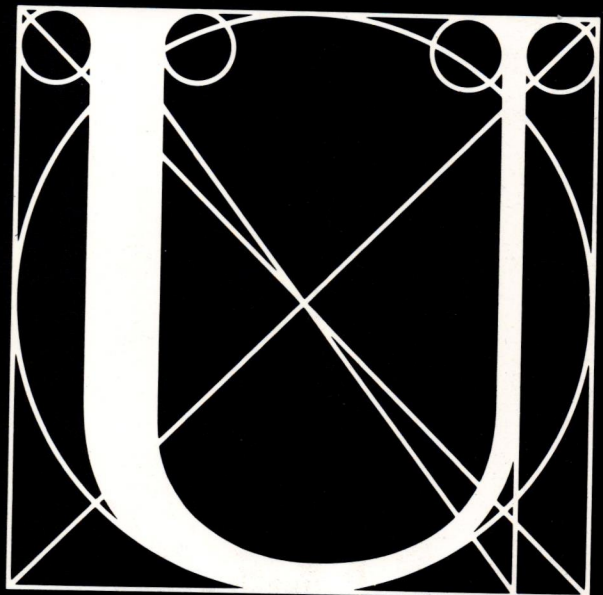
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